

*The Front of the Stage is open'd, and the Band of 24 Violins, with the Harpsicals and Theorbo's which accompany the Voices, are plac'd between the Pit and the Stage. While the Overture is playing the Curtain rises, and discovers a new Frontispiece, joyn'd to the great Pilasters, on each side of the Stage. This Frontispiece is a noble Arch, supported by large wreathed Columns of the Corinthian Order; the wreathings of the Columns are beautifi'd with Roses wound round them, and several Cupids flying about them. On the Cornice, just over the Capitals, sits on either side a Figure, with a Trumpet in one hand, and a Palm in the other, representing Fame. A little farther on the same Cornice, on each side of a Compass-pediment, lie a Lion and a Unicorn, the Supporters of the Royal Arms of England. In the middle of the Arch are several Angels, holding the Kings Arms, as if they were placing them in the midst of that Compass-pediment. Behind this is the Scene, which represents a thick Cloudy Sky, a very Rocky Coast, and a Tempestuous Sea in perpetual Agitation. This Tempest (suppos'd to be rais'd by Magick) has many dreadful Objects in it, as several Spirits in horrid shapes flying down among the Sailers, then rising and crossing in the Air. And when the Ship is sinking, the whole House is darken'd, and a shower of Fire falls upon 'em. This is accompanied with Lightening, and several Claps of Thunder, to the end of the Storm.*

[*The Tempest, or the Enchanted Island*, Act I, scene 1 – Dorset Garden Theatre, 1674]

*In the midst of the Shower of Fire the Scene changes. The Cloudy Sky, Rocks, and Sea vanish; and when the Lights return, discover that beautiful part of the Island, which was the habitation of Prospero; 'Tis compos'd of three Walks of Cypress-trees, each Side-walk leads to a Cave, in one of which Prospero keeps his daughters, in the other Hippolito: The Middle-Walk is of a great depth, and leads to an open part of the Island.*

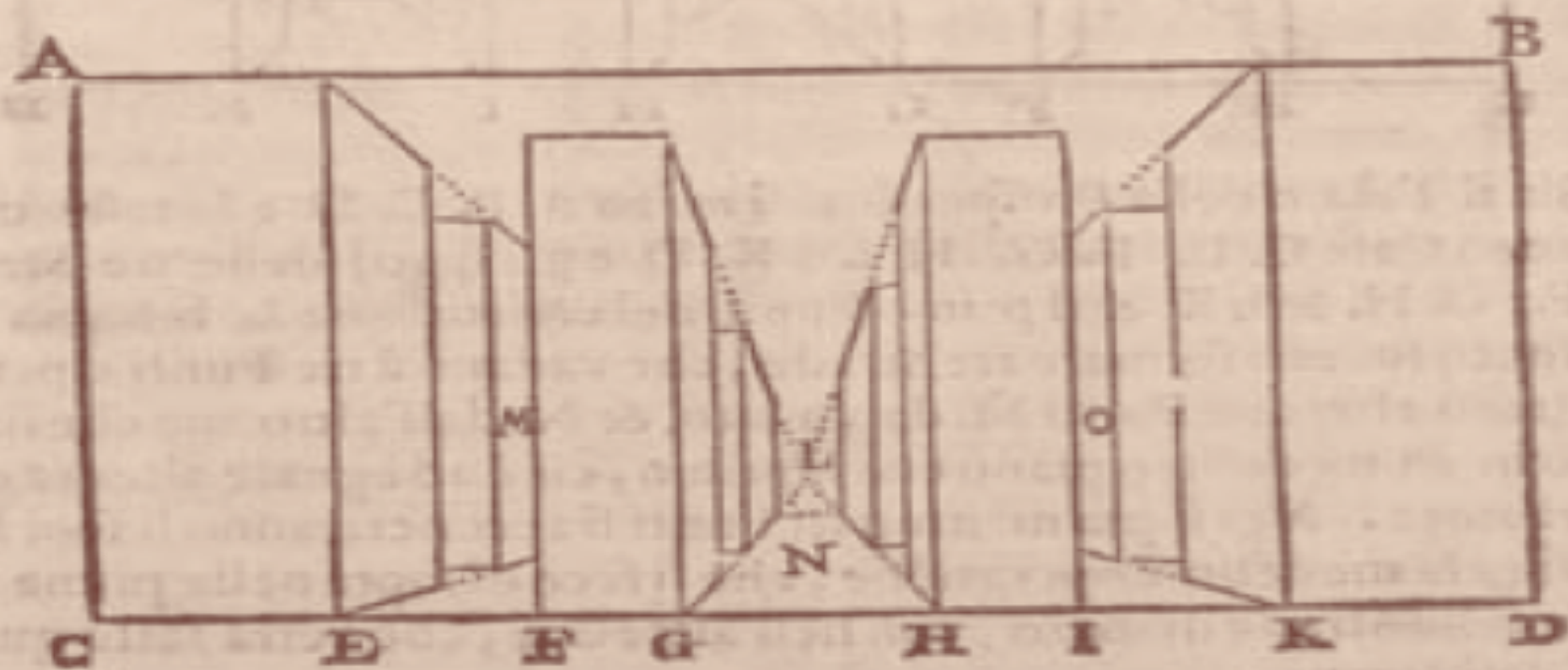
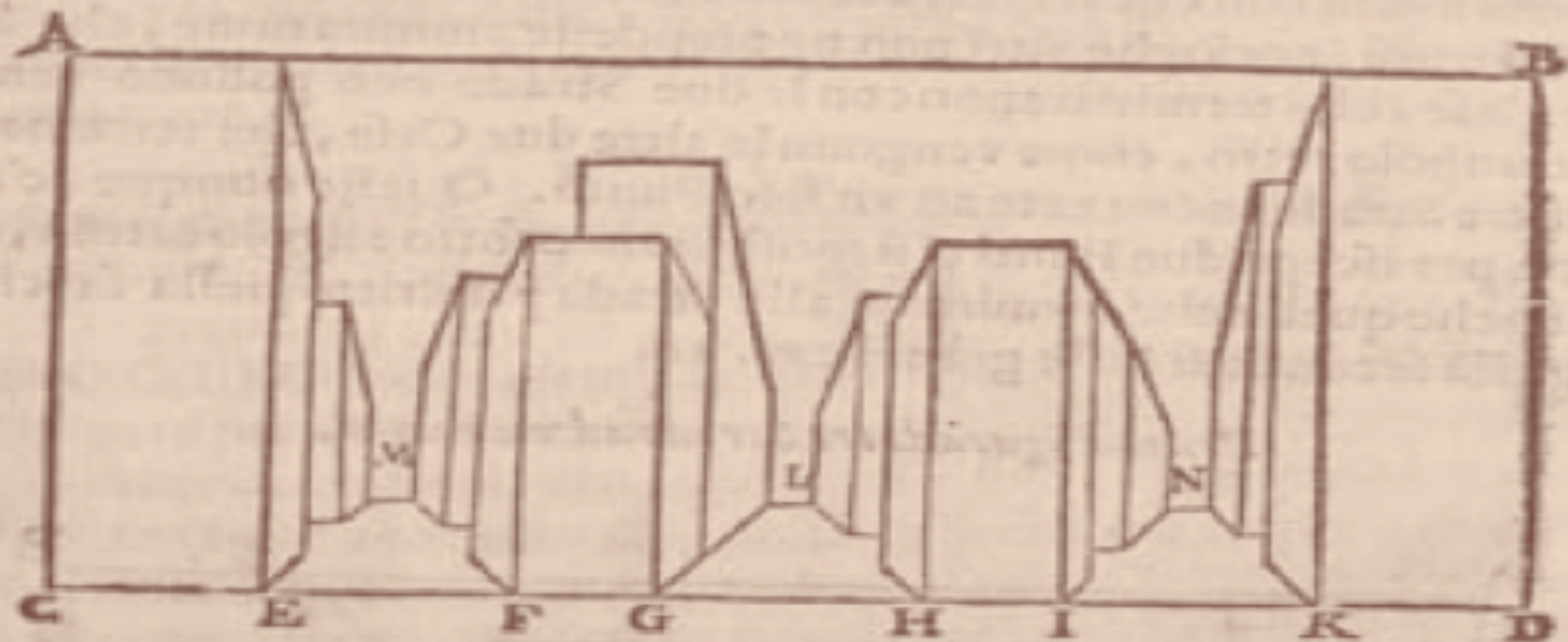
[*The Tempest, or the Enchanted Island*, Act I, scene 2 – Dorset Garden Theatre, 1674]

Three 'scenes' are necessary for the play proper:

1. The storm of I, i
2. Three "*Walks Cypress-trees*" with caves
3. The "*wilder part of the island*" or a "*wild island*"

Two further scenes are used in the Masque of Neptune, at V.ii.238SD:

*[Scene changes to the Rocks, with the Arch of Rocks, and a calm Sea. Musick playing on the Rocks]* and at V.ii.323SD: *[Scene changes to the Rising Sun, and a number of Aerial Spirits in the Air, Ariel flying from the Sun, advances towards the Pit]*



OR  
The Vocal Musick  
IN  
PSYCHE,

WITH THE  
INSTRUMENTAL  
Therein Intermix'd.

To which is Adjoyned  
The INSTRUMENTAL MUSICK  
IN THE  
TEMPEST.

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BY  
MATTHEW LOCK, Composer in Ordinary  
to His MAJESTY, and Organist to the QUEEN.

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Licensed 1675. ROGER L'ESTRANGE.

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LONDON,  
Printed by *T. Rattcliff*; and *N. Thompson* for the  
Author, and are to be Sold by *John Carr* at his Shop at  
the *Middle Temple Gate* in *Fleet-street*, MDCLXXV.

*The Instrumental Musick used in the*  
**TEMPEST.**

The First Musick.

**I** Introduction.

Violin I  
Violin II  
Viola  
Cello/Double Bass

**Galliard,**

Violin I  
Violin II  
Viola  
Cello/Double Bass

## Extant music from *The Tempest* (1674)

Introduction (Matthew Locke)

Masque of the Three Devils, Act 2, scene 4 (Pelham Humfrey)

Arise, Arise! ye subterranean winds, Act 2, scene 4 (Pietro Reggio)

Curtain tune (Matthew Locke)

Come unto these yellow sands, Act 3, scene 1 (John Banister)

Full fathom five, Act 3, scene 1 (John Banister)

Saraband (Matthew Locke)

Lilk [4 fino a 0.51]

Dry those Eyes, Act 3, scene 3 (John Banister)

Go thy way, Act 3, scene 5 (John Banister)

Rustick Air – Corant (Matthew Locke)

The Masque of Neptune, Act 5, scene (Pelham Humfrey)

A Martial Jigge (Matthew Locke)

Where the bee sucks, Act 5, scene (Pelham Humfrey)

Adieu to the pleasures (James Hart)

A Canon 4 in 2 (Matthew Locke)



**Les Noces de Pélée et de Thétis**

Giacomo Torelli, Paris, Salle du Petit-Bourbon, 1654