The British Masque
1690-1800

Volume II

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Doctor of Philosophy
Contents

Volume II

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The endnotes for each chapter are discrete. The only citations which run throughout are as follows:


*The London Stage 1660-1800* (Carbondale).


All references are given as *London Stage*, followed by the part number in small roman.


All references are given as *Grove VI*, followed by the volume number in small roman.

Where reference is made to rare or possibly confusing printed sources, the citation is accompanied by a library signature followed by a press mark of the copy used for the quotation; both are contained in square brackets. For the location of masque libretti not so marked, *A Catalogue of Masques 1690-1800* should be consulted.
Endnotes

Introduction

2. Eleanore Boswell, The Restoration Court Stage (1660-1702) with a particular account of the production of Calisto (Cambridge, 1932).


5. See the Royal Collection 256633.


7. Anthony Lewis, 'Purcell and Blow's "Venus and Adonis"', Music and Letters, xlv (1963), 266.


12. Fiske, op. cit.

13. Ibid., iii.


17. Irena Cholij, 'Music for Eighteenth-Century Shakespeare Production' (Phd diss; U. of London), to be submitted 199?.


42. L'Oiseau Lyre OL 50070/1.


44. Thomas Arne, Alfred, op. cit.


48. See Kalmus Vocal Scores No 9075 and 9079 (Melville, 1979).
I Backgrounds

I Towards the Definition of a Masque


2. See, for example, J. E. Congleton, *Theories of Pastoral Poetry in England 1684-1798* (Gainsville, 1952) who considers most authors and commentaries on this subject. Among these are Rene Rapin, Charles Gildon, Alexander Pope, and Joseph Warton.

3. The two prefaces which attempt this are those to Allan Ramsay, *The Nuptials* (Edinburgh, 1724) and Thomas Cooke, *Albion; or the Court of Neptune* (London, 1724); see Chapter II vi for the proposition that these were both written by Cooke.


5. Samuel Johnson, op. cit.

6. Samuel Johnson, op. cit., 'Opera'.


12. Ibid., 277.


15. Ibid., 523.

16. See John S. Diekhoff’s opening chapter in *A Maske at Ludlow: Essays on Milton’s Comus* (Cleveland, 1968) where he considers the differing views on this matter.


27. See Ibid., 293-407 and 430-452.


29. Ibid., 153.

I 11 Conflicting Descriptive Titles


6. Ibid.

7. Ibid.


12. Ibid., The Argument, 6-7.


15. Ibid., 34.


17. Trowell, op. cit., 34.


25. Ibid.


28. Trowell, op. cit., 42.

29. [GBEn B. H. Lib. 54].

30. Trowell, op. cit., 34.

31. Ibid., 49-50.

32. It cannot be, as Ian Bartlett, 'Boyce and the Early English Oratorio', *Musical Times*, cxx (1979), 293 claims, the most popular work of the eighteenth century excluding the works of Handel and *The Beggar's Opera*. For example, the Arne/Dalton version of *Comus* had some 136 performances, while *The Maid of the Oaks* by Barthelemon and Burgoyne had 102.

33. The score cited here is [GBEr P5383*].

34. Trowell, op. cit., 51.


36. Dean, op. cit., 206.

37. [GBLbm R M 20. e. 7].

38. Dean, op. cit., 192ff.


40. *London Stage*, iii, 213.

41. See Dean, op. cit., 205-6.

42. Bartlett, op. cit., 293-240.

44. *The Gazetteer* 1765.

45. *London Stage*, iii, 1088.

46. Ibid., iv, 1616.


49. See Chapter II iv.
II 1 Introduction

1. All dates here are given in New Style, that is using the Gregorian Calendar.


3. See Percy Scholes, The Puritans and Music (Oxford, 1934), Chapter xii, especially 208-9; also discussed by Lefkowitz, op. cit.


5. Mildmay Fane, Ragillo D'Oceano [GBLbm Add ms 34221 ff 107-23].

6. John Suckling, A Prologue of the Author's to a Masque at Witten, in A COLLECTION/OF ALL/The Incomparable Peices [sic]/WRITTEN BY/Sir JOHN SUCKLING... (London, 1658).


8. Perfect Passages, 4 December 1651.


10. Ibid., 108.

11. Ibid., 111.

12. Ibid., 112.


14. See, for example, London's Glory or the Lord Mayor's Show (London, 1680), 22, in [GBOb Gough Lond. 1221].


19. Evidence that this reading is a proper one is provided by a pastoral play, Love's Dominion, by Richard Flecknoe. This pastoral also embodies Puritan ideals, but those of love, rather than politics. Love is interpreted in the widest
possible sense to include the love of one's fellow man, which is presented as the basis of divine love. Love is also necessary for the ordering of oneself and therefore the ordering of a society. The marriage of the main pair of pastoral lovers in the last act is the ultimate expression of divine love. However, when Love's Dominion was revived after the Restoration, the title was changed to Love's Kingdom, an obvious acknowledgment of the return of Charles II. The revised version advocated a sensual appreciation of beauty as the means of reaching higher love, a concept which could hardly be further from Comus, Cupid and Death and Loves Dominion. As McGuire says, marriage now 'serves simply as a ready means of providing the obligatory happy ending.'; McGuire, op. cit., 175.

20. Locke, op. cit., xv.

21. For example, see E. J. Dent, Foundations of English Opera (London, 1928), 172.

22. Evelyn's diary presents many problems for the scholar. It does not represent a fully worked up chronology, but was compiled from notes and memoranda, and has passages, comments and studies written with hindsight, and frequently with reference to other sources.

23. Ibid., iv, 49 ff.

24. Thomas Rugge, ii, f 218v.

25. Historical Manuscripts Commission, xii, Rutland, ii, 22.

26. Ibid.

27. Ibid., 23.

28. See [GBLbm K.4.b.10. (57)].

29. John Crowne, Calisto (London, 1675), 'To the Reader'.

30. He also appears to have sung in Shadwell's version of The Tempest; and although they were clearly ensconced by 1676, there is nothing to show at what date he and Bannister moved to the school in Chelsea.


32. Ibid.

33. Ibid., 'To the Reader'.

34. See [GBLbm Add ms 19759].

35. Watkins Shaw, 'Staggins', Grove VI, xviii, 55.
36. See [USNYp Drexel].
37. Eric Walter White, 102.
38. Ibid.
39. Ibid.
40. Luckett, op. cit., 77.
44. Bruce Wood, Notes to Psyche: the English Opera, Early English Opera Society, St. John's Smith Square, 1980.
II ii The Classical Masque


9. Ibid., 41-2.

10. A Comparison between the Two Stages (London, 1702), 35.

11. John Dennis, Rinaldo and Armida; A Tragedy (London, 1699), 53.

12. Ibid., Preface, 4.


17. Lewis Theobald, Orestes (London 1731), Prologue.

18. Ibid.

19. Ibid., Epilogue.


29. The best consideration of the confused authorship of *The Fairy Queen* is Price, Purcell, op. cit., 322.

30. 'The Court and Town were wonderfully satisfy'd with it; but the Expences in setting it out being so great, the Company got very little by it.'; John Downes, *Roscius Anglicanus*, ed. Robert Hume and Judith Milhous, (London, 1987), 89.

31. 'The Score of Musick for the Fairy Queen, set by the late Mr Henry Purcell, and belonging to the Patentees of the Theatre-Royal in Covent-Garden, London, being lost upon his Death: Whom shall bring the said Score or a true Copy thereof, first to Mr. Zachary Baggs, Treasurer of the said Theatre, shall have twenty Guinea's for the same'. *Flying Post*, 9-11 October 1701, quoted in Price, Purcell, op. cit., 329.


35. Savage, op. cit., 210-11.


37. Ibid.

38. Jeremiah Clarke and Daniel Purcell, op. cit., x.


40. Ibid.

41. Ibid.
Endnotes

42. Ibid., 38.
43. Ibid., 39.
44. Ibid.
45. Ibid., 45.
47. Dryden died on 1 May 1700. Tradition has it that this was the third night of the play. See *A Comparison*, op. cit., 27.
48. *A Comparison*, op. cit., 44.
49. New Year's Day under the Julian calendar was 25 March 1700.
50. Fletcher, op. cit., 40.
51. Ibid., 54.
54. Lincoln, op. cit., 1081.
55. Fiske, op. cit., 7 ff.
57. See Hume, op. cit.
58. Lincoln, op. cit., 1078.
59. Biographical details are drawn from *The Dictionary of National Biography*.
60. See Bedford Estates Office, Music Accounts, No 17.
61. Lincoln, op. cit.
64. North, op. cit., 312.

66. Thomas D'Urfey, op. cit., *Dedication*.


69. See *A Biographical Dictionary*, ii, for a summary of these views; Congreve also left Bracegirdle £200.


72. Ibid., 3.

73. Lincoln, 'A Congreve Masque', op. cit., 1080; Lincoln's view of the works here is somewhat contradicted in his 'Librettos and Lyrics', op. cit., 125-6.

74. Fiske, op. cit., 22.


76. Margaret Laurie, 'Weldon', *Grove VI*, xx, 48.


78. Fiske, op. cit., 17.


86. Eccles, op. cit., 'To the Right Hon. Mr. Charles Lord Halifax &c.'

87. North, op. cit., 312.


89. Michael Tilmouth, 'Finger', Grove VI, vi, 565.

90. Letter 68, Vienna 3/14 December 1701 Ms Montagu d. i. [GBOb ms 25, 427, f. (67)].


93. London Gazette, 2 February 1702.

94. Bedford Estates Office Music Accounts No 27.

95. See The Judgment of Paris, Drury Lane 6.11.1733.


98. Fiske, op. cit., 199.


102. Dean, op. cit., 580.


106. See Fiske, op. cit., 212-3.

107. Ibid., 210.

108. Ibid; and others.

109. See London Stage, iii, 1224.
110. Ibid., 1225.


112. See libretti for these performances, GBLbm and GBLcm.

113. See [GBLcm Ms. 93].


115. Ibid., iv, 215-6.

116. 18th Century sketch of 'When Momus comes to laugh below'; [GBBu].


118. Fiske, op. cit., 210-12.

119. See Robert Elkin, *The Old Concert Rooms of London* (London, 1955). Elkin quotes from Thomas Busby, *Concert-room and Orchestra Anecdotes* (London, 1825) to show that after the move from the Queen's Head to the Castle Tavern, the works performed included oratorios.


121. See Elkin, op. cit., opposite 141.


123. Ibid.

124. *A Miscellany of Lyric Poems* (London, 1740); [GBOb G. Pamph. 1597. 1].


128. Published 1768.

129. Fiske, op. cit., 316.
II iii Interlude I: The Masque Burlesque

1. Fiske, op. cit., 318.
3. See Fiske, op. cit., 216, 223 and 249-50, and earlier burlettas listed in the *London Stage*.
4. See Kane O'Hara, *Midas* (Boston, 1794?); [GBLbm c.125. bb.18]
5. See the *London Stage*, iii, lxix.
8. CG 4 February 1778; *London Stage*, v, 145.
9. LT 24 July 1771; *London Stage*, iv, 1558.
10. CG 6 February 1773; *London Stage*, iv, 1696.
11. LT 24 August 1768; *London Stage*, iv, 1343.
12. See *London Stage*, iii, 297.
Endnotes

II iv The Pastoral Masque

1. See for example Fiske, op. cit., 51-62.


9. The material on Italian opera is contained largely in Volume I; the edition cited here is The Spectator (London, 1712-15), [GB0b Vet A4.e.36-43].

10. The Spectator, op. cit., xviii, 21 March 1711, 100.

11. Ibid., 101-3.

12. Ibid., xxix, 3 April 1711, 159-61.

13. Ibid., xxviii, 2 April 1711, 157.


20. This has been considered in detail in Price, Restoration, op. cit., 111-34, and enlarged slightly in his article 'The


22. Ibid., 126.

23. Ibid., 131.


29. Price, op. cit., 123.


33. The Correspondence of John Hughes, Esq... (Dublin, 1771), i, 47-51.

34. Hughes, *Calypso*, op. cit., iii.

35. Ibid.

36. Ibid., iv.

37. The Correspondence of John Hughes, op. cit., i, 48-9.

38. Songs in the Opera of Calypso and Telemachus... Compos'd by Mr Galliard, the Words by Mr Hughes (London, 1712), [GBOb Mus 22.c.196]

39. The Correspondence of John Hughes, op. cit., i, 46.

40. *Biographia Britannica*, iv, 2704.

41. The Correspondence of John Hughes, op. cit., i, 46.

42. Ibid.
43. London Stage, ii, lxxiii.


45. These figures are based on the performances and performing nights listed in the London Stage, ii.


50. John Hughes, Cupid and Hymen's Holiday (London, 1781); see Harrison Collection, 23.


52. Ibid., 671.

53. London Stage, ii, 436.


55. Ibid., 5, 7.

56. Ibid., 5-6.


58. This has been suggested in passing by Cook, Ibid., 555, but not developed.


60. Ibid., 664.


62. Ibid., 226.

63. Fiske, op. cit., 51.

64. Burney, op. cit., ii, 509.
Endnotes

70. *London Stage*, ii, cxvi-ii.
71. Ibid., 373ff.
72. [GBLcm ms 975].
73. *London Stage*, ii, 515.
75. Winton Dean, 'Masque into Opera', *Musical Times*, cviii (1967), 606 wrongly assumes this score to have been lost.
81. Ibid., 12.
82. Ibid., Preface.
83. Ibid., 12.
84. Fiske, op. cit., 59.
86. Ibid., ii, 732-3.
87. Ibid., ii, 400.
88. Ibid., ii, 413, and season performances ff.

90. Lewis Theobald, Decius and Paulina (London, 1718), 11.

91. Fiske, op. cit., 59; Dean and Knapp, op. cit., 166.

92. See [GBOb Malone 87 (7)].

93. See [GBOb Vet. A4.e.1069].

94. The manuscript for this revival is [GBLcm ms. 975].


98. Cibber, Apology, op. cit., 299.

99. See for example Dido and Aeneas set Thomas Arne, DL Co. at LT, 12 i 1734 and Apollo and Daphne published 1734.

100. See Dictionary of National Biography for further details.


102. James Dalton, Comus, a Mask: (Now adapted to the Stage) ... (London, 1738; 2nd ed. 1738), 11.

103. Ibid.

104. Ibid.

105. Ibid., 13.

106. Ibid.

107. Ibid.

108. Ibid.

109. Ibid., 59.

110. Ibid.

111. Ibid.


114. Ibid.

115. Fiske, op. cit., 182, cites the score in the British Museum which has three Handel numbers inserted at the point where they were originally spoken. There is no evidence that they were performed at this point.


118. Shaftesbury Papers F/C/1; 23 i 1745. These letters were found by Betty Matthews, who reproduced them in 'Unpublished letters concerning Handel', *Music and Letters*, xi (1959), 261-8. The quotations here are newly transcribed.

119. [No title] *Before the Entertainment... [1745?] [GB Shaftesbury Papers St Giles' House F/C/1]*. I am indebted to Anthony Hicks for bringing this to my attention.

120. Shaftesbury Papers, op. cit.

121. Ibid.

122. Shaftesbury Papers, F/C/1; 1 viii 1748.

123. Ibid.

124. Ibid.

125. [GBMp ms 130 Hd. 4. v. 300].
II v Interlude II: The Pantomime Masque


3. Ibid.
4. Ibid.

5. Fiske, op cit., 70.

6. Ibid., 75. Fiske includes tables of works and performances illustrating the pattern of pantomime writing during this period.


The Occasional Masque

1. There are many accounts of this treaty; see for example, Stanley Baker, *William III* (London, 1966).


6. K. Sasse, 'Opera Register for 1712 to 1734 (Colman-Register)', *Handel-Jahrbuch*, v (1959), 211.

7. Ibid., 212.

8. Thomas Cooke, *Albion; or the Court of Neptune* (London, 1724), 7.


11. Ramsay, op. cit.


13. Ramsay, op. cit.


15. Ramsay, op. cit.

16. A note of this letter is in the Hamilton Papers in the Scottish Record Office.

17. The household accounts were inaccessible to me during the writing of this thesis, owing to building works at Lennoxlove, currently the seat of the Duke of Hamilton; this statement is based on a listing of their contents in the Scottish Record Office.

18. Ramsay, op. cit.

19. Ibid.


23. Fiske, op. cit., 133.

24. Ibid., 133-43.


27. See fourteen plates at the end of Thomas Lediard, *Eine Collection Verschiedener Vorstellungen In Illuminationen Und Feuer-Wercken...* (Hamburg, 1729), [GBoB 22862 c. 1] and Richard Southern, 'Lediard and 18th Century scene design', *Theatre Notebook*, ii (1947), 49-54.


30. Ibid., 4.


32. Lediard, op. cit., 11.


34. Lediard, op. cit., 4.

35. Ibid.


37. Despite the claim by Arthur H. Scouten in *London Stage*, iii, lxxxv there is no indication that the dance Bacchus and Ariadne performed at Covent Garden on 16, 17, April and 7 May was connected with the wedding celebrations. His reference to The New Festival appears to refer to The Festival or the Impromptu Revels Masque.

38. *London Stage*, iii, 376.

39. 6 April 1734; *London Stage*, iii, 384.

40. See *A Biographical Dictionary*, vi, 186-95 for more details of Giffard's theatrical career.
41. Gentleman's Magazine, iii (1733), 600.

42. 'Sicilien' - sicilienne [Fr]. In this context, a ternary dance form in 6/8 or 12/8 metre, often in a minor key. Several sources mention a lyrical melody, a sometimes dotted rhythm and a 'flowing' accompaniment. It has pastoral associations in eighteenth-century English opera.

43. The British Musical Miscellany; or the Delightful Grove (London, 1733), 1, 53-55.

44. London Stage, iii, 335.

45. Fiske, op. cit., 173.

46. Michael Burden, 'The Wedding Masques for Anne, the Princess Royal', MMA, xvi.

47. Michael Burden, 'Sources for a new Arne masque?', MMA, xvii.

48. An Impromptu Revel Masque call'd The Festival... (London, 1733?), [GB0b Vet A4. c.360.(15)].

49. London Stage, iii, 340.

50. Ibid.


52. Burden, 'Sources', op. cit.

53. Anon., Flora's Holiday (London, ?); incipit 'Come all you lads and lasses'.


55. Thomas D'Urfey (attrib.), Wit and Mirth: Pills to Purge Melancholy (London, 1699-1700), and other editions.


58. Ibid.

59. London Stage, iii, 335.

60. Ibid., 367.

61. Ibid., 383.

62. Ibid., 420.
63. Ibid., 367.
64. *The British Musical Miscellany*, op. cit., ii, 126; iii, 53.
67. The *dramatis personae* are taken from *London Stage*, iii, 336-367.
68. Fiske, op. cit., 173, lists four songs, but the editions of 1738–40 and 1740 contain only three, and I have been unable to locate the song to which he refers.
69. *London Stage*, iii, 257.
71. Ibid., i, 5.
73. *London Stage*, iii, 367.
75. *London Stage*, iii, 367ff; there were a total of performances.
76. See *London Stage*, iii, 379, for example.
77. Ibid., 370.
78. Ibid., 376.
79. Ibid., 377.
80. Ibid., 417.
81. Ibid., 262.
82. Ibid., 433.
83. Ibid., 377.
84. Ibid.
85. *London Stage*, iii, 335.
86. Ibid., 379.
87. Ibid., 392.


89. Ibid., 4.

90. Ibid., 9.

91. Ibid., 14.

92. Ibid., 16.


94. See Allardyce Nicoll, *A History of English Drama II; Early Eighteenth Century Drama* (Cambridge, 1955), 365; *London Stage*, iii, ixxxv; and *A Biographical Dictionary*, ix, 137. Whether or not the authors of the latter have seen an original source or whether they rely on Nicoll's listing is not clear; it can only be presumed that at least Nicoll saw a complete copy, and that the missing title page of the Malone volume would supply the otherwise unsupported details.

95. *Aurora's Nuptials*, op. cit., 3, 6, 12, 16, and 16 respectively.

96. S. J. Kwitz, and H. Haycroft, *British Authors before 1800* (New York, 1952), 319. Lillo clearly did not revive the masque 'dead for a century' as Kwitz and Haycroft claim.


99. Ibid., 2.

100. Ibid.

101. Ibid.


104. Fiske, op. cit., 173.


106. Fiske, op. cit., 78.

107. Ibid., iv, 78.

108. Ibid., iv, 1102. ... ript score of this work can be found in [GBLcm ms. 645].


111. Henry Lucas, Coelina, a masque (London, 1795), 11.

112. Ibid., 18.


117. John Genest, Some Account of the English Stage from the Restoration in 1660 to 1830 (Bath, 1830), iv, 411.

118. Davies, op. cit., ii, 53.

119. London Stage, iv, 1217.

120. Ibid., 1221.

121. Ibid., 1222.

122. Gilbert West, rev. David Garrick, The Songs, Choruses and Serious dialogue of the masque called The Institution of the Carter or Arthur’s Round Table Restor’d (London, 1771).


126. Ibid., 39.

127. Ibid., 41.

128. The sets for this work are fully discussed in Appendix IV.

129. The London Magazine, xliii (1774), 229.
II vii The Masque 1690-1800 – An Overall View


4. See, for example, Price, op. cit., 347-52, for a commentary on the masque of the Four Seasons from Act IV of *The Fairy Queen*.

5. This tradition is detailed by Neal Zaslaw, 'An English "Orpheus and Euridice" of 1697', *Musical Times*, cxviii (1977), 807-8.


8. Technically before 1703; it was first performed at Drury Lane on 23 viii 1701.


12. In Michael Burden, 'Politics in the Masque 1660-1800', *Folia Musica*, vi (1988), 5, I suggested that the performances 'played no small role' in their popularity - this seems to me now to be a somewhat exaggerated conclusion.

13. As mentioned earlier, the failure of *Love and Glory* was probably due to its late staging. Fiske's comment that it was well received seems to have no basis in fact; Fiske, op. cit., 198. His inclusion of it later among Arne's commercial disasters for Drury Lane, is surely more appropriate; Fiske, op. cit., 207.


15. See *London Stage*, xxvi.

16. Ibid., xxvi.
III Alfred: a case study in musical, theatrical and national politics.

1. See Thomas Cooke's introduction to Albion or the Court of Neptune (London, 1724).

2. James Thomson, Alfred (London, 1740), Argument. After the first citation, footnotes for the different libretti will be given as Alfred, followed by the date of the version.

3. Alfred, 1740, 44.


5. Ibid., i, 331.

6. Ibid., 334.

7. Ibid., 331.

8. Ibid.


10. Aaron Hill, The Works of the late Aaron Hill Esq... (London, 1753), ii, 163.

11. Ibid., 162.

12. Thomas Davies, Memoirs of the Life of David Garrick, Esq... (London, 1760), ii, 39.

13. Correspondence between Frances, Countess of Hertford and Henrietta Lavinia, Countess of Pomfret between the years 1738 and 1741, ed. W. M. Bingley (London, 1805), ii, 126. It is difficult to interpret the Countess' objections exactly. She had much admired Gustavus Vasa (i, 60-4) and although aware of its political implications, was hopeful that it would be performed (i, 71) and was disappointed at its fate (i, 77-8), and also at the fate of Edward and Elenora (i, 91). However, she was less enthusiastic about the malice in Mustapha (i, 79-80).


15. James Thomson (1700-1748) Letters and Documents, ed. Alan D. McKillop, (Lawerence, 1958), 137. The rumour was denied by Mallet; see McKillop, op. cit., 137.
16. See issues of *The Rememberancer* in the Burney Collection, GBLbm.


18. See *Dictionary of National Biography* and other sources for more details.


21. Frederick demanded a single minded loyalty from his servants. When Lyttleton accepted an appointment to the Treasury, the Prince dismissed him because he did not like those with whom Lyttleton was 'link't'. Detailed accounts for payments illustrating the way Frederick's household was run are in Newman, op. cit.

22. Introduction to *The British Poets* (Chiswick, 1822), lvi, 8.


26. Ibid., 72-3.

27. Ibid., 148ff.

28. Ibid., 91ff.

29. Ibid., 87-8.


Endnotes

32. Ibid., 9.
33. Ibid., 11.
34. Bolingbroke, op. cit., 84-5.
39. Ibid., 179.
41. Ibid., 138-142.
42. Ibid., 142ff.
43. Ibid., 179.
44. Foord, op. cit., 138.
46. Ibid., 32.
47. Ibid., 33-4.
48. Ibid., 35.
49. Ibid., 34.
50. Ibid., 35-6.
52. Thomas Busby, *Concert Room and Orchestra Anecdotes* (London, 1825), 111, 133.
53. *The Diary of the late George Bub Dodington* (Salisbury, 1784-74).
55. *The Diary of the Late George Bub Dodington*, op. cit., 31.
Endnotes


58. Davies, op. cit., ii, 36.

59. Ibid., 39.

60. Ibid., 393-4.


64. See John Creaser, "The present aid of the this occasion": the setting of *Comus*, in *The Court Masque*, ed. David Lindley, (Manchester, 1984), 111-134.


66. Ibid., 35.


68. Fiske, op. cit., 191, says that there are eight vocal items, an overture and a march. The libretto only requires six vocal pieces, and has no indication of an overture; the example Fiske provides is from the 1753 publication. Fiske may have been led into this error by Charles Cudworth, 'The English Symphonists of the Eighteenth Century', *Proceedings of the Royal Musical Association*, lxxviii (1952), 33, who dates this as 1740.


70. Fiske, op. cit., 192.

71. *Alfred*, 1740, 40.


73. Ibid.


77. *Gentleman's Magazine*, x (1740), 356. The song in question was 'Too, plain dear youth, these tell-tale eyes'. Unfortunately, the music was not inserted the next month.

78. McKillop, 'Early History', op. cit., 312.


82. *Gentleman's Magazine*, x (1740), 411.


84. See *The Genesis of the Music* at the end of this chapter.


88. Davies, op. cit., ii, 36.

89. Unfortunately we have no date to pinpoint when this instruction took place. Quin may have been summoned to Frederick's presence and offered the job – see The Life of Mr James Quin (London, 1766), 85-6.


91. Ibid., ii, 66.


93. Ibid., 131.


100. Ms. Houghton Library, Harvard University; quoted ibid.


102. Some authors - for example, see Dustin Griffith, Regaining Paradise; Milton and the eighteenth century (Cambridge, 1986), 60 - assume 1745 is the date for the first public stage performance of the work.

103. T. J. Walsh, Opera in Dublin 1705-1797 (Dublin, 1973), 326.

104. Ibid., 71.


107. Ibid., 85.

108. The Memoirs of Dr Burney 1726-1764, op. cit., fragment 29, 47.

109. London Stage, iii, 1161.


111. London Stage, iii, 1164.

112. The Memoirs of Dr Burney 1726-1764, op. cit., fragment 29, 47.

113. London Stage, iii, 237.

114. Ibid., 238, 241.


116. John Genest, Some Account of the English Stage from the Restoration in 1660 to 1830 (Bath, 1830).

117. Davies, op. cit., ii, 39. Pedicord, op. cit., 357 suggests that this may not be true, but misrepresents Davies.


119. Genest, op. cit., iv, 324.
Endnotes

120. A summary of the new plot was published in the *London Magazine*, xx (1751), 99-101.

121. Ibid., 133-4.

122. Hill, op. cit., 162.


125. Ibid., 123; see McKillop, 'Thomson and the Licensers', op. cit., 453, n. 11.

126. Ibid., 215.


129. Ibid.


131. Ibid., 56.

132. Ibid., 58.

133. Ibid., 53.

134. Ibid., 54.

135. Ibid., 58.

136. Ibid., 63.

137. Hill, op. cit., 164-5.


139. Hill, op. cit., 165.

140. *Alfred*, 1751, 61.

141. Hill, op. cit., 165.


143. Ibid., 63.

144. Hill, op. cit., 197.

145. *Alfred*, 1751, 57.
146. Genest, op. cit., 325.
147. Alfred, 1751, 52.
149. Genest, op. cit., 323.
150. London Stage, iv, 238.
151. The Memoirs of Dr Burney 1726-1764, op. cit., fragment 60, 98.
152. Fiske, op. cit., 224-5.
153. The Memoirs of Dr Burney 1726-1764, op. cit., fragment 52, 86.
155. Ibid., fragment 59, 97.
156. Fanny Burney, Memoirs of Doctor Burney (London, 1832), 16-17.
157. Ibid., 14-15. Burney's text has no dates; she implies this was around 1744.
158. London Stage, iv, 238.
161. London Stage, iv, 238.
162. Ibid.
164. Excluding the author's night, Richard Cross records the income as £1,360; see Pedicord, op. cit., 356.
165. Genest, op. cit., 325.
166. London Stage, iv, 371.
167. Ibid., 417.
168. Ibid., 475.
169. Details from London Stage, iv, 709, 716, 718, 922.
170. [GBOb Vet. A5. d. 767].
171. London Stage, iv, 719.


173. London Stage, iv, 759, 760, 800, 871.

174. Ibid., 709.

175. Ibid., 718.

176. Ibid., 923.

177. Ibid., 922-3.

178. There is no basis for the statement by Griffin, op. cit., 60, that the masque was reworked into an afterpiece called Britannia, presumably Mallet's Britannia, a masque text set by Arne in 1755.


180. Ibid., 767.


184. Other annotated masque libretti such as those of Phillip Hayes's Telemachus (1765), or the revision of Thomas Arne's setting of The Judgment of Paris (1759) have uninteresting annotations dealing only with textual variations.

185. Burnim, op. cit., 86.

186. Pedicord, op. cit., 358-9; their discussion here is confusing because of their failure to distinguish between the 1740 printed text and the 1741 manuscript libretto, both of which are referred to as the 'original version'.


188. Ibid., 13.

189. Ibid., 59, for example.

190. Ibid., 5.

Endnotes

192. London Stage, iv, 1751.


197. A complete transcription of the stage directions can be found in Appendix II.

198. Kalman Burnim, op. cit., 93 dates this drop to before 1750, making the curious assertion that it must have been painted before Carver 'switched his affiliation to Covent Garden'. Carver, however, was at Drury Lane until the 1773-4 season and worked on the scenes for a variety of productions including the Garrick/Arne version of Purcell's King Arthur and the masque The Institution of the Garter. He was dismissed at the end of this season, and transferred to Covent Garden. See A Biographical Dictionary, iii, 93-5 for further details.

199. Alfred, 1751, USWs Prompt A 10, 63.

200. St James' Chronicle, 4-9 October 1773.

201. Rosenfeld, op. cit., 10.

202. London Stage, iv, 1760.


204. Alfred, 1751, USWs Prompt A 10, 34.


206. Alfred, 1751, USWs Prompt A 10, 53.

207. Fiske, op. cit., 366; John Parkinson private correspondence, 1990, has also found no trace of the original article, and suggests that Fiske has confused it with Arne's 1751 protest, op. cit.

208. Fiske, op. cit., 367.


211. Burnim, op. cit., 73.


213. *The MASQUE OF ALFRED COMPOS'D BY Mr. Arne. (dr) London. Printed for J. Walsh.* [1757] [GBLbm G.226.e]. There are two earlier publications of songs.


217. Alfred, 1740, 15.

218. There is a range of settings of 'Rule Britannia' to be found in eighteenth-century printed form, some which relate to Arne, including one with new ornaments and some which relate to specific performances. There is no evidence that the first publication - that in 1741 - was the original version; see also Cummings, op. cit., 123.

219. See Appendix to 1740, Alfred, in *A Catalogue of British Masques 1690-1800*.

220. After making this suggestion, I have discovered that Fiske, 229 follows a similar train of thought.

221. Biographical detail is from *A Biographical Dictionary*.

222. *BUCEM* dates it 1751-7, Scott after 1753 and *CPM*, 1757.


224. Scott, op. cit., 396.


226. Alfred, 1754, 22.


228. Scott, op. cit., 387.


Endnotes

231. THE/MUSIC/in the/MASQUE/of/Alfred...Compos'd by/The Society of
the Temple of Apollo/LONDON Printed for J. Oswald... [1751]
[GBGm (kc) M 5437] is the copy used in this discussion.

232. John Hawkins, A General History of the Science and Practice of

233. The/OVERTURE/and Songs in/ALFRED/Composed by/THEODOR
SMITH... LONDON Printed by WECHLER...[1773] [GBLcm
xxvii.B.24.(3)] is the copy used in this discussion.

234. Fiske, op. cit., 367, asserts that it is.

235. London Stage, iv, 1756.

236. Ibid., 1753.

237. Ibid., 1590.

238. Alfred, 1751, USWs Prompt A 10, 14.

239. Ibid., 46a.

240. Ibid., 52.

241. London Stage, iv, 1756.

242. Ibid., 1774.

243. Alfred, 1751, USWs Prompt A 10, 57.

244. Ibid., 59.


246. Correspondence between Frances, Countess of Hertford and
Henrietta Lavinia, Countess of Pomfret, op. cit., 126.


248. London Stage, iv, 1750.

249. The Memoirs of Dr Burney 1726-64, op. cit., fragment 29, 47.


Table I
Performances in London of *Acis and Galatea*

<table>
<thead>
<tr>
<th>Performances</th>
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</tbody>
</table>

Of these performances there were 7 at LIF; 9 at HAY; 10 at the King's; 22 at CG; 9 at Mar; 3 at Ranelagh; 2 at Hickford's Rooms; 1 at SH; 39 at Drury Lane; 4 at Soho 1 at CT; 1 at LRH, totalling 108. Songs from the masques were performed on at least 33 occasions in the major London Theatres. There were 23 Command performances, and on 7 occasions, the advertisement advertises the presence of Royalty.

* The years in bold are those in which there is no record of a performance having taken place in London.
### Table I ii 2

#### Performances of *Acis and Galatea*

<table>
<thead>
<tr>
<th>Performance</th>
<th>Method</th>
<th>Title</th>
<th>Occasion</th>
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</thead>
<tbody>
<tr>
<td>Cannons</td>
<td>?</td>
<td>Opera</td>
<td>First performance</td>
</tr>
<tr>
<td>Summer 1718</td>
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<tr>
<td>LIF</td>
<td>Intended to be staged</td>
<td>Pastoral Interlude</td>
<td>Rochetti's Benefit</td>
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<tr>
<td>26. iii. 1731</td>
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<tr>
<td>New Theatre, Haymarket</td>
<td>Staged</td>
<td>Pastoral Opera</td>
<td>Arne Pirate Version</td>
</tr>
<tr>
<td>17. v. 1732</td>
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<tr>
<td>King's Theatre Haymarket</td>
<td>Performed as a serenata</td>
<td>Serenata</td>
<td>Handel's response to Arne</td>
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<tr>
<td>10. vi. 1732</td>
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<tr>
<td>Little Theatre Haymarket</td>
<td>Performed as an oratorio</td>
<td>Oratorio</td>
<td>Signora Frasi's Benefit</td>
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### Table I ii 3

#### Performances of *Esther* in 1732

<table>
<thead>
<tr>
<th>Date</th>
<th>Method</th>
<th>Occasion</th>
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<tbody>
<tr>
<td>23. ii</td>
<td>Staged</td>
<td>Bernard Gates for the Philharmonic Society, at the Crown and Anchor Tavern. ¹</td>
</tr>
<tr>
<td>1. iii</td>
<td>Staged</td>
<td>As above</td>
</tr>
<tr>
<td>3. iii</td>
<td>Staged</td>
<td>The Academy of Ancient Music at the Crown and Anchor Tavern. ²</td>
</tr>
<tr>
<td>20. iv</td>
<td>Staged?</td>
<td>York Buildings. ³</td>
</tr>
<tr>
<td>2. v</td>
<td>Oratorio</td>
<td>Handel at the King's Theatre in the Haymarket. (also on 6. v, 9. v, 13. v, 16. v, 20. v.)</td>
</tr>
</tbody>
</table>


2. 'Never Performed in Publick before. As it was compos'd originally for the most noble James, Duke of Chandos, the Words by Mr. Pope, and the Musick by Mr. Handel. 7. F. M. 5 s'; *London Stage*, iii, 208, possibly staged.

### Table II 1

**Masques performed 1639-1649**

<table>
<thead>
<tr>
<th>Masque/Author/Place and date of first performance</th>
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<tbody>
<tr>
<td><strong>Ragillo D'Oceano</strong></td>
</tr>
<tr>
<td><strong>A Mask at Witten</strong></td>
</tr>
<tr>
<td><strong>An Antimask of a Citizen and Wife</strong></td>
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<tr>
<td><strong>An Antimask of Gypsies</strong></td>
</tr>
<tr>
<td><strong>A Mask at Knowsley</strong></td>
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<tr>
<td>[A Mask]</td>
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<tr>
<td><strong>The Triumph of Beauty</strong></td>
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<tr>
<td><strong>Deorum Dona</strong></td>
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### Table II 1.2

**Masques performed during the Commonwealth**

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<tbody>
<tr>
<td>[A masque]</td>
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<tr>
<td><strong>Cupid and Death</strong></td>
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<tr>
<td><strong>Cupid: His Coronation</strong></td>
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<tr>
<td><strong>Cupid and Psyche</strong></td>
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<tr>
<td><strong>The Enchanted Grove</strong></td>
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<tr>
<td><strong>Venus and Adonis</strong></td>
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<tr>
<td><strong>Fancy's Festivals</strong></td>
</tr>
</tbody>
</table>
Table II 1 3

Plan of Entries and Musical Cues in *Cupid: His Coronation*

1. The First Entrance
   "...a soft Paven is played on y^e Recorders"
   1st Speech
   'Cupid, Peace, Plenty & Prudence...all danced singing in Chorus'
   [1st Speech continued]
   'After a song, they dance, ascend y^e throne...a symphonie is played'

2. The Second Entrance
   [Speech]
   '...they descend cast them selves into a figure & dance...the scene is shut & y^e second symphonie is played'.

3. The Third Entrance
   [Speech]
   [The Englishman] Danceth
   [Speech continued]
   'the Nations all dance...Cupid descends singing...[they] fall into a grand Dance...'

4. The Fourth Entrance
   [Speech]
   'Peace, Plenty & Prudence enter singing...twelve virgins...who dance the Grand Maske...Peace, Plenty and Prudence sing...'

5. [Last Entrance: Epilogue]
**Table II 1 4**

**Restoration Masques at Court**

<table>
<thead>
<tr>
<th>Date</th>
<th>Work if known</th>
<th>Theatre</th>
<th>Source</th>
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</thead>
<tbody>
<tr>
<td>2 vii 1663</td>
<td>[a masque]</td>
<td>at Court</td>
<td>Evelyn III 357 'I saw the greate Masque at Court'</td>
</tr>
<tr>
<td>18 ii 1667</td>
<td>[a masque]</td>
<td>Hall Theatre</td>
<td>Evelyn III 475 'I saw a comedy at Court:'</td>
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<tr>
<td>3 ii 1668</td>
<td>[a masque]</td>
<td>Hall Theatre</td>
<td>Rugge II f 218v</td>
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<tr>
<td>6 ii 1671</td>
<td>The Queen’s Masque Hall Theatre</td>
<td>Evelyn, Hist Mss XII, v Evelyn III 569 'I saw the greate Ball danced by the Queen &amp; greate Ladies'</td>
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<tr>
<td>15 ii 1675</td>
<td>Calisto</td>
<td>Hall Theatre</td>
<td>Libretto, etc</td>
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</table>

* Although De Beer suggests that, because this masque is nowhere else mentioned, it was probably a masquerade, it seems unlikely that Evelyn would have witnessed, rather than participated in such an event.
Table II 1 5

School and Court Masques 1676-1697

<table>
<thead>
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<th>Work/Author/Composer</th>
<th>Place of first performance</th>
<th>Date of first performance</th>
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<tr>
<td><strong>Beauties Triumph</strong></td>
<td>Thomas Duffet/James Hart?</td>
<td>18 xi 1676</td>
</tr>
<tr>
<td></td>
<td>Hart's and Bannister's School (later Priest's)</td>
<td></td>
</tr>
<tr>
<td><strong>Venus and Adonis</strong></td>
<td>?/John Blow</td>
<td>c 1682</td>
</tr>
<tr>
<td></td>
<td>At Court</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Later at Josiah Priest's School</td>
<td></td>
</tr>
<tr>
<td><strong>Orpheus and Euridice</strong></td>
<td>?/Richard Goodson, John Weldon</td>
<td>x 1697</td>
</tr>
<tr>
<td></td>
<td>Besselsleigh Girl's School, Besselsleigh</td>
<td></td>
</tr>
<tr>
<td><strong>Europe's Revels</strong></td>
<td>Pierre Motteux/John Eccles</td>
<td>4 xi 1697</td>
</tr>
<tr>
<td></td>
<td>At Court?</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Later at Lincoln's Inn Fields</td>
<td></td>
</tr>
</tbody>
</table>

Table II 1 6

Airs in **Beauties Triumph**

<table>
<thead>
<tr>
<th>Title/Entry/Source</th>
<th>Source</th>
</tr>
</thead>
<tbody>
<tr>
<td>'Let's Love and let's Laugh'</td>
<td>in CHOICE/AYRES &amp; SONGS.../The SECOND BOOK.</td>
</tr>
<tr>
<td>'To the Grove, gentle Love'</td>
<td>in CHOICE/AYRES and SONGS.../The FIFTH BOOK.</td>
</tr>
<tr>
<td>'Oh how sweet it is to reign'</td>
<td>(in THE/Banquet of MUSIC/) .../THE FIRST BOOK</td>
</tr>
</tbody>
</table>
**Table II 11 1**

**Dramatick Operas and extravaganzas with masques 1690-1701**

<table>
<thead>
<tr>
<th>Theatre/Date/Work/Author</th>
<th>Composer</th>
</tr>
</thead>
<tbody>
<tr>
<td>DG 1690 Dioclesian</td>
<td>Massinger and Fletcher rev Thomas Betterton /Henry Purcell</td>
</tr>
<tr>
<td>DG 1691 King Arthur</td>
<td>John Dryden /Henry Purcell</td>
</tr>
<tr>
<td>DG 1692 The Fairy Queen</td>
<td>Shakespeare rev anon /Henry Purcell</td>
</tr>
<tr>
<td>DG 1695 The Indian Queen</td>
<td>?Howard and Dryden /Daniel Purcell, Henry Purcell</td>
</tr>
<tr>
<td>DG 1696 Brutus of Alba</td>
<td>Nahum Tate /Daniel Purcell</td>
</tr>
<tr>
<td>DL 1697 Cinthia and Endimion</td>
<td>?Thomas D'Urfey /Jeremiah Clarke, Daniel Purcell</td>
</tr>
<tr>
<td>DG 1697 The World in the Moon</td>
<td>Elkanah Settle /Jeremiah Clarke, Daniel Purcell</td>
</tr>
<tr>
<td>LIF 1699 Rinaldo and Armida</td>
<td>John Dennis /John Eccles</td>
</tr>
<tr>
<td>DG 1699 The Island Princess</td>
<td>Fletcher rev Pierre Motteux /Jeremiah Clarke, Daniel Purcell</td>
</tr>
<tr>
<td>DL 1700 The Grove</td>
<td>John Oldmixon /Daniel Purcell</td>
</tr>
<tr>
<td>DL 1701 The Virgin Prophetess</td>
<td>Elkanah Settle /Gottfried Finger</td>
</tr>
</tbody>
</table>
Table II 11 2

Interpolated Masques and Interludes 1697-1703

A comparative table showing the interpolated masques, and masques which are interludes in spoken dramas; 1703 represents the last date at which the former can be found in any profusion.

<table>
<thead>
<tr>
<th>Interpolated Masque</th>
<th>Afterpiece/Interlude/(Play)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1697 The Unhappy Kindness [DL]</td>
<td>Hercules (The Novelty) [LIF]</td>
</tr>
<tr>
<td>The Relapse [DL]</td>
<td>The Loves of Mars and Venus [LIF] (The Anatomist)</td>
</tr>
<tr>
<td>1698 The Fatal Discovery [DL]</td>
<td>Ixion (The Italian Husband) [LIF]</td>
</tr>
<tr>
<td>The Revengeful Queen [DL]</td>
<td>Endimion, the man in the moon (The Imposture Defeated)</td>
</tr>
<tr>
<td>1699 Xerxes [LIF]</td>
<td>Love and Riches Reconcil'd [LIF] (Love's a Lottery)</td>
</tr>
<tr>
<td>Massaniello [DL]</td>
<td></td>
</tr>
<tr>
<td>1700 The Perjur'd Husband [DL]</td>
<td>The Loves of Dido and Aeneas [DL] (Measure for Measure)</td>
</tr>
<tr>
<td></td>
<td>Secular Masque (The Pilgrim) [DL]</td>
</tr>
<tr>
<td></td>
<td>Wine and Love (The Mad Lover) [LIF]</td>
</tr>
<tr>
<td></td>
<td>Acis and Galatea (The Mad Lover) [LIF]</td>
</tr>
<tr>
<td>1701 The Mask of Orpheus [DL]</td>
<td>Peleus and Thetis (The Jew of Venice) [LIF]</td>
</tr>
<tr>
<td>(The Empress of Morocco)</td>
<td></td>
</tr>
<tr>
<td>1702 The Comical Gallant [DL]</td>
<td>The Judgment of Paris'</td>
</tr>
<tr>
<td>1703 As you find it [LIF]</td>
<td>The Judgment of Paris</td>
</tr>
<tr>
<td>Love Betray'd [LIF]</td>
<td></td>
</tr>
</tbody>
</table>

These performances are those of John Eccles' score. The performances of the work at Dorset Garden at the end of the competition have been omitted, for while the work is of afterpiece length, it was of necessity performed as a mainpiece.
Table II ii 3

Plan of the masque in The Fairy Queen, Act IV

A sonata
The Four Seasons enter
Entry of Phoebus
Chorus

Song of Spring
Song of Summer
Song of Autumn
Song of Winter

Chorus
A Dance of the Four Seasons

! - Scene of the masque
! - Songs of the Four Seasons
! - Resolution of the masque
### Table II 11 5

**Plan of The Four Seasons**

<table>
<thead>
<tr>
<th>Event</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Entry of the Genius of the Stage</td>
<td></td>
</tr>
<tr>
<td>Entry of Apollo, the four seasons</td>
<td>!— Scene of the masque</td>
</tr>
<tr>
<td>and the four ages of life</td>
<td></td>
</tr>
<tr>
<td>Entry of young girl and young man</td>
<td></td>
</tr>
<tr>
<td>Spring dance</td>
<td></td>
</tr>
<tr>
<td>Entry of country lass and rake</td>
<td></td>
</tr>
<tr>
<td>Summer dance</td>
<td>!— Scenes presented to the</td>
</tr>
<tr>
<td>Entry of widow and drunken officer</td>
<td>characters in the Prologue.</td>
</tr>
<tr>
<td>Autumn dance</td>
<td></td>
</tr>
<tr>
<td>Entry of young girl, young boy, old man and old woman</td>
<td></td>
</tr>
<tr>
<td>Winter dance</td>
<td></td>
</tr>
<tr>
<td>Entry of Cupid</td>
<td>!— Resolution of masque</td>
</tr>
<tr>
<td>Grand Chorus</td>
<td>!— Resolution of masque</td>
</tr>
<tr>
<td>Grand Dance</td>
<td></td>
</tr>
<tr>
<td>Grand Chorus</td>
<td></td>
</tr>
</tbody>
</table>
Table II ii 6

Plan of the *Secular Masque*

<table>
<thead>
<tr>
<th>Scene</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Entry of Janus</td>
<td><img src="image" alt="Image" /></td>
</tr>
<tr>
<td>Entry of Chronos</td>
<td><img src="image" alt="Image" /></td>
</tr>
<tr>
<td>Entry of Momus</td>
<td><img src="image" alt="Image" /></td>
</tr>
<tr>
<td>Scene of the masque</td>
<td><img src="image" alt="Image" /></td>
</tr>
<tr>
<td>Entry of Diana with chorus of nymphs and hunstmen</td>
<td><img src="image" alt="Image" /></td>
</tr>
<tr>
<td>Dance</td>
<td><img src="image" alt="Image" /></td>
</tr>
<tr>
<td>Entry of Mars with chorus of warriors</td>
<td><img src="image" alt="Image" /></td>
</tr>
<tr>
<td>Scenes presented by Chronos and Janus, to Momus</td>
<td><img src="image" alt="Image" /></td>
</tr>
<tr>
<td>Entry of Venus with chorus of lovers</td>
<td><img src="image" alt="Image" /></td>
</tr>
<tr>
<td>Resolution of the masque</td>
<td><img src="image" alt="Image" /></td>
</tr>
</tbody>
</table>

Grand chorus  ![Image](image)

Grand dance  ![Image](image)

Resolution of the masque  ![Image](image)
Table II 11 7

Plan of *The Judgment of Paris*

<table>
<thead>
<tr>
<th>Event</th>
<th>Scene of the masque</th>
</tr>
</thead>
<tbody>
<tr>
<td>Appearance of Mercury and Paris</td>
<td></td>
</tr>
<tr>
<td>Entry of the three goddesses - Juno, Pallas and Venus</td>
<td></td>
</tr>
<tr>
<td>Entry of Juno</td>
<td></td>
</tr>
<tr>
<td>Entry of Pallas</td>
<td></td>
</tr>
<tr>
<td>Entry of Venus</td>
<td></td>
</tr>
<tr>
<td>Paris' decision - apple awarded to Venus</td>
<td>Resolution of the masque</td>
</tr>
<tr>
<td>Grand chorus</td>
<td></td>
</tr>
</tbody>
</table>
Table II 11: 8
Comparative key structures of the settings of *The Judgment of Paris*

<table>
<thead>
<tr>
<th>Symphony</th>
<th>Eccles</th>
<th>Purcell</th>
<th>Weldon</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mercury 'From high Olympus'</td>
<td>D-b-D</td>
<td>D</td>
<td>C</td>
</tr>
<tr>
<td>Paris 'O ravishing delight'</td>
<td>b</td>
<td>sym d</td>
<td>d f</td>
</tr>
<tr>
<td>Mercury 'Fear not mortal'</td>
<td>b</td>
<td>a</td>
<td>F</td>
</tr>
<tr>
<td>Both 'Happy thou of Human of Human race'</td>
<td>b</td>
<td>C</td>
<td>D cho D</td>
</tr>
<tr>
<td>Juno 'Saturnia, wife of thundering Jove'</td>
<td>E sym F</td>
<td>F G</td>
<td></td>
</tr>
<tr>
<td>Pallas 'This way, mortal'</td>
<td>A</td>
<td>F son C-c-C</td>
<td>sym C G</td>
</tr>
<tr>
<td>Venus 'Hither turn thee'</td>
<td>A</td>
<td>C</td>
<td>C</td>
</tr>
<tr>
<td>Trio 'Hither turn thee'</td>
<td>A</td>
<td>sym a</td>
<td>a c</td>
</tr>
<tr>
<td>Paris 'Distracted I turn'</td>
<td>A</td>
<td>d</td>
<td>A c cho C</td>
</tr>
<tr>
<td>Juno 'Let Ambition fire thy! mind'</td>
<td>d</td>
<td>A C cho C</td>
<td></td>
</tr>
<tr>
<td>Chorus</td>
<td>d</td>
<td>A sym D</td>
<td>C</td>
</tr>
<tr>
<td>Pallas 'Awake, awake'</td>
<td>D sym D</td>
<td>sym D sym C</td>
<td></td>
</tr>
<tr>
<td>'O what joys'</td>
<td>D sym D</td>
<td>sym C cho C</td>
<td></td>
</tr>
<tr>
<td>Chorus 'O how glorious'</td>
<td>D D</td>
<td>D</td>
<td>C</td>
</tr>
<tr>
<td>Venus 'Stay lovely youth'</td>
<td>g</td>
<td>a</td>
<td>c</td>
</tr>
<tr>
<td>Venus 'One only joy'</td>
<td>g</td>
<td>a</td>
<td>c</td>
</tr>
<tr>
<td>Chorus</td>
<td>g</td>
<td>a</td>
<td>g</td>
</tr>
<tr>
<td>Venus 'Nature framed thee'</td>
<td>g</td>
<td>D</td>
<td>Eb</td>
</tr>
<tr>
<td>Paris 'I yield, I yield'</td>
<td>G</td>
<td>d</td>
<td>c</td>
</tr>
<tr>
<td>Chorus 'Hither all ye graces'</td>
<td>D</td>
<td>D</td>
<td>C</td>
</tr>
</tbody>
</table>
### Table II ii 9.

**Performances of The Judgment of Paris**

<table>
<thead>
<tr>
<th>Date</th>
<th>Theatre</th>
<th>Setting</th>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>21 iii 1701</td>
<td>DG</td>
<td>John Eccles</td>
<td>First competition performance; see Congreve's account below. Score dedicated to Lord Halifax</td>
</tr>
<tr>
<td>28 iii 1701</td>
<td>DG</td>
<td>Gottfried Finger</td>
<td></td>
</tr>
<tr>
<td>11 iv 1701</td>
<td>DG</td>
<td>Daniel Purcell</td>
<td>Score dedicated to Anthony Henly Esq of The Grange</td>
</tr>
<tr>
<td>6 v 1701</td>
<td>DG</td>
<td>John Weldon</td>
<td></td>
</tr>
<tr>
<td>3 vi 1701</td>
<td>DG</td>
<td>All four settings</td>
<td></td>
</tr>
</tbody>
</table>

### Table II ii 10

**Classical masques set around 1740**

<table>
<thead>
<tr>
<th>Work/Author/Composer/Date of earliest surviving source</th>
<th>Work/Author/Composer/Date of earliest surviving source</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Judgment of Paris Congreve/Arne c1739</td>
<td>Secular Masque Dryden/Boyce 1740?</td>
</tr>
<tr>
<td>The Judgment of Paris Congreve/Sammartini c1740</td>
<td>Peleus and Thetis Granville/William Hayes 1740?</td>
</tr>
<tr>
<td>Secular Masque Dryden/Boyce 1740?</td>
<td>The Judgment of Hercules Hoadly/Greene 1740</td>
</tr>
<tr>
<td>Peleus and Thetis Granville/William Hayes 1740?</td>
<td>Peleus and Thetis Granville/Boyce 1740</td>
</tr>
<tr>
<td>The Judgment of Hercules Hoadly/Greene 1740</td>
<td>Circe William Hayes?/William Hayes 1742</td>
</tr>
<tr>
<td>Peleus and Thetis Granville/Boyce 1740</td>
<td>Circe William Hayes?/William Hayes 1742</td>
</tr>
<tr>
<td>The Judgment of Hercules Hoadly/Greene 1740</td>
<td>Circe William Hayes?/William Hayes 1742</td>
</tr>
<tr>
<td>Peleus and Thetis Granville/Boyce 1740</td>
<td>Circe William Hayes?/William Hayes 1742</td>
</tr>
</tbody>
</table>
### Table II ii 11

Airs in *Circe* by William Hayes – source GBOb Mus l.c. 119

<table>
<thead>
<tr>
<th>Air</th>
<th>Printed order/Order in score?</th>
</tr>
</thead>
<tbody>
<tr>
<td>Overture</td>
<td>1</td>
</tr>
<tr>
<td>'O'er the country Sports presiding' [Shepherd]</td>
<td>2</td>
</tr>
<tr>
<td>'Gentle goddess of delight' [Pleasure]</td>
<td>3</td>
</tr>
<tr>
<td>'Let not Pleasure's charms decay thee' [Virtue]</td>
<td>4</td>
</tr>
<tr>
<td>'Ye swains who possess the rich treasure' [Circe]</td>
<td>5</td>
</tr>
<tr>
<td>'Behold in me what all persue' [Pleasure]</td>
<td>6</td>
</tr>
<tr>
<td>'Shepherd, they who know me' [Virtue]</td>
<td>7</td>
</tr>
</tbody>
</table>
Table II ii 12

Performances of the Secular Masque in the Eighteenth Century

Drury Lane 29. iv. 1700  With The Pilgrim Undoubtedly the setting by Gottfried Finger and Daniel Purcell. (Janus-John Freeman; Momus-Pate; Diana-Mrs Erwin; Venus-Mrs Campion.)

Hickford's Rooms or the Castle Tavern 1740s  Performance mentioned by Burney as being the first. Given by John Beard. Performed as a serenata.

Covent Garden 10. iii. 1746  John Beard as Lorenzo in a production of The Merchant of Venice—with the usual songs in the character; likewise the Song of Diana from Dryden's The Secular Masque set to Music by Mr Boyce'.

Covent Garden 13. iii. 1746  On the same evening as a production of Much Ado about Nothing, included 'Song of Diana, from Dryden's Secular Masque by Beard (set by Mr. Boyce)'.

Cambridge vii. 1749  Given as part of a four day 'festival' of his music to honour the conferral of Boyce's Doctor of Music.

Drury Lane 30. x. 1750  With The Pilgrim (Janus-George Mattocks; Chronos-Mr Wilder; Momus-John Beard; Diana-Kitty Clive; Mars-Thomas Reinhold; Venus-Miss Norris.)

31. x. 1750  With The Pilgrim Cast as on 30. x.
9. xi. 1750  With The Pilgrim Cast as on 30. x.
10. xi. 1750  With The Suspicious Husband Cast as 30. x.

The Long Room, Hampstead 25. viii. 1760  John Beard's benefit concert

The song of Diana, 'With horns and with hounds' was included in the late 1740s in Nicolo Pasquali's pastiche masque The Nymphs of Spring, about which little is known.
## Table II ii 13

### Summary of later performances

<table>
<thead>
<tr>
<th>Title</th>
<th>Author/Composer</th>
<th>Theatre</th>
<th>Date of performance</th>
<th>Number of performances</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>The Judgment of Midas</strong></td>
<td>Smart/Not set</td>
<td></td>
<td></td>
<td>[NP]</td>
</tr>
<tr>
<td><strong>Telemachus</strong></td>
<td>Graham/Phillip Hayes [CM]</td>
<td>10 v 1763</td>
<td>[1?]</td>
<td></td>
</tr>
<tr>
<td><strong>Choice of Apollo</strong></td>
<td>Butler/Yates</td>
<td></td>
<td>[HY] 11 iii 1765</td>
<td>[1]</td>
</tr>
<tr>
<td><strong>Calypso</strong></td>
<td>Cumberland/Butler [CG]</td>
<td>20 iii 1763</td>
<td>[3]</td>
<td></td>
</tr>
<tr>
<td><strong>Judgment of Paris</strong></td>
<td>Congreve/Fisin</td>
<td></td>
<td></td>
<td>[1?]</td>
</tr>
</tbody>
</table>

### Classical masques after 1750

<table>
<thead>
<tr>
<th>Title</th>
<th>Author/Composer</th>
<th>Theatre</th>
<th>Date of performance</th>
<th>Number of performances</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Judgment of Paris</td>
<td>Congreve/Arne</td>
<td>DL 12 iii 1742</td>
<td>12 performances</td>
<td></td>
</tr>
<tr>
<td></td>
<td>(revised) CG 3 iv 1759</td>
<td>5 performances</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Secular Masque</td>
<td>Dryden/Boyce</td>
<td>HR Early 1740s?</td>
<td>Songs CG 10 ii &amp; 13 iii 1746</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Senate House Cambridge 1 vii 1749</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>DL 30 x 1750 - 5 performances</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Long Room Hampstead 25 viii 1760</td>
<td></td>
</tr>
<tr>
<td>Peleus and Thetis</td>
<td>Granville/Boyce</td>
<td>Senate House Cambridge vii 1749</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

---

**Tables**

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**Table II iii 1**

**Music required for The Golden Pippin.**

<table>
<thead>
<tr>
<th>Type/Composer or title given in the printed score/Character/Incipit</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Act I</strong></td>
</tr>
<tr>
<td><strong>Trio</strong></td>
</tr>
<tr>
<td><strong>Air</strong></td>
</tr>
<tr>
<td><strong>Air</strong></td>
</tr>
<tr>
<td><strong>Air</strong></td>
</tr>
<tr>
<td><strong>Air</strong></td>
</tr>
<tr>
<td><strong>[Air</strong></td>
</tr>
<tr>
<td><strong>[Duo</strong></td>
</tr>
<tr>
<td><strong>Air</strong></td>
</tr>
<tr>
<td><strong>Air</strong></td>
</tr>
<tr>
<td><strong>Air</strong></td>
</tr>
<tr>
<td><strong>Air</strong></td>
</tr>
<tr>
<td><strong>[Air</strong></td>
</tr>
<tr>
<td><strong>[Air</strong></td>
</tr>
<tr>
<td><strong>[Quintet Finale</strong></td>
</tr>
<tr>
<td><strong>Act II</strong></td>
</tr>
<tr>
<td><strong>Air</strong></td>
</tr>
<tr>
<td><strong>Air</strong></td>
</tr>
<tr>
<td><strong>[Air</strong></td>
</tr>
<tr>
<td><strong>[Air</strong></td>
</tr>
<tr>
<td><strong>Air</strong></td>
</tr>
<tr>
<td><strong>Air</strong></td>
</tr>
<tr>
<td><strong>Air</strong></td>
</tr>
<tr>
<td><strong>Air</strong></td>
</tr>
<tr>
<td><strong>Act III</strong></td>
</tr>
<tr>
<td><strong>Air</strong></td>
</tr>
<tr>
<td><strong>Air</strong></td>
</tr>
<tr>
<td>Duet</td>
</tr>
<tr>
<td>------</td>
</tr>
<tr>
<td>Air</td>
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<tr>
<td>Air</td>
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<tr>
<td>Air</td>
</tr>
<tr>
<td>Air</td>
</tr>
</tbody>
</table>

Mon enfant encoutes' | A goddess like an earthly dame' | Rais'd to India's splendid throne' | Sweet revenge there is a clue' | Paris he shall know no rest' | Thy sword thy cannon's thunder' | If you can trepan' | Mesdames to speech' | Nay pr'y thee, dames' | The lad has well decided' | Where's mortal can resist? | Come be friends' |

Numbers contained in [] are omitted in the libretto of two act version.

* The text to this air is set as an extra verse to the preceding number in the two act version

** Required by the two act libretto but music omitted in the score

*** Not required by either libretto, but included in the score

† These last two numbers appear in the published score instead of the Vivaldi sextet.

Orthography as found in the libretto
### Table II iv 1

**Italian operas performed in London between 16 January(1) 1705 and 27 March(111) 1712**

<table>
<thead>
<tr>
<th>Title/Author/Composer</th>
<th>Language</th>
<th>Theatre/Date/Performances</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Arsinoe</strong> Stanzani; trans Motteux/arr Clayton?</td>
<td>English</td>
<td>DL/16 1 1705 36</td>
</tr>
<tr>
<td><strong>Gli amori d'Ergasto</strong> Greber</td>
<td>Italian</td>
<td>QT/ 9 iv 1705 5</td>
</tr>
<tr>
<td><strong>Camilla</strong> Haym &amp; Stampiglia/Bononcini (1708-10) (1719)</td>
<td>English/Eng &amp; It/English</td>
<td>DL/30 iii 1706 112</td>
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<tr>
<td><strong>The Temple of Love</strong> Motteux/Saggion</td>
<td>English</td>
<td>QT/ 7 iii 1706 2</td>
</tr>
<tr>
<td><strong>Rosamond</strong> Addison/Clayton</td>
<td>English</td>
<td>DL/ 4 iii 1707 3</td>
</tr>
<tr>
<td><strong>Thomyris, Queen of Scythia</strong> Motteux/Italian pasticcio</td>
<td>English &amp; Italian</td>
<td>DL/ 1 iv 1707 43</td>
</tr>
<tr>
<td><strong>Love's Triumph</strong> Motteux/Valentini; arr Ottoboni and others</td>
<td>English &amp; Italian</td>
<td>QT/26 ii 1708 8</td>
</tr>
<tr>
<td><strong>Pirro e Demetrio</strong> Swiney &amp; Morselli/Haym &amp; Bononcini</td>
<td>English &amp; Italian</td>
<td>QT/14 xii 1708 58</td>
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<tr>
<td><strong>Clotilda</strong> Heidegger/David; Italian pasticcio</td>
<td>English &amp; Italian</td>
<td>QT/ 2 iii 1709 10</td>
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<tr>
<td><strong>Almahide</strong> Heidegger/Italian pasticcio, including Bononcini</td>
<td>Italian</td>
<td>QT/10 i 1710 25</td>
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<tr>
<td><strong>L'Idaspe fedale</strong> Cordi/Mancini; Italian pasticcio</td>
<td>Italian</td>
<td>QT/23 v 1710 46</td>
</tr>
<tr>
<td><strong>Etearco</strong> Stampiglia/Italian pasticcio</td>
<td>Italian</td>
<td>QT/10 i 1711 7</td>
</tr>
<tr>
<td><strong>Rinaldo</strong> Hill/Handel</td>
<td>Italian</td>
<td>QT/24 iii 1711 53</td>
</tr>
<tr>
<td><strong>Antioco</strong> Nicolini/Gasparini</td>
<td>Italian</td>
<td>QT/12 xi 1711 17</td>
</tr>
</tbody>
</table>
Table II iv 2

Characters in *Calypso and Telemachus*

**Calypso**
- In love with Telemachus

**Telemachus**
- Tricked into love with Eucharis

**Eucharis**
- Confidante; chief of the Nymphs
- In love with Telemachus

**Mentor**
- Confidante; *Minerva* in disguise
- Known to *Telemachus* as Mentor

**Proteus**
- Sea God; transforms himself into a variety of shapes; in love with Eucharis

**Minerva**
- Disguised as Mentor; rescues Telemachus from Proteus and Calypso
Table II iv 3

Exit plan from *Calypso and Telemachus*

<table>
<thead>
<tr>
<th>Table II iv 3</th>
<th>Calypso</th>
<th>Telemachus</th>
<th>Eucharis</th>
<th>Mentor</th>
<th>Proteus</th>
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<tbody>
<tr>
<td><strong>The Seashore</strong></td>
<td></td>
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<td></td>
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<tr>
<td>Act 1 i</td>
<td>aria</td>
<td>!</td>
<td>!</td>
<td>!</td>
<td>!</td>
</tr>
<tr>
<td>ii</td>
<td>!</td>
<td>aria</td>
<td>!</td>
<td>!</td>
<td>!</td>
</tr>
<tr>
<td>iii</td>
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<tr>
<td><strong>Proteus' Cave</strong></td>
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<tr>
<td>iv</td>
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<tr>
<td>v</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>aria-</td>
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<tr>
<td><strong>Calypso's grotto</strong></td>
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<tr>
<td>vi</td>
<td>!</td>
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<td>!</td>
<td>!</td>
<td>aria-</td>
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<tr>
<td>vii</td>
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<td></td>
<td></td>
<td>aria-</td>
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<td><strong>A Hall</strong></td>
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<td>Act 2 i</td>
<td>!</td>
<td>!</td>
<td></td>
<td>aria-</td>
<td>!</td>
</tr>
<tr>
<td>ii</td>
<td>!</td>
<td>!</td>
<td></td>
<td></td>
<td>aria-</td>
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<tr>
<td>iii</td>
<td></td>
<td>aria</td>
<td></td>
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</tr>
<tr>
<td><strong>Calypso's grotto</strong></td>
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<td>iv</td>
<td>!</td>
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<td>v</td>
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<td>!</td>
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<td>aria-</td>
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<tr>
<td>vi</td>
<td>!</td>
<td></td>
<td></td>
<td></td>
<td>aria-</td>
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<tr>
<td>vii</td>
<td>!</td>
<td></td>
<td></td>
<td></td>
<td>aria-</td>
</tr>
<tr>
<td><strong>The Woods</strong></td>
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<tr>
<td>vii</td>
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</tr>
<tr>
<td>ix</td>
<td>!</td>
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<tr>
<td>x</td>
<td>!</td>
<td></td>
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</tr>
</tbody>
</table>
A prospect

Act 3

i  
aria

ii  
aria

iii  
aria

iv  
aria

v  
aria

vi  
aria

The Seashore

vii  
aria

viii  
aria

(Transformed into Minerva)

ix  
aria

x [Coro]  
aria

---

Table II iv 4

Performances of Calypso and Telemachus

<table>
<thead>
<tr>
<th>Calypso and Telemachus</th>
<th>Hughes/Galliard</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>KT</strong> 1712 v 17</td>
<td>V Never performed before 17</td>
</tr>
<tr>
<td></td>
<td>21</td>
</tr>
<tr>
<td></td>
<td>24</td>
</tr>
<tr>
<td>vi 1717 ii 27</td>
<td>(Revival)</td>
</tr>
<tr>
<td></td>
<td>27</td>
</tr>
<tr>
<td></td>
<td>7</td>
</tr>
<tr>
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<td>9</td>
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</table>
### Table II iv 5

**Italian Operas after *Calypso and Telemachus***

<table>
<thead>
<tr>
<th>Work</th>
<th>Language</th>
<th>Theatre</th>
<th>Date of first performance</th>
<th>Performances to 1720.</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Il Pastor Fido</em></td>
<td>Italian</td>
<td>Rossi/Handel</td>
<td>QT/22 xi 1712</td>
<td>7</td>
</tr>
<tr>
<td><em>Dorinda</em></td>
<td>Italian</td>
<td>Haym/Italian pasticcio</td>
<td>QT/10 xii 1712</td>
<td>13</td>
</tr>
<tr>
<td><em>Teseo</em></td>
<td>Italian</td>
<td>Haym/Handel</td>
<td>QT/10 i 1713</td>
<td>13</td>
</tr>
<tr>
<td><em>Ernelinda</em></td>
<td>Italian</td>
<td>Heidegger/Gasparini and others</td>
<td>QT/26 iii 1713</td>
<td>22</td>
</tr>
<tr>
<td><em>Creso</em></td>
<td>Italian</td>
<td>Haym/Italian pasticcio</td>
<td>QT/27 ii 1714</td>
<td>12</td>
</tr>
<tr>
<td><em>Arminio</em></td>
<td>Italian</td>
<td>Heidegger/Italian pasticcio</td>
<td>QT/ 4 iii 1714</td>
<td>15</td>
</tr>
<tr>
<td><em>Lucio Vero</em></td>
<td>Italian</td>
<td>Haym/Anon arr Haym?</td>
<td>KT/26 iii 1715</td>
<td>9</td>
</tr>
<tr>
<td><em>Amadigi di Gaula</em></td>
<td>Italian</td>
<td>Heidegger/Handel</td>
<td>KT/25 v 1715</td>
<td>17</td>
</tr>
<tr>
<td><em>Clearte</em></td>
<td>Italian</td>
<td>Nicolini/pasticcio</td>
<td>KT/18 iv 1716</td>
<td>14</td>
</tr>
<tr>
<td><em>Venceslao</em></td>
<td>Italian</td>
<td>adpt Zeno?/pasticcio?</td>
<td>KT/14 iii 1717</td>
<td>2</td>
</tr>
<tr>
<td><em>Tito Manilo</em></td>
<td>Italian</td>
<td>Ariosti?/pasticcio?</td>
<td>KT/ 4 iv 1717</td>
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</table>
### Table II iv 6

**Masques performed at Drury Lane 1715-1716**

<table>
<thead>
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<th>Work/Author/Composer/Theatre/First performance/Performances to 1800</th>
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</thead>
<tbody>
<tr>
<td><strong>Venus and Adonis</strong></td>
</tr>
<tr>
<td><strong>Myrtillo and Laura</strong></td>
</tr>
<tr>
<td><strong>Apollo and Daphne</strong></td>
</tr>
<tr>
<td><strong>The Death of Dido</strong></td>
</tr>
<tr>
<td><strong>Cupid and Hymen's Holiday</strong></td>
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</table>

* Of these, 11 were of either the first or second part only.

### Table II iv 7

**Forces for the Pastoral Masques**

<table>
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</tr>
</thead>
<tbody>
<tr>
<td><strong>Venus and Adonis</strong></td>
<td><strong>Myrtillo</strong></td>
<td><strong>Apollo and Daphne</strong></td>
<td><strong>The Death of Dido</strong></td>
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</tr>
<tr>
<td>Adonis</td>
<td>Myrtillo</td>
<td>Apollo</td>
<td>Dido</td>
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</tr>
<tr>
<td>Venus</td>
<td>Laura</td>
<td>Daphne</td>
<td>Aeneas</td>
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<tr>
<td>Mars</td>
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<td></td>
<td></td>
<td></td>
<td>Cupid</td>
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<td></td>
<td></td>
<td>Mercury</td>
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*
### Table II iv 8

**Table of masques performed at Lincoln’s Inn Fields 1715-1716**

<table>
<thead>
<tr>
<th>Work/Author/Composer/Theatre/First performance/Performances to 1800</th>
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</thead>
<tbody>
<tr>
<td><strong>Acis and Galatea</strong></td>
</tr>
<tr>
<td><strong>The Mountebank</strong></td>
</tr>
<tr>
<td><strong>Presumptuous Love</strong></td>
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<tr>
<td><strong>Pyramus and Thisbe</strong></td>
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### Table II iv 9

**Performances of Pastoral Masques 1715-1716**

<table>
<thead>
<tr>
<th>Drury Lane</th>
<th>Lincoln’s Inn Fields</th>
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<tr>
<td>Venus</td>
<td>Myrtillo</td>
</tr>
<tr>
<td>1715</td>
<td>iii</td>
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<tr>
<td>x</td>
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<td>24</td>
</tr>
<tr>
<td>Venus</td>
<td>Myrtillo</td>
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<tr>
<td>27</td>
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<tr>
<td>1716 i</td>
<td>4</td>
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<td>6</td>
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</tr>
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<td>xii</td>
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<td>1717 i</td>
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</table>

*Performance of one part only.*
## Table II iv 10

### English Opera and Masque 1717-1718

<table>
<thead>
<tr>
<th>Work/Author/Composer/Theatre/First performance/Performances to 1800</th>
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</thead>
<tbody>
<tr>
<td><strong>Pan and Syrinx</strong></td>
</tr>
<tr>
<td><strong>Calypso and Telemachus</strong>*</td>
</tr>
<tr>
<td><strong>The Lady's Triumph</strong></td>
</tr>
<tr>
<td><strong>Decius and Paulina</strong></td>
</tr>
<tr>
<td><strong>Circe</strong></td>
</tr>
<tr>
<td><strong>Decius and Paulina</strong> **</td>
</tr>
</tbody>
</table>

* Revival; first performed 1712.
** New; expanded version.
Table II iv 11

Organisation of the numbers in the masque of Decius and Paulina

Scene/Incipit/Form

1 'Ten thousand pains surround me' [DCE]

ii 'In vain you strive my breast to move'
'Here Cupid plays with wond'rous art'
'Rage and just disdain inspire me' [DC]

iii 'Tis not virtue, but 'tis vice'* [DC]
'I would that woman'* [A]
'Take me, while this bloom and grace'* [DC]
'But, ah! 'tis wond'rous sweet'* [DC]

iv 'O Love, thou anxious, pleasing guest'* [DCA]

v 'Fly o'er the tempest shake me' [DC]

vii 'Fate now no more can wound me' [DDCE]

viii 'O realms of night! O gloomy pow'rs!'** [DC]

ix 'Bright Cytherea! Queen of Love!'* [DCE]

x 'My Genius now is busie grown'* [DC]
'The nymph, that boasts the happy charms'* [DCE]
'And then, O then may Ida dear'* [DDCE]

xi 'Blind god of love, and of disguise' [DC]

xii 'To obtain the envied treasure'
'New transports all my pow'rs controul'* [DC]

xiii 'Celestial Maid! O far more bright'
'Thus alone we happy prove' [Coro]

* in 1718
** from the music to The Lady's Triumph


In 1718, but not 1719

1 'Ye Pow'rs that chaster thoughts inspire' [A]

iii 'I no more a slave will be' [DC]

v 'Great Isis! Sister of the Sun!' [A]
Table II iv 12

Relationship of *Comus* Texts – principal sources only

1. *A Maske at Ludlow Castle*

<table>
<thead>
<tr>
<th>Year</th>
<th>Source</th>
<th>Notes</th>
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<td>Trinity Ms</td>
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<td>Bridgewater Ms</td>
<td>Prompt copy possibly</td>
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<tr>
<td>1637</td>
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</tr>
<tr>
<td>1645</td>
<td>Authorised Edition</td>
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</tr>
<tr>
<td>1673</td>
<td>Authorised Edition</td>
<td>Milton's minor poems</td>
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</table>

2. *Comus* rev John Dalton

<table>
<thead>
<tr>
<th>Year</th>
<th>Source</th>
<th>Notes</th>
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</thead>
<tbody>
<tr>
<td>1737/8</td>
<td>La Ms</td>
<td>Lice App 9.11.1737/8</td>
</tr>
<tr>
<td>1738</td>
<td>Pub</td>
<td>for Robert Dodsley</td>
</tr>
<tr>
<td></td>
<td>2nd Edition</td>
<td>for Robert Dodsley</td>
</tr>
<tr>
<td></td>
<td>3rd Edition</td>
<td>for Robert Dodsley</td>
</tr>
<tr>
<td>1739</td>
<td>4th Edition</td>
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<tr>
<td>1740</td>
<td>5th Edition</td>
<td>for Robert Dodsley</td>
</tr>
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Other editions 1750, 1751, 1759, 1760, 1762, 1775, 1782, 1791 (2).

3. *Comus* rev George Colman

<table>
<thead>
<tr>
<th>Year</th>
<th>Source</th>
<th>Notes</th>
</tr>
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<tbody>
<tr>
<td>1772</td>
<td>Pub</td>
<td>for T. Lowndes</td>
</tr>
<tr>
<td>1786</td>
<td></td>
<td>for C. Elliot</td>
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4. *Comus* compiled for Bell’s

<table>
<thead>
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<tbody>
<tr>
<td>1784</td>
<td>Pub</td>
<td>for John Bell</td>
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</table>
Table II iv 13

Songs and music required by 1738 libretto.

* Text by Milton, originally set by Lawes
** Music required by Milton and not provided by Lawes
† Text by Milton, but not indicated as a song lyric
‡ Text and music by Dalton

1. Overture‡
   Act I
   2. 'Now Phoebus sinketh in the west'†
   3. 'By dimpl'd brook'†
   4. 'From tyrant laws and customs free'‡
   5. 'By the gayly circling glass'‡
   6. Dance**
   7. 'Sweet Eccho'*
   8. 'Fly swiftly, ye minutes'‡
   9. 'Away, away'‡
   Act II
   10. 'Fame's an echo'‡
   11. 'Would you taste the noontide air?'‡
   12. 'Live and love, enjoy the fair'‡
   13. 'Away, Away'‡
   Act III
   14. 'Come come bid adieu to fear'‡
   15. Dance†
   16. 'How gentle was my Damon's air'‡
   17. 'On ev'ry hill in ev'ry grove'‡
   18. 'Love the greatest bliss below'‡
   19. 'The Wanton God'‡
   20. 'From the realms of peace above'‡
   21. 'Nor on beds of fading flow'rs'
   22. 'Preach me not your musty rules'‡
   23. 'Ye fawns, and ye dryads'‡
   24. Dance Tamborine†
   25. 'Sabrina fair'*
   26. 'By the rushy-fringed bank'**
   27. 'Gentle swain'; 'Thrice upon thy finger's tip'†
   28. 'Taught by virtue'†
Table II iv 14

Performances of *Comus* in the Dalton adaptation

<table>
<thead>
<tr>
<th>Year</th>
<th>Drury Lane</th>
<th>Covent Garden</th>
<th>Haymarket</th>
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<tr>
<td>1771</td>
<td>-</td>
<td>-</td>
<td>3 S MA</td>
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Table II iv 15

Songs and music required by 1772 libretto

* Text by Milton, originally set by Lawes
** Music required by Milton and not provided by Lawes
† Text by Milton, but not indicated as a song lyric
tt Text and music by Dalton
ttt Required in 1738, and not in 1772

1. Overture
   Act I
2. 'Now Phoebus sinketh in the west'
3. 'By dimpl'd brook'
4. 'From tyrant laws and customs free'
5. 'By the gayly circling glass'
6. Dance
7. 'Sweet Echo'
8. 'Fly swiftly, ye minutes'
9. 'Away, away'

   Act II
10. 'Fame's an echo'
11. 'Would you taste the noontide air?' 
12. 'Live and love, enjoy the fair'
13. 'Away, Away'

   Act III
14. 'Come come bid adieu to fear'
15. Dance
16. 'How gentle was my Damon's air'
17. 'On ev'ry hill in ev'ry grove'
18. 'Love the greatest bliss below'
19. 'The Wanton God'
20. 'From the realms of peace above'
21. 'Nor on beds of fading flow'rs'
22. 'Preach me not your musty rules'
23. 'Ye fawns, and ye dryads'
24. Dance Tamborine
25. 'Sabrina fair' [Set as recitative]
26. 'By the rushy-fringed bank'
27. 'Gentle swain'; 'Thrice upon thy finger's tip'
28. 'Taught by virtue'
Table II iv 16

Performances of Colman’s two act version.

<table>
<thead>
<tr>
<th>Year</th>
<th>Drury Lane</th>
<th>Covent Garden</th>
<th>Haymarket</th>
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<tr>
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<td>1774</td>
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<td>1775</td>
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<td>5; 1 S</td>
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<tr>
<td>1776</td>
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<td>-</td>
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<td>9</td>
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</tr>
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<td>7</td>
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</tr>
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</tr>
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<td>1794</td>
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<td>1 B</td>
</tr>
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<td>2</td>
<td>-</td>
</tr>
<tr>
<td>1796</td>
<td>-</td>
<td>1 S</td>
<td>-</td>
</tr>
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</tr>
<tr>
<td>1800</td>
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<td>1</td>
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</tbody>
</table>

S=Song
B=Benefit

The Drury Lane performances for 1791 and 1792, took place at the King’s Theatre in the Haymarket.
Table II iv 17

Music required by the manuscript libretto. Those attributions in bold are those given in the source.

<table>
<thead>
<tr>
<th>Title</th>
<th>Source</th>
</tr>
</thead>
<tbody>
<tr>
<td>Overture</td>
<td>Flavio</td>
</tr>
<tr>
<td>Act I</td>
<td>Belshazzar</td>
</tr>
<tr>
<td>'Behold the monstrous human beast'</td>
<td>Samson</td>
</tr>
<tr>
<td>'To song and dance we give the day'</td>
<td>Text from L'Allegro; set by Handel for Comus in 1740.</td>
</tr>
<tr>
<td>'Come, and trip it as you go'</td>
<td>Esther?*</td>
</tr>
<tr>
<td>'Smiling Freedom'</td>
<td>Esther</td>
</tr>
<tr>
<td>*Between the Acts - Overture</td>
<td>Esther</td>
</tr>
<tr>
<td>Act II</td>
<td>L'Allegro, il Penseroso ed il Moderato</td>
</tr>
<tr>
<td>'Haste thee Nymph'</td>
<td>L'Allegro, il Penseroso ed il Moderato - possibly the soprano setting.</td>
</tr>
<tr>
<td>'Mirth, admit me of thy Crew'</td>
<td>L'Allegro, il Penseroso ed il Moderato</td>
</tr>
<tr>
<td>'And ever against eating cares'</td>
<td>L'Allegro, il Penseroso ed il Moderato</td>
</tr>
<tr>
<td>'Qual portento'</td>
<td>Alcina</td>
</tr>
<tr>
<td>An extempore allegro</td>
<td></td>
</tr>
<tr>
<td>'There in blissful shades and bow'rs'</td>
<td>All set by Handel in 1745 - text from Milton</td>
</tr>
<tr>
<td>'Happy, happy, happy plains!'</td>
<td>Milton</td>
</tr>
<tr>
<td>'There sweetest flowers of mingled hue'</td>
<td>Dalton's version of Milton</td>
</tr>
<tr>
<td>'Happy, happy plains!'</td>
<td>Milton</td>
</tr>
<tr>
<td>'The youthful Cupid high advanced'</td>
<td>Milton</td>
</tr>
<tr>
<td>'Happy, happy, happy plains!'</td>
<td>Milton</td>
</tr>
</tbody>
</table>

*There is no air called this in Esther, although there is a duet of this title in Deborah. Hicks suggests that 'Watchful Angels' from the 1732 version of Esther, ex La Resurrezione might be intended - Hicks, private correspondence, 1990.
### Table II

**Types of Pantomime performed at Drury Lane and Lincoln's Inn Fields.**

<table>
<thead>
<tr>
<th>Pantomime/Theatre/Date of first performance/Type</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Harlequin Dr Faustus</strong> /DL /26. xi.1723/Mimed; sung masque at end</td>
</tr>
<tr>
<td><strong>Harlequin Sorcerer</strong> /LIF/21. i.1725/Sung and spoken; fully integrated</td>
</tr>
<tr>
<td><strong>Apollo and Daphne</strong> /DL /20. ii.1725/Singing-mimed-singing</td>
</tr>
<tr>
<td><strong>Apollo and Daphne</strong> /LIF/14. i.1726/Sung and spoken; fully integrated</td>
</tr>
<tr>
<td><strong>The Miser</strong> /DL /30. xii.1726/Mimed</td>
</tr>
<tr>
<td><strong>The Rape of Proserpine</strong>/LIF/13. ii.1727/Grotesque and Comic parts</td>
</tr>
<tr>
<td><strong>Perseus and Andromeda</strong> /LIF/29. i.1730/Grotesque and Comic parts</td>
</tr>
</tbody>
</table>
Table II v 2

Scenes and transformations in part one of *Perseus and Andromeda*, Lincoln's Inn Fields, 1730; text by Lewis Theobald, music by J. E. Galliard.

SCENE, The Garden of Cepheus.

[Medusa crosses the Stage; several Persons turn'd to Stone.

SCENE, a Wood.

[Mercury rises from Hell.

[Several Cyclops enter, and Dance. Afterwards they present Perseus with a Sword and wing'd Sandals from Vulcan.

[A Train of Warlike Nymphs form an Entry; then present Perseus with a Diamond Shield from Pallas.

[A Company of Infernals (sic) rise; they Dance, and then present Perseus with a Helmet from Pluto.

[Perseus and Mercury fly away.

[The Cyclops and Warlike Nymphs go off on different Sides, the Infernals sink.

Here the COMIC PARTS begin.
Table II vi 1

Design of Europe's Revels for the Peace

The numbers in [bold] indicate the order of the music as found in the score.

Overture [1]  
tri/ii timps vli/ii va c bc DM  

[After a Warlike Symphony, an Alarm with trumpets and drums]

Air [2] 'Arm Britains, arm'  
tri/ii timps vli/ii va c bc DM  

[The Chorus with all the instruments repeat the foregoing Lines from 'See how all the Brave, &c]

Chorus [3] 'See how all the brave'  
tri/ii timps vli/ii va c bc DM  

[Enter a Lady at the Close of the Chorus, and the Martial Musick immediately changes, at her first Words, into softer Notes, with accompaniments of Flutes.]

Air [4] 'Peace turns ye world, fli/ii bc  
harmonious peace'  

Air [5] 'Advance happy nations'  
bc (possibly solo 'cello) DM  

[Enter many People of several Nations: Among them a Spaniard, and a Spanish Woman with Castanets: then a Dutch Boor and Boorin, a French Valet and Waiting-Woman, and an English Clown and his Wife dance after their Country Fashion.]

Dance [6] (of Spanish, Dutch, French and English men and women)  
vli/ii va bc DM  

[After the four Nations have danc'd Severally, the English Clown speaks to the rest.]

[Spoken dialogue]

[An English officer to the English Lady]

Air 'Now, my Dear, the War is over'  
(not in score)

[A CLOWN]

Air 'Come Neighbours, now there's Peace, Let's sing'  
(not in score)
[Enter an Irish Rapparee]

Air [10] 'Hub ub ub, booh' bc em

[A Country Lass]

Duet [7] 'Come girls, you'll be merry'

Enter a young Savoyard with a Raree show]

Air [8] 'O raree show' bc DM

Air [9] 'Madam me be detout' bc (not in libretto) GM

[Twelve Grenadeers rejoyce for the King's Return, and exercise at the sound of the Hautbois and other Instruments]

[The Grand Chorus]

Chorus [11] 'Rejoice, rejoice, the world has rest'

[End of the Interlude]

Table II vi 2

Operas performed in the English Opera season

Work/Theatre/Date of first performance/No of performances/Comment

Amelia LT 13. iii. 32 [12] 'A New English Opera (after the Italian Method)'

Britannia LT 16. xi. 32 [4] 'A New English Opera. Set to Musick after the Italian Manner'

Dione LT 23. ii. 33 [3] 'A New Opera'

The Opera of Operas LT 31. v. 33 [11] 'Set to Musick after the Italian Manner'
### Table II vi 3

**Operas performed in the English Opera season**

<table>
<thead>
<tr>
<th>Work</th>
<th>Theatre</th>
<th>Date of first performance</th>
<th>Performances</th>
<th>News Comment</th>
</tr>
</thead>
<tbody>
<tr>
<td>Teraminta</td>
<td>LIF</td>
<td>20. xi.32</td>
<td>[3]</td>
<td>'A New English Opera' [Receipts: For Mr Arne]</td>
</tr>
<tr>
<td>Rosamond</td>
<td>LIF</td>
<td>7. iii.33</td>
<td>[6]</td>
<td>'....new set to Musick after the Italian Manner by Mr Arne Jr.'</td>
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<tr>
<td>Ulysses</td>
<td>LIF</td>
<td>16. iv.33</td>
<td>[1]</td>
<td>[Benefit: Christopher Smith Jr]</td>
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### Table II vi 4

**Entertainments staged for the Royal Wedding 1733-4.**

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<th>Theatre</th>
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<th>1733 Dec</th>
<th>1734 Jan</th>
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<th>1734 Mar</th>
<th>1734 Apr</th>
<th>1734 May</th>
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<tr>
<td>The Happy Nuptials</td>
<td>[GF]</td>
<td>11</td>
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<tr>
<td>The Festival</td>
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</tr>
<tr>
<td>Britannia</td>
<td>[GF]</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>15</td>
<td>11</td>
<td>10</td>
<td>3</td>
<td>0</td>
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<tr>
<td>Aurora's Nuptials</td>
<td>[DL]</td>
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<td></td>
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<tr>
<td>Parnasso in Festa</td>
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<td>1</td>
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<td>Fireworks etc</td>
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<tr>
<td>Ball</td>
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<tr>
<td>The Nuptial Masque</td>
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<td>3</td>
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<tr>
<td>Love and Glory</td>
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Tables

Table II vi 5

Masques written for the Royal wedding

<table>
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<th>Masque</th>
<th>Theatre</th>
<th>Date</th>
<th>No of Performances</th>
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</thead>
<tbody>
<tr>
<td><em>The Happy Nuptials</em></td>
<td>GF</td>
<td>12. xi</td>
<td>11</td>
</tr>
<tr>
<td>*The Festival or the Impromptu</td>
<td>HY</td>
<td>24. xi</td>
<td>11</td>
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<td>Revels Masque</td>
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</tr>
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<td><em>Britannia or the Royal Lovers</em></td>
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<td>11. xi</td>
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</tr>
<tr>
<td><em>The Nuptial Masque</em></td>
<td>CG</td>
<td>16. iii</td>
<td>6</td>
</tr>
<tr>
<td><em>Love and Glory or Britannia</em></td>
<td>DL</td>
<td>21. iii</td>
<td>3</td>
</tr>
<tr>
<td><em>Aurora's Nuptials</em></td>
<td>np?</td>
<td>Pub 1734</td>
<td>-?</td>
</tr>
<tr>
<td><em>Britannia and Batavia</em></td>
<td>np</td>
<td>Pub 1740</td>
<td>-</td>
</tr>
</tbody>
</table>

Table II vi 6

Music required by the libretto of *The Happy Nuptials*

Air I  'Thrice welcome royal stranger' *

Air II  'By Anna's charms invited' *

Air III  'May every joy attend them' †

* Repeat Air I as chorus
† Repeat Air III as chorus
Table II vi 7

Structure of *An Impromptu Revels Masque, called The Festival*

The air number is that given in the libretto. The material in square brackets gives the allocation of the music. The title is given as it appears in the libretto, with an incipit of text underneath.

The Scene represents the Gardens of Venus. Venus descends in her Chariot, and sings.

Air I [Venus] A Minuet of Geminiani 'Venus now leaves her Paphian dwelling'

Cupid flies down and sings.

Air II [Cupid] A Rigadoon 'Ah, how inviting'

Venus sings

Air III [Venus] A Minuet* 'The Nymphs and Swains before us'

The Scene then changes to the Royal Hermitage in the Queen's Garden at Richmond.

Air IV [Venus, Cupid] Come, all ye Lads, &c. 'Attend us ev'ry lover'

[Chorus] Chorus of Shepherds and Shepherdesses 'Behold a train advancing'

Air V [Shepherd & Shepherdess] DUET To a Scotch Tune Sung by a Shepherd and Shepherdess 'Sweet Linnets on every spray'

A DANCE*

Air VI [Venus] Tweed-side 'O Britain, thou Queen of all isles!'

*Here Les Pairiers Dance*

Air VII [Shepherd & Shepherdess] DUET. By a Shepherd and Shepherdess De'el take the Wars 'Happy Pairs! each other here caressing'

A third Dance by various Characters*
Table II vi 8

The dramatis personae of *The Happy Nuptials* and *Britannia*

<table>
<thead>
<tr>
<th><em>The Happy Nuptials</em></th>
<th><em>Britannia</em></th>
</tr>
</thead>
<tbody>
<tr>
<td>Geron</td>
<td>Prince Germanicus</td>
</tr>
<tr>
<td>Daphne</td>
<td>Britannia</td>
</tr>
<tr>
<td>Lycidas</td>
<td>Serjant</td>
</tr>
<tr>
<td></td>
<td>Cupid</td>
</tr>
<tr>
<td></td>
<td>1st Swain</td>
</tr>
<tr>
<td></td>
<td>1st Nymph</td>
</tr>
<tr>
<td>Nymphs, Swains</td>
<td>Deities, followers, graces,</td>
</tr>
<tr>
<td></td>
<td>watermen, grenadiers</td>
</tr>
</tbody>
</table>

"With the great Genius of Britain uniting"
Table II vi 9

Allocation of surviving songs for Britannia

<table>
<thead>
<tr>
<th>Character</th>
<th>Song Title</th>
<th>Form</th>
</tr>
</thead>
<tbody>
<tr>
<td>Britannia (Mrs Roberts)</td>
<td>'Noble stranger, I approve thee'</td>
<td>Air</td>
</tr>
<tr>
<td></td>
<td>'Transporting sight'</td>
<td>Duet</td>
</tr>
<tr>
<td>Cupid (Miss Cole)</td>
<td>'Illustrious pair'</td>
<td>Air</td>
</tr>
<tr>
<td>Germanicus (Mrs Thurmond)</td>
<td>'Fair Britannia'</td>
<td>Air</td>
</tr>
<tr>
<td></td>
<td>'Transporting sight'</td>
<td>Duet</td>
</tr>
<tr>
<td>Serjeant (Mr Hulett)</td>
<td>'Brave Grenadiers Rejoice!'</td>
<td>Air</td>
</tr>
<tr>
<td>1st Swain (Thurmond)</td>
<td>'Welcome to Britain'</td>
<td>Duet</td>
</tr>
<tr>
<td></td>
<td>'He comes, the hero comes'</td>
<td>Duet</td>
</tr>
<tr>
<td>1st Nymph (Mrs Bullock)</td>
<td>'Welcome to Britain'</td>
<td>Duet</td>
</tr>
<tr>
<td></td>
<td>'He comes, the hero comes'</td>
<td>Duet</td>
</tr>
<tr>
<td>Not attributable</td>
<td>'Nature bids the world rejoice'</td>
<td>Air</td>
</tr>
</tbody>
</table>

Table II vi 10

Possible order of music in Britannia

1. 'He comes, the hero comes'
2. 'Welcome Britannia'
3. 'Fair Britannia' (rev. 'Beauteous charmer')
4. 'Noble stranger I approve thee'
5. 'Transporting sight'
6. 'Brave Grenadiers'
7. 'Illustrious pair'
8. 'Nature bids the world rejoice'
Table II vii

Music required for *Britannia and Batavia*

Scene I *Britannia* asleep under a small but rich Pavilion. Her Sword and Shield lying by her. *Ithuriel* her Guardian Angel with a drawn Sword, leaning on a Cloud, and suspended in the Air near her.

Air I 'Rest is the Recompense of toil'
   [Ithuriel]

Air II 'Tis great to succour the distrest'
   [Ithuriel, Eliphas]

Air III 'O whither shall I turn me, whither fly'
   [Batavia]

Air IV 'Let tyranny devour'
   [Britannia, Batavia]

Scene II Enter a chorus of Country Lads and Lasses

Air V 'Under the Greenwood Tree'
   [Lasses 1 and 2; Lads 1 and 2; Chorus]

Dancing suitable to the occasion


Air VI 'Just Heaven! if e'er the wretch's prayer'
   [Britannia]

Air VII 'To conquer without lood'
   [Liberty, iv Britannia, Batavia with Chor of all 3]

Scene IV Air VIII 'You terror of Britannia's Foes'
   [1st Sailor]

Enter a Landlady, follow'd by a Train of Young Women

Air IX 'Well fare your hearts my jovial Boys'
   [Landlady, Chor]

Dancing

Scene V Scene a magnificent Monument in the front of the Stage. At the Foot of which *Batavia* is discovered, leaning on an Urn.
Air X  'Tho' hopeless, I must ever languish'
       [Batavia]

Air XI 'Hark, from Britannia's Shore'
       [Eliphas]

[Enter Cho of Spectators]

Scene VI Scene the Procession of the Marriage of the Princess
Royal with his Highness the Prince of Orange in the same
Order, and as near as possible with the same
Magnificence, as it was really preform'd. Enter Chrous of
Spectators.

Air XII 'Ten thousand joys'
       [Spectators, Cho of All]
Table II vi 12

Forms in Occasional masques.

<table>
<thead>
<tr>
<th>Masque</th>
<th>Tune</th>
<th>Form</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>The Happy Nuptials</em> 'Cupid God of gay desires'</td>
<td>[AM] A-B 4-8</td>
<td></td>
</tr>
<tr>
<td></td>
<td>'Let dancing and singing'</td>
<td>[AM] A-B 2/3 8-16</td>
</tr>
<tr>
<td></td>
<td>'Thrice Welcome royal stranger'</td>
<td>[GM] A-B-A? 6/8 8-8-8?</td>
</tr>
<tr>
<td><em>The Festival</em> 'Venue now leaves'</td>
<td>[gm] AA-B 3/[4] 88-12</td>
<td></td>
</tr>
<tr>
<td></td>
<td>'Ah! How inviting!'</td>
<td>[gm] AA-B 6/8 44-6</td>
</tr>
<tr>
<td></td>
<td>'Sweet linnets on everu spray'</td>
<td>[GM] AA-BB 3/[4] 1212-1212</td>
</tr>
<tr>
<td></td>
<td>'Marrianna's Charms'</td>
<td>[dm] A-B-C 3/[4] 7-7-7</td>
</tr>
<tr>
<td><em>Britannia</em></td>
<td>'He comes, the hero comes'</td>
<td>[AM] A-B 4/4 4-8</td>
</tr>
<tr>
<td></td>
<td>'Welcome Britannia'</td>
<td>[DM] A 2/4 16</td>
</tr>
<tr>
<td></td>
<td>'Fair Britannia'</td>
<td>[GM] A-B 3/8 4-8</td>
</tr>
<tr>
<td></td>
<td>'Noble stranger I approve thee'</td>
<td>[gm] A-B-C 3/8 8-8-16</td>
</tr>
<tr>
<td></td>
<td>'Brave Grenadiers'</td>
<td>[DM] A-B-A 4/4 8-8-8</td>
</tr>
<tr>
<td></td>
<td>'Illustrious pair'</td>
<td>[am] A-B 3/8 16-20</td>
</tr>
<tr>
<td></td>
<td>'Nature bids the world rejoice'</td>
<td>[CM] A-B-C 3/4 8-8-8</td>
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</tbody>
</table>
Table II vi 13

Royal Events that inspired masques 1700-1800

<table>
<thead>
<tr>
<th>Masque/Theatre/Date/Performances</th>
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<tbody>
<tr>
<td>The marriage of Anne, the Princess Royal, to William, Prince of Orange [14 iii 1734]</td>
</tr>
<tr>
<td><strong>The Happy Nuptials</strong></td>
</tr>
<tr>
<td><strong>The Festival or the Impromptu Revels Masque</strong></td>
</tr>
<tr>
<td><strong>Britannia or the Royal Lovers</strong></td>
</tr>
<tr>
<td><strong>The Nuptial Masque</strong></td>
</tr>
<tr>
<td><strong>Love and Glory</strong></td>
</tr>
<tr>
<td><strong>Aurora's Nuptials</strong></td>
</tr>
<tr>
<td><strong>Britannia and Batavia</strong></td>
</tr>
<tr>
<td>The anniversary of the accession of the House of Hanover [1 viii 1740]</td>
</tr>
<tr>
<td><strong>Alfred</strong></td>
</tr>
<tr>
<td>The birthday of William III 'of glorious memory' [4 xi 1650]</td>
</tr>
<tr>
<td><strong>Tamerlane</strong></td>
</tr>
<tr>
<td>The death of George II, and the accession of George III [25 x 1760]</td>
</tr>
<tr>
<td><strong>The Tears and Triumphs of Parnassus</strong></td>
</tr>
<tr>
<td>The marriage of George III [26 ii 1762]</td>
</tr>
<tr>
<td><strong>Beauty and Virtue</strong></td>
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<tr>
<td>The birth of the Prince of Wales [12 viii 1763]</td>
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<tr>
<td><strong>The Birth of Hercules</strong></td>
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<tr>
<td>The marriage of Princess Augusta to Charles of Brunswick [1764]</td>
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<tr>
<td><strong>Hymen</strong></td>
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<tr>
<td><strong>The Arcadian Nuptials</strong></td>
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</tbody>
</table>
### Tables

<table>
<thead>
<tr>
<th>Event</th>
<th>Date</th>
<th>Page</th>
<th>Reference</th>
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</thead>
<tbody>
<tr>
<td>The visit to Covent Garden of the Prince of Wales [31 i 1767]</td>
<td>CG 31</td>
<td>i 1767</td>
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<tr>
<td><strong>The Fairy Favour</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The marriage of the Prince of Wales to Caroline, Princess of Brunswick [8 iv 1795]</td>
<td>CG 6</td>
<td>iv 1795</td>
<td>21</td>
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<tr>
<td><strong>The Marriage of Peleus and Thetis</strong></td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>The Triumph of Hymen</td>
<td>DL 6</td>
<td>v 1795</td>
<td>6</td>
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<tr>
<td><strong>The masque in honour of the Nuptials of his Royal Highness</strong></td>
<td>CG 6</td>
<td>vi 1795</td>
<td>1</td>
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<tr>
<td>The marriage of Charlotte, the Princess Royal to Frederick Wilhelm, the Prince of Würtemberg [18 v 1797]</td>
<td>DL 13</td>
<td>v 1797</td>
<td>4</td>
</tr>
<tr>
<td><strong>The Fairy Festival</strong></td>
<td></td>
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<tr>
<td>Coelina</td>
<td>NP pub</td>
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<td>1797</td>
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</table>
Table II vi 14

Other occasional masques 1734-1800

<table>
<thead>
<tr>
<th>Occasion (if known)</th>
<th>Work</th>
<th>Theatre</th>
<th>Date/Performances</th>
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</thead>
<tbody>
<tr>
<td></td>
<td>The masque of patriotism</td>
<td>pub 1743</td>
<td>NP</td>
</tr>
<tr>
<td></td>
<td>and truth</td>
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<td></td>
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<tr>
<td></td>
<td>C. Leslie/NS?</td>
<td></td>
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<tr>
<td></td>
<td>The Triumphs of Hibernia</td>
<td>SA</td>
<td>xi 1748 7</td>
</tr>
<tr>
<td></td>
<td>Nicolo Pasquali/Nicolo Pasquali</td>
<td></td>
<td></td>
</tr>
<tr>
<td>The Peace of Aix-la-Chapelle</td>
<td>The Temple of Peace</td>
<td>SA</td>
<td>9 ii 1749 5</td>
</tr>
<tr>
<td></td>
<td>Nicolo Pasquali/Nicolo Pasquali</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>The Triumph of Peace</td>
<td>DL</td>
<td>21 iii 1749 10</td>
</tr>
<tr>
<td></td>
<td>Robert Dodsley/Thomas Arne</td>
<td></td>
<td></td>
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<tr>
<td></td>
<td>The masque in The Muses</td>
<td>CG</td>
<td>9 iii 1749 1</td>
</tr>
<tr>
<td></td>
<td>Looking Glass: War Peace and Plenty</td>
<td></td>
<td></td>
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<tr>
<td></td>
<td>Lacy Ryan?/Thomas Arne</td>
<td></td>
<td></td>
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<tr>
<td>War with France imminent; broke out May 1756.</td>
<td>Britannia</td>
<td>DL</td>
<td>9 v 1755 11</td>
</tr>
<tr>
<td></td>
<td>Thomas Phillips/Thomas Arne</td>
<td></td>
<td></td>
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<tr>
<td></td>
<td>Albion Restor'd</td>
<td>pub 1758</td>
<td>NP</td>
</tr>
<tr>
<td></td>
<td>William Wills/Lewis Granom</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>The Choice of Apollo</td>
<td>HY</td>
<td>11 iii 1765</td>
</tr>
<tr>
<td></td>
<td>John Butler/William Yates</td>
<td></td>
<td></td>
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<tr>
<td>The bi-centenary of Shakespeare's birth</td>
<td>Shakespeare's Jubilee</td>
<td>pub 1769</td>
<td>NP</td>
</tr>
<tr>
<td>Marriage of Edward Stanley, to the daughter of the Duke of Hamilton</td>
<td>OE 6 vi 1774 1</td>
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<tr>
<td></td>
<td>John Burgoyne/Francois Barthelemon</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>The Genius of Ireland</td>
<td>EH</td>
<td>9 ii 1784 NR</td>
</tr>
<tr>
<td></td>
<td>John Macaulay/Tomasso Giordani</td>
<td></td>
<td></td>
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<tr>
<td></td>
<td>The masque of Neptune's Prophecy</td>
<td>KT 23  v 1792 5</td>
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</tr>
<tr>
<td></td>
<td>Prince Hoare/Stephen Storage</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Table II vi 15

Music required in *The Temple of Peace*

1st entry  Mars and soldiers, Venus, Cupid and train

**Mars**  A symphony of war-like instruments  
Recit  'Inspire, the vocal brass, inspire'  Boyce  
Air  'Sound the trumpet'  Boyce  
Chorus  'Sound the trumpet'  Boyce  

**Venus**  Recit  'Enough of strife'  Boyce  
Air  'Calms appear when storms are past'  Boyce  

**Mars**  Air  'Hence with thy soft inglorious strains'  

**Cupid**  Recit  'And who art thou, that dar'st disown'  
Air  'Love's bright goddesses all obey'  

2nd entry  Venus, Peace

**Venus**  Air  'Peace thou fairest child of heav'n'  Arne  
**Peace**  Air  'Rosy chaplets all prepare'  Arne?  

3rd Entry  Ceres and Shepherds; Bacchus, Pan, Silenus, Bacchanals.

**Shepherds**  Chorus  'If the Summer plenty yields'  
**Ceres**  Air  'Your hay it is mow'd'  Purcell  
**Silenus**  Air  'Tho' envious, old age'  Galliard  
**Silenus**  Recit  'The jolly god in triumph comes'  
**Bacchus**  Air  'Let the deep bowl my praise confess'  Handel  
**Shepherds**  Chorus  'See the god of drinking comes'  G. Holmes?  
**Diana**  Air  'With hounds and with horns'  Boyce  
Chorus  'With shouting and hooting'  Boyce  

4th Entry  All  
**All**  Chorus  'Rejoice Britannia, shout with joy'
Table II vi 16
Later Occasional Masques based on the Oberon and Arthurian legends

<table>
<thead>
<tr>
<th>Work</th>
<th>Author/Composer/Theatre/Date of premiere/No of performances</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>The Fairy Favour</em></td>
<td>Thomas Hull/J. C. Bach CG 31 i 1766 [7]</td>
</tr>
<tr>
<td><em>The Masque of King Arthur</em></td>
<td>Dryden; /Purcell; Garrick/Arne DL 13 xii 1770 [37]</td>
</tr>
<tr>
<td><em>The Institution of the Garter</em></td>
<td>Garrick/Charles Dibdin DL 28 x 1771 [37]</td>
</tr>
<tr>
<td><em>The Fairy Prince</em></td>
<td>George Colman/Arne CG 12 xi 1771 [36]</td>
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</table>
Table II vii 1

Overall development of the masque 1690-1800

<table>
<thead>
<tr>
<th></th>
<th>1690</th>
<th>1691</th>
<th>1692</th>
<th>1693</th>
<th>1694</th>
<th>1695</th>
<th>1696</th>
<th>1697</th>
<th>1698</th>
<th>1699</th>
<th>1700</th>
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</thead>
<tbody>
<tr>
<td>To 1700</td>
<td>Dramatick O</td>
<td>Interpolated</td>
<td>Interlude</td>
<td>Mainpiece</td>
<td></td>
<td></td>
<td></td>
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<td></td>
<td></td>
<td>Dioclesian</td>
<td>The Traytor</td>
<td>Orpheus and Euridice Europe's Revels</td>
<td></td>
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<tr>
<td>Functions</td>
<td>1700</td>
<td>1710</td>
<td>1720</td>
<td>1730</td>
<td>1740</td>
<td>1750</td>
<td>1760</td>
<td>1770</td>
<td>1780</td>
<td>1790</td>
<td>1800</td>
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<tr>
<td>Dramatick O</td>
<td>--&gt;1706</td>
<td>*</td>
<td>*</td>
<td>Orestes</td>
<td>The Lady's Triumph</td>
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</tbody>
</table>

Interpolated &gt;1703 then intermittently, almost all Shakespearean

Interlude &gt;1702 1715-1718

Mainpiece (examples)

<table>
<thead>
<tr>
<th>Telemachus</th>
<th>Calypso</th>
<th>Albion! Alfred</th>
<th>King Arthur</th>
<th>The Fairy Prince</th>
</tr>
</thead>
<tbody>
<tr>
<td>!!!</td>
<td>Coelina</td>
<td>Institution</td>
<td></td>
<td></td>
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</tbody>
</table>

Afterpiece

| The Happy Nuptials |

Styles

<table>
<thead>
<tr>
<th></th>
<th>1700</th>
<th>1710</th>
<th>1720</th>
<th>1730</th>
<th>1740</th>
<th>1750</th>
<th>1760</th>
<th>1770</th>
<th>1780</th>
<th>1790</th>
<th>1800</th>
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</thead>
<tbody>
<tr>
<td>Classical</td>
<td>1700</td>
<td>1717</td>
<td>1740</td>
<td>then intermittently</td>
<td>--&gt;</td>
<td>--&gt;</td>
<td>--&gt;</td>
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<tr>
<td>Burlesque</td>
<td>1728</td>
<td>1764</td>
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<tr>
<td>Pastoral</td>
<td>1715-1718</td>
<td>then intermittently</td>
<td>--&gt;</td>
<td>--&gt;</td>
<td>--&gt;</td>
<td>--&gt;</td>
<td>--&gt;</td>
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<tr>
<td>Pantomime</td>
<td>[1717?-1730s]</td>
<td>thereafter not pantomime masques</td>
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<tr>
<td>Occasional</td>
<td>1723</td>
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<td>1724</td>
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</tbody>
</table>
### Table III 1

**Music required by Comus, 1634**  
**Music required by Alfred, 1740**

<table>
<thead>
<tr>
<th>Music</th>
<th>Comus, 1634</th>
<th>Alfred, 1740</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. 'ffrom the heaven's nowe I fly' *</td>
<td>'O peace! the fairest child of heaven' *</td>
<td></td>
</tr>
<tr>
<td>[Spirit]</td>
<td>[Emma]</td>
<td></td>
</tr>
<tr>
<td>2. 'Sweete Echo' *</td>
<td>II Solemn Music segue</td>
<td></td>
</tr>
<tr>
<td>[The Lady]</td>
<td>'Hear, Alfred, father of the state' *</td>
<td></td>
</tr>
<tr>
<td>[Spirit]</td>
<td>[Aerial Spirits]</td>
<td></td>
</tr>
<tr>
<td>3. 'Sabrina Faire' *</td>
<td>III 'Sweet valley, say, where, pensive lying' *</td>
<td></td>
</tr>
<tr>
<td>[Spirit]</td>
<td>[Eltruda]</td>
<td></td>
</tr>
<tr>
<td>4. 'By the rushie fringed Banke'</td>
<td>II III Music grand and awful segue</td>
<td></td>
</tr>
<tr>
<td>[Spirit]</td>
<td>'From those eternal regions bright'</td>
<td></td>
</tr>
<tr>
<td>[Spirit]</td>
<td>[The Genius]</td>
<td></td>
</tr>
<tr>
<td>5. 'Back Shepherds, back' *</td>
<td>IV Symphony of martial music</td>
<td></td>
</tr>
<tr>
<td>[Spirit]</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6. 'Noble Lord and Lady bright' *</td>
<td>VI 'If those who live in shepherd's bower' *</td>
<td></td>
</tr>
<tr>
<td>[Spirit]</td>
<td>[Emma]</td>
<td></td>
</tr>
</tbody>
</table>
| | | 'When Britain first at heaven's command' *  
| | | [The Bard]  

*Music survives*
Table III ii

Music Required for the 1741 libretto

Act I  Sc i  'O peace! the fairest child of heaven!'*  
        [Emma]

        Sc iii Solemn music
        'Hear Alfred, Father of the State'*  
        [Spirits 1 and 2]

        Sc v  'How long, vain mortals, will you stray?'†  
        [Spirits 1 and 2]

Act II  Sc ii  'The shepherd's plain life'**  
        [Emma]

        'A youth adorn'd with every art'**  
        [Edith]

        Sc iii  'Sweet valley, say, where pensive lying'§  
        [Eltruda]

        Sc ix  'O how sweet the faithful sigh!'‡  segue  
        [Emma]

        'Nymphs and Shepherds, never rove'‡  
        [Chorus]

Act III  Sc iii  Music grand and awful*  

        'From those eternal regions bright'*  
        [Genius]

        Sc iv  'If those who live in shepherd's bower'*  
        [Emma]

        Sc ix  'When Britain first, at Heav'n's command'*  
        [Bard]

        'No mighty foe shall spoil our bliss' †  
        [Bard and Chorus]

        'Each science, art and worth shall spread' †  
        'Happy England, thou shalt reign' †  
        'Thus this is to be truly free' †

*  Also in 1740
**  Used in 1751 and 1744 respectively; probably not set until those dates.
†  New texts; probably never set.
Music required in 1745

Act I Sc 1 'Tho' to a desert isle confin'd'
      [Corin]
      'Observe the fragrant blushing rose'
      [Emma]

  ii 'How long sweet heaven'
      [Alfred]
      'Restrain the impetuous glowing heat'
      [Devon]
      'Swift as light'ning from above'
      [Alfred]

Solemn symphony

  'The pilgrim thus benighted strays'
      [Alfred]
  'Hear, Alfred, Father of the State'
      [Two Spirits]

Act II Sc 1 'Our gracious monarch sunk with grief'
      [Devon]
      'Speak drums, speak trumpets'
      [Chorus of Soldiers]

  ii 'O peace, thou fairest child of heaven'
      [Eltruda]
      'He, who his heart can roughly arm'
      [Alfred]
      'Surely some blest event is nigh'
      [Edward]
      'O joy of joys to lighten woe'
      [Alfred, Eltruda]
      'Appear, sweet liberty, appear'
      [Alfred, Eltruda]

Act III Sc 1 Solemn symphony
      'A youth adorn'd with every art'
      [Nymph]

  ii 'Angels with level wings descend'
      [Eltruda]
### Table III iv

**Cast of the 1745 Drury Lane performance of Alfred**

<table>
<thead>
<tr>
<th>Character</th>
<th>Actor</th>
</tr>
</thead>
<tbody>
<tr>
<td>Alfred, King of England</td>
<td>Mr Lowe</td>
</tr>
<tr>
<td>Prince Edward, his son</td>
<td>Mr Basildon</td>
</tr>
<tr>
<td>Earl of Devon</td>
<td>Mr Baker</td>
</tr>
<tr>
<td>Corin</td>
<td></td>
</tr>
<tr>
<td>Eltruda, Queen of England</td>
<td>Mrs Arne</td>
</tr>
<tr>
<td>First Spirit</td>
<td>Miss Young</td>
</tr>
<tr>
<td>Second Spirit</td>
<td>Mrs Sybilla</td>
</tr>
<tr>
<td>Emma</td>
<td>Miss Young</td>
</tr>
</tbody>
</table>

*Plus a Nymph (possibly sung by Mrs Sybilla), some shepherds and shepherdesses, and a chorus of Soldiers*
Table III v

Structure of the Epilogue

1. Scene set by narrator.

2. Transformation with the Bard's wand.

3. First entry
   [A Husbandman, his wife and family]

4. Second entry
   [A shepherd and a shepherdess]

5. Third entry
   [Soldiers]

6. A Dance
Table III vi

Music required by the 1751 Libretto

I  i  'O peace the fairest child of heaven'  α#
    [Two shepherdesses]

   'A Youth adorn'd with every art'  †‡
    [Shepherdess]

   v  Solemn music growing to a full symphony, followed by a
      single trumpet segue  †
      'Hear, Alfred, father of the state'  †
      [Two Spirits]

   vii 'O joy of joys, to lighten woe'  §
      [Two Spirits]

II  i  'The shepherd's plain life'
      [Shepherdess] segue
      Pastoral Dance  &

   ii  'Ye woods and ye mountains'
      [Shepherdess]  &‡

III  i  'In cooling stream, o sweet repose'
      [Edith]  &

   v  'From those eternal regions bright'
      [A spirit, general chorus]  †

   vi  'Spirits, whom the king of kings'
      [?]  §

   vii A grand flourish segue
      'Arise sweet messenger of morn'
      [Shepherdesses] segue
      A flourish of instruments segue
      'Swell the trumpet's boldest note' segue
      [Two soldiers]
      'Our sons unborn' segue
      [Chorus]
      'Prince of every fame possess' segue
      [Air?]
      'Thy grateful albion' segue
      [Chorus]

   viii Discordant Dances  §

      Distant music segue  §
      'At last, at last'
      [?]
ix  'When Britain first at heav'n's command'  α*
    [Sailor]  
    Dance  8

Epilogue

* Music survives  
α Music Arne claimed to be his  
† Songs previously set by Arne, now set by Burney  
& New lyrics by Mallet with music by Burney
Tables

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Table III vii

Music required by the 1753 libretto

Overture

Act I Sc i

'Tho' to desart isle confin'd'
[Corin]

'The shepherd's plain life'
[Emma, Corin]

'Genius of Britannia's isle'
[Alfred]

'Come, calm content'
[Edward]

'Sweet valley say where pensive lying'
[Eltruda]

'Why beats my heart with such devotion?'
[Edward]

'Let not those who love complain'
[Eltruda, Edward, Alfred]

'If those who live in shepherd's bower'
[Emma]

'Nymphs and shepherds come away'
[Emma]

'We come from hill, from dale and grove'
[Corin, nymphs, shepherds, peasants etc]

Act II Sc i

'Love's the tyrant of the heart'
[Edith]

A slow symphony

'O fatal love of fame, O cruel war'
[Edith]

'A youth adorn'd with ev'ry art'
[Edith]

'O peace thou fairest child of heav'n'
[Eltruda]
"From the dawn of early morning" [Alfred]  
"As calms succeed when storms are past" [Edward]  
Flourish of instruments in the air  
A slow symphony segue  
"Hear, Alfred, hear, father of the state" [First spirit]  
"Sing heavenly choristers, sing, sing" [Chorus]  
"Gracious heav'n, O hear me!" [Eltruda]  
"Vengeance, O come, inspire me!" [Edward]  
"Tho' storms awhile the sun obscure" [Alfred]  
A new funeral dirge segue [Aerial spirits]  
"How sleep the brave, who sink to rest" segue [Grand chorus]  
"When spring with dewy fingers cold" segue [Spirit]  
"How sleep the brave, who sink to rest" segue [Grand chorus]  
"There Honour comes, a pilgrim grey" segue [Spirit]  
"By hands unseen the bell is rung" segue [Chorus and semi-chorus]  
"How sleep the brave, who sink to rest" segue [Grand chorus]  

Act III Sc i  
"O joyful tale!" segue  
"Safe beneath this lowly dwelling" [Emma]  
"O blessed day, O happy isle" segue [Chorus]  
"Should England succeed" [Chorus]  
"Ah me! what fears" segue [Eltruda]  
"Guardian angels, O descend" [Eltruda]
'Arise, sweet messenger of morn'
[Emma]

11
Trumpets are heard in the distance segue
March with a side drum segue
'Speak drums, speak trumpets to the skies'
[Chorus]

'See liberty, virtue and honour appearing'
[Edward]

'When Britain first at heav'n's command'
[Alfred, Eltruda, Chorus]

# Music survives
† New words and newly composed music by Arne for this libretto.

Table III viii
Oratorio performances of Alfred during the 18th Century

<table>
<thead>
<tr>
<th>Date and theatre</th>
<th>Title</th>
<th>Occasion</th>
</tr>
</thead>
<tbody>
<tr>
<td>2 February 1759</td>
<td>Alfred the Great</td>
<td>Benefit for the Support of the Decay'd Musicians.</td>
</tr>
<tr>
<td>23 March 1759</td>
<td>Alfred the Great</td>
<td>Arne's Benefit.</td>
</tr>
<tr>
<td>30 March 1759</td>
<td>Alfred the Great</td>
<td>Benefit for the Use of Marine Society.</td>
</tr>
<tr>
<td>17 March 1762</td>
<td>Alfred the Great</td>
<td>In honour of the late Royal Nuptials</td>
</tr>
</tbody>
</table>
Table III ix

Music required by the 1759 libretto

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>'Tho' to desert isle confin'd' [Corin]</td>
</tr>
<tr>
<td></td>
<td>'The shepherd's plain life' [Emma]</td>
</tr>
<tr>
<td></td>
<td>Last verse duet 'Then let us the snare' [Emma, Corin]</td>
</tr>
<tr>
<td></td>
<td>'Genius of Britannia's isle' [Alfred]</td>
</tr>
<tr>
<td></td>
<td>'Come, calm content' [Edward]</td>
</tr>
<tr>
<td></td>
<td>'Sweet valley say where pensive lying' [Eltruda]</td>
</tr>
<tr>
<td></td>
<td>'Why beats my heart with such devotion?' [Edward]</td>
</tr>
<tr>
<td></td>
<td>'Let those who love complain' [Eltruda, Edward, Alfred]</td>
</tr>
<tr>
<td></td>
<td>'If those who live in shepherd's bower' segue [Corin]</td>
</tr>
<tr>
<td></td>
<td>'Nymphs and shepherds come away' segue [Corin]</td>
</tr>
<tr>
<td></td>
<td>'We come from hill, from dale and grove' [Chorus]</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>II</td>
<td>'Love's the tyrant of the heart' [Edith]</td>
</tr>
<tr>
<td></td>
<td>'O fatal love of Fame, O cruel war' segue</td>
</tr>
<tr>
<td></td>
<td>'A youth adorn'd with ev'ry art' [Edith]</td>
</tr>
<tr>
<td></td>
<td>'From the dawn of early morning' [Alfred]</td>
</tr>
<tr>
<td></td>
<td>'As calms succeed when storms are past' segue [Edward]</td>
</tr>
<tr>
<td></td>
<td>'Sing heav'nly choristers, sing, sing' segue [Chorus]</td>
</tr>
<tr>
<td></td>
<td>'Gracious heav'n, O hear me!' segue [Eltruda]</td>
</tr>
</tbody>
</table>
"Vengeance, O come, inspire me!"  
[Edward]  

"Sacred is war, and truly good"  
[Alfred]  

### III  

"Ah me! what fears oppress my throbjng heart!"  
"Guardian Angels O descend"  
[Eltruda]  

'O joyful tale! conduct, protect 'em, Heav'n' segue  
[Chorus]  
'O blessed day, O happy isle'  
[Chorjus]  
'Should England succeed, we'll crown the day's labour'  
[Chorus]  

"Arise, sweet messenger of morn'  
[Emma and chorus]  

'O! what joy does conquest yield'  
[Eltruda]  

'O peace, the fairest child of heav'n'  
[Edward]  

'When Britain first at heav'n's command'  
[Alfred, Eltruda, chorus]  

* Music survives  
† Used in 1753  
†† New text and new music for this version
Table III x

Music required by the 1760 libretto

I  1  'Observe the fragrant blushing rose'  
[Emma]  β*

ii  'Genius of Britannia's isle'  
[Alfred]  *

'Restrain th' impetuous glowing Heat'  
[Devon]  β

iii  'Sweet valley, say, where pensive lying'  
[Eltruda]  *

'Why beats my heart with such devotion?'  
[Edward]  *

'Nymphs and Shepherds, come away' segue  
[Eltruda]  *

'We come from Hill, from Dale, from Grove'  
[Chorus]  *

II  1  'O fatal love of fame, O cruel war'  
'A youth adorn'd with ev'ry art'  
[Edith]  *

'Oh peace, the fairest child of Heav'n'  
[Eltruda]  *

'As calms succeed, when storms are past'  
[Edward]  *

'Sing heav'nly choristers, sing, sing'  
[Chorus]  *

'Gracious heav'n, O hear me!'  
[Eltruda]  *

'Vengeance, O! come, inspire me'  
[Edward]  *

'Tho' storms a while the sun obscure'  
[Alfred]  *

'Speak drums, speak trumpets, to the skies'  
[Chorus of Soldiers]  *

III  1  'Stretch'd along the River's flow'ry side'  
[Devon]  ††
'If those who live in shepherd's bow'r'
[Emma]

'O joyful tale'
'O blessed day'
[Chorus]

'O what joy does conquest yield'
[Eltruda]

'Arise, sweet messenger of mourn'
[Emma]

'Peace with olive branch descending'
[Alfred]

'When Britain first, at Heav'n's command'
[Alfred, Chorus of all]

All music, unless otherwise stated, was used in 1753
# The music for these airs survives
$ Used only in 1745
† The text of this aria is from William Congreve The Judgment of Paris; first used in 1759
‡‡ Newly set for this version

Although Scott (178) lists 'No mighty foe shall spoil our bliss' as being in 1760, it is not.
Table III xi

Music required by the 1762 libretto

I

'Though to desart isle confin'd'
[Corin]

'The shepherd's plain life'
[Emma]
Last verse duet 'Then let us the snare'
[Emma, Corin]

'Genius of Britannia's isle'
[Alfred]

'Sweet valley say where pensive lying'
[Eltruda]

'Why beats my heart with such devotion?'
[Edward]

'Nymphs and shepherds come away' segue
[Corin]

'We come from hill, from dale and grove'
[Chorus]

'O fatal love of Fame, O cruel war'

'A youth adorn'd with ev'ry art'
[Emma]

'As calms succeed when storms are past' segue
[Edward]

Slow symphony

'Sing heav'nyly choristers, sing, sing'
[Chorus]

II

'Gracious heav'n, O hear me!' segue
[Eltruda]

'Vengeance, O come, inspire me!'
[Edward]

'Tho' storms awhile the sun obscure' segue
[Alfred]

'Speak drums, speak trumpets to the skies' segue
[Chorus]

'O peace, thou fairest child of heav'n'
[Eltruda]

'O joyful tale! conduct, protect 'em, Heav'n'
[Chorus]
'O blessed day, O happy isle' segue
[Chorus]
'Should England succeed, we'll crown the days labor'
[Chorus]
'Ah me! what fears oppress my throbbing heart!'
[Eltruda]
'Guardian angels, O descend'
[Eltruda]
'Arise, sweet messenger of morn'
[Emma]
'When Britain first at heav'n's command'
[Alfred, Eltruda, chorus]

All music is used in 1753
* Music survives
† First used in 1753
‡ First used in 1745
§ First used in 1741
¶ First used in 1740
### Table III xii

Table of manuscript Notes on Scenes from Folger Prompt A 10. The notes in bold were inserted into the libretto and cancelled at a later date.

<table>
<thead>
<tr>
<th>Act</th>
<th>Scene</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Act I</td>
<td>sc i</td>
<td>Close Wood/Landscape &amp; Cottage</td>
</tr>
<tr>
<td></td>
<td>sc ii</td>
<td>Distant Country/Hermit's Cell</td>
</tr>
<tr>
<td></td>
<td>(end) sc vii</td>
<td>as the Fryar is going up to his Cell/Drop Landscape</td>
</tr>
<tr>
<td>Act II</td>
<td>sc i</td>
<td>Landscape/Lethe's open</td>
</tr>
<tr>
<td></td>
<td>(end) sc ix</td>
<td>drop Landscape</td>
</tr>
<tr>
<td>Act III</td>
<td>sc i</td>
<td>Cottage &amp;c</td>
</tr>
<tr>
<td></td>
<td>sc vi</td>
<td>drop Carver</td>
</tr>
<tr>
<td></td>
<td>sc vii</td>
<td>raise Carver</td>
</tr>
<tr>
<td></td>
<td>(end) sc viii</td>
<td>[Open] Wood</td>
</tr>
<tr>
<td></td>
<td>sc ix</td>
<td>Shut on/Wood</td>
</tr>
<tr>
<td></td>
<td></td>
<td>[Open] Bread's Wood</td>
</tr>
<tr>
<td></td>
<td></td>
<td>B. B. &amp;c K</td>
</tr>
</tbody>
</table>

### Table III xiii

Table of Manuscript notes on Machines and Lighting from Folger Prompt A 10.

<table>
<thead>
<tr>
<th>Act</th>
<th>Scene</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Act I</td>
<td>sc iv</td>
<td>Ring for Cloud</td>
</tr>
<tr>
<td></td>
<td>sc v</td>
<td>Vernon in the Cloud</td>
</tr>
<tr>
<td></td>
<td>[sc vi</td>
<td>Cloud disappears</td>
</tr>
<tr>
<td></td>
<td>(end) sc vii</td>
<td>Dressing</td>
</tr>
<tr>
<td>Act III</td>
<td>sc i</td>
<td>Stage dark</td>
</tr>
<tr>
<td></td>
<td>sc v</td>
<td>B. B. to lower Cloud</td>
</tr>
<tr>
<td></td>
<td>[Cloud disappears]</td>
<td></td>
</tr>
<tr>
<td></td>
<td>sc vii</td>
<td>&amp; B. B. for the Sun</td>
</tr>
</tbody>
</table>
### Table III xiv

**Music required by the 1773 Libretto**

**A New Overture**

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
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<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>i</td>
<td>'If those who live in Shepherd's Bower' [Emma]</td>
</tr>
<tr>
<td></td>
<td></td>
<td>'Though to a desart isle confin'd' [Corin]</td>
</tr>
<tr>
<td></td>
<td></td>
<td>'A Youth adorn'd with every art' [Shepherdess]</td>
</tr>
<tr>
<td></td>
<td></td>
<td>'O peace! the fairest child of heaven' [Emma?]</td>
</tr>
<tr>
<td>v</td>
<td></td>
<td>Solemn music growing to a full symphony, followed by a single trumpet segue</td>
</tr>
<tr>
<td></td>
<td></td>
<td>'Hear, Alfred, father of the state' [Two Spirits]</td>
</tr>
<tr>
<td>vii</td>
<td></td>
<td>'O joy of joys, to lighten woe' [Two Spirits]</td>
</tr>
<tr>
<td>II</td>
<td>i</td>
<td>'The shepherd's plain life' segue [Shepherdess] Pastoral Dance</td>
</tr>
<tr>
<td></td>
<td>ii</td>
<td>'Sweet valley, say, where pensive lying' [Eltruda]</td>
</tr>
<tr>
<td>III</td>
<td>i</td>
<td>'In cooling stream, o sweet repose' [Edith]</td>
</tr>
<tr>
<td></td>
<td>iii</td>
<td>'Restore, good heav'n, an virtuous king' [Emma]</td>
</tr>
<tr>
<td>v</td>
<td></td>
<td>'From those eternal regions bright' [A spirit]</td>
</tr>
<tr>
<td>vi</td>
<td></td>
<td>'Spirits, whom the king of kings' [Spirits]</td>
</tr>
<tr>
<td>vii</td>
<td></td>
<td>A grand flourish segue</td>
</tr>
<tr>
<td></td>
<td></td>
<td>'Arise sweet messenger of morn' segue [Shepherdesses]</td>
</tr>
<tr>
<td></td>
<td></td>
<td>A flourish of instruments segue</td>
</tr>
<tr>
<td></td>
<td></td>
<td>'Swell the trumpet's boldest note' segue [Two solo voices]</td>
</tr>
<tr>
<td></td>
<td></td>
<td>'Our sons unborn' segue [Chorus]</td>
</tr>
<tr>
<td></td>
<td></td>
<td>'Prince of every fame possess' segue</td>
</tr>
</tbody>
</table>


Table III xv

General plan of the A section of Arne’s da capo arias.

<table>
<thead>
<tr>
<th>Ritornello</th>
<th>Tonic</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>A1 Tonic-Dominant</td>
</tr>
<tr>
<td></td>
<td>A2 Subdominant-Tonic</td>
</tr>
<tr>
<td></td>
<td>Tonic</td>
</tr>
</tbody>
</table>

† Surviving music provided by Smith
‡‡ March published, included in Folger prompt A 10, but omitted in the libretto
* Not included in THE/SONGS, /CHORUSSES, &c./IN THE/MASQUE/OF/ALFRED/.../LONDON:/Printed for T. BECKETT/.../1773.

A Probably Arne’s settings.
B Music written by Burney for 1751; probably his settings used here.
C Set by both Arne and Burney at different times; either setting could have been used here.
Table III xvi

Scheme of 'Though storms awhile the sun obscure'

<table>
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<tr>
<th>Ritornello</th>
<th>17m</th>
<th>G</th>
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<tr>
<td>A1</td>
<td>11m</td>
<td>G-D</td>
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Though storms awhile the sun obscure
No cloud can quench his genial ray
Though lost to view he shines as pure
As bright as in the blaze of day

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<th>Ritornello</th>
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<table>
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<tr>
<th>Ritornello</th>
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<th>G-D-G</th>
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Table III xvii

Key structure in the 1753 score

Overture Eb - c - Eb

Act I  g - F - Bb - d - b - G - A - C - C+G
↓
'Sweet Valley'

Act II  E - E+e - g - b - F - d - A - Eb - G - A - d
↓
'Gracious heav'n'
↓
'O peace, thou fairest child of heaven'
↓
'A youth adorn'd with every art'

Act III  A - A - F - D - F - C
Table III xviii

The surviving music by Charles Burney

'O peace, the fairest child of heaven'
[Air;]

'A youth adorn'd with ev'ry art'
[Air; Miss Norris as 2nd shepherdess]

'Alfred, father of the state'
[Duet; Mr Beard and Mr Vernon as two spirits]

'The Shepherd's plain life'
[Air;]

'Ye woods and ye mountains'
[Air; Miss Norris as 2nd shepherdess]

'In cooling stream, O sweet repose'
[Air; Miss Norris as 2nd shepherdess]

'From these eternal regions bright'
[Ode with SATB chorus; Mr Beard as a spirit]

'Arise, sweet messenger of morn'
[Duet; Mrs Clive and Miss Norris as two shepherdesses]

'Swell the trumpet's boldest note'
[Duet; Mr Beard and Mr Reinhold as spirits]

'At last! At Last!'  
[Air; Master Vernon]

'We've fought; we have conquered'  
[Air; Mr Beard]
Table III xix.

The surviving settings of music by Theodore Smith

Overture

'If those who live in shepherd's bower'
[Air; Mrs Smith as Emma]

'Hear Alfred, Father of the state'
[Air; Mrs Vernon as shepherdess?]

'O joy of joys to lighten woe'
[Trio; Mrs Smith, Mrs Hunt and Mrs Wrighten as Emma, Shepherdess? and Edith]

'Sweet Valley'
[Air; Mrs Smith as Emma]

'Restore, good heaven, our gracious king'
[Mrs Smith as Emma]

March for the opening of the Grand Scene.

Table III xx

Incidental Music indicate in Folger Prompt A.10

The exact location and wording of the instructions can be found in Appendix 2.

Act I
v Air for a single trumpet.

iv Chord from the orchestra
One strain from the orchestra

Act III
iii Trumpets sound

vi Indications against 'That trumpet speaks'
Three strains of a dead march
A dead march
Table III xx1

Relationship of the libretti of the masque of Alfred

The arrows indicate that material from the earlier libretto can be found in a later version.

Libretti prepared by Thomas Arne primarily as vehicles for his music.

Libretti relating to James Thomson; music by Thomas Arne.

Libretti prepared for David Garrick for his self-aggrandisement

1) David Mallet; music by Charles Burney with Arne

2) David Garrick; music by Theodore Smith with Arne

1740

1741 (ms)

1745

1753

1759

1760?

1762

1750/66 Thomson's Works

1773

"Songs and Choruses"
Table III xxii

Allocation of parts in *Alfred*

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<th>1745</th>
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<td>su</td>
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</tbody>
</table>

sp spoken part
su sung part
ss sung and spoken
r required but no dialogue or songs ascribed
- character not required by this libretto
Illustration 1

Frontispiece from Thomas Lediard *Britannia* (London 1732) [GBOb Mal. B.271 (7)]
WHO be dat de Box do fit on?

"Tis John, the Hero of North-Britain, Who out of Place, does Place-men fit on,

Between his Legs de Spaniel Curr lie, Tho' now he growle at Bob fo fierce, Yet he fawn'd on him once in Doggerel Verfe,

Who's dat behind? 'tis Dicky Caby, Who first wou'd have hang'd, and then try'ld Bobby, Ah, was not that a pretty Jobb-e?

Who's dat who ride affride de Poney, So long, so lank, so lean, and bony? O be de great Chaster Little-Jony,

What Parfon's he dat so civil? O dar's de Bishop who split the Devil, And made a Devil and a half, and half a Devil, X.

Who's dat dat lift up both his Hands? O that's his Wifdom Squire S———, O de Place-Bill drop! O de Army Rander!
Example II iv 1a

J. C. Pepusch Venus and Adonis (1715) [GBLcm ms 975; f 49r]

VENUS:

Since ten-drest touch-ing may a-wake my boy — Ah! soft-ly, gently, let me steal the

(kisses him)

Ah! round — three let the

wax-ing quire in melt-ing bates soft dreams of love in-spire.

Joy
Example II iv lb

J. C. Pepusch *Venus and Adonis* (1715) [GBLcm ms 975; f 53v]
Example II iv 1c

J. C. Pepusch *The Death of Dido* (1716) [GBLam ms 85; ff 55-7]

Hermes by the doom of love, this moment wound me from my love. Chear'd me to

La, humb'd my way vengeance will pursue my stay I must with

Broken heart, the gods o' bey: O doom severe on kiling
blow. Take me the part. ner of your woe. Twainshports and seas where let you

\[\text{Exors:} \quad \text{Death to my soul. On watch-ed state that bless-ing is dem-net by fate.}\]
Example II iv 2a

J. C. Pepusch *Apollo and Daphne* (1716) [GBLcm ms 975; ff 6v-7r]

Have I not to d-i-a-n-a swore? Be-hold! a-gain to her I

bow de-voted ev-e-r to re-main A vir-gin of her spot-less

main. Hear! Cynthia and con-firm my vow.
Example II iv 2b

J. C. Pepusch Apollo and Daphne (1716) [GBLcm ms 976; ff 11r-11v]
Example II iv 2c

J. C. Pepusch *Apollo and Daphne* (1716) [GBLcm ms 976; ff 31v-33r]
green shall on the heads of her great chiefs be seen and by a

Nassau and a George be worn Still Pe-neus
Example II iv 3

J. C. Pepusch *Venus and Adonis* (1715) [GBLcm ms 975; ff 74r-76r]
Musical Examples

yell hark hark all Na-thre ring for Sol. rowi. Poor Ado-nis
Example II iv 4

J. C. Pepusch *Myrtillo and Laura* (1715) [GBLam ms 88; ff 38r-39v]
Whence light, and comfort set forever abroad. There pining were my days, from in sad
deed, and Dye for gotten of the world and thine o pray Myr-
I'll tell thee all, yet I forgive thee, O my lord as thou art. Thou hast un-

She done thee right. Constrain heart, farewell forever.
Example III 1

Theodore Smith Alfred (London, 1773) [GBLcm xxvii. B. 24. (3); 7]
Appendix I

Textual Alterations for *Alfred* in 1773

Notes to the table

1) Copies used to compile this table are

GBOb 8°. V. 143 (3*) Art.
ALFRED: /A/ MASQUE. /ACTED at the /THEATRE-ROYAL/IN/DRURY-LANE/.../LONDON: /PRINTED FOR A. MILLAR. [1751]

USWs Prompt A. 10
ALFRED: /A/ MASQUE. /ACTED at the /THEATRE-ROYAL/IN/DRURY-LANE/.../LONDON: /PRINTED FOR A. MILLAR. [1751]

GBOb Vet A5.e. 3119
ALFRED: /A MASQUE. /AS IT IS NOW REVIVED AT THE/THEATRE-ROYAL,/IN/DRURY-LANE/.../LONDON: Printed for T. CADELL and T. BECKETT. [1773]

GBOb Vet A5.e. 2918
THE/SONGS,/CHORUSES. &c./IN/THE/MASQUE/OF/ALFRED.../LONDON: Printed for T. BECKET. [1773]

2) The lines enclosed '...' are incipits of the airs.

3) Items of text printed in bold show textual alterations that were not carried through to the published libretto.

4) Items enclosed (... are variations found in the 1773 printed libretto which are not in Folger prompt A. 10.

5) Act III Scenes vii and viii appear in the printed text, but Garrick's cuts and a note to the 1773 libretto - 'There are some scenes and some passages which were always omitted in the representation, as may be seen in pages 53, 54, 55, 56, and 58; but are here printed that the reader may have it as originally written' - make it clear that they were not performed. They have been included here but not in bold because although the annotations cut them, they still appear in the printed text.

1751 (Mallet's version)  
1773 (Garrick's version)

Act I Sc i  
Act I Sc i

(CORIN and EMMA appear at the door of their cottage).  
(SCENE a rural Prospect, with the Cottage of CORIN and EMMA).

[First SHEPHERDESS sings]
'O peace thou fairest child of Heaven'  
[Emma]
'If those who live in Shepherd's bower'
1751 (Mallet)

Shepherd 'tis he...

[Corin]
Hangs weeping o'er the brook
Is there not cause?

[Emma]
I weep to see it.

[Corin]
Thou hast a heart sweet pity
loves to dwell in:
But, dry thy tears, and lean
on this just hope

[Corin]
The heavenly hosts are hovering
here unseen,
To guard his sacred life and
bless us all.
But let us hence: he rises to
embrace
His friend, woodman of the
neighbouring dale
Whom late, as yester-evening
star arose
At his request I bid to meet him
here

[End of Scene]

1773 (Garrick)

CORIN! CORIN! 'tis he...

[Corin]
'Tho' to a desart isle confin'd'

[Corin]
Hangs weeping o'er the brook

[Emma]
I weep to see it.

[Edith]
Thou hast a heart sweet pity
loves to dwell in.

[Corin]
Come Emma dry your tears

[Corin]
The heavenly hosts are hovering
here unseen,
To watch and to protect him
But oh! when
(My heart burns for it) shall I
see the hour
Of Vengeance on these Danish
infidels
That war with heaven and us?

[Emma]
Alas, my love!
These passions are not for the
poor man's state,
To heaven and to the rulers of
the land
Leave such ambitious thoughts; be
warned, my CORIN,
And think our little all depends
on thee.

'O peace thou fairest child of
heav'en'

[Corin]
Hush! Cease thy song - for see
our mournful guest
Appendix I

1751 (Mallet)

Act I Sc iii

That each man's sword now wears
upon its point
The present age, and last
prosperity

Act I Sc iv

...But soft: the breeze
is dumb...

Act I Sc vii

[Alfred]
That if not to perform my regal
task.
To be the common father of my
people...
If not to raise anew, our
English name.

Act II Sc ii

CORIN, EMMA PEASANTS
[Corin]
O happy hour! Wife, neighbours

[Emmal
Speak shepherd, say

1773 (Garrick)

Has raised his head, and lo! who
comes to greet him;
His friend, the woodman of the
neighbouring dale,
Whom late, as yester-evening
star arose,
At his request I found, and
hither brought:
Let us retire and leave them to
confer.

Act I Sc iii

That each man's sword now wears
upon its point
All dearer claims, wives,
children, parents, friends.
The present age, and last
prosperity.

Act I Sc iv

...But soft: the breeze
is hush'd...

Act I Sc vii

[Alfred]
That if not to perform my regal
task.
At once as King & Father of my
people...
If not raise once more, our
English name.

Act II Sc ii

CORIN, EDITH, PEASANTS
[Corin]
O happy hour! Friends, neighbours

[Edith]
Speak shepherd, say
Appendix I

1751 (Mallet)

[Emma] Can it be possible?

[Corin] O Emma, the poor stranger

[Emma] Does joy deceive?

Verse I
[A voice unseen]
'Yes woods all ye mountains'

[Corin] The evening wood-lark warbles
    in her voice.
    Who can this be?

[Emma] Peace, peace, she sings again.

Verse II
'More soft than the nightingale's song'

[Corin] What think ye, friend?
    Such moving, melting, softness...

[Corin] Disturb him not.

Act II Sc iv

[Alfred] But what alarm thee thus?

Act II Sc viii

[Alfred] Most dear and precious holds

1773 (Garrick)

[Edith] The King? Can it be possible?

[Corin] O Neighbours, the poor stranger

[Edith] Does joy deceive?

[A voice unseen]
'Sweet Valley!, say, where pensive lying'

[Corin] The evening Woodland in her voice.
    What think ye friend?
    Such moving, melting, softness...


Act II Sc iv

[Alfred] Rise friend, be of comfort.
    Why art thou arm'd?
    & what alarm thee thus?

Act II Sc viii

[Alfred] Most dear and precious holds.
1751 (Mallet)

from men who won
With earth and heaven.

Act II Sc ix

[Alfred]
That talk then, difficult alike and noble,
Be thine, O sacred sage; to whose try'd wisdom
I, henceforth, solely trust their tender years.

[Alfred]
On England and on me. Ha, EDWIN here?

[Alfred]
ELTRUDA, no distrust of virtue's fate.

[Alfred]
Who reigns supreme, almighty and all-good.

*Translated from RACINE'S ATHALIE
Celui, qui met un frein à la fureur des flots,
Sçait aussi des méchans arrêter les complots
Sousmis avec respect à fa volonté sainte,
Je crains Dieu, cher Abner, & n'ay point d'autre crainte

1773 (Garrick)

Act II Sc ix

[Alfred]
I know it, Father, and to your grave guidance.
From henceforth, solely trust their tender years.

[Alfred]
On England and on me.
[Edwin]
My Lord
[Alfred]
Ha, EDWIN here?

[Alfred]
ELTRUDA, no distrust of honour's cause.

[Alfred]
Who reigns on high, all righteous and all-good.

Act III Sc i

EMMA and other shepherdesses

[Emma]
Yes EDITH... we will watch and her bright off-spring!

Act III Sc i

EMMA and another shepherdess

[Emma]
Yes, SISTER... we will watch and her bright off-spring!
1751 (Mallet)

Thou, meanwhile, invoke.

Act III Sc iii

[Eltruda]
O my torn, tortur'd heart! What is the hour?

[Attendant]
By yon faint light, that glimmering steals along From east to north, I guess the morning near.

[Eltruda]
Then all my hopes and fears suspended hang On this dread moment's wing—Ah! hear'st thou not The trumpet's distant voice?

[Attendant]
It speaks aloud, and shakes the echoing woods.

1773 (Garrick)

Celus (?) now invoke.

Act III Sc iii

[Eltruda]
My kind hostess, thou hast an angel's voice Come raise my drooping spirits, charm my mind With music's animating voice, and give Some respite to my woes.

[Emma]
'Restore, good heav'n, our virtuous king!'

[Eltruda]
Thy song, sweet flatterer of hope suspended My affliction for a moment, but it returns. [Trumpets sound]

Ha! hear'st thou not the trumpets distant voice? It speaks aloud and shakes the echoing woods See, see my EMMA, what tidings it proclaims. [Exit EMMA*]

*Garrick's first idea for this passage was:

[Eltruda]
Then all my hopes and fears suspended hang On this dread moment's [wing], Come near me Hostess, kind, thou hast an Angel voice, raise my drooping spirit With music's animating [ ] & give some respite to affliction.

[Emma?]
'Gracious heaven'

[Trumpet]

[Eltruda]
Hark hear'st thou not the trumpet's distant voice

[Attendant]
It speaks aloud and shakes the Echoing woods.
1751 (Mallet)

1773 (Garrick)

[Eltruda]
O my torn, tortur'd heart! What is the hour?

[Attendant]
By yon faint light, that glimmering steals along. From east to north, I guess the morning near.

[Eltruda]
Then all my hopes and fears suspended hang On this dread moment's wing.

Act III Sc vi

[Devon]
Success is ours.

[Hermit]
To wound his inmost heart - The trumpet speaks
The King's approach - Ye ministers unseen!

['Ye ministers unseen']
'Spirits, whom the king of kings'

Act III Sc vii

[Shepherdess]
'Arise sweet messenger of mourn'

[First voice]
'Swell the trumpet's boldest note'

[Eltruda]
Yon pictur'd raven - tell is it not Their wonderous magic standard!

[Devon]
'Tis the fame
Wrought by the sisters of the
Danish King,
At midnight's blackest hour, when
the sick moon,
Wrapt in eclipse by their
enduring song,
Down thro' the turbid clouds her
influence shed
Of baleful power. The sisters
ever sung -

"Shake, standard, shake destruction
on our foes".

Act III Sc viii

[Hermit]
But now behold, to animate thy
hope.
In mystic shew express'd what
thy fortune
Seem'd to portend; and what the
brightening scene
With fairer promise opens.

Four Furies rise from under the
stage &c

'At last!, At last!'
1751 (Mallet)

Act III Sc ix

[Alfred] Such fears dismiss
As must dishonour both.

[Alfred] Your gods are idols: that sole
power I severe
Supreme and one, is universal
Lord.

[Hermit] Lo! where he lies...

[Hermit] I see whole moving forests, from
her hills
Uprooted, bound triumphant o'er
the main!
White tracks of glory, brighten
Albion's skies,
As navies grow, as commerce swells
her sail
With every breeze that under heaven
can blow,
From either pole; thro worlds yet
unexplor'd,
In east and west, that to thy sons
disclose
Their golden stores, their wealth
of various name
And lavish pour it on BRITANNIA'S
lap!

1773 (Garrick)

For Him, The King, the Father,
and the Husband
Whose Queen perhaps now feels
those pangs I felt.
When my distracted mind pictur'd
my Alfred
Lost to his people, children &
myself.

Act III Sc ix

[Alfred] Such fears dismiss
as would debase us both.

[Alfred] Your gods are idols: that eternal
power I severe.
Supreme and one, is sovereign
Lord.

[Hermit] Yonder where he lies...

[Hermit] I see whole moving forests, from
her hills
Uprooted, bound triumphant o'er
the main!
White tracks of glory, brighten
Albion's skies,
As navies grow, as commerce swells
her sail
With every breeze that under heaven
can blow,
From either pole; thro worlds yet
unexplor'd,
In east and west, that to thy sons
disclose
Their golden stores, their wealth
of various name
And lavish pour it on BRITANNIA'S
lap!
N. B. Garrick suggests new verses three to six of 'Rule Britannia', which were not included in the 1773 text. There are several possible sources for these; one in 1740, Thomson’s Collected Works of 1750 another.
Appendix II

Transcription of Production Notes and Stage Directions of 1773

Notes on the appendix

1) Each entry consists of the following
   [the character]/the line to which the instruction is the nearest [the page number]
   The manuscript instruction as it appears in the libretto

2) Notes in Bold are instructions which have been inserted and then cancelled.

3) Abbreviations contained in the manuscript notes.

   OP - opposite prompt (stage right)
   PS - prompt side (stage left)
   O - open shutters
   C - close shutters
   BB - ?
   gr - grove
   Ex - exit
   Ent - enter
   Exu - exeunt
   str - strain

Act I Sc 1

CORIN and EMMA appear at the door of their cottage [1]
Close Wood/Landscape & Cottage/O 3rd gr/PS

Two SHEPHERDESSES [1]
PS

[Corin]/Now, just heaven forbid. [3]
2/Edith

[Corin]/Hang's weeping o'er the brook [4]
OP/Edith approaches slowly to soft/music

[Corin]/At his request I meet him here [6]
Exeunt PS

[Emma]/Alas my love! [6a]
3/Alfred/Devon

[Corin]/Let us retire & leave them to confer [6a]
Exeunt PS
Appendix II

Act I Sc ii

[7]
Distant Country/5. gr./Hermits Cell
SCENE II - Oth
ALFRED, Earl of DEVON - OP

[Devon]/From yonder heath-clad hill [8]
4/Edwin

Act I Sc iii

EDWIN [9]
OP firmly (?)

[Alfred]/Hear, my friends. One castle still is ours. [11]
5/Spirit &/Chorus

[Alfred]/And find me here. [12]
OP Ex Devon & Edwin

Act I Sc iv

[Alfred]/Why beats my bosom? x Music! Shield me heaven! [13]
[x] (Music/In Orchestra) Cord

[Alfred]/Whence should it come? x Hark! - now the measured strains [13]
[x] one Strain

[Alfred]/As if some wing'd musician of the sky x [13]
[x] Ring for Cloud

[Alfred]/Touch'd his ethereal harp x [13]
[x] Spirits Song/ O prop PS

Act I Sc v

[14]
Vernon in the Cloud/the Chorus first Wing behind

[Chorus of Spirits]/Thy hope awake, thy heart expanded [14]
6/Hermit

[Chorus of Spirits]/Earth calls and heaven inspires [14]
Air for a single Trumpet
Appendix II

Act I Sc vii

[15]
ALFRED, HERMIT
- from Cave

[Hermit]/With all its vain and transient joys, sit loose [18]

2/3 Spirits

Two SPIRITS sing the following hymn [20]
Enter 3 Spirits 2d Ent OP/Alfred PS. Spirits in middle Hermit OP/
Mrs Scott & Wrighten & Mrs Hunt

[Alfred]/Who glorious spreads and gracious shuts the day [22]
as the Fryar is going up to his cell/Drop Landskip - /Dressing

Act II Sc i

[23]
Landskip Hunt/O Lethe's/flat 3d & 5th gr.

EMMA and other Peasants [23]
Edith/Disea'd (?)

[Shepherdess]/That source of vexation and smart [25]

2/Corin

[Shepherdess]/With health, and with quiet of heart [25]

3/one to sing/behind scenes/PS

Act II Sc ii

CORIN, EMMA, PEASANTS [26]

PS

[Edith]/Does Joy deceive [26]

4/Alfred, Devon

The following/is sung by a person unseen [26]
P.S.

[Emma]/More soft than nightingale's song [28]

4/Alfred/Hermit

[Corin]/Disturb him not. [29]
Exeunt OP
Act II Sc iii

Alfred, HERMIT [29]
PS

[Hermit]/And caution term so. [29]
6/Corin

[Hermit]/And to be judg'd by themselves alone [29]
6/Danes

[Hermit]/Be all the hero shewn [30]
Exu PS

Act II Sc iv

ALFRED, CORIN [31]
PS

[Alfred]/Westward they turn, and strike into the path [32]
7/Alfred. Corin Eltruda

Act II Sc v

DANES passing along [32]
8/EMMA &c./OP$

Act II Sc vi

ALFRED, CORIN Advancing [33]
9/Alfred Corin Eltruda

[Alfred]/For after-times to visit and revere [34]
PS/x a Shriek

[Alfred]/What noise was that? [34]
(within) Help - Help

[Alfred]/The sword we draw [34]
Ex-PS

Act II Sc vii

EMMA and other Peasants [34]
OP

[Emma]/O Most happy hour! [34]
Ex OP
Appendix II

Act II Sc viii

ALFRED, CORIN [35]
PS

[Alfred]/My CORIN/Fly, bring them to my arms x [36] 
Ex. Corin PS

[Alfred]/A barbarous land, where violence inhabits [37] 
10/Corin/2 Children

[Eltruda]/No reverence claim. [37] 
11/Hermit

[Alfred]/My Children too! [38] 
Enter

Act II Sc ix

ALFRED, ELTRUDA, HERMIT [39] 
- OPS

[Hermit]/Vulgar minds refuse [39] 
12/Edwin

Enter Edwin [41] 
PS

[Alfred]/Hence, speed thee well [41] 
Eixt Edwin PS

[Alfred]/I fear that God, and know no other form! [42] 
drop Landskip//Ex - Alfred PS/Her; Elt & Child" OP

---

Act III Sc i

[43]
Cottage th/O 3rd gr./Stage dark

EMMA and the other shepherdesses [43] 
OP

[Edith]/Prolong the smiling infant's rest [44] 
2/Eltruda/Attend*

[Emma]/We leave her to herself [45] 
Exeunt
Act III Sc ii

ELTRUDA [45]
from Cottage

[Eltruda] To think and be watched [45]

Act III Sc iii

ELTRUDA, an ATTENDANT [46]

PS

[Eltruda] Thy song...suspended my affliction for a moment [46a]
PS Trumpets sound

[Eltruda] What tidings it proclaims [46a]
Exit Emma PS

[Eltruda] On this dread moment's wing [46a]
Enter Emma & kneels, &c.

Act III Sc v

HERMIT, ELTRUDA, and others [48]

PS

[Hermit] Without a cloud between! [48]
X - B.B. to lower Cloud

[Spirit] Where Spring, unfading, pours around [49]

5/Devon

[Spirit] A better age is born! [49]

6/Procession

Act III Sc vi

[50]
drop Carver

ELTRUDA, HERMIT, Earl of DEVON [50]

PS

[Devon] And now in arms expects your instant aid [51]

6/Spirits/Shepherdess/Procession

[Hermit] That trumpet speaks [52]

X
Act III Sc vii

[53]
O Raise Carver & B.B. for the Sun

The procession is led by Shepherdesses, strewing flowers. [53]
March/The Procession/of/Alfred

Act III Sc viii

ELTRUDA, HERMIT, and the others [56]
7/Danish King

[Hermit]/Make this one blow decisive of her fate [57]
X Dead March 3 str

[Eltruda]/Lost to his people, Children and to myself [59]
Exit O Wood 2d gr.

Act III Sc ix

[59]
Dead march/The Danish Kings Procession./As soon as the last/Soldier[s] are before/the 2d gr. Shut on/O Wood & BB.

[Danish king]/Ha! What! why, who art thou? [61]
&B/Sailors

[Danish king]/To darkness and oblivion [62]
9/Bread's (?) Wood/O 3d gr/- Exit

[Alfred]/Our wealth and grandeur, can alone be found [62]
7/Sailors

[Hermit]/Our England's genuine strength and future fame. [63]
B.B. & T
Appendix III

Political Allegory in the Secular Masque

The Secular Masque is a review of the political situation at the end of the seventeenth century, as seen by its author, John Dryden. and is distinguished from other masques of this period by the length and quality of its libretto. It was written at the climax of a long and complicated theatrical war between the two patent theatres. The details of the struggle for the lion's share of the repertoire, actors and the audiences can be found elsewhere. Suffice to say here that Dryden was commissioned to provide the masque for a revision of John Fletcher's The Pilgrim, together with a prologue, an epilogue and a dialogue. The text was set for its first performance by Gottfried Finger (?1660-1730) and Daniel Purcell (d. 1717).

The author of A Comparison between the two Stages used a passage based on one from Ovid's Metamorphoses to describe in a racy style the circumstances surrounding its creation, and touching on the theatrical war mentioned above:

The battle continued a long time doubtful, and Victory hovering over both Camps, Batterton [Betterton] Sollicits for some Auxiliaries from the same Author [Jonson] and then he flanks his enemy with Measure for Measure.²

Although it is not known what Jonson plays, if any, were performed, Measure for Measure was revived by Betterton at Lincoln's Inn Fields in early 1700 and was probably staged before March. The performance included Henry Purcell's
Dido and Aeneas. In response to this 'attack' by Betterton, the company at Drury Lane

...e'en put the Pilgrim upon him - ay faith, so we will says Dryden, and if you'll let my son have the profits of the third night, I'll give you a Secular Mask: Done says the House and so the Bargain was struck. 

However, the author of A Comparison of the two Stages had the advantage of hindsight. The 'profits of the third night' were normally given to the author, as Dryden knew:

...Within this moneth there will be playd for my profit, an old play of Fletcher's call'd The Pilgrim corrected by my good friend Mr Vanbrook [the playwright and architect, John Vanburgh]; to which I have added A New Masque; & am to write a New Prologue and Epilogue. 

Dryden, though, was dead before the third performance took place, and it was apparently the management's generosity which allowed the profits to go to his son; how this was achieved with the penny-pinching Rich controlling the money, is not clear. The popularity of these works, combined with the internal disorganisation of the new theatre under Betterton, left Drury Lane the victor of this round.

The Secular Masque is only very loosely connected with the dramatic action of the play or entertainment in which it is inserted:

I hope before you go, Sir, you'll share with us an Entertainment the late Great Poet of our Age prepar'd to celebrate this Day. Let the Masque begin.

The event which is being celebrated is the marriage of Alinda, the daughter of Alphonso, to Pedro the pilgrim. The ordering of such a celebration is at least as cynical as the sentiments expressed in the masque for, shortly before, Alphonso has commented in an aside:

Pedro's a Dog, and if I cou'd hang him, I would. But
since I can't, I'll be reveng'd in another way: He shall marry the Whore to Pedro... As to my Blessing, I can't conveniently spare it you; but if you can contrive to bless one another, you may e'en be as Blessed as you please. 7

The Secular Masque is introduced in this context in all the eighteenth-century texts of The Pilgrim, the libretto remaining unaltered in every respect; the 1753 libretto, although a new engraving of the work, retains the cast list for the 1700 performance of the play. 8

The masque opens with the entry of Janus, the God associated with beginnings. He calls for Chronos, the fictional God of time, to cease lagging and mend his pace. 9 Chronos enters with a globe on his back and a scythe in his hand, both of which he discards on entry, to represent his shedding of the weight of the world. He is closely followed by Momus, a literary figure used by authors to satirise, ridicule and find fault with the behaviour of other deities. He congratulates Chronos on his wisdom in shedding his load and sums up the theme of the masque in his cynical view of the state of affairs:

The World was a Fool, e'er since it begun,
And since neither Janus, nor Chronos, nor I,
Can hinder the Crimes,
Or mend the Bad Times,
'Tis better to Laugh than to Cry. 10

Janus, who acts essentially as a Master of Ceremonies in ushering out an old era and in a new age, Chronos, who is forced to carry the weight of events on his shoulders, and Momus the commentator, have no influence in these affairs. It is clear that Momus at least considers the seventeenth century to have been so mismanaged that
the only way the result can be lived with is to laugh at it. Janus, taking slight umbrage at this, asks Chronos to show Momus what advances have been made during the past era, whereupon Chronos summons the three major deities to justify their contributions. First to appear is Diana, 'Goddess of the Silver Bow', who presents to Janus, Chronos and Momus the glories of her chase. Janus comments that the age was then at its best, Chronos that it was free from wars, and Diana that it was free from crime. Momus, however, dismisses it as 'A Very Merry Dancing, Drinking, Laughing, Quaffing and Unthinking Time'. A dance of Diana's attendants follows, confirming that the past age had the character presented — one that was filled with sports and other revelries, but an irresponsible age. Mars enters, bombastically announcing his arrival, and extolling the virtues of war. Momus again is dismissive saying 'Better the world was fast asleep Than kept awake by Thee', and pointing out that, as war costs so much in resources, neither side gains by it. Venus then advances her case for the quality love brings to life. Chronos, now thoroughly disillusioned by Momus' comments, realises that while 'Joy rul'd the Day, and Love the Night', the cares of the world were nothing but, when love abandons him, he sags under their weight. Finally Momus confronts Diana, Mars and Venus with the results of their actions and concludes that they are each as culpable as the other for the disastrous state of things. Janus ushers out the old age with '"Tis well an Old Age is out', while Chronos again shoulders his responsibilities, declaring that it is 'time to begin a New'. The masque concludes with a dance of huntsmen, nymphs, warriors and lovers, confirming that there is
now accord among the deities and that there is hope for the coming age.

One interpretation of the masque, that advanced by Walter Scott in the nineteenth century, suggests that the three Gods called to account represent the three seventeenth-century courts of James I, Charles I and Charles II. The court of James is undoubtedly the one that can be associated with Diana, the huntress. During his reign, courtly recreations came under severe attack from Puritan sources and, in an attempt to clarify his position, James published *The Declaration of Sports* in 1617. Although originally intended to answer those in Lancaster who had prohibited sports on the Sabbath, it appeared as an official statement of national policy in 1618. Mars, the God of War, is the deity who can be most closely linked to Charles I. His reign degenerated into a civil war which culminated in his execution in 1649. Charles II is the obvious parallel for Venus. His licentiousness and that of his court were well known, and his continual financial difficulties added to the scandals of his day.

While not denying that an audience of 1700 could have placed such an interpretation on the masque, it is far from certain that this is the interpretation intended by Dryden. The court of James I was well outside Dryden's personal experience and, in any case, the description of it given by Momus - 'A Very Merry Dancing, Drinking, Laughing, Quaffing and Unthinking Time' - is one that can be applied equally well to either of the other courts supposedly intended by Dryden.
represented. The publication of The Declaration of Sports too, is not the excellent evidence that it initially appears to be. Charles I republished the work in a much more sensitive political climate in 1633 in response to the banning of traditional festivities by judges in Somerset. Charles saw their decision as an infringement of the Royal prerogative, while Archbishop Laud saw the reading of the judgement from pulpits in the area as an encroachment on ecclesiastical authority. The Puritans were outraged at its republication and for the first time contributed significantly to writings opposing the ideas of the Declaration. While Charles II's court was certainly famed for its licence, (the Hampton Court Beauties alone attest to this), the comment 'But since the Queen of Pleasure left the ground', made by Chronos in his commentary on Venus's behaviour, can only be a reference to the exiled queen of James II, Mary of Modena. It is also extremely difficult to explain the omission of the other heads of state of the period.

Despite Dryden's Puritan upbringing, his own political ideas stemmed from those of Thomas Hobbes, a man of whose theories Dryden's Cambridge tutor John Templer had written a confutation and whom Dryden was later to meet on a regular basis in Henry Herringman's bookshop. Dryden held the view that all citizens should support the status quo, even at the expense of their own convictions to ensure civil order. He disliked and distrusted the masses, and held an equally cynical view of all political parties.
These views led him to support whoever was in power. He accepted a post with Cromwell's administration, abandoned the cause just prior to the Restoration in the belief that the literary scene would be dominated by the new court and became an honoured member of Charles II's circle, remaining at court after the accession of James I. He only fell foul of the administration after the succession of William and Mary in 1689, when he found himself classed as a Jacobite. Each administration only served to confirm Dryden's cynicism, for each either failed to control civil unrest, failed to gain the full support of the population or injured Dryden personally.

Dryden was practised at expressing political principles in literary contexts, frequently writing plays with political overtones and, indeed, first attracting the attention of Charles II with references to the then current war with the Dutch in the poem *Annus Mirabilis*. From 1681, in his capacity as Historiographer Royal, he was involved in producing political propaganda for the king. He greeted the signs of a Jacobite attempt to usurp the throne in 1692 with the obviously pro-Jacobite play *Cleomenes* and, in 1693, managed to offend Queen Mary by his general remarks on inefficency of governments in the introduction to *Examen Poeticum* (*The Third Miscellany*). Any remaining sympathy Dryden may have had with William vanished in 1698 with the limited censorship imposed by the government on plays that it considered immoral.
Further evidence to support this hypothesis can be found in Dryden's Epilogue to *The Pilgrim* which was spoken almost immediately after the masque. Dryden answers the critics of the stage who believe that it is the cause of the decline in moral standards, and lays the responsibility on the returning court:

*But sure, a banished Court, with Lewdness fraught,*
*The Seeds of open Vice returning brought.*

Once the Court was re-established, its effect was felt throughout the city:

*Thus Lodg'd (as Vice by great Example thrives)*
*It first debauch'd the Daughters and the Wives.*
*London, a fruitful Soil, yet never bore*
*So plentiful a Crop of Horns before.*

Dryden was dependent upon a style of government with which he was ultimately disillusioned and which he felt forced him to prostitute his profession; the impression conveyed later in the Epilogue, is that all he desired was a quiet and stable existence in which to write:

*The Poets, who must live by Courts or starve,*
*Were proud, so good a Government to serve;*
*And mixing with Buffoons and Pimps profain, [sic]*
*Tainted the Stage, for some small Snip of Gain.*
*For they like Harlots under Bawds profest*
*Took all th' ungodly pains, and got the least.*
*Thus did the thriving Malady prevail,*
*The Court, it's Head, the Poets but the Tail.*

He also touches on the censorship under William and Mary, deriding the court, the originator of vice, for attaching the blame for the state of public morality to the poets. Despite all this Dryden, as he does in this masque, offers hope for the future:

*Well we may change, but we shall never mend.*
*Yet, if you can but bear the present Stage,*
*We hope much better of the coming Age.*
The masque and, arguably, the Epilogue also

is political commentary and fable of the highest order; the poet reflects on the particulars of his age but he also rises above them to see in the futility and change and disappointment of his own life a pattern...more beautiful than its frustrations.19

Such was Dryden's attitude to the Court and Government in 1700.

There are further allegorical possibilities. Dryden's own version of The Knight's Tale from Chaucer's The Canterbury Tales suggests itself as the principal source for the characters of Diana, Mars and Venus, the three central deities of the masque. This was published in Dryden's Fables in 1700, the last major piece of work he completed before writing the Secular Masque. Dryden's interest in Chaucer was doubtless stimulated by the re-issue in 1687 of the original Elizabethan edition of the Tales. However, he was also friendly with Pepys who was a great admirer of Chaucer, and who drew Dryden's attention to The Parson's Tale, a translation of which he also included in the Fables.20 In Chaucer, Dryden believed he had found a kindred spirit:

I have presum'd further in some Places, and added somewhat of my own whence I thought my Author was deficient, and had not given his thoughts their true lustre...And to this I was more embolden'd because (if I may be permitted to say it of myself) I found I had a soul congenial to his...21

The importance of The Knight's Tale for Dryden was its illustration of the futility of ordinary man in the face of those in power. It recounts the tale of the kinsmen Arcite and Palamon, who battle for Emily, the maiden they both love. Before the battle the three worship at the temples of Mars, Venus, and Diana respectively. The
three characters are defined by the characteristics ascribed to the
gods they worship and the gods in turn are delineated by their
temples, the descriptions of which form a substantial portion of
the tale.

Mars the god of war sees all events in terms of winning or
losing. His temple is in a wild setting - 'a Forrest wide and
bare; Where neither Beast, nor Humane Kind repair' - and inside it
are the visions of

Treason lab'ring in the Traytor's Thought;
And Midwife Time the ripen'd Plot to Murder brought.
There, the Red Anger dar'd the Pallid Fear;
Next stood Hypocrasie, with holy Lear:
Soft, smiling, and demurely looking down,
But hid the Dagger underneath the gown:

The catalogue of Mars's deeds continues until the viewer leaves in
haste 'Tir'd with Deformities of Death'.

The visions seen at Venus's temple are hardly more attractive:

The broken Slumbers of inamour'd Men:
Pray'rs that ev'n spoke, and Pity seemed to call,
And issuing Sighs that smoak'd along the Wall.
Complaints, and hot Desires, the Lover's Hell,
And scalding Tears, that wore a Channel where they fell:
And all around were the Nuptial Bonds, the Ties
Of Loves Assurance, and a Train of Lies
That, made in Lust, conclude the Perjuries.

She sees the world only in terms of love, to be used as an
instrument of imprisonment and a commit ment to be betrayed.

The last temple, that of Diana the chaste lover of hunting, is set
in a sylvan landscape, but among the scenes inside it are the
gruesome, pastoral tales of Daphne, Callisto, and Actaeon. In
threatening each other's chastity, or being tempted to yield it or by yielding their own, the pastoral characters have met their fates at the hand of Diana who is determined that others should follow her example. 28

The deities are further discredited by the arbitrary way in which they manipulate the affairs of men. When Arcite worships at the temple of Mars, he is presented with an ambiguous oracle from which he receives misleading encouragement. When he has won Emily honourably in battle, he is killed in his moment of triumph by Saturn, who has an ancient hatred of the Thebans of whom Arcite is one.

Turning to the masque, Mars, Venus and Diana are found to have similar characters. Diana presents an image of the bold huntress. This image, like her temple in the sylvan landscape, has superficial appeal. When more closely examined, however, the sports conceal an 'unthinking time'. Mars sees everything in terms of winning and losing and, like his counterpart, his character is drawn using purely aggressive images. Momus expresses a similar sentiment to the watcher at Mars's temple when he comments 'better the world was fast asleep, than kept awake by thee'. Venus remains the seductive goddess of love who initially promises eternal happiness but who ultimately abandons her suitors, leaving them pining. To Chronos, when 'joy rul'd the day and love the night', the world was light; when abandoned by her, he faints and lags and 'feebly' drags, 'the ponderous orb around'. 
However, Dryden's intention was, I would suggest, more than simply to represent the obvious characteristics of the three gods in this somewhat downbeat fashion. It is not coincidental that they can also be interpreted as representing the three broad ideals of statecraft which were central to Dryden's political philosophy. Diana hunts and manipulates in political terms, purely for her own desires, for her '...chase had a Beast in View'. Those who behaved as Diana and were not interested in the good of the state, created a '...Laughing, Drinking, Quaffing...' age. Mars's wars, with which he was obsessed, were of no consequence for they 'brought nothing about'. Furthermore, those who supported this policy simply wasted the country's resources:

The Fools are only thinner,  
With all our Cost and Care;  
But neither sides a winner,  
For Things are as they were.26

Lovers are caught in Venus' snare but, ultimately, they are 'all untrue'. Not only lovers but friends and patrons as well, for the court was beset by financial difficulties caused by a series of kings who were unwilling to live within their means, and loyalty was frequently bought or rewarded with sinecures that were never paid or which were desperately in arrears. Dryden had been disappointed even by Charles II who, shortly after Dryden's introduction to the Court, applied to him for a loan of several hundred pounds. The loss of his royal posts and the need to find an alternative means of living after the accession of William and Mary, are expressed in Chronos's previously quoted recitative -
'But since the Queen of Pleasure left the ground' - which, significantly, is sung as a comment on Venus.
Endnotes


3. Ibid.

4. The letters of John Dryden, ed. Charles Ward (Duke, 1942), 136

5. In the case of the already mentioned dramatick opera The Island Princess, Rich had tried to deprive Motteux of the third night profits. Motteux was forced to take the case to the Lord Chamberlain; see The State of the Case... Restated (London, 1720).

6. John Fletcher, The Pilgrim, rev. John Vanburgh, with a Prologue, Epilogue, Dialogue and Masque by John Dryden (London, 1700), 42. The source used for this discussion is [GBLbm Ashley 3165].

7. Ibid., 41.

8. [GBLbm 841 64].

9. Although Chronos is used to represent time and appears to be related to the Greek god, Atlas, he is entirely fictional.


14. Ibid. 205; see also Congreve’s letter to Dryden.


16. Ibid.

17. Ibid.

18. Ibid.


21. John Dryden, Fables Ancient and Modern Translated into verse from Homer, Ovid, Boccace and Chaucer with original poems (London, 1700), Introduction.


24. Ibid., op. cit., 42.

25. Minnis, Ibid., suggests that Chaucer's recurrent use of the legend of Actaeon throughout The Knight’s Tale, implies that Emily is an earthly counterpart of Diana and that she is as deadly to Palamon and Arcite when they look upon her, as Diana is to Actaeon when she sees her bathing.

Appendix IV

Adam, De Loutherbourg and the Sets for *The Maid of the Oaks*

Among the small number of eighteenth-century works written for private entertainment which were then transferred successfully to the London theatres was the rather curious piece, *The Maid of the Oaks*. The events of the original gathering, which included a masque, were organised by General John Burgoyne, whose diverse activities included the surrender to the colonists at Saratoga, managing the impeachment of Warren Hastings, and adapting Gretry's opera *Richard Coeur-de-Lion* for the London stage. The fête champêtre, as the entertainment was described, was devised to celebrate the approaching marriage of Edward Stanley, later the 12th Earl of Derby, to Lady Elizabeth, the only daughter of the Duke of Hamilton and Brandon. Burgoyne was Edward Stanley's uncle - he had eloped with Lady Charlotte Stanley in 1743.

The fête champêtre (technically a lawn party or picnic) took place on 6 June 1774 at The Oaks, a house later purchased by Derby but at that time apparently occupied by Burgoyne. The event included singing, dancing and supper, a 'Sylvan Masque' written by Burgoyne, and music by Francois Hippolyte Barthelemon:

> The entertainment of the evening was exceedingly grand and agreeable. Its name was truly characteristic, every fanciful rustic sport and game being introduced. There were groups of shepherds and shepherdesses variously attired, who skipped about... many persons habited as peasants... who occasionally formed quarees to dance quadrilles. The day closed with dancing and the night opened with a display of a suite of grand rooms erected on the occasion..."
Many of the events of the day in which the guests took part were written into the entertainment when it was re-created, apparently at the request of Garrick, for Drury Lane, in November that year.²

The production itself was a grand spectacular but Burgoyne's text was criticised by many, including the author of the passage in the Westminster Magazine ³, and Horace Walpole, who wrote:

I have nothing to tell Lady Aylesbury, but that I hear a deplorable account of the Opera. There is a new puppet show at Drury Lane, as fine as scenes can make it, called The Maid of the Oaks and is as dull as the author could not help making it. ⁴

Unkind, but unfortunately not unjust - Burgoyne's text is never good and is frequently banal. The work survived, however, to run for forty-five performances before it was altered in 1782 from a five act drama to a two act afterpiece. There are at least two different two act versions, and possibly a third.⁵ The afterpiece had some fifty-three performances before 1800.⁶

The sets were described in the advertisement for the first night on Saturday 5 November 1774 as

New Scenes, Habits and Decorations. The Scenes designed by De Loutherberg, and painted by Messrs French, Royer and Greenwood.⁷

The artist Phillip James De Loutherbourg (1740-1812) had been employed by Garrick at Drury Lane since 1773. Born in Strasbourgh, he had arrived in London in 1771 on a short visit from Paris, where the family had lived since 1755. Well respected in Paris, he had been elected to the Academie in 1767, and the Academie de Peinture et de Sculpture de Marseille.
Of the scene painters, Pierre Royer was De Loutherbourg's assistant and had been employed by Garrick at the same time. John French (d. 1776) first worked at Drury Lane in 1783, while the Greenwood mentioned was undoubtedly Thomas Greenwood senior (d. 1797) who had been associated with the theatre since 1771. It was De Loutherbourg who had introduced the distinction between the designer and the scene painter, and who was responsible for the scenic innovations that took place at the theatre during this period.  

The opening scene is described in the libretto as:

Part of an ornamented farm.

and by the London Magazine as:

...Mr Oldworth's mansion, which we are informed is taken from a view of Lord Stanley's house and improvements...  

The house at this time was actually still owned by the Lambert family, and did not pass into the possession of Lord Stanley until 1788 when, by private act of parliament, William Lambert, infant, sold the estate for £4,550.  

Assuming the alterations to The Oaks undertaken in the 1700s were completed by 1774, the 'ornamented farm' would have resembled the house as pictured in The Destruction of the Country House. The earlier house was extensively altered to provide a late eighteenth-century romantic skyline and was in a style which would have appealed to De Loutherbourg who was a proponent of the Romantic.  

The next indication of a source from the original entertainment is a note in Act IV in the playbook of 1774, acknowledging De
Appendix IV

Loutherbourg's source:

The painting of this scene is taken from the Portico in the Gardens of Lord Stanly [sic] as illuminated at his entertainment last summer. 14

A description of the original portico is given by the author of an article describing the event, published in the Gentleman's Magazine:

The company were highly entertained with illuminations in the garden, which had a fine effect from the front wing of the house. Facing the temporary room [Adam's pavilion] was erected a large Ionic portico, supported by four large transparent columns of a bright pink in colour. On a scroll on the pediment were the following words "Sacred to the prioritious Venus". In the centre of the pediment was a shield, with the Hamilton and Stanley arms quartered, the whole supported by a band of Cupids, who appeared to great advantage by the assistance of four pyramids of lights. 15

Further reference to the 'transparent portico' and other details of lighting can be found incorporated into Act II of the drama. This is a scene between the architect, gardeners, lamplighters, the painter and the carpenters who are preparing for the fête champêtre which takes place in Act V:

1st Gardener Holloa! You Sir! where are you running with those flowers?

2nd Gardener They're wanted for the Arcades; we can have no deceit there - if you want more here, you may make them of paper - anything will go off by candle-light.

1st Lamplighter They want above a hundred more lamps yonder, for the illumination of the portico.

2nd Lamplighter Then they may get tallow-candles; I shan't have enough to make the sky clear in the saloon - that dam'd Irish painter has made his ground so dingy, one might soon make his head transparent as his portico

(Enter Irish Painter)

Irish Painter Arrah! what is that you say of my head, Mr Lamp-lighter?
2nd Lamplighter I say you have spoil'd the transparency by putting black where you should have put blue.\textsuperscript{16}

During the ensuing argument, O'Daub the painter, claims his superiority to other scene painters including De Loutherbourg, to whom he refers as 'Mr Lanternberg', and whose stars he would extinguish with one dash of his pencil, by making his own five times as bright.

Exactly how the transparent columns mentioned in the Gentleman's Magazine were constructed it is impossible to tell. De Loutherbourg had introduced a new method of constructing transparent scenery 'by placing different coloured silks in the flies or side scenes which turned on a pivot, and, with lights behind, which so illuminated the stage, as to give the effect of enchantment', and this may have been the method of construction used here.\textsuperscript{17} The text suggests, however, that the audience was familiar with painted transparencies, here spoiled by O'Daub who, where he should have used blue, has used black, making a dull and uninteresting effect where a mysterious blue was intended. Both French\textsuperscript{18} and Greenwood\textsuperscript{19} were also known for their painting of transparent scenery.

Unfortunately, no designs appear to exist for this temple (strictly speaking it cannot be a portico, since this implies it was attached to another building), but the title page of the score published in 1774, has on it a small round temple which almost corresponds to the description given in all three sources.\textsuperscript{20} The columns are Ionic, and are wreathed in foliage, but it has no motto and no pediment. It does, however, convey the air of mystery introduced by the druid of The Oaks
who appears in both the original entertainment and in the stage adaptation. The engraving also includes a somewhat fanciful illustration of a *fête champêtre*, which resembles a debauched bacchanalian feast.

The scene between the architect and the workmen takes place in front of 'an outside building' and, in view of the later effects in Act IV, it is unlikely that the temple was used for Act II. It seems from the rubric to Act IV - 'After the Song, the Scene opens and discovers The Gardens illuminated' - that De Loutherbourg's design also incorporated the illuminations used at The Oaks that are mentioned in the *Gentleman's Magazine*.

It was the 'suite of grand rooms' (in which the original performance of the 'sylvan masque' probably took place) mentioned by the writer in the *London Magazine*, which were to influence the design of Act V. These rooms were part of a temporary garden pavilion designed by the Adam brothers for the occasion. It is from an examination of these designs that a picture of the sets for part of *The Maid of the Oaks* emerges.

The libretto only states that:

> This Scene is also a representation of the temporary saloon, as designed by Mr Adam, and erected at Lord Stanley's.  

but the *Gentleman's Magazine* tells us that at The Oaks

> The noble visitors were first conducted through a beautiful and magnificent octagon hall, with transparent windows painted suitable to the occasion: at the end of the great room hung superb curtains, supposed to cover the same number of large windows...Colonnades appeared on each side of the
room with flowers running up the columns...the company amused themselves dancing minuets...[until] a signal [was] given for the curtains...to fly up and exhibit to the company, a large supper-room...When the ladies seemed tired of this...luxury, the band was heard tuning its instruments in the octagon hall. This was another signal for the company to leave the supper-room and adjourn to the ball-room. No sooner was the above chamber cleared, when again, to the astonishment of all, present, down flew the large curtains and made the ball-room appear in its first state of elegance.

The published floor-plan of the pavilion and two engravings of its interior, with elegantly attired nobility in the midst of an imaginary entertainment, were published by James and Robert Adam in 1822, in the third volume of their collected works. The floor-plan elucidates the position of the vestibule mentioned in the article (the 'octagon hall' through which guests entered), the arrangement of the supper tables, and their relationship to the ballroom. The ballroom itself shows a dance in progress in the centre, while in the colonnade groups of guests are engaged in remonstrance, conversation and gossip. On the left of Adam's illustration, it is possible to catch a glimpse of the supper room in the outer semi-circle.

Pierglasses and girandoles formed part of Adam's rich decoration, in contrast to the supper room, where he employed urns sculpture and paintings. The supper room occupied the outer perimeter of the colonnade. The floor plan does not show the position of the curtains mentioned and nor do the illustrations include them, but it is probable from the description of their function that they hung over the five apertures leading from the colonade into the supper room.
The scene for Act V of the Drury Lane production opens in 'The Saloon', with a backdrop based on Adam's design for the ballroom. Later in the act, after a song from Folly, the text incorporates some of the events of the actual entertainment:

(A slow symphony - all the company retire to the wings on each side; the curtains of the saloon are drawn up, and discovers the company at supper) 24

The audience, however, is not allowed much time to admire De Loutherbourg's set, for the scene soon 'breaks away, and discovers the PALACE OF CELESTIAL LOVE'. 25

The London Magazine gives the following description of the set. The 'Saloon'

changes to one of the most beautiful scenes ever exhibited, representing a celestial garden, terminated by a prospect of the Temple of Love, in which the statue of the Cyprian goddess appears in the attitude of Venus of the Medici's. The background is illuminated by the rays of the sun, which have a most splendid and astonishing effect. 26

De Loutherbourg seems to have paid more than a passing interest in the set designs he used for the entertainment; a review in the London Post in 1776 complains that De Loutherbourg's scene for the fairy palace in Selina and Azor was too similar to those of The Maid of the Oaks. 27 Perhaps some of them were re-used - there is no indication that they were used for the performance of the Drury Lane version of the afterpiece.

Since the remaining scenes for the entertainment are almost certainly stock scenes - Act 2 scene i 'Some Oaks'; scene ii 'The Garden Gate'; scene iii 'The Flower Garden'; Act 3 scene i 'A Grove; scene ii
'Arcades of Flowers' - it is possible to visualise all the scenes for this eighteenth-century extravaganza.
Footnotes

1. The London Magazine, xlili (1774), 299.

2. John Burgoyne, The Maid of the Oaks: A New Dramatic Entertainment (London, 1774); the Preface, 4. In this self-congratulatory passage, he declares that after Garrick had examined the outline of the first two original acts, Garrick thought he had 'discovered in the writer some talents for the higher species of comedy, and encouraged him to extend his plan'. We have little evidence concerning Garrick's role in preparation of the drama; Little and Kahl suggest that Garrick was present at The Oaks during the preparations for the original entertainment. (See The Letters of David Garrick, ed. David Little and George Kahrl, (Oxford, 1963), iii, 959. He certainly consulted Frances Abington on the character of Lady Bab Lardoone (The Letters, 962) and was later to claim that he had persuaded Burgoyne 'to make a small character a very considerable one' for her sake (The Letters, 988). He also suggested alterations to her epilogue which she apparently accepted (The Letters, 967).


5. The two versions are the text included in A Collection of the Most Esteemed Farces and Entertainments (Edinburgh, 1787) - 'Altered to an Afterpiece of Two Acts by a gentleman of the Theatre Royal Edinburgh' - and The Maid of the Oaks (London, 1788) - 'a new dramatic entertainment in two acts as it is performed at the Theatre-Royal, Covent Garden'. The London Stage, v, 492 wrongly connects the second libretto with the Drury Lane performances of the two act version of 1782, for which no specific libretto appears to survive.

6. See London Stage for cast lists and dances.

7. London Stage, iv, 5 November 1774.


13. Rosenfeld, op. cit., 75.

15. Gentleman’s Magazine, xlv (1774), 265.


17. Rosenfeld, op. cit., 58.

18. Ibid.


20. See [GBLbm D. 292. (1)].


22. Gentleman’s Magazine, xlv (1774), 264.


25. Ibid.


27. Sybil Rosenfeld and Edward Croft-Murray, 'A checklist of scene painters working in Great Britain and Ireland in the 18th century, 3, Theatre Notebook, xix (1965), 107.
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Part II

A Catalogue of British Masques

1690-1800
Introduction

The compilation of this catalogue represents the first ever attempt to record masques written and performed between 1690 and 1800, to examine the details of their performances and to list their surviving sources.

The catalogue is chronological, and moves from year to year without division. Within each year, the premieres have been arranged in date order where possible, with those masques which could have been performed any time during that year grouped in alphabetical order at the beginning of the entry.

Each masque entry consists of two parts with a small supplementary section of notes. The first section contains the historical data relating to the authors of the masque texts, the type of work, the date and place of first performance and the number of times the masque was given between 1690 and 1800. The second section consists of the bibliographical details of both the literary and musical sources, while the final section contains any extra details concerning any aspect of the work.

When the historical information is available, it is usually uncontroversial; unfortunately there are many lacunae which have little hope of ever being filled. The cast lists and the number of
times the work was performed, are perhaps, the only two areas which
are problematic.

The issue of differing cast lists is insurmountable. The libretto
will print one list, the newspaper a second, and the playbill a
third. No real hierarchy can be established here. If the libretto
was printed after the performance, does the list that differs from
the playbill reflect a last minute change of cast, or purely
laziness on the part of the printer? Is it the newspaper which is
incorrect when the cast in the review differs from that in the
playbill and the libretto? Variations on these themes are found
continually throughout the eighteenth century, and intensify when
casts are found in printed music sources. Where appropriate, I have
taken the cast printed in *The London Stage* as the primary text.
Where the dramatis personae are listed on their own, there is no
evidence of a cast at all. Where there is no evidence that the work
has been performed, but a cast list appears in the libretto, this
has been included.

Illustrative of some of the difficulties in recording performances
themselves are the masques interpolated in plays. To begin with,
the theatrical records of the late seventeenth century - the heyday
of the interpolated masque - are so sketchy, that even performances
that such a source as *The London Stage* lists are in doubt, for they
rely frequently on vague diary entries, suspect title page
information or playbill announcements of later revivals. It is
doubtful at best to base a performance date on the theatrical puff
'not perform'd these twenty years', when it is clear from later decades where evidence does survive, that to attract the public, theatre managers printed the first thing that came into their heads. Apart from the lack of evidence as to the precise date of a premiere of a play, it is impossible to believe that these always constitute the only possible performances of many of the works in question.

The performances of the plays, then, are in doubt. Those masques interpolated in them for which we do have performances recorded are few and far between. In most cases, all that survives is a record of possible performances of the plays themselves, with no mention of the masque or the music. This does not necessarily mean that it was omitted, but as is evidenced by later texts, what was printed and what was performed are two quite different things. Reading masque texts which include elaborate staging effects titillates the imagination, until the discovery of a press announcement 'perform'd as a serenata', perhaps in a tent at Bartholemew Fair.

In the case of very popular plays - The Relapse or Love's Last Shift for example - it seems highly unlikely that the same music written in say 1680 would still be in use on every occasion that the play was performed in 1745, especially when other music was performed, or when afterpieces or pantomimes were included in the programme. However, unless the announcement 'with New Musick' or 'words Newly Set by' or 'with the Proper Entertainments Newly Set' can be found, and as long as the masque continues to be included in
published editions, it is always possible that it was performed using the original setting. An interpolated masque, then, may or may not have been performed when the spoken play with which it was published was staged. When a new setting is announced, an entry will appear under that date.

The attribution of the music is also problematic. Records of plays before 1700 rarely mention the composer of the music, and in the cases where a few airs survive, there are sometimes contributions from several composers. No assumption can be made that, because a composer set an air in Act I, he will also have been responsible for the masque in Act IV. On several occasions, the playbook includes the note 'all the entertainments and music by', and this has enabled the attribution of some of the masque music from spoken plays.

The only masques that have been actively excluded from this catalogue are revivals (or apparent revivals) of pre-Commonwealth plays with masques, where there is no evidence of a new setting. Thus, the masque in Richard Brome's comedy, The Northern Lass (1632) is listed in the 1706 edition for which it is clear that Daniel Purcell set all the songs again for the performances at this time, but the performances around 1684 for which no evidence of a new setting survives, have been excluded.

Most of these difficulties become of lesser moment after about 1710, when the masque developed as a largely self-contained unit
A Catalogue of British Masques 1690-1800

set by one composer. This development was accompanied by the growth of the newspaper industry, and means that the possibility that information may be found relating to the work in question is increased, although this is not to imply that it was necessarily accurate.

As far as the sources themselves are concerned, I have attempted to include all manuscripts and editions of the libretti printed before 1800, all manuscripts of the music and all printed editions of scores, single songs and other arrangements of the music. This would, at first, seem to be an impossibly broad task. However, most masques were only printed once, frequently only single songs survive, often in printed collections, and the discovery of much obscure material meant as a full a listing as possible was desirable. In the case of popular works or pieces such as Acis and Galatea or 'Rule Britannia' from Alfred, the list of individual songs has grown to a size which is, perhaps, of inverse proportion to the work's importance, but it is now possible to say that this catalogue includes all libretti and music for the masques written and performed in the period 1690 to 1800.

Some of the problems outlined above have led to certain variations in the layout of sources in particular cases. Most will be self-evident, but the reader's attention is drawn to two particular cases. As far as the masque of Alfred is concerned, the different versions are listed separately with the appropriate musical sources, but with all the printings of 'Rule Britannia' listed as
an appendix to the 1740 version, it being impossible to assign any printing to a particular performance. The song was also popular in its own right, and many of the printings had nothing to do with stage productions.

In the case of Acis and Galatea, the material is organised using the Handel Handbuch II, which considers that there are only two versions - the Cannons version of 1718 and the Handel dual language serenata of 1732. No libretto survives for the Cannons performance, but all the scores which appear to relate to it, together with the printed sources which may or may not be related a stage performance are listed. The libretti included here have a number of variants including different act divisions and textual differences. The 1732 entry is confined to the material relating to the dual language version only. Those wishing to examine the exact relationship between each libretto are referred to Winton Dean, Handel’s Dramatic Oratorios and Masques (London, 1959), 183-9.

The compilation of this catalogue would have been impossible without three existing listings. The first is The London Stage, a source which has already been mentioned. This well-known listing of plays, operas and other theatrical performances between 1690 and 1800 has been the source for most of the performance data given in this chronology. While the volumes are known to contain errors and a new edition is rumoured to be in production, it remains the primary research tool for performances of this period. Although the index to each volume was helpful, each lists only page references,
not performances. This means that there may be two or three performances per page, or that there is simply a notice of cancelling the intended performance. A collation of performances is given only season by season, and only in Part V. On the other hand, the index volume itself which does list dates rather than pages, proved to be wildly inaccurate. The performance figures have not therefore, been compiled by counting index entries.

The second, less important, chronology is that which appeared when most of the work on this catalogue was complete; Brian Boydell's A Dublin Musical Calendar 1700 to 1760, which was published at the end of 1988. Like The London Stage, it is inaccurately indexed, but contains much useful material which, although most of it was not new, has served to check both details and speculations.

The third list is perhaps unsuspected. When writing Music in the Restoration Theatre, Curtis Price listed those spoken plays which contained masques and which were published between 1660 and 1703. This list is buried as footnote 66 on page 256. It is not complete: some entries list only one masque where there are two, at least one entry places the masque in the wrong act of the play, and the use of publication dates rather than possible first performances gives no idea of performance chronology. That said, it is by far the most comprehensive survey available, and at the time of compilation (pre-1979), it was the first significant contribution to the study of this music. Those comparing the relevant portions of this catalogue with Price's list will note that Charles Boyle, As you
find it (1703), has been omitted; there is no indication in any of
the published texts of the insertion of Motteux's masque of Acis
and Galatea, and the reference Price gives to The London Stage, i,
34-5 suggests that it was performed as an afterpiece, rather than
interpolated in the play.

It would be idle to suggest that the catalogue is complete. Printed
editions of popular single songs from works such as Acis and
Galatea, continue to surface, and libraries - or at least scholars
working in them - are still finding 'lost' works in their
collections: see The Festival (1733) and Aurora's Nuptials (1734)
for example. However, this catalogue is as comprehensive an account
of the current state of knowledge of the sources as has been
possible to give, a state of knowledge which is unlikely to be
modified significantly, unless a major source of music or libretti
comes to light.

Michael Burden
Oxford 1991
Chronology of Masques 1690-1800

1. Key to the Chronological Catalogue Entries

a) Author of the masque text
b) Dedicatee of the masque text
c) Composer or compiler of the score
d) Dedicatee of the setting
e) Type of masque
f) Number of acts
g) Date and place of first London performance
h) Cast of first performance, or dramatis personae
i) Occasion of first performance
j) Number of London performances to 1800, others as specified

Sources

i) Libretti (to 1800, 1 location only)
ii) Manuscript music sources
iii) Printed music sources (to 1800, 1 location only)

Notes

2. Commentary on the Key

Historical Data

a) Author of the masque text
   In most cases, the author is taken from the title page of the libretto or sometimes from the printed heading on one of the song sheets.

b) Dedicatee of the masque text
   Masques that have a dedicatee usually include a prefatory note or an essay on the patron. In the case of interpolated masques, the dedicatee of the whole play has been listed.

c) Composer or compiler of the score
   As with the author, the information in most instances is drawn from a closely related source.

d) Dedicatee of the setting
   The dedicatee of the music is usually only contained in printed
score and as so many masques survive only in single songs very few dedicatees are known.

e) Type of masque
This entry consists of two parts. The first lists whether the masque is a mainpiece (MP), an afterpiece (AP), or a masque interpolated in a spoken play or dramatick opera (IM). The term mainpiece implies that the work appears as a main item in a programme. The second part of the entry gives the work either as all-sung (AS) or with spoken dialogue (SD). Masques that are interpolated in spoken plays are also described as non-organic (NO) or organic (OM), the former having only a decorative function in the play, the latter playing a role in the drama.

f) Number of acts
Perhaps a self-evident heading, it includes the number of scenes when the work is only in one act, and gives the acts and scenes in differing versions of the same work. If the masque is interpolated in a spoken play, the entry gives the act and location.

g) Date and place of first London performance
If the first performance was anywhere other than London, a note to that effect is made.

h) Cast of first performance, or dramatis personae
The cast of the first performance is that offered by The London Stage, or that listed in the libretto. If the work has not been presented, or no cast listing for the performance can be found, the dramatis personae are given.

i) Occasion of first performance
Frequently, the dedicatee of the masque or the work’s content is no guide to the occasion of the first performance - the presentation of The Fairy Favour at Covent Garden in 1767 for example, was to mark the visit to the theatre by the then four year old Prince of Wales.

j) Number of London performances to 1800, others as specified.
The number of performances that the work was given during the eighteenth century is gleaned from The London Stage. Figures for performances before 1705 should be treated with great caution.

Sources
1) The libretti are listed in order of date of publication.
Different libretti of the same masque published in the same year where there is no indication of order of their appearance, are listed in alphabetical order. Libretti that are undated, and for which no date can be reasonably assigned, are grouped at the end of the section. Libretti or texts which are contained in other plays list, where available, the half title (ht), full title (ft) and
masque title (mt) pages in that order. Libretti or texts which appear in collections are listed by the masque title followed by the abbreviated title of the collection in brackets. Entries contain all title page information, with the exception of some publisher's advertising lists. All entries are followed by the year of publication or authorship (except in the instances noted above), and a location, both in square brackets. Only one location of each edition is given.

ii) Manuscript music sources are listed in the following order - full scores, single songs and pieces, and arrangements. Each group is listed in order of probable date of the manuscript. Single songs list the title given in the source, followed by an incipit of the first phrase of the text. Manuscripts to which no date can be reasonably assigned are grouped in alphabetical order at the end of the list. All entries are followed by the year of the writing of the manuscript source and its location, both in square brackets. In the case of Purcell sources, the relevant discussion of manuscripts in the Purcell Collected Edition is cited.

iii) Printed music sources are listed in order of date of publication. Music that is undated and for which no date can be reasonably assigned, is grouped at the end of the section. The sources are arranged in the following order - full scores, single songs and pieces, and arrangements. The title is given as it appears in the source, followed by the voices and instrumentation. Single songs are entered by the printed information on the song sheet, followed by an incipit of the first phrase of the text. If the single song is contained in a collection, the abbreviated title of the collection is given in brackets before the incipit. Unless otherwise specified, all single songs are for a single vocal line written in the treble clef, with a single bass line, figured or unfigured. All entries are followed by the year of publication or authorship (except in the instances noted above) and a location, both in square brackets. Only one location of each publication is given. In the case of Purcell sources, the relevant discussion of manuscripts in the Purcell Collected Edition is cited.

Notes

These contain any details relating to the performances including revisions, comments on the introductions and details of conflicting information. The notes to interpolated masques also its context in the spoken dialogue.

3. Abbreviations

i) Types of masques

AP Afterpiece
MP Mainpiece
(Types of masques continued)

IM Interpolated masque
DO A masque interpolated in a Dramatick opera or extravaganza
OM Organic masque
NO Non-organic masque
AS All sung
SD With spoken dialogue

iii) Theatres

AS Aungier Street Theatre, Dublin
BB Besselsleigh Boarding School, Oxfordshire
BF Bartholemew Fair
CG Theatre Royal Covent Garden
CT Cliveden, Taplow, Buckinghamshire
CP Cannons Park
DG Queen's Theatre Dorset Garden
DL Theatre Royal Drury Lane
EH Exton Hall, Rutland
FT Fishamble Street, Dublin
GF Goodman's Fields
HR Hickford's Rooms
HY Little Theatre in the Haymarket
KG Kew Gardens, London
KT King's Theatre in the Haymarket
LIF Lincoln's Inn Fields
MY Marylebone Gardens
NH The Nursery, Hatton Garden
OE The Oaks, Epsom
OM Oxford Music School
SA Smock Alley Theatre, Dublin
ST Swan Tavern
SW Sadlers Wells
YB York Buildings

iii) Other

NP Not performed
NS Not set
NR No performances recorded
### Bibliographical

**a) Library sigla**

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<th>Library Name and Location</th>
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<td>Dublin, the Library of Trinity College</td>
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<tr>
<td>Bu</td>
<td>Birmingham, The Barber Institute</td>
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<td>Cfm</td>
<td>Cambridge, Fitzwilliam Museum</td>
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<td>Durham, Cathedral Library</td>
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<td>University Library</td>
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<td>Gu</td>
<td>University Library</td>
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<td>Newcastle Upon Tyne, Literary and Philosophical Society</td>
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<td>Oriel College</td>
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<td>Ouf</td>
<td>Faculty of Music</td>
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<td>Worcester College</td>
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<td>T</td>
<td>St Michael's Tenbury Wells</td>
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<td>California, The Huntington Library</td>
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<td>Washington, Library of Congress</td>
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<tr>
<td>Ws</td>
<td>Folger Shakespeare Library</td>
</tr>
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</table>
b) Collections

(bc) Bute Collection
A collection primarily of plays from the 17th and 18th Centuries collected between 1744 and 1814. Bought by the National Library of Scotland in 1956.

B.H. Balfour-Handel Collection
A collection purchased from Julian Marshall, by Arthur Balfour in 1876, and by the National Library of Scotland in 1938.

(ec) Euing Collection
A nineteenth-century collection of music formed by William Euing, and bequeathed to Anderson's University (Now Strathclyde), and transferred to Glasgow University Library in 1936.

(fc) Farmer Collection
A collection formed from the early twentieth century by Dr Henry Farmer, and given to the Glasgow University Library in two stages - the first in 1965, the second in the early 1970s.

(hc) Harding Collection
The Harding Collection was assembled by Walter Harding between about 1905 and 1973. It was left to the Bodleian Library at the beginning of 1975. At the time this catalogue was being compiled, the collection had not been catalogued by the Bodleian itself, and access could only be gained by using Harding's own handwritten card index.

(kc) Kidson Collection
Begun in the late 1870's by Frank Kidson, it consists mainly of printed popular music. It was purchased by the Mitchell Library, Glasgow in 1930.

K-D
Kemble-Devonshire Collection of plays, now in the Huntington Library California

RM
Royal Music Library, now part of the British Library

Tovey
Collection of the late Donald Francis Tovey, now at the Reid
A Catalogue of British Masques 1690-1800

Music Library, the University of Edinburgh.

c) Other

Andrewes


[App...] The date following App is the date an application was made to the Examiner's Office for a license to perform the work in question.

(dr) Double rule

Fiske


(ft) Full title page

(fs) Full score

Harrison

Printed for HARRISON and Co No 18, Paternoster-Row; and Sold, Likewise by/J. WENMAN, Fleet-street; and all other Booksellers. /MDCCCLXXXI. [1781] [GBLbm 11770.g]

A group of libretti and play texts with individual title pages which appear to be unconnected to particular performances. The version of the masque which appears in the collection is noted, and the separate title page given.

(ht) Half title page

La ms


(mt) Masque title page

(r) Rule
A Catalogue of British Masques 1690–1800

(ss) Short score

(st) Separate title page

(Other continued)

(v) Vignette


4. A note on dates

All dates in this catalogue are given in new style.
The masques in The Prophetess or The History of Dioclesian

a) Philip Massinger and John Fletcher revised Thomas Betterton  
c) Henry Purcell  
e) IM DO AS  
f) II  
g) DG  
v i 1690  
h) Cupid, Sylvannus, Bacchus, Flora, Pomona, Gods of the Rivers, Fauns, Nymphs, Heros, Heroines, Shepherds, Shepherdesses, the Graces and Pleasures, with all the followers of the Gods and Goddesses

Sources

i) Libretti

THE/PROPHETESS;/OR, THE/HISTORY/OF/DIOCLESIAN,/(r)/Written by Francis Beaumont and John Fletcher, /(r)/WITH/ALTERATIONS and ADDITIONS, /After the Manner of an/OPERA, /(r)/Represented at the/Queen's Theatre, /By Their MAJESTIES Servants, /(r)/LONDON, /Printed for Jacob Tonson at the Judges Head in Chancery lane near Fleet-street, 1690.  
[1690] [GBLbm 644,d,27]

THE/PROPHETESS;/OR, THE/HISTORY/OF/DIOCLESIAN,/(r)/Written by Francis Beaumont and John Fletcher, /(r)/WITH/ALTERATIONS and ADDITIONS, /After the Manner of an/OPERA, /(r)/Represented at the/Queen's Theatre, /By Their MAJESTIES Servants, /(r)/LONDON, /Printed for J, T, and Sold by W, Mears at the Lamb, and J, Browne at the Black Swan, without Temple-Bar, 1716, (in A/COLLECTION/OF/PLAYS/,.../LONDON;/Printed for W, MEARS at the Lamb(without Temple-Bar, MDCXIX.)  
[1716] [GBLbm 642,b,4]

THE/PROPHETESS;/OR, THE/HISTORY/OF/DIOCLESIAN,/(r)/Written by F Beaumont and J Fletcher, /(r)/WITH/ALTERATIONS and ADDITIONS, /After the Manner of an/OPERA, /(d)/DUBLIN;/Printed by S, POWELL, /For JAMES HOEY, at the Sign of the Mercury in Skinner-/row, opposite to the Tholsel,  
[1735] [GBb Vet A4,f,552,(5)]

ii) Manuscript music sources

See Purcell Society ix for a full discussion of the musical sources.

iii) Printed music sources

See Purcell Society ix for a full discussion of the musical sources.
Notes

i) Contexts:

II

Dioclesian: Ha! Musick in the Air!
All: This is miraculous!
Maximilian: This shews the Gods approve the Person and the Act.

But hark!

[The Masque]

Maximilian: Still the Gods Express that they are pleas'd with the Election.

V

Dioclesian: Now Mother, can you treat an Emperor?
Delphia: Yes, Sir, and like himself.
He shall be entertained as Nobly
As if he were in Rome; My Art shall fail else.
Sit down, and trust to me.

[They all sit]

The Masque... At the end of it, Drums are heard at a distance.

Dioclesian: What drums are those?
Delphia: They are your Friends, my Son.

ii) First semi-opera since Circe (1677)

iii) For the masque in Act II, see Anon., A Comparison between the two Stages (London, 1702), 30.


The masques in King Arthur


Sources

i) Libretti

King ARTHUR;/OR,/The British Worthy;/A Dramatic OPERA;/Perform'd at the QUEENS Theatre/By Their MAJESTIES Servants./Written by Mr. DRYDEN;/The Heic alta Theatris/Fundamenta locaut; Scenis decorar alta futurus, Virg. AEneid. I./Purpurea intexti tollunt aulaeae Britanni, Gerg.3,10/---Tanton placuit concurrent motu, AEneid. II./Jupiter, aeterna Gentiles in pace Futuras?/Et Celebre Domestica facta, Hor./London, Printed for Jacob Tonson, at the Judges Head/in Chancery-Lane near Fleetstreet, 1691
[1691] [GBOb Mal, & 38]

King ARTHUR;/OR,/MERLIN;/THE BRITISH Inchanter;/A Dramatic OPERA;/As it is performed at the THEATRE IN GOODMAN'S FIELDS;/The MUSICK by Mr. PURCELL;/LONDON;/Printed by R. WALKER, next the White-Horse-Inn, Fleet-street./London, 1736
[1736] [M, adds, 108, e, 192]

ii) Manuscript music sources

See Purcell Society xxvi for a full discussion of the relevant sources,

iii) Printed music sources

See Purcell Society xxvi for a full discussion of the relevant sources,
Notes

i) Contexts:

III ii

Osmond strikes the Ground with his Wand: The Scene changes to a Prospect of Winter in Frozen Countries

[The Masque]

Emmeline: I cou'd be pleas'd with any one but thee,
   Who entertained my Sight with such gay Shows.

V i

Merlin: ... one common Faith shall bind
   Our jarring Bands, in a perpetual Peace.

[Merlin waves his Wand; the Scene changes, and discovers the British Ocean in Storm. Aeolus in a cloud above; Four Winds hovering, &c.]

Arthur: Wisely you have; what' er will please reveal'd
   What wou'd displease, as wisely have concealed.

ii) 1731 and 1736 list a few small alterations and additions to the work. See also The Masque of King Arthur 1770.


The masque in The Traytor

a) Anthony Rivers b) Donnogh, Earl of Clancarty, Viscount Muskery, and Baron Blarney c) IM OM AS? f) III i g) DL? ii 1692 h) Death, Lust, the Pleasures, the Furies j) 2 plus 1 possible revival.

Sources

i) Libretti

THE/TRAYTOR,/A/TRAGEDY;/WITH/Alterations, Amendments, and Additions,/()As it is now Acted at the Theatre Royal, by their Majesties Servants,/()Written by Mr. Rivers,(/v)/London,/Printed for Richard Parker at the Royal Exchange, and Sam./Briscoe in Covent Garden,
over against Wills Coffee-House,/MDCXCII.
[1698] [GBEn A1,2/1,2,(3)]

Notes

1) Context:
'Lords your places, 'two' not be Worth half this ceremony, let 'em begin'

The masques in The Fairy Queen

a) Shakespeare altered anon c) Henry Purcell e) IM DO AS f) II
g) DG ? v 1692 h) Fairy-spirits, Night, Mystery, Secresie,
Sleep, Attendants, Dancers, Singers j) 3

a) Shakespeare altered anon c) Henry Purcell e) IM DO AS f) III
g) DG ? v 1692 h) Nymphs, Coridon, Mopsa, Chorus of Fawns and
Niads, Woodmen, Haymakers, Dancers j) 3

a) Shakespeare altered anon c) Henry Purcell e) IM DO AS f) IV
g) DG ? v 1692 h) Spring, Summer, Autumn, Winter, Attendants,
Phoebus, Dancers j) 3

a) Shakespeare altered anon c) Henry Purcell e) IM DO AS f) V
g) DG ? v 1692 h) Juno, Chinese men and women, A Chorus of
Chinese, six monkeys, 24 Chinese dancers j) 3

Sources

i) Libretti

THE/Fairy-Queen;/AN/OPERA;/Represented at the/Queen's-Theatre/By
Their/MAJESTIES SERVANTS,/(/dr)/LONDON;/Printed for Jacob Tonson, at the
Judges-Head,/in Chancery-Lane, 1692,/Where you may have compleat Sets of Mr
Dryden's Works in four Volumes; the/Plays in the order they were Written,
[1692] [GBLbm 643,d,52]

THE/Fairy-Queen;/AN/OPERA;/Represented at the/Queen's-Theatre/By
Their/MAJESTIES SERVANTS,/(/r)/With Alterations, Additions, and
new SONGS,/(/r)/LONDON;/Printed for Jacob Tonson, at the Judges-Head/in
Chancery-Lane, 1693,/Where you may have complete sets of Mr. Dryden's Works
in four Volumes; the/Plays in the order they were Written.
[1693] [GBLbm 1346,e,5]
ii) Manuscript music sources

See Purcell Society xii for a full discussion of the relevant sources.

iii) Printed music sources

See Purcell Society xii for a full discussion of the relevant sources.

Notes

1) Contexts:

II

Titania: All shall change at my Command,
   All shall turn to Fairy-Land

[Transformation]
   Let your Revels now begin...

[The masque]

Oberon: What thou seest when thou dost wake
   For thy Lover thou must take...

III

Titania: Away my Eleves; prepare a Fairy Mask
   To entertain my Love; and change this place
   To my Enchanted Lake.

[Transformation; the masque]

Titania: Now I will Feast the Pallate of my Love,
   The Sea, the Air, the Earth I'll ransack for thee.

IV

Oberon: Titania, call for Musick.
Titania: Let us have all Variety of Musick
   All that should welcome up the rising Sun.

[Transformation; the masque]

Oberon: Now my Puck this Herb apply
   To the Mistaken Lover's Eye:
[Juno appears and sings]

Oberon: Let thick Darkness all around,
       Cover that Spot of Fairy Ground;
       That so gloomy Shades of Night
       May usher in a glorious Light.

(Transformation; the masque)

Oberon: At Dead of Night we'll to the Bride-bed come,
       And sprinkle hallow'd Dew-drops round the Room.

ii) Vocal parts by Mrs Ayliff, Mrs Dyer, Freeman, Mrs Butler, Pate.

iii) 1693 is an altered version of 1692.

iv) See also: Eric Walter White, 'Early theatrical performances of Purcell's operas', TN, xiii (1958-9), 43; Roger Savage, 'The Shakespeare-Purcell Fairy Queen', Early Music, i (1973), 201.

The Rape of Europa by Jupiter

a) Peter Motteux c) John Eccles e) AP SD? g) DG ? x 1694
h) Jupiter-John Bowman; Mercury-Mr Magnus; Europa-Anne Bracegirdle; Mrs Hodgson-Herse; Mrs Cibber-Aglaura; Coridon-Thomas Doggett; Dancers - Mr Doggett, Mr Phillboy, Mr Prince, Mr Bray, Mrs Knight, Mrs Lucas, Mrs Temple.

Sources

i) Libretti

The Rape of Europa by Jupiter. A Masque. As it is Sung at the Queens Theatre, in Dorset-Garden, By their MAJESTIES Servants. London: Printed by M. Bennet, and are to be sold by most Booksellers, 1694. Price Sixpence.
ii) Manuscript music sources

A Song in the New Masque Calld the Rape of Europa by Jupiter Set by Mr J. Eccles.
'Appear, Appear'
[c1694-7] [GBLbm Add 35043 (12)]

A Dialogue between Mr Dogget & Mr Hudson, Being 4th song in y* Rape of Europa
'Set by Mr J. Eccles,
'At London che've have bin'
[1694-7] [GBLbm, Add ms 35043 (13)]

The 4th Song in y* Rape of Europa
'Give then Royal maid your sorrows'
[1694-7] [GBLbm, Add ms 35043 (13)]

The 2d Song in ye rape of Europa &c Set by Mr J. Eccles
'Still I'm grieving'
[c1694-7] [GBLbm Add 35043 (12)]

'Apea, Appear, Appear all ye Lovers'
[18th c] [GBCl'm Mus Ms 120]

iii) Printed music sources

Songs in the New Masque calld the Rape of Europa by Jupiter; Set by Mr J.
Eccles. The first Song S. by Mrs Hudson
(in THESAURUS MUSICUS; BEING A COLLECTION of the Newest SONGS; / THE THIRD
BOOK; / LONDON, / Printed by J. Heptinstall for John Hudgebutt, And to be
sold by John Carr; / Price one Shilling sixpence, 1695).
'Appear all, appear'
[1695] [GBLbm K.2.g.16,(9)]

The Second Song, Sung by Mrs. Bracegirdle
(in THESAURUS MUSICUS; / BEING A COLLECTION of the Newest SONGS; / THE THIRD
BOOK; / LONDON, / Printed by J. Heptinstall for John Hudgebutt, And to be
sold by John Carr; / Price one Shilling sixpence, 1695).
'Still I'm grieving'
[1695] [GBLbm K.2.g.16,(10)]

The third Song, Sung by Mrs. Cibber
(in THESAURUS MUSICUS; / BEING A COLLECTION of the Newest SONGS; / THE THIRD
BOOK; / LONDON, / Printed by J. Heptinstall for John Hudgebutt, And to be
sold by John Carr; / Price one Shilling sixpence, 1695).
'Give then Royal maid your sorrows'
[1695] [GBLbm K.2.g.16,(11)]
A Catalogue of British Masques 1690–1800

A Dialogue, between Mr. Dogget and Mrs. Hudson
(in THESAURUS MUSICUS; / BEING A/COLLECTION of the Newest SONGS/ . . . / THE THIRD BOOK/ . . . / LONDON, / Printed by J. Heptinstall for John Hudgibutt, And to be sold by John Carr . . . / Price one Shilling sixpence, 1695), 'At London, che've bin'
[1695] [GBLbm K.2.g.15.(12)]

Notes
i) White attributes the text to William Ransom

ii) Lincoln attributes the text of the song 'At London ch've eve been' to the poet Dogget.


v) Ms add 35043 contains ms rules for ornamentation.

The masques in The Indian Queen

a) John Dryden, Robert Howard c) Henry Purcell e) IM OM AS f) II
g) DG mid 1695 h) Fame–John Freeman, Envy, Two followers j) 5

a) John Dryden, Robert Howard c) Daniel Purcell e) IM NO AS
f) V g) DG mid 1695 h) Hymen, follower of Hymen, '2 mor people', chorus j) 5

Sources

ii) Manuscript music sources

See Purcell Society xix for a full discussion of the relevant sources

iii) Printed music sources

See Purcell Society xix for a full discussion of the relevant sources.
Notes

1) Contexts

Montezuma: Your pardon royal Sir
Yunca: You have my Lord

Music and Dancing

[The Masque]

Epilogue

ii) See Andrew Pinnock 'Play into Opera: Purcell's The Indian Queen' EM xvii (1990) 3 for a detailed discussion of the creation of this work. He also suggests that the masque Act II was originally proposed for Act III i (17-18).

iii) GBT 1175 is Leveridge's performance part book.

The masque in Love's Last Shift

a) Colley Cibber b) Richard Norton c) Daniel Purcell, Francks (J. W. Franck?) e) IM NO AS f) V g) DL ? i 1696 h) Love, Fame, Reason, Honour, Marriage, Chorus j) 2

Sources

i) Libretti

Love's Last Shift; OR, THE Fool in Fashion, / A COMEDY, / As it is Acted at the THEATRE ROYAL / BY His Majesty's servants, / (r) / Written by C. CIBBER, / (r) / ... Fuit haec Sapientia Quodam, / Concubitu Prohibere Vagam, Dare Juva Maritis, / Hor de Art, Poet, / (r) / LONDON / Printed for H. Rhodes, in Fleet-street; R. Parker at the Royal-Exchange, and S. Briscoe, the Corner Shop of Charles-street, in Russel-street, Covent Garden, 1696 / (r) / There is in the Press...

[1696] [680b Mal. 109, 111]
Love's Last Shift; /OR, THE FOOL in Fashion, /A COMEDY, /As it is Acted at the THEATRE ROYAL BY His Majesty's servants, /Written by C. CIBBER, /Fuit haec Sapientia Quodam, /Concubitu Prohibere Vagam, /Dare Juva Maritis, Hor, de Art, Poet, /PRINTED for H. Rhodes, in Fleetstreet; /R. Parker at the Royall Exchange, and R. Wellington, at the Dolphin and Crown West-end of St. Paul's Churchyard, 1702, /Lately published Michaelis Etamulleri Opera Omnia in Compendium redacta, ... all sorts of Plays at reasonable Rates.

[1702] [GBob Vet A4, e, 2129]

LOVE’S LAST SHIFT; /OR, THE FOOL IN FASHION, /A COMEDY, /Written by C, CIBBER, /Fuit haec Sapientia Quodam, /Concubitu Prohibere Vagam, /Dare Juva Maritis, Hor, de Art, Poet, /PRINTED for T. JOHNSON, /In the Year 1711.

[1711] [GBob Vet, B4, f, 130, (1)]

Love's Last Shift; /OR, The Fool in Fashion, /A COMEDY, /As it is Acted at the THEATRE-ROYAL in Drury-Lane, /By HIS MAJESTY'S SERVANTS, /Written by C, CIBBER, /Fuit haec Sapientia Quodam, /Concubitu Prohibere Vagam, /Dare Juva Maritis, Hor, de Art, Poet, /THE SECOND EDITION, /PRINTED for R. Smith, M. Wellington, B. Lintott [sic], T. Ward, and T. Bidenton, 1717.

[1717] [GBob Vet A4, f, 138]

Love's Last Shift; /OR, The Fool in Fashion, /A COMEDY, /Written by C, CIBBER, /Fuit haec Sapientia Quodam, /Concubitu Prohibere Vagam, /Dare Juva Maritis, Hor, de Art, Poet, /PRINTED by S. POWELL, for GEORGE RISK, at the Cor-ner of Castle-lane, in Dame's-street, near the Horse-guard, M.DCC.XXV.

[1725] [GBob Vet A4 f, 1101]

Love's Last Shift; /OR, The Fool in Fashion, /A COMEDY, /Written by C, CIBBER, /Fuit haec Sapientia Quodam, /Concubitu Prohibere Vagam, /Dare Juva Maritis, Hor, de Art, Poet, /PRINTED for W. FEALES, at Rowe's Head, /LONDON, MDCCXIX.

[1735] [GBob M, add's, 111, f, 8, (6)]

LOVE’S Last Shift; /OR, THE FOOL in Fashion, /A COMEDY, /Written by Mr. COLLY [sic] CIBBER, /Fuit haec Sapientia Quodam, /Concubitu Prohibere Vagam, /Dare Juva Maritis, Hor, de Art, Poet, /PRINTED for the Booksellers in Town and Country, M.DCCXL.

[1740] [GBob Vet A4 f, 548]

LOVE’S Last Shift; /OR, THE FOOL in Fashion, /A COMEDY, /As it is Acted at the THEATRE ROYAL in Drury-Lane By His MAJESTY’S SERVANTS, /Written by C, CIBBER, /Fuit haec Sapientia Quodam, /Concubitu Prohibere Vagam, /Dare Juva Maritis, Hor, de Art, Poet, /PRINTED for GEORGE RISK, at Shakespeare’s Head, in Dame-street, M. DCC. L.

[1750] [GBob M, add's, 108, f, 54]
LOVE'S LAST SHIFT/OR,/The FOOL in FASHION,/A/COMEDY,/As it is Acted/At the THEATRE ROYAL/IN/DRURY-LANE;/By His MAJESTY'S Servants,/(/r)/......Fuit haec Sapientia Quodam,/ Concubitu Prohibere Vagum, Dare Juva Mariamis,/Hor.de,Art, Post;/(/r)/DUBLIN;/Printed for W, WILSON, N° 6 Dame-street,/(/r)/MDCCCLXIII [1763] [GBob Vet A5, f. 1098]

See also; CIBBER'S WORKS [1736] [GBob Vet A4, f. 566]; THE/ENGLISH/ THEATRE/VOLUME V, [1731] [GBob Vet A4, f. 549]; BELL'S EDITION [1777] [GBob Mal, I, 314]

Notes
i) Context:
'...what think you of a little musick, the subject perhaps not improper to the occasion.'
'Twill oblige us, Madam, we are all lovers of it'

Celebrates the successful marriages of Elder Worthy to Hillaria, and the Young Worthy to Narcissa, but is also a more general celebration:
'We all of us have drawn our several Prizes in the Lottery of Human Life'.

The masque in The Unhappy Kindness
a)Thomas Scot e) NO AS? f) II v g) DL Summer 1696 h) No characters j) i

Sources
i) Libretti
THE/Unhappy Kindness:/OR A/Fruitless Revenge,/A/TRAGEDY,/As it is Acted at the/Theatre Royal,/(/r)/Ad Generum Ceres sine caede, & sanguine paucis:Descend unt Reges, Juv.Sat, 10,/(/r)/Written [sic] by Mr. SCOT,/(/r)/LONDON,/Printed for H, Rhodes in Fleetstreet, S, Briscoe in Covent-Garden, and R, Parker at the Royal Exchange 1697,,, in Covent-Garden, [1697] [GBEn Bute 885]
Notes

i) Context:

(Scene draws and discovers the Court seated for the Masque, that ended the King speaks)

ii) Adapted from Fletcher's A wife for a month

The masques in Brutus of Alba

a) Nahum Tate b) Sam Briscoe, Bookseller c) Daniel Purcell, George Powell e) IM NO AS f) II g) DG ? x 1696 h) Triton, Nymph. Eight dancing statues. j) 1

a) Nahum Tate b) Sam Briscoe, Bookseller c) Daniel Purcell, George Powell e) IM NO AS f) III i) g) DG ? x 1696 h) Mercury, Iris, Juno, Thamesis, Augustina, Chorus. j) 1

a) Nahum Tate b) Sam Briscoe, Bookseller c) Daniel Purcell, George Powell e) IM NO AS f) IV ii) g) DG ? x 1696 h) Neptune, Apollo, Thamesis, Augustina, Tritons 1 and 2 j) 1

a) Nahum Tate b) Sam Briscoe, Bookseller c) Daniel Purcell, George Powell e) IM NO AS f) V i) g) DG ? x 1696 h) Apollo, Cupid, Mars, Vulcan, Juno, Venus, Fame, followers, old man, old woman j) 1

Sources

i) Libretti

A NEW OPERA; CALLED Brutus of Alba; OR Augusta's Triumph, (/r) As it is ACTED At the THEATRE, in Dorset-Garden, /By His Majesty's Servants, (/dr) LONDON: /Printed by W. Onley, for Sam, Briscoe, at the Corner of Charles-street, near Russel-street, Covent-garden, MDCXCVII, /Having received very large encouragement already from several Persons of Honour and Quality, there will speedily be Publish'd, A Second Volume of Familiar Letters, written by the late Lord Rochester, the Duke of Bucking-ham, and Sir George Etherage. If any Gentlemen are willing to Oblige the Publick with any Letters of those Honourable Persons, they are desired to send them to Sam, Briscoe, in Covent-Garden, who will Print them in the next Volume, [1697] GBEa Bute 433

A NEW OPERA; CALLED Brutus of Alba; OR Augusta's Triumph, (/r) As it is ACTED At the THEATRE, in Dorset-Garden, /By His Majesty's Servants, (/dr) LONDON: /Printed by W. Onley, for Sam, Briscoe, at the Corner
of Charles-street, near Russell-street, Covent-garden; R. Wellington at
the/Lute in St Paul's Church-yard; Henry Nelmes at the Leg and Star at the
Royal-Exchange. MDCCXVII
[1697] [GBBb Holkham d.18,(12)]

iii) Printed music sources

THE SINGLE/SONGS, with the/DIALOGUE, Sung in the/New OPERA, Call'd/BRUTUS
of ALBA; OR, Augusta's Triumph, (r)/Compos'd by Mr. Daniel
Purcell. (r)/LONDON, Printed by J. Hepinstall, for Henry Playford, at the
Temple-Change, Fleetstreet, and Samuel Scott at the Middle-Temple
Gate, /.., 1696. Price one Shilling,
[1696] [GBLb g, 111]

Notes

i) Context:

II

Coreb: Why are you melancholy, come, my Lord,
Sit down, I will divert your restless mind;
Where are my Damons, let me have Music there.
Still him if possible in spite of Love,
And let him nod into forgetfulness.

(The masque)

Rich: I thank thee, honest Coreb, for thy care,
How pass the hours.

III 1

Coreb: See where Augusta Comes, with Thamesis...
Angello: Iris, by Juno, is already sent.
To guard thy Most-Lov'd Monarch safe to Land,
And bless his Country with his Wish'd for
Presence.

The Masque

After the Musick, Augusta speaks

Augusta: Come, Thamesis, prepare to meet our Lord.

IV 11

Coreb: Come on then, be but firm, and you shall prosper.
Hersius: Never doubt us, Sir. Come, Page, ???

The Scene changes to the Cliff of Dover...
King: How different is the Clime, to when I left it? My kingdom one, is by Enchanted Govern'd.

V i

Seraphino: And Great Augusta Triumph o'er her Foes.

Musick
A very large Machine descends...

Fame: And Now Fame's loudest Trumpet sound;


The masque with The Anatomist - The Loves of Mars and Venus

a) Peter Motteux  b) Colonel Codrington  c) John Eccles, Gottfried Finger  d) Sir Robert Howard  e) I M NO AS f) 3 Scenes  g) LIF 14 xi 1696  h) Eranto-Mrs Hodgson; Thalia-Mrs Perrin; Terpishore-Mrs Ayliff; Mars-Bowman; Vulcan-Reading; Gallus-Lee; Cupid-Jeremy Laroche; Momus-Sherburn; Venus-Mrs Bracegirdle; Agbia-Mrs Hodgson; Euphrosyne-Mrs Ayliff; Horn-Mrs Perrin; Jealousy-Mrs Hudson; Epilogue spoken by Mrs Bowen.

Sources

i) Libretti

The LOVES/OF/MARS & VENUS,/A Play set to Music,/Written by Mr Motteux,/As it is Acted at the/NEW Theatre, in Little Lincoln's-Inn-Fields/By His Majesty's Servants,/Written by Mr. Motteux,/Fabula narratrix tota notissima Coelo, Ovid./(r)/LONDON, Printed, in the Year, 1697.  
[1696] [GBEn H, 3.c.16(2)]

(ii) The Anatomist:/OR/The Sham Doctor,/Written by Mr Ravenscroft,/WITH/The LOVES/OF/Mars and Venus,/A Play set to MUSIC,/Written by Mr Motteux,/As they are Acted together at the New/Theatre, in Little Lincoln's-Inn-Fields./(r)/LONDON, Printed, and to be Sold by R. Baldwin, near the/Oxford Arms in Warwick-Jane, 1697.

(iii) The LOVES/OF/MARS & VENUS,/A Play set to Music,/Written by Mr Motteux,/As it is Acted at the/NEW Theatre, in Little Lincoln's-Inn-
(ft) THE ANATOMIST; OR, THE SHAM DOCTOR; Written by Mr. Ravenscroft, WITH THE LOVES OF MARS AND VENUS; A PLAY SET TO MUSICK; Written by Mr. Motteux, As they are Acted together at the New Theatre in Lincoln's-Inn-Fields, LONDON; Printed by J. DARBY, FOR A. BETTESWORTH, in Patent-Row, and F. CLAY, without Temple-Bar; M. DCC, XXII

[1698] [GBLbm 81.c.16.(5)]
the King's Arms in New Bond-Street, A, BETTESWORTH, and F. CLAY, in Trust
for B. WELLINGTON.  / (r) / MDCCXXXV.

[1735] [GBEn N.E.115,g,40 (1)]

ii) Manuscript music sources

A Song in the Loves of Mars & Venus, Set by Mr J. Eccles, Sung by Mrs
Hodgson and the last by Mr* Bracegirdle
'To meet her Mars, ye Queen of Love'
SS/f1 bc
[c1700] [GBOb Mus.1.c.73 (5)]

iii) Printed music sources

SINGLE/SONGS/AND/DIALOGUES,/IN/The Musical PLAY/OF MARS & VENUS,/Perform'd
with the ANATOMIST, or the SHAM DOCTOR,/ (r) / Set to Musick by Mr Finger, and
Mr. John Eccles,/ (r) / LONDON, /Printed by J. Heptinstall, for the Authors,
and Sold by John Hard/Musical Instrument Seller, at the Golden Violin in St.
Paul's Church-Yard, and at his Shop in Freeman's Yard in Cornhill. And by
John Walsh Musical Instrument-maker in Ordinary to His Majesty, at
the Golden Harp and Hautboy in Catherine-street against Somerset-
house/Water-Gate in the Strand. 1697.
SSSB/bc
[1697] [GBLbm 6,119]

A two part SONG between Mars and Venus in the Sham Doctor
(in A/Collection of SONGS/ for/One Two and Three VOICES,.../Compos'd by Mr
John Eccles,.../Printed for J Walsh Serve* to Hon Ma*t at the Harp and
Hoboy,...)
'How sweet, how lovely, when returned'
SB/bc
[1704] [GBLbm 6,300 (10)]

Notes

i) Written to be performed with Ravenscroft's The Anatomist
or the Sham Doctor. Tale from Ovid.

ii) See Mr Motteux's Gentleman's Journal iii (Jan-Feb 1694) 10-
11 for an explanation of the fable.

iii) [GBOb Douce R. 547. (7)], a copy of Mal 139. (11), is
annotated, although mainly by scoring out dramatic personae
and stage instructions.
The masques in *Cinthia and Endimion*

a) Thomas D'Urfey  
e) AS IM DO  
f) II  
g) DL ?  
xii 1696  
h) Cinthia,  
Neptune, Hermes, Amphitrite, Pactlus, Endimion, Ganges,  
Tiber, Thames, &c, Psyche, Daphne, Syrinx, Pleides, Zephrus

a) Thomas D'Urfey  
e) SD IM DO  
f) V  
g) DL ?  
xii 1696  
h) Jupiter,  
Juno, gods, goddesses, Cinthia, Cupid, Psyche, Nymphs,  
Satyrs, Rivers etc, Mars, Minerva, Apollo, Hermes

Sources

i) Libretti

*NEW OPERA, CALL'D Cinthia and Endimion; OR, THE/Loves of the Deities, As it was Designed to be Acted at COURT, before the Late QUEEN; and now Acted at the Theatre Royal, by His MAJESTY'S Servants, Written by Mr, D'URFEY, LONDON /Printed by V, Onleys for Sam, Briscoe, in Russel-Street, Covent-garden; and R, Wellington, at the Lute in St, Paul's Church-yard, 1697.*

[1697] [GBOb Mal, 64 (7)]

Notes

1) Contexts:

II

Cupid: I through the Air will instantly take Wing,  
And lower o're the Concert whilst you sing.  
[Cupid Ascends]

[The masque]

Cinthia: To seek Apollo exil'd here below...
The masque in *The Novelty* - *The Masque of Hercules*

a) Peter Motteux  
b) Charles Caesar of Benington  
c) John Eccles  
e) AP AS f:1 g) LIF Late May or June 1697  
h) Singing Actors.  
Hercules - Mr Redding; Omphale - Mrs Bowman; Dejanira - Mrs Willis; Two of Hercules Children - Miss Bradshaw, Jeremy Laroche; Nesica - Mrs Perrin. Chorus of Lydians, Singers and Dancers. j)

Sources

1) Librettis

(i) THE/NOVELTY./Every Act a Play./BEING/A Short Pastoral, Comedy, Masque, Tragedy, and Farce after the Italian manner./As it is Acted at the/New-Theatre/IN/Little Lincolns Inn=Fields,/By His Majesty's Servants./(/r)/Written by Mr. Motteux, and other hands./(/r)/Haud facile emergent - Juvenal./(/r)/LONDON./Printed for Rich, Parker at the Unicorn under the Piazza of the Royal Exchange, and Peter Buck at the sign of the Temple, at the Temple-gate in Fleetstreet, 1697/Lately publish'd, A Plot and no Plot, a Comedy by Mr Dennis/In a few days will be publish'd The Intreagues of Versailles, Or a Jilt in all Humours, a Co-/medy by Mr. Durfey.

(II) (r)/ACT III/(r)/HERCULES,/A/MASQUE,/(/r)/Set to Musick by Mr. John Eccles/(r).

[1697] [GBEu E.B, 82249, Mot]

ii) Manuscript music sources

Between y* Boy & a Girl in y* Novelty set by Mr John Eccles

'Hee, Oh! pray father'

[/late 17th c] [GBOb Ms Mus Sch,c.95]

'Her eyes are like ye morning?'

[/late 17th c] [GBCDp M,c,1,38]

'Her eyes are like ye morning?'

[/late 17th c] [GBLbm Add 29378]

Notes

1) Forms Act III of the entertainment *The Novelty* in which every act was designed to represent a different type of drama - it is not an interpolated in a spoken play as listed by Price 256
ii) None surviving—according to Lincoln

iii) Libretto requires trumpets, kettle-drums, hautboys &c.

The masque with The Imposture Defeated - Endimion, The Man in the Moon.

a) George Powell? c) Anonymous e) IM NO AS? f) 1 g) DL? i x 1697 h) Menalcus, Dorus, Damon, Alexis, Endimion, Cupid, Cynthia, Shepherds, Shepherdess and other attendants. j) 1

Sources

i) Libretti

(f t) THE/Imposture Defeated;/OR,/A Trick to Cheat the DEVIL,/A COMEDY,/As it was Acted by/His MAJESTIES Servants,/AT THE/THEATRE in Drury- Jane,/r)/LONDON,/Printed for Richard Wellington, at the Lute, in St. Paul's Church-Yard,/MDCCVIII;/r)/ADVERTISEMENT,/r)/There is newly published...

(mt)r)/ENDIMION The Man in the Moon,/A MASQUE./r)
[1698] [GBLbm 644, f.25]

The Mask of Orpheus and Euridice

c) Richard Goodson; John Weldon? d) Thomas Hinxman Esq, of Trinity College in Oxford g) BB October 1697 h) Orpheus-Mrs Lindsey?, Euridice, Cupid, Satyrs. j) 1?

Sources

iii) Printed music sources

(dr)/ORPHEUS'S SONG to the Satyrs, in the Mask of ORPHEUS/and EUROICE;/Perform'd at the Boarding-School at/Besselsleigh, in October 1697./r)/Let me, Ye Satyrs, &c Set by Mr. Richard Goodson.

(in MUSICA OXONIENSIS,/r)/A/COLLECTION OF SONGS;/.,./OXFORD;/Printed by Leon, Lichfield, for the Undertakers; And are to be/Sold by the Widow Howell, 1698.)

'Let me, ye Satyrs'

S/f1 bc
[1698] [GBOb Mus 2.c.7]
From Shining Courts, &c, Set by Mr. R. Goodson: Orpheus's SONG to the Woods, in the Mask of Orpheus and Euridice.
(in MUSICA DIONIENESIS; (r)/A/COLLECTION OF SONGS;/...,/OXFORD;/Printed by Leon, Lichfield, for the Undertakers; And are to be Sold by the Widow Howell, 1698.)
'From shining courts'
[1698] [GB0b Mus 2.c.7]

I come to the Waters, &c, Set by Mr. R. Goodson: CUPID'S SONG in the Mask of Orpheus and Euridice.
(in MUSICA DIONIENESIS; (r)/A/COLLECTION OF SONGS;/...,/OXFORD;/Printed by Leon, Lichfield, for the Undertakers; And are to be Sold by the Widow Howell, 1698.)
'I come to the waters'
[1698] [GB0b Mus 2.c.7]

Orpheus' Song to the Waters, in the Mask of (Orphus and Euridicy) Sung by Mrs Linsey, Set by Mr. William Weldon of Oxon,
(in MERCURIUS MUSICUS; /OR/The Monthly COLLECTION/OF/New Teaching SONGS/(r)/For May and Junel,...,/Printed by W. Pearson, in Red-Cross-Alley in Jermin-street, for Henry Playford,...,/1701.
'Stop, stop ye Waves'
[1701] [GBB6m 6, 92 (27-9)]

Notes

i) Not listed by Margaret Laurie, 'Weldon', Grove VI, xx, 331-2.


The masque with The Italian Husband - Ixion

a) William Taverner b) Henry Conyers c) John Eccles e) IM NO AS f) III g) LIF xi? 1697 h) Ixion, Juno, Iris, Jupiter, Mercury, Two furies, chorus j) 1

Sources

i) Libretti

(ff) THE/Italian Husband; /A/TRAGEDY; /Acted at the/THEATRE/IN/Lincoln's-Inn-Fields; /(r)/By Mr EDW. RAVENScroft; /(r)/LONDON; /Printed for Isaac Cleave, next Serjeants Inn Gate in/Chancery Lane, MDCXCVIII
Notes

i) Context:

Duke: I have call'd Musick for this days Entertainments, Sit, my Lord, and be attentive.

[The masque]

Duke: My Lord Alfonso, rouze your Spirits, And be prepared for something new.

ii) Libretto requires violins, hautbois, trumpets and kettledrums

The masques in The World in the Moon

a) Elkanah Settle b) Christopher Rich c) Jeremiah Clarke f) I g) DG vi 1697 h) Cynthia, Cynthia's train (20 singers), other retinue, four swans, five green men

a) Elkanah Settle b) Christopher Rich c) Daniel Purcell f) II g) DG vi 1697 h) Cynthia's nymphs, nymphs, a maid, [a man]

a) Elkanah Settle b) Christopher Rich c) Daniel Purcell f) III g) DG vi 1697 h) Cynthia's train, two beaus, two young ladies

a) Elkanah Settle b) Christopher Rich c) Daniel Purcell f) IV g) DG vi 1697 h) Bride, bridegroom, Shepherds, Chorus

a) Elkanah Settle b) Christopher Rich c) Daniel Purcell f) V g) DG vi 1697 h) '50 figures', Miss, Shepherds, Chorus

Sources

i) Libretti

THE/World in the Moon;/AN/OPERA,/As it is Perform'd at the/Theatre in Dorset=Garden,/By His Majesty's Servants,/[(r)/By E.S./[(r)/Tentanda via
Notes

I

No context; ends Act I, with no textual reference.

II

Hains: Enough Gentlemen; I have my Instructions

But h'at, the Musick's just beginning.

[Exit

[The masque]

Wildblood: Well, Tenant, how dost thou like all this?

III

Hains: But see, she comes.

Enter Cynthia's Train.

Tom: Come! I gad and so she does.

[The masque] [Exeunt Cynthia's Train

Tom: Gone! Gone! and not said one word!

IV

Jacintha: I have prepar'd a Bridal Entertainment;

A Marriage-Masque, Sir Dottrell.

Sir Dottrell: How! A Masque!

[The masque]

Sir Dottrell: I profess a most delicate Entertainment.
V

Sir Dottrell: Come...we'll prepare The Wedding-Dinner
We'll have the Poets, and the Fiddles too.

[The masque]

Hains: Well, Sir; and what think you of our New World in the Moon?

Europe's Revels for the Peace

a) Peter Motteux b) Sir Joseph Janssen c) John Eccles e) AP AS f) 1 g) At Court 4 x1 1697; LIF? 1697 h) An English Officer—Mr Boman; Messenger of Peace—Mrs Hodgson; An English Country Man—Mr Trefuses; An English Country Woman—Mrs Lawson; A Dutch Boor—Mr Bright; A French Officer—Mr...; An English Lady—Mrs Boman; An Irish Reparee—Mr Lee; A Country Lass—Mrs Willis; A Soldier—Mr Wiltshire; A Savoyard with a Raree show—Jem. la Roche. Spaniards, Dutch, French and English Dancers, 12 Grenadeers, Chorus of Britons and other Nations.

i) The signing of the Treaty of Ryswick. j) 2? plus 7 performances of the 1706 revival

Sources

i) Libretti

EUROPE'S REVELS FOR THE PEACE, / AND HIS MAJESTIES HAPPY RETURN. / A Musical Interlude, / Perform'd at the THEATRE IN LITTLE LINCOLNS-INN-FIELDS, BY HIS MAJESTIES SERVANTS. / With a Panegyrical POEM spoken There, on the Same Occasion. / (r) Written by Mr. MOTTExX(r) LONDON. / Printed for J. TUNSON at the Judges Head, near the Inner-Temple-Gate, in Fleet-street, 1697. [1697] [GBLbm 11774, d, 7]

ii) Manuscript music sources

Europe's Revel's on ye Peace

SSTBB; SATB/fli flii tri trii timps vili viliii via bc

The Raree Show BALLAD or the English Mississippi

'O raree show, O bravee show'

[1700?] [GBLbm 6, 305 (212)]
Notes

1) Confusion surrounds the first public performance of the work. White, op. cit., 17 gives 29 xi 1697 as the date of the first performance of this work without acknowledging the Court performance. Fiske, op. cit., 8 gives 4 xi 1697 for the Court performance. London Stage, i, 29 xi 1697 mentions 'a new Pastoral on the Happy Conclusion of the Peace', at York Buildings which is presumably the performance that White refers to, but places it at the theatre in Lincoln's Inn Fields on the strength of the libretto title page.

2) Revised - new dances added - QT 28 i 1706

The masque in The Relapse

a) John Vanbrugh c) Daniel Purcell? e) IM OM AS f) V v g) DL 21 xi 1697 h) Cupid, Hymen, Venus j) 238

Sources

1) Libretti

THE/RELAPSE;/OR,/VIRTUE IN DANGER;/Being the Sequel of/THE FOOL IN FASHION,/A/COMEDY,/ACTED AT/The Theatre-Royal in Drury-Lane;/r)/Printed for Samuel Biscoe at the corner of Charles-street in Russell-street Covent-Garden, 1697/,

[1697] [GBOb Mal q, 27]

THE/RELAPSE;/OR,/VIRTUE IN DANGER;/Being the Sequel of/THE FOOL IN FASHION,/A/COMEDY,/ACTED AT/The THEATRE-ROYAL in Drury-Lane;/r)/By the Author of a late COMEDY, call'd,/The Provok'd Wife;/r)/LONDON:/Printed for S.B. and Sold by R. Wellington, at the Lute, in St. Paul's Church-yard, 1698/,

[1698] [GBOb Mal 109 (5)]

THE/RELAPSE;/OR,/VIRTUE IN DANGER;/Being the Sequel of/THE FOOL IN FASHION,/A/COMEDY;/r)/By Mr. Vanbrug [sic],/Author of/The Provok'd
THE RELAPSE; OR, Virtue in Danger; Being the Sequel of THE FOOL IN FASHION, A COMEDY, written by Sir John Vanbrugh, Author of the Provok'd Wife, (r)/(v)/(r)/DUBLIN: Printed by S. Powell, for George Risk, at the Corner of Castle-lane in Dame's street, near the Horse-guard, M DCC XXV.

[1725] [GBOb Vet A4, f, 1140]

THE RELAPSE; OR, Virtue in Danger; Being the Sequel of The Fool in Fashion, A COMEDY Acted at the Theatre-Royal in Drury-Lane, (r)/(r)/LONDON: Printed for Richard, James and Bethel Welling-ton; and Sold by A. Bettesworth in Pater-Noster-Row, R. Caldwell in Newgate-street, and F. Clay without Temple-Bar, 1727.

[1727] [GBEn Bute 696 (1-5)]

THE RELAPSE; OR, Virtue in Danger; A COMEDY Acted at the Theatre-Royal in Drury-Lane, (r)/(r)/LONDON, Printed for W. Feales, at Rowe's Head, the Corner of Essex-Street in the Strand, A. Bettesworth, in Pater-Noster-Row; F. Clay, at the Bible, R. Wellington, at the Dolphin and Crown, and C. Corbett, at Addison's Head, all without Temple-Bar; and J. Brindley, at the King's Arms in New Bond-street, (r)/MDCCXXXV.

[1735] [GBEn A1, 5/4, 1, (4)]

THE RELAPSE; OR, Virtue in Danger; A COMEDY, Acted at the Theatre-Royal in Drury-Lane, (r)/(r)/LONDON, Printed for W. Feales, at Rowe's Head, the Corner of Essex-Street in the Strand, A. Bettesworth, in Pater-Noster-Row; F. Clay, at the Bible, R. Wellington, at the Dolphin and Crown, and C. Corbett, at Addison's Head, all without Temple-Bar; and J. Brindley, at the King's Arms in New Bond-street, (r)/MDCCXXXV.

[1735] [GBOb Vet A4, f, 854]

THE RELAPSE; OR, Virtue in Danger; Being the Sequel of THE FOOL IN FASHION, A COMEDY, WRITTEN BY SIR JOHN VANBRUGH, GLASGOW, PRINTED IN THE YEAR M, DCC, LV,

[1756] [GBEn L, 168, j, 1, (3)]

THE RELAPSE; OR, Virtue in Danger, A COMEDY, Being the Sequel to THE FOOL IN FASHION, As it is Acted At the THEATRES IN LONDON and DUBLIN, THE FOURTH EDITION, (v)/DUBLIN: Printed for SARAH COTTER, under Dick's Coffee-House in Skinner Row, 1755.

[1755] [GBOb Vet A5, F, 1100, (4)]

See also: BELL'S EDITION (r)/,... [1777] [GBOb Male 1 308]; BELL'S SELECTED BRITISH THEATRE, [1797] [GBEn N, 1580, h, 13, (1)].
Notes

1) Context:

Celebrates a wedding
'Come sit down, sit down; a Pox on Ceremony, take your
places.'

[They sit, and the Mask begins]
The Mask ended, enter Y, Fashion, Coupler, and Bull

11) In 1761, (Printed for J. and R. TONSON; G. KEARSLY; and
the rest of the Proprietors. 1761. /Price Six-pence.), the
indication is changed to [They sit, and the Dance begins]

The masque in The Fatal Discovery

a) Anon e) IM NO AS? f) II i g) DL ? ii 1698 j) !

Sources

1) Libretti

THE/Fatal Discovery;/OR;/LOVE in RUINES;/A/TRAGEDY;/As it is Acted at the
Theatre Royal, BY/HIS MAJESTY'S Servants./(/r)/With a PREFACE in Answer to a
scandalous Copy of Verses, writ-/ten by Mr Dryden, and prefixed to a Play
call'd Heroick Love./So am Vident, a cum Civil,/That ever Man him's a God
a Remij, Abi, & Acht./(/r)/LONDON:/Printed by J. Orme, for R. Wellington,
at the Lute in St. Paul's/Church-Yard, and sold by Percivil Gilbourne, at
the Harrow, at the corner of Chancery-Lane, and Bernard Lintott, at the
Cross-Keys in St. Martin's-Lane, near Long-Acre
1698./(/r)/ADVERTISEMENT...,Printed for Richard Wellington, at the Lute in St
Paul's Church-Yard.
[1698] [GBEn H.27.b.20 (7)]

Notes

1) 'And to celebrate this joyful night, I have provided
something I hope will entertain you. ___ Sit, my most
Worthy friends.'

Here follows the masque. Segudos stands by Eromena.
Cornaro often looks back. After the Masque has ended.
The masque in The Revengeful Queen

a) William Phillips b) The Duke of Ormond e) IM OM AS f) III i g) DL ? vi 1698 h) Bacchus, Mars, Attendants, a troupe of virgins. j)

Sources

1) Libretti

THE/Revengeful Queen:/A/TRAGEDY./As it was ACTED at the/Theatre-Royal,/BY/His MAJESTY'S Servants./(r)/Written by WILLIAM PHILLIPS, Esq;/(r)/(v)/(r)/LONDON,/Printed for P. Buck, at the Sign of the Temple, near the/Inner-Temple-Gate, in Fleet-street, 1698, [1698] [GBEn H, 27, b, 20, (8)]

Notes

i) Context:

Albinio: ...Fill me agen; Then let the Music that's prepar'd, begin.

[The masque]

General: I hate these low effeminate Sounds; Such Musick softens while it pleases; I'd hear more but the lofty Phrygian Airs; Timotheus alone should play to me, Who might inspire me, like Alexander,'

The masques in Rinaldo and Armida

a) John Dennis b) The Duke of Ormond c) John Eccles e) IM DO AS f) I g) LIF xi 1698 h) Shepherds, Nymphs j)

a) John Dennis b) The Duke of Ormond c) John Eccles e) IM DO AS f) II g) LIF xi 1698 h) Spirits of Bertaldo, Sophia, Bertaldo's parents, Rinaldo's battle victims j)

a) John Dennis b) The Duke of Ormond c) John Eccles e) IM DO AS f) III g) LIF xi 1698 h) Venus, Cupid, Chorus of Loves and Graces j)

a) John Dennis b) The Duke of Ormond c) John Eccles e) IM DO AS f) IV g) LIF xi 1698 h) Spirit, Chorus j)
Sources

i) Libretti

(ht) (r)/RINALDO and ARMIDA;/A/TRAGEDY, &c./(r)
(ff) Rinaldo and Armida;/A/TRAGEDY;/As it was ACTED/AT THE/THEATRE/IN/
Little-Lincoln's-Inn-Fields,/Witten by Mr. Dennis,/by/
Falsis Terroribus implet,/Ut Magus, Horaces Ep./LONDON/Printed for
Jacob Tonson at Graye's-Inn-Gate in Graye's-/Inn-Lane, M CD XCIX,
[1698] [GB0b Mal 61 (4)]

ii) Manuscript music sources

Rinaldo and Armida
//III lll llii lliii lliii lll llll vla vc bc
[1698?] [GBLbm add 29378 (1); ff 3-56]

Notes

i) Contexts:

I

Urania: And with soft Sounds seduce your Souls to Pleasure. Now stand upon your strongest Guards.

[The masque]

Urania: Enough, ye Ministers of Hell be gone.

II

Armida: Now send up Dreams that may be fittest found T' impose upon Rinaldo's slumbering thoughts, And to enslave his Soul.

[The masque]

Armida: By Heav'n Rinaldo smiles at all their threats...

III

Armida: Aerial Spirits who attend me, Hear, And shap'd like Gods whom Greece Ador'd, appear.

[The masque]

Urania: Thus we unseen have past the winding Mazes Of this Enchanted Labyrinth...
IV

Phenissa: Let us be gone then, Thou to Hell, 
And to the Queen, my Mistress, I, 
To tell her what thou hast done.

(The masque)

Phenissa: At length you have wou’d his mighty Soul.

The masques in *The Island Princess or The Generous Portuguese*

a) Peter Motteux  b) The Hon Popham Conway  c) Jeremiah Clarke  
e) IM NO AS  f) II  g) DL xi? 1698  h) Shepherds—Richard Leveridge, 
Mr Pate, Mr Magnus’ boy; Shepherdess—Miss Lindsey; Chorus  
j)104

*The Four Seasons or Love in Every Age*

a) Peter Motteux  b) The Hon Popham Conway  c) Jeremiah Clarke  
e) IM NO AS  f) V  g) DL xi? 1698  h) Genius of the Stage, Rake & 
 Drunken Officer—Richard Leveridge; Apollo—Mr Freeman; Young 
girl & Cupid—Miss Campion; Young Boy—Mr Magnus’ boy;  
Country lass & Old woman—Mrs Lindsey; Widow—Mr Pate; Old 
man—Mr Crossfield; Chorus.  j)104

Sources

i) Libretti

THE / Island Princess, / OR THE / Generous Portuguese, / Made into an / OPERA, / As it is performed at the / THEATRE ROYAL, / (r) / All the Musical Entertainments and the greatest Part of the Play new, and written by Mr. Motteux, / (r) / LONDON / Printed for Richard Wellington, at the Lute in St. Paul’s Church-Yard, / and Sold by Bernard Lintott, at the Cross-keys in St. Martin’s Lane, next Long Acre, 1699 / (r) / Lately Publish’d Michaelis Etmüleri Opera omnia in Compendium Redarta / Price 8s / Dr. Charlton’s Natural History of the Passions Price 2s 6d / A Collection of Novels in 2 Vols. viz The
Secret History of the Earl of Essex and Queen Elizabeth, Double Cuckold,
The Art of Pleasing in Conversation, The 2nd Vol, contains The Heroine
Musqueteer in 4 Parts, Incognito, or Love and Duty Reconcil'd, By Mr.
Congreve, The Pilgrims 2 Parts, Price 2 Vol, 10s, A Satyr against Wooing, by
the Author of the Satyr against Women, price 6d, A New Sessions of the
Poets, occasioned by the Death of Mr Dryden, price 6d, Love Letters between
a Nun and a Cavileer, with the Cavileer's Answer, Translated into English
by Sir Roger L'Estrange, Price 1 s 6d, Where Gentlemen and Ladies may have
all sorts of Novels and Plays

[1701] [GBEn H, 27, c, 7,]

THE ISLAND PRINCESS, OR, THE/Generous Portuguese: Made into an OPERA, As it
is perform'd at the THEATRE-ROYAL; (r) All the MUSICAL ENTERTAINMENTS,
and the greatest part of the PLAY NEW, and written by Mr, Motteux; (r), LONDON;
Printed by JOHN DARBY in Bartholemew Close, for MARY POULSON; and
sold by A, BETTES/WORTH on Pater-oster-Row, R, CALDWELL in Newgate-
street, and F, CLAY without Temple-/Bar, M, DCC, XXIV, Price Is

[1724] [GBCu MR 463, d, 70, 20]

THE ISLAND PRINCESS, OR, THE/Generous Portuguese: Made into an
OPERA, (r) All the Musical Entertainments, and the greatest part of the
Play New, and Written by Mr, Motteux; (r) (v) (r) DUBLIN; Printed by S,
POWELL, for GEORGE RISK, at the Cor-/ner of Castle-lane in Dame's-Street,
near the Horse-ground, M, DCC, XXVI

[1726] [GBOB M, adds, 108, f, 62, (3)]

THE ISLAND PRINCESS, OR, THE/Generous Portuguese: Made into an OPERA, (r) All the Musical Entertainments, and the greatest part of the Play New, and written by Mr, Motteux; (r), LONDON; Printed for W, FEALES, at Rowe's Head, the Corner of Essex-street in the Strand, R, WELLINGTON, at the Dolphin and Crown near Temple-bar, J, WELLINGTON, and A, BETTESWORTH and F, CLAY, in Trust for B, WELLINGTON, M, DCCXXXIV

[1734] [GBE E B, 82235]

THE ISLAND PRINCESS, OR, THE/Generous Portuguese: Made into an OPERA, As it is perform'd at the THEATRE-ROYAL; (r) All the MUSICAL ENTERTAINMENTS, and the greatest part of the PLAY NEW, and written by Mr, Motteux; (r), LONDON; Printed for W, FEALES, at Rowe's Head, over-/against St Clement's Church in the Strand, (r) M, DCC, XXXVI

[1736] [GBEn NE, 115, g, 40 (2)]

ii) Manuscript music sources

[No title]

STRATB; SATB/tri trii timp vili vili vla bc

[c1700] [GBLbm Add Mss 15318]

A Dialogue between a Boy and Girle in the Island Princess,
(in James Lovett his Book April/27 1701)
"Why dost thou fly me"
SS/b
[c1701] [GBCDp M.c.1,38]

In y* Opera called y* Island Princess, Set by Mr Leveridge
S
[Early 18th c] [GBOb, Ms Mus Sch c,95 (44) p 129]

'Wooden Shooes'
Cem
[c1747] [GBOb Ms Mus Sch e, 397 (18) p 30]

Printed music sources

A Dialogue between a Boy and a Girl, in the last New OPERA,/Set to Musick
by Mr. Jer. Clarke,
(in TWELVE/New SONGS,/WITH/A Thorow-Bass to each SONG,/.../WITH/Two New
Dialogues, Sett by Mr. JER. CLARK./Sung in the last Revived
Play,/CALL'D, /The Island Princess; Or, The Generous Portigueise,
[sic]/Newly made into an OPERA,/(/dr)/LONDON./Printed by, and for William
Pearson...1699...)  
ST/b
[1699] [GBOb Harding E. Mus 123, (2), (13)]

A Dialogue between Miss Campion and Mr Magnus's Boy in the /Island Princess
Set by Mr Clarke and exactly engrav'd by Tho; Cross
'Must I a girl forever be?'
ST/r/b
[1699] [GBCkc R, W, 110,22 RES]

A Dialogue in the Island Princess Sung by Mr Leveridge, and/Mr* Lindsey
Set by Mr Clarke, and exactly engrav'd by Tho; Cross
"Tis sultry weather"
[1699] [GBCkc R, W, 110,22 RES]

E A Dialogue in the Island Princess Sung by Mr Leveridge & Mr* Lindsey  Set
by Mr Clarke,
(in SONGS/IN THE NEW/OPERA,/call'd the/ISLAND PRINCESS/(r)Said by J:
Walsh...)  
"'Tis sultry weather"
ST/r/b
[1699] [GBLbm K, S.c,9, (2)]

A Dialogue between a Widow and a Rake; between Mr Fate and Mr Leveridge,
Set to Musick by Mr. Jer. Clark
(in TWELVE/New SONGS,/WITH/A Thorow-Bass to each SONG,/.../WITH/Two
Dialogues, Sett by Mr. JER. CLARK./Sung in the last Revived
Play,/CALL'D, /The Island Princess; Or, The Generous Portigueise
[sic,]./Newly made into an OPERA,/(/dr)/LONDON./Printed by, and for William
Pearson...1699.)
'Oh my poor husband'
SB/b
[1699] [GBOb Harding E. Mus 123 (17)]

A Dialogue between a Widdow and A Rake in the Island Princess Set by Mr Clarke,
(in SONGS/IN THE NEW/OPERA,/call'd the/ISLAND PRINCESS/(r)/Sold by J; Walsh,...)
'Oh my poor husband'
ST/b
[1699] [GBLbm K.5,c,9,(1)]

A Dialogue between a Widdow and a Rake in the Island Princess Sung by Mr Pat/e/land M* Leveridge. Set by M* Clarke and exactly engrav'd by Tho; Cross,
(in an untitled set of songs engraved by Thomas Cross)
'Oh my poor husband'
[1699] [GBLbm 6, 1271,w,(3)].

A Song, Sett by Mr King
(in MERCURUS MUSICUS;)/OR/The Monthly COLLECTION/OF/New Teaching
SONGS/...,(for January/(r)/LONDON;/Printed by William Rawson,...)
'Let soft desires your heart engage'
[1699] [GBLbm K.1,c,6 (6)]

A Song in the new Opera call'd the Island Princess,/Sung by M* [sic]
Campion, set by M* Leveridge
(in SONGS/IN THE NEW/OPERA,/call'd the/ISLAND PRINCESS/(r)/Sold by J; Walsh,...)
'Let soft desires your heart engage'
[1699] [GBLbm K.5,c,9,(2)]

A Dialogue in the Island Princess Sung by Mr. Leveridge & M** Lindsey Set
by Mr Clarke,
'Tis sultry weather pretty maid'
[c1700] [GBLbm 6,304,(161)]

A Dialogue in the Island Princess Sung by Mr Leveridge & M** Lindsey Set by
Mr Clarke
'Tis sultry weather'
[c1700] [GBLbm 6, 304 (161)]

A Dialogue between a WIDDOW and a RAKE by Mr Clarke,
'Oh! my poor husband'
[c1700] [GBLbm H, 1601,(341)]

A Dialogue between a WIDOW and a RAKE Mr Clarke
'Oh! my poor husband'
SA: Chorus/b
[c1700] [GBLbm H,1601]
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1698

A Song in the new Opera call'd the Island Princess, Sung by Mr. Campion, set by Mr. Leveridge
'Let soft desires'
S/fl1 b
[1700]' [GBOb Mus.1.c.73.(8)]

A Song in the Opera call'd the Island Princess, Set by Mr./Leveridge, Sung by Mrs Campion and exactly engrav'd by Tho. Cross
'Let soft desires your heart engage'
S/fl b
[c1700] [GBLbm K.7.1.2.(64)]

'Chacone by Mr Morgan'
(in Apollo's Banquet,..)
[c1705] [GBLcm (37)]

A Dialogue between a Widow and a Rake in the Island Princess Set by Mr. Clarke
'Oh my poor husband'
[1705] [GBLbm 6.304 (118)]

A Dialogue between a Widow and a Rake in the Island Princess Set by Mr. Clarke
'Oh! my poor husband'
SA; Chorus/b
[1705] [GBLbm 6.304. (118)]

A Song in the new Opera Call'd the Island Princess, Sung by Mr's Campion, set by Mr Leveridge.
'Let soft desires your heart engage'
S/fl1 b
[c1705] [GBOb Mus.1.c.73.(8)]

Chacone by Mr Morgan
(in The Second Part of//The Division/FLUTE/,,//London Printed for I, Walsh Serv't to Her Ma'*** at y* Harp & Hoboy,..)
fl
[1708] [GBLbm h.250.c.1* (8)]

Wooden Shoes
(in A Hundred & Twenty/COUNTRY DANCES/ for the FLUTE/,,//London Printed for & Engrav'd by L, Pippard at y* Sign of Orpheus,..)
fl
[1711] [GBLbm b.49 (27)]

A Dialogue in the Island Princess Sung by Mr. Leveridge, and Mr's/Lindsey Sett by Mr. Clark,
ST
'Tis sultry weather'
[Early 18th c] [GBOb Mus School c.95 (21) p 72]
See also and 'Chacone by Mr Morgan' in Division Violin II... [1693]; Theatre Musick II..., [1699]; 'Ayre' and 'The Wooden Shut Dance' in Apollo's Banquet..., [1701]; 'Clarke] Spring Dance in the Island Princess' [GBdmc 1172, fol 33]

Notes

i) Contexts:

II

King: An entertainment of Musick and Dancing:
Several Shepherds advance and express their joy.

[The masque]

King: Lead on Sister, your hand to my Deliverer.

V

King: Rise, you're excus'd from words
You must have time to calm the stormy Bliss
Then have a while this bright Assembly here
To mirth and soft delights.

[The masque]

[Epilogue]

ii) The editions of 1687 (LONDON; /Printed by R.H. for W. Canning, at his Shop /in Vine=Court Middle=Temple [GBd JA 315]) and 1717
(LONDON; /Printed for J. T. And Sold by J. Brown at the Black/Swan without Temple=Bar, [GBd JA 32/2]) do not contain the masque text. [GBb Vet A4 f 522] [1724] has been lost and no alternative copy has yet been found.

iii) The last dialogue in The Four Seasons comes from the 1697 version of Brutus of Alba.

iv) See also 16. v. 1734.

The masques in Xerxes

a) Colley Cibber b) Samuel Adams of Wolverton e) IM OM AS f) I i g) LIF Mid February 1699 h) Loyalty, Love, Peace, Plenty j) 1
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36

1699

a) Colley Cibber  b) Samuel Adams of Wolverton  e) IM OM AS  f) II
i  g) LIF Mid February 1699  h) Cupid, Hymen, Indifference, Luxury, Marriage, Mars, Mercury, The Pleasures, Venus

j) 1

Sources

i) Libretti

XERXES, /A/ TRAGOEY, /As it is ACTED at the NEW THEATRE An Little Lincoln's-Inn-Fields (r) Written by C, CIBBER, / (r) Quot Homines, Tot Sententiae, (dr) / (v) / (dr) LONDON, / Printed, and are to be Sold by John Nutt, near Static--/ners-Hall 1699
[1699] [GBEn Bute 92]

XERXES, /A/ TRAGOEY, /As it is ACTED at the NEW THEATRE An Little Lincoln's-Inn-Fields (r) Written by C, CIBBER, / (r) Quot Homines, Tot Sententiae, (dr) / (v) / (dr) LONDON, / Printed for Richard Basset, at the George, over against the Inner-Temple-Gate, in Fleet-street, 1699.
[1699] [GBOb Vet A3.e.719]

See also: Colley Cibber WORKS [1736] [GBOb Vet A4.f.567]

Notes

i) Contexts:

I ii

Cleontes: Were it not time that the Paen should be Sung?...
Poet: Yes Sir, it shall be sung, and Gloriously.
When I give the word...
Cleontes: Prepare; the King approaches.

[The masque - Xerxes arrives from the battle]

Xerxes: The unwilling Gods, those busie Rivals
In my Rising Glory, are forc'd
While sullen Envy to behold my Triumphs.

II i

Xerxes: Begin the Mask

While the Pleasures Dance, the Four last lines are
Repeated in a Grand Chrous

Xerxes: Now, my Lords, what think you of these softer Pleasures?
The masque in *Love's a Lottery* - *Love and Riches Reconcil'd*

a) Joseph Harris b) Countess of Burlington c) Samuel Ackroyde?

e) IM NO AS f) V g) LIF ? iii 1699

h) Plutus, Cupid, Empire, Labour, Industry, the Graces (Euphrosine, Thalia, Aglaia), Momus, Hymen, Hebe, Peace, Reason, Chorus.

j) IM NO AS

f) V

g) LIF ?

iii 1699

Sources

1) Libretti

(1f) *Love's a Lottery, AND A WOMAN the PRIZE, WITH A NEW MASQUE, CALL'D Love and Riches Reconcil'd, As it was Acted by His Majesties Servants at the Theatre in Lincoln's-Inn-Fields, (r) Sors & Amor fimi pugniant cerantamine, vincit Vnus uterque Viros, vnum uterque Deos, (r) LONDON, Printed for Daniel Brown, at the Black Swan and Bible without Temple-Bar, and Edmund Rumball at the Post-House in Russell-street in Covent-Garden, 1699, (mt) A NEW/MASQUE, CALL'D Love and Riches Reconcil'd, (1699) [SBEn H, 27 c 14 (3)]

Notes

i) Context:

Maggot: Come then, sit down, and let the Musick strike up.

(They sit)

After the Masque, Maggot rises and speaks.

ii) Samuel Ackroyde was responsible for setting 'Loving and beloved again' from *Love's a Lottery*, which survives in *Mercurius Musicus* of 1699, and may have set the masque as well.

The masque in *Massaniello*

a) Thomas D'Urfey b) Rt Hon Thomas, Lord Leigh of Stone-Leigh

c) Daniel Purcell? e) IM OM AS? f) IV iv g) DL ? v 1699
h) Fisherman, Fishwife, Figure of Pimpernell, Valet, Death, Hangman, the Devil, Rebellion, 3 Furies. j) 1

Sources

i) Libretti

THE/FAMOUS/History and Fall/OF/MASSANIELLO;/(/r)/OR
A/FISHERMAN/A/PRINCE,/(/r)/The Second PART;/(/r)/Written by Mr.
DURFEY,/(/r)/LONDON,/Printed for John Nutt, near Stationers-Hall, 1699.
[1699] [GBEn H,27,b,8,(6)]

Notes

i) Context:

Interspersed with commentary from the cast.
'The masque begins. Enter a fisherman and fishwife, and dance'
'Who waits here? Set Chairs out for her Mightiness - and her retinue, and when the Mask begins, let one stand by her to explain the figures.'

The masques in The Perjur'd Husband

a) Susanna Carroll b) His Grace Wriothesly, Duke of Bedford
e) IM NO AS? f) I i g) DL early 1700? h) A spainard? j) NR

a) Susanna Carroll b) His Grace Wriothesly, Duke of Bedford
e) IM NO AS? f) V i g) DL early 1700? h) Three men, and three women of several nations? j) NR

Sources

i) Libretti

THE/Perjur'd Husband;/OR/The Adventures of Venice,/A/TRAGEDY,/As 'Twas
Acted at the Theatre-/Royal in Drury-Lane,/By His Majesty's Servants,/(/r)/LONDON,/Printed for Bennet Banbury, at the Blue Anchor in the New/Exchange in the Strand,1700
[1700] [GB86b Hal 117 (1)]
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THE/Perjur'd Husband;/OR THE/Adventures of VENICE,/A/TRAGEDY,/As is Acted
at the THEATRE-ROYAL/IN/DRURY-LANE,/BY/His MAJESTY'S Servants,/Written by
Mrs. CENTLIVRE,/(r)/LONDON/Printed for W. FEALES, at Rowe's-Head, over-
against St. Clement's Church in the Strand./(r)/M.DCC.XXXVII,
[1737] [GBOb Vet A4, f. 142]

Notes

i) Context: opens Act I
   The Curtains fly up, and discover a Mask in
   Pizalto's House.

   : opens Act V
   A Mask in Bassinos Lodging... An Entry of three
   Men, and three Women of several Nations.

ii) Carroll = Centlivre?

The masques in Measure for Measure – Dido and Aeneas

a) Nahum Tate  b) Nicholas Battersly of the Inner-Temple, Esq.
c) Henry Purcell  e) IM OM AS  f) I i; II ii; III ii g) LIF ? ii
1700  h) Pheobus, Venus, Spring, Neried's Dance, Nymphs,
Shepherds and Shepherdesses, Dido, Belinda, Aeneas, 2nd
Woman, Scorceress, Inchantresses, Dido's train, Aeneas'
Sailors. j) i?

Sources

i) Libretti

1700

The Loves of Dido and Aeneas
[early 18th c] [GBT 1266]
Dido and Aeneas, a Masque by Henry Purcell, 1677, Etatis 19,
[c1784] [GBLbm Add ms 31450]

Dido and Aeneas [sic], a Masque, by Henry Purcell, 1677, Etatis 19,
Copied from a Corrected Copy in the hands of Samuel Howard Mus Bac & from a corrected copy in the hands of John Hindle Mus Bac Copied by Edward Woodley Smith
one of the Choirs of St Pauls, Windsor &c, July 17
[c1790] [GBLbm Add ms 15979]

Glee from Dido & Aeneas H. Purcell
'Fear no danger'
SSB
[18th c] [Lcm 722 (66)]

iii) Printed music sources

(f1) Two CATCHS for Three VOICES Set by Mr Willis, also A SONG in ye call'd Measure for Measure Set by Mr Henry Purcell,

(a) A SONG in Measure for Measure Set by Mr Henry Purcell,
'Fear no danger to ensue'/'Cupid strows your path with flowers'
S/f1 b
[c1700??] [GBLbm 6,304,(54)]

RONDEAU 110/From Dido and Aneas H Purcell 1677
(in Amusement for the Ladies Book V)
'Fear no danger to ensue'
[1793] [GBCu M.R,280,a,75,12]

GLEE/H; Purcell
'Fear no danger to ensue'
SAB; SSSB Chorus
[1800?] [GBLbm 6,305,9,(39)]

Notes

i) Context:

Lucio: Begin the Opera, the Deputy attends
(They all sit

Angelorum: This Music is no Cure for my distemper;
For, every Note, to my Enchanted Ears,
Seemed to Sing only Isabella's Beauty.
II ii
Angelo: I do allow it - come let 'em begin.

The Second Entertainment

Angelo: All will not do; All won't divert my Pain.

III ii
Angelo: Besides, it is my Royal Master's Birth-day;
    And that excuses this gay Loose of Pleasure.
    Let them begin: - No Isabella yet?

(They all sit; and the Third Musick. Before 'tis quite done,
    Isabella enters.

Angelo: I see my Ev'ning Star of Love appear.

ii) See Eric Walter White Henry Purcell 1659-1695 ed Imogen
    Holst (London: 1959) 14-34 for a discussion of this version.

The masques in The Grove

a) John Oldmixon b) Mr Freeman c) Daniel Purcell
    e) IM DO AS f) II g) DL ? ii 1700 h) Shepherd, Shepherdess, Chorus.

a) John Oldmixon b) Mr Freeman c) Daniel Purcell
    e) IM DO AS f) II g) DL ? ii 1700 h) Sileno, Lady, Shepherd, Shepherdess, Chorus.

a) John Oldmixon b) Mr Freeman c) Daniel Purcell
    e) IM DO AS f) III g) DL ? ii 1700 h) Fame, Pan, Saturn, Shepherd,
    Shepherdess, Bacchanalian, Hunter, Huntress, Binders, Reapers, Ceres.

a) John Oldmixon b) Mr Freeman c) Daniel Purcell
    e) IM DO AS f) IV g) DL ? ii 1700 h) Shepherd, Cupid, Ghost of Orpheus,
    Chorus.

a) John Oldmixon b) Mr Freeman c) Daniel Purcell
    e) IM DO AS f) V g) DL ? ii 1700 h) Cupid, Hymen, Votary, three pairs of
    lovers, grand chorus.
A Catalogue of British Masques 1690-1800 42

1700

Sources

i) Libretti

THE/GROVE,/OR,/Love's Paradise,/AN/OPERA,/Represented at the Theatre/Royal in Drury-Lane./(r)/Art Famae sequence, art Sibi Convenientia singere./(r)/Hor.Art, Poet./(r)/By Mr Oldmixon./(r)/LONDON,/Printed for Richard Parker at the Unicorn under the Piazza/of the Royal Exchange in Cornhill./[1700] [680b Ma1,39,(3)]

ii) Manuscript music sources

The/Musick in the/OPERA/Called the/Grove or Loves/Paradice [sic]/By M' Dan ii Purcell
SATB; SATB/obi obii fag vli vlii vra vc bc
[1700] [Lcm ms 988],

Notes

i) Contexts:

I

Phylante: Attend!
And what I taught you for your Lord's return,
To please his belov'd and yours perform.

[Transformation; the masque]

Aurelia: Oh force of Musick and Celestial Song:

II

Phylante: The Fury Terror, by our Lays disarm'd,
Shall cease to sting, and fly the Magick found.
For shou'd you Musick be perform'd to arms,
The sighs of Lover to the voice of War:

[The masque]

Aurelia: You have both happily perform'd your part,
By one transported, by another charm'd,
You bothe excell'd by turns.

III

[Act opens]

[The masque]
Eudosius: Observe, Adrastus, how Arcadis stands
Unmov'd by Harmony, or Artful shew:

IV

Phylante: Come minister your aid in my distress,
And with your tuneful airs compose my mind.

[The masque]

Nicias: 'Tis all Enchantment, everything I see,
And hear, and meet transports me...

V

[End of the act]

[The masque]

The masque in The Pilgrim - Secular Masque

a) John Dryden c) Gottfried Finger, Daniel Purcell e) IM NO AS
f) V i g) DL 29 iv 1700 h) Janus-John Freeman; Momus-Pate;
Diana-Mrs Erwin; Venus-Mrs Campion; Chronos and Mars
i) Probably to celebrate New Year's Day 1700 j) 1

Sources

1) Libretti

(ff) THE/PILGRIM/A/COMEDY/; As it is Acted at the/THEATRE-ROYAL,/IN/DRURY
LANE/(r)/Written Originally by Mr. Fletcher, and now/very much Alter'd,
with Several Additions,(r)/LIKEWISE/A Prologue, Epilogue, Dialogue and
Masque,/Written by the Late Great Poet Mr DRYDEN, just/before his Death,
being the last of his WORKS,(dr)/LONDON,/Printed for Benjamin Tooke, near
the Middle-Temple-Gate, in Fleet-street, 1700
(mt) (dr) THE/Secular Masque,/(r)/Written by Mr. DRYDEN,/(r)
[1700] [GBLbm 644.h 37]

(ff) THE/PILGRIM/A/COMEDY/As it is Acted at the/THEATRE-ROYAL,/IN/DRURY
LANE/(r)/Written Originally by Mr Fletcher, and now/very much Alter'd, with
Several Additions,(r)/LIKEWISE/A Prologue, Epilogue, Dialogue and
Masque,/Written by the Late Great Poet Mr DRYDEN, just/before his Death,
being the last of his WORKS,(dr)/LONDON,/Printed for Benjamin Tooke, near
the Middle-Temple-Gate, in Fleet-street, 1700
(mt) A/DIALOGUE, AND/Secular Masque, IN THE/PILGRIM, (dr)/Written by the
late Famous/Mr DRYDEN, (r)/LONDON;/Printed for Benjamin Tooke, at the
Middle-Temple-Gate in Fleetstreet. 1700
[1700] [GBLbm Ashley 3165]

See also: THE/SECULAR MASQUE in collections of Dryden's works - [1760]
[GBLbm 991-k, 6-9]; [1767] [GBLbm 238, f, 20]; [1777] [GBLbm 1506/338];
[1779] [GBLbm 1401, c, 10, 11]; [1798] [GBLbm 237, d, 19]; [1790] [GBLbm
237, d, 19]; [1793] [GBLbm 11607, ff, 1/61].

i) Manuscript music sources

D. Purcell's/Music Mask in y* Pilgrim
[c1700] [GBLbm Mss add 29378]

Simphony "Calms appear when storms are past"
'Calms appear when storms are past'
[c1700] [GBOb Ms Mus Sch c, 95 (95) p 95]

iii) Printed music sources

A/COLLECTION/of new/SONGS/With a Through Bass to each/Song for the
Harpsichord. Compos'd by/Mr Daniel Purcell. Perform'd in the Revised/Comedy
call'd the PILGRIM, being the last/Writeings of Mr
Dryden, 1700,./(dr)London/(dr)/Sould by J. Walsh Musical Instrument maker in
Ordinary/to his Majesty at the Golden Harpe and Hoboy in Cath-/rine=
Street, near Summerset House in the Strand,
[1700] [GBLbm G, 112, b]

DIANA Sung by Mrs Erwin in y* PILGRIM Set by Mr D. Purcell
(in A/Collection/of the Choicest/Songs & Dialogues/Composd/By the most
Eminent/MASTERS/of the Age/London Printed for & sould by J. Walsh Musical Instrument maker in Ordinary to his Majesty at the/Golden Harp & Hauboy in Catherine=street near Summerset=house in ye Strand,)
'With horns and with hounds'
S/vli vili bc
[1701] [GBLbm 304 (177)]

JANUS Sung by Mr Freeman in y* PILGRIM Set by Mr D. Purcell,
'Chronos, mend thy pace'
T/bc, f1
[1701] [GBLbm G, 315 (154)]

MOMUS Sung by M* Pate in y* PILGRIM Set by Mr D: Purcell,
'Ha ha ha ha ha ha'
T/f1, bc
[1701] [GBOb Mus, lc, 73 (65)]
Venus Sung by Mrs Campion in ye PILGRIM set by Mr Finger
(in A/Collection/of the Choicest/Songs & Dialogues/Compos'd/By the most
Eminent/MASTERS of the Age/London Printed for & sold by J:Walsh Musical'l
Instrument maker in Ordinary to his Majesty at the/Golden Harp & Hauboy in
Catherine=street near Summerset=house in ye Strand, )
'Calms appear when storms are past'
[1701] [GBLbm 6.304 (38)]

Notes

i) Context:

Governor: I hope before you go, Sir, you'll share with us an Entertainment the late great Poet of our Age prepar'd to celebrate this Day. Let the Masque begin.

[Finis]

ii) the 1735 text [GBOb Vet A5. e. 2009. (8)] omits the masque.

A Masque

g) YB 8 v 1700 e) AP AS? f) l? j) l

Notes

i)'...a new Mask set to Musick, with an extraordinary entertainment of other Vocal and Instrumental Musick for the Benefit of Mr Gouge (George?) and Miss Bradshaw'. See London Stage, 1, 529.
The masques in *The Entertainment*

The comical masque of the five senses

a) Jas Kremberg? e) IM NO AS f) II h) Seeing, Smelling, Tasting, Hearing, Feeling, Love, Hate, Phoebus, Harlequin, Flora, Goddess of Flowers, a Drawer, a Dancing Master, Phoebus, a blind Man and Woman.

Bachusses Revels

a) Jas Kremberg? e) IM NO AS f) III h) Bacchus, Vinter, Drawer, Wine porter, Rake, Butcher, Blacksmith, Gamestress, Laundress, Spinster, 3 Drunkards

Sources

ii) Manuscript music sources

(mt) Act 2nd/A comical Mask/Vocal and Instrumental,/Representing the five Senses/In extravagant ridiculous Dresses, and burleque Actions,/Intermixed with comical Dances,/Persons to Sing;/Seeing,/Smelling,/Tasting,/Hearing,/Feeling,/Love,/Hate,/Phoebus,/Dances;/A Dance by Harlequin,/Flora, Goddess of Flowers,/by a Drawer,/a Dancing Master, with Phoebus,/by a blind Man and Woman,

S all parts; ATB/obii tri trii triv trob timp vili vilii vila b

(mt) Act 3rd Representing Bachusses Revels

SSATrTrATBB/obii trob fg tr vili vilii bc

[post 1697; Lcn ms 2231]

Notes

i) Contexts

Acts II and II respectively of *The Entertainment*

ii) There is a clear indication that two of the five senses were treble; it seems more than probable that all the named parts were sung by trebles, suggesting that this extraordinary and confusing piece was written for a school performance.
The masque in *The Virgin Prophetess*

a) Elkanah Settle  
b) Sir Charles Duncombe, Kt  
c) Gottfried Finger  
e) IM DO SD  
f) III g) DL ?  
v 1701  
h) Four cupids, mother, daughter, chorus

a) Elkanah Settle  
b) Sir Charles Duncombe, Kt  
c) Gottfried Finger  
e) IM DO AS  
f) V g) DL ?  
v 1701

Sources

i) Libretti

*THE/Virgin Prophetess:/OR, THE/Fate of Troy,/AN/OPERA,/Perform'd at the/THEATRE ROYAL,/By His Majesty's Servants,/By E. SETTLE, 1701/[Rectius Iliac cars/an deducis in Actus/Quam si proferres ignota indietag,]/Horat, de Art, Poet, /LONDON:/Printed for A. Roper at the Black Boy, and R. Basset, in Fleet-street, 1701.* [1701] (GBDob Mal 127 (3))

ii) Manuscript music sources

The Musick of the Virgin Prophetess  
SATB; SATB/tri, trii, vli, vlii, vla, vc, bc  
[GBB Cf M Ms Ms, 87; ff 78v-122v]

[No title]  
SATB; SATB/tri, trii, vli, vlii, vla, vc, bc  
[GBB Cm Ms 862]

Notes

i) Contexts:

III

Paris: To th' Amorous God our warmer Joys we'll pay:  
Th' immortal Boy, great Love, reigns Lord today.

[The masque]

Paris: How faintly do these languid Pleasures Charm,  
'Tis only those fair Eyes my Soul can Warm.
Third Man: But hark the Musick's beginning.

[The masque]

A Cry of Fire behind the Scenes. [The masque breaks off.

---

The masque with The Jew of Venice - Peleus and Thetis

a) George Granville Lord Landedowne c) John Eccles e) IM NO AS
f) II i h) Dramatis Personae: Jupiter, Peleus, Prometheus, Thetis. g) LIF ? i 1701 j) 12

Sources

i) Libretti

(ff) THE/Jew of Venice, /A/COMEDY, /As it is Acted at the THEATRE in Little-Lincoln's-Inn-Fields, /BY/His Majesty's Servants/ (r)/ LONDON, /Printed for BER, LINTOTT at the Post-House in the Middle Temple-Gate, Fleetstreet, 1701,/ (r)/ To morrow will be Published... By Mr. Toland.

(mt) Peleus & Thetis, /A/ MASQUE [1701] [GBEn H. 27 c 14 (2)]

(ff) THE/JEW OF VENICE, /A/ COMEDY, /As it is Acted at the THEATRE IN/Little-LINCOLN'S-INN-FIELDS, /BY/His MAJESTY'S Servants, /dr)/ LONDON, /Printed for Benj. Tooke, and Bern, Lintott, 1713.

(mt) PELEUS and THEESIS /A MASQUE, Set to MUSICK, [1713] [GBOb Mal 144 (3)]

See also: (r) Peleus and Thetis/A/ MASQUE... in THE GENUINE/WORKS/IN/VERSE AND PROSE, /of the Right Honourable/ GEORGE GRANVILLE, /LORD LANDSDOWNE, /LONDON: [1732] [GBEn A1, 1/4]; [1736] [GBLbm 991, a, 13]; [1779] [GBOb 12 e 1503]; Harrison; [1797] [GBLbm 11613, h, 1/10]

Notes

i) Context:

Bassinia: Make the Musick.

[The Masque]
Antonio: With such an Air of true Magnificence, My noble
minded Brother treats his Friends.

ii) Written for insertion in Granville’s revision of
Shakespeare’s The Merchant of Venice, renamed The Jew of
Venice – not in the 1752 Collected Works.

iii) The score is given as anonymous by several authors
including White.

iv) The performance figure given here is for the number of
performances of The Jew of Venice – in not one case is the
masque specifically mentioned.

The Judgment of Paris

a) William Congreve c) John Eccles d) Hon. Charles Halifax e) AP
AS f)1 g) DG 21 iii 1701 h) Juno-Mrs Hodgson; Pallas, Mrs
Bowman; Venus-Mrs Bracegirdle; Mercury-Mr Bowman; Paris-Mr
Pate. i) The judging of the competition for the best setting
of Congreve’s text. j) 3

Sources

i) Libretti

(ht) THE/JUDGMENT/OF/PARIS,
(ft) THE/JUDGMENT/OF/PARIS; A/MASQUE; /(r)/ Written by Mr
Congreve; /(r)/ Vincit utramque Venus, Ox, Art, Am, L, I, /(r)/ Set
Severally to Musick, by Mr, John Eccles, Mr, Finger, Mr Purcel, and Mr,
Weldon. /(r)/ Invitat pretios animos, & praemia ponit, Virg, AEon, S/Nemo ex
hoc Numero non donatis abibit, Ibid/(r)/ LONDON, /Printed for Jacob Tonson
at Gray’s-Inn-Gate, next/Gray’s-Inn-Lane, 1701.
[1701] [GBEu JA 102/1]

See also: THE/JUDGMENT OF PARIS, A MASQUE/ (r)/ BY Mr, CONGREVE/ (r)
in Congreve’s works and in Harrison.

ii) Manuscript music sources

’Sonata’ [Symphony for Mercury]
/tr vili vili viii vla bc
[GBLbw Add ms 49599 (16)]
Mr Eccles's Musick called The Judgment of Paris being the Prize Musick
[2 instrumental parts only]
[USCh Case VM 3.1 P985 (51v-56v)]

iii) Printed music sources

(ht) THE JUDGMENT OF PARIS/(v)/A/PASTORAL/Composed for the/MUSIC=PRIZE/by/Mr J, Eccles/London Printed for J,Walsh serv* to Her Ma** at the Harp and Hoboy in Katherine Street near Somerset House in ye Strand.

(ft) The/JUDGMENT of PARIS/or/the Prize Music/as it was perform'd/Before/the Nobility and Gentry/in Dorsett Garden/as also at the Theatre/Compos'd/by/Mr J Eccles/Master of Her MAJESTI'S Music/The Words by Mr Congreve/(r)/Printed for J,Walsh Serv* to Her Ma** at the Harp and Hoboy in Katherine Street near Somerset House in (ye Strand-displaced text)/and J, Hare at the Golden Viol in St Paul's Church yard and at his Shop in Freeman's yard near ye Royall Exchange,

SSSTB; SATB/ft fli flii tr timp vli vili vla bc
[1702] [GBLbm Hirsch,11,226]

(ht) THE JUDGMENT OF PARIS/(v)/A/PASTORAL/Composed for the/MUSIC=PRIZE/by/Mr J, Eccles/London [pasted over above publisher] Sold by John Barnet Musical Instrument Maker at/the Harp and Crown in Coventry Street near Piccadilly,

(ft) The/JUDGMENT of PARIS/or/the Prize Music/as it was perform'd/Before/the Nobility and Gentry/in Dorsett Garden/as also at the Theatre/Compos'd/by/Mr J Eccles/Master of Her MAJESTI'S Music/The Words by Mr Congreve/(r)/[pasted over above publisher] Sold by John Barnet Musical Instrument Maker at/the Harp and Crown in Coventry Street near Piccadilly,

SSSTB; SATB/ft fli flii tr timp vli vili vla bc
[1702] [GBLbm R.M,11,c,16]

(JUNO in the Prize) Set by M* J, Eccles/and Sung by M* Bracegirdle; T, Cross Sculp;
S/fl bc
'Let ambition fire thy mind'
[1702] [GBLbm H,1601,(270)]

Mercury to Paris in ye/Prize Musick Compos'd by Mr John Eccles, /Tho; Cross Sculp,
'Fear not, mortal, none shall harm thee'
S/fl bc
[1702] [GBLbm K,7,1,2 (45)]

Pallas 1st Vers in the Prize Musick Compos'd by M* John Eccles, /Tho; Cross Sculp,
'This way mortal bend thy eyes'
S/fl bc
[1702] [GBLbm K,7,1,2 (46)]
Venus in the Prize Musick Compos’d by Mr John Eccles, and sung by Mr Bracegirdle, T: Cross Sculp.
‘Nature framed thee sure for loving’
S/fl bc
[1701] [GBLbm K,7,1,2 (43)]

Venus 2nd Vers in the Prize Musick Compos’d by Mr Bracegirdle; T: Cross Sculp;
‘Stay lovely youth’
S/fl bc
[1702] [GBLbm K,7,1,2 (44)]

A SONG for Pallas in the Judgment of Paris
(in A/Collection of SONGS/for/One Two and Three VOICES/.../Compos’d by Mr John Eccles,.../Printed for J Walsh Serv* to Hon Ma* at the Harpo and Hoboy,...)
‘This way mortal bend thy eyes’
S/vii viii va bc
[1704] [GBLbm G, 300 (50)]

A SONG for Mercury in the Judgment of Paris
(in A/Collection of SONGS/for/One Two and Three VOICES/.../Compos’d by Mr John Eccles,.../Printed for J Walsh Serv* to Hon Ma* at the Harpo and Hoboy,...)
‘Fear not mortal, none shall harm thee’
B/vii viii va bc
[1704] [GBLbm G, 300 (63)]

A SONG Sung by JUNO in the Judgment of Paris
(in A/Collection of SONGS/for/One Two and Three VOICES/.../Compos’d by Mr John Eccles,.../Printed for J Walsh Serv* to Hon Ma* at the Harpo and Hoboy,...)
‘Saturnia, wife of thundering Jove’
A/vii bc
[1704] [GBLbm G, 300 (64-5)]

A SONG in two parts between Mercury and Paris
(in A/Collection of SONGS/for/One Two and Three VOICES/.../Compos’d by Mr John Eccles,.../Printed for J Walsh Serv* to Hon Ma* at the Harpo and Hoboy,...)
‘Happy thou of human race’
AB/vii viii va bc
[1704] [GBLbm G, 300 (146-8)]

Notes
1) The piece was awarded second prize in the competition.

The Judgment of Paris

a) William Congreve c) Gottfried Finger e) AP AS f) 1 g) DG 28

i) 1701 h) Juno-Mrs Hodgson; Pallas-Mrs Bowman; Venus-Mrs Bracegirdle; Mr Mercury-Mr Bowman; Paris-Pate. i) The judging of the competition for the best setting of Congreve's text.

Sources

i) Librettii

(ht) THE/JUDGMENT/OF/PARIS,

(ff) THE/JUDGMENT/OF/PARIS; A/MASQUE; (r) Written by Mr Congreve, (r) Vincis utraque Venus, Ov, Art Am, L, I, (r) Set Severally to Musick, by Mr, John Eccles, Mr, Finger, Mr Purcel, and Mr, Weldon, (r) Invitat pretios animos, & praemia ponit, Virg, AEn, 5/Nemo ex hoc Numero non donatis abibit, Ibid (r) LONDON, Printed for Jacob Tonson at Gray's-Inn-Gate, next/Gray's-Inn-Lane, 1701.

[1701] [GBEu JA 102/1]

See also: THE/JUDGMENT OF PARIS/A MASQUE/(r)/BY Mr, CONGREVE/(r) in Congreve's works and in Harrison.

Notes

i) The piece was awarded fourth prize in the competition

The Judgment of Paris

a) William Congreve c) Daniel Purcell d) Anthony Henly Esq. of the Orange e) AP AS f) 1 g) DG 11 iv 1701 h) Juno-Mrs Hodgson; Pallas-Mrs Bowman; Venus-Mrs Bracegirdle; Mr Mercury-Mr Bowman; Paris-Pate. i) The judging of the competition for the best setting of Congreve's text.

Sources
i) Libretti

(ht) THE/JUDGMENT/OF/PARIS,
(f) THE/JUDGMENT/OF/PARIS;/A/MASQUE;/Writt'en by Mr
Congreve;(/r)/Vinc'is utraque Venus, Ov, Art, Am, L, I,(/r)/Set
Severally to Musick, by Mr, John Eccles, Mr, Finger, Mr Purcel, and Mr,
Weldon.(/r)/Invitat pretiis animos, & praeemia poni. Virg, AEn. 5/Novo ex
hoc Numero nondonatis abibit, Ibid(/r)/LONDON,/Printed for Jacob Tonson
at Gray's-Inn-Gate, next/Gray's-Inn-Lane, 1701,
[1701] [GBEu JA 102/1]

See also; THE/JUDGMENT OF PARIS;/A/MASQUE;/BY Mr, CONGREVE(/r)
in Congreve's works and in Harrison.

ii) Manuscript music sources

Mr Dan' Purcell's/Prize Musick
SSSAB/obi obi tri trii timps vlii vlii va bc
[early 18th c] [GBCfm Mus ms 87]

The Judgment of Paris
SSSAB/obi obi tri trii timps vlii vlii va bc
[1700] [GBLbm Add ms 29398]

'O ravishing delight'
'O ravishing delight'
[c1704-9] [GBLbm Add ms 22093]

iii) Printed music sources

THE JUDGMENT OF PARIS;/V;/A/PASTORAL/Composed for the/MUSICK=PRIZE/by/Mr J,
Eccles/London Printed for J. Walsh servt to Her Matie at the Harp and Hoboy
in Katherine Street near Somerset House in ye Strand,
SSSAB/obi obi tri trii timps vlii vlii va bc
[1702] [GBLbm I, 325]

Notes

The piece was awarded third prize in the competition.

The Judgment of Paris

a) William Congreve c) John Weldon e) AP AS f) 1 g) DG 6 v 1701
h) Juno-Mrs Hodgson; Pallas-Mrs Bowman; Venus-Mrs
Bracegirdle; Mr Mercury-Mr Bowman; Paris-Pate. i) The judging
of the competition for the best setting of Congreve's text.
A fourth may have taken place at LIF on 10 ii 1705, in Barry's Benefit night.

Sources

i) Libretti

(ht) THE/JUDGMENT/OF/PARIS,
(ftr) THE/JUDGMENT/OF/PARIS/A/MASQUE:/Written by Mr Congreve,(r) Vincis utraque Venus, Ov. Art. Am, L, I,:/Set Severally to Musick, by Mr, John Eccles, Mr, Finger, Mr Purcell, and Mr. Weldon,/Invitat pretios animos, & praemia ponit, Virg. AEn. 5./Nemo ex hoc Numero..... non donatis abibit, //LONDON/,/Printed for Jacob Tonson at Gray's-Inn-Gate, next/Gray's-Inn-Lane, 1701.

ii) Manuscript music sources

Weldon's/Judgement of Paris
SSSB; SATB/flli flii obi obii fag timp vli vlii va vc bc
[c1700] [USWs Ms 1497]

[No title]
'Far from thee be anxious care'/Weld,
[1702] [GBLbm Add ms f,34,22099]

Sett by Mr Jn" Weldon.
'Hither turn thee' S
[early 18th c] [GB0b Ms Mus e,33]

2 Parts//A Song in M" Weldon's/Prize Musick
'Let ambition fire thy mind'
SB/bc
[after 1713] [GBLbm Add ms 31455 (4)]

'Let ambition fire thy mind'
SATB/bc
[c1760] [GBBu (ec) R.d,49]

Glee 4 Voices Weldon
'Let ambition fire thy mind'
SSSB
[c1796] [GBLcm ms 722 (3/47)]

Song 4 Voices
'Let ambition fire thy mind'
SATB
[late 18th c] [GBLbm Add ms 31806]
Notes

i) The piece was awarded first prize in the competition.

ii) 'Let ambition fire thy mind' used in Arne's pastiche opera Love in a Village

The masques with The Mad Lover, Wine and Love and Acis and Galatea

Wine and Love

a) Peter Motteux c) John Eccles f) 1 g) LIF 24? vi? 1701
h) Cupid-Mrs Bracegirdle; Bacchus-Mr Wiltshire, a Gentleman, a Woman of the Town, Satyres, and Bacchanals. j) NR; premiere assumed to be that of the play.

Sources

i) Libretti

(ff) The MASQUETOOF/Acis and Galatea,/With the rest of the/MUSICAL ENTERTAINMENTS,/In a New OPERA/CALLED/The Mad Lover,/(/r/)The Musick by Mr, John Eccles, Ma/-ster of his Majesty's Musick,/(/r/)The Words by Mr, MOTTEUX,/(/r/)LONDON,/Printed for R, Parker at the Royal Exchange and H.
New-man in the Poultry, 1701

(at) WINE and LOVE/A/MASQUE/IN/The Third Act.
[1701] [GBCu Syn.6,68,59*]

iii) Printed music sources

(dr) MERCURIUS MUSI/CS; OR, THE/Monthly Collection/Of New Teaching/SONGS,(r)/(For March and April,(r)
(in MERCU/RUS MUSI/CUS; OR, THE/Monthly Collection/Of New TEACHING/SONGS,/(For the YEAR, 1700),../Printed by W, Pearson,...,for D, Browne... Henry Play-ford...)
'Oh women I scorn you'
[1701] [GBLbm G, 92]

A SONG Sung by Mrs Bracegirdle
(in MERCURIUS MUSICUS; OR, THE/Monthly Collection/Of New TEACHING/SONGS,/(For the YEAR, 1700)/../Printed by W, Pearson..., for D, Browne... Henry Play-ford...)
'Cease, of Cupid to complain'
[1701] [GBLbm G, 92]

A Song Sung by Mrs, Bracegirdle, and Mr, Wiltshire
(in MERCURIUS MUSI/CUS; OR, THE/Monthly Collection/Of New TEACHING/SONGS,/(For the YEAR, 1700)/../Printed by W, Pearson...,for D, Browne... Henry Play-ford...)
'Appear all ye lovers to love laugh and joy'
[1701] [GBLbm G, 92]

Acis and Galatea

a>Peter Motteux c>John Eccles e>AS AP f>2 g>LIF 24? vi? 1701
h>Acis—Mrs Willis Junior; Polyphemus—Mr Renton; Roger—Mr Oates; Galatea—Mrs Tenoe; Nymph—Mrs Bowmman; Joan—Mrs Willis senior. Chorus of singers, nymphs in the dance, Polyphemus' attendants. i>9; 8 additional performances of the comic subplot.

 Sources

i>Libretti

(ff) The MASQUE/OF/Acis and Galatea,/With the rest of the/MUSICAL ENTERTAINMENTS,/In a New/OPERA/CALL'D/The Mad Lover,/ (r)/The Musick by Mr, John Eccles, Ma//ster of his Majesty's Musick,/ (r)/The Words by Mr MOTTEUX,/ (r)/LONDON,/Printed for R, Parker at the Royal Exchange, and H, New-man in the Poultry, 1701.
(amt)(r)/The Masque of ACIS and GALATEA,/In the last ACT,/ (r)
[1701] [GBCu Syn.6,68,59.4]
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ACIS and GALATEA, A MASQUE, As it is Performed at the THEATRE-ROYAL in Drury-Lane, BY HIS MAJESTY'S SERVANTS, Set to MUSIC By Mr. JOHN ECCLES, Master of His Majesty's Band of Music. The Man who has not Music in his Soul, or is not touch'd with Concord of Sweet Sounds is fit for Treasons, Stratagems, and Spoils. The Motions of his Mind are dull as Night, And his Affections dark as Erebus. SHAKESPEAR, LONDON. Printed for J. ROBERTS, near the Oxford-Arms in Ward-Lane M, DCC, X, III [1723] [GBLbm 161, d, 41]

iii) Printed music sources

Acis and Galatea: A Dialogue in the Mad Lover Sett by Mr. John Eccles, and Sung by Mrs. Bracegirdle, and Mr. Bowman, (in MERCURIUS MUSICUS: OR, THE Monthly Collection Of New TEACHING SONGS, (For the YEAR, 1700), Printed by W. Pearson, for O. Browne, Henry Playford,)

'Oh my cruel perjur'd fair'
[1701] [GBLbm 6, 92 (32-3)]

SONG
(in MERCURIUS MUSICUS: OR, THE Monthly Collection Of New TEACHING SONGS, (For the YEAR, 1700), Printed by W. Pearson, for O. Browne, Henry Playford,)

'Ahi! how lovely sweet and dear'
[1701] [GBLbm 6, 92 (6)]

A SONG in the Mad Lover Sung by Mrs Bracegirdle (in MERCURIUS MUSICUS: OR, THE Monthly Collection Of New TEACHING SONGS, (For the YEAR, 1700), Printed by W. Pearson, for O. Browne, Henry Playford,)

'Must then a faithful lover go'
[1701] [GBLbm 6, 92 (4-6)]

A SONG Sung by Mrs. Bracegirdle (in MERCURIUS MUSICUS: OR, THE Monthly Collection Of New TEACHING SONGS, (For the YEAR, 1700), Printed by W. Pearson, for O. Browne, Henry Playford,)

'Must then a faithful lover go'
[1701] [GBLbm 6, 92 (3-4)]

Sung by Mrs. Bracegirdle (in MERCURIUS MUSICUS: OR, THE Monthly Collection Of New TEACHING SONGS, (For the YEAR, 1700), Printed by W. Pearson, for O. Browne, Henry Playford,)

'Come, come ye nymphs and ev'ry swain'
[1701] [GBLbm 6, 92 (2-3)]

A Dialogue between Acis and Galatea Sung by Mr' Bracegirdle & Mr' Bowman (in A Collection of Songs for One Two and Three VOICES, Compos'd by Mr John Eccles, Printed for J Walsh Serv' to Hon Mr' at the Harpo and Hoboy,)

[1701] [GBLbm 6, 92 (2-3)]
'Who would be made a wife'
[1704] [GBLbm 6, 300 (115-7)]

A SONG in the Mad-Lover Sung by Mrs Bracegirdle
(in A Collection of SONGS for One Two and Three VOICES/.../Compos'd by Mr John Eccles/...Printed for J Walsh Serv to Hon Mat* at the Harpo and Hoboy,...)
'Must then a faithful lover go'
[1704] [GBLbm 6, 300 (151)]

Notes

i) The story comes from Ovid's Metamorphoses lib. 13.

ii) Stoddart Lincoln, John Eccles the Last of a Tradition (DPhil. diss.; U. of Oxford), gives the first performance date as December 1700. Fiske, op. cit., 13 also suggests 1700.

iii) See also: Lucyle Hook, Acis and Galatea, Augustan Society Reprints, ccviii (1981). Hook does not mention 'A Dialogue etc' [1704].

iv) Price, op. cit., 256 lists an appearance with Charles Boyle's As you find it in 1703. London Stage, 1, 34-5 makes it clear that it was an afterpiece, and there is no indication of it in the published playtext.

v) White lists song texts published in 1716, but a copy has not been located.

vi) The comic subplot seems to have been briefly entitled The Country Wedding first performed on 27. iv. 1714, with 6 subsequent performances in 1715-16.

The masque in The Empress of Morocco - The Mask of Orpheus

a) Elkanah Settle e) IM AS? f) IV iii g) DL 23 viii 1701
h) Euridice, Orpheus, Proserpine, Pluto, Women spirits j) 3?

Notes

i) 'With the original Mask set to new Musick'. Not acted these 25 years. As it was several times presented at Court by persons of Quality, for the Entertainment of his late Majesty King Charles 2d.'
The masque in *The Comical Gallant*

a) John Dennis e) IM NO AS? f) V i g) DL May? 1702 h) Chorus, Spirit. (Maskers and Fairies?) j) NR

Sources

THE/Comical Gallant;/OR THE/Amours of Sir John Falstaffe,/A/COMEDY,/As it is Acted at the/Theatre Royal in Drury- Lane,/By his Majesty's Servants,/By Mr. Dennis,/To which is added,/A large Account of the Taste in/Poetry, and the Causes of the Degeneracy of it,/Printed, and Sold by A. Baldwin, near the Oxford Arms in War-wicklane, 1702,

Notes

i) A comic masque, used as a costume piece.

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*The Judgment of Paris*

a) William Congreve c) J.W. Franck e) AP AS f) 1 g) YB 2 ii 1702 h) Paris, Mercury, Juno, Pallas, Venus j) 1

Sources

i) Libretti

See: THE/JUDGMENT OF PARIS,/A MASQUE/BY Mr. CONGREVE/ in Congreve's works and in Harrison [1781] [GBLbm 11770 g.],

Notes

i) Possibly written for the 1701 competition for setting Congreve's libretto - see settings by John Eccles (21 iii 1701), Gottfried Finger (28 iii 1701), Daniel Purcell (11 iv 1701) and John Weldon (6 v 1701). An advertisement in the *London Gazette*, 2 ii 1702 announcing the performance, describes it as being 'Compos'd for three Quires, and in quite a different way from the others, not used here before'.

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The masque in *Love Betray'd or the Agreeable Disappointment*

a) William Burnaby e) IM NO AS? f) V i g) LIF? ii? 1703 j) 2?

Sources

i) Libretti

(ht) *Love Betray'd; OR, THE/Agreeable Disappointment* [sic], / (r)
( ff) *Love Betray'd; OR, THE/Agreeable Disappointment* [sic], /A/COMEDY, /As it was Acted at the /Theatre in Lincoln's-Inn-Fields, / (r) /By the Author of *The Ladies Visiting-Day*, / (r) /Jam te sequetur, / (r) /LONDON; /Printed for D. Brown at the Black-Swan without Temple-Bar, /F. Coggan in the Inner-Temple-Lane, Fleet-Street, W. Davis at the Black-Bull, and G. Strahan at the Golden-Ball against the Ex-Change in Cornhill, 1703.

Notes

i) Context:

"Wedding celebrations"

'Let the Mask begin'

After the Mask

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The masque in *The Northern Lass*

a) Richard Brome b) Charles, Duke of St Albans c) Daniel Purcell e) IM NO AS f) II iv g) DL 8 xi 1704 h) Four men and women in willow garlands j) 54

Sources

i) Libretti

( ht) (r) /THE/Northern Lass; /A/COMEDY, / (r)
( ff) *The Northern Lass, OR, The Nest of FOOLS, OR, /A/COMEDY, /As it is now Acted/By Her Majesties Servants/at the Theatre-Royal in Drury-lane, /With Prologue, Epilogue, and New Songs, / (r) /By RICHARD BROME, Gent, / (r) /Hic totus volo rideat Libellus, Mart, / (r) /The Sixth Impression, / (r) /LONDON; /Printed for H, N, and are to be Sold by James Round, at the/ Seneca's-Head in Exchange-Alley, Cornhill, 1706/ The Musick to
this Play is Composed by Mr. D. Purcell; and Printed for J. Walsh at the Harp in S. Catherine street in the Strand, [1706] [GBOb Mai.126.6]

Notes

i) Context:
Luckless: Then we are friends, and she's my Dame again.

[The masque]

Luckless: 'Tis well perform'd. Now, we would gladlie know, to whom we owe our thanks.

ii) This masque was originally performed in 1638.

The masque in Solon - Orpheus and Euridice

a) Martin Bladen e) IM NO AS f) III i h) Orpheus, Pluto, Euridice, Fiends, Thracian Women. j) NR

Sources

i) Libretti

SOLON:/OR,/PHILOSOPHY/No Defence against/LONE,/A TRAGI-COMEDY,/With the Masque of/Orpheus and Euridice,/(/r)/Written by Captain MARTIN BLADEN,/(/r)/Parve nec invidio sine me Liber ibis in Vrbem, OR, de Trist,/(/r)/LONDON/Printed for R. Smith, at the Angel and Bible/without Temple-Bar; and sold by J. Nutt/near Stationers-Hall, 1705, Price Is.6d.

(mt) The Masque/Orpheus and Euridice, [1705] [GBOb Mai 76]

Notes

i) Context:

Pysistratus: And bid the Masque begin.

[The Masque]
Solon: By this, you have shown how much you do rejoice at Athen's welfare, long may she be blest with such a son.

The masques in *The British Enchanters*

a) George Granville, Lord Landsdowne c) William Corbett e) IM DO AS f) II g) QT 21 ii 1706 h) Shepherd, Shepherdess, Discord

a) George Granville, Lord Landsdowne c) William Corbett e) IM DO AS f) III g) QT 21 ii 1706 h) Captive king, Captive lover, Captive libertine, chorus of Daemons, devil dancers

Sources

i) Libretti

THE/British Enchanters;/OR,/No Magick like Love,/A/TRAGEDY,/As it is Acted at the/QUEENS'S THEATRE in the /Hay-Market,/By Her MAJESTY'S Sworn Servants,/[/r]/[/v]/[/r]/LONDON,/Printed for Jacob Tonson, within Gray's-Inn Gate next/Grays-Inn Lane, 1706,

[1706] [666b Douce P subit 77 (5)]

Notes

i) Contexts:

II

[Amidis and Arcalus fight again], Arcalus stillretreating 'till off Stage. Instruments of Horrour are heard under Ground...

[The masque]

Amidis: I'll break thro' all Enchantment to those Arms, I am all Love, and thou all over Charms.

[The masque ends]
III

Scene changes to a Scene of Tombs and Dungeons...

[The masque]

The masques in The Wonders in the Sun

a) Thomas Durfey  
b) Patrons of the Kit-Cat Club  
c) Pasticcio  
e) IM DO AS f) Prologue  
g) QT 5 iv 1706  
h) Genius of Poetry, Apollo, Calliope, Orpheus, Euridice, Satyr

a) Thomas Durfey  
b) Patrons of the Kit-Cat Club  
c) Pasticcio  
e) IM DO AS f) I  
g) QT 5 iv 1706  
h) Honour, Courtship, Modesty, Hospitality, Vain promise

a) Thomas Durfey  
b) Patrons of the Kit-Cat Club  
c) Pasticcio  
e) IM DO AS f) II  
g) QT 5 iv 1706  
h) Industry, Profuseness, Lewdness, Infidelity, Faction, Moderation, six dancers - Profit, Avarice, Subtlety, Caution, Stubbornness, Whimsey.

a) Thomas Durfey  
b) Patrons of the Kit-Cat Club  
c) Pasticcio  
e) IM DO AS f) III  
g) QT 5 iv 1706  
h) Sport, Innocence, Ignorance, Houswifery, Irish, French, Scot, English, Bladina, Turtle, Nittingal

Sources

1) Libretti

(h1) (r)//THE/Wonders in the Sun;/OR,/The Kingdom of the Birds;/(r)  
(f1) Wonders in the Sun;/OR,/The Kingdom of the Birds;/A/Comick Opera;/With great Variety of Songs in all kinds;/Set to Musick by several of the most Emi-/nent Masters of the Age;//(r)/Written by Mr. Durfey;/(/v)/  
LONDON,/Printed for Jacob Tonson within Grays-Inn-Gate next Grays-Inn- 
/Lane, 1706  
[1706] [680b Ma1 70, (6)]

Notes

1) Contexts:

Prologue
I
Daemon: I'll therefore divest 'em with a Musical Entertainment...
[The masque]
Daemon: Oh, I see this has Molified.
II
Daemon: Resolv'd upon new Mischief against ye, which I will try to divert with another Musical Entertainment...
[The masque]
Gonzales: Bless us! what's the Meaning of this Sweet Angel?
Daemon: The malicious Bramin, I find, is striving to expel the good Humour that Musick generally raises in them...
III
Daemon: ...I'll prosecute it by a further Performance of Musick, which shall be Emblematical still...
[The masque]
Gonzales: 'Tis all. Seraphical and like your self, but what effort dear Angel has it wrought?

Orpheus and Euridice

a) John Dennis c) Daniel Purcell g) Intended for DL 1705-7 season.

Notes
i) See The Muses Mercury 1707 (January) 11
A Pastoral Masque

c) Thomas Clayton g) YB c. 1710 j) 1

Roger's Wedding

g) QT 11 iv 1710 h) Roger-Doggett j) 1

Notes

1) 'A Comical Masque of Music' - it is possible that this was the comic subplot of Motteux's *Acis and Galatea*. See The masques in *The Mad Lover* 24? vi? 1701, especially note v).
The masque in *The Tempest*

a) After Thomas Shadwell  
c) John Weldon  
e) IM AS  
f) II  
g) DL 7 i  
1712  
h) Dramatic Personae-Neptune, Amphitrite, Aeolus

Sources

ii) Manuscript music sources

*The Music in the Tempest, as alter'd by Dryden & Davenant; Compos'd by Henry Purcell, In the 2d Act Sung by Infernal Spirits*

[1784] [GBLbm Add ms 31450]

iii) Printed music sources

*THE/Musick in the Comedy/OF THE/TEMPEST;/IN SCORE, /Composed by H, Purcell,/(/r)/LONDON;/Printed for Harrison & C° N° 18 Paternoster Row, SSB; SATB Chorus/ob vli vlii va*

[1786] [New Musical Magazine GBLbm E, 105 140-150]

(ht) *THE/MUSIC/IN THE/TEMPEST;/COMPOSED BY/ MR, HENRY PURCELL,*

(ft) *THE/TEMPEST, (with Goodison's Introduction)*

[c1790] [GBCu MR 208a,75,1]

*THE/TEMPEST*

[c1790] [GBCu MR 260,a,75,216]

(ht) *THE/MUSIC/IN THE/TEMPEST;/COMPOSED BY/ MR, HENRY PURCELL,*

(ft) *THE/TEMPEST,*

[?] [GBGm (kc) M 5132]

Notes

i) The text of the Act V masque is a shorter paraphrase of Shadwell's original.


iii) The music consists of the one in the fifth act.

iv) Source [GBGm (kc) M 5132] contains both title pages. It is not clear whether or not it was originally published as a
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1712

separate edition or whether a title page is merely bound into the volume.

1715

Cupid and Hymen’s Holiday

a) John Hughes c) NS e) AS AP f) 1 g) Written 1715? h) Dramatis Personae—Cupid, Hymen, Shepherds, Shepherdesses. j) NP

Sources

i) Libretti

A PASTORAL MASK

(in THE POETICAL WORKS OF JOHN HUGHES, IN TWO VOLUMES, . . . EDINBURGH; AT THE Apollo Press, BY THE MARTINS, Anno 1779, A Scottish edition of Bell’s The Poets of Great Britain,)

[1779] [GBEn Hall1, 275, 9]

See also: A PASTORAL MASK in Harrison [1781] [GBLbm 11770 g]; HUGHES’S WORKS; LONDON; PRINTED BY H. GOLDNEY; . . . [1779] [GBOb 2804, f, 117]; THE WORKS OF THE ENGLISH POETS . . . THE POEMS OF JOHN HUGHES . . . LONDON; PRINTED BY J. DAVIS; . . . [1790] [GBOb 2804, f, 35].

Venus and Adonis

a) Colley Cibber c) Johann Pepusch e) AS AP f) 2 g) DL 12 iii

1715 h) Venus—Mrs Barbier; Adonis—Mrs Margarita l’Epine; Mars—Mr Blackly. Chorus of Huntsmen. j) 22

Sources

i) Libretti

(ht) (r) / VENUS and ADONIS / A MASQUE / By Mr. CIBBER / (r) / Price Six Pence,

(ff) Venus and Adonis / A MASQUE / As it is Presented at the THEATRE-ROYAL, (r) / Written by Mr. CIBBER, and set to MUSICK by Dr PEPUSCH, (r) / Coelo prefertur Adonis, / Hunc tenet, huic comes est, / Ovid, (r) / The Second Edition, (dr) LONDON, / Printed for BERNARD LINTOTT, at the Cross-keys, between the Temple-Gates in Fleet-street, 1715,

[1715] [GBLbm 1489, g, 28]
VENUS and ADONIS: A MASQUE, AND MYRTILLO: A Pastoral Interlude, performed at the THEATRE ROYAL, written by COLLEY CIBBER, Esq.; set to Musick by DR. PEPUSCH. Caelo praesertur Adonis, Ovid, Tantum cupit illa rogari, Ovid, London; printed for HENRY LINTOTT; and sold by W. FEALES, at Rowe's Head, at the Corner of Essex Street, in the Strand, written by COLLEY GIBBER, Esq., set to Musick by DR. PEPUSCH, 1736. [GBEu E.B.P. 82254]

See also: VENUS AND ADONIS: A MASQUE,... in Colley Cibber Collected works - [1777] [GBLbm 239, f.26]; and Harrison [1781] [GBLbm 11770 g].

ii) Manuscript music sources

[No title]
SSB; SATB/obi obii tr vli vlii via b
FS and parts
[18th c] [GBLcm ms 975]

<Singl songs>

[No title]
'Ah sweet Adonis fram'd for joy'
A/b
[18th c] [GBLam ms 90]

[No title]
'Beauty now alone shall move him'
[18th c] [GBLam ms 90]

[No title]
'How's silly's the heart of a woman'
A/b
[18th c] [GBLam ms 90]

Ah sweet Adonis
'Ah sweet Adonis'
vli vlii b
[first half 18th c] [GBOch Mus 70-1, 75]

Beauty now alone shall move
'Beauty now alone shall move'
b
[first half 18th c] [GBOch Mus 75]

Cease your vain Living
'Cease your vain living'
vli vlii via b
[first half 18th c] [GBOch Mus 70-2, 75]
Chirping Warblers
"Chirping Warblers"
vii vili via b
[first half 18th c] [GBOch Mus 70-2, 75]

Cupid Cupid bend thy bow
"Cupid cupid bend thy bow"
vii vili via b
[first half 18th c] [GBOch Mus 70-2, 75]

How pleasant is ranging the Fields
"How pleasant is the ranging field"
vii vili via b
[first half 18th c] [GBOch Mus 70-2, 75]

On Love what greater curse can fall
"On Love what greater curse can fall"
vii vili via b
[first half 18th c] [GBOch Mus 70-2, 75]

Thus the brave from war returning
"Thus we brave from war returning"
vii via b
[first half 18th c] [GBOch 70,72,75]

With her alone I'll live and die
"With her alone I'll live and die"
vii vili b
[first half 18th c] [GBOch Mus 70-1, 75]

iii) Printed music sources

The/SONGS/and Symphony's/ in the Masque of/ VENUS & ADONIS/ as they are Performed at the Theatrical Royal. / Composed by Dr Pepusch, / Fairly Engraved and Carefully Corrected by the Author. / Sold by John Young Musical Instrument Seller at the Dolphin & Crown at the West end of St. Paul's Church, where you may be furnish'd with all sorts of Violins, Flutes, Hautboys, Bass-Voicls, Harpsichords or Spinets. / Libraries of Books of Tunes and Directions for any of the Instruments (publishers notice over original imprint)

SSB/fl obi obii vili vili va b
[1716] [GBLbm G,222,(4)]

A Favorite SONG Sung by Mr. Barbier in Venus and Adonis
"Ah sweet Adonis fram'd for joy"
A7/fl b
[1715] [GBLbm H,1601,(60)]

A Favorite (sic) Song Sung by Margaritta de L'Epine in Venus and Adonis. Printed & Sold by Daniel Wright next the Sun Tavern the corner of Brook Street in Holbourn London.
'How pleasant is ranging ye fields'
S/Fl b
[1715?] GBBLm H, 1601, (193)]

Sung by Mr Turner in Venus and Adonis
'Beauty now alone shall move him'
T/Fl b
[1715] GBBLm H, 1601, (66)]

Notes
i) Printed score notes that Mr Turner sang Mars

ii) The composer notes that the songs 'Swain thy foolish sport'; 'Gentle slumbers'; and 'What heart cou'd now refuse thee' were not composed by him.

iii) See D. F. Cook, 'Venus and Adonis: an English Masque "after the Italian Manner"', Musical Times, cxxxi (1980), 553-7. Notes that the score and parts were used in the LIF 1718-1719 Season.

Myrtillo and Laura

a) Colley Cibber c) Johann Pepusch e) AP AS f) 1 g) DL 5 x1 1715
h) Myrtillo-Mrs Margarita l'Epine; Laura-Mrs Barbier; Lycon-Burkhead; Mopsa-Mrs Willis, Chorus of Shepherds. Dances by Dupre, Boral, Dupre jr, Miss Santtow, Miss Bicknell, Miss Younger j) 12, 1 Benefit

Sources
i) Libretti

MYRITLLO; /A/ Pastoral Interlude, /As it is Perform'd at the THEATRE ROYAL, /r/Written by Mr. CIBBER AND/ Set to Musick by Dr. PEPUSCH, /r/ Tantum cupit illa vogni, Ovid /r/LONDON, /r/Printed for BENEDICT LINTOTT, at the Cross-keys between the Temple-Gates/in Fleet-street, 1716.
[1716] [USWs PR, 1241, 6, 7, Cage]

(ff) VENUS and ADONIS; /A/ MASQUE, /AND/ MYRITLLO; /A/ Pastoral Interlude, /Performed at the/ THEATRE ROYAL, /r/Written by COLLEY CIBBER, Esq. /r/ Set to Musick by DR PEPUSCH, /r/
Caelo praesertur Adonis/Hunc tenet, huic come est.
Ovid. / Tantum cupit illa rogari, Ovid / London ; Printed for Henry Lintott; and sold by W. Feales, at Rowe's Head, at the corner of Essex Street in the Strand. / Printed for Henry Lintott; and sold by W. Feales, at Rowe's Head, at the corner of Essex Street in the Strand. / Printed for Henry Lintott; and sold by W. Feales, at Rowe's Head, at the corner of Essex Street in the Strand. / London : Printed for Henry Lintott; and sold by W. Feales, at Rowe's Head, at the corner of Essex Street in the Strand.

See also: ... Myrtillo, / A Pastoral Interlude, [1736] [GBEe E, B, P, 82254]

Manuscript music sources

Myrtillo and Laura

SSST/f1 ob vili vili vila b
[18th c] [GBLam Ms 88]
[No title]
S/vl b
[first half 18th c] [GBCfm Mus Ms 102]

Printed music sources

A SONG IN THE MASK OF MARTILLO
'How happy are we'
S/f1 b
[1716] [GBLbm H, 1601 (207)]

A SONG IN THE MASK CALLED MARTILLO
'The lover for the favour'
S/f1 b
[1716] [GBLbm H, 1601 (455)]

A SONG IN THE MASK OF MARTILLO
'O happy Martillo'
S/f1 b
[1716] [GBLbm G, 310, (289)]

A SONG IN THE MASK OF MARTILLO
'O happy Martillo'
S/f1 b
[1716] [GBLbm H, 1601 (356)]

A SONG IN THE MASK OF MYRTILLO (WITHIN THE COMPASS OF THE FLUTE)
'Prepare O Love, the happy day'
[1716] [GBLbm H, 1601 (369)]
A SONG in the Mask of Martillo

'How happy we are'
[1716?] [GBLbm G.308,(81)]

The Lover for the Favour Presses) In the MASK call'd MARTILLO,
'The lover for the favour presses'
S/f bc
[1716?] [GBLbm G.312,(41)]

Notes

i)[GBLbm H.1601 (207); (455)] are not in 1777 libretto.

The Mountebank or the Country Lass

c)Leveridge g)LIF 21 xii 1715 h)Mountebank-Leveridge;
Country Lass-Pack (on 28 xii 1715) j)9

Sources

iii)Printed music sources

Sung by Mr Jones, in the Farce call'd the Mountebank/or the Country Lass,
Set by Mr, Leveridge,
'Now Roger and Harry'
[1715?] [GBLbm G.305,(13)]

Sung by Mr Jones, in the Farce call'd the Mountebank/or the Country Lass,
Set by Mr, Leveridge,
'Lay aside the heap-hook'
[1715?] [GBLbm G.305,(133)]

Notes

i)'a new comic masque'
Apollo and Daphne

a) John Hughes  c) Johann Pepusch  e) AS AP  f) 1  g) DL 12  i  1716
h) Apollo- Mrs Margarita l'Epine; Daphne- Mrs Barbier; Peneus- Mr Turner; Doris- Mrs Willis  j) 5

Sources

i) Libretti

(ht) (dr) APOLO and DAPHNE/MASQUE.
(f) APOLO and DAPHNE./A/MASQUE. Set to MUSIC/And Perform'd at the THEATRE Royal/in DRURY-LANE. /Protinus alter amat, fugit altera nomen aman/tis Ovid, /LONDON, Printed for Jacob Tonson, at Shakespeare's-Head over-against/Catherine-street in the Strand, 1716, [1716] [GBLbm T, 1062, (3)]

See also; APOLO AND DAPHNE,/A MASK,/SET TO MUSIC BY DR PEPUSCH in THE POETICAL WORKS/OF/JOHN HUGHES,/IN TWO VOLUMES [1779] [GBEn Hall], 275, 91; Harrison [1781] [GBLbm 1170 g]; HUGHES'S WORKS;/LONDON;/PRINTED BY H. GOLONEY;... [1779] [GBOb 2804, f, 117]; THE WORKS/OF THE ENGLISH POETS...THE/Poems/OF/JOHN HUGHES.../LONDON;/PRINTED BY J. DAVIS;... [1790] [GBOb 2804, f, 35],

ii) Manuscript music sources

[Apollo and Daphne] No title [Doris?]
SSST/iii fiii obi obii vii vili b
[18th c] [GBLcm ms 976]

iii) Printed music sources

The 2/d new/HUNTING SONG/in APOLO and DAPHNE sung/by Mr Leveridge; THEATRE ROYAL in Lincoln's Inn Fields,
'The sweet rosy morning'
S/ii b
[c1715?] [GBLbm 6, 315 (64)]

Presumptuous Love- a Dramatic Masque

a) William Taverner  c) William Turner  e) AS AP f) 2  g) LIF 10  iii 1716  h) Jupiter- Mr Cook; Mercury- Mrs Cross; Momus- Mr Reading; Ixion- Mr Randal; Damon- Mr Leveridge; Deiopeia- Mrs Fitzgerald; Mopsa- Mrs Hunt. 2 other nymphs  j) 3
A Catalogue of British Masques 1690-1800

Sources

1) Libretti

Presumptuous LOVE; A Dramatick MASQUE; As it is Performed AT THE NEW THEATRE IN Lincoln's-Inn-Fields, 1716, LONDON; Printed for Edw. Nutt, at the Middle-Temple-Gate, Fleet-street, Price 6d.

[1716] [GBLbm 161,c,60]

Notes

1) Introduced into Taverner's comedy Every Body Mistaken

Pyramus and Thisbe

a) Richard Leveridge  c) Richard Leveridge e) AP? SD f) 1; 7 scenes g) LIF 11 iv 1716 h) Peter Quince-Bullock Sr; Bottom-Spiller; Flute-H. Bullock; Sparveling-Cocker; Semibreve-Knap; Crotcheth-H. Bullock; Gamut-Cocker; Moonshine-Reading; Pyramus-Leveridge; Wall-Randal; Lyon-Cook; Thisbe-Pack. Prologue-Leveridge. Epilogue-Leveridge and Pack. Snout and Snug-unassigned j) 10. 1 Benefit.

Sources

1) Libretti

THE COMICK MASQUE/OF Pyramus and Thisbe, As it is Perform'd at the THEATRE in Lincoln's-Inn Fields, (r)/... Juvenum pulcherrius alter/Altera quas Oriens habuit, prelata puellis, (r)/ LONDON; Printed for W. Means, at the Lamb without Temple-Bar, MDCCXVI.

[1716] [GBLbm 163,1,4]

ii) Manuscript music sources

Air in Pyramus and Thisbe
[after 1774] [GBLbm Add ms 31763]

Notes

1) Based on the last act A Midsummer Night's Dream
**Death of Dido**

a) Barton Booth  
c) Johann Pepusch  
e) AS AP  
g) DL 17 iv 1716  
h) Aeneas—Mrs Barbier; Dido—Mrs Margarita l'Épine; Mercury—  
    Turner; Cupid—Mrs Boman.  
j) 5. 2 Benefits.

**Sources**

**i) Libretti**

(ht)(r)/THE/DEATH/OF/DIDO;/A/MASQUE,/(r)/[Price Sixpence]/A  
(ff)THE/DEATH/OF/DIDO;/A/MASQUE,/(r)/Written by B. BOOTH,/(r)/Compos'd to  
    Musick, after the Italian/Manner, by Dr. PEPUSCH,/(dr)/LONDON,/Printed for  
    BERNARD LINTOTT, at the/Cross-keys between the Temple-Gates/in Fleet-  
    street, 1716,  
    [1716] [GBOb D 459 (hc)]

**ii) Manuscript music sources**

The Death of Dido  
SSST/fli flil ob tri trii tromba vii vili via bc  
[1716?] [GBLam ms 85]

**iii) Printed music sources**

A SONG in the Mask of Dido and Eneas  
'Hear me mourning princess'  
S/fl  
[1716] [GBLbm H 1601 (356)]

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**Pan and Syrinx**

a) Lewis Theobald  
c) John Galliard  
e) AS AP  
f) 1; 10 Scenes  
g) LIF 14 i 1718  
h) Pan—Mr Leveridge; First Sylvan—Mr Pack;  
    Syrinx—Mrs Barbier; First Nymph—Mrs Thurmond; Diana—Mrs  
    Spiller. Chorus of Nymphs and Sylvans.  
j) 18. 4 Benefits.

**Sources**

**i) Libretti**

PAN/AND/SYRINX/AN/OPERA of One ACT, /As it Perform'd at the THEATRE/in  
Lincoln's-Inn-Fields, /(r)/Written by Mr. THEOBALD, /AND/ Set to Musick by Mr  
GALLIARD, /(v)/Panaq; cum prensam fibi jae Syringa putaret; /corpore pro  
Nymphae Calamos tenuisse palustres, /OVID; /(r)/LONDON,/Printed for W.
A Catalogue of British Masques 1690–1800

MEARS, J. BROWNE, and F. CLAY, without Temple-Bar, 1718. [Price 6d]
[1718] [GBOb Vet, A4, e, 1240]

11) Manuscript music sources

Pan & Syrinx, an Opera/the words by Lewis Theobald, 1717 & Set to Music by Mr Galliard, & performed in/Lincoln's Inn Fields Theatre./N.B. This music the hand writing of Mr Galliard.
SSB: SATB/obii obii fag vii viii va bc
[1717] [GBLbm Add ms 31588]

Notes

1) With scenes, machines, habits, dances, and all other decorations proper to the same entirely new

ii) Additional Music for Pan and Syrinx for 1726 revival - Scene: 3rd Pan & Syrinx etc - can be found in [1726] [GBLbm Add ms 31588].

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Decius and Paulina

a) Lewis Theobald c) John Galliard e) AS? AP f) 7 Scenes g) LIF
ii) Decius Mundus-Mrs Barbier; Paulina-Mrs Pulman; Priestess of Isis-Mrs Fletcher; Simo-Mr Leveridge; Ida-Mr Pack. j) 1 performance only certain one - possibly performed with The Lady's Triumph on 7 other occasions in 1718.

Sources

i) Libretti

(ht) (r) THE/Lady's Triumph:/A Comic-Dramatic OPERA,/ (r)
(ft) THE/Lady's Triumph/A Comic-Dramatic OPERA/As it is now Perform'd at the THEATRE in/Lincoln's-Inn-Fields,/With all the ENTERTAINMENTS of/MUSICK, /And the whole Description of the SCENES/and MACHINARY, 
(mt) DECIUS and PAULINA/A/MASQUE,/ (r)
[1718] [GBLbm 11775.a.20]

(ht) (r) THE/ENTERTAINMENTS,/Set to MUSICK,/For an OPERA, call'd,/The Lady's Triumph,/ (r)
(ft) THE/ENTERTAINMENTS,/SET TO/MUSICK,/FOR/The Comic-Dramatic/OPERAS,/CALLED,/The Lady's Triumph,/ (r)/Written by Mr, THEOBALD,/AND/Set to Musick by Mr GALLIARD,/ (r)/ (v)/LONDON,/
A Catalogue of British Masques 1690–1800

Printed for JONAS BROWNE, without Temple-Bar, 1718. [Price Six Pence,]

Notes

i) Libretto lists Mrs Thurmond-Paulina.

Acis and Galatea

a) John Gay and others c) George Handel e) AS MP f) 2? g) CP

Summer 1718. j) 1?

Sources

i) Libretti

(h) (r) ACIS and GALATEA; AN ENGLISH/PASTORAL OPERA, /(r)/ [Price Six Pence,] /A

(ft) ACIS and GALATEA; AN ENGLISH/PASTORAL OPERA, /(r)/ In THREE ACTS, /As it is Perform'd at the NEW THEATRE in the HAY-MARKET, /Set to MUSICK /By Mr, HANDEL, /(v)/ LONDON; /Printed for J. WATTS at the Printing-Office in/ Wild-Court near Lincoln's-Inn Fields, /(r)/ MDCCXXII, /[Price Six Pence,] /[1732] [GBLbm 774]

PASTORAL/Eller/HERDA-QWÄDE, /Imprint on last page) STOCKHOLM, /(r)/ Upplagd och tryckt/As PETER Joransson NYSTROM, och kostar in hastat/R, öre kopparmynt. [1734] [GBeH A, H, Lib, 57b]

THE/MASQUE/OF/ACIS and GALATEA, /The MUSICK by Mr, HANDELL, /(r)/ Printed in the YEAR MDCCXLII [1742] [GBLbm M, K, B, d, 4,(2)]

THE/MASQUE/OF/ACIS and GALATEA, /(r)/ The MUSICK by Mr, HANDELL, /(r)/ To be performed on Friday December 17, 1742, /[r]/ For the ENTERTAINMENT of PRISONERS, /(dr)/ DUBLIN, /Printed by GEORGE FRULKNER, /(r)/ M, DC, XLII, [1742] [GBob Vet, A4e, 2164]

(h) (r) ACIS and GALATEA, /A/ SERENATA, /(r)/ [Price Six-pence] (ft) (r) ACIS and GALATEA, /A/ SERENATA, /As Perform'd at the MUSICAL SOCIETY AT THE/Castle in Pater-Noster Row, /(r)/ The MUSICK by a Mr, HANDEL, /(r)/ (v)/ (dr)/ LONDON, /Printed for J. WATTS at the Printing-Office in Wild-Court near Lincoln's-Inn Fields, M DCC XLVII [1747] [GBLbm 7775, e, 3, (1)]
ACIS and GALATEA, A/MASQUE, //(/r) Set to MUSIC by Mr. HANDEL, //(/r) [c1750] [GBLbm 1344, m, 13]

ACIS & GALATEA, A/MASQUE, The MUSIC Composed by GEORGE-FREDERICK HANDEL, Esq; /For his Grace/The Duke of CHANDOIS, [?] [GBEn B,H, Lib,57a]

ACIS/AND/GALATEA, A/MASK, /The Musick by Mr HANDEL, /EDINBURGH, //PRINTED BY THO, AND WAL RUDDIMANS, MDCCLIII [1753] [GBEn B,H, Lib,57, c,]

ACIS AND GALATEA /A/SERENATA, /PERFORMED at the/St, Cacilian CONCERT/AT THE/CROWN TAVERN/BEHIND THE/ROYAL EXCHANGE, //(/dr)/The Musick composed by Mr, HANDEL, //Printed by CLUER DICEY IN Bow-Church Yard, [Price Six-Pence] [c, 1754] [GBEn B,H, Lib,53]

ACIS and GALATEA/A/SERENATA, /The MUSIC by Mr, HANDEL, //(/v)/LONDON; //Printed in the Year MDCCLVI, [1756] [GBLbm 1344, m, 33,]

THE/MASQUE/OF/ACIS/AND/GALATEA:/As it is Performed at/The Musick-Room in Oxford, //(/r)/(v)//GLOUCESTER, //Printed by R. RAIKES, 1757, //Price SIX-PENCE [1757] [GBOb Vet, A4, e, 1290]

(ht) (r) ACIS and GALATEA, A/SERENATA, //(/r) //Price Six-pence, ]

(ft) ACIS and GALATEA, A/SERENATA, /As Perform'd at the/NEW THEATRE/IN THE/HAY-MARKET, //(/r)/The MUSIC by Mr, HANDEL, //(/v)//LONDON; //Printed for JOHN WATTS, 1757, [1757] [GBLbm 1344, m, 34,]

(ft) THE/MASQUE/OF/ACIS/AND/GALATEA/As it is Performed at the THEATRE in OXFORD, (mt) THE/MASQUE/OF/ACIS and GALATEA, [1760?] [GBOb Antiq, d,E, 6, (4)]

ACIS AND GALATEA, A/SERENATA, /As it is performed, at the/THEATRE-ROYAL/in/Covent-Garden, //(/r)/The MUSIC compos'd by Mr HANDEL, //(/r)//LONDON; //Printed for J, WATTS; And Sold by B, DOD at the Bible and Key in Ave-Mary-Lane near Stationers-Hall; and the Booksellers of/London and Westminster, 1762, [1762] [GBEn B,H, Lib,55]

ACIS and GALATEA, A/SERENATA; /As it is Performed, at the/Theatre-Royal in Covent-Garden, /The MUSICK composed by Mr HANDEL, //(/v)//LONDON; //Printed for the Administrator of J, WATTS; and sold by B, DOD and Company in Ave-Mary-Lane near Stationers-Hall; 6, WOODFALL/at Charing-Cross; and S, HOOPER at the New Church in the/Strand, 1764, //Price One Shilling, [1764] [GBLbm 7697, g, 26 (1)]
ACIS and GALATEA, /A/SERENATA,/(/r)/The MUSIC composed by Mr, HANDEL, /(/r)/(v)/(dr)/LONDON;/Printed for the Executors of J, WATTS, and sold by T, LOWNDES, in Fleet-Street, /[Price One Shilling,] [c1765?] [GBEn B.H, Lib,56a]

ACIS AND GALATEA, /A/SERENATA;/As it is performed at the/TEATRE-ROYAL/IN/COVENT-GARDEN,(/r)/Set to Musick by Mr HANDEL, /(dr)/LONDON;/Printed for the Executors of J, WATTS, and sold by T, LOWNDES, in Fleet-Street, 1768, /[Price One Shilling,] [1768] [GBEn B.H, Lib,57]

ACIS and GALATEA, /A/SERENATA;/As it is performed at the/TEATRE-ROYAL/IN/COVENT-GARDEN,(/r)/Set to Musick by Mr, HANDEL, /(dr)/LONDON;/Printed for the Executors of J, WATTS, and sold by T, LOWNDES, in Fleet-Street, /[Price One Shilling,] [c,1768?] [GBLbm 1609/444]

ACIS and GALATEA, /A MASQUE, /HANDELL, (In THE WORKS OF SUCH PIECES/As are most usually performed by /THE ACADEMY OF ANCIENT MUSIC, /LONDON; /M, DCC, LXXI, /) [1769] [GBOb Godw, Pamph, 1863]

ACIS and GALATEA, /A/SERENATA, /THE MUSIC/COMPOSED BY/Mr, HANDEL, /(v)/(dr)/BATH;/PRINTED BY M, MARTIN,/ [PRICE SIX PENCE,] [c,1770] [GBLbm Cup, 406,i,4,(4)]

ACIS AND GALATEA, /A/SERENATA, /The MUSIC composed by Mr, HANDEL, /(/r)/(v)/(dr)/LONDON;/Printed for the Executors of J, WATTS, and sold by T, LOWNDES, in Fleet-Street, /[Price One Shilling,] [c1770] [GBLbm T, 657 (14)]


ACIS and GALATEA, /A/ORATORIO, /As it is performed at the/Theatre Royal in Covent Garden, /(/r)/Set to Music by Mr, HANDEL, /(/r)/(v)/(dr)/ NORWICH;/Printed by R, BEANIFFE, in the Cockey-Lane, 1774, /[Price SIXPENCE,] [1774] [GBOb Godw, Pamph, 1258]

(ac) (r) ACIS and GALATEA, /A/MASQUE, /Set to Music by Mr, HANDEL, /(/r) (at) THE/MASQUE/OF/ACIS and GALATEA, [1774] [GBOb Gaugh Oxf, 64 (3)]

ACIS AND GALATEA, /A/SERENATA, /As Performed at the/TEATRE ROYAL DRURY- LANE,(/r)/The MUSIC by HANDEL, /(/r)/(v)/(dr)/LONDON;/Printed for J, BARKER, near the Pit Door, Russel-Court, Drury-Lane, /[PRICE SIX-PENCE,] /Where may be had all the Oratorios, Plays, &c, &c, [c,1775] [GBLbm 11775,e,2 (2)]
ACIS AND GALATEA, /A/SERENATA,
(Printed for J. WENMAN, N° 144, FLEET-STREET; and Sold by all/other
Booksellers in Town and Country./MCCLXXVIII,
[1777] [GBOb Ma1, B, 340 (18)]

ACIS AND GALATEA: SERENATA, /IN TWO PARTS./THE MUSIC BY MR. HANDEL, (in
THE/POETICAL WORKS/OF/JOHN GAY, /INCLUDING HIS/FABLES,/IN THREE
VOLUMES, /.../EDINBURGH; /AT THE Apollo Press, BY THE MARTINS, /Anno 1777,
Scottish edition of Bell's etc)
[1777] [GBEn Rob, II, 7/2]

ACIS and GALATEA, /A/SERENATA, /As it will be performed at the/Assembly
Rooms, in Newcastle, /On Thursday Evening the 8th of October,
1778, /Conducted by Mr. HAWDON, /The Music composed by Mr.
HANDEL /NEwCASTLE; /Printed in the Year /MDCCCLXXVIII, /[Price SIX¬
PENCE,]
[1778] [GBOb G, A, Northumb, 4° 18 (7)]

THEATRE ROYAL, DRURY-LANE,/FIFTH NIGHT, /PART I./A/GRAND
SELECTION/OF/SACRED
MUSIC,/PART II, and III,/The Favorite Serenata of/ACIS
and GALATEA /London; /Printed by C. LOWNDES, No,66, Drury-Lane,
next the/Stage-Door; and sold in the Theatre, /[Price SIX¬PENCE,]
[1780] [GBLbm 1344, m, 31]

ACIS AND GALATEA, /A/SERENATA, /As it is performed at the/THEATRE-
ROYAL IN/DRURY-LANE, /Set to Musick by Mr., HANDEL, /WITH THE AFTER¬
PIECES: St, CECILIA'S DAY, MUSIC OF BONDUCA, AND/CORONATION
ANTHEMS, /LONDON; /Printed by Assignment for the Heirs of Messrs, TONSON
and WATTS, for/T, and W. LOWNDES, No 77, in Fleet-Street./M DCC
LXXXIII, /[Price SIX¬PENCE,]
[1783] [GBLbm R, M, 5, d, 19, 22]

ACIS AND GALATEA, /A/SERENATA, /AS IT IS PERFORMED AT THE/THEATRE-
ROYAL IN/DRURY-LANE /Set to Music by Mr., HANDEL, /LONDON; PRINTED FOR J.
BELL, BOOKSELLER TO HIS ROYAL HIGHNESS THE PRINCE OF WALES, AT THE BRITISH
LIBRARY, /IN THE STRAND, /1787, /PRICE ONE SHILLING, /ENTERED AT STATIONERS
HALL.
[1787] [GBLbm 1344, m, 35]

A/SELECTION/FROM THE/Sacred Works of Handel, /TO WHICH IS ANNEXED/ACIS
and GALATEA, /AS WILL BE PERFORMED AT THE THEATRE, in
COlCHESTER, /ON WEDNESDAY Evening, Sept, 22, 1790, /WITH A MISCELLANEOUS
ACT, /COLCHESTER; /PRINTED AND SOLD BY J. FENNO,
[1790] [GBLbm 1578/684]

ACIS and GALATEA, /A/MASQUE, /AND A MISCELLANEOUS ACT, /AS PERFORMED AT THE
New Theatre, /IN DURHAM, /ON THURSDAY OCTOBER the 17th, 1792, /PRINTED BY
L. PENNINGTON, BOOKSELLER,
[1792] [GBLbm 11777, b, 7, 5]
ACIS and GALATEA, /A/Serenata, /The/Music/By/Mr./HANDEL./S2 ACIS
(in THE/PoETICAL, DRAMATIC, AND/MISCELLANEOUS WORKS/OF/JOHN GAY,/IN SIX
VOLUMES, /LONDON:/Printed for EDWARD JEFFERY, opposite Carlton House/Pall-
Mall,/M.DCC.XCV,/Price in Boards One Pound Four Shillings]

ii) Manuscript music sources

[autograph conducting score]
STTB; SATTB/obi obii vli vili bc
[GBLbm R.M. 19,f,7]

The Whole Score of M' Handel's pastoral & Words/By M' Pope
STTB; SATTB/obi obii vli vili bc
[before 1732] [GBLbm Add ms 36710]

[no title]
STTB; SATTB/obi obii vli vili bc
[18th c] [GBDRc Ms Mus E,17]

[No title]
STTB; SATTB/obi obii vli vili bc
[18th c] [GBcfn Ms Mus 792]

(ft) Acis and Galatea/a Serenata/By M' Handel
(mt) Acis & Galatea, Compo'd by M' Handel
STTB; SATTB/obi obii vli vili bc
[18th c] [GBLbm Add ms 5321]

[No title]
[18th c] [GBLbm Add ms 31561]

The Pastorall Opera call'd Acis and Galatea
STTB; SATTB/obi obii vli vili bc
[18th c] [GBMp Ms 130 Hd 4 vl]

Sinfonia
STTT; SATTB/fli obi obii vli vili vc bc
[18th c] [GBT 895]

[No title]
/VA
[18th c] [GBNTph K,46,M,2131]

[Acis and Galatea]
/fli flii cli clii
[18th c] [GBSTa D,260/m/F/4/5]
'Cease to Beauty'
B/
[18th c] [GBGu (ec) R,d,49]

'Cease Galatea, Cease to breath'
B/f
[c1760] [GBGu R,d,49]

[No title]
'Consider, fond shepherd'
T/bc
[18th c] [GBCkc Ms 212]

[No title]
'Consider, fond shepherd'
[18th c] [GBOb Ms Mus c,107 (54v-55)]

Trio---Handel---/Acis & Galatea
'The flocks shall leave the mountains'
SSB/bc
[late 18th c] [GBCkc Ms 199]

'The flocks shall leave the mountains'
[18th c] [GBSTA D 260/w/F/4/5]

'Galatea, dry thy tears'
B/f
[c1760] [GBGu (ec) R,d,49]

'HAPPY, HAPPY PAIR'
SSAB/(ss)
[18th c] [GBEn B,H,Add,48 (Ms 6301)]

Coro
'HAPPY, HAPPY WE'
SATB/obi obii vii viii va bc org
[autograph] [GBCfm Mus Ms 256]

[No title]
'HAPPY, HAPPY WE'
[c1742] [GBLbm R,M,18,c,11]

'HAPPY HAPPY WE'
[18th c] [GBSTA D,260/w/F/4/5]

'HAPPY HAPPY WE'
B/
[18th c] [GBGu (ec) R,d,49]

'Heart the seat of soft delight'
[18th c] [EIR0tc D,5,22]
Mr. Hend.: in Acis and Galatea,
'Hush ye pretty warbling choir'
[18th c] [GBO Ms Mus c107]

Hush ye Pretty warbling Acis/Galatea.
'Hush ye pretty warbling choir'
S; ornamented cadential structure only/
[18th c] [GBOp1 Ms 25]

'I rage, I melt'
B/
[18th c] [GBGu (ec) R.d.49]

'Mourn all ye muses'
STTTB/obi obii fag vili viliis bc
[18th c] [GBOch Mus 622]

'Mourn all ye muses'
B/
[18th c] [GBGu (ec) R.d.49]

'Must I my Acis still'
STTTB/obi obii fag vili viliis bc
[18th c] [GBOch Mus 622]

N.B. Instead of the Air with Chorus "Must I my Acis still bemoan"/the following Recitative was composed by Handel, and sung in the later performances of Acis and Galatea, by Damon.

'Must I my Acis still bemoan'
T/bc
[18th c] [GBEn B,H, 222 (4)]

[No title]
'O the pleasure of the plains'
Chorus/
[Autograph sketch] [GBCfm Mus Ms 256]

'O the pleasure of the plains'
B/f
[c1760] [GBGu (ec) R.d.49]

'O the pleasure of the plains'
STTTB/obi obii fag vili viliis bc
[18th c] [GBOch Mus 622]

'O ruddier than the cherry'
B/
[18th c] [GBGu (ec) R.d.49]

Overture
[18th c] [EIRON Ms 4232]
Overture
/vii viii
[18th c] [GBDRc Ms Mus E.26]

Overture
/obii vii viii vla vc org
[18th c] [GBDRc M 184-189]

'Torture fury rage'
[c1760] [GBGu (ec) R.d,49]

'Where shall I seek'
/c1
[18th c] [GBSTA D 260/m/F/4/5]

'Whither fairest, art thou running'
SB/
[18th c] [GBGu (ec) R.d,49]

'Wretched lovers'
STTTB/obii obii fag vli vlii bc
[18th c] [GBOch Mus 622]

See also: [GBDRc Ms Mus E.26]

iii) Printed music sources

A Song by an Eminent Master
'O didst thou know the pains'/'As when the Dove laments her love'
S/f1? bc
[1723?] [GBLbm G,316,g.(46)]

ACIS and GALATEA/for a/FLUTE/containing the/Songs and Symphonies/ Curiously transpos'd and fitted to the/FLUTE/ in a Compleat manner/The whole fairly Engraven & carefully Corrected(r)/London Printed for & Sold by J, Walsh Servant to his Majesty at the Harp and Hoboy in Catherine Street in ye Strand & In° & Joseph Harel at the Viol and Flute in Cornhill near the Royal Exchange,
/f1
[1724] [GBEn B.H. 230,A,(9)]

A Favorite SONG by an Eminent Master/Within the Compass of the FLUTE
'So here my Love turn Galatea hither'/'Love in her eyes sits playing'
[c1725] [GBLbm H,1601,i,(18)]
A SONG by an Eminent Master within Compass of the Flute

'Where shall I seek'

[1725] [GBLbm 6,426, KK, (94)]

Musick in Acis and Galatea

Overture

(in Six/OVERTURES/for/VIOLINS/in all their Parts/as they were perform'd/at the KING'S THEATRE/... the 2nd Collection.../Sold by John Young Musical Instrument Seller at the Dolphin & Crown at the West end of St. Paul's Church, where you may be furnish'd with all sorts of Violins, Flutes, Hautboys, Bass-Viols, Harpsichords or Spinets; also all Books of tunes, and Directions for any of these instruments, also all sorts of Musick, Rul'd Paper & Strings, at reasonable rates.)

[1725] [GBEn B.H, 165]

OVERTURE/in the Musick call'd the Pastorall

Overture

(in Six/OVERTURES/for/VIOLINS/in all their Parts/as they were perform'd/at the KING'S THEATRE/... the 3rd Collection.../London, Printed for and sold by J. Walsh Servant to his Majesty at the Harp & Hoboy in Catherine Street in the Strand and Jn° and Joseph Hare at the Viol and Flute in Cornhill near the Royal Exchange.

[1725] [GBEn B.H, 165]

A Dream. / The Music, Mr Handels

'Beneath a shady willow'

S/fl bc

[1730] [GBLbm I,595, (113)]

The/SONGS/and Symphony's/in the Masque of/ACIS and GALATEA/... made and perform'd for his Grace the Duke of Chandos/Compos'd by Mr Handell Fairly Engraven and carefully corrected with the Additional Songs/No 287/London Printed for J. Walsh Servant in Ordinary to his Britannick Majesty, at ye Harp & Hoboy, in Katherine Street/near Somerset House in ye Strand, & J. Hare at ye Viol and Flute in Cornhill near the Royall Exchange

[indescipherable line]

S|TTB/fl, vili, viii, bc

[1730] [GBLbm H,991, vv]

The/SONGS/and Symphony's/in the Masque of/ACIS and GALATEA/... made and perform'd for his Grace the Duke of Chandos/Compos'd by Mr Handell with the Additional Songs/No 287/London Printed for J. Walsh Servant in Ordinary to his Britannick Majesty, at ye Harp & Hoboy, in Katherine Street/near Somerset House in ye Strand [indescipherable line]

[1732] [GBEn B.H, 133]

A SONG set by Mr Handle [sic] in the OPERA of Acis & Galesthen [sic]

'Stay shepherd'/Shepherd what art thou pursuing'

[1732?1] [GBLbm H,1601 (419)]
A SONG Compos'd by Mr Handle [sic] in the Mask of Acis & Galethea
'Would you gain the tender creature?'
S/ff bc
[1732?] [GBLbm H.1601 (519)]

OVERTURE in Acis & Galatea
Overture
(in Six/OVERTURES/ fitted to the/HARPSICHORD or SPINNET... Being proper
Pieces for the Improvement of ye Hand on the Harpsichord or Spinnet,|The
Fourth Collection/...|London. Printed and sold by J. Walsh Musick Printer
and Instrument maker to his Majesty at the Harp and Hoboy in Catherine
Street in the Strand, No 402
[1733] [GBEn B.H. 258]

ACIS/and GALATEA/A Serenade, / with the Recitativos/Songs &
Symphonies|Compos'd by Mr HANDEL,|London Printed for J. Walsh Servant in
Ordinary to his Britannick Majesty, at ye Harp & Hoboy, in Katherine
Street|near Somerset House in ye Strand, [indescipherable line]
[1739] [GBEn B.H, 134]

ACIS/AND/GALATEA/A MASK/As it was originally Compos'd/with the/OVERTURE,
RECITATIVO'S, SONGS, DUETS & CHORUSES/for Voices and Instruments,/Set to
Musick by MR HANDEL/London, Printed for J. Walsh, in Catherine Street, in the
Strand,
[1743] [GBEn B.H, 135]

ACIS/AND/GALATEA/A MASK/As it was Originally Compos'd/with the/OVERTURE,
RECITATIVO'S, SONGS, DUETS & CHORUSES/for Voices and Instruments,/Set to
Musick by MR HANDEL/London, Printed for J. Walsh, in Catherine Street in the
Strand,
[c1750] [GBEm (kc) M5126]

A three part song set to Musick by Mr Handel
'The Flocks shall leave the mountains'
SB/(ss)
[1750?] [GBLbm H.1994,a,(116)]

Polyphemus
'O rudier than the cherry'
B/ff bc
[Mid 18th c] [GB0b Ms mus, c.107,(20); printed song sheet]

ACIS/and/ GALATEA/A Serenade, / with the Recitativos/Songs &
Symphonies|Compos'd by Mr HANDEL,|LONDON, Printed for W. Randall, Successor
the late Mr. Walsh in Catherine Street, Strand,
[c1769] [GBLbm I.114,i.(1)]

Song in Acis & Galatea by Mr Handel
'Ye verdant plains'/'Hush ye pretty warbling choir'
[c1770] [GBLbm G.170,cc,(24)]
A Catalogue of British Masques 1690–1800

HAPPY HAPPY WE/(dr)/Printed for G, WALKER No 106 Greta Portland Street
Pr:19/Handel, Acis & Galatea.
'Happy Happy We'
ST/bc
[c1775] [GBLbm 6.170.w.2]

A SONG in Acis and Galatea,/Set by Mr, HANDEL/LONDON, Printed and Sold by
R, FALKENER, N° 45, Salisbury-court, Fleet-street,/Where may be had a
choice collection of the most favourite Overtures, Songs &c, at a PENNY a-
page.
'I rage, I melt, I burn'
[1775?] [GBLbm H,1994.a.(106)]

A SONG in Acis and Galatea,/Set by Mr, HANDEL/LONDON, Printed and Sold by
R, FALKENER, N° 45, Salisbury-court, Fleet-street,/Where may be had a
choice collection of the most favourite Overtures, Songs &c, at a PENNY a-
page.
'Love sounds th' a-1arm'
[1775?] [GBLbm H,1994.a.(109)]

A SONG in Acis and Galatea,/Set by Mr, HANDEL/LONDON, Printed and Sold by
R, FALKENER, N° 45, Salisbury-court, Fleet-street,
'0 did'st thou know the pains of absent love'/'As When the dove converts
her love.'
[1775?] [GBLbm H,1994.a.(100)]

A SONG, From ACIS and GALATEA,/Set by Mr, HANDEL/LONDON; Printed and Sold
by R, FALKENER, No 45 Salisbury-court, Fleet-street,
'0 did'st thou know the pains of absent love'
S/(ss)
[c1775] [GBLbm H,1994.a.(72)]

A SONG in Acis and Galatea,/Set by Mr, HANDEL/LONDON, Printed and Sold by
R, FALKENER, N° 45, Salisbury-court, Fleet-street,/Where may be had a
choice collection of the most favourite Overtures, Songs &c, at a PENNY a-
page.
'Tis done, thus I exert my pow'r divine'
[1775?] [GBLbm H,1994.a.(225)]

A SONG in Acis and Galatea, Set by Mr, HANDEL/LONDON, Printed and Sold by
R, FALKENER, N° 45, Salisbury-court, Fleet-street,/Where may be had the
most favorite Songs and Catches, at a PENNY a-page.
'Where shall I seek the charming fair'
S/(ss)
[1775?] [GBLbm H,1994.a.(135)]

Wou'd you gain the Tender Creature; From ACIS and GALATEA,/Set by Mr,
HANDEL/LONDON, Printed and Sold by R, FALKENER, N° 45, Salisbury-court,
Fleet-street,/Where may be had a choice collection of the most favourite
Overtures, Songs &c, at a PENNY a-page.
'Would you gain a tender creature'
[S/SS] [GBlbm H, 1994, a.(136)]

SONG in ACIS and GALATEA./Set to Music by Mr HANDEL.
'Would you gain the tender creature'
[1779] [GBlbm PP 514] Lady's Magazine, x (1779), op 440

THE OVERTURE/AND/SONGS/IN THE/ ORATORIOS OF ACIS AND GALATEA,/ FOR
THE/HARPSCORD or PIANO-FORTE,/ [Price 3s] LONDON; PRINTED FOR J. BLAND, No
45, HOLBORN./Of whom may be had, in the same Manner, /SAMPSON THE MESSIAH
and JUDAS MACCABEUS/ AND/The most favourite OVERTURES, SONGS AND DUETTS, in
the several ORATORIOS, &c &c/Composed by Mr HANDEL;/ Also the GREATEST
COLLECTION of other NEW MUSIC, both ENGLISH and FOREIGN; /The Whole Printed
and Published only as above, and to be had £.50 per Cent. cheaper than
at any Place in LONDON./

[pf]
[c.1780] [GBlm (kc) M5431]

AS WHEN THE DOVE/Printed for J. BLAND, No 45, HOLBORN, /Acis & Galatea,
'And when the dove'
[c1780] [GBlbm 6,170, x, (16)]

ACIS AND GALATEA, /A MASQUE/Composed by/ Mr Handel/For the/VOICE,
HARPSCORD AND VIOLIN,/ [r] LONDON; Printed for Harrison & Co No. 18,
Paternoster Row
S/v1 hp
[1783] [GBEr D 3814]

ACIS and GALATEA/A Serenade,/ with the Recitativos/ Songs &
Symphonys/ Composed by/ Mr HANDEL,/ LONDON, Printed for H. Wright, Successor
the late Mr. Walsh in Catherine Street, Strand,
[c1785] [GBlbm H,299, ff]

Harrison's Edition, Corrected by Dr Arnold/, [r] THE OVERTURE AND
SONGS/IN/ACIS AND GALATEA, /A MASQUE,/ For the/VOICE, Harpsichord, and
Violin./ Composed by/ MR. HANDEL, / [r] LONDON; Printed for Harrison & Co
No. 18, Paternoster Row
(in THE/SONGS OF HANDEL/[r] VOLUME THE FIRST; London: Printed for Harrison
and C., No. 18, Paternoster Row./ Published as the Act directs, May 27.
1785)
S/v1 hp
[1786] [GBEn B.H, Add, 2, (3)]
ACIS AND GALATEA; A MASQUE, Composed by M° Handel, FOR THE GERMAN-FLUTE, /LONDON;/Printed for Harrison and C° N° 18, Paternoster Row, /1718/ [GBLbm Harrison's New German-Flute Magazine, xiii/ xiv (1787)]

ACIS AND GALATEA/A Serenata Composed for the/DUKE OF CHANDOS/in the Year 1720/BY F. HANDEL, [Arnold's edition] STTB; SATTTB Chorus/obii iii vili bc [1788] [GBCw Mu, ms, 464 [1641]]

Consider fond Shepherd/A favourite Song in ACIS and GALATEA/M° Handel/Price 6d, 'Consider fond shepherd' S/ob vili vili bc [c1790] [GBLbm H, 1860, ss,(34)]

SONG in ACIS and GALATEA./Set to Music by Mr HANDEL, 'Would you gain the tender creature' [1791] [GBLbm PP 5141,b Lady's Magazine, iii (1788), 480-2]

The Flocks shall leave the Mountains,/ a TRIO (r)/As Sung by M° HARRISON M° HARRISON, & M° SALE in Acis and Galatea, 12°/London, Printed for R° Birchall, 140, New Bond Street, 'O cease gentle youth'/The flocks shall leave the mountains' [17??] [GBCu Mus,21,103??]

The/OVERTURE, SONGS, /DUET, and TRIO, /in Acis & Galatea, /a Masque/COMPOSED BY, /F. Handel./LONDON;/Printed for HARRISON, CLUSE, & C° 78, Fleet Street, /pf [1799] [GBLbm The Pianoforte Magazine, iv (1799)]

Love in her Eyes! By HANDEL (r) Price 6d, ACIS & GALATEA,/London Printed by Goulding & C° Music Sellers 45 Pall Mall, & 76 St Jane (sic) Street, 'Love in her eyes' [1800] [GBLbm G,309,cc,(20)]

Notes

1) See Winton Dean, Handel's Dramatic Oratorios and Masques (Oxford, 1959), 183-189 and William C. Smith Handel: a descriptive catalogue of the early editions (Oxford, 1970), 81-88, for libretti and which were not located or which, for a variety of reasons, were unavailable for viewing during.
the preparation of this thesis. See Brian Trowell, 'Acis, Galatea and Polyphemus: a "serenata a tre voci"?', in Music and Theatre, ed. Nigel Fortune, (Cambridge, 1987), 34, for a listing of the manuscript scores, including those in the Coke Collection, Berlin and Washington.

1719

Decius and Paulina

a) Lewis Theobald c) John Galliard e) AS? AP f) 15 Scenes g) LIF

1 iv 1719 h) Marcellus-Signorita Marguerite; Decius Mundus-Mrs Barbier; Paulina-Mrs Pulman; Priestess of Isis-Mrs Fitzgerald; Simo-Mr Leveridge; Ida-Mr Pack. j) 1 performance with Circe.

Sources

1) Libretti

Decius and Paulina, A MASQUE, To which are added, The other Musical Entertainments, As perform’d, at the THEATRE in Lincoln’s-Inn-Fields, IN THE Dramatic OPERA of CIRCE, /r/ Written by Mr. THEOBALD, AND Set to Musick by Mr. GALLIARD, /r/ /london/ Printed for W. MEARS, at the Lamb, without Temple-Bar, 1719, /r/ Price 6. d.

[1719] (GBLbm 163,i.611)

Notes

1) White, op. cit., 23 assumes that this version is the same as at LIF 22 iii 1718.
The Nuptials

a) Allan Ramsay e) AP SD g)? 14 ii 1723? h) Calloipe, Genius of the Hamilton family, Venus, Minerva, Hymen, Bacchus, Ganymede, 3 Attendant Graces i) Written to celebrate the marriage of James the Duke of Hamilton and Brandon on 14 i 1723.

Sources

i) Libretti

A/Masque, /Perform'd at the Celebrations of the Nuptials /of/The Most Illustrious Prince, /James Duke of Hamilton &c/and/Lady Anne Cochrane,/(/r)/By Allan Ramsay,/(/r)/Hail wedded love! Mysterious law! true source/of humane offspring! sole propriety/in paradise, of all things Common else,/perpetual fountain of domestick Sweets!/hence love his golden shafts employs, here lights/his constant Lamp and Waves his purple

Wings(/
Milton(/r)/(/r)/(/r)/(r)/(r)/(r)

[1723] [GBEu Laing ms II 212]

THE/Nuptials:/A/MASQUE/On the Marriage of his GRACE/JAMES/Duke of HAMILTON,/AND/Lady ANNE COCHRANE,/(/r)/By ALLAN RAMSAY,/(/r)/Milton.../(/r)/

(r)//EDINBURGH;/Printed in the Year M.DCC, XXIII.

[1723] [GBEn LC 1423]

See also: (r)/THE/Nuptials, //A MASQUE// on the Marriage of his Grace JAMES Duke of Hamilton and Brandon, &c. in POEMS /BY/Allan Ramsay [1728] [GBLbm 1346,i,32]; [1731] [GBLbm 11630,aa,5]; [1733] [GBLbm 1489,p,13]; [1751] [GBLbm 1506/364]; [1760] [GBLbm 11631,aa,35]; [1770] [GBLbm 1607/5590]; [1780] [GBLbm 1806/367]; [1793] [GBLbm 11631,aaa,36,37]; [1797] [GBLbm 1490,r,6]; [1800] [GBLbm 79,d,13].

Notes

i) All stage directions except the the first appear in the margins.

ii) See manuscript letter from Ramsay to Duke of Hamilton, Lennoxlove ms.

iii) Date of performance taken from ms note on title page of [GBEn LC 1423]
The masque in The Wisdom of Solomon, or The Two Harlots

a) anon  
g) BF 22 viii 1723  
j) 1

Notes

'A Dramatic Opera. A Masque of Paradise, with Adam and Eve in the Garden of Eden, the Serpent, and all the Creation, the Heavens open, the Sun appears, and an Angel descends and drives them hence'.

The Masque of the Deities

a) John Thurmond  
c) John Galliard  
e) IM AS?  
f) 1  
g) DL 26 xi 1723  
h) Mars-Mr Thurmond; Bacchus-Mr Boral; Ceres-Mrs Tero; Mercury-Mr Shaw; Diana-Mrs Booth  
j) 89

Sources

i) Libretti

(ht) (r) /Harlequin Doctor Faustus;/WITH THE/MASQUE of the DEITIES,/ (Price Six-Pence) /(r).
(FT) /Harlequin Doctor Faustus;/WITH THE/MASQUE of the DEITIES,/ (r)/Compos'd by John Thurmond;Dancing-Master,/ (r)/With Additions and Alterations,/ (r)/LONDON/Printed for W. CHETWOOD, at the Cato's/Head, in the Passage to the Theatre-Royall/in Drury-Lane, 1724, (Price 6d.) [1724] [GBOb Harding D 2139]

ii) Manuscript Music Sources

Add ms 31,568, fol 140

iii) Printed music sources

Incantation SONG Sung by Mr Leveridge in the Masque of Dr Faustus
'Arise ye subtle forms, that sprint around the throne'
[1724] [GBBo] (mk) M 7993

Leander Sung by Mr La Guerre in the Masque of Dr Faustus
'While on ten thousand charms I gaze'
[1724] [GBBo] (mk) M 7993
Sung by Mr Leveridge in the Masque of Dr Faustus
'Ghosts of Ev'ry occupation'
[1724] [GBLb m g.316.d.]

Notes
1) '...The whole concluding with a Grand Masque of the Heathen Deities, (viz), Apollo, Mars, Bacchus, Mercury, Diana, Ceres, Flora and Isis. All the Scenes, Machines, Habits, and other Decorations being entirely New' (LS ii/2 746)

'...and the last Grand Scene is superior in Magnificence to any thing that has yet appeared on the British Stage. (Daily Post 30 xi 1723)'

---

Albion: or the Court of Neptune

a) Thomas Cooke  b) A.____ H.____нд Esq  c) Not set  e) AP SD  f) Not performed  h) Dramatis Personae-Jupiter; Neptune, God of the Seas; Aeolus, God of the Winds; Triton, Neptune's Trumpeter; Nereus, Glauclus, Paloemon, three Sea Gods; Amphritite, Goddess of the Seas and Neptune's Queen; Thetis, a Goddess of the Sea; Sea Gods and Sea-Nymphs.

Sources
i) Libretti

ALBION: OR, THE/COURT of NEPTUNE, /A/MASQUE, /(dr)/Magnusab integro seclorum nascitur ordo;/Jam reedit Virgo, redent Saturnia regna, Virgil! But now I see, since Albion is restor'd,/Death has no Business, nor the vengeful Sword./Dryden, /(dr)/LONDON, /Printed for J. ROBERTS, near the Oxford Arms in/Warwick Lane, MDCCXXIV, /PRICE Six Pence,
[1724] [GBLbm 642,1,5,(1)]

Notes
1) Cooke includes a discussion explaining and justifying the masque form.
The masque in *The Prophetess* - *The Sultan*

e) IM DO AS? f)V? g)LIF 5 x 1726 h) Sultan-Legar; Bostangi-Leveridge; Sultaness-Mrs Barbier; Selina-Mrs Chambers

Notes

i)'The whole concluding with a Masque of Musick call'd The Sultan... With all the Scenes, Flyings, Machines, and other Decorations.'

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The masque in *Timon of Athens*

c) Corelli e) AS? NO? f) II g) DL 23 iv 1729

Notes

i)'A Masque, with *Grand Dance of Moors* by Rainton and others, the music composed by Corelli'. It is possible that this was simply Purcell's masque with the Grand Dance added.

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*A Masque*

a) Christoher Rich g) KG 22 x 1730

Notes

i)*Daily Journal* 23 October 1730: 'Yesterday being the Anniversary of the Princess Royal's Birthday, a Masque was prepared at His Royal Highness's Command, on that Occasion, by Mr. Rich, and perform'd by his Company [LIF] in His Royal Highness's Garden's at Cue [sic], which were illuminated with above a thousand Lamps'.
**Cephalus and Procris**

a) Roger c) Henry Carey d) John Rawel Jr of Peterbourgh, Esq
e) AS AP f) 1 g) DL 28 x 1730 h) Neptune-Fielding; Cephalus-Mrs Roberts; Aurora-Mrs Heron; Procris-Miss Raftor; Deities of Pleasure-Essex, Mrs Booth; Their followers-Mrs Walter, Mrs Delorme, Miss Mears, Miss Williams; Foresters-Berry, Tenoe, Excell, Rainton Sr; Amphitrite-Mrs Booth; Sea Gods-Essex, Lally, Thurmond, Rainton Jr, Haughton, Evans; Syrens-Mrs Walter, Mrs Delorme, Miss Mears, Miss Williams; Tritons-Berry, Tenoe, Excell, Rainton Sr; Winds-R. Wetherilt, Surel, Peploe, Leigh.

**Sources**

i) Libretti

**CEPHALUS and PROCRIS, A DRAMATIC MASQUE, With a Pantomime Interlude, call'd HARLEQUIN GRAND VOLG/A/By His Majesty's Company of Comedians, AT THE THEATRE-ROYAL in DRURY-LANE, (r) LONDON, (dr) Printed for J. WATTS at the Printing-Office in Wild-Court, near Lincoln's-Inn Fields, (r) MDCCXXXIII, (Price Six Pence)

[c1733] [GBLm 841, b, 56]

iii) Printed music sources

*All the SONGS! In the New Entertainment of CEPHALUS and PROCRIS, With their Symphonies & Basses! As Performed at ye Theatre-Royal in Drury Lane! The Song part throughout within the Compass of the German Flute and Transposed separately for ye Common Flute! Set to Musick by Mr Carey! Engrav'd, Printed and Sold by Tho; Cobb at the Printing Office in Bow Church Yard London and sold at all the Meick Shops, Price 1* 6d (r)

S/f1 vi b

[c1731] [GBLm 6, 220, (3)]

Set by Mr Carey, Sung by Miss Rastor in Cephalus & Procris

'Go gentle sighs pursue ye wind'

[c1730] [GBLm 1, 595, (1)]
The Hunting Song Sung by Mr* Roberts in Cephalus and Procris (r)/Set to Music by Mr. Carey
'Hark away, 'tis the merry ton'd Horn'
S/fl b
[c1731] [GBLbm 6,316.e.(19)]

The Hunting Song Sung by Mrs Roberts in Cephalus and Procris /Set to Music by Mr. Carey
'Hark away, 'tis the merry ton'd Horn'
S/fl b
[1735] [GBLbm 6,308.(45)]

The hunting song in Cephalus and Procris/Set by Mr Carey, Sung by Mrs Roberts,
'Hark away, 'tis the merry ton'd Horn'
[GBLbm 6,315. (110)]

Set by Mr Carey sung by Miss Rastor in Cephalus & Procris
'Oh jealousy thou raging pain'
[GBLbm 6,315 (118)]

Notes

i) The text is sometimes attributed to Henry Carey, but the original announcement describes the work as 'a new dramatic masque by Roger', and the performance on 6.x.1730 was for the 'Benefit Roger the Periot who composed the entertainment'. See London Stage, iii.

ii) The habits, scenes, machines and other decorations entirely new.
The masque in *Orestes*

a) Lewis Theobald c) John Galliard
e) OM AS f) 1 g) LIF
h) Three Furies—Mr Salway, Mr Leveridge, Mr Laguerre. j) 6

Sources

*ORESTES: A DRAMATIC OPERA, As it is Acted at the THEATRE-ROYAL/IN/LINCOLN’S-INN-FIELDS, Written by Mr THEOBALD, PRINTED FOR JOHN WATTS at the Printing-Office/in Wild-Court, near Lincoln’s-Inn-Fields, [Price One Shilling and Six-Pence, [1731]]* [GBOB Harding D 2392 (2)]

Notes

i) Context:

II i

*Orestes* discovered sleeping on a Couch. Harsh Musick. Three Furies rise and sing.

[The masque]

Orestes: Avaunt! Be gone! Tie up your cruel Scorpions, Ye all detested Hags! Dreams of the night...

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*Acis and Galatea*

a) John Gay and others c) George Handel e) MP AS f) 3 g) LIF 10 vi 1732 h) Acis—Senesino; Galatea—Signora Strada; Polifemo—Montagnana; Clori—Miss Robinson; Damon—Salway. j)

Sources

i) Libretti

(ht) *ACIS AND GALATEA, A SERENATA, [Price One Shilling]*

(ft) *ACIS AND GALATEA, A SERENATA, As it is performed at the KING’S THEATRE/IN THE HAY-MARKET, Formerly composed by Mr HANDEL, and now revised by him, with several ADDITIONS, PRINTED FOR T. WOOD in Little-Britain, and are to be sold at the*
King's Theatre in the Hay-Market, (r)/M DCC XXXII
[1732] [GBEn B.H. Lib. 54.]

11) Manuscript music sources

[No title]
SSSTB; SATB/obii obii vili vili vlia bc
[autograph c1720, additions 1732] [GBLbm R.M.20.a.2]

See: [1732] [GBLbm RM 20.d.2]; [1732] [GBLbm RM 19.f.7]; [1732] [GBCF];
[1736] [GBLbm RM 18.c.5]; [1741] [GBLbm RM 19.d.10] for additions to this
version

Notes

i) See Winton Dean, Handel's Dramatic Oratorios and Masques
(London, 1959), 171-9; 183-190 for further details of the
different versions.

The Amorous Sportsman or the Death of the Stag

a) anon  e) AP  g) GF 20.xii 1732  h) Sportsman-Thurmond;
Followers-J De Largole, Evans, Holt, Sandham; 1st Nymph-Mrs
Bullock; Attendants-Mrs Haughton, Mrs Vallois, Miss Wheritt,
Miss Sandham; Jolly Huntsman-Mrs Roberts; Attendants-
Stoppelaer, Excel, James, Jenkins. j) 25. 2 performances of
single dances.

The masque in Timon of Athens – Flora's Masque

a) anon  e) Mr Rosengrave  g) AP AS?  h) Vocal parts
by Leveridge, Salway, with dances by Nivelon, Glover, Miss
Rogers, Pelling, De la Garde, Newhouse, Mrs Pelling, Miss La
Tour, Mrs Ogden. j) 3
Notes

i)'A New Masque of Vocal and Instrumental Musick...in Honour of Flora, the Goddess of Spring'. see London Stage, op. cit., iii, 295.

The Contending Deities

a) Peter Prelleur? c) Peter Prelleur e) AP AS? g) GF 7 v 1733
h) Venus-Mrs Messis; Bacchus-Excell. i) Bullock's and Excell's benefit j) 2

Notes

i) Not in White

The Fall of Phaeton

a) Mr Pritchard c) Thomas Arne e) AP SD f) 3 Scene; 2 comic interludes g) BF 23 ix 1733 h) Jupiter-Mr Winsome; Neptune-Mr Turbut; Phoebus-Mrs Cantrel; Phaeton-Mr Cross; Clymere-Mrs Clive; Tena-Mrs Cross; Priest of the Sun-Mr Salway.

Sources

i) Libretti

THE FALL OF PHAETON, As it is Perform'd at the THEATRE-ROYAL in Drury-Lane. Invented by Mr. Pritchard; The Musick compos'd by Mr. ARNE; And the Scenes painted by Mr. HAYMAN. Printed for R. TURBUT, at the Golden key in Fleetstreet. [r]/[MDCCXXXVI]. Price Six Pence, [1736] [880d 2.1864 (hc)]

iii) Printed music sources

(f) THE SONGS in the COMEDIES/CALLED/As YOU LIKE IT, /AND/TWELTH NIGHT, /Written by SHAKESPEARE, /With a Favorite AIR in the FALL OF PHAETON, ANOTHER IN/The TENDER HUSBAND, /AND/The SCENE of the GHOSTS of DARIUS and STATIRA, IN/The RIVAL QUEENS, /OR/The Death of ALEXANDER the Great, /FOR TWO VOICES, /COMPOSED BY/T...A...A.../N.E. The SONGS that are not in the proper keys for the German-Flute, are transposed at the End of the BOOK/[v]/Printed by WILLIAM SMITH, at the Musick-Shop in Middle-row near Holborn-Bars; and sold by the Author at his House (No 17) in Craven-
Buildings, Drury-Lane. Where may be had, The MUSICK in the MASQUE of COMUS, composed likewise by him, Price SIX SHILLINGS.

(mt) Sung by M** Clive in the Fall of Phaeton

'O come my dearest'
S/1 b
[1741] [GBLbm H.145,d]

The Happy Nuptials

a) Henry Carey c) Henry Carey e) AP AS? g) OF 12 x 1 1733
h) Amorous Sportsman-Thurmond; Nymph-Mrs Bullock; Four Followers-Vallois, Delagarde, Sandham, Evans; 2nd Nymph-Mrs Haughton; 3rd Nymph-Miss Wherritt; 4th Nymph-Miss Sandham; 5th Nymph-Miss Vallois. 1) Written to celebrate the marriage of Anne, the Princess Royal to William, Prince of Orange on 15 iii 1734 j) 11. 1 Benefit

Sources

i) Libretti

Gentleman's Magazine, iii (1733), 599.

iii) Printed music sources

THE HAPPY NUPTIALS. The Words and Musick by Mr CAREY
(in The British Musical Miscellany, or the Delightful Grove;/. . . .VOL. I,. . . .London, Printed & sold by J. Walsh, Musick Printer,

'Cupid god of gay desires'
[1733] [GBEn Glen 171 (iii 77)]

The PRINCE of ORANGE's Welcome, The Words and Musick by Mr CAREY/Sung by a Youth (His Scholar) at the Theatre in Goodman's Fields.

Grove;/. . . .VOL. I,. . . .London, Printed & sold by J. Walsh, Musick Printer,

'Thrice welcome royal stranger'
[1733] [GBEn Glen 171 (1 97)]

Sung by Master Osborn in ye happy Nuptials'

'Cupid god of gay desires'
S/1 b
[1734?] [GBLbm I.530,(165)]
Sung by Master Osborn in ye happy Nuptials
(in THE/MUSICAL/ CENTURY/,.../The Second EDITION/(r)/(v)/(r)/LONDON:/Printed for the AUTHOR,...)
'Cupid god of gay desires'
S/f1 b
[1740] [GBlb H, 1619, a (i 12)]

Sung by Master Osborn in ye Happy Nuptials
(in THE/MUSICAL/ CENTURY/,.../The Second EDITION/(r)/(v)/(r)/LONDON:/Printed for the AUTHOR,...)
'Oh joy beyond expressing'
S/f1 b
[1740] [GBlb H, 1619, a (i 27)]

Notes
i) Fiske suggests revised as Britannia or The Royal Lovers (q, v.) performed at Goodman's Fields, 11.11.1734, but the works are different pieces.

ii) Grove VI lists the only song published as 'Thrice welcome royal stranger'.

iii) 'With a new prologue to be spoke by Giffard on the Royal Marriage'.

iv) See Michael Burden, 'The wedding masques for Anne, the Princess Royal', Miscellanea Musicologica, xvii.

The Festival; An Impromptu Revel Masque

a) Henry Carey? c)pastiche; compiled by Thomas Arne? e)AP AS g)HY 24 xi 1733 h)Venus-Miss Arne; Cupid-Master Arne; Shepherds-Kelly, Berry, Roberts, Corse; Shepherdesses-Miss Jones, Mrs Pritchard, Mrs Clark, Miss Oates. i)Written to celebrate the marriage of Anne, the Princess Royal to William, Prince of Orange on 15 iii 1734. j)11. 1 Benefit.

Sources
i) Libretti

AN IMPROMPTU REVEL MASQUE./CALL'D/ The FESTIVAL?Perform'd by the Company of Comedians of His Majesty's Revels,/of the New Theatre in the Hay- Market./Made on the joyous occasion of the approaching Royal Nuptials.
[1733] [GBOB Vet A4, c, 360,(15)]
iii) Printed music sources

The 3 following SONGS in the ENTERTAINMENT of the FESTIVAL/on the Approaching Nuptials of the PRINCE of ORANGE,
(in The British Musical Miscellany..., London, Printed & sold by J. Walsh, Musick Printer & Instrument maker to his Majesty,...)

'Venus, now leaves her Paphian dwelling'
[1733] (GBEn Glen 171 (i 53))

Sung in the FESTIVAL
(in The British Musical Miscellany..., London, Printed & sold by J. Walsh, Musick Printer & Instrument maker to his Majesty,...)

'Ah, how inviting, ah how delighting'
[1733] (GBEn Glen 171 (i 54))

Sung in the FESTIVAL, Set by Mr CHARKE
(in The British Musical Miscellany..., London, Printed & sold by J. Walsh, Musick Printer & Instrument maker to his Majesty,...)

'Sweet linnets, on every spray'
[1733] (GBEn Glen 171 (i 55))

Notes

i) 'The Scenes, Machines and Habits entirely new'

ii) Fiske, op. cit., 173 implies that no libretto or music survives.

iii) Other airs which survive, although with different texts, are 'Attend us ev'ry lover' [GBGm Kidson M5472 (47)], 'O Britain, thou Queen of all isles' [GBLbm G. 313 (79)], and 'Happy pairs each other here caressing' [GBLbm G. 304 (49)]

iv) See Michael Burden, 'The wedding masques for Anne, the Princess Royal', Miscellanea Musicologica, xvii and Michael Burden, 'An unknown Arne masque?', Miscellanea Musicologica, xviii.

Apollo and Daphne

a) 'Mr Kemp' b) 'Florella' c) NS e) AP SD f) f1: ix scenes
h) Dramatis Personae: Apollo; Cupid; Muses; Peneus, Daphne; Loves, Attendants on Cupid. j) NR
Sources

i) Libretti

APPLE/AND/DAPHNE,/AN/OPERA,/In Hell, and Earth, and Seas, and Heav'n above./Love Conquers all; and we must yield to Love./Dry. Virg./LONDON;/Printed for RICHARD WELLINGTON, at the Dolphin
and/Crown, without Temple-Bar, 1734,/(Price One Shilling.)
[1734] [GBb D 89 (hc)]

Notes

i)'Mr Kemp' added in ms to title page of GBLcm 2602. xx.E.16

Britannia and Batavia

a) George Lillo  e)AP SD? f)5 Interludes  h)Ithuriel, Eliphus, Britannia, Batavia, Liberto, Tyranny, Superstition. Chorus of Country lads and lasses, Sailors and their lasses, Landlady, Spectators. Mutes: The procession, Slavery and Poverty (attendants on Tyranny), Pride and Cruelty (attendants on Superstition. i)Written to celebrate the marriage of Anne, the Princess Royal to William, the Prince of Orange on 15 iii 1734 j)NR

Sources

i) Libretti

(ht) Britannia and Batavia/A/MASQUE,/[Price Six Pence]
(ft) Britannia and Batavia/A/MASQUE, /Written on the MARRIAGE of the/PRINCESS ROYAL/With his HIGHNESS the/PRINCE of ORANGE,/By the late Mr. LILLO,/(v)/LONDON;/Printed for JOHN GRAY, at the Cross-keys in the/Poultry near Cheapside. MDCXL
[1740] [GBLbm 11775.c.64]

See also: (nft) Britannia and Batavia/A/MASQUE, /Written on the MARRIAGE of the/PRINCESS ROYAL/With his HIGHNESS the/PRINCE of ORANGE in THE/WORKS/of the Late/Mr. GEORGE LILLO, /(v)/LONDON;/Printed for JOHN GRAY at the Cross-keys in the/Poultry near Cheapside. /(r)/MOCCXL [1740] [GBLbm 11777.g.2];
[1775] [GBLbm 11771.aaa.8].
Dido and Aeneas

a) Barton Booth  c) Thomas Arne  e) AP AS?  f) 1  g) DL Company at HY  
12 i 1734  h) Dido-Miss Arne; Aeneas-Miss Jones; Cupid-Master Arne; Mercury-Kelly. j) 17

Sources

iii) Printed music sources

Sung by Miss, ARNE in DIDO and AENEAS
(in The British Musical Miscellany/.../London, Printed & sold by J, Walsh,  
Musick Printer & Instrument maker to his Majesty,...)
'Charmer of my soul away'
[1733] [GBEn Glen 171 (1 102)]

Sung by Master ARNE in DIDO and AENEAS
(in The British Musical Miscellany/.../London, Printed & sold by J, Walsh,  
Musick Printer & Instrument maker to his Majesty,...)
'Soft desires, glowing fires'
[1733] [GBEn Glen 171 (1 125)]

Notes

i) A resetting of Booth's Death of Dido (q.v.) libretto from DL 17. iv. 1716.

ii) Masque with Harlequinade

iii) 'The Scenes, Machines and Habits all new'

Britannia or The Royal Lovers

a) Henry Carey  c) Henry Carey  e) AP SD?  g) GF 11 ii 1734
h) Prince Germanicus-Mrs Thurmond; Britannia-Mrs Roberts;  
Royal Attendants on Germanicus-W. Gifford, Rosco, Bordin,  
West, Moore, Presgrove; Royal Attendants on Britannia-Mrs  
Haughton, Miss Norman, Mrs M, Gifford, Mrs Wetherill Sr,  
Monlass, Morris; Watermen-Bordin, Stoppelaer, Jenkins,  
Haubin, Rosco, Sandham, Delagarde, Dave; Grenadiers-Huddy,  
Excell, Moore, Wetherill, Evans, West, Monlass, Morris;  
Serjant-Hulett; Cupid-Miss Cole; Deities-Vallois,  
Delagardie, Sandham; Graces-Miss Wetherill, Miss Sandham,  
Mrs Vallois; First Swain-Thurmond; First Nymph-Mrs Bullock;  
Followers-Vallois, Delagarde, Sandham; Nymphs-Miss Wherrit,  
Miss Sandham, Mrs Vallois. i) Written to celebrate the
marriage of Anne, the Princess Royal to William, the Prince of Orange on 15 iii 1734 j)5

Sources

ii) Manuscript music sources

A Song in Britannia by Mr Carey for 3 Voices
'He comes, the hero comes'
[1760?] [GBEn Inglis 140 (2)]

iii) Printed music sources

A SONG IN BRITAINIA Set by Mr CAREY
(in The/British Musical Miscellany,,/London, Printed & sold by J, Walsh,
Musick Printer & Instrument maker to his Majesty,,)
'Fair BRITANNIA, Pride of Nature'
[1733] [GBEn Glen 17] (ii 126)]

A SONG IN BRITAINIA Set by Mr CAREY
(in The/British Musical Miscellany,,/London, Printed & sold by J, Walsh,
Musick Printer & Instrument maker to his Majesty,,)
'Noble stranger, I approve thee'
[1733] [GBEn Glen 17] (iii 153)]

The Prince of Orange's March, Sung by Mr Hulett
'Brave grenadiers rejoice'
[1734] [GBLbm 6.316.83]

The Prince of Orange's March, /Sung by Mr Hulett in Britannia
(in THE/MUSICAL CENTURY,,/VOL. II, Containing the last Fifty,,)
'Brave grenadiers rejoice'
S/f1 b
[1740] [GBOb Don,c,57 (11)]

A Two part Song in Britannia
(in THE/MUSICAL CENTURY,,/VOL. II, Containing the last Fifty,,)
'He comes, the hero comes'
S/f1
[1740] [GBOb Don,c,57 (21)]

Song by Master Hamilton in Britannia
(in THE/MUSICAL CENTURY,,/VOL. II, Containing the last Fifty,,)
'Illustrious pair by heav'n design'd'
S/f1 b
[1740] [GBOb Don,c,57 (23)]
The Welcome in Britannia, / For two Voices
(in THE/MUSICAL CENTURY, /,,/VOL, II, Containing the last Fifty,...)
'May ev'ry joy attend thee'
SB/f1i f1i i b
[1740] [GBOb Don.c,57 (49)]

A Two part Song in Britannia
(in THE/MUSICAL CENTURY, /,,/VOL, II, Containing the last Fifty,...)
'Nature bid the world rejoice'
SB/f1
[1740] [GBOb Don.c,57 (31)]

Duetto in Britannia sung by Miss Chambers & Miss Jones
(in THE/MUSICAL CENTURY, /,,/VOL, II, Containing the last Fifty,...)
'Transporting sight, celebrated pleasure'
SS/f1i f1i i b
[1740] [GBOb Don.c,57; (48)]

Song in Britannia sung by Miss Jones
(in THE/MUSICAL CENTURY, /,,/The Second EDITION/(r)/(v)/(r)/LONDON/Printed for the AUTHOR, and sold at the Musick-Shops, 1740)
'Beauteous charmer, pride of nature'
S/f1 b
[1740] [GBLbm H,1619,a; i (5)]

The Prince of Orange's March, / Sung by Mr Hulett in Britannia
(in THE/MUSICAL CENTURY, /,,/The Second EDITION/(r)/(v)/(r)/LONDON/Printed for the AUTHOR, and sold at the Musick-Shops, 1740)
'Brave grenadiers rejoice'
S/f1 b
[1740] [GBLbm H,1619,a; ii (11)]

A Two part Song in Britannia
(in THE/MUSICAL CENTURY, /,,/The Second EDITION/(r)/(v)/(r)/LONDON/Printed for the AUTHOR, and sold at the Musick-Shops, 1740)
'He comes, the hero comes'
SB/f1
[1740] [GBLbm H,1619,a; ii (21)]

Song by Master Hamilton in Britannia
(in THE/MUSICAL CENTURY, /,,/The Second EDITION/(r)/(v)/(r)/LONDON/Printed for the AUTHOR, and sold at the Musick-Shops, 1740)
'Ilustrious pair by heav'n design'd'
S/f1 b
[1740] [GBLbm H,1619,a; ii (23)]

The Welcome in Britannia, / For two Voices
(in THE/MUSICAL CENTURY, /,,/The Second EDITION/(r)/(v)/(r)/LONDON/Printed for the AUTHOR, and sold at the Musick-Shops, 1740)
'May ev'ry joy attend thee'
A Catalogue of British Masques 1690–1800

1734

SB/fl fliii b
[1740] [GBLbm H, 1619, a; ii (49)]

A Two part Song in Britannia
(in THE/MUSICAL/CENTURY,/.../The Second EDITION/(r)/(v)/(r)/LONDON:/Printed for the AUTHOR, and sold at the Musick-Shops, 1740)
'Nature bid the world rejoice'
SB/f1
[1740] [GBLbm H, 1619, a; ii (31)]

Duetto in Britannia sung by Miss Chabers & Miss Jones
(in THE/MUSICAL/CENTURY,/.../The Second EDITION/(r)/(v)/(r)/LONDON:/Printed for the AUTHOR, and sold at the Musick-Shops, 1740)
'Transporting sight, celebrated pleasure'
Ss/fli flii b
[1740] [GBLbm H, 1619, a; ii (43)]

A Two Part Song in Britannia
'He comes, the hero comes'
S/f1 b
[c1750] [GBLbm H, 1652, w.w.,(3)]

A FAVORITE SONG for 3 Voices
'He comes, the hero comes'
SAB/fl fliii fliii
[1770?] [GBLbm H, 1994, a, (45)]

KEPPEL/A favorite Song for three Voices
'He comes the hero comes' ('He comes brave Keppel comes')
SAB/fl fliii fliii
[1779] [GBLbm G, 308,(129)]

A Song in Britannia by Mr Carey! for 3 Voices
'He comes, the hero comes'
SAB/m
[1779] [GBLbm G, 308,(112)]

A Favorite Song for 3 Voices/Price 6"./L&B,
'He comes, the hero comes'
SSB/ff flii fliii
[c1780] [GBLbm G, 295,x,(41)]

Notes

i) The Happy Nuptials (q.v.) performed in 1733 - the wedding was postponed, and this was a second attempt to celebrate the event.

ii) Fiske, op. cit., 173 suggests that this masque had spoken dialogue because some of passages of text that are indicated
as recitative seem far too long. He also lists four songs in The Musical Century, but there are only three.

iii) Not in White, op. cit.

iv) 'The House will be adorned with the Portraits of the Royal Family, and his Highness the Prince of Orange; and a new Ceiling-piece of Apollo and the Muses. The Cloathes, Scenes, Machines, and other Decorations entirely new'.

v) See Michael Burden, 'The wedding masques for Anne, the Princess Royal', Miscellanea Musicologica, xvii.

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**Aurora’s Nuptials**

c) John Lampe e) AP SD f) I; 3 scenes g) DL? 1734 h) Palaemon, Vertumus, Flora, Venus, Cupid, the Graces, Aurora, Cestus, the Deities, Hesperus, Hymen, Six Cupids, Vulcan, 2 Cyclops, Spring, Summer, Autumn, Winter, Bacchus, Mars, Hercules, Apollo, Jupiter; Choruses of Sylvans, Neldes, Zephyrs, Hunters, Priests, Fauns?. i) Written to celebrate the marriage of Anne, the Princess Royal to William, the Prince of Orange on 15 iii 1734.

Sources

i) Libretti

[No title page - London; John Watts 1734]
AURORA’S NUPTIALS, A DRAMATICK PERFORMANCE,
[1734?] [680b Ma 18,174]

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**The Nuptial Masque or The Triumphs of Cupid and Hymen**

c) John Galliard g) CG 16 iii 1734 h) Cupid-Miss Norsa; Hymen-Salway; Priests of Hymen-Leveridge, Leguerre; Venus-Mrs Wright; Britannia-Mrs Sanderson; Liberty-Miss Kilby; Bridal Virgin-Miss Hillyard; Zephyrs-Malter, Glover, Felling, Lesac, Delagarde, Duke; Bridal Swains-Lesac, Delagarde, Duke; Bridal Nymphs-Mrs Ogden, Miss Rogers, Miss Baston; Un Amour-Glover; Deities of Pleasure-Malter, Houghton; Bridal Nymph-Mile Salle i) Written to celebrate the Marriage of Anne, the Princess Royal, to William, Prince of Orange on 15 iii 1734 j) 6. 4 Benefits.
Love and Glory or Britannia

a) Thomas Phillips  
b) Queen Charlotte  
c) Thomas Arne  
d) AP AS  
e) 4 scenes  
g) DL 21 iii 1734  
h) Britannia-Mrs Barbier; Venus-Miss Arne; Mars-Kelly; Mercury-Master Arne; Pallas-Miss Jones; Graces-Miss Mason, Young and Oates; followers of Mars-Waltz, Rainton, Topham, Stoppeilaer; Shepherds-Roberts, Snider, Mountier.  
i) Written to celebrate the marriage of Anne, the Princess Royal to William, Prince of Orange on 15 iii 1734  
j) 3. 2 Benefits.

Sources

i) Libretti

(ht) (r) LOVE and Glory; /A/MASQUE,/(r)/(Price Six-Pence)  
(ft) LOVE and GLORY; /A/MASQUE, /As it is perform'd at the/THEATRE-ROYAL/in DRURY-LANE,/(r)/Written by T, PHILLIPS Gent, /(r)/Set to MUSICK by Mr T, ARNE,/(dr)/LONDON;/Printed for W, Mears, at the Lamb on Ludgate-Hill, M,DCC,XXXIV [1734] [GBLba 11775, c.77]

Notes

i) The libretto lists Britannia-Miss Jones, and Pallas-Mr E. Roberts.

ii) See also 10 ii 1743.

The masque in The Island Princess or the Generous Portuguese

c) J. F. Lampe  
ed) IM NO AS?  
ffe) LIF 16 v 1734  
j) 1

Notes

i) In the mainpiece 'A Masque of Pastoral Musick, composed by Lampe.' See London Stage, iii, 399.
Jupiter and Io

a) Peter Prelleur  c) Peter Prelleur, Mr Eversman  g) GF 24  i)
1735  h) Jupiter-Miss Jones; Juno-Mrs Roberts; Io-Mr Chamber;
Mercury-Cunningham; Inclus-Excill; Aragus-Hind; Iris-Miss
Gerrard; Nereus-Houghton; His followers-Vallois, Tench,
Topham, Delagarde; Laverna-Mrs Bullock; Nymphs-Mrs Woodward,
Miss Sandham, Mrs Vallois, Miss Norman; Attendants on
Jupiter-Richardson, Howard, Hamilton, Moore, Presgrave,
Morrice; Attendants on Juno-Miss M. Gifford, Miss Hughes,
Mrs Done, Miss Tollett, Miss Norman, Mrs Monlass.  j) 54. 1
Benefit.

Notes

i) A pantomime masque—with the pantomime Mother Shipton's
Wish or Harlequin's Origin.

ii) 'With Music, Cloathes, Scenes, Machines, and other
decorations entirely new. The scenes painted by Mr. Devoto.'

Comus

a) John Milton, adapted John Dalton  c) Thomas Arne  e) MP SD f) 3
g) DL 4 iii 1738  h) Comus-Mr Quinn; The Lady-Mrs Cibber; The
Brothers-Mr Milward and Mr Cibber; 1st Spirit-Mr Mills; 2nd
Spirit-Mr Hill; Euphrosyne-Mrs Clive; Sabrina-Mrs Arne;
Attendant Spirits, Bacchanals, Pastoral Characters and other
vocal parts-Mr Beard, Mrs Clive, Mrs Arne and others.  j) 136.
21 benefits.

Sources

i) Libretti

[La ms 6] [App 9 ii 1737/8]

(ht) Comus, a Mask; (Now adapted to the STAGE) As Alter'd from Milton's
Mask, &c. (Price One Shilling.)
(ff) Comus, a Mask; (Now adapted to the STAGE) (r) As Alter'd from MILTON's
Mask, AT LUDLOW-CASTLE, Which was never represented/ But on Michaelmas-Day,
1634; BEFORE THE Right Honble, the Earl of Bridgewater, LORD PRESIDENT OF
WALES, The principal Performers were/The Lord Brackly, Mr Tho.
Egerton, The Lady Alice Egerton, The Musick was composed by Mr Henry
Lewes, Who also represented the Attendant Spirit, (r) Quid vocis
modulamen inane juvabit/Verborum sensusque vacans numero
loquacis?/MILTON, ad Patrem.,(r)/LONDON:/Printed by J., HUGHES, near
Lincoln's-Inn-Fields,/For R., DODSLEY, at Tully's-Head, Pall-
Mall.,(r)/MDCCXXXVIII.,(Price One Shilling.)
[1738] GBBLbm 841.d.14,(14)]

(1738) GBBLbm 841.d.15,(14)]

(1738) GBBLbm 841.d.13,(14)]

(1738) GBBLbm 841.d.13,(14)]

(1738) GBBLbm 841.d.13,(14)]

(1738) GBBLbm 841.d.13,(14)]

(1738) GBBLbm 841.d.13,(14)]
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MASQUE AT LUDLOW-CASTLE, which was never represented but on Michaelmas-Day, 1634; Before the Right Honorable, The Earl of BRIDGWATER, Lord President of WALES, The principal PERFORMERS were The Lord BRACKLY, Mr THO. EGERTON, The Lady ALICE EGERTON. The Music was composed by Mr Henry Lawes, Who also represented the Attendant Spirit.

(f) Cumus, a Mask: (Now adapted to the STAGE) As Alter'd from MILTON's Mask AT LUDLOW-CASTLE, which was never represented, But on Michaelmas-Day, 1634; Before the Right Honorable, The Earl of BRIDGWATER, Lord President of WALES, The principal PERFORMERS were The Lord BRACKLY, Mr THO. EGERTON, The Lady ALICE EGERTON. The Music was composed by Mr HEN. LAVES, Who also represented the Attendant Spirit.

(h) COMUS: A MASQUE, (Now adapted to the STAGE) As Alter'd from MILTON's MASQUE AT LUDLOW-CASTLE, which was First Represented on MICHAELMAS-DAY, 1634; Before the Right Honorable, The Earl of BRIDGWATER, Lord President of WALES, The principal PERFORMERS were The Lord BRACKLY, Mr THO. EGERTON, The Lady ALICE EGERTON. The Music was composed by Mr HEN. LAVES, Who also represented the Attendant Spirit.

(ht) COMUS: A MASQUE, (Now adapted to the STAGE) As Alter'd from MILTON's MASQUE AT LUDLOW-CASTLE, which was Never Represented but on Michaelmas-Day, 1634; Before the Right Honourable, The Earl of BRIDGWATER, Lord President of WALES, The principal PERFORMERS were The Lord BRACKLY, Mr THO. EGERTON, The Lady ALICE EGERTON. The Music was composed by Mr HEN. LAVES, Who also represented the Attendant Spirit.
Patrem./(r)/Price One Shilling

(ht) COMUS; A/MASQUE, /(Now adapted to the STAGE)/As Alter'd from MILTON'S MASQUE AT LUDLOW-CASTLE, which was First Represented on MICHAELMAS-DAY, 1634; Before the Right Honorable The Earl of BRIDGEWATER, Lord President of WALES, The principal PERFORMERS were The Lord BRACKLY, Mr THO. EGERTON, The Lady ALICE EGERTON, The Music was composed by Mr HEN. LAWES, Who also represented the Attendant Spirit, /(r)/LONDON; Printed for A. MILLAR opposite to Katharine-Street, in the Strand. M DCC LX, [1759] [GBLbm 841, d, 14, (4)]

(ht) COMUS; A/MASQUE, /(r)/Of Forrests and Inchantments drear, /Where more is meant than meets the Ear, /IL PENSEROSO, /Quid vocis modulation inane juvabit/Verborum sensusque vacans numerique loquacis? MILTON, ad Patrem, /(r)/Price One Shilling

(ff) COMUS; A/MASQUE, /(Now adapted to the STAGE)/As Alter'd from MILTON'S MASQUE AT LUDLOW-CASTLE, which was First Represented on MICHAELMAS-DAY, 1634; Before the Right Honorable The Earl of BRIDGEWATER, Lord President of WALES, The principal PERFORMERS were The Lord BRACKLY, Mr THO. EGERTON, The Lady ALICE EGERTON, /The Music was composed by Mr HEN. LAWS, /Who also represented the Attendant Spirit, /(r)/LONDON; Printed for A. MILLAR opposite to Katharine-Street, in the Strand. M DCC LX, [1760] [GBLbm 841, d, 14, (5)]

(ht) COMUS; A/MASQUE, /(r)/Of Forrests and Inchantments drear, /Where more is meant than meets the Ear, /IL PENSEROSO, /Quid vocis modulation inane juvabit/Verborum sensusque vacans numerique loquacis? MILTON, ad Patrem, /(r)/Price One Shilling

(ff) COMUS; A/MASQUE, /(Now adapted to the STAGE)/As Alter'd from MILTON'S MASQUE AT LUDLOW-CASTLE, which was First Represented on MICHAELMAS-DAY, 1634; Before the Right Honorable The Earl of BRIDGEWATER, Lord President of WALES, The principal PERFORMERS were The Lord BRACKLY, Mr THO. EGERTON, The Lady ALICE EGERTON, /The Music was composed by Mr HEN. LAWS, /Who also represented the Attendant Spirit, /(r)/LONDON; Printed for A. MILLAR opposite to Katharine-Street, in the Strand. M DCC LX, [1775] [GBLbm 640, h, 3, (7)]

COMUS; A/MASK; As Alter'd from MILTON, Which was first represented at LUDLOW-CASTLE, on Michaelmas-Day, 1634, The MUSIC by Mr. HENRY LAWS, /(r)/PUBLIN, /SOLD BY 6, WALSH, 19 WOOD-QUAY, Where may be had, the greatest collection of Plays and Farces, Pamphlets, Song and Jest Books, and every kind of School and Childrens Books, [1775] [GBLbm 640, h, 3, (7)]

COMUS; A/MASK; As Alter'd from MILTON, Which was first represented at LUDLOW-CASTLE, on Michaelmas-Day, 1634, The MUSIC by Mr. HENRY LAWS, /(r)/The Fourth EDITION, /(r)/Quid vocis modulation inane juvabit/Verborum sensusque vacans numerique loquacis? MILTON, ad Patrem, /(r)/LONDON; THOMAS M'DANIEL, MARTH-STREET, /(r)/MDCCXIV. [1775] [GBLbm 860b Vet AS, e, 409]
A Catalogue of British Masques 1690-1800

See also: BELL'S Edition of COMUS, A MASK, BY JOHN MILTON, AS PERFORMED AT THE THEATRE-ROYAL COVENT-GARDEN, [1782] [GBLbm 1607/4701]; [1791] [GBLbm 11773.g.24].

ii) Manuscript music sources

Overture [Comus a masque in three acts] SATB; SATB/vii viii via bc fl ob fag tr cor timp [c1740] [GBLbm Add ms 11518]

[No title]
'Fly swiftly ye minutes'
[18th Century] [GB Ckc 212]

'Fly swiftly ye minutes'
[18th Century] [GBGu (ec) Ms N. b.23]

'Now Phoebus sinketh in the west'
(in score)
[c1773] [GBGu (ec) R.d.26]

A Song by Mr. Arne
'On every hill, in every Grove'
[18th C] [GBLbm Add ms 33351 (f62b)]

'The wanton God'
[c1773] [GBGu (ec) R.d. 26]

The wanton God
'The wanton god'
[after 1764] [GBLbm Add ms 31763]

[No title]
'Would you taste the noontide air'
[18th Century] [GBCkc Ms 212]

A Song
'Would you taste the noontide air'
[18th Century] [GBLbm Add ms 33351]

iii) Printed music sources

THE/MUSICK/IN THE/MASQUE/OF/COMUS/Written by MILTON/As it was Perform'd at the THEATRE-ROYAL in Drury-Lane, Composed by THOMAS AUGUSTINE ARNE, OPERA PRIMA, (r)/LONDON; Printed by WILLIAM SMITH, at the Musick-Shop in Middle Row, near Holborn-Bars; and Sold by the Author at his House No 17, in Craven-Buildings, Drury-Lane [1740] [GBCu MR 260, a.70, 204]
A Catalogue of British Masques 1690-1800

THE/MUSICK/IN/THE/MASQUE/OF/COMUS/Written by MILTON, As it was Perform'd at the THEATRE-ROYAL in Drury-Lane./Composed by THOMAS AUGUSTINE ARNE, OPERA PRIMA./ (v)/ LONDON;/Printed by WILLIAM SMITH, at the Golden-Bass in Middle Row, near Holborn-Bars;/Where may be had, The songs in As you like it, &c. Price 3s. 6d./The Songs and Duetto in the Blind Beggar of Bethnal-Green, Price 5s/All composed by the same AUTHOR. [c1740] [GBDu Mus.2.c.44.(4)]

THE/MUSICK/IN/THE/MASQUE/OF/COMUS/Written by MILTON, As it was Perform'd at the THEATRE-ROYAL in Drury-Lane./Composed by THOMAS AUGUSTINE ARNE, OPERA PRIMA./LONDON;/Printed by WILLIAM SMITH, at Correlli's Head, near St, Clement's Church in the Strand; and sold/by the Author at his Lodgings, at Mr, WEST'S, a Frame-Maker, in Duke-street, by Lincoln's-Inn-Fields; and at the Musick-Shops in London and Westminster, [c1740] [GBLb H 320.d.]

THE/MUSICK/IN/THE/MASQUE/OF/COMUS/Written by MILTON, As it is Perform'd at the Theatre-Royal in Drury-Lane./Compos'd by Mr Arne, OPERA PRIMA,/London, Printed and sold for J, Walsh in Catherine Street in the Strand, or whose may be had, compos'd by the same Author, The Songs in AS YOU LIKE IT &c. Price 3d/ The Songs in the BLIND BEGGAR OF BETHNAL GREEN &c, 4d/Lyric Harmony a collection of favorite songs sung at Vaux Hall by Mrs Arne and Mr Lowe, Vol 1st 4d/Lyric Harmony Vol 2d 4 0 [c,1750] [GBLb Mad Soc. 31.(2)]

THE/MUSICK/IN/THE/MASQUE/OF/COMUS/Written by MILTON, As it is Perform'd at the Theatre-Royal in Drury-Lane./Compos'd by Mr Arne, OPERA PRIMA,/London, Printed and sold for J, Walsh in Catherine Street in the Strand, or whose may be had, compos'd by the same Author, The Songs in AS YOU LIKE IT Price 3d/ The Songs in the BLIND BEGGAR OF BETHNAL GREEN 4d/Lyric Harmony a collection of favorite songs sung at Vaux Hall by Mrs Arne and Mr Lowe, Vol 1st 4d/Lyric Harmony Vol 2d 4 0 [c,1750] [GBER Tovey D 1469]

THE/MUSICK/IN/THE/MASQUE/OF/COMUS/Written by MILTON, As it was Perform'd at the Theatre-Royal in Drury-Lane./Compos'd by THOMAS AUGUSTINE ARNE, OPERA PRIMA./ (v)/ LONDON;/Printed by WILLIAM SMITH, at the Golden-Bass in Middle Row, near Holborn-Bars, Where may be had, The songs in As you like it, &c. Price 3s. 6d./The Songs and Duetto in the Blind Beggar of Bethnal-Green, Price 5s/All composed by the same AUTHOR. [before 1763] [GBCu MR 260,a,75,211]

A Bacchanalian SONG, From COMUS/Set by Dr, ARNE LONDON; Printed and sold by R, FALKENER, No 45 Salisbury-court, Fleetstreet, Where may be had a choice Collection of the most celebrated Songs, Catches, etc at a PENNY a-page, 'By the gayly circling glass' [c1740] [GBLb H,1994,a,94]
Sung by Mr Arne
'How gentle was my Damon's air'
S/bc
[c1740] [GBLbm 6.305 (117)]

Sung by Mr Beard
'By the gayly circling glass'
[c1740] [GBEn Mus,E,1,47,6]

Sung by Mr Beard
'Fly swiftly ye minutes'
[1740] [GBLbm 6.307 (206)]

Sung by Mr Beard
'Now Phoebus sinketh in the west'
[1740] [GBLbm 6.305 (112)]

Sung by Mrs Clive,
'By dimpl'd brook and fountain brim'
[c1740] [GBLbm H,1994,a,10]

Sung by Mrs Clive
'The wanton God who pierces hearts'
[?1] [GBLbm H,312, (89)]

Sung by Mrs Clive in Comus
'Preach me not your musty rules'
[1740] [GBLbm g,305 (114)]

Sung by Mrs Clive in Comus
'The wanton God who pierces hearts'
[1740] [GBLbm 6.305 (115)]

SWEET ECHO/SUNG BY MISS CATLEY
'Sweet echo, sweetest nymph'
[1740] [GBLbm H, 1601.g, (3)]

Sung by Mrs Arne
'Woud you taste the noontide air'
[1741] [GBLbm G,320,e, (8)]

Sung by Mrs Clive
'Preach me not your musty rules'
[1745] [GBLbm G,315,a, (39)]

NOR ON BEDS OF FADING FLOW'RS, Sung by Mr Beard in Comus,
'Nor on beds of fading flow'rs'
[1750] [GBLbm G,809ww (2)]
"Preach me not your musty rules"
[1750] [GBLbm g.311 (7)]

THE WANTON GOD/Sung by Mrs Clive in Comus
'The wanton God who pierces hearts'
[1750] [GBLbm d.312, (1741)]

Gentle DAMON, in Comus; Set to Notes
(in the Gentleman's Magazine, xxiii (1753), 41-2,)
'How gentle was my Damon's air'
[1753] [GBLbm c.249,c,23]

HOW GENTLE WAS, Sung by Mrs Arne in Comus
'How gentle was my Damon's air'
[1770] [GBLbm H.1994, b, (35)]

A SONG in COMUS
LONDON: Printed and Sold by R. FALKENER, No 45 Salisbury-court, Fleetstreet, had a choice Collection of the most celebrated Songs, Catches, & at a PENNY a-page,
'Preach me not your musty rules'
[1770] [GBLbm H.1994 a (164)]

As Sung by Miss Brent in the Masque of Comus/LONDON, Printed for Maurice Whitaker next the North Gate Royal Exchange,
'Wou'd you taste the noontide air'
[1770] [GBLbm I, 596, (16)]

WOUD YOU TASTE THE NOONTIDE AIR/Sung by Mrs Pinto in the Masque of Comus with Graces by Dr Arne
'Wou'd you taste the noontide air'
[1770] [GBLbm H, 1994 a,98]

As Sung by Miss Brent in the Masque of Comus
'Wou'd you taste the noontide air'
[1770?] [GBCu MR 290,103,9]

SONG, in COMUS
'Fly swiftly ye minutes'
[?] [GBEn Mus, E,1,259 (16)]

The SONGS, DUETTO and TRIO in the Masque of COMUS as set to musick by Mr ARNE/dispos'd properly for a Harpsichord & Voice, and may be accom-panied with a Violin or German Flute & Violoncello, /London. Printed by Wm Smith at the Golden Bass in Middle Row Holborn and sold by Mrs Lampe at her Lodgings at Mr Attwoods a Grocer near Southhampton Street in the Strand, S/fl or vl vc hp
[c.1740] [GBLbm D.260,c,]
The SONGS, DUETTO and TRIO/ in the Masque of COMUS/as set to Musick by Mr ARNE/dispos'd properly for a Harpsichord & Voice, and may be accompanied with a Violin or German Flute & Violoncello (or)/LONDON/Printed for & sold by JOHN COX at SIMPSON'S Musick Shop in Sweeting's Alley opposite the East Door of the Royal Exchange and sold by Mrs Lampe at her Lodgings in Broad Court near Bow Street Covent Garden, S/v1 or v1 vc hp
[1752?] [GBLbm D.262 (4)]

THE/SONGS, DUET & TRIO/With the Overture/ in the Masque of COMUS/Set for the Violin German Flute and Harpsichord (or)/Compos'd by Dr ARNE/Price 3s (or)/LONDON/Printed for S. and A. THOMPSON No 75 St Pauls Church Yard, v1 hp
[1778] [GBLbm RM, 13.c.16 (4)]

THE/SONGS, DUET & TRIO/With the Overture/ in the Masque of COMUS/Set for the Violin German Flute and Harpsichord (or)/Compos'd by Dr ARNE/Price 3s (or)/LONDON/Printed by LONGMAN and BRODERIP No 26 Cheapside
/v1 hp
[c1780] [GBLbm Mad Soc, 58, (3)]

COMUS;/A MASQUE, /As it is performed at the THEATRES ROYAL in DRURY LANE and COVENT GARDEN, /Composed by Dr ARNE, /for the VOICE, HARPSICHORD AND VIOLIN, (or)/LONDON; /Printed for Harrison & Co No 18 Paternoster Row, v1 hp
[1783?] [GBLbm D.262, (3)]

COMUS;/A MASQUE, /As it is performed at the THEATRES ROYAL in DRURY LANE AND COVENT GARDEN, /Composed by Dr ARNE, /Printed for HARRISON & Co No 18 Paternoster Row,
/pf
[1783] [GBLbm D.854, In The Pianoforte Magazine, iii, (1783)]

THE/MUSIC in the MASQUE of COMUS/adapted for the GERMAN FLUTE/As performed at the Theatre Royal in Covent Garden, /Composed by Dr ARNE, /(or)/Printed for T. Skillern, No 17 St Martin's Lane, near Charing Cross, /Where may be had for the Ger Flute, /Oswald's Caledonian Pocket Companion being a Collin, of Scotch Tunes with Vars, in 12 Books-ea-1s 6d/Reinhard's Easy Duets-Pr 3s, Bezozzi's Easy Duets-Pr 3s,
/v1
[c1785] [GBEn Mus.E,s.77(4)]

Notes

1) The original setting of Comus was by Henry Lawes and was dedicated to the 'Rit Hon John, Lord Vicount Bracly'. It was presented in honour of the Earl of Bridgewater, to celebrate his installation as Lord President of Wales and the Marches, and was first performed at Ludlow Castle on 19 September 1634. It was published in London by Humphrey Robinson in
1637. The music consisted of six songs and a dance. The surviving songs are 'From the heavens now I fly', 'Sweet echo', 'Sabrina fair', 'Back the Shepherds', 'Noble Lord and Lady Bright' and 'Now my task is smoothly done'. The missing music is that for Sabrina's song and the dance for Comus' crew, the 'Light Fantastick Round'.

ii) [USW's 19176] is a copy of the Second Edition (1738), but has 1735 printed on the title page.

iii) In 1740 Handel set some of the text of Milton's L'Allegro which Dalton has used at the beginning of Act III in his adaptation of Comus. Handel set this passage in four sections:

'Hence, loathed Melancholy' Accompanied recit for tenor
'Come, thou Goddess fair and free' Air for soprano
'Haste thee, Nymph' Air for tenor with chorus
'Come and trip it as you go' Air for tenor with chorus

The last three of these settings are contained in GBLbm Ms add 11518, and appear to have only been performed once in Comus on 1 iv 1742. (See Fiske, op. cit., 181-3). Although 'Come trip it as you go' was only performed once with the other three pieces, it was sung in the performances at Covent Garden. This last is also contained in [ms after 1740] [GBLbm Add 31564] S/bc.

iv) There was also a reordered version, printed on several occasions in the century:

COMUS; A MASQUE, /As it is Acted at the THEATRES ROYAL IN/DRURY-LANE AND COVENT-GARDEN, /Acted from MILTON, Of Forrests and Inchantments drear, /Where more is meant than meets the Ear, /IL PENSEROSO, /Printed for J. WENMAN, N° 144, FLEET-STREET; and Sold by all/other Booksellers in Town and Country/M DCC LXVII.

COMUS, A MASQUE, /As it is Acted at the THEATRES ROYAL IN/Drury-Lane and Covert-Garden, /Acted from MILTON, Of Forrests and Inchantments drear, /Where more is meant than meets the Ear, /IL PENSEROSO, /REGULATED FROM THE PROMPT-BOOK, /By Permission of the Managers./The Lines distinguished by inverted commas, are omitted in
the Representation"/(dr)/DUBLIN://(dr)/PRINTED BY GRASBURY AND CAMPBELL,/FOR WILLIAM JONES, No 96, DAME-STREET,/(r)/M DCC XCI. [1791] [GBOb Vet A5, e, 1419, (4)]

iii) In the Drury Lane performances in the later part of the century, 'Mortals, learn your lives to measure', a lyric by Peter Motteux, contained in Pills to Purge Melancholy (1719–1720), iv, 160 was used.

vi) Another song 'Swains I scorn, who, nice and fair' with 7 four line stanzas was written by John Dalton for the 1738 production but none of the cast would agree to sing it. (See Correspondence between Frances, Countess of Hertford and Henrietta Louisa, Countess of Pomfret between the years 1738 and 1741 (London 1805), ii, 151). The text was letter set by Samuel Howard with the title The Amazon. [GBLbm G. 425. aa. (7); G. 305. (278); G. 311. (84)]

vii) The prologue for the Benefit night for Milton's granddaughter on 5 iv 1750, is contained the Gentleman's Magazine, xx (1750), 183.

viii) See also 23 vii 1745 the private performance of some parts of Comus at Exton Hall, Rutland.

The Judgment of Hercules

a) John Hoadly c) Maurice Green e) AP SD f) I g) AA Before 1740? h) Hercules, Virtue, Pleasure and their trains j) 1?

Sources

1) Libretti

(r)/THE/JUDGMENT/OF//HERCULES,/A\[sic]/A MASQUE/Set to Musick by Dr, GREENE,/(/r)
(in A/MISCELLANY/OF/LYRIC/POEMS,,/The GREATEST PART written for,,/And performed in/The Academy of MUSIC,,/Held in the APOLLO,,/(r)/,,/(dr)/LONDON,,/Printed for the ACADEMY,,/(r)/M, DCC, XL, [1740] [GBOb G. Pamph. 1597. (1)]

Notes

1) The libretto is published anonymously.
得分和部分由威廉·博伊斯直到1779年。最后的消息出现在1832年的格雷特雷克斯拍卖会。H. 迪亚克·约翰斯顿，《摩里斯·格林的生活与作品（1696-1755）》，Phd. 论文；牛津大学，1967。

Alfred

a)詹姆斯·汤森德，大卫·梅勒特
b)《王子与威尔士公主》
c)托马斯·阿恩
d)《阿尔弗雷德》
e)MP SD
f) II i-vi; II i-v.
g) CT 1
h) 阿尔弗雷德-米尔沃德；《精灵-詹姆斯·昆恩；《柯林-萨洛伊；《巴德-托马斯·洛伊；《白丝-普尔·赫顿；《奥克-夫人克利夫；《灵-夫人阿恩。}
i)《阿佛雷德·第三公主巴巴拉的生日。}
j) 2。

Sources

1) Libretti

(ht) ALFRED: A MASQUE. [r] /Si velius cum priorum temporum necessitate certare, vincemur, Irigeniosior est enim ad /excogitandum si-/mulato, Veritate; servitus; Liberate; metus, Amo-/re, Plin, Pan, Trajan, [r] /Price One Shilling.]

(ft) ALFRED: A MASQUE /Represented before Their ROYAL HIGHNESSES THE PRINCE and PRINCESS of WALES At CLIFFDEN /On the First of August, 1740, /LONDON; Printed for A, MILLAR, over-against St. Clement's Church in the Strand, MDCCXL, [1740] [GBLbm 841, f, 55 (5)]

ALFRED: A MASQUE /Represented before Their ROYAL HIGHNESSES THE PRINCE and PRINCESS of WALES At CLIFFDEN /On the First of August, 1740, [r] /Si velius cum priorum temporum necessitate certare, vincemur, Irigeniosior est enim ad /excogitandum si-/mulato, Veritate; servitus; Liberate; metus, Amo-/re, Plin, Pan, Trajan, [r] /By Mr THOMSON, Author of the Seasons, Agamemnon &c, and Mr MALLET, of the Tragedies of Eurydice, Mustapha, &c, /DUBLIN; Printed by S, POWELL, /For C, WYNNE at the Parrot in Caple-Street, and OLI, NELSON at Milton's-head in Skinner-row, M DCC XL, [1740] [GBBb M, adds, 1081, 116 (6)]

See also: ALFRED: A MASQUE, /Represented before Their ROYAL HIGHNESSES THE PRINCE and PRINCESS of WALES At CLIFFDEN /On the First of August, 1740, [r] /By Mr THOMSON and Mr MALLET, /in THE WORKS OF JAMES THOMSON, [1750] [GBCu Nn, 16, 201-]; [1765] [GBCu 7720, d, 1416]; [1768] [GBCu 7720, d, 37]; [1773] [GBCu, V, 3, 137-]; [1774] [GBLbm 1486, de, 24]
Notes

i) The 1774 libretto contains the 1740 cast list.

ii) The song 'A youth adorn'd with ev'ry art' is contained in several editions of Mallet's works (Apollo Press 1779 [GBEn J. 37p. f.1. (1-4)]; R. Blyth 1790 [GBLbm 238.d.24]; Cooke 1796 [GBEn Hall 191.f3. (43)]; Mundell and Son 1794 [GBLbm 1167.ff.1/9]; J. Rivington 1779 [GBLbm 11601.cc.13]; under the title of 'An Ode in the Mask of Alfred: Sung by a Shepherdess who has lost her lover in the wars'.

iii) Settings of 'Rule Britannia' are listed below. They are not necessarily related to any particular performances of the masque:

Manuscript sources

Rule Britannia
/obi obii cli clii bn bnr timp vli vliir vliii vliir va vc db
'When Britains first at heav'n's command'
[1750s] [Shaw-Helier 177]

Rule Britannia
'When Britains first at heav'n's command'
[1773] [GBGu (ec) R.d.26]

... Rule Britannia Set by M' Arne...
'When Britains first at heav'n's command'
[c1789] [GBLbm Add 34128]

Rule Britannia
'When Britains first at heav'n's command'
[18th Century] [GBLbm Add, 31763]

Rule Britannia/Composed by Dr Arne
'When Britains first at heav'n's command'
[18th Century] [GBLcm ms 1068, 1. (6-7)]

'Song by M' Arne
'When Britains first at heav'n's command'
[18th Century] [GBOb ms Tenbury 752 (40-1)]

Printed sources

RULE BRITANNIA/ Set by M' Arne.
'When Britains first at heav'n's command'
[1755?] [GBLbm 6, 316, (4)]
RULE BRITANNIA, Set by Mr Arne
'When Britains first at heav'n's command'
[1755?] [GBLbm H, 1994, a, (195)]

RULE BRITANNIA/ Set by Mr Arne,
'When Britains first at heav'n's command'
[c1755] [GBEn S, 302, b, 2, (141)]

Britannia Rule the Waves
'When Britains first at heav'n's command'
[1760] [GBEn Inglis 140, (4)]

RULE BRITANNIA/Verse and Chorus/Composed by Dr Arne
'When Britains first at heav'n's command'
3 Voices/f1 b
[1790?] [GBLbm H, 19024 (3)]

RULE BRITANNIA,/ A favourite Air, by D* Arne, ADAPTED as a GLEE[r] for Three Voices, (r)by J; W; Callcott, M, B|Organist of S* Paul's Covent Garden, & the Asylum, /Ent, a at Stat,* Hall, Price 1*/LONDON/Printed by Longman and Broderip N° 26 Cheapside and N° 13 Haymarket,
'When Britains first at heav'n's command'
[c1790] [GBBu Fenlon 137]

RULE BRITANNIA,/(r) as Sung by(r)/SIGRA, GANTI,/at the King's Theatre Haymarket,/For the/Commemoration of Lord Howes Victory of the 1st June 1794,/Publish'd by her Permission with her Graces & Ornaments,/By Corri, Dussek, & Co Music Sellers to Her Majesty,/No 67 Dean Street, Soho, No 28 Haymarket London & Bridge Strt Edinbr./Entr'd at Stationer's Hall, Price 6d,
'When Britains first at heav'n's command'
[c1794] [GBEn Mus, E, 1, 58(20)]

Rule Britannia/Adapted for the Harpsichord Violin and German Flute, with the Chorus Harmoniz'd/COMPOSED BY DR, ARNE,/Price 6d,/Edinburgh, Printed & Sold by J. Walter at his Music warehouse 34 North bridge street,
'When Britains first at heav'n's command'
[c1795] [GBEn Mus, E, 1, 86(13)]

RULE BRITANNIA/(r) A Favorite Song (r)/Composed by D* Arne Price 69 London Printed & Sold by Preston & Son at their Warehouses 97 Strand,
'When Britains first at heav'n's command'
S; SATB Chorus/guitar b
[c1795] [GBLbm G, 295, t, (5)]

Rule Britannia,/AM/Höechester freulichen Geburtsfeste/IHRO MAJESTAT/DER/Königinn Charlotte/DEN 18 JANUR 1799/af dem grossen königlichen Schlosstheater/rom Hern Schauspiel-Director/IGNAZ WALTER/nach der/von/1, 6, F, BRAVER/versuchten Übersetzung/gesungen,/(v)/(r)/HANOVER,/GEBRUCKT IN DER I, T, LAMMINGERSCHEN BUCH-UND NOTENDRUCKEREI,
'When Britains first at heav'n's command'
S; Chorus/bc
[1799] [GBLbm H,1563, kk,(2)]

The Harper's Daughter/A Favorite Ballad/ sung/ with unbounded applause at the various Concerts/Pr. /Public/LONDON. Printed for G. WALKER, at his Music Warehouse 106 Gt. Portland
'O'er beds of thyme our footsteps stray' (the tune of 'When Britains first at heav'n's command')
[1800?] [GBLbm H,1654, kk,(8)]

RULE BRITANIA, (sic)/Adapted for the Harpsichord & G-e[r]'n Flute,/ With the Chorus Harmoniz'd/ Composed by D'o ARNE, /[r]/ London, Printed for C. Wheatstone N° 9 Whitehall, opposite ye Admiralty
'When Britains first at heav'n's command'
S; SATB Chorus/ob bs tr drum vl bc
[c1800] [GBLbm H,1654, g,(1)]

RULE BRITANNIA/A favorite Song Composed by Doc't Arne/ DUBLIN Published by HIME at his MUSICAL CIRCULATING Library 34 College Green,
'When Britains first at heav'n's command'
[c1800] [GBLbm H,1601, g,(66)]

Rule Britannia/A FAVORITE SONG/ Sung by/ Command of his Majesty at the THEATRE ROYAL HAY MARKET, /[r]/London, Printed & Sold at A, Bland & Wellers Musical Warehouse N° 23 Oxford Street
'When Britains first at heav'n's command'
S/guitar, bc
[c1800] [GBLbm G,426, pp.(40)]

RULE BRITANNIA,/Price I Set by D'o Arne,
'When Britains first at heav'n's command'
i)S/guitar, bc
iii)S; SATB Chorus/ob obii fag trii timp vlii vlii va bc
[c1800] [GBLbm H,1653, yy,(20)]

RULE BRITANNIA!/A Favorite Song Composed by the late D'o Arne,/With Variations,/for the Piano-forte or Harpsichord/ /[r]/ Casson, /Entered Stationers Hall /[r]/ Price I 1/2d/London, Printed for the Author,
'When Britains first at heav'n's command'
[1795?] [GBLbm g,139, (9)]

RULE BRITANNIA/Arranged as a RONDO by J. L. DUSSEK/DUBLIN Published by HIME at his Musical circulating Library N° 34 College Green,
'When Britains first at heav'n's command'
[c1800] [GBLbm G,452, o,(2)]

Rule Britannia/A loyal Song with Chorus/ as Sung by Mr Incledon at the THEATRE ROYAL COVENT GARDEN, Pr Is/London Printed & Published by C. Wheatstone 14 corner of Castle Street Leicester Square,
'When Britains first at heav'n's command'
[18th C] [GBGm (kc) M 9929]

Neptune's Palace

a)Anonymous g)BF 23 x 1740 h)Neptune-Granier; Trytons-Olbeidiston, Littleton, Baker, Miles; Sea Nymphs-Miss Hayes, Mrs Morris, Mrs Meads, Mile Richemont, Dancing by Jano j)

Peleus and Thetis

a)George Granville Lord Landsdowne c)William Hayes e)AP AS f)2 g)1740? h)Jupiter, Peleus, Prometheus, Thetis. j)NR

Sources

i>Libretti

PELEUS and THETIS; /A/MASQUE, /(/r)/Written by the late Lord Landsdowne, /AND/ Set to Musick by Mr. Hayes, /(/r) [1740?] [GBLbm 1480, b12]

See also: (dr) DRAMATIC POEMS /dr/ PELEUS AND THETIS, /A MASK, SET TO MUSIC in THE/POETICAL WORKS/OF THE RIGHT HON./GEO, GRANVILLE,/LORD LANDSDOWNE, [1779] [GB0b 12 e 15093]; Harrison; [1797] [GBLbm 11613, h, 1/10]

ii>Manuscript music sources

[No title]
SATB; SSATB/obi obii fagi fagii cori corii timp org vli vlli vla vc cb [mid 18th c] [GB0b M, d, 79]

[No title]
SATB; SSATB/obi obii fagi fagii cori corii org vli vlli vla vc cb [mid 18th c] [GB0b Ms Mus d, 80]

[No title; parts]
SSATB cho/obi obii fagi fagii cori corii timp org vli vlli vla vc cb [mid 18th c] [GB0b Ms Mus d, 125-6]
Notes

1) Written for insertion in Granville's revision of Shakespeare's *The Merchant of Venice*, renamed *The Jew of Venice*. Hayes setting appears to have been intended for performance on its own.

ii) Ms note added

Perform'd July 4 in the Evening with the Installation Ode in the Senate House/r)/1749.

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Peleus and Thetis

a) George Granville Lord Landsdowne c) William Boyce
g) 1740? h) Jupiter, Peleus, Prometheus, Thetis. j) NR

Sources

1) Libretti

PELEUS/AND/THETIS,/A MASQUE,/BY THE/Late Lord LANSDOWN,/Set to MUSIC/By Mr. BOYCE,/LONDON:/Printed in the Year MDCCLII.

See also: (dr)/DRAMATIC POEMS/(dr)/PELEUS AND THETIS,/A MASK, SET TO MUSIC in THE/POETICAL WORKS/OF THE RIGHT HON./SIR GEORGE GRANVILLE,/LORD LANSDOWN.

[1749] [GBLcm XX.E.16 (16)]
The Judgment of Paris

a) William Congreve  c) Giuseppe Sammartini  e) MP AS  f) 2  g) 1740?
h) Paris, Mercury, Juno, Pallas, Venus.  j) NR

Sources

i) Libretti

None survives. See however; THE/JUDGMENT OF PARIS,/A MASQUE/(r)/BY Mr, CONGREVE/(r) in Congreve's works and in Harrison.

ii) Manuscript music sources

Overture
SSATB; SATB/obi obii fag cri crii tri trii timp vli vlii va vc bc
[18th c] [GBLms R.M, 23,b,21]
The/Judgment of Paris,/a/Pastoral;/by Joseph S Martini,
SSATB; SATB/obi obii fag cri crii tri trii timp vli vlii va vc bc
[18th c] [GBLms R.M, 23,b,22]

Notes

i) Fiske believes that this masque was performed at Cliveden in 1740 on the same occasion as Alfred (q.v.). (see Roger Fiske, 'A Cliveden Setting ', Music and Letters, xlvii (1966), 126). It is much more likely that the masque performed on that occasion was Peter Prelleur's The Contending Deities. (see Michael Burden, 'A mask for politics: the masque of Alfred', Music Review, xlviii (1968), 21).

ii) Fiske lists three scores in the Royal Music Library, but there seem to be only two.
Secular Masque

a) John Dryden  
c) William Boyce  
e) AP AS  
g) HR Early

1740's?; Individual songs in Benefits CG 10 ii 1746 and CG 13 iii 1746; Senate House Cambridge 1 vii 1749; First recorded London performance DL 30 x 1750.  
h) Janus-George Mattocks; Chronos-Mr Wilder; Momus-John Beard; Diana-Kitty Clive; Mars-Thomas Reinhold; Venus-Miss Norris.  
j) 5. 1 Benefit.

Sources

i) Libretti

THE SECULAR MASQUE, /Written by JOHN DRYDEN, Esq./Set to MUSICK/By Mr BOYCE, (r)/(v)/(r)/LONDON,/Printed in the Year MDCCXLIX,  
[1749] GBLbm 841.c.23 (6)]

The Secular Masque, As it is perform'd by his Majesty's Company of Comedians, at the Theatre-Royal in Drury-Lane, Written by Mr Dryden and set to Musick by Mr (sic) Boyce, Deliver'd Gratis at the Theatre  
[1750?] [Lost]

THE PILGRIM/A COMEDY/As it is Acted at the THEATRE-ROYAL in Drury-Lane/Written Originally/By Mr FLETCHER/And now very much alter'd, with several Additions,/r/LIKEWISE/A PROLOGUE, EPILOGUE, DIALOGUE and /MASQUE/Written by the late Great Poet/Mr DRYDEN/Just before his Death; being the last of his WORKS/(dr)/LONDON;/Printed for C. BATHURST; and Sold by BEN J./BOURN, under the Royal Exchange/MDCLII  
[1753] GBLbm 841.b.4]

(mt) (r)/ACT the SECOND,/DRYDEN'S Secular Masque,/SET BY/Dr, BOYCE, (r)  
in Mr Beard's night at the Long Room in Hampstead, Monday, August 25, 1760  
[1760] USVs PR 3291 MS3 Cage]

See also: THE SECULAR MASQUE in collections of Dryden's works -  
[1760] GBLbm 991-k, 6-9; [1767] GBLbm 238.f.20; [1777] GBLbm 1506/338];  
[1779] GBLbm 11601.c.10, 11]; [1790] GBLbm 237.d.19]; [1793] GBLbm 15075.ff,1/6].

ii) Manuscript music sources

The Secular Masque, Written by the Great Dryden,  
ATTB8; ATB/4 cori cori ti Jump vili vili vila vc BC  
[c1745?] GBLcm ms 93]

[no title]  
'Calms appear when storms are past'  
[1740s] GBLcm ms 2077]
'Since Momus comes to laugh below'
[1740s] [GBBu]

'With horns and with hounds'
S; ATB/ob1 ob1 cori cori vli vlii via b
[18th c] [GBBu]

'With horns and with hounds'
[c1790] [GBBu (fc) B122-z29]

iii) Printed music sources

The Song of DIANA/In Mr Dryden's Secular Masque,
(in LYRA BRITANNICA;.../...Compos'd by/Mr BOYCE,/(dr)/.../London, Printed
for and sold by J, Walsh, in Catherine Street, in ye Strand.)
'With horns and with hounds'
[1747] [GBLbm G.427 (3)]

The Song of MOMUS to MARS/In Mr Dryden's Secular Masque,
(in LYRA BRITANNICA;.../...Compos'd by/Mr BOYCE,/(dr)/.../London, Printed
for and sold by J, Walsh, in Catherine Street, in ye Strand.)
'Thy sword within thy scabbard keep'
[1747] [GBLbm G.427 (3)]

The Song of VENUS/In Mr Dryden's Secular Masque,
(in LYRA BRITANNICA;.../...Compos'd by/Mr BOYCE,/(dr)/.../London, Printed
for and sold by J, Walsh, in Catherine Street, in ye Strand.)
'Calms appear when storms are past'
[1747] [GBLbm G.427 (3)]

The Song of DIANA/In Mr Dryden's Secular Masque,
(in LYRA BRITANNICA;BOOK I,.../...Compos'd by/Mr BOYCE,/(dr)/.../London,
Printed for and sold by J, Walsh, in Catherine Street, in ye Strand.)
'With horns and with hounds'
[c,1747] [GBLbm G.330]

The Song of MOMUS to MARS/In Mr Dryden's Secular Masque,
(in LYRA BRITANNICA;BOOK I,.../...Compos'd by/Mr BOYCE,/(dr)/.../London,
Printed for and sold by J, Walsh, in Catherine Street, in ye Strand.)
'Thy sword within thy scabbard keep'
[c,1747] [GBLbm G.330]

The Song of VENUS/In Mr Dryden's Secular Masque,
(in LYRA BRITANNICA;BOOK I,.../...Compos'd by/Mr BOYCE,/(dr)/.../London,
Printed for and sold by J, Walsh, in Catherine Street, in ye Strand.)
'Calms appear when storms are past'
[c,1747] [GBLbm G.330]
The Song of DIANA/In Mr DRYDEN'S Secular Masque, Set by Dr BOYCE
'With horns and with hounds'
[c.1750] [GBLbm 6,313]

The Song of DIANA/In Mr Dryden's Secular Masque, Set by Dr Boyce
(in A/CHOICE COLLECTION/of Favorite/HUNTING SONGS/Set for the/Voice,
Harpsichord, Violin or G&per, Flute/Composed by/HANDEL BOYCE
BATTISHALL/BAILDON HOOK/Ec Ec Ec/BOOK I Price 3s(r)/LONDON Printed for C,
and S, THOMPSON NO 75 St Pauls Church Yard,)
'With horns and with hounds'
[c.1770] [GBLbm 6,302]

DIANA./In Mr Dryden's Secular Masque
(in LYRA BRITANNICA;/.../Composed by/O BOYCE, /For the/GERMAN-
FLUTE,/r)/LONDON;/Printed for Harrison & C°, No°, 18, Paternoster
Row,/r));
'With horns and with hounds'
[1785?] [GBLbm b.475]

MOMUS to MARS/In Mr Dryden's Secular Masque
(in LYRA BRITANNICA;/.../Composed by/D BOYCE, /For the/GERMAN-
FLUTE,/r)/LONDON;/Printed for Harrison & C°, No°, 18, Paternoster
Row,/r));
'Thy sword within thy scabbard keep'
[1785?] [GBLbm b.475]

VENUS/In Mr Dryden's Secular Masque
(in LYRA BRITANNICA;/.../Composed by/D BOYCE, /For the/GERMAN-
FLUTE,/r)/LONDON;/Printed for Harrison & C°, No°, 18, Paternoster
Row,/r));
'Calms appear when storms are past'
[1785?] [GBLbm b.475]

Notes

i) [GBBu] is listed in Andrewes as coming from an ode or
cantata.

ii) The settings of 'With horns and with hounds', 'Inspire
the vocal brass inspire' and 'Calms appear when storms are
past' were included in Nicolo Pasquali's pastiche masque The
Temple of Peace (q.v.) performed in the late 1740's about
which little is known.
Alfred

a) James Thomson, David Mallet c) Probably not set in this version. e) MP SD f) III I i-v; II i-ix; III i-iv) g) NP
h) Alfred, Corin, Emma, Edith, Eltruda, Devon, Hermit, Spirits, Peasants etc. j) NR

Sources

i) Libretti
1740/Alfred/A/Masque,D,Lane
[1740] [USCh La ms 27]

Notes

i) This is an expanded version of 1740.
ii) The manuscript date is 1740 old style.

The Sham Conjuror

a) Anon c) Frederick Lampe f) AP SD g) CG 19 iv 1741 h) Shamwell-Mr Leverdige; Mrs Lampe, Mr Salway, Mr Bencroft, Mr Mullart-Barter, Dingle, Dangle; 'In the masque, Les Matelots, by Mechelle and Mile Mechelle. j) 3. 2 Benefits

Sources

iii) Printed music sources

THE GRAND/CONCERTO, /Favorite Song’s, Duetto’s, Trio, & Chorus/ IN THE NEW MASQUE/call’d the/SHAM CONJURER/As it is now perform’d at the/THEATRE ROYAL/in/COVENT GARDEN/Set to Musick by/ John Frederick Lampe/(dr)/London Printed for, & sold by John Simpson at y’ Viol and Flute, in Sweeting’s Alley opposite the East Door of the Royal Exchange.
BS/obi obi obi corii vli vlii va b
[1741] [GBLbm G,221,(6)]

Notes

i) 'A new comic masque of singing, speaking, dancing.'
ii) The sense of the surviving text seems to be that Shamwell ('The Sham Conjurer') is in competition with Barter, Dingle and Dangle for the love of Mrs Lampe. He wins.

iii) Concluding with 'a new Country Dance' by Les Matelots.

iv) The cast and dramatis personae is derived from the score.

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**Circe**


Sources

iii) Printed music sources

(r) / PART 1, / THE/OVERTURE and SONGS/IN THE/Masque of CIRCE, /(r) (in Vocal and Instrumental/MUSICK, / [in THREE PARTS']/... / The Whole compos'd by WILLIAM HAYES, B,M, /... / Sold by the AUTHOR, at his House near HERTFORD College. / [Price FIFTEEN SHILLINGS, ] / Where may be had, Twelve ARIETTS and Two CANTATAS, Price 2s 2d MDCCXLII.)

SS plus [C Clef on bottom line] x 2; SATB/obii obii fag vii viii va vc bc [1742] [6BLbm 6,224]

A SONG in the Masque of CIRCE, / Set by Mr, HAYES B,Mc 'Ye swains who possess the rich treasure' [1744] [The London Magazine, xiii (1744), 562-3]

Notes

i) Fiske, op. cit., 198 suggests that this masque had spoken dialogue, claiming that the surviving songs have nothing to do with the Circe legend.

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**The Judgment of Paris**

a) William Congreve c) Thomas Arne e) AP AS f) 1 g) DL 12 iii 1742 h) Paris-Mr Beard; Mercury-Mr Lowe; Venus-Mrs Cecilia Arne; Pallas-Mrs Clive; Juno-Mrs Edwards; Chorus of Nymphs and Swains. j) 12. 7 Benefits. Three songs.
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Sources

i) Libretti

(r) THE JUDGMENT of PARIS; /A MASQUE;/ Written by Mr CONGREVE; /New Set to MUSICK by / Mr THOMAS AUGUSTINE ARNE(r)
[c.1739] [GBLcm]

See also: THE JUDGMENT OF PARIS, /A MASQUE/ (r) / BY Mr. CONGREVE/ (r) in Congreve’s works and in Harrison.

ii) Manuscript music sources

In the Judgment of Paris, Set by Mr Arne
‘Nature fram’d thee’
[18th c] [GBLcm ms 1116 (2)]

The last Movement in the Last Chorus of Judgm* of Paris
’Sing and Spread the joyful news around’
SATB/ fli flii obi obii fagi fagii cori corii timp vli vlii via bc
[c1737-1740] [GBLbm Add ms 29370 (112–113)]

iii) Printed music sources

The Music in/The Judgment of Paris, / Consisting of All the Songs, Duettos and Trio, with / The Overture in Score / As perform’d by / Mr. Beard, Mr. Lowe, Mr* Arne, / Mrs. Clive, Miss Edwards, and others. / At the Theatre Royal in Drury Lane / To which / (By particular Desire of Several Encouragers of this Work are added) / The celebrated ODE, in Honour of GREAT-BRITAIN, / call’d / Rule Britannia / And Sawney & Jenny, a favorite Dialogue, in y* Scotch Stile, / The whole Compos’d by / Thomas Augustine Arne, / OPERA SESTA, London / Printed for Henry Waylett, at the Black Lyon in Exeter Change in y* Strand, / and Sold by him & at all the Music Shops in London & Westminster, / Where may be had five other Volumes of y* Authors Works, / Likewise Twelve Solos by Mr Thos Davis, & Six Solos by Sigir Andrea Lanni, / SSSTT; SATB/fli flii obi obii fagi fagii cori corii timp vli vlii via bc
[c.1745] [GBLbm G.226.(2)]

Notes

1) See also 3 iv 1759
The Masque of Patriotism and Truth

a) C. Leslie e) NS f) 2 h) Dramatis Personae—The Fool (Mr Mottle), Truth, Patriotism, Master of Ceremonies, Vice-Chamberlain, Lord Double-U, Lord Bee, Squire Ess. Lady Polly, Lord Miscellany, Lord Empty, 1st Lady, 2nd Lady, 3rd Lady, Lord Earwig, The Twelth Day King, Lord Scribe. j) NR

Sources
i) Libretti

THE Masque of Patriotism and Truth; OR, THE COURT FOOL As it was presented before the **'s Majesty in Christmas Holidays, at the Court of **/(r)/Performed by His Majesty's Servants/(r)/(r)/(r)/LONDON/(r)/Printed for T. COOPER at the Globe in Paternoster-Row, MDCCXLIII [1743] [GBEu E.B. 9(2072)04/8]

Love and Glory

a) Thomas Phillips, revised Arne c) Thomas Arne e) AP AS f) 3 g) AS i) 1743 h) Mars—Mr Basildon; Cupid—Master Davis; Venus—Mrs Arne; Britannia—Mrs Sybilla; Chorus of Gods and Goddesses. j) 1

Sources
i) Libretti

LOVE and GLORY; A SERENATA, Compos'D in Honour of the Nuptials of His/Royal Highness FREDERICK Prince of WALES, with the Princess AUGUSTA of SAXE GOTHA. (r)/By THOMAS AUGUSTINE ARNE, Gent. (r)/(r)/(r)/(r)/DUBLIN/(r)/Printed by EBENEZER RIDER, in George's-(r)/Lane near Chequer-lane, (r)/(r)/M DCC XLIII, [1743] [GB0b Vet A4,f,763,(9)]

Notes
i) Libretto contains the following note: 'Tis humbly hop'd that the Audience will excuse the Performers singing the Chorus's with the Papers in their Hands, it being impossible, in grand Performances, to remember the exact Notes and Numbers of Barrs they are to rest, and therefore always excus'd in Performances of this Nature'.

ii) A much reordered and shortened version of 1734.
Alfred

a) Revised Thomas Arne c) Thomas Arne e) MP AS? f) 3? g) FS 10
iii 1744 h) Principal vocal parts by Mr Lowe, Mr Colgan and
Mrs Arne j) 4. 1 Benefit.

Notes
i) Advertised as The Distress and Conquest of King Alfred

Pyramus and Thisbe

a) Frederick Lampe c) Frederick Lampe e) AP AS? g) CG 25
i 1745

Sources

i) Libretti

(ht) (r) PYRAMUS and THISBE; /A/ MOCK-OPERA, /r/
(ft) PYRAMUS and THISBE; /A/ MOCK-OPERA, / Written by
SHAKESPEARE, /r/ Set to
Musick by Mr LAMPE, /r/ Perform'd at the/ THEATRE-
ROYAL/IN/ COVENT-
GARDEN, /r/ Juvene pulcherries Aliter. /Alter qua33: Orients habit,
prelata Puella, /OVID. /r/ LONDON: Printed by H. WOODFALL, jun., in Little
Britain, /M. DCC. XLV.
[1745] [GBob Douce pp. 10, (15)]

ii) Manuscript music sources

Pyramis & Thisbe/Symph:
'Where is my love?'
[18th C] [GBob Ms Mus c. 107 (73v)]

iii) Printed Music Sources

PYRAMIS and THISBE; /A/ MOCK-OPERA, / The Words taken from
SHAKESPEARE, as it is
Perform'd at the/ THEATRE-
ROYAL/IN/ COVENT-
GARDEN, / Set to Music
by Mr J. F. LAMPE, /dr/ London, Printed for J. Walsh, in Catherine Street, in the
Strand.
[c1745] [GBlam ms 5781]

Notes
i) Based on the last act of A Midsummer Night's Dream

ii) Some of the music borrowed from Leveridge's setting.
Alfred

a) Mainly Thomas Arne (?) c) Thomas Arne e) MP AS f) 3 (I i-iii; II i-ii; III i-iii) g) DL 20 iii 1745 h) Alfred-Mr Lowe; Prince Edward-Master Connel; Earl of Devon-Mr Basildon; Corin-Mr Baker; Eltruda-Mrs Arne; First Spirit-Miss Young; Second Spirit-Mrs Sybilla; Emma-Miss Young j) 2. 2 benefits.

Sources

i) Libretti

ALFRED, AN OPERA, Alter'd from the PLAY, written by Mr. THOMSON and Mr. MALLET, In Honour of the BIRTH-DAY of Her Royal Highness/The Young PRINCESS AUGUSTA, The MUSICK was compos'd by Mr. ARNE, and per-formed with the PLAY at Clifden in Buckinghamshire, At the Special Command of HIS ROYAL HIGHNESS/FREDERIC, PRINCE OF WALES,, Printed for A. MILLAR, at Buchanan's-Head, opposite Katharine-Street, in the Strand, M DCC XLV/ (Price One Shilling)

[1745] [GBCu Zz, 17, 22]'

Notes

i) This text was an expanded version of 1740.

Comus

a) Milton and Dalton revised ? c) Handel and Arne e) AP? SD f) 1 g) EH 23 vii 1745 h) Cast for the 1748 revival - Comus-Lord Gainsborough; The Lady-Lady Elizabeth Noel; Bacchanal-John Randall; Elder Brother-Hon James Noel; Sabrina-Lady Jennifer Noel; Spirit-Lady Juliana Noel; a Bacchanal-Lord Campden j) 2

Sources

i) Libretti

[No title]

Before the Entertainment...

[1745?] [GB Shaftesbury Papers St Giles' House F/C/1]
ii) Manuscript music sources

Serenata: Due Violini; Due Canti; Basso; et Organo; da George, Frederick Handell (v).
SSB/vli, vlii, bc, organ
[1745?] [GB Shaftesbury Papers St Giles' House Office No S1]

Serenata a; 9: Due Violini; Due Ooi;/Due Canti; Basso et Organo,
SSB/vli, vlii, bc, organ
[1748?] [GBMp Ms 130 Hd 4.v.300]

Notes

i) Most of the music is drawn from other Handelian works; for example, the overture Flavio, 'Behold the monstrous human beast' from Belshazzar, 'To song and dance we give the day' from Samson, 'Smiling Freedom' and the overture from Esther, and 'Qual portento' from Alcina.

ii) Handel's new music, contained in the above manuscripts, is from a version of the Dalton prologue:

'There in blissful shades and bow'rs' Bass
'Happy, happy plains' Chorus
'There sweetest flowers of mingled hue' Soprano I
'Happy, happy plains' Chorus
'There youthful Cupid' Soprano II
'Happy, happy plains' Chorus

The music was later reused in the Occasional Oratorio.

ii) A revival which took place in 1748, included some of Arne's music — probably 'Now Pheobus sinketh in the West', 'Fly Swiftly ye Minutes' and 'The Wanton God' — and was presented in the garden in what appears to have been a makeshift stage:

'Last Friday Evening, a little before Sun Set, we were all summon'd to a Grove in the Garden...After a little winding walk in it, we found our Selves in the midst of a Theatre, at one end of which was a Box with four Rows of Benches rais'd above one another, and 20 feet in front. The Intermediate space between that and the Stage was bounded on the Sides by high Trees...when Comus bad the Revels begin, the Back Scene was drawn up and behind was another space, (of the same bigness as that where the Box and Theatre were) with a high Tree in the Middle, and surrounded by high ones, which were fill'd with Lights in the most agreeable Manner; so that the Stage fill'd with Actors who lin'd the side scenes (which were prettily painted) a Row of Lemon Trees with large fruit tied to the Boughs, just behind the Stage, and the Illuminated Grove beyond it, made the most Romantick
Fairy Scene imaginable'. Benj Martyn to Lord Shaftesbury 1 viii 1748 (pp 2-4, Shaftesbury Papers F/C/1)


The masques in The Tempest

a) William Shakespeare c) Thomas Arne e) IM NO AS f) IV g) DL 31 i 1746 h) Ceres - Mrs Sibella; Juno - Mrs Arne; Ares - Miss Young.

a) Thomas Shadwell c) Thomas Arne e) IM NO AS f) V g) DL 31 i 1746 h) Neptune - Lowe; Amphitrite - Mrs Arne; Sea-Nymphs - Mrs Young, Mrs Sibella, &c; Dances by Muilment, Desse, Miss Scott, &c.

Sources

ii) Manuscript music sources

Masque in Act IV

The Masque in the Tempest

SSS; ATB/f1 obi obii cri crrii tri trrii timp vili vili vili via bc
[1737-1746] [GBLbm Add ms 29370 (94-209)]

'Hither, Hymen, speed your way'

SSS/f1i iicori corii vili vili vili via bc
[18th c] [GBOb Ms Mus d, 14]

Masque in Act V

[Neptune and Amphitrite] lost
Notes

1) Although texts of both masques are extant, none appear to relate to the Arne's setting.

Peleus and Thetis

a) George Granville Lord Landsdowne e) William Boyce AP AS

f) 1 g) ST 29 iv 1747 h) Dramatis Personae: Jupiter, Peleus, Prometheus, Thetis, Chorus.

Sources

i) Libretti

(r)/PELEUS and THETIS, /A MASQUE, /BY/The Late Lord LANSDOWN, /Set to Musick by Mr BOYCE, /((r)

(in A/MISCELLANY/OF/LYRIC POEMS, /The Greatest Part written for, /AND performed in/The Academy of Music, /Held in the Apollo, /((r)/(r)/(dr)/LONDON; /Printed for the ACADEMY, /((r)/M.DCC.XL.)

PELEUS AND THETIS, /A MASQUE, /BY THE/Late Lord LANSDOWN, /Set to MUSICK/By Mr. BOYCE, /((r)/(v)/(r)/LONDON; /Printed in the Year MDCCXLIX.

[1740] [GBLbm 941,c,23,(7)]

See also: (dr)/DRAMATIC POEMS/(dr)/PELEUS AND THETIS, /A MASK in THE/POETICAL WORKS/OF THE RIGHT HON. /GEO. GRANVILLE, /LORD LANSDOWNE, [1779] [GBOb 12 e 1503]; Harrison: [1797] [GBLbm 11613,h,1/10]

ii) Manuscript music sources

Masque of Peleus & Thetis—by Lord Landsdowne/The Music by Wm. Boyce/Original Score.

SATB; SATB/((r) ?fili ?obi ?obi tiap vli vlii via vlc bc
[1740?] [GBOb Ms Mus d,24]

[No title]

SATB; SATB/((r) obii tri trii vlii vili via b bc
[18th c] [GBOb Ms Mus Sch C,113*]

[No title]

Parts with the above score
[18th c] [GBOb Ms Mus Sch C,113e- ]
Notes

i) Written for insertion in Granville’s revision of Shakespeare’s *The Merchant of Venice*, renamed *The Jew of Venice*. Boyce’s setting appears to have been intended for performance on its own.

ii) This is the first recorded London performance; performed probably at the London Academy of Ancient Music c 1740.

iii) Parts give John Beard-Peleus; Miss Turner-Thetis; and a chorus of trebles.

The masque in *The Muses Looking Glass*

a) Thomas Randolph? c) John Lampe e) IM NO AS g) CG 14 iii 1748

h) Fortitude-Beard; Modesty-Mrs Storer; Truth-Mrs Lampe.
Dancing by Villenvue, Desse, Delagarde, Oates, Miss Vandersluys, Mrs Villenvue, Mrs Gondou, Mrs La Font, Master and Miss Granier. j) 1. 1 Benefit.

Notes

i) See also *War, Peace and Plenty* which replaced this text in 1749.

The Triumphs of Hibernia


h) Hibernia-Mrs Storer; Liberty-Mrs Lampe; Peace-Miss Falkner; Valor-Howard; Hibernia’s Genius-Lowe j) 6. 1 Benefit in Dublin; 1. 1 Benefit.

Sources

ii) Manuscript music sources

‘Rosy Chaplets all prepare’

[18th c] [EIR0c 0,5,21]
 iii) Printed music sources

OVERTURE/in the TRIUMPHS of HIBERNIA
/or ob vli viii vla vc
[1760?] [GBLbm g 474 n (3)]

A Song in the Triumphs of Hibernia
'Gentle swains and nymphs combine'
S/vli viii va bc
[1750] [GBLbm E.527 pp 24-26]

A Song in the Triumphs of Hibernia
'God of Battles, guide the sword'
S/vli viii va bc
[1750] [GBLbm E.527 pp 22-3]

A Song in the Triumphs of Hibernia
'The hero first on native plains'
S/vli viii va bc
[1750] [GBLbm E.527 pp 8-12]

A Song in the Triumphs of Hibernia
'Let earth and air'
S/vli viii va bc
[1750] [GBLbm E.527 pp 13-18]

A Song in the Triumphs of Hibernia
'Rosy chaplets all prepare'
S/vli viii va bc
[1750] [GBLbm E.527 p 20]

Notes

1) Revised and revived in Dublin on 26 vii 1756 as an oratorio.

The Temple of Peace

a) Compiled by Nicolo Pasquali
c) Nicolo Pasquali (about half the score is pastiche)
e) AP AS f) 1 g) SA 9 ii 1749 h) Mars-Mr Howard; Bacchus-Mr Sullivan; Silenus-Mr Morrisi; First Swain-Mr Dyer; Peace-Mrs Mozen; Venus-Mrs Storer; Diana-Mrs Lampe; Cupid-Miss Pocklington. Cupids, swains, nymphs &c.
i) The peace of Aix-la-Chapelle signed on 7 x 1748 j) 5 in Dublin.
Sources

i) Libretti

(ht) (r)/THE/Temple of PEACE,/A/MASQUE/(r)
(ff) THE/TEMPLE of PEACE,/A/MASQUE/Of one ACT,/As it is perform'd at the THEATRE-/ROYAL in Dublin,/Occasioned by the present happy PEACE/established in EUROPE,/In which are introduced around favorite songs of MR, HANDEL, MR, PURCELL, MR, GALLIARD, MR, ARNE, and MR, BOYCE,/(r)/The rest of the Musick compos'd by/Signor PASQUALI,/(dr)/DUBLIN,Printed by EDWARD BATE, in George’s-Lane,/(r)/M,DCC,XLIX,[1749] [GBLbm 11775,c,85]

iii) Printed Music Sources

OVERTURE/in the TEMPLE of PEACE
/ob tri trii timp vli vlii via vc
[1760?] [GBLbm g 474 n (ll)]

Notes

i) The score includes 'Your hay is mown' from King Arthur (q.v.); 'O Peace' from Thomas Arne's Alfred (q.v.); 'Let the deep bowl' from George Handel's Belshazzar; and 'With hounds and with horns', 'Inspire the vocal brass inspire' and 'Calm appears when storms are past' from Boyce's setting of the Secular Masque (q.v.)

The Triumph of Peace

a) Robert Dodsley c) Thomas Arne e) AP SD f) 1 g) DL 21 ii 1749
h) Mars-Cooke; his followers-Blakes, Vaughan, Marr, Adams, Shawford, Harvey, Yates, Harrison; War-Winstone; Power-Lee; Ambition-Palmer; Peace-Mrs Mills; Justice-Mrs Lafont; Liberty-Mrs Ansley; Shepherds-Howard, Beard, Reinhold, King, Master Maddox; Shepherdesses-Mrs Clive, Miss Cole, Miss Medina; Britannia-Anne Auretti; Hungarians-Cooke and Jareton Auretti; French-Mathews and Mrs Addison; Dutchmen-Pelling; Spanish-Shawford. i) The Peace of Aix-la-Chapelle signed on 7 x 1748 j) 10. One separate performance of the final scene.

Sources

i) Libretti

[USCh La ms 76] [App 9, ii, 1749]
A Catalogue of British Masques 1690–1800

1749

(ht) (r) THE TRIUMPH of Peace, / A MASQUE / [Price Six-Pence]
(tt) THE TRIUMPH of PEACE, / A MASQUE, / Perform'd at the THEATRE ROYAL IN DRURY-LANE, / On Occasion of the GENERAL PEACE, / Concluded at Aix la Chapelle, October 7th, 1748, / (r) / Written by R. DODSLEY, / (v) / Set to Musick by Mr. ARNE / (r) / LONDON / Printed for R. DODSLEY at Tully's-head Pall- wall / and sold by M. COOPER in Pater-noster-Row, / (r) / M DCC XLIX

[iii] Printed music sources

One song in 'A Favorite Collection of English Songs' 1757

War, Peace and Plenty

a) Lacy Ryan c) Thomas Arne e) IM NO? AS? g) CG 9 iii 1749
h) War-Lowe; Peace-Miss Falkner; Plenty-Miss Norris; The Intellectual Virtues by Master and Miss Granier; (Dancers)- Villenvue, Desse, Delagarde, Dupre, Mrs Villenvue, Mrs Gondou, Miss Baker, Miss Vallois. j) 1 Benefit

Notes

i) Advertised as a revision and new setting of Thomas Randolph's text, set earlier by Lampe and sometimes confused with it. See also the masque in The Muses Looking Glass, 14 iii 1748.

Tamerlane

a) Henry Brooke c) Nicolo Pasquali e) AP AS? g) SA 11 v 1749
i) Second performance in 'Honour of the day'; third performance declares it 'wrote in Honour of the Birthday of K. William III of glorious Memory, with a new Prologue' j) 3

Notes

i) Brian Boydell, A Dublin Musical Calender (Dublin, 1988) gives 6 xi 1749 as the first performance, but it is clear that this is the 'short new Masque written by Henry Brooke Esq' inserted into All for Love on 11 v 1749. Boydell also suggests Nicholas Rowe as the author of the masque; Rowe, the author of the play, was dead by this time.
Apollo and Daphne

a) John Hughes c) Nicolo Pasquali e) AP AS?
f) 1 g) SA 14 iv 1749
h) Vocal parts by Mrs Storer, Mrs Mozeen, Mrs Lampe, and Mr Sullivan. j) 5 in Dublin.

Sources

iiii) Printed music sources

A Song in Apollo and Daphne
'Cease to sooth thy fruitless pain'
S/vili vili va bc
[1750] [GBLbm E.527 (30-34)]

A Song in Apollo and Daphne
'Cupid's bow is failing'
S/vili vili va bc
[1750] [GBLbm E.527 (26-29)]

A Song in Apollo and Daphne
'Tender Hearts to ev'ry passion'
S/vili vili va bc
[1750] [GBLbm E.527 (34-36)]

A Song in Apollo and Daphne
'When I was a maiden of twenty'
S/vili vili va bc
[1750] [GBLbm E.527 (38-39)]

Notes

1) Interspersed with pantomime interludes.

Venus and Adonis

a) Colley Cibber? c) Nicolo Pasquali e) AP AS?
Sources

i) Libretti

See; (r) /VENUS AND ADONIS, /A MASQUE..., in Colley Cibber Collected works - [1777] [GBLbm 239,f.26]; and Harrison.

iii) Printed music sources

OVERTURE/in VENUS and ADONIS
/ob tri trii vili viii via vc
[1760?] [GBLbm g 474 n (5)]

The Nymphs of the Springs

c) Nicolo Pasquali e) AP AS? g) SA? before 1750.

Sources

iii) Printed music sources

OVERTURE/in the NYMPHS of the SPRINGS,
/ob tri trii timp vili viii via vc
[1760?] [GBLbm g 474 n (1)]

A Song in the Nymphs of the Springs
'Nature first played well her part'
[1760?] [in Twelve English Songs 39-44]

Notes

1) Fiske, op. cit., 203 suggests that as the 'springs' are in Bath, it may indicate that Pasquali worked there before going to Dublin.
The Grand Festino

c) Nicolo Pasquali g) By 1751 j) NR

Sources

iii) Printed music sources

OVERTURE/in the GRAND FESTINO

(ob tri trii timpi vii viiia viiia vc

[1760?] [GBLbm g 474 n (9)]

Alfred

a) Mainly David Mallet c) Mainly Charles Burney e) MP SD f) 3 (I i-vii; II i-ix; III i-ix) g) DL 23 ii 1751 h) Alfred-Mr Garrick; Earl of Devon-Mr Lee; Edward-Mr Burton; Corin-Mr Blakes; Danish King-Mr Snowdon; 1st Dane-Mr Palmer; 2nd Dane-Mr Mozeen; Eltruda-Miss Bellamy; Emma-Mrs Bennet; Shepherdess-Miss Minors. Vocal Parts-Mrs Clive, [1st Shepherdess] Miss Norris, [2nd Shepherdess] Mr Beard, [Spirit] Mr Reinhold, Mr Wilder, Master Vernon [Spirit]. Shepherdesses, Soldiers, Attendants, Spirits. j) 9

Sources

i) Libretti

ALFRED; A/MASQUE, ACTED at the/THEATRE-ROYAL/IN/DRURY-LANE, By His MAJESTY'S Servants, LONDON; PRINTED FOR A, MILLAR, opposite to Catharine- Street in the Strand, M DCCLXI. [1751] [GBEu E,B,82259 Ma]

See also: (ft) ALFRED: A/MASQUE, ACTED at the/THEATRE-ROYAL/IN/DRURY- LANE, By His MAJESTY'S Servants, in THE WORKS OF Mr MALLET [1753] [GBEn Hall 199,e]; [1753] [GBLbm 239,e,35]; Harrison.

iii) Printed music sources

THE MUSIC/in the/MASQUE/of/Alfred/written by/Mr MALLET/As it is perform'd at the Theatre Royal in Drury Lane; Compos'd by The Society of the Temple of Apollo/LONDON Printed for J, Oswald & sold at his Music Shop in St. Martin's Church Yard, of whom may be had... [1751] [GB8bm (kc) M 5437]
Notes

i) The 1759 and 1781 texts have an extra cosmetic scene division, creating scene x in Act III.

ii)'In cooling stream O sweet repose' is set

To the Tune of Pinky House in ORPHEUS CALADONIUS;/OR,
A/COLLECTION/OF/SCOTS SONGS, /Set to Musick/BY/V,
THOMSON,/VOL. II,/LONDON;/Printed for the AUTHOR, at
his House in/Leicester-Fields,/M.DCC.IXIII,
[1733] [GBLbm D.424,a,(21)]

The Judgment of Midas

a) Christopher Smart c) NS f) 1 h) Dramatis personae: Apollo,
Pan, Timolus-God of the Mountain, Midas, Calliope,
Melpomene, Agno and Melinoe-two wood nymphs, satyrs &c. j) NR

Sources

i) Libretti

THE/JUDGMENT/OF/MIDAS,/A/MASQUE,/Auriculas Asini Mida Rex habet, JUV,
(in POEMS/ON/SEVERAL OCCASIONS,/BY/CHRISTOPHER SMART,
A.M./LONDON;/Printed for the AUTHOR, by W, STRAHAN;/And sold by J,
NEWBERRY, at the Bible and Sun, in St, Paul's Church-yard,/M DC LI.),
[1752] [GBLbm 840,1,8,(3)]

THE/JUDGMENT/OF/MIDAS,/A MASQUE,/(r)/Auriculas Asini Mida Rex habet,
JUV,/(r)
(in THE/POEMS, OF THE LATE/CHRISTOPHER SMART, M, A.,/READING; PRINTED AND
SOLD BY SMART AND COWSLADE; AND/SOLD BY F. POWER AND Co, No 65, ST
PAUL'S/CHURCH-YARD, LONDON,/M DCC XI.),
[1791] [GBLbm 1346,c,13]

THE JUDGMENT OF MIDAS, /A MASQUE, "Auriculas Asini Mida Rex habet," JUV,
(in THE/POETICAL WORKS, OF/CHRISTOPHER SMART, .../EDINBURGH;/PRINTED BY
MUNDELL AND SON, ROYAL BANK CLOSE, /Anno 1795; in THE/WORKS,OF THE/BRITISH
POETS,/LONDON;/PRINTED FOR JOHN & ARTHUR ARCH; AND FOR BELL &
BRADFUTE,/AND J, MUNDELL & Co, EDINBURGH/(r)/1795,),
[1795] [GBLbm 1607,ff,1/11.]
A Catalogue of British Masques 1690-1800

1752

Notes

i) No libretto appears to have ever been created from this text.


1753

*Alfred*

a) Mainly Thomas Arne  
c) Thomas Arne  
e) MP AS f>3 (I i; II i-ii; III i-ii)  
g) KT 12 v 1753  
h) Alfred—Mr Beard; Eltruda—Signora Frasi; Prince Edward—Signor Guadagni; Corin—Mr Baker; Emma—Signora Galli; Edith—Miss Young; Spirit—Mrs Arne, Shepherds, Shepherdesses, Soldiers.

Sources

i) Libretti

(ht) (r) *ALFRED the GREAT, /A/DRAMA for MUSIC, /(/r)*  
(ft) *ALFRED the GREAT, /A/DRAMA for MUSIC, /Formerly Composed by Command of his late Royal/Highness the PRINCE of WALES, /AND/Performed at CLIEFDON, on the Birth-day of/her Royal Highness the Princess AUGUSTA, /The Musical Part of his Performance being then too/short for an Evening's Entertainment of itself, the/DRAMA is now written, greatly improved from/Mr, MALLETS PLAY; /And the MUSIC (excepting two or three things, /which being particular Favourites at CLIEFDON, are retained by Desire)/New-Composed by Mr, ARNE, /LONDON;/Printed in the Year M DCC LIII/[Price One Shilling.]

(ii) *ALFRED the Great, /AN/ORATORIO, /As represented at the /THEATRE-ROYAL-IN/BRURY-LANE, /The Musick new composed by Mr, ARNE, /LONDON;/Printed for A, MILLAR, in the Strand, /MDOCLIV, [1754] [GBLbm 1344,m,26]

(iii) Printed music sources

*The Songs in the /MASQUE/OF/ALFRED/COMPOS'D BY/Mr, Arne, /dr)/London, Printed for J, Walsh in Catherine Street in the Strand, OF whom may be had...*  
[c1751] [GBLbm 6,226,f]
(A Second Set of Songs in) The MASQUE OF ALFRED COMPOS'D BY Mr. Arne, / (dr.) London, Printed for J. Walsh in Catherine Street in the Strand, / Of whom may be had...

[1753] [GBE7 Tovey 1468]

The MASQUE OF ALFRED COMPOS'D BY Mr. Arne, / (dr.) London, Printed for J. Walsh in Catherine Street in the Strand, / Of whom may be had...

[1757] [GBLbm 6, 226, e]

ALFRED: A MASQUE As it is performed at the THEATRES-ROYAL in DRURY-LANE and COVENT-GARDEN, / Composed by D' ARNE, / For the VOICE, HARPSCORD, AND VIOLIN, / (r.) LONDON; Printed for Harrison & Co. No. 18, Paternoster-Row,

[1785] [GBLbm 263 (4)]

Notes

i) Contains two songs not listed in Alexander Scott (ed) Alfred Thomas Arne Musica Britannica (xlvii)

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Venus, Cupid and Hymen

c>Seedo e>AP AS g>DL 21 v 1753 h>Venus-Miss Rastor; Cupid-Young Cunningham; Hymen-Rainton; First Priest-E. Roberts; Chorus of Priests-Tenoe, Berry etc; Damon; Daphne-Mrs Seedo

i) 1. 1 Benefit.

Sources

ii) Manuscript music sources

'Ye Gods ye gave to me a wife'

[18th c] [GB0b Ms Mus Sch b.8x]

Notes

i) 'With a new overture (to the masque) composed for two Vox Humanes, a new invented instrument'.
**Britannia**

a) Thomas Phillips  
c) Thomas Arne  
e) AP AS  
f) 7 scenes  
g) DL 9 v  
h) Britannia—Mrs Jefferson; Genius—Miss Isabella Young; Mars—Mr Beard; Serjeant—Mr Champness; Triton—Mr Vernon; Neptune—Mr Champness; Boatswain—Mr Beard; Nacey—Miss Thomas. Soldiers, Sailors etc j) 11. 3 Benefits.

**Sources**

i) Libretti

(ht) (dr)/(v)/BRITANNIA;/A/MASQUE,/((dr)/(Price Sixpence)

(ff) BRITANNIA;/A/MASQUE,/ACTED at the/THEATRE-ROYAL/in/DRURY-

LANE/(v)/LONDON;/Printed for A, MILLAR,/MOCCLOV

[1755] [GBLbm 1777, c.14]

(ht) (r)/BRITANNIA;/A/MASQUE,/((r)

(ff) BRITANNIA;/A/MASQUE,/As it is ACTED at the/Theatre-Royal in Drury-

Lane./And at the/New Theatre in Crow-street,/WRITTEN by Mr MALLET./The

MUSICK composed by Mr ARNE./To which is prefixed,/The original

PROLOGUE./Written by /DAVID GARRICK, Esq;/DUBLIN/Printed for SARAH COTTER,


[1759] [GBLbm 1507-649]

See also: BRITANNIA;/A/MASQUE,/WRITTEN IN 1755, in Mallet's WORKS [1759]

[GBLbm 239,e.33]

iii) Printed music sources

BRITANNIA/A/MASQUE/as it is Perform'd at the/Theatre-Royal/IN/Drury-

Lane./Compos'd by M' ARNE/(dr)/London, Printed for I, Walsh in Catherine

Street in the Strand,/Of whom may be had Just Publish'd/The Fairies, an

English Opera, Compos'd by M' Smith./Handel's Songs Selected from all his

Oratorios/for the Harpsichord and Voice, 3 Volumes,/Howard's Songs, 2

Books,/Baldon's Songs, 2 Books,/Worgan's Songs,/Arne's Songs, 6

Books,/Arne's Cantatas,/Dr Boyce's Songs and Cantatas, 4

Books;/Shepherd's Lottery and Chaplet,/Dr Greene's Catches, Songs, and

Cantatas, /British Musical Miscellany, a Collection of 600 English and

Scottish Songs in 6 Volumes,

[1760?] [GBLbm G.229,(2)]

Notes

i) Performed during the Seven Years War—libretto makes reference to recruiting, then a current issue.

ii) Issued as part x of Arne's Vocal Melody series.
iii) The Prologue in printed in the Gentleman's Magazine, xxv (1755), 229, and is contained in several editions of Mallet's works; Apollo Press 1780 [GBEn J.37p.fl.(1-4)]; R. Blyth 1790 [GBLbm 238.d.24]; Cooke 1796 [GBEn Hall.191.f3.(43)]; Mundell and Son 1794 [GBLbm 1167.ff.1/9]; J. Rivington 1779 [GBLbm 11601.cc.13]), and claims that some of the lines were written by Garrick.

Fussalia

c) Kane O'Hara

Sources

i) Libretti

[1756] [EIREDr Ms 9248]

Notes

i)'a musical masque'

ii) This work, located by the author, was lost by the library before a detailed examination could take place.

The masque in The Tempest

a) Shakespeare's in a truncated form c) William Boyce e) IM NO AS f) V g) DL 1757 h) Hymen, Juno, Ceres

Sources

i) Libretti

Bell's

[1773/4] [GBLbm]
ii) Manuscript music sources

Masque in the Tempest D* Boyce
/fii fiii hi hi vii viii via bc
[18th c] [GBLcm Ms 92]

1758

Albion Restored or Time Turned Oculist

a) William Wills b) Grand President, Officers and Brethren of the Anti-Gallacian Order c) Lewis Granom e) AP? AS f) 5 Scenes h) Dramatis Personae: Albion; Minerva; Fame; Sage; Fortune; Time; Comus; Bacchus; Ariel Spirits; Bacchanals. j) NR

Sources

i) Libretti

ALBION Restored, / OR/ Time turned Oculist; / A/MASQUE, / (r)/ Grey bearded Time hath got the key; / And in his pocket lodg'd it; / As soon as e'er he gives it me, / I'll certainly divulge it, / (r)/(v)/(r)/ LONDON; / Printed for J. SEYMOUR, in Ball-Alley, near George-Yard,/ Lombard Street, M.DCC.LVIII, [1758] [GBLbm 841,b,79]

Notes

i) See Musical Magazine, iii (1769).

The Sultan or Solyman and Zayde

c) Thomas Arne e) AP AS? g) CG 23 xi 1758 h) Zaida-Mrs Abegg; Solyman-Beard; Roxana-Mrs Lampe. j) B. 2 Benefits.
Sources

iii) Printed music sources

Solomon & Zayde Sung by Mr Beard & Miss Brent
(in A/Choice Collection of SONGS/Sung at VAUX-HALL GARDENS/..., BOOK XII.
Price 1", 6", /r/ London Printed for I, WALSH in Catherine Street in the
Strand,...)
'O the transport of possessing'
[1761] (GBLbm 3/ARNE)

Notes

i) Performed with Dioclesian.

ii) First operatic work in English with an 'Eastern' plot.

iii) 'New clothes, scenes, and other decorations incident to
the opera. N.B. To prevent any obstructions either in
the music or decorations, no person can be admitted behind the
scenes'.

The Judgment of Paris

a) William Congreve, revised Thomas Arne c) Thomas Arne e) AP
AS f) 1 g) CG 3 iv 1759 h) Venus-Miss Brent; Juno-Mrs Abegg;
Pallas-Mrs Lampe; Paris-Mr Lowe; Mercury-Mr Mattocks;
Shepherds, Shepherdesses etc. j) 5. 1 Benefit

Sources

i) Librettist

THE/JUDGMENT/OF/PARIS/Written by Mr CONGREVE/As perform'd at the/THEATRE
ROYAL/IN/COVENT-GARDEN/(/r/) The MUSIC by Mr. ARNE. (/dr/) LONDON:/Printed in
the YEAR 1759. ([Price SIX PENCE,]
[1759] (GBb0 b Vef, AS, d, 767)

iii) Printed music sources

THE TRUMPET SONG, /Sung by Miss Jameson, /The Trumpet by Mr Sarjant, The
words by Mr Congreve
(in THE VOCAL GROVE/,.../Composed by Tho* Aug™ Arne/DOCTOR in
MUSIC,(/r/) 1744/r/ LONDON /Printed and Sold by LONGMAN, LUKEY and Co N° 26
Cheapside,...)
'O what joys does conquest yield'
S/tr vili vlii basso
[1774] CGBLbm G.320 (2)

Notes

i) A note in the libretto reads: 'The few alterations made in the masque, being absolutely necessary, in order to form a proper part for each performer, 'tis hop'd they will not be disagreeable to the public'.

ii) There are several new airs, a re-arrangement of the text, and manuscript annotations showing exactly what was performed.

Alfred

a) Mainly Thomas Arne c) Thomas Arne e) MP AS f) 3 (I i; II i; III i) g) DL 23 iii 1759 h) Alfred-Lowe; Eltruda-Miss Brent; Prince Edward-Miss Frederic; Emma-Miss-Plenius; Edith-Miss Carter; Corin-Mr Mattocks and the Gentlemen of the Choir.

Sources

i) Libretti

ALFRED/THE/GREAT;/AN/ORATORIO;/As perform'd at the/THEATRE ROYAL/IN/ DRURY-
LANE;r/The Music compos'd by Mr, ARNE,/(r)/(v)/(r)/Price ONE SHILLING,
[1759] CGBLbm 1490,e,8

ii) Printed music sources

'O Peace! &c Set by D' Arne
'O peace, thou fairest child of heaven'
[1760?] CGBLbm G.305, (74)

Notes

i) A version based on 1753.
Alfred

a) Mainly Thomas Arne c) Thomas Arne e) MP AS f) 3 (I i-ii; II i; III i) h) Alfred, Prince Edward, Earl of Devon, Corin, Eltruda, Emma, Edith. j) NR.

Sources

1) Libretti

ALFRED THE GREAT; AN ORATORIO, As perform’d at the THEATRE-ROYAL IN DRURY-LANE. The Music composed by Dr. ARNE. LONDON; Sold by T. LOWDES in FLEET STREET. [Price ONE SHILLING]

Notes

1) A conflation of 1745 and 1753; possibly an attempt by Arne to create a definitive oratorio text.
The Tears and Triumphs of Parnassus

a) Robert Lloyd, Arthur Murphy  
c) John Stanley  
g) DL 17 xi 1760  
h) Vocal parts by Lowe, Champness, Fawcett, Mrs Vincent, Miss Young etc.  
i) The death of George II, and the accession of George III.  
j) 4

Notes

i) A very curious masque since part of the subject is Royal death, something which is not usually 'celebrated' in such a fashion.

Beauty and Virtue

c) Thomas Arne  
e) SD AP  
g) DL 26 ii 1762  
h) Wisdom-Mr Tenducci; Beauty-Miss Brent; Virtue-Miss Thomas; Love-Master Johnson; Eloquence-Mr Aynscombe; Might-Mr Champness; Chorus of Heavenly Spirits.  
i) To honour the marriage of George III and Charlotte Sophia which took place on 7.ix.1761. ('This Union for Britannia's Sake, George and Charlotte shall Partake.')  
j) 5

Sources

i) Libretti  

[USCh La ms 2071 [App, 23 ii 1762]  

(r)VIRTUE/AND/BEAUTY/RECONCILED/(r)/c  
[1762] [GBLbm R.M. 5.e.6.(7)]

Notes

i) Printed libretto entitled Virtue and Beauty Reconciled  
ii) Advertised as a serenata.
Alfred

a) rev. Thomas Arne? c) Thomas Arne e) SD AP f) 2 g) DL 17 iii
h) Alfred, Aerial Spirits, Corin, Edith, Edward, Eltruda, Emma, Shepherds and Shepherdesses.
j) 1.

Sources

i) Libretti

ALFRED THE GREAT; AN ORATORIO, As perform'd at the THEATRE-ROYAL IN DRURY-LANE, / (r) The Music compos'd by Dr. ARNE, / (r) Price ONE SHILLING, [1762?] [GBEp]

iii) Printed music sources

'O Peace! & set by D' Arne
'0 Peace, thou fairest child of heaven'
[1765?] [GBLbm G 308 f (4)]

'O Peace! set by D' ARNE
'O Peace! thou fairest child of heaven'
S/ (ss)
[1765?] [GBLbm H 1994 c (9)]

The Birth of Hercules

a) William Shirley c) Thomas Arne e) AS AP f) 2 Interludes
j) 0

Sources

i) Libretti

[Uscn La ms 216] [App. 11 i 1763]

(f) ELECTRA, A TRAGEDY; AND THE BIRTH OF HERCULES; A MASQUE,
(mt) THE BIRTH OF HERCULES; A MASQUE, Written in Honour of the auspicious BIRTH of HIS ROYAL HIGHNESS THE PRINCE OF WALES, Set to Music by DOCTOR ARNE, Hic donus & nunc cunctis dominabitur oris, Et nati natorum, & qui nasci centur ab illis,
[1765] [GBLbm 1344 n 3]
Telemachus

a) George Graham c) Phillip Hayes e) AS MP f) 2 g) OM 10 v 1763

(Act I only—there is no trace of a full performance of the whole work) h) Dramatis Personae—Minerva, Calypso, Telemachus, Eucharis, Parthenope, Leviothea, Chorus of Nymphs (Ino, Clio, Thalis, Opis) j) 1 (as indicated at g)

Sources

i) Libretto

TELEMACHUS, A MASQUE, Set to MUSIC BY PHIL, HAYES, BAC, MUS, (dr) LONDON; Sold by Messrs CURTIS, at Shakespear's-Head in Fleetstreet; and Mr. SHROPSHIRE in New-Bond-Street, MDCCCLXV, [Price One Shilling]
[1765] [GBLbm 840, k, 10, (3)]

ii) Manuscript music sources

Telemachus a Masque, in Two Acts, SSSTB; SATB/lli fii ob ii obii cli clii fagi fagii cori corii tri trii timp org vili vili vlii via vc cb
[c1763] [G800b Ms Mus d, 77]

Parts with the above score
[c1763] [G800b Ms Mus d, 137–9]

Notes

i) Fable based on Book VII of Cambrey's Beroe Telemachus.

ii) The original text was published in 1763—(TELEMACHUS, A MASK, BY The Rev. GEORGE GRAHAM, M.A., . . ., LONDON, Printed for A. MILLAR, in the Strand, MDCCCLXVIII, [1763] [GBLbm 840, k, 8, (11)]. It was dedicated to Lord Lyttelton. The 1765 text is a libretto created from this.
iii) The Glasgow text:

`TELEMACHUS, / A MASK, / BY GEORGE GRAHAM, M.A, / FELLOW OF KING'S COLLEGE, CAMBRIDGE, / GLASGOW, / PRINTED BY ROBERT AND ANDREW FOULIS/ M.DCC.LXVII. [1767] (GBEn B.8. 2/1 65 (2))`

is the same as the 1763 version.

iv) A note in the score (p 9) gives Parthenope and Eucharis as 'one singer'.

v) (GBOb Vet. A5. d. 1433) is a copy of (GBLbm 840. k.10. (3)) with annotations by Hayes relating to (GBOb Ms Mus d. 77)

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**Hymen**

a) Mr Allen c) Michael Arne, (John) Potter e) AS AP g) CG 19 i 1764 f) h) Cupid-Miss Wright; Hymen-Vernon; Venus-Miss Young; Chorus of Nymphs and Shepherds i) Written to celebrate the marriage of the Princess Augusta (See Alfred q.v.) to Charles William Ferdinand, Prince of Brunswick j) 24

Sources

i) Libretti

[USCh La ms 217] [App 11 i 1762]


Songs of Venus, Cupid and Hymen in *Public Advertiser* 23 i 1764

Notes

i) Performed with the dialogue from Thomas Arne's *The Arcadian Nuptials*.

ii) Cast list is taken from [La ms 217] which mentions Mars as a character.
The Arcadian Nuptials

Written to celebrate the marriage of the Princess Augusta (See Alfred (q.v.) to Charles William Ferdinand, Prince of Brunswick.}

Sources

iii) Printed music sources

Notes

i) Inserted as the climax to the pantomime masque Perseus and Andromeda.

The Choice of Apollo

Expresses several anti-French sentiments, and ultimately compliments the wisdom of Queen Charlotte, placing her above Apollo in artistic judgment.
The Fairy Favour

a) Thomas Hull  b) The Prince of Wales  c) J.C. Bach  d) SD AP  e) 1  
g) CG 31 i 1767  h) Dramatis Personae: Oberon, Puck, Attendant  
Fairies, Titania, Glossmar, Mikah. Cast—Miss Potts, Miss  
Twist, Miss Cockayne, Miss Besford, Mas Beresford, Mas  
Wignell, Mas Longrish, Miss Austen, Miss Harrison, Miss  
Flingdon, Mas Hollingworth. i) Designed for a visit of the  
then four year old George IV to the theatre. j)  

Sources

i) Libretti

[USCh La ms 257] [App 16 x 1766]  

THE/FAIRY FAVOUR./A/MASQUE./[(r)/VADE, SED  
INCULTI./OVID./[(r)/LONDON;/PRINTED BY JOSEPH COOPER, IN/KING-STREET,  
DRURY-LANE./MDCCLXVI./[PRICE ONE SHILLING.]  
[1766] [GBEn 5.2949,(21)]  

Notes

i) Performed by a cast of children, one assumes with the idea  
of entertaining the Prince of Wales.  
ii) 'A Masque (perform'd but once) with new music and  
dresses'  

Shakespeare's Jubilee—a masque

a) George Carey  c) George Carey?  f) 1  h) Apollo, Tragedy,  
Comedy, Ceres, Minerva, Hecate, Three Witches, Oberon, Fairy  
Queen, Puck, A band of Fairies, Sir John Falstaff, Caliban,  
Attendants at the Jubilee.  

Sources

i) Libretti

(ht) Shakespeare's Jubilee, /A/MASQUE,  
(ff) Shakespeare's Jubilee, /A/MASQUE, /(r)/By GEORGE SAVILLE  
CAREY/(r)/LONDON;/PRINTED for T. BECKETT and P.A.DEHONDT,/in the  
Strand,/MDCCLIX,  
[1769] [GBEn, A1,3,12]
The Masque of King Arthur

a) Dryden, altered Garrick c) Arne and Purcell e) SD FL f) 5

d) DL 13 xii 1770 h) Arthur-Reddish; Oswald-Jefferson; Conon-Packer; Albanact-Branbury; Aurelius-Keen; Guillamer-Wheeler; Merlin-Aickin; Osmond-Palmer; Grimbald-Bannister; Philadelphia Mrs Baddeley; Cupid-Miss Rogers; Matilda-Miss Platt; Emmeline-Miss Hayward. Vocal parts—Vernon, Aeolus-Champness; Kean, Fawcett, Miss Baddeley, Honour-Mrs Vernon; Venus-Mrs Scott; Two Airy Spirits—Mrs Wrighten and Mrs Dorman.

Sources

i) Libretti

KING ARTHUR: OR, THE BRITISH WORTHY, A MASQUE, / AS IT IS PERFORMED AT THE / THEATRE-ROYAL in Crow-street, By the SERVANTS of his MAJESTY / Altered from DRYDEN, / The MUSIC by PURCELL, / To which is prefixed, the LIFE OF ARTHUR / Extracted from the best Historians, / (dr) / DUBLIN; / Printed by J. Potts, in Dame-street, 1763 / [1763] [GBLbm 1607/3434]

KING ARTHUR: OR, THE BRITISH WORTHY, A MASQUE, / BY MR DRYDEN, / AS IT IS PERFORMED AT THE THEATRE-ROYAL in DRURY-LANE, / BY HIS MAJESTY'S Company, / The MUSIC by PURCELL and Dr ARNE, / (dr) / LONDON, / Printed for W, STRAHAN, L, HAWES and Co, T, DAVIES, T, LOWNDES, T, BECKET, and W, GRIFFIN, 1770 / [Price is] / [1770] [GBOb D973 (hc)]

KING ARTHUR: OR, THE BRITISH WORTHY, A MASQUE, / BY MR DRYDEN, / AS IT IS PERFORMED AT THE THEATRE-ROYAL in DRURY-LANE, / BY HIS MAJESTY'S Company, / The MUSIC by PURCELL and Dr ARNE, / (dr) / LONDON, / The SCENES by FRENCH and CARVER, / A NEW EDITION / (dr) / LONDON, / Printed for W, STRAHAN, L, HAWES, and Co, T, DAVIES, T, LOWNDES, T, BECKET, and W, GRIFFIN, 1770 / [Price is] / [1770] [GBLbm 643, i, 6, (8)]


KING ARTHUR: OR, THE BRITISH WORTHY, A MASQUE, ALTERED FROM DRYDEN, / BY DAVID GARRICK, ESQ, / AND NOW PERFORMED AT THE THEATRE-ROYAL in Drury-Lane, / The MUSIC by PURCELL and ARNE, / The SCENES by FRENCH and CARVER, / (dr) / LONDON, / Printed for W, STRACHAN, T, LOWNDES, T, CALSON, AND S, BLADON, / (r) / M, DCC, LXXI / [1781] [GBLbm 643, h, (15)]
iii) Printed music sources

THE/Songs, Airs, Duettts/and/Choruses/in the MASQUE of/KING ARTHUR/as
Perform'd at the Theatre Royal in/DRURY LANE/Compos'd by/Purcell & Dr Arne,
Printed & Sold by JOHN JOHNSTONE No 11 York Street COVENT GARDEN/of whom
may be had the Music of Macbeth in Score, also the Operas of Cymon, School
for Fathers, Padlock and Ephesian Matron
SATB Chorus/ob i ob ii tri trii vili vili va va bc
[c1770] [GB6m (kc) M 5131]

THE/Songs, Airs, Duettts/and/Choruses/in the MASQUE of/KING ARTHUR/as
Perform'd at the Theatre Royal in/DRURY LANE/Compos'd by/Purcell & Dr Arne,/LONDON, Printed for Longman, Lukey, & C° No 26 Cheapside, & In°
Johnston, near Exeter Change in the Strand, of whom may be had/The Musick
of the Padlock, Lionel & Clarissa, Elfrida, Golden Pippin, &c &c,
[1773?] [GB6m 6, 23, (2)]

A/SELECT/OVERTURE/In 6 Parts/Composed by/D° ARNE,/N° 10/King
Arthur,/LONDON/Printed for and Sold/By JOHN JONSTON/At N° 11 York Street
Covent-Garden,
/fli flii fag cri crii vili vili va b
[1772?] [GBLbm g, 100, h]

[The Overture to King Arthur]
/fli flii fag cri crii vili vili va b
[1770?] [GBLbm R, M, 16, f, 16, (33)]

A SONG Set by an Eminent Master
'Would you gain the tender creature?'
S/f1 b
[?] [GBLbm G 426, nn, (9)]

Overture to King Arthur, Compos'd by D° Arne, /Adapted for the HARPSCORD
by the Author.
/hp
[1773?] [GBLbm g, 272, t, (2)]

Notes

i) Dances by Daigville, Sga Giorgi, Atkins, Mrs King, Sga
Daigville.

ii) See review in the London Chronicle for 1781 revival.

iii) See also Arthur and Emmeline
The Institution of the Garter or Arthur's Round Table Restor'd

a) Gilbert West, rev. David Garrick c) Charles Dibdin e) AP AS
f) 1; 3 parts g) DL 28 x 1771 h) King Edward-Aickin; Genius of
England-Reddish; Sir Dingle-King; Nat Needle-Parsons; Roger-
Weston; Spirits-Miss Hayward, Mrs Morland, Miss Rogers, Mrs
Simson; Edward the Black Prince-Miss Hopkins; Chief Druid-
Inchbald; Squallini-Mrs Wrighten; Queen Philippa-Mrs
Johnston. j) 37

Sources

i) Libretti

[USCh L4 ms 327] [App 3 x 1771]

(ht)(r)/THE/SONGS, CHORUSES, &c./[Price SIX PENCE]
(ff)THE/SONGS, CHORUSES, /AND/SERIOUS DIALOGUE/OF THE/MASQUE/CALLED/The
Institution of the GARTER, /OR, /ARTHUR'S ROUND TABLE
restor'd. /(/r)(v)//LONDON; /Printed for T. BECKETT, and P. A. DEHONDIT,
in the/STRAND. /(/r)/MDCCCLXXI.
[1771] [GBOb D 1123 (hc)]

THE/SONGS, CHORUSES, /AND/SERIOUS DIALOGUE/OF THE/MASQUE/CALLED/The
Institution of the GARTER, /OR, /ARTHUR'S ROUND TABLE
restor'd. /(/r)(v)//DUBLIN; /Printed by R. MARCHBANK, in Cole's-
Alley, /for R. MONCRIEFFE, in Capel-Street. /(/r)/M.DCC,LXXI.
[1771] [GBOb M. adds. 108 f. 126, (4)]

iii) Printed music sources

The/Overtrue, Songs, Duets, Trios, Choruses, Marches &c, /in the INSTITUTION
of the GARTER/for Arthur's Round Table Restored, /as perform'd at
the/Theatre-Royal in Drury Lane, /Compos'd & adapted, for the Harpsichord,
Voice, German-Flute & Violin, /By C. DIBDIN, /Price 4/6/London; Printed, &
Sold, by Longman, Lukey, & C° No 26, Cheapside/where may be had the
Overture in parts, Pr. 2/1s,
9/bv vi hp
[1771] [GBBLbm D. 276, (4)]

The/Overtrue, Songs, Duets, Trios, Choruses, Marches &c, /with the
additional Songs in the INSTITUTION of the GARTER/or Arthurs Round Table
Restored, /as perform'd at the/Theatre Royal in Drury Lane, /adapted with the
Words for the GUITAR, compos'd by C. DIBDIN, /Pr. 1/6. /(/r)/LONDON, Printed
for LONGMAN, LUKEY & C° No 26 CHEAPSIDE, /Where may be had, the whole
Institution of the Garter with the overture adated for the Harpsichord
&c, /price 4* 6/...
A Catalogue of British Masques 1690-1800

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S/guitar
[c1771] [GBCu MR, 260,b,80,200 (2)]

Notes

i) See The Theatrical Review, i (1771), 121-136; i (1771), 157-8.

ii) New scenes, machines, habits and decorations.

The Fairy Prince

a) George Colman c) Thomas Arne e) AP AS f) 3 parts g) CG 12 xi
1771 h) Silenus-Mr Reinhold; First Satyr-Mr Mattocks; Second Stayr and Echo-Mr Du Bellamy; Third Satyr-Mr Phillips; Fourth Satyr-Mr Baker; Fifth Satyr-Mr Fox; Sylvan-Mr Owneson. Principal Fairies. Nymphs-Mrs Baker and a Gentlewoman. j) 36. 1 Benefit

Sources

i) Libretti

[USCn La ms 326] [App 28, ix, 1771]

(ht) (r) THE/FAIRY PRINCE;/A/MASQUE,/ (r) Price One Shilling.
(ft) THE/FAIRY PRINCE;/A/MASQUE,/AS IT IS PERFORMED AT THE/THEATRE-ROYAL/IN/COVENT-GARDEN,/ (v)/LONDON;/Printed for T, BECKET, in the Strand,/Bookseller to Their Royal Highnesses the Prince of/WALES and Bishop of OSNAHBURGH,/M, OCC, LXXI,
[1771] [GBeEn Bute 688 (6)]

THE/FAIRY PRINCE/A/MASQUE,/First acted at the Theatre-Royal in Covent-Garden,/ on the 12th of November, 1771,/VOL. IV, Q, ADVER-9in THE/ORAMATIC WORKS/OF/ GEORGE COLMAN,/,.../LONDON,/Printed for T. BECKET, Adelphi, Stand,/ (r) /MDCCCLXXVII
[1777] [GBCu S721, d, 77, 50]

ii) Manuscript music sources

'Idle Nymph'
Duet
[late 18th c] [GBCpl Ms 43]
iii) Printed music sources

(Cont.)

Overture in parts
/obi obi cri crii vli vlii vla b
[c1771] GBLb GAL CATA Cup 2 232

The FAIRY PRINCE, A Masque, as Performed at the Theatre-Royal in Covent-Garden, Composed by Thomas Augustine Arne, Doctor in Music, Price 5/- Printed for Harrison & Co. No. 18, Paternoster Row, S/vl hp
[1786] GBLbm E.105 The New Musical Magazine no 140

Notes

i) Libretto compiled by Colman from masques by Ben Jonson—Oberon, The Fairy Prince, a Masque of Prince Henry's—, a few passages of Shakespeare, a chorus from Gilbert West, and a final chorus from Dryden.

ii) Scenes painted by Cipriani, Dall and Richards. Dances by Fisher, Aldridge, Madame Mansiere etc etc.

iii) See The Theatrical Review, i (1771), 178-189.
The Masque at Cox's Museum

a) James Hook? c) James Hook e) IM NO AS f) 1 g) 1772? h) Minerva-Miss Dowson; Mercury-Mr Lowe; Neptune-Mr Kear. i) It seems to have been written to celebrate a Royal Wedding. j) NR

Sources

iii) Printed music sources

(fft) THE SONGS and MASQUE/in the Pantomime/of TRICK UPON TRICK, as Performed at SADLERS WELLS/Composed by Mr. JAMES HOOK, Price 2s/1/ LONDON; Printed for C. and S. Thompson No 75, St. Paul Church Yard. Where may be had by the same Author, Cupid's Revenge a Comic Opera-Price 4o. Vauxhall and Marybone Songs Six Books-Each 16.

(at) The MASQUE, at COX's Museum, in TRICK upon TRICK, 1772? [GBGm (kc) M 5435]

Notes

i) Performed in the pantomime Trick Upon Trick

ii) Cox's Museum contained the work of the jeweller John Cox, and visits there were a popular pastime. (See Fanny Burney, Evelina (Oxford, 1968), 76.

Comus

a) John Milton, altered George Colman c) Thomas Arne e) AP SD f) 2 g) CG 17 x 1772 h) Comus-Mattocks; 1st Spirit-Hull; 1st Bacchanal-Reinhold; Lady-Mrs Mattocks; Euphrosyne-Miss Catley; A Spirit-DuBellamy; Elder Brother-Perry; Younger Brother-Master Harris; Female Bacchanals-Mrs Baker [and others]; Sabrina and pastoral nymph-Miss Twist. j) 205

Sources

i) Libretti

(ht) COMUS:/A/MASQUE,/[Price One Shilling]

(fft) COMUS:/A/MASQUE,/ALTERED FROM/MILTON,/AS PERFORMED AT THE/THEATRE-ROYAL/IN/COVENT-GARDEN/ThE MUSICK Composed by Dr. ARNE./1/LONDON;/Printed for T. LONDON; T. CASLON; S. BLADON;/W. NICOLL;/and T. BECKET and Co./MDCCCLXXI

[1772] [GBLbm 841,d,14.(6)]
COMUS; A MASQUE, ALTERED FROM MILTON, AS PERFORMED AT THE THEATRE-ROYAL, IN COVENT-GARDEN, THE MUSIC KOMPOSED BY DR. ARNE, (r) LONDON; Printed for T. LOWNDES; T. CASLON; and W. NICOLL, (r) M., DCC, LXIV, [1774] [GBLbm 1345, e, 17]

(ht) COMUS; A MASQUE, (£Price One Shilling]

(ft) COMUS; A MASQUE, ALTERED FROM MILTON, AS PERFORMED IN THE HAY-MARKET, THE MUSIC KOMPOSED BY DR. ARNE, (r) LONDON; Printed for T. CADELL, in the Strand, /MDCLXXX [1780] [GBOb 6, Paph, 1295 (2)]

COMUS, A MASQUE, AS IT IS NOW ACTED AT THE THEATRES ROYAL, ALTERED FROM MILTON, (r) Quid vocis modulamen inane juvabit/ Verborum sensusque vacans numerique loquacis; MILTON, ad Patrem, (r) LONDON; Printed for G. LISTER, No. 46, Old Bailey; and sold by all Booksellers, /News-carriers, &c, in Great Britain and Ireland, /M, DCC, LXXXVII [1787] [GBCu Syn, 8, 76, 427]

See also: BELL'S EDITION, (r) COMUS, A MASQUE, As Originally adapted to the Stage, /And altered from MILTON, DISTINGUISHING ALSO THE VARIATIONS OF THE THEATRE, /..., THE THEATRE-ROYAL in Covent-Garden [1777] [GBOb Mol, I, 306 (5)], [1777] [GBOb Vet A5, e, 2668]; [1787] [LE, 8, 745, 88]; Elliot

iii) Printed music sources

BY THE GAYLY-CIRCLING GLASS, /Sung by Mr REINHOLD, in Comus, Set BY DR ARNE, /in the Gentleman's Magazine, xlii (Nov 1774), 557/ 'By the gayly circling glass' [1774]

THE NOONTIDE AIR, /As Sung by Miss Catley in the Masque of Comus, Newly set by Dr Arne, /'Wou'd you taste the noontide air' /[1774] [GBLbm H, 1994, c, (3)]

SWEET ECHO, /Sung by Miss Brent, in the Masque of Comus, /Price 6d /'Sweet echo, sweetest nymph' /[1775] [GBLbm H, 1601, g, (3)]

SWEET ECHO, /Sung by Miss Brent, in the Masque of Comus, /SK; /'Sweet echo, sweetest nymph' /[1775] [GBCu MR 290, a, 75, 124 (2)]

LOVE & HARMONY Live HERE, /Set by Dr Arne, /J, V, G, /'Come come bid adieu to fear' /[1777] [GBEn Mus, E, 1, 269 (19)]

Oh thou wert born to please me/a Favourite Duet Introduced in the MASQUE of COMUS/and now Singing with universal applause by MR KELLY & MRS CROUCH, /at
Oh thou wert born to please me' [1787] [GBLbm G, 354 (54)]

*Oh thou wert born to please me,* 'the favorite DUET, Introduced & Sung by MR KELLY & MRS CROUCH, *with the greatest applause in the MASQUE OF COMUS* at the Theatre Royal Drury Lane, (r)Price 6d(r) London Printed & Sold by Preston, at his Warehouses, 97 Strand and Exeter Change

'Oh thou wert born to please me'
[1788?] [GBLbm Mad, Soc, 21 (82)]

Oh thou wert born to please me/a Favorite Duet Introduced in the *MASQUE* of COMUS/and now Singing with universal applause by MR KELLY & MRS CROUCH, at the Theatre Royal Drury Lane Price, Is, London, Printed for Birchall & Andrews, No 129 New(r)Bond Street (r)/Entr’d at Stationers Hall.

'Oh thou wert born to please me'
[1790] [GBLbm H, 2818 (19)]

SWEET ECHO/the celebrated AIR in the *MASQUE* of COMUS, /DUBLIN, Publish’d by EDMUNDO LEE No 2 Dame Street near the ROYAL EXCHANGE,

'Sweet echo, sweetest nymph'
[c1800] [GBEn Mus E,1,85(53)]

THOU WERT BORN to Please ME/A particularly favorite DUET, Sung by Mr KELLY & MRS CROUCH, /DUBLIN Published by ANNE LEE Dame Street near the Royal Exchange, (No 2,

'Thou wert born to please me'
[c1800] [GBEn Mus E,1,85(68)]

Notes

i)New music provided by Arne - 'Paid Dr Arne for composing 2 songs one in Comus £6.6s' London Stage, 26 v 1772.

ii)See the preliminary number of the Westminster Magazine 10 i 1773.

iii)New song composed by Dr. Arne for 16 iii 1776.

iv)'With Additional Music and Grand Chorusses from Handel; with New Scenery, Dresses and Decorations' for 15 XII 1777.

v)On the first performance at Covent Garden 'Mrs Baddeley who play'd the Lady in Comus got out of the Enchanted Seat before her time & made a great Laugh the Farce was much hiss’d at the End' Hopkin's Diary London Stage, iv, 1773.
Apollo and Daphne

a) John Hughes c) James Hook e) AP AS? f) 1 g) MG 27 viii 1773
h) Vocal parts by Reinhold, Mrs Bathelemon, Mrs Thompson.
Dramatis Personae - Apollo, Peneus and Daphne. j) 1. 1 Benefit.

Sources

i) Libretti

See Harrison [1781] [GBLbm 11770, g]

Notes

i) Advertised as a serenata 'by the late celebrated Mr. Hughes'.

Alfred

a) David Garrick after David Mallet c) Mainly Theodore Smith
e) MP SD f) 3 (I i-vii; II i-ix; III i-ix) g) DL 9 x 1773
h) Alfred - Reddish; Earl of Devon-Jefferson; Hermit-J. Aickin;
Corin-Bannister; Danish King - Palmer; 1st Dane-Bereton; 2nd
Dane-J. Bannister; Emma-Mrs Smith; Edith-Mrs Wrighten;
Eltruda-Miss Younge; Edwin-Wright; Attendant - Miss Platt.
Vocal Parts - Vernon, Bannister, Champness, Fawcett, Kears, Mrs
Wrighten, Mrs Scott, Mrs Hunt, Mrs Smith. The Danes by
Como, Grimaldi, Giorgi, Aickins, Mrs Sutton, Sga Giorgi, Sga
Crespi. English soldiers, Attendant Spirits, &c. &c. j) 8

Sources

i) Libretti

ALFRED; A/MASQUE, /AS IT IS NOW REVIVED AT THE/THEATRE-ROYAL, /IN/DRURY-
LANE, /By His MAJESTY'S Servants, /(dr)/ LONDON;/Printed for T, CADELL, and T.
BECKETT, in the/Strand; and J. WILKE, No, 71, St, Paul's/Church-Yard,
/1773, /(Price One Shilling and Six-pence,]
[1773] [GBLbm 83, a, 22, (9)]

THE/SONGS,/CHORUSES, &c./IN THE/MASQUE/OF/ALFRED,/AS IT IS NOW REVIVED/At
the Theatre-Royal, Drury-Lane, /The MUSIC/By Dr. ARNE, and the other
Masters,/Dressed in the Habits of the Times, with New Scenes/Machines, and
other Decorations, /(dr)/ LONDON;Printed for T. BECKET, near Surry-Street,/in
the Strand, 1773
[1773] [GBOb Vet, AS, e, 2918]
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1773

ALFRED; /A/MASQUE/, /AS IT IS NOW REVIVED AT THE/THEATRE-ROYAL, /IN/DRURY-
LANE, /BY HIS MAJESTY'S SERVANTS, /DUBLIN; /PRINTED BY BYRN AND SON,
SYCHMORE-ALLEY, /FOR THE COMPANY OF BOOKSELLERS, /M, DCC, LXXVIII,
[1778] [GBLbm 1493, f.12, (3)]

ii) Manuscript music sources

Overture to Alfred

[18th Century] [GB0um; lost]

iii) Printed music sources

The OVERTURE and Songs in ALFRED Composed by THEODOR SMITH as Perform'd at
the THEATRE ROYAL in DRURY LANE. /Price 3s 6d/ LONDON Printed by WECHLER in
Gerard Street S' Ann's Soho...
[1773] [GBLcm xxvii, B.24, (3)]

Notes

i) The dialogue is the same text as 1751

ii) Songs from 1773 not in 1751:

   New Overture
   I   i 'If those who live in Shepherd's bower'
       ii 'Though to a desert isle confin'd'
   II  ii 'Sweet Valley, say, where pensive lying'
   III iii 'Restore, good heav'n, an virtuous king'

iii) See GSWs Prompt A.10 for Garrick's manuscript alterations to the 1751 text to create the 1773 version.
The Maid of the Oaks

a) John Burgoyne b) Earl of Derby and Lady Hamilton c) Francois Barthelemon e) MP? SD? f) ? g) OE 6 v1 1774 h) Shepherds, Shepherdesses? j) 1

Sources

iii) Printed music sources

THE MAID of the OAKS/as perform'd at DRURY LANE THEATRE, and LORD STANLEY'S FETE CHAMPESTRE/Composed by F. H. Barthelemon./LONDON Printed for LONGMAN, LUKEY and Co, No 26, Cheapside & J. JOHNSTON, in the Strand, /where may be had, the Election, Golden Pippin, Christmas Tale, Elfrida, & all the English Operas. [1774] [GBLbm D. 292 (1)]

Come sing round my favorite Tree,/A favorite Song in the MAID of the OAKS/Price 6d./Printed by Longman and Broderip N° 26 Cheapside/and N° 13 Hay Market /$/guitar or fl bc [1784] [GBLbm G.808,c.(19)]

A Favorite HUNTING SONG/Sung by M** Wrighten in the Maid of the Oaks /$/bc (ss) [1741?] [GBLbm g.307,(110)]

THE Overture, Songs & words Dances Minuets &c./in the MAID of the OAKS/as perform'd at DRURY-LANE THEATRE/and LORD STANLEY'S Fete Champtere./Composed by F. H. Barthelemon/Adapted for the GUITAR, Pr. 2*/G(r)/LONDON, Printed for J. JONSTON in the Strand; and LONGMAN, LUCKEY & BRODERIP, /N° 26 Cheapside (*) /where may be had/The Election, Golden Pippin, Christmas Tale, Elfrida, and all the English Operas, /$/guitar [1774?] [GBLbm D.292,a]

Notes

1) 'The entertainment of the evening was exceedingly grand and agreeable. Its name was truly characteristic, every fanciful rustic sport and game being introduced. There were groups of shepherds and shepherdesses variously attired, who skipped about...many persons attired as peasants...who occasionally formed quarees to dance quadrilles. The day closed with dancing and the night opened with a display of a suite of grand rooms erected on the occasion...' The London Magazine, xliii (1774), 229. The original version of this work was the basis for 'entertainment' of the same title, created at the request of Garrick.
ii) It is clear from accounts [USW]s MS. Z.e.20] that in 1776 Theodore Smith was employed to provide extra music for the drama-'Sept 14. By Mr. Smith for writing Soft Music for Maid of the Oaks. 5.0''

iii) Dances by Slingby, Aitkins, Como, Giorgi, Sga Crespi, Mrs Sutton &c and Sga Hidou. Ballets by M. Larevier.

vi) New scenes, habits and decorations, Scenes designed by de Loutherbourg and painted by Messrs French, Roger and Greenwood.


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**The Druids**

a) John Fisher c) John Fisher e) AP AS f) 1 g) CG 19 xi 1774

h) Bridegroom-Mattocks; 1st Druid-Reinhold; 1st Shepherd-DuBellamy; 2nd Shepherd-Fox; Hymen-Mas George; Cupid-Mas Loader; Speaking Druid-Booth; Bride-Miss Dayes; Venus and Pastoral Nymph-Miss Brown; Graces-Mrs Baker; Mrs Ogilvies, Miss Williams; Chorus of Druids. Pantomime characters by Lee, Lewes, Fearson, Banks, Cushing, Hollingsworth, Thompson, Mrs Pitt, Mrs Whitefield, Mrs White, Miss Wilde

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**Sources**

i) Libretti

(ht) (r)/AIRS, DUETS, CHORUSSES, &c./IN THE/NEW MASQUE/CALLED/THE DRUIDS,/ (Price Six-pence)/(r)

(ff) (r)/AIRS, DUETS, CHORUSSES, &c./IN THE/NEW MASQUE/CALLED THE DRUIDS,/AS PERFORMED AT THE/THEATRE-ROYAL, COVENT-GARDEN,/THE WORDS CHIEFLY TAKEN FROM/BEN JONSON;/THE MUSIC COMPOSED BY/MR, FISHER,/ (dr)/LONDON;/PRINTED FOR T, EVANS, NEAR YORK-BUILDINGS, STRAND, /M, DCC, LXXIV, [1774] [USW]c ML,52,2.D71,Case]

ii) Printed music sources

THE/SONGS, DUETS and CHORUSSES/IN THE/MASQUE of the DRUIDS,/as it is Performed At the Theatre Royal in Covent Garden,/Composed by A, FISHER,/Price 6*(r)LONDON;(r)/Printed for and Sold by W Napier/STRAND.
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1774

S?; SATB Chorus/fii flii obii obii bass i bass ii cor i cor ii vlii vlii va bc (ss)
[1774] [GBLbm D, 314]

Notes

i) Fiske (382) lists this as the only known copy of this libretto, but there is a second one in [GBOb D 155 (hc)]. He also implies survival of the music.

The Syrens

a) Edward Thompson b) Mrs Vaughan c) John Fisher d) Mrs Sheridan e) MP SD f) 2 g) CG 26 ii 1776 h) Captain Grenade-Mattocks; Lieutenant Pendant-Lee Lewes; Gale-Quick; Forecastle-Wilson; Fartheope-Mrs Mattocks; Doris-Miss Barsanti; Margery-Mrs Pitt; Carlos-DuBellamy; Druid-Les Strange; Traverse-Mahon; Sam Snivel, Flos (a fairy), Zephyr, Libs and Boreas-Reinhold (three winds); Tadpole (a witch), Comelia.

Sources

i) Librettist

[La ms 404] [App 20, ii, 1776]

THE SYRENS, A/MASQUE, IN TWO ACTS, As performed at the THEATRE ROYAL, COVENT-GARDEN, Written by Captain THOMPSON, The Music composed by Mr. FISHER. Quasiibet que voce canoral quaslibet admissas delinueret rates, OVID, LONDON; Printed for G. KEARSLY, in FLEET STREET, MDCCLXXVI. [Price One Shilling]
[1776] [GBLbm 163, 1, 66]

iii) Printed music sources

The Overture of the SYRENS, Compos'd J. A. Fisher Mus.; Doc. // for Two Violins, Tenor & Bass; Two Hautboys, Two French Horns/sad libitum. N.B. The OVERTURES will be so contrived /at to four Quartetts for private Concerts when a full band is not to be had and it is intended to publish five more successively in the same manner to bind up together. LONDON, Printed for Ab Portal opposite the New Church, Strand, Engrav'd by P. Hodgson, Maiden Lane, Covent Garden, London.

[1777] [GBLbm g, 474, b(27)]
Notes

1) Reviews in the Westminster Magazine for March 1776.

The Statute

a) Anon  b) The managers of the Public Theatres  c) Anon  e) AP SD  
f) 1 h) Manager, Sailor, Mungo, Monsieur, Phelim O Bog, Two Country Girls  j) NR

Sources

i) Libretti

THE/STATUTE,/A/PASTORAL MASQUE,/As it is privately performed with great/APPLAUSE,/(...)/Omne tulit punctual qui Muse utile dulci./HQR, /dr)/LONDON:/Printed for R, LEA, King's-Street, St Anne's, Soho;/M OCCLXXVII,//(Price One Shilling,)

[1777] [GB50 B 160 (hc)]

Notes

1) See The Public Ledger 27.11.1777

Calypso

a) Richard Cumberland  b) The Duchess of Manchester  c) Thomas Butler  e) MP AS f) 3 g) CG 20 iii 1779  h) Telemachus-Mrs Kennedy; Mentor-Mr Reinhold; Proteus-Mr Leoni; Antiope-Miss Thornton; Calypso-Miss Brown. Nymphs attending Calypso. Daemons in the service of Calypso. Tritons and sea nymphs in the train of Proteus. j) 3

Sources

i) Libretti

[La ms 473] [App. 15,iii,1779]

CALYPSO;/A/MASQUE;/IN THREE ACTS;/AS IT IS PERFORMED AT THE/THEATRE-ROYAL,/IN/COVENT-GARDEN,/WRITTEN BY RICHARD CUMBERLAND, ESQ;/THE MUSIC
COMPOSED BY T. BUTLER.

*Irritat sulcit, falsis terroribus implet*/Ut
magnus...*/Dii te submoveant, O nostri infania saecli,/Orbe suo; tellusque
* tibi portusque negentur./({r}) LONDON,/PRINTED FOR T. EVANS, NEAR YORK-
BUILDINGS, STRAND,/MDCCLXXIX./[Price One Shilling and Six-Pence.]

[1779] [GBeu $27/44]

(ft) MISCELLANEOUS POEMS;/CONSISTING OF/ELEGIES, ODES, PASTORALS,
&c./TOGETHER WITH/CALYPSO, A MASQUE,/ Minuentur atrae/Carmine
curoe,/HORACE,/ (dr)/LONDON; /Printed for F. NEWBERRY, the Corner of ST.
PAUL'S/CHURCH-YARD,/MDCCLXXVIII.

(mt) CALYPSO, A/MASK, /paulo majora canamus,/VIRGIL,

[1778] [GBLbm 11643,k,253]

Notes

i) Advertised as being based on John Hughes' *Calypso and Telemachus*

ii) 'New scenery by Richards and Carver and new dresses'
Comus

a) Milton, rev Dalton, rev Colman, rev ? c) Arne e) SD AP f) 2

Sources

COMUS: /A/MASQUE, /Altered from MILTON, /IN TWO ACTS, (In SUPPLEMENT/TO/ BELL'S/ BRITISH THEATRE, /Consisting of the most esteemed/FARCES/AND/ENTERTAINMENTS,.../LONDON; /Printed for JOHN BELL, at the British Library, Strand, /M DCC LXXXIV, (Scottish Edition) [1784] [GBLbm 82.b.21]

Notes

i) This version was published, but there is no indication of a separate performance of this text.

The Genius of Ireland

a) John Macaulay Esq b) James, Earl of Charlemont (dedication dated 1.v.1785) c) Tommaso Giordani e) FL SD f) 3 g) EH 9 ii 1784 h) Lord Arcas-Mr B. Baker; Thyris-Mr Miel; Dorlias-Mr Roberts; Sylvius-Mr Murphy; Linco-Mr Baker; Pat. Ploughshare-Mr Barrington; Dermot-Mr Corry; Murdock-Mr Smith; Dennis-Mr Brennan; Dorcas-Miss Evans; Sylvia-Miss Langrishe; Genius of Ireland-Mrs Kelly. Chorus of spirits-Mr Leoni, Mr Duffy, Mr Waterhouse, Miss Palmer, Mrs Murel and Miss Wheeler. j) NR

Sources

i) Libretti

(ht)(r) THE GENIUS OF IRELAND, /A MASQUE, /M DCC LXXXV, [1785] [GBLbm 680b D 1517 (hc)]
The Masque of Neptune's Prophecy

a) Prince Hoare c) Stephen Storace e) AS AP f) 1 g) KT 23 v 1792
h) Neptune-Bannister; Ascanius-Master Walsh; Venus-Miss Collins; The Graces-Miss De Camp, Miss Jacobs, Miss Heard. Tritons, Nereids etc by the full chorus of the theatre. j) 5. 1 Benefit

Sources

i) Libretti

[USCn La ms 948] [App. 10 iii 1792]

DIDO, QUEEN OF CARTHAGE; AN OPERA, WITH THE MASQUE OF NEPTUNE'S PROPHECY. (r) Sequimur te, sancte Deorum/Quisquis es; Adsis, oh, placidusque juves et fidrea coelo/Dextra feras, (r) THE MUSIC principally new, and composed by Mr. STORACE; WITH SELECTIONS from the most celebrated WORKS OF SACCHINI, SALIERI, ANDREOZZI, GIORDANIELLO, CIMAROSA, SARTI, ROMPINI, SCHÜSTER, and PAR. (dr) THE MASQUE (dr)

[1792] [GBLbm 161.e.6]

Notes

i) The scenes and machines for the production of Storace's opera Dido, Queen of Carthage in which this work was included were designed by Greenwood and painted by he and his pupils.

The Marriage of Peleus and Thetis

a) William Pearce b) Her Royal Highness the Princess of Wales c) Johann Salomon e) AS AP f) 7 Scenes g) CG 6 iv 1795 h) Peleus-Farley; Gannymede-Byrn; Proteus-Holland; Hymen-Mrs Martyr; Hebe-Mme Rossi; Minerva-Mrs Follet; Thetis-Mme Prevst; Cupid-Mrs Glendinning; Terpsichore-Mlle St Amand; Discord-Mlle-Droma i) The marriage of Frederick, Prince of Wales and Princess Caroline of Brunswick on 8 iv 1795. j) 21
Sources

i) Libretti

[USCn La ms 10621 [No App.]

WINDSOR CASTLE: OR, THE FAIR MAID OF KENT/AN OPERA/AS PERFORMED AT THE THEATRE-ROYAL, COVENT-GARDEN, IN HONOUR OF THE MARRIAGE OF THEIR ROYAL HIGHNESSES THE PRINCE AND PRINCESS OF WALES (dr)/BY THE AUTHOR OF HARTFORD-BRIDGE, NETLEY ABBEY, ETC./ (dr)/LONDON; PRINTED BY G. WOODFALL, FOR T. N. LONGMAN, PATERNOSTER ROW. (r)/1795

[1795] [GBEn H.28.d.13,]

SONGS, CHORUSSES, &c./IN THE NEW DRAMA OF WINDSOR CASTLE, OR, THE FAIR MAID OF KENT./IN TWO PARTS, AS PERFORMED AT THE THEATRE-ROYAL, COVENT-GARDEN/ BY THE AUTHOR OF HARTFORD-BRIDGE, NETLEY ABBEY, &c./THE SECOND EDITION, (r)/LONDON; PRINTED BY J. S. BARR, BRYDGES STREET, COVENT GARDEN./M. DCC. XCV, (dr)/[Price Six-pence]

[1795] [GBEn Inglis 91 (5)]

SONGS, CHORUSSES, &c./IN THE NEW DRAMA OF WINDSOR CASTLE, OR, THE FAIR MAID OF KENT./IN TWO PARTS, AS PERFORMED AT THE THEATRE-ROYAL, COVENT-GARDEN/ BY THE AUTHOR OF HARTFORD-BRIDGE, NETLEY ABBEY, &c./THE THIRD EDITION, (r)/LONDON; PRINTED BY J. S. BARR, BRYDGES STREET, COVENT GARDEN./M. DCC. XCV, (dr)/[Price Six-pence]

[1795] [GBLbm 11777 c.107]

Notes

i) Forms the second half of Windsor Castle or the Fair Maid of Kent

ii) The production was designed by Jean-Georges Noverre.

iii) 'The scenery, machines and decorations and dresses are entirely new and designed by Noverre except at Georges Hall painted by the late Cipriani. The scenery executed by Hodgins, Walmsley, Phillips, Lupino, Hollogan and many assistants. The machinery and decorations by Sloper, Goosetrue, and Martinelli. The dresses by Lupino, Dick and Mrs Egan'.

iv) The printed source [GBLbm D 288 (3)] has been 'at the binders' for several years.
Coelina

a) Henry Lucas b) Prince of Wales, Princess Caroline c) NS e) MP SD f) 3 h) Dramatis Personae—Doranthes, Genius of Briton, Neptune and Tritons, Faction, Anarchy, Democracy (these three designated Grotesque Characters), Swains, Poets, Coelina, Amphitrite, Goddess of Truth, Venus, Cupid, Discord, Furies, Daemons, Ballad singers, Officers, Soldiers (English and French) Attendants. i) Intended to celebrate the marriage of Frederick, Prince of Wales and Caroline of Brunswick, on 8 iv 1795. j) NP

Sources

i) Libretti

Coelina: a Mask with Songs, Choruses, and a Grand Finale: Commemorative of the Nuptials of the Prince of Wales and Princess Caroline, by Henry Lucas, A.M., etc., Author of "Poems to Her Majesty;" "The Earl of Somerset, a Tragedy;" "The Tears of Alnwick;" etc., Printed at the Observer Office, No. 6, Newcastle-Street, Strand, where it may be had; also of Mr. Ryan, No. 351, Oxford-Street; and at No. 11, Charlotte-Street, Rathbone-Place, 1795.

The Triumph of Hymen

a) James Hook Jr c) James Hook Sr d) The Prince of Wales e) AS AP f) 1 g) DL 6 v 1795 h) Hymen—Master de Camp; Cupid—Master Welsh; Mercury—Fialon; Apollo—Armer; Hercules—G. D'Egville; Castor—Fairbrother; Pollux—Boimaison; Psyche—Miss Granger; Diana—Miss Collins; Zephyrus—Mrs Fialon; Flora—Miss D'Egville; Britannia—Mrs Culyer; Plenty—Mrs Butler; Commerce—Mrs Hedges; Loves, Graces and Chorus—Miss Menage, Miss Wheatley, Miss S D'Egville, Mrs Beaufort, Mrs Brooker, Mrs Brigg, Miss Bourke, Mrs Bramwell, Miss Redhead, Miss Gawdr, Miss Stageldoir, Miss Chatterley, Cook, Darby, Evans, Lyons, Maddocks, Welsh, Trueeman. i) The marriage of Frederick, Prince of Wales and Caroline of Brunswick on 8 iv 1795 j) 6
Sources

1) Libretti

[USCn La ms 1065] [App 9 iv 1795]

Synopsis in *Pocket Magazine*, x (May 1795), 334-5.

Notes

1) Performed in *The Jack of Newbury* on each occasion.

2) Scenes, dresses, decorations, machinery are entirely new. Scenes by Greenwood and Capon. The masque and decorations by Marinari. Machinery by Cabanel and Jacobs. Dresses by Johnstons and Miss Rein'.

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*The Masque in Honour of the Nuptials of His Royal Highness*

a) John Gretton  c) Reginald Spofforth  g) CG 6 vi 1795
h) Dramatis Personae—Neptune, Tritons, Venus, Sea Nymphs. Musical parts—Townsend, Linton, Street, Williamson, Miss Kirton, Mrs Castelle, Mrs Arnold, Miss Stuart, Mrs Norton, Miss Leserve, Mrs Masters, Mrs Glendinning.

i) Written to celebrate the marriage of Frederick, Prince of Wales to Caroline of Brunswick on 8 iv 1795. j) 1. 1 Benefit.

Sources

1) Libretti

[USCn La ms 1087] [No App.]

In *Morning Chronicle* 2 v 1795.

Notes

1) Dances by Byrn

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*The Fairy Festival*

a) John Rose  c) Thomas Attwood  e) AS? AP  f) 1  g) DL 13 v 1797
h) Oberon—Miss Granger; Puck—Miss Wheatley; Beamlet—Master Welsh; Titania—Miss Wentworth; Dewlip—Mrs Bland; Redstar—
Miss leak; Groups of fairies, sylphs. Dancers-Gentile, Master Menage, Sga Bossi de Caro, Mrs Wild. i) See note ii j) 4. 1 Benefit.

Sources

i) Librettii

[USCn La ms 1167] [App, 6 v 1797]

iii) Printed music sources

The Favorite Song! SUNG BY MISS LEAR, in the FAIRY FESTIVAL, (r) at the Theatre Royal Drury Lane, Composed by MR. ATTWOOD, Entred at Stationer’s Hall LONDON Price 1s Printed by Longman and Broderip No 26 Cheapside and 13 Haymarket
‘Ah where were the charms’
S/guitar b
[1797] [GBLbm G.250, (2)]

The Favorite Song! SUNG BY MASTER WELSH, in the FAIRY FESTIVAL, at the Theatre Royal Drury Lane, (r) Composed by (r) MR ATTWOOD, (r) Entred at Stationer’s Hall LONDON Price 1s Printed by Longman and Broderip No 26 Cheapside and 13 Haymarket
‘Just at your age’
S/fl b
[1797] [GBLbm G.250, (1)]

The Favorite Song! Sung by Miss Wentworth in the FAIRY FESTIVAL, (r) at the Theatre Royal Drury Lane, Composed by Mr Attwood, Entred at Stationer’s Hall LONDON Price 1s Printed by Longman and Broderip No 26 Cheapside and 13 Haymarket
‘When fogs round the brim of the moon’
[1797] [GBLbm G.305, (3)]

THE FAVORITE TRIO, (r) SUNG BY (r) MR Bland, Master Welsh & Miss Weatley, in the FAIRY FESTIVAL at the Theatre Royal Drury Lane COMPOSED BY MR ATTWOOD, Entred at Stationer’s Hall (r) Price 1* LONDON Printed by Longman and Broderip No 26 Cheapside and No 13 Haymarket, N.B. “This may be sung as a single song”
‘In liquid notes as music floats’
3 parts/b
[1797] [GBLbm H.1980, p. (7)]

London, Printed & Sold by L. LAVENU, N. 23 Duke Street St James (r) INCANTATION as Sung by Miss Leak, Master Welsh & MR Bland, in the Favorite Interlude of the FAIRY FESTIVAL COMPOSED BY T. ATTWOOD, (r) Entred at Stationer’s Hall, (r) Price 1*
‘From the lynx eye’
S; Chorus/b
[1757] [GBlbm H, 1980, p. (6)]

Notes

i) Dances composed by Gentile.

ii) Performed on 17 v 1791 for the marriage of the Charlotte Augusta the Princess Royal to Frederick Wilhelm, the Prince of Württemberg in the Chapel Royal.

iii) 'The scenes, dresses and decorations entirely new'

The Judgment of Paris

a) William Congreve c) James Fisin e) AS MP? f) h) Paris, Mercury, Juno, Pallas, Venus. j) 1?

Sources

iii) Printed music sources

The Judgment of Paris/A Masque, /Written by Congreve, /The MUSIC, with Accompaniments for the Piano Forte, /VIOLIN, FLUTE and VIOLONCELLO, /Composed and Dedicated (by Permission) TO THE Countess of Bridgewater, /BY JAMES Fisin, /Ent’d at Sta, Hall (r) Price 15*. /The above Work is expressly composed for private amusement, /London, Printed for the Author, by R* Birchall, N° 133, New Bond Street.

G8S; SSTB/f1 vi vc pf
[c1800] [GBCu MR, 290, a, 75, 124, (29)]
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