

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 and this is the one we will perform in the workshop. Workshop participants should have access to selected manuscript sources (they also will be useful for those who are not musically literate, as many bear the traces of performance).

- (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. [Oxford Music Room Partbooks. W.a. 222, Voce]
- (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 19th century. Incomplete copy of Weldon's(?) music for *The Tempest*, "Aeolus! You must appear."

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

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

3. Secondary Sources

On Leveridge's music for Davenant's *Macbeth*:

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), pp. 18-62.

Call number: ML1731.2.W56 2006

Music for Macbeth, ed. Amanda Eubanks Winkler, vol. 133, *Recent researches in the music of the Baroque Era* (Middleton, WI: A-R Editions, 2004), pp. vii-xi; 55-75.

Call number: Folio M1510 .M87 2004

On the interpolation of Purcell into Gildon's *Measure for Measure*:

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*.

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

4. 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.

5. Useful Websites:

<http://spectacle.appstate.edu/movies>