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II

CUPID AND DEATH

MATTHEW LOCKE & CHRISTOPHER GIBBONS

EDITED BY

EDWARD J. DENT

SECOND, REVISED EDITION

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CUPID AND DEATH

MASQUE BY JAMES SHIRLEY

MUSIC BY

MATTHEW LOCKE AND CHRISTOPHER GIBBONS

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INTRODUCTION

THE closure of the theatres in 1642 did not put a complete end to the drama in England. The Puritans, at any rate among the educated classes, had no objection to acting, dancing and singing; indeed these three arts were considered necessary items in the education of young gentlemen and ladies. The Court Masques had come to an end with Davenant's *Salmacida Spolia* in 1639, but the Masque continued to be cultivated in schools. James Shirley, author of the Masque *The Triumph of Peace*, the most ornate and extravagant of all the Court entertainments (1633), had been a schoolmaster from 1621 to 1624, and after serving the Royalist cause from 1642 to 1644 he returned to his old profession sometime between 1644 and 1649 and seems to have continued in it up to his death in 1666. In the preface to his play *Honoria and Mammon* (1659) he expressed his resolve not to return to the stage, and he was never a court poet under Charles II. Shirley's only Court Masque was *The Triumph of Peace*, but besides his tragedies and comedies he wrote four other entertainments which have been classed as Moralities or Masques. *A Contention for Honor and Riches*, printed 1633, is a morality or allegorical play; it is not known when, if ever, it was acted. It was considerably rewritten at a later date and printed in 1659 under the title of *Honoria and Mammon*. Neither of these plays included any music, apart from a dance at the end. Nor can any definite date be assigned to *The Triumph of Beauty*, printed with Shirley's Poems in 1646, but it would appear to have been written for a school performance, as the title says it 'was personated by some young Gentlemen, for whom it was intended, at a private Recreation.' The subject is the Judgment of Paris, preceded by a comic scene for Shepherds imitated from the scenes for the Clowns in *A Midsummer Night's Dream*. In this work there is a good deal of singing, but the three goddesses sing only behind the scenes; their parts, after they enter, are all spoken. This suggests a school performance at which the 'young gentlemen' who impersonated the goddesses were unable to sing. Bottle, a shepherd imitated from Bottom, has a song and the shepherds a dance, after which Mercury descends and drives them away. We shall find a reminiscence of this in *Cupid and Death*. At the end, after songs for Hymen and Delight, with a chorus and dance of Graces and Hours, there are six lines spoken by Venus and the Graces as a conclusion, alluding to the legal nymphs Eunomia, Diche and Irene, who took prominent parts in *The Triumph of Peace*. The composer of the music is unknown and no trace of it remains.

The *Contention of Ajax and Ulysses for the Armour of Achilles*, printed with *Honoria and Mammon* in 1659, was probably performed at an earlier date, and as it 'was nobly represented by young Gentlemen of quality, at a private Entertainment of some persons of Honour,' and is also closely imitated from Ovid (*Metamorphoses*, Book XIII), it may be safely regarded as a school piece. The only music is the famous dirge *The glories of our blood and state*, sung by Calchas at the end of the play. These words naturally suggest a production later than 1649, and a further limit of date is fixed by the publication of Edward Coleman's setting of them in Playford's Select *Musicall Ayres and Dialogues*, 1653.

* For *Cupid and Death* we have more precise information. The play was twice printed, first in 1653 and secondly in 1659. The two editions, apart from very small variations, are textually identical. The title is *Cupid and Death, A Masque. As it was Presented before his Excellencie, the Embassadour of Portugal, Upon the 26 of March, 1653. Written by J.S.* London, 1653. A preface headed 'The Printer to the Reader' runs as follows:

> This Masque was born without ambition of more than to make good a private entertainment, though it found, without any address or design of the author, an honourable acceptation from his Excellency, the ambassador of Portugal, to whom it was presented by Mr Luke Channen &c. It had not so soon been published, for the author meant all civilities to all persons, but that he heard an imperfect copy was put to the press, with an addition before it, of some things that should be obtruded by another hand, which the author's judgment could not consent to.
>
> The scenes wanted no elegance, or curiosity for the delight of the spectator. The musical compositions had in them a great soul of harmony. For the gentlemen that performed the dances, this much the author did affirm upon sight of their practice, that they showed themselves masters of their quality.

To this we can add the title-page of Locke's autograph of the music, *The Instrumentall and Vocall Musique in the Morall Representation att the Millitary Ground in Leicester ffields* 1659.

It should be noted that Locke tells us the place of the second performance, but there is no evidence that the first took place there also. The Portuguese Ambassador in 1653 was the Condé de Penaguião; he signed the Treaty of Peace and Alliance between King John IV and Oliver Cromwell, 10 June 1654.[1] Mr Luke Channen is obviously the same person as the Luke Channell mentioned by Pepys (*Diary*, 24 September 1660):

> I went with Monsieur L'Impertinent [Mr Butler] to a dancing meeting in Broad Street, at the house that was formerly the glass-house, Luke Channell master of the school, where I saw good dancing.

Downes (*Roscius Anglicanus*) mentions Mr Channell as assisting 'Mr Joseph Priest' in arranging the dances for D'Avenant's alteration of *Macbeth* in 1672 or 1673, the music to which has been ascribed (though doubtfully) to Locke. Josias Priest was a well-known ballet-master of the time and the proprietor of the school in Chelsea at which *Dido and Æneas* was produced. H. B. Wheatley in his notes to Pepys' *Diary* suggests that Luke Channell was identical with one Luke Cheynell, mentioned as a 'hop-merchant,' which was a facetious term for a dancing-master (Durfey, *Love for Money, or the Boarding School*, 1691).

The Military Ground in Leicester Fields occupied the site now covered by Gerrard Street, Soho. At the beginning of the seventeenth century the whole area west of Chancery Lane and north of Charing Cross was nothing but open fields in which stood the isolated church of St Martin, to the parish of which the fields belonged, and further north the leper hospital of St Giles with its church. Down to the end of the Commonwealth the authorities strictly forbade any building on this land; Queen Elizabeth had feared any extension of London for three reasons, the difficulty of governing so large a city, the difficulty of supplying it with food and fuel at reasonable prices, and the fear of plague. There were epidemics of plague in 1590, 1603, 1625 and finally the great Plague of 1665. Exceptions were however made for privileged persons. The Military Ground, a walled enclosure of irregular oblong form, was set apart for Henry, Prince of Wales, the son of James I, who was greatly addicted to military exercises. Immediately south of it the Earl of Leicester (younger brother of Sir Philip Sidney, ennobled by James I) was allowed to acquire a large site for a garden and to build a house in 1631; the house (Leicester House) was erected about 1634. South-east of this was Newport House, built by the Earl of Newport. Faithorne's plan of London (1658) shows these three sites, but indicates the Military Ground only as a wall with no buildings inside it. It is conceivable that it may have included a covered riding-school in which *Cupid and Death* may have been performed; it is hardly

[1] Information kindly supplied by Mr E. J. Passant, Librarian of the Foreign Office.

* For additional information and comments in connection with this page and the first paragraph of p. xiii, see Notes to the Revised Edition, p. xvii.

conceivable that the Masque was given (and with elaborate scenery) in the open air in the month of March. Gerrard Street was built not long afterwards; Dryden had a house in it, and tells us that his windows looked into the garden of Leicester House.

The story of *Cupid and Death* is derived from Æsop, and probably from the Fables paraphrased in verse by John Ogilby, London, 1651. Cupid and Death, overtaken by stress of weather, happen to spend the night at the same inn, and each, on his departure, carries the other's arrows away by mistake, with the result that Cupid causes young lovers to die, and Death awakens passion in the old and decrepit. The play opens with a scene representing the exterior of the inn, situated in a forest. The Host, after discussing his expected guests with the Chamberlain, welcomes Cupid, who is attended by Folly and Madness. He joins them in a dance. This is imitated from a similar scene in *The Triumph of Peace*, and the dialogue of *Cupid and Death* frequently recalls that of the earlier Masque.

Following the Masque tradition, *Cupid and Death* is divided into five ' Entries '; these are indicated in the music, though not in the printed play. The basic idea of all Masques is the appearance of a group of eight or sixteen ' masquers,' gentlemen in fantastic disguises, though not necessarily wearing face-masks, who executed a formal dance and afterwards joined their audience in ' the revels,' i.e. ordinary social dancing. The literary history of the Masque is the gradual development of a poetical and dramatic framework for these dances, including songs for solo voices and chorus, as well as instrumental music. In the reign of James I the ' masquers ' were sometimes ladies, since Anne of Denmark, the King's consort, liked to appear in them herself. The ' grand dance ' of the masquers, always persons of rank, was invariably the central feature of the entertainment. As a contrast to this, the more elaborate Masques included *antimasques*, generally of a comic character. In *Salmacida Spolia* there is a first antimasque of Furies, followed later by a series of twenty consecutive antimasques, none of which has any connection with either the whole or with any other. There were two sets of principal masquers, led by the King and the Queen respectively. At the end of a Masque there was generally some form of farewell, sung or spoken.

These elements are clearly traceable in *Cupid and Death*. Each Entry ends with a song and chorus sung by singers who are not characters in the drama. The Second Entry is a dance by Death which may be regarded as a sort of antimasque; after a comic scene between Despair and the Chamberlain the second song is sung. This is the well known ' Victorious men of earth.' In the Third Entry the Chamberlain tells how he purposely exchanged the arrows, and how Death left the inn at dawn. Cupid gets up, and musicians serenade him. In the Fourth Entry Nature watches lovers being slain by Cupid and Old Men and Women restored to youth and love by the arrows of Death. A grotesque dance of Old Men and Women forms a third antimasque. This dance recalls a similar scene in *The Triumph of Peace* where Cripples ' throw away their legs, and dance. ' The Fourth Song follows. Next comes a fourth antimasque, called by Locke ' The Hectors' Dance '; six gentlemen in armour advance to fight, but on being struck by Death's arrow they drop their weapons and embrace in a dance. After a Fifth Song the Chamberlain makes the Fifth Entry; he has now left the inn and is showing a pair of Apes at fairs. Death strikes him and he falls in love with the Apes; a Satyr snatches them away and joins them in a grotesque dance (fifth antimasque). This is interrupted by the descent of Mercury (there is a similar descent of Mercury in *The Triumph of Beauty*), who summons Cupid and Death, makes them resume their own arrows, and then shows Nature a vision of the slain Lovers in Elysium, where they dance the Grand Dance, after which Mercury takes leave of the audience and ends the Masque.

Cupid and Death, it will be seen, is much more like a Court Masque than any of Shirley's other school Masques, though the comic element, very appropriately, is much more conspicuous in proportion to the ceremonial. It is altogether a most suitable entertainment for performance at a school for ' young gentlemen.'

In Locke's autograph score the three scenes for Nature watching the slaughter of the Lovers, for the Chamberlain with the Apes, and for Mercury setting matters to rights and showing Nature the vision of Elysium are all set to continuous recitative, apart from a few lines spoken by the Chamberlain, but the typography of the printed play (in both editions) would suggest that originally these scenes were all spoken. The general practice, in most plays and masques of the period, was to print the spoken parts in roman type and the sung parts in italic, and these scenes are all in roman. The music for the successive entries is usually planned as a series of three instrumental movements all in the same key followed, after the spoken scene, by a song in the same key for solo voices and chorus. Locke's own music shows the First Entry in G, the Second begins with three movements in A, followed by Death's dance in A minor; but then come (after a long spoken scene) four movements by Gibbons (all written out in Locke's hand) leading directly into Gibbons's song ' Victorious men of earth ' which is in E minor. The Third Entry (Locke) is all in the key of F, and the Fourth all in D minor. But before the three movements in D minor Locke writes the strange direction ' Play not the following suit of Ayres till after the Song before the Hectors' Dance.' The ' Song ' here evidently means the Fourth Song ' What will it, Death, advance thy name,' but this upsets the normal form of Entry, and these three ' Ayres ' are the appropriate introduction to the scene for Nature and the Lovers. The direction has therefore been disregarded in this edition. After the ' Hectors' Dance,' which is in D major, there follow unexpectedly two ' Ayres ' in G minor by Gibbons leading to the song (by Gibbons) in the same key ' Change, oh change your fatal bows.' There are thus two sets of instrumental Ayres and two songs in the Fourth Entry. The Fifth Entry, in D major, is the Chamberlain's monologue with the Apes, followed by the antimasque of the Satyr and Apes' dance. The entrance of Mercury is the appropriate introduction to the Grand Dance of the principal masquers, the climax of the whole entertainment, after which Mercury, although he does not actually address the audience, may be said to take leave of them, since he alludes to their presence in dismissing the dancers. Mercury's recitative begins in E minor and leads into an instrumental movement (vision of Elysium) in the same key; then follows a duet and chorus by Gibbons in A, which is also the key of the Grand Dance, and the rest of the music (by Locke) is all in the same key.

Between the first and second performances of *Cupid and Death* in 1653 and 1659 there came D'Avenant's Entertainment at Rutland House (May 1656) for which the music was composed by Henry Lawes, Charles Coleman, Captain Cooke and George Hudson. Coleman's son Edward, who had composed the song in *Ajax and Ulysses*, was one of the singers. In the autumn of the same year *The Siege of Rhodes* was produced at Rutland House, in which Locke appears for the first time as a dramatic composer in addition to the four previously mentioned. It is not known who wrote the music for *The Cruelty of the Spaniards in Peru* (1658), but Locke is known to have contributed at least one dance to *The History of Sir Francis Drake* which was performed in 1659, whether before or after *Cupid and Death* being uncertain. These productions no doubt encouraged Locke to visualize *Cupid and Death* on a more elaborate scale, as a musical entertainment, for 1659 than it had been previously. We may be sure that the three long recitative scenes for Nature, the Chamberlain and Mercury were written for 1659 and did not occur in the version of 1653. Christopher Gibbons, son of Orlando, was born in 1615 and died in 1676. If Locke was born about 1630, as is supposed, he must have been about twenty-three in 1653, and some fifteen years younger than Gibbons. There is no positive evidence at all to show whether he composed any of the music for the first production of *Cupid and Death*; nor indeed for the contribution of Gibbons, since Locke's manuscript of 1659 is our sole authority. This manuscript seems to have been written out continuously, as a copy for the harpsichordist, but certain cancellations suggest that some of it, at least, represents Locke in the process of composition, or perhaps revision, not making a fair copy. The items by Gibbons, copied by Locke, have his name clearly given; Locke distinguishes carefully by writing either his own initials M L or ' Mr Gibbons ' in the top right-hand corner of every page. But we notice a

great difference of style between the two composers; Gibbons is often formal and dry, though the songs are well declaimed and the duet, if rather primitive in technique, shows great beauty of melody and a fine rise to a climax in the chorus. Locke is much bolder in the counterpoint of his treble and bass, and his dances clearly illustrate stage action; there is also a notable sense of the stage in the smaller pieces for the entries of the Host and Chamberlain and the descent of Mercury. The long recitatives are in regular common time, but declaim the words with complete freedom according to their sense, disregarding the formal metre of the verse entirely. Both in these and in the songs we find long stretches of *melisma* of great originality and vocal effectiveness. It will be noted that Locke almost invariably places these florid passages on monosyllables of no importance, such as the articles 'a' or 'the,' and never on a word of dramatic significance, as is the usual practice of Italian and German composers.

As suggested by the typography, we may safely ascribe to 1659 the three long recitatives. As to the rest, it looks as if Locke had taken complete command of the music for 1659 and had had to fit in some or all of Gibbons's earlier music as best he could. None of Gibbons's music except the duet and chorus in Elysium fits into Locke's scheme of keys for the entries. His first group of pieces, instead of being a set of three 'ayres' and a song in the same key, has four 'ayres' in G, with a short transition modulating to E minor, the key in which the song stands. This looks as if the 'ayres' and the song did not really belong together, and that the transition passage, marked 'drag' (i.e. *ritenuto*) was inserted by Locke not only to lead from one key to the other, but also from one *tempo* to the other; the last air in G is in brisk and lively time, whereas the song is in moderate time and gravely serious. The fifth song, with its attendant airs (two only instead of three), occurs quite irregularly in the Fourth Entry which has already had a 'fourth song' (so numbered in the MS) of its own. It might further be conjectured that both Death's dance and the 'Hectors'' dance were compósed for the later production.* If these guesses seem extravagant, we can only point to the extreme elaboration of the music in the Masque of 1659 as compared with the modest requirements, though gradually increasing, of the previous Masques of Shirley written after the Court Masques came to an end.

After *Salmacida Spolia* of 1639 the significance of the title *Masque* becomes difficult to define, but it seems always to imply either an amateur, or at least private, entertainment or the representation of such an entertainment as part of a professional one, such as a masque inserted as an item in a play with incidental music, especially if it was of an allegorical character.* Blow's *Venus and Adonis* was called a Masque, and we should now call it a real opera, but it was a private entertainment for King Charles II; Lady Mary Tudor, his daughter, who took the important part of Cupid at the age of about ten, was certainly an amateur, and Mary Davis, her mother, probably appeared on this occasion as the King's mistress rather than as a professional singer. It is, however, impossible to find a definition which will cover every example precisely. *Cupid and Death* marks an important step in the progress towards English Opera, like *Venus and Adonis* and that most famous of all school operas *Dido and Æneas*, but the free development of real English Opera became at once stunted and hampered as soon as it came into contact with the professional and commercial theatre.

Cupid and Death was unknown to both Burney and Hawkins. About 1825 H. R. Bishop arranged an extract (the second number of the First Entry and the First Song), probably for the Antient Concerts, scoring it for small orchestra. The MS is in the British Museum. The work is not mentioned in G. Hogarth's *Memoirs of the Opera*. Henry Davey (History of English Music, 1895) mentions it but does not describe it at all. The first description of it is in C. H. H. Parry's *The Music of the Seventeenth Century* (Oxford History of Music, Vol. III. Oxford, 1902); Parry gives some account of the music, with several short extracts, but it is evident that he had not collated Locke's MS with the printed editions of the play and was quite unaware of what it was about. Ernest Walker mentioned it very summarily in his *History of Music in England* (Oxford, 1907), but with no musical examples; he too seems not to have read the play.

* See Notes to the Revised Edition, p. xvii.

* *Cupid and Death* was performed, probably for the first time since 1659, with action, costume and dances, at Cambridge on March 1, 1915, as an illustration to a lecture given by the present Editor at a meeting of the Cambridge Antiquarian Society in the Lecture Room of the Museum of Classical Archæology. The work was given complete, except for the Hectors' Dance and the scene for the Chamberlain and Apes. It was performed again at Cambridge in June 1931, under the direction of G. E. Sage, in the Fellows' Garden of St Catharine's College, Shirley having been a member of the College. Stage performances were also given at Glastonbury in 1920 under the direction of Rutland Boughton, at Haslemere in 1925 under the direction of Anthony Bernard and at the Scala Theatre, London in December 1930 under the direction of J. A. Westrup.

For the text of the Masque the sources are two editions printed in 1653 and 1659 which are textually identical except for very small and unimportant variants. The first has already been described in the Introduction. For the spelling and punctuation of the text W. Gifford's collected edition of Shirley's plays and poems (1833) has been followed.

For the music the only source is Matthew Locke's autograph manuscript in the British Museum (Add. MS 17799). The binding is contemporary and bears Locke's initials. It is evidently a complete copy for the performance of 1659, and the numbers by Christopher Gibbons are in Locke's handwriting and carefully marked with Gibbons's name. Every page has either 'M L' or 'Mr Gibbons' written by Locke in the top right hand corner. According to a note by Edward Jones, the MS at one time belonged to Hannah Lanier; nothing more is known of her, but she may probably have been the daughter or wife of one of the numerous Laniers employed at the English Court in the seventeenth century. Jones acquired the MS at the sale of the library of Dr Hayes at Oxford; this was no doubt Dr Philip Hayes (1738-1797) who became Professor of Music in the University in 1777. Edward Jones (1752-1824) was a famous authority on Welsh Music and Bard to the Prince Regent. He evidently made a very careful study of this work and may possibly have had extracts from it performed, since he made a complete copy of it (Add. MS 17800) in modern clefs, and added a note here and there to the violin part to complete a chord. The original MS along with Jones's transcript was sold by Sotheby in 1825 and probably acquired by H. R. Bishop, whose arrangement of an instrumental piece and song is bound up with Jones's copy. The various inscriptions and annotations on the MS are set out in the Notes and Commentary at the end of this book, except for some excerpts from the original printed title-page and preface.

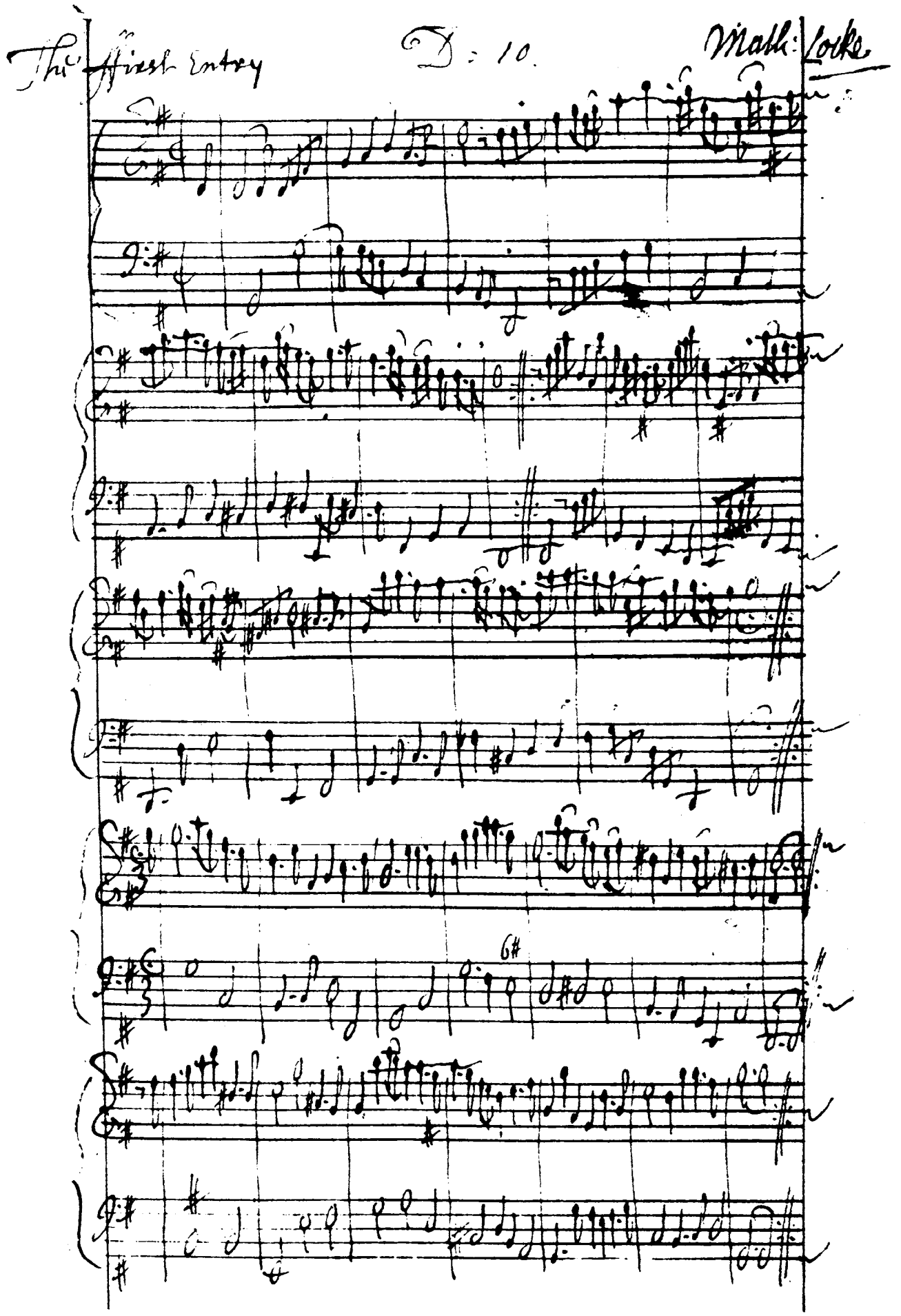
The instrumental music, whether by Locke or Gibbons, is written mostly in two parts, violin and bass, but a few numbers have two violin parts. The vocal numbers are all accompanied by the bass alone, except the final chorus, which has an independent violin part. In the choruses the instrumental bass is not written out separately, but it appears here and there in the stave of the bass voice whenever the voice happens to have a rest. In this edition the instrumental bass has been printed on a separate stave. The bass part is very rarely figured. It is possible that more instruments were employed in performance; some of the theatre music of Restoration times has come down to us with no more than a first violin part and a bass, but most of it in a setting for four stringed instruments, so that we may infer the string quartet as the normal arrangement in theatrical music. For the Cambridge performance of 1915 additional parts for second violin and viola were supplied by the present editor, as well as a harpsichord part; these are printed in small notes in this publication. Clefs, key-signatures and time-signatures are given according to modern usage; accidentals, where required or probable, are given either in brackets or above the notes. Otherwise the music is shown as it stands in the original.

I have to thank the Trustees of the British Museum, for giving permission for the publication of Locke's manuscript.

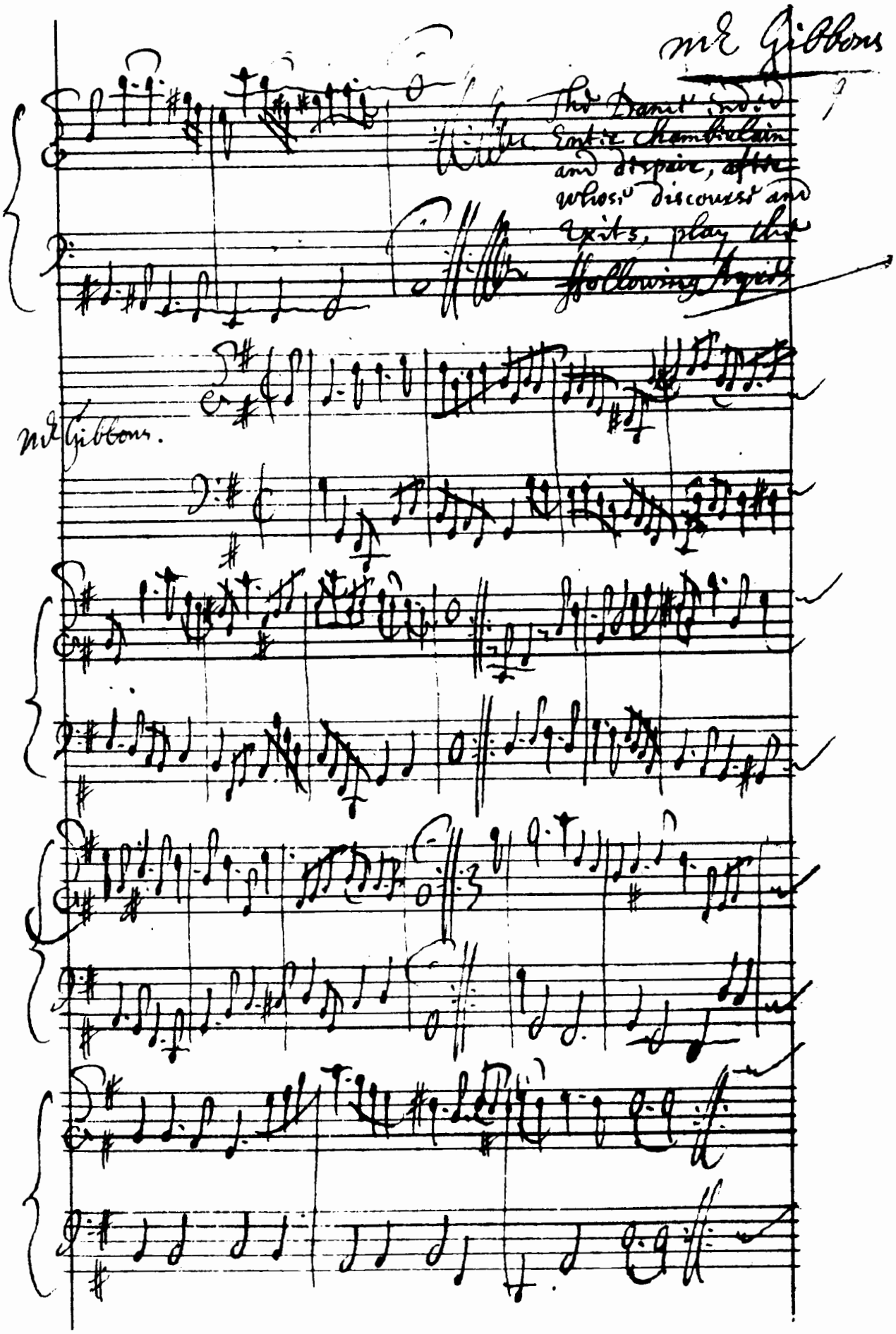
LONDON
MAY 1951

EDWARD J. DENT

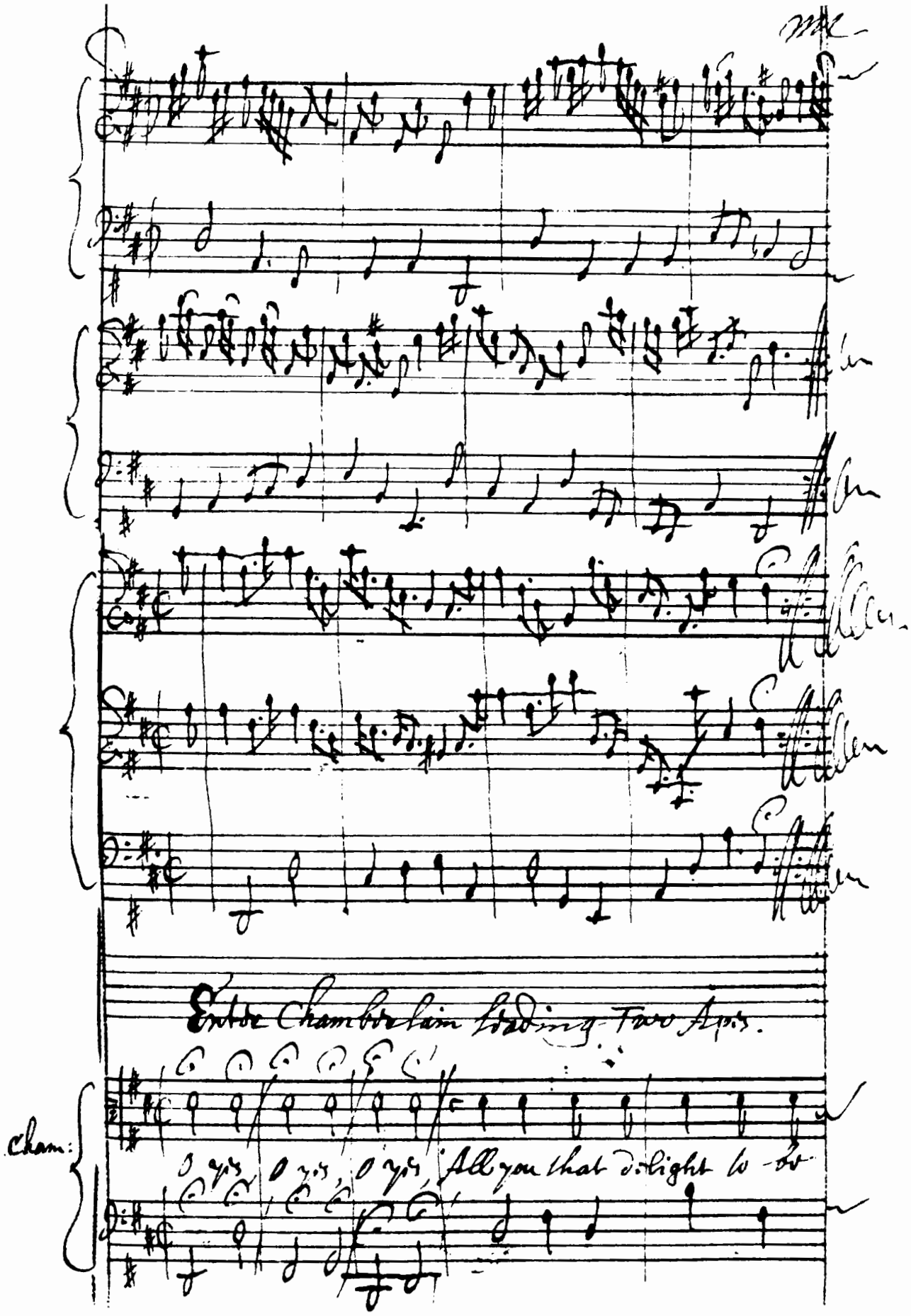
* For additional information and comments in connection with this page see Notes to the Revised Edition, p. xvii.



f.3, showing the First Entry in Matthew Locke's autograph



f.9, showing part of a group of Airs by Christopher Gibbons



f.20 verso, showing Locke's music for the Chamberlain's entry

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CHARACTERS IN THE MASQUE

CUPID

FOLLY

MADNESS

DEATH

DESPAIR

MERCURY *Baritone*

NATURE *Soprano*

HOST

CHAMBERLAIN *Tenor*

LOVERS

LADIES

OLD MEN AND WOMEN

GENTLEMEN

SATYR

(TWO APES)

SINGERS *Soprano, Bass and Chorus S.A.T.B.*

S & B 5303

FIRST ENTRY

MATTHEW LOCKE

Violin 1

Violin 2 ★

Viola ★

Pianoforte ★ or Harpsichord

Bass

1 2

* *If the Second Violin and Viola parts in small notes are played, the Pianoforte or Harpsichord should be omitted except where specially indicated.*

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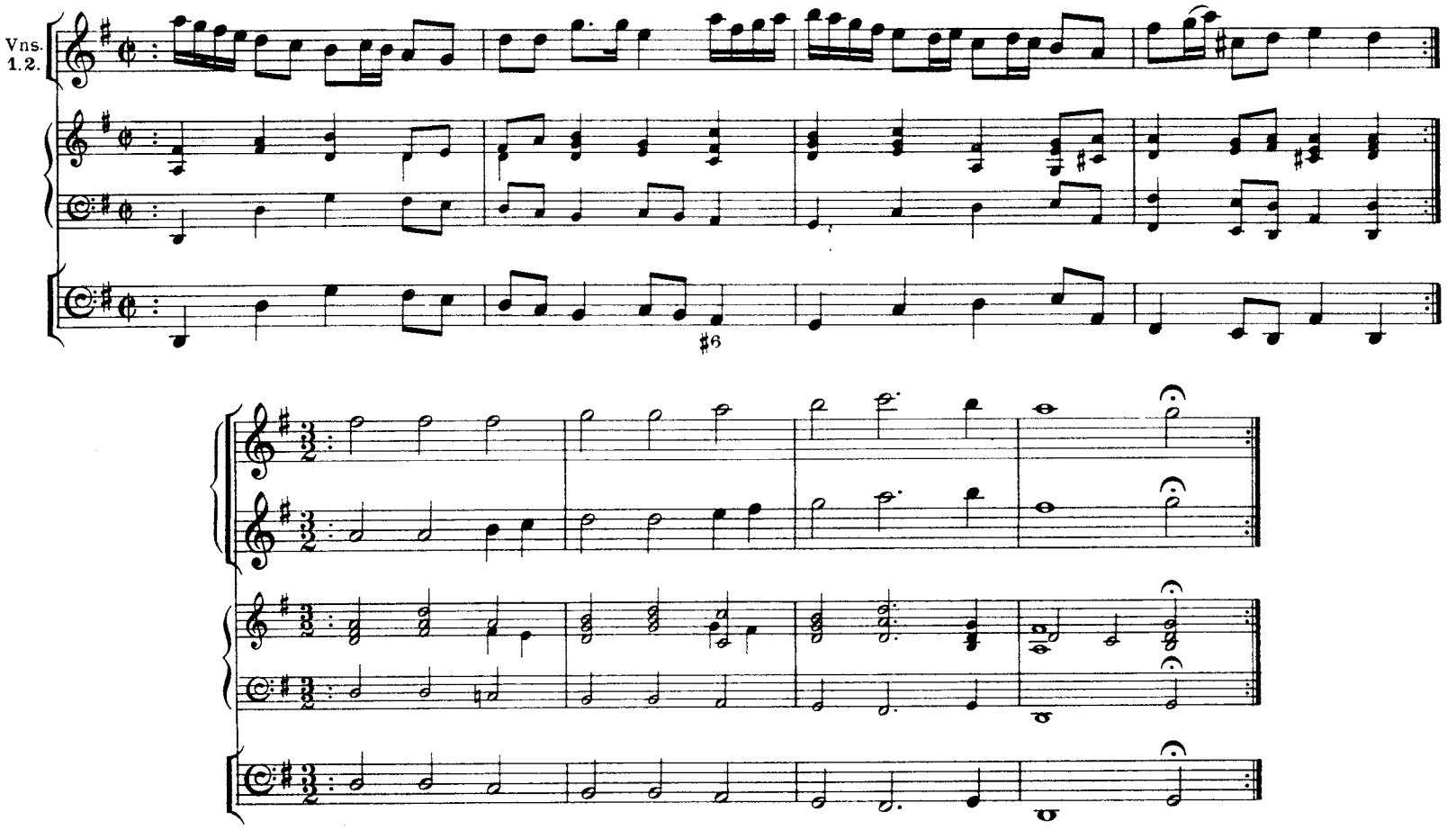
S.& B. 5303

For the Curtain.

THE SCENE.

A Forest; on the side of a hill, a fair House, representing an Inn or Tavern; out of which cometh an Host, *being a jolly, sprightly old man, his cap turned up with crimson, his doublet fustian, with jerkin and hanging sleeves, trunk-hose of russet, stockings yellow, cross-gartered; after him, a* Chamberlain.



Host. Are all things in their preparation
For my immortal guests?

Chamb. Nothing is wanting
That doth concern my province, sir; I am
Your officer above stairs. The great chamber,
With the two wooden monuments to sleep in,
(That weigh six load of timber, sir,) are ready.
That for the *Prince d'Amour*, whom we call Cupid,
I have trimm'd artificially with roses,
And his own mother's myrtle: but I have
Committed sacrilege to please the other;
Death does delight in yew, and I have robb'd
A church-yard for him. Are you sure they'll come
To-night? I would fain see this dwarf call'd Cupid;
For t'other, I look on him in my fancy
Like a starv'd goblin.

Host. Death, I must confess,
Cuts not so many inches in the say
As our last venison; 'tis a thin-chapp'd hound,
And yet the cormorant is ever feeding.

Chamb. He is kin to the devouring gentleman
Of the long robe——

Host. That has bespoke a chamber
I'th' college among the bears, and means to be
In commons with them.

Chamb. But, good sir, resolve me,
Are they good spirited guests? will they tipple
To elevation? do they scatter metal
Upon the waiters? will they roar, and fancy
The drawers, and the fiddles, till their pockets
Are empty as our neighbour's drone? and after
Drop by degrees their wardrobe, and in the morning
When they have day-light to behold their nakedness,
Will they with confidence amaze the streets,
And in their shirts, to save their pickled credits,
Pretend a race, and trip it like fell footmen?
These rantings were the badges of our gentry.
But all their dancing days are done, I fear.

Host. These were the garbs and motions, late in fashion
With humorous mortals; but these guests are of
No human race.

Chamb. Pray, what attendance have they?

Host. Love has two
Gentlemen, that wait on him in his chamber,
Of special trust; he cannot act without them.

Chamb. Their names, sir, I beseech you?

Host. Folly and Madness.

Chamb. A pair of precious instruments, and fit
To be o' th' privy council.

Host. We may see
What most of our nobility are come to.

Chamb. Sure they are well descended, sir.

Host. The fool
Could ride a hundred mile in his own pedigree,
And give as many coats——

Chamb. Fools' coats; there are
Enough to wear them.

Host. As he had acres in eleven fat lordships,
And play'd at duck and drake with gold, like pebbles.

Chamb. Was this man born a fool?

Host. No, but his keeping
Company with philosophers undid him.
Who found him out a mistress they call'd Fame,
And made him spend half his estate in libraries,
Which he bestowed on colleges, took the toy
Of building quadrangles, kept open house,
And fell at last most desperately in love
With a poor dairy-maid, for which he was begg'd——

Chamb. A fool?

Host. And leads the van in Cupid's regiment.

Chamb. What was the mad-man, sir?

Host. A thing was born to a very fair *per annum*,
And spent it all in looking-glasses.

Chamb. How?
That's a project I ne'er heard on: looking-glasses!
How many did he break, sir, in a day?

Host. They broke him rather, in the right understanding ;
For nature having given him a good face,
The man grew wild with his own admirations,
And spent his full means upon flatterers,
That represented him next to an angel.
Thus blown up, he took confidence to court
A lady of noble blood, and swelling fortune,
Within three days fell sick of the small pox,
And on the fourth run mad, with the conceit
His face, when he recover'd, would be like
A country cake, from which some children had
New pick'd the plums.

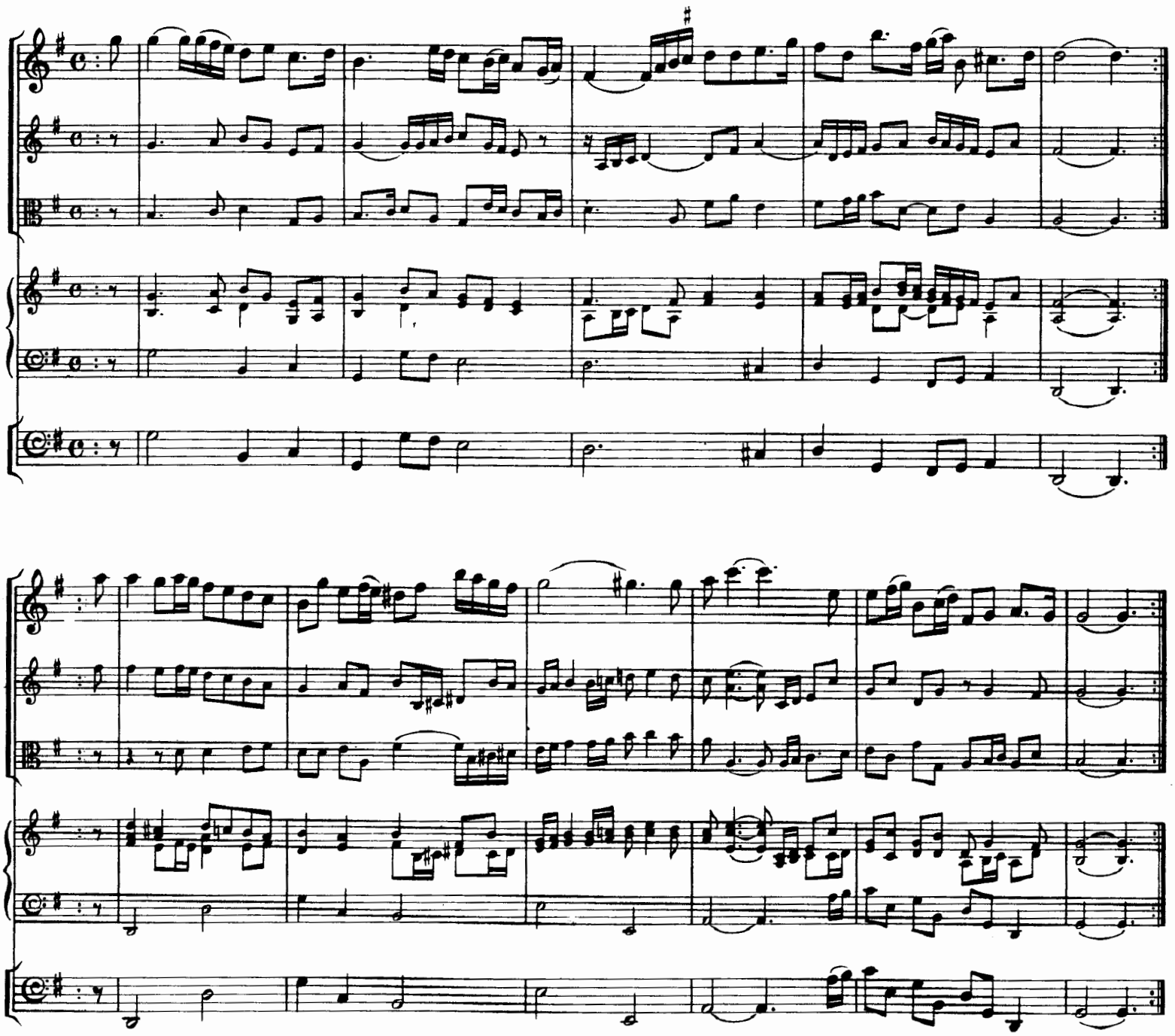
Chamb. A brace of pretty beagles.

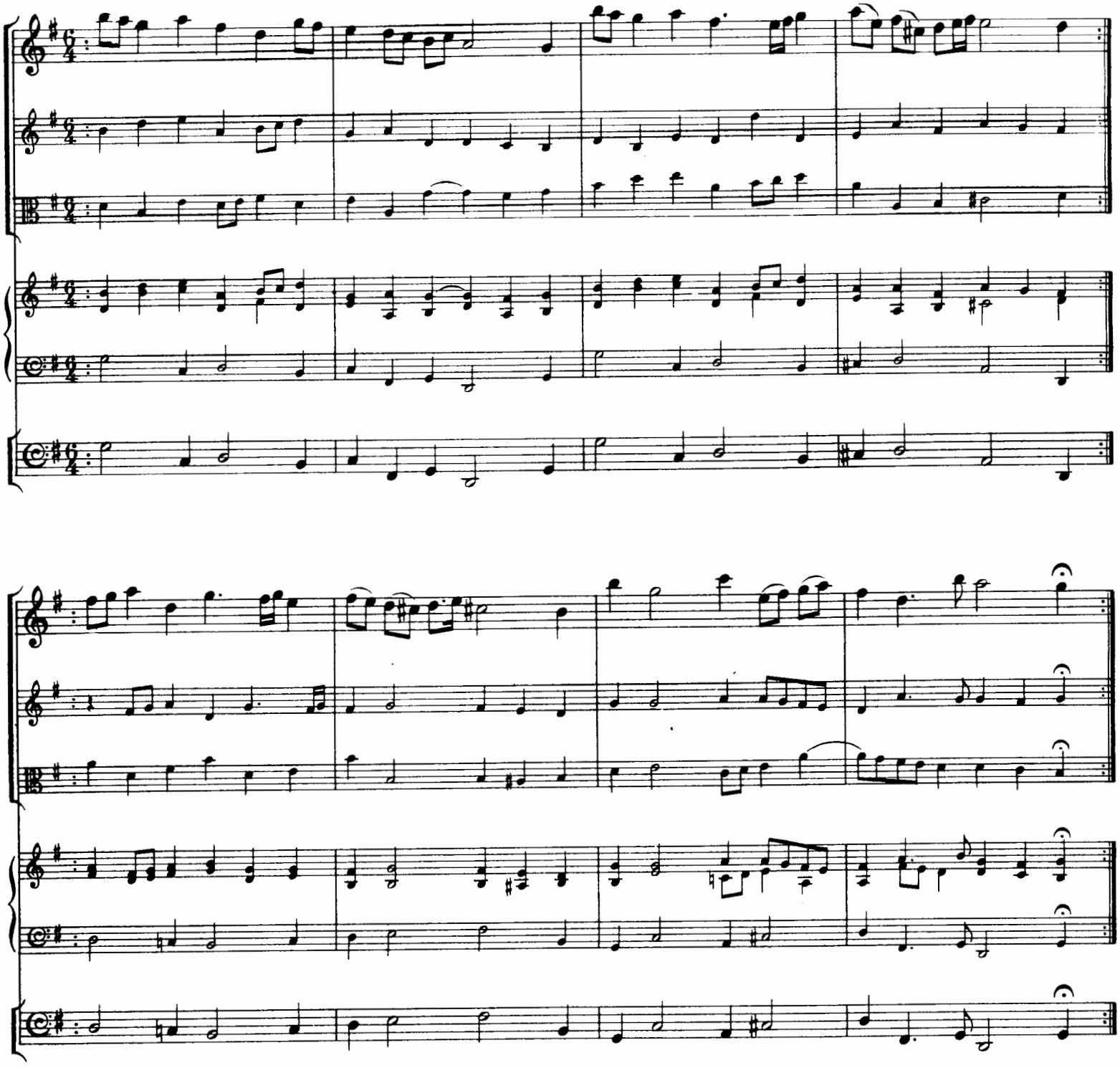
Host. They are here.

Chamb. I see not Death.

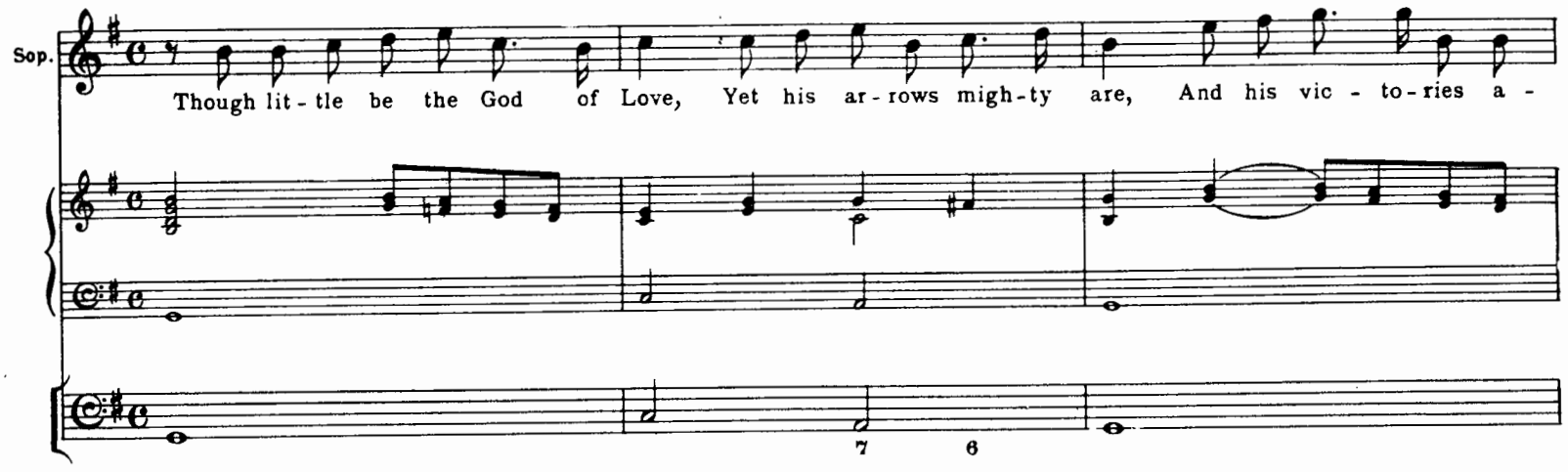
Host. He's the last thing we look for.

Enter Cupid, Folly, *and* Madness ; *the* Host *joins with them in a dance.*





FIRST SONG


Sop.
Though lit - tle be the God of Love, Yet his ar - rows migh - ty are, And his vic - to - ries a -
7 6

-bove What the va - liant reach by war; Nor are his lim-its with the sky; O'er the

mil - ky way he'll fly, And some-times wound a De - i - ty.

CHORUS

TREBLE

O'er the mil-ky way he'll fly, And some-times wound a De - i - ty.

ALTO (Counter-Tenor)

O'er the mil-ky way he'll fly, And some-times wound a De - i - ty.

TENOR

O'er the mil-ky way he'll fly, And some - - times wound a De - i - ty.

BASS

O'er the mil-ky way he'll fly, And some-times wound a De - i - ty.

RETORNELLA

Vns. 1. 2.

Bass

A - pol - lo once_ the_ Py - thon slew, But a keen - er ar - row flew From Daph - ne's eye,

and made a wound, For which the God no bal - sam found.

Sop.

One smile of Ve - nus too did more On Mars, than ar - mies could_ be - fore;

If a warm fit thus pull him down, How will she a-gue-shake him with a frown!

Sop. Thus love can fie - ry spi - - rits tame, And when he

Bass Thus love can fie - ry spi - - rits tame,

please, cold, cold cold rocks, cold rocks in - flame.

And when he please, cold rocks, cold rocks in - flame.

RETORNELLA

Vns. 1.2.

CHORUS

Thus love can fie - ry___ spi - rits tame, And when he__

Thus love can fie - ry___ spi - rits tame, And when he__ please, he

Thus love can fie - ry___ spi - rits tame, And when he__ please, and when he__

Thus love can fie - ry___ spi - rits tame, And when he__ please, he

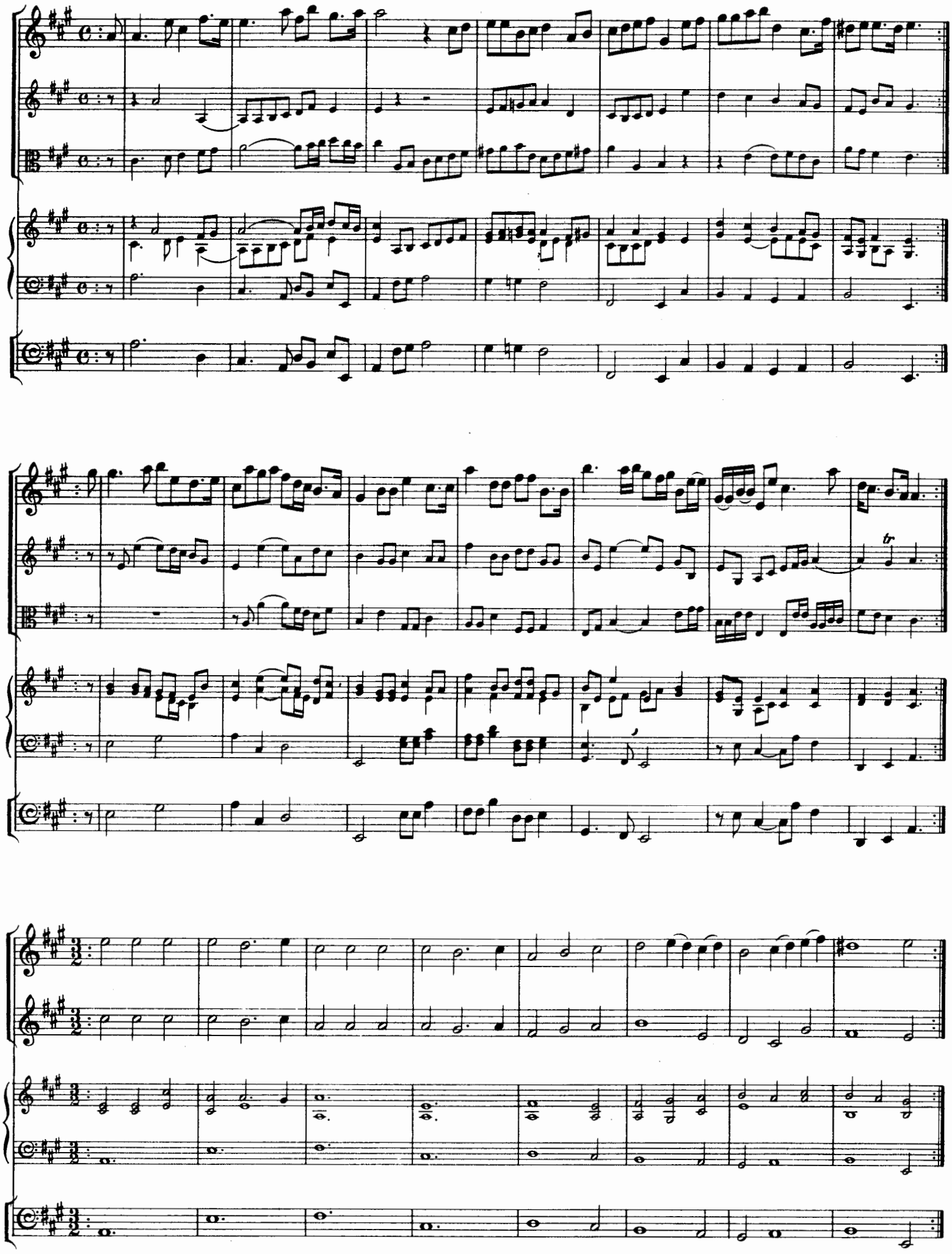
please, cold___ Rocks in - flame, And when he__ please, cold___ Rocks in - flame.

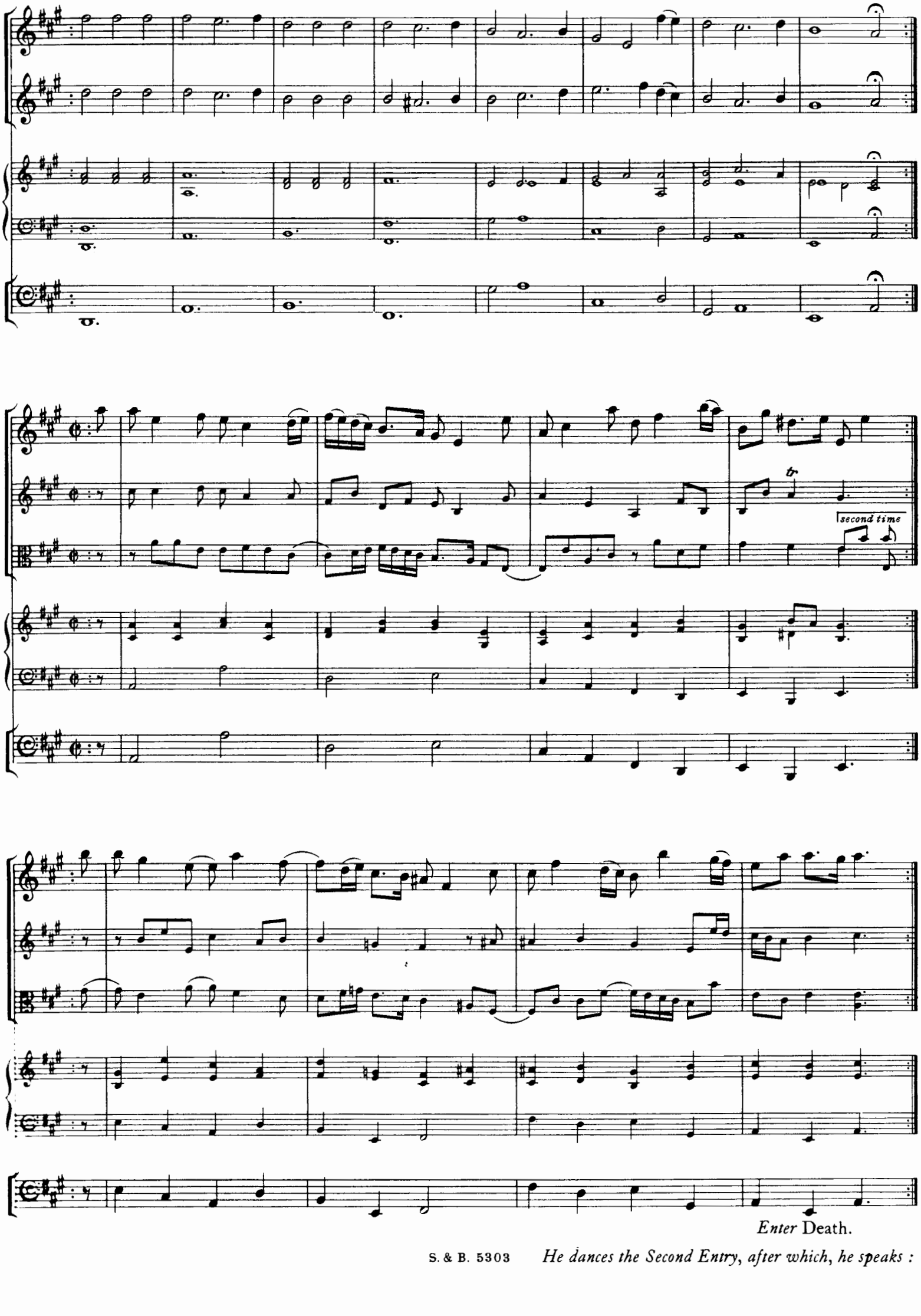
please, cold___ Rocks in - flame, And when he__ please, cold___ Rocks in - flame.

please, cold Rocks in - flame, And when he__ please, cold___ Rocks in - flame.

please, cold___ Rocks in - flame, And when he__ please, cold, cold___ Rocks in - flame.

SECOND ENTRY





Enter Death.

He dances the Second Entry, after which, he speaks :

DEATH'S DANCE

*This Harpsichord part may be played with the Strings.

(*Music*)

Death. Holla ! within !

Re-enter Chamberlain.

Chamb. You are welcome, gentlemen.——Hah !
Quarter, oh quarter ! I am a friend, sir,
A moveable belonging to this tenement,
Where you are expected. Cupid is come already,
And supp'd, and almost drunk : we have reserv'd,
According to order, for your palate, sir,
The cockatrice's eggs, the cold toad-pie,
Ten dozen of spiders, and the adders' tongues
Your servant Famine, sir, bespoke.

Death. Live, live. [*Exit.*

Chamb. I thank you, sir. A curse upon his physnomy !
How was I surpris'd ! 'twas high time to comfort me ;
I felt my life was melting downward.

Despair(*within*). Death, oh, Death !

Chamb. Who's that ? I do not like the voice.
What art ?

Enter Despair, *with a halter.*

Des. A miserable thing.

Chamb. Ay, so thou seem'st :
Hast not a name ?

Des. My name, sir, is Despair.

Chamb. Despair ! my time's not come yet : what have I
To do with thee ? what com'st thou hither for ?

Des. To find out Death ; life is a burden to me ;
I have pursued all paths to find him out,
And here i'th' forest had a glimpse on him,
But could not reach him with my feet or voice :
I would fain die, but Death flies from me, sir.

Chamb. I wonder you should travel in the forest,
And among so many trees find none convenient,
Having the tackling ready 'bout your neck too.
Some great affairs take up the devil's time,
He cannot sure attend these low employments ;
He's busy 'bout leviathans : I know not ;
There's something in't. You have not made your will, sure.

Des. Yes, sir, I carry it wi' me ; it wants nothing
But his name, and my subscription.

Chamb. Whose name ?

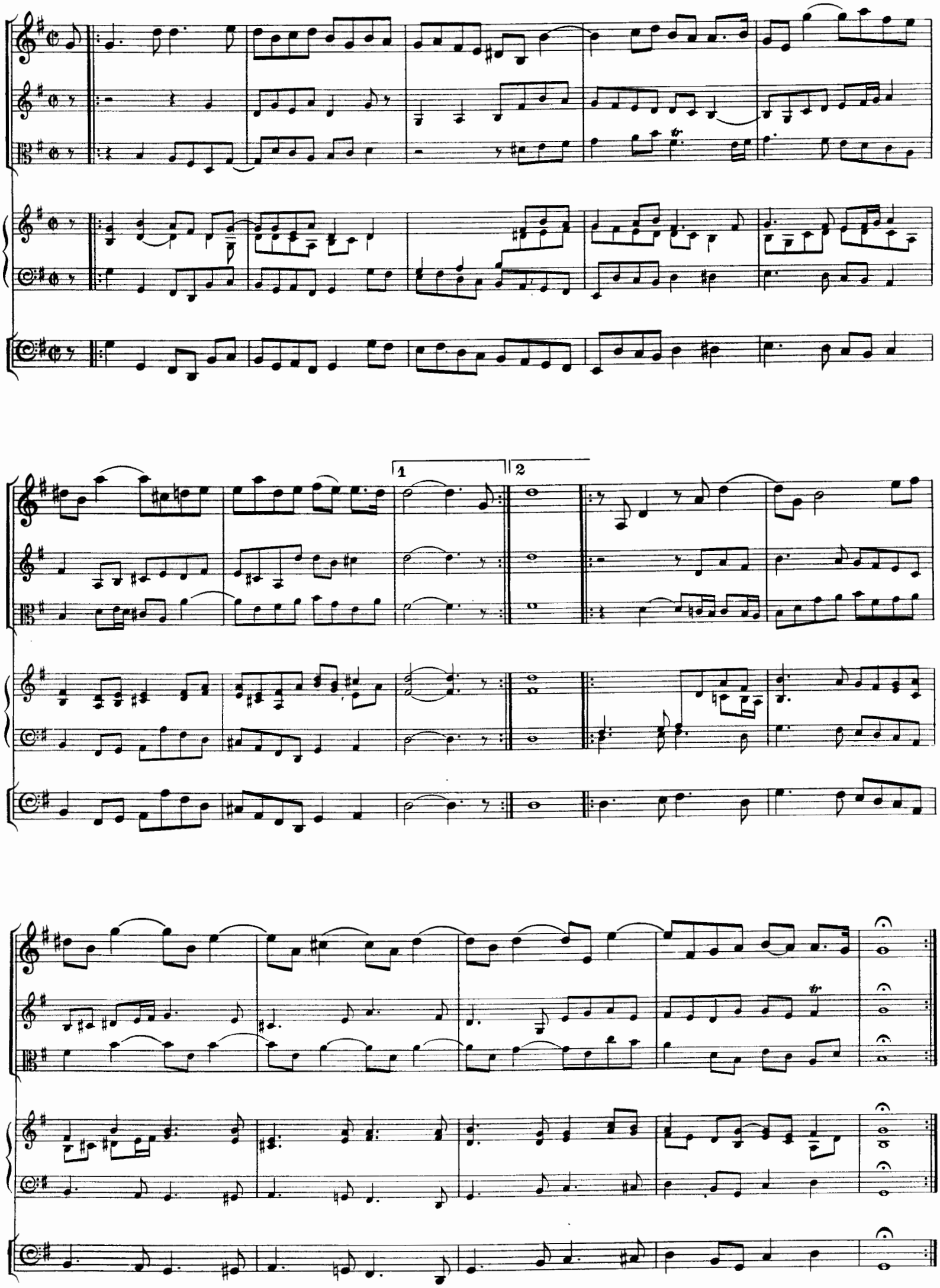
Des. His name I mean to make my heir.

Chamb. Who's that ?

Des. That charitable man,
Will bring Death to me ; there's a blank left for him ;
And if you please to do me, sir, the office,
Even you shall be the man. I have profess'd
An usurer these fifty years and upwards ;
The widows and sad orphans, whose estates
I have devour'd, are croaking in my conscience.

Chamb. And shall he be your heir, that does this feat,
To make you acquainted with this cannibal
You talk of ?
Des. Oh, my happiness !
Chamb. I'll do it.
But I believe you're sorry for your baseness,
Your rapines and extortion——
Des. Mistake not,
I am sorry for no mischief I have done ;
That would come near repentance, which, you know,
Cures all the achings of the soul ; if I
Could but be sorry, Death were of no use to me.
Chamb. Keep ye of that mind, you say very right, sir ;
I'll try what I can do
With Death, to do your conscience a courtesy :
He's now within our house. I'll bring you pen
And ink to write my name too, honest father.
Des. Thou art my dearest child ; take all my blessings.
Chamb. Here's like to be a fortune ! [*Exit.*
Des. I want strength
To climb ; I see a very pretty twig else,*(He climbs.)*
And space for a most comfortable swing :
'Tis a hard case the devil wo' not help (*He climbs.*)
At a dead lift. (*He falls.*) O my sciatica !
I have broke my spectacles, and both my hips
Are out of joint. Help !
Re-enter Chamberlain, *with a bottle of wine.*
Chamb. Death will be with you presently, the last course
Is now on the table : that you may not think
The time long, I have brought you——hah ! rise up, sir.
Des. Alas ! I have had a fall : I was endeavouring
To do the meritorious work, and hang
Myself, for Death, methought, was long a coming,
But my foot slipp'd.
Chamb. Alas, what pity 'twas !
If I had thought your soul had been in such
Haste, I would have given you a lift before
I went.
Des. It was my zeal.
Chamb. Alas, it seem'd so !
You might have took the river with more ease ;
The stream would have convey'd you down so gently,
You should not feel which way your soul was going.
But against the frights Death might bring with him,
I have brought you a bottle of wine. I'll begin, sir.
[*Drinks.*
Des. Would it were poison !
Chamb. So would not I, I thank you ;
'Tis pure blood of the grape.
Des. Wine ?

Chamb. At my charge,——I know you do not use
To pay for nectar,——I bestow it, sir.
Des. That's kindly said : I care not if I taste—— [*Drinks.*
Chamb. I'th' mean time, please you, I'll peruse the will ;
I can put in my own name, and make it fit
For your subscription. What's here ? hah ! [*Reads.*
A thousand pound in jewels, in ready money
Ten thousand more,——land——Hah, preserve my senses !
I'll write my name, and thank heaven afterwards.
Here, sir ; before you can subscribe, the gentleman
Will come, and kill you to your heart's content.
Des. Hum !
This foolish wine has warm'd me ; what d'ye call
The name on't ?
Chamb. Sack.
Des. Sack ! why, truly, son——
Chamb. Nay,
Sir, make haste, for Death will be here instantly.
Des. At his own leisure, I would not be troublesome :
Now I do know his lodging, I can come
Another time.
Chamb. But the will, father ? you may write now——
Des. Deeds are not vigorous without legal witnesses ;
My scrivener lives at the next town, and I
Do find my body in a disposition
To walk a mile or two. Sack, d'ye call it ?
How strangely it does alter my opinion !
Chamb. Why, have you no mind to hang yourself ?
Des. I thank you,
I find no inclination.
Chamb. Sha'not I be your heir then ?
Des. In the humour,
And spirit, I now feel in brain and body,
I may live——to see you hang'd : I thank you heartily.
Chamb. But you will have the conscience, I hope,
To pay me for the wine has wrought this miracle.
Des. Your free gift, I remember ; you know, *I use not*
To pay for nectar, as you call it. Yet
I am not without purpose to be grateful :
Some things shall be corrected in my will ;
In the mean time, if you'll accept of a
Small legacy, this hemp is at your service ;
And *it shall cost you nothing, I bestow it.*
[*Gives him the halter.*
We men of money, worn with age and cares,
Drink in new life from wine that costs us nothing.
Farewell, and learn this lesson from Despair,
Give not your father sack, to be his heir. [*Exit.*
Chamb. Not a tear left ? would's brains were in the bottle ! [*Exit.*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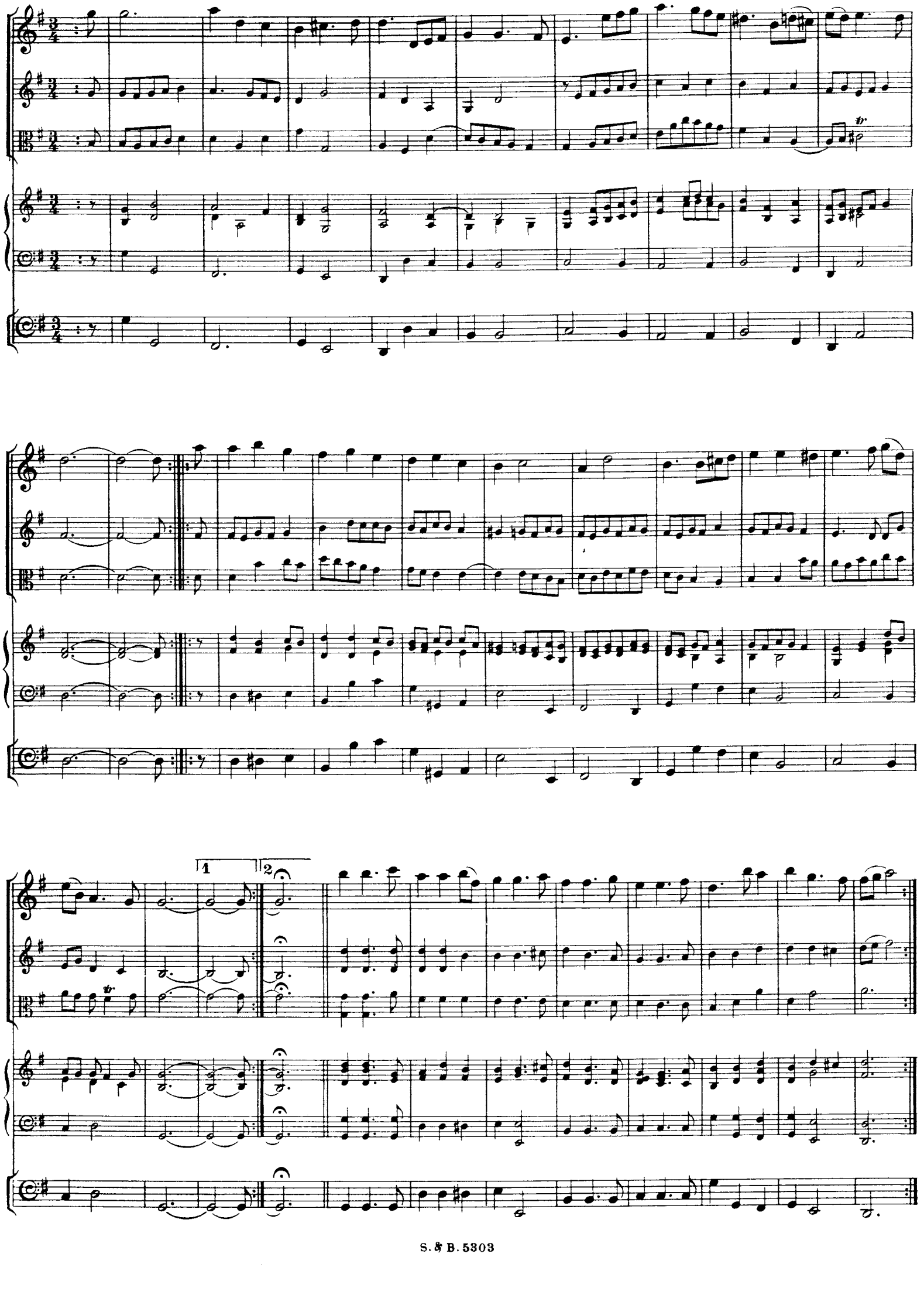


drag

Sop.

Vic - to - rious men of Earth, no more Pro - claim how wide your em - pires

are; Though you bind in ev - 'ry shore, And your tri-umphs reach as

far As night or day, Yet you proud mon-archs must o - bey, And min-gle with for-got-ten

ash - es, when Death calls ye to the crowd of com - mon men. De-vour-ing

fa - mine, plague, and war, Each a - ble to un - do man-kind,

Death's ser-vile e - mis - sa - ries are; Nor ___ to these a - lone con - fin'd.

He hath at will more quaint and sub-tle ways to kill; A smile, or kiss, as he will

use ___ the Art, Shall have the cun - ning ___ skill to ___ break ___ a heart.

CHORUS

He hath at will more quaint and sub-tle ways to kill; A smile, or kiss, as he will

He hath at will more quaint and sub-tle ways to kill; A smile, or kiss, as he will

He hath at will more quaint and sub-tle ways to kill; A smile, or kiss, as he will

He hath at will more quaint and sub-tle ways to kill; A smile, or kiss, as he will

use his Art, Shall have the cun - ning skill to break a heart.

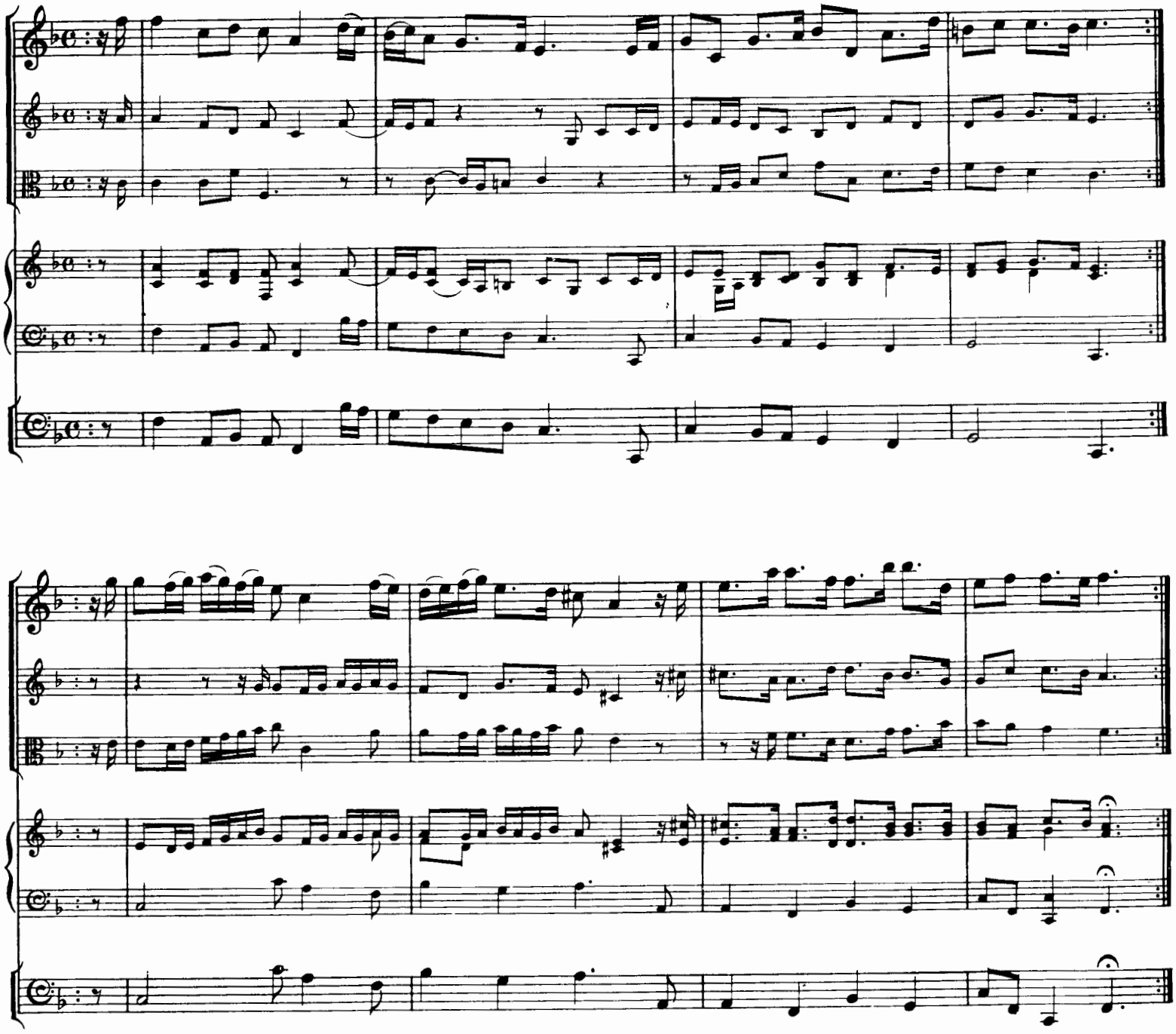
use his Art, Shall have the cun - ning skill to break a heart.

use his Art, Shall have the cun - ning skill to break a heart.

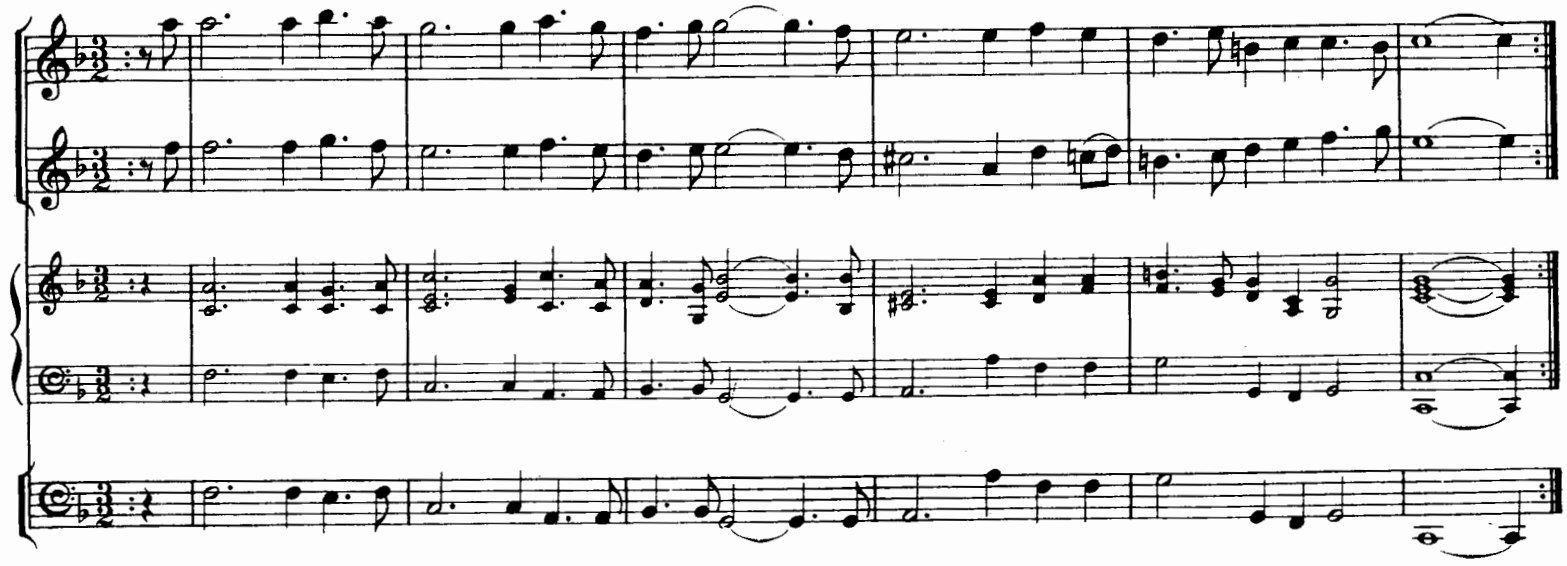
use his Art, Shall have the cun - ning skill to break a heart.

THIRD ENTRY

MATTHEW LOCKE



GALLIARD



Enter Chamberlain.

Chamb. Ho, master, master !

Enter Host.

Host. What's the matter ?

Chamb. Nothing but to ask you, whether you be
Alive or no, or whether I am not
My own ghost, that thus walk and haunt your house.

Host. Thou lookest frighted.

Chamb. Death and his train are gone ;
I thank heaven he's departed. I slept not
One wink to-night, nor durst I pray aloud,
For fear of waking Death ; but he at midnight
Calls for a cup to quench his thirst, a bowl
Of blood I gave him for a morning's draught,
And had an ague all the while he drunk it.
At parting, in my own defence, and hope
To please him, I desir'd to kiss his hand,
Which was so cold, o'th' sudden, sir, my mouth
Was frozen up, which as the case stood
Then with my teeth did me a benefit,
And kept the dancing bones from leaping out :
At length, fearing for ever to be speechless,
I us'd the strength of both my hands to open
My lips, and now feel every word I speak
Drop from it like an icicle.

Host. This cold
Fit will be over. What said Cupid ?

Chamb. He
Was fast asleep.

Host. The boy went drunk to bed :
Death did not wake him ?

Chamb. It was not necessary in point of reckoning ;
Death was as free as any emperor,
And pays all where he comes ; Death quits all scores.
I have the *summa totalis* in my pocket,
But he without more ceremony left
The house at morning twilight.

Host. Hah ! they knock.
Get thee a cup of wine to warm thy entrails.

[*Exit* Chamberlain.

Though Love himself be but a water-drinker,
His train allow themselves rich wines. Your fool
And madman is your only guests to taverns,
And to excess this licence time affords,
When masters pay, their servants drink like lords.

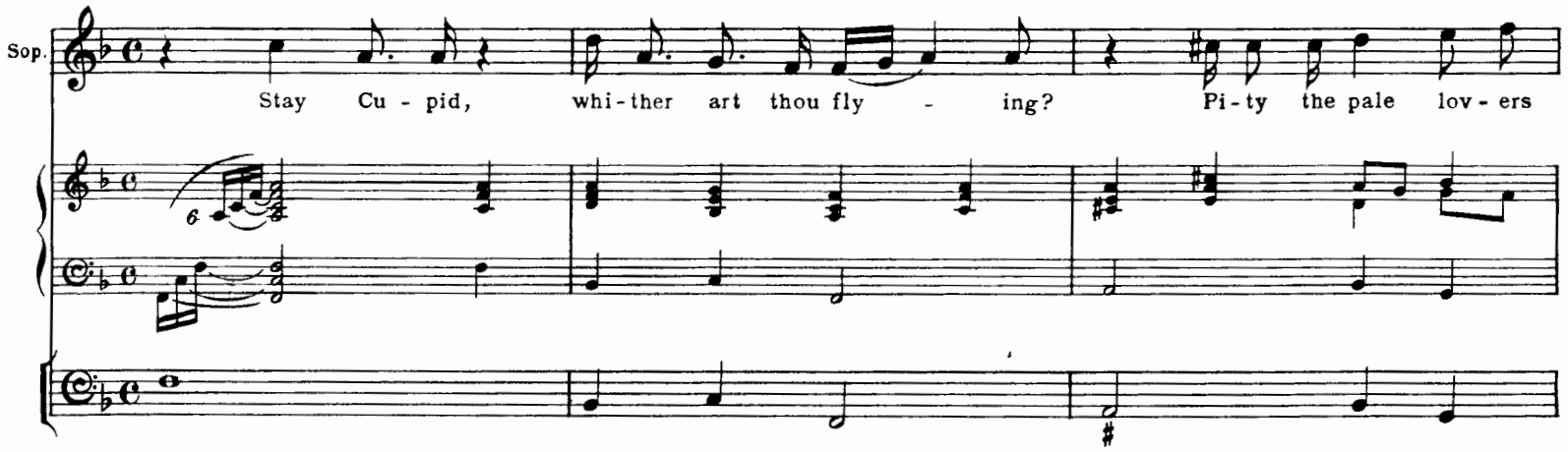
Re-enter Chamberlain.

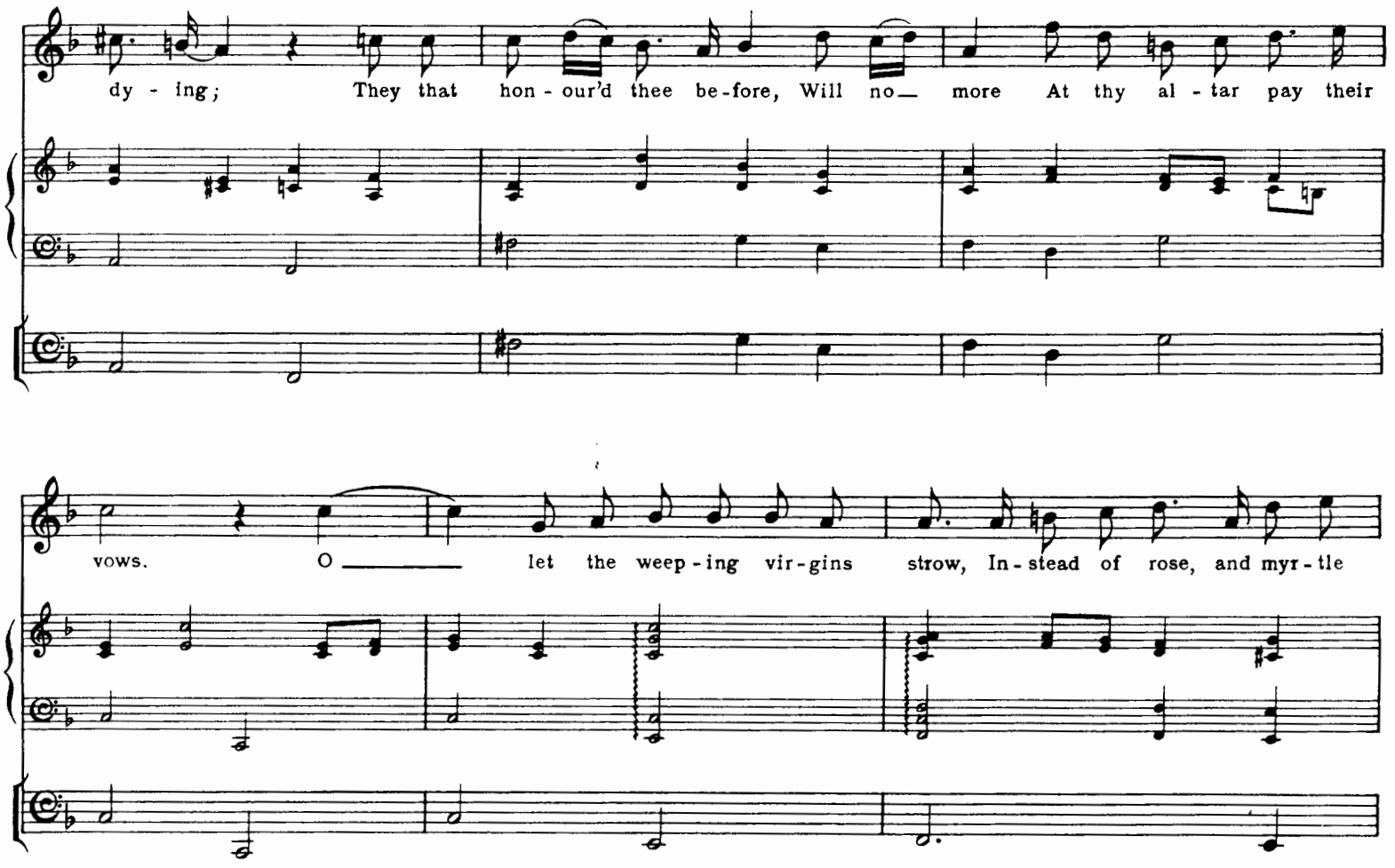
Chamb. Sir, they call for you : Cupid's up, and ready,
And looks as fresh, as if he had known no surfeit
Of virgins' tears, for whose fair satisfaction
He broke his leaden shafts, and vows hereafter
To shoot all flames of love into their servants.
There are some music come, to give his godship
Good morrow ; so he means to hear one song,
And then he takes his progress.

Host. I attend him. [*Exit.*

Chamb. But I have made my own revenge upon him,
For the hard-hearted baggage that he sent me ;
And Death I have serv'd a trick for all his huffing.
They think not what artillery they carry
Along with them ; I have chang'd their arrows.
How Death will fret to see his fury cozen'd !
But how will Love look pale, when he shall find
What a mortality his arrows make
Among the lovers ! let the god look to't,
I have put it past my care, and not expect
To see them again ; or should I meet with Death,
I shall not fear him now ; for Cupid, if
Lovers must only by his arrows fall,
I am safe, for, ladies, I defy you all. [*Exit.*

THIRD SONG





boughs, Sad yew And fun - 'ral cy - - - - - press now.

CHORUS

O let the weep-ing vir-gins strow, In - stead of rose, and myr - tle boughs,

O let the weep-ing vir-gins strow, In - stead ___ of rose ___ and myr - tle boughs, Sad

O let the weep-ing vir-gins strow, In - stead ___ of rose ___ and myr - tle boughs,

O let the weep-ing vir-gins strow, In - stead of rose and myr - tle boughs,

Sad yew and fun - 'ral cy - press now.

yew, sad yew and fun - 'ral cy - press now.

Sad yew and fun - 'ral cy - - - - press now.

Sad yew and fun - 'ral cy - press now.

Oh ___ do not wound such

Un - kind Cu - pid, leave thy kill - ing, These are all_ thy_ moth - er's doves;

Un - kind Cu - pid, leave thy kill - ing, These are all_ thy_ moth - er's doves;

CHORUS

no - ble loves, And make them bleed that should be bil - ling. Oh do not wound such

Oh do not wound such

Oh do not wound such

Oh do not wound such

no - ble loves, And make them bleed, and make them bleed that should be bil - ling.

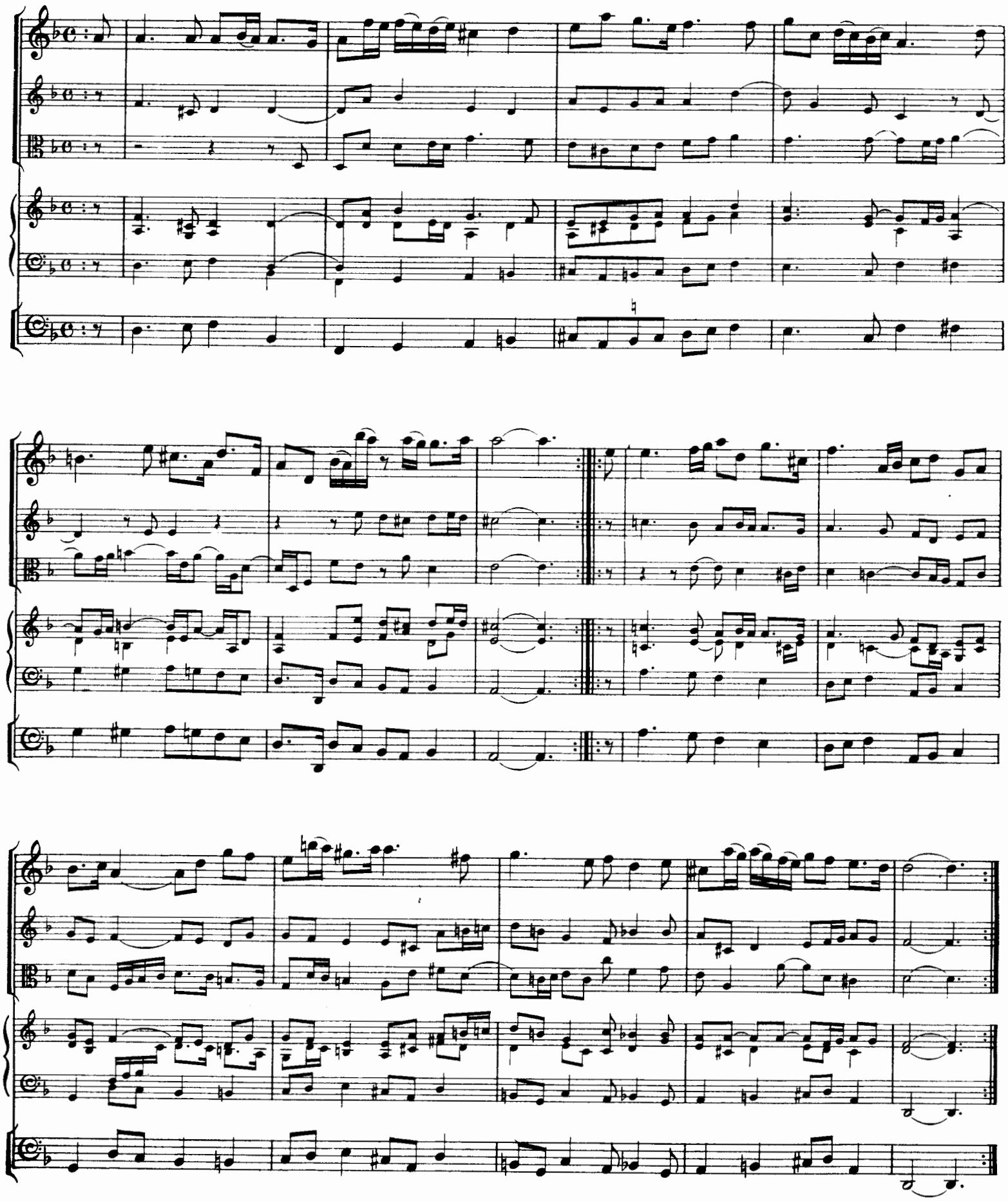
no - ble loves, And make them bleed that should be bil - ling.

no - ble loves, And make them bleed, make them bleed that should be bil - ling.

no - ble loves, And make them bleed that should be bil - ling.

The scene is changed into a pleasant Garden, a fountain in the midst of it; walks and arbours delightfully expressed; in divers places, Ladies lamenting over their Lovers slain by Cupid, who is discovered flying in the air.

FOURTH ENTRY



#6

(Repeat from 𝄋 both times)

(Repeat from 𝄋 both times)

(Repeat from 𝄋 both times)

(Repeat from 𝄋 both times)

Enter a Lover, *playing upon a lute, courting his* Mistress ; *they dance.*
Enter Nature, *in a white robe, a chaplet of flowers, a green mantle fringed with gold, her hair loose. They start, and seem troubled at her entrance.*

NATURE

Sop.

Fly, fly, my child-ren. Love, that should pre-serve And warm your hearts, with kind and ac-tive

blood, Is now be-come your e - ne - my, a mur - - - der - er. This gar -

- den that was once your en-ter - tain - ment, With all the beau - ty of the spring, is now By some strange

5 6 7 ♯6

curse up-on the shafts of Cu - pid, De - sign'd to be a grave. Look ev - 'ry-

7 6 6

-where The no-ble lov-ers on the ground lie bleed-ing, By fran - tic Cu - pid slain:

in-to whose wounds Dis-tract-ed vir-gins pour their tears so fast, That hav-ing drain'd their foun-tains they pre-

-sent Their own pale mo - nu-ments; while I but re-late This sto-ry, see, more add-ed to the

dead! Oh fly and save your-selves, I am your par - ent Na - ture, that thus ad-vise you to your

Enter Cupid. *He strikes the* Lover, *and exit.* Lover *dies.*

LOVER

safe-ties. He's come al - rea - dy. Ah! what win-ter creeps In-to my heart?

NATURE

He faints, 'tis now too late. Some kind - er God call back the wing - ed boy, And give him eyes to

look up - on his mur-ders. Na - ture grows stiff with hor-ror of this spec-ta-cle; If it be

Enter Death.

death to love, what will it be When death it-self must act his- cru - el - ty?

Enter Two Old Men *and* Women *with crutches.*

And here he comes: what tra - ge - dies are next? Two a - ged

pair, these will be fit for death, They can ex - pect but a few min-utes more To wear the

Death *strikes them with his arrow, and exit.*
They, admiring one another, let fall their crutches and embrace.

hea - vy bur - den of their lives. As - ton-ish - ment to Na - ture, they throw

off All their in-fir-mi-ties as young men do Their air-y up-per gar-ments. These were Th'effects of Cu-pid's shafts;

Exit Nature.

pro-di-gious change! I have no pa-tience to be-hold them long-er.

The Old Men *and* Women *dance with antic postures, expressing rural courtship.*

FOURTH SONG

Bass

What will it, Death, ad - vance thy name Up - on cold rocks to waste a

flame, Or by mis-take to throw Bright tor - ches in - to ____ pits of snow? Thy rage is

lost, And thy old kill - ing frost. With thy ar-rows thou may'st try To make the young or a - ged

bleed, But in-deed Not com-pel one ____ heart to die.

CHORUS

O Love! be it your fate, Be - fore you both re - pent too

O Death! be it your fate, Be - fore you both re - pent too

O Love! O Death! be it your fate, Be - fore you both re - pent too

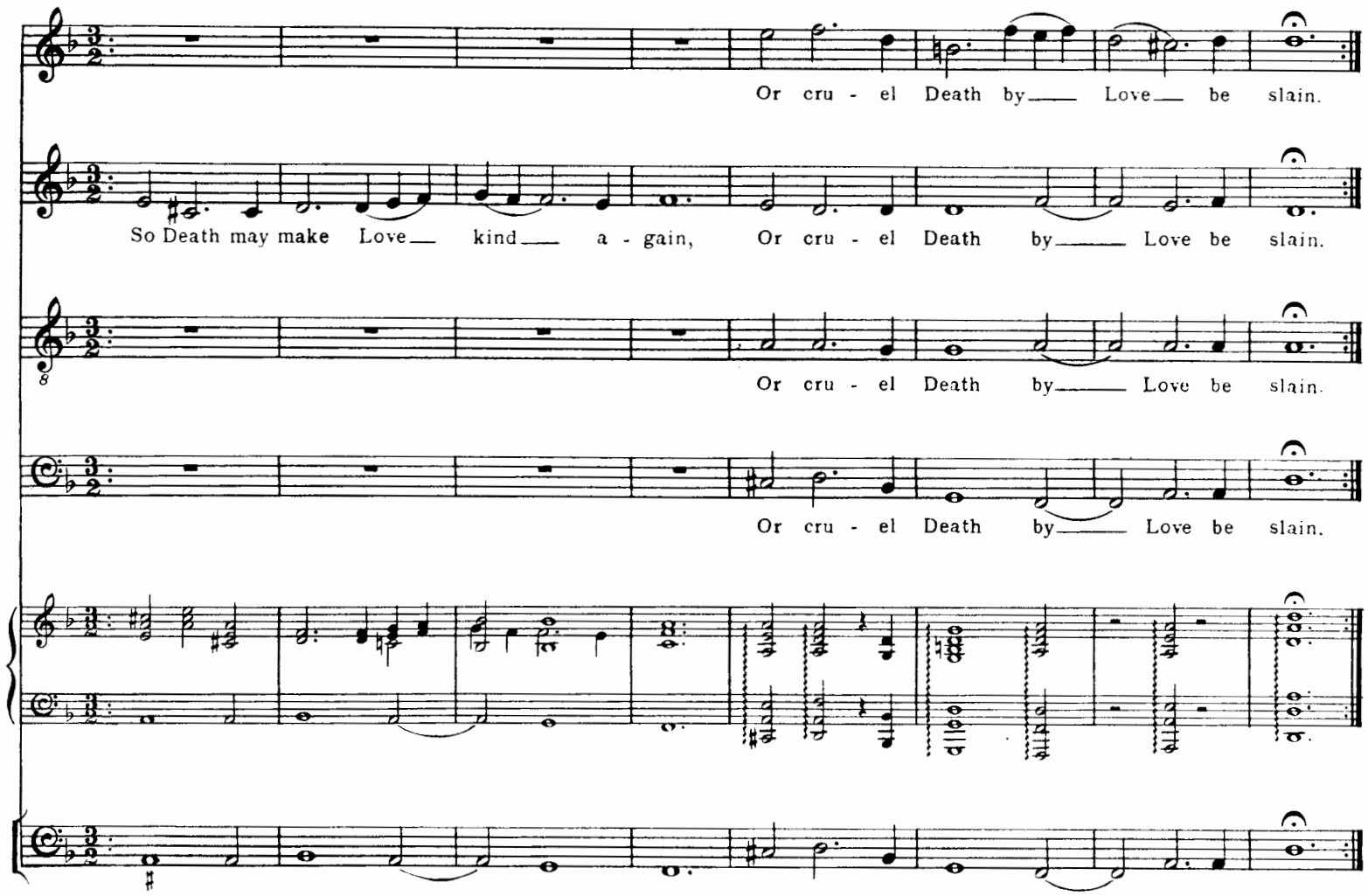
O Death! be it your fate, Be - fore you both re - pent too

late, To meet and try Up - on your - selves your sad ar - til - le - ry.

late, To meet and try Up - on your - selves your sad ar - til - le - ry.

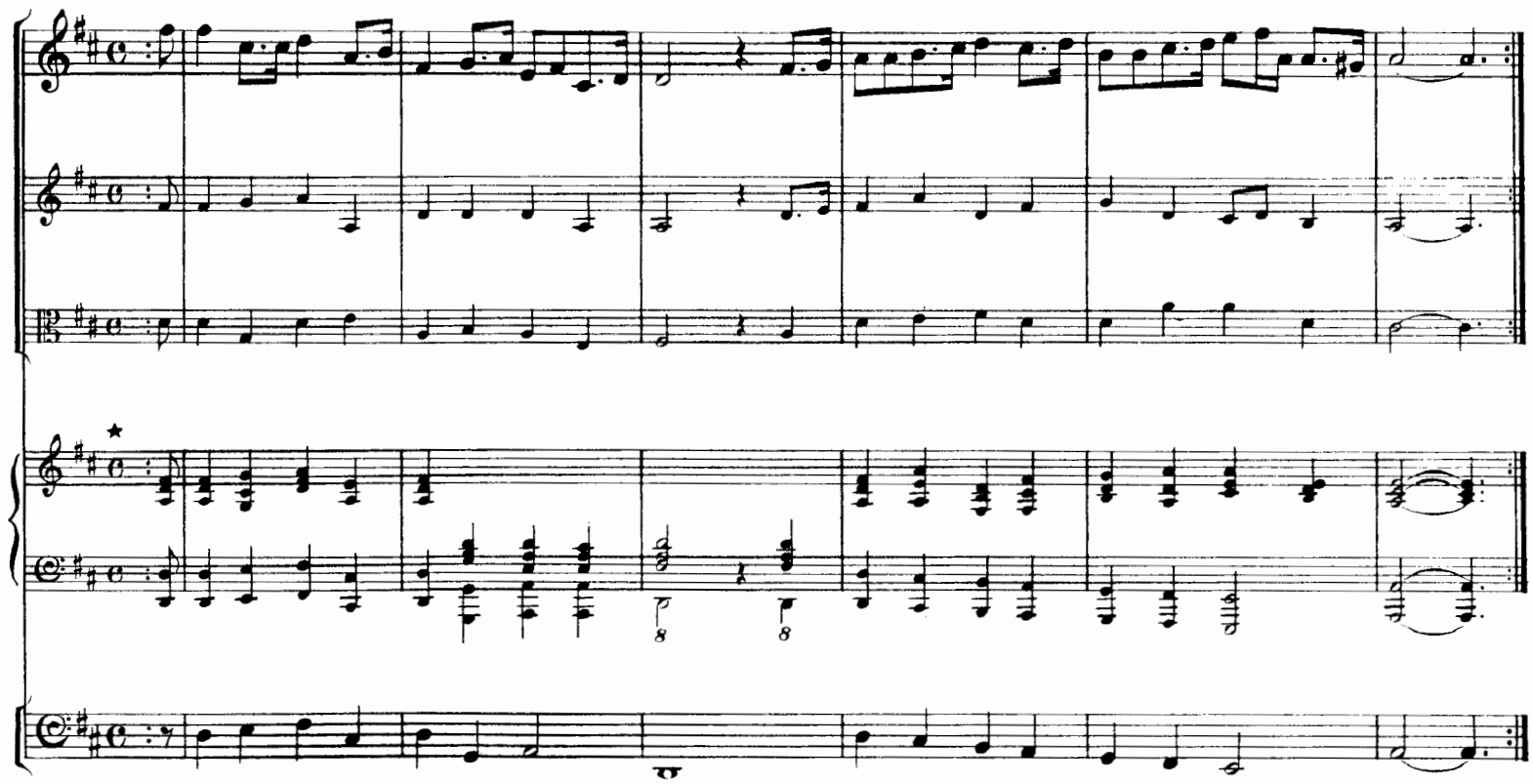
late, To meet and try Up - on your - selves your sad ar - - til - le - ry.

late, To meet and try Up - on your - selves your sad ar - til - le - ry.

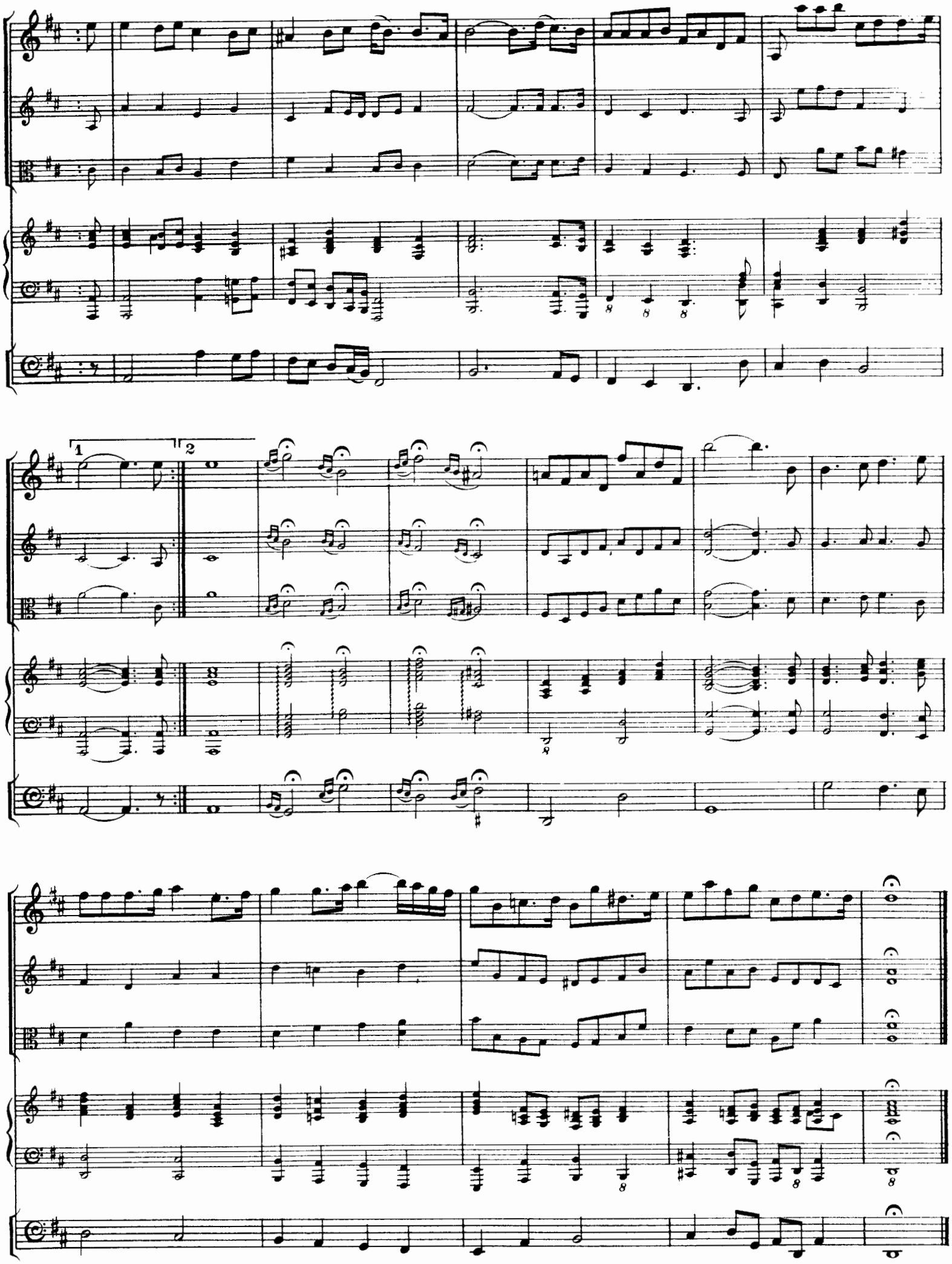


Enter six Gentlemen armed, as in the field, to fight three against three : to them Death ; *he strikes them with his arrow [and exit;] and they, preparing to charge, meet one another and embrace. They dance.*

THE HECTORS' DANCE



* *If the String parts in small notes are used, the Harpsichord should be played too.*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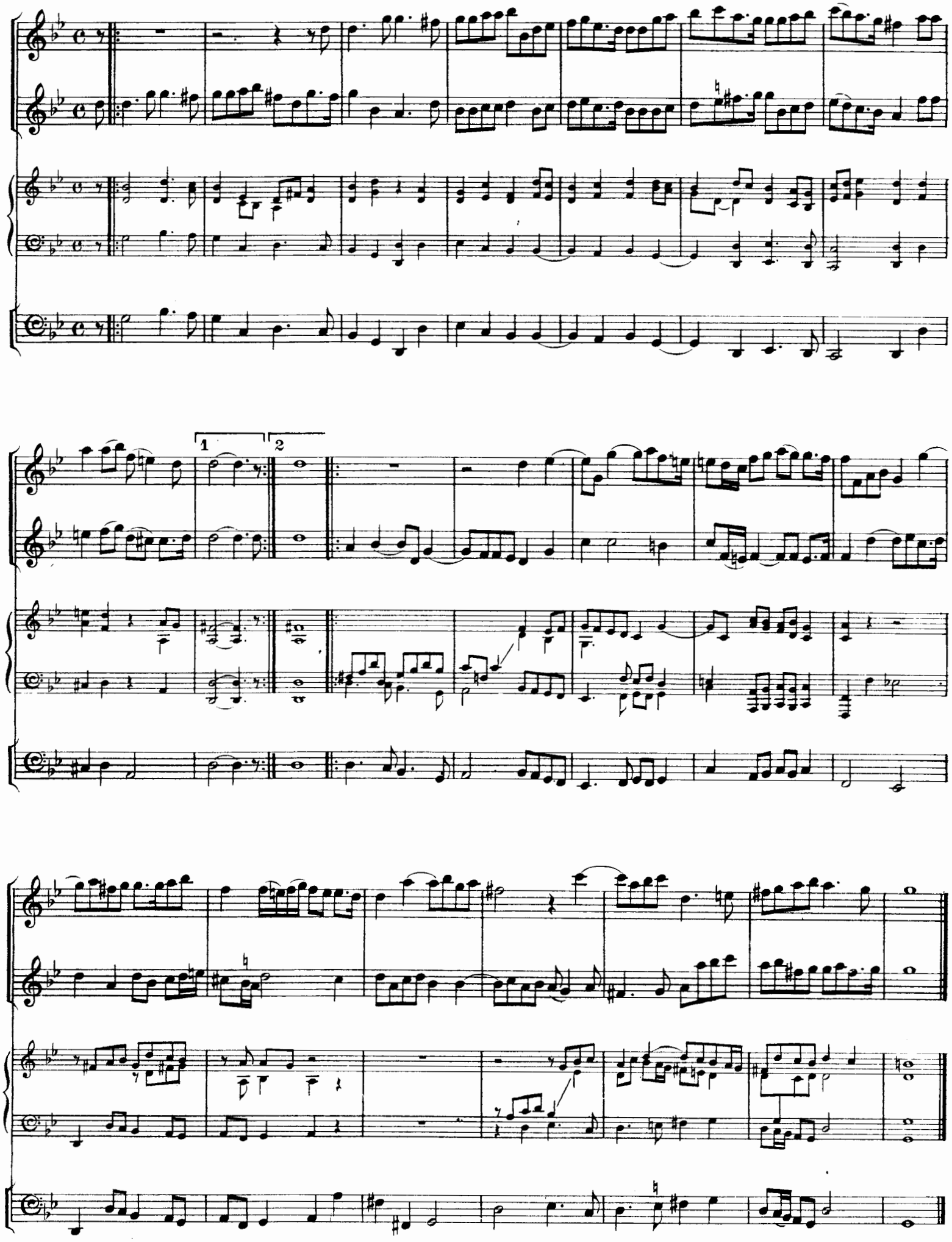
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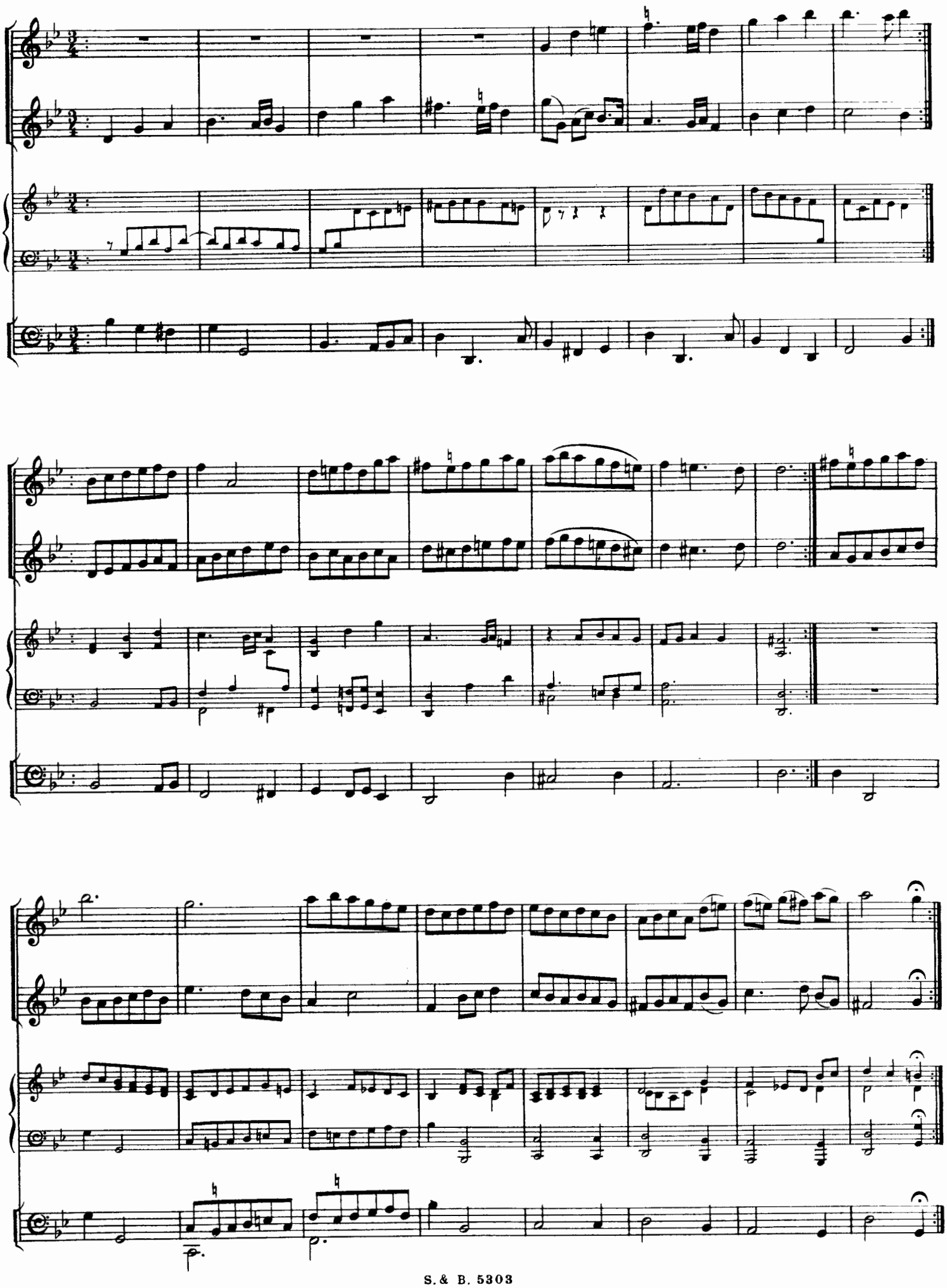


Sop.

Change, oh change your fa - tal bows, Since nei - ther knows The vir - tue of each oth - er's

darts; A - las, what will be-come of hearts, If it prove A death to

love, We shall find Death will be cru - el to be kind: For when he

shall to ar - mies fly. Where men think — blood too cheap to buy Them-selves a

name. He re-con-ciles them and de-prives The va-liant men of more than lives, A vic-to-ry, and

fame, While love de-ceiv'd by these cold shafts, In-stead of cur-ing wounded hearts, must kill in-deed.

CHORUS

Take pi-ty, Gods, some ease the world will find. To

Take pi-ty, Gods, some ease the world will find. To

Take pi-ty, Gods, some ease the world will find. To

Take pi-ty, Gods, some ease the world will find. To

give young Cu-pid eyes or strike Death blind. Death should not then have his own

give young Cu-pid eyes or strike Death blind. Death should not then have his own

give young Cu-pid eyes or strike Death blind. Death should not then have his own

give young Cu-pid eyes or strike Death blind. Death should not then have his own

will, And Love, by seeing men bleed, Leave off to kill.

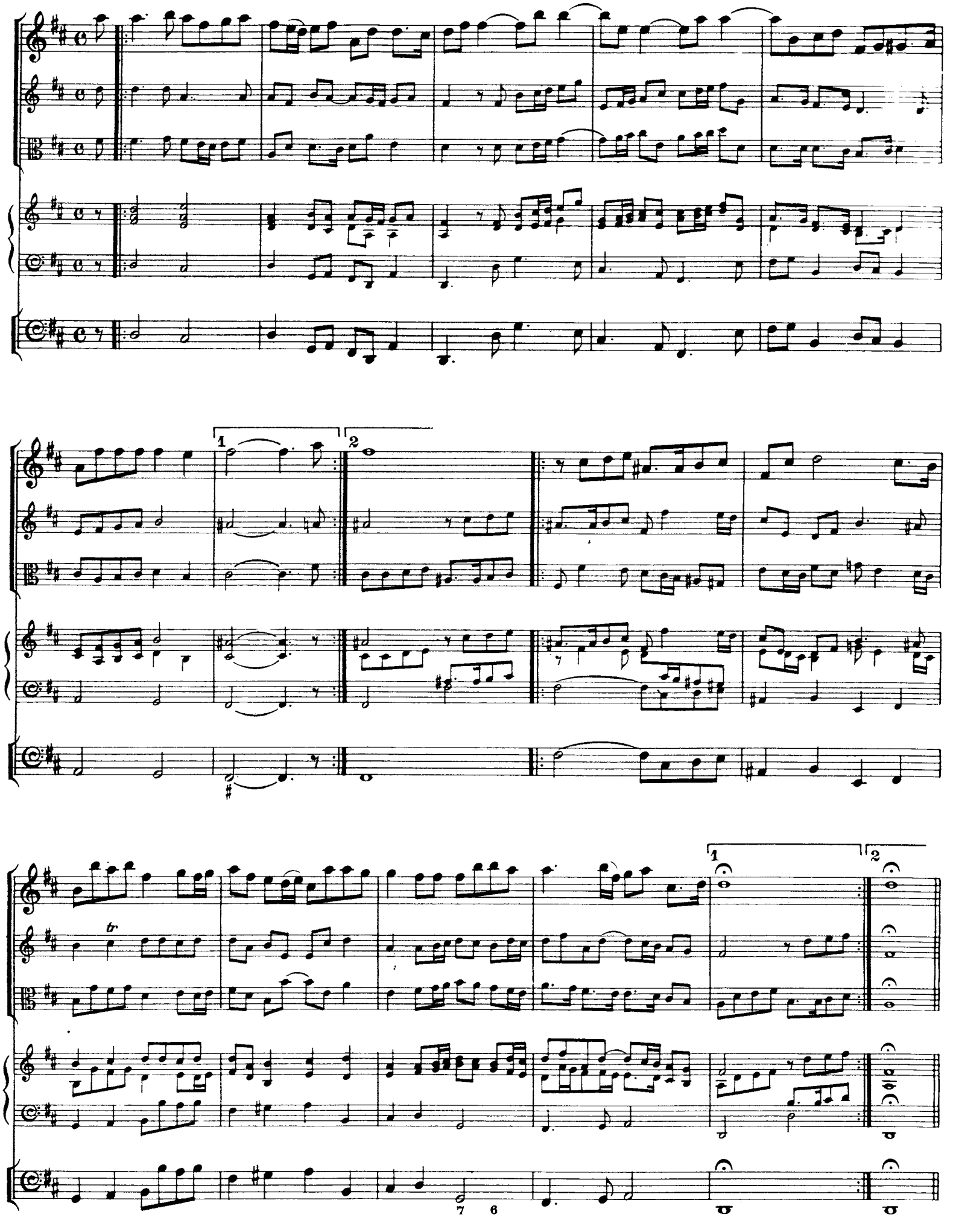
will, And Love, by seeing men bleed, Leave off to kill.

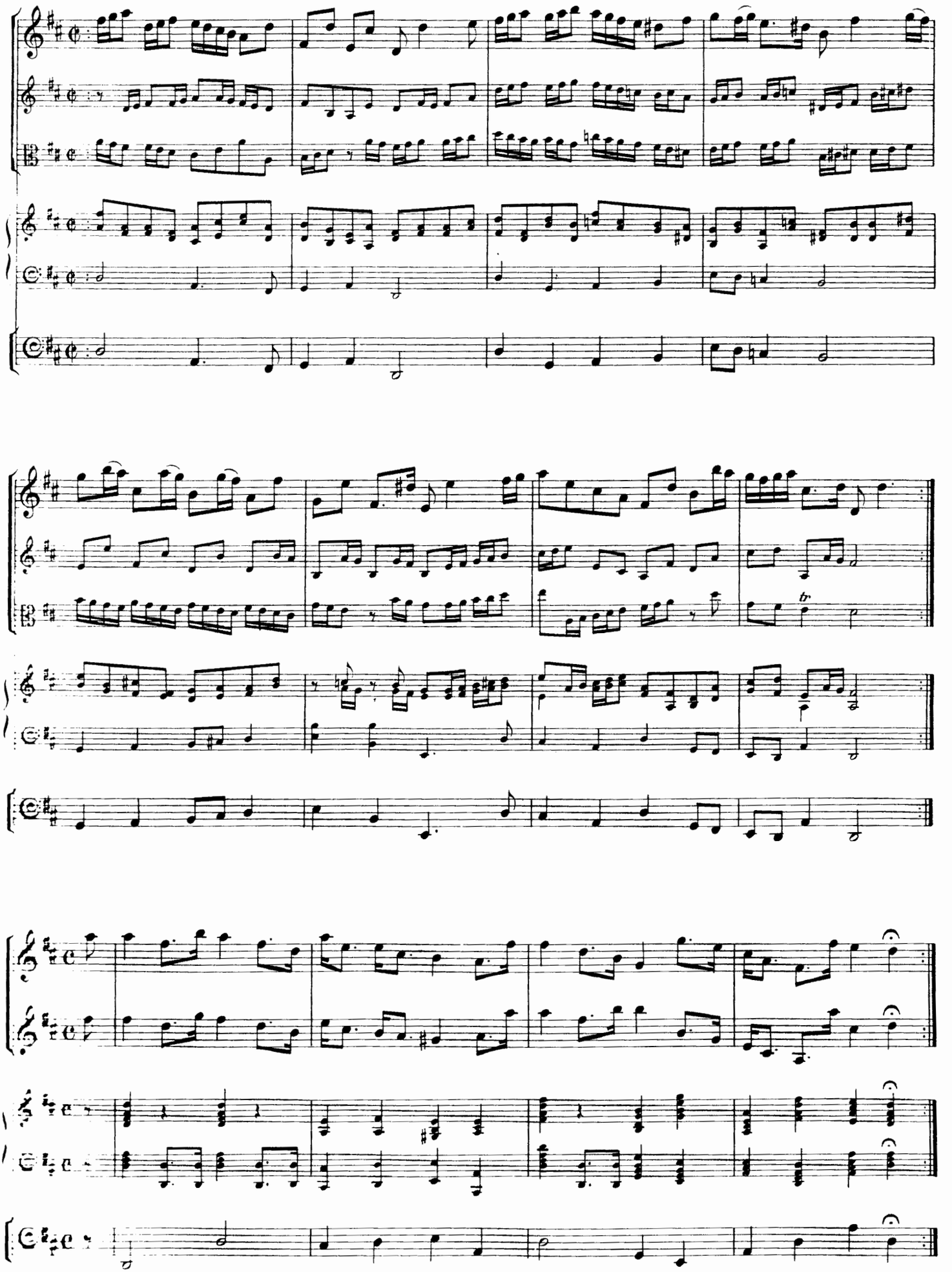
will, And Love, by seeing men bleed, Leave off to kill.

will, And Love, by seeing men bleed, Leave off to kill.

FIFTH ENTRY

MATTHEW LOCKE





Enter Chamberlain *leading* Two Apes.

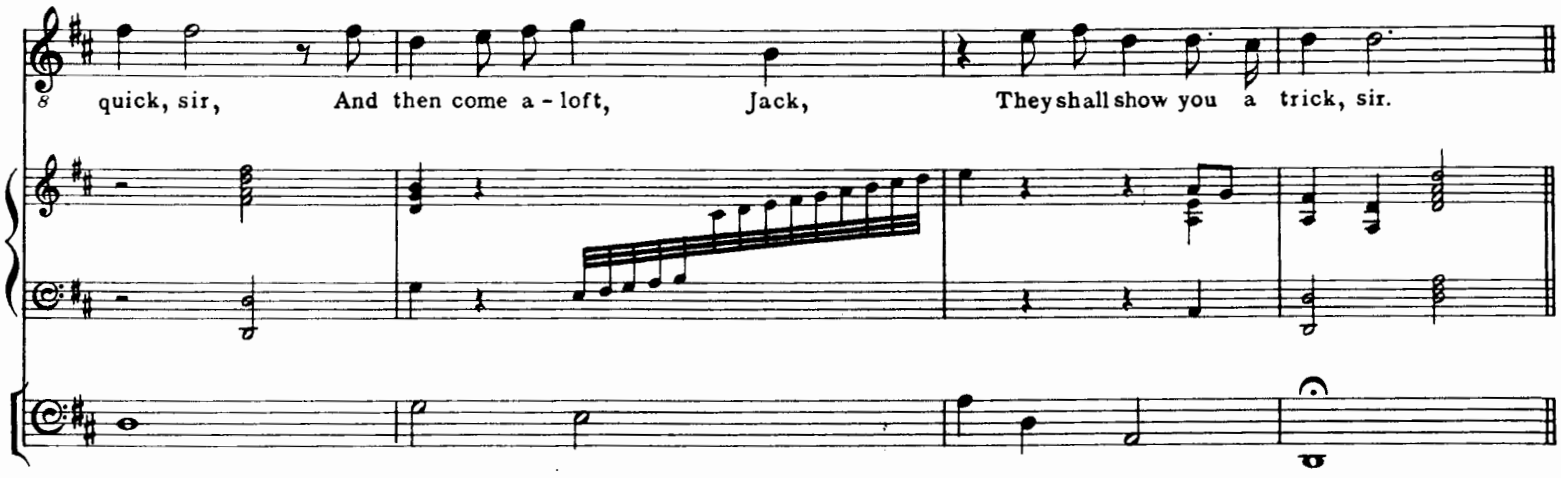
CHAMBERLAIN

O yes, O yes, O yes,

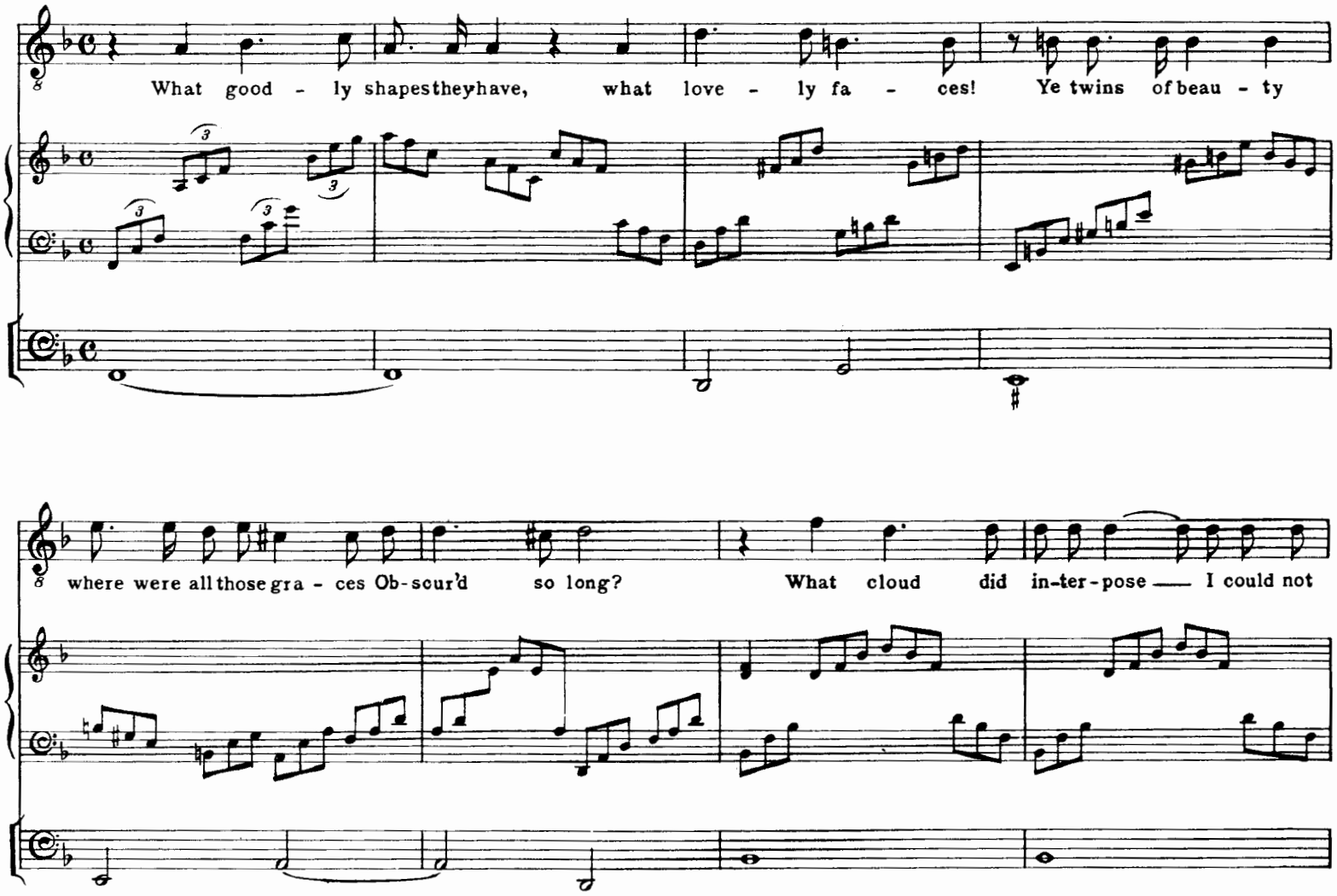
All you that de - light to be mer - ry come see, My brace of Court

Apes, for a need we be three. I have left my old trade of up and down stairs And

now live by lead - ing my apes un - to fairs. Will you have an - y sport? Draw your mon-ey, be



(*Spoken.*) Now am I in my natural condition,
For I was born under a wandering planet :
I durst no longer stay with my old master,
For fear Cupid and Death be reconcil'd
To their own arrows, and so renew with me
Some previous acquaintance.
Enter Death : *he strikes* Chamberlain *and exit.*
Oh, my heart !
Twas Death, I fear : I am paid then with a vengeance.
My dear Apes, do not leave me : hah : come near.



see be-fore this lip, this nose, These eyes? that do in - vite all hearts to

woo them. Bright-er than stars, la-dies are no-thing to them. Oh ____ let me here__ pay

down a lov-er's du - ty; Who is so mad to dote on wo-man's beau-ty? Na-ture doth here her own__

__ com - plex - ion spread, No bor-row'd or - na-ments of white and red; These

cheeks wear no a - dult' - rate mix - tures on them, To make them blush as

some do, fye up - on them! Look ___ what fair cher-ries on their lips do grow! Black

cher-ries, such as none of you can show That boast your beau - ties let me kiss your a—

Enter a Satyr, *who strikes him on the shoulder and takes away his Apes.*

(*Spoken.*) What's that? a shot i' th' shoulder too? Ha!
What will become of me now? Oh, my Apes!
The darlings of my heart are ravished from me.

He beckons and courts them back with passionate postures.

No! not yet, not yet, hard-heart-ed apes! I must des-pair for ev-er to en-joy them; Des-pair!

He looks in his pocket and pulls out the halter

That name puts me in mind! 'Tis here! Wel-come dear le-ga-cy! I see he was A

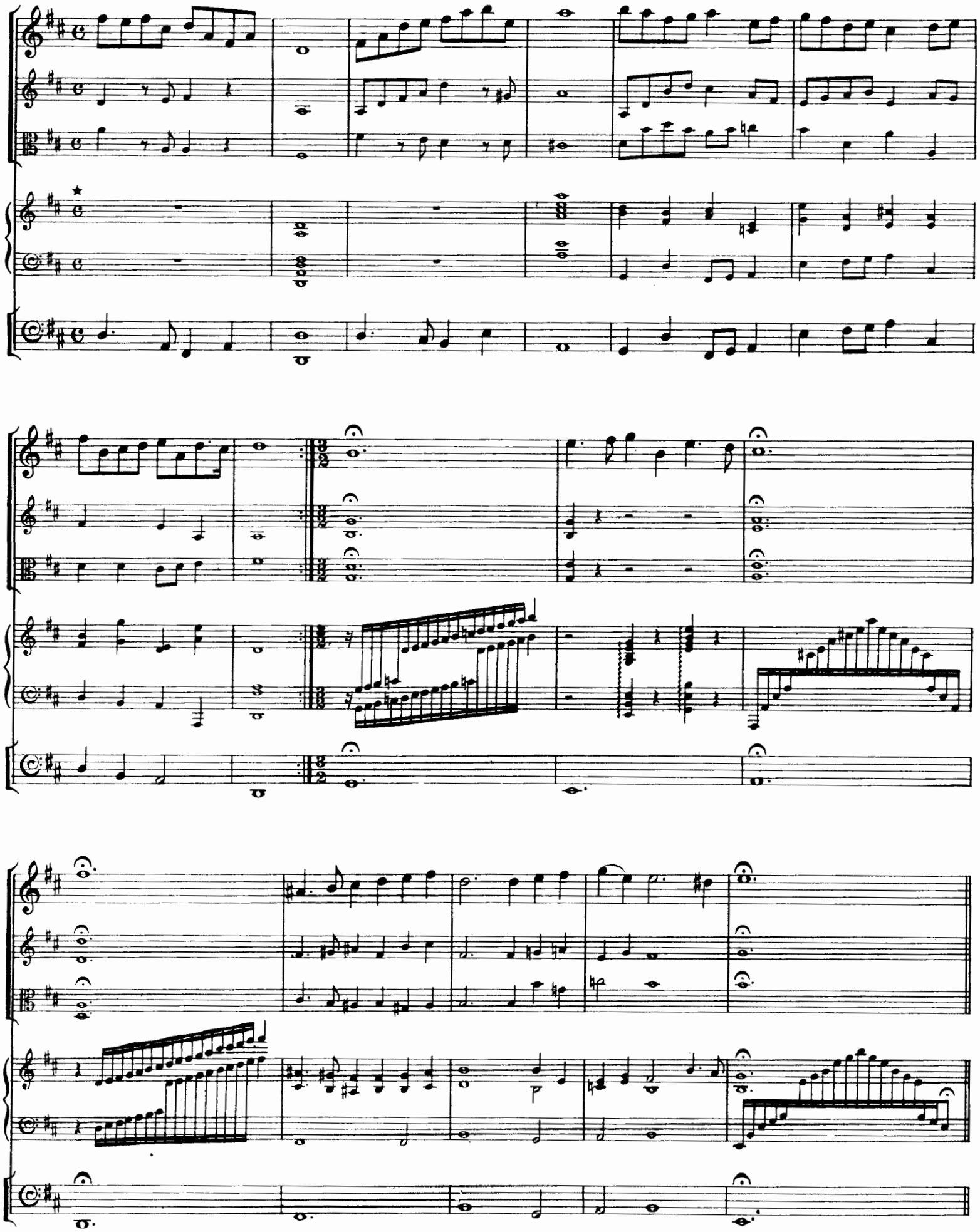
pro-phet that be-stow'd it; how it fits me! As well as if the hang-man had took mea - sure. 'Tis hon-our in

some men to fight and die In their fair la - dy's quar - rel, and shall I Be 'fraid to hang myself in such a cause?

[*Exit* Chamberlain

Fare - well, my pret - ty Apes, when hemp is tied, Drop tears a-pace and I am sa - tis - fied.

A DANCE OF THE SATYR AND APES.



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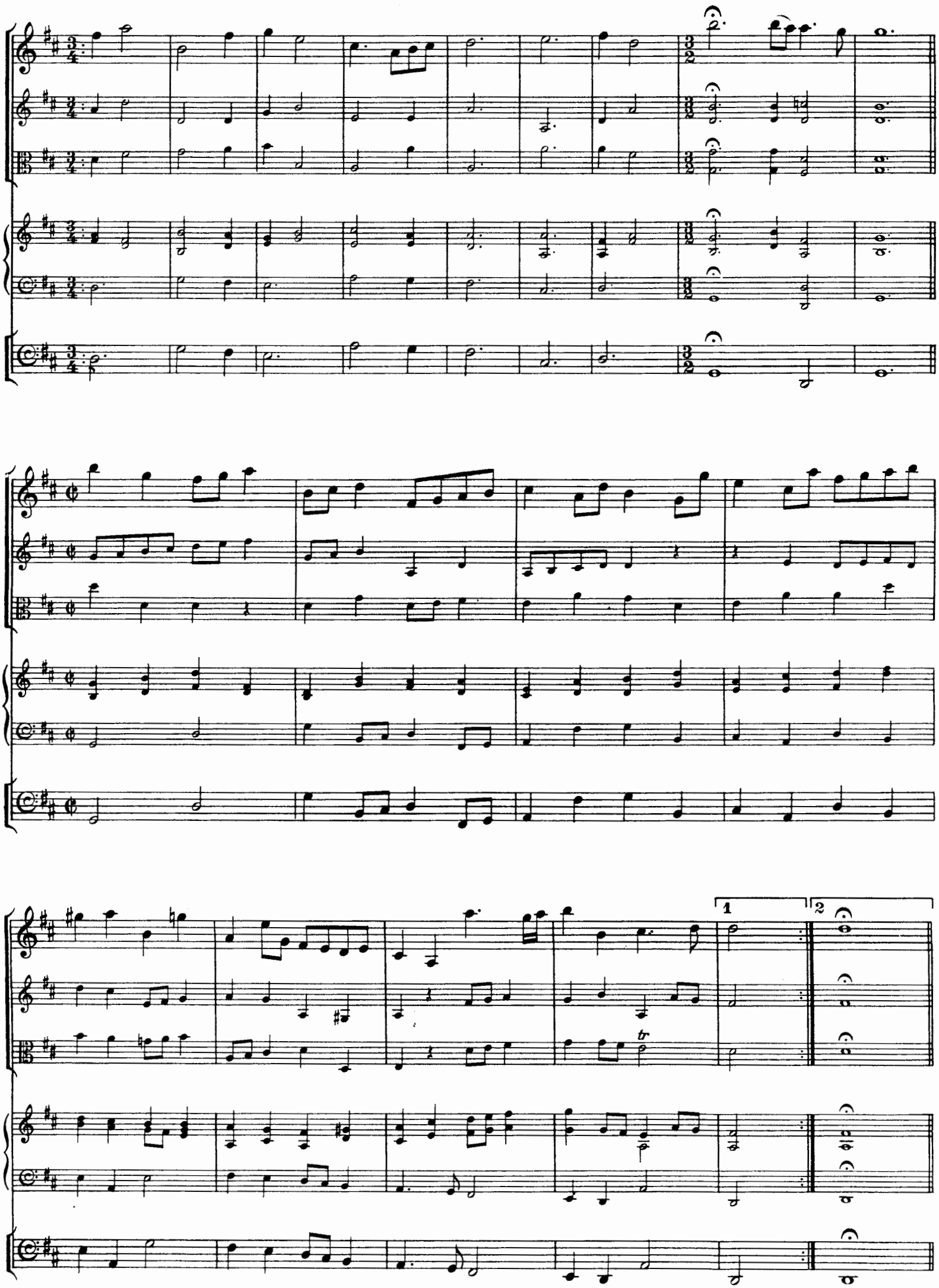
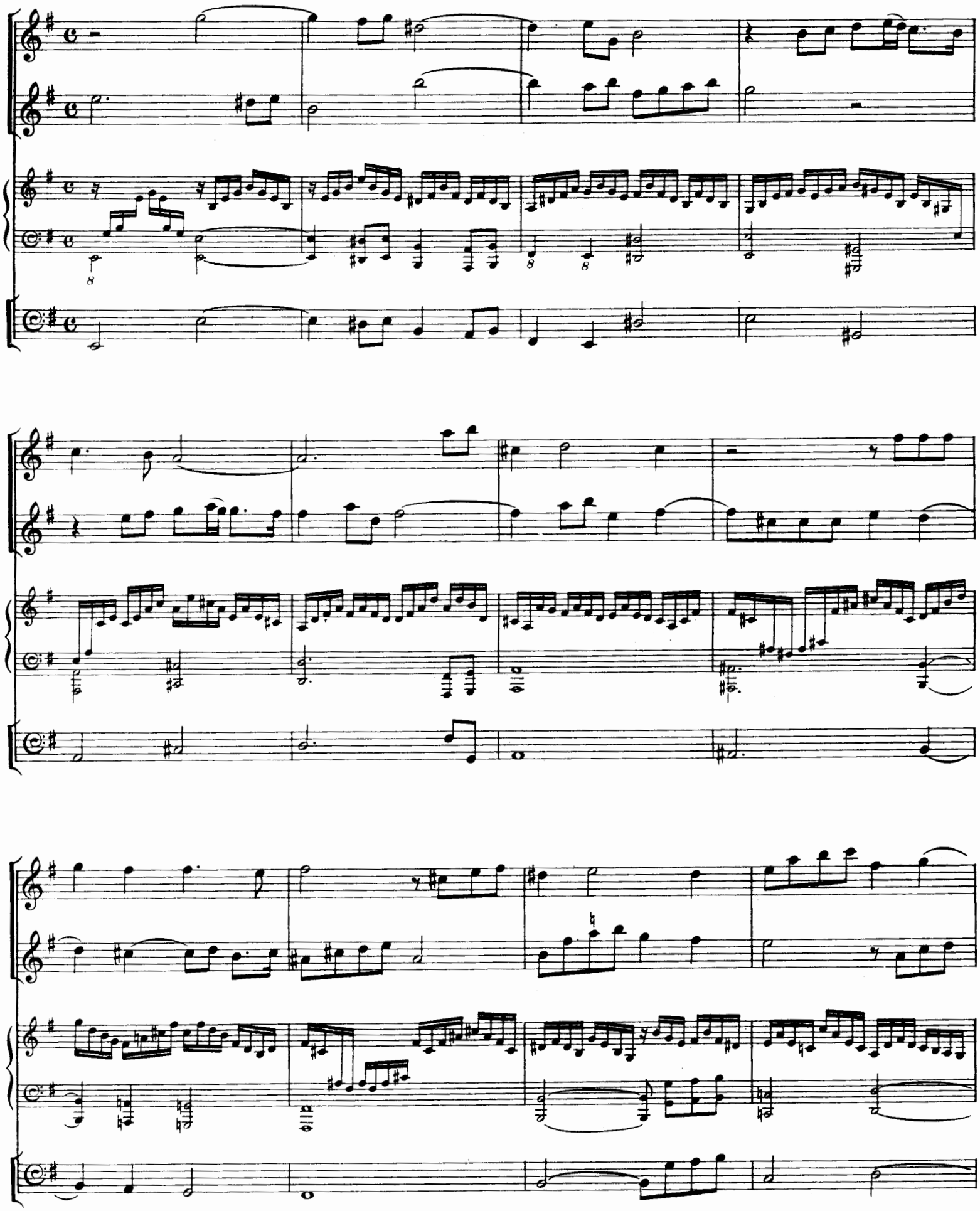
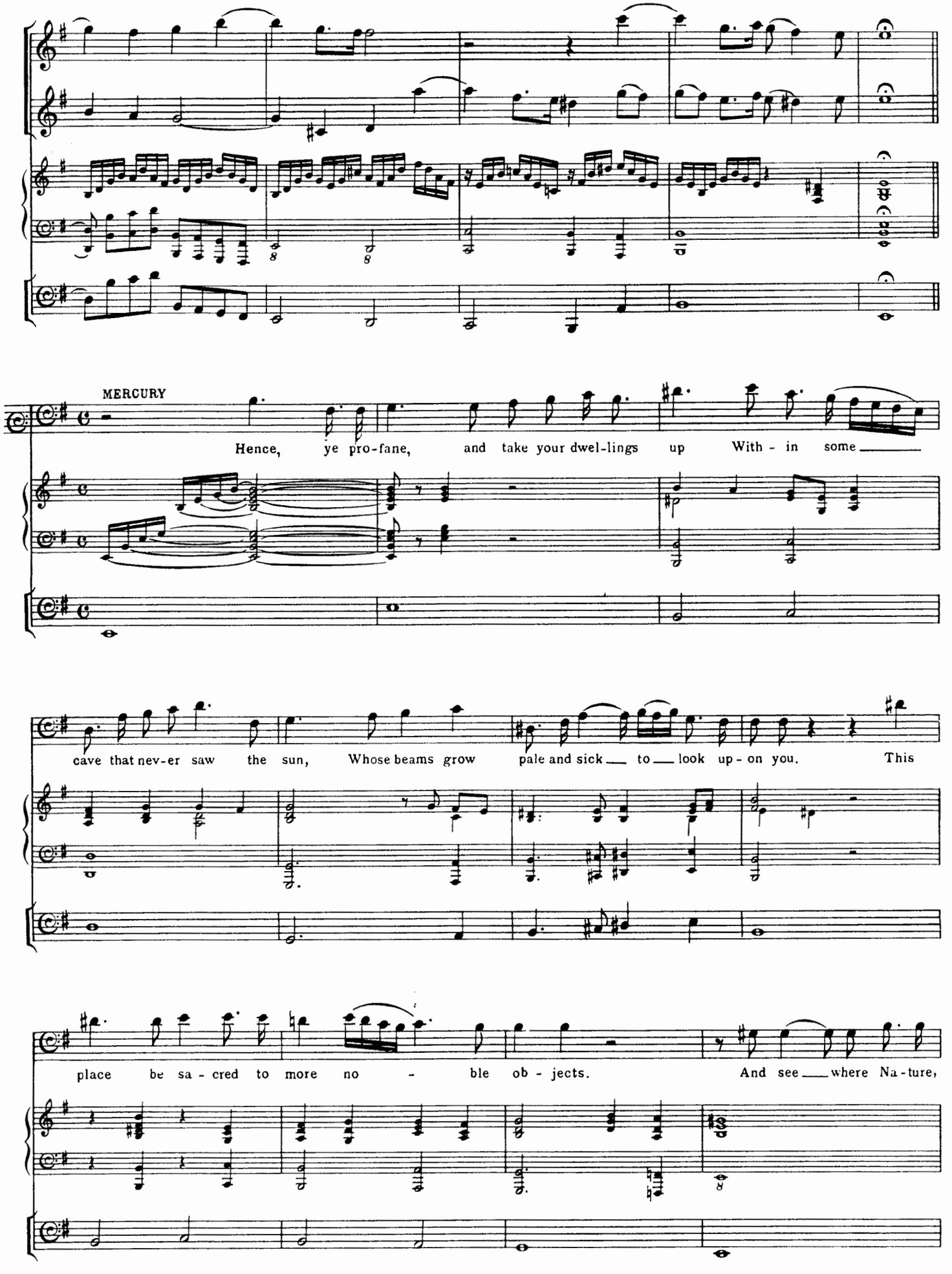

1
2

Upon the sudden, a solemn music is heard, and Mercury *seen descending upon a cloud, at whose approach the others creep in* [*i.e.* exeunt] *amazed. In a part of the scene, within a bower,* Nature *discovered sleeping.*



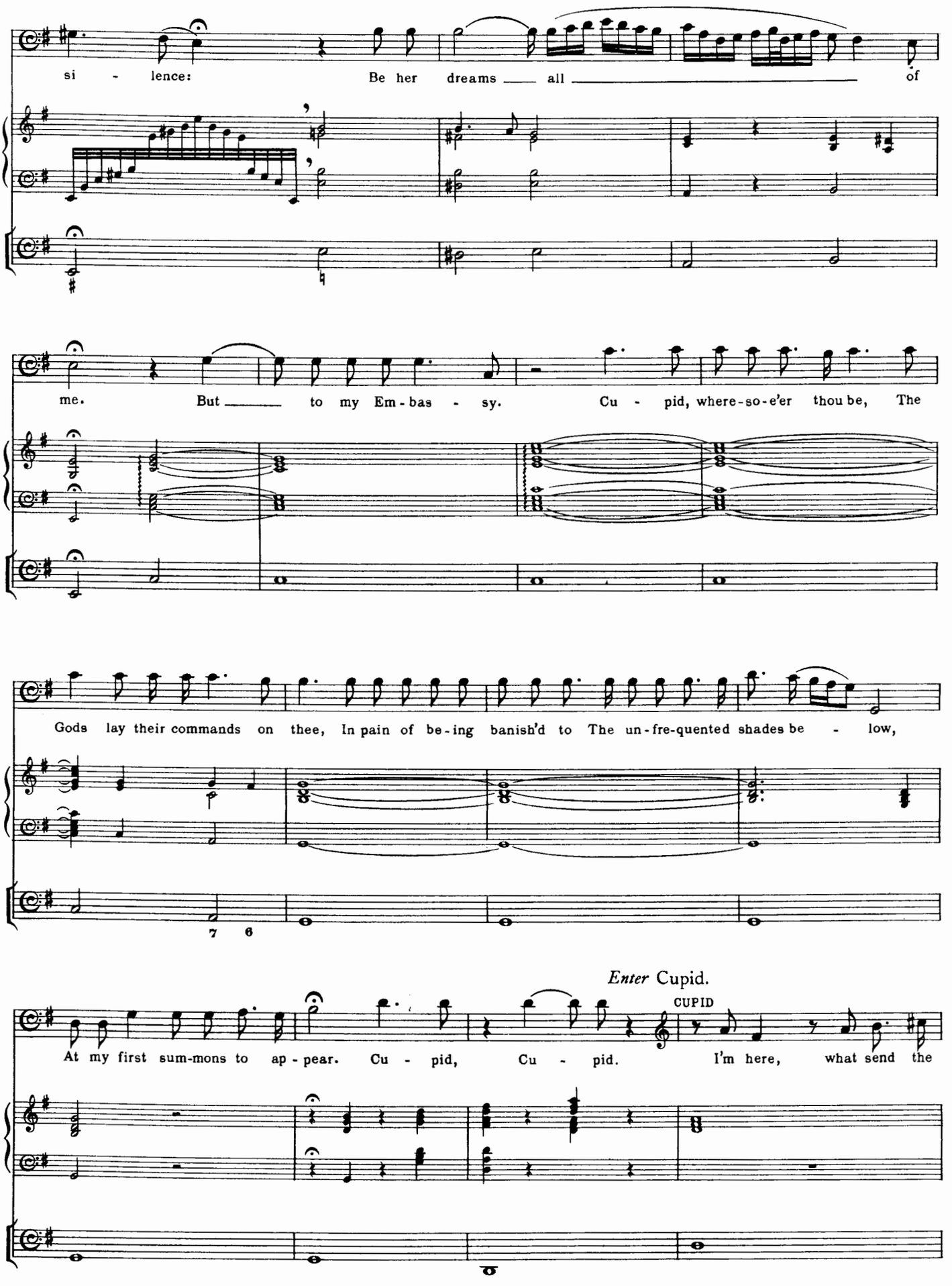

MERCURY
Hence, ye pro-fane, and take your dwel-lings up With - in some
cave that nev-er saw the sun, Whose beams grow pale and sick to look up - on you. This
place be sa - cred to more no - ble ob - jects. And see where Na-ture,

tir'd— with her complaints To heav'n for Death and Cu-pid's ty - ran-ny, Up - on a

bank of smi - ling flow'rs lies — sleep - ing.— Cares— that devour the

peace of o-ther bo - soms Have by an o - ver-charge of sor-row wrought Her heart in - to a calm,

where ev - 'ry sense Is bound up in a soft re - pose — and


si - lence: Be her dreams all of
me. But to my Em-bas - sy. Cu - pid, where-so-e'er thou be, The
Gods lay their commands on thee, In pain of be-ing banish'd to The un-fre-quented shades be - low,
7 6
Enter Cupid.
CUPID
At my first sum-mons to ap-pear. Cu - pid, Cu - pid. I'm here, what send the

MERCURY

Gods by Mer - cu-ry? Thy shame and — hor - ror;— I re - move This mist.

Unblinds him.

Now see —— in ev'- ry grove What slaugh-ter thou hast made: all these,— Fond ——

Cu-pid, were thy —— vo - ta-ries; Does not their blood make thine look pale? All —— slain by thee;

'twō' not pre-vail To — urge mis - takes. Thy fact ap - pears; Jove —— and the Gods have bow'd their ears—

— To — groan-ing Na - ture, and sent me From their high cry - stal thrones to see What — blood, like a

dire va - pour rise, Doth spread his ——— wings to blind the eyes Of heav'n — and ——— day; and to de-

- clare — Their — jus - tice and im - mor - - tal care O - ver the ——— low - er world.

But stay, A - no - ther must his fate o - bey. Death, here - to - fore the look'd for close To te - dious

life, the long re - pose To wea - ried Na - ture, and the gate That leads to man's e - ter - nal

fate, I ___ in the name of ev'- ry god Com-mand thee from thy dark a - bode, As thou wilt

Enter Death.

DEATH

fly their wrath, ap-pear At my first sum - mons.

MERCURY

I am here. Na - ture, a wake, and

Enter Nature.

NATURE

with thy sleep Shake ___ off the heav-y chains ___ that keep Thy soul a cap - tive. Mer - cu-ry? Or am I

MERCURY

still in dreams? Thine eye Take truce — with — tears. See, much ab-us'd——

Na - ture, whom thou hast long ac-cus'd; Leave thy won - der and at-tend What the Gods by Her - mes

They change

CUPID

send. But first I charge you to re - sign Your fa - tal shafts. Ay,

MERCURY

these — are — mine. Cu - pid, the Gods do banish thee From ev - 'ry pa - lace, Thou must be Con-

-fin'd to cot-tag-es, to poor— And hum-ble cells. Love must no more Ap-pear in—prin-ces' courts,

their heart— Im-pe-ne-tra-ble by thy dart, And from soft-er in-flu-ence free, By their own—

CUPID

wills must guid - - - - - - - - ed be. I shall o - bey.

MERCURY

Death, thou mayst still Ex-er-cise thy pow'r— to kill With this lim-it, that thy rage Pre-

-sume not hence-forth to en - gage On per-sons in whose breast di-vine Marks of Art or hon - our

shine; Up-on these, if thy ma-lice try, They may bleed, but ne - ver die;

These are not to be o - ver-come A-bove the force of age or

NATURE

tomb. Is Na - ture pleas'd? The Gods are just.

MERCURY

To this you both sub-

Exeunt Cupid *and* Death.

CUPID

We must.

NATURE

But Mer-cu-ry, What sat-is-fac-tion shall I have-

DEATH

-mit? We must.

MERCURY

Ye are dis-miss'd.

— For no-ble chil-dren in the grave by Cu - pid slain?

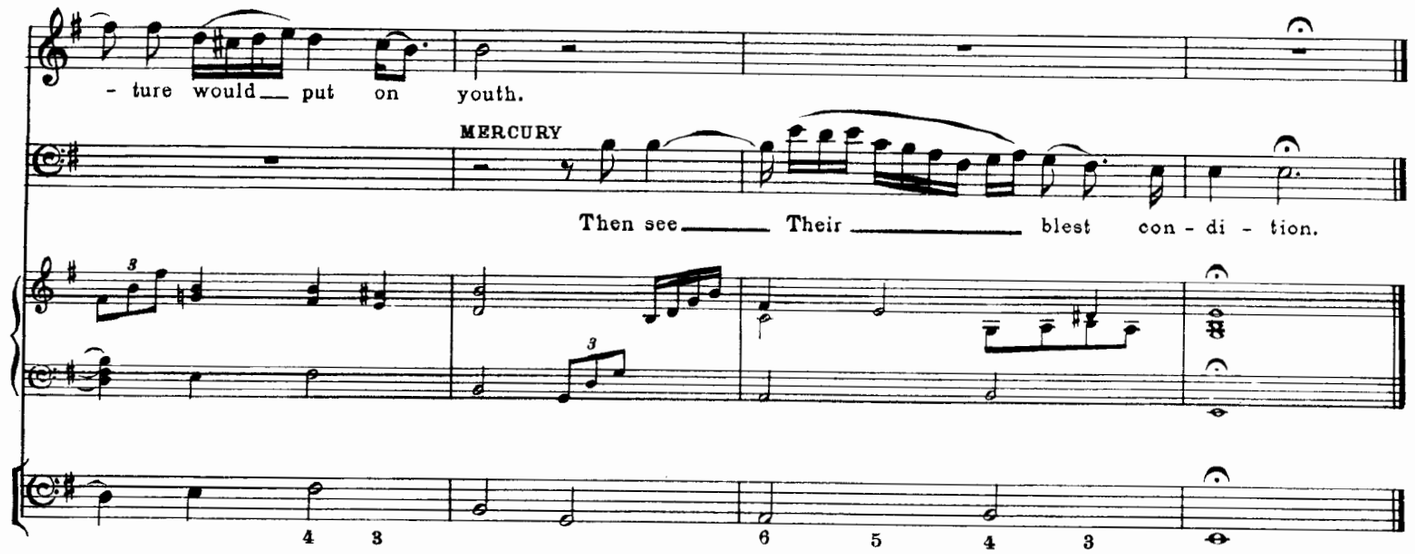
MERCURY

They can-not be Re - duc'd to live a-gain with

thee; And could thy fan-cy en-ter-tain In what blest seats they now re-main, Thou

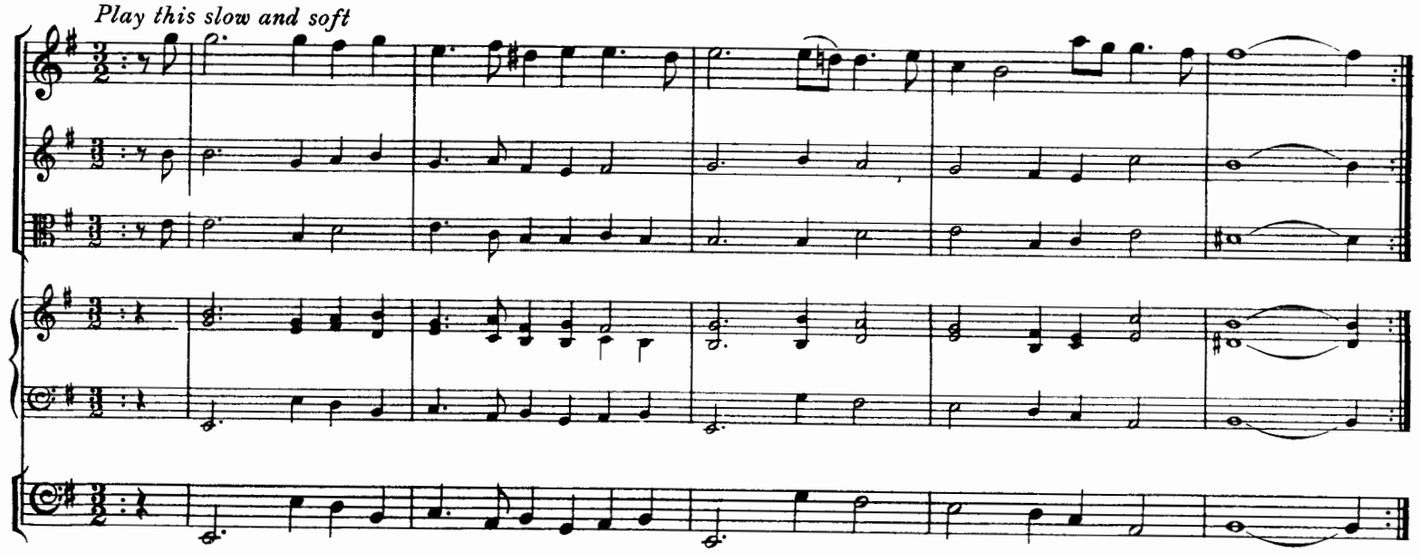
NATURE

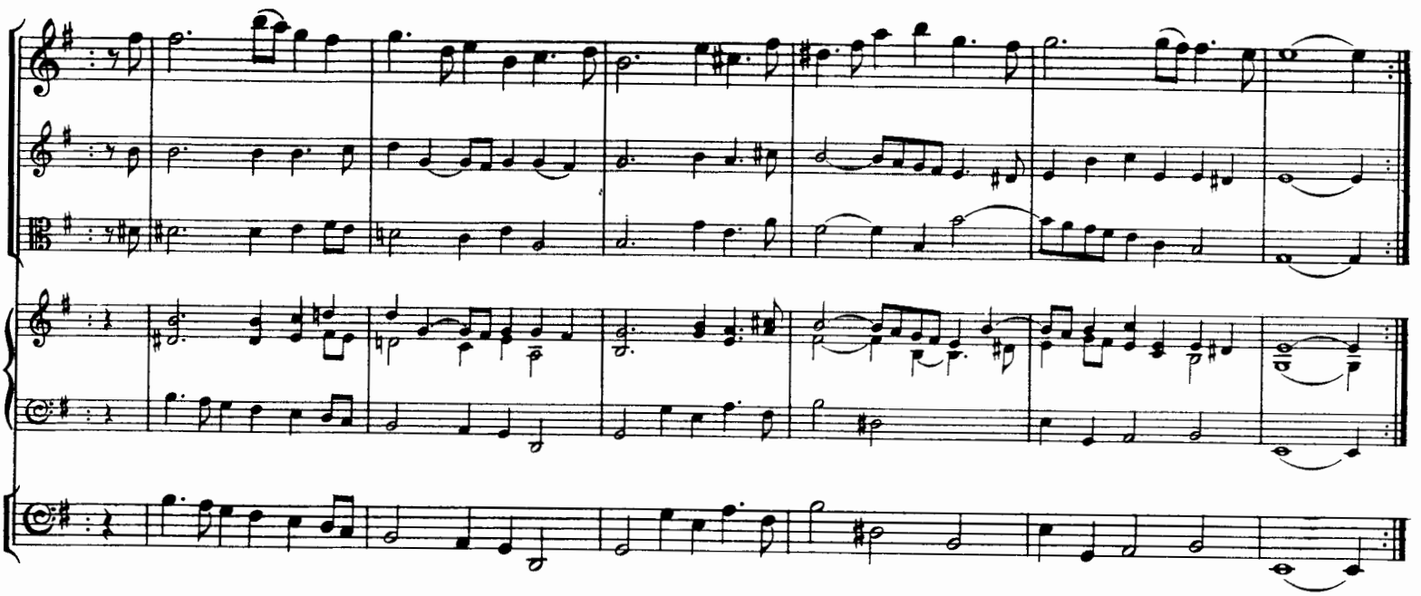
wouldst not — wish — them — here. Might I With some know-ledge bless my eye, Na -



The Scene is changed into Elizium, *where the grand Masquers, the slain* Lovers *appear in glorious Seats and Habits.*

Play this slow and soft





NATURE

Where am I? The world no such per - fec - tion yields.

MERCURY

These are the

fair E - liz - - - - - - - - ium Fields.

This Song within, during which Nature *views, listens and admires.*

CHRISTOPHER GIBBONS

Sop.

O - pen, blest E - liz - ium grove,

Bass

Where an e - ter - nal spring of love Keeps each beau - ty

these shades No chill dew or frost — in - vades, Look, look how the flow-ers and ev - 'ry

fair; these shades No chill dew or frost in - vades, Look, look how the flow'rs and ev - 'ry

tree Preg - nant with am-bro - sia be, Near banks of vio - lets springs ap - pear, Weep - ing out

tree Preg-nant with am - bro - sia be, Near banks of vio - lets springs ap - pear, Weep -

nec - tar ev - 'ry tear, While the once har-mon-ious spheres, Turn'd all to

- ing out nec - tar ev - 'ry tear, While the once har-mon-ious spheres, Turn'd all to

ears, Now lis-ten, now lis-ten, now lis-ten to the birds,

ears, Now lis-ten, now lis-ten, now lis-ten to the birds whose

whose quire Sing ev - 'ry charm-ing ac - cent high - er, whose

quire Sing ev - 'ry charm - ing ac - cent high - er, whose quire sing ev - 'ry

quire sing ev - 'ry charm-ing, ev - 'ry charm - ing ac - cent high - er.

charm-ing ac - cent high - er, sing ev - 'ry charm-ing ac - cent high - er.

CHORUS

If this place be not heav-en, one thought can make it, if this place be not

If this place be not heav-en, one thought can make it, if this place be not

If this place be not heav-en, one thought can make it, if this place be not

If this place be not heav-en, one thought can make it, if this place be not

heav-en, one thought can make it, one thought can make it, And Gods by their own won - der

heav-en, one thought can make it, one thought can make it, And Gods by their own won -

heav-en, one thought can make it, one thought can make it, And

heav'n, one thought can make it, one thought can make it,

led, by their own won - der led mis - take it, mis -

- der led, by their own won - der led mis - take it, mis -

Gods by their own, their own won - der led mis - take it, mis -

And Gods by their own won - der led mis - take it, mis -

-take it, and Gods by their own won - der led mis - take it.

-take it, and Gods by their own won - der led mis - take it.

-take it, and Gods by their own won - der led mis - take it.

-take it, and Gods by their own won - der led mis - take it.

NATURE

Oh! who shall guide me hence? Old Nature's sight Grows

MERCURY

fee - ble at the bright - ness of this glo - ry. I will be Na - ture's con - duct.

NATURE

Mer - cu - ry, be e - - - - - - - - ver ho - nour'd.

[*Exeunt*

[*The slain* Lovers *descend their Thrones and dance*] *the Grand Dance* [*following.*]

Enter Mercury

MERCURY

Re - turn, re - turn,____ you hap-py men, To your own blest shades a - gain, Lest stay-ing

long some new de-sire In your calm ____ bosoms raise a fire: Here are some eyes whose ____

ev - 'ry beam May your wand' - ring_ hearts in - flame, And make you

for - feit your cool___ groves, By be - ing false to___ your first___ loves.

Like a per-fum - ing gale___ o'er flow'rs, Now glide___ a-gain

to___ your own bow'rs.

The Grand Chorus with all the Voices and Instruments during which the slain Lovers *ascend their Thrones and the Curtain falls.*

Vls. 1.2.

Like a per - fum - ing gale o'er flow'rs Now glide a - gain

Like a per - fum - ing gale o'er flow'rs Now glide a - gain

Like a per - fum - ing gale o'er flow'rs Now glide a - gain

Like a per - fum - ing gale o'er flow'rs Now glide a - gain

now glide a - gain to your own bow'rs.

now glide a - gain to your own, to your own bow'rs.

now glide a - gain to your own, to your own bow'rs.

now glide a - gain to your own bow'rs.

NOTES AND COMMENTARY

(A) Titles etc.

British Museum Add. MS. 17799

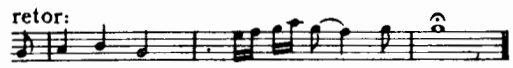
f.2. (Locke's hand)
The Instrumentall and Vocall Musique in the Morall representation att the Millitary Ground In Leicester ffields 1659.
before 1659 is added in Edward Jones's hand *and in* 1650, but the words are crossed through.
(Later hand, about end of 18th cent.)
This is the original Manuscript of Mat: Locke Esqr Composer to King Charles the 2d.
(Hand of Edward Jones ?)
Who in Conjunction with Mr Chrisr. Gibbons composed what is contained in this Book.
(Hand of Edward Jones)
Dr Christopher Gibbons, who was the music master of Mathew Lock.
(At foot of page, in Jones's hand.)
This M.S. of M. Lock—formerly belonged to Hannah Lanier.

f.2. verso (Jones's hand)
Cupid & Death; a private Entertainment, represented with Scenes, and Music, Vocal & Instrumental written by Js. Shirley, 1653. (*A Masque.*) *This was presented before His Excellency, the Portuguise Ambassador, on the 26th of March*, 1653.
For the design, see Ogalby's Æsop, Vol. 1st. Fable 39.
(later hand)
This vol. was part of Lot 476 *in E. Jones' Sale by Sotheby in* 1825. *The above is Jones' handwriting.*
(Along left side, in Jones's hand)
bought at Dr Haye's Sale, at Oxford, by Ed. Jones.
Music begins on f. 3.

f.35. (E. Jones's hand)
Mathew Locke is supposed to have been interred in St Mary, in the Savoy, in Decr. 1677, *or at least he lived in the district.*
Matw. Lock published music in 1657.
Mathew Lock died in 1677.

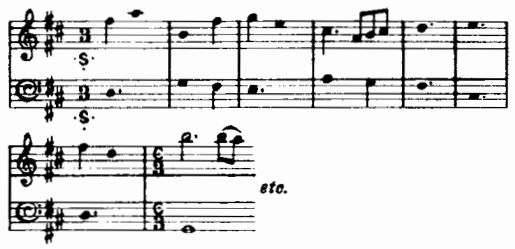
f.36. (Jones)
Hy. Purcell born in 1658.
H. Purcell died in 1695, *in the 35th year of his age.*

(B) Textual Commentary

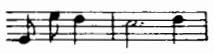
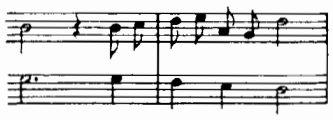
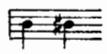
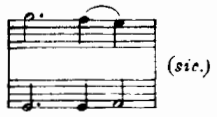
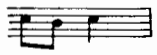
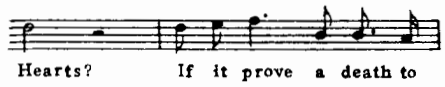
Page	Line	Bar	
1			'The ffirst Entry. Math: Locke.' (The 'Entries' are not given in the printed book of the play.*) ML is written at the top right-hand corner of every page except where the name of Gibbons is given.
1	3	3	Sharp to second C.
2	1	1	Signature 𝄵 as in subsequent movements printed 𝄶.
3	2	1	'for the Curtayne.'
4	1	1	Signature 𝄡 and 𝅝 between the staves.
4	2	1	𝅝 between the staves. At end of movement 'Enter Host, Chamberlain; after whose first discourse This Dance [i.e. that on p. 6] for Cupid, ffolly, Madness &c.'
7	1	1	Signature 3.
7	3	1	'The dance being ended this song immediately.'
8	2	1	The second note is a quaver, but the first has a dot, so it is evidently a slip.
8	3	1	Alto and Tenor are in the usual C clefs always. The instrumental bass is not written out separately in any of the choruses.
8	3	2	Alto has both D and the B above.
9	1	1	The first violin stave has  cancelled evidently by Lock himself.
10	1	1	Signature 𝄵.
11			after music 'End of the first Entry.' Here follow the first 7 bars of Death's dance, cancelled.
12	1	1	Signature two sharps only, and . On f.8 this dance is written out again, but the first half so much cancelled as to be mostly illegible. The nine bars on f.7 are a clean copy (by Lock) of the emended version.
	3	1	Here follows the dance beginning p. 2, l. 2, with the direction 'play this after the next saraband.' The dances are therefore printed here in their right order. That in 𝄶 is headed "Saraband" in Jones' hand.
13	2	1	Signature 𝄡.
18	1	1	'Mr. Gibbons' in right-hand top corner. 'The Dance ended [*i.e. Death's dance*] Enter Chamberlain and Despair, after whose discourse and exits, play the ffollowing Ayres.' 'Mr. Gibbons' at beginning of music.
20	3	2	Violin part originally but cancelled and altered by Lock.
21			At foot of page 'see the 3rd Book of Airs & Dialogues by Playford' (Jones).
22	3	3	Sharp (on line) to B in Bass, evidently a slip. At foot of page "See the words of this Song is in Dr Percy's Relics, Vol. II No. XXI." (Jones).
24	1	1	'M. Locke.'
25			After music 'Enter Chamberlain & Host; after the Chamberlain's second Exit the following song.'
30			At foot of page 'Play not the following suit of Ayres till after the song before the Hectors' Dance.'
33	after 1.1		'Enter a Lover courting his Mistris who haveing danc'd [and made their exits—*cancelled*] a while, Nature enters and recites.'
39	2	2	The second note in the Treble is both E and F. Either note is possible but E is perhaps preferable.

* First entry is on A3 of 1659 ed. (Huntington copy). Death 'danceth the second Entrie' B.1659 ed. Death 'danceth the second Entrie' B3r 1653 ed. (Huntington copy). B.H.

NOTES AND COMMENTARY—*continued*

Page	Line	Bar	
40	2		This is called ' The Hector Dance ' (elsewhere ' Hectors' ') in Locke's MS, but this title does not occur in the printed play. Signature ¢ .
41	2	3	Locke writes The cross strokes indicate slides; these are printed as they are to be played. The pauses seem to have been cancelled; but the MS is not very clear. After the dance ' The Hectors having made their exits, play these Ayres following.'
42			' Mr Gibbons.' Signature ¢ .
43	1	1	Signature 3. At foot of page " Play the song following next."
47	1	1	Signature ¢ .
48	1	1	Signature 𝅗𝅥 .
	3	1	Signature ¢ .
49	1	1	The voice part is in alto clef.
53	at foot of page		' Turn over to the Dance for the Satire & Apes.'
54	1	1	Signature ¢
	2	3	Signature 𝄋
55	1	1	
	2	1	Signature 𝅗𝅥 and ·S· between staves.
56	1	1	Signature ¢ .
57	2	1	Mercury's part is in baritone clef.
60	2	1	' Unbynds him,' but ' Unblinds ' in printed play.
62	3	3	Death's part in tenor clef.
67	2	1	Locke gives stage direction and adds " Play this slow and soft."
68	2	7	The shake is in Locke's MS.
	3	1	Signature two sharps only.
73	2	1	Signature two sharps only.
77	1	1	Signature ¢ and two sharps only.
77	at end		' ffinis 1659.'

Variant readings in Playford's *Choice Ayres* (1681)

Page	Line	Bar	
21	1	1	t-s ¢ 𝅗𝅥. 𝅘𝅥𝅯 Sop :- tor- ious
	1	2-3	BC : 
	2	4-5	Sop :  BC
	2	6	BC : 
	3	8	BC : second note G (no tie)
	3	9	BC : no tie
	4	11	BC : second note F
	4	12	BC : no sharp
22	1	15	BC : third and fourth notes octave lower
	3	21	t-s 31 Chorus (Sop and Bass only) Sop : last note c''
	3	23, 25	BC : follows Sop rhythm
	3	26	BC : follows Sop rhythm (last note g)
	4	27	BC :
	4	29	BC : two minim As
	4	30	Sop : 𝅗𝅥. 𝅗𝅥 cun - ning BC : semibreve minim
	4	31	Sop :  BC
	4	32	Text : ' the ' for ' a '
44	1	1	t-s ¢ BC : 
	1	3	BC : second note f Sop : 𝅘𝅥𝅯 𝅗𝅥. of each
	2	6-7	Sop : 
	3	10	Sop : no sharp, BC : first note B natural,
	3	11	BC : first half bar d minim
	4	12	Sop : ' to ' c''b' semiquavers,