

**THE BEGGAR'S OPERA : AS
IT IS
PERFORMED AT THE LYRIC
THEATRE, HAMMERSMITH**

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The beggar's opera : as it is performed at the Lyric Theatre, Hammersmith by Frederic Austin & John Gay

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FREDERIC AUSTIN & JOHN GAY

**THE BEGGAR'S OPERA : AS
IT IS
PERFORMED AT THE LYRIC
THEATRE, HAMMERSMITH**

Gay's Allen Wrl
The Beggar's Opera
1728.



C. LOVAT FRASER. 1920.

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The
BEGGAR'S OPERA
as it is Performed at the
Lyric Theatre, Hammersmith

With new settings of the Airs and additional Music

by
Frederic Austin

Arranged for the

VOICE AND PIANOFORTE.

LONDON

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\$3.00 Net
BOOSEY & CO.

*As reviewed by MR. NIGEL PLAYFAIR at the Lyric Theatre,
Hammersmith, June 5th, 1920.*

PEACHUM	-	-	-	FREDERIC AUSTIN
LOCKIT	-	-	-	ARTHUR WYNN
MACHEATH	-	-	-	FREDERICK RANALOW
FILCH			}	- ALFRED HEATHER
MAT OF THE MINT				
THE BEGGAR	-	-	-	ARNOLD PILBEAM
MRS. PEACHUM	-	-	-	ELSIE FRENCH
POLLY PEACHUM	-	-	-	SYLVIA NELIS
LUCY LOCKIT	-	-	-	VIOLET MARQUESITA
DIANA TRAPES	-	-	-	BERYL FREEMAN
JENNY DIVER	-	-	-	NONNY LOCK

Drawer: DAVID HODDER

Turnkey: JACK GIRLING

Members of Macheath's Gang:

ALAN TROTTER, MALCOLM RIGNOLD, JOHN CLIFFORD,
EDWARD BARRS, CHARLES STAITE

Women of the Town:

ELLA MILNE, DOLORES DENISON, VERA HURST, WINIFRED CHRISTIE,
LILIAN STANFORD, EDITH BARTLETT, ENID LINDSAY AND NONNY LOCK

<i>Harpichord</i>	-	-	-	-	NELLIE CHAPLIN
<i>1st Violin and Viola d'Amore</i>	-	-	-	-	KATE CHAPLIN
<i>2nd Violin</i>	-	-	-	-	KATHLEEN THOMAS
<i>Viola</i>	-	-	-	-	LILIAN MUKLE
<i>Violoncello and Viola da Gamba</i>	-	-	-	-	MABEL CHAPLIN
<i>Double Bass</i>	-	-	-	-	LOUISE MUKLE
<i>Oboe</i>	-	-	-	-	LEILA BULL
<i>Flute</i>	-	-	-	-	FLORENCE MUKLE

CONDUCTOR: EUGENE GOOSSENS, JUNR.

Note.



THE present arrangement of "The Beggar's Opera," made for Mr. Nigel Playfair's revival at the Lyric Theatre, Hammersmith, has been prepared from two early editions kindly lent to me by Mr. J. G. Crauturd and Mr. Barry Jackson. For these editions, Dr. Pepusch and Dr. Arne were respectively responsible. The material contained in them consists of an Overture and the tunes of the songs, to which figured basses were added. These tunes differ very much in detail in the two editions, but in general I have used the more authentic and simpler versions of Dr. Pepusch, in preference to those made later by Dr. Arne. The Overture also bears traces of the variation in taste and style characteristic of the two editors, and is claimed by both of them (or their publishers) as their own composition. There is little doubt, however, that it was originally written by Dr. Pepusch, and, apart from re-scoring it, I have here left it very much as it stood in his edition, slightly revising and stiffening the texture of the counterpoint. The figured basses were not such as could be used for present purposes, and I have re-harmonised the *Airs*, provided accompaniments, introductions, etc., for them, arranging certain of them as concerted pieces, and adding music to them in various ways where reasons of stage action have made it necessary. Additions will also be found here and there in the shape of Interludes, etc. I have scored the whole for String Quintet, Flute, Oboe and Harpsichord, with occasional use of the Viola d'Amore and Viola da Gamba.

The parts of Macheath and Lucy Lockit were originally planned for a tenor and a soprano. These I have re-arranged for a bass-baritone and a contralto, partly because of the particular circumstances of Mr. Playfair's production, partly for reasons of contrast with other voices in the opera.

FREDERIC AUSTIN.

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The Beggar's Opera