Benjamin Cooke (1734-93), Composer and Academician:

Science, Ancient Authority and the Advancement of English Music

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Volume II

Goldsmiths, University of London

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Appendix 1: Works of ‘Masters’ in which the Expressive Properties of the Common Scale are Properly Exploited

Source: Musical Conjectures, GB-Ob, Tenbury, MS 1344, ff. 121v, 122v, 123v, 124v
Instances continued.

All spirituals through this evening with Purcell throughout.
Be merciful. Purcell. throughout.
I give thanks. Ditto in the Verse. Remember me. O Lord.
Mad. Bells and Rust. Bows Ditto. in many places.
I have set God always before me. Blake.

Sicth Concerto of Corelli. part of the gavot, the more.
the flats are, the more beautiful.
Handel's Organ Concerto. the first Movement of the.
4th Concerto in F. the extreme flats towards the end.
beautiful by contrast with the previous 3. & 6. preceding.
Many of Handel's Harpsichord Sonatas.

Allegro il Pensiero. first Recit. Find out some uncouth.
Cell where breeding darkness. the extreme flats express.
the same idea with Darkness on trial in Egypt.
Corelli's & Geminiani's Solos. the Modulations into C.
and G. minor keys, in several movements where the keys.
are A. & E. major; the return to the first key renders.
more beautiful by contrast with those imperfect keys.
the same, also, good in the Regrets and De Cape of many.

Examine the works (the Authors intended to be performed on the.
organ only) of Purcell, Croft, How, Thurway, Fesler, H. Wine, Greene, G. many.
other who seem to have been very well satisfied with the scale by.
the use they have made of these damp stops, and in many cases have employed the.
in expressions similar to the foregoing. Purcell in actual places.
The extreme Keys are used improperly in Chants on the Organ, as I think, for these Reasons; first because the sentiments of the Words are frequently changing; but chiefly because the Chords are continually repeated for a long time, without relief.

For more instances vide the Recitatives (accompanied by the Harpsichord alone) of the following Authors:

- Dimo, op. m. Cor. page 1, Giuseppe, 
- F. Mus. no. 4, Bononini.
- Segno, greg. al 2, Cantata 12.
- Fortini, C. C., Cantata 12.
- Fortini, C. C., Cantata 12.
- Francesco Mancini.
- Vida, A. M. segno, Cantata 12.
- G. V. C. S., Cantata 92. 
- Talenti, Cantata 92.
- Talenti, Cantata 92.

In most of the above the transitions are too sudden and frequent to admit of changing the Chords, but when the following combinations are used, the Chords are changed only at the same time; in one, the other in the other; and can be performed only on the common Scale; and all the same Tuning.
Instances continued

Andate o miei simpi. Rekt: Ma vi ch'io stessi, invio a S. Sig.: A. Sig.: Scarlatti. Rekt: Invi
del Sig. A. Sig.: Scarlatti rispose.

Sento che la notte? Handel.

Alfin succedeva la paternità di Scarlatti.

All the above Cantatas, in one

*Did. Book; first the name, both written over the lower line, then the audience*

vide D.'Ware for the original and also the Figure.

Mr. Horace, Analysis, the principal sound round a Core one

Mr. Horace, Analysis, the principal sound round a Core one

and this Figure with the ancients was an emblem of Beauty.

To the above instances may be added stabat Mater
### Appendix 2

**The Cooke Collection: its Numbering and Composition**

<table>
<thead>
<tr>
<th>RCM Mss. no.</th>
<th>No. of folios</th>
<th>Table of contents</th>
<th>SHIS* no.</th>
<th>Volume no.</th>
<th>Date range of compositions/copies as indicated by inscriptions</th>
<th>Binding</th>
<th>Compiler and probable date of compilation**</th>
<th>Contents</th>
</tr>
</thead>
<tbody>
<tr>
<td>807</td>
<td>ff. 113</td>
<td>by Cooke</td>
<td>A</td>
<td>I</td>
<td>1752-92</td>
<td>rebound 21st century</td>
<td>Cooke, 1792-3</td>
<td>Mainly vocal compositions by Cooke. Also includes autographs of Boyce, Travers, Nares, Ebdon.</td>
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<td>808</td>
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<td>by Cooke</td>
<td>Aa</td>
<td>II</td>
<td>1753-74</td>
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<td>Cooke, 1774</td>
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<td>by Cooke</td>
<td>Ab</td>
<td>III</td>
<td>1750-89</td>
<td>bound 18th century</td>
<td>Cooke, 1770</td>
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<td>810</td>
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<td>B</td>
<td>IV</td>
<td>1766-93</td>
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<td>Cooke, 1779</td>
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<td>V</td>
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<td>Cooke, 1770</td>
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<td>812</td>
<td>ff. 224</td>
<td>by Husk</td>
<td>D</td>
<td>V</td>
<td>ca. 1720-1810</td>
<td>bound 19th century</td>
<td>Husk? mid-19th century</td>
<td>Half vocal compositions by Cooke; works by other composers include autographs of Greene and Boyce.</td>
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<td>813</td>
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<td>Da</td>
<td>1764-87</td>
<td>rebound 20th century</td>
<td>Cooke, 1787</td>
<td>Almost entirely vocal compositions by Cooke except for final 20 fols. containing copies of chants by miscellaneous 18th-century English composers</td>
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<td>814</td>
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<td>Compositions by Cooke.</td>
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<td>818</td>
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<td>E</td>
<td>1784-92</td>
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<td>Cooke, 1792-3</td>
<td>Vocal compositions by Cooke.</td>
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<td>F</td>
<td>1784-89</td>
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<td>Cooke, 1789</td>
<td>Vocal compositions by Cooke and copy from Weldon’s <em>The Tempest</em>.</td>
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<td>820</td>
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<td>G</td>
<td>1777-80</td>
<td>rebound 20th century</td>
<td>Cooke, 1780</td>
<td>Compositions by Cooke, Georg Muffat’s <em>Apparatus musico-organisticus</em> and others.</td>
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<td>821</td>
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<td>1750-80</td>
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<td>Cooke, 1780</td>
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<td>822</td>
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<td>by Husk</td>
<td>XV</td>
<td>1751-1812</td>
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<td>XVI</td>
<td>1748-51</td>
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<td>XVIII</td>
<td>1763-82</td>
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<td>Henry Cooke, early 19th century?</td>
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<td>Cooke, ‘Behold, how good and joyful’ (parts).</td>
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<td>828</td>
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<td>by Cooke</td>
<td>XXI</td>
<td>1779-93</td>
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<td>Cooke, Te Deum &amp; Jubilate from Service in G (parts).</td>
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<td>XXX</td>
<td>no date</td>
<td>boxed 20th century</td>
<td>Cooke, ‘When all Thy mercies’ (parts).</td>
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</table>

Nearly half vocal compositions by Cooke, the remainder by other composers including several by Handel. Mainly exercises in harmony, composition, canon undertaken by Cooke in his studies under Pepusch. Exercises in harmony similar to those in RCM MS 823 but in unkown hand. Also includes anonymous vocal compositions and excerpts from J.S. Bach, Kunst der Fugue. Almost entirely vocal compositions by Henry Cooke. Cooke, Magnificat & Nunc Dimittis from Service in G (parts). Mainly sketches by Benjamin Cooke.
<table>
<thead>
<tr>
<th>No.</th>
<th>Vols.</th>
<th>Title</th>
<th>Subtitle</th>
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<td>832</td>
<td>ff. 18</td>
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<td>XXXII</td>
<td>no date</td>
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<td>833</td>
<td>ff. 26</td>
<td>none</td>
<td>XXXIII</td>
<td>no date</td>
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<td>Cooke</td>
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</table>

* The Cooke Collection was assigned an overall number in the Sacred Harmonic Society catalogue, ‘1933’.

**This constitutes a *terminus a quo*, deduced from the latest dated composition in each volume, barring those added in after compilation.
Appendix 3

Cooke Work-List and Editions

This appendix contains a classified list of all Cooke's works followed by an inventory of principal eighteenth-century Cooke editions. The work-list thus includes all those by Cooke contained in the Cooke Collection as well as those few known to be omitted from it. It is intended to provide, for the first time in published form, a clear indication of the scope and extent of Cooke's oeuvre. Although a full thematic catalogue would have offered greater depth and bibliographic control, such a project is beyond the scope of this study and remains to be undertaken at a later date. In the present listing, works contained in the Cooke Collection are indicated with their RCM manuscript numbers (without library Sigla). Works not in the Cooke Collection are indicated with an asterisk along with a print or manuscript location (with library Sigla). All works contained in principal eighteenth-century published collections of Cooke works are indicated (see References below).

Entries in the work-list comprise title, date as provided by Cooke, and instrumentation. Short vocal works and anthems are identified by the first line of words followed (where present) by Cooke's original title in brackets. For large-scale vocal works only Cooke's original titles are shown except where not given by him in which case the first line of text is used. In the instrumentation, cello, double bass and keyboard instruments are cited only when indicated by the source, otherwise basso continuo ('bc') is given. Fully written out obligato keyboard accompaniments are indicated by the abbreviation, 'obbl'. Cooke frequently included in the Cooke Collection additional instances of the same work for different instrumentations or voices. Where this occurs the different scorings are indicated (along with, where present, date), separated by a forward slash.

References:

Cooke editions:
A Collection of Glees Catches and Canons for Three, Four, Five and Six Voices, (London, 1775) [BC]
Nine Glees and Two Duets...Published by His Son, Robert Cooke (London, 1795) [RC]
Fugues and Other Pieces for the Organ [Published by Henry Cooke] (London, [ca. 1795]) [HC]

Eighteenth-century collections:
A First [to 32nd] Collection of Catches, Canons and Glees, Selected by Thomas

1 Further information concerning Cooke's dating of works and the Cooke Collection more generally is provided in Chapter 3.

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Warren, (London, [1763-94]) [W]
Improved Psalmody vol. I collected by William Dechair Tattersall, (London, [ca. 1793]) [T]

Contents

I. Cooke works

A. Secular Vocal Music
B. Sacred Music
C. Instrumental Ensemble Music
D. Keyboard Music
E. Alterations and Additions to other Composers’ works
F. Other Composers’ Works Edited by Cooke
G. Writings

II. Principal Eighteenth-Century Editions of Compositions by Cooke

I. Cooke works

A. Secular Vocal Music

Ah! fleeting spirit (Emperor Adrian dying), SSB, 1773 MS 817
Albion thy sea encircled isle, SATB, 1778 MS 814, W18
Amen (Canon by Twofold Augmentation), SAB, 1774, MSS 810, 832, W14
As now the shades of eve, SSAB, 1781 MS 822, W21
Attend, ye vocal swains, SSSB, 1775 MS 813
Awake, my love, SSB, 1773 MSS 813, 817
Banish love, s, bc, 1773 MS 817
Beneath a weight of hapless love, SSATB, 1771 MS 810, W17
Beneath in the dust, 3 vv, 1777 MS 820 W17
Beside famed Liffys limpid stream, s, bc, 1785 MS 822
Bim bone bell (The Dumb Peal), 4 vv, 1771 MS 816, BC
Blest pair of syrens, AATB, 1774 MS 813
Blest the objects of your care, SATB, 1770 MS 816
Britannia leaning (An Epitaph on General Wolfe), 5 vv, 1773 MSS 813, 815, 817
The busy din of day (The Tomb of Anacreon), SSAB, 1776 MS 814, 821
By mason’s art, ATB, 1786 MS 807, W27
Call forth such numbers, t, SATB, vc, hpd, [n.d.] MS 822 / SATB, [n.d.] MS 822
Chloris, now thou art fled away, s, bc, 1750 MS 821
Christmas Ode, ssatb, SATB, 2fl, 2ob, 2bn, 2hn, 2vln, vla, org), 1763,
GB-Lcm, MS 806*
Come, come away, 4 vv, 1773 MS 817 BC
Come oh come, SSB, 1785 MS 822
Come, thou monarch, SAB, 1776 MSS 813, 814
Come, thou rosy dimpled boy (To Cupid on Valentine’s Day), SSB, 1773, MSS 813,
817, BC
Curst as the evil one (Parody on Blest as the Immortal Gods is He), 4 vv (SSSB), 1775 MS 814, W15
Daughter of Jove (Hymn to Adversity), SATB, 1778 MSS 814, 818, 821, RC
Deh! dove? senza me, SATB, 1774 MS 810, 814, RC
Fain would I, SSB, 1774 MS 817
Fair Susan did her wifehode well mayntayne (Susannah and he Two Elders), SATB, 1772 MS 817, W13
Fearing that he must resign, s, hp'd, vc, 1778 MSS 821, 828
The feelings of a lovesick heart, s, bc, 1771 MS 816
Fill it up, 3 vv, 1773 MSS 813, 817
For me, my fair, s, bc, 1775 MS 813
Fruitful Earth drinks up the rain, SSB, 1777 MS 820, RC
Gayly I lived, SSSB, 1773 MS 817, BC
Go faithful sonnet, s, bc, 1781 MS 822
Hail, all hail Britannia, SSB, 1773 MS 817, BC
Hail, music hail! (Occasional Ode 1778), SATB, 1778 MSS 813, 820, RC
Halcyon days, attb, ATTB, 2hn, 1789 MS 818, W29
Hand in hand, ssb, SSATB, 1777 MSS 810, 820, W17
Here India bonds (Change Alley Catch), 4 vv, 1776 MS 814
Here lies John Trot, 3 vv, 1770 MSS 809, 811
Here lies mutton-eating king, 3 vv, 1790 MSS 807, 822
Here lies the body, 3 vv, 1789 MS 814
Hark! Hark its somebody (Ridiculus Mus.), 3 vv, 1793 MS 810
Hark, hark the lark, SATB, 1776 MS 814, W16 / with hp'd, [n.d.] MS 813
Have you seen the virgin snow (Tudor and Malvina), SATB, 1782 MS 822, W22
Here again are we met, AATB and be, 1769 MS 811
Her partial taste, whene'er I touch'd the lyre, 3 vv, [n.d.] W25*
Hot spice ginger bread, 3 vv, 1767 MSS 810, 811
How many skains of silk (The Taylor and his Wife Dress'd for the Pantheon), 3 vv, 1774 MS 810, W18
How sleep the brave, SATB, 1770 MS 810, W10, BC / SATB, 2ob, 2hn, 2tpt, drum,
2ln, vla, bc, 1774 MS 817
How sweet these airs, SSB, 1781 MS 822, W21
If the prize you mean to get, SSSB, 1769 MS 809, W9
If tis joy to wound a lover, SSB, 1771 MS 810
I am unable, 4 vv, 1769 MS 809
If the man who turnips cries, 3 vv, 1793? MS 812, W32
I have been young (A Spartan Song (in the Catch Stile) from Plutarch), attb, SATB,
1781 MSS 812, 822
In vain from Semira, s, bc, 1777 MSS 813, 822
I'll back the mealy grey (The Cock Match), 4 vv, 1768 MS 811, BC, W8
In paper case (Epitaph on a Dormouse), SATB, 1773 MS 813, 810, BC / STB,
[n.d.], MS 812
Interred here doth lye a worthy wyght (On the Tombstone of Thomas Tallis at Greenwich who Died Nov. 23 1545 - Epitaph), SSATB, bc, 1767 MS 811 / without
bc, 1768 MS 809, W7
In the merry month of May, SATB, 1772 MSS 810, 815, 817, BC, W12
I prithee, sweet to me, SSB, 1789 MS 818, W29
I was promised on a time, 3 vv, 1774 MSS 813, 821
Lawn as white as driven snow, SAB, 1777 MS 820 / SATB, [n.d.] MS 818, RC
Let Rubenelli charm the ear, sb, bc, 1792 MS 807, RC
Let the glass go round (To Elliott’s Health), SSB, 1787 MS 813, W27
Let us celebrate cheerfully, SSSB, 1775 MS 813
Let us eat, let us drink, 4 vv, 1786 MSS 807, 809, 818, 822
The longitude mist on, 3 vv (SSB), 1767 MS 811, W6
Long live the King, ssb, SSB, [n.d.] MS 810
Long may live my lovely Hetty, satb, SATB, 1792 MS 818
A long-tailed pig, 4 vv, [n.d.] MS 822
Lovely fair one, ss, bc, 1773 MSS 810, 817
Lover, thou must be presuming, SSB, 1767 MS 811, W7
Miserere mei, 4 vv (AATB), 1784 MS 813
More with the love (Epitaph on the Late Rev[eren]d. Mr. Allot), AATB, 1773
MS 817, W13 / [different version], AATB, [n.d.] MS 813, BC
My neighbour has lost, 4 vv, 1775 MS 814, W20
Nature for defence affords, [n.d.] W32*
No stormy winter, ssb, SSB, 1772 MSS 813, 817, BC
Not unto us O Lord (Canon Two Parts in One per Arsin & Thesin Strict), 4 vv
(AATB), [n.d.] MS 816, BC
Now the bright morning star. SSSB, 1776 MS 813, W15
Nymph, over Thee, SATB, 1779 MSS 813, 814, 828, W19
O come, ye fair (Occasional Ode, 1777), SATB and optional unspecified
instruments, 1777 MS 813, W16
O father of mankind, SATTB, 1789 MSS 807, 818
Ode on the Genius of Chatterton, satb, SSATB, 2ob, bn, 2vln, vla, vc, db, 1786 MS
818
Ode on the Passions, satb, SATB, 2fl, 2tibiæ pares, 2ob, 2bn, 2hm, 2tpt, harp, lute,
timp, cymbalum, carrillon, trigonale, 2vln, vla, vc, hpd, org/celestino
hpd/lyrîchord, 1773-7, MSS 810, 813, 815, 820, 821, 828
Of his right eye (One Eye’d Catch), 5 vv, 1772 MSS 815, 817 BC / 3 vv,
[n.d.] MS 815
O gentle sleep, SSSB, 1773 MSS 813, 817, BC
Oh! hear a pensive prisoner’s pray’r (The Mouse’s Petition), SATB, 1790 MS 807, RC
O hither come, voice s, bc, 1783 MS 812
The old dog, 3 vv, [n.d.] MS 810
O place me where the burning noon, s, bc, 1790 MS 810
O sacred friendship, SATB, 1771 MS 816
O Venus regina, SSSSB, [n.d.] MS 822, RC / AATTB, ob, fl, 2bn, 2vln, vla, bc, 1769
MS 809, 811
One summer eve, s, bc, 1783 MS 812, 822
Peace to thy feeling heart (Sterne’s compassionate shepherd), SATB, 1780 MS 820
Plurimus in coelis, 4 vv, 1771 MSS 810, 813, 814, 815, 817
Prepare, prepare all sons of harmony (An Acrostick, by Mr. Leveridge.
P.E.P.U.S.C.H.), b, 3 vv, 2vln, vla, bc, 1752 MS 809
Prithee, fill me the glass, SATB, 1778 MSS 813, 828, W18
Quid pejus cura est (Canon nel rota), 4 vv, 1771 MSS 810, 813, 814, 815, 817
Return, gay daughter, satb, SATB, 2ob, 2bn, 2hn, tpt, 2vln, vla, bc, 1789 MS 819
Round, round with the glass (In vino veritas). SSB, 1770 MSS 809, 810, BC, W10
Say which had you rather come tell me (Question and Answer), 3 vv, 1771 MS 810
She soft and meek (On the Conflux of the Rhone and Soane), 3 vv, 1775 MSS 813, 821, W10
Since our liquor is good, SSSB, 1774 MS 810
Sophrosyne, thou guard unseen, SSATB, 1785 MS 822, RC
Stay, lovely Laura, SSB, 1791 MSS 818, 822, W31
Strange that this difference, 6 vv, 1768 MSS 811, 816
Sweet harmonist (Ode to Handel, on the Anniversary of his Commemoration, 1785), aatbaatb, AATBAATB, 1785 MS 807 / with org, [n. d.] MSS 832
Sweet nymph, Thee, SATB, 1784 MS 822, RC
Sweet tenant of the tomb, an ode in the tragedy, The Captives, by John Delap, stb, fl, 2ob, bn, 2vln, vla, vc, db, hpd, 1786 MSS 807, 818
Syrens’ song to Ulysses, AATBAATB, 1773 MS 817 / sssa, SATB, 2ob, bn, 2vln, vla, bc, 1787 MS 819 / SSSAATTB, [n. d.] MS 813
Tell me lovely Shepherd, SATBSATB, 1788 MS 812
Tho’ mean by birth, SSB, 1773 MSS 814, 817
This night’s the day (Irish Bellman on the 5th of November), 4 vv, 1776 MS 814
Thyris when he left me, sb, vc, bc, 1786 MSS 807, 818, RC
Tis beauty calls (Ode for the Ladies Dinner 1776), ssbb, SSSB, 1776 MS 814
To fair Fidele’s grassy tomb, SATB, 1784 MSS 818, 822
To Father Son and Holy Ghost (Canon 4 in Two Recte and Retro), SSBB, 1773 MSS 815, 817, BC
To magic numbers, 3 vv, 1790? MS 822
To the member elect (An Election Toast), 4 vv, 1774 MS 810
Touch’d to the soul (Ulysses and Penelope), sss, SSB, 1789 MSS 809, 814
To you fair ladies now in town, TTT, 1783 MS 812, RC
Underneath lodges, 3 vv, 1770 MSS 809, 810, 821
Up the hill or cross the lawn, SATB, 1767 MSS 809, 810, 811, BC / SATB, ob, 2vln, vla, db, 1767 MS 808 / sb, bc, [n. d.] MS 812
Ut re-levet mi (Rota quatuor vocibus), 4 vv, 1780 MSS 813, 820, 821
War begets poverty, TTBBBBBBB, 1775 MSS 813, 814
Wealth, sire of flatt’ry, SATB, kbd, [n. d.] MS 810
Welcome, friends of harmony, SSSB, 1775 MS 813
When beauty’s soul-attracting charms (Occasional Ode, 1787), AATBAATB, 1787 MS 812
When to the Muses’ haunted hill (Ode, 1780), satb, SATBSATB, 1780 MS 813 / satb, SATB, [n. d.] MS 814
Where e’er thy navy, SSB, 1774 MS 810, W27
While ven’son we eat, AATB, 1767 MSS 811, 813
Who best can drink a bumper, 3 vv, 1768 MS 811
Who best can serve my mother (A Catch for All Souls College, Oxford), 3 vv, 1768 MS 809
Who’s there?, 4 vv, [n. d.] MS 811
Why, busy boys, SSATB, 1772 MS 817
Will you buy any tape? 4 vv, 1777 / optionally with kbd, melody and bass instruments, [n.d.] MS 807
Ye powers who taught, s, bc, 1773 MSS 815, 817

B. Sacred Music

All the earth calleth upon truth, satb, SATB, 2ob, 2bn, 2vln, vla, bc, 1786-88 MS 819
Arise my heart, sa, bc, 1761? MSS 814, 817
As the hart panteth, b, SATB, org obbl., 1764 MSS 814, 816, 831
Behold, how good and joyful, satb, SATB, 2ob, 2vln, vla, org, 1772 MSS 814, 817, 821 / satb, SATB, 2ob, 2pt, timp, 2vln, vla, org, 1774 MS 826
Be thou my judge, SATB, [n.d.] MS 812
Behold my God (Psalm 3), SSB, 1791 MS 822, T
Blessed object of my soul's desire (Psalm 18), SSB, 1792 MSS 812, 822, T
By thy un-wearied Strength (Psalm 21), SSB, 1792 MS 812
Call to remembrance, satb, SATB, 2vln, vla, bc, 1764 MS 816
5 Chants, A, v, bc, 1763 MS 814
Chant, A, v, bc, [n.d.] MS 810
Chant, A, v, bc, [n.d.] MS 810
Chant, B flat, v, bc, [n.d.] MS 810
3 Chants, D, v, bc, 1763 MS 814
2 Chants, D, v, bc, [n.d.] MS 810
Chant, d, v, bc, [n.d.] MS 810
Chant, E, v, bc, 1763 MS 814
Chant, F, SATB, [n.d.] MS 818
Chant, F, SATB, [n.d.] MS 821
Defender of my rightful (Psalm 4), SSB, 1791 MS 822, T
Double chant, A, v, bc, 1772 MS 810
Double chant, a, v, bc, 1772 MS 810
Double chant, a, SATB, [n.d.] MSS 818, 821
Double chant, B flat, 4 SATB, [n.d.] MSS 808, 810, 813
Double chant, E, SATB, 1768 MSS 807, 808, 810, 821, 822
Father of all my soul (Psalm 16), SSB, 1792 MS 812, T
Forgive, O Lord (Hymn before the Sacrament for the Foundling Hospital), sst?, SS, orch, org, 1791 MS 818
God the heav'n's aloud proclaim (Psalm 19), SSB, 1792 MS 812
He's risen, Christ is risen, sa, SS (girls and boys), kbd, [n.d.] MS 812
How good and pleasant, sb, SSBT, 2vln, bc, 1749 MS 809
I heard a great voice, ssatb, SSATB, 2ob, bn, 2hn, 2pt, timp, 2vln, vla, vc, db, org, 1764, rev. 1771 MSS 807, 810, 816, 833
I will magnify Thee, sb, SATB, 2vln, vla, bc, 1749 MS 809
Let all the just, s, SATB, 2vln, vla, bc, 1748 MS 809
Let your light shine, b, SATB, org obbl., 1776 MSS 814, 821
Like as the hart, ssatb, SSATB, bc, 1749 MS 816
Lo my shepherd’s hand divine (Psalm 23), SSB MS 812
The Lord in his wrath, ss, SSATB, 2ob, 2cl, 2bn, 2vln, vla, vc, db, 1765 / rev., as a full anthem, 1777, GB-Lbl, MS 806*
The Lord said unto the woman (Anthem for the Lying-in-Charity), sb?, SSATB, orch (wind, timp, str), org obbl., 1770 (unfinished) MS 808
May God his fav'ring ear, SSBSSB, 1789 MSS 818, 822
May he whom heav'n and earth obey (Psalm 20), SSB, 1792 MS 812, T
Mercy judgment now my tongue (Psalm 51), SSB, 1791 MS 822
Morning and evening service, G, SATB, org obbl., 1780 MSS 814, 821 / s, SATB, 2ob, 2hn, 2vln, vla, vc, org, [n.d.] MSS 827, 829
My God my God, SATB, [n.d.], (arr.of glee ‘How sleep the brave’) MS 807
My God my God O tell me (Psalm 22), SSB, 1792 MS 812, T
My saviour deigns to save (Psalm 6), SSB, 1792 MS 812
Nights in ceaseless round (Psalm 19 & 29), SSB, 1792 MS 822
O all ye nations (Psalm 107), v, bc, 1765, MS 814
O Lord, I will praise Thee, satb, SATB, 2vln, vla, bc, 1752 MSS 809, 822
O praise God in his holiness, ab, SATB, org obbl., 1762 MS 816
O spare me Lord nor o'er my head (Psalm 6), SSB, 1793 MS 812, T
On God my steadfast hopes rely (Psalm 11), SSB, 1791 MSS 812, 822, T
Out of the deep, SATTB, 1750 MS 809
Praised be the Lord daily, ss, org obbl., 1793 MS 812
5 Psalm tunes for the Earl of Aylesford, STB, 1787-93: O come let us lift up our voice, ‘For Plaintive Psalms’, ‘For Psalms of Rejoicing’, ‘For Penitential Psalms’, ‘For Cheerful Psalms’ MS 812
Sanctus, B flat, ssaatb, org., 1768 MS 808
Sanctus, C, ATB, 1753 MS 808
Service, F (For the Garrison in Gibraltar), TTTBTTTB, 2 fifes in C, 2fl, 2ob, 2cl in C, 2bn, 2hn in C, timp, 1787 MS 819
Spirit of God (Hymn for Whit Sunday), sst?, SS, orch, org., 1792 MS 818
To Thee, great God (Psalm 25), SSB, 1792 MS 818, T
To Thee the judge (Psalm 17), SSB, 1792 MS 812, T
Thou Lord my safety, satb, bc, [n.d.], (arr. of glee ‘More with the love’) MS 807
The words that from, (Psalm 5), SSB, 1791 MS 822, T
When all Thy mercies, s, SSB, org obbl., 1774 MS 817 / ss, SATB, ob, 2vln, vla, org. [n.d.] MS 830 / sb, SATB, 2vln, vla, bc, [n.d.] MS 821
Wherewithal shall a young man, ss, SATB, org obbl., 1763 MS 821, rev.1793 MS 812
Your thanks return (Psalm 107), v, bc, 1765 MS 814

C. Instrumental Ensemble Music

Concerto, D, org and 2vln, vla, bc, 1749 MSS 809, 816
Concerto grosso, A, string quartet (2vln, vla, vc) and 2vln, vla, vc, org, 1766, MS 811
Concerto grosso, E flat, string trio (2vln, vla) and 2vln, vc, bc, 1764 MSS 813, 821
Concerto grosso, G, string quartet (2vln, vla, vc) and 2fl, 2ob, 2hn, 2bn, 1769 MS 811
Quartet, F, 2cl, 2hn, 1765 MS 809
Quartet, F, 2cl, 2hn, 1766 MS 809
Quartet, F (for the Duke of York’s Band), 2cl, 2hn, 1765-66 MS 809
Trio sonata in E flat, 2vln, bc, 1764 (arr. of Concerto grosso in E flat) MS 809
D. Keyboard Music

Canon, G, 1774 **MS 810**
Fugue, A, [n.d.] **MS 810**
Fugue, B flat, 1774 **MS 817, HC**
Fugue, B flat, [n.d.] **MS 810**
Fugue, B flat (fragment), 1780 **MS 820**
Fugue, B flat (fragment), [n.d.] **MS 817**
Fugue, C, 1773 **MS 817**
Fugue, C (fragment), 1780 **MS 820**
Fugue, C (fragment), 1781 **MS 816**
Fugue, D (fragment), [n.d.] **MS 828**
Fugue, d, 1778 **MS 813**
Fugue, d (fragment), 1781 **MS 816**
Fugue, E flat (fragment), [n.d.] **MS 814**
Fugue, G (fragment), 1779 **MS 820**
Gavotte, B flat, 1763 **MS 814**
Gavotte, G, [n.d.] **MS 828**
March, A, 1793 **MS 828**
March, C, 1786 **MS 828**
March, G, 1791 **MS 828**
Ode on the passions. Overture; arr. for org, 1777 **MS 813**
Slow organ piece in C, 1777 **MS 810**
Slow organ piece in d, 1774 **MS 810**
Suite, B flat (incomplete), 1750 **MS 809**
Voluntary, g, 1773 **MSS 815, 817, HC**
14 voluntaries for the organ or harpsichord, 1771: c, c, c, c, C, e, e, C, C, G, E, E, E. **MS 810**, 8th and 9th published in **HC**

E. Alterations and Additions to other Composers' works

Brewer, Thomas, Turn Amarillis to thy swain
   ‘In Three Parts by Thos: Brewer which seeming imperfect the Counter Tenor [i.e. alto] is added by. BC’, SATB, 1777 **MS 813**

Galliard, John Ernest, Hymn of Adam and Eve
   Arranged with accompaniments and choruses for stb, SATB, small flute, 2fl, 2ob, 2bn, 2hn, 2tpt, timp, 2vln, vla, vc, db, 1769-72 **MSS 808, 815**

Handel, George Frideric, Concerto, organ, HWV 292, F major. Adagio
   ‘Altered’ by Cooke, [n.d.] **MS 810**

Handel, George Frideric, Messiah. Thy rebuke hath broken his heart
   ‘Transpos’d by changing the Genus or Gender of its Harmony’, [n.d.] **MS 810**
Handel, George Frideric, Concerto, organ, HWV 289, G minor
Solo organ music for the ‘Ad Libitum in the first Movement’ and ‘Slow Movement’, [n.d.] MS 810

Handel, George Frideric, Suite, harpsichord, HWV 428, no. 3, D minor. Air
‘Made more intelligible & correct’, [n.d.] MS 810

Pergolesi, Giovanni, Stabat Mater, P. 77, F minor. O quam tristis et afflicta - Fac ut ardeat cor meum - Amen
Duets arranged for SSTB with instrumentation as for the original, [n.d.] MS 816

Purcell, Henry, Don Quixote. Genius of England
Arranged as a chorus with expanded orchestra by Cooke for SATB, 2ob, tpt, 2vln, vla, bc, 1776 MS 813

Purcell, Henry, Don Quixote. Genius of England
Arranged as a chorus with expanded orchestra by Cooke (different from the above), s, SATB, 2ob, 2hn, 2tpt, timp, 2vln, vla, bc, 1793 MS 812

Purcell, Henry, Te Deurn and Jubilate, Z. 232, D major
Vouchsafe, O Lord. Setting of single additional verse composed for insertion by Cooke, a, SATB, org. 1772 MSS 813, 814, 815, 817

Norris, Thomas, Ov’r William’s Tomb with silent Grief oppressed (Hear me, O Lord) ‘Words adapted by BC. to the Musick of T. Norris’, [n.d.] MS 807

Scarlatti, Domenico,
Harpsichord air composed by Cooke to connect unspecified keyboard sonata movements by Domenico Scarlatti, 1770 MS 810

Scarlatti, Domenico, Sonata, harpsichord, Kirk. 41, D minor
Harpsichord introduction by Cooke to Fugue, 1770 MS 810

F. Other Composers’ Works Edited by Cooke

Anonymous, Sumer is i cumen in, 6 vv, 1770 MS 808
Anonymous, Who shall have my fayre lady, AAB, [n.d.] MS 814
Bull, John (attrib.), resolutions of 4 canons from GB-Lbl, RM.f.23, 1772 MS 810
Browne, Margaret meke whom I now seke, SSA, [n.d.] MS 814
Clemens (non Papa) (attrib.), Canon Ô Ronde. Canon resolution from GB-Lbl, RM.f.23, 1772 MS 810
William Cornish, Hoyda, hoyda, jolly ruttrkyn, AAB, [n.d.] MSS 810, 814
William Cornish, Ay besherewe me yow, SAB, 1770 MSS 808, 814 / ATB, 1770 MSS 814, 822
Richard Davy, A blessid Jhesu, SSA, 1770 MS 808
Henry, VIII, King of England, Quam pulchra es, AAT, [n.d.] MS 814
Morley, Thomas, transcriptions of musical examples from Thomas Morley’s Plaine and Easie Introduction to Practicall Mysicke, 1597 (pp. 23, 19, 21 and ‘Morley’s Cross’). ‘Rendered into modern’ notation by Cooke, 1771 MS 814
Rossi, Æmilius, Absalom fili mi, 1751 MS 823
William Newark, Thus musyng, SAT, 1770 MS 808
William Newark, The farther I go, 2 vv, 1770 MS 808
Thomas Ravenscroft, Dare you haunt our hallow’d greene, SSAB, [n.d.] MS 814
Thomas Ravenscroft, Round, around, SSAB, [n.d.] MSS 814, 821

G. Writings

Notes on the theory of music, [n.d.], GB-Lbl, Add. MS 29298*
Musical conjectures, 1769, GB-Ob, Tenbury, MS 1344*
Musicae studium, 1749-53, US-NH, Oborne, MS 23*
Manuscript of musical theory on the scala maxima, ca. 1780, US-Wc, ML95.C814 (lost)*

II. Principal Eighteenth-Century Editions of Compositions by Cooke

The Morning Hymn, taken from the Fifth Book of Milton’s Paradise Lost. Set to Music by the Late John Ernest Galliard. The Overture, Accompaniments & Chorusses added by Benjamin Cooke ([London]: Printed by Welker, [1773]).


Collins’s Ode on the Passions Set to Music by Benjamin Cooke (Dorset Court, Westminster: Printed for the Author, 1784).

An Ode on Handel. Perform’d at the Commemoration Dinner May 26th. 1785 by Benjinn Cooke ([London], [1785]).

I Have been Young tho’ Now grown Old : a Spartan Glee from Plutarch for Three Voices with a Chorus composed by Dr. Cooke (Westminster: Printed for the Author, 1788).

Nine Glees and Two Duets, (never before Printed) Composed by the Late Dr. Cooke. Published from the original manuscripts by his Son, Robert Cooke (London: Printed by Longman & Broderip, 1795).

Fugues and other Pieces for the Organ Composed by the late Dr. Cooke (London: Printed & Sold for Mr. H. Cooke by R. Birchall, [ca. 1795]).
Example 2.1. G. F. Handel, Second section of 'Return O God of Hosts' from Samson
Source: Deutschen Händelgesellschaft, ed. F. Chrysander, 10 (Leipzig, 1861), p. 112
Example 2.2. Cooke, *Anthem for the Lying in Charity* (first movement, ‘The Lord said unto Woman’)

Source: GB-Lcmm, MS 808, ff. 47-8r
Musical Examples: Chapter 3
Example 3.1. Cooke’s transcription and resolution of the first item in BL Add. 31391, a canon on the plainsong *O Lux*, by “WB”
Source: GB-Lcm, MS 823, f. 88
Example 3.2. Canon in four parts attributed to John Bull in BL RM.f.23 as reproduced in Hawkins' *History* with Cooke's resolution below.

On the original (GB-Lbl, MS RM.f.23, f. 2v) there is an ink annotation by Cooke, stating there to be an error in the plainsong; the above manifestations constitute Cooke's corrected version.
Example 3.3. Cooke's realisation in modern notation of 'Sumer is icumin' (BL MS Harley 978) as published in Hawkins' *History*.

Source: GB-Lcm, MS 808, ff. 55-7
1. Summer is coming
   Summer is coming in.
   Summer is a coming in.
   Summer is a coming in.

2. Cuckoo Cuckoo Well sing how Cuckoo night how now Cuckoo
   Cuckoo Cuckoo Well sing how Cuckoo night how now Cuckoo.
   Cuckoo Cuckoo Well sing how Cuckoo night how now Cuckoo.
   Cuckoo Cuckoo Well sing how Cuckoo night how now Cuckoo.
   Cuckoo Cuckoo Well sing how Cuckoo night how now Cuckoo.
   Cuckoo Cuckoo Well sing how Cuckoo night how now Cuckoo.
   Cuckoo Cuckoo Well sing how Cuckoo night how now Cuckoo.
   Cuckoo Cuckoo Well sing how Cuckoo night how now Cuckoo.
   Cuckoo Cuckoo Well sing how Cuckoo night how now Cuckoo.
The above is printed in J. John Hawkins' History of Music.
Example 3.4. Cooke’s realisation in modern notation of William Cornysh’s part song ‘Ay beSherewe me yow’ (BL Add. MS 5465) as published in Hawkins’ *History*
Source: GB-Lcml, MS 814, ff. 110-11
I wish ye salvation, lordly, what will ye from me, 
I wish ye see untroubled, what will ye from me.

Now fy, by rafe ye shall not,
Now fy, by what, ye shall be my piganye, my piganye, no no harde.

I will not be joyed, Godly, sup, cloute.
-By I will not be joyed, Godly, jup, Christian cloute, jup, the.

Walk forth your way, ye cost me nought now, have I found what
Musical Examples: Chapter 4

Example 4.1. Cooke, *Canon by Twofold Augmentation*
Source: *A Fourteenth Collection of Catches, Canons and Glees*, selected by Thomas Warren (London, [1775]), p. 34

Example 4.2. Cooke, ‘To the Father, Son and Holy Ghost’ (in geometric format)
Example 4.3. Cooke, 'To the Father, Son and Holy Ghost' (in score)
Example 4.4. Cooke, 'War begets poverty'
Source: GB-Lcm, MS 814, f. 54r
Example 4.5. Cooke, ‘Underneath lodges Nathaniel Hodges’
Source: GB-Lcm, MS 810, f. 43r

Example 4.6. Cooke, ‘UT RElevet MIserum FAatum’
Source: GB-Lcm, MS 821, f. 42v
Example 4.7. Cooke, Susanna and the Two Elders
Source: A Thirteenth Collection of Catches, Canons and Glee, selected by Thomas Warren (London, [1774]), pp. 8-12
Example 4.8. Cooke, ‘Call to remembrance’ (first movement)
Source: GB-Lcm, MS 816, f. 51r-v
Lord, have mercy upon me, according to thy great mercy, and according to the multitude of thy tender mercies, O righteous God, let me rise, even a little child. Amen. Amen.
Example 4.9. Cooke, ‘Call to remembrance’ (second movement, ‘Oh remember not the sins and offences of my youth’)
Source: GB-Lcm, MS 816, f. 52 r-v
Example 4.10. Cooke, ‘Call to remembrance’ (third movement, ‘Gracious and righteous is the Lord’)
Source: GB-LcM, MS 816, ff. 52v-54
Therefore will he teach sinners...

Gracious and righteous is the Lord, therefore will he teach sinners...

In the way... He will teach sinners...
The Lord is gracious, Therefore he will bless his land.
The Lord is gracious, Therefore he will bless his land.

Therefore he will bless his land. Therefore he will bless his land.

Therefore he will bless his land. Therefore he will bless his land.

Israel, therefore will he teach them in the way.
will his firmness he will be still Bear in the way.

The foreboding to his he will be more Bears in the way.

will he listen therefore he will be more Bears in the way.

Go to the Duet.
Example 4.11. Cooke, ‘Call to Remembrance’ (fourth movement, ‘Them that are meek shall he guide’)
Source: GB-Lcm, MS 816, ff. 55-58
Such as are gentle shall be shown in judgment. Such as are gentle shall be shown in judgment.
Example 4.12. Cooke, ‘I heard a great voice’ (third movement)
Source: GB-Lcm, MS 816, ff. 6-8
I heard a great voice among the people in Heaven.
of much People in Heven — a great Voice of much People a
of much People in Heven — a great Voice of much People a

of much People in Heven — a great Voice of much People a

of much People in Heven — a great Voice of much People a
Example 4.13. Cooke, 'I heard a great voice' (fourth movement, 'Halleluia')
Source: GB-Lcm, 816, f. 9r-v
Example 4.14. Cooke, 'I heard a great voice' (sixth movement, 'For true and righteous are his judgements')
Source: GB-Lcm, MS 816, ff. 13v-15
His Judgments are true, his Judgments are
Example 4.15. Cooke, ‘I heard a great voice’ (ninth movement, ‘And a voice came out of the throne’)
Source: GB-Lcm, MS 816, ff. 17v-18r
And a Voice came out of the Throne saying,
Example 4.16. Cooke, 'I heard a great voice' (eleventh movement, 'Hallelujah')
Source: GB-Lcm, 816, ff. 20v-24r
Example 4.17. Cooke, ‘I heard a great voice’ (thirteenth movement, ‘Let us rejoice and be glad’), bars 1-26
Source: GB-Lcm, MS 816, ff. 25v-26
Example 4.18. Cooke, 'The lord in his wrath' (first movement).
Source: GB-Lcmm, MS 806, ff. 53-60
Judah hath thrown down the strong
thrown down The Lord in His
thrown down The Lord in His wrath...

Lord in His wrath...
50

hath thrown down the strong... holds the strong... holds of Su...

hath thrown down the strong... holds the strong... holds of Su...

hath thrown down the strong... holds the strong... holds of Su...

strong... holds the strong... holds the strong... holds of Su...

for e ten:
Lord in his wrath hath thrown down the strongholds.
The Lord in His wrath hath
thrown down the strong holds of Judea
hast thou warned?
Example 4.19. Cooke, ‘The Lord in his wrath’ (second movement, ‘The elders of Israel sit on the ground’), bars 1-34
Source: GB-Lcm, MS 816, ff. 61-63
sit on the ground sit on the ground sit on the ground sit on the ground
11 A

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Example 4.20. Cooke, ‘The lord in his wrath’ (third movement, ‘How are the mighty fallen’)
Source: GB-Lcm, MS 816, ff. 68-77

II Samuel 1:27.

Chorus Adagio

How are the mighty fallen
How are the mighty fallen
How are the mighty fallen
How are the mighty fallen

How are the mighty fallen
How are the mighty fallen
How are the mighty fallen
How are the mighty fallen

Chorus Adagio
and the weapons of war of war and the war of and the weapons of war of war of war of war of war and the weapons of war of war...
No natural text can be derived from the image.
The weapons of war! Finished, finished, finished, finished, finished.

and the weapons of war, finished, finished, finished, finished, finished.

and the weapons of war, finished, finished, finished, finished, finished.

and the weapons of war, finished, finished, finished, finished, finished.

and the weapons of war, finished, finished, finished, finished, finished.

and the weapons of war, finished, finished, finished, finished, finished.

and the weapons of war, finished, finished, finished, finished, finished.

and the weapons of war, finished, finished, finished, finished, finished.

and the weapons of war, finished, finished, finished, finished, finished.

and the weapons of war, finished, finished, finished, finished, finished.

and the weapons of war, finished, finished, finished, finished, finished.

and the weapons of war, finished, finished, finished, finished, finished.
80

weapons of war

and the

war

and the

war

and the

war
...perished, perished, perished... the warriors of war...
war... of war. and the weapons of
war... of war. and the weapons of
wea... of war. he... and the
the weapons of war... and the
How are the mighty fall'n.
How are the mighty fall'n.
How are the mighty fall'n.
How are the mighty fall'n.
Musical Examples: Chapter 5
Example 5.1. Galliard, *The Hymn of Adam and Eve* (‘Sound his praise in thy eternal course’ (bars 1-16), preceded by recitative, ‘Thou sun of this great world’)
Source: *The Hymn of Adam and Eve...Set to Music by Mr Galliard* ([London], 1728), pp. 6-7
Example 5.2. Galliard, *The Hymn of Adam and Eve* (‘In sign of worship wave’ (bars 1-17) preceded by recitative ‘His praise, ye winds’)
Source: *The Hymn of Adam and Eve*, pp. 16-17
Example 5.3. Cooke, *The Morning Hymn* (Overture), bars 1-36
Source: *The Morning Hymn... Set to Music by... John Ernest Galliard... Overture. Accompaniments & Chorusses Added by Benjamin Cooke ([London], [1773]), pp. 1-3
Example 5.4. Galliard, *The hymn of Adam and Eve* (‘And with songs and choral symphonies’), bars 1-25
Source: *The hymn of Adam and Eve*, p. 2
Example 5.5. Cooke, *The Morning Hymn* (‘And with song and choral symphonies’)  
Source: *The Morning Hymn*, pp. 7-10
Ye in Heav'n on Earth join all ye creatures to extol

Him first, Him last, Him midst and without End

creatures
to extol

Him first, Him last, Him midst and without End

Him first, Him last, Him midst and without End

Him first, Him last, Him midst and without End

Him first, Him last, Him midst and without End

Him first, Him last, Him midst and without End
Example 5.6. Cooke, *The Morning Hymn* (‘Praise him in thy sphere’)
Source: *The Morning Hymn*, pp. 11-13
Example 5.7. Cooke, *The Morning Hymn* ('Sound his praise in thy eternal course')
Source: *The Morning Hymn*, pp. 13-18
both when thou diest and when high noon hast gained and when thou fallst
when high noon hath gained and when thou fallst both when thou clinkst and when thou

fallst Sound his praise in
thy eternal course, in thy eternal course
both when thou clim'st and when thou fall'st
noon hast gain'd, both when thou clim'st and when thou fall'st
Example 5.8. Cooke, *The Morning Hymn* ('Ye mists and exhalations')
Source: *The Morning Hymn*, pp. 30-1
Worlds great Author, 

rife 

whether to deck with 

Clouds the uncolour'd Sky or wet the thirsty Earth with falling Show'rs
Example 5.9. Cooke, *The Morning Hymn* ('Warbling tune his praise'), bars 1-8

Source: *The Morning Hymn*, p. 39
Example 5.10. Cooke, *The Morning Hymn* (‘Join voices, all ye living souls’), bars 31-50
Source: *The Morning Hymn*, pp. 50-5
Example 5.11. Cooke, *Collins's Ode* (Overture), bars 1-75
Source: *Collins's Ode On the Passions Set to Music by Benjamin Cooke* (Dorset Court, Westminster, 1784), pp. 1-6
Example 5.12. Cooke, *Collins’s Ode* (‘The passions oft, to hear her shell’, preceded by recitative ‘When Music, heav’nly maid, was young’)

Source: *Collins’s Ode*, pp. 12-14
Example 5.13. Cooke, Collins’s *Ode* (‘Till once, ’tis said, when all were fir’d’)
Source: Collins’s *Ode*, pp. 21-3
Example 5.14. Cooke, Collins's Ode ('With woeful measures wan' followed by the recitative 'But thou of Hope')
Source: Collins's Ode, pp. 28-9
Example 5.15. Cooke, Collins’s Ode (‘What was thy delightful measure’), bars 1-42
Source: Collins’s Ode, pp. 30-5
promis'd pleasure still it whisper'd promis'd pleasure
still it whisper'd still it whisper'd promis'd pleasure
still it whisper'd promis'd pleasure

still it whisper'd promis'd pleasure and bade the scenes at distance Hail! Hail!
and bade the lovely scenes at distance Hail! Hail! the
Hail! Hail! Hail!

Still would her touch the strain pro...long.

...and from the Rocks the
From whose fore the Ve-
2d Voice
She call'd on Echo call'd on Echo still th'ror all the Song thro' all

the Woods the Vale
Woods the Vale she call'd on Echo call'd on Echo still th'ror all the Song thro' all

A Tempo

the Song
the Song
Example 5.16. Cooke, Collins’s Ode (the first section of ‘Revenge impatient rose’, preceded by the recitative ‘And longer had she sung’)  
Source: Collins’s Ode, pp. 40-5
Trumpet took and blew a blast.

Ballroom with the Voice.

loud and dread.

were near.
Phetic sounds so full of Woe, so full of Woe.
Example 5.17. Cooke, *Collins's Ode* (‘Thy numbers, jealousy, to nought were fix’d’), bars 1-20
Source: *Collins's Ode*, p. 52
Example 5.18. Cooke, Collins's Ode ('With eyes up-rais'd, as one inspir'd')
Source: Collins's Ode, pp. 58-64
Stopt! Disraeli only

found

threw Glades and Groves the mingled measure stole or o'er some

haunted stream, with fond delay round an
holy Calm diffusing love of peace and
musing in hollow murmurs died away.

Adagio

Adagio

Adagio

Adagio

Adagio
Example 5.19. Cooke, *Collins's Ode* (O Music! Sphere-descended maid), bars 47-64.
Source: *Collins's Ode*, pp. 87-9