

MUSICA BRITANNICA

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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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EDWARD J. DENT

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 *Honoriam 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 *Honoriam 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. Bottom, 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 *Honoriam 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 Musickall 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 acceptance 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 Hector's 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 composed 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

S & B 5303

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

The First Entry *♩ = 10.* *Math: Locke*

The image shows a handwritten musical score for a piece titled "The First Entry" by Matthew Locke. The score is written on ten staves, organized into five systems of two staves each. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a tempo marking of quarter note = 10. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and various rests. The handwriting is in ink on aged paper.

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

Mr Gibbons

The Drum, and
 Enter Chamberlain
 and attend, after
 whose discourse and
 exits, play the
 following Ayres

Mr Gibbons.

The image shows a handwritten musical score for a piece titled 'The Drum' by Christopher Gibbons. The score is written on ten staves, with the first two staves grouped by a brace and the remaining eight staves grouped by another brace. The music is in a key with one sharp (F#) and a common time signature (C). The notation includes various rhythmic values, accidentals, and dynamic markings. The score is annotated with handwritten text in the right margin, which reads: 'The Drum, and Enter Chamberlain and attend, after whose discourse and exits, play the following Ayres'. The name 'Mr Gibbons' is written in the top right corner and on the left side of the score.

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

Entree Chamberlain Leading Two Apis.

cham: O yes, O yes, O yes, All you that delight to be

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.*

FIRST ENTRY

MATTHEW LOCKE

Violin 1

Violin 2 ★

Viola ★

Pianoforte
or
Harpsichord ★

Bass

The first system of the musical score consists of five staves. From top to bottom: Violin 1 (treble clef), Violin 2 (treble clef, marked with a star), Viola (alto clef, marked with a star), Pianoforte or Harpsichord (treble and bass clefs, marked with a star), and Bass (bass clef). The music is in G major and 4/4 time. The Violin 1 part features a melodic line with eighth and sixteenth notes. The Violin 2 and Viola parts play a rhythmic accompaniment of eighth notes. The Harpsichord part provides harmonic support with chords and moving lines. The Bass part plays a steady eighth-note accompaniment.

The second system continues the musical score with five staves. It includes first and second endings for the Violin 1 part, indicated by '1' and '2' above the staff. The Violin 1 part has a first ending that leads back to the beginning of the system and a second ending that concludes the phrase. The other parts continue their respective parts.

The third system concludes the musical score with five staves. It features a final cadence for all parts, with a repeat sign and a fermata over the final notes. The Violin 1 part has a final flourish. The other parts end with sustained notes or chords.

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

The first system of the musical score consists of five staves. The top staff is a single melodic line in treble clef. The second and third staves are a grand staff (treble and bass clefs). The fourth and fifth staves are another grand staff (treble and bass clefs). The music is in 3/4 time and G major. A sharp sign is placed below the fifth staff.

The second system of the musical score consists of five staves. The top staff features two first endings, labeled '1' and '2', indicated by bracketed lines above the notes. The rest of the system follows the same five-staff layout as the first system. A sharp sign is placed below the fifth staff.

The third system of the musical score consists of five staves. The top staff continues the melodic line. The second and third staves are a grand staff. The fourth and fifth staves are another grand staff. The system concludes with a double bar line and repeat signs.

The first system of music consists of five staves. The top two staves are vocal parts, with the upper staff in treble clef and the lower staff in bass clef. The bottom three staves are piano accompaniment, with the top staff in treble clef and the bottom two in bass clef. The key signature has one sharp (F#) and the time signature is 2/4. The music is characterized by rhythmic patterns and melodic lines in the vocal parts, supported by chords and bass lines in the piano accompaniment.

For the Curtain.

The second system of music consists of five staves. The top two staves are vocal parts, with the upper staff in treble clef and the lower staff in bass clef. The bottom three staves are piano accompaniment, with the top staff in treble clef and the bottom two in bass clef. The key signature has one sharp (F#) and the time signature is 2/4. The music continues with vocal lines and piano accompaniment, showing a continuation of the themes from the first system.

The third system of music consists of five staves. The top two staves are vocal parts, with the upper staff in treble clef and the lower staff in bass clef. The bottom three staves are piano accompaniment, with the top staff in treble clef and the bottom two in bass clef. The key signature has one sharp (F#) and the time signature is 2/4. The music concludes with vocal lines and piano accompaniment, maintaining the same key and time signature.

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.

Vns.
1.2.

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.

The first system of the musical score consists of five staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with various note values and rests. The second staff is a vocal line in treble clef, also in F# and C, with a similar melodic line. The third staff is a vocal line in bass clef, in F# and C, with a similar melodic line. The fourth and fifth staves are piano accompaniment, with the fourth staff in treble clef and the fifth in bass clef, both in F# and C. The piano part features a steady rhythmic accompaniment with chords and single notes.

The second system of the musical score continues the five-staff structure from the first system. It maintains the same key signature of one sharp (F#) and common time signature (C). The vocal lines continue their melodic development, and the piano accompaniment provides a consistent rhythmic and harmonic support. The notation includes various musical symbols such as beams, slurs, and dynamic markings.

The first system of the musical score consists of five staves. The top three staves are for the vocal parts: Soprano (Sop.), Alto (Alto), and Tenor (Tenor). The bottom two staves are for the piano accompaniment, with the right hand on the upper staff and the left hand on the lower staff. The music is in the key of G major and 2/4 time. The vocal lines feature a mix of eighth and sixteenth notes, while the piano accompaniment provides a steady harmonic and rhythmic foundation.

The second system of the musical score continues the vocal and piano parts from the first system. It maintains the same five-staff structure. The vocal lines show further development of the melody, with some notes held over from the previous system. The piano accompaniment continues to support the vocal lines with consistent chordal and rhythmic patterns.

FIRST SONG

The 'FIRST SONG' section begins with a Soprano (Sop.) vocal line. The lyrics are: "Though lit - tle be the God of Love, Yet his ar - rows migh - ty are, And his vic - to - ries a -". The piano accompaniment is shown in the two staves below the vocal line. The music is in G major and 2/4 time. At the bottom of the piano part, the numbers "7" and "6" are written, likely indicating fingerings for the left hand.

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

#6

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.

Musical score for Violins 1 and 2, including piano accompaniment for the first system. The key signature is one sharp (F#) and the time signature is common time (C). The violin parts feature melodic lines with trills and slurs, while the piano accompaniment provides harmonic support with chords and moving bass lines.

Bass

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

Musical score for Bass voice and piano accompaniment for the second system. The bass line includes the lyrics "A - pol - lo once the Py - thon slew, But a keen - er ar - row flew From Daph - ne's eye,". The piano accompaniment continues with chords and a steady bass line.

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

Musical score for piano accompaniment for the third system. The piano part continues with chords and a steady bass line, supporting the vocal lines.

Sop.

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

Musical score for Soprano voice and piano accompaniment for the fourth system. The soprano line includes the lyrics "One smile of Ve - nus too did more On Mars, than ar - mies could be - fore;". The piano accompaniment features a more active melody in the right hand and a steady bass line.

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 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

8 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.

8 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

The first system of the musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is 3/4. The music begins with a treble clef and a common time signature (C). The vocal line features a melodic line with various rhythmic values, including eighth and sixteenth notes. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

The second system of the musical score continues the composition. It features the same four-staff layout. The vocal line includes a trill (tr) in the final measure. The piano accompaniment continues with its harmonic and rhythmic patterns, maintaining the overall texture of the piece.

The third system of the musical score concludes the section. It maintains the four-staff format. The vocal line ends with a sustained note, and the piano accompaniment provides a final harmonic resolution. The key signature and time signature remain consistent with the previous systems.

The first system of the musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The music features a steady, rhythmic accompaniment with a vocal melody that is mostly composed of quarter and eighth notes.

The second system of the musical score consists of four staves. It continues the vocal and piano parts from the first system. A 'second time' bracket is placed over the final two measures of the vocal line. The piano accompaniment includes some sixteenth-note patterns in the right hand.

The third system of the musical score consists of four staves. It continues the vocal and piano parts. The piano accompaniment features a more active bass line with eighth-note patterns. The system concludes with a fermata over the final measure of the vocal line.

Enter Death.

DEATH'S DANCE

The first system of the musical score consists of four staves. The top staff is a single treble clef line. The second and third staves are grouped together as a grand staff, with the second staff in treble clef and the third in bass clef. The fourth staff is a single bass clef line. The music is in common time (C) and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

The second system of the musical score consists of four staves. The top staff is a single treble clef line. The second and third staves are grouped together as a grand staff, with the second staff in treble clef and the third in bass clef. The fourth staff is a single bass clef line. This system includes first and second endings, indicated by bracketed lines above the top staff. The music continues with complex rhythmic figures and rests.

The third system of the musical score consists of four staves. The top staff is a single treble clef line. The second and third staves are grouped together as a grand staff, with the second staff in treble clef and the third in bass clef. The fourth staff is a single bass clef line. This system also includes first and second endings, indicated by bracketed lines above the top staff. The music concludes with various rhythmic patterns and rests.

*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 !
- 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.

The first system of the musical score consists of five staves. The top staff is a single treble clef staff. The second and third staves are a grand staff (treble and bass clefs). The fourth and fifth staves are another grand staff (treble and bass clefs). The music is in a key with one sharp (F#) and a common time signature (C). The notation includes various rhythmic values, accidentals, and phrasing slurs.

The second system of the musical score consists of five staves, similar in layout to the first system. It features a first ending bracket labeled '1' and a second ending bracket labeled '2' over the top staff. The notation continues with complex rhythmic patterns and melodic lines across all staves.

The third system of the musical score consists of five staves, continuing the composition. It features a final cadence with repeat signs and fermatas at the end of the piece. The notation is dense with notes and rests, typical of a Baroque or Classical style.

The first system of the musical score consists of four staves. The top two staves are for vocal parts, with the upper staff in treble clef and the lower staff in bass clef. The bottom two staves are for piano accompaniment, with the upper staff in treble clef and the lower staff in bass clef. The key signature is one sharp (F#) and the time signature is 2/4. The music features a melody in the vocal parts and a rhythmic accompaniment in the piano part.

The second system of the musical score continues the composition with four staves. It maintains the same instrumental and vocal arrangement as the first system. The melody in the vocal parts is more active, with many eighth and sixteenth notes. The piano accompaniment provides a steady rhythmic foundation.

The third system of the musical score concludes the piece with four staves. It includes first and second endings, indicated by the numbers '1' and '2' above the vocal staves. The first ending leads back to an earlier part of the piece, while the second ending provides a final resolution. The piano accompaniment supports the vocal lines throughout.

The first system of the musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature has one sharp (F#), and the time signature is 4/4. The music features a melodic line in the vocal part with various rhythmic values and rests, supported by a piano accompaniment with chords and moving bass lines.

The second system of the musical score continues the composition with four staves. It includes a repeat sign at the beginning of the system. The vocal line and piano accompaniment continue with similar melodic and harmonic patterns as the first system.

The third system of the musical score also consists of four staves. A specific performance instruction, "drag", is written above the first staff. The system concludes with a double bar line and repeat signs. The musical notation includes various note values, rests, and dynamic markings.

SECOND SONG

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



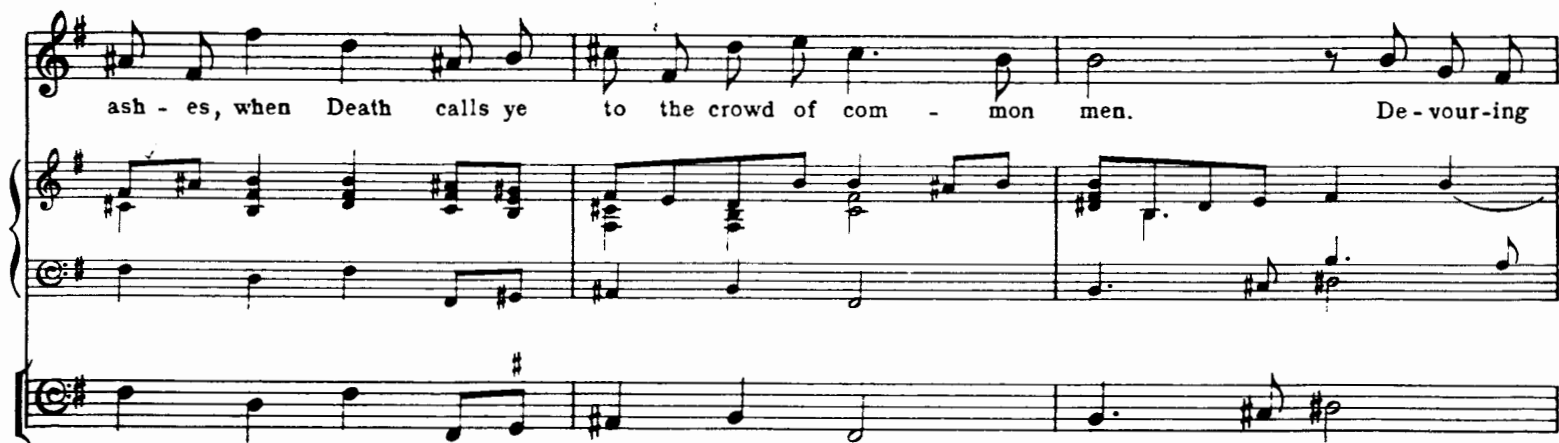
are; Though you bind in ev - 'ry shore, And your tri - umphs reach as



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

The first system of the musical score for 'THIRD ENTRY' consists of four staves. The top two staves are for a vocal line, with the upper staff in treble clef and the lower staff in bass clef. The bottom two staves are for a piano accompaniment, with the upper staff in treble clef and the lower staff in bass clef. The music is in 3/4 time and begins with a key signature of one flat (B-flat). The vocal line features a melodic phrase that moves through various intervals, while the piano accompaniment provides a rhythmic and harmonic foundation with chords and moving lines.

The second system of the musical score continues the piece. It maintains the same four-staff structure. The vocal line continues its melodic development, showing more complex rhythmic patterns and intervals. The piano accompaniment features more active textures, including sixteenth-note passages in the upper right hand and a steady bass line in the lower right hand. The key signature remains one flat.

GALLIARD

The 'GALLIARD' section is presented in a three-staff format. The top staff is in treble clef, the middle staff is in bass clef, and the bottom staff is in bass clef. The time signature is 3/4, and the key signature is one flat. The music is characterized by a rhythmic, dance-like quality with frequent eighth and sixteenth notes. The upper right hand has a prominent melodic line, while the lower right hand and left hand provide harmonic support with chords and moving lines.

The first system of the musical score consists of four staves. The top two staves are for a vocal line, with the upper staff in treble clef and the lower staff in bass clef. The bottom two staves are for piano accompaniment, with the upper staff in treble clef and the lower staff in bass clef. The key signature is one flat (B-flat), and the time signature is 4/4. The music features a vocal melody with various rhythmic patterns and a piano accompaniment with chords and moving bass lines.

The second system of the musical score consists of four staves. The top two staves are for a vocal line, with the upper staff in treble clef and the lower staff in bass clef. The bottom two staves are for piano accompaniment, with the upper staff in treble clef and the lower staff in bass clef. The key signature is one flat (B-flat), and the time signature is 4/4. The music continues with the vocal melody and piano accompaniment from the first system.

The third system of the musical score consists of four staves. The top two staves are for a vocal line, with the upper staff in treble clef and the lower staff in bass clef. The bottom two staves are for piano accompaniment, with the upper staff in treble clef and the lower staff in bass clef. The key signature is one flat (B-flat), and the time signature is 4/4. The music concludes with the vocal melody and piano accompaniment from the second system.

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 frightened.

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

Sop.

Stay Cu - pid, whi - ther art thou fly - ing? Pi - ty the pale lov - ers

dy - ing; They that hon - our'd thee be - fore, Will no - more At thy al - tar pay their

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

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.
8 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;
8 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

The first system of the chorus includes a vocal line with lyrics, three instrumental lines (likely for different voices or instruments), and a piano accompaniment consisting of two staves (treble and bass clef).

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 second system of the chorus continues with a vocal line and three instrumental lines, accompanied by piano accompaniment. The lyrics are repeated with slight variations in phrasing.

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

The first system of the musical score consists of four staves. The top two staves are vocal parts, with the upper staff in treble clef and the lower staff in bass clef. The bottom two staves are for keyboard accompaniment, with the upper staff in treble clef and the lower staff in bass clef. The music is in a common time signature (C) and a key signature of one flat (B-flat). The first staff begins with a treble clef, a common time signature, and a key signature of one flat. The second staff begins with a bass clef, a common time signature, and a key signature of one flat. The third and fourth staves begin with a treble clef and a common time signature, and a bass clef and a common time signature, respectively, both with a key signature of one flat.

The second system of the musical score consists of four staves, continuing the vocal and keyboard parts from the first system. The notation includes various musical symbols such as notes, rests, and bar lines, maintaining the same instrumental and key signatures as the first system.

The third system of the musical score consists of four staves, continuing the vocal and keyboard parts. The notation includes various musical symbols such as notes, rests, and bar lines, maintaining the same instrumental and key signatures as the first system.

First system of musical notation, consisting of five staves. The top three staves are vocal parts (Soprano, Alto, Tenor/Bass). The bottom two staves are piano accompaniment (Right and Left Hand). The key signature has one flat (B-flat) and the time signature is 3/4. A fermata is placed over the final note of the first vocal line. A sharp sign (#) is placed below the piano part in the fourth measure.

Second system of musical notation, consisting of five staves. It includes repeat signs (§) and the instruction "(Repeat from § both times)" in the vocal and piano parts. The notation includes various musical symbols such as slurs, ties, and dynamic markings.

Third system of musical notation, consisting of five staves. It continues the musical piece with vocal and piano parts. The notation includes various musical symbols such as slurs, ties, and dynamic markings.

Musical score for the first system, featuring vocal lines and piano accompaniment. The score is in 3/4 time and consists of five staves: two vocal staves (Soprano and Alto) and three piano staves (Right Hand, Left Hand, and Bass).

*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

Musical score for the second system, starting with the vocal line "Fly, fly, my children...". It includes piano accompaniment and a bass line.

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

Musical score for the third system, continuing the vocal line "blood, Is now become your enemy...". It includes piano accompaniment and a bass line.

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

Musical score for the fourth system, continuing the vocal line "den that was once your entertainment...". It includes piano accompaniment and a bass line.

5 6 7 #8

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

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The key signature has one sharp (F#) and the time signature is common time (C). The lyrics are: "curse up-on the shafts of Cu - pid, De - sign'd — to be a grave. Look ev - 'ry-". The piano accompaniment includes a bass line with fingerings 7 and 6, and a treble line with a 6. There are also some markings like # and a circled 'c'.

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

The second system continues the vocal line and piano accompaniment. The lyrics are: "-where The no-ble lov - ers on the ground lie bleed - ing, By fran - tic Cu - pid slain:". The piano accompaniment continues with similar harmonic support.

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

The third system continues the vocal line and piano accompaniment. The lyrics are: "in-to whose wounds Distract-ed vir-gins pour their tears so fast, That hav-ing drain'd their four-tains they pre-". The piano accompaniment continues with similar harmonic support.

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

The fourth system concludes the vocal line and piano accompaniment. The lyrics are: "-sent Their own pale mo - nu - ments; while I but re-late This sto-ry, see, more add-ed to the". The piano accompaniment continues with similar harmonic support.

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

Enter Cupid. He strikes the Lover, and exit.

Lover dies.

safe-ties. He's come al - rea - dy. **LOVER** 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

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

This system contains a vocal line with lyrics and a piano accompaniment consisting of two staves (treble and bass clef). The music is in a minor key and features a mix of eighth and sixteenth notes.

Enter Two Old Men and Women with crutches.

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

This system continues the musical score with a vocal line and piano accompaniment. The piano part includes some chordal textures and a key signature change towards the end of the system.

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

This system continues the musical score with a vocal line and piano accompaniment. The piano part features a more active accompaniment with eighth notes.

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

This system concludes the musical score with a vocal line and piano accompaniment. The piano part features some block chords and a final cadence.

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;

6#

Exit Nature.

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

6

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.

Or cru - el Death by Love be slain.

So Death may make Love kind a - gain, Or cru - el Death by Love be slain.

Or cru - el Death by Love be slain.

Or cru - el Death by Love be slain.

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.

The first system of the musical score consists of five staves. The top two staves are vocal parts, with the upper staff in treble clef and the lower staff in alto clef. The bottom three staves are piano accompaniment, with the upper two staves in treble and bass clefs and the lower staff in bass clef. The music is in a key with one sharp (F#) and a 2/4 time signature. The system contains six measures of music.

The second system of the musical score consists of five staves. It features a first ending bracket over the first two measures of the vocal line, with a second ending bracket over the next two measures. The piano accompaniment continues with various textures, including chords and moving lines. The system contains six measures of music.

The third system of the musical score consists of five staves. It concludes the piece with a final cadence. The vocal lines end with sustained notes, and the piano accompaniment provides harmonic support. The system contains six measures of music.

The first system of the musical score consists of four staves. The top two staves are for a vocal line, with the upper staff in treble clef and the lower staff in bass clef. The bottom two staves are for piano accompaniment, with the upper staff in treble clef and the lower staff in bass clef. The music is in a minor key and 6/8 time. It begins with a repeat sign and a first ending bracket. The vocal line features a melodic line with some grace notes and slurs. The piano accompaniment includes arpeggiated chords and a steady bass line.

The second system of the musical score consists of four staves. It continues the vocal and piano parts from the first system. The vocal line has two first ending brackets labeled '1' and '2'. The piano accompaniment features more complex rhythmic patterns, including sixteenth-note runs and arpeggiated figures. The system concludes with a repeat sign.

The third system of the musical score consists of four staves. It continues the vocal and piano parts. The vocal line has a melodic line with slurs and some grace notes. The piano accompaniment includes arpeggiated chords and a steady bass line. The system concludes with a repeat sign.

The first system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of two flats and a 3/4 time signature. The middle staff is a piano accompaniment in grand staff (treble and bass clefs). The bottom staff is a separate bass line in bass clef. The music features a melodic line with some grace notes and a steady accompaniment.

The second system of music continues the composition with three staves. The vocal line (top) has more complex phrasing with slurs and ties. The piano accompaniment (middle) includes some arpeggiated figures. The bass line (bottom) provides a consistent harmonic foundation.

The third system of music concludes the piece on this page. It features three staves. The vocal line (top) ends with a final melodic phrase. The piano accompaniment (middle) and the separate bass line (bottom) provide a concluding accompaniment. There are some dynamic markings like 'p' (piano) visible in the bass line.

Sop.

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

The first system of music consists of a soprano line and piano accompaniment. The soprano line begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. The lyrics are: "Change, oh change your fa - tal bows, Since nei - ther knows The vir - tue of each oth - er's". The piano accompaniment is written for the right and left hands, with the right hand playing chords and the left hand playing a bass line.

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

The second system of music continues the soprano line and piano accompaniment. The lyrics are: "darts; A - las, what will be - come of hearts, If it prove A death to". The musical notation includes various note values and rests, with the piano accompaniment providing harmonic support.

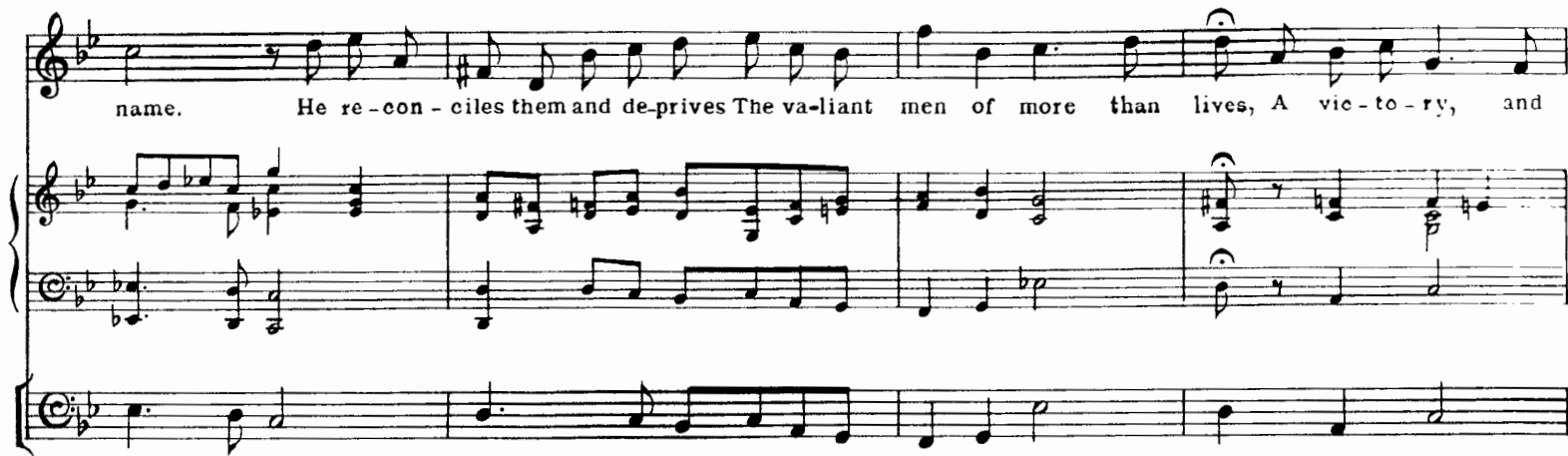
love, We shall find Death will be cru - el to be kind: For when he

The third system of music continues the soprano line and piano accompaniment. The lyrics are: "love, We shall find Death will be cru - el to be kind: For when he". The piano accompaniment features some complex chordal textures and a steady bass line.

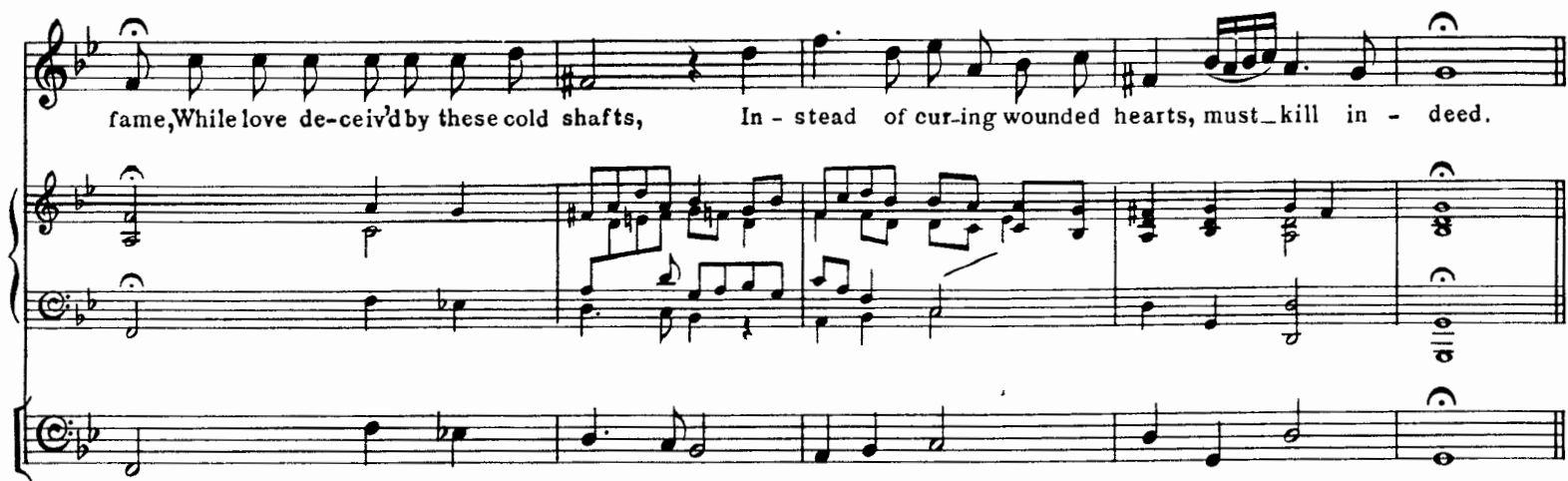
shall to ar - mies fly. Where men think — blood too cheap to buy Them - selves a

The fourth system of music continues the soprano line and piano accompaniment. The lyrics are: "shall to ar - mies fly. Where men think — blood too cheap to buy Them - selves a". The piano accompaniment continues with a consistent harmonic and rhythmic pattern.

name. He re - con - ciles them and de-privs 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.



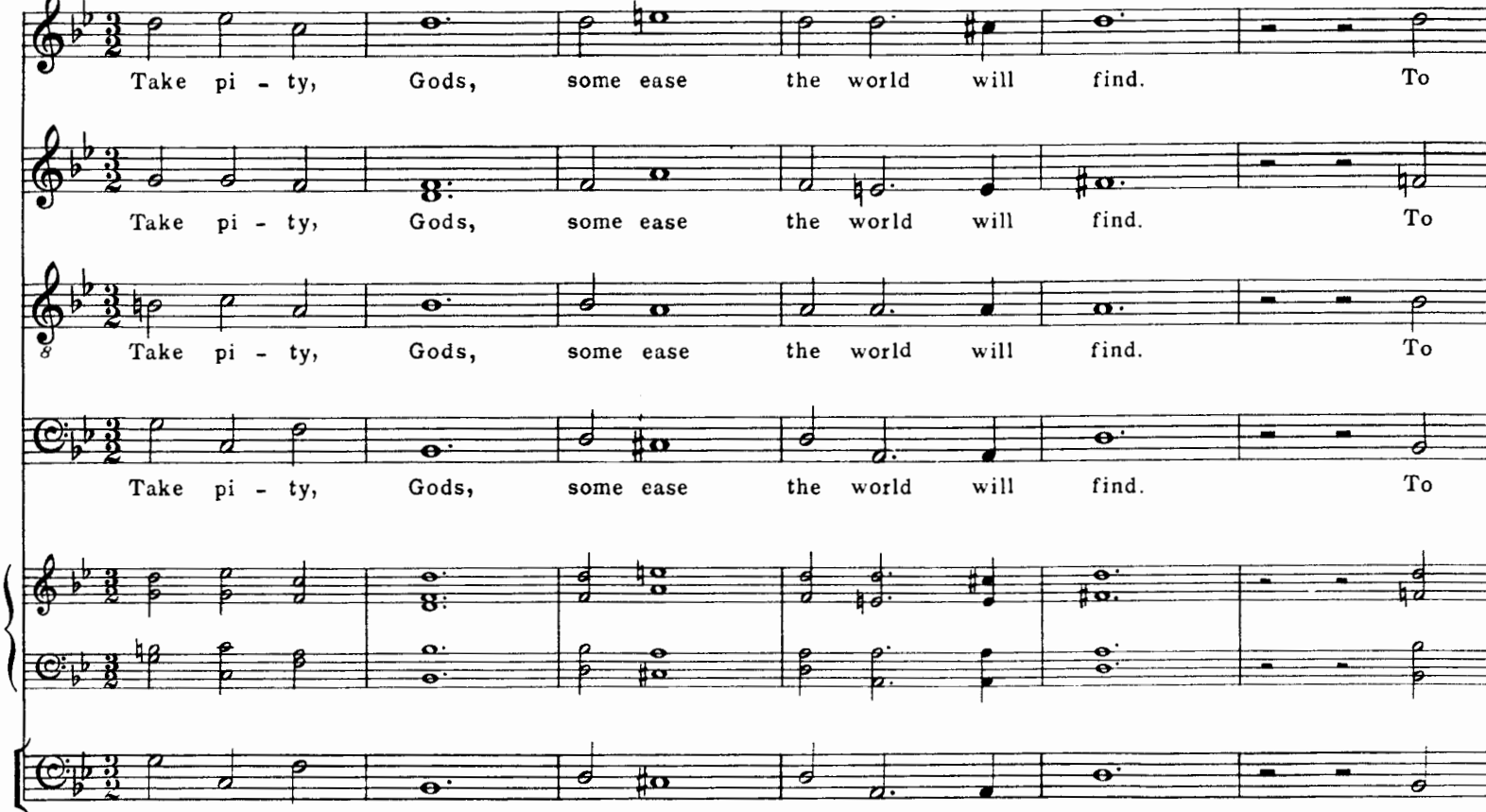
CHORUS

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

8 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

The first system consists of four vocal staves and piano accompaniment. The lyrics are: "give young Cu-pid eyes or strike — Death blind. Death should not then have his own". The piano part includes a grand staff with treble and bass clefs.

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

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

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

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

The second system consists of four vocal staves and piano accompaniment. The lyrics are: "will, And Love, by seeing men bleed, Leave — off to kill.". The piano part includes a grand staff with treble and bass clefs.

FIFTH ENTRY

MATTHEW LOCKE

The first system of the musical score consists of five staves. The top three staves are for the vocal line, with the first staff in treble clef and the second and third in bass clef. The bottom two staves are for the piano accompaniment, with the fourth staff in treble clef and the fifth in bass clef. The music is in a key with two sharps (D major) and a common time signature. The system contains six measures of music.

The second system of the musical score consists of five staves. It features a first ending bracket over the first two measures of the system, with a first ending (1) and a second ending (2). The notation continues across six measures.

The third system of the musical score consists of five staves. It features a first ending bracket over the last two measures of the system, with a first ending (1) and a second ending (2). The system concludes with a double bar line and repeat dots. Below the bottom staff, the numbers 7, 6, 5, and 4 are written, likely indicating fingerings for the piano part.

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with eighth and sixteenth notes. The second staff is a treble clef with a key signature of one sharp and a common time signature, containing a rhythmic accompaniment of eighth notes. The third staff is a grand staff (treble and bass clefs) with a key signature of one sharp and a common time signature, containing a piano accompaniment with chords and moving lines. The fourth staff is a bass clef with a key signature of one sharp and a common time signature, containing a bass line.

The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp and a common time signature, continuing the melodic line. The second staff is a treble clef with a key signature of one sharp and a common time signature, continuing the rhythmic accompaniment. The third staff is a grand staff with a key signature of one sharp and a common time signature, continuing the piano accompaniment. The fourth staff is a bass clef with a key signature of one sharp and a common time signature, continuing the bass line. A trill (tr) is marked above a note in the third staff of this system.

The third system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp and a common time signature, continuing the melodic line. The second staff is a treble clef with a key signature of one sharp and a common time signature, continuing the rhythmic accompaniment. The third staff is a grand staff with a key signature of one sharp and a common time signature, continuing the piano accompaniment. The fourth staff is a bass clef with a key signature of one sharp and a common time signature, continuing the bass line.

CHAMBERLAIN

O yes, O yes, O yes,

The first system of the musical score. It consists of three staves: a vocal line in treble clef with a soprano clef (8), and a piano accompaniment in grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is common time (C). The vocal line has three measures, each starting with a half note 'O' followed by a quarter note 'yes'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

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

The second system of the musical score. It consists of three staves: a vocal line in treble clef with a soprano clef (8), and a piano accompaniment in grand staff. The vocal line has two measures. The piano accompaniment continues with a similar rhythmic pattern to the first system.

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

The third system of the musical score. It consists of three staves: a vocal line in treble clef with a soprano clef (8), and a piano accompaniment in grand staff. The vocal line has two measures. The piano accompaniment continues with a similar rhythmic pattern to the first system.

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

The fourth system of the musical score. It consists of three staves: a vocal line in treble clef with a soprano clef (8), and a piano accompaniment in grand staff. The vocal line has two measures. The piano accompaniment continues with a similar rhythmic pattern to the first system.

quick, sir, And then come a - loft, Jack, They shall show you a trick, sir.

(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.

What good - ly shapestheyhave, what love - ly fa - ces! Ye twins of beau - ty

where were all those gra - ces Ob - sour'd so long? What cloud did in - ter - pose — I could not

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

The first system of music features a vocal line in treble clef with a key signature of one flat and a common time signature. The lyrics are "see be-fore this lip, this nose, These eyes? that do in - vite all hearts to". The piano accompaniment consists of a grand staff with a treble and bass clef, showing a complex melodic line with triplets and a steady bass line.

8 woo them. Bright-er than stars, la-dies are no-thing to them. Oh — let me here — pay

The second system continues the vocal line with lyrics "woo them. Bright-er than stars, la-dies are no-thing to them. Oh — let me here — pay". The piano accompaniment features several triplet figures in the right hand and a consistent bass line.

8 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 —

The third system has lyrics "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 —". The piano accompaniment includes a section with sustained chords in the right hand and a bass line that ends with the numbers 7, 6, and 5 written below the notes.

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

The fourth system contains lyrics "— com-plex - ion spread, No bor-row'd or - na-ments of white and red; These". The piano accompaniment features a melodic line with a triplet and a quintuplet in the right hand, and a bass line.

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

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

8 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.

8 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

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

The first system of music features a vocal line in G major with a 3/4 time signature. The lyrics are: "That name puts me in mind! 'Tis here! Wel-come dear le-ga-cy! I see — he was A". The piano accompaniment consists of a right hand with chords and a left hand with a simple bass line.

8 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

The second system continues the vocal line with lyrics: "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". The piano accompaniment includes some arpeggiated figures in the right hand.

8 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?

The third system continues the vocal line with lyrics: "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?". The piano accompaniment features a steady bass line.

[Exit Chamberlain

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

The fourth system concludes the vocal line with lyrics: "Fare - well, my pret - ty Apes, when hemp is tied, Drop tears a-pace and I — am — sa - tis - fied.". The piano accompaniment features a prominent triplet figure in the right hand.

A DANCE OF THE SATYR AND APES.

The first system of musical notation consists of five staves. The top three staves are for a string ensemble (Violin I, Violin II, and Viola/Vello). The bottom two staves are for a keyboard instrument, with the upper staff for the right hand and the lower staff for the left hand. The music is in 3/4 time and the key signature has one sharp (F#). The first staff begins with a star symbol (*).

The second system of musical notation continues the piece with five staves. It features a double bar line with repeat signs. The keyboard part includes a prominent sixteenth-note arpeggiated figure in the right hand.

The third system of musical notation concludes the piece with five staves. It features another sixteenth-note arpeggiated figure in the keyboard part, mirroring the one in the second system.

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

The first system of the musical score consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The key signature has two sharps (F# and C#), and the time signature is 3/4. The music features a melody in the top staff with eighth and quarter notes, and accompaniment in the lower staves with chords and moving lines.

The second system of the musical score consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The key signature has two sharps (F# and C#), and the time signature is 3/4. The melody in the top staff continues with eighth and quarter notes, while the accompaniment provides harmonic support with chords and rhythmic patterns.

The third system of the musical score consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The key signature has two sharps (F# and C#), and the time signature is 3/4. This system concludes with a double bar line and first/second endings. The first ending leads back to an earlier section, and the second ending provides a final resolution.

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.

The first system of the musical score consists of four staves. The top two staves are vocal parts in treble clef, with a key signature of one sharp (F#) and a common time signature (C). The bottom two staves are piano accompaniment, with the right hand in treble clef and the left hand in bass clef. The piano part features a complex, rhythmic accompaniment with many sixteenth and thirty-second notes.

The second system of the musical score continues the vocal and piano parts. It maintains the same key signature and time signature. The piano accompaniment is highly active, with frequent sixteenth-note patterns in both hands.

The third system of the musical score concludes the piece. The vocal lines end with sustained notes, and the piano accompaniment features a final, more melodic passage in the right hand.

Piano introduction for Mercury, featuring a complex rhythmic pattern in the right hand and a steady bass line in the left hand.

MERCURY

Hence, ye pro-fane, and take your dwell-ings up With - in some

Musical notation for the first vocal line and piano accompaniment, including treble and bass staves.

cave that nev-er saw the sun, Whose beams grow pale and sick to look up-on you. This

Musical notation for the second vocal line and piano accompaniment, including treble and bass staves.

place be sa - cred to more no - ble ob - jects. And see where Na-ture,

Musical notation for the third vocal line and piano accompaniment, including treble and bass staves.

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

The first system of the musical score consists of three staves. The top staff is the vocal line, written in a treble clef with a key signature of one sharp (F#) and a common time signature (C). The lyrics are: "tir'd — with her complaints To heav'n for Death and Cu-pid's ty - ran-ny, Up - on a". The piano accompaniment is shown in two staves below the vocal line, with a grand staff (treble and bass clefs) and a key signature of one sharp. The piano part features a flowing melody in the right hand and a more rhythmic accompaniment in the left hand.

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

The second system of the musical score consists of three staves. The top staff is the vocal line, with lyrics: "bank of smi - ling flow'rs lies — sleep - ing. — Cares — that devour the". The piano accompaniment continues in the two staves below, featuring a grand staff with treble and bass clefs. The piano part includes a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand.

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

The third system of the musical score consists of three staves. The top staff is the vocal line, with lyrics: "peace of o - ther bo - soms Have by an o - ver-charge of sor-row wrought Her heart in - to a calm,". The piano accompaniment continues in the two staves below, featuring a grand staff with treble and bass clefs. The piano part features a steady accompaniment in the left hand and a more active melody in the right hand.

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

The fourth system of the musical score consists of three staves. The top staff is the vocal line, with lyrics: "where ev - 'ry sense Is bound up in a soft re - pose — and". The piano accompaniment continues in the two staves below, featuring a grand staff with treble and bass clefs. The piano part features a complex, flowing melody in the right hand and a steady accompaniment in the left hand.

si - lence: Be her dreams all of

The first system of the musical score features a vocal line with a melodic line and lyrics: "si - lence: Be her dreams all of". The piano accompaniment consists of a right-hand part with a flowing sixteenth-note pattern and a left-hand part with a steady bass line. The key signature is one sharp (F#) and the time signature is common time (C).

me. But to my Em - bas - sy. Cu - pid, where-so-e'er thou be, The

The second system continues the vocal line with lyrics: "me. But to my Em - bas - sy. Cu - pid, where-so-e'er thou be, The". The piano accompaniment features a prominent sustained chord in the right hand, creating a dramatic atmosphere. The key signature and time signature remain the same.

Gods lay their commands on thee, In pain of be-ing banish'd to The un-fre-quent-ed shades be - low,

The third system continues the vocal line with lyrics: "Gods lay their commands on thee, In pain of be-ing banish'd to The un-fre-quent-ed shades be - low,". The piano accompaniment continues with sustained chords and a steady bass line. The key signature and time signature remain the same.

Enter Cupid.
CUPID
At my first sum-mons to ap - pear. Cu - pid, Cu - pid. I'm here, what send the

The fourth system introduces a new character, Cupid, with the instruction "Enter Cupid." and the label "CUPID" above the vocal line. The lyrics are: "At my first sum-mons to ap - pear. Cu - pid, Cu - pid. I'm here, what send the". The piano accompaniment is sparse, with a few chords in the right hand and a simple bass line in the left hand. The key signature and time signature remain the same.

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;

'two'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

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are: "life, the long re - pose To wea - ried Na - ture, and the gate That leads to man's e - ter - nal". The piano accompaniment features a bass line with a 7 and 6 chord marking below it.

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

The second system of music continues the vocal line and piano accompaniment. The lyrics are: "fate, I — in the name of ev' - ry god Com - mand thee from thy dark a - bode, As thou wilt". The piano accompaniment includes a large slur over several chords in the left hand.

Enter Death.

fly their wrath, ap - pear At my first sum - mons. I am here. Na - ture, a wake, and

DEATH MERCURY

The third system of music introduces two characters: DEATH and MERCURY. The lyrics are: "fly their wrath, ap - pear At my first sum - mons. I am here. Na - ture, a wake, and". The piano accompaniment includes a #6 chord marking below it.

Enter Nature.

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

NATURE

The fourth system of music introduces the character NATURE. The lyrics are: "with thy sleep Shake — off the heav - y chains — that keep Thy soul a eap - tive. Mer - cu - ry? Or am I". The piano accompaniment includes a 6 chord marking below it.

MERCURY

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

6 4 5 3 #

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

5 3 6 4

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 -

6 4

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

5 6 7 6 5 4

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.

7 6 7 #6 5

MERCURY

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

b b b b b

-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

tomb. Is Na - ture pleas'd? The Gods are just. To this - you both sub-

NATURE MERCURY

Exeunt Cupid and Death.

The musical score is set in G major and 3/4 time. It features four vocal parts and a piano accompaniment. The characters are CUPID, DEATH, MERCURY, and NATURE.

CUPID: We must.

DEATH: -mit?

MERCURY: We must. Ye are dis-miss'd.

NATURE: But Mer-cu-ry, Whatsat-is-fac-tionshall I have-

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

MERCURY: They can-not be Re - ducd'to live a-gain with thee; And could thy fan-cy en-ter-tain In what blest seats they now re-main, Thou wouldst not-wish them here.

NATURE: Might I With some know-ledge bless my eye, Na-

The piano accompaniment includes chordal textures and melodic lines with some triplets. There are some markings below the piano staff such as 6/4, 5/3, 7, 6, 4, 4, 3.

- ture would put on youth.

MERCURY

Then see Their blest con - di - tion.

4 3 6 5 4 3

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 MERCURY

Where am I? The world no such per - fec - tion yields. These are the
 fair E - liz - ium Fields.

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

CHRISTOPHER GIBBONS

Sop. Bass

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

8 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 wonder led mis - take it.

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

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

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

MATTHEW LOCKE

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.

The musical score for 'NATURE' consists of a vocal line and piano accompaniment. The vocal line is written in a single treble clef with a key signature of one sharp (F#) and a common time signature (C). The lyrics are 'Mer - cu - ry, be e - ver ho - nour'd.' The piano accompaniment is written in three staves: a grand staff (treble and bass clefs) and a separate bass line. The music features a mix of eighth and sixteenth notes, with some melodic flourishes in the vocal line.

[Exeunt

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

The musical score for 'The Grand Dance' is written in a key signature of one sharp (F#) and a common time signature (C). It consists of a vocal line and piano accompaniment. The vocal line is written in a single treble clef. The piano accompaniment is written in three staves: a grand staff (treble and bass clefs) and a separate bass line. The music is characterized by a steady, rhythmic accompaniment with eighth and sixteenth notes, and a melodic line in the vocal part.

This block continues the musical score for 'The Grand Dance'. It features a vocal line and piano accompaniment in the same key signature and time signature as the previous section. The vocal line continues with a melodic line, and the piano accompaniment provides a rhythmic foundation with eighth and sixteenth notes.

The first system of the musical score consists of four staves. The top two staves are vocal parts, with the upper staff containing a melodic line and the lower staff providing a supporting line. The bottom two staves are piano accompaniment, with the upper staff playing chords and the lower staff providing a bass line. The key signature is two sharps (F# and C#), and the time signature is 3/4. The system concludes with a double bar line and repeat dots.

The second system of the musical score continues the composition with four staves. It features similar vocal and piano parts as the first system. The piano accompaniment includes some arpeggiated figures in the right hand. The system ends with a double bar line and repeat dots.

The third system of the musical score consists of four staves, continuing the vocal and piano parts. The piano accompaniment features a steady bass line and chordal support. The system concludes with a double bar line and repeat dots.

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.

tr.

alle

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

The first system of the score features four vocal staves (Soprano, Alto, Tenor, Bass) and two piano staves. The vocal parts are in unison, singing the lyrics: "Like a per - fum - ing gale o'er flow'rs Now glide a - gain". The piano accompaniment consists of chords and arpeggiated figures in both hands.

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.

The second system continues the vocal parts and piano accompaniment. The lyrics for the vocal parts are: "now glide a - gain to your own bow'rs." (Soprano), "now glide a - gain to your own, to your own bow'rs." (Alto), "now glide a - gain to your own, to your own bow'rs." (Tenor), and "now glide a - gain to your own bow'rs." (Bass). The piano accompaniment continues with harmonic support.

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 Portuguese 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 Hays'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 districk.**Matw. Lock published music in 1657.**Mathew Lock died in 1677.*

f.36. (Jones)

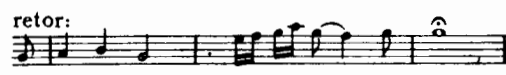

*Hy. Purcell born in 1658.**H. Purcell died in 1695, in the 35th year of his age.*

(B) TEXTUAL COMMENTARY

Page Line Bar


1			'The first 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 C as in subsequent movements printed B .
3	2	1	'for the Curtayne.'
4	1	1	Signature D and S between the staves.
4	2	1	S between the staves. At end of movement 'Enter Host, Chamberlain; after whose first discourse This Dance, [i.e. that on p. 6] for Cupid, folly, Madness &c.'



Page Line Bar

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 retor: 
			cancelled evidently by Lock himself.
10	1	1	Signature C .
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 B is headed "Saraband" in Jones' hand.
13	2	1	Signature D .
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 following 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.

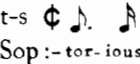





* First entry is on A3 of 1659 ed. (Huntington copy). Death 'danceth the second Entrie' B.1659 ed. Death 'danceth the second Entrie' B3r 1653 ed. (Huntington copy). B.H.

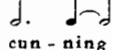




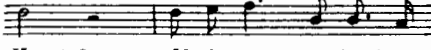
NOTES AND COMMENTARY—continued

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 C .
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 C .
43	1	1	Signature 3. At foot of page "Play the song following next."
47	1	1	Signature C .
48	1	1	Signature D .
	3	1	Signature C .
49	1	1	The voice part is in alto clef.
53	at foot of page		'Turn over to the Dance for the Satire & Apes.'

Page	Line	Bar	
54	1	1	Signature C
	2	3	Signature E
55	1	1	  <i>etc.</i>
	2	1	Signature D and S between staves.
56	1	1	Signature C .
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 C and two sharps only.
77	at end		'finis 1659.'

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

Page	Line	Bar	
21	1	1	t-s C  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: 

Page	Line	Bar	
	4	29	BC: two minim As
	4	30	Sop:  cun - ning BC: semibreve minim
	4	31	Sop:  (sic.) BC 
	4	32	Text: 'the' for 'a'
44	1	1	t-s C BC: 
	1	3	BC: second note f Sop:  of each
	2	6-7	Sop:  Hearts? If it prove a death to
	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,