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PROGETTO *Valorizzazione dei fondi speciali della Biblioteca della Facoltà di Musicologia*
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Responsabile PROF. PIETRO ZAPPALÀ – collaboratore: DR. MASSIMILANO SALA

FONDO ALBERT DUNNING, N° 103

PEPUSCH, Johann Christoph (1667-1752)
[The Beggar's Opera]

THE | BEGGAR'S | OPERA. | Written by Mr. *GAY*. | With the OUVERTURE in
SCORE, | *The SONGS, and the BASSES*, | *Engrav'd on COPPER PLATES*. | (The
OUVERTURE and BASSES Compos'd by Dr. PEPUSCH).

LONDON: | Printed for JACOB and RICHARD TONSON. | MDCCLXI.

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Sold at Water-Street, St. Andrew's Church,
Gerrard Street, St. Andrew's Church.

THE
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Written by Mr. GAY.



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L O N D O N:
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MDCCLXI.



A

TABLE of the SONGS.

ACT I.

	Page in the Print.	Page in the Menck.
AIR 1. <i>Through all the employments of life.</i>	p. 1	9
2. <i>'Tis woman that seduces all mankind.</i>	p. 2	ibid.
3. <i>If any wench Venus's girdle wear.</i>	p. 4	10
4. <i>If love the virgin's heart invade.</i>	p. 5	11
5. <i>A maid is like the golden Oar.</i>	p. 6	ibid.
6. <i>Virgins are like the fair flower in its lustre.</i>	p. 8	12
7. <i>Our Polly is a sad slut! nor needs what we have taught her.</i>	p. 8	ibid.
8. <i>Can love be controul'd by advice?</i>	p. 9	13
9. <i>O Polly, you might have toy'd and kiss,</i>	p. 10	14
10. <i>I, like a Ship in storms, was tost.</i>	p. 11	ibid.
11. <i>A Fox may steal your Hens, Sir.</i>	p. 12	15
12. <i>Oh, pender well! be not severe.</i>	p. 13	ibid.
13. <i>The Turtle thus with plaintive crying.</i>	ibid.	16
14. <i>Pretty Polly, say.</i>	p. 15	ibid.
15. <i>My heart was so free.</i>	ibid.	17
16. <i>Were I laid on Greenland's coast.</i>	p. 16	ibid.
17. <i>O what pain it is to part!</i>	ibid.	18
18. <i>The miser thus a shilling sees.</i>	p. 17	ibid.

ACT II.

AIR 19. <i>Fill ev'ry glass, for wine inspires us.</i>	p. 19	20
20. <i>Let us take the road.</i>	p. 20	ibid.
21. <i>If the heart of a man is depress'd with cares.</i>	p. 21	21

A TABLE of the SONGS.

	Page in the Print.	Page in the Musick.
AIR 22. <i>Youth's the season made for joys.</i>	p. 22	ibid.
23. <i>Before the Barn-door crowing.</i>	p. 23	22
24. <i>The gamblers and lawyers are jugglers alike.</i>	p. 24	23
25. <i>As the tree I shall suffer with pleasure.</i>	p. 25	ibid.
26. <i>Man may escape from rope and gun.</i>	p. 26	23
27. <i>Thou when a good housewife sees a Rat.</i>	p. 27	24
28. <i>How cruel are the traitors.</i>	p. 28	ibid.
29. <i>The first time at the looking glass.</i>	p. 29	25
30. <i>When you censure the age.</i>	p. 30	ibid.
31. <i>Is then his fate decreed, Sir?</i>	p. 31	26
32. <i>You'll think ere many days ensue.</i>	ibid.	ibid.
33. <i>If you at an office solicit your due.</i>	p. 32	ibid.
34. <i>Thus when the Swallow, seeking prey.</i>	p. 33	27
35. <i>How happy could I be with either.</i>	ibid.	23
36. <i>I'm bubbled.</i>	p. 34	ibid.
37. <i>Chase your sunning.</i>	ibid.	ibid.
38. <i>Why bow now, Madam Flirt.</i>	p. 35	29
39. <i>No power on earth can e'er divide.</i>	ibid.	30
40. <i>I like the Fox shall grieve.</i>	p. 36	ibid.

ACT III.

AIR 41. <i>When young at the bar you first taught me to score.</i>	p. 37	31
42. <i>My love is all madnes and folly.</i>	p. 38	ibid.
43. <i>Thus gamblers united in friendship, &c.</i>	p. 39	32
44. <i>The modes of the court so common are grown.</i>	p. 40	33
45. <i>What gudgeons are we men!</i>	p. 42	34
46. <i>In the days of my youth I could bill like a Dove, fa, la, la, &c.</i>	p. 43	ibid.
47. <i>I'm like a stiff on the ocean tost.</i>	p. 45	35

AIR

A TABLE of the SONGS.

	Page in the Print.	Page in the Musick.
AIR 48. <i>When a wife's in her pout.</i>	p. 46	36
49. <i>A curse attends that woman's love.</i>	p. 47	ibid.
50. <i>Among the men, Cognats we find.</i>	ibid.	37
51. <i>Come, sweets last.</i>	p. 48	ibid.
52. <i>Hither, dear husband, turn your eyes.</i>	p. 49	38
53. <i>Which way shall I turn me? —</i>	p. 50	ibid.
54. <i>When my Hero in court appears.</i>	ibid.	39
55. <i>When he holds up his hand, arraign'd for his life.</i>	p. 51	40
56. <i>Ourselves, like the Great, to secure a retreat.</i>	ibid.	ibid.
57. <i>The charge is prepar'd, the Lawyers are met.</i>	ibid.	41
58. <i>O cruel, cruel, cruel case.</i>	p. 52	42
59. <i>Of all the friends in time of grief.</i>	ibid.	ibid.
60. <i>Since I must fawn, — I scorn, I scorn to swine or robins.</i>	ibid.	ibid.
61. <i>But now again my spirits sink.</i>	ibid.	ibid.
62. <i>But valour the stranger grows.</i>	p. 53	ibid.
63. <i>If thus — A Man can die.</i>	ibid.	43
64. <i>So I drink off this Bumper — And now I can stand the test.</i>	ibid.	ibid.
65. <i>But can I leave my pretty buffets.</i>	ibid.	ibid.
66. <i>Their eyes, their lips, their buffets.</i>	ibid.	ibid.
67. <i>Since laws were made for ev'ry degree.</i>	ibid.	44
68. <i>Would I might be hang'd!</i>	p. 55	ibid.
69. <i>Thus I stand like the Turk, with his dossies around.</i>	p. 56	45

Dramatis

Dramatis Personæ.

M E N.

Peachum.
 Lockit.
 Macheath.
 Filch.
 Jemmy Twitcher.
Crook-finger'd Jack.
 Wat Dreary.
 Robin of Bagshot.
 Nimming Ned.
 Harry Paddington.
 Mat of the Mint.
 Ben Budge.
Beggar.
Player.

Macheath's Gang.

Mr. Hippesley.
Mr. Hall.
Mr. Walker.
Mr. Clark.
Mr. H. Bullock.
Mr. Houghton.
Mr. Smith.
Mr. Lacy.
Mr. Pitt.
Mr. Eaton.
Mr. Spiller.
Mr. Morgan.
Mr. Chapman.
Mr. Milward.

Constables, Drower, Turnky, &c.

W O M E N.

Mrs. Peachum.
Polly Peachum.
Lucy Lockit.
Diana Trapes.
Mrs. Coaxer.
Dolly Trull.
Mrs. Vixen.
Betty Doxy.
Jenny Diver.
Mrs. Slammekin.
Suky Tawdry.
Molly Brazzn.

Women of the Town.

Mrs. Martin.
Miss Finton.
Mrs. Eginton.
Mrs. Martin.
Mrs. Holiday.
Mrs. Lacy.
Mrs. Rice.
Mrs. Rogers.
Mrs. Clarke.
Mrs. Morgan.
Mrs. Palin.
Mrs. Saller.



Mrs. Fenton

RIGHT HON. THE COUNTESS OF DERBY.

INTRO-

INTRODUCTION.

BEGGAR. PLAYER.

BEGGAR.

IF Poverty be a title to Poetry, I am sure no-body can dispute mine, I own myself of the company of Beggars; and I make one at their weekly festivals at St. Giles's. I have a small yearly Salary for my Catches, and am welcome to a dinner there whenever I please, which is more than most Poets can say.

Player. As we live by the Muses, it is but gratitude in us to encourage poetical merit where-ever we find it. The Muses, contrary to all other ladies, pay no distinction to dress, and never partially mistake the pertness of embroidery for wit, nor the modesty of want for dulness. Be the author who he will, we push his Play as far as it will go. So (though you are in want) I wish you success heartily.

Beggar. This piece I own was originally writ for the celebrating the marriage of *James Chanter* and *Moll Lay*, two most excellent ballad-singers. I have introduced the Similes that are in all your celebrated *Operas*: The *Swallow*, the *Moth*, the *Bee*, the *Ship*, the *Flower*, &c. Besides, I have a prison Scene, which the ladies always reckon charmingly pathetick. As to the parts, I have observed

INTRODUCTION.

observed such a nice impartiality to our two ladies, that it is impossible for either of them to take offence. I hope I may be forgiven, that I have not made my Opera throughout unnatural, like those in vogue; for I have no Recitative: excepting this, as I have consented to have neither Prologue nor Epilogue, it must be allow'd an Opera in all its forms. The piece indeed hath been heretofore frequently represented by ourselves in our great room at St. Giles's, so that I cannot too often acknowledge your charity in bringing it now on the Stage.

Player. But I see it is time for us to withdraw; the Actors are preparing to begin. Play away the Overture.

[*Exeunt.*]

T H E

THE
BEGGAR'S OPERA.

ACT I. SCENE I.

SCENE Peachum's House.

Peachum sitting at a Table with a large Book of Accounts before him.

A I R I. An old woman clothed in gray.

THROUGH all the employments of life
Each neighbour abuses his brother,
Whore and Rogue they call Husband and Wife:
All professions be-rogue one another.
The Priest calls the Lawyer a cheat,
The Lawyer be-ruves the Divine;
And the Statesman, because he's so great,
Thinks his trade as honest as mine.

A Lawyer is an honest employment, so is mine. Like me too he acts in a double capacity, both against Rogues and for them; for it is but fitting that we should protect and encourage Cheats, since we live by them!

SCENE II.

PEACHUM, FILCH.

Filch. Sir, black Moll hath sent word her tryal comes on in the afternoon, and she hopes you will order matters so as to bring her off.

B

Peach.

Peach. Why, she may plead her belly at worst; to my knowledge she hath taken care of that security. But as the wench is very active and industrious, you may satisfy her that I will soften the evidence.

Filch. *Tom Gag*, Sir, is found guilty.

Peach. A lazy dog! When I took him the time before, I told him what he would come to if he did not mend his hand. This is Death without reprieve. I may venture to book him. [*writes.*] For *Tom Gag*, forty pounds. Let *Betty* know that I will save her from Transportation, for I can get more by her staying in England.

Filch. *Betty* hath brought more goods into our Lock to-year than any five of the gang; and in truth, it is a pity to lose so good a customer.

Peach. If none of the gang take her off, the may, in the common course of business, live a twelve-month longer. I love to let women scape. A good sportsman always lets the Hen-Partridges fly, because the breed of the game depends upon them. Besides, here the Law allows us no reward; there is nothing to be got by the death of women — except our wives.

Filch. Without dispute, she is a fine woman! It was to her I was obliged for my education, and (to say a bold word) she hath trained up more young fellows to the business than the Gaming-table.

Peach. Truly, *Filch*, thy observation is right. We and the Surgeons are more beholding to women than all the professions besides.

AIR II. The bonny gray-ey'd morn, &c.

Filch. 'Tis woman that seduces all mankind.

By her we first were taught the subduing arts:

Her very eyes can cheat; when most she's kind,

She tricks us of our money with our hearts.

For her, like Wolves by night we roam for prey,

And practise every fraud to bribe her charms;

For suits of love, like laws, are won by pay,

And Beauty must be fed into our arms.

Peach. But make haste to *Newgate*, boy, and let my friends know what I intend; for I love to make them easy one way or other.

Filch. When a gentleman is long kept in sulphence, penitence may break his spirit ever after. Besides, certainly gives a man a good air upon his trial, and makes him risque another without fear or scruple. But I will away, for it is a pleasure to be the messenger of comfort to friends in affliction.

SCENE

SCENE III.

PEACHUM.

But it is now high time to look about me for a decent Execution against next Sessions. I hate a lazy rogue, by whom one can get nothing 'till he is hanged. A register of the Gang. [*reading.*] Crook-fingered *Jack*. A year and a half in the service: Let me see how much the stock owes to his industry; one, two, three, four, five gold watches, and seven silver ones. A mighty clean-handed fellow! sixteen Snuff-boxes, five of them of true gold. Six dozen of Handkerchiefs, four silver-hilted Swords, half a dozen of Shirts, three Tye-pettriwigs, and a piece of Broad Cloth. Considering these are only the fruits of his leisure hours, I do not know a prettier fellow, for no man alive hath a more engaging presence of mind upon the road. *Wat Dreary*, alias *Brown Will*, an irregular dog, who hath an underhand way of disposing of his goods. I will try him only for a Sessions or two longer upon his good behaviour. *Harry Pallington*, a poor petty-larceny rascal, without the least genius; that fellow, though he were to live these six months, will never come to the gallows with any credit. Slippery *Sam*; he goes off the next Sessions, for the villain hath the impudence to have views of following his trade as a Taylor, which he calls an honest employment. *Mat* of the *Mint*; lifted not above a month ago, a promising sturdy fellow, and diligent in his way; somewhat too bold and hasty, and may raise good contributions on the public, if he does not cut himself short by murder. *Tom Tiddle*, a guzzling soaking sot, who is always too drunk to stand himself, or to make others stand. A cart is absolutely necessary for him. *Robin* of *Bagshot*, alias *Gorgon*, alias *Bluff Bob*, alias *Carbuncle*, alias *Bob Booty*.

SCENE IV.

PEACHUM, Mrs. PEACHUM.

Mrs. Peach. What of *Bob Booty*, husband? I hope nothing bad hath betided him. You know, my dear, he is a favourite customer of mine. It was he made me a present of this ring.

Peach. I have set his name down in the black list, that is all, my dear; he spends his life among women, and as soon as his money is gone, one or other of the ladies will hang him for the reward, and there is forty pound lost to us for-ever.

4 The BEGGAR'S OPERA. ACT I.

Mrs. Peach. You know, my dear, I never meddle in matters of Death; I always leave those affairs to you. Women indeed are bitter bad judges in these cases, for they are so partial to the brave that they think every man handsome who is going to the Camp or the Gallows.

A I R III. Cold and raw, &c.

*If any wench Venus's girldes wear,
Though she be never so ugly,
Lilies and roses will quickly appear,
And her face look wondrous smuggy,
Beneath the left ear so fit but a cord,
(A rope so charming a Zone is it!)
The youth in his cart hath the air of a lord,
And we cry, There dies an Adonis!*

But really, husband, you should not be too hard-hearted, for you never had a finer, braver set of men than at present. We have not had a murder among them all, these seven months. And truly, my dear, that is a great blessing.

Peach. What a dickens is the woman always a whimpering about murder for? No gentleman is ever looked upon the worse for killing a man in his own defence; and if business cannot be carried on without it, what would you have a gentleman do?

Mrs. Peach. If I am in the wrong, my dear, you must excuse me, for no-body can help the frailty of an over-ferupulous Conscience.

Peach. Murder is as fashionable a crime as a man can be guilty of. How many fine gentlemen have we in *Newgate* every year, purely upon that article? If they have wherewithal to persuade the Jury to bring it in manslaughter, what are they the worse for it? So, my dear, have done upon this subject. Was captain *Macbeath* here this morning, for the bank-notes he left with you last week?

Mrs. Peach. Yes, my dear; and though the Bank hath stopt payment, he was so cheerful and so agreeable! Sure there is not a finer gentleman upon the road than the Captain! If he comes from *Bagshot* at any reasonable hour he hath promised to make one this evening with *Polly*, and me, and *Bob Bosty*, at a party of *Quadrille*. Pray, my dear, is the Captain rich?

Peach. The Captain keeps too good company ever to grow rich. *Marykone* and the *Chocolate-houses* are his undoing. The man that proposes to get money by play should have the education of a fine gentleman, and be trained up to it from his youth.

Mrs.

ACT I. The BEGGAR'S OPERA. 5

Mrs. Peach. Really, I am sorry upon *Polly's* account the Captain hath not more discretion. What business hath he to keep company with lords and gentlemen? he should leave them to prey upon one another.

Peach. Upon *Polly's* account! What, a plague, does the woman mean?— Upon *Polly's* account!

Mrs. Peach. Captain *Macbeath* is very fond of the girl.

Peach. And what then?

Mrs. Peach. If I have any skill in the ways of women, I am sure *Polly* thinks him a very pretty man.

Peach. And what then? you would not be so mad to have the wench marry him! Gamesters and highwaymen are generally very good to their whores, but they are very devils to their wives.

Mrs. Peach. But if *Polly* should be in love, how should we help her, or how can the help herself? Poor Girl, I am in the utmost concern about her.

A I R IV. Why is your faithful slave disdain'd?

*If love the virgin's heart invade,
How, like a Motb, the simple maid
Still plays about the flame!
If soon she be not made a wife,
Her honour's sing'd, and then for life,
She's— what I dare not name.*

Peach. Look ye, wife. A handsome wench in our way of business is as profitable as at the bar of a *Temple* coffee-house, who looks upon it as her livelihood to grant every liberty but one. You see I would indulge the girl as far as prudently we can. In any thing, but marriage! after that, my dear, how shall we be safe? are we not then in her husband's power? for a husband hath the absolute power over all a wife's secrets but her own. If the girl had the discretion of a court lady, who can have a dozen young fellows at her ear without complying with one, I should not matter it, but *Polly* is tender, and a spark will at once set her on a flame. Married! If the wench does not know her own profit, sure she knows her own pleasure better than to make herself a property! My daughter to me should be, like a court lady to a minister of state, a key to the whole gang. Married! If the affair is not already done, I will terrify her from it, by the example of our neighbours.

Mrs. Peach. May-hap, my dear, you may injure the girl. She loves to imitate the fine ladies, and she may only allow the Captain liberties in the view of interest.

5

Peach.

Peac. But it is your duty, my dear, to warn the girl against her ruin, and to instruct her how to make the most of her beauty. I will go to her this moment, and sift her. In the mean time, wilt, rip out the coronets and masks of these dozen of cambric handkerchiefs, for I can dispose of them this afternoon to a chap in the city.

SCENE V.

Mrs. PEACHUM.

Never was a man more out of the way in an argument than my husband! Why must our *Polly*, forsooth, differ from her sex, and love only her husband? And why must *Polly's* marriage, contrary to all observation, make her the less followed by other men? All men are thieves in love, and like a woman the better for being another's property.

AIR V. Of all the simple things we do, &c.

*A Maid is like the golden ear,
Which hath guineas intrinsecal in't,
Whose worth is never known, before
It is try'd and impress in the mint.
A Wife's like a guinea in gold,
Stamps with the name of her spouse;
Now here, now there; is bought, or is sold,
And is current in every boufe.*

SCENE VI.

Mrs. PEACHUM, FILCH.

Mrs. Peac. Come hither, *Filch*. I am as fond of this child, as though my mind misgave me he were my own. He hath as fine a hand at picking a pocket as a woman, and is as nimble fingered as a juggler. If an unlucky fession does not cut the rope of thy life, I pronounce, boy, thou wilt be a great man in history. Where was your post last night, my boy?

Filch. I plyed at the Opera, madam; and considering it was neither dark nor rainy, so that there was no great hurry in getting chairs and coaches, made a tolerable hand of it. These seven handkerchiefs, madam.

Mrs. Peac. Coloured ones, I see. They are of sure sale from our warehouse at *Redriff* among the sea-men.

*Filch.**Filch.* And this snuff-box.

Mrs. Peac. Set in gold! A pretty encouragement this to a young beginner.

Filch. I had a fair tug at a charming gold watch. Pox take the Taylors for making the fobs so deep and narrow! It stuck by the way, and I was forced to make my escape under a coach. Really, madam, I fear I shall be cut off in the flower of my youth, so that every now and then (since I was pumpt) I have thoughts of taking up and going to Sea.

Mrs. Peac. You should go to *Hockley in the hole*, and to *Marybone*, child, to learn valour. These are the schools that have bred so many brave men. I thought, boy, by this time, thou hadst lost fear as well as shame. Poor lad! how little does he know as yet of the *Old-Baily*! For the first fact I will ensure thee from being hang'd; and going to Sea, *Filch*, will come time enough upon a sentence of transportation. But now, since you have nothing better to do, even go to your book, and learn your satechism; for really a man makes but an ill figure in the Ordinary's papers, who cannot give a satisfactory answer to his questions. But, hark you, my lad. Do not tell me a lye; for you know I hate a lye. Do you know of any thing that hath pass'd between Captain *Mathews* and our *Polly*?

Filch. I beg you, Madam, do not ask me; for I must either tell a lye to you or to Miss *Polly*; for I promised her I would not tell.

Mrs. Peac. But when the honour of our family is concerned —
Filch. I shall lead a sad life with Miss *Polly*, if ever she come to know that I told you. Besides, I would not willingly forfeit my own honour by betraying any body.

Mrs. Peac. Yonder comes my husband and *Polly*. Come, *Filch*, you shall go with me into my own room, and tell me the whole story. I will give thee a glass of a most delicious cordial that I keep for my own drinking.

SCENE VII.

PEACHUM, POLLY.

Polly. I know as well as any of the fine ladies how to make the most of myself and of my man too. A woman knows how to be mercenary, though she hath never been in a court or at an assembly. We have it in our natures, papa. If I allow captain *Mathews* some trifling liberties, I have this watch and other visible marks of his favour to show for it. A girl who cannot grant some things, and refuse what is most material, will make but a poor hand of her beauty, and soon be thrown upon the common.

AIR

AIR VI. What shall I do to show how much I love her?

*Virgins are like the fair flower in its lustre,
Which in the garden enamels the ground;
Near it the Bees in play flutter and cluster,
And gaudy Butterflies frolic around.
But, when once pluck'd, 'tis no longer alluring,
To Covent-Garden 'tis sent, (as yet sweet,)
There fades, and shrinks, and grows past all enduring,
Rots, stinks, and dies, and is trod under feet.*

Peach. You know, *Polly*, I am not against your toying and trifling with a customer in the way of business, or to get out a secret, or so. But if I find out that you have played the fool and are married, you jade you, I will cut your throat, huffy. Now you know my mind.

SCENE VIII.

PEACHUM, POLLY, Mrs. PEACHUM.

AIR VII. Oh London is a fine town.

Mrs. Peachum, [in a very great passion.]

*Our Polly is a sad slut! nor hoods what we have taught her.
I wonder any man alive will ever rear a daughter!
For she must have both hoods and gowns, and hoops to swell her pride,
With scarfs and stays, and gloves and lace, and she'll have men beside,
And when she's dress'd with care and cost, all-tempting, fine and gay,
As men should serve a Cowcumber, she stings herself away.*

You baggage! you huffy! you inconsiderate jade! had you been hanged, it would not have vexed me, for that might have been your misfortune; but to do such a mad thing by choice! The wench is married, husband.

Peach. Married! The Captain is a bold man, and will risk any thing for money; to be sure he believes her a fortune. Do you think your mother and I should have lived comfortably so long together, if ever we had been married? Baggage!

Mrs. Peach. I knew she was always a proud slut; and now the wench hath played the fool and married, because forsooth she would do like the
Gentry.

Gentry. Can you support the expence of a husband, huffy, in gaming, drinking and whoring? have you money enough to carry on the daily quarrels of man and wife about who shall squander most? There are not many husbands and wives, who can bear the charges of plaguing one another in a handsome way. If you must be married, could you introduce no-body into our family but a highwayman? Why, thou foolish jade, thou wilt be as ill used, and as much neglected, as if thou hadst married a Lord!

Peach. Let not your anger, my dear, break through the rules of decency, for the Captain looks upon himself in the military capacity, as a gentleman by his profession. Besides what he hath already, I know he is in a fair way of getting, or of dying; and both these ways, let me tell you, are most excellent chances for a wife. Tell me huffy, are you ruined or no?

Mrs. Peach. With *Polly's* fortune, she might very well have gone off to a person of distinction. Yes, that you might, you pouting slut!

Peach. What, is the wench dumb? Speak, or I will make you plead by squeezing out an answer from you. Are you really bound wife to him, or are you only upon liking?

[Pinches her.]

Polly. Oh!
[Screaming.]
Mrs. Peach. How the mother is to be pitied who hath handsome daughters! Locks, bolts, bars, and lectures of morality are nothing to them: they break through them all. They have as much pleasure in cheating a father and mother, as in cheating at cards.

Peach. Why, *Polly*, I shall soon know if you are married, by *Macbeath's* keeping from our house.

AIR VIII. Grim King of the Ghosts, &c.

Polly. Can Love be controu'd by advice?
Will Cupid our mothers obey?
Though my heart were as frozen as Ice,
At his flame 'twould have melted away.
When he kiss me so closely be press,
'Twas so sweet that I must have comply'd:
So I thought it but safest and best
To marry, for fear you should chide.

Mrs. Peach. Then all the hopes of our family are gone for ever and ever!

Peach. And *Macbeath* may hang his father and mother-in-law, in hope to get into their daughter's fortune.

Polly. I did not marry him (as it is the fashion) coolly and deliberately for honour or money. But, I love him.

Mrs. Peach. Love him! worse and worse! I thought the girl had been better bred. O husband, husband! her folly makes me mad! my head swims! I am distracted! I cannot support myself ---- Oh! [*Faints.*]

Peach. See, wench, to what a condition you have reduced your poor mother! a glass of cordial, this instant. How the poor mother takes it to heart! [*Polly goes out, and returns with it.*]

Ah, hussy, now this is the only comfort your mother has left!
Polly. Give her another glass, Sir; my Mama drinks double the quantity whenever she is out of order. This, you see, fetches her.

Mrs. Peach. The girl shows such a readiness, and so much concern, that I could almost find in my heart to forgive her.

AIR IX. *O Jenny, O Jenny, where hast thou been,*

O Polly, you might have toy'd and kiss'd.

By keeping men off, you keep them on.

Polly.

But be so pleas'd me,

And be so pleas'd me,

What I did, you must have done.

Mrs. Peach. Not with a highway-man. --- You sorry slut!

Peach. A word with you, wife. It is no new thing for a wench to take man without consent of Parents. You know it is the frailty of woman, my dear.

Mrs. Peach. Yes, indeed, the sex is frail. But the first time a woman is frail, she should be somewhat nice methinks, for then or never is the time to make her fortune. After that, she hath nothing to do but to guard herself from being found out, and she may do what she pleases.

Peach. Make yourself a little easy; I have a thought shall soon set all matters again to rights. Why so melancholy, *Polly*? since what is done cannot be undone, we must all endeavour to make the best of it.

Mrs. Peach. Well, *Polly*; as far as one woman can forgive another, I forgive thee. --- Your father is too fond of you, hussy.

Polly. Then all my sorrows are at an end.

Mrs. Peach. A mighty likely speech in troth, for a wench who is just married!

AIR

AIR X. *Thomas, I cannot, &c.*

Polly;

I, like a ship in storms, was toss'd;

Yes afraid to put in to Land;

For seiz'd in the port the vessel's toss,

Whose treasure is contraband.

The waves are laid,

My duty's paid.

O joy beyond expression!

'Twas, safe a shore,

I ask no more,

My all is in my possession.

Peach. I hear customers in the other room; go, talk with them, *Polly*; but come to us again, as soon as they are gone. --- But, heark ye, child, if it is the gentleman who was here yesterday about the repeating watch; say, you believe we cannot get intelligence of it, till to-morrow. For I lent it to *Suky Straddle*, to make a figure with it to-night at a tavern in *Drury-Lane*. If the other gentleman calls for the silver-hilted sword; you know beetle-browed *Jenny* hath it on, and he doth not come from *Turnbridge* till *Tuesdays* night; so that it cannot be had till then.

SCENE IX.

PEACHUM, Mrs. PEACHUM.

Peach. Dear wife, be a little pacified. Do not let your passion run away with your senses. *Polly*, I grant you, hath done a rash thing.

Mrs. Peach. If she had had only an intrigue with the fellow, why the very best families have excused and huddled up a frailty of that sort. It is marriage, husband, that makes it a blemish.

Peach. But money, wife, is the true fuller's earth for reputations, there is not a spot or a stain but what it can take out. A rich rogue now-a-days is fit company for any gentleman; and the world, my dear, hath not such a contempt for roguery as you imagine. I tell you, wife, I can make this match turn to our advantage.

Mrs. Peach. I am very sensible, husband, that captain *Macbeth* is worth money, but I am in doubt whether he hath not two or three wives already, and then if he should dye in a Session or two *Polly's* dower would come into dispute.

Peach. That, indeed, is a point which ought to be considered.

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AIR

AIR XI. A Soldier and a Sailor.

*A Fox may steal your hen, Sir,
 A wench your health and pence, Sir,
 Your daughter rob your chest, Sir,
 Your wife may steal your rest, Sir,
 A thief your goods and plate.
 But this is all but picking,
 With rest, pence, chest and chicken,
 It ever was decreed, Sir,
 If Lawyer's hand is set'd, Sir,
 He steals your wench's estate.*

The Lawyers are bitter enemies to those in our way. They do not care that any body should get a clandestine livelihood but themselves.

SCENE X.

Mrs. PEACHUM, PEACHUM, POLLY.

Polly. It was only Nimming Ned. He brought in a damask window-curtain, a hoop-petticoat, a pair of silver candlesticks, a perriwig, and one silk stocking, from the fire that happened last night.

Peach. There is not a fellow that is cleverer in his way, and saves more goods out of the fire than Ned. But now, *Polly*, to your affair; for matters must not be left as they are. You are married then, it seems?

Polly. Yes, Sir.

Peach. And how do you propose to live, child?

Polly. Like other women, Sir, upon the industry of my husband.

Mrs. Peach. What, is the wench turned fool? A highway-man's wife, like a foldier's, hath as little of his pay, as of his company.

Peach. And had not you the common views of a gentlewoman in your marriage, *Polly*?

Polly. I do not know what you mean, Sir.

Peach. Of a jointure, and of being a widow.

Polly. But I love him, Sir: how then could I have thoughts of parting with him?

Peach. Parting with him! Why, that is the whole scheme and intention of all Marriage articles. The comfortable estate of widowhood, is the only hope

hope that keeps up a wife's spirits. Where is the woman who would scruple to be a wife, if she had it in her power to be a widow whenever she pleased? If you have any views of this sort, *Polly*, I shall think the match not so very unreasonable.

Polly. How I dread to hear your advice! Yet I must beg you to explain yourself.

Peach. Secure what he hath got, have him peached the next Sessions, and then at once you are made a rich widow.

Polly. What, murder the man I love! The blood runs cold at my heart with the very thought of it.

Peach. Fye, *Polly*! what hath murder to do in the affair? Since the thing (sooner or later must happen, I dare lay, the Captain himself would like that we should get the reward for his death sooner than a stranger. Why, *Polly*, the Captain knows, that as it is his employment to rob, so it is ours to take Robbers; every man in his business. So that there is no malice in the case.

Mrs. Peach. Ay, husband, now you have nicked the matter. To have him peached is the only thing could ever make me forgive her.

AIR XII. Now ponder well, ye parents dear.

Polly. *Oh, ponder well! he not severe;
 So save a wretched wife!
 For on the rope that hangs my dear
 Depends poor Polly's life.*

Mrs. Peach. But your duty to your parents, hussy, obliges you to hang him. What would many a wife give for such an opportunity!

Polly. What is a jointure, what is widow-hood to me? I know my heart. I cannot survive him.

AIR XIII. Le printemps rappelle aux armés.

*The Turtle thus with plaintive crying,
 Her lover dying,
 The Turtle thus with plaintive crying
 Laments her Dove.
 Devoted drops quite spent with sighing
 Pair'd in death, as pair'd in love.*

Thus, Sir, it will happen to your poor *Polly*.

Mrs. Peach.

Mrs. Peach. What, is the fool in love in earnest then? I hate thee for being particular: Why, wench, thou art a shame to thy very Sex.

Polly. But hear me, mother. — If you ever loved —

Mrs. Peach. Those cursed Play-books she reads have been her ruin. One word more, hussy, and I shall knock your brains out, if you have any.

Peach. Keep out of the way, Polly, for fear of mischief, and consider of what is propoed to you.

Mrs. Peach. Away, hussy. Hang your husband, and be dutiful.

SCENE XI.

Mrs. PEACHUM, PEACHUM.

[Polly *listening*.
Mrs. Peach. The thing, husband, must and shall be done. For the sake of intelligence we must take other measures, and have him peached the next Session without her consent. If she will not know her duty, we know ours.

Peach. But really, my dear, it grieves one's heart to take off a great man. When I consider his personal bravery, his fine stratagem, how much we have already got by him, and how much more we may get, methinks I cannot find in my heart to have a hand in his death. I wish you could have made Polly undertake it.

Mrs. Peach. But in a case of necessity — our own lives are in danger.

Peach. Then, indeed, we must comply with the customs of the world, and make gratitude give way to interest. — He shall be taken off.

Mrs. Peach. I will undertake to manage Polly.

Peach. And I will prepare matters for the *Old Baily*.

SCENE XII.

POLLY.

Now I am a wretch, indeed. — Methinks I see him already in the cart, sweeter and more lovely than the nosegay in his hand! — I hear the crowd extolling his resolution and intrepidity! — What volleys of sighs are sent from the windows of *Helborn*, that so comely a youth should be brought to disgrace! — I see him at the tree! the whole Circle are in tears! — even Butchers weep! — *Jack Ketch* himself hesitates to perform his duty, and would be glad to lose his fee, by a reprieve. What then will become of *Polly*? — As yet I may inform him of their design, and aid him in his escape. — It shall be so. — But then he flies,

absents

absents himself, and I bar myself from his dear dear conversation! that too will distract me. — If he keep out of the way, my Papa and Mama may in time relent, and we may be happy. — If he flays, he is hanged, and then he is lost for ever! — He intended to lye concealed in my room, 'till the dusk of the evening: If they are abroad I will this instant let him out, lest some accident should prevent him. [Exit, and returns.

SCENE XIII.

POLLY, MACHEATH.

AIR XIV. Pretty Parrot, say, &c.

Mach. *Pretty Polly, say,
When I was away,*

Did your fancy never stray

To some newer lover?

Polly. *Without disguise,*

Hearing sighs,

Deating eyes,

My constant heart discover.

Tendly let me loll!

Mach. *O pretty, pretty Polly.*

Polly. And are you as fond as ever, my dear?

Mach. Suspect my honour, my courage, suspect any thing but my love. — May my pistols mis fire, and my mare slip her shoulder while I am pursued, if I ever forsake thee!

Polly. Nay, my dear, I have no reason to doubt you, for I find in the Romance you lent me, none of the great Heroes were ever false in love,

AIR XV. Pray, fair one, be kind.

Mach. *My heart was so free,*

It rov'd like the Bee,

'Till Polly my passion requited:

I sipp'd each flower,

I coug'd ev'ry hour,

But here ev'ry flower is united.

Polly,

Polly. Were you sentenced to Transportation, sure, my dear, you could not leave me behind you ——— could you?

Mach. Is there any power, any force that could tear me from thee? You might sooner tear a pension out of the hands of a Courtier, a fee from a Lawyer, a pretty woman from a looking-glass, or any woman from *Quadrille*. ——— But to tear me from thee is impossible!

A I R XVI. Over the hills and far away.

*Were I laid on Greenland's coast,
And in my arms embrac'd my loss;*

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

Polly. *Were I sold on Indian soil,
Soon as the burning day was clos'd,*

*I could mock the sultry soil,
When on my charmer's breast repos'd.*

Mach. *And I would love you all the day,*

Polly. *Every night would kiss and play,*

Mach. *If with me you'd fondly stray*

Polly. *Over the hills and far away.*

Polly. Yes, I would go with thee. But oh! — how shall I speak it? I must be torn from thee. We must part.

Mach. How! Part!

Polly. We must, we must. — My Papa and Mama are set against thy life. They now, even now are in search after thee. They are preparing evidence against thee. Thy life depends upon a moment.

A I R XVII. Gin thou wert mine awn thing.

O what pain it is to part!

Can I leave thee, can I leave thee?

O what pain it is to part!

Can thy Polly ever leave thee?

But lest death my love should thwart,

And bring thee to the fatal cart,

Thus I tear thee from my bleeding heart!

Fly hence, and let me leave thee.

One kiss and then ——— one kiss ——— gone ——— farewell.

Mach.

Mach. My hand, my heart, my dear, is so rivited to thine, that I cannot unloose my hold.

Polly. But my Papa may intercept thee, and then I should lose the very glimmering of hope. A few weeks, perhaps, may reconcile us all. Shall thy *Polly* hear from thee?

Mach. Must I then go?

Polly. And will not absence change your love?

Mach. If you doubt it, let me stay ——— and be hanged.

Polly. O how I fear! how I tremble! ——— Go ——— but when safety will give you leave, you will be sure to see me again; for 'till then *Polly* is wretched.

A I R XVIII. O the broom, &c.

Mach. *The Miser thus a shilling sees,* [Parting, and looking back at each other with sadness; he at one door, she at the other.

Which he's oblig'd to pay,

With sighs resigns it by degrees,

And fears 'tis gone for aye.

Polly. *The Boy thus, when his Sparrow's flown,*

The bird in silence eyes;

But soon as out of sight 'tis gone,

Whines, whimpers, sobs and cries.

ACT II. SCENE I.

A Tavern near Newgate.

Jemmy Twitcher, *Crook finger'd* Jack, Wat Dreary, Robin of Bagshot, Nimminy Ned, Henry Paddington, Matt of the Mint, Ben Budge, and the rest of the Gang, at the Table, with Wine, Brandy and Tobacco.

B E N.

BUT pr'ythee, *Matt*, what is become of thy brother *Tom*? I have not seen him since my return from transportation.

Matt. Poor brother *Tom* had an accident this time twelvemonth, and so clever a made fellow he was, that I could not save him from those fleaing rascals the Surgeons; and now, poor man, he is among the Otamys at *Surgeon's-Hall*.

Ben. So it seems, his time was come.

Jem. But the present time is ours, and no body alive hath more. Why are the laws level'd at us? are we more dishonest than the rest of mankind? what we win, gentlemen, is our own by the law of arms, and the right of conquest.

Crook. Where shall we find such another set of practical philofophers, who to a man are above the fear of Death?

Wat. Sound men, and true!

Robin. Of tried courage, and indefatigable industry!

Ned. Who is there here that would not die for his friend?

Harry. Who is there here that would betray him for his interest?

Matt. Show me a gang of Courtiers that can say as much.

Ben. We are for a just partition of the world, for every man hath a right to enjoy life.

Matt. We retrench the superfluities of mankind. The world is avaritious, and I hate avarice. A covetous fellow, like a Jack-daw, steals what he was never made to enjoy, for the sake of hiding it. These are the robbers of mankind, for money was made for the free-hearted and generous, and where is the injury of taking from another, what he hath not the heart to make use of?

Jem.

Jem. Our several stations for the day are fixt. Good luck attend us all. Fill the glasses.

AIR XIX. Fill ev'ry glass, &c.

Matt. Fill ev'ry glass, for wine inspires us,

And fires us

With courage, love and joy.

Women and wine should life employ.

Is there ought else on earth desirous?

Chorus. Fill ev'ry glass, &c.

SCENE II.

To them enter MACHBEATH.

Mach. Gentlemen, well met. My heart hath been with you this hour; but an unexpected affair hath detained me. No ceremony, I beg you.

Matt. We were just breaking up to go upon duty. Am I to have the honour of taking the air with you, Sir, this evening upon the Heath? I drink a dram now and then with the Stage-coachmen in the way of friendship and intelligence; and I know that about this time there will be passengers upon the western road, who are worth speaking with.

Mach. I was to have been of that party — but —

Matt. But what, Sir?

Mach. Is there any man who suspects my courage?

Matt. We have all been witnesses of it.

Mach. My honour and truth to the gang?

Matt. I will be answerable for it.

Mach. In the division of our booty, have I ever shewn the least marks of avarice or injustice!

Matt. By these questions something seems to have ruffled you. Are any of us suspected?

Mach. I have a fixt confidence, gentlemen, in you all, as men of honour, and as such I value and respect you. *Peccatus* is a man that is useful to us.

Matt. Is he about to play us any foul play? I will shoot him through the head.

Mach. I beg you, gentlemen, act with conduct and discretion. A pistol is your last resort.

Matt. He knows nothing of this meeting.

Mach. Business cannot go on without him. He is a man who knows the world, and is a necessary agent to us. We have had a slight difference, and till it is accommodated I shall be obliged to keep out of his way. Any

ETA

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private

private dispute of mine shall be of no ill consequence to my friends. You must continue to act under his direction, for the moment we break loose from him, our gang is ruined.

Matt. As a bawd to a whore, I grant you, he is to us of great convenience.

Macb. Make him believe I have quitted the gang, which I can never do but with life. At our private quarters I will continue to meet you. A week or so will probably reconcile us.

Matt. Your instructions shall be observed. It is now high time for us to repair to our several duties; so till the evening at our quarters in *Moor-fields* we bid you farewell.

Macb. I shall with myself with you. Success attend you.

[Sits down melancholy at the Table.]

AIR XX. March in *Rinaldo*, with Drums and Trumpets.

Matt.

Let us take the road,

Hark! I hear the sound of coaches!

The hour of attack approaches,

To your arms, brave boys, and load.

See the ball I hold!

Let the Chymists toil like asses,

Our fire their fire surpasses,

And turns all our lead to gold.

[The Gang, ranged in the front of the Stage, load their pistols, and stick them under their girdles; then go off singing the first part in Chorus.]

SCENE III.

MACHEATH, DRAWER.

Macb. What a fool is a fond wench! *Polly* is most confoundedly bit. --- I love the sex. And a man who loves money, might as well be contented with one guinea, as I with one woman. The town perhaps hath been as much obliged to me, for recruiting it with free-hearted ladies, as to any recruiting Officer in the army. If it were not for us and the other gentlemen of the sword, *Drury-lane* would be uninhabited.

AIR

AIR XXI. Would you have a young Virgin, &c.

*If the heart of a man is depress'd with cares,
The mist is dispell'd when a woman appears;
Like the notes of a fiddle, so sweetly, sweetly
Raises the spirits, and charms our ears.*

*Roses and lilies her cheeks disclose,
But her ripe lips are more sweet than those.*

Press her,

Care's her,

With kisses,

Her kisses

Dissolve us in pleasure, and soft repose.

I must have women. There is nothing unbends the mind like them. Money is not so strong a cordial for the time. --- Drawer. --- [Enter Drawer.] Is the Porter gone for all the ladies, according to my directions?

Draw. I expect him back every minute. But you know, Sir, you sent him as far as *Hockley in the Hole*, for three of the ladies, for one in *Vinegar Yard*, and for the rest of them somewhere about *Leukner's Lane*. Sure some of them are below, for I hear the barr bell. As they come I will show them up. --- Coming, coming.

SCENE IV.

MACHEATH, Mrs. Coaxer, Dolly Trull, Mrs. Vixen, Betty Doxy, Jenny Diver, Mrs. Slammekin, Suky Tawdry, and Molly Brazen.

Macb. Dear Mrs. Coaxer, you are welcome. You look charmingly to-day. I hope you do not want the repairs of quality, and lay on paint. --- *Dolly Trull!* kiss me, you slut; are you as amorous as ever, huffy? You are always so taken up with stealing hearts, that you do not allow yourself time to steal any thing else. --- Ah *Dolly*, thou wilt ever be a Coquette! --- Mrs. Vixen, I am yours, I always loved a woman of wit and spirit; they make charming mistresses, but plaguy wives. --- *Betty Doxy!* Come hither, huffy. Do you drink as hard as ever? You had better stick to good wholesome beer; for in troth, *Betty*, strong-waters will in time ruin your constitution. You should leave those to your betters. --- What! and my pretty *Jenny Diver* too! As prim and demure as ever! There is not any Prude, though ever so high bred, hath a more sanctified look, with a

more

more mischievous heart. Ah! thou art a dear artful hypocrite. — Mrs. *Slammekin*! as careless and gentle as ever! all you fine ladies, who know your own beauty, affect an undress — But see, here is *Sally Tawdry* come to contradict what I was saying. Every thing the gens one way she lays out upon her back. Why, *Sally*, you must keep at least a dozen Tally-men. *Molly Brazen!* [She kisses him.] That is well done. I love a free-hearted wench. Thou hast a most agreeable assurance, girl, and art as willing as a Turtle. — But hark! I hear musick. The Harper is at the door. *If musick be the food of Love, play on.* 'E'er you seat yourselves, ladies, what think you of a dance? Come in. [Enter Harper] Play the French Tune, that Mrs. *Slammekin* was so fond of.

[A Dance a la ronde in the French manner, near the end of it this Song and Chorus.

AIR XXII. Cotillon.

*Youth's the season made for joys,
Love is then our duty,
She alone rules that employs,
Will deserves her beauty,
Let's be gay,
While we may,
Beauty's a flower despis'd in decay,
Youth's the season, &c.*

*Let us drink and sport to-day,
Ours is not to-morrow,
Love with youth flies swift away,
Age is nought but sorrow,
Dance and sing,
Time's on the wing,
Life never knows the return of Spring.*

Chorus. *Let us drink, &c.*

Macb. Now, pray ladies, take your places. Here Fellow, [Pays the Harper.] Bid the Drawer bring us more wine. [Ex. Harper.] If any of the ladies choole gin, I hope they will be so free to call for it.

Jenny. You look as if you meant me. Wine is strong enough for me. Indeed, Sir, I never drink strong-waters, but when I have the cholick.

Macb. Just the excuse of the fine ladies! Why, a lady of quality is never without the cholick. I hope, Mrs. *Coaxer*, you have had good success of late in your visits among the Mercers.

Coax. We have so many interlopers — Yet with industry, one may still have a little picking. I carried a silver flowered lutestring and a piece of black padefoy to Mr. *Peacocks*' lock but last week.

Vix. There's *Molly Brazen* hath the ogle of a Rattle-snake. She rivited a Linen draper's eye so fast upon her, that he was nicked of three pieces of cambrie before he could look off.

Coax. O dear madam! — But sure nothing can come up to your handling of laces! And then you have such a sweet deluding tongue! To cheat a man is nothing, but the woman must have fine parts indeed who cheats a woman!

Vix. Lace, madam, lies in a small compass, and is of easy conveyance. But you are apt, madam, to think too well of your friends.

Coax. If any woman hath more art than another, to be sure, it is *Jenny Diver*. Though her fellow be never so agreeable, she can pick his pocket as coolly, as if money were her only pleasure. Now that is a command of the passions uncommon in a woman!

Jenny. I never go to the tavern with a man, but in the view of business. I have other hours, and other sort of men for my pleasure. But had I your address, madam —

Macb. Have done with your compliments, ladies; and drink about: You are not so fond of me, *Jenny*, as you use to be.

Jenny. It is not convenient, Sir, to show my fondness among so many rivals. It is your own choice, and not the warmth of my inclination, that will determine you.

AIR XXIII. All in a misty morning.

*Before the barn-door crowing,
The Cock by Hen attended,
His eyes around him throwing,
Stands for a while suspended,
Then one he singles from the crew,
And cheers the happy Hen,
With how do you do, and how do you do,
And how do you do again.*

Macb. Ah *Jenny!* thou art a dear flut!

Trull. Pray, madam, were you ever in keeping?

Towd. I hope, madam, I have not been so long upon the town, but I have met with some good fortune as well as my neighbours.

Trull. Pardon me, madam, I meant no harm by the question; it was only in the way of conversation.

Towd.

Tawdry. Indeed, madam, if I had not been a fool, I might have lived very handsomely with my last friend. But upon his missing five guineas, he turned me off. Now I never suspected he had counted them.

Slam. Who do you look upon, madam, as your best sort of keepers?

Trull. That, madam, is thereafter as they be.

Slam. I, madam, was once kept by a Jew; and bating their religion, to whom they are a good sort of people.

Tawdry. Now for my part, I own I like an old fellow: for we always make them pay for what they cannot do.

Vix. A spruce Prentice, let me tell you, ladies, is no ill thing, they bleed freely. I have sent at least two or three dozen of them in my time to the Plantations.

Jen. But to be sure, Sir, with so much good fortune as you have had upon the road, you must be grown immensely rich.

Mach. The road, indeed, hath done me justice, but the gaming-table hath been my ruin.

A I R XXIV. When once I lay with another man's wife.

Jen. The Gamesters and Lawyers are jugglers alike,

If they meddle your all is in danger:

Like Gypsies, if once they can finger a soule,

Your pockets they pick, and they filser your boule,

And give your estate to a stranger.

A man of courage should never put any thing to the risque, but his life. These are the tools of a man of honour. Cards and Dice are only fit for cowardly cheats, who prey upon their friends.

[*She takes up his Pistol. Tawdry takes up the other.*]

Tawdry. This, Sir, is fitter for your hand. Besides your loss of money, it is a loss to the ladies. Gaming takes you off from women. How fond could I be of you! but before company, it is ill bred.

Mach. Wanton huffies!

Jen. I must and will have a kiss to give my wine a zest.

[*They take him about the neck, and make signs to Peachum and Constable, who rush in upon him.*]

SCENE

SCENE V.

To them PEACHUM and Constables.

Peach. I seize you, Sir, as my prisoner.

Mach. Was this well done, *Jenny*? — Women are decoy Ducks; who can trust them! Beasts, Jades, Silks, Harpies, Furies, Whores!

Peach. Your case, Mr. *Machath*, is not particular. The greatest Heroes have been ruined by women. But, to do them justice, I must own they are a pretty sort of creatures, if we could trust them. You must now, Sir, take your leave of the ladies, and if they have a mind to make you a visit, they will be sure to find you at home. The gentleman, ladies, lodges in *Newgate*. Constables, wait upon the Captain to his lodgings.

A I R XXV. When first I laid siege to my *Coloris*.

Mach. As the Tree I shall suffer with pleasure,

As the Tree I shall suffer with pleasure,

Let me go sobere I will,

In all kinds of ill,

I shall find no such Furies as these are.

Peach. Ladies I will take care the reckoning shall be discharged.

[*Ex. Machath, guarded with Peachum and Constables.*]

SCENE VI.

The Women remain.

Vix. Look ye, Mrs. *Jenny*, though Mr. *Peachum* may have made a private bargain with you and *Suky Tawdry* for betraying the Captain, as we were all assisting, we ought all to share alike.

Coax. I think Mr. *Peachum*, after so long an acquaintance, might have trusted me as well as *Jenny Diver*.

Slam. I am sure at least three men of his hanging, and in a year's time too, (if he did me justice) should be set down to my account.

Trull. Mrs. *Slammekin*, that is not fair. For you know one of them was taken in bed with me.

Jenny. As far as a bowl of punch or a treat, I believe Mrs. *Suky* will join with me. — As for any thing else, ladies, you cannot in conscience expect it.

E

Slam.

Slam. Dear madam —
Frull. I would not for the world —
Slam. It is impossible for me —
Frull. As I hope to be saved, madam —
Slam. Nay, then I must stay here all night —
Frull. Since you command me. [Exit with great Ceremony.]

SCENE VII. Newgate.

LOCKIT, Turnkeys, MACHEATH, Conjurers.

Lock. Noble Captain, you are welcome. You have not been a lodger of mine this year and half. You know the custom, Sir. Garnish, Captain, garnish. Hand me down those fetters there.

Maib. Those, Mr. *Lockit*, seem to be the heaviest of the whole set. With your leave, I should like the further pair better.

Lock. Look ye, Captain, we know what is fittest for our prisoners. When a Gentleman uses me with civility, I always do the best I can to please him — Hand them down I say — We have them of all prices, from one guinea to ten, and it is sitting every gentleman should please himself.

Maib. I understand you, Sir. [Gives money.] The fees here are so many, and so exorbitant, that few fortunes can bear the expence of getting off handsomely, or of dying like a gentleman.

Lock. Those, I see, will fit the Captain better. — Take down the further pair. Do but examine them, Sir — Never was better work. — How gently they are made! — They will fit as easy as a glove, and the nicest man in *England* might not be ashamed to wear them. [He puts on the chains.] If I had the best gentleman in the land in my custody I could not equip him more handsomely. And so, Sir — I now leave you to your private meditations.

SCENE VIII.

MACHEATH.

AIR XXVI. Courtiers, Courtiers think it no harm,

Man may escape from rope and gun;

Nay some have out-kill'd the Doctor's pill:

Who takes a woman must be wiser,

That Bosjisk is sure to kill.

The Fly that sips treacle is lost in the sweets,

So be that tastes woman, woman, woman,

He that tastes woman, ruin meets.

To what a woful plight have I brought myself! Here must I (all day long, 'till I am hang'd) be confin'd to hear the reproaches of a wench who lays her ruin at my door. — I am in the custody of her father, and to be sure if he knows of the matter, I shall have a fine time of it betwixt this and my execution. — But I promised the wench marriage. — What signifies a promise to a woman? does not man in marriage itself promise a hundred things that he never means to perform? Do all we can, women will believe us, for they look upon a promise as an excuse for following their own inclinations. — But here comes *Lucy*, and I cannot get from her — would I were dead!

SCENE IX.

MACHEATH, LUCY.

Lucy. You base man you, — how can you look me in the face after what hath pass'd between us? — See here, perfidious wretch, how I am forced to bear about the load of Infamy you have laid upon me — O *Maibest*! thou hast robbed me of my quiet — to see thee tortured would give me pleasure.

AIR XXVII. A lovely Lass to a Friar came,

Thus coben a good housewife sees a Rat

In her trap in the morning taken,

With pleasure her beards goes pin a patch

In revenge for her loss of bacon.

Then she throws him

To the Dog or Cat,

To be worried, crush'd and shuken.

Maib. Have you no bowels, no tenderness, my dear *Lucy*, to see a husband in these circumstances?

Lucy. A husband!

Maib. In every respect but the form, and that, my dear, may be sold over us at any time. — Friends should not insist upon ceremonies. From a man of honour, his word is as good as his bond.

Lucy. It is the pleasure of all you fine men to insult the women who have ruined.

AIR XXVIII. 'Twas when the Sea was roaring,

*How cruel are the traitors,
Who lie and swear in jest,
To cheat unguarded creatures
Of virtue, fame, and rest!
Whoever steals a shilling,
Tore's shame the guilt conceals:
In love the perjur'd villain
With boasts the theft reveals.*

Mach. The very first opportunity, my dear, (have but patience) you shall be my wife in whatever manner you please.

Lucy. Insinuating monster! and so you think I know nothing of the affair of Miss *Polly Peachum*. — I could tear thy eyes out!

Mach. Sure *Lucy*, you cannot be such a fool as to be jealous of *Polly*!

Lucy. Are you not married to her, you brute, you?

Mach. Married! Very good. The wench gives it out only to vex thee, and to ruin me in thy good opinion. It is true, I go to the house, I chat with the girl, I kiss her, I say a thousand things to her (as all gentlemen do) that mean nothing, to divert myself; and now the silly jade hath set it about that I am married to her, to let me know what she would be at. Indeed, my dear *Lucy*, these violent passions may be of ill consequence to a woman in your condition.

Lucy. Come, come, Captain, for all your assurance, you know that Miss *Polly* hath put it out of your power to do me the justice you promised me.

Mach. A jealous woman believes every thing her passion suggests. To convince you of my sincerity, if we can find the Ordinary, I shall have no scruples of making you my wife; and I know the consequence of having two at a time.

Lucy. That you are only to be hanged, and so get rid of them both.

Mach. I am ready, my dear *Lucy*, to give you satisfaction — if you think there is any in marriage. — What can a man of honour say more?

Lucy. So then it seems, you are not married to Miss *Polly*.

Mach. You know, *Lucy*, the girl is prodigiously conceited. No man can say a civil thing to her, but (like other fine ladies) her vanity makes her think he's her own for ever and ever.

A I R

AIR XXIX. The Sun had loos'd his weary teams.

*The first time at the looking-glass
The mother sets her daughter,
The Image strikes the smiling lass
With self-love ever after.
Each time she looks, lo! fonder grown,
Thinks ev'ry charm grows stronger:
But alas, vain maid, all eyes but your own
Can see you are not younger.*

When women consider their own beauties, they are all alike unreasonable in their demands; for they expect their lovers should like them as long as they like themselves.

Lucy. Yonder is my father — perhaps this way we may light upon the Ordinary, who shall try if you will be as good as your word. — For I long to be made an honest woman.

SCENE X.

PEACHUM, LOCKIT with an Account-Book.

Lock. In this last affair, brother *Peachum*, we are agreed. You have consented to go halves in *Machbeth*.

Peach. We shall never fall out about an execution. — But as to that article, pray how stands our last year's account?

Lock. If you will run your eye over it, you will find it is fair and clearly stated.

Peach. This long arrear of the government is very hard upon us? Can it be expected that we should hang our acquaintance for nothing, when our betters will hardly save theirs without being paid for it. Unless the people in employment pay better, I promise them for the future, I shall let other rogues live besides their own.

Lock. Perhaps, brother, they are afraid these matters may be carried too far. We are treated too by them with contempt, as if our profession were not reputable.

Peach. In one respect indeed, our employment may be reckoned dishonest, because, like great Statesmen, we encourage those who betray their friends.

Lock. Such language, brother, any where else, might turn to your prejudice. Learn to be more guarded, I beg you.

A I R

AIR XXX. How happy are we, &c.

*When you censure the age,
Be cautious and sage,
Lest the Courtiers offended should be:
If you mention vice or bribe,
'Tis so got to all the tribe.
Each cries — That was level'd at me.*

Peach. Here's poor *Ned Clincher's* name, I see. Sure, brother *Lockit*, there was a little unfair proceeding in *Ned's* case: for he told me in the condemned hold, that for value received, you had promised him a Session or two longer without molestation.

Lock. Mr. *Peachum*, — this is the first time my honour was ever called in question.

Peach. Business is at an end — if once we act dishonourably.

Lock. Who accuses me?

Peach. You are warm, brother.

Lock. He that attacks my honour, attacks my livelihood — And this usage — Sir — is not to be borne.

Peach. Since you provoke me to speak — I must tell you too, that *Mrs. Coaxer* charges you with defrauding her of her information-money, for the apprehending of curl-pated *Hogb.* Indeed, indeed, brother, we must punctually pay our Spies, or we shall have no information.

Lock. Is this language to me, *Sirrah* — who have saved you from the gallows, *Sirrah!*

Peach. If I am hanged, it shall be for ridding the world of an arrant rascal. [Collaring each other.]

Lock. This hand shall do the office of the halter you deserve, and throttle you — you dog!

Peach. Brother, brother, we are both in the wrong — we shall be both losers in the dispute — for you know we have it in our power to hang each other. You should not be so passionate.

Lock. Nor you so provoking.

Peach. It is our mutual interest; it is for the interest of the world we should agree. If I said any thing, brother, to the prejudice of your character, I ask pardon.

Lock. Brother *Peachum* — I can forgive as well as resent. — Give me your hand. Suspicion does not become a friend.

Peach. I only meant to give you occasion to justify yourself: But I must now step home, for I expect the gentleman about this Snuff-box, that *Pilch* nimm'd two nights ago in the Park. I appointed him at this hour.

SCENE

SCENE XI.

LOCKIT, LUCY.

Lock. Whence come you, huffy?

Lucy. My tears might answer that question.

Lock. You have then been whimpering and fondling, like a Spaniel, over the fellow that hath abused you.

Lucy. One cannot help love; one cannot cure it. It is not in my power to obey you, and hate him.

Lock. Learn to bear your husband's death like a reasonable woman. It is not the fashion, now-a-days, so much as to affect sorrow upon these occasions. No woman would ever marry, if she had not the chance of mortality for a release. Act like a woman of spirit, huffy, and thank your father for what he is doing.

AIR XXXI. Of a noble Race was *Shenkin*.

Lucy: *Is then his fate decreed, Sir?*

Such a man can I think of quitting?

When first we met, so moves me yet,

O see how my heart is splitting!

Lock. Look ye, *Lucy* — there is no saving him: — So, I think, you must even do like other widows — buy yourself weeds, and be cheerful.

AIR XXXII.

You'll think, e'er many days ensue,

This sentence not severe;

I hang your husband, child, 'tis true,

But with him hang your care.

T'was long dang' till now see.

Like a good wife, go moan over your dying husband. That, child, is your duty — consider, girl, you cannot have the man and the money too — so make yourself as easy as you can by getting all you can from him.

SCENE

SCENE XII.

LUCY, MACHEATH.

Lucy. Though the Ordinary was out of the way to-day, I hope, my dear, you will, upon the first opportunity, quiet my scruples—— Oh Sir!—— my father's hard heart is not to be softened, and I am in the utmost despair.

Macb. But if I could raise a small sum—— would not twenty Guineas, think you, move him?—— Of all the arguments in the way of business, the perquisite is the most prevailing.—— Your father's perquisites for the escape of prisoners must amount to a considerable sum in the year. Money well timed, and properly applied, will do any thing.

AIR XXXIII. London Ladies.

*If you at an Office solicit your due,
And would not have matters neglected;
You must quicken the Clerk with the perquisite too,
To do what his duty directed.
Or would you the frowns of a lady prevent,
She too has this palpable failing,
The perquisite softens her into consent,
That reason with all is prevailing.*

Lucy. What love or money can do shall be done: for all my comfort depends upon your safety.

SCENE XIII.

LUCY, MACHEATH, POLLY.

Polly. Where is my dear husband?—— was a rope ever intended for this neck!—— O let me throw my arms about it, and throttle thee with love!—— Why dost thou turn away from me?—— It is thy wife—— it is thy wife.

Macb. Was ever such an unfortunate rascal as I am!

Lucy. Was there ever such another villain!

Polly. O *Macbeath!* was it for this we parted? Taken! Imprisoned! Tried! Hanged!—— cruel reflection!—— I will stay with thee 'till death—— no force shall tear thy dear wife from thee now.—— What means

means my love?—— Not one kind word! not one kind look! think what thy *Polly* suffers to see thee in this condition.

AIR XXXIV. All in the Downs, &c.

*Thus when the Swallow, seeking prey,
Within the fast is closely pent,
His comfort with bemoaning lay,
Without sits pining for its event.
Her chattering lovers all around her skim;
She heeds them not (poor bird) her soul's with him.*

Macb. I must disown her. [*Aside.*] The wench is distracted.
Lucy. Am I then bilked of my virtue? Can I have no reparation? Sure men were born to lye, and women to believe them! O Villain! Villain!
Polly. Am I not thy wife?—— Thy neglect of me, thy aversion to me too severely proves it.—— Look on me.—— Tell me, am I not thy wife?

Lucy. Perfidious wretch!

Polly. Barbarous husband!

Lucy. Hadst thou been hanged five months ago, I had been happy.
Polly. And I too—— If you had been kind to me 'till death, it would not have vexed me—— And that is no very unreasonable request, (though from a wife) to a man who hath not above seven or eight days to live.

Lucy. Art thou then married to another? Hast thou two wives, monster?

Macb. If women's tongues can cease for an answer—— hear me.

Lucy. I will not.—— Flesh and blood cannot bear my usage.

Polly. Shall I not claim my own? Justice bids me speak.

AIR XXXV. Have you heard of a frolicksome ditty.

Macb. *How happy could I be with either,
Were I either dear charmer away!
But while you thus tease me together,
To neither a word will I say;
But toi de rol, &c.*

Polly. Sure, my dear, there ought to be some preference shown to a wife! At least the may claim the appearance of it. He must be distracted with his misfortunes, or he could not use me thus!

Lucy. O Villain, Villain! thou hast deceived me—— I could even inform against thee with pleasure. Not a prude wishes more heartily to have facts

facts against her intimate acquaintance, than I now wish to have facts against thee. I would have her satisfaction, and they should all out.

AIR XXXVI. Irish Trot.

Polly. *I'm bubbled.*

Lucy. ——— *I'm bubbled.*

Polly. *Oh how I am troubled!*

Lucy. *Bambouzzled, and bis!*

Polly. ——— *My distresses are doubled.*

Lucy. *When you come to the tree, shall the Hangman refuse,
These fingers, with pleasure, could fasten the noose.*

Polly. *I'm bubbled, &c.*

Macb. Be pacified, my dear *Lucy* — This is all a fetch of *Polly's* to make me desperate with you in case I get off. If I am hanged, she would fain have the credit of being thought my widow — Really, *Polly*, this is no time for a dispute of this sort; for whenever you are talking of marriage, I am thinking of hanging.

Polly. And hast thou the heart to persist in disowning me?

Macb. And hast thou the heart to persist in persuading me that I am married? Why, *Polly*, dost thou seek to aggravate my misfortunes?

Lucy. Really, *Miss Peachum*, you but expose yourself. Besides, it is barbarous in you to worry a gentleman in his circumstances.

AIR XXXVII.

Polly.
Cease your fawning,
Force or cunning
Never shall my heart betray.
All these sallies
Are but malice
To seduce my constant man.
'Tis most certain,
By their flirting
Women oft have every sinner:
Pleas'd, to rain
Others wooing;
Never happy in their own!

Polly. Decency, madam, methinks might teach you to behave yourself with some reserve with the husband, while his wife is present.

Macb.

Macb. But seriously, *Polly*, this is carrying the joke a little too far.
Lucy. If you are determined, madam, to raise a disturbance in the prison, I shall be obliged to send for the Turnkey to shew you the door. I am sorry, madam, you force me to be so ill-bred.

Polly. Give me leave to tell you, madam; these forward Airs do not become you in the least, madam. And my duty, madam, obliges me to stay with my husband, madam.

AIR XXXVIII. Good-morrow, Gossip Joan.

Lucy. *Why love now, madam Flirt?*

*If you thus must chatter,
And are for flinging dirt,
Let's try who best can spatter;*

Madam Flirt!

Polly. *Why love now, saucy Jade,*

*Sure the wench is tipsy!
How can you see me made
The scoff of such a Gipsy?*

[To him.]

Saucy Jade!

[To her.]

SCENE XIV.

LUCY, MACHEATH, POLLY, PEACHUM.

Peach. Where is my wench? Ah hussy! hussy! — Come you home, you slut; and when your fellow is hanged, hang yourself, to make your family some amends.

Polly. Dear, dear father, do not tear me from him — I must speak; I have more to say to him — Oh! twist thy fetters about me, that he may not haul me from thee!

Peach. Sure all women are alike! If ever they commit the folly, they are sure to commit another by exposing themselves — Away — Not a word more — You are my prisoner now, hussy.

AIR XXXIX. Irish Howl.

Polly. *No power on earth can'er divide
The knot that sacred Love hath ty'd,
When parents draw against our mind,
The true-love's knot they faster bind.*

Oh, oh ray, oh Amberab — oh, oh, &c.

[Holding *Macbeath*, *Peachum* pulling her.
F 2 SCENE

SCENE XV.

LUCY, MACHEATH.

Lucy. I am naturally compassionate, wife; so that I could not see the wench as the deserved; which made you at first suspect there was something in what she said.

Lucy. Indeed, my dear, I was strangely puzzled.

Lucy. If that had been the case, her father would never have brought me into this circumstance — No, *Lucy*, — I had rather dye than be false to thee.

Lucy. How happy am I, if you say this from your heart! For I love thee so, that I could sooner bear to see thee hanged than in the arms of another.

Lucy. But couldst thou bear to see me hanged?

Lucy. O *Macheath*, I can never live to see that day.

Mach. You see, *Lucy*, in the account of Love you are in my debt; and you must now be convinced, that I rather chuse to die than be another's.

— Make me, if possible, love thee more, and let me owe my life to thee — If you refuse to assist me, *Peacomb* and your father will immediately put me beyond all means of escape.

Lucy. My father, I know, hath been drinking hard with the Prisoners: and I fancy he is now taking his nap in his own room — If I can procure the keys, shall I go off with thee, my dear?

Mach. If we are together, it will be impossible to lie concealed. As soon as the search begins to be a little cool, I will send to thee — Till then my heart is thy prisoner.

Lucy. Come then, my dear husband — owe thy life to me — and though you love me not — be grateful — But that *Polly* runs in my head strangely.

Mach. A moment of time may make us unhappy for ever.

AIR XL. The Lass of Patsie's Mill.

Lucy.

*I like the Fox shall grieve,
Wise Maids hath left her side,
Whom Hounds, from wren to crow,
Chase o'er the country wide.
Where can my lover hide?
Where cheat the wary pack?
If Love be not his guide,
His never will come back!*

5

ACT

ACT III. SCENE I.

SCENE *Newgate.*

LOCKIT, LUCY.

LOCKIT.

TO be sure, wench, you must have been aiding and abetting to help him to this escape.

Lucy. Sir, here hath been *Peacomb* and his daughter *Polly*, and to be sure they know the ways of *Newgate* as well as if they had been born and bred in the place all their lives. Why must all your suspicion light upon me?

Lock. *Lucy*, *Lucy*, I will have none of these shuffling answers.

Lucy. Well then — If I know any thing of him I will I may be burnt!

Lock. Keep your temper, *Lucy*, or I shall pronounce you guilty.

Lucy. Keep yours, Sir, — I do wish I may be burnt. I do — And what can I say more to convince you?

Lock. Did he tip handsumely? — How much did he come down with? Come hussy, do not cheat your father; and I shall not be angry with you — Perhaps, you made a better bargain with him than I could have done — How much, my good girl?

Lucy. You know, Sir, I am fond of him, and would have given money to have kept him with me.

Lock. Ah *Lucy*! thy education might have put thee more upon thy guard; for a Girl in the bar of an Ale-house is always besieged.

Lucy. Dear Sir, mention not my education — for it was to that I owe my ruin.

AIR XLI. If Love's a sweet passion, &c.

*When young at the bar you first taught me to score,
And bid me be free of my lips, and no more;
I was kiss'd by the Parson, the Squire, and the Sol:
When the guest was departed, the kiss was forgot.
But his kiss was so sweet, and so closely be press,
That I languish'd and paid 'till I granted the rest.*

15

If you can forgive me, Sir, I will make a fair confession, for to be sure he hath been a most barbarous villain to me.

Lock. And so you have let him escape, hussy---- have you?

Lucy. When a woman loves; a kind look, a tender word can persuade her to any thing---- and I could ask no other bribe.

Lock. Thou wilt always be a vulgar slut, *Lucy*---- If you would not be looked upon as a fool, you should never do any thing but upon the foot of interest. Those that act otherwise are their own bubbles.

Lucy. But Love, Sir, is a misfortune that may happen to the most discreet woman, and in love we are all fools alike.---- Notwithstanding all he swore, I am now fully convinced that *Polly Peachum* is actually his wife.---- Did I let him escape, (fool that I was!) to go to her?---- *Polly* will wheedle herself into his money, and then *Peachum* will hang him, and cheat us both.

Lock. So I am to be ruined, because, forsooth, you must be in love!---- a very pretty excuse!

Lucy. I could murder that impudent happy strumpet:---- I gave him his life, and that creature enjoys the sweets of it.---- Ungrateful *Mackintosh*!

AIR XLII. South-Sea Ballad.

My love is all madness and folly,

Alone I lie,

Tofs, tumble, and cry,

What a happy creature is Polly.

Was e'er such a wretch as I!

With rage I redder like scarlet,

That my dear inconstant Varlet,

Stark blind to my charms,

Is lost in the arms

Of that Jilt, that inveigling Harlot!

Stark blind to my charms,

Is lost in the arms

Of that Jilt, that inveigling Harlot!

This, this my resentment alarms.

Lock. And so, after all this mischief, I must stay here to be entertained with your catterwauling, mistress Puss!---- out of my sight, wanton Strumpet! you shall fast and mortify yourself into reason, with now and then a little handsome discipline to bring you to your senses.---- Go.

SCENE

SCENE II.

LOCK IT.

Peachum then intends to outwit me in this affair; but I will be even with him.---- The dog is leaky in his liquor, so I will ply him that way, get the secret from him, and turn this affair to my own advantage.---- Lions, Wolves, and Vulturs do not live together in herds, droves or flocks.---- Of all animals of prey, man is the only sociable one. Every one of us preys upon his neighbour, and yet we herd together.---- *Peachum* is my companion, my friend---- According to the custom of the world, indeed, he may quote thousands of Precedents for cheating me---- And shall not I make use of the privilege of friendship to make him a return?

AIR XLIII. Packington's Pound.

Two Gamesters united in friendship are found,

Though they know that their industry all is a cheat,

They flock to their prey at the Dice-box's sound,

And join to promote one another's deceit.

But if by mishap

They fall of a chap,

To keep in their hands, they each other entrap.

Like Pikes, lank with hunger, who miss of their ends,

They bite their companions, and prey on their friends.

Now, *Peachum*, you and I, like honest Trademen, are to have a fair trial which of us two can over-reach the other.---- *Lucy*.--- [Enter *Lucy*.] Are there any of *Peachum's* people now in the house?

Lucy. *Filib*, Sir, is drinking a quartern of Strong-waters in the next room with black Moll.

Lock. Bid him come to me.

SCENE III.

LOCK IT, FILIB.

Lock. Why, boy, thou lookest as if thou wert half starved; like a Shotten Herring.

Filib. One had need have the constitution of a horse to go through the business.---- Since the favourite Child-getter was disabled by a mis-hap, I have picked up a little money by helping the ladies to a pregnancy against their

The BEGGAR's OPERA. A& III.

their being called down to sentence. --- But if a man cannot get an honest livelihood any easier way, I am sure, it is what I cannot undertake for another Session.

Lock. Truly, if that great man should tip off, it would be an irreparable loss. The vigor and prowess of a Knight-errant never saved half the ladies in distress that he hath done. --- But, boy, can't thou tell me where thy master is to be found?

Filch. At his * Lock, Sir, at the *Crooked Billet*.

Lock. Very well. --- I have nothing more with you. [*Ex. Filch.*] I will go to him there, for I have many important affairs to settle with him; and in the way of those transactions, I will artfully get into his secret. --- So that *Macheath* shall not remain a day longer out of my clutches.

SCENE IV. A Gaming-House.

MACHEATH in a fine tarnish'd Coat, *BEN BUDGE*,
MATT of the Mint.

Macb. I am sorry, gentlemen, the road was so barren of money. When my friends are in difficulties, I am always glad that my fortune can be serviceable to them. [*Gives them money.*] You see, gentlemen, I am not a mere Court friend, who professes every thing and will do nothing.

AIR XLIV. Lillibulero.

*The modes of the Court so common are grown,
That a true friend can hardly be met;
Friendship for interest is but a loan,
Which they let out for what they can get.*

*'Tis true, you find
Some friends so kind,
Who will give you good counsel themselves to defend.
In sorrowful disty,
They promise, they pity,
But seize you for money, from friend to friend.*

But we, gentlemen, have still honour enough to break through the corruptions of the world. --- And while I can serve you, you may command me.

Ben. It grieves my heart that so generous a man should be involved in such difficulties, as oblige him to live with such ill company, and herd with gamblers.

Matt.

* A Cant word, signifying, a Warehouse where stolen goods are deposited.

A& III. The BEGGAR's OPERA.

Matt. See the partiality of mankind! --- One man may steal a horse, better than another look over a hedge. --- Of all mechanics, of all servile handicrafts-men, a gamester is the vilest. But yet, as many of the Quality are of the profession, he is admitted amongst the politest company. I wonder we are not more respected.

Macb. There will be deep play to-night at *Marybone*, and consequently money may be picked up upon the road. Meet me there, and I will give you the hint who is worth setting.

Matt. The fellow with a brown coat with a narrow gold binding, I am told, is never without money.

Macb. What do you mean, *Matt*? --- Sure you will not think of meddling with him --- He is a good honest kind of a fellow, and one of us.

Ben. To be sure, Sir, we will put ourselves under your direction.

Macb. Have an eye upon the money-lenders. A *Rowlean*, or two, would prove a pretty sort of an expedition. I hate extortion.

Matt. Those *Rowleans* are very pretty things. --- I hate your Bank-bills --- there is such a hazard in putting them off.

Macb. There is a certain man of distinction, who in his time hath nicked me out of a great deal of the ready. He is in my cash, *Ben*; I will point him out to you this evening, and you shall draw upon him for the debt. --- The company are met; I hear the Dice-box in the other room. So, gentlemen, your servant. You will meet me at *Marybone*.

SCENE V. Peachum's Lock.

A Table with Wine, Brandy, Pipes and Tobacco.

PEACHUM, LOCKIT.

Lock. The Coronation account, brother *Peachum*, is of so intricate a nature, that I believe it will never be settled.

Peach. It consists indeed of a great variety of articles. --- It was worth to our people, in fees of different kinds, above ten instalments. --- This is part of the account, brother, that lies open before us.

Lock. A lady's tail of rich Brocade --- that, I see, is disposed of.
Peach. To Mrs. *Diana Trapes*, the Tally-woman, and she will make a good hand of it in shoes and slippers, to trick out young ladies, upon their going into keeping.

Lock. But I do not see any article of the Jewels.

Peach. Those are so well known, that they must be sent abroad --- you will find them entered under the article of Exportation. --- As for the Snuff-boxes, Watches, Swords, &c. --- I thought it best to enter them under their several heads.

G

Lock.

Lock. Seven and twenty women's pockets compleat, with the several things therein contain'd; all sealed, numbered, and enter'd.

Peach. But, brother, it is impossible for us now to enter upon this affair. — We should have the whole day before us. — Besides, the account of the last half year's Plate is in a book by itself, which lies at the other Office.

Lock. Bring us then more liquor. — To-day shall be for pleasure — to-morrow for business. — Ah brother, those daughters of ours are two slippery huffies — keep a watchful eye upon *Polly*, and *Macbeth* in a day or two shall be our own again.

AIR XLV. Down in the North Country.

Lock.

What Guineas are we into!

Ev'ry woman's easy prey,

Though we have felt the hook, agen

We bite, and they betray.

The bird that hath been trap'd,

When he bears his calling mate,

To her he flies, again he's clapt

Within the wery grate.

Peach. But what signifies catching the Bird, if your daughter *Lacy* will set open the door of the Cage?

Lock. If men were answerable for the follies and frailties of their wives and daughters, no friends could keep a good correspondence together for two days. — This is unkind of you, brother; for among good friends, what they say or do goes for nothing.

Enter a Servant.

Serv. Sir, here's Mrs. *Diana Trapes* wants to speak with you.

Peach. Shall we admit her, brother *Lockis*?

Lock. By all means — she is a good customer, and a fine spoken woman — and a woman who drinks and talks so freely will enliven the conversation.

Peach. Desire her to walk in.

SCENE

SCENE VI.

PEACHUM, LOCKIT, Mrs. TRAPES.

Peach. Dear Mrs. *Dye*, your servant — one may know by your kiss, that your *Gin* is excellent.

Trapes. I was always very curious in my liquors.

Lock. There is no perfumed breath like it — I have been long acquainted with the flavour of those lips — have not I, Mrs. *Dye*?

Trapes. Fill it up. — I take as large draughts of liquor, as I did of love. — I hate a *Flincher* in either.

AIR XLVI. A Shepherd kept sheep, &c.

In the days of my youth I could bill like a Dove, fa, la, la, &c.

Like a Sparrow as all times was ready for love, fa, la, la, &c.

The life of all mortals in kissing should pass,

Lip to lip while we're young — then the lip to the glass, fa, la, &c.

But now, Mr. *Peachum*, to our business. — If you have blacks of any kind, brought in of late, *Mantoes* — *Velvet Scarfs* — *Petticoats* — let it be what it will — I am your chap — for all my ladies are very fond of mourning.

Peach. Why, look ye, Mrs. *Dye* — you deal so hard with us, that we can afford to give the gentlemen, who venture their lives for the goods, little or nothing.

Trapes. The hard times oblige me to go very near in my dealing. — To be sure, of late years I have been a great sufferer by the Parliament. — Three thousand pounds would hardly make me amends. — The Act for destroying the Mint was a severe cut upon our business. — 'till then, if a customer stopt out of the way — we knew were to have her — no doubt you know Mrs. *Coxer* — there is a wench now ('till to-day) with a good suit of cloaths of mine upon her back, and I could never set eyes upon her for three months together. — Since the Act too against imprisonment for small sums, my loss there too hath been very considerable, and it must be so, when a lady can borrow a handsome petticoat, or a clean gown, and I not have the least hank upon her! And, o' my conscience, now-a-days most ladies take a delight in cheating, when they can do it with safety.

Peach. Madam, you had a handsome gold watch of us the other day for seven Guineas. — Considering we must have our profit — to a gentleman upon the road, a gold watch will be scarce worth the taking.

G 2

Trapes.

Trapes. Consider, Mr. *Peacbum*, that watch was remarkable, and not of very fine silk. — If you have any black Velvet Scarfs — they are a handsome winter wear; and take with most gentlemen who deal with my customers — It is I that put the ladies upon a good foot. It is not youth or beauty that fixes their price. The gentlemen always pay according to their dress, from half a crown to two guineas; and yet those huffies make nothing of bilking of me. — Then too, allowing for accidents, — I have eleven fine customers now down under the Surgeon's hands, — what with fees and other expences, there are great goings out, and no comings-in, and not a farthing to pay for at least a month's cloathing. — We run great risques — great risques indeed.

Peach. As I remember, you said something just now of Mrs. *Coxer*.

Trapes. Yes, Sir, — I'm sure I stript her of a suit of my own cloaths about two hours ago; and have left her as she should be, in her shift, with a lover of hers at my house. She called him up stairs, as he was going to *Marybone* in a hackney-coach. — And I hope, for her own sake and mine, she will persuade the Captain to redeem her, for the Captain is very generous to the ladies.

Lock. What Captain?

Trapes. He thought I did not know him. — An intimate acquaintance of yours, Mr. *Peacbum* — only Captain *Macbeath* — as fine as a Lord.

Peach. To-morrow, dear Mrs. *Dye*, you shall see your own price upon any of the goods you like — we have at least half a dozen Velvet Scarfs, and all at your service. Will you give me leave to make you a present of this suit of night-cloaths for your own wearing? — But are you sure it is Captain *Macbeath*?

Trapes. Though he thinks I have forgot him; no body knows him better. I have taken a great deal of the Captain's money in my time at second-hand, for he always loved to have his ladies well dress'd.

Peach. Mr. *Lockit* and I have a little business with the Captain; — you understand me — and we will satisfy you for Mrs. *Coxer*'s debt.

Lock. Depend upon it — we will deal like men of honour.

Trapes. I do not enquire after your affairs — so whatever happens, I wash my hands of it. — It hath always been my Maxim, that one friend should assist another. — But if you please — I will take one of the Scarfs home with me, it is always good to have something in hand.

SCENE

SCENE VII. *Newgate*

LUCY.

Jealousy, rage, love and fear are at once tearing me to pieces. How I am weather-beaten and flattered with distresses!

AIR XLVII. One evening having lost my way,

I'm like a skiff on the Ocean tost,
New high, now low, with each billow born,
With her rudder broke, and her anchor lost,
Deserted and all forlorn.
While thus I lay rolling and tossing all night,
That Polly hys sporting on seas of delight!
Revenge, revenge, revenge,
Shall appease my restless sprite.

I have the Rats-bane ready. — I run no risque; for I can lay her death upon the Gin, and so many die of that naturally that I shall never be called in question. — But say I were to be hanged — I never could be hanged for any thing that would give me greater comfort, than the poisoning that flut.

Enter Filch.

Filch. Madam, here is our Miss *Polly* come to wait upon you.
Lucy. Show her in.

SCENE VIII.

LUCY, POLLY.

Lucy. Dear madam, your servant — I hope you will pardon my passion, when I was so happy to see you last. — I was so over-run with the spleen, that I was perfectly out of myself. And really when one hath the spleen, every thing is to be excused by a friend.

AIR

AIR XLVIII. Now Roger, I'll tell thee, because thou'rt my son.

*When a wife's in her post,
(As she's sometimes no doubt)
The good husband as meek as a lamb,
Her vapours to still,
First grants her her will,
And the quieting draught is a dram.
Poor man! And the quieting draught is a dram.*

— I wish all our quarrels might have so comfortable a reconciliation.

Polly. I have no excuse for my own behaviour, madam, but my misfortunes.

— And really, madam, I suffer too upon your account.

Lucy. But, Miss *Polly* — in the way of friendship, will you give me leave to propose a glass of Cordial to you?

Polly. Strong-waters are apt to give me the head-ache — I hope, Madam, you will excuse me.

Lucy. Not the greatest lady in the land could have better in her closet, for her own private drinking. — You seem mighty low in Spirits, my dear.

Polly. I am sorry, madam, my health will not allow me to accept of your offer. — I should not have left you in the rude manner I did when we met last, madam, had not my Papa halled me away so unexpectedly — I was indeed somewhat provoked, and perhaps might use some expressions that were disrespectful. — But really, madam, the Captain treated me with so much contempt and cruelty that I deserved your pity, rather than your resentment.

Lucy. But since his escape, no doubt all matters are made up again. — Ah *Polly!* *Polly!* it is I am the unhappy wife; and he loves you as if you were only his mistress.

Polly. Sure, madam, you cannot think me so flippant as to be the object of your jealousy. — A man is always afraid of a woman who loves him too well — so that I must expect to be neglected and avoided.

Lucy. Then our cases, my dear *Polly*, are exactly alike. Both of us indeed have been too fond.

AIR XLIX. O *Buffy Ball*, &c.

Polly. A curse attends that woman's love

Who always would be pleasing.

Lucy. The pertness of the billing Dove,

Like tickling, is but teasing.

Polly. What then in love can woman do?

Lucy. If we grow fond they shun us.

Polly. And when we fly them, they pursue:

Lucy. But leave us when they've won us.

Lucy. Love is so very whimsical in both sexes, that it is impossible to be lasting. — But my heart is particular, and contradicts my own observation.

Polly. But really, mistress *Lucy*, by his last behaviour, I think I ought to envy you. — When I was forced from him, he did not show the least tenderness. — But perhaps, he hath a heart not capable of it.

AIR L. Wou'd Fate to me *Belinda* give.

Among the men, Coquets we find,

Who court by turns all woman-kind;

And we grant all their hearts desir'd,

When they are flatter'd and admir'd,

The Coquets of both sexes are self-lovers, and that is a love no other whatever can dispossess. I fear, my dear *Lucy*, our husband is one of those.

Lucy. Away with these melancholy reflections. — indeed, my dear *Polly*, we are both of us a cup too low. — Let me prevail upon you, to accept of my offer.

AIR LI. Come, sweet lass.

*Come, sweet lass,
Let's banish sorrow
'Till to-morrow;
Come, sweet lass,
Let's take a chirping glass.
Wine can clear
The vapours of despair;
And make us light as air;
Then drink, and banish care.*

I cannot bear, child, to see you in such low spirits. — And I must persuade you to what I know will do you good. — I shall now soon be even with the hypocritical Strumpet. [Aside.]

SCENE IX.

POLLY.

Polly. All this wheedling of *Lucy* cannot be for nothing. — At this time too! when I know she hates me! — The dissembling of a woman is always the fore-runner of mischief. — By pouring Strong waters down my throat, she thinks to pump some secrets out of me — I will be upon my guard, and will not taste a drop of her liquor, I'm resolved.

SCENE X.

LUCY, with Strong-waters. POLLY.

Lucy. Come, Miss *Polly*.

Polly. Indeed, child, you have given yourself trouble to no purpose. — You must, my dear, excuse me.

Lucy. Really, Miss *Polly*, you are so squeamishly affected about taking a cup of Strong-waters, as a lady before company. I vow, *Polly*, I shall take it most troublously ill if you refuse me. — Brandy and Men (though women love them never so well) are always taken by us with some reluctance — unless it is in private.

Polly.

Polly. I protest, madam, it goes against me. — What do I see! *Mackath* again in custody! — Now every glimmering of happiness is lost. [Drops the glass of liquor on the ground.]

Lucy. Since things are thus, I am glad the wench hath escaped: for by this event, it is plain, she was not happy enough to deserve to be poison'd.

SCENE XI.

LOCKIT, MACHEATH, PEACHUM, LUCY, POLLY.

Lock. Set your heart to rest, Captain. — You have neither the chance of Love or Money for another escape — for you are ordered to be called down upon your Trial immediately.

Peach. Away, hussies! — This is not a time for a man to be hampered with his wives. — You see, the gentleman is in chains already.

Lucy. O husband, husband, my heart longed to see thee; but to see thee thus distracts me!

Polly. Will not my dear husband look upon his *Polly*? Why hadst thou not flown to me for protection? with me thou hadst been safe.

AIR LII. The last time I went o'er the Moor.

Polly. *Hither, dear husband, turn your eyes,*

Lucy. *Bestow one glance to cheer me.*

Polly. *Think with that look, thy *Polly* dies.*

Lucy. *O shun me not, — but bear me.*

Polly. *'Tis *Polly* sues.*

Lucy. *— 'Tis *Lucy* speaks.*

Polly. *Is thus true love requited?*

Lucy. *My heart is bursting.*

Polly. *— Mine too breaks.*

Lucy. *Must I,*

Polly. *— Must I be slighted?*

Mach. What would you have me say, ladies? — You see, this affair will soon be at an end, without my disobliging either of you.

Peach. But the settling this point, Captain, might prevent a Law-fuit between your two widows.

H

AIR

A I R LIII. *Tom Tinker's my true love, &c.*

*Mach. Which way shall I turn me — how can I decide?
Wives, the day of our deaths, are as fond as a bride.
One wife is too much for most husbands to bear,
But two at a time there's no mortal can bear.
This way, and that way, and which way I will,
What would comfort the one, t'other wife would take ill.*

Polly. But if his own misfortunes have made him insensible to mine — a Father sure will be more compassionate. — Dear, dear Sir, sink the material evidence, and bring him off at his trial — *Polly* upon her knees begs it of you.

A I R LIV. I am a poor Shepherd undone.

*When my Hero in court appears,
And stands arraign'd for his life,
T'ben think of poor Polly's tears,
For ah! poor Polly's his wife.
Like the Sailor he holds up his hand,
Distress on the dashing wave.
To die a dry death at land,
Is as bad as a watry grave.
And alas poor Polly!
Alack, and well-a-day!
Before I was in love,
Oh! every month was May.*

Lucy. If *Peacbum's* heart is hardened, sure you, Sir, will have more compassion on a daughter. — I know the evidence is in your power. — How then can you be a tyrant to me? [Kneeling.]

A I R

A I R LV. *Iantbe the lovely, &c.*

*When he holds up his hand arraign'd for his life,
O think of your daughter, and think I'm his wife!
What are cannons, or bombs, or clashing of swords?
For death is more certain by witness's words.
T'ben nail up their lips, that dread thunder alloy;
And each month of my life will hereafter be May.*

Lock. *Macbeth's* time is come, *Lucy.* — We know our own affairs, therefore let us have no more whimpering or whining.

A I R LVI. A Cobler there was, &c.

*Ourselves, like the Great, to secure a retreat,
When matters require it, must give up our gang:
And good reason why,
Or, instead of the fry,
Ev'n *Peacbum* and I,
Like poor petty rascals, might hang, hang,
Like poor petty rascals, might hang.*

Peacb. Set your heart at rest, *Polly.* — Your husband is to die to-day. — Therefore, if you are not already provided, it is high time to look about for another. There is comfort for you, you flut.

Lock. We are ready, Sir, to conduct you to the *Old Baily.*

A I R LVII. *Bonny Dundee.*

Mach. The charge is prepar'd, the Lawyers are met;
The Judges all rang'd (a terrible show!)
I go, undismay'd. — For death is a debt,
A debt on demand. — So, take what I owe.
T'ben farewell, my love — dear charmers, adieu.
Contented I die — 'tis the better for you.
Here ends all dispute the rest of our lives,
For this way at once I please all my wives.

Now gentlemen, I am ready to attend you.

H 2

SCENE

SCENE XII.

LUCY, POLLY, FILCH.

Polly. Follow them, *Filch*, to the Court. And when the trial is over, bring me a particular account of his behaviour, and of every thing that happened. --- You will find me here with *Miss Lucy*. [*Ex. Filch.*] But why is all this musick?

Lucy. The Prisoners, whose trials are put off till next Session, are diverting themselves.

Polly. Sure there is nothing so charming as musick! I am fond of it to distraction ---- But alas! now, all mirth seems an insult upon my affliction. ---- Let us retire, my dear *Lucy*, and indulge our sorrows. --- The noisy crew, you see, are coming upon us. [*Exeunt.*]

A Dance of Prisoners in chains, &c.

SCENE XIII. *The Condemn'd Hold.**MACHEATH*, in a melancholy posture.

AIR LVIII. Happy Groves.

O cruel, cruel, cruel case!

Must I suffer this disgrace?

AIR LIX. Of all the Girls that are so finart

Of all the friends in time of grief,

When threatening Death looks grimmer,

Not one so sure can bring relief,

As this best friend a brimmer. [*Drinks.*]

AIR LX. Britons strike home.

Since I must swing, --- I scorn, I scorn to wine or whine. [*Rises.*]

AIR LXI. Chevy Chase.

But now again my spirits sink;

I'll raise them high with wine. [*Drinks a glass of wine.*]

AIR

AIR LXII. To old Sir *Simon* the King.

But valour the stronger grows,

The stronger liquor we're drinking.

And how can we feel our woes,

When we've lost the trouble of thinking? [*Drinks.*]AIR LXIII. Joy to great *Caesar*.

If thus --- A man can die

Much bolder with brandy. [*Pours out a bumper of brandy.*]

AIR LXIV. There was an old woman, &c.

So I drink off this bumper --- And now I can stand the test,

And my Comrades shall see, that I die as brave as the best. [*Drinks.*]

AIR LXV. Did you ever hear of a gallant sailor.

But can I leave my pretty buffies,

Without one tear, or tender sigh?

AIR LXVI. Why are mine eyes still flowing.

Their eyes, their lips, their buffies

Recall my love --- Ah must I die!

AIR LXVII. Green sleeves.

Since laws were made for ev'ry degree,

To curb vice in others, as well as me,

I wonder we had't better company

Upon Tyburn tree!

But gold from law can take out the sting;

And if rich men like us were to swing,

'Twould thin the land, such numbers to string

Upon Tyburn tree!

Sailor. Some friends of yours, Captain, desire to be admitted --- I leave you together.

SCENE

SCENE XIV.

MACHEATH, BEN BUDGE, MAT of the Mint.

Mat. For my having broke prison, you see, gentlemen, I am ordered immediate execution, --- The Sheriffs officers, I believe, are now at the door. --- That *Jemmy Twitcheb* should peach me, I own surprized me! --- It is a plain proof that the world is all alike, and that even our Gang can no more trust one another than other people. Therefore, I beg you, gentlemen, look well to yourselves, for in all probability you may live some months longer.

Mat. We are heartily sorry, Captain, for your misfortune. --- But it is what we must all come to.

Mat. *Peacbum* and *Lockit*, you know, are infamous Scoundrels. Their lives are as much in your power, as yours are in theirs. --- Remember your dying friend! --- It is my last request. --- Bring those villains to the Gallows before you, and I am satisfied.

Mat. We will do it.

Jailer. Miss *Polly* and Miss *Lucy* intreat a word with you.

Mat. Gentlemen, adieu.

SCENE XV.

LUCY, MACHEATH, POLLY.

Mat. My dear *Lucy* ----- my dear *Polly* ----- Whatsoever hath past between us is now at an end. ----- If you are fond of marrying again, the best advice I can give you, is to ship yourselves off for the *West-Indies*, where you will have a fair chance of getting a husband a-piece; or by good luck, two or three, as you like best.

Polly. How can I support this fight!

Lucy. There is nothing moves me so much as a great man in distress.

AIR

AIR LXVIII. All you that must take a leap, &c.

Lucy. *Would I might be hang'd!*

Polly. ----- *And I would so too!*

Lucy. *To be hang'd with you,*

Polly. ----- *My dear, with you.*

Mach. *O leave me to thought! I fear! I doubt!*

I tremble! I droop! ----- See my courage is out.

[Turns up the empty bottle.

Polly. *No token of love?*

Mach. ----- *Set, my courage is out.* [Turns up the empty pot.

Lucy. *No token of love?*

Polly. ----- *Adieu.*

Lucy. ----- *Farewell.*

Mach. *But bark! I bear the toll of the bell.*

Chorus. *Tol de rol lol, &c.*

Jailer. Four women more, Captain, with a child a-piece! See here they come. [Enter women and children.

Mach. What --- four wives more! --- This is too much. --- Here --- tell the Sheriffs officers I am ready. [Exit Macheath guarded.

SCENE XVI.

To them, Enter PLAYER and BEGGAR.

Play. But, honest friend, I hope you do not intend that *Macheath* shall be really executed.

Beg. Most certainly, Sir. --- To make the piece perfect, I was for doing strict poetical Justice. --- *Macheath* is to be hanged; and for the other personages of the Drama, the Audience must have supposed they were all either hanged or transported.

Play. Why then, friend, this is a down-right deep Tragedy. The catastrophe is manifestly wrong, for an Opera must end happily.

Beg. Your objection, Sir, is very just; and is easily removed. For you must allow, that in this kind of Drama, it is no matter how absurdly things are brought about --- So --- you rabble there --- run and cry a reprieve --- let the prisoner be brought back to his wives in triumph.

Play.

Pley. All this we must do, to comply with the taste of the town.

Bay. Through the whole piece you may observe such a similitude of manners in high and low life, that it is difficult to determine whether (in the fashionable vices) the fine gentlemen imitate the gentlemen of the road, or the gentlemen of the road the fine gentlemen. — Had the Play remained, as I at first intended, it would have carried a most excellent moral. It would have shown that the lower sort of people have their vices in a degree as well as the rich: And that they are punished for them.

SCENE XVII.

To them MACHEATH with Rabble, &c.

Mach. So, it seems, I am not left to my choice, but must have a wife at last. — Look ye, my dears, we will have no controversy now. Let us give this day to mirth, and I am sure the who thinks herself my wife will testify her joy by a dance.

All. Come, a Dance. — — — — — a Dance.

Mach. Ladies, I hope you will give me leave to present a partner to each of you. And (if I may without offence) for this time, I take *Polly* for mine. — — — — — And for life, you flur, — — — — — for we were really married. — — — — — As for the rest, — — — — — But at present keep your own secret. [To *Polly*.]

A DANCE.

AIR LXIX. Lumps of Pudding, &c.

Thus I stand like the Turk, with his doves around;

From all sides their glances his passion confound;

For black, brown, and fair, his insensancy burns,

And the different beauties subdue him by turns:

Each calls forth her charms, so provokes his desires:

Though willing to all; with but one he retires.

But think of this maxim, and put off all sorrow,

The wretch of to-day, may be happy to-morrow.

Chorus. But think of this maxim, &c.

OUVERTURE



OUVERTURE in SCORE

Compos'd by Dr. PEPUSCH.

The musical score is arranged in six staves, each with a different instrument label on the left: Obo. 1, Obo. 2, Viol. 1, Viol. 2, Flute, and Bass. The notation includes various note values, rests, and dynamic markings. The score is written in a single system across the page.

The O U V E R T U R E .

the Repeat *pia*:

This system contains the first system of music on page 2. It consists of five staves of music. The first four staves are grouped together with a brace on the left. The music is in a key with one flat and a common time signature. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. The fifth staff continues the melody from the fourth staff.

This system contains the second system of music on page 2. It consists of five staves of music. The first four staves are grouped together with a brace on the left. The music continues from the first system, featuring similar rhythmic patterns and dynamics. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests.

The O U V E R T U R E .

Allargo

Allargo

Alligro

This system contains the first system of music on page 3. It consists of five staves of music. The first four staves are grouped together with a brace on the left. The music is in a key with one flat and a common time signature. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. The tempo markings *Allargo* and *Alligro* are present.

This system contains the second system of music on page 3. It consists of five staves of music. The first four staves are grouped together with a brace on the left. The music continues from the first system, featuring similar rhythmic patterns and dynamics. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests.

The OUVERTURE

First system of musical notation on page 4, consisting of five staves. The notation includes treble and bass clefs, a key signature of one flat, and a 3/4 time signature. The music features a complex texture with many sixteenth and thirty-second notes, typical of a 19th-century overture.

Second system of musical notation on page 4, consisting of five staves. This system continues the intricate musical texture from the first system, with dense rhythmic patterns and various articulations.

The OUVERTURE

First system of musical notation on page 5, consisting of five staves. The notation continues from page 4, showing a variety of rhythmic figures and melodic lines across the staves.

Second system of musical notation on page 5, consisting of five staves. This system concludes the page with further development of the musical themes, including some rests and dynamic markings.

The O U V E R T U R E .

Top system of musical notation on page 6, featuring five staves of music with various rhythmic patterns and dynamics.

Bottom system of musical notation on page 6, featuring five staves of music. Dynamics markings include *piano* and *forte* throughout the system.

The O U V E R T U R E .

Top system of musical notation on page 7, featuring five staves of music. Dynamics markings include *Solo* and *Piano*.

Bottom system of musical notation on page 7, featuring five staves of music. Dynamics markings include *tutti* and *forte*.

The OVERTURE



SONGS in the BEGGAR'S OPERA.

A C T I.

AIR I. An old woman clothed in gray.

*Here's all the employments of life. Each neighbour a-bus' for his
brother; Where sad Deceit they call Husband and Wife: All professions be=
=come one a-wisher. The Priest calls the Lawyer a cheat, the Son yet betwix the Fi=
=vils, and the Countryman, because he's so great, Thinks his trade as honest as mine.*

AIR II. The bonny gray-ey'd morn, &c.

'Tis the woman that so sweet all mankind by her eye, first were taught the

SONGS in the BEGGAR'S OPERA.



AIR VI. What shall I do to shew how much I love her.



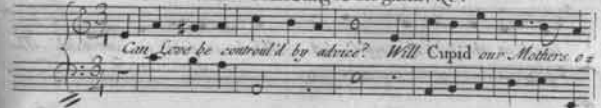
AIR VII. Oh London is a fine town.



SONGS in the BEGGAR'S OPERA.



AIR VIII. Grim King of the ghosts, &c.



SONGS in the BEGGAR'S OPERA.

thought it best, fight and best To marry, for fear you should chide.

AIR IX. O Fenny, O Fenny, where hast thou been?

O Polly, you might have lov'd and kiss'd, By keeping men off you keep them on.

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

AIR X. Thomas, I cannot, &c.

I, like a Ship in Storms, was toss'd; Yet afraid to put in to land; For

scas'd in the port the vessel's lost, Whose treasure is contraband. The

waves are land, My du-tys paid, O Feny beyond Express, send this late ashore.

ask no more, My all is in my possession, possession, My all is in my possession.

ask no more, My all is in my possession, possession, My all is in my possession.

SONGS in the BEGGAR'S OPERA.

AIR XI. A foldier and a Sailor

you may steal your heart, Sir, I assure your health and peace, Sir, Your

laughter not your sight, Sir, Your wife may steal your rest, Sir, I thief your goods and

Plate. I Thief your goods & Plate. But this is

all but Picking, With rest, peace, chaff & chackens; It is your

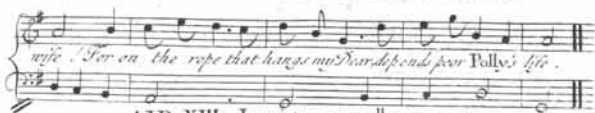
was received, Sir, If Law-yers hand is good, Sir, he steals your whole

Plate.

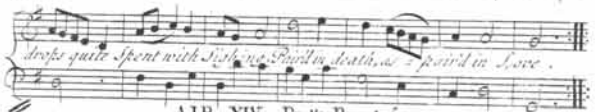
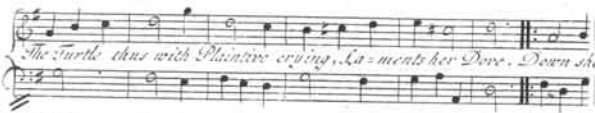
he steals your whole Plate

AIR XII. Now ponder well, ye parents dear.

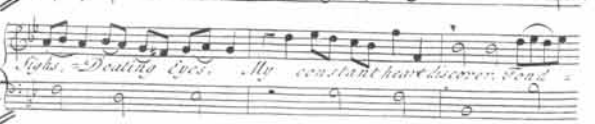
Oh, ponder will' be not severe; So fare a wretched



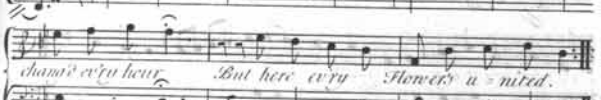
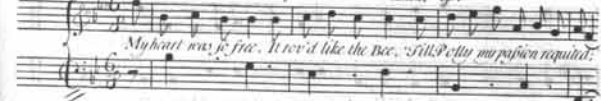
AIR XIII. Le printemps rappelle aux armes.



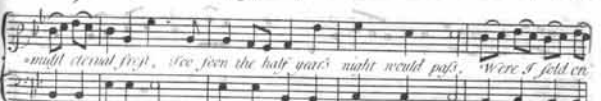
AIR XIV. Pretty Parrot, say.



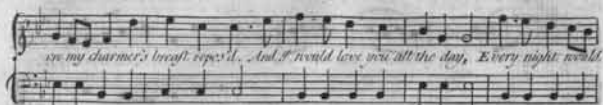
AIR XV. Pray for one be kind, &c.



AIR XVI. Over the hills and far away.



SONGS in the BEGGAR'S OPERA.



AIR XVII. Gin thou wert mine awn thing.



AIR XVIII. O the broom, &c.



SONGS in the BEGGAR'S OPERA.



End of the First Act.





A C T II.

AIR XIX. Fill every glass &c

Fill every glass for Wine is for us And give us, With courage, love &c

109 Women and wine should live empty, Is there ought else on earth to be cov'd

AIR XX March in *Rinaldo*, with drums and trumpets

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

hour of attack approaches! Hurra! our brave boys and lead, See the Ball I

hold! Let the *Coynists* reel like asses Our fire, their fire, fur-

passes. And turns all our lead to gold.

AIR XXI. Would you have a young Virgin, &c

If the heart of a man is kept with care, She will be spoil'd when a

woman appears: Like the net of a fiddle, she swiftly, swiftly raises the

strings and draws our Vice. Begs and tells her cheeks of love But her ripe

lips are more sweet than these. Pray her, Curls her With kisses her lips of

settle us in pleasure, and soft repose

AIR XXII. Cotillon

Youth's the season made for joys Love is than our Duty: She alone who

that employ, Will deserve her beauty, Let's be gay, While we may. Beguile a

SONGS in the BEGGAR'S OPERA.

Never despise'd in decay, Youth's the season made for play, Love is then our

duty. Let us drink and sport to-day, Ours is not to-morrow. Love with Youth flows

single away, Age is thought but a vision; Pleasure and Joy attend on the wing. Life never

knows the return of Spring. Let us drink and sport to-day, Ours is not to-morrow.

AIR XXIII. All in a misty morning, &c.

Before the sun-dew, arising, the Gods by Rhene attended, his eyes around him

shining, stands for a while suspended, Then, on his temples, from the crown, and

shows the jaggled-on, With him a you do, and how a you do, and how a you do a you.

SONGS in the BEGGAR'S OPERA.

AIR XXIV. When once I lay with another man's wife.

The Gamblers and Lawyers are jugglers alike, If they muddle your all is in

dance; Like Gyphos, if ever they can forge a feign, Your pockets they pick, and they

puller your trunk, And owe your state to a stranger.

AIR XXV. When first I laid siege to my Chorus.

to the Fire 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.

AIR XXVI. Courtiers, Courtiers, think it no harm.

Man may escape from rope and gun; Nay, some have eat 'twixt the

Doctors pill; Who takes a woman might be wiser, that Cass's wish is

SONGS in the BEGGARS OPERA.

more to kill. The fly that upstarts is lost in the snare, so

he that takes Woman, Woman, Woman, he that tastes Woman, ruin meets.

AIR XXVII. A lovely lass to a Friar came.

Thus when a good housewife sees a Rat in her trap in the morning taken,

With pleasure her heart goes pit a pat. In revenge for her loss of bacon. Then she

throws him To the Dog or out, To be worried, crush'd and flabber.

AIR XXVIII. 'Twas when the Sea was roaring.

Sea and are the traitors, Who lye and swim in jet. 'Tis short un-

sound'd creatures Of virtue, fame, and rest! Whoever trusts a falling tree

SONGS in the BEGGARS OPERA.

Shame the gulls conceals: I love the perjurd villain With baits the thief rewards.

AIR XXIX. The Son had load'd his weary teams.

The first year at the looking glass The mother sees her daughter, she

Imago strikes the fading life With self-love ever after. Each

time she looks she finds her grows, thanks e'er's charms grows stronger. But a

has when maid all eyes but your own Can see you see not younger.

AIR XXX. How happy are we.

When you confute the age, Be cautious and sage, Let the Courtiers of

scandal about be. If you mention Vice or crime, 'Tis so

SONGS in the BEGGARS OPERA.

put to all the Tribes, each says that was lov'd'll do me.

AIR XXXI. OF a noble race was Shakin

So thum his fate decreed, he's
Such a Man can I think of quitting!

Such a Man can I think of quitting!

forever met so moves me yet, O. see how my heart is splitting!

AIR XXXII.

You'll think, o'er many days onces, that favours not favours, I have your

husband, shall be true, But, with him hang your care, Strong days shall see.

AIR XXXIII. London Ladies.

If you at an Office solicit your dues, And would not have matters new

SONGS in the BEGGARS OPERA.

Direct, You must quicken the Clerk with the perquisite too, For

So what his duty direct, he would you the poems of a

lady present, The too has this palpable feeling, She

perquisite, I spent her into company, that reason with it is provided, for.

AIR XXXIV. All in the Downs, &c.

Thus when the Swallow, for me pass, Within the path is dusty

point, His answer with, to-morrow, say, Without see passing for the event.

Her shall rise lovers all around her skin, The hard than not from bird the soul it have.

SONGS in the BEGGAR'S OPERA.

AIR XXXV. Have you heard of a frolicksome ditty.

*How happy could I be with either, Were I other Lovers away! But
while you thus tease me together, So neither a word will I say; (But to do you, &c.)*

AIR XXXVI. Irish Trot.

*You bubble, I'm bubbled. Oh how I am troubled! Bembouled, and
bro! My distresses are doubled. When you come to the Press, should the Hangman re-
fuse. Thus singers, with pleasure, could follow the noise. I'm bubbled, &c.*

AIR XXXVII.

*Cease your punning, Doves or cunning, Never shall my heart be won.
All these fallies, Are but malice To seduce my constant man, Be most certain,*

SONGS in the BEGGAR'S OPERA.

*By these Fleeting Women, I have ever shewn; Pleas'd to exult, Others grown
Never happy in their own.*

AIR XXXVIII. Good morrow, Gossip Town.

*Why how now, Madam Flore, you this must chatter;
And we for Singing Sir -
try who best can spit - two; Madam Flore. Why how now, Lucy
Fads! sure the Watch is Lapsy. How can you see me made -
The Jest of such a Gyp - you know that!*

SONGS in the BEGGAR'S OPERA.

AIR XXX. How happy are, &c.

No power on earth can ever divide, Tho' I know that sacred Love hath ty'd.

When parents dring against our mind, Tho' we love have thro' riles? And tho' he no in

am-ba-ra - he an ho derry? he an ho derry?

hee hee derry derry derry Derry am-ba-ra

AIR XL. The Lads of Patie's Mill, &c.

I like the Sea shall groive, Tho' I mate hath left her side, When

stands from north to south, Tho' for the country wide, Where ran my lover

side: Where coast the wary pack, If Love be not his guide, He never will come back!

End of the Second Act. 3

SONGS in the BEGGAR'S OPERA.



A C T III.

AIR XLI. IF Love's a sweet passion, &c.

When young at the bar you first taught me to love, And bid me be true of my

lips, and no more; I was hild by the Doctor, the Squire, and the Co. When the

guest was departed, the life was forgot, And his life was so sweet and so

close, he pray'd that I languish'd and pined till I granted the rest.

AIR XLII. South-Sea Ballad.

My love is all madness and folly, alone I lay, cry, wamble and

So, What a happy creature is Betty! Was e'er such a wretch as

SONGS in the BEGGAR'S OPERA.

With rage I rattle like Tartar, - That my dear in-
 -con - sult Tartar - Stark blind to my charms, is lost in the
 arms of that Silt, that inveigling Tartar! Stark blind to my charms, is
 left in the arms of that Silt, that inveigling Tartar! This, this my re-
 -sonable Airs.

AIR XLIII. Pickington's Pound.

That Gamblers united in friendship are found, though they know that their
 industry all is a cheat: They flock to their prey at the Dice bar's sound, but

SONGS in the BEGGAR'S OPERA.

you to promote one another's deceit. - But if, by mischance They fall of a chag; To
 keep in their hands, they each other entrap. Like Pike, lank with hunger, who
 sniffs of their ends, They bite their companions, and prey on their friends.

AIR XLIV. Lillibulero.

The modes of the Court so common are grown, That a true friend can
 hardly be met; Friendship for interest is but a loan, Which they let out for
 what they can get. 'Tis true, you find Some friends so kind, who'll give you good
 counsel themselves to defend. In ferocious duty, They promise, they

SONGS in the BEGGAR'S OPERA.

plu. But shall you for me from friends be friend.

AIR XLV. Down in the North Country.

What a judicious art we Men, by Women's easy Deceit, have got the

Accoh, agen we bite and they betray, The Bird that has been

trapt, when he hears his calling Mate; To her, he flies, a gain he's

clapt = = within the Wren's Grate.

AIR XLVI. A Shepherd kept sheep, &c.

In the Days of my youth I could ball like a Dove, *fa la la*

fa la In the days of my youth I could ball like a Dove, *De, a*

SONGS in the BEGGAR'S OPERA.

Vio.
Sparrow at all times was ready for Love.

The life of all Mortals in kissing should pass,

Vio.
The life of all Mortals in kissing should pass, to

lip what you're young then the lip to the Glass,

AIR XLVII. One evening having lost my way.

I'm like a Shippen the Ocean tost, Now high, now low, with each Billow

born, With her rudder broke and her anchor lost, Do, set ad and all for

Learn, While thus I lay rolling and teasing all night, that Polly lies

Spring on. Seas of Delight, Revenge, revenge, revenge! shall up

Preach my restless Spirit.

AIR XLVIII. Now Beggar, I'll tell thee, because thou'rt my Son.

When a wife in her pent, as she's sometimes no doubt, the good

husband as much as a lamb, Her vapours so full, first grant her her will, & the

quitting, brought to a dream, Poor man! and the quitting brought to a dream.

AIR XLIX. O Betsy Bell &c.

A cage attends that woman's love, Who always would be playing the

pretence of the belling Dove, Like tickling is but teasing, What then in love can

woman do? If we give, foud they show us, And when we fly them,

they pursue, But loose us when they've won us.

AIR L. Wou'd Fate to me Belinda give.

Among the more, I quote we find, Who come by turns all the man

kind? And we grant all their hearts to give, When they are flatter'd,

when they are flatter'd, when they are flatter'd, and admir'd.

AIR LI. Come, sweet lass

Come sweet lass, Let's laugh for ever, till the morning come, sweet lass, Let's

SONGS in the BEGGAR'S OPERA.

take a chirping Glass, Wine can clear the vapours of thy page, And make us light as

air; then drink and let us sigh care.

AIR LII. The last time I went o'er the Moor.

Hither dear husband, turn your eyes, Bestow one glance to cheer me, That

with that look thy Polly eyes, O shun me not but hear me, 'Tis Polly, 'Tis

Thy, speaks that true love, 'Tis not all, My heart is bursting Mine too

breaks, Must I, must I be slighted.

AIR LIII. I'm tink'ring my true love &c.

Which way shall I turn me, how can I decide? 'Tis the day of our

SONGS in the BEGGAR'S OPERA.

South'ere as fond as a Bride, One Wife is too much for most husbands to

hear, but two at a time there's no Mortal can bear, This way, and

that way, and which way I will, What need comfort the one, Both will need all.

AIR LIV. I am a poor Shepherd undone.

When my here in court appears, And stands around'd for his tale, Then

think of poor Polly's tears, For ah! Poor Polly's his wife, Like the Sailor he

holds up his hand, Distrest on the dashing wave, To die a dry death at last, 'Tis

bad as a weary grave, And alas, poor Polly! Look, and well-a-day! Before I

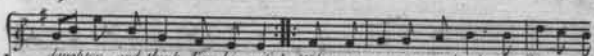
SONGS in the BEGGAR'S OPERA.



was in love, but every month was May.

AIR LV. *Sonnet the lovely, &c.*

When he holds up his hand arraign'd for his life, & think of your



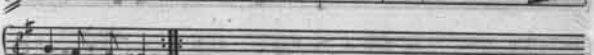
daughter, and think I'm his wife? What are sinners, or brutes, or beasts of



prey? For death is more certain by a single event. Then mad up their eyes, that stand



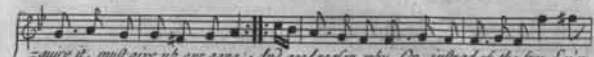
in vain to say; but when death of my life, and each month of my life will here.

AIR LVI. *A Cobler there was, &c.*

surprised, like the owl, to secure a retreat when matters are



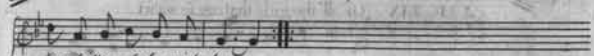
SONGS in the BEGGAR'S OPERA.



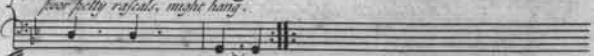
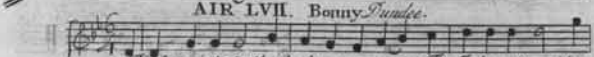
quire it, must give up our gang, but good reason why, Or, instead of the fry, I've



Peachum and I, Like poor petty rogues, might hang, hang; Like



poor petty rogues, might hang.

AIR LVII. *Benny Dundee.*

The charge is prepar'd; the Lawyers are met; The Judges all rang'd (a



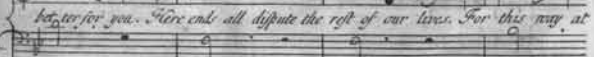
terrible show! I, or, undismaid. For death is a debt, a debt on demand. So,



take what I owe. Then farewell, my love; dear charmer, adieu. Contented I die, like



be, for you. Here ends all dispute the right of our lives. For this way at



now I sleep, all my woe.

AIR LVIII. Happy Groves.

O contented, I, crad ease! Must I suffer this disgrace?

AIR LIX. Of all the girls that are so smart.

Of all the friends in time of grief, When throbbing death looks grimmer.

Not one so sure can bring relief, As this bit from a brimmer.

AIR LX. Drizzen Strike Home.

Since I can't swing, I scorn, I scorn to wine or rhine.

AIR LXI. Chevy Chale.

But now again my spirits sink, I'll raise them high with wine.

AIR LXII. To old Sir, from the King.

But valour the stronger grows, The stronger liquor we're drinking. We

how can we feel our woe, When we're left the trouble of thinking?

AIR LXIII. Joy to great Colar.

If this Aman can die Much bolder with brandy.

AIR LXIV. There was an old woman, &c.

So I drink off this bumper And now I can stand the toll. And my

Comrades shall see, that I die as brave as the rest.

AIR LXV. Did you ever hear of a gallant sailor.

But can I leave my pretty huffies, without one tear, or tender sigh?

AIR LXVI. Why are mine eyes still flowing.

Their eyes, their lips, their hair - as recall my love. Ah

must I die?

SONGS in the BEGGAR'S OPERA.

AIR LXVII. Green sleeves.

Since laws were made for every degree, To curb vice in others, as

*well as me, I wonder we have not better company, Upon *Sy - burn Tree!**

But Gold from law can take out the sting, And if rich men like us were to

*swing, I would thin the Land, such Numbers to string upon *Sy - - burn Tree!**

AIR LXVIII. All you that must take a leap, &c.

Would I might be hang'd! but I would so too, To be hang'd with

you. My dear, with you, I leave me to thought, I fear! I doubt! I tremble! I

drop! See, my courage is out. No taken of love, For my warpage is out. Methinks if

SONGS in the BEGGAR'S OPERA.

love, I - - don't stand, to be taken of love? Alas! Farewell, But hark! I

hear - - the Toll of the Bell.

AIR LXIX. Lumps of Pudding, &c.

Thus I stand like the Turk, with his Dances around; From all sides their

Glances his Puffen, confound; For black, brown, and fair, his Inconstancy

turns, but the different, Counties subdue him by turns.

Each calls forth her charms, to provoke his desires; Tho'

SONGS in the BEGGAR'S OPERA.

*willing to all; with but one he retires. But think of this Maxim, and
 put off all Sorrow, The Wretch of to day, may be happy to morrow.*

*Each calls for their charms, to prove
 his desires: The willing to all, with but one he retires. But
 think of this Maxim, and put off all Sorrow, the wretch of to day, may be
 happy to morrow.*

FINIS.