

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

**Science, Ancient Authority and the  
Advancement of English Music**

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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

\* Some few Instances of expression by the use of the common scale, relative to the opposite page.

Music shall untune the sky. Drydens Ode on Harmony. by Handel

Song in Orfeo accompanied by the Harpsichord Obligato, in E. in the Chorus B $\flat$  and C $\flat$ . are positively conjoined, and seemingly for no other reason than to enforce their Union. The Miseria in Bononcini Te Deum. And at May 3. to E. & B.

Ye Sons of Isrel now lament in Samson. the Key E.  $\flat$  3.

The Bass expressly marked, Organ Solo, the Voice & Violins at the same time Accompanying. and performed so by Mr. Handel himself. ~~Violins accompanying in the same key~~

Chorus in Isrel in Egypt page (177). Printed Score. A $\sharp$  and B $\flat$  absolutely conjoined in one long durable harmony. It contains circular modulation.

Brighter Scenes in Senta. the contrast between that and the preceding Farewell, occasioned by ~~the~~ the contrast contains circular modulation.

Handels Organ Concertos. 2 $^{\text{d}}$  Concerto. 2 $^{\text{d}}$  Movement. the extreme D $\flat$  beautiful. The 2 $^{\text{d}}$  Chorus in Judas Macchab: words that weep and tears that speak.

extreme G $\flat$  beautiful.

Ye blooming Virgins in Dr Boyces Solomon, the words how I mourn extreme flats beautiful.

Elegy on Shenston by Dr. Arne. the extreme sharp bass.

Nor on Beds in Comus by Dr. Arne. the extreme C $\flat$  on the word Pain beautiful. In a Latin Te Deum by Bononcini the A $\sharp$  makes a major 3 $^{\text{d}}$  in E. harmony. the B $\flat$  a major 3 $^{\text{d}}$  in the Harmony of E. the words Misereere nostris

Isrel in Egypt the Chorus on Darkness, the equivocal Chords expressive. contains circular Modulation.

Thy Rebuke (the first Harmony excepted) in the Messiah. contains circular Modulation. the equivocal chords express Anguish

Mourns all ye Muses in Acis and Galatea. words Groans. cries and howlings.

Return O God of Hosts in Sampson. on the words Distress

Griefs, Servant. Modulation in the 2 $^{\text{d}}$  part is circular.

solful Tidings how ye wound in Deborah. a Chorus.

Instances continued.  
 All dismal sounds thus ~~exist~~ <sup>exist</sup> on this offering with Purcell's incantation  
 Be merciful. Purcell. throughout. <sup>in the Indian Queen A flat.</sup>

O give thanks Ditto. in the Verse Remember me O Lord.

Mad Bess and Rosie Bowers Ditto. in many places.

I have set God always before me. J. Blake. <sup>When Myra sings. P.L. notes that sweetly wound.</sup>

Eighth Concerto of Corelli. 2. part of the Gavot, the  
 more ~~extreme~~ the flats are, the more beautiful.

Handel's Organ Concertos. the first Movement of the  
 4th Concerto in F. the extreme flats towards the end  
 beautiful by contrast with the perfect 3. & 6. preceding.

Many of Handel's Harpsichord Lessons.

Allegro il Penseroso. first Recit. "Find out some uncouth  
 Cell where brooding darkness" the extreme flats expressive  
 the same idea as the Darkness in Irel in Egypt.

Corelli's & Geminiani's Solos. the Modulations into C<sup>#</sup>  
 and G<sup>#</sup> minor keys, in several movements where the Keys  
 are A. & E. major; the return to the first Key rendered  
 more beautiful by contrast with those imperfect Keys:  
 the same holds good in ~~the~~ <sup>the</sup> parts and Da Capo of many  
 songs. Examine the works (the Anthems, intended to be performed on the  
 Organ only) of Purcell, Croft, Blow, Humphreys, Weldon, Hall, Hine, Greene, Goldwin  
 and many others, who seem to have been very well satisfied with the scale by  
 the use they have made of these disputed notes, and in many cases have employed them  
 in expressions similar to the foregoing. Purcell, in several places.

Pergolesi's *Missa. Christe eleison* A. G. ~~F~~ D. ~~F~~ // *Miserere* in  
 D. G. ~~F~~ ~~F~~  
 Mus.



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, & 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

- Dimmi o mio Cor. page 1. Giuseppe Bononcini
- Appena del Cor mio. Tormentosa re Cantata 12. Ditto
- Ecco giungesti al fine. Cantata 16. Ditto
- Amor caccia Cantata 17. } Fortunato Chelleri
- Recit: Allor ch'il solt. } Francesco Mancini
- Tebra d'Amor fuggia. Cantata 18. }
- Al fin m'ucciderete } Cantata 19. Alessandro Scarlatti.
- Recit: Clori }
- Zeffiretto. Cantata 20. }
- Recit: Vannecol Dolomio }
- In sei pur sfortunata. Cantata 24. } Nicolo Porpora.
- Recit: in ogni stato }
- Udite amanti. Cantata 30. }
- Recit: Tak suola }
- Sogna. Cantata 32. } Benedetto Marcello
- Recit: In quel fatal momento }

Adrich in *Gonst. Te Deum* some of Blois's sense as the Transitions are very sudden & Parcel. &c.

In most of the above the transitions are too sudden & frequent to admit of changing the stops; but in ~~that~~ following the contradictory flats & sharps are employed at the same time, one in the Treble the other in the Bass frequently, and can be performed only on the common Scale: and all of them in my opinion very strongly and clear (hear Turn over)

All these in one Manuscript Book in my own possession. Sec: 1772.

the composers meant the sounds to be united. Turn over

Instances continued

<sup>music for a while</sup>  
Purcell's Oedipus,  
By Hall's blue flame, by  
the Sygrian Lake, by Dem-  
-gorgone name, at which  
Chorus, quake. the Harmony  
of the expressive.

Per te forse mis ben }  
Recit: ~~Ma di che mi lusingo~~ } Pistoche  
Chio t'adori }

Andate o miei sospiri }  
Recit: Ma di che mi lusingo } Del Sig: Francesco Gasparini  
#E. hE. combin. &c. } inviata all' Sig: Aless: Scarlatti.

Andate o miei sospiri }  
both Recits: very remarkable } Del Sig: Aless: Scarlatti risposto  
} all' Sig: Gasparini, con Idea inhumana, non per ogni Professore.

Andate o miei sospiri }  
first Recit: } del Sig: Aless: Scarlatti risposto 2.  
} all' Sig: Gasparini con Idea humana.

Lento La che restretto }  
Recit: Son io Nice } Handel.

Al fin mucciderete }  
Recit: 1<sup>mo</sup> & Clorimica } La pazienza di Scarlatti.

All the above Cantatas in one

Med. Book (not the same book mentioned over leaf

but another) in my possession Dec: 1772

and ~~many other instances might be collected from the same as well~~

vide Dr. Mace's for the spirals, and also the Figures in  
Mr. Hogarth's Analysis, the spirals Lines round a Cone are  
equally applicable to the Scale of Music as to painting,  
and this Figure with the ancients was an Idol or Symbol  
of Beauty.

To the above instances may be added Stabat Mater  
of Baron d' Astorga, almost the whole of it; but more particularly the  
G. immediately preceding the close of the first Chorus, which cannot in my  
Opinion be too extreme; C. & D. in the subsequent Trio, are us'd almost in suc-  
-cessive succession, and require a strong Expression; and again in another Duet accom-  
-panied by the Organ only, the G. on the word Planeta. all these better on the  
common Scale than on Dr. Smith's.

**Appendix 2**  
**The Cooke Collection: its Numbering and Composition**

RCM Mss. no.	No. of folios	Table of contents	SHS* no.	Volume no.	Date range of compositions/ copies as indicated by inscriptions	Binding	Compiler and probable date of compilation**	Contents
807	ff. 113	by Cooke	A	I	1752-92	rebound 21st century	Cooke, 1792-3	Mainly vocal compositions by Cooke. Also includes autographs of Boyce, Travers, Nares, Ebdon.
808	ff. 70	by Cooke	Aa	II	1753-74	bound 18th century	Cooke, 1774	Mainly vocal compositions by Cooke. Also includes Cooke copies from Fayrfax manuscript.
809	ff. 94	by Cooke	Ab	III	1750-89	bound 18th century	Cooke, 1770	Almost entirely vocal compositions by Cooke.
810	ff. 126	by Cooke	B	IV	1766-93	rebound 20th century	Cooke, 1779	Mainly vocal compositions by Cooke.
811	ff. 63	by Cooke	C	V	1766-ca. 1815	rebound 20th century	Cooke, 1770	Almost entirely vocal compositions by Cooke.
812	ff. 224	by Husk	D	V	ca. 1720-1810	bound 19th century	Husk? mid-19th century	Half vocal compositions by Cooke; works by other composers include autographs of Greene and Boyce.

813	ff. 119	by Cooke	Da	VI	1764-87	rebound 20th century	Cooke, 1787	Almost entirely vocal compositions by Cooke except for final 20 fols. containing copies of chants by miscellaneous 18th-century English composers
814	ff. 122	by Cooke	Db	VII	1749-89	rebound 20th century	Cooke, 1778	Mainly vocal compositions by Cooke. Also includes Cooke copies from Fayrfax manuscript and Bach BWV 545b.
815	ff. 93	by Cooke	Dc	VIII	1771-81	rebound 20th century	Cooke, 1773	Almost entirely vocal compositions by Cooke.
816	ff. 81	by Cooke	Dd	IX	1749-81	rebound 20th century	Cooke, 1771	Compositions by Cooke.
817	ff. 89	by Cooke	De	X	1754-74	rebound 20th century	Cooke, 1774	Almost entirely vocal compositions by Cooke.
818	ff. 95	by Cooke	E	XI	1784-92	rebound 20th century	Cooke, 1792-3	Vocal compositions by Cooke.
819	ff. 117	by Cooke	F	XII	1784-89	rebound 20th century	Cooke, 1789	Vocal compositions by Cooke and copy from Weldon's <i>The Tempest</i> .
820	ff. 71	by Cooke	G	XIII	1777-80	rebound 20th century	Cooke, 1780	Compositions by Cooke, Georg Muffat's <i>Apparatus musico-organisticus</i> and others.
821	ff. 105	by Cooke	H	XIV	1750-80	rebound 20th century	Cooke, 1780	Almost entirely vocal compositions by Cooke.

822	ff. 224	by Husk	I	XV	1751-1812	rebound 20th century	Husk? mid-19th century	Nearly half vocal compositions by Cooke, the remainder by other composers including several by Handel.
823	ff. 100	none	K	XVI	1748-51	rebound 20th century	Cooke	Mainly exercises in harmony, composition, canon undertaken by Cooke in his studies under Pepusch.
824	ff. 119	none	L	XVII	[n.d.]	rebound 20th century	unknown	Exercises in harmony similar to those in RCM MS 823 but in unknown hand. Also includes anonymous vocal compositions and excerpts from J.S. Bach, <i>Kunst der Fugue</i> .
825	ff. 75	none	M	XVIII	1763-82	bound 19th century	Henry Cooke, early 19th century?	Almost entirely vocal compositions by Henry Cooke.
826	ff. 32	none	-	XIX	no date	boxed 20th century	Cooke	Cooke, 'Behold, how good and joyful' (parts).
827	ff. 21	none	-	XX	no date	boxed 20th century	Cooke	Cooke, <i>Magnificat &amp; Nunc Dimittis</i> from <i>Service in G</i> (parts).
828	ff. 25	by Cooke	-	XXI	1779-93	boxed 20th century	Cooke, 1793	Mainly sketches by Benjamin Cooke.
829	ff. 31	none	-	XXIX	no date	boxed 20th century	Cooke	Cooke, <i>Te Deum &amp; Jubilate</i> from <i>Service in G</i> (parts).
830	ff. 14	none	-	XXX	no date	boxed 20th century	Cooke	Cooke, 'When all Thy mercies' (parts).



831	ff. 4	none	-	XXXI	no date	boxed 20th century	Cooke	Cooke, 'As the hart panteth' (parts).
832	ff. 18	none	-	XXXII	no date	boxed 20th century	Cooke	Cooke, 'Sweet harmonist' (parts).
833	ff. 26	none	-	XXXIII	no date	boxed 20th century	Cooke	Cooke, 'I heard a great voice' (parts).

\* 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.<sup>1</sup> 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

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

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 bome 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), SSB, 1776 **MSS 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 **MSS 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, hpd, 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, atb, 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 hpd, [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 bc, 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,  
2vln, 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), atb, 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 Rubinelli 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-taild 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, 2tibiae pares, 2ob, 2bn, 2hn, 2tpt, harp, lute,  
     timp, cymbalum, carrillon, trigonale, 2vln, vla, vc, hpd, org/celestino  
     hpd/lyrichord, 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 prison'rs 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 **MSS 809, 811**  
 One summer eve, s, bc, 1783 **MSS 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, W15**  
 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** / SSSAATB, [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**  
 Thyrsis when he left me, sb, vc, bc, 1786 **MSS 807, 818, RC**  
 Tis beauty calls (Ode for the Ladies Dinner 1776), sssb, 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 sarve 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, 2tpt, 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'ns 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, stb, SSTB, 2vln, bc, 1749 **MS 809**

I heard a great voice, ssatb, SSATB, 2ob, bn, 2hn, 2tpt, 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 heavn 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, ssaattb, 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, c, E, c, 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 Deum 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 Ó 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 beshere we 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 Mvsicke*, 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, Osborne, 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, Accompanymts & Chorusses added by Benjamin Cooke* ([London]: Printed by Welker, [1773]).

*A Collection of Gleees, Catches and Canons for Three, Four, Five and Six Voices Composed by Benjamin Cooke* (London: Printed for the Author, 1775).

*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 Benjmn 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 Gleees 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]).

## Musical Examples: Chapter 2

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

112

Viol. I.  
 Viol. II.  
 Viola.  
 His might - y griefts, his mighty griefts re - dress, his mighty griefts; his mighty griefts, his  
 Der Lei - den Last, der Lei - den Last ent - zieh, der Lei - den Lust, der Lei - den Last, der

mighty griefts redress, nor by the heathen be it told, nor by the heathen be it told, his mighty griefts  
 Leiden Last ent zieh, dass nicht die Heiden sich er - freuen, dass nicht die Heiden sich erfreuen, der Leiden Last

re - dress, nor by the heathen, by the heathen be it told, nor by the heath - en be - it told.  
 ent zieh, dass nicht die Heiden, nicht die Heiden sich erfreuen, dass nicht die Hei - den sich - erfreuen.

ritard.

H. W. 10.

Example 2.2. Cooke, *Anthem for the Lying in Charity* (first movement, 'The Lord said unto Woman')  
Source: GB-Lcm, MS 808, ff. 47-8r

Handwritten musical score for 'The Lord said unto Woman' from Cooke's *Anthem for the Lying in Charity*. The score is written on ten staves. The first staff shows the beginning of the piece, marked 'Full' and 'Cresc'. The second staff, marked 'Cresc', contains the lyrics: 'I will greatly multiply thy sorrows'. The third staff, marked 'Solo Intonation' and 'Tutti', contains the lyrics: 'The Lord said unto the Woman; I will greatly multiply thy sorrows'. The fourth staff contains the lyrics: 'greatly multiply thy sorrows I will greatly multiply thy sorrows will'. The fifth staff contains the lyrics: 'I will greatly multiply thy sorrows I will greatly multiply thy'. The sixth staff contains the lyrics: 'sorrows greatly I will greatly multiply thy sorrows thy sorrows'. The seventh staff contains the lyrics: 'multiply thy sorrows multiply thy sorrows multiply thy sorrows I will greatly multiply thy'. The eighth staff contains the lyrics: 'sorrows I will greatly multiply thy sorrows greatly multiply thy sorrows, Mul'. The ninth staff contains the lyrics: 'greatly multiply thy sorrows thy sorrows in thy con'. The tenth staff contains the lyrics: 'multiply thy sorrows thy sorrows will multiply thy sorrows in thy conception in thy con'. The eleventh staff contains the lyrics: 'I will greatly multiply thy sorrows thy sorrows in thy con'. The twelfth staff contains the lyrics: 'sorrows I will greatly multiply thy sorrows in thy con'. The thirteenth staff contains the lyrics: 'multiply thy sorrows greatly multiply thy sorrows in thy con-'. The fourteenth staff contains the lyrics: 'ception: In sorrow in sorrow in sorrow shalt thou bring forth'. The fifteenth staff contains the lyrics: 'ception: In sorrow in sorrow in sorrow shalt thou bring forth'. The sixteenth staff contains the lyrics: 'ception: In sorrow in sorrow in sorrow shalt thou bring forth'. The seventeenth staff contains the lyrics: 'ception: In sorrow in sorrow in sorrow shalt thou bring forth'. The eighteenth staff contains the lyrics: 'ception: In sorrow in sorrow in sorrow shalt thou bring forth'. The score includes various musical markings such as 'Solo Intonation', 'Tutti', 'Cresc', and 'Dim'. There are also some handwritten annotations in the left margin of the lower half of the page.

40 45

shall thou bring forth children in sor-row in sorrow bring forth children in  
shall thou bring forth children in sor-row in sorrow bring forth children in  
shall thou bring forth children in sorrow in sorrow bring forth children in  
shall thou bring forth children in sorrow in sorrow bring forth children in  
shall thou bring forth in sor-row in sor-row bring forth children in

~~shall thou bring forth children~~  
~~shall thou bring forth children~~  
~~shall thou bring forth children~~  
~~shall thou bring forth children~~  
~~shall thou bring forth children~~

that instrument in ~~shall thou bring forth children~~

A handwritten musical score on aged paper. The top section consists of five staves of music with lyrics written below each staff. The lyrics are: "shall thou bring forth children in sor-row in sorrow bring forth children in", "shall thou bring forth children in sor-row in sorrow bring forth children in", "shall thou bring forth children in sorrow in sorrow bring forth children in", "shall thou bring forth children in sorrow in sorrow bring forth children in", and "shall thou bring forth in sor-row in sor-row bring forth children in". The number "40" is written above the first staff and "45" above the fifth. Below this section, there are five more staves of music, each with the lyrics "shall thou bring forth children" written below. These staves are heavily crossed out with diagonal lines. At the bottom left, there is a small note: "that instrument in" followed by a crossed-out staff with the lyrics "shall thou bring forth children".

### 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

*Copied April the 7<sup>th</sup> 1751.* *W parts.*

*Resolved April the 9<sup>th</sup> by B. C.*

*2 parts in one.*

*Lux*

*William Byrd*

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.  
 Source: John Hawkins, *A General History of the Science and Practice of Music* (1776), new edn., 2 vols. (London, 1853), vol. I, p. 299

CHAP. LXVII. AND PRACTICE OF MUSIC. 293

CANON FOR  
OF TWO PARTS  
RECTE ET

FOUR VOICES  
IN ONE,  
RETRO.

DOCTOR JOHN BULL.

RESOLUTION.

MISERERE

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

*Extracted from a MS. in the British Museum No. 978. in the  
 Catalogue, where it stands wrote in the same Character  
 forging - instead Copy, from which it was reduced into the following*

4. Voces  
 Sumer is a coming in, Loude sing Cuckow groweth in  
 Sumer is a coming in Loude sing  
 Sumer is a

Per  
 sing Cuc - kow now sing Cuckow sing Cuc -  
 sing Cuc - kow sing Cuckow now sing Cuc -

*Wheate*

Bloweth Mead & springeth Meade; now sing Cuckoo Ewe blaweth  
 -koo groweth seed & springeth Mead & springeth Meade; now sing Cuc  
 coming in Loude sing Cuckoo groweth seed & bloweth Mead & springeth Meade  
 Sumer is a coming in Loude sing Cuckoo groweth seed &  
 -koo sing Cuc - koo now sing Cuc -  
 -koo sing Cuc - koo sing Cuc - koo sing Cuc -

after lamb, low after calve cow Bullcock sterteth Bucke verteth merry sing cuckoo  
 -koo Ewe bleateth after lamb, low after calve cow Bullcock sterteth Bucke verteth  
 now Sing Cuckoo Ewe bleateth after lamb, low after calve cow  
 Bloweth mead & springeth the wcede now Sing Cuc-koo Ewe bleateth after lamb, low  
 -koo Sing Cuckoo now Sing Cuc-koo Sing Cuc-koo now  
 -koo now Sing Cuckoo Sing Cuc-koo now Sing Cuckoo.

Summer is coming Summer is a coming in. Loude sing Cuckoo  
 Summer is a  
 low growth sad and bloweth mead & springeth the wcedenew Sing  
 coming in Loude sing Cuckoo  
 Summer is a coming

Cuc-koo Cuc-koo Well singest thou Cuc-koo nay, but thou never now Summer is a  
 merry sing Cuckoo Cuc-koo Cuc-koo well singest thou Cuc-koo nay, but thou never  
 Bullcock sterteth Bucke verteth merry sing Cuckoo Cuc-koo Cuc-koo well singest thou  
 after calve cow Bullcock sterteth Bucke verteth merry sing Cuckoo Cuc-koo  
 sing Cuc-koo sing Cuc-koo now sing Cuckoo sing Cuc-  
 sing Cuc-koo now sing Cuckoo sing Cuckoo now sing Cuc-

coming in loude sing Cuckoo growth seed and bloweth  
 now Summer is a coming in loude sing Cuckoo  
 -koo nay thou never now Summer is a coming  
 Cuc-koo well sing thou Cuckoo - nay thou never now  
 -koo now sing Cuckoo Sing Cuckoo  
 -koo sing Cuc-koo now sing Cuc-koo

The above is printed in Dr. John Hawkins' History of Music.

Example 3.4. Cooke's realisation in modern notation of William Cornysh's part song 'Ay beshewe me yow' (BL Add. MS 5465) as published in Hawkins' *History* Source: GB-Lcm, MS 814, ff. 110-11

The image shows a handwritten musical score for the part song 'Ay beshewe me yow'. The score is written on ten staves, with lyrics in a cursive hand. The music is in common time (C) and features a variety of note values, including minims, crotchets, and quavers. There are several triplets and rests throughout the piece. The lyrics are as follows:

*Ay*  
 A-ha beshrew you by my fay this wanton clark be  
 A-ha beshrew you by my fay  
 This wanton clark be  
 nice alway a-vaunt a-vaunt - my Popa-gay  
 A-vaunt a-vaunt - my Popa-gay what  
 nice alway A-vaunt a-vaunt my Popa-gay what  
 nothing but play tully vally straw let be I say  
 will ye do nothing but play tully vally straw let be I say jup  
 will ye do - c tully vally straw jup  
 jup sack of the vale with mannerly margery milk  
 Christian clout jup sack of the vale with mannerly margery with  
 Christian clout with mannerly margery milk and

Ale with mannerly Margery mannerly Margery Milk and Ale  
 mannerly Margery Milk and Ale with Margery Milk and Ale.  
 Ale milk and Ale with mannerly Margery Milk and Ale.

2<sup>d</sup> Part Be gode you be a pretty gode  
 Be gode you be a pretty gode & I love you an whole cart -  
 And I love you an whole cart -

strawe Jamys foder ye play the fode I am no hackney for your  
 - load , ye play the fode I am no hackney for your  
 - load

rode go watch a bole your back is broad jup  
 rode go watch a bole your back is broad jup Christian Clowte  
 jup Christian Clowte &c.

1. Part  
 I wisþ ye delemuncourteously what wolde ye from pil now by me  
 I wisþ ye dele uncourteously what wolde ye from pil me

now fy fy By mass ye shall not  
 now fy fy what ye shall be my pigs nye my pigs nye no no harde -  
 what ye shall be my pigs nye my pigs nye no no harde -

I will not be joyed bodely jup lack of the  
 -ly I will not be joyed bodely jup Christian clowte jup lack of the  
 -ly jup Christian clowte

ve. arlyf

Walke forth yor way ye cost me nought now have I found what  
 Walke forth yor way ye cost me nought now I have found what have I

yet for his love  
 I have sought ye best cheap flesh that ever I bought yet for his  
 best  
 I have sought thee best cheap flesh that ever I bought  
 that all hath wrought wred me or els I dye for thought  
 love that all hath wrought wred me or els I dye for nought jup Christian  
 jup Christian  
 go mannerly margery milk and alle jup  
 clowte your breath is stale go mannerly margery milk and alle jup  
 clowte your breath is stale jup  
 jup Jack  
 Christian clowte jup jack  
 Christian clowte --

## Musical Examples: Chapter 4

Example 4.1. Cooke, *Canon by Twofold Augmentation*

Source: *A Fourteenth Collection of Catches, Canons and Gleees*, selected by Thomas Warren (London, [1775]), p. 34

34 *This gain'd a Prize Medal 1775*  
*Canon by twofold Augmentation* *Benj. Cooke*

*Subject*  
*Quadrupled*  
*Doubled*

men Amen A - men A - - - men A - - - men  
 - - - men A - - - men A - - - men A - - - men  
 men A - - - men A - - - men A - - - men

Example 4.2. Cooke, 'To the Father, Son and Holy Ghost' (in geometric format)

Source: Cooke, *A Collection of Gleees, Catches and Canons for Three, Four, Five and Six Voices* (London, 1775), p. 67

**IN IMITATION of the Old Method.**  
 It may be Sung to any PSALM of Common Metre  
 Either in Parts or in Single Melody.

**CANON**  
 4 in 2  
 RECTE  
 and  
 RETRO

Two Parts in One,  
 Each Part recte,  
 Each retro.

Two Parts in One,  
 Each Part recte,  
 Each retro.



Example 4.3. Cooke, 'To the Father, Son and Holy Ghost' (in score)  
 Source: Cooke, *A Collection of Glee, Catches and Canons for Three, Four, Five and Six Voices* (London, 1775), p. 68

The Foregoing Canon in Score.

Two in One  
 To Father Son and Ho-ly Ghost all Glo-ry be there fore As

Two in One  
 To Father Son and Ho-ly Ghost all Glo-ry be there fore As

in be-gin-ning was is now and shall be e-ver more.

in be-gin-ning was is now and shall be e-ver more.

in be-gin-ning was is now and shall be e-ver more.

in be-gin-ning was is now and shall be e-ver more. Engraved by Sarah Phillips.

Example 4.4. Cooke, 'War begets poverty'  
Source: GB-Lcm, MS 814, f. 54r

The King's Power is gone,  
All things change, all things change,  
All things change, all things change,  
All things change, all things change,  
All things change, all things change.

Omni - um Perum vici - tu do  
omni - um Perum vici - tu do  
omni - um Perum vici - tu do  
omni - um Perum vici - tu do  
omni - um Perum vici - tu do

A Copy on  
a large Card Paper in Thirty  
Copies enclosing each other at the Crown or Anchor  
and a Copy at full length to the James Mathews

Example 4.5. Cooke, 'Underneath lodges Nathaniel Hodges'  
 Source: GB-Lcm, MS 810, f. 43r

Handwritten musical score for 'Underneath lodges Nathaniel Hodges'. The score is written on ten staves. The first three staves are numbered 1, 2, and 3. The lyrics are written below the notes. The piece concludes with a 'Burden' section on the final two staves. A handwritten note at the bottom right reads 'sent to the Earl of Sandwich June 4. 1770.'

1 Underneath lodges Nathaniel Hodges who of Apples & crust did  
 2 Under the ground here be Apple ppe found he will empty the plates of  
 3 Bill the next Ghost as sure as a Gun and Bill the next Ghost of  
 eat till he burst of Apples & crust did eat till he burst  
 Apples and crust will empty the plates before he has done  
 Apples and crust will bill the next Ghost as sure as a Gun  
 Burden  
 who of Apples & crust did eat till he burst of  
 Apples & crust did eat till he Burst

sent to the Earl of Sandwich  
 June 4. 1770.

Example 4.6. Cooke, 'UT RElevet MIserum FATum'  
 Source: GB-Lcm, MS 821, f. 42v

Handwritten musical score for 'UT RElevet MIserum FATum'. The score is written on two staves. The title 'CANON. vel ROTA. quatuor Vocibus.' is written above the first staff. The lyrics 'UT RElevet MI-serum FATum SOL itorque LA' are written below the notes. The piece concludes with a 'res.' marking.

CANON. vel ROTA. quatuor Vocibus.  
 UT RElevet MI-serum FATum SOL itorque LA  
 res.

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

8 *Susanna and the two Elders* *Moderato* *Benj. Cooke 5*

Glee

Fair Susan did her wife - - hode  
 Fair Susan did her wifehode well mayntayne did her wifehode well mayntayne her wifchode well  
 Fair Susan did her wifehode well mayntayne did well mayntayne did her wifehod  
 Fair Susan did her wifehode well mayntayne did her wife - - hode

well mayn - tayne her wifehode well mayntayne algates affaul - ted fo algates af - faul - - ted  
 - - mayntayne, her wife - - hode well mayn - - tayne algates af - faul - - ted fo  
 well mayntayne her wifehode her wifehode well mayntayne algates affaul - ted fo algates affaulted fo af.  
 well mayn - tayne did well mayn - tayne algates af - faul - - ted fo algates af.

10 15

fo affaulted fo by Leachers twayne by Leachers twayne  
 algates affaulted fo by Leachers twayne by Leach - ers twayne Now an I reade a -  
 - faul - - ted fo by Leachers twayne by Leachers Leach - ers twayne Now an I  
 - faul - - ted fo by Leach - - ers twayne by Leach - ers twayne

20

Now an I reade a - righte that auncient Song that auncient Song that aunc -  
 righte that auncient Song an I reade a - righte that auncient Song that aunc -  
 reade a - righte that auncient Song an I reade a - righte that aunc - - cient Song I reade a - righte that  
 Now an I reade a - righte that aunc - - - cient Song that aunc -

25

cient Song the Dame was Yong the Dame w

cient Song the Paramours were Olde the Dame was Yonge the Paramours were Olde the Dame w

ancient Song the Paramours were Olde the Dame was Yong the Paramours were Olde the Dame the Dame w

cient Song the Dame was Yong the Dame w

30

Yong *Allegro* Had thilk fame tale in other guife been told in other

Yong Had thilk fame tale in other guife been told in other guife been told in other guife -

Yong Had thilk fame tale in other guife in other guife thilk fame tale thilk fame tale in o the

Yong Had thilk fame tale in other guife in other

35 40

guife been told had they been Yong and she been Olde had they been Yong and she been Olde and

been told had they been Yong and she been Olde had they been Yong and she been Olde and

guife been told had they been Yong and she been Olde had they been Yong and she been Olde and

guife been told and she been Olde had they been Yong and she been Olde and

45 50

the been Olde *Stow* Pardie that wou'd ha been wou'd ha been much forer try - ale

the been Olde *Pardie* *Vivace* that wou'd ha been wou'd ha been much forer much forer tryale much

the been Olde *Pardie* that wou'd ha been wou'd ha been wou'd ha been wou'd ha been much forer tryale much

the been Olde *Pardie* that wou'd ha been much forer try - ale

55

pardie pardie that wou'd ha been much fo - rer - try - ale that wou'd ha been much forer tryale.  
 forer much forer try - ale that wou'd ha been wou'd ha been much forer try - ale full  
 forer try - ale that wou'd ha been wou'd ha been much forer tryale forer tryale full marvail  
 pardie par - die that that wou'd ha been wou'd ha been much forer forer try - ale full

60 65

full marvailous I wot were fuch de - ny - ale de - nyale fuch de - ny - ale  
 marvailous I wot were fuch full marvailous I wot were fuch de - ny - ale fuch de - ny - ale  
 - lous I wot full marvailous I wot were fuch were fuch de - ny - ale fuch de - ny - ale  
 marvailous I wot full marvailous I wot were fuch were fuch de - ny - ale fuch de - ny - ale

Example 4.8. Cooke, 'Call to remembrance' (first movement)  
 Source: GB-Lcm, MS 816, f. 51r-v

*Largo Affettuoso.* 5 *Pianissimo*

*Call to remembrance*

*Pianissimo* *mezzo-forte* *m. forte*

*soft* *loud* *soft* *loud*

Lord, thy tender Mercies  
 thy tender tender Mercies  
 call to remembrance, O Lord, call to re-

*pp* *m. f.* 20 *pp.* *m. f.*

*soft* *loud*

- remembrance, O Lord, thy tender Mercies; call to remembrance thy loving kindnesses; call to remembrance, O Lord, thy

Tender Mercies thy loving kindness, which have been ever of old; call to remembrance, call to remembrance, O

30

35

Lord thy tender tender Mercies & thy loving kindness which have been ever been ever of old - thy

40

tender loving kindness which have been ever of old



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

Staccato e piano

mezzo for

5

Fargo

Vivacite

Oh, remember not the sins & offences of my youth remember not the sins, the offences of my y. but ac-

Staccato e piano

10

pp.

pp.

according to thy mercy; - according to thy mercy, think thou upon me, O Lord, think thou upon me, O Lord

Crescendo e marcato

15

soft

loud

Oh thy goodness for thy goodness Oh remember not the sins & offences of my youth, remember not thy sin; but ac-

Crescend

According to thy Mercy, but according to thy mercy. Think thou upon me, O Lord think thou up

20

soft

on me O-h, O Lord for thy goodness for thy goodness

for

Example 4.10. Cooke, 'Call to remembrance' (third movement, 'Gracious and righteous is the Lord')  
 Source: GB-Lcm, MS 816, ff. 52v-54

for

Verse

without Instruments.

with Single Voice: *Ad lib.*

Therefore will he teach sinners in the

Gracious and righteous is the Lord

Gracious and righteous is the Lord and righteous is the Lord and righteous is the Lord

Therefore will

Way Gracious & righteous is the Lord isy L Gracious & righteous is the Lord  
 Therefore will he teach Sin - ners will he teach Sin - ners  
 Lord and Gracious Therefore will he teach Sin - ners, Gracious & righteous is the  
 he teach Sinners in the way, will he teach Sinners in the way Gracious and righteous is the  
 Gracious & righteous is the L. the Lord Gracious and righteous is the L. the L. Therefore will he teach  
 Gracious & righteous is the Lord the Lord Gracious and righteous isy L. is righteous.  
 Lord, and righteous is the Lord Therefore will he teach Sinners Gracious and  
 fore will he tch Sinners, Gracious and right. is the Lord. Therefore will he teach Sinners  
 Sinners, gracious & righteous is the Lord, the Lord is Gracious and right. is the L. and right. is the  
 and gra - cious and right - eous Gracious & right is the  
 right isy L. is the Lord, Gracious & right. is the L. and right. is the Lord There  
 in the Way He will teach Sin - ners He will teach

25 *soft*

The image shows a handwritten musical score on a page numbered 20. The score is written on ten staves, with lyrics and performance markings. The lyrics are: "L. the L. is gra - cious Therefore he will teach sinners", "Lord the Lord is grac: & right: is the Lord Therefore he will teach sinners", "fore will he teach sinners", "sin - ners", "Lord", "Grac: and right: is the Lord", "Grac: & right: is the Lord", "Grac: and right: is the Lord", "Grac: & right: is the L. and", "right: is the L. and right: is the L. is the L. therefore will", "righteous is the Lord & right: is the Lord there fore will he teach sinners", "Grac: & right: is the Lord and right: is the Lord therefore will he teach sin -", "right: is the Lord therefore will he teach sinners in the way".

Performance markings include "soft" (written as *soft*), "loud", and "no". There are also some numbers like "25", "30", and "35" written above the staves. The handwriting is somewhat messy and appears to be a working draft or a personal manuscript.

will teach sinners he will teach sinners in the way.  
 Therefore he will teach sinners he will teach sinners in the way.  
 sinners teach sinners he will teach sinners in the way.  
 will teach sinners therefore he will teach sinners 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

5

Them that are meek shall he guide in judgement them that are meek

Shall he guide in judgement such as are gentle such as are gentle  
them shall he learn his way

10

15

Them shall he learn his way Such as are gentle Such as are  
Such as are  
20 Such as are  
gentle Them shall he learn his way  
gentle Such as are gentle

25

30

Handwritten musical score consisting of ten staves. The lyrics are written across the staves, with some words appearing above or below the notes. The text includes: "Such as are gentle them shall he learn his way them", "meek shall he guide in judgment such as are gentle a them them shall", and "them shall he learn shall he". There are also some musical notations like "for", "myself", "and", and "me".

for

myself

and

Such as are gentle them shall he learn his way them

me

meek shall he guide in judgment such as are gentle a them them shall

them shall he learn shall he



40 45

Learn his ways them them shall he learn his way  
Learn his way

50

Detailed description: This is a page of handwritten musical notation. It features ten staves of music. The first staff has a treble clef and a key signature of one sharp (F#). Measure numbers 40 and 45 are written above the first and second staves, respectively. The lyrics 'Learn his ways them them shall he learn his way' are written across the third and fourth staves. The word 'loud' is written above the third staff. The number '50' is written above the fifth staff. The notation includes various note values, rests, and bar lines. The paper shows signs of age and wear, with some ink bleed-through and smudges.

Example 4.12. Cooke, 'I heard a great voice' (third movement)  
Source: GB-Lcm, MS 816, ff. 6-8

*Largo* 76

Trumpets  
Horns  
Drums  
Flute 1  
Flute 2  
Bassoons col. Voc.  
Violin 1  
Violin 2  
Viola  
Canto 1  
Canto 2  
Alto  
Tenor  
Bass  
Violoncello  
Contrabass.  
Organ

*Largo*

5 10

*col Alto*

*col Bassi*

heard a great voice of much

col Soprano

col Soprano

col Soprano

col Soprano

col Soprano

People in Heaven

I heard a great

People in Heaven

I heard a great voice

People in Heaven

I heard a great

People in Heaven

I heard a great

Tutti

Tasto Solo

Tutti

Handwritten musical score for voice and piano, page 20. The score consists of 12 staves. The top two staves are piano accompaniment, featuring dense chordal textures and arpeggiated figures. The next two staves are vocal lines with lyrics. The lyrics are: "Voice I heard a great voice - - heard a great voice", "Voice I heard a great voice a great voice", "heard a great voice", "heard a great voice a great voice", "Voice - - heard a great voice a great voice". The bottom two staves are piano accompaniment, continuing the dense texture. The notation is in a single system with a key signature of one flat and a common time signature.

Handwritten musical score consisting of approximately 15 staves. The top section contains instrumental notation with various note values and rests. The lower section features lyrics written in cursive script, including the phrase "of much People in Heav'n - a great Voice of much People a". The notation includes dynamic markings such as *f* and *sol*. The score is divided into two measures, with the number 25 at the beginning and 30 at the end.

2

35

Voice of much People much People in Heavn Say-ing Say-ing  
 Voice of much People much People in Heavn Say-ing Say-ing  
 much People much People in Heavn Say-ing Say-ing  
 much People much People in Heavn Say-ing Say-ing  
 Voice of much People much People in Heavn Say-ing Say-ing

*Ado*  
*Ado*  
*Ado*  
*Ado*

Example 4.13. Cooke, 'I heard a great voice' (fourth movement, 'Halleluja')  
Source: GB-Lcm, 816, f. 9r-v

5 9 13

*Allegro con spirito*  
Halleluja halleluja halleluja halleluja halleluja halleluja

alt. Organ



2. col. fermi

Halleluja halleluja halleluja halleluja halleluja halleluja Halle-lu-ja

Halle-lu-ja

Halleluja halleluja halleluja halleluja halleluja halleluja Halle-lu-ja

Halleluja halleluja halleluja halleluja halleluja halleluja Halle-lu-ja

Halleluja halleluja halleluja halleluja hallelujah halleluja Halle-lu-ja.

col. fermi

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

The image shows a handwritten musical score for the sixth movement of a work by Cooke, titled 'I heard a great voice' (with the subtitle 'For true and righteous are his judgements'). The score is arranged in two systems of staves. The first system includes parts for Oboe 1 and 2, Violin Solo, Violin Ripieno, Alto Viola, Voice Solo, and Bass. The second system continues the Violin Solo, Violin Ripieno, Alto Viola, and Bass parts. The score includes tempo markings such as 'Andante' and 'Piano sempre', and a section starting with the number '5'. The lyrics 'For true and righteous' are written below the Bass staff.

Handwritten musical score for the first system. It consists of six staves. The top two staves are for the vocal line, and the bottom four staves are for the piano accompaniment. The lyrics are written below the vocal line.

are his judgements are his judgements true and righteous true and righteous are his

Handwritten musical score for the second system, starting with a measure number '10'. It consists of six staves. The top two staves are for the vocal line, and the bottom four staves are for the piano accompaniment. The lyrics are written below the vocal line. The word 'piano' is written in two places on the piano accompaniment staves.

10

Judgements true and righteous are his Judgements true and righteous are his judgements

*piano*

*piano*

15

Handwritten musical score for the first system. It includes staves for Oboe (two parts), Violin (two parts), and Cello/Double Bass. The lyrics are: "true and right -- ears are his Judgements". There are dynamic markings like *tr* and *for* in the violin part.

Handwritten musical score for the second system. It includes staves for Oboe (two parts), Violin (two parts), and Cello/Double Bass. The lyrics are: "His Judgements are true his Judgements are". There is a dynamic marking *me* in the violin part.

20

righteous true are his Judgements, righteous are his Judgements, for true righteous

*tenute*

25

are his Judgements are his judgements true and righteous true and righteous are his

*tenute*

Handwritten musical score for the first system. It consists of seven staves. The top six staves are instrumental, with various notes and rests. The seventh staff contains the vocal line with the lyrics: "Judgements for true and right - - - - -ous are his Judgements". There are several "for" annotations in the instrumental parts. A dynamic marking "For tutti Violini III" is present in the third staff. A fermata is placed over a note in the sixth staff.

Handwritten musical score for the second system, starting at measure 30. It consists of seven staves. The top six staves are instrumental, with various notes and rests. The seventh staff contains the vocal line. There are several "t" annotations in the instrumental parts. A fermata is placed over a note in the sixth staff.

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

*Memo: Try this with all the Voices in Unison & Bassoons in Unison, and the Accompaniment Loud in proportion.*

*Oboe & Bassoon*

*Violin*

*Viola*

*Celli*

*Diapasons of the Great Organ*

*play with the Voices single notes only, in the grave octave.*

*with Bassoons*

*Tutti Bassi*

*argo Andante.*

*pia*

*pia*

*Canto fermo.*

And a voice came out of the

*pia*

*for*

*for*

*for*

*for*

Throne

*for*

Handwritten musical score for voice and piano. The score consists of 14 staves. The first three staves are piano accompaniment. The fourth staff is the vocal line with lyrics: "And a Voice came out of the Throne say... ing." The piano accompaniment includes various textures, including dense sixteenth-note passages and sustained chords. The lyrics are written in a cursive hand. The score concludes with a double bar line and a repeat sign.



Example 4.16. Cooke, 'I heard a great voice' (eleventh movement, 'Halleluja')  
Source: GB-Lcm, 816, ff. 20v-24r

The image shows a handwritten musical score for the eleventh movement, 'Halleluja', by Cooke. The score is written on multiple staves. The tempo is marked 'Allegro' at the beginning. The music is in common time (C). The score includes several staves of musical notation, including a vocal line with lyrics: 'Halleluja halleluja halleluja halleluja halleluja'. There are also markings for 'Tasto Solo' and 'col. 1.'. The score is numbered '5' in the top right corner. The handwriting is in ink on aged paper.

Handwritten musical score for a piece titled "Hallelujah". The score is written on ten staves. The top two staves contain the vocal melody, with lyrics written below the notes. The lyrics are: "Hallelujah hallelujah hallelujah hallelujah hallelujah hallelujah hallelujah hallelujah hallelujah hallelujah hallelujah hallelujah hallelujah hallelujah hallelujah". The bottom two staves contain the Violoncello (Cello) part, with the label "Violoncello" written below the notes. The score includes various musical notations such as notes, rests, and dynamic markings like "col. no." and "Tutti".

Handwritten musical score for a hymn, featuring multiple staves with notes and lyrics in Finnish. The lyrics include "Halleluja halleluja" and "Hal - lalujia". The score includes various musical notations such as notes, rests, and dynamic markings like "col. 1<sup>mo</sup>" and "col. Basso".

Lyrics visible in the score:

- Halleluja halleluja
- Hal - lalujia
- lujia halleluja
- Halleluja halleluja
- Halleluja halleluja halleluja
- Halleluja halleluja

Dynamic markings and other annotations include "col. 1<sup>mo</sup>", "col. Basso", "col.", and "utti".

20 25

Halleluja halleluja halleluja halleluja halleluja A-men.  
Halleluja halleluja halleluja halleluja halleluja A-men.  
Halleluja halleluja halleluja halleluja halleluja A-men.  
Halleluja halleluja halleluja halleluja halleluja A-men.  
Halleluja halleluja halleluja halleluja halleluja A-men. Soli

30

Handwritten musical score for a hymn. The score consists of 11 staves. The first two staves are for the vocal melody. The next two staves are for a keyboard accompaniment, featuring a dense texture of sixteenth notes. The remaining seven staves are for a four-part vocal setting (Soprano, Alto, Tenor, Bass). The lyrics are written in a cursive hand below the vocal staves. The piece concludes with the word 'Tutti'.

Halleluja halle-luja halleluja halleluja  
 Halleluja halleluja halleluja halleluja  
 Halleluja halleluja halleluja halleluja  
 Halleluja halleluja halleluja halleluja  
 Halleluja halleluja halleluja hallelujah  
 Tutti

35

*Halleluja halleluja halleluja Amen; Halleluja*  
*col. <sup>mo</sup>*

*Halleluja halleluja halleluja Amen; Halleluja*  
*Halleluja halleluja halleluja Amen Amen; Halleluja*  
*Halleluja halleluja halleluja A-men; Halleluja*

*col. Bass*

40

*col. V. I. mo*

*col. I. ma*

Halle-luja halleluja halleluja hal - - - -

Halle-luja halleluja halleluja halleluja halleluja halle-

Halle-luja halleluja halleluja halleluja halleluja halle-

halleluja halleluja halleluja hal - - - -

*quoted*

- lu - ja hal - le - lu - ja hal - le - lu - ja hal - le - lu - ja A - men A - men.  
 hal - le - lu - ja hal - le - lu - ja hal - le - lu - ja A - men A - men.  
 - lu - ja hal - le - lu - ja hal - le - lu - ja hal - le - lu - ja A - men A - men A - men.  
 - lu - ja hal - le - lu - ja hal - le - lu - ja hal - le - lu - ja A - men A - men A - men.  
 - lu - ja hal - le - lu - ja hal - le - lu - ja hal - le - lu - ja A - men A - men.



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

5

Handwritten musical score for 'I heard a great voice' by Cooke, bars 1-26. The score is written on 14 staves. The top five staves are mostly empty, with some handwritten notes and a '5' above the first staff. The bottom nine staves contain musical notation, including a vocal line starting with 'Allegro' and several instrumental parts. The notation is in 3/4 time and G major. There is a large blacked-out area on the right side of the page.

10

15

This image shows a page of handwritten musical notation. At the top, the numbers '10' and '15' are written above the first and fifth staves, respectively. The score consists of approximately 15 staves. The first few staves contain complex musical notation, including a treble clef, a key signature of one sharp (F#), and various rhythmic values such as eighth and sixteenth notes. The notation is dense and appears to be a transcription of a piece of music. In the lower right portion of the page, the phrase 'Let us rejoice' is written in a cursive hand, repeated five times across five different staves. Each instance of the phrase is accompanied by a few notes of musical notation, likely representing the vocal line for that part. The overall appearance is that of a personal manuscript or a working draft for a musical score.

Handwritten musical score for a choir, consisting of multiple staves. The score is divided into two sections, numbered 20 and 25. The lyrics are: "and be glad - and give honor to him" and "and give honor to". The notation includes various musical symbols such as notes, rests, and dynamic markings.

and be glad - and give honor to him and give honor to

and be glad - and give honor to him and give honor to

and be glad - and give honor to him and give honor to

and be glad - and give honor to him and give honor to

and be glad - and give honor to him and give honor to

and be glad - and give honor to him and give honor to

Example 4.18. Cooke, 'The lord in his wrath' (first movement).  
Source: GB-Lcm, MS 806, ff. 53-60

5 Lamentations II. 2.

Chorus.

Oboe 1:

*Andante.*  
Oboe 2:

Clarinetto 1°

Clarinetto 2°

Bassoons.

Violino 1° *Staccato.*

Violino 2°

Viola. *Staccato.*

*Andante.*

Bassi. *Staccato.*

*Andante.*

This page of handwritten musical notation, numbered 10, contains approximately 18 staves. The notation is organized into several systems. The top four staves feature a melodic line with half notes and whole notes, often grouped by slurs. The fifth staff is a bass line with similar note values. The sixth staff contains a more complex rhythmic pattern with eighth and sixteenth notes. The seventh staff is a treble line with quarter and half notes. The eighth staff is a bass line with eighth notes. The remaining staves (ninth to thirteenth) appear to be a grand staff with a treble and bass clef, containing mostly whole and half notes. The final two staves at the bottom of the page show a bass line with eighth notes and a treble line with quarter notes. The manuscript includes various musical symbols such as clefs, key signatures (two flats), time signatures, and dynamic markings like 'p' and 'f'.

The Lord in His wrath...

The Lord in His wrath...

The Lord in His wrath...

The Lord in His wrath...

The Lord in His wrath...

The Lord in His wrath...

The Lord in His wrath...

The Lord in His wrath...

The Lord in His wrath...

A musical score for a hymn, consisting of 15 staves. The first five staves are instrumental, featuring a melody in the upper staves and a bass line in the lower staves. The last ten staves contain vocal parts with lyrics. The lyrics are: "wrath... The Lord in His wrath", "wrath The Lord in His wrath", "The Lord in His wrath The Lord in His wrath", and "The Lord in His wrath". The score includes various musical notations such as treble and bass clefs, time signatures, and dynamic markings.

The image shows a page of a musical score, page 30. It features ten staves of music. The top six staves are mostly empty, with some faint markings. The bottom four staves contain the vocal line with lyrics. The lyrics are: "hath thrown down the strong holds of", "hath thrown down the strong holds of Ju... dah", and "hath thrown down the strong holds of Ju... dah hath thrown down the strong". The music is written in a simple, clear style, likely for a church hymn.



hath thrown down the strong holds of Ju... dah of

thrown down thrown down

Ju...dah thrown down thrown down thrown

hath thrown down the strong... holds... of Ju...dah The

... holds... thrown down the strong holds of Ju... dah of

The musical score on page 40 consists of ten staves. The top five staves are for piano accompaniment, and the bottom five are for vocal parts. The piano accompaniment includes a melodic line and a rhythmic accompaniment of chords and sixteenth-note patterns. The vocal parts are arranged in two voices, with lyrics written below the notes. The lyrics are: "In... dah hath thrown down the strong... thrown down thrown down The Lord in His down The Lord in His wrath... Lord in His wrath... in His In... dah thrown down hath thrown".

..... holds hath thrown down the strong ..... holds  
wrath ..... The Lord in His wrath  
..... The Lord in His wrath in His wrath  
wrath ..... The Lord in His wrath  
down the strong ..... holds hath thrown down the

for e ten:

for e ten:

for:

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

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

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

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

strong... holds the strong... holds the strong... holds of Ju.....

for: e ten:

The musical score consists of ten staves. The first five staves are for string instruments (Violins I, Violins II, Violas, Cellos, and Double Basses). The last five staves are for vocal parts. The key signature is B-flat major (two flats). The time signature is 4/4. The score includes dynamic markings such as *pia:* and *pp.*. The vocal parts have lyrics including "The" and "dah". The bottom staff is labeled "Violoncelli." and includes the dynamic marking *pia:*.

The musical score consists of six vocal staves and two piano accompaniment staves. The piano part features a prominent triplet accompaniment in the right hand, marked *for:*. The vocal parts are arranged in six staves, each with the lyrics: "Lord in His wrath hath thrown down the strongholds". The lyrics are written in a cursive hand. The score is set in a key with one flat and a common time signature. The piano accompaniment includes a triplet in the right hand and a steady eighth-note accompaniment in the left hand.

..... of Ju... dah . The Lord in His wrath The Lord in His

..... of Ju... dah The Lord in His

..... of Ju... dah The Lord in His

..... of Ju... dah The Lord in His

..... of Ju... dah The

Violoncelli. Tutti.

The image shows a page of musical notation for a hymn. It consists of 12 staves. The top six staves are instrumental accompaniment, featuring a melody in the upper staves and a more rhythmic accompaniment in the lower staves. The bottom six staves contain the vocal line with lyrics. The lyrics are: "wrath The Lord in His wrath hath", "wrath in His wrath hath", "wrath The Lord in His wrath", "... in His wrath The Lord in His wrath", "Lord the Lord in His wrath hath". The music is in a common time signature and features various note values, including quarter, eighth, and sixteenth notes, as well as rests and dynamic markings like *tt*.



tr.

thrown down the strongholds of Judah hath thrown down the

thrown down the strongholds of Judah thrown

thrown down

thrown down... hath thrown down

thrown down the strongholds of Judah hath thrown down the

Detailed description: This is a page of a musical score, page 80. It features ten staves of music. The top four staves are vocal lines in treble clef, with lyrics written below them. The lyrics are: "thrown down the strongholds of Judah hath thrown down the" (top line), "thrown down the strongholds of Judah thrown" (second line), "thrown down" (third line), and "thrown down... hath thrown down" (fourth line). The bottom six staves are instrumental accompaniment. The first two staves are in treble clef, and the last four are in bass clef. The music includes various note values, rests, and trills (marked "tr."). The score is set in a key with two flats (B-flat and E-flat) and a common time signature. The right side of the page is heavily shadowed.

Musical score for voice and piano. The score consists of 12 staves. The top six staves are piano accompaniment, and the bottom six staves are the vocal line. The lyrics are: "strongholds of Judah thrown down the strongholds of Judah". The piano part features chords and melodic lines, with dynamic markings of *p* (piano) and *ff* (fortissimo). The vocal line includes a *for.* (for) marking. The score is divided into two systems, with the first system ending at measure 90.

This musical score spans measures 95 to 100. It consists of 14 staves. The top five staves (measures 95-99) feature a rhythmic pattern of quarter notes on a single pitch. The sixth staff (measure 95) contains a melodic line with notes and rests, marked with *for:* and *tr.*. The seventh staff (measure 95) contains a melodic line with notes and rests, marked with *for:* and *tr.*. The eighth staff (measure 95) contains a melodic line with notes and rests, marked with *for:* and *tr.*. The ninth staff (measure 95) contains a melodic line with notes and rests, marked with *for:* and *tr.*. The tenth staff (measure 95) contains a melodic line with notes and rests, marked with *for:* and *tr.*. The eleventh staff (measure 95) contains a melodic line with notes and rests, marked with *for:* and *tr.*. The twelfth staff (measure 95) contains a melodic line with notes and rests, marked with *for:* and *tr.*. The thirteenth staff (measure 95) contains a melodic line with notes and rests, marked with *for:* and *tr.*. The fourteenth staff (measure 95) contains a melodic line with notes and rests, marked with *for:* and *tr.*. The bottom five staves (measures 100-104) feature a rhythmic pattern of quarter notes on a single pitch, with the word *dah.* written below the notes.

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

Duetto. *Larghetto*. Lamentations II. 10.

5

Clarinetto 1:  
*pia:*

Clarinetto 2:  
*pia:*

Corno 1:  
*pia:*

Corno 2:  
*pia:*

Violino 1:  
*tr?*

Violino 2:

Viola 1: & 2:

Duetto. *Larghetto*.

Bassi:  
*pia:*

The image shows a page of a musical score for a duet. The title is 'Duetto. Larghetto.' and it is identified as 'Lamentations II. 10.' with a measure number '5' at the top. The score consists of eight staves. The first four staves are for Clarinetto 1, Clarinetto 2, Corno 1, and Corno 2, all marked 'pia:'. The fifth and sixth staves are for Violino 1 and Violino 2. The seventh staff is for Viola 1 and 2. The eighth staff is for Bassi, marked 'pia:'. The music is in 2/4 time and features various note values, rests, and dynamic markings.

10 15

for: for: pi.  
for: pia  
for:  
for:  
for: pia  
for: pia  
for: pia:  
for: pia:

The Elders of Is-ra-el sit on the ground on the

The Elders of Is-ra-el sit on the ground on the

pp.

pp.

pp.

pp.

pp.

pp.

pp.

fp

pp

ground sit on the ground sit on the ground sit on the ground

ground sit on the ground ..... sit on the ground

30

ground sit on the ground sit on the ground on the ground

sit on the ground sit on the ground sit on the ground

pia:



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 I. 27.  
5

*Chorus. Adagio.*

The score is divided into two systems. The first system contains the orchestral parts: Oboe 1<sup>st</sup>, Oboe 2<sup>nd</sup>, Clarinet 1<sup>st</sup>, Clarinet 2<sup>nd</sup>, Bassoons, Horns, Violin 1<sup>st</sup>, Violin 2<sup>nd</sup>, and Viola. The second system contains the vocal parts with the lyrics: "How are the mighty fallen".

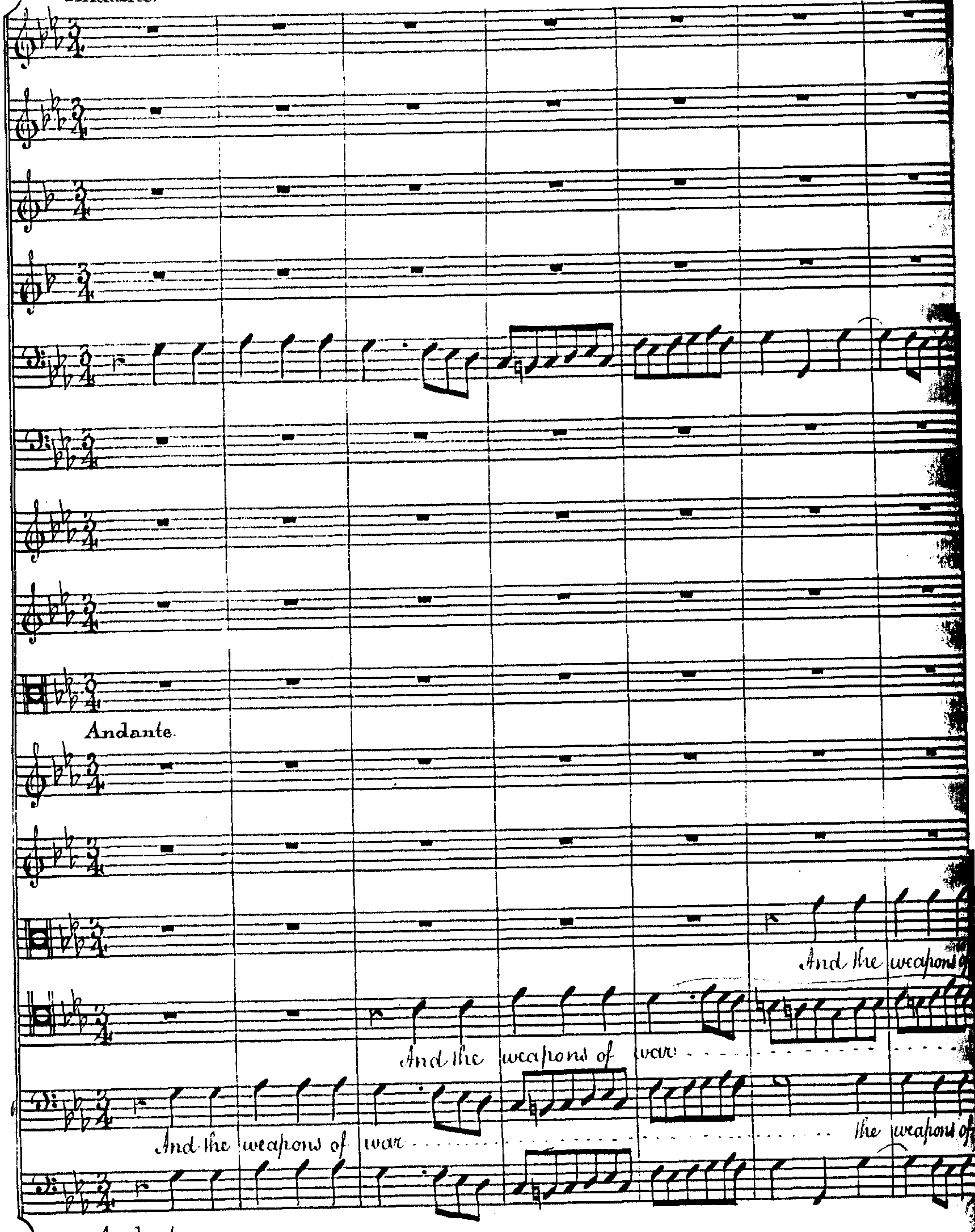
*Chorus. Adagio.*

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

A musical score for a choir, consisting of 12 staves. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The music is divided into three systems of four staves each. The first system includes dynamics markings of *f* and *p*, and the instruction *Soli.* above the second and third staves. The second system includes dynamics markings of *f*, *p*, and *f*. The third system includes dynamics markings of *f*, *p*, and *f*. The lyrics are written in a cursive hand below the staves. The lyrics are: "How are the mighty fall'n, fall'n, fall'n and the weapons of war..." repeated across the three systems. The first system ends with "war..." and the second system ends with "war...". The third system ends with "and the".

The musical score consists of 15 staves. The top five staves are for the piano accompaniment, featuring a complex rhythmic pattern with many sixteenth and thirty-second notes. The next five staves are for the voice, with lyrics written below the notes. The lyrics are: "weapons of war perished, perished." The word "perished" is repeated twice in each line. The bottom five staves continue the piano accompaniment. The score includes various musical notations such as clefs, key signatures, time signatures, and dynamic markings like "p." (piano).

*Andante.*



The musical score consists of 17 staves. The top four staves are for a piano accompaniment (piano right hand, piano left hand, and two string staves). The bottom six staves are for a vocal line. The key signature is B-flat major, and the time signature is 3/4. The tempo is marked *Andante*. The lyrics are written below the vocal staves.

*And the weapons of war* ..... *the weapons of*

*And the weapons of war* ..... *And the weapons of*

*the weapons of*

*Andante.*

Handwritten musical score for a choir, page 30. The score consists of 12 staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass). The bottom four staves are piano accompaniment (Right Hand, Left Hand). The lyrics are: "and the weapons of war... of war... of war... and the... war... of war... of war... of war... and the... war... and the weapons of war...". The music is in a minor key and features complex rhythmic patterns, including sixteenth and thirty-second notes.

Handwritten musical score for a choir, consisting of 16 staves. The score is divided into two systems, with the first system starting at measure 35 and the second system starting at measure 40. The music is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The lyrics are: "and the weapons of war". The score includes vocal lines for Soprano, Alto, Tenor, and Bass, as well as piano accompaniment. The lyrics are written below the vocal lines, with some words appearing on multiple staves. The notation includes various note values, rests, and dynamic markings.

The musical score is arranged in a system of 12 staves. The top five staves are for piano accompaniment, including a grand staff (treble and bass clefs) and three additional treble clef staves. The bottom seven staves are for vocal parts, including a grand staff and four additional treble clef staves. The lyrics are written below the vocal staves. The score includes dynamic markings such as *p* (piano) and *f* (forte), and articulation marks like accents and slurs. The lyrics are: "perished, perished the weapons of war", "and the weapons of war perished the weapons of war", and "perished, perished the weapons of war".

perished, perished the weapons of war

perished, perished the weapons of war

and the weapons of war perished the weapons of war

and the weapons of war perished the weapons of war

perished, perished the weapons of war

*p* *f*

50

55

This musical score is arranged for a multi-instrument ensemble and includes vocal parts. The score is divided into two systems, with measures 50-54 in the first system and measures 55-59 in the second. The instruments are arranged in two groups of four staves each. The top group consists of four treble clef staves, and the bottom group consists of four bass clef staves. The vocal parts are located in the lower half of the second system, with the lyrics "pe...rished" appearing in the vocal staves. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and includes trills (tr.) and slurs. The key signature is B-flat major, and the time signature is 4/4. The score concludes with a final cadence in the bottom staff of the second system.



The musical score on page 60 consists of 15 staves. The top five staves are for vocal parts, and the bottom ten staves are for piano accompaniment. The piano part includes a prominent sixteenth-note arpeggiated figure in the right hand. The lyrics are as follows:

perished perished  
and the weapons of war perished  
and the weapons of war perished  
The weapons of war perished  
and the weapons of war perished

A musical score for a choir, consisting of 16 staves. The score is divided into two systems, with the first system starting at measure 65 and the second system starting at measure 70. The music is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The lyrics are: "and the weapons of war perished". The lyrics are written in a cursive script and are placed below the vocal staves. The music features a variety of note values, including quarter notes, eighth notes, and sixteenth notes, with some notes beamed together. There are also rests and dynamic markings throughout the score.

and the  
and the weapons of war ... of war and the  
and the weapons of war ... of war the  
and the weapons of war ... and the weapons of war the  
and the weapons of war the

The image shows a page of musical notation for a choir. It consists of 12 staves. The top four staves are vocal parts, and the bottom eight staves are piano accompaniment. The lyrics are written below the vocal staves. The music is in a key with two flats and a 4/4 time signature. The lyrics are: "and the weapons of war ... of war and the", "and the weapons of war ... of war the", "and the weapons of war ... and the weapons of war the", and "and the weapons of war the".

The musical score on page 80 consists of 14 staves. The top five staves are vocal parts, and the bottom nine staves are piano accompaniment. The piano part features a prominent rhythmic pattern of sixteenth-note chords in the right hand and a steady bass line in the left hand. The lyrics are written below the vocal staves.

weapons of war he... rished he... rished  
weapons of war he... rished he... rished  
weapons of war he... rished he... rished and the  
weapons of war he... rished he... rished and the  
weapons of war he... rished he... rished

and the weapons of war . . . . . and the weapons of war

and the weapons of war and the weapons of war

weapons of war . . . . . of war the weapons of war and the weapons of war

weapons of war . . . . . of war the weapons of war and the weapons of war

and the weapons of war of war the weapons of war and the weapons of war

Detailed description: This is a page of musical notation for a choir, spanning two systems of staves. The first system (measures 85-90) features vocal lines with lyrics: "and the weapons of war . . . . . and the weapons of war". The second system (measures 91-96) continues the lyrics: "and the weapons of war and the weapons of war", "weapons of war . . . . . of war the weapons of war and the weapons of war", "weapons of war . . . . . of war the weapons of war and the weapons of war", and "and the weapons of war of war the weapons of war and the weapons of war". The notation includes various note values, rests, and dynamic markings. The page number "85" is at the top left and "90" is at the top right.

he... rished, he... rished, he... rished, the wea... pons of  
 he... rished, he... rished, he... rished. the wea... pons of  
 he... rished, he... rished, he... rished, the  
 he... rished, he... rished, he... rished.  
 he... rished, he... rished, he... rished. the wea... pons of war

war..... of war and the wea..... pons of  
war..... of war and the wea..... pons of  
wea..... pons of war..... pe..... rish..... ed and the  
the wea..... pons of war and the  
..... of war..... pe..... rish..... ed and the

war of war and the wea... fions of war...  
 war of war and the wea... fions of war...  
 wea... fions of war and the wea... fions of war...  
 wea... fions of war and the wea... fions of war...  
 wea... fions of war and the wea... fions of war...

The musical score consists of 14 staves. The top five staves are vocal parts for a choir, with lyrics written below them. The bottom five staves are instrumental accompaniment, featuring a complex rhythmic pattern of sixteenth notes. The score is divided into two systems, with the first system covering measures 110-114 and the second system covering measures 115-119. The key signature is B-flat major, and the time signature is common time (C).



Andante.

120

The musical score consists of 14 staves. The top five staves are piano accompaniment, each starting with a dynamic marking of *p.* and a common time signature 'C'. The next three staves are vocal lines, each with the lyrics "pe... rished," repeated across the measures. The bottom six staves continue the piano accompaniment. The tempo "Andante." is written at the beginning and end of the page. The page number "120" is in the upper right corner.

The musical score is written for a choir and piano. It consists of 16 staves. The first 15 staves are for the piano, and the 16th staff is for the vocal line. The key signature is one flat (F major or D minor), and the time signature is common time (C). The tempo is marked 'Adagio.' The lyrics are 'How are the mighty fall'n'.

How are the mighty fall'n  
How are the mighty fall'n  
How are the mighty  
How are the mighty

The musical score consists of 14 staves. The top two staves are for vocal parts, with lyrics: "How are the mighty fall'n". The next two staves are for vocal parts, with lyrics: "How are the mighty fall'n". The next two staves are for vocal parts, with lyrics: "How are the mighty fall'n". The next two staves are for vocal parts, with lyrics: "How are the mighty fall'n". The next two staves are for vocal parts, with lyrics: "How are the mighty fall'n". The next two staves are for vocal parts, with lyrics: "How are the mighty fall'n". The bottom two staves are for vocal parts, with lyrics: "How are the mighty fall'n".

fall'n the mighty fall'n  
fall'n the mighty fall'n  
fall'n the mighty fall'n  
fall'n the mighty fall'n  
fall'n the mighty fall'n  
fall'n the mighty fall'n  
fall'n the mighty fall'n  
fall'n the mighty fall'n

Handwritten musical score for a string quartet, page 399. The score is in G major (one sharp) and 3/4 time. It consists of four staves: Violin I, Violin II, Viola, and Cello/Double Bass. The music features a variety of dynamics including piano (*p*), forte (*f*), and fortissimo (*ff*), along with accents and hairpins. The piece concludes with a double bar line and repeat signs. The word "fall'n" is written above several notes in the lower staves.

# 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

The musical score is presented in two systems. The first system (bars 1-17) features a vocal line for Adam and a lute accompaniment. The vocal line begins with the recitative 'His Praise, ye Winds, that from four Quarters blow, breath soft, or loud; and' followed by the 'wave' motif. The lute part provides a rhythmic accompaniment with figured bass notation. The second system (bars 18-34) continues the 'wave' motif, with the vocal line repeating 'Worship, in sign, in sign of Worship wave, wave' and the lute part continuing with its accompaniment. The score includes various musical notations such as clefs, time signatures, and dynamic markings.

Adam.  
 His Praise, ye Winds, that from four Quarters blow, breath soft, or loud; and  
 Wave = = = = your Tops, ye Pines, with every Plant, in sign of Worship  
 Wave = = = = Wave = = = = in sign of  
 5  
 6 7 6 5  
 7 6 7 7  
 \*4  
 17  
 5  
 Worship, in sign, in sign of Worship wave, wave  
 6 7 6 6 10 6 5  
 = in sign, in sign of Worship wave, wave = = in sign of Worship  
 wave, ye Pines, ye Pines, & every Plant, in sign of Worship wave = =  
 15  
 wave = = = = in sign of Worship wave = =  
 6 7 7 7 6 7 6 7 6 7 6 7

Example 5.3. Cooke, *The Morning Hymn* (Overture), bars 1-36  
Source: *The Morning Hymn...Set to Music by... John Ernest Galliard...Overture, Accompanyments & Chorusses Added by Benjamin Cooke* ([London], [1773]), pp. 1-3

**O V E R T U R E** 1

Maestoso

Oboe  
Viol: 1<sup>mo</sup>  
Viol: 2<sup>do</sup>  
Viola  
Bassoon  
Violoncel: & Bassoon

Ben Cooke

2  
15

col Violini

tutti

20

25

Soli Pia

tutti

for

Soli Pia

tutti

for



3

Soli tutti  
Pia for tutti  
Soli  
Soli for tutti  
Pia

6 7 6 5 6 7

1<sup>st</sup> Oboe 2<sup>d</sup> Oboe

tutti tutti  
Soli tutti  
Soli  
Soli tutti  
Pia

6 5 6 5 5 6 6 5 5 6 6 5

35

6 5 6 5 6 5

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

And with Songs and Cho=  
ral  
Symphonies, Day without Night, Circle his Throne rejoy = =  
cing, And with Songs and Choral Symphonies, Day without Night,  
Circle his Throne re=joy = = = = cing, rejoy =

Example 5.5. Cooke, *The Morning Hymn* ('And with song and choral symphonies')  
 Source: *The Morning Hymn*, pp. 7-10

**Largo Andante**

Viol: 1  
 Viol: 2  
 Tenor Voice  
 Bass

*Pia*

And with Songs and cho-ral Symphonies Day without Night

circle his throne re-joy-cing and with Songs and choral Symphonies

day without night circle his Throne rejoy-cing

5  
 10  
 15  
 20

Violin 1

Violin 2

Viola

Canto & Oboi

Alto

Tenor

Basso

Bassi

Chorus

For

For

Chorus

Ye in Heav'n on Earth join all ye creatures to extol

Chorus

Ye in Heav'n on Earth all ye creatures join all ye

Chorus

rejoycing Ye in Heav'n on Earth join all ye creatures to ex

Chorus

Ye in Heav'n on Earth join all ye

6 4 3

For

6

tutti

7

6

Him first, Him last, Him midst and without End

creatures Him first, Him

-tol- Him first, Him

creatures to ex-tol Him first, Him last, Him midst and without End Him first, Him

7 7 6 6 4 5 4 2 6 6 5

40

45

9

Him first Him last Him midst and without End

last, Him midst without End Him first Him last Him midst without End without

last, Him midst and without End and without

last, Him midst without End Him first Him last Him midst without End without

50

and without End

End without End without End Him first Him last Him midst without

End and without End Him first Him last Him midst and without

End without End without End Him first Him last Him midst without

10 55 60

and without: End and

End without End - - - Him first, Him last, Him midst and without End - - -

End - - - and without End and

End Him first, Him last, Him midst - and without End and without End and

9 6 4 6 6 6 9 6 8 7 6

65 70

Oboes with Violins

without End.

without End.

without End.

without End.

6 3 6 6 9 8 6 7 6 7

Example 5.6. Cooke, *The Morning Hymn* ('Praise him in thy sphere')  
Source: *The Morning Hymn*, pp. 11-13

The image shows a musical score for 'Praise him in thy sphere' by Cooke. The score is written for Oboe and Voice. The tempo is marked 'Vivace' and the performance instruction is 'Pia.'. The music is in common time (C). The Oboe part is written on a treble clef staff, and the Voice part is written on a treble clef staff with lyrics underneath. The lyrics are: 'Praise him praise him praise him in thy Sphere while day a\_rises that fweet'. The score includes various musical notations such as notes, rests, and fingerings. At the bottom of the score, there are performance instructions: 'Soli e pia.', 'Bafsi', and '7-6'. There are also some numerical markings like '6-4 6-5' and '5' above the staff.

12

10

hour of prime praise him praise him praise him-praise him praise him

Soli 2 6 6 6 6 6 5 6

15

praise him in thy Sphere while day a-rises while day a-rises that sweet hour of prime

6 6 6 6 Baffi 6 5 4 3

20

praise him praise him in thy Sphere while day a-rises while day a-rises that

6 6 6 6



25 13

for  
for  
sweet hour of prime

6 5 4 3 for 6 6 7 5 6 4 3

Recit

Example 5.7. Cooke, *The Morning Hymn* ('Sound his praise in thy eternal course')  
Source: *The Morning Hymn*, pp. 13-18

6 #

Oboe  
Viol. 1  
Viol. 2  
Viola  
Voice  
Bassoon

Andante maestoso

Pia

Pia

Pia

Pia

Bassoon

Solo e Pia

Solo e Pia

Sound his praise in thy eternal course

Pia

10

Pia

Solo e Pia

Solo e Pia

Solo e Pia

Solo e Pia

Solo e Pia

Solo e Pia

both when thou climbst and when high noon hast gaind and when thou fallst and

when high noon hast gain'd and when thou fallst both when thou climbst and when thou

9 8 6 4 - 6 - 6 7 6 6 4 2 - 6 - 6 6 6 4 3

for Pia Sound his praise in

6 - 6 6 6 6 4 6 4 # 6 - 6 -

thy e-ternal course in thy e-ternal course both when thou climb'st and when high

noon hast gain'd both when thou climb'st and when thou fall'st

1/

Pia

Pia

Pia

Pia

Pia

Sound his praise in thy e - ternal course in thy e - ternal

6 6 # 4/2 6 6 4/2 6 6 5

25

course both when thou climb'st and when high noon hast gain'd both when thou

6 4 7 8 7 6 8 5 7 # 6 4 6 4

for  
for  
for  
for  
for  
climbst and when thou fallst  
for

The musical score is written for guitar and voice. It consists of two systems of staves. The first system includes a vocal line with lyrics and a guitar line with fret numbers (6, 6, 4, 5, 6, 6, 7, 7, 7). The second system includes a guitar line with fret numbers (7, 6, 7, 7, 6, 6, 6, 6, 4, 5). The music is in a key with one flat and a 3/4 time signature.

Example 5.8. Cooke, *The Morning Hymn* ('Ye mists and exhalations')  
Source: *The Morning Hymn*, pp. 30-1

Recit.

Soprano

Ye Mists and Exhalations that now rise from hill or steaming lake, dusky or

5

Pia tenue

Pia tenue

tenute

grey till the Sun paint your fleecy skirts with Gold in honor to the

tenute

Trumpets & Horns

Drums *Pia*

*Allegro*

*Allegro*

*Allegro*

*Slow*

World's great Author

rife

whether to deck with

*Allegro*

10

*Pia. tenuto*

Clouds th' 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

Oboe Solo

Violino Solo

Violin 2 Solo

Violini Ripieni

Viola

Soprano Voice

Basso

Warbling tune his praise warbling tune his praise

his praise warbling tune his praise warbling war - - - bling

Larghetto

Pia

Pia Soli

5

6

6

6

4

6

6

Example 5.10. Cooke, *The Morning Hymn* ('Join voices, all ye living souls'), bars 31-50

Source: *The Morning Hymn*, pp. 50-5

50

The image displays a page of musical notation for Example 5.10, consisting of 18 staves. The notation includes vocal lines and instrumental accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are: "and in your notes his praise bear on your wings and in your notes in your notes his praise". The word "Pia" is written below the first two vocal staves. At the bottom of the page, there are figured bass numbers: # 6 9 6 9 6 6 4 3 9 8 # 4.

for  
for  
praise bear on your wings and in your notes his praise bear on your wings and in your  
praise bear on your wings and in your notes his praise  
praise bear on your wings and in your notes his praise bear on your wings and in your  
bear on your wings and in your notes his praise

tutti rinforza

5 4 3 7 4 6 6 6 6 6 7 8 6 7

4 3 4 5 4 5 7 6 5



notes his praise his praise - bear on your wings and in your notes his praise his praise his notes his praise - bear on your wings and in your notes his praise -

4 4 6 6 9 5 6 7 6 6 7 6 7 5 4

2 3 6 6 6 3 4 4 3 4 4 5 4 3

notes his praise and in your notes his praise bear

praise - - - and in your notes his praise bear

his praise - - - and in your notes his praise bear

- - his praise and in your notes his praise bear

6 4 3 7 6 5 6 4 3

with the Oboe

on your wings and in your notes his praise

on your wings and in your notes his praise

on your wings and in your notes his praise

on your wings and in your notes his praise

with the first violin

8 7 6 5 4 3 6 6 4 6

The image shows a page of musical notation with 15 staves. The notation is in a key signature of one sharp (F#) and a common time signature (C). The first staff contains a complex melodic line with many sixteenth notes. The second staff has a similar melodic line. The third staff contains a bass line with a long note and a slur. The fourth staff is a bass line with a few notes. The fifth staff has a melodic line with some chords. The sixth staff has a melodic line with some chords. The seventh staff has a melodic line with some chords. The eighth staff has a melodic line with some chords. The ninth staff has a melodic line with some chords. The tenth staff has a melodic line with some chords. The eleventh staff has a melodic line with some chords. The twelfth staff has a melodic line with some chords. The thirteenth staff has a melodic line with some chords. The fourteenth staff has a melodic line with some chords. The fifteenth staff has a melodic line with some chords and fingerings.

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

**O V E R T U R E** 1

Tromba  
Maestoso  
Oboi  
Viol: 1<sup>mo</sup>  
Viol: 2<sup>do</sup>  
Viola.  
Maestoso  
Bassi

5 6 6 6 6 7 7 9 8 6 4 3 9 8 4b 10

6 6 6 3 6 5 6 1<sup>st</sup> Unis

Engraved by T. Straight No 138 St Martins Lane.

*Ben Cooke*



2



Musical score system 1, measures 1-14. It features five staves: two treble clefs and three bass clefs. The title "Fuga Allegro" is written above the third staff. The music is in common time (C) and begins with a complex rhythmic pattern in the third staff.

15



Musical score system 2, measures 15-19. It continues the five-staff arrangement. The music is highly rhythmic and complex, with many sixteenth and thirty-second notes.

Soli  $\frac{6}{4}$   $\frac{5}{4}$  3 6

20



Musical score system 3, measures 20-24. It continues the five-staff arrangement. The music features a variety of rhythmic patterns and dynamics. The word "Unis" is written above the second staff, and "Tutti" is written below the fifth staff.

Tutti  $\frac{6}{4}$   $\frac{5}{3}$  3 6

This page contains a musical score for guitar, consisting of 15 staves of notation. The notation includes various rhythmic values, accidentals, and articulation marks. Fingering numbers (1-4) are placed below the notes to indicate fingerings. A measure number '30' is printed below the sixth staff. The score is written in a single system across the page.

♯ 35



Musical score system 1, measures 35-40. It consists of five staves: two treble clefs, two alto clefs, and one bass clef. The music is in 4/4 time and features a complex texture with many sixteenth and thirty-second notes. A 'Tutti' marking is present above the bass staff. Fingering numbers are visible below the bass staff.

Tutti

40



Musical score system 2, measures 40-45. It consists of five staves: two treble clefs, two alto clefs, and one bass clef. The music continues with dense sixteenth-note passages. Fingering numbers are visible below the bass staff.

45



Musical score system 3, measures 45-50. It consists of five staves: two treble clefs, two alto clefs, and one bass clef. The music continues with dense sixteenth-note passages. Fingering numbers are visible below the bass staff.

50

System 1 (measures 50-54): This system contains five staves. The top staff is a single treble clef. The second and third staves are a grand staff (treble and bass clefs). The fourth and fifth staves are a grand staff (bass and tenor clefs). The music is highly rhythmic, featuring many sixteenth and thirty-second notes. Fingering numbers (6, 4, 6, 6, 4, 6, 3, 6, 7) are written below the bottom staff.

System 2 (measures 55-59): This system contains five staves. The top staff is a single treble clef. The second and third staves are a grand staff (treble and bass clefs). The fourth and fifth staves are a grand staff (bass and tenor clefs). The music continues with complex rhythmic patterns. Fingering numbers (6, 6, 6) are visible below the bottom staff.

55

System 3 (measures 60-64): This system contains five staves. The top staff is a single treble clef. The second and third staves are a grand staff (treble and bass clefs). The fourth and fifth staves are a grand staff (bass and tenor clefs). The music features some longer note values and rests. Fingering numbers (6, 6, 6, 3) are visible below the bottom staff.

Musical score for measures 60-65. The system includes a vocal line and piano accompaniment. The vocal line starts with the instruction "Unis" and later has "Soli". The piano accompaniment features various chords and textures, with dynamic markings such as "fua." and "Soli". Measure numbers 60, 65, and 70 are indicated.

Musical score for measures 65-75. The system includes a vocal line and piano accompaniment. The vocal line has dynamic markings "for.", "tutti", and "fua.". The piano accompaniment includes a triplet of eighth notes and other rhythmic patterns. Measure numbers 65 and 75 are indicated.

Musical score for measures 75-85. The system includes a vocal line and piano accompaniment. The vocal line has dynamic markings "Soli" and "tutti". The piano accompaniment features a dense texture of sixteenth notes. Measure numbers 75 and 85 are indicated.

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

12

**Recit.**

Viol: 1<sup>mo</sup>

Viol: 2<sup>o</sup>

Tenor

Voice

Bass

When Music heav'nly Maid was young while yet in early Greece she sung

**Andante**

The Passions oft to hear her shell throng'd around her magic Cell

**Chorus**

Oboi with the Voices

The Passions oft to hear her shell throng'd around her magic Cell ex-

The Passions oft to hear her shell throng'd around her magic Cell ex-

The Passions oft to hear her shell throng'd around her magic Cell ex-

The Passions oft to hear her shell throng'd around her magic Cell ex-

ult-ing                      trembling                      ra - - - - -

ult-ing                      trembling                      ra - - - - -

ult-ing                      trembling                      ra - - - - -

ult-ing                      trembling                      ra - - - - -

4 6 6 b                      Unifoni

ging                      fainting                      Soft

ging                      fainting                      Soft

ging                      fainting                      Soft

ging                      fainting

pia:

for. Adg<sup>o</sup>

loud

for. Adg<sup>o</sup>

loud

posselt posselt be-yond the Mu--fes pain--ting

loud

posselt posselt be-yond the Mu--fes pain--ting

loud

posselt posselt be-yond the Mu--fes pain--ting

loud

posselt posselt be-yond the Mu--fes pain--ting

Adg<sup>o</sup>

6 6



Example 5.13. Cooke, *Collins's Ode* ('Till once, 'tis said, when all were fir'd')  
 Source: *Collins's Ode*, pp. 21-3

Trumpet

Viol: 1<sup>mo</sup>  
Ob: 1<sup>o</sup> & 2<sup>o</sup>

Viol: 2<sup>o</sup>

**Allegro**

Ob: 1<sup>o</sup>

Ob: 2<sup>o</sup>

Adg<sup>o</sup>

Till once 'tis said when all were fir'd fill'd with fu-ry rapt in...

Till once 'tis said when all were fir'd fill'd with fu-ry rapt in...

Till once 'tis said when all were fir'd fill'd with fu-ry rapt in...

Till once 'tis said when all were fir'd fill'd with fu-ry rapt in...

**Allegro**

Corn

**Vivace**

10

Col. Violini

Oboi

-spir'd. From the sup- -por- -ting Myr- tles round they f'natch'd her In- -struments

-spir'd. From the sup- -por- -ting Myr- tles round they f'natch'd her In- -struments

-spir'd. From the sup- -por- -ting Myr- tles round they f'natch'd her In- -struments

-spir'd. From the sup- -por- -ting Myr- tles round they f'natch'd her In- -struments

**Vivace**

Trumpets

Musical score for measures 15-19. The score includes parts for Trumpets, Oboe 1, Oboe 2, Cor Anglais, Viola, and Bassoon. The lyrics for the vocal parts are: "snatch'd snatch'd her Instruments of".

Musical score for measures 20-24. The score includes vocal parts and instrumental accompaniment. The lyrics for the vocal parts are: "found and as they oft had heard a part sweet Lessons".

Oboi Solo      Tr: & Oboi 25      Oboi 23  
Trumpet

sweet Les-sons sweet Les-sons of her  
Les-sons sweet Les-sons sweet Les-sons sweet Lessons of her  
Les-sons sweet Les-sons sweet Les-sons sweet Lessons of her  
sweet Les-sons sweet Les-sons of her

6      30

force-ful Art.  
force-ful Art.  
force-ful Art.  
force-ful Art.

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

28

Flutes

Vio: 1<sup>o</sup>

Vio: 2<sup>o</sup>

Largo

Contr Alto

With woful meafures wan De-spair low ful-len founds his grief be

tenute  $\frac{3}{8}$   $\frac{4}{2}$  6 5  $\frac{4}{2}$  6 7

--- guild his Grief be --- guild a fo --- lemn firange

Pr: Viol: Solo

min - - - - - gled Air

T. S.

Detailed description of the musical score: The score is for a scene from 'Collins's Ode'. It features a vocal line for Contralto and instrumental parts for Flutes, Violins 1 and 2, and Piano. The tempo is marked 'Largo'. The vocal line includes the lyrics: 'With woful meafures wan De-spair low ful-len founds his grief be... guild his Grief be... guild a fo... lemn firange... min - - - - - gled Air'. The piano accompaniment includes a 'Pr: Viol: Solo' section. The score is marked with 'pua.' (pianissimo) and 'tenute' (tenuto). The key signature is one flat (B-flat major/D minor). The time signature is common time (C). The page number 28 is at the top left.

Col Violino  
 Vo 1<sup>mo</sup>  
**Con spirito**  
*for.*  
 'twas sad by fits  
**Con spirito**

by starts 'twas wild.

**Largo** *pu.*  
*pu.*  
**Soprano** But thou O Hope with Eyes so fair  
**Largo** *pu.* 6 8 #

Example 5.15. Cooke, *Collins's Ode* ('What was thy delightful measure'), bars 1-42  
 Source: *Collins's Ode*, pp. 30-5

30 **Andante**

2<sup>d</sup> Voice. *NB These two Voices are to be silent till the Song repeats* What was thy delightful measure

Choral Bafs. at a distance

Violini 1<sup>mo</sup> e 2<sup>do</sup> **Staccato e Pianifs**

Viola. **Staccato e Pianifs**

Violin Prin- cipal Solo. *for.* **Andante** *for.*

Voice. What was thy delightful meafure

Harpfichord. 6 6 6 6 6 6 6 4

Violoncello Solo. *for.* **Andante Staccato e Pianifs**

5 Still it whifperd

*for.* *for.* What was thy delightful meafure ftill it whifperd promis'd pleasure

*for.* 6

promis'd pleasure still it whisper'd promis'd pleasure

*6 #*

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

10

and bade the lovely scenes at distance Hail! Hail! the

*for.* *fua.*

the lovely scenes at distance the lovely scenes at distance Hail! hail!

*ria.*

lovely scenes at distance the lovely scenes at distance Hail! Hail!

*tr*

hail the lovely scenes at distance Hail! hail!

Hail! hail!

*for.*

hail the lovely scenes at distance the lovely scenes at distance Hail!

*for.*



Coil Parte ad lib.<sup>m</sup>

Hail! Hail! Hail! Hail! Hail! Hail!

Tacet

A Tempo

*pp*

A Tempo

*pp*

*pp*

*pp*

Hail! Hail! Hail! still still wou'd her touch the

Arpeggio

*pp*

still wou'd her touch the strain pro - long the Rocks

Vio 1<sup>o</sup> and 2<sup>o</sup>

*ppp*

*for.*

V<sup>o</sup> Prin:

*for.*

*for.*

strain pro - long and from the Rocks the

*for.*

6

*for.*

From hence sing the Vo-  
cal Part beneath mark-  
ed 2<sup>d</sup> Voice

the Woods the Vale

*pia: mo*

The 1<sup>st</sup> time begin Here  
and sing only this line  
of the Score

2<sup>d</sup> Voice

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

A Tempo

the Song.

the Song.

*pia:*

Musical score for measures 35-39. The score consists of six staves. The first three staves are for strings (Violins and Violas), and the last three are for woodwinds (Flutes and Clarinets). The music is in a key with two sharps (F# and C#) and a 4/4 time signature. The tempo is marked 'Adagio'.

Musical score for measures 40-44. The score consists of six staves. The first two staves are for Violins (Viol. 1 and Viol. 2), and the last four are for woodwinds (Flutes and Clarinets). The tempo is marked 'Adagio' and 'A Tempo'. The lyrics are: 'Still still still the call'd on' and 'Still still still the call'd on Echo'.

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

40

Recit

Viol: 1<sup>o</sup>

Viol: 2<sup>o</sup>

Viola

And longer had she sung, but with a frown but with a

Andante

Largo

Vivace

frown - - - - - Revenge im - pa - tient rose, Re -

Unis

Andante

Largo

Vivace

Drum

Trumpet

Obois

for.

Revenge Revenge im - pa - tient rose.

Musical score for voice and piano. The score consists of 15 staves. The first staff is a vocal line with lyrics: "vengeance Revenge impatient impatient rose He threw his Blood". The second staff is a piano accompaniment with lyrics: "6 7 6 for: 6 pia: # # for: pia: Unis". The third staff is a vocal line with lyrics: "stain'd Sword in Thun der". The score includes various musical notations such as notes, rests, and dynamic markings like *for.* and *pia.*. There are also some performance instructions like *tr* and *tr* in the piano part. The score is written in a key signature of one sharp (F#) and a time signature of 4/4.



Musical score system 1, measures 42-57. The system consists of seven staves. The first five staves are for the vocal line, starting with a treble clef and a key signature of one sharp (F#). The sixth staff is for the piano accompaniment, starting with a bass clef and the same key signature. The seventh staff is for the lyrics, with the words "down" and "and with a with?". The score includes various dynamics such as *for.*, *tr.*, and *fia.*. At the end of the system, there are guitar chords: 7 6 4 6 6 6.



Musical score system 2, measures 58-73. The system consists of seven staves. The first five staves are for the vocal line, starting with a treble clef and a key signature of one sharp (F#). The sixth staff is for the piano accompaniment, starting with a bass clef and the same key signature. The seventh staff is for the lyrics, with the words "ring look and with a with? ring look the War denouncing". The score includes various dynamics such as *for.* and *fia.*. At the end of the system, there are guitar chords: 4 6 6 5 for: 6 6 fia: 4 # 7 6 for: fia: #.

20

43

Trumpet took and blew a blast

Bassoon with the Voice

25

loud and dread

were near Pro

phetic sounds so full of Woe so full of Woe

2 6 7 5 6 8 5 4 6 5 4 3 5 8 9 6 7 6 4 2 3

35

Revenge Revenge im-pa-tient rose and

for: Unis 6 4 3



*tr* *tr*

*pia.*

ever and anon he beat the double double double double doubling Drum with fu - rious

*for.* *pia.* *for.* Segue

*for.* *for.* *pia.* - *for.*

*for.* *pia.* *for.* Segue

*for.* *pia.* *for.*

*for.* *pia.* *for.*

heat. Segue

*for.* *pia.* *for.*

Example 5.17. Cooke, *Collins's Ode* ('Thy numbers, jealousy, to nought were fix'd'), bars 1-20

Source: *Collins's Ode*, p. 52

52

Andante Puntato e Risoluto 5

Viol: 1<sup>mo</sup>

Viol: 2<sup>do</sup>

Obois

Viola C.B.

Bassoon

Tenor Voice

Andante 10

15 20

Col Basso

Viola

Unis

Example 5.18. Cooke, *Collins's Ode* ('With eyes up-rai's'd, as one inspir'd')  
Source: *Collins's Ode*, pp. 58-64

58

**Larghetto Andante**

without Obois  
Violino 1<sup>o</sup>  
con Sordini

Violino 2<sup>o</sup>  
con Sordini

Viola 1<sup>o</sup> e 2<sup>o</sup>

Violoncello  
Solo

Organ or  
Celestino  
Harpfichord  
or  
Lyrichord

Soprano  
Voice

Baffi  
without Bassoons

*Mez. fua.*

*fua. Sempre*

*Diapasons and Principal*

*Soli*

*Mez. fua.*

*Tutti*

10

*fua:*

*fua:*

*fua:*

*fua:*

6 5 7 5 4 3 With Eyes up-raif'd up-raif'd

*Soli fua:*

as one inspir'd in-spir'd pale Melancholly fat re-

6 6 6 7 3 6 6 3

6015

...tir'd the fat re...tir'd the fat re...tir'd and from her wild sequester'd

6 8 6 6 6 6 6

20

Solo e *pua:* Solo

Stopt Diapason only

seat in Notes by dif- tance made more sweet in Notes by distance made more sweet

*pua. mo* 6 9 8 7 6 5  
5 6 4 4

*Tutti fua:*

*fua:*

Pour'd pour'd her pen - five Soul pour'd her

*Soli* *Tutti fua:*

4 2 6 4 6 4 8 7 6 5 2 6 4 6

25

*for.* *fua:*

*for.* *fua:*

*for.* *fua:*

*for.* *fua:*

Both Diapasons

pen - five Soul pour'd thro' the mellow Horn - her pen -

*for.* *fua:* 6 9 3 9 7

Musical score for the first system. It features a vocal line and piano accompaniment. The vocal line includes the lyrics: "five Soul her pen - five Soul". The piano accompaniment includes dynamic markings such as *for.* and *hr.* Fingerings are indicated by numbers 1-5.

Musical score for the second system, primarily piano accompaniment. It features a dense texture with many sixteenth notes. Dynamic markings include *pia.* and *hr.*

Musical score for the third system. It features a vocal line and piano accompaniment. The vocal line includes the lyrics: "and dashing soft from Rocks around bubbling Run nels join the". The piano accompaniment includes dynamic markings such as *pia.* and *hr.* Fingerings are indicated by numbers 6, 7, 4, 5, 6, #, #.

for. fua. tr

for. fua. tr

for. fua.

for. fua. tr

Stopt Diapason only

found thro' Glades and Gloom the mingled measure stole or o'er some

for. fua.

6 6 4 6 b 4 6 4 6 b 4 4

fua. mo

fua. mo

fua. mo

fua. mo

fua. mo

tr

haunt - ed stream, with fond de - lay - round an'

6 7 6 5 6 5 4 5 4 b 6 5 4 5 4



64 40

for. pia. pia. pia. for. pia. pia.

holy Calm diffusing love of peace and love

for: 6 6 3 45 6 6 pia: 6

pia: Dimin. Adagio pia: mo

pia: Dimin. Adagio pia: mo

pia: mo Adagio

pia: mo

musing in hollow murmurs died away. Adagio

Tasto Solo pia: mo

Example 5.19. Cooke, *Collins's Ode* (O Music! Sphere-descended maid), bars 47-64.

Source: *Collins's Ode*, pp. 87-9

87.

50

Thy mimic Soul O Nymph endeard can well re

Thy mimic Soul O Nymph endeard can well re

Thy mimic Soul O Nymph O Nymph endeard can well re

Thy mimic Soul O Nymph O Nymph en - deard can well re

Thy mimic Soul O Nymph O Nymph en - deard can well can well re

5 # 6 7 # 6 5 6 7 # 6 5 6 5 # 6 6 #

\* These Bars were intended to be a Quotation, but having been taken by M. ... are varied from the Original.

call what then it heard where is thy nat  
 call what then it heard where is thy nat  
 call re -- call what then it heard where is thy na tive fir  
 -- call recall what then -- it heard where is thy native fimple hear  
 -- call what then what then it heard where is thy na tive fimple heart

6 6 5 4 5 4 4 2 6 7 6 5

Adagio

Adagio

Adagio

simple heart devote to Vir-tue Vir-tue Fan-cy Art.

simple heart devote to Vir-tue Vir-tue Fan-cy Art.

heart devote to Vir-tue to Vir-tue Vir-tue Fan-cy Art.

vote devote to Vir-tue to Vir-tue Vir-tue Fan-cy Art.

devote to Vir-tue Vir-tue Fan-cy Art.

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