

**Folger Shakespeare Library**  
**Performing Restoration Shakespeare**

1. Manuscripts

*Macbeth* (rev. William Davenant)

Three musical settings of the witches' scenes in *Macbeth* survive. The first, by Matthew Locke, only survives in fragmentary form (see printed sources below). The second, by John Eccles, dates from ca. 1694. The third setting, by Richard Leveridge, dates from ca. 1702 and was performed well into the 19<sup>th</sup> century. The Folger holds several important sources for the *Macbeth* music, as noted below.

- (Charteris 108) W.a.222-227 and W.b.554-564  
Partbooks copied ca. 1800 with later additions. Volumes were used in, and probably compiled for, the Oxford University Music Room concerts. Leveridge's *Macbeth* music appears in W.a.222-227 and W.b.554-561.
- (Charteris 115) W.b.529  
Copied in the late eighteenth century. The first section consists of miscellaneous pieces, whereas the second section is devoted to Richard Leveridge's *Macbeth*, which includes theatrical cues.
- (Charteris 117) W.b.531  
Manuscript score with John Eccles's *Macbeth* music. Copied from Lbl. Add. Ms. 12219 by Thomas Oliphant in the mid-nineteenth century.
- (Charteris 122) W.b.536  
Manuscript score with Richard Leveridge's *Macbeth* music. Copied in late eighteenth century.
- (Charteris 123) W.b.537  
Manuscript score with Leveridge's *Macbeth* music. Copied in the early eighteenth century with later additions. First owner of the manuscript was almost certainly the Drury Lane Theatre.
- (Charteris 126) W.b.540  
Manuscript score with Leveridge's *Macbeth* music. Copied in the mid-eighteenth century.
- (Charteris 131) W.b.548  
Manuscript score with Leveridge's *Macbeth* music. Copied in 1840. Arrangement of Leveridge's music by T.G. Reed for the Theatre Royal Haymarket 1840. Singers named in the manuscript.

- (Charteris 150) Y.d.505 (1-9)  
9 manuscript orchestral part-books with some arrangements of Leveridge's *Macbeth* music. Copied around 1860 with subsequent revisions and additions. Belonged to actor/manager Charles John Kean (1811–1868)
- (Charteris 167) Uncatalogued Music Collection, Black Boxes, Shakespeare MS Music E-V  
Item 14: Macbeth Music (by Leveridge) in Thomas Oliphant's handwriting. Mid-nineteenth century. Contents similar to those in W.a.222–227 and W.b.554–564.

*The Tempest* (rev. William Davenant/John Dryden; later Thomas Shadwell)

- (Charteris 95) V.a.411  
Part-book with a collection of songs by Robert Johnson and John Wilson copied ca. 1660 by John Playford. Includes "Full fathom five" and "Where the bee sucks" by Robert Johnson (probably used in the original production and possibly also in the Davenant/Dryden revival).
- (Charteris 100) V.b.197  
Manuscript score copied in the early eighteenth century. Many pieces copied from printed collection of Purcell's theatre music, *Orpheus Britannicus*. Includes "Dear pretty youth," Purcell's contribution to a 1695 revival of *The Tempest*.
- (Charteris 108) W.a.222–227 and W.b.554–564 (see above, *Macbeth* music)  
The music for *The Tempest* is found in W.a.222–227, W.b.554–562 and W.b.564. This music was probably composed by John Weldon for an early eighteenth century revival.
- (Charteris 110) W.b. 515  
Manuscript score copied in the early eighteenth century. Includes Pelham Humfrey's setting of "Where the bee sucks," which was performed in the Shadwell revival of *The Tempest* (1674).
- (Charteris 120) W.b.534  
Manuscript score with music mostly by Purcell. Copied in the late eighteenth century. Includes Weldon's(?) and Purcell's music for *The Tempest*.
- (Charteris 122) W.b.536  
Manuscript score copied in the early nineteenth century. Incomplete copy of Weldon's(?) music for *The Tempest*, "Aeolus! You must appear."

*The Fairy Queen* (librettist unknown; music by Henry Purcell)

- (Charteris 21) D.b.38  
Manuscript score of incidental music by Purcell copied in the early eighteenth century. Once belonged to a larger manuscript (the copyist paginated the leaves 73–78). Includes dialogue in the Fairy Queen, “Now the maids and the men” and the chorus “Nay what do you mean.”
- (Charteris 100) V.b.197  
Manuscript copied in the early eighteenth century. Includes “Come let us leave the town,” “O let me weep,” and “Now the maids and the men” from *The Fairy Queen*.
- (Charteris 109) W.b.514  
Unbound manuscript score with Act IV of *The Fairy Queen* copied in the early eighteenth century.
- (Charteris 122) W.b.536  
Manuscript score, early nineteenth century.  
Includes “Oh! let me weep” from *The Fairy Queen*.

2. Printed Sources

*Macbeth*

- Thomas Greeting, *The pleasant companion: or New lessons and instructions for the flagelet* (London, 1680).  
Call number: G1875a  
Contains the tune “Let’s have a dance” (listed as “Mackbeth”). First appeared in 1673 edition of *Pleasant Companion*.
- Matthew Locke [sic] (Richard Leveridge), *The original songs, airs, & choruses which were introduced in the tragedy of Macbeth . . . revised and corrected by Dr. Boyce* (London, ca. 1808 [reprint of ca. 1770])  
Call number: Bd.w. M1578 .W34 Copy2 Cage

*The Tempest*

- *Song and masques in The Tempest* [London, 1674?].  
Call number: S2943a
- *Ariels songs in the play call’d the Tempest* (London, 1674). Originally bound with *Choice ayres* (1674).  
Call number: P2462a Copy 2

- Matthew Locke, *The English opera; or The vocal musick in Psyche, with the instrumental therein intermix'd. To which is adjoyned the instrumental musick in the Tempest* (London, 1675).  
Call number: L2770 copy 1

### *The Fairy Queen*

- *The fairy-queen: an opera* (London, 1692). Libretto.  
Call number: S2681

### Printed sources available via EEBO

- *The dialogue in the last opera, call'd The fairy queen* [London? 1692?] Songsheet of "Now the maids and the men."  
Copy from: Henry E. Huntington Library and Art Gallery
- *A dialogue in the opera, call'd the Fairy queen set by Mr. Henry Purcell[.] Sung by Mr. Reading and (Mr. Pate in womans habit) and exactly engrav'd by Tho: Cross.* Collection of songs by severall masters. Collection of songs by severall masters, [London : s.n., 1704]. Songsheet of "Now the maids and the men."  
Bib name / number: Early English Books tract supplement interim guide / K.7.I.2[15]  
Physical description: 1 score ([3] leaves)  
Copy from: British Library
- *The fairy-queen an opera : represented at the Queen's-Theatre by Their Majesties servants.* London : Printed for Jacob Tonson ..., 1692.  
Date: 1692  
Bib name / number: Wing / S2681  
Bib name / number: Woodward & McManaway / 1034  
Physical description: [8], 52 p.  
Copy from: Newberry Library
- *The fairy-queen an opera, represented at the Queen's-theatre by Their Majesties servants: with alterations, additions, and several new songs.* , London : Printed for Jacob Tonson ..., 1693. Revised version of *Fairy Queen* for 1693 revival.  
Bib name / number: Wing / S2682  
Physical description: [6], 52 [i.e. 54] p.  
Copy from: Harvard University Library

- *Some songs as they are sung in The fairy queen set to music by Mr. Henry Purcell.* , London : Printed by J. Heptinstall for the author, and are to be sold by John Carr ... by Henry Playford at his shop ..., and at the Theatre in Dorset-Garden, 1692. Purcell's self-published collection of songs from the opera.  
Date: 1692  
Bib name / number: Wing / S2718  
Physical description: 1 score (12 p.)  
Copy from: Henry E. Huntington Library and Art Gallery
- *A song for 2 voices set to musik [sic] by Mr H. Purcell.* Songsheet of "Come let us leave the town." Collection of songs by severall masters., [London : s.n., 1704]  
Bib name / number: Early English Books tract supplement interim guide / K.7.I.2[12]  
Physical description: 1 score ([1] leaf)  
Copy from: British Library

### Printed sources

S2943a copy 1  
*Songs and Masques in the Tempest*

S2944, copy 1  
*The Tempest, Or The Enchanted Island* (1670)  
Some annotations.

S2945, copy 1  
*The Tempest, Or the Enchanted Island* (1674)

D2448  
*Mock Tempest*

D339.2  
Davenant 1656, *Siege of Rhodes*  
To the Reader.

PR 2752 1709b copy 1, v.3 Sh. Col.  
Rowe, *Shakespeare* (1709)

Art 242569m  
The Duke's Theatre

## Secondary Sources

Amanda Eubanks Winkler, *O let us howle some heavy note: music for witches, the melancholic, and the mad on the seventeenth-century English stage* (Bloomington: IUP, 2006).

Call number: ML1731.2.W56 2006

Matthew Locke, "Dramatic music," ed. Michael Tilmouth, vol. 51, *Musica Britannica* (London: Stainer and Bell, 1986).

Call number: M2 .M63 v.51

*Music for Macbeth*, ed. Amanda Eubanks Winkler, vol. 133, *Recent researches in the music of the Baroque Era* (Middleton, WI: A-R Editions, 2004).

Call number: Folio M1510 .M87 2004

Curtis Price, *Henry Purcell and the London Stage* (Cambridge: Cambridge University Press, 1984), pp. 234-238.

Call number: ML410.P93 P7

Henry Purcell, *Dido and Aeneas*.

*Henry Purcell's Opera: The complete texts*, ed. Michael Burden (Oxford: Oxford University Press, 2000).

Henry Purcell, *Dramatic music, Part III*, edited by Margaret Laurie, vol. 21, *The works of Henry Purcell* (London: Stainer and Bell, 2010).

Call number: Folio M3 P93 v.21

Henry Purcell, *The fairy queen*, ed. Bruce Wood and Andrew Pinnock, vol. 12, *The works of Henry Purcell* (London: Stainer and Bell, 2009).

Call number: Folio M3 .P93 v.12 2009

Franklin B. Zimmerman, *Henry Purcell, 1659–1695: An analytical catalogue of his music* (London: Macmillan, 1963).

### **On musical performance:**

Carolyn Abbate, "Music—Drastic or Gnostic?" *Critical Inquiry* 30, 3 (2004): 505–36.

John Butt, *Playing with History: The Historical Approach to Musical Performance* (Cambridge: Cambridge University Press, 2002), 3–73.

Bruce Haynes, *The End of Early Music: A Period Performer's History of Music for the Twenty-First Century* (Oxford: Oxford University Press, 2007), 3–15; 203-214.

Peter Kivy, *Authenticities: Philosophical Reflections on Musical Performance* (Ithaca: Cornell University Press, 1995), 260–286.

Richard Taruskin, “The Modern Sound of Early Music,” in *Text and Act: Essays on Music and Performance* (Oxford: Oxford University Press, 1995), 164-172.

### **On theatrical performance/performance studies:**

Jonathan Bate and Russell Jackson, eds. *Shakespeare: An Illustrated Stage History*. Michael Dobson’s chapter on the Restoration stage, pp. 45-68. PR3106.S48 1996

Marvin Carlson, *The Haunted Stage: The Theater as Memory Machine* (Ann Arbor: University of Michigan Press, 2001), possibly the whole book, but at least the chapters on “Haunted Bodies” and “Haunted Productions.”  
Call number: PN2071.P78 C37 2003

Barbara Murray, *Restoration Shakespeare: Viewing the Voice*, Introduction (pp. 15-36) and section on Davenant’s *Macbeth* (pp. 50-63). PR2880.A1 M87 2001

Deborah Payne Fisk, ed. *The Cambridge Companion to English Restoration Theatre*. Chapter on ‘Performance’, by Joseph Roach, pp. 19-39.  
PR691.C35 2000

Jocelyn Powell, *Restoration Theatre Production* Chapters 1-3 (pp. 1-61) and Chapter 5 (pp. 87-105) and pp. 158-62. PN2592.P6

Joseph Roach, *It* (Ann Arbor: University of Michigan Press, 2007), 1–44.

Rebecca Schneider, *Performing Remains: Art and War in Times of Theatrical Reenactment* (London: Routledge, 2011), 87–110.

David Thomas, ed. *Restoration and Georgian England 1660-1783*, pp. 83-101, 109-111, 127-134, 137-141, 144-45. PN2592.A1 R4

### **Images**

“Dukes Theatre in Lincolns Inn Fields as it appeared in the reign of King Charles I”  
Folger 242569m ART

The only extant view of the theatre in Lincoln’s Inn Fields, taken from an engraving in Elkanah Settle’s *The Empress of Morocco*, performed at the theatre in 1673.

Frontispiece, Francis Kirkman, *The Wits or sport upon sport...* (London, 1673)  
W3220 Copy 1 Bd.w. W3219 Copy 1

A well known image of a performance at an indoor theatre.

Elkanah Settle, *The Empress of Morocco* (1673)  
Folger S2678

Frontispiece is Dorset Garden Theatre

Illustration of scenery and actors; significant that actors are placed *within* scenic area (1.1., 2.1, 3.1, 3.3); all images suggest importance of the framing proscenium arch and depth of stage space, and also the narrowness of it.

### **Additional items**

*The Folger might consider getting the following items that are not currently in the collection:*

Richard Leveridge, *Complete songs: with the music in Macbeth*, introduction by Olive Baldwin and Thelma Wilson, vol. 6, series A, *Music for London Entertainment, 1660–1800* (London: Stainer and Bell, 1997).

Kathryn Lowerre, *Music and musicians on the London stage, 1695–1705* (Farnham: Ashgate, 2009).

Henry Purcell, *The Fairy-Queen : an opera*, ed. Michael Burden (New York: Eulenburg, 2009).

Robert Shay and Robert Thompson, *Purcell manuscripts: the principal musical sources* (Cambridge: Cambridge University Press, 2000).