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 19th 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

- (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  

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

  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 adjoined the instrumental musick in the Tempest* (London, 1675).
Call number: L2770 copy 1

*The Fairy Queen*

  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 several masters. Collection of songs by several masters, [London : s.n., 1704]. Songsheet of “Now the maids and the men.”
  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

Call number: M2 .M63 v.51

Call number: Folio M1510 .M87 2004

Call number: ML410.P93 P7

Henry Purcell, *Dido and Aeneas*.


Call number: Folio M3 P93 v.21

Call number: Folio M3 .P93 v.12 2009


On musical performance:


**On theatrical performance/performance studies:**


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

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


**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:*


