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

Science, Ancient Authority and the Advancement of English Music

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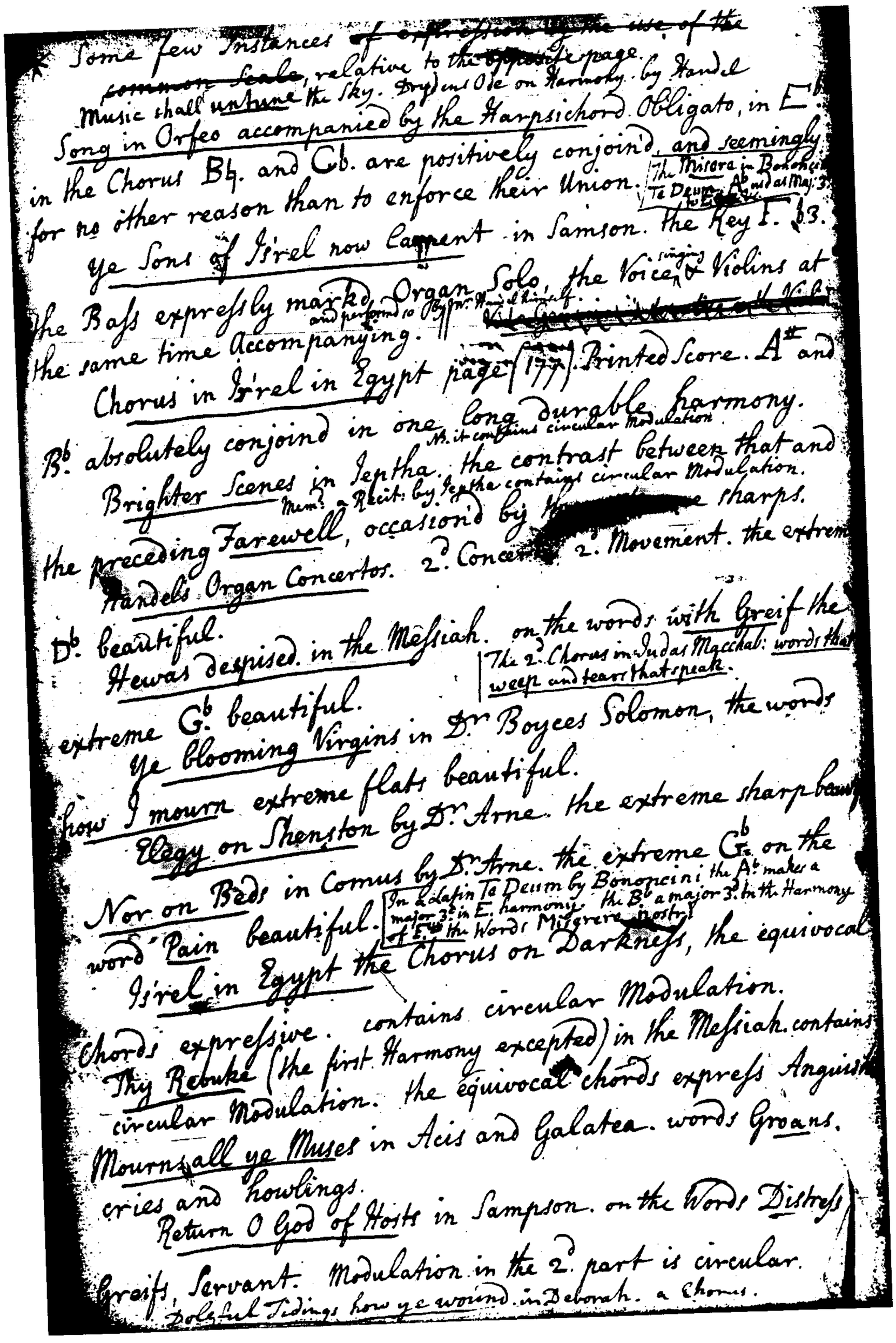
Appendix 1: Works of 'Masters' in which the Expressive Properties of the Common Scale are Properly Exploited

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



Instances continu'd.

All dismal sounds thus ~~mistook~~ on this Offring wait. Purcell Bin cantation in the Indian Queen. A flatt.
Be merciful. Purcel. throughout.

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

Mad Bess and Rosie Bowrs Ditto. in many places.

I have set God always before me D.r Blake | When Myra Sings. P.r. notes that sweetly wound.

Eight Concerto of Corelli. 2.d part of the Gavot, the more ~~enhanced~~ the flats are, the more beautiful.

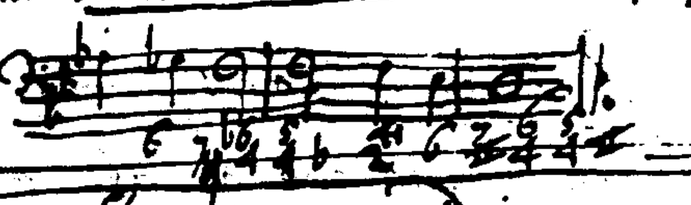
Handels Organ Concertos. the first Movement of the 4.th Concerto in F. the extreme flats towards the end beautiful by contrast with the ~~perfect~~ 3.d & 6.th preceding.

Many of Handels Harpsichord Lessons.

Allegro il Penseroso. first Recit: "Find out some uncouth Cell where brooding darkness" the extreme flats expressive the same Idea of the Darkness in Isreal in Egypt.

Correlli's & Geminiani's Solos the Modulations into C.t and G.t 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 2.d parts and Da Capo of many songs. Examine the works (the Anthems intended to be perform'd on the Organ only) of Purcel, Croft, Blow, Humfreys, 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 employ'd them in expressions similar to the forgoing. the Funeral Service especially, by Croft & Purcel in several places.

Pergolesi's Missa. Christe eleison A. G.ᵉ/E♭ D.ᵉ // Miserere in Dith. G. ♭ E♭. Thes.



The extreme Keys are us'd improperly in Chants on the Organ, as I think, for these Reasons: first because the sentiments of the Words are frequently changing, & but cheifly because the chords are continually repeated for a long time, without releif.

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

Dimmi o mio Cor. page 1. — Guiseppe —
Anima del cor mio — Tormentose — Cantata 12. Bononcini
Ecco giungetti al fine. Cantata 16. Ditto
Aure — Cantata 17. — Fortunato Chelleri
Recit: Allor che lieti
Febra d'Amor fuggia. Cantata 18. — Francesco Mancini
Al fin m'accendevate — Cantata 19. — Allessandro Scarlatti.
Recit Cori
Zeffiretto. Cantata 20
Recit. Vanneal Dolce mio
Tu sei pur sfortunate. Cantata 24. — Nicolo Porpora.
Recit in ogni stato
Udite amanti. Cantata 30.
Recit. Tal suole
Cantata 32.
Sorge — Recit. In quel fatal momento — Benedetto Marcello

All these in One Manuscript Book in my own possession. Dec: 1772.

All Pieces in Gouᵗ. Te Deum or some of Blois Scores the Transitions are very sudden & Rascal. &c.

In most of the above the transitions are too sudden & frequent to admit of changing the stops; but in those following the contradictory flats & sharps are employ'd at the same time, one in the Treble the other in the Bass frequently, and can be performd only on the common Scale: and all of them in my opinion very strongly and clear shew the composers meant the sounds to be united. / Turn over

Instances continued

Per te forze mio ben
Recit: ~~Ho sempre~~ Chio t'adori } — Pistoche

Purcells: Oedipus,
Thunder forewhile
By Hell's blue flame, by the Stygian Lake, by Demogorgons name. at which Ghost, quake. the Harmony & Air expressive.

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

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

Andate a miei sospiri
first Recit: } del Sig.r Aless: Scarlatti Risposto 2.da all' Sig.a Gasparini con Idea ~~Inhuman~~.

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

Alfin morcidere!
Recit: Ino & Clori mia } La patienza di Scarlatti.

All the above Cantatas in one Mss. Book (not the same book mentioned over leaf ~~but another~~) in my possession Dec: 1772.
and ~~many~~ instances might be collected from the same as well as many others

vide Mr. Hogarths Analysis, the spiral Lines round a Cone are equally applicable to the Scale of Music as to painting, and this Figure with the ancients was an Hol 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.a & D.b in the subsequent Trio, are us'd almost in succession, and with requisite a strong Expression; and again in another Duet accompanied by the Organ only, the G.b on the word Planetas: all this better on the common Scale than on Dr. Smiths.

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 *The Tempest*.
820	ff. 71	by Cooke	G	XIII	1777-80	rebound 20th century	Cooke, 1780	Compositions by Cooke, Georg Muffat's *Apparatus musico-organisticus* 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 unkown hand. Also includes anonymous vocal compositions and excerpts from J.S. Bach, *Kunst der Fugue.*
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, *Magnificat & Nunc Dimittis* from *Service in G* (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, *Te Deum & Jubilate* from *Service in G* (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.[1] Short vocal works and anthems are identified by the first line of words followed (where present) by Cooke's original title in brackets. For large-scale vocal works only Cooke's original titles are shown except where not given by him in which case the first line of text is used. In the instrumentation, cello, double bass and keyboard instruments are cited only when indicated by the source, otherwise basso continuo ('bc') is given. Fully written out obligato keyboard accompaniments are indicated by the abbreviation, 'obbl'. Cooke frequently included in the Cooke Collection additional instances of the same work for different instrumentations or voices. Where this occurs the different scorings are indicated (along with, where present, date), separated by a forward slash.

References:

Cooke editions:

A Collection of Glees Catches and Canons for Three, Four, Five and Six Voices, (London, 1775) [**BC**]

Nine Glees and Two Duets...Published by His Son, Robert Cooke (London, 1795) [**RC**]

Fugues and Other Pieces for the Organ [Published by Henry Cooke] (London, [ca. 1795]) [**HC**]

Eighteenth-century collections:

A First [to 32nd] Collection of Catches, Canons and Glees, Selected by Thomas

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

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, attb, ATTB, 2hn, 1789 **MS 818, W29**
Hand in hand, ssb, SSATB, 1777 **MSS 810, 820, W17**
Here India bonds (Change Alley Catch), 4 vv, 1776 **MS 814**
Here lies John Trot, 3 vv, 1770 **MSS 809, 811**
Here lies mutton-eating king, 3 vv, 1790 **MSS 807, 822**
Here lies the body, 3 vv, 1789 **MS 814**
Hark! Hark its somebody (Ridiculus Mus.), 3 vv, 1793 **MS 810**
Hark, hark the lark, SATB, 1776 **MS 814, W16** / with 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, 2tibiæ 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** / SSSAATTB, [n.d.] **MS 813**
Tell me lovely Shepherd, SATBSATB, 1788 **MS 812**
Tho' mean by birth, SSB, 1773 **MSS 814, 817**
This night's the day (Irish Bellman on the 5th of November), 4 vv, 1776 **MS 814**
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, sssaattb, 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.] M**S 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 besherewe me yow, SAB, 1770 **MSS 808, 814** / ATB, 1770 **MSS 814, 822**
Richard Davy, A blessid Jhesu, SSA, 1770 **MS 808**
Henry, VIII, King of England, Quam pulchra es, AAT, [n.d.] **MS 814**

Morley, Thomas, transcriptions of musical examples from Thomas Morley's Plaine and Easie Introdvction 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, Oborne, MS 23***
Manuscript of musical theory on the scala maxima, ca. 1780, **US-Wc, ML95.C814** (lost)*

II. Principal Eighteenth-Century Editions of Compositions by Cooke

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

A Collection of Glees, 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]).

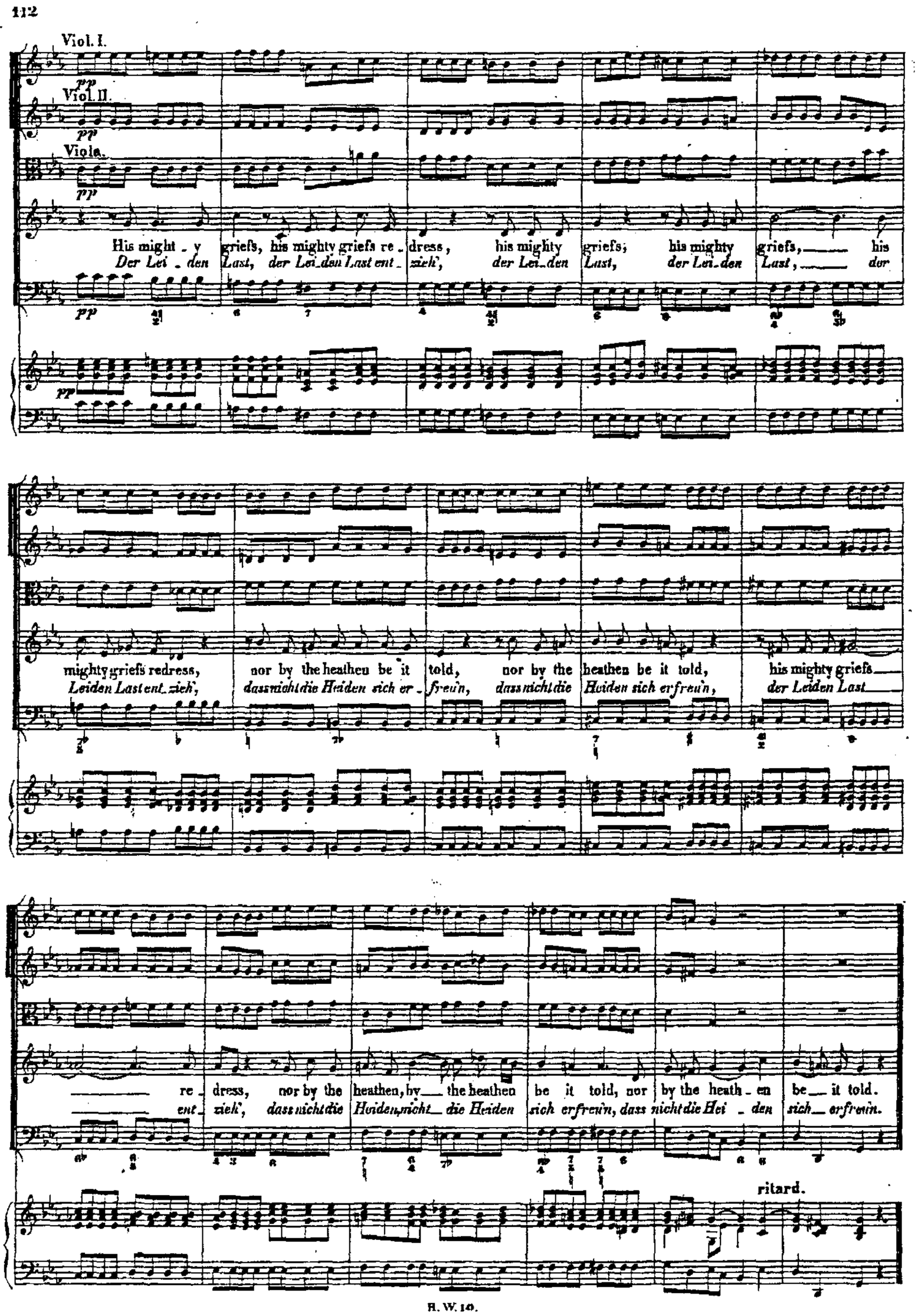
I Have been Young tho' Now grown Old : a Spartan Glee from Plutarch for Three Voices with a Chorus composed by Dr. Cooke (Westminster: Printed for the Author, 1788).

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

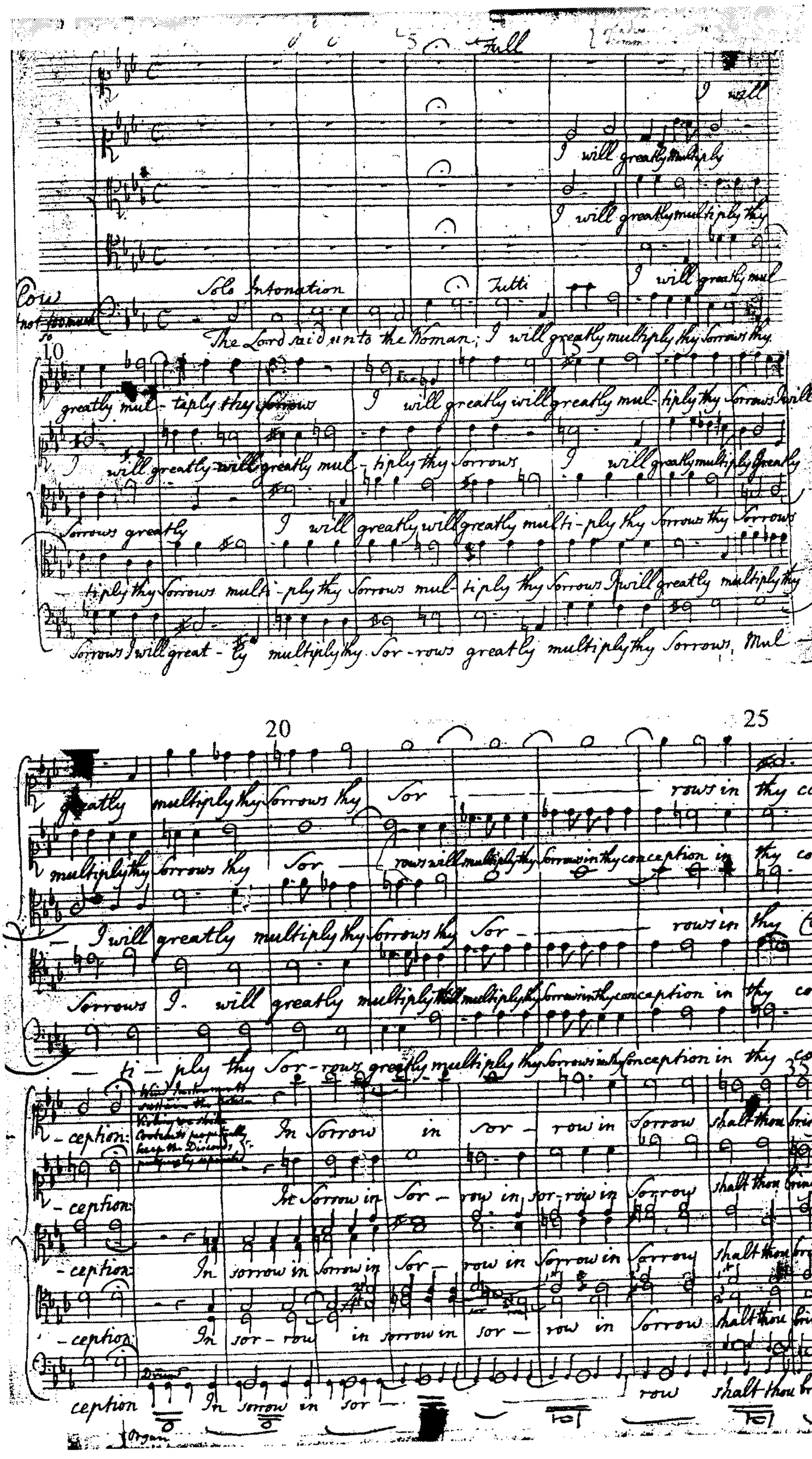
Fugues and other Pieces for the Organ Composed by the late Dr. Cooke (London: Printed & Sold for Mr. H. Cooke by R. Birchall, [ca. 1795]).

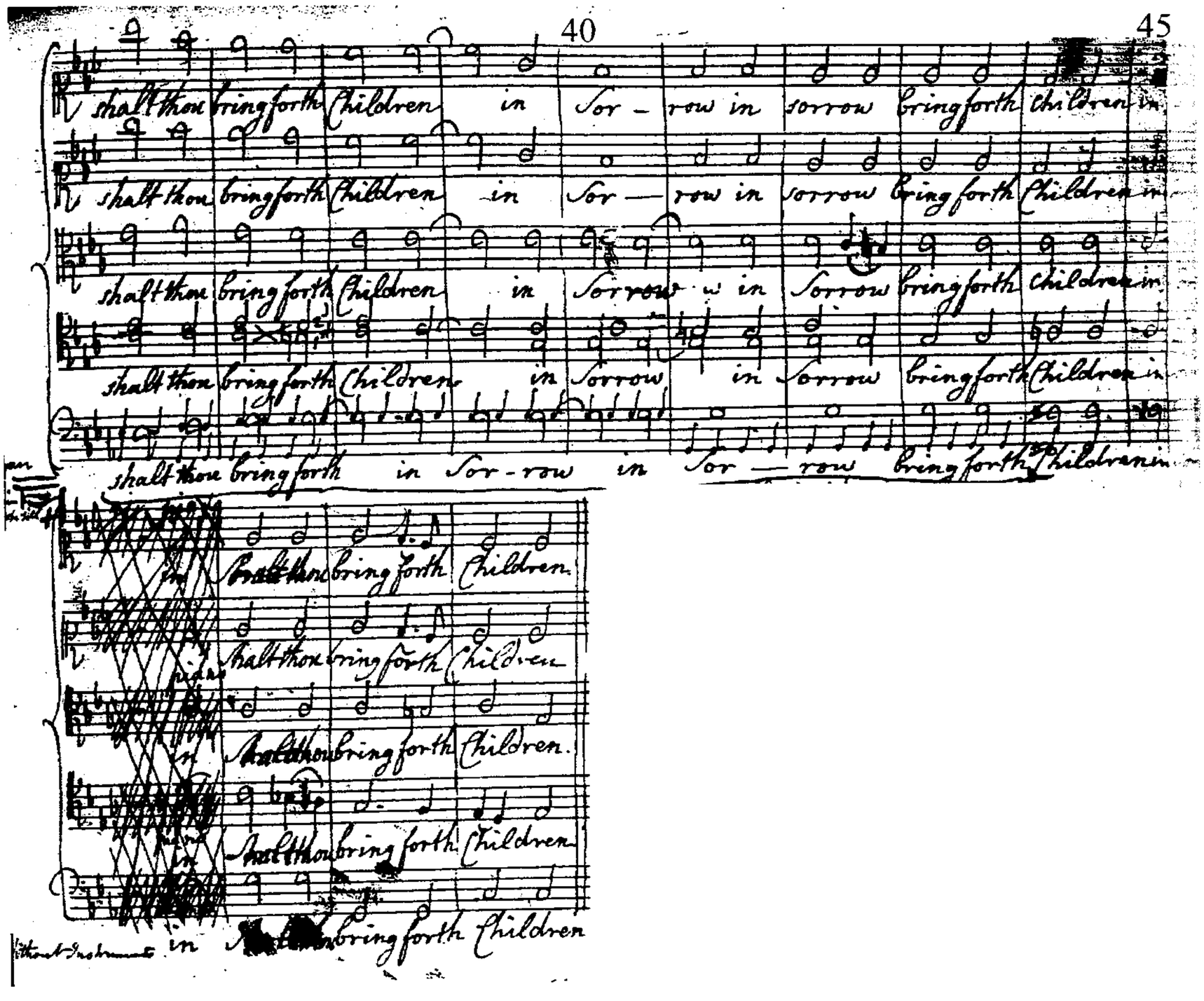
Musical Examples: Chapter 2

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



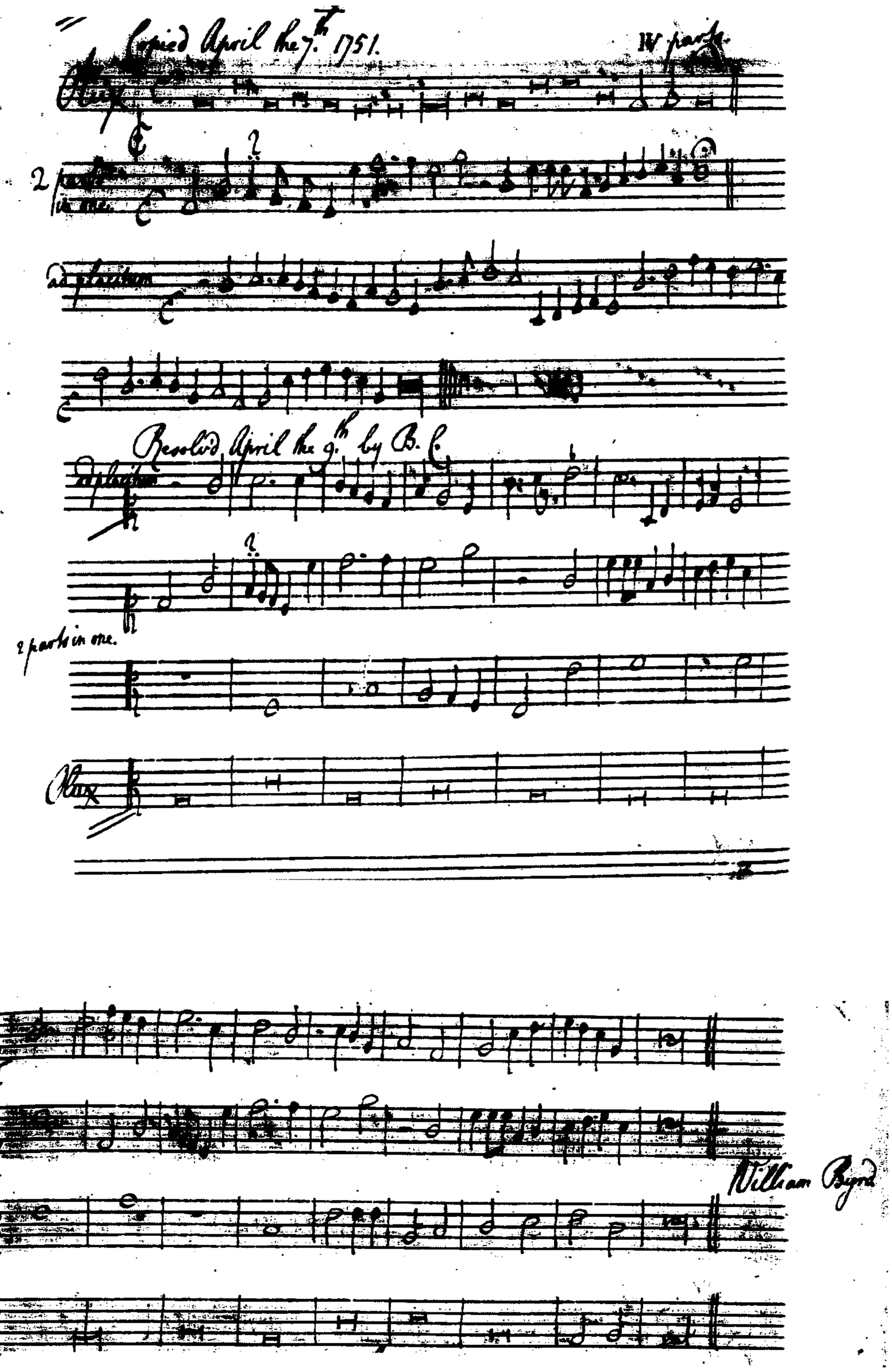
Example 2.2. Cooke, *Anthem for the Lying in Charity* (first movement, 'The Lord said unto Woman')
Source: GB-Lcm, MS 808, ff. 47-8r



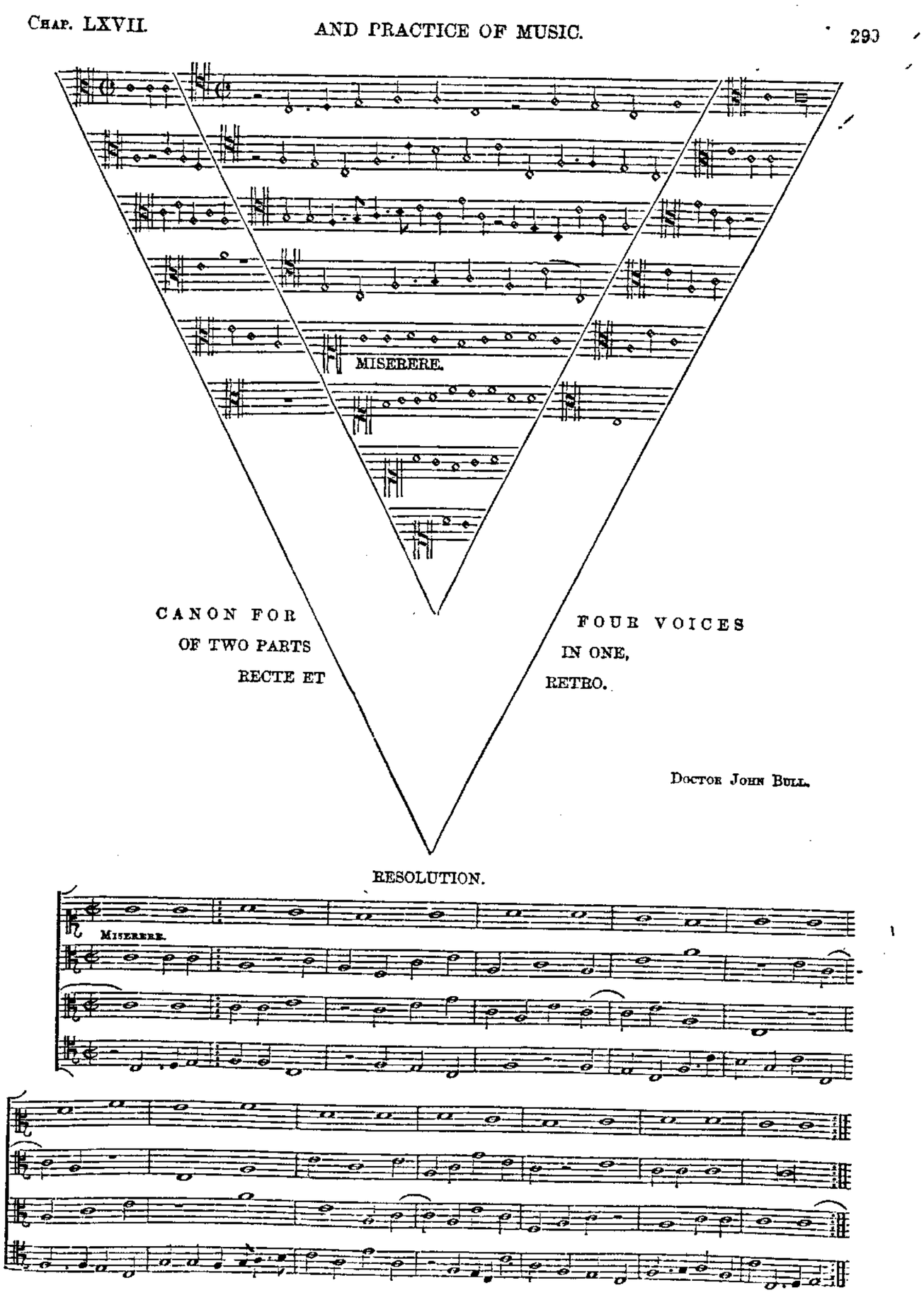

40
45
shalt thou bring forth Children in Sor - row in sorrow bring forth children in
shalt thou bring forth Children in Sor — row in sorrow bring forth Children in
shalt thou bring forth Children in Sorrow in Sorrow bring forth children in
shalt thou bring forth Children in Sorrow in Sorrow bring forth Children in
shalt thou bring forth in Sor - row in Sor — row bring forth Children in
shalt thou bring forth Children
shalt thou bring forth Children
shalt thou bring forth Children
shalt thou bring forth Children
in 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

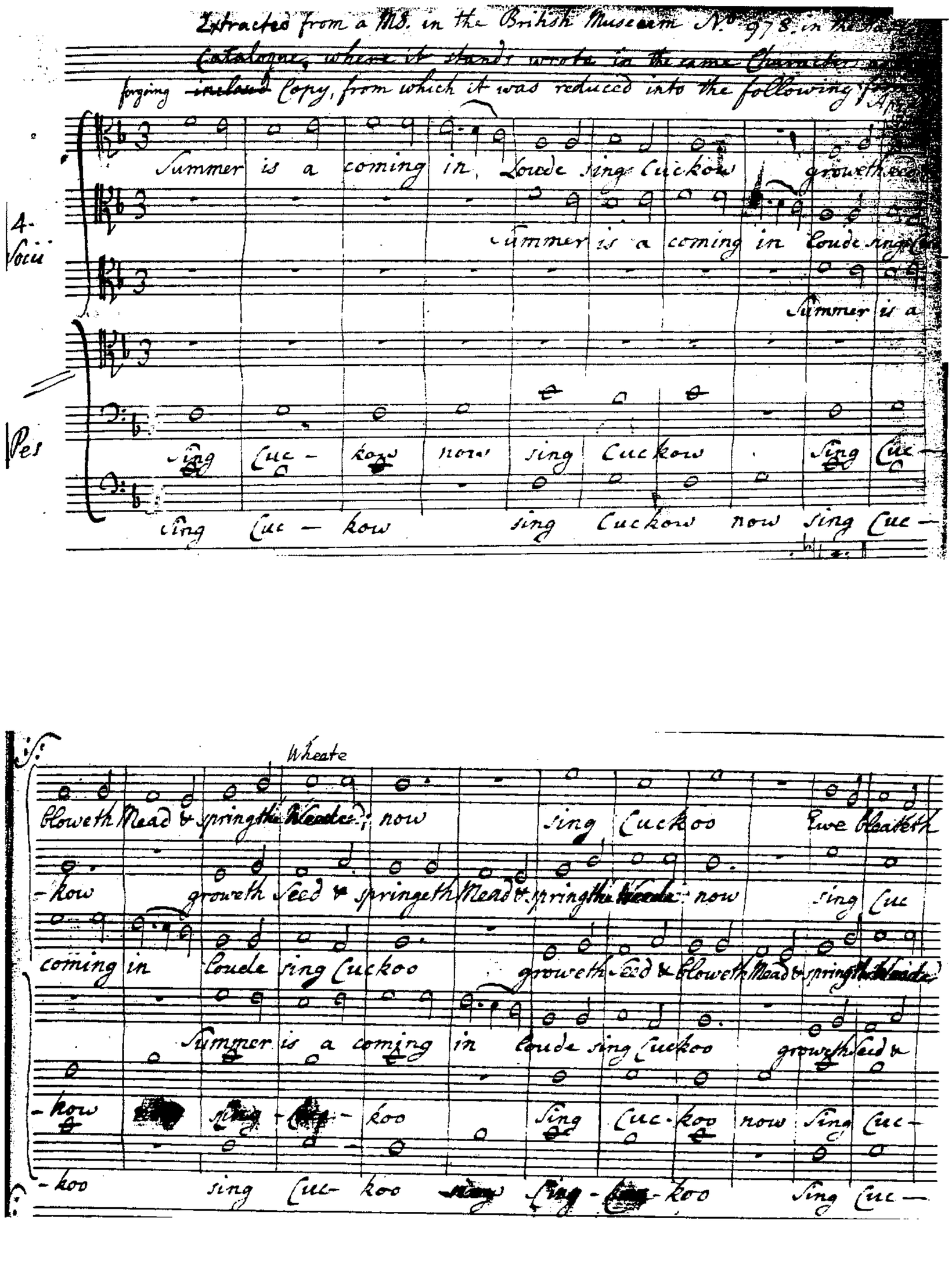


Example 3.2. Canon in four parts attributed to John Bull in BL RM.f.23 as reproduced in Hawkins' *History* with Cooke's resolution below.
Source: John Hawkins, *A General History of the Science and Practice of Music* (1776), new edn., 2 vols. (London, 1853), vol. I, p. 299



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



after Lamb, cow after calve cow Bullock sterteth Bucke verteth merry sing cuckoo

-koo Ewe bleateth after Lamb, cow after calve cow Bullock sterteth Bucke verteth

now Sing Cuckoo Ewe bleateth after Lamb cow after calve cow

bloweth mead & springth the weede now Sing Cuc-koo Ewe bleateth after Lamb cow

-koo Sing Cuckoo now Sing Cuc-koo Sing Cuc-koo now

-koo now Sing Cuckoo Sing Cuc-koo now Sing Cuckoo.

Summer is comin in Summer is a coming in. Londe sing Cuck-

Summer is a

kow growth sad and bloweth mead & springeth the wheate new Sing

coming in Londe sing Cuckow

Summer is a coming

Cuc-koo Cuc-koo Well singes thou Cuc-koo nay spik thou never now Sumer is a

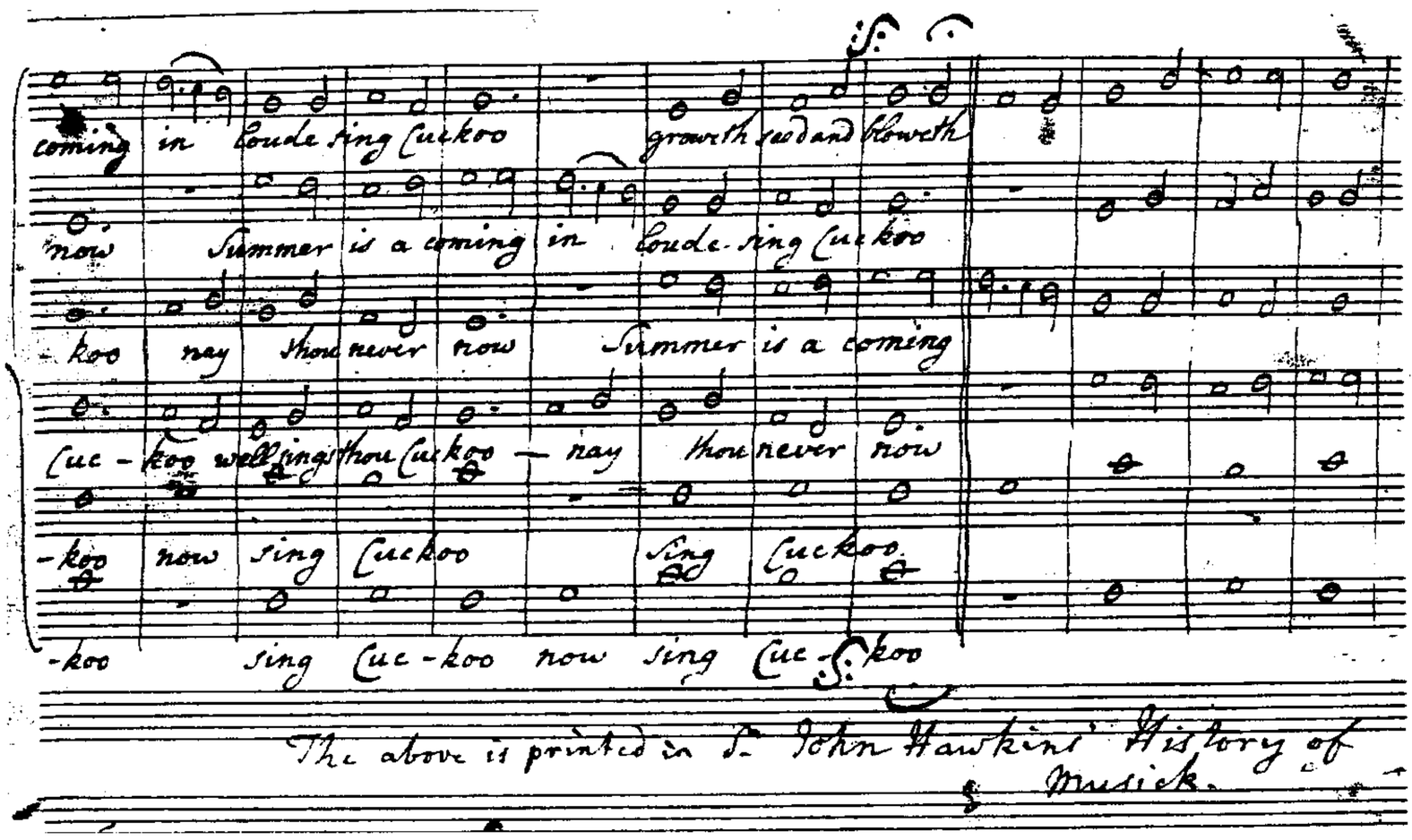
merry sing Cuckoo Cuc-koo Cuc-koo well singes thou Cuc-koo nay spik thou never

Bullock sterteth Bucke verteth merry sing Cuckoo Cuc-koo Cuc-koo well singes thou

after calve cow Bullock sterteth Bucke verteth merry sing cuckoo Cuc-koo

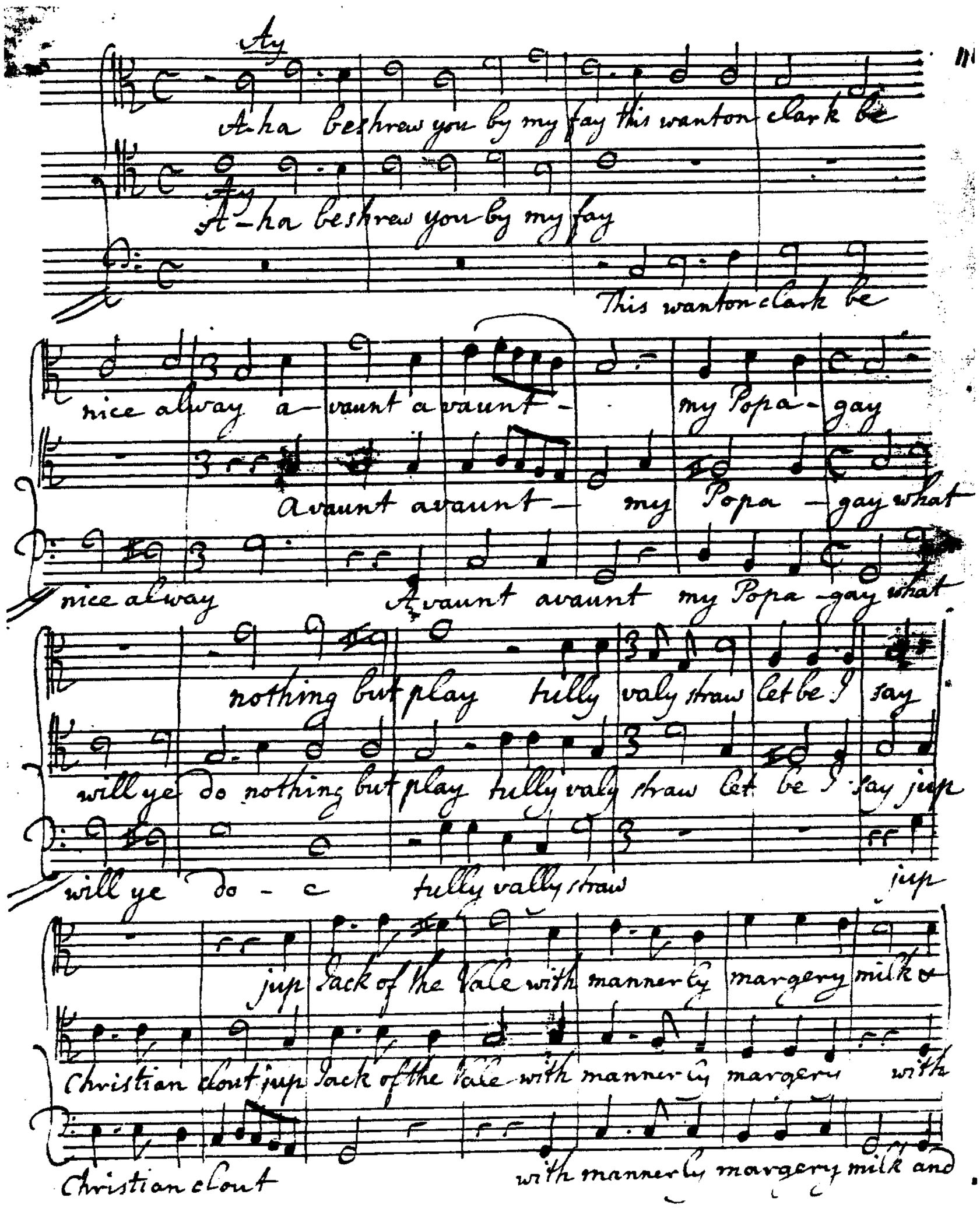
sing Cuc-koo sing Cuc-koo now sing Cuckoo sing Cuc-

sing Cuc-koo now sing Cuckoo sing Cuckoo now sing Cuc-



The above is printed in Sr. John Hawkins' History of Musick.

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



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. Part Be gode you be a pretty pode

Be gode you be a pretty pode & 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 &c

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

jup Christian Clowte &c.

3. Part

I wyll ye dele uncourteously what wolde ye frompil me

I wyll ye dele uncourteously what wolde ye frompil me

now fy fy by mas 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 Jack of the

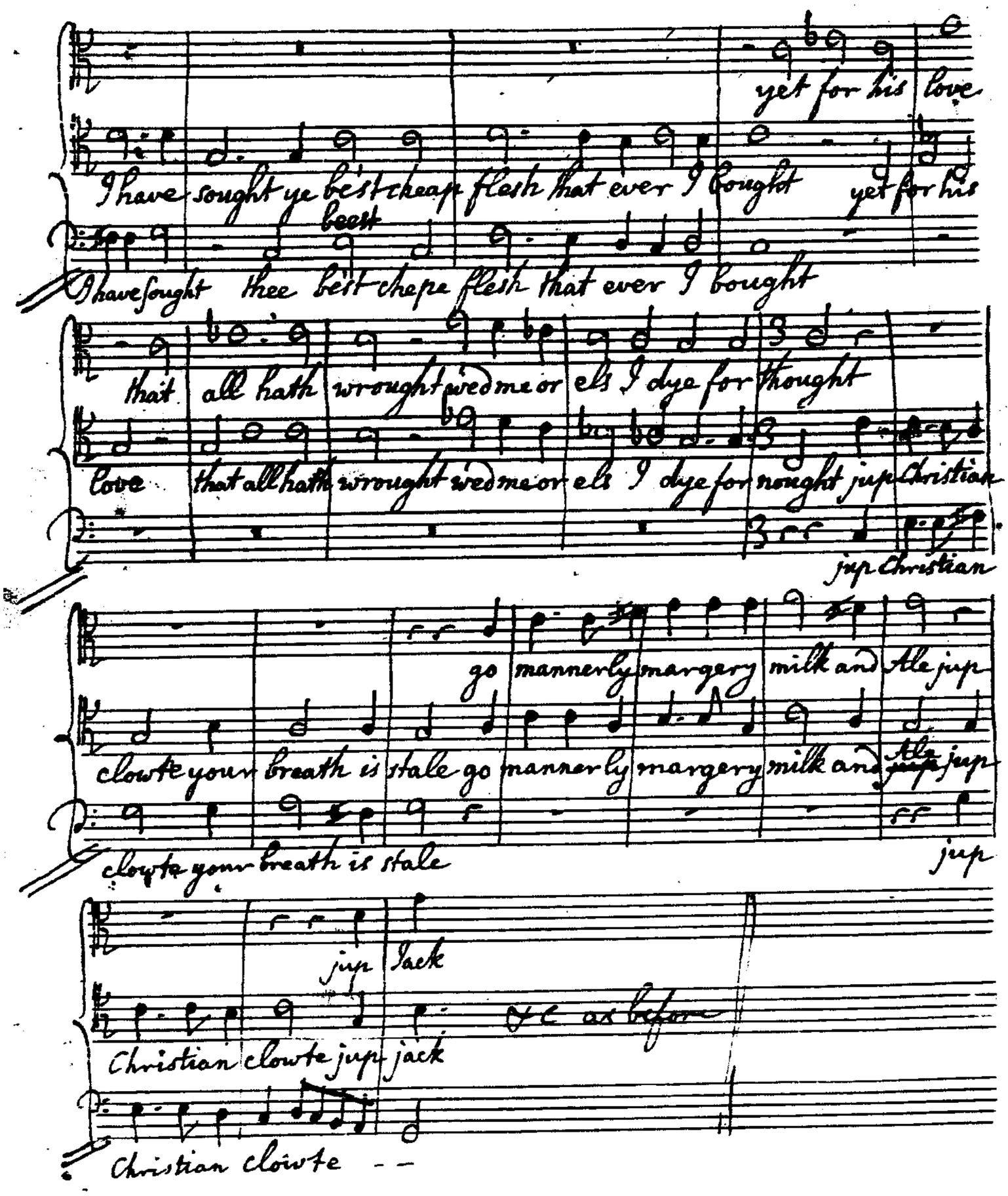
-ly I will not be joyed bodely jup Christian clowte jup Jack of the

-ly jup Christian clowte

vc. arbyt

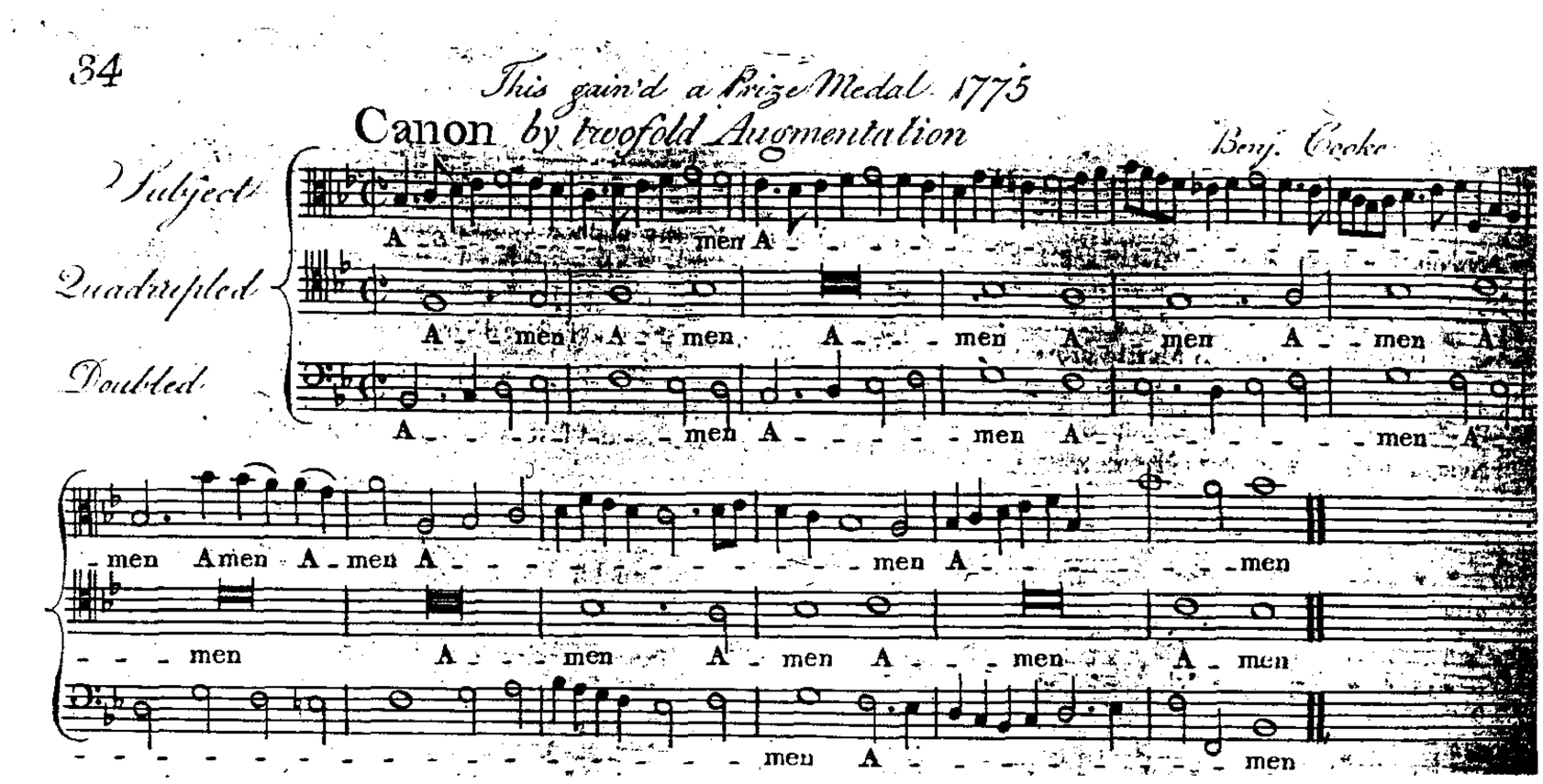
Walke forth yor way ye cost me nought now have I found what

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

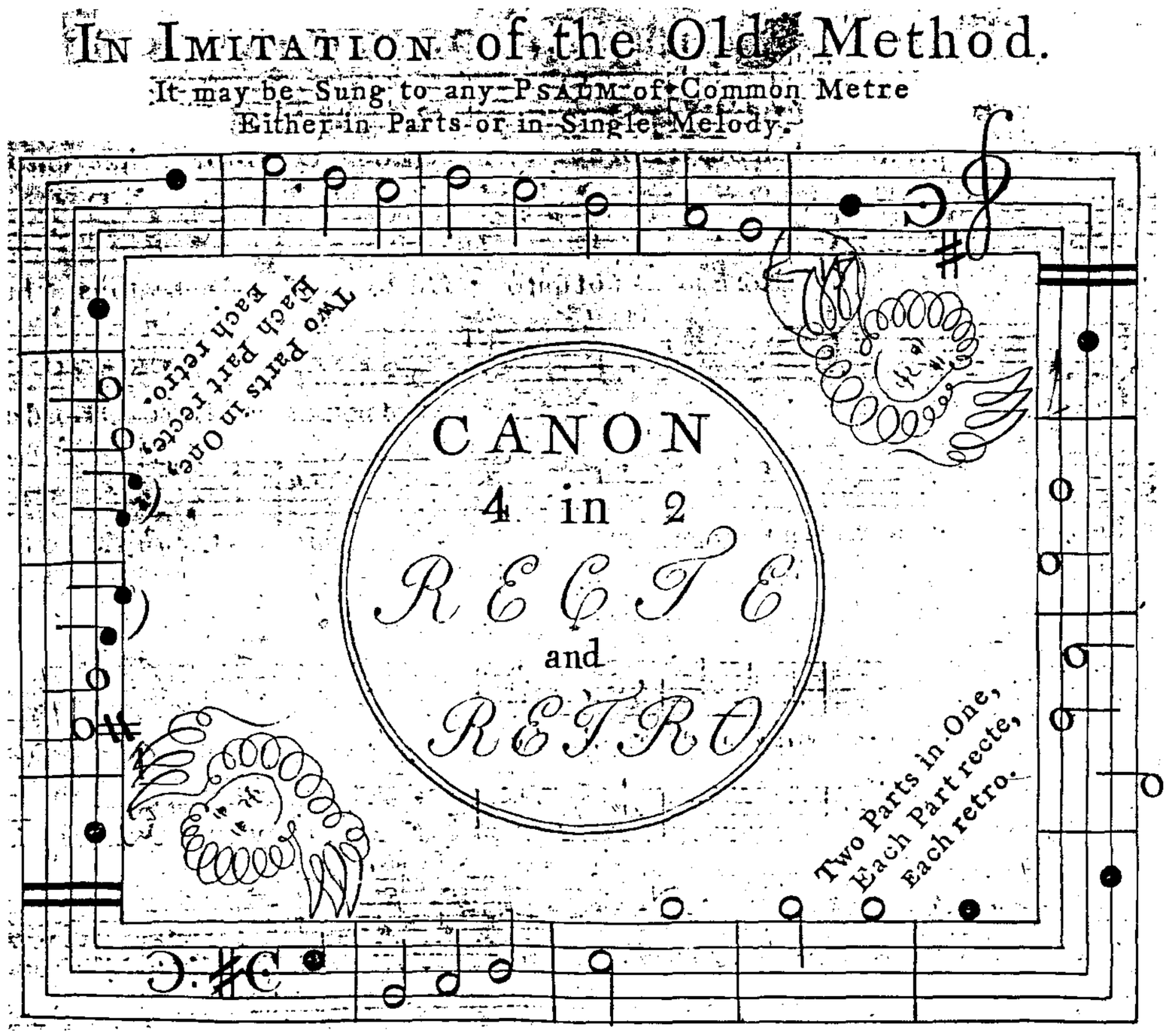

yet for his love
I have sought ye best cheap flesh that ever I bought yet for his
beest
I have sought thee best chepe flesh that ever I bought
that all hath wrought wed me or els I dye for thought
love that all hath wrought wed me or els I dye for nought jup Christian
jup Christian
go mannerly margery milk and ale jup
clowte your breath is stale go mannerly margery milk and ale jup
clowte your breath is stale
jup
jup Jack
Christian clowte jup jack
&c as before
Christian clowte --

Musical Examples: Chapter 4

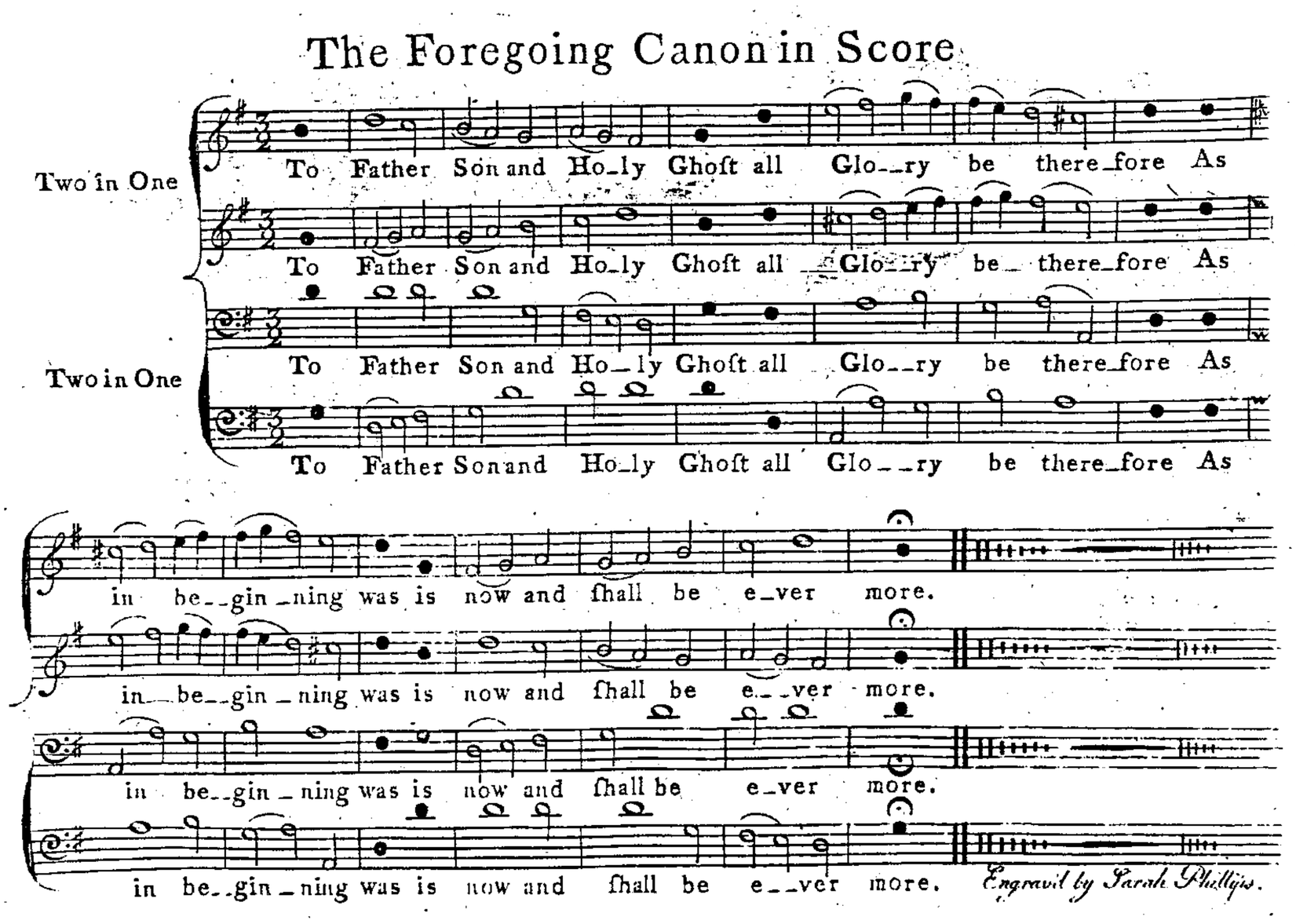
Example 4.1. Cooke, *Canon by Twofold Augmentation*
Source: *A Fourteenth Collection of Catches, Canons and Glees*, selected by Thomas Warren (London, [1775]), p. 34



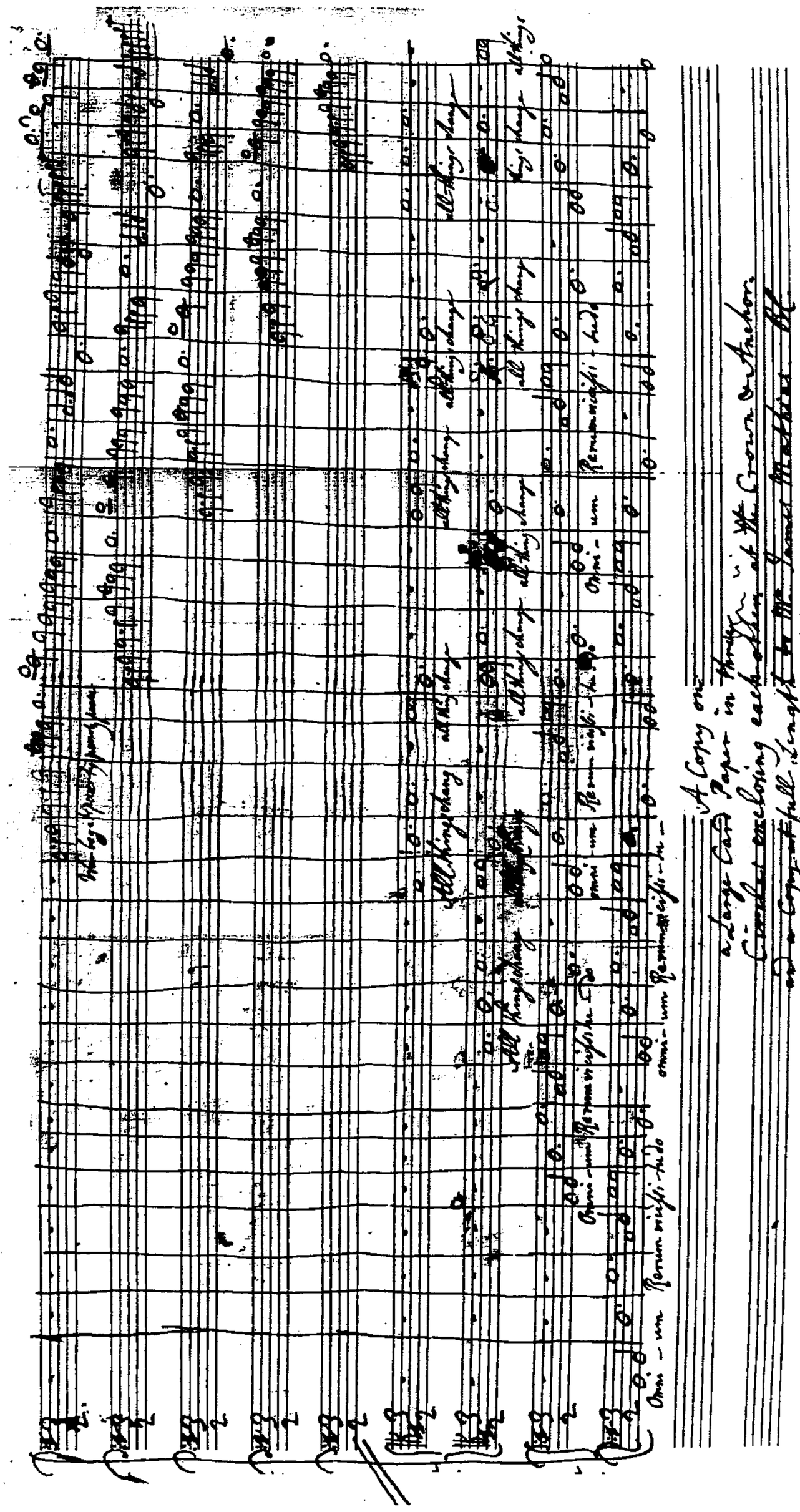
Example 4.2. Cooke, 'To the Father, Son and Holy Ghost' (in geometric format)
Source: Cooke, *A Collection of Glees, Catches and Canons for Three, Four, Five and Six Voices* (London, 1775), p. 67



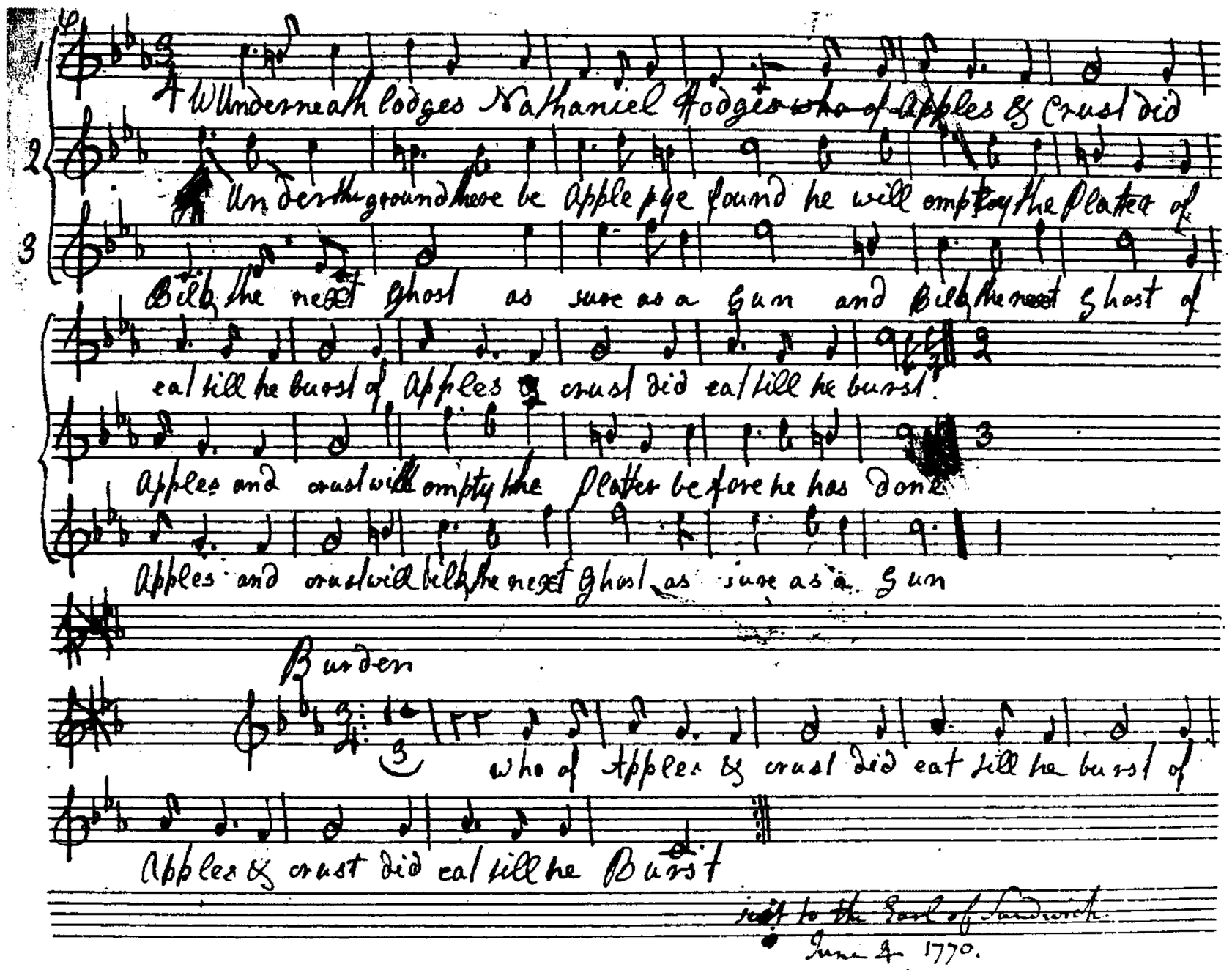
Example 4.3. Cooke, 'To the Father, Son and Holy Ghost' (in score)
Source: Cooke, *A Collection of Glees, Catches and Canons for Three, Four, Five and Six Voices* (London, 1775), p. 68



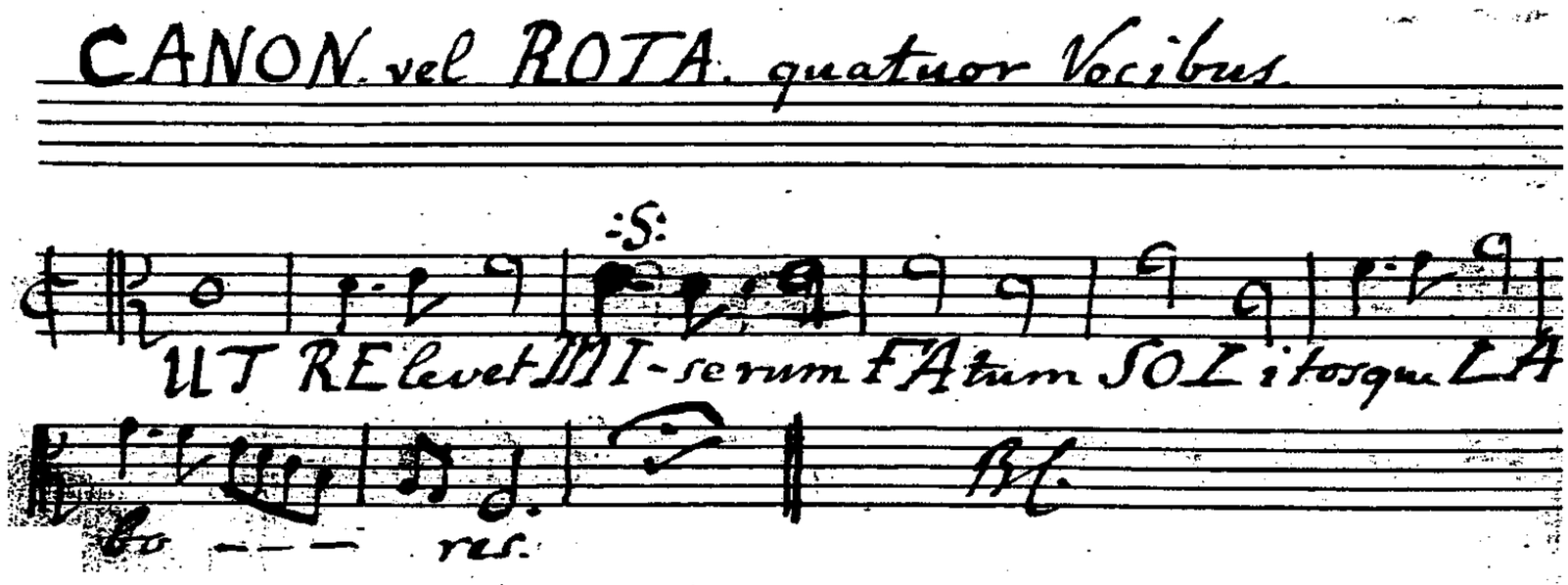
Example 4.4. Cooke, 'War begets poverty'
Source: GB-Lcm, MS 814, f. 54r



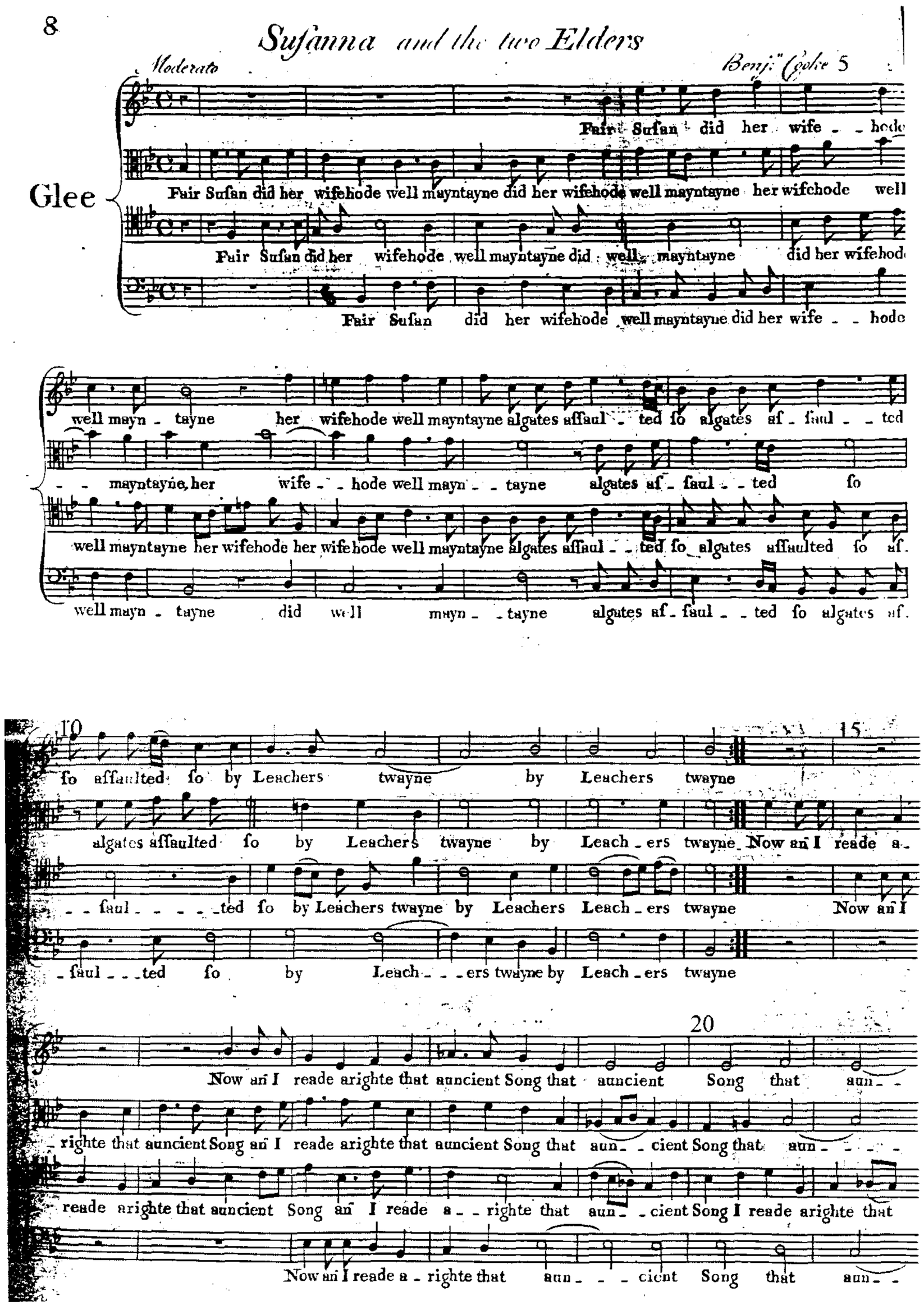
Example 4.5. Cooke, 'Underneath lodges Nathaniel Hodges'
Source: GB-Lcm, MS 810, f. 43r

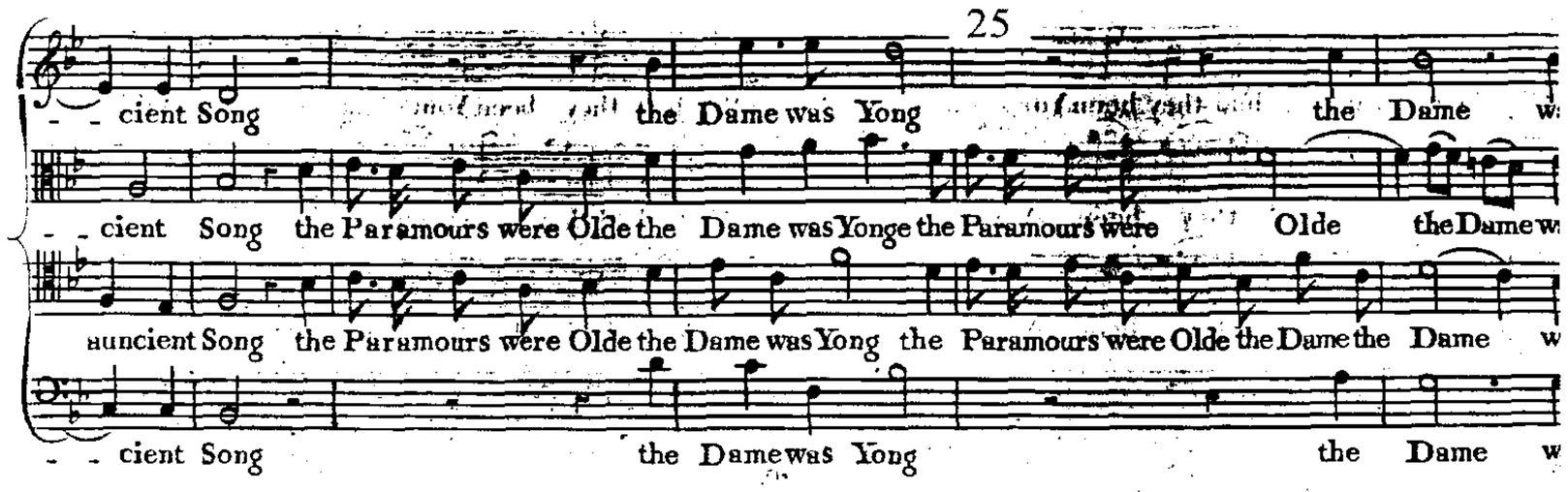


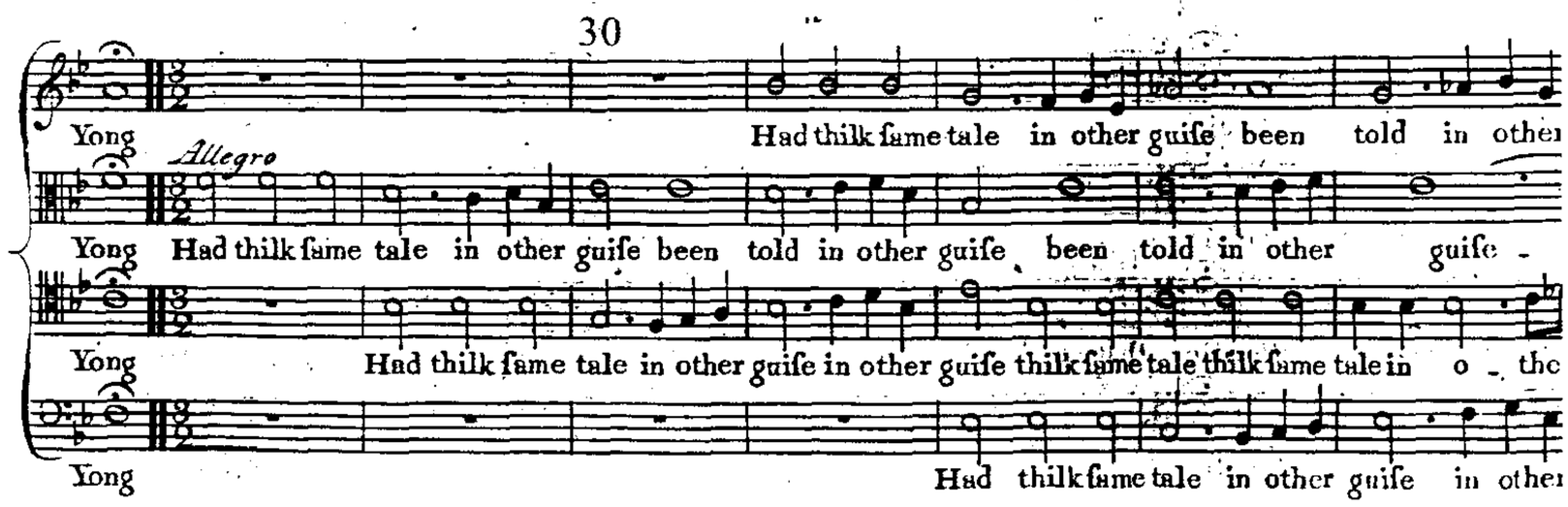
Example 4.6. Cooke, 'UT REelevet MIserum FAtum'
Source: GB-Lcm, MS 821, f. 42v

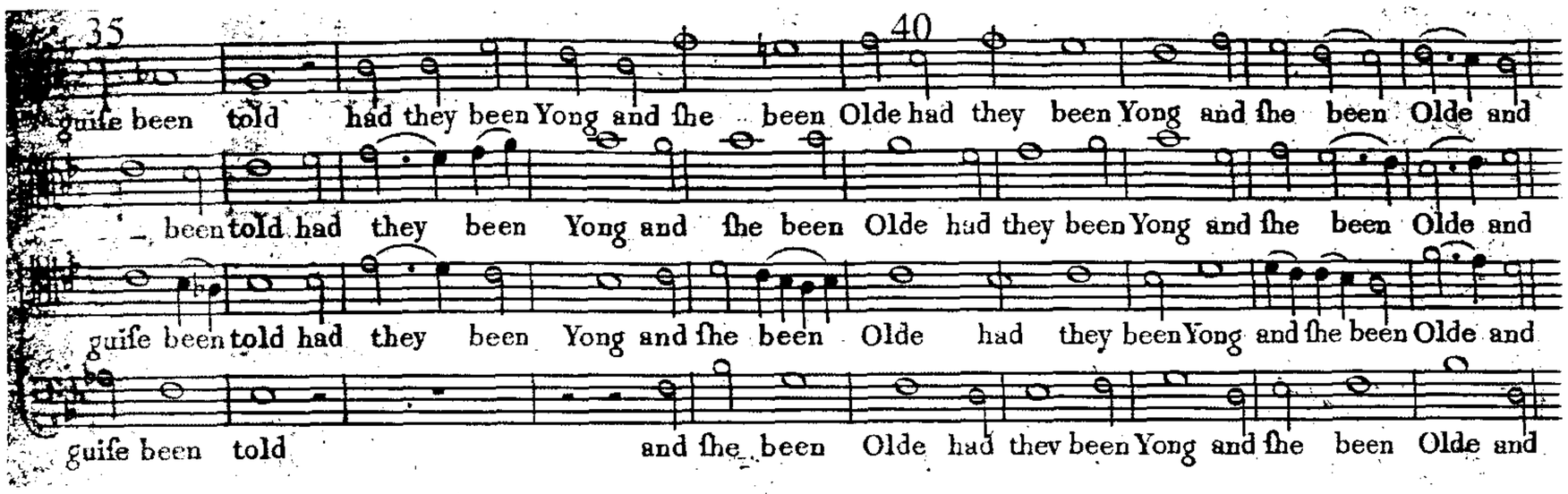


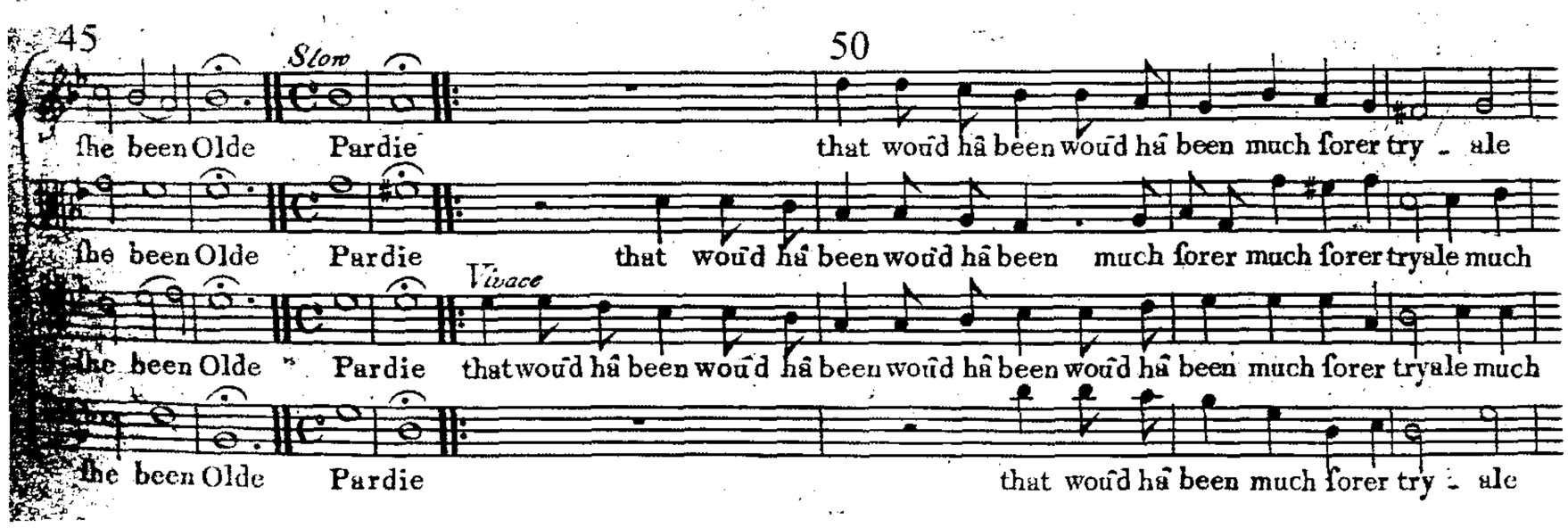
Example 4.7. Cooke, *Susanna and the Two Elders*
Source: *A Thirteenth Collection of Catches, Canons and Glees*, selected by Thomas Warren (London, [1774]), pp. 8-12

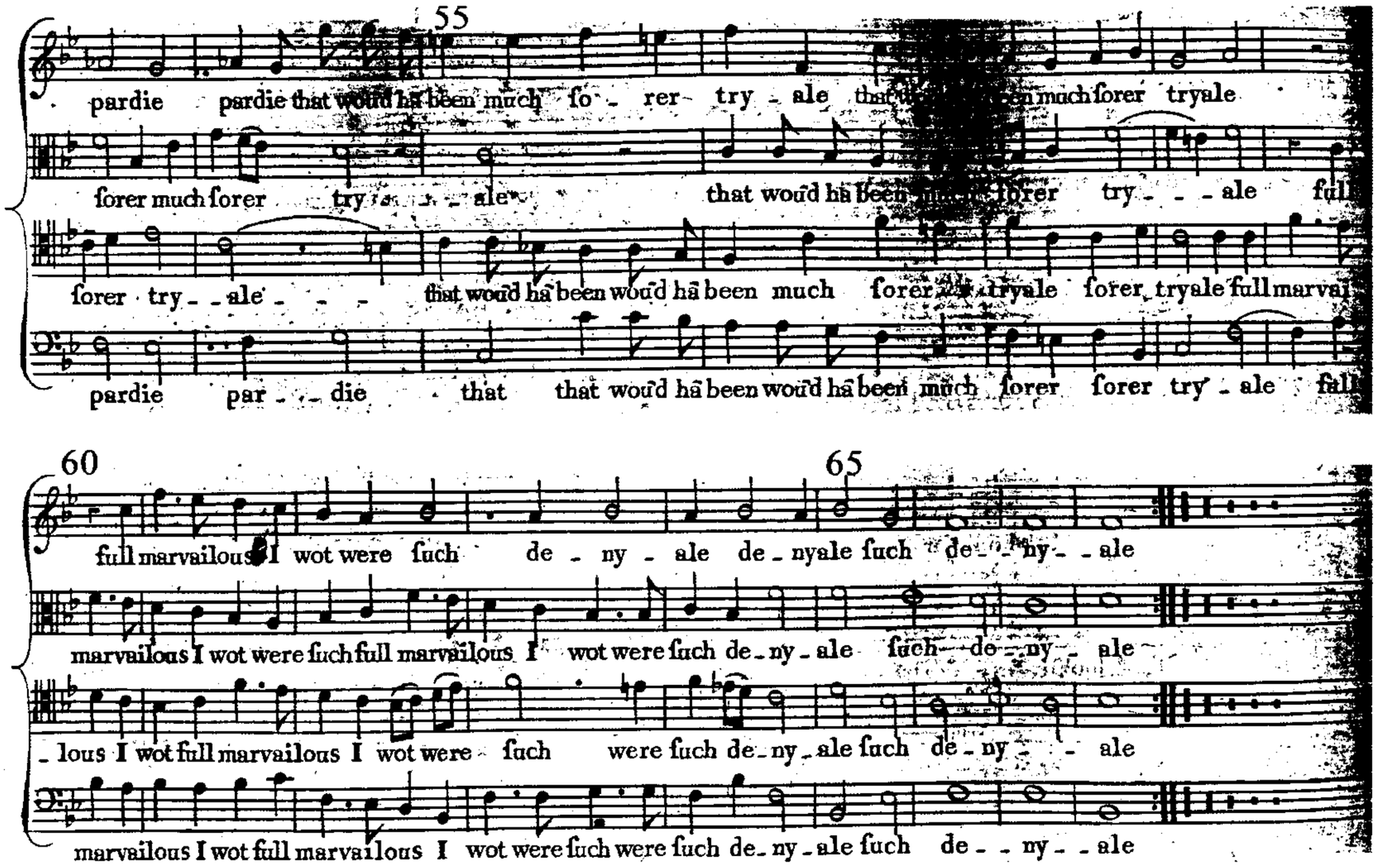



25
cient Song
the Dame was Yong
the Dame
cient Song the Paramours were Olde the Dame was Yonge the Paramours were Olde the Dame w
auncient Song the Paramours were Olde the Dame was Yong the Paramours were Olde the Dame the Dame w
cient Song
the Dame was Yong
the Dame w

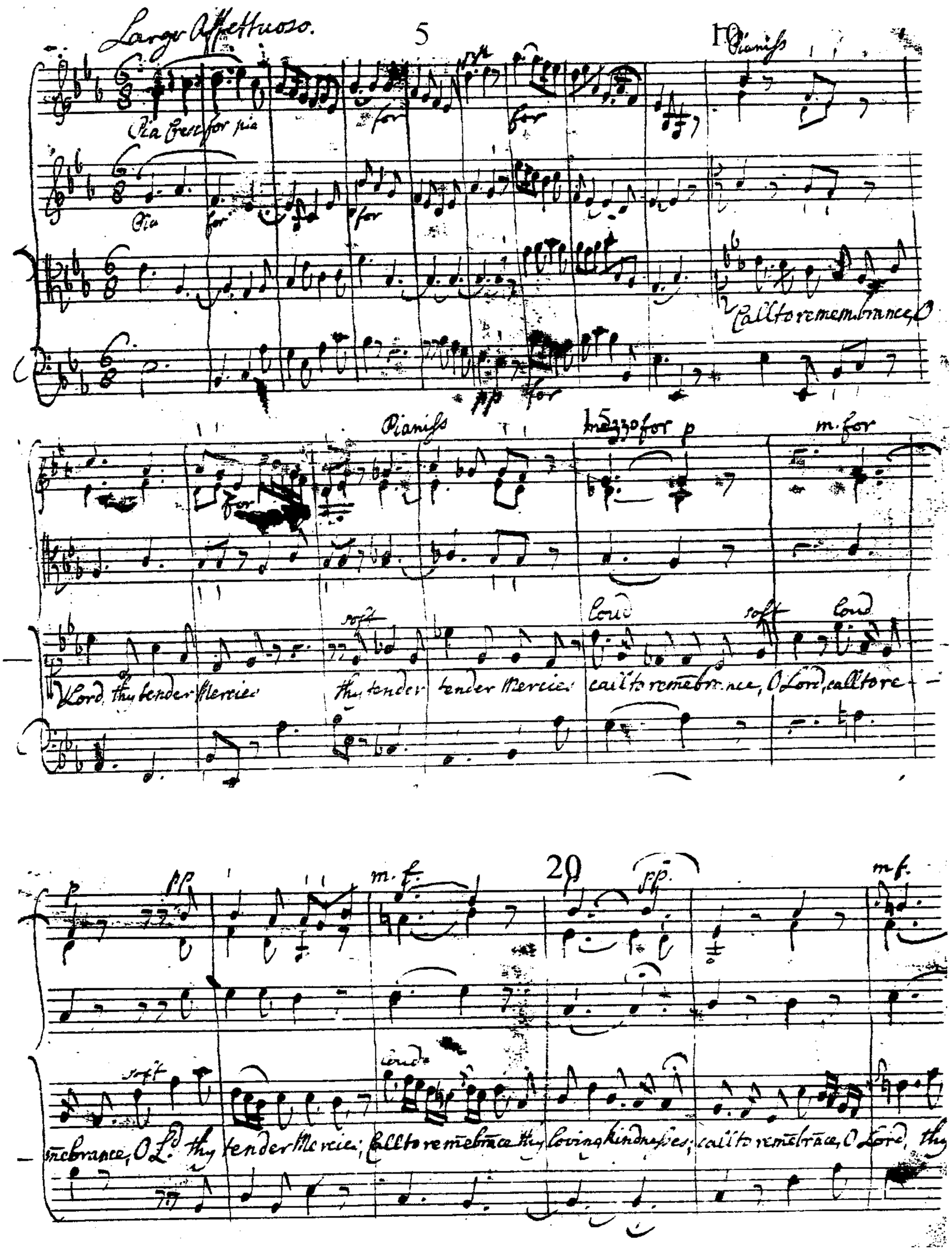

30
Yong
Had thilk ſame tale in other guiſe been told in other
Allegro
Yong Had thilk ſame tale in other guiſe been told in other guiſe been told in other guiſe -
Yong
Had thilk ſame tale in other guiſe in other guiſe thilk ſame tale thilk ſame tale in o - the
Yong
Had thilk ſame tale in other guiſe in other

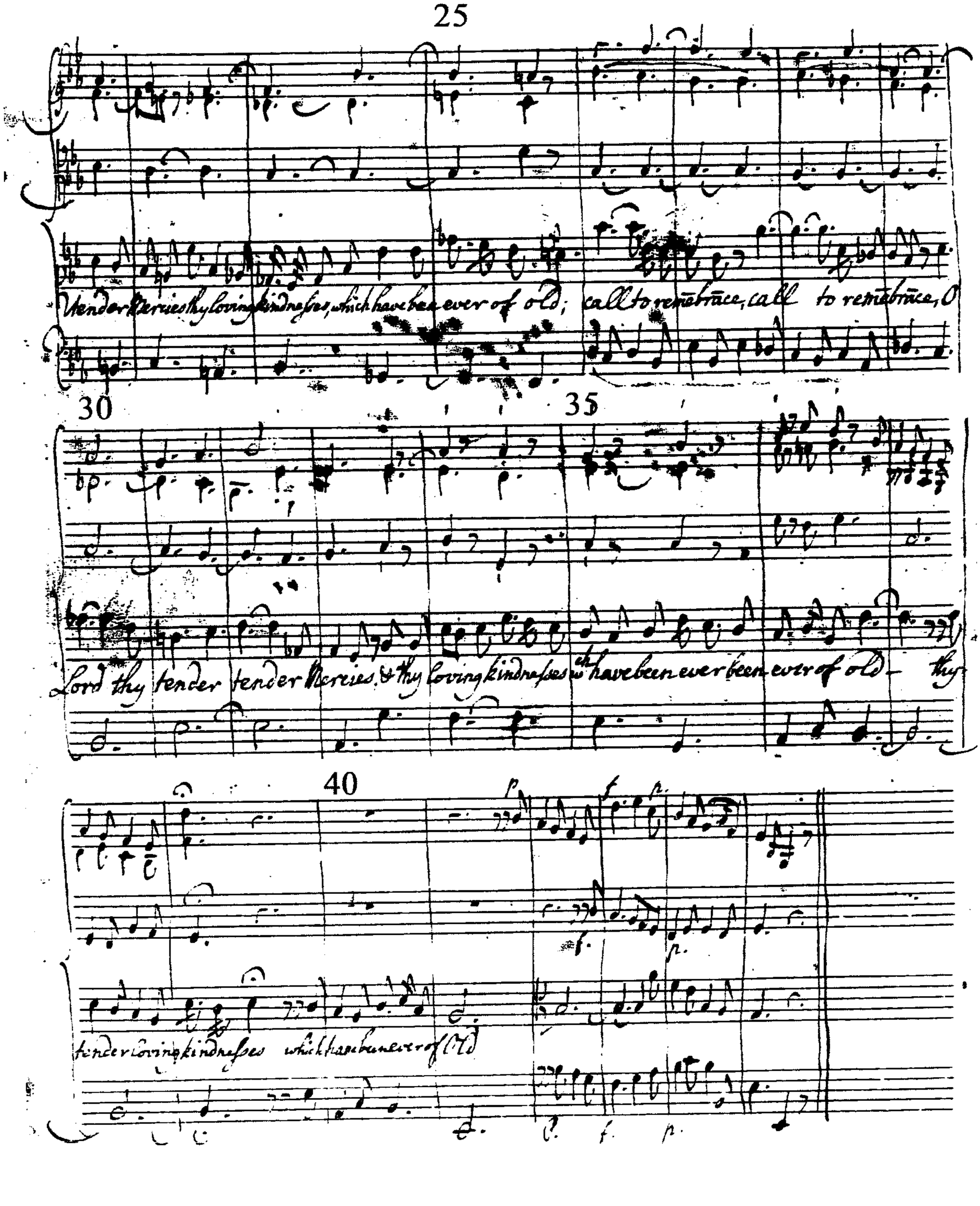

35
40
guiſe been told had they been Yong and ſhe been Olde had they been Yong and ſhe been Olde and
been told had they been Yong and ſhe been Olde had they been Yong and ſhe been Olde and
guiſe been told had they been Yong and ſhe been Olde had they been Yong and ſhe been Olde and
guiſe been told
and ſhe been Olde had thev been Yong and ſhe been Olde and


45
Slow
50
ſhe been Olde Pardie
that would ha been would ha been much ſorer try - ale
ſhe been Olde Pardie
that would ha been would ha been much ſorer much ſorer tryale much
Vivace
ſhe been Olde Pardie
that would ha been would ha been would ha been would ha been much ſorer tryale much
ſhe been Olde Pardie
that would ha been much ſorer try - ale

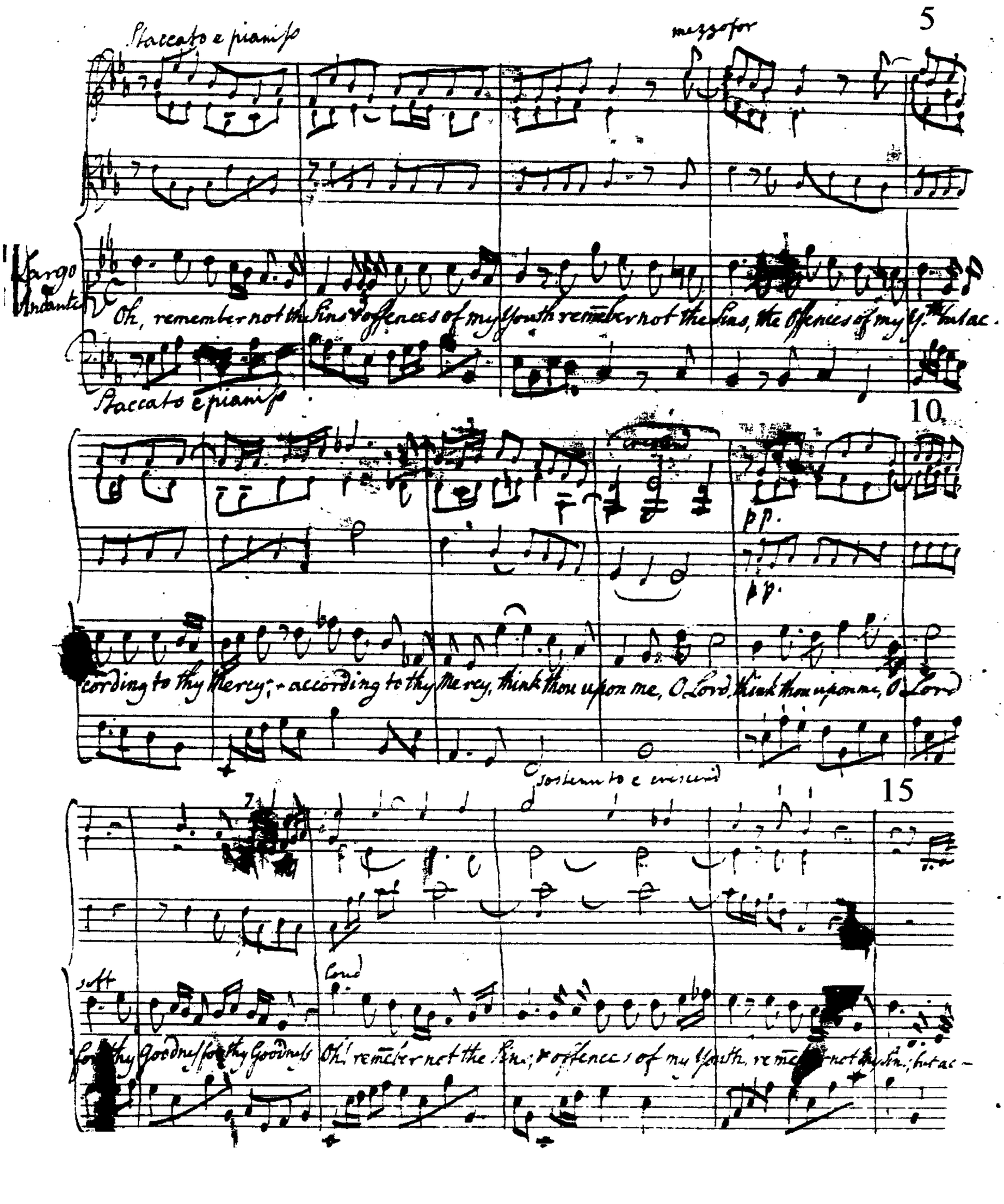

55
pardie pardie that would ha been much fo - rer try - ale
forer much forer try - - ale
forer try - - ale
that would ha been would ha been much forer tryale forer tryale full marvai
pardie par - - die
that that would ha been would ha been much forer forer try - ale
60
65
full marvailous I wot were such de - ny - ale de - nyale such de - - ny - - ale
marvailous I wot were such full marvailous I wot were such de - ny - ale such de - ny - ale
- lous I wot full marvailous I wot were such were such de - ny - ale such de - ny - - ale
marvailous I wot full marvailous I wot were such were such de - ny - ale such de - - ny - - ale

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

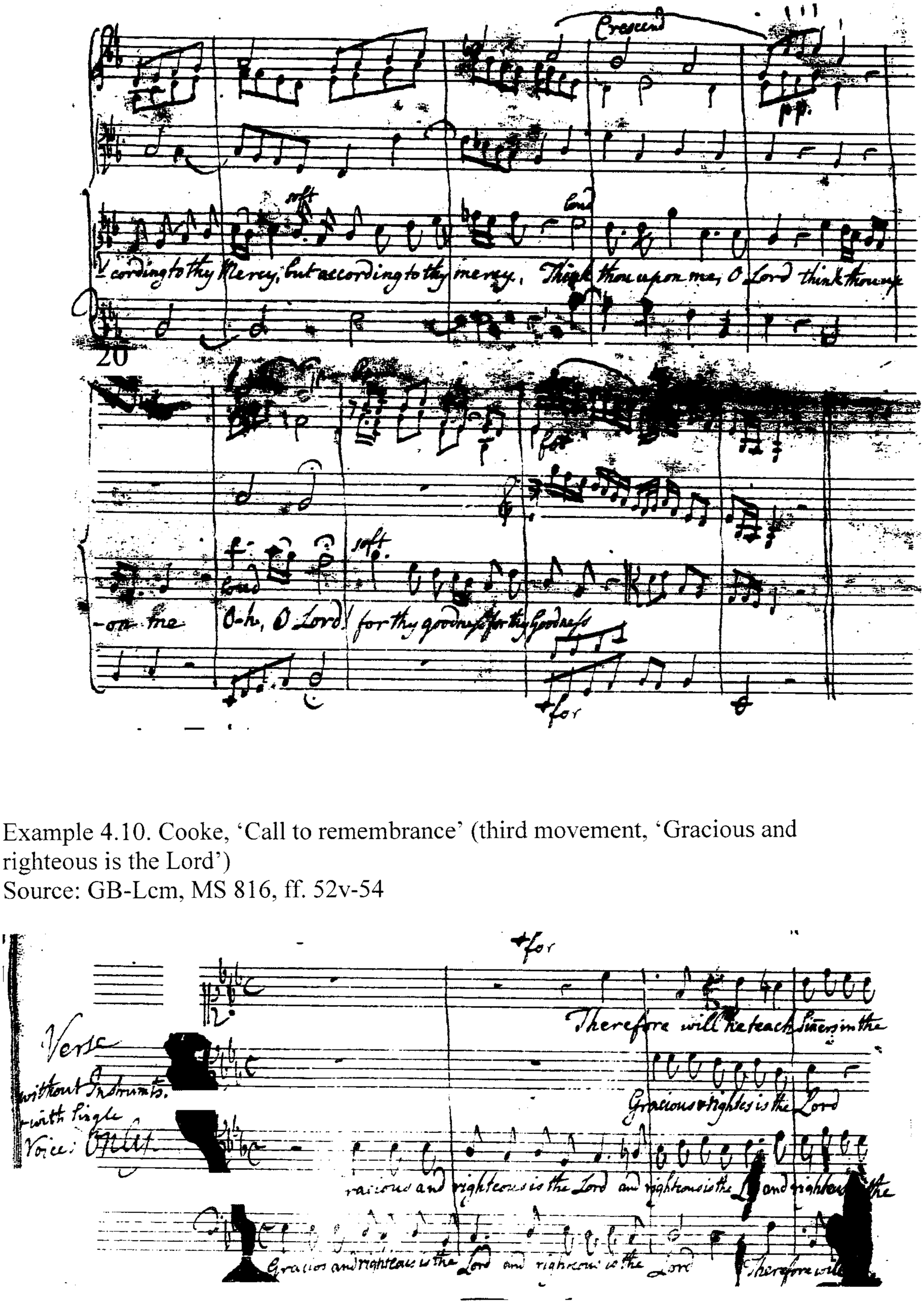



30
35
40
tender Mercies thy loving kindnesses, which have been ever of old; call to remembrance, call to remembrance, O
Lord thy tender tender Mercies & thy loving kindnesses which have been ever been ever of old — thy
tender Loving kindnesses which have been ever of old

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



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



Way Gracious & righteous is the Lord Gracious & righteous is the Lord 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 Lord there-

10 15

Gracious & righteous is the Lord the Lord Gracious and righteous is the Lord the Lord Therefore will he teach

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

Lord, and righteous is the Lord Therefore will he teach Sinners Gracious and

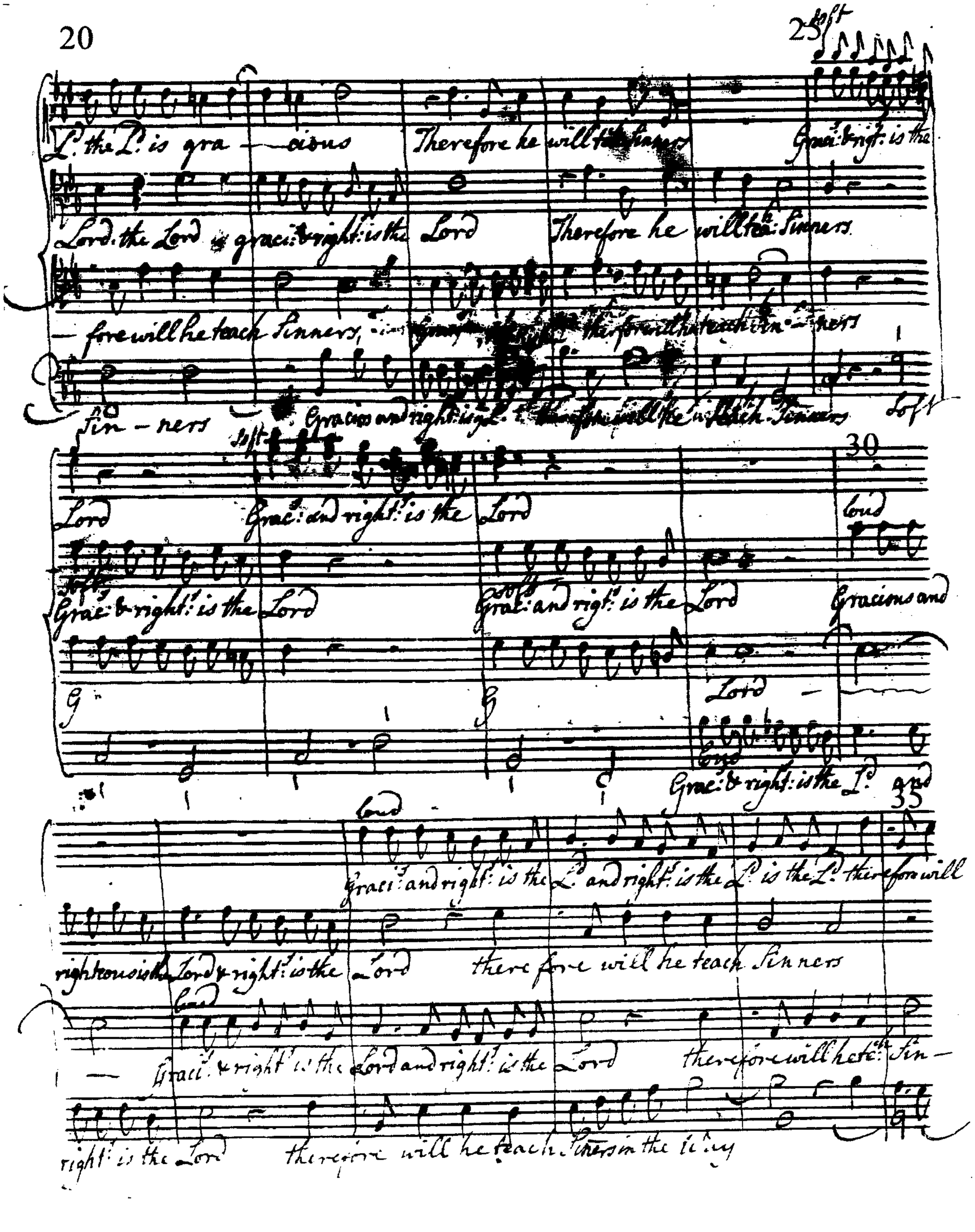
-fore will he teach Sinners, Gracious and right. is the Lord. Therefore will he teach Sinners

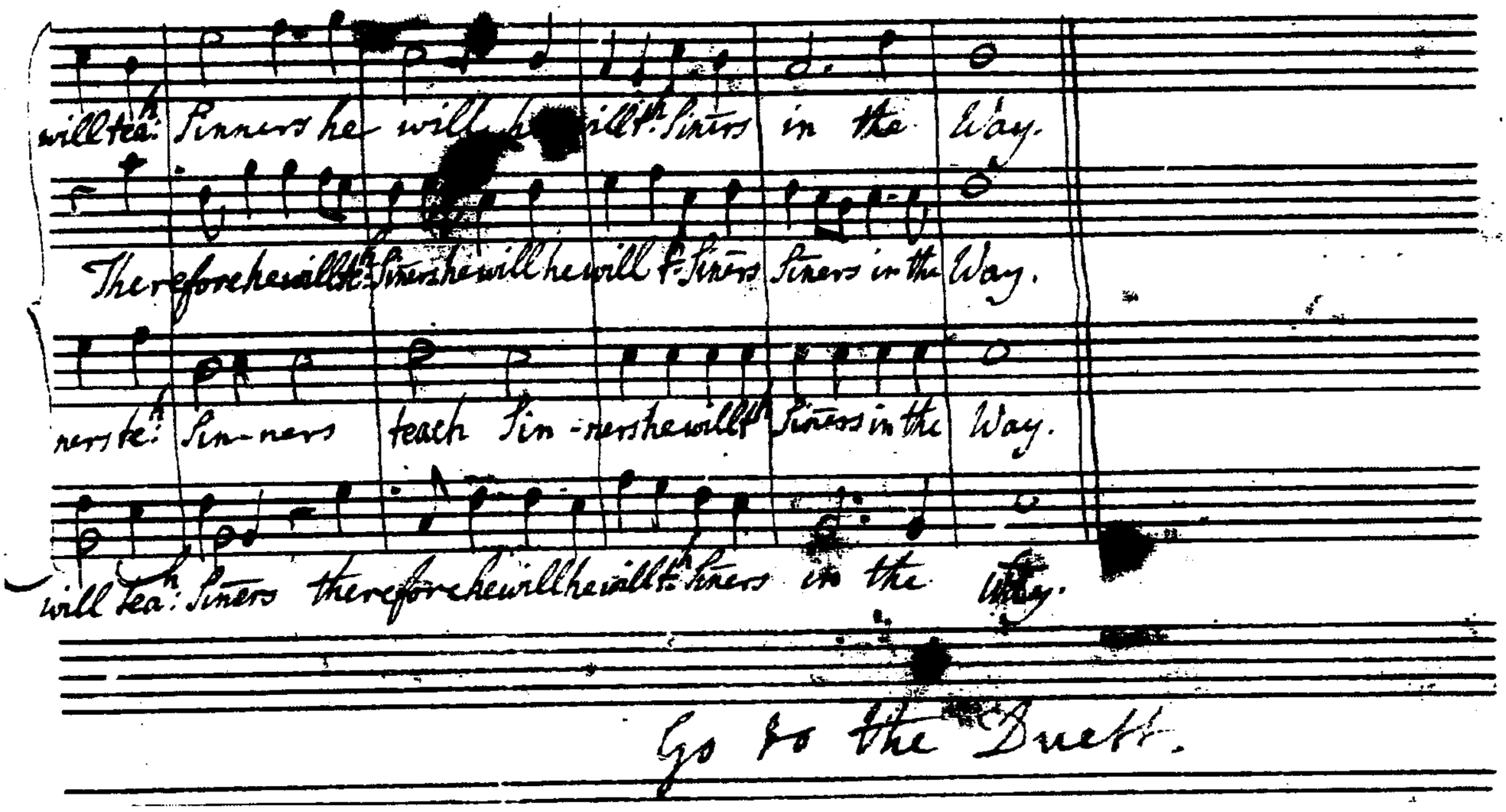
Sinners, gracious & righteous is the Lord, the Lord is Gracious and right. is the Lord and right. is the

and gra-cious and right-eous Gracious & right. is the

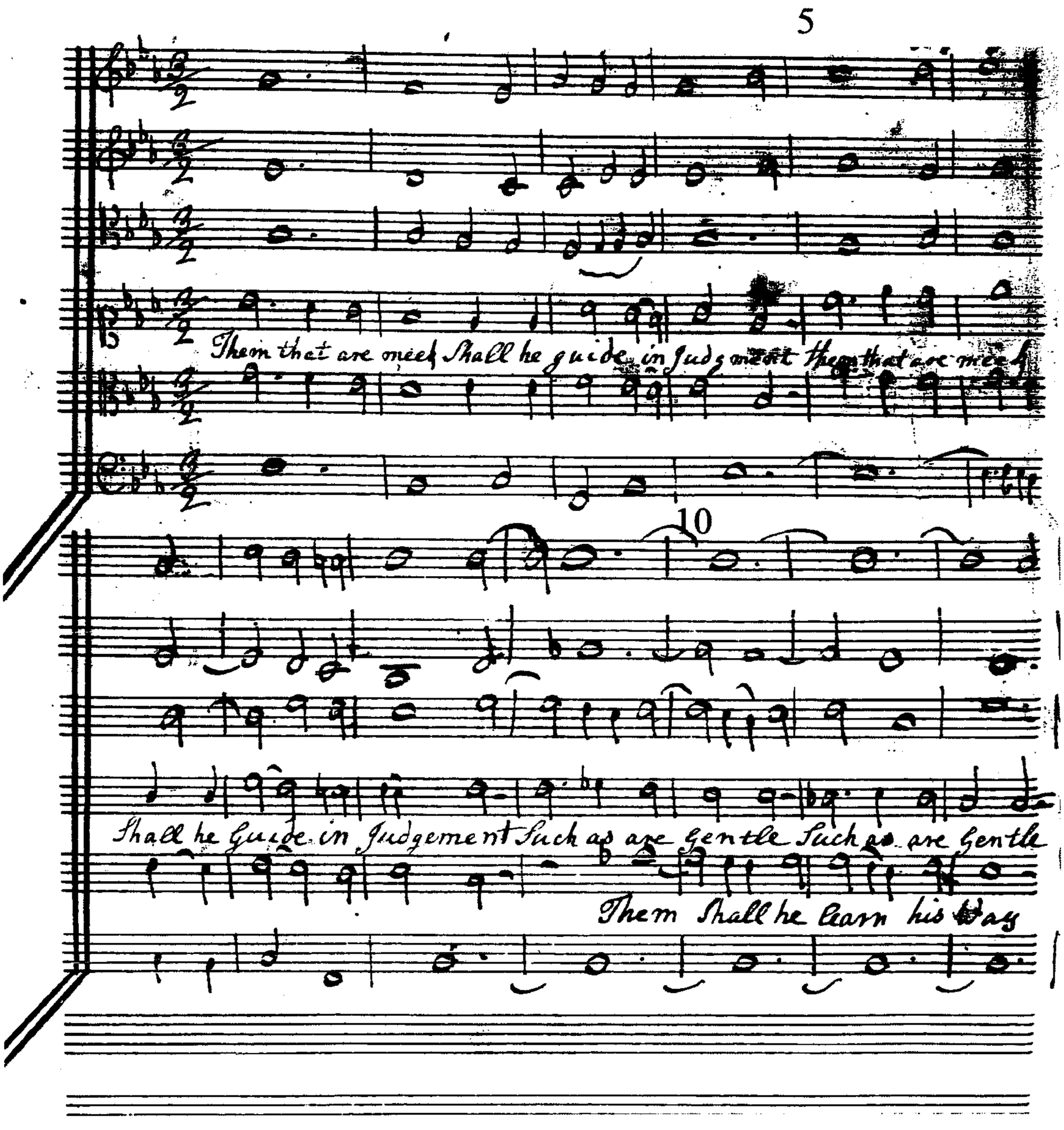
right. is the Lord is the Lord, gracious & right. is the Lord and right. is the Lord There-

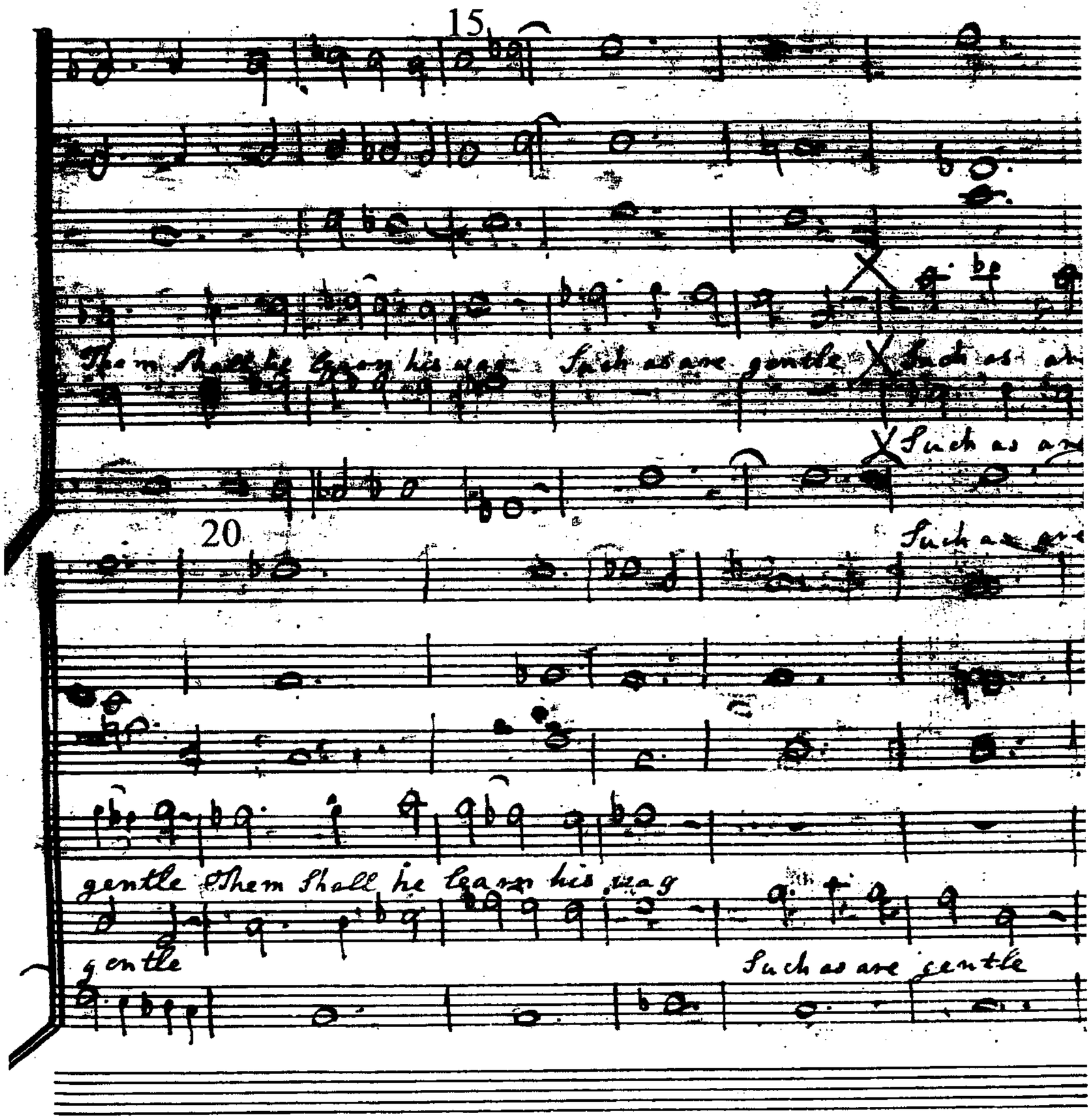
in the Way He will teach Sin-ners He will teach

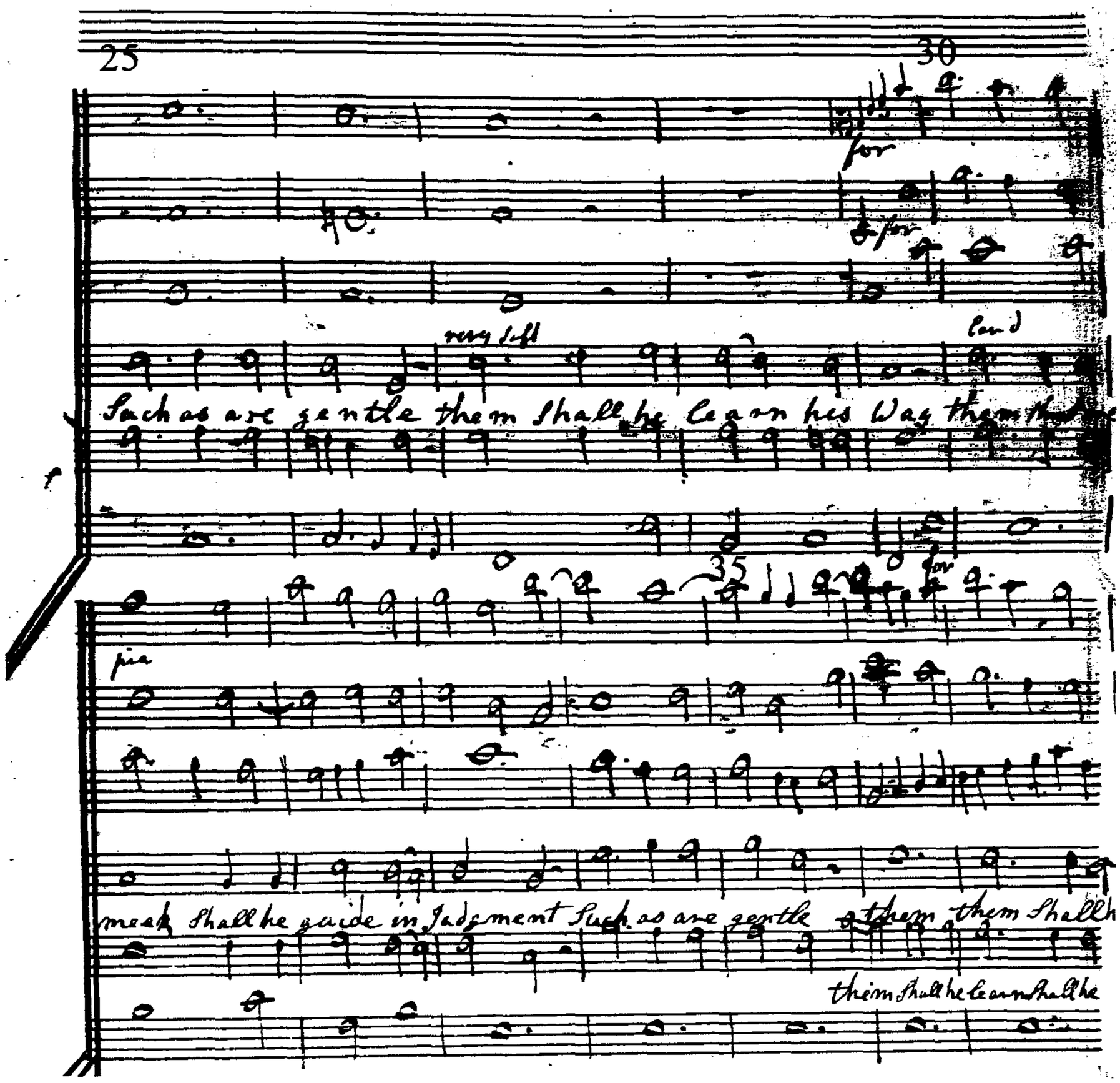

L: the L: is gra — cious
Therefore he will teach Sinners
Grac: bright: is the
Lord. the Lord is grac: bright: is the Lord
Therefore he will teach Sinners
— fore will he teach Sinners,
Gracious and right: is the Lord
Therefore will he teach Sin — ners
Lord
Grac: and right: is the Lord
Grac: bright: is the Lord
Grac: and right: is the Lord
Gracious and
Lord —
Grac: & right: is the L:
Grac: and right: is the L: and right: is the L: is the L: therefore will
righteous is the Lord & right: is the Lord
therefore 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

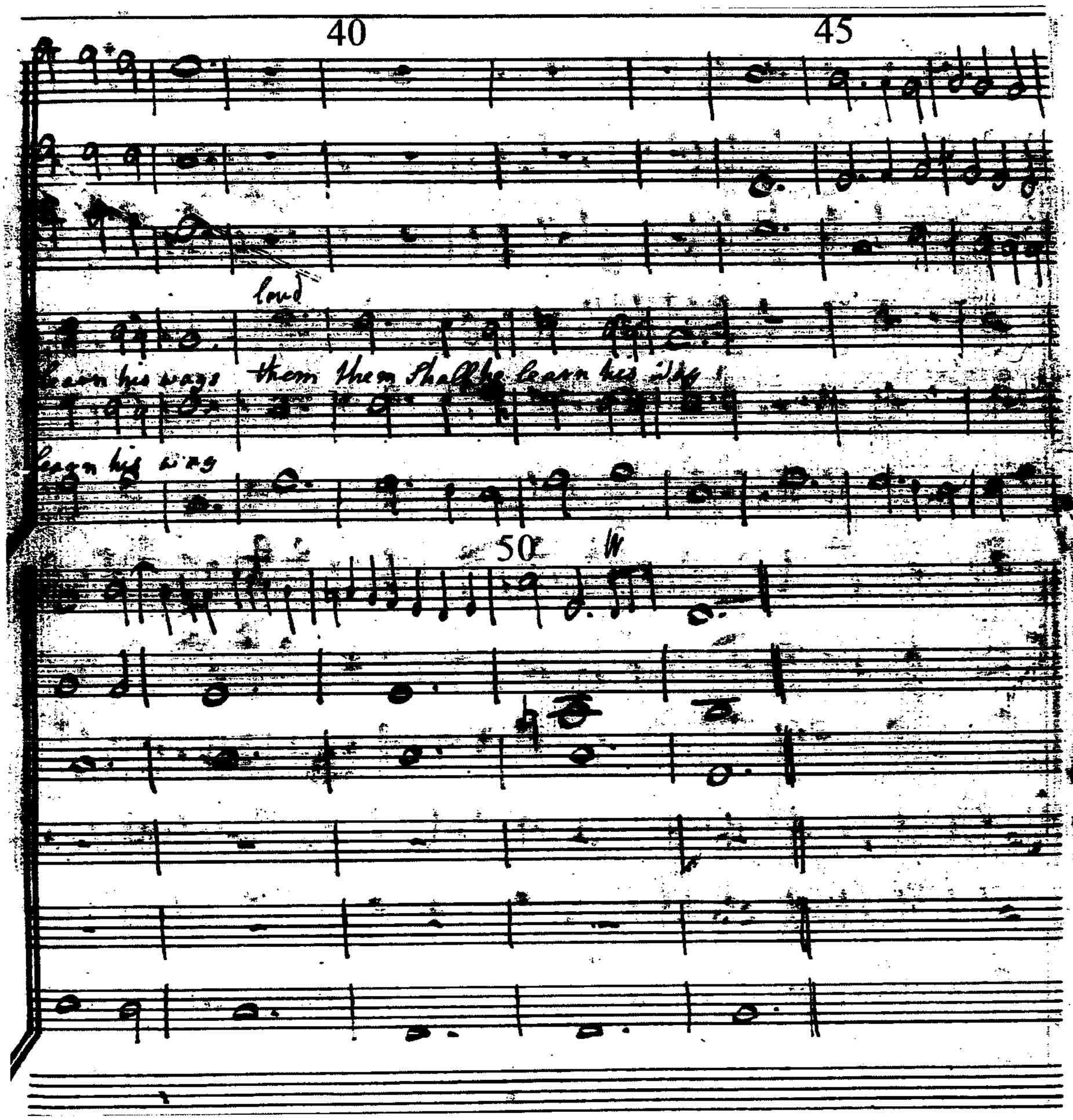

will tea: Sinners he will he will th Sinners in the Way.
Therefore he will th Sinners he will he will th Sinners Sinners in the Way.
ners te: Sin-ners teach Sin-ners he will th Sinners in the Way.
will tea: Sinners therefore he will he will th Sinners in the Way.
Go to the Duett.

Example 4.11. Cooke, 'Call to Remembrance' (fourth movement, 'Them that are meek shall he guide')
Source: GB-Lcm, MS 816, ff. 55-58

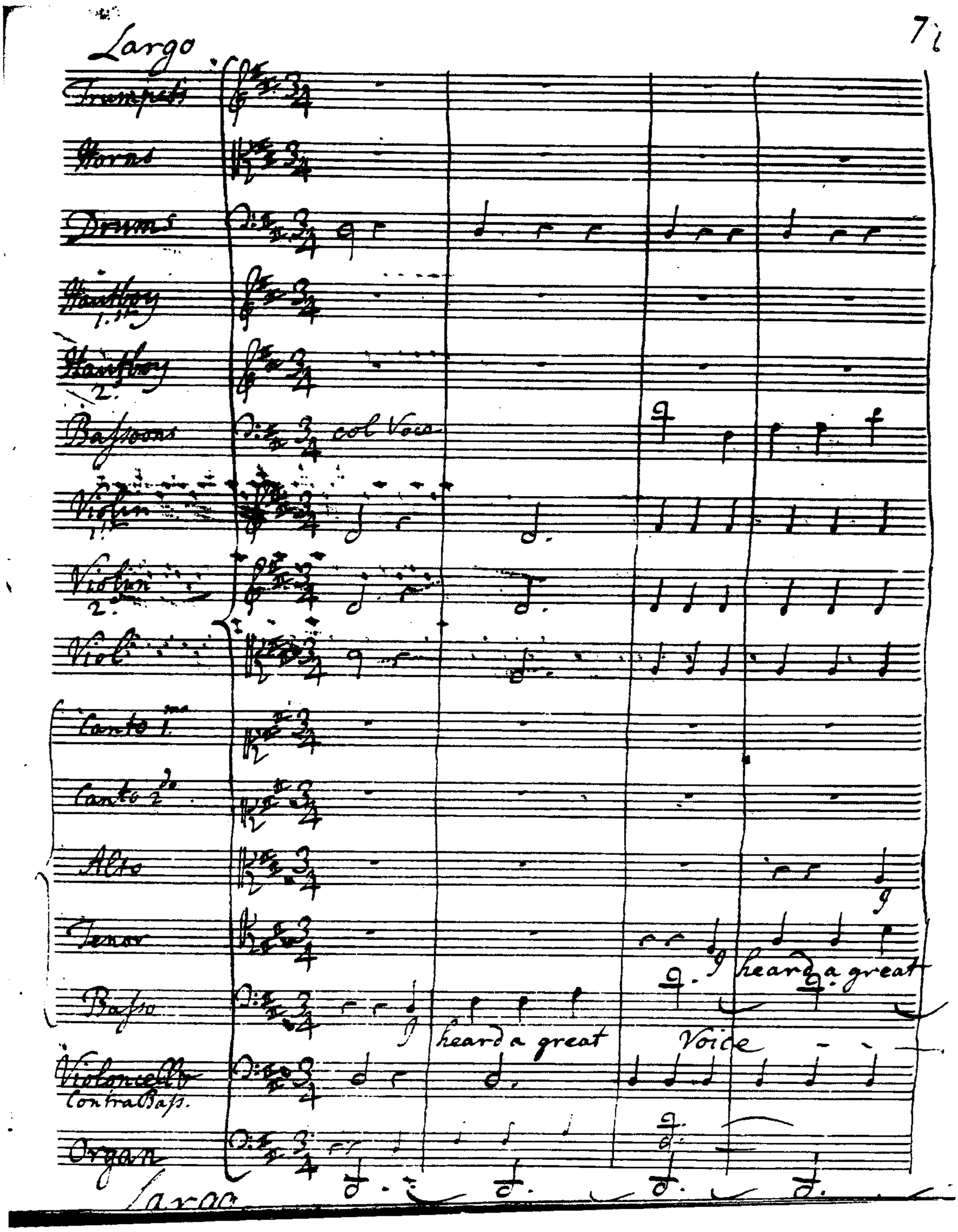


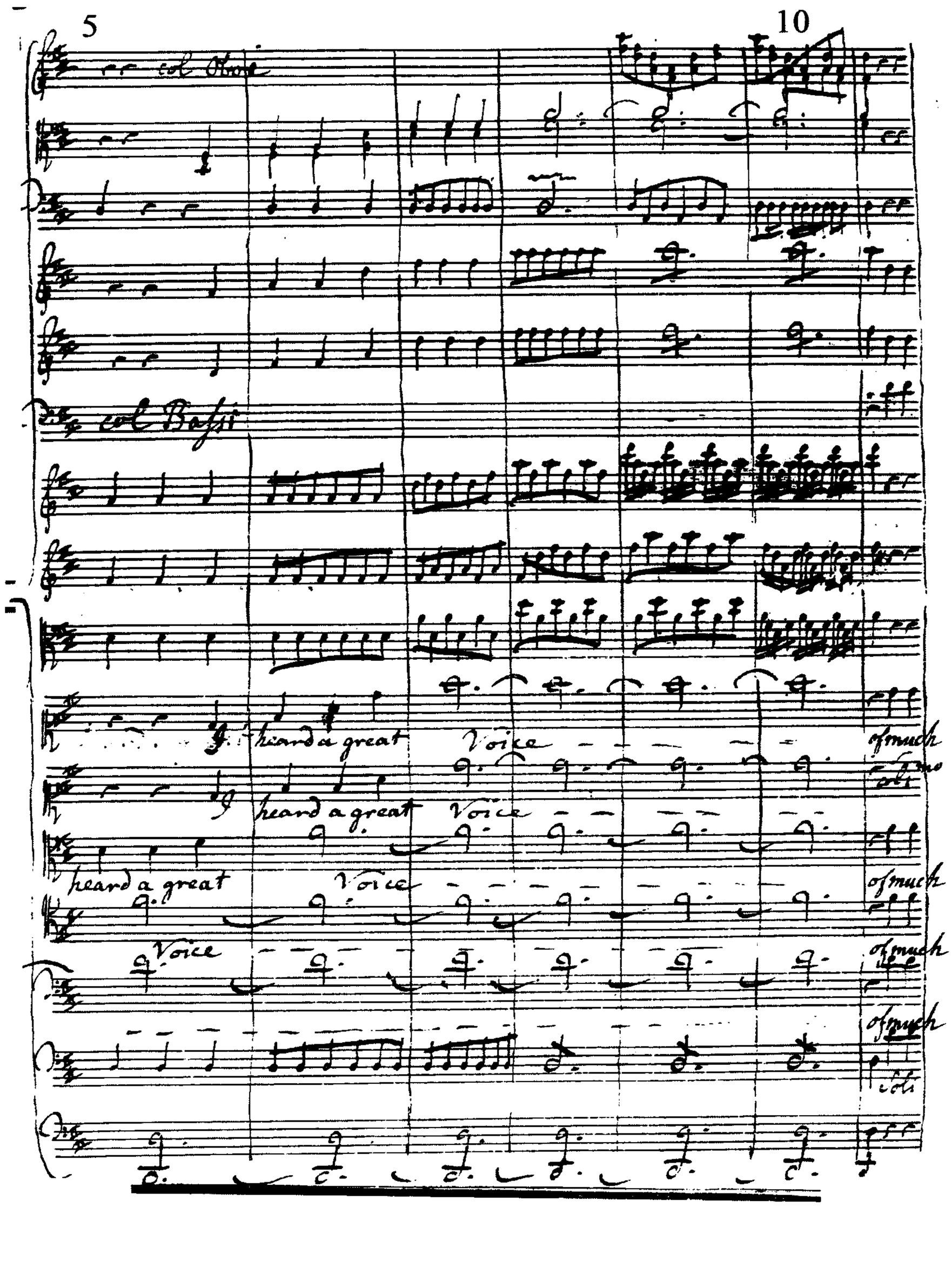

15
20
Them shall he learn his way
Such as are gentle
Such as are
Such as are
gentle Them shall he learn his way
gentle
Such as are gentle

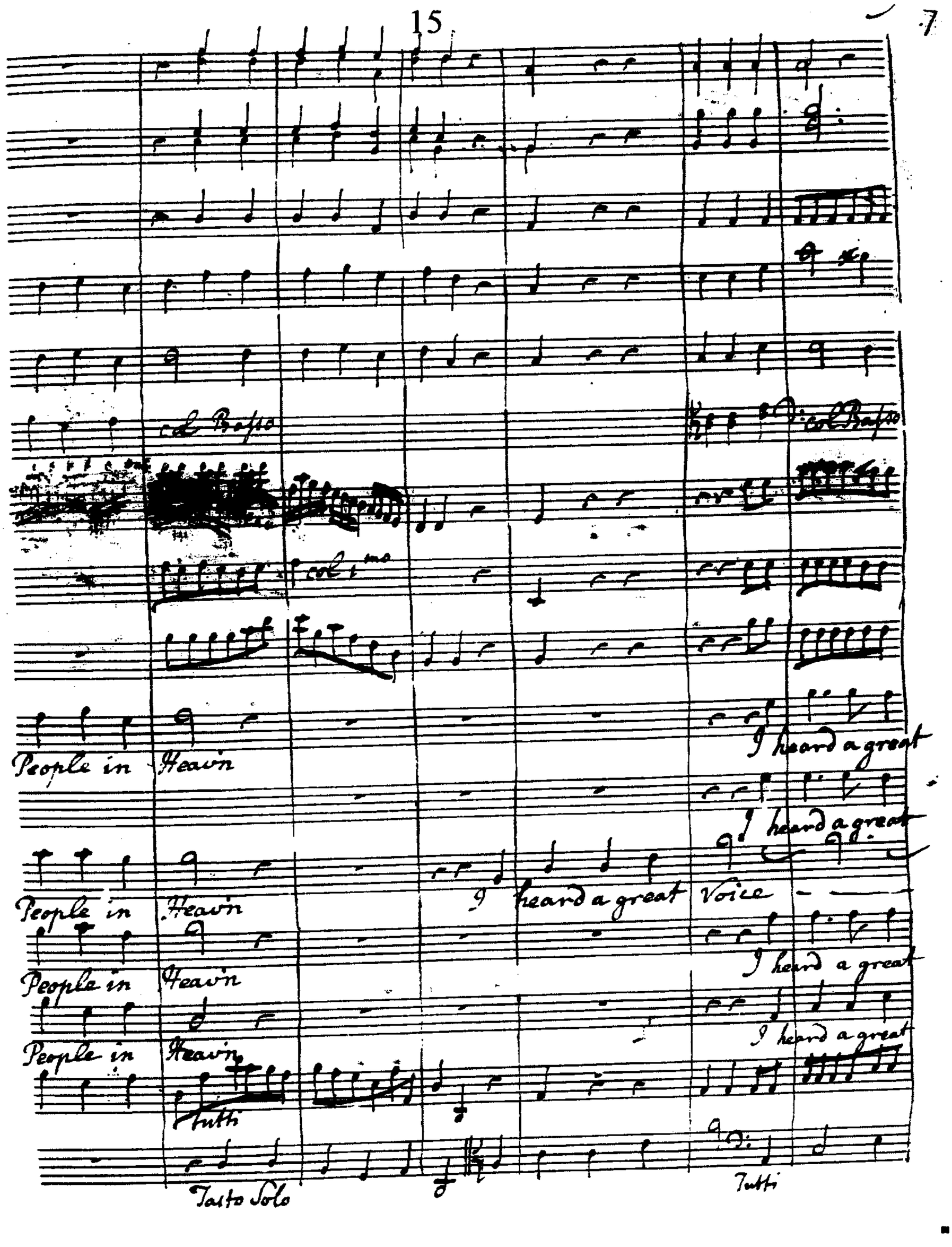

25
30
for
for
for
very soft
Loud
Such as are gentle them shall he Learn his Way them
35
for
pia
meek shall he guide in Judgment Such as are gentle them them Shall h
them Shall he Learn Shall he

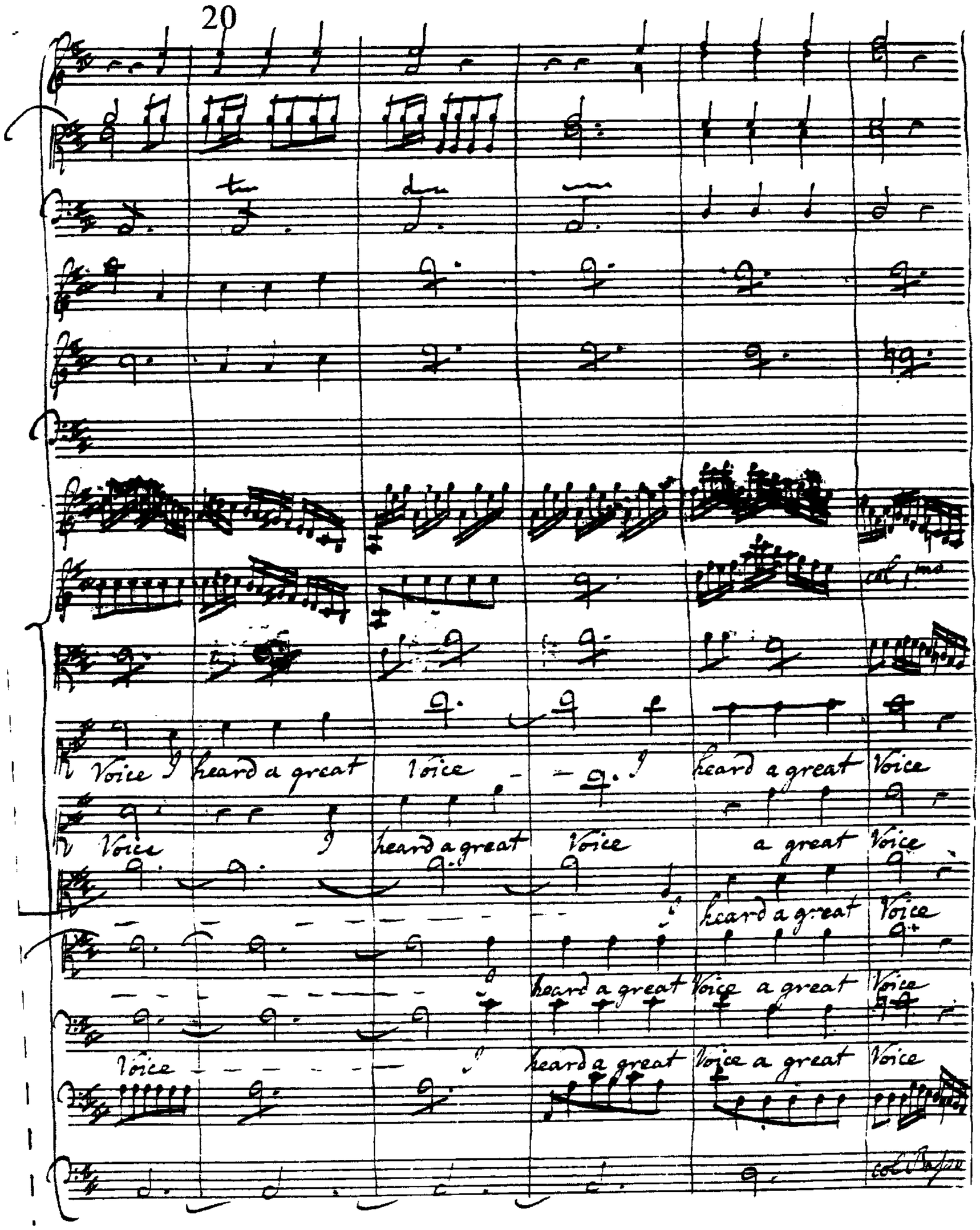

40
45
loud
learn his ways them then shall he learn his ways
begin big ing
50

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




5
10
col Oboe
col Bassi
f heard a great Voice
ff much
heard a great Voice
heard a great Voice
of much
Voice
of much
of much
cols


7
col Basso
col Basso
People in Heavin
People in Heavin
People in Heavin
People in Heavin
I heard a great
I heard a great
I heard a great Voice
I heard a great
I heard a great
Tutti
Tutti
Tutti Solo
Tutti


Voice I heard a great Voice - - I 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

25

30

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

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

a great Voice — — of

a great Voice — — — — of

of much People in Heavin a great Voice of much People a

Soli

35

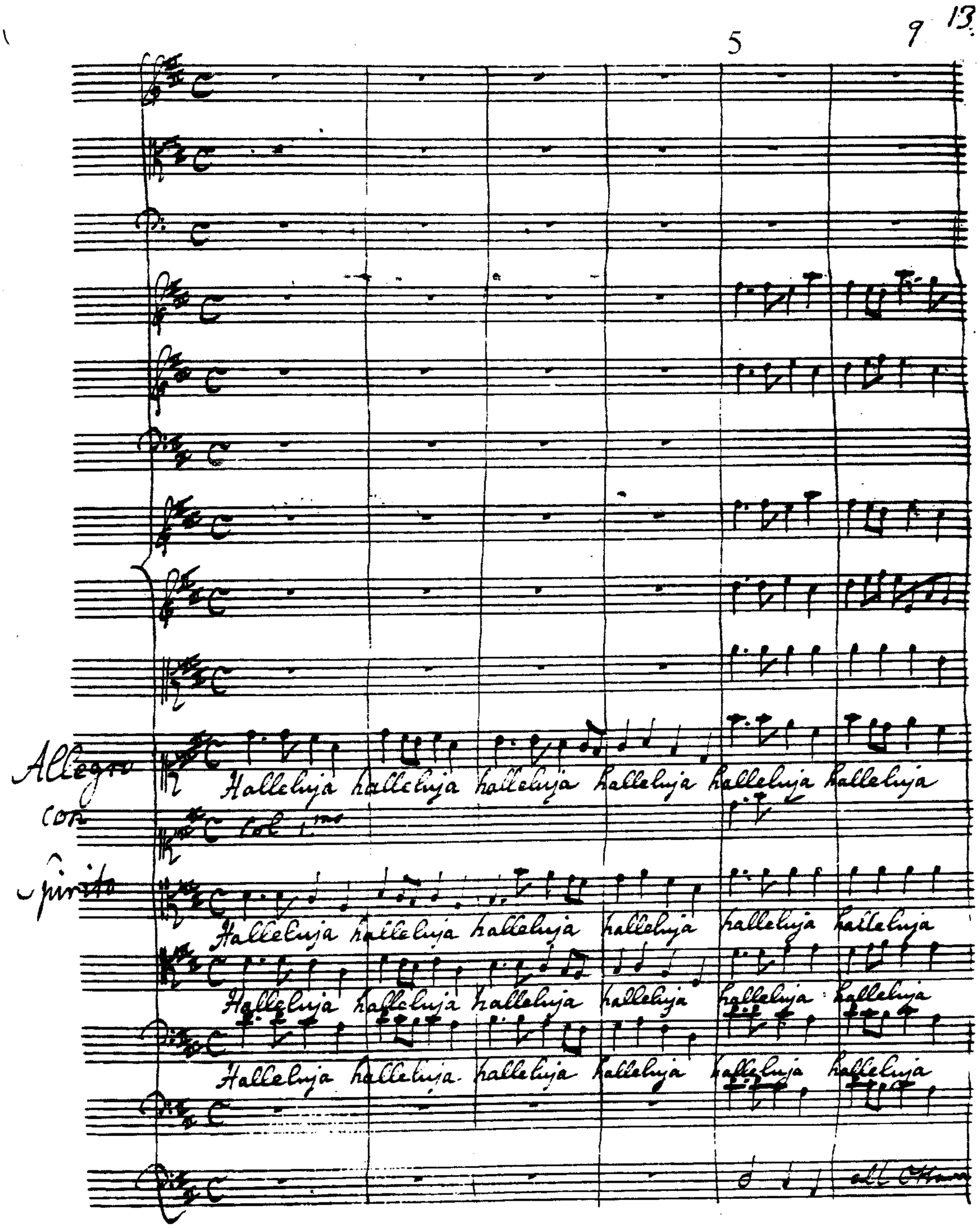
Voice of much People much People in Heavin Say-ing, Say-ing

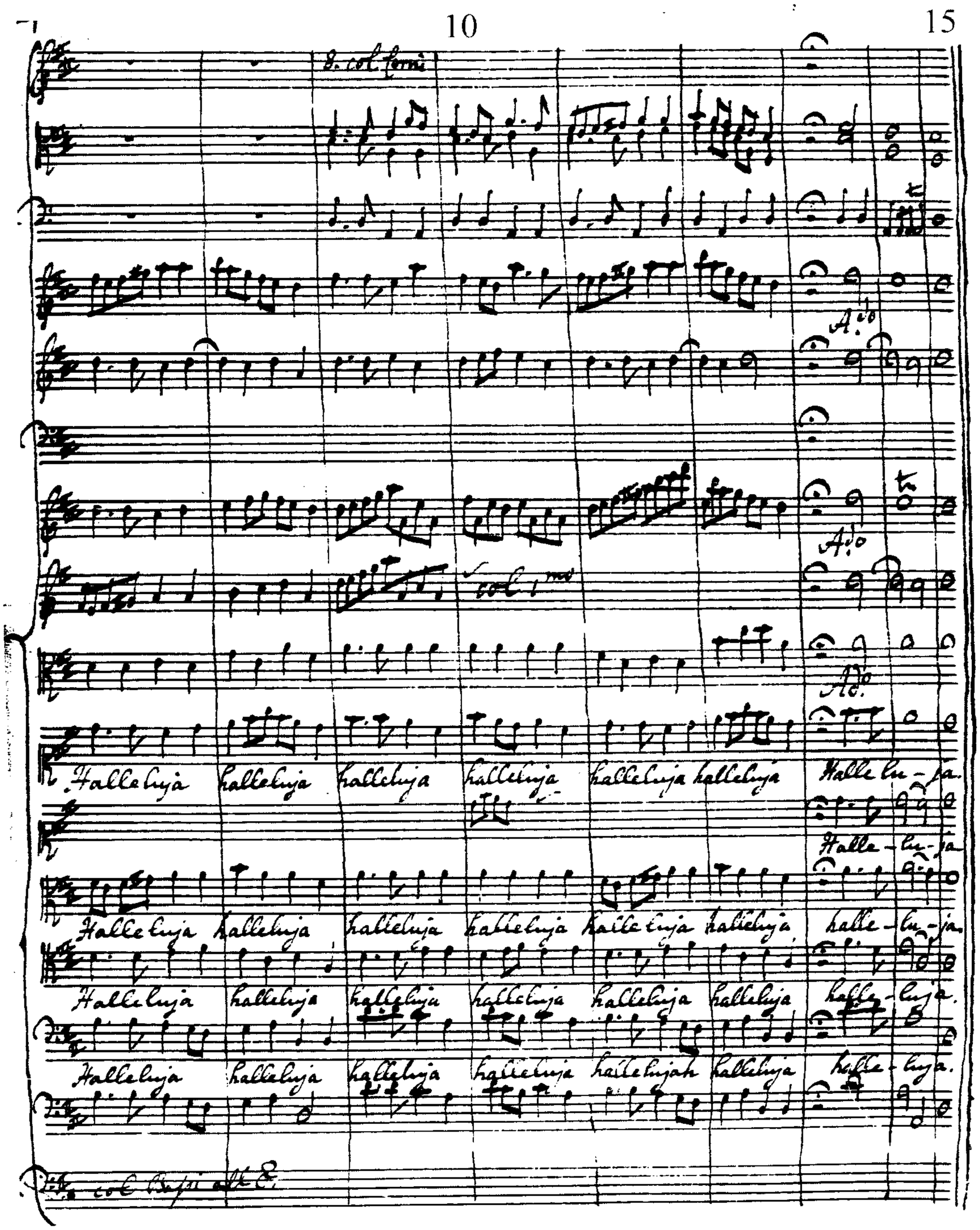
much People much People in Heavin Say-ing Say-ing

much People much People in Heavin Say-ing Say-ing

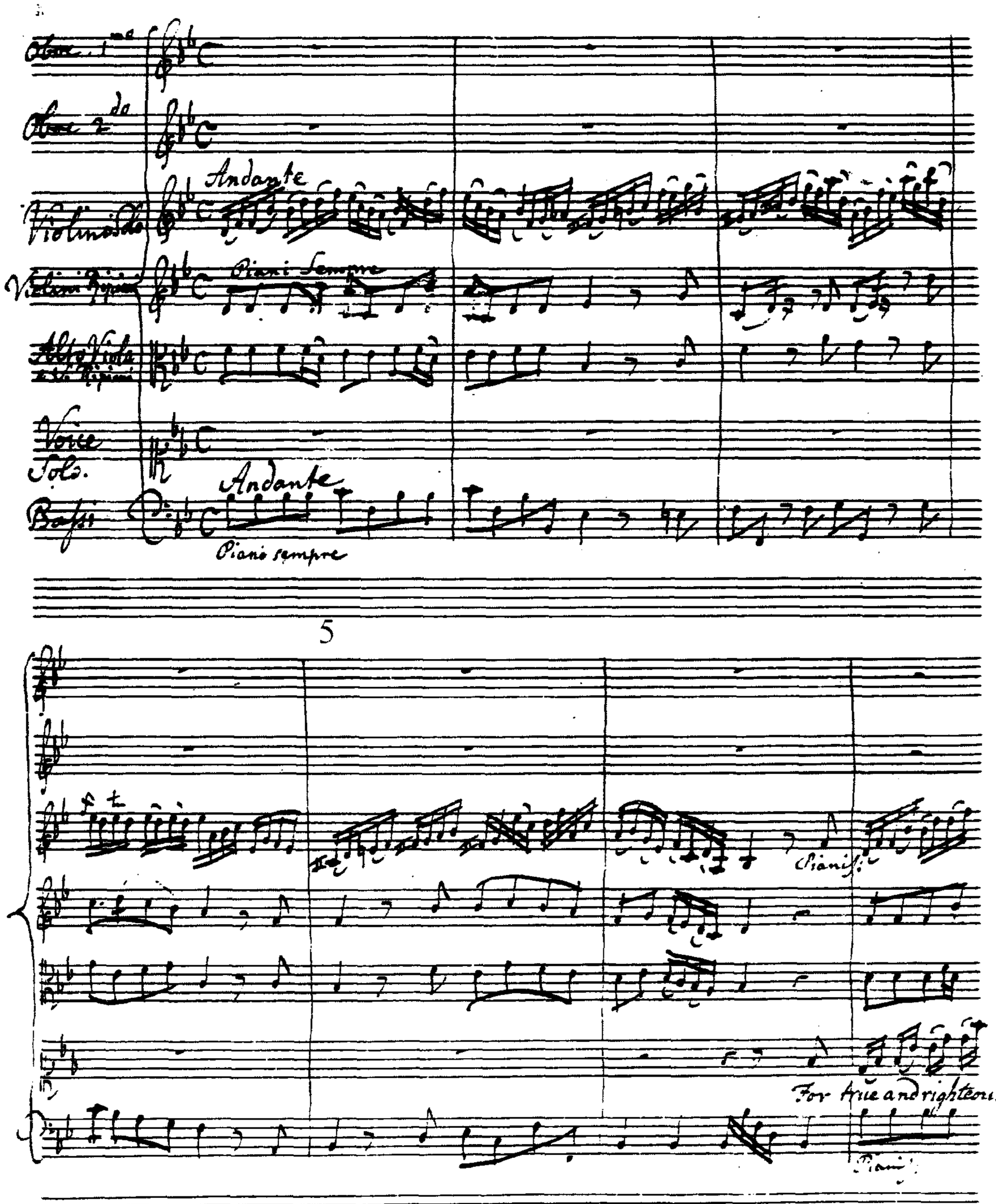
Voice of much People much People in Heavin Say-ing Say-ing

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




S. col Tenni
A.to
A.to
A.to
A.to
Soli
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-luja.
Halleluja halleluja halleluja halleluja halleluja halleluja halle-luja.
col Tenori alt.

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



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

10

piano

piano

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

Obo

Obo

Violin

Violin

V true and right -- eous are his Judgements

Obo

Obo

Violin

Violin

pia

His Judgements are true his Judgements are

20

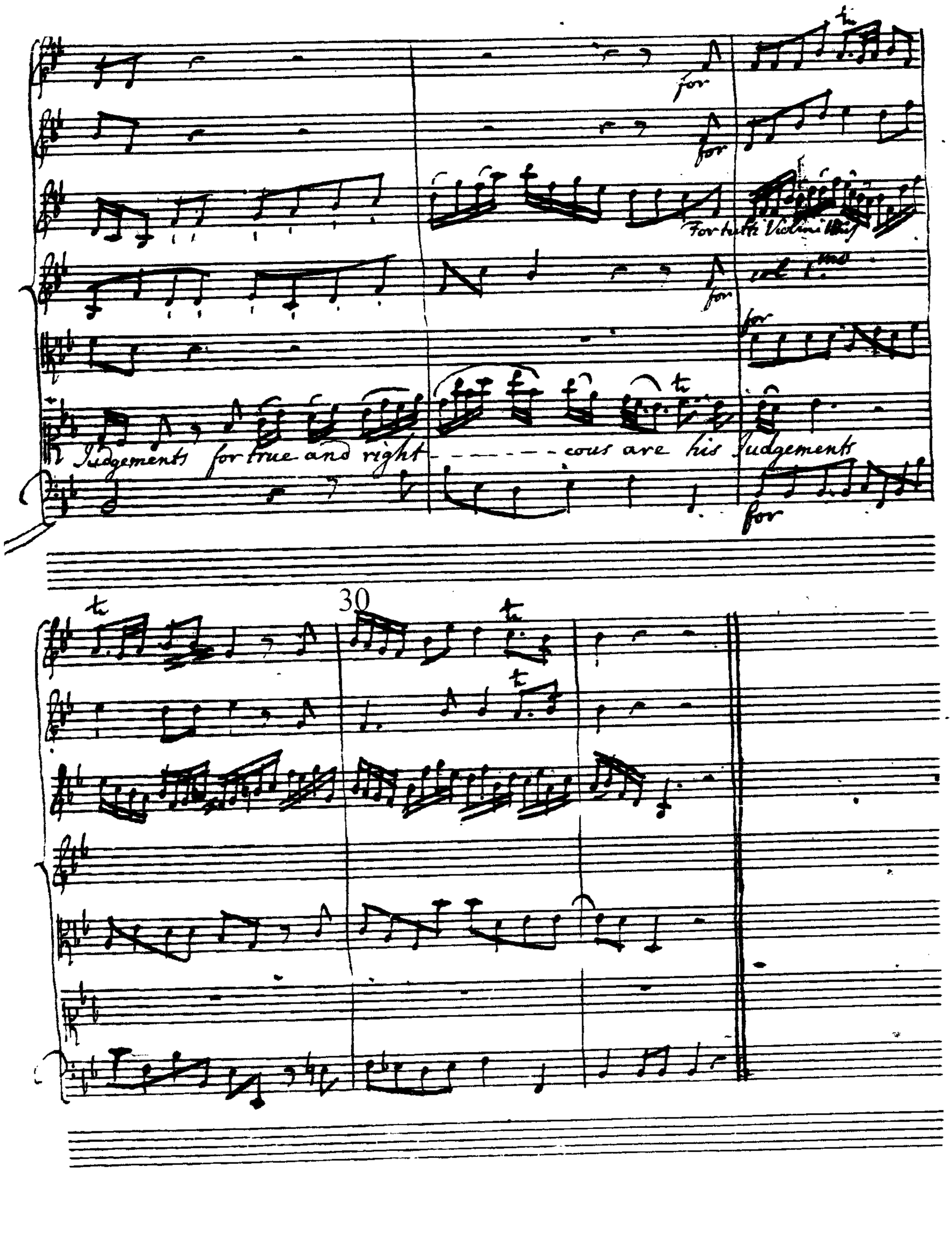
righteous true are his Judgements, righteous are his Judgements, & true righteous

tenute

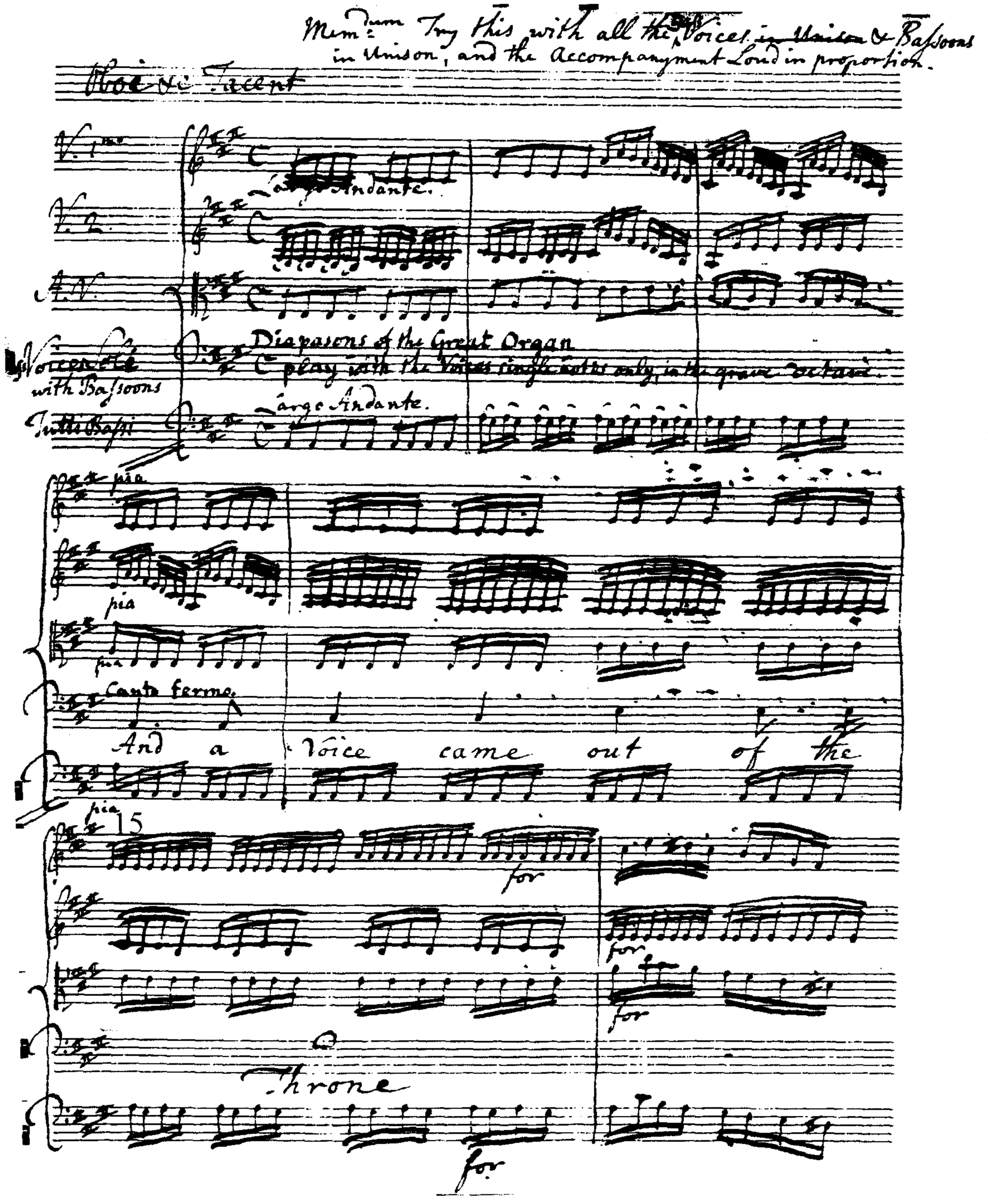
25

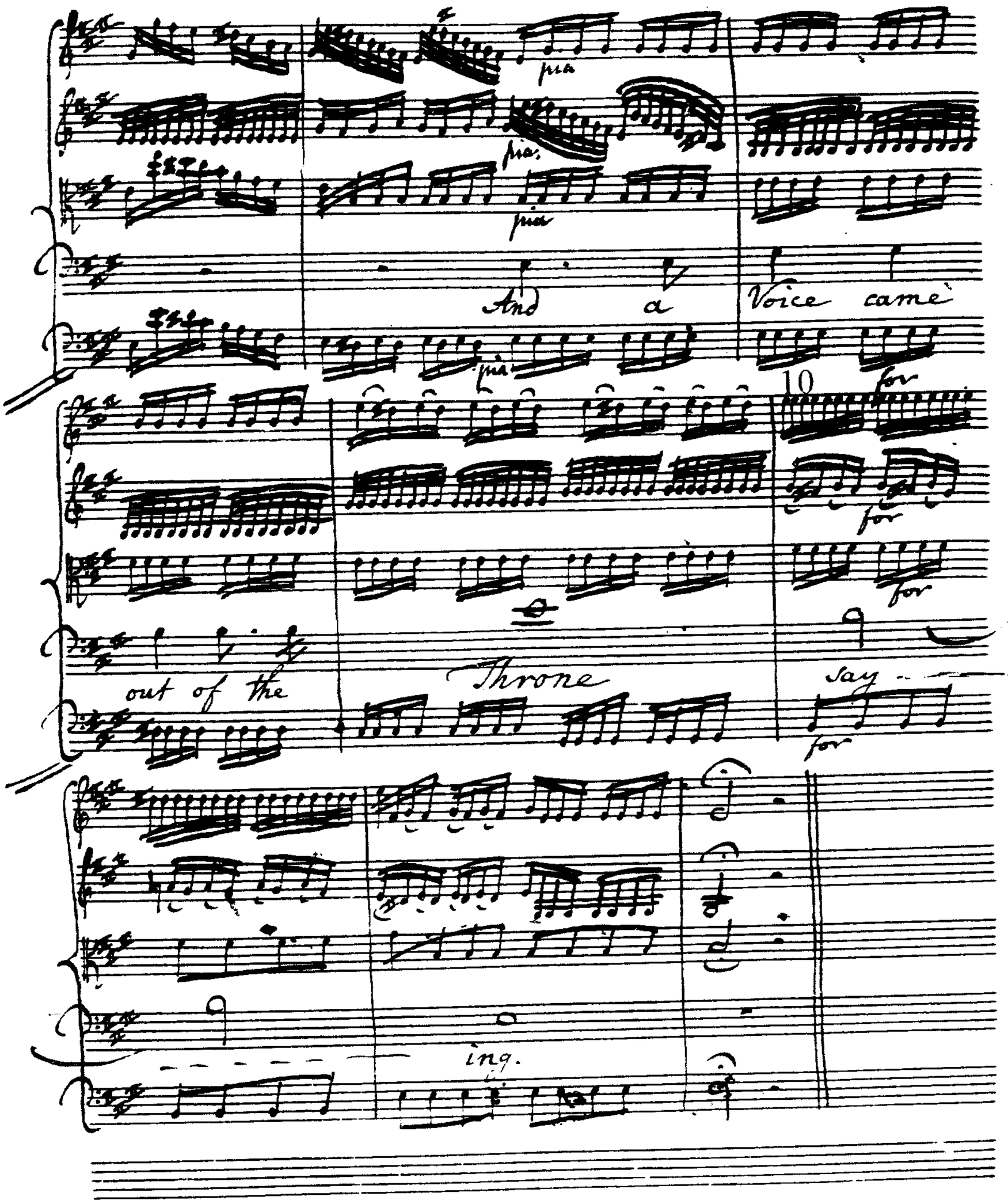
V are his judgements are his judgements true and righteous true and righteous are his

tenute

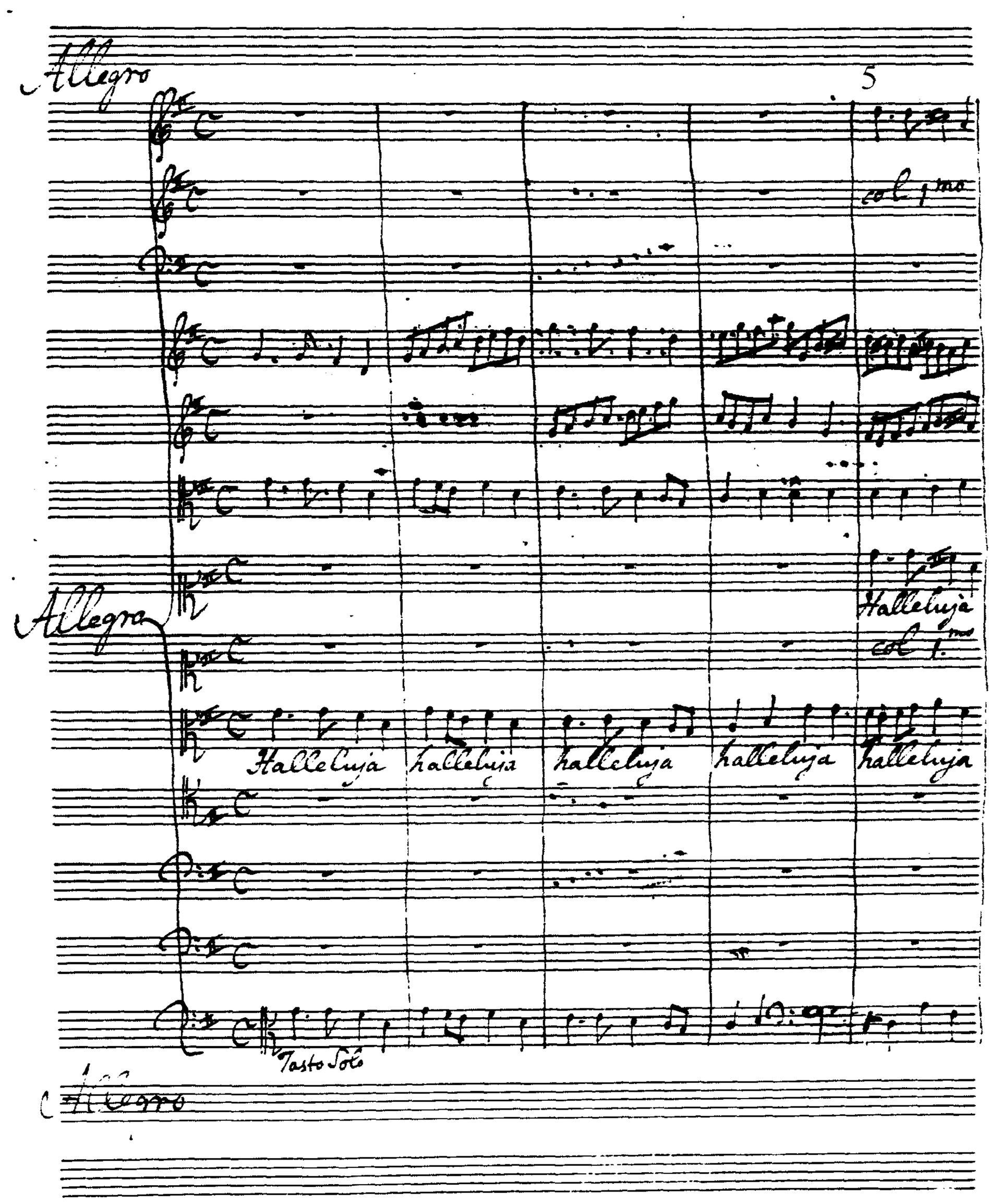

for
for
For both Violins Unis
for
for
Judgements for true and right - - - - - - cous are his Judgements
for
30

Example 4.15. Cooke, 'I heard a great voice' (ninth movement, 'And a voice came out of the throne')
Source: GB-Lcm, MS 816, ff. 17v-18r




And a
Voice came
10
for
for
for
out of the
Throne
say
for
ing.

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



Halleluja. halleluja halleluja halleluja halleluja halleluja halleluja

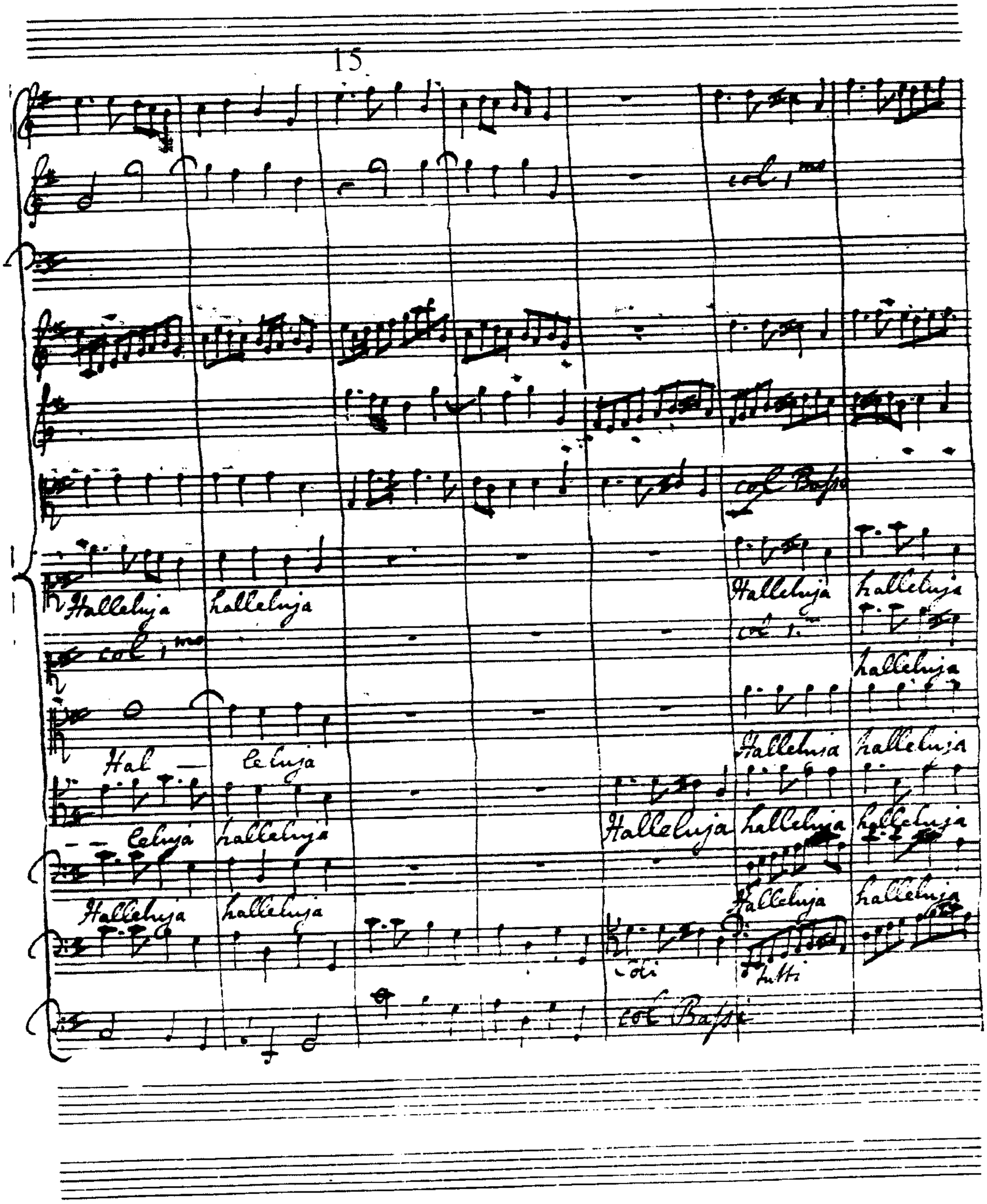
halleluja halleluja

halleluja halleluja halleluja halleluja halleluja halleluja halleluja

Halleluja halleluja halleluja halleluja halleluja halle

Soli Tutti

col Violoncel


Halleluja
Halleluja
col 1mo
Hal —
Celuja
— —
Celuja
halleluja
Halleluja
halleluja
col Basso
Hallelujа
halleluja
col 1mo
halleluja
Hallelujа
halleluja
Halleluja
halleluja
Halleluja
halleluja
Soli
Tutti
col Basso

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

Halle-luja halle-luja halleluja halleluja

Halleluja halleluja halleluja halleluja

Halleluja halleluja halleluja halleluja

Halleluja halleluja halleluja halleluja

Halleluja halleluja halleluja halleluja

Tutti

35

Col 1mo

Col 1mo

Halleluja halleluja halleluja Amen; Halleluja

Halleluja halleluja halleluja Amen; Halleluja

Halleluja halleluja halleluja Amen Amen; Halleluja

Halleluja halleluja halleluja A - men; Halleluja

40

col V.mo

col I.mo

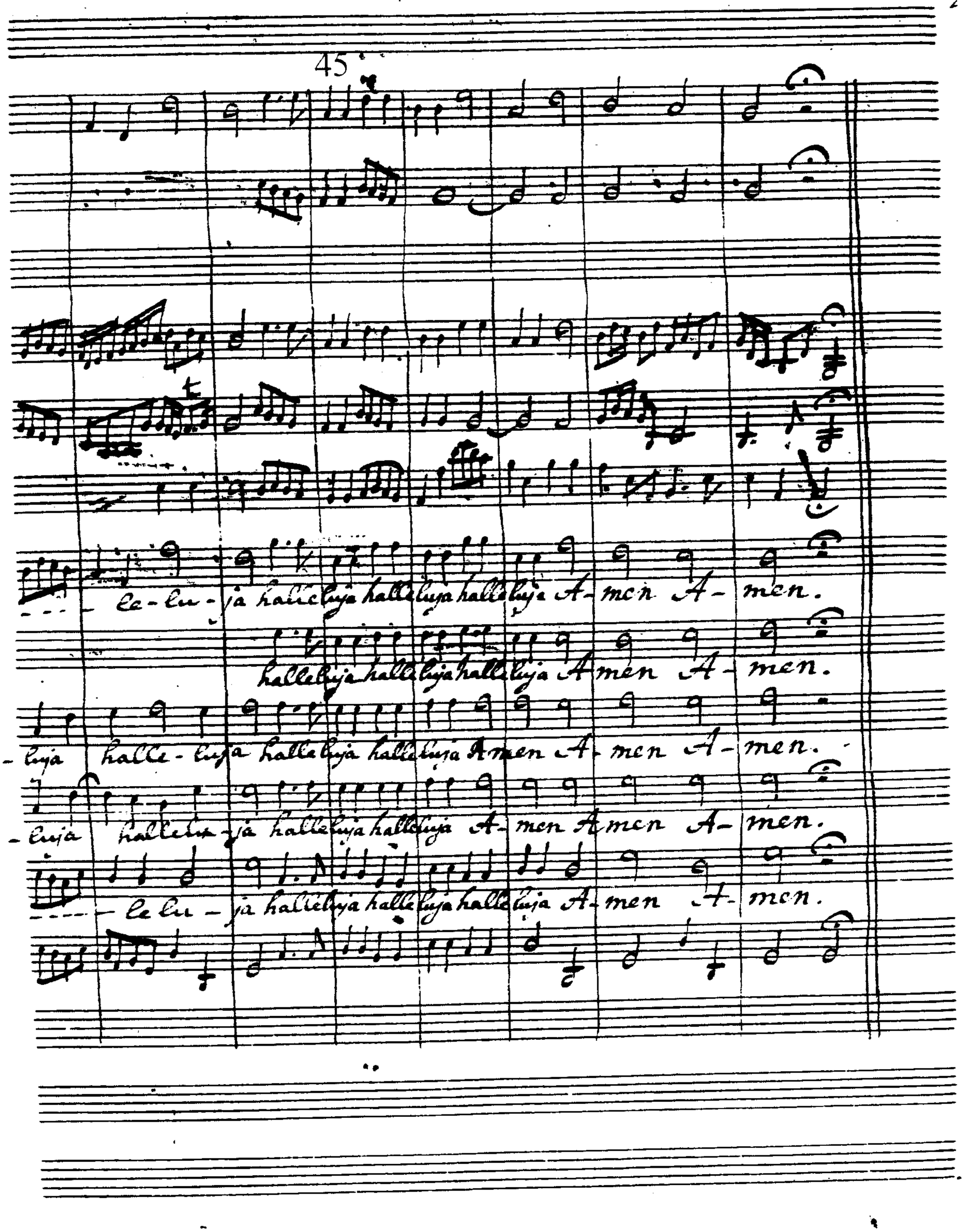
Halle-luja halleluja halleluja hal - - - - - - -

Halle-luja halleluja halleluja halleluja halleluja halle-

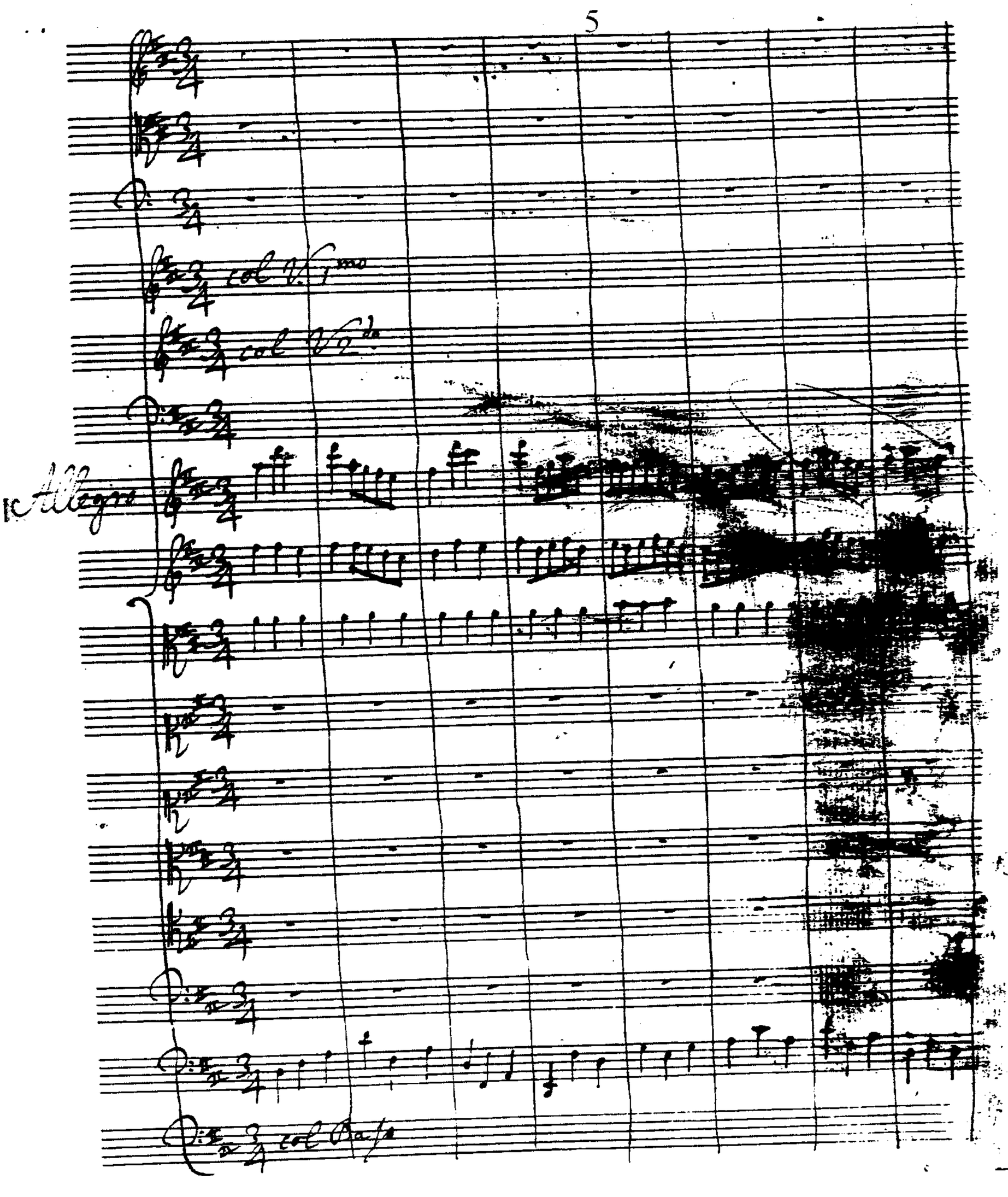
Halle-luja halleluja halleluja halleluja halleluja halle-

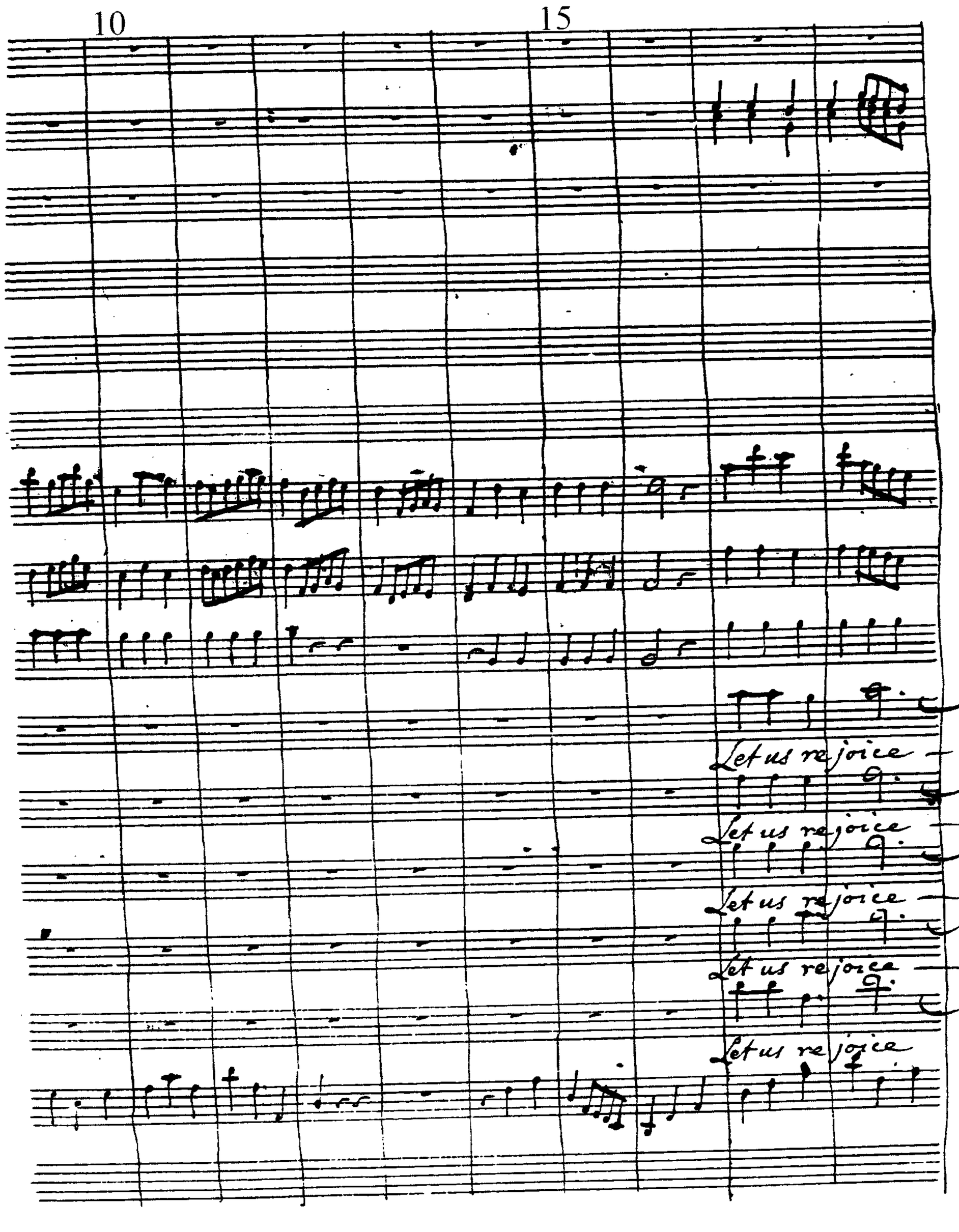
halleluja halleluja halleluja hal - - - - - -

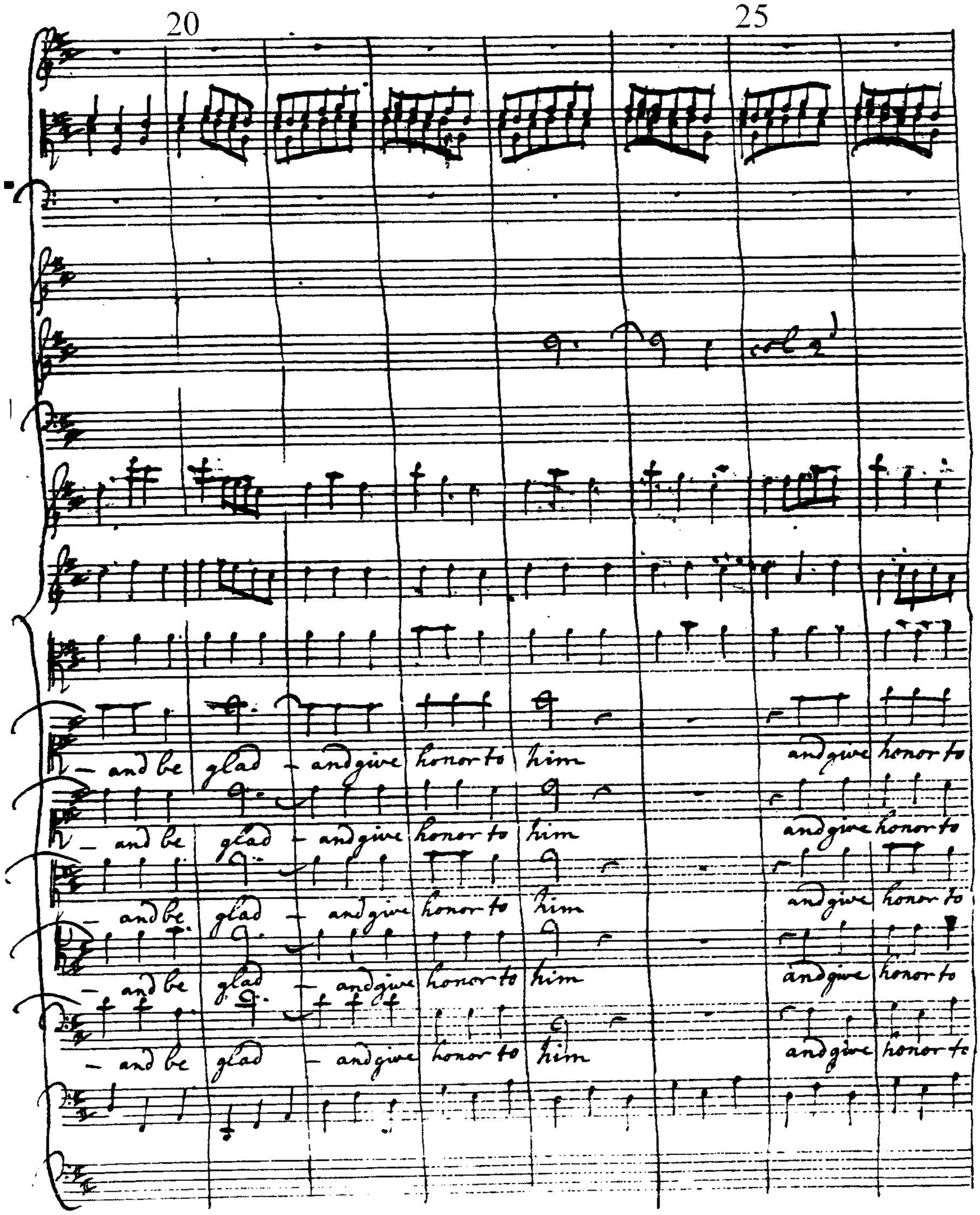
quoted


Ee-lu-ja halleluja halleluja halleluja A-men A-men.
halleluja halleluja halleluja Amen A-men.
-luja halle-luja halleluja halleluja Amen A-men A-men.
-luja halleluja halleluja halleluja A-men Amen A-men.
-- le lu-ja halleluja halleluja halleluja A-men A-men.

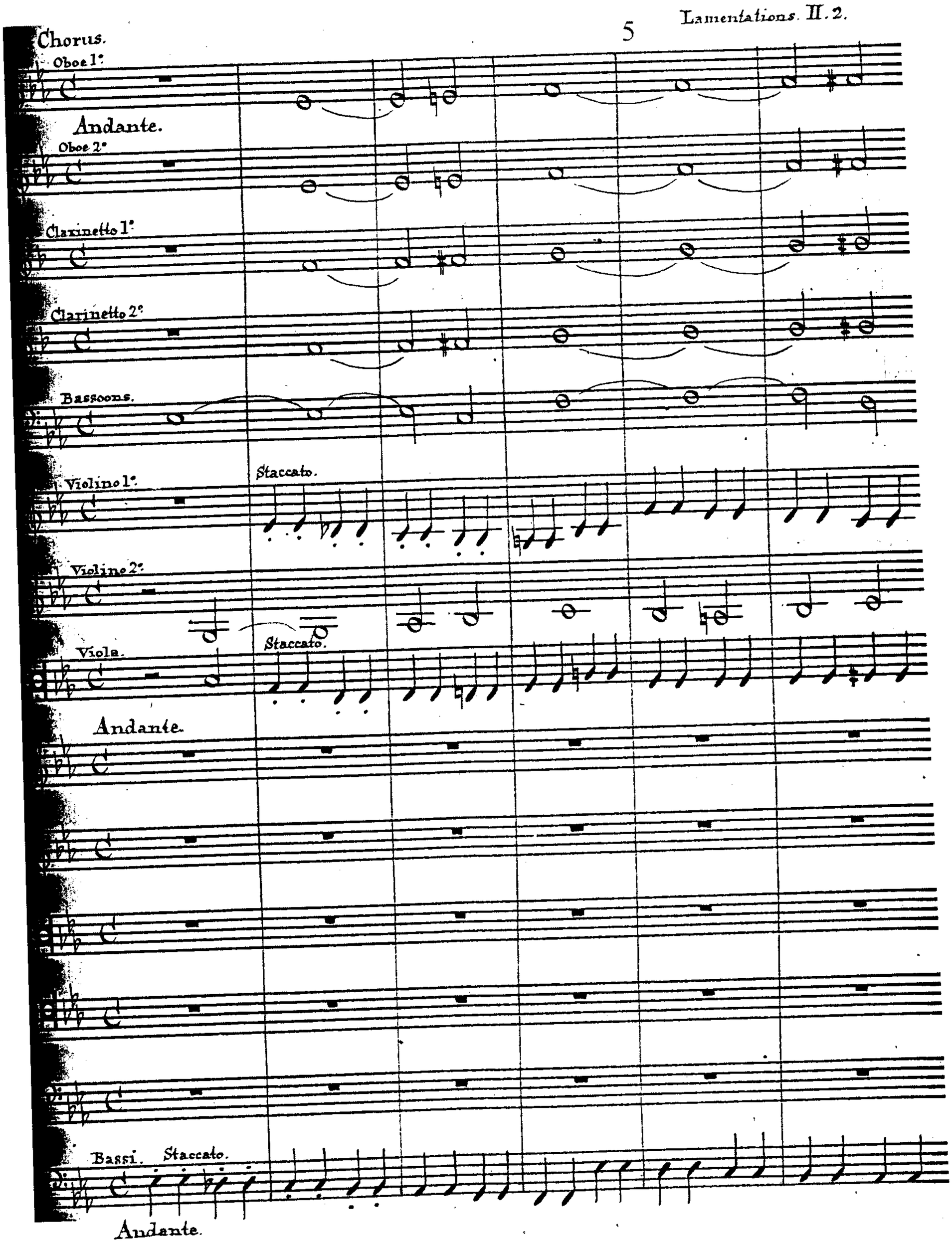
Example 4.17. Cooke, 'I heard a great voice' (thirteenth movement, 'Let us rejoice and be glad'), bars 1-26
Source: GB-Lcm, MS 816, ff. 25v-26

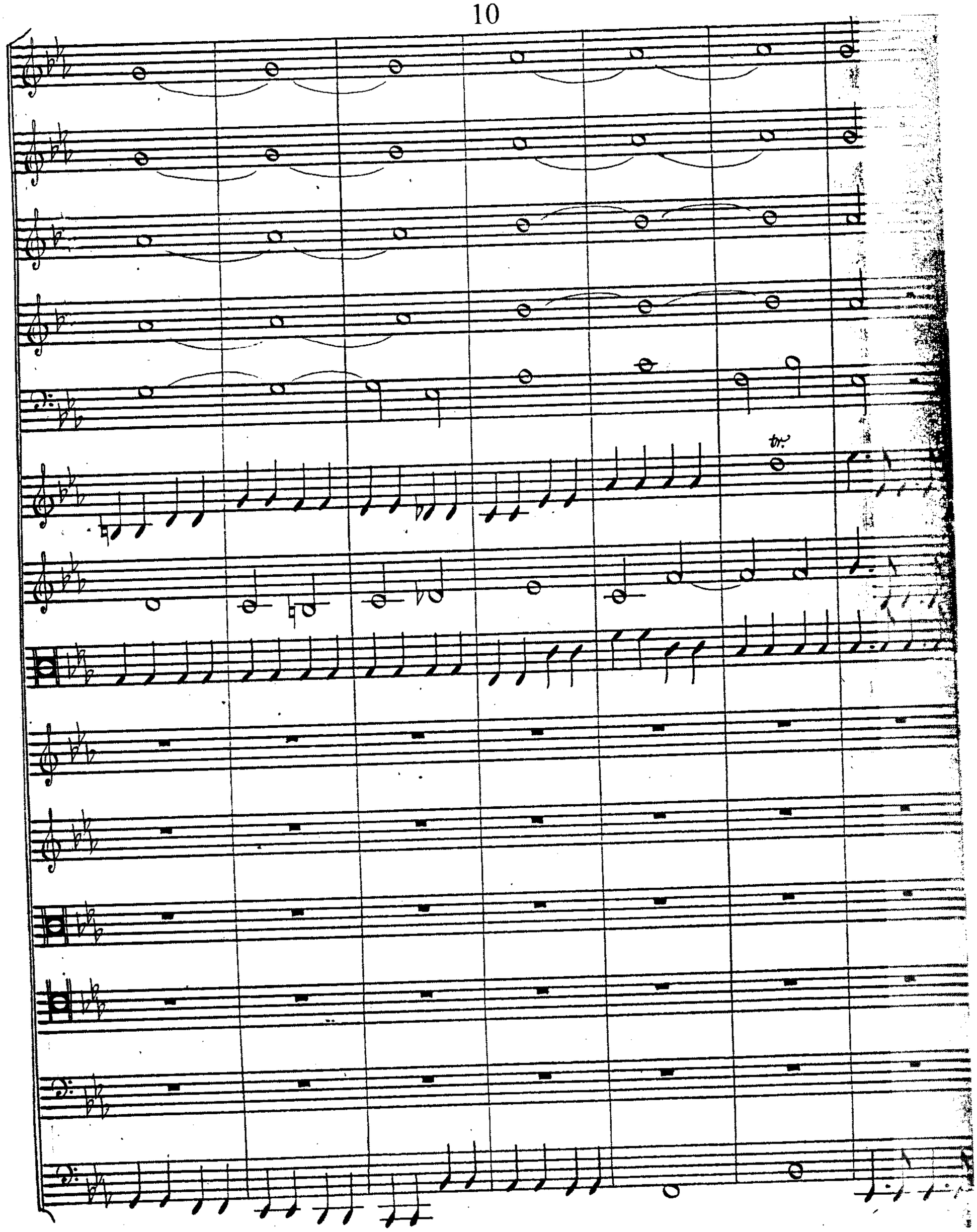


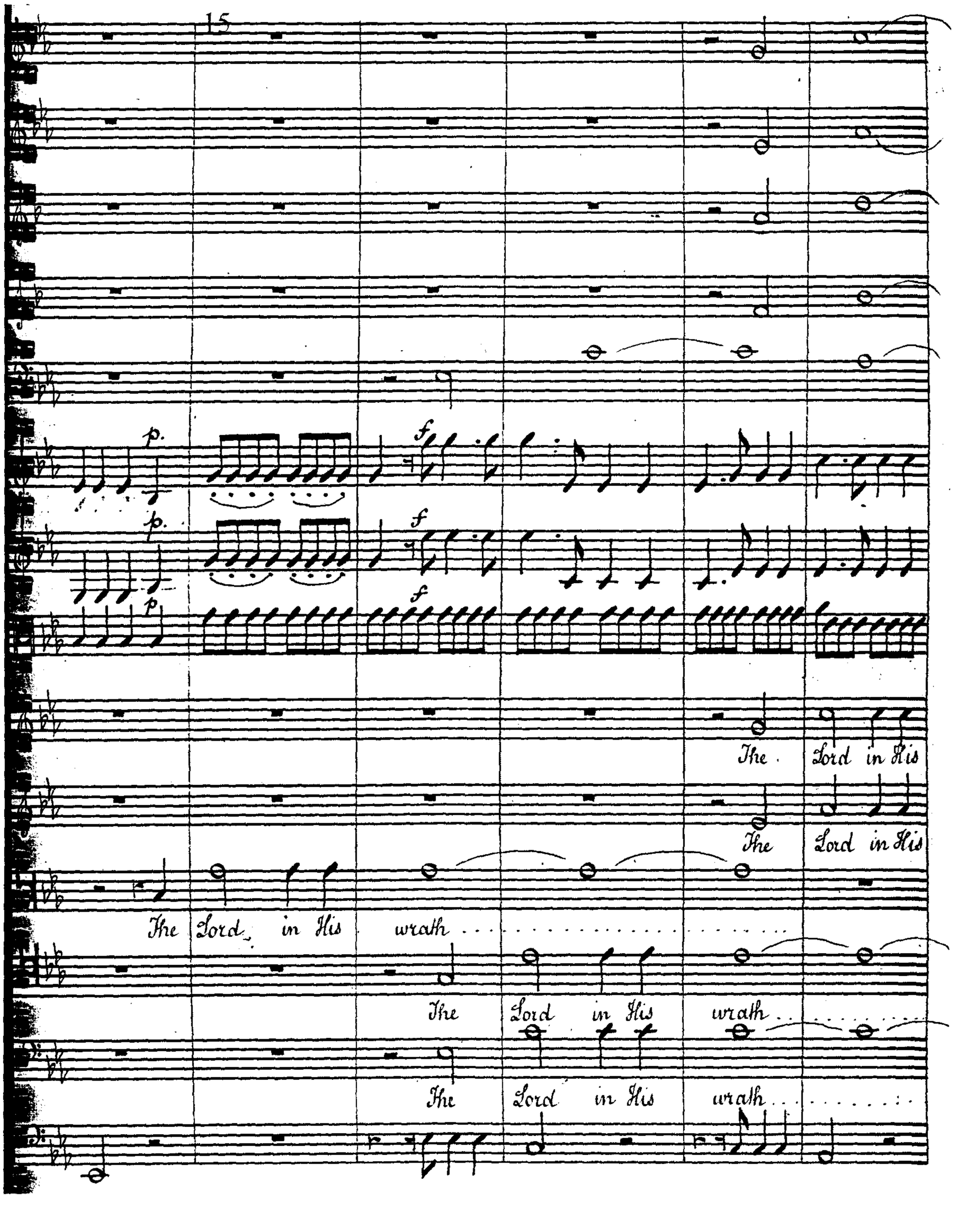

10
15
Let us rejoice
Let us rejoice
Let us rejoice
Let us rejoice
Let us rejoice

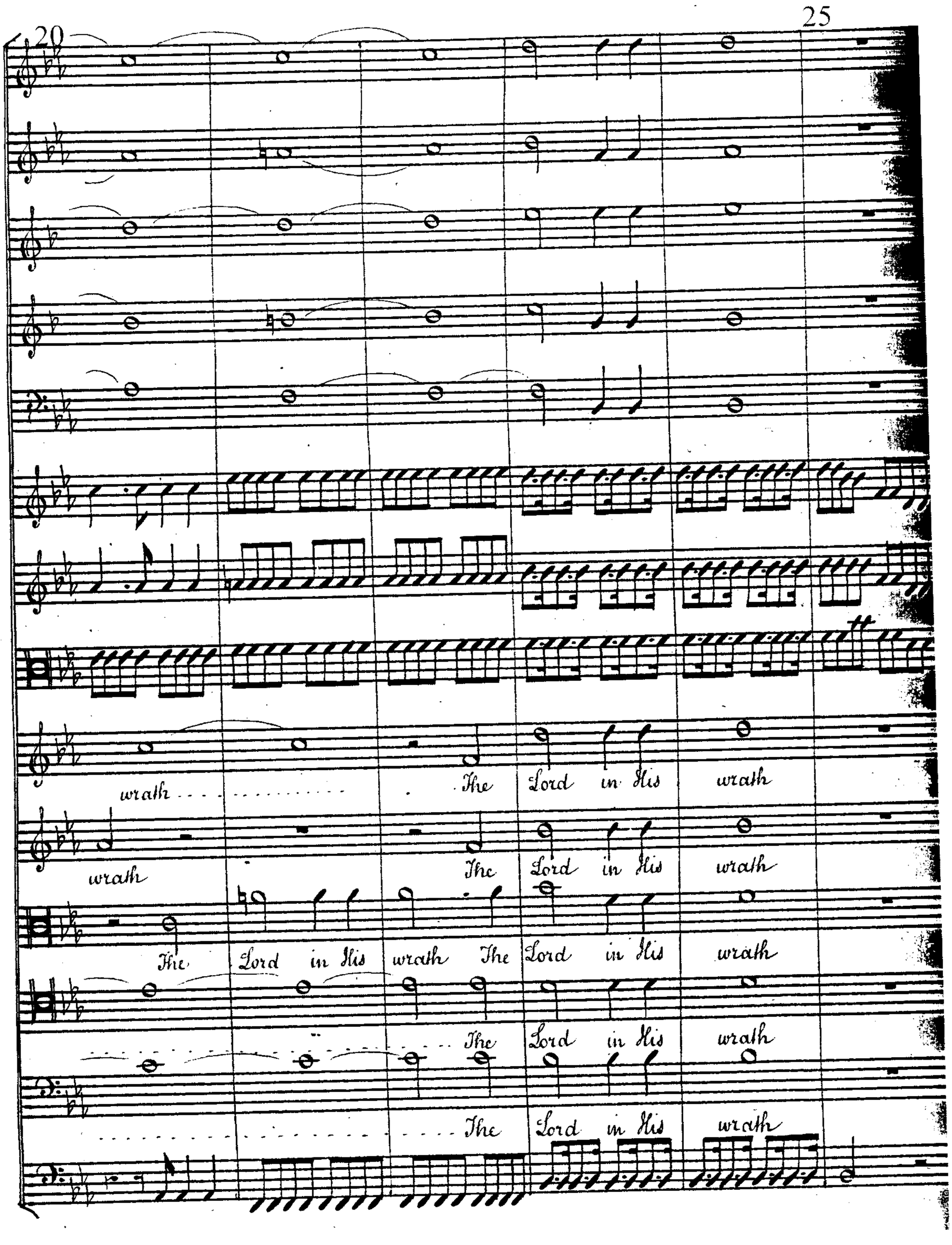

20
25
– and be glad – and give honor to him
and give honor to
– and be glad – and give honor to him
and give honor to
– and be glad – and give honor to him
and give honor to
– and be glad – and give honor to him
and give honor to
– and be glad – and give honor to him
and give honor to

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






15
p.
f
p.
f
p
f
The Lord in His
The Lord in His
The Lord in His wrath
The Lord in His wrath
The Lord in His wrath


20
25
wrath
The Lord in His wrath
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

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

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

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

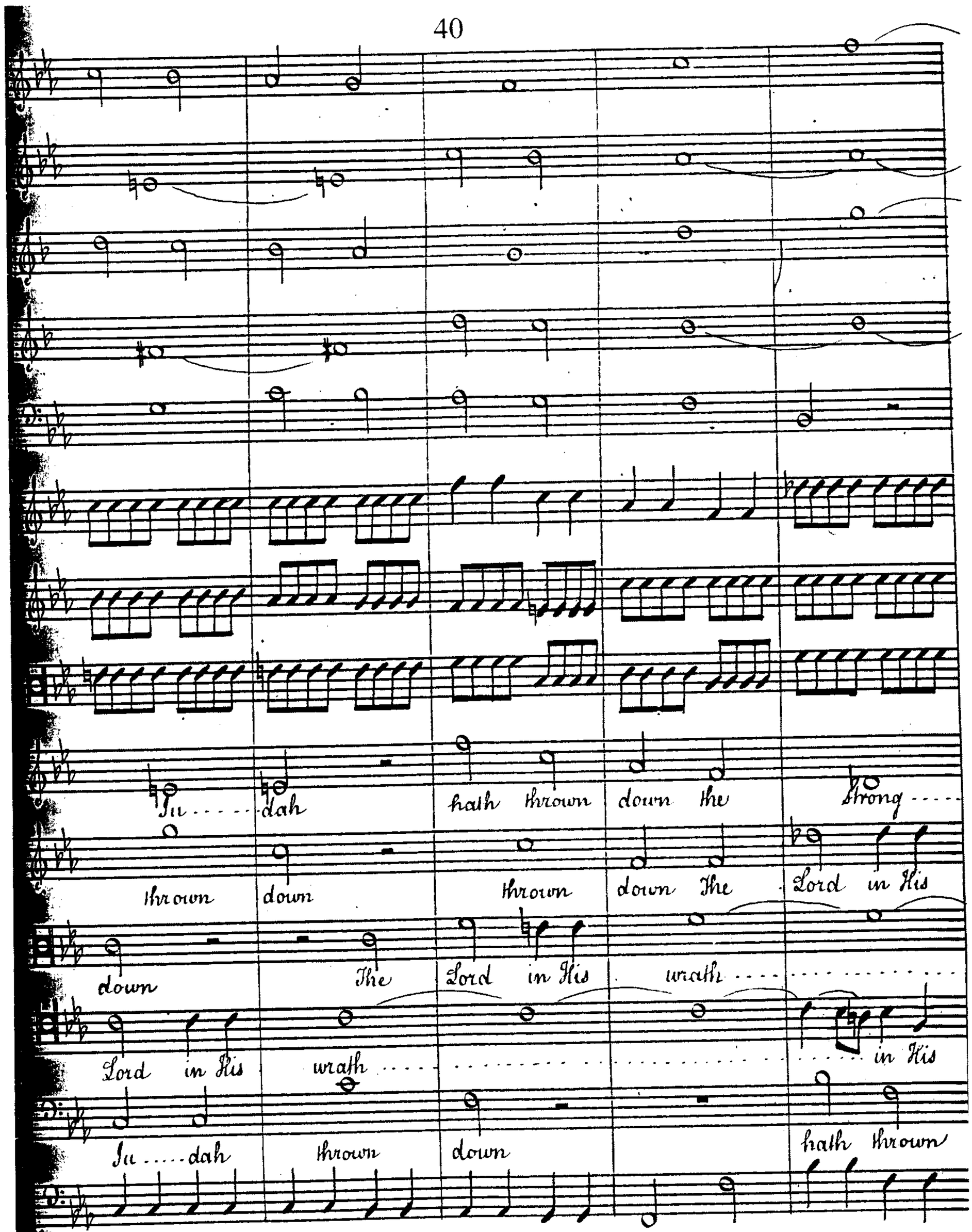
hath thrown down the strong holds of Ju.... dah of

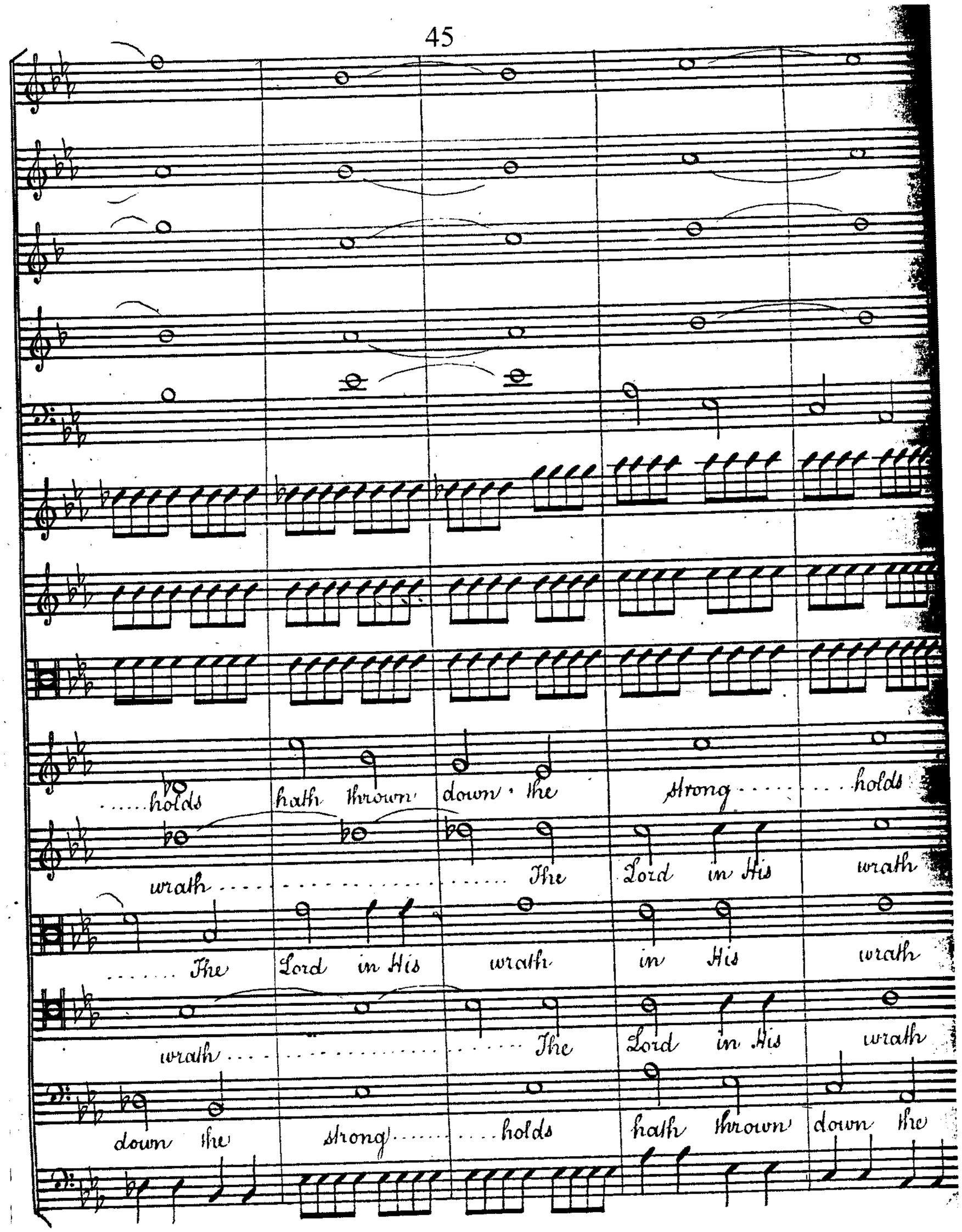
thrown down thrown down

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


Ju ..... 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
Ju ..... 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.....

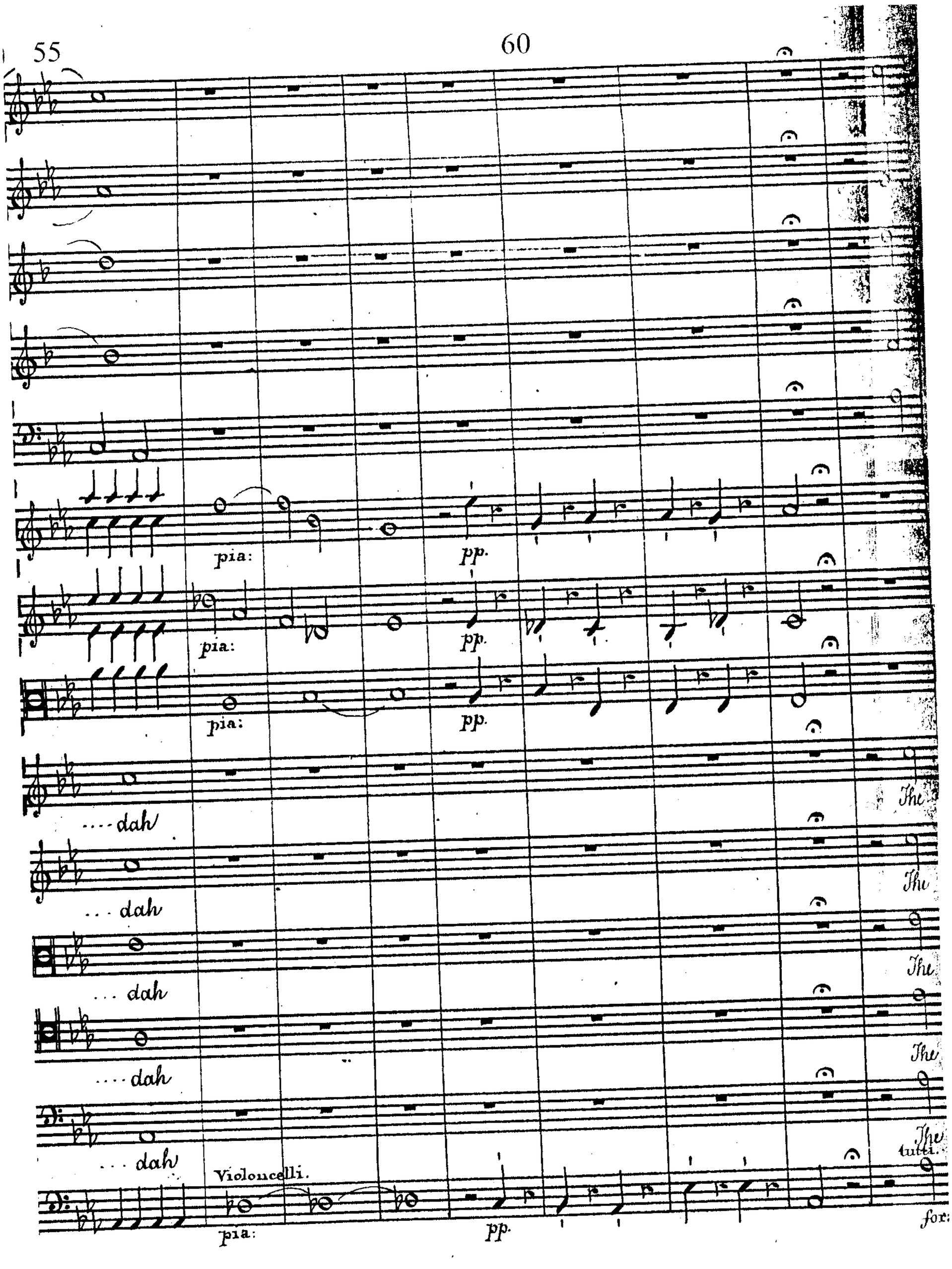
hath thrown down the strong.... holds the strong.... holds of Ju.....

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:


55
60
pia:
pp.
pia:
pp.
pia:
pp.
....dah
...dah
...dah
....dah
...dah
Violoncelli.
pia:
pp.
The
The
The
The
The
tutti.
for:

for:

for:

for:

for:

Lord in His wrath hath thrown down the strongholds

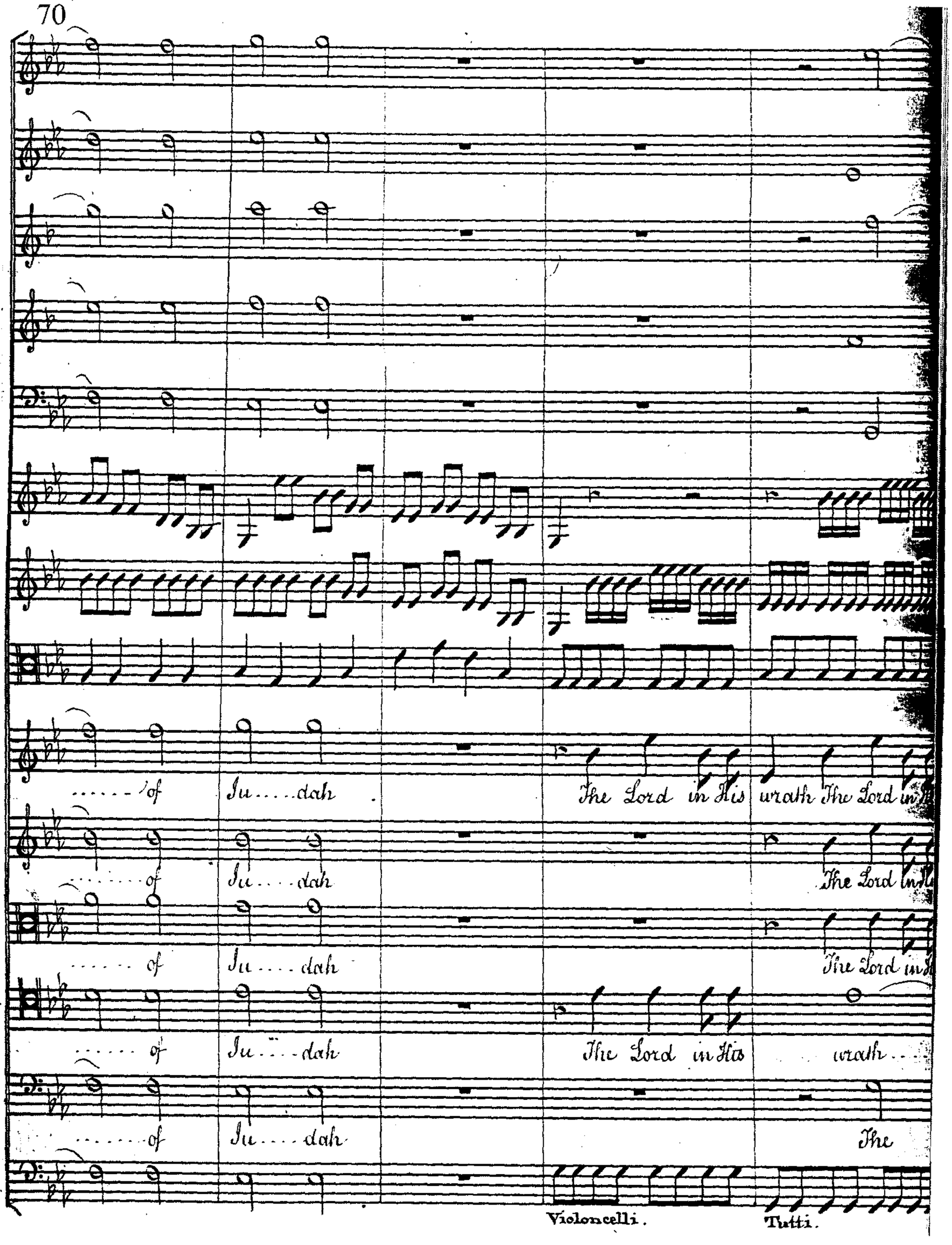
Lord in His wrath hath thrown down the strongholds

Lord in His wrath hath thrown down the strongholds

Lord in His wrath hath thrown down the strongholds

Lord in His wrath hath thrown down the strongholds

70


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

wrath The Lord in His wrath hath

wrath in His wrath hath

wrath The Lord in His wrath in His wrath

... in His wrath The Lord in His wrath

Lord the Lord in His wrath hath

tr.

tr.

Thrown down the strong-holds of Ju-dah hath thrown down th

Thrown down the strong-holds of Ju-dah thrown

Thrown down

Thrown down hath thrown down

Thrown down the strong-holds of Ju-dah hath thrown down th

85

90

p.

p.

p.

p.

p.

for:

Strongholds of Judah thrown down thrown ..... down the strong-holds of Ju....

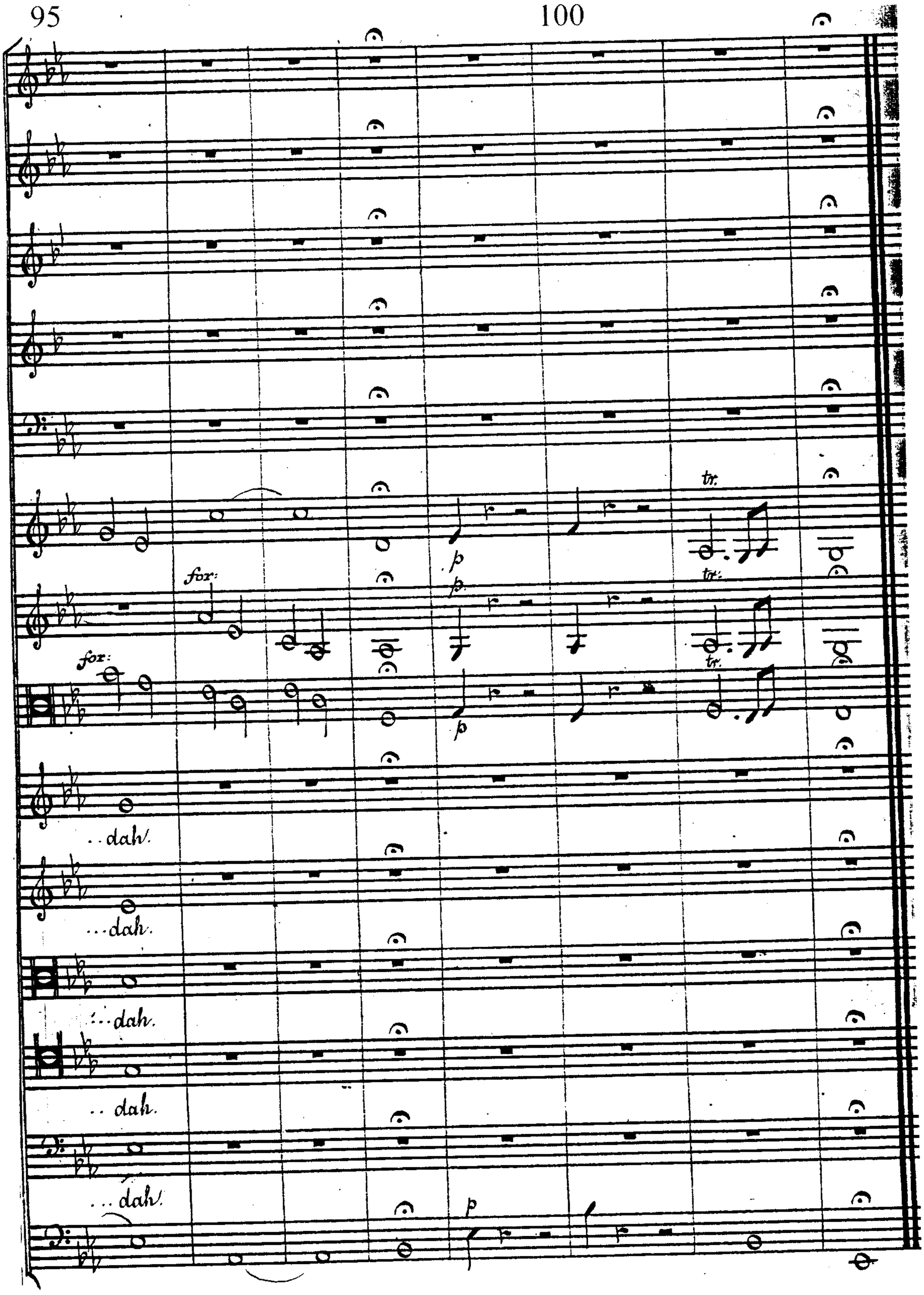
down thrown ..... down the strong-holds of Ju...

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

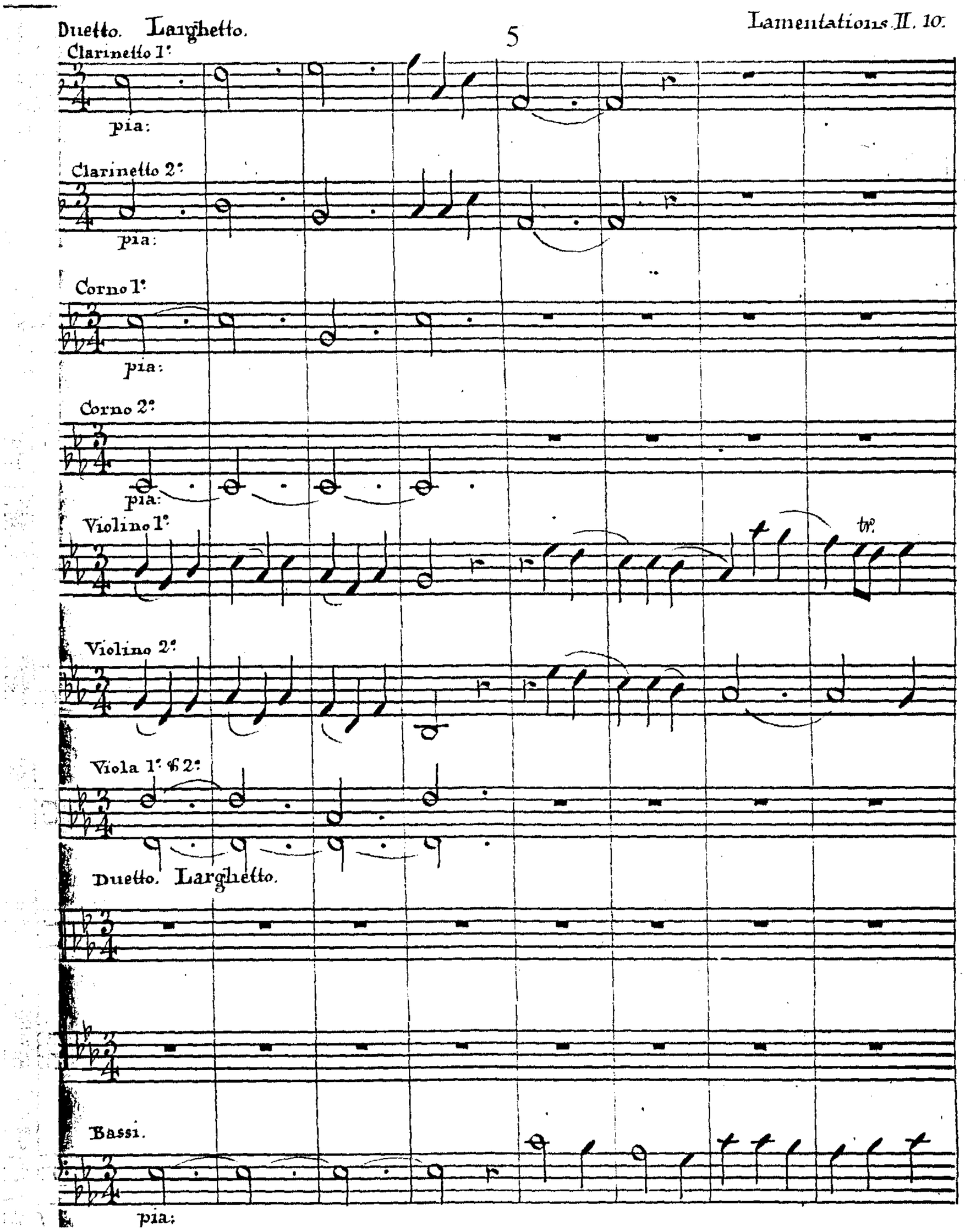
Strongholds of Judah thrown ..... down the strong-holds of Ju...

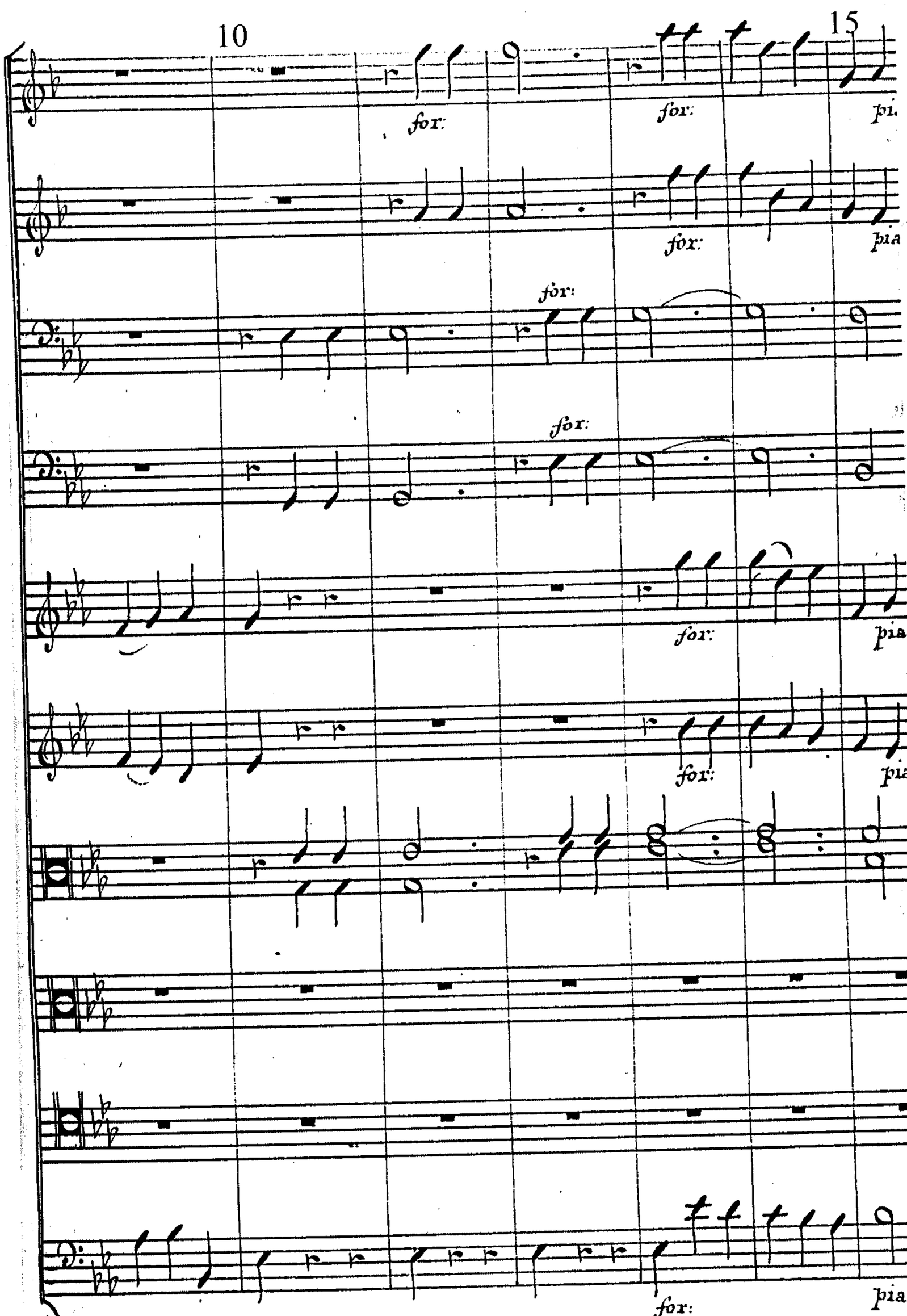
Strongholds of Judah thrown ..... down the strong-holds of Ju...

for:


95
100
for:
for:
tr.
tr.
tr.
p
p
p
..dah.
...dah.
...dah.
.. dah.
... dah.
p

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




10
15
fox:
pia
fox:
pia
fox:
pia
fox:
pia
fox:
pia:

pp.

pp.

The El-ders of Is-ra-el sit on the ground on the

The El-ders of Is-ra-el sit on the ground on the

pp.

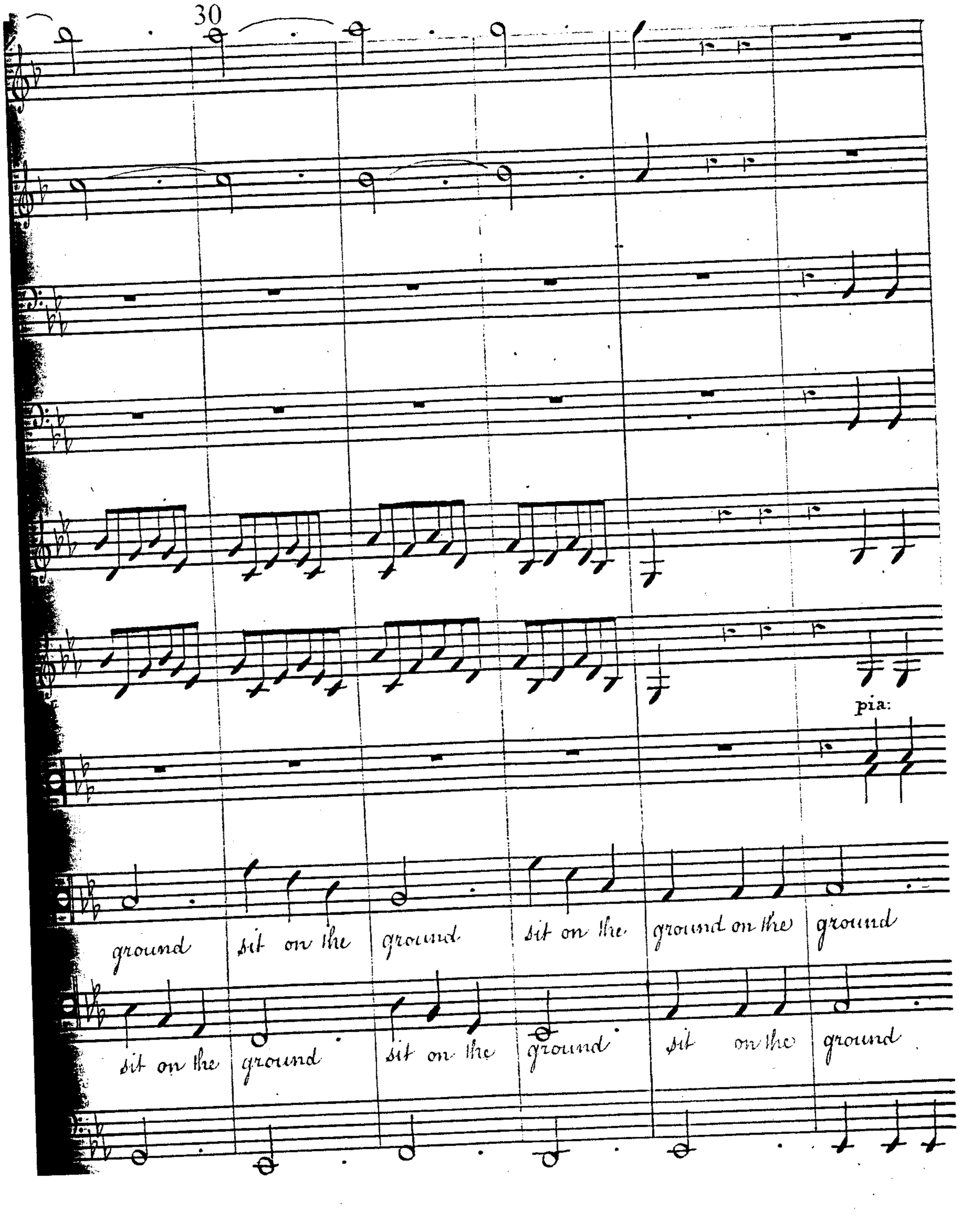
pp.

pp

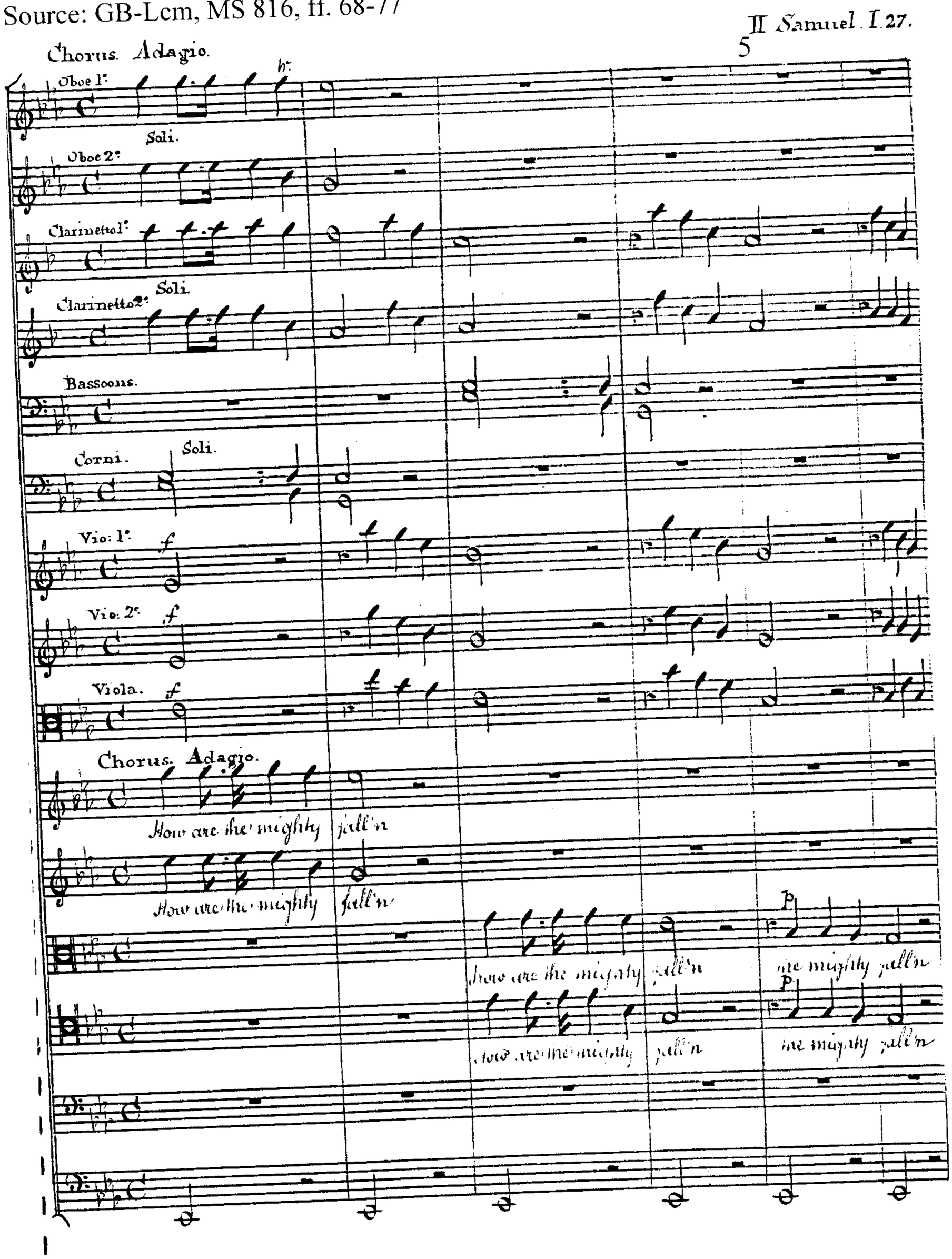
ground sit on the ground sit on the ground sit on the

ground sit on the ground sit on the ground

30


pia:
ground sit on the ground sit on the ground on the ground
sit on the ground sit on the ground sit on the ground

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



Soli.

Soli.

How are the mighty fall'n, fall'n, fall'n, fall'n and the weapons of war....

How are the mighty fall'n, fall'n, fall'n, and the weapons of war....

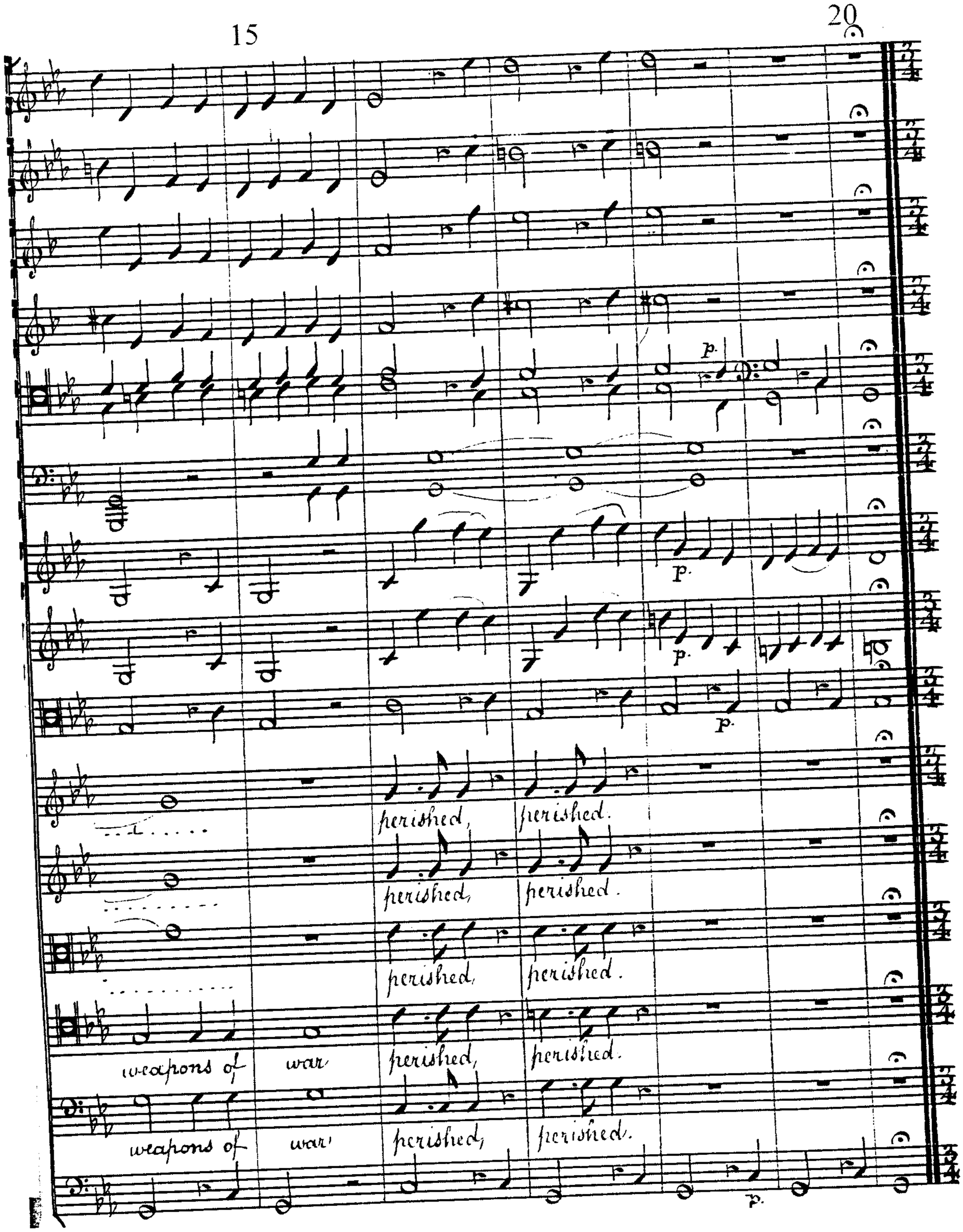
How are the mighty fall'n, fall'n, fall'n, and the weapons of war....

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

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

15

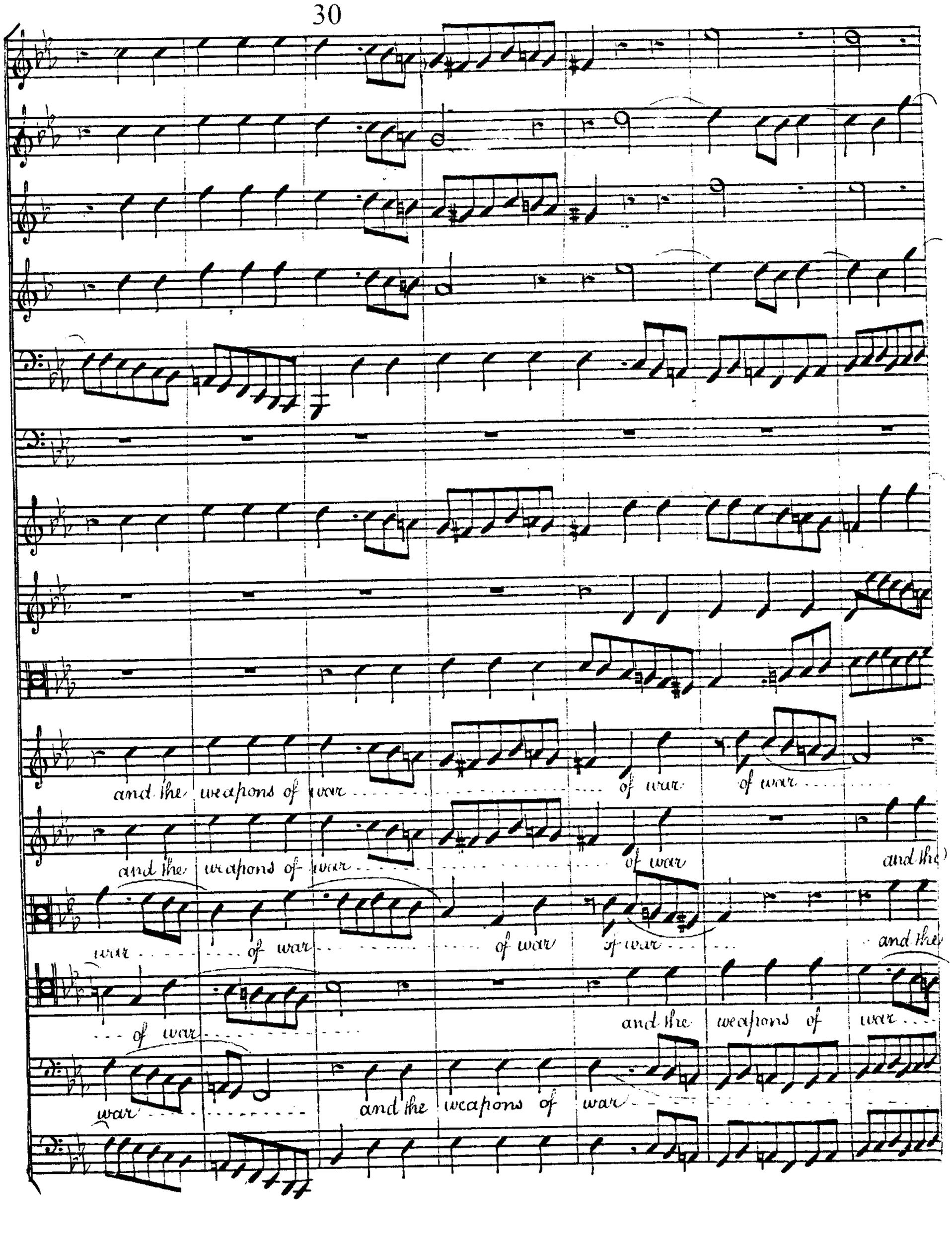
20


p.
p.
p.
p.
perished, perished.
perished, perished.
perished, perished.
weapons of war perished, perished.
weapons of war perished, perished.
p.

Andante.

Andante.

Andante.


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

35

40

and the weapons of war

and the weapons of war

weapons of war and the weapons of war

and the weapons of war

weapons of war the weapons of war

and the weapons of war

and the weapons of war

and the weapons of war

p

f

p

f

perished, perished the weapons of war

perished, perished the weapons of war

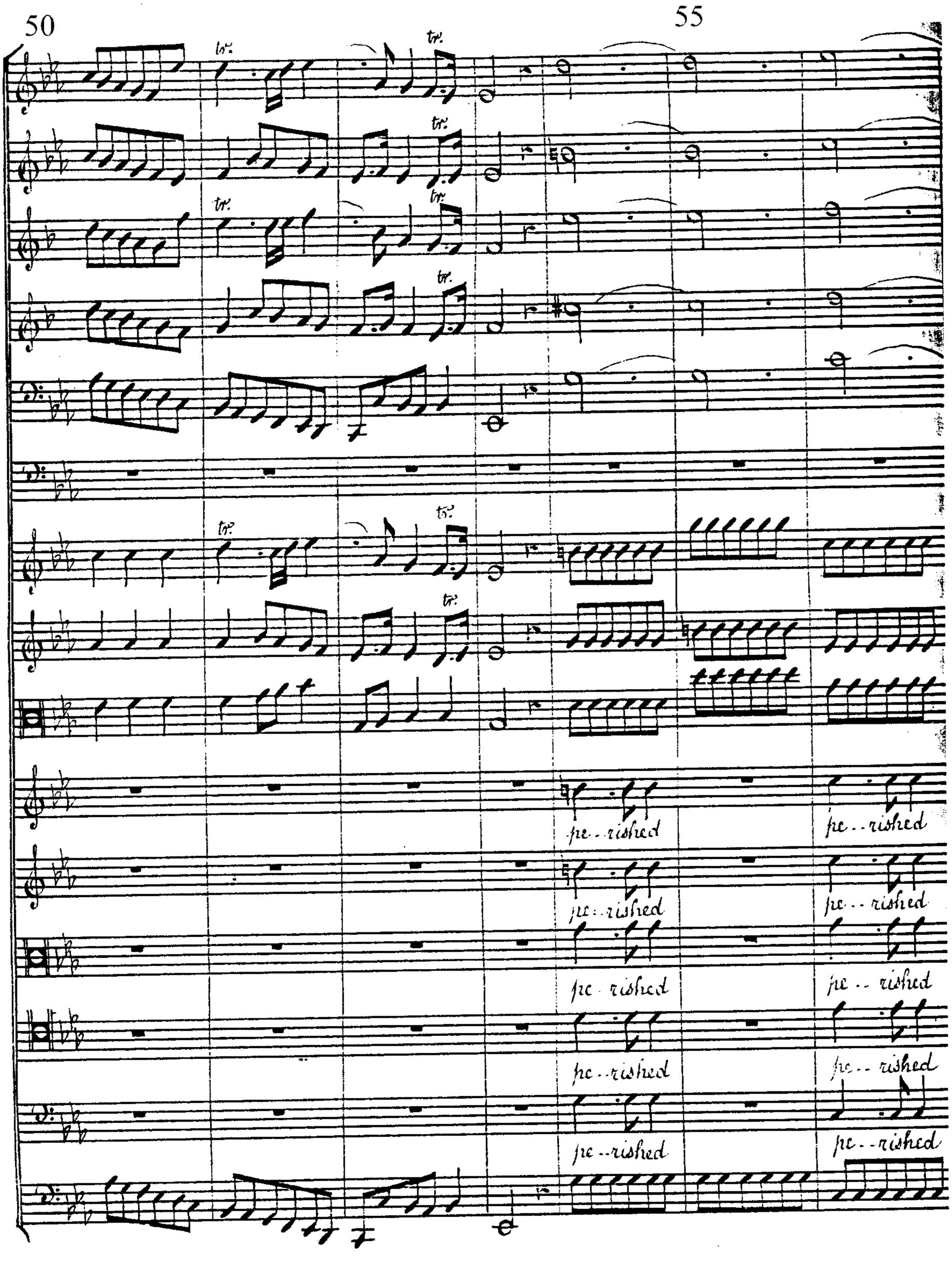
and the weapons of war perished the weapons of war

and the weapons of war perished the weapons of war

perished perished the weapons of war

p

f


50
55
tr.
pre - rished

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

65

70

and the weapons of war perished perished

and the weapons of war perished

and the weapons of war perished

and the weapons of war perished

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

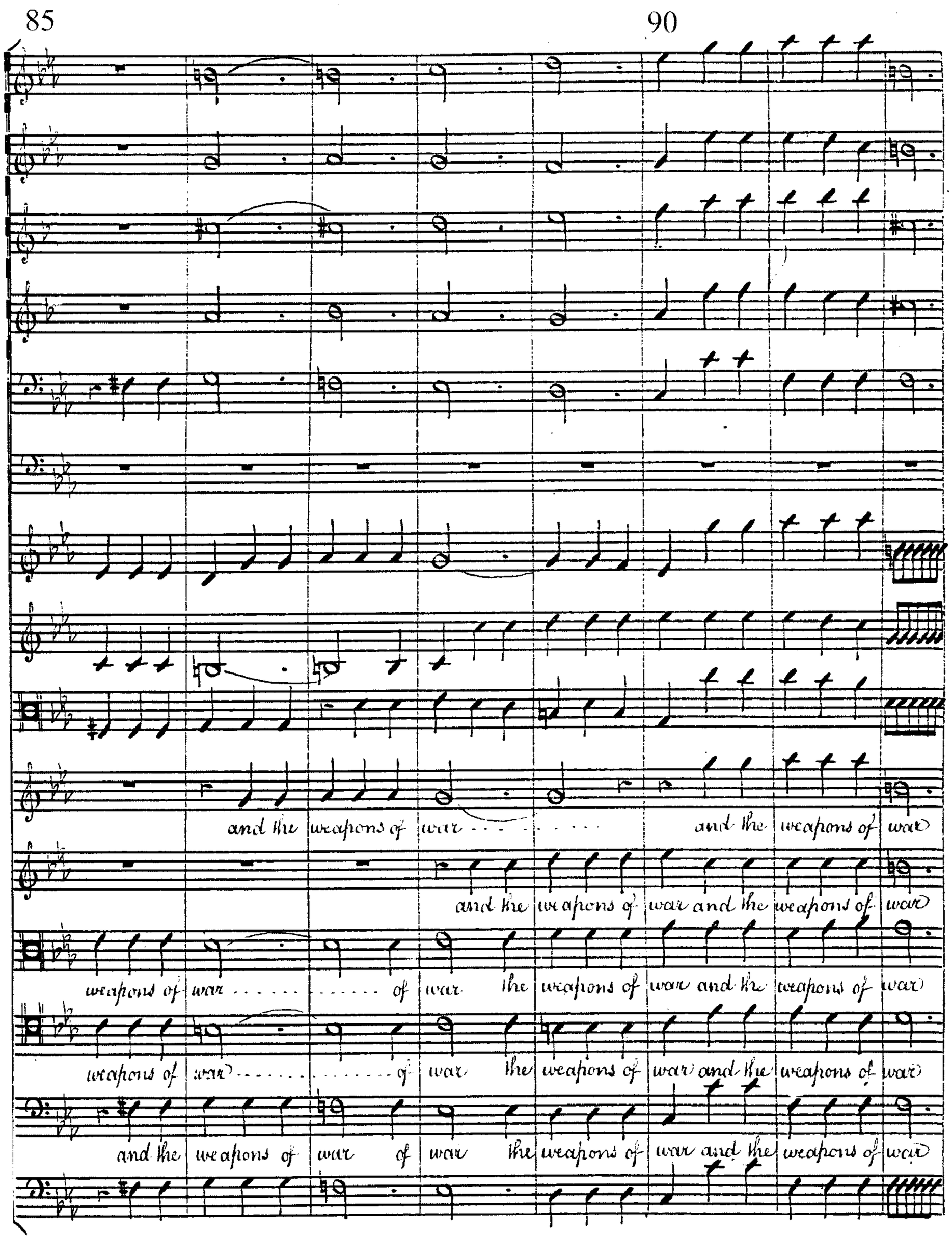
weapons of war ... rished ... rished

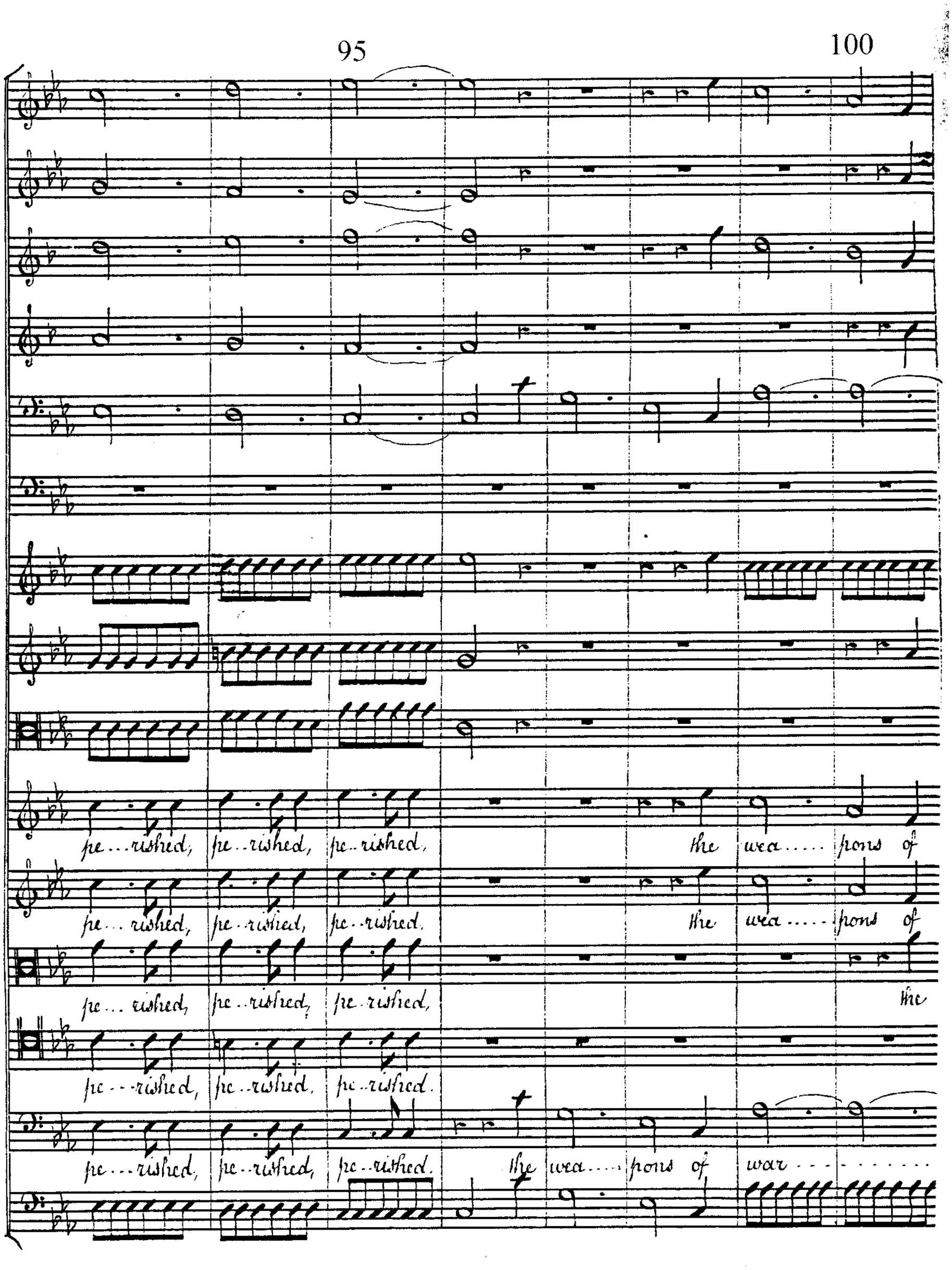
weapons of war ... rished ... rished

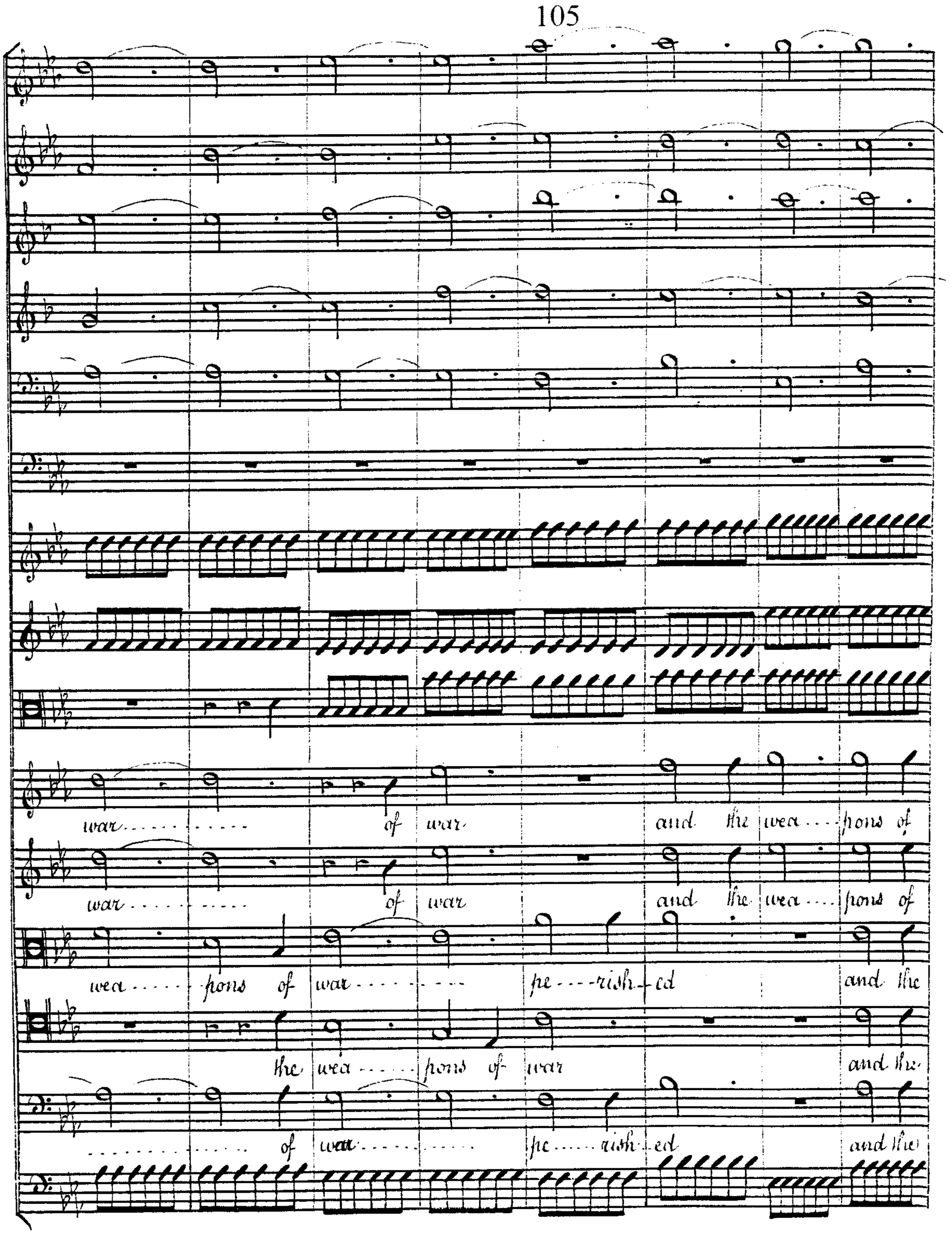
weapons of war ... rished ... rished and the

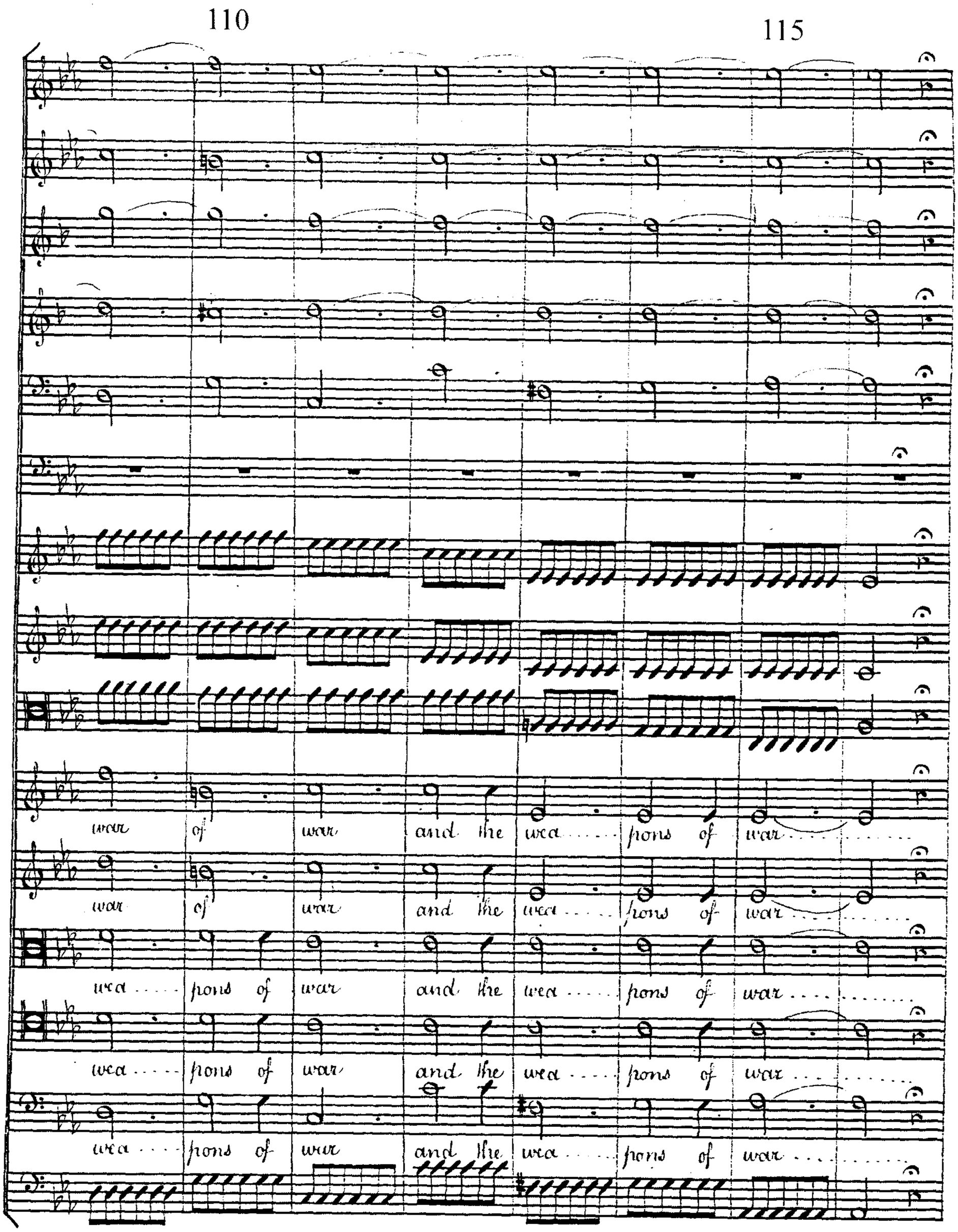
weapons of war ... rished ... rished and the

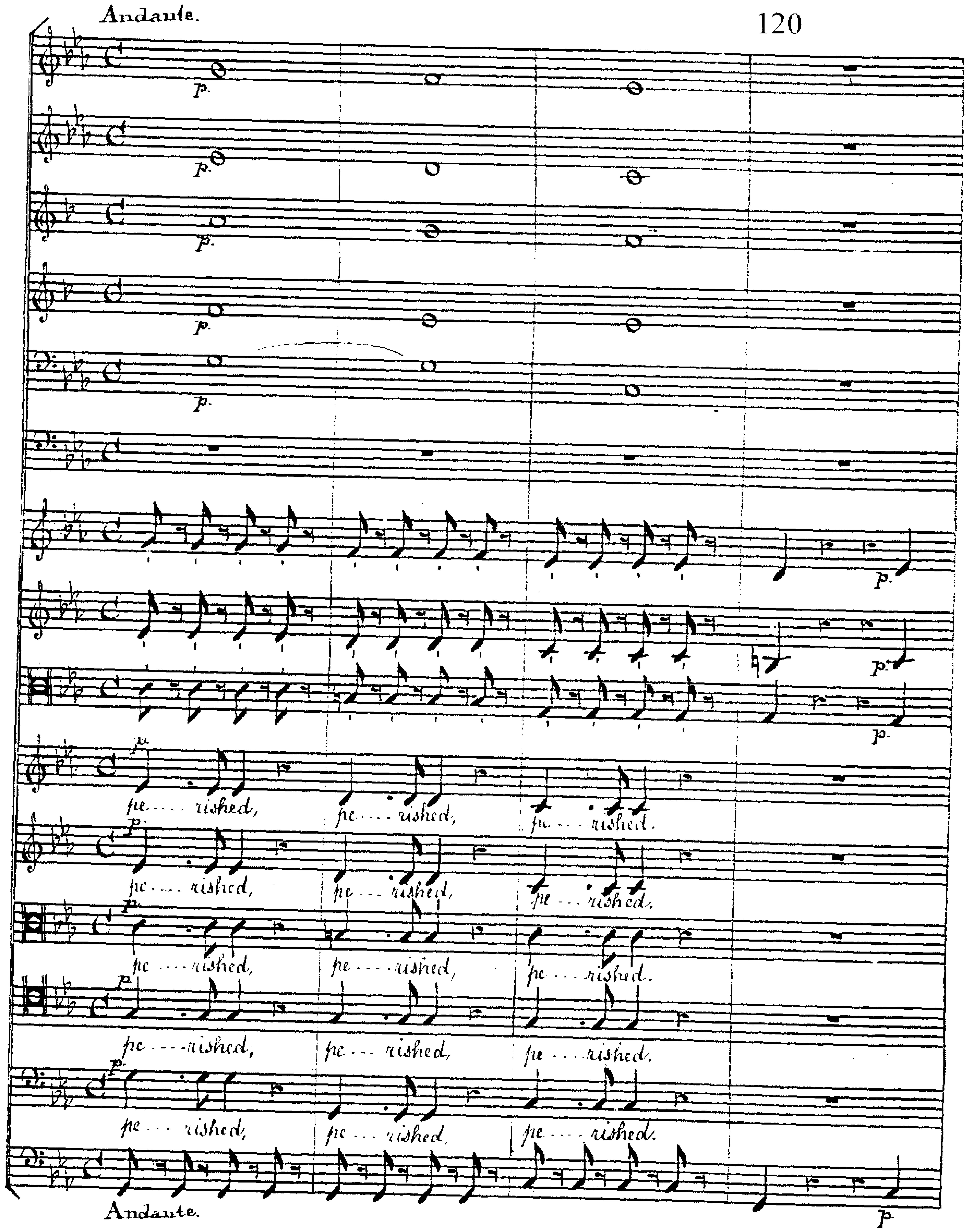
weapons of war ... rished ... rished


85
90
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


95
100
pe...rished, pe..rished, pe..rished, the wea..... pons of
pe... rished, pe..rished, pe..rished, the wea..... pons of
pe... rished, pe..rished, pe..rished, the
pe...rished, pe..rished, pe..rished.
pe...rished, pe..rished, pe..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


110
115
war of war and the wea ... pons of war
war of war and the wea ... pons of war
wea ... pons of war and the wea ... pons of war
wea ... pons of war and the wea ... pons of war
wea ... pons of war and the wea ... pons of war


Andante.
p.
pe.... rished,
pe.... rished,
pe.... rished.
Andante.

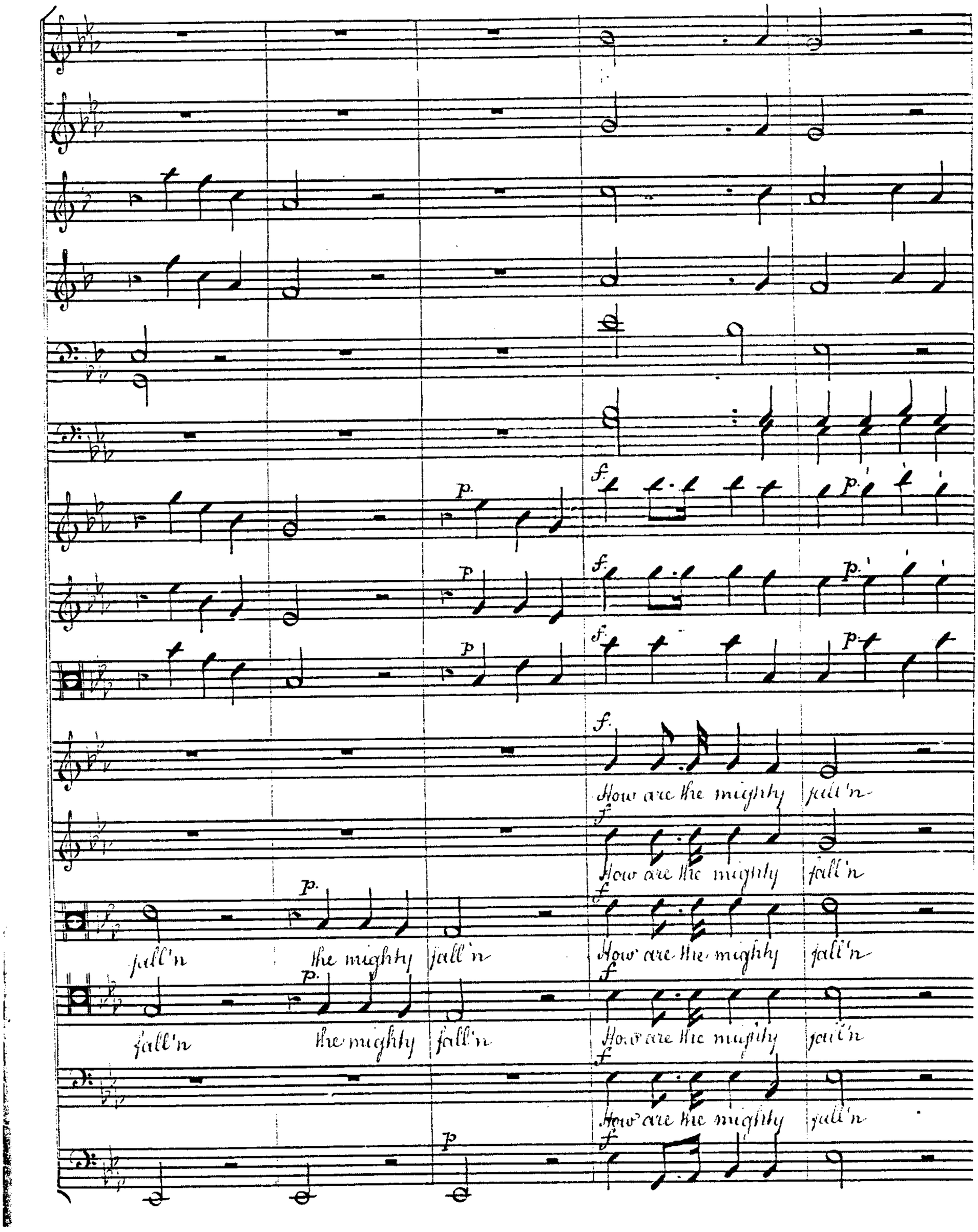
Adagio.

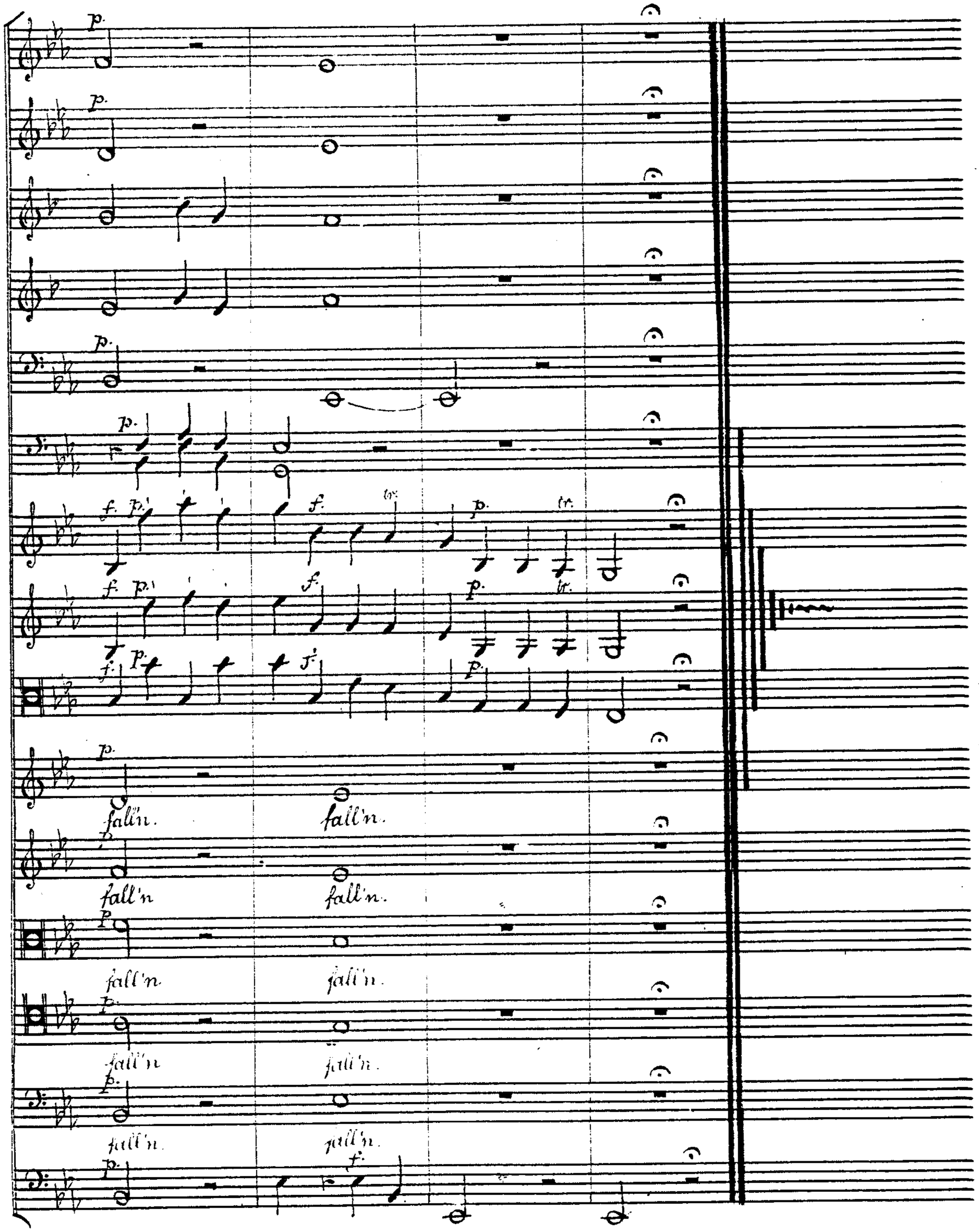
How are the mighty fall'n

How are the mighty fall'n

How are the mighty

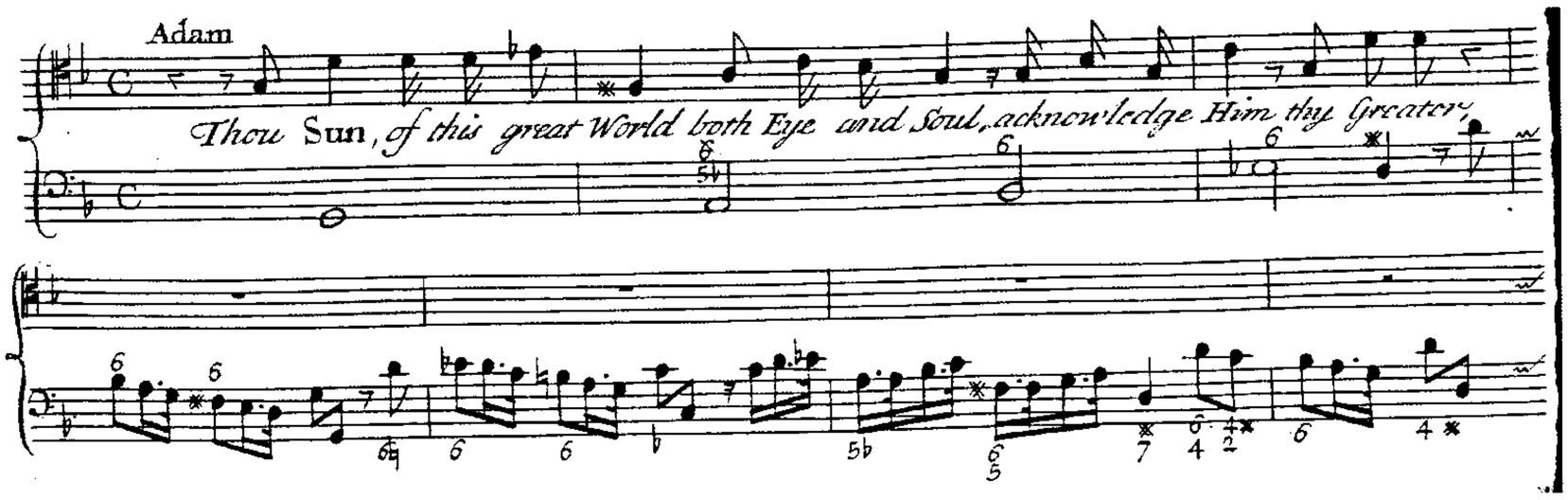
How are the mighty

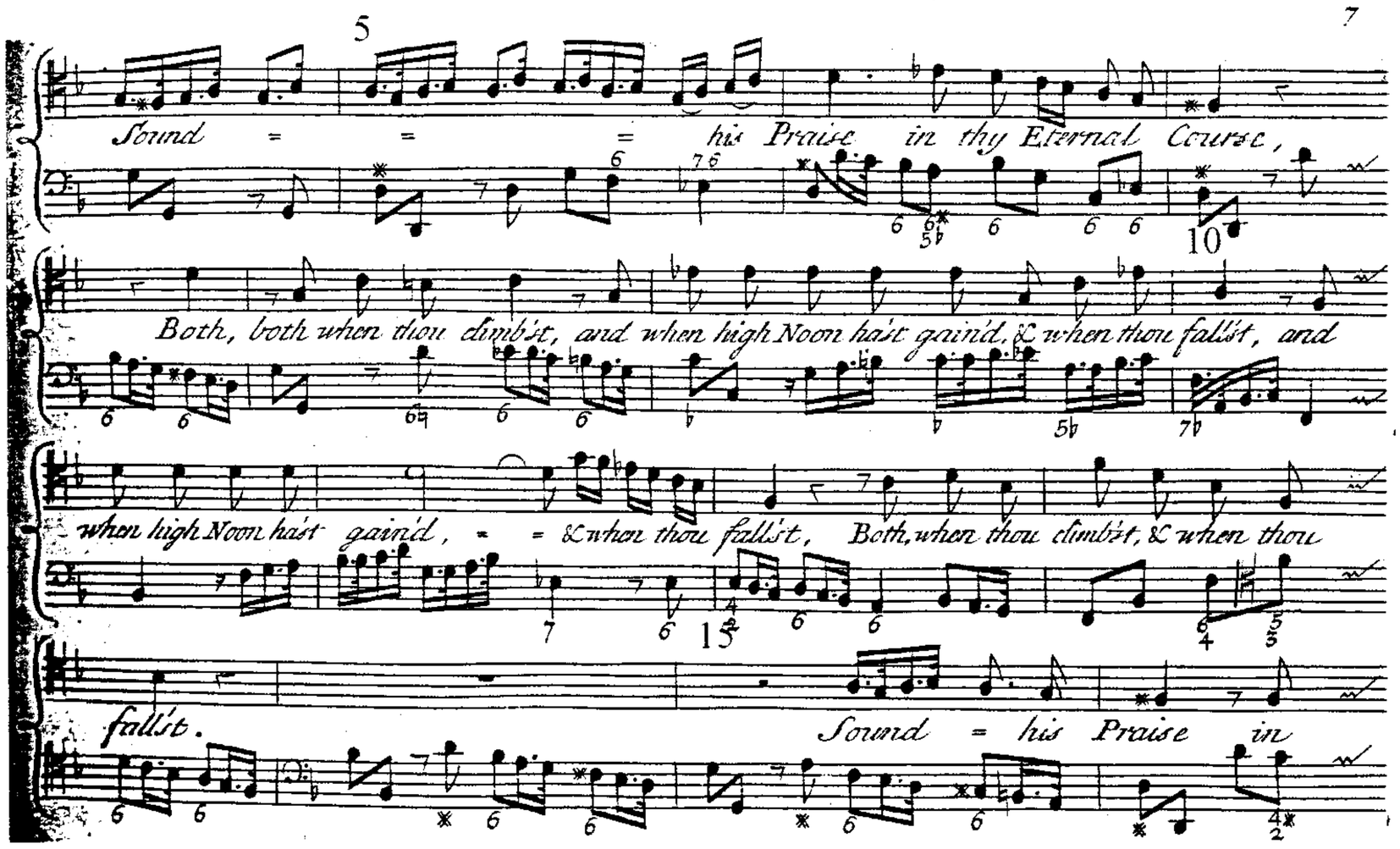

p.
f.
p.
How are the mighty fall'n
fall'n
the mighty


fall'n.
fall'n
fall'n
fall'n.

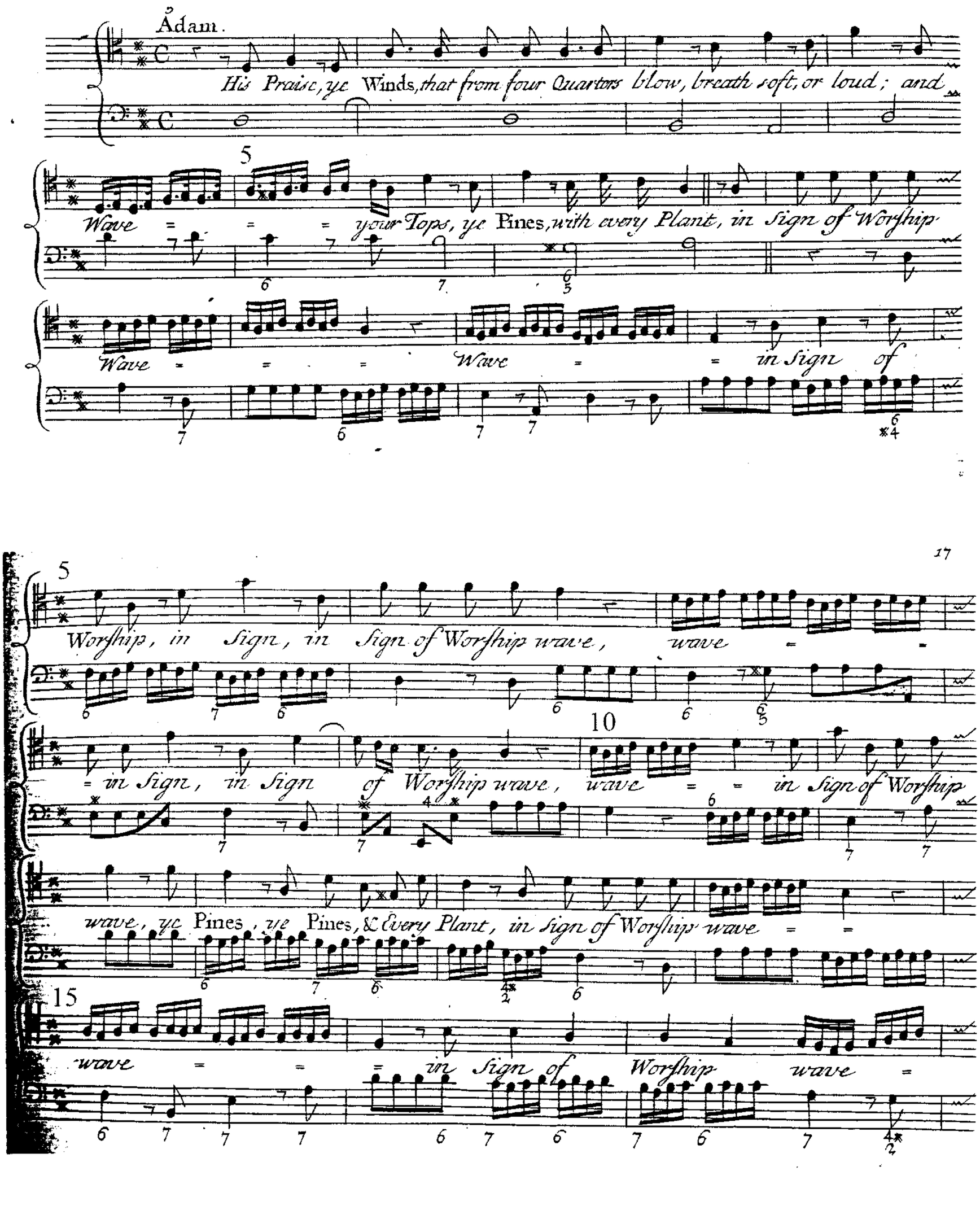
Musical Examples: Chapter 5

Example 5.1. Galliard, *The Hymn of Adam and Eve* ('Sound his praise in thy eternal course' (bars 1-16), preceded by recitative, 'Thou sun of this great world')
Source: *The Hymn of Adam and Eve...Set to Music by Mr Galliard* ([London], 1728), pp. 6-7

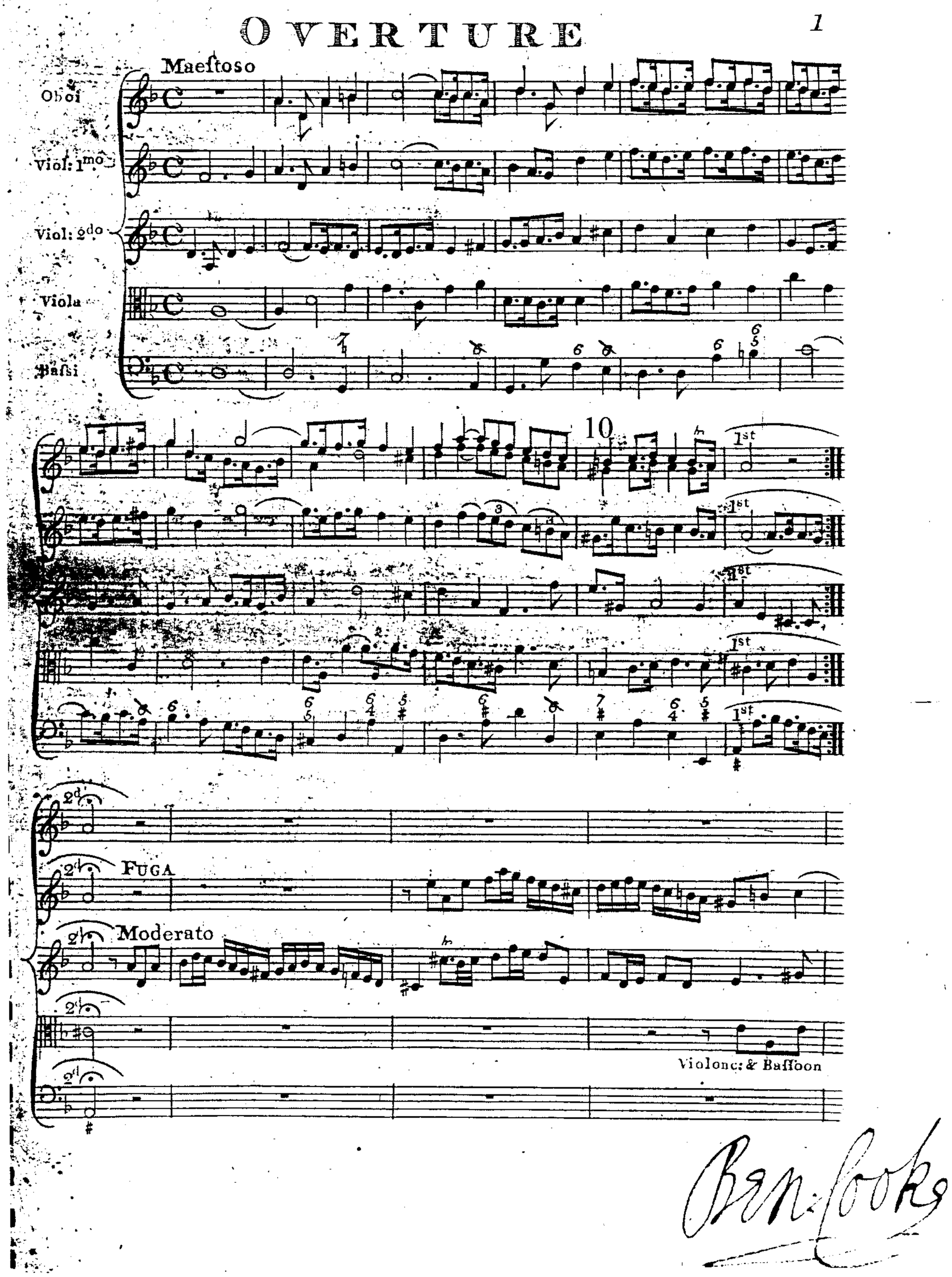


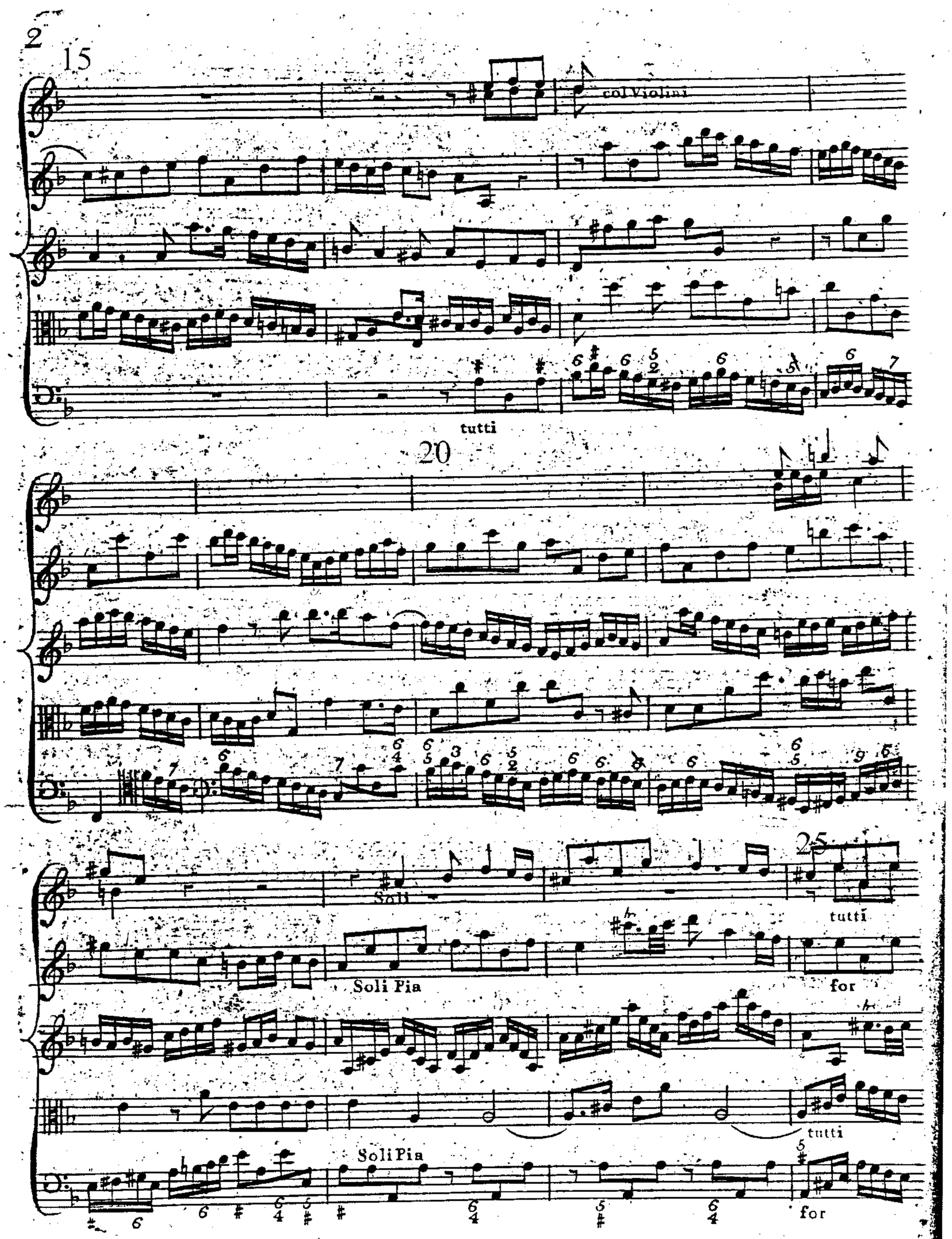


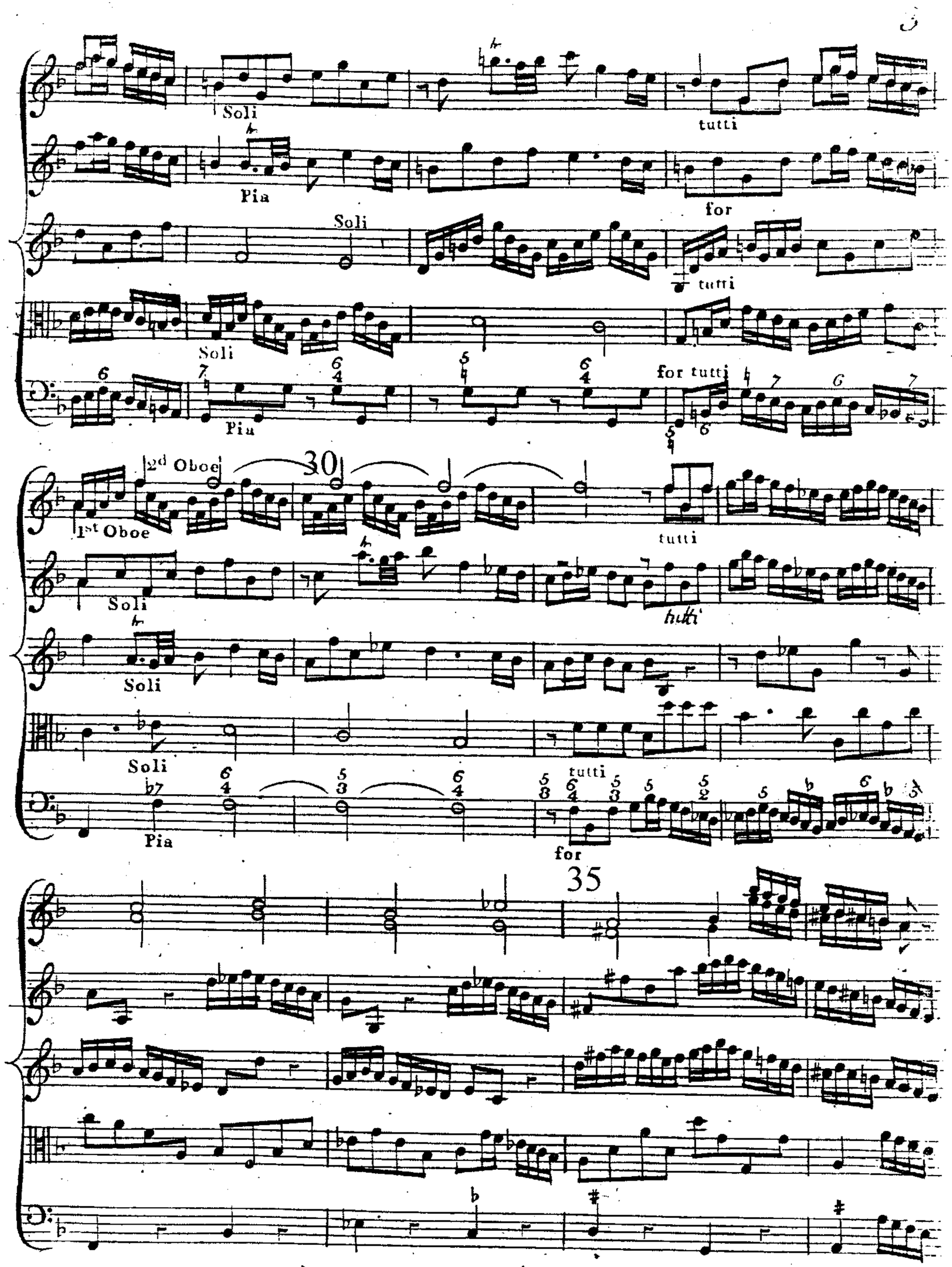
Example 5.2. Galliard, *The Hymn of Adam and Eve* ('In sign of worship wave' (bars 1-17) preceded by recitative 'His praise, ye winds')
Source: *The Hymn of Adam and Eve*, pp. 16-17



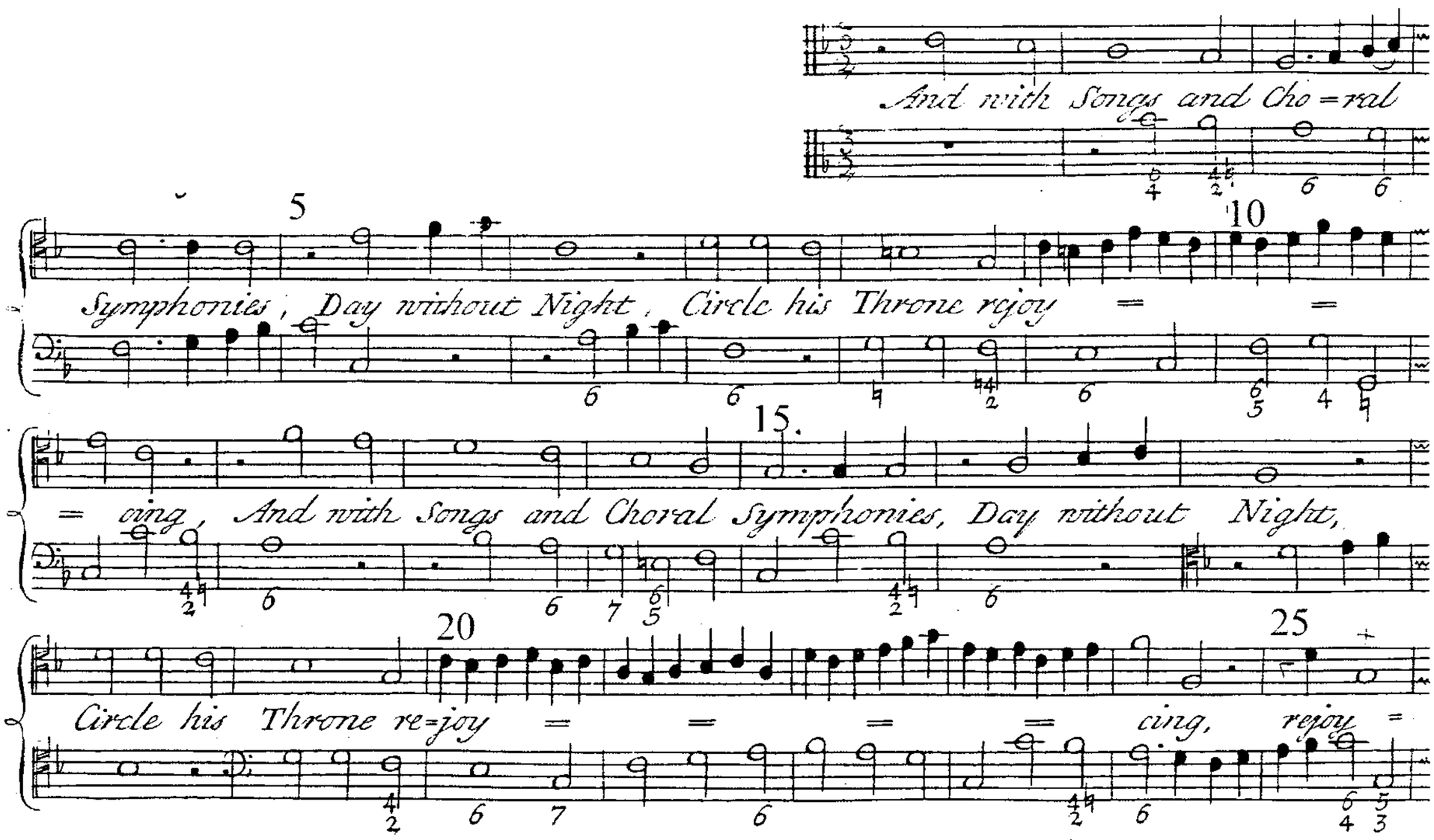
Example 5.3. Cooke, *The Morning Hymn* (Overture), bars 1-36
Source: *The Morning Hymn...Set to Music by... John Ernest Galliard...Overture, Accompanyments & Chorusses Added by Benjamin Cooke* ([London], [1773]), pp. 1-3



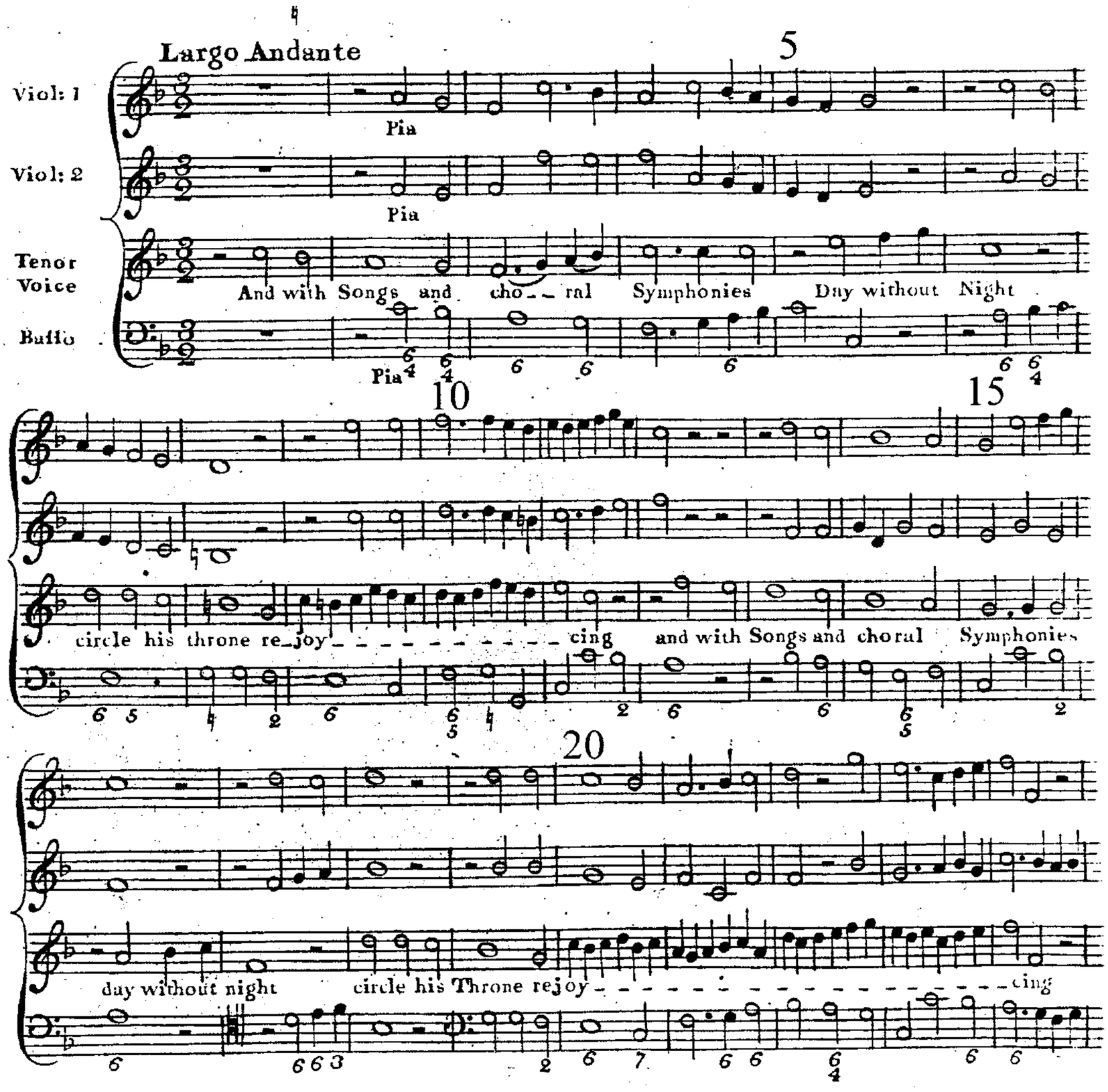

2
15
col Violini
tutti
20
Soli
tutti
Soli Pia
for
tutti
Soli Pia
for


Soli
tutti
Pia
for
Soli
tutti
Soli
for tutti
Piu
30
2d Oboe
1st Oboe
tutti
Soli
tutti
Soli
Soli
tutti
Pia
for
35

Example 5.4. Galliard, *The hymn of Adam and Eve* ('And with songs and choral symphonies'), bars 1-25
Source: *The hymn of Adam and Eve*, p. 2



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



25 Chorus 30

Violin 1 — For

Violin 2 — For

Viola

Canto & Oboi — Chorus — Ye in Heav'n on Earth join all ye creatures to extol

Alto — Chorus — Ye in Heav'n on Earth all ye creatures join all ye

Tenor — Chorus — rejoy__cing Ye in Heav'n on Earth join all ye creatures to ex

Baffo — Ye in Heav'n on Earth join all ye.

Baffi — Chorus — For tutti

35

creatures — Him first, Him last, Him midst and without End

_tol_____ Him first, Him

creatures to ex_tol Him first, Him last, Him midst and without End Him first, Him

40

45

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

65 70

Oboes with Violins

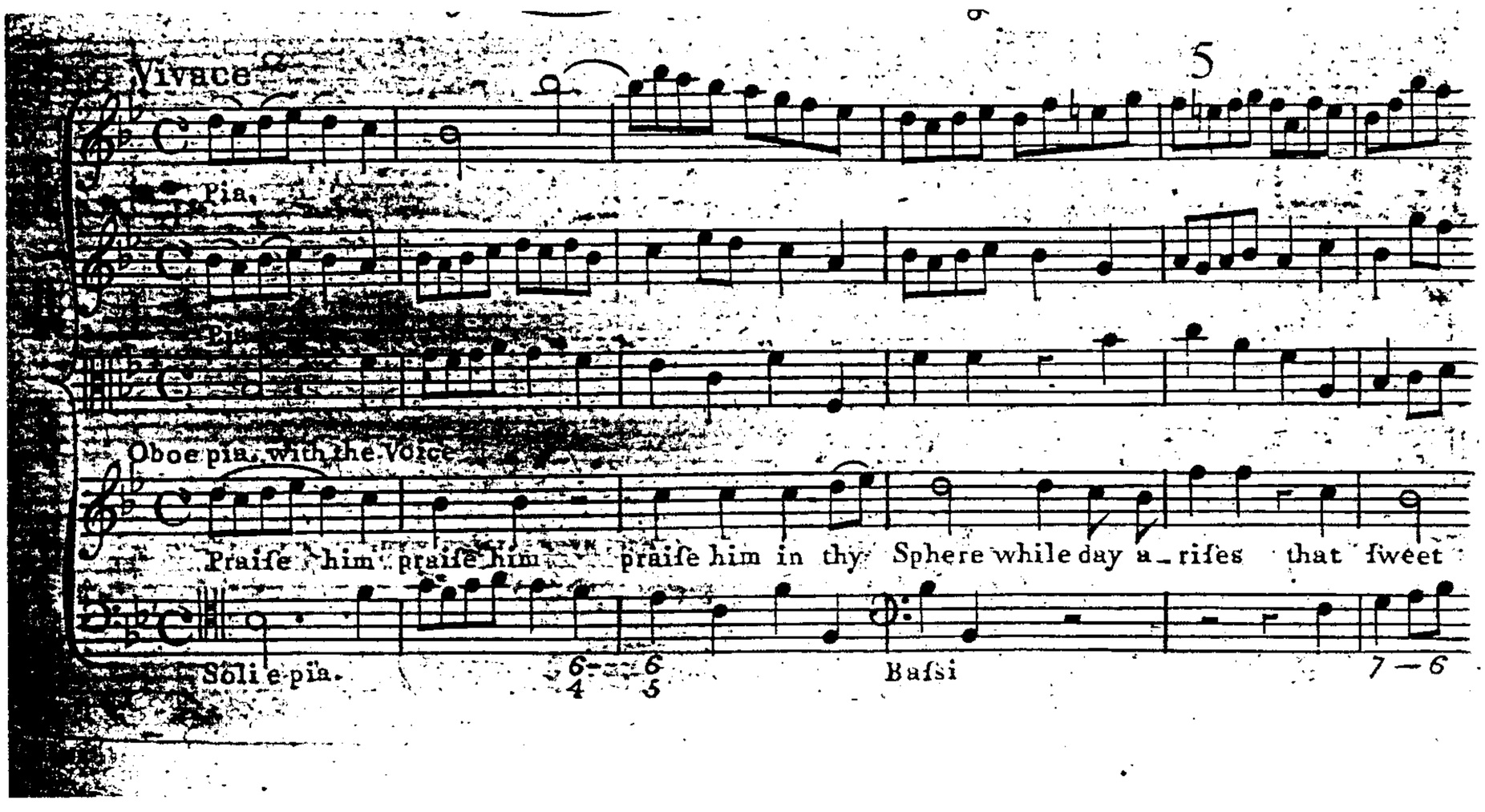
without End.

without End.

without End.

without End.

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



10

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

Soli

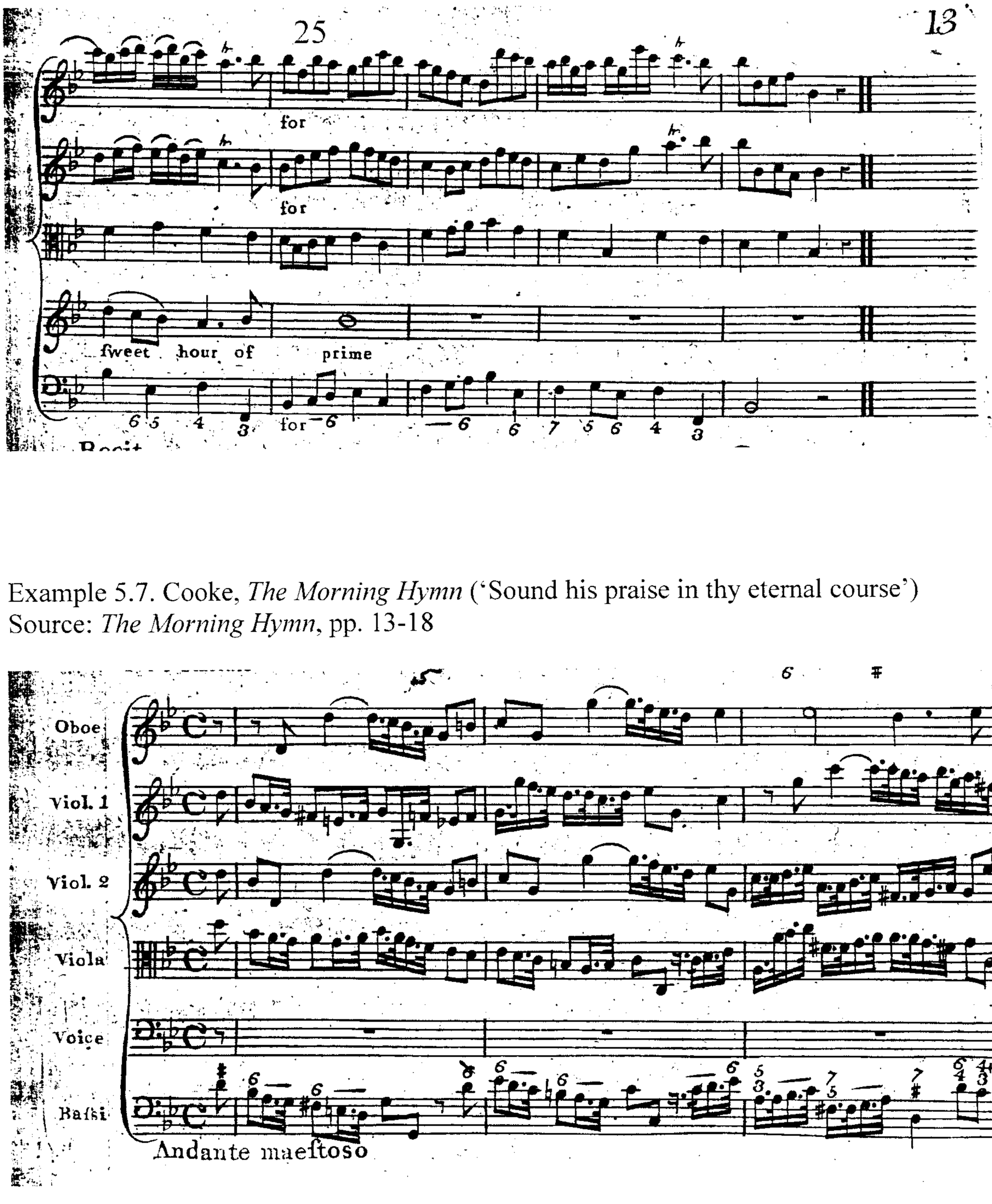
15

praiſe him in thy Sphere while day a_rifes while day a_rifes that ſweet hour of prime

Baſſi

20

praiſe him, praiſe him in thy Sphere while day a_rifes while day a_ri_ſes that



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

14

5

Pia

Pia

Pia

Pia

Pia

Basſoon

Solo e Pia

Sound his praiſe in thy eternal courſe both

Pia

10

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

for

when high noon hath gain'd and when thou fall'ſt both when thou climb'ſt and when thou

15

for Pia

for Pia

for Pia

for Pia

fall'ſt Sound his praiſe in

for Pia

16

thy e_ternal courſe in thy e_ternal courſe both when thou climb'ſt and when high

20

for

for

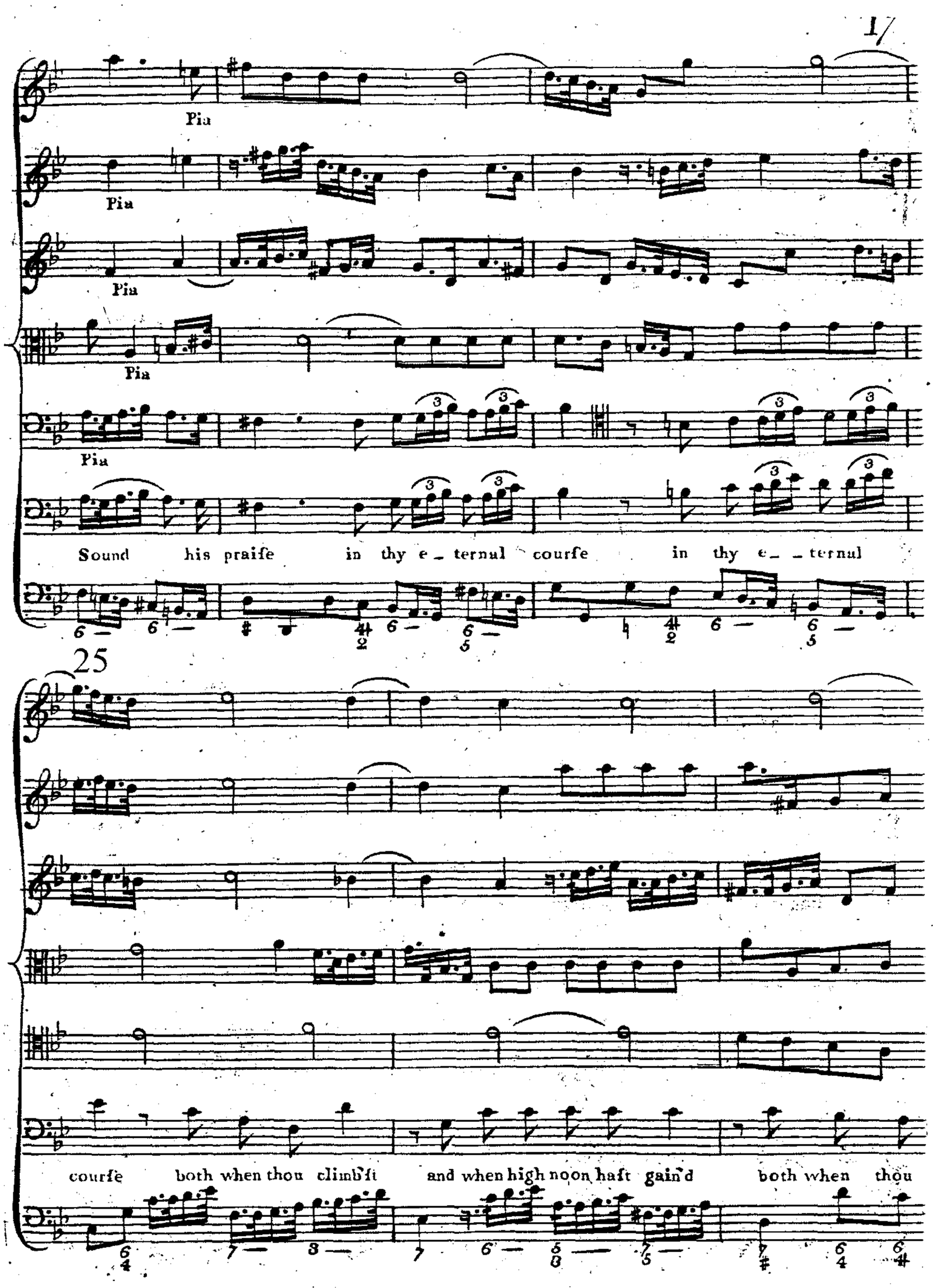
for.

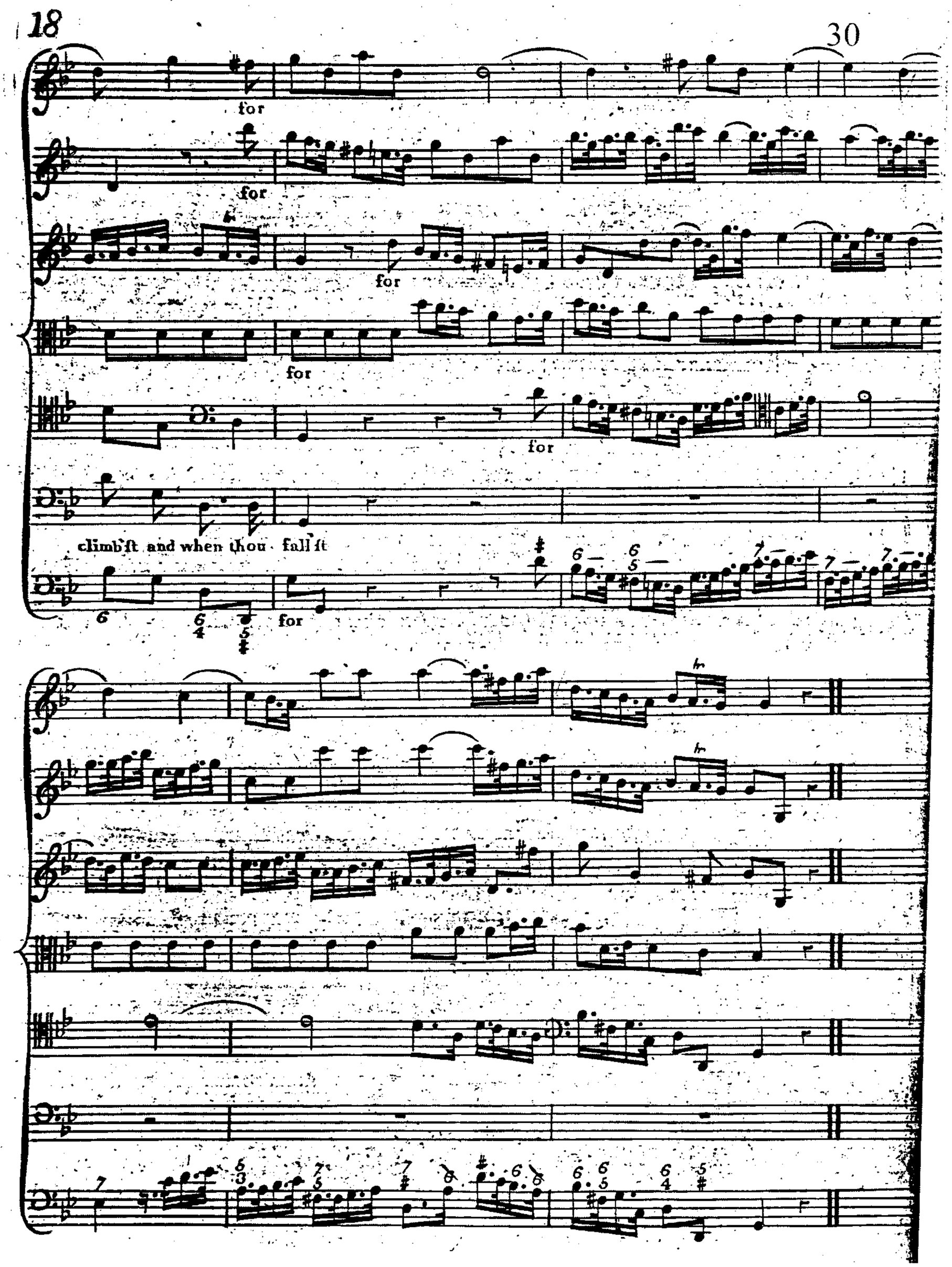
for

for

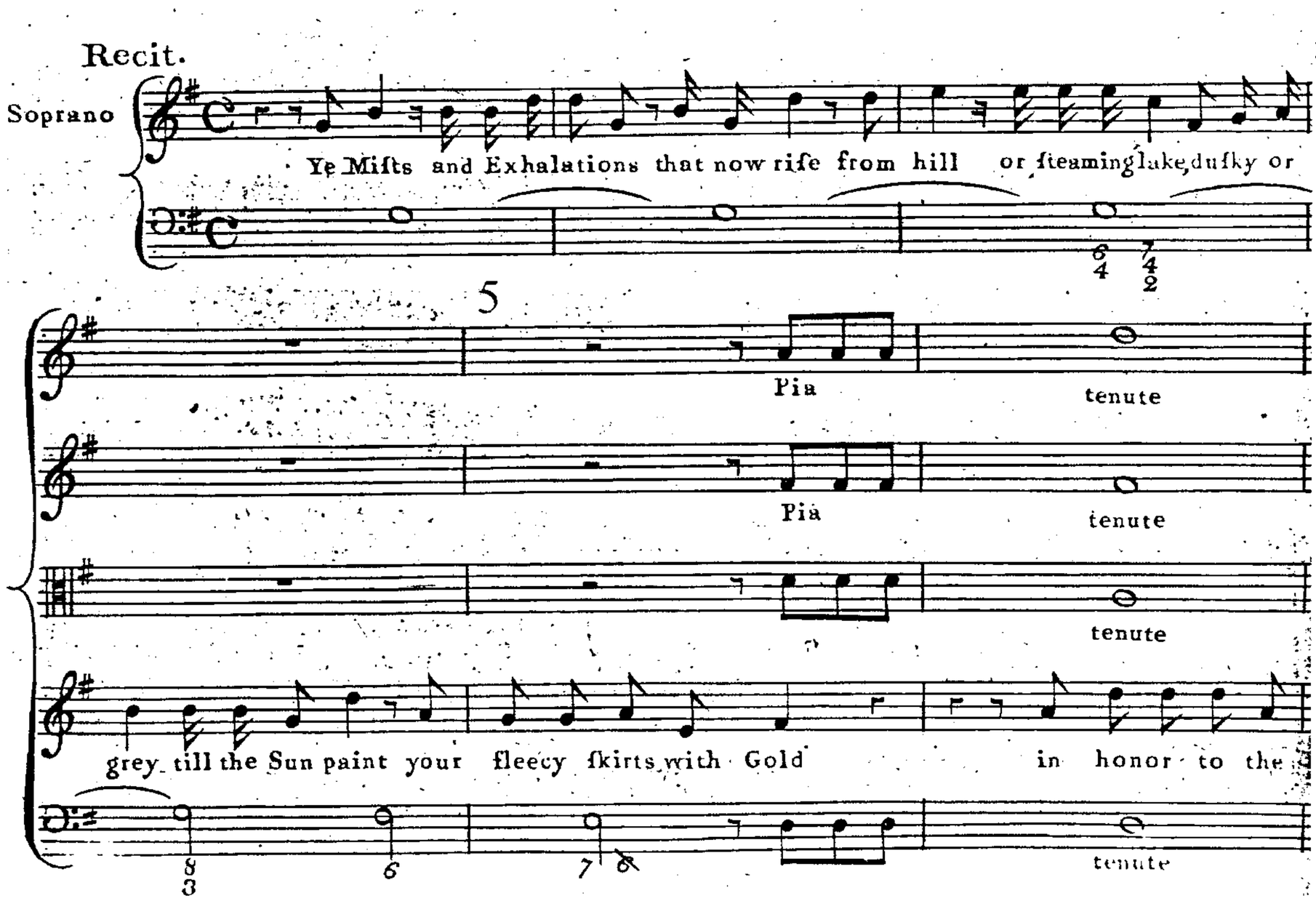
noon haſt gain'd both when thou climb'ſt and when thou fall'ſt

for


Pia
Pia
Pia
Pia
Pia
Sound his praife in thy e_ternal courfe in thy e_ _ternal
25
courfe both when thou climb'ft and when high noon haft gain'd both when thou


18
30
for
for
for
for
for
for
climb'st and when thou fall'st
for

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



Trumpets & Horns

Allegro

Drums Pia

for

for

Allegro

for

Allegro

Slow

World's great Author rife

Allegro

whether to deck with

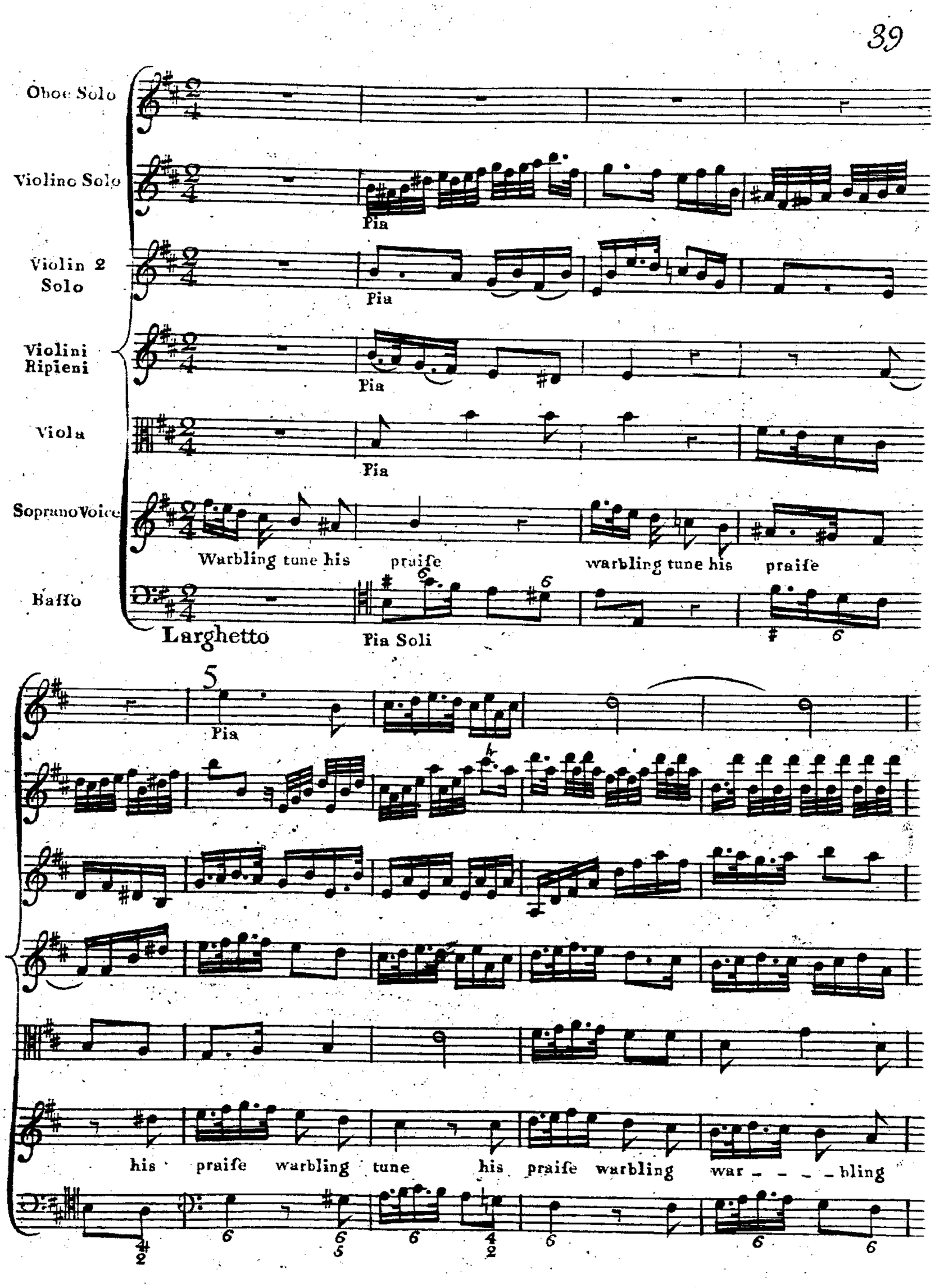
for

10

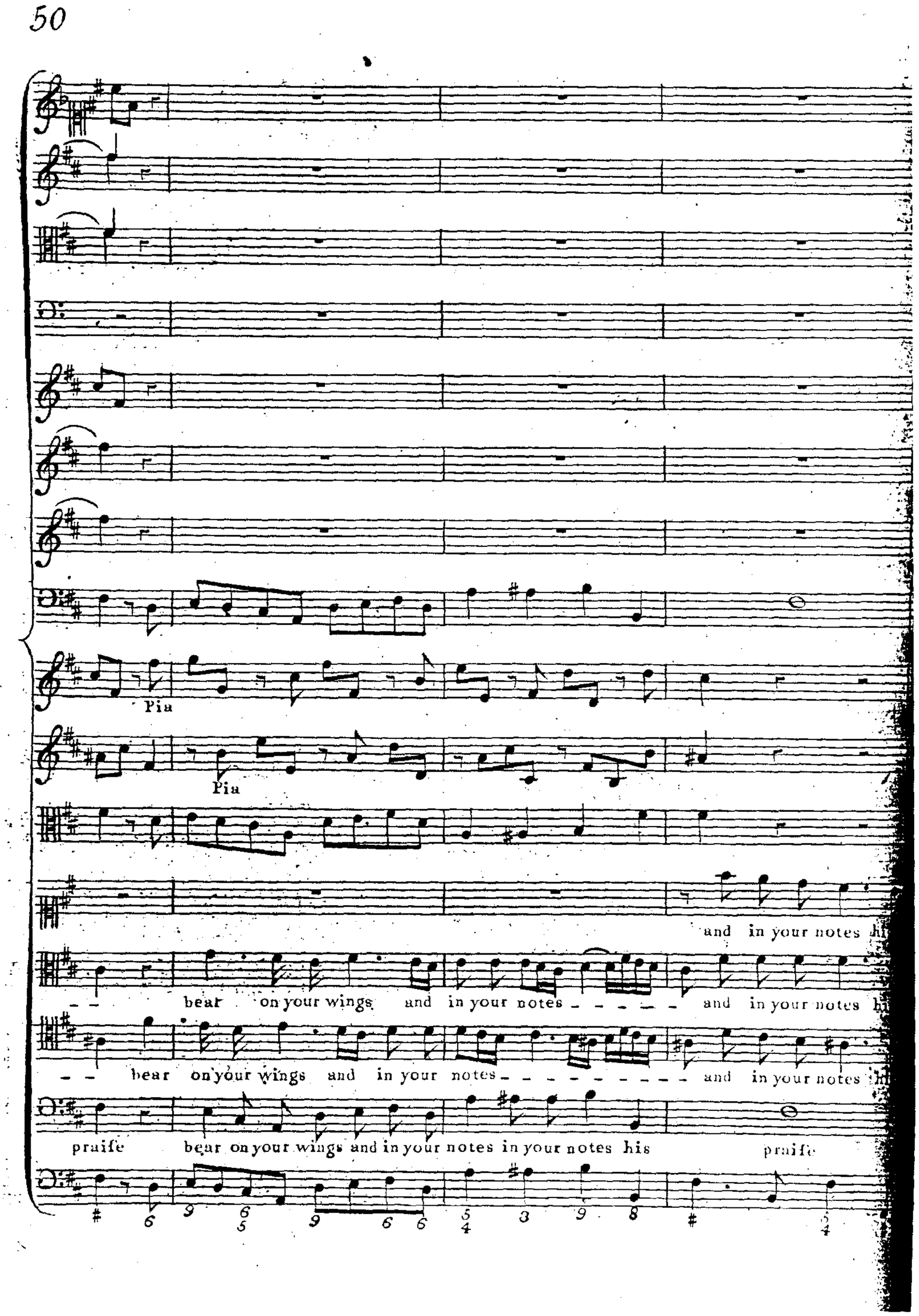
Pia. tenute

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



Example 5.10. Cooke, *The Morning Hymn* ('Join voices, all ye living souls'), bars 31-50
Source: *The Morning Hymn*, pp. 50-5



for

for

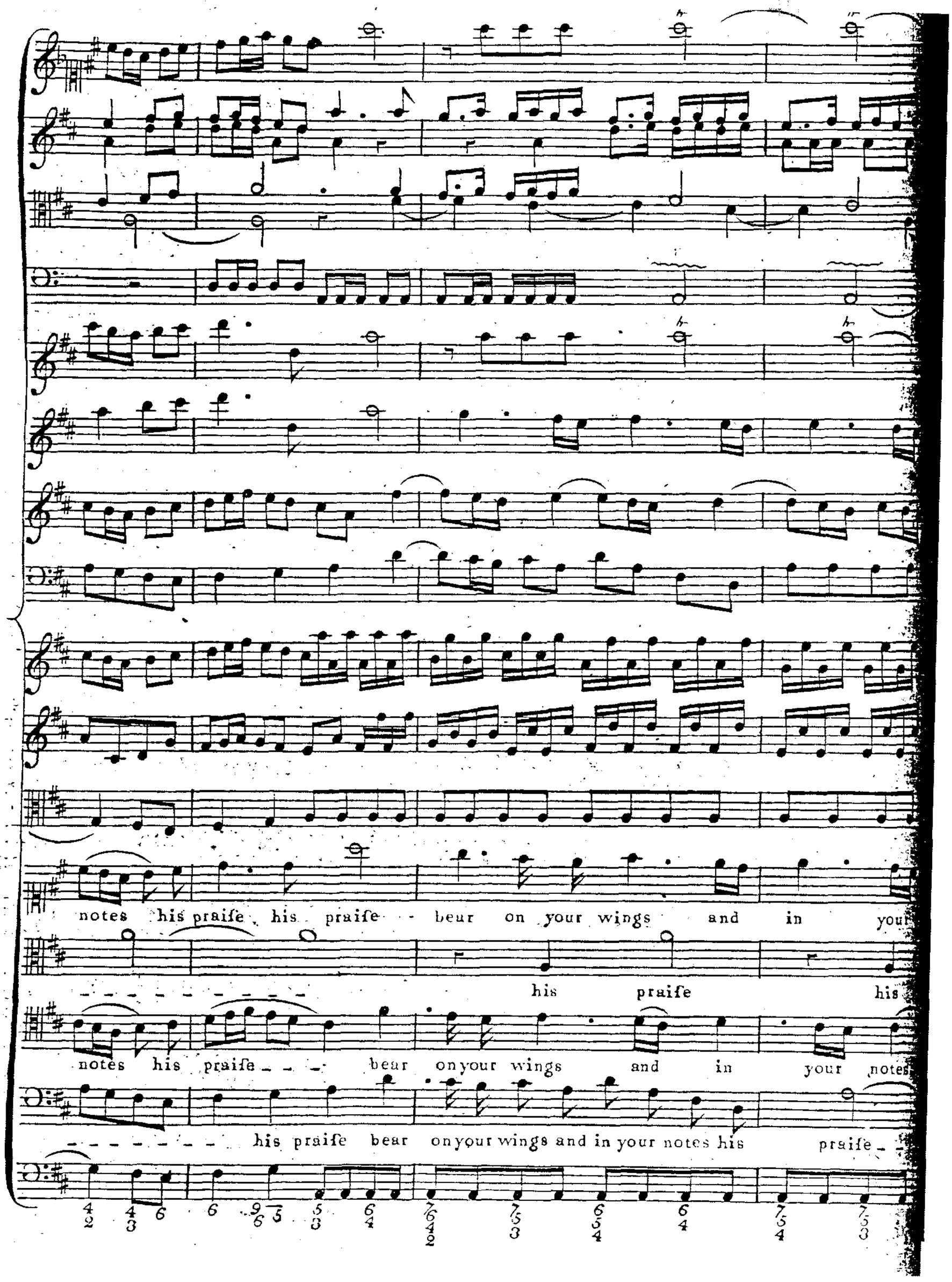
praise bear on your wings and in your notes his praise bear on your wings and in your

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


notes his praife his praife beur on your wings and in your
his praife his
notes his praife bear onyour wings and in your notes
his praife bear onyour wings and in your notes his praife

with the Oboie

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

with the first violin

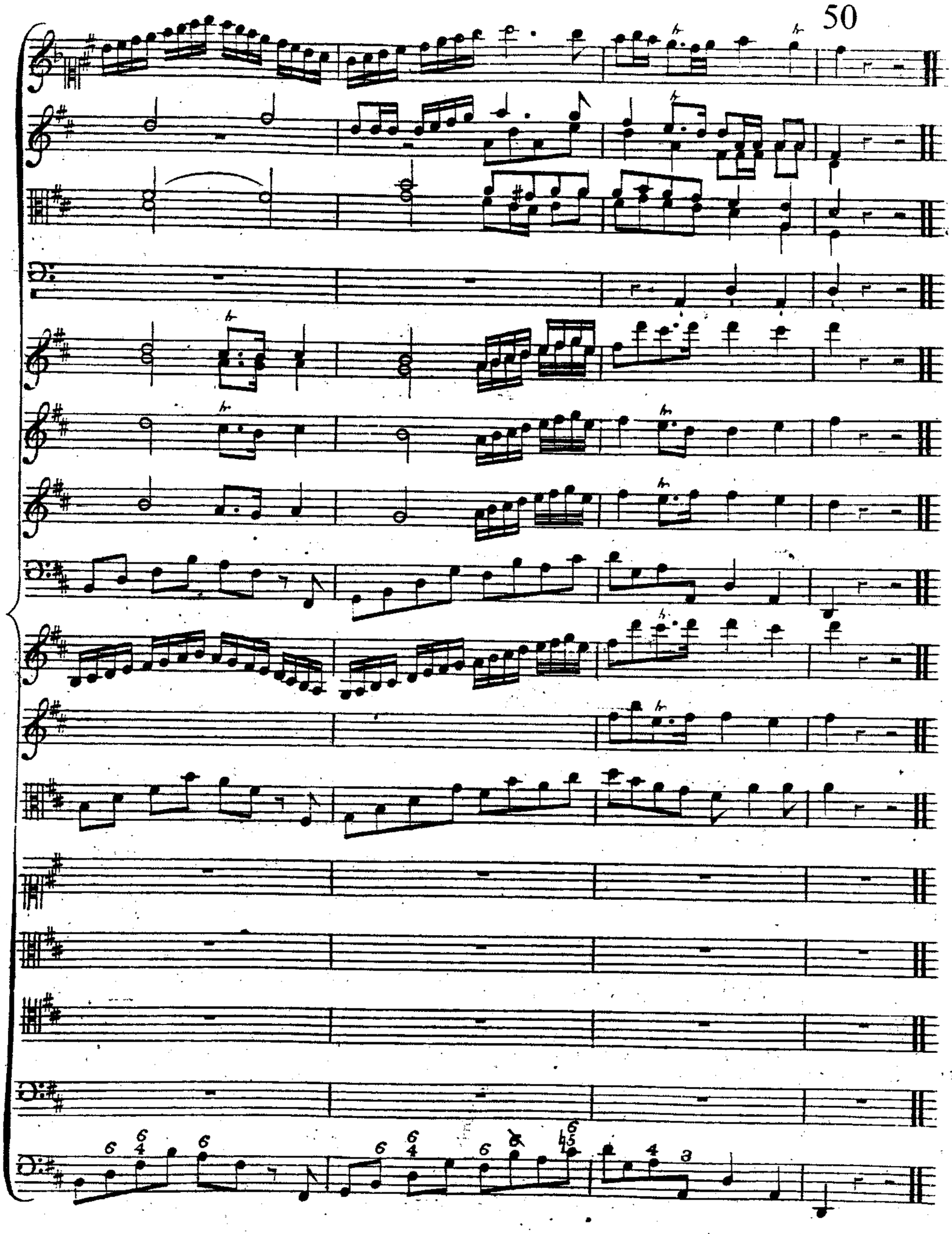
on your wings and in your notes his praise

on your wings and in your notes his praise

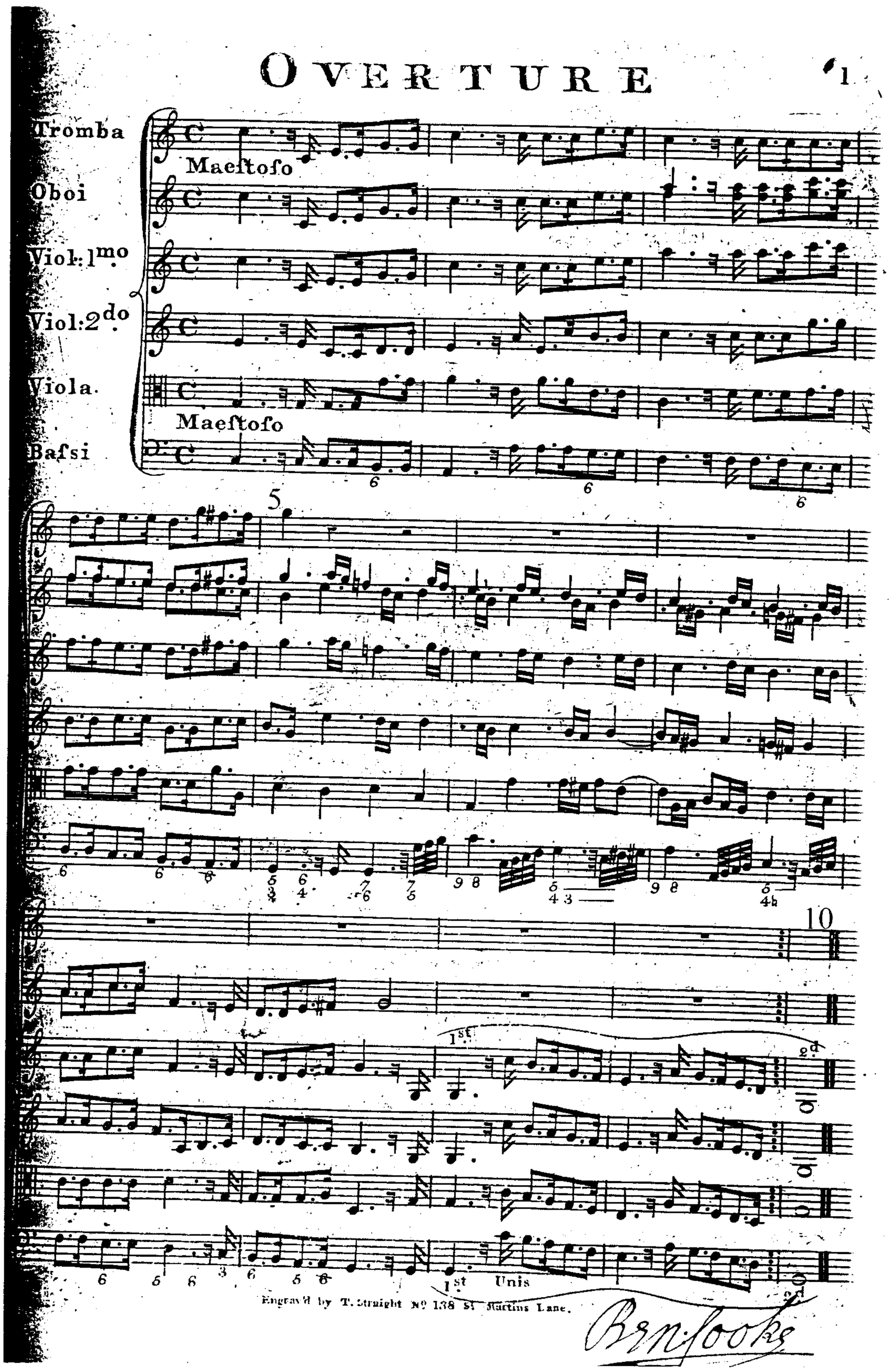
on your wings and in your notes his praise

on your wings and in your notes his praise

50



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



Fuga Allegro

15

Soli

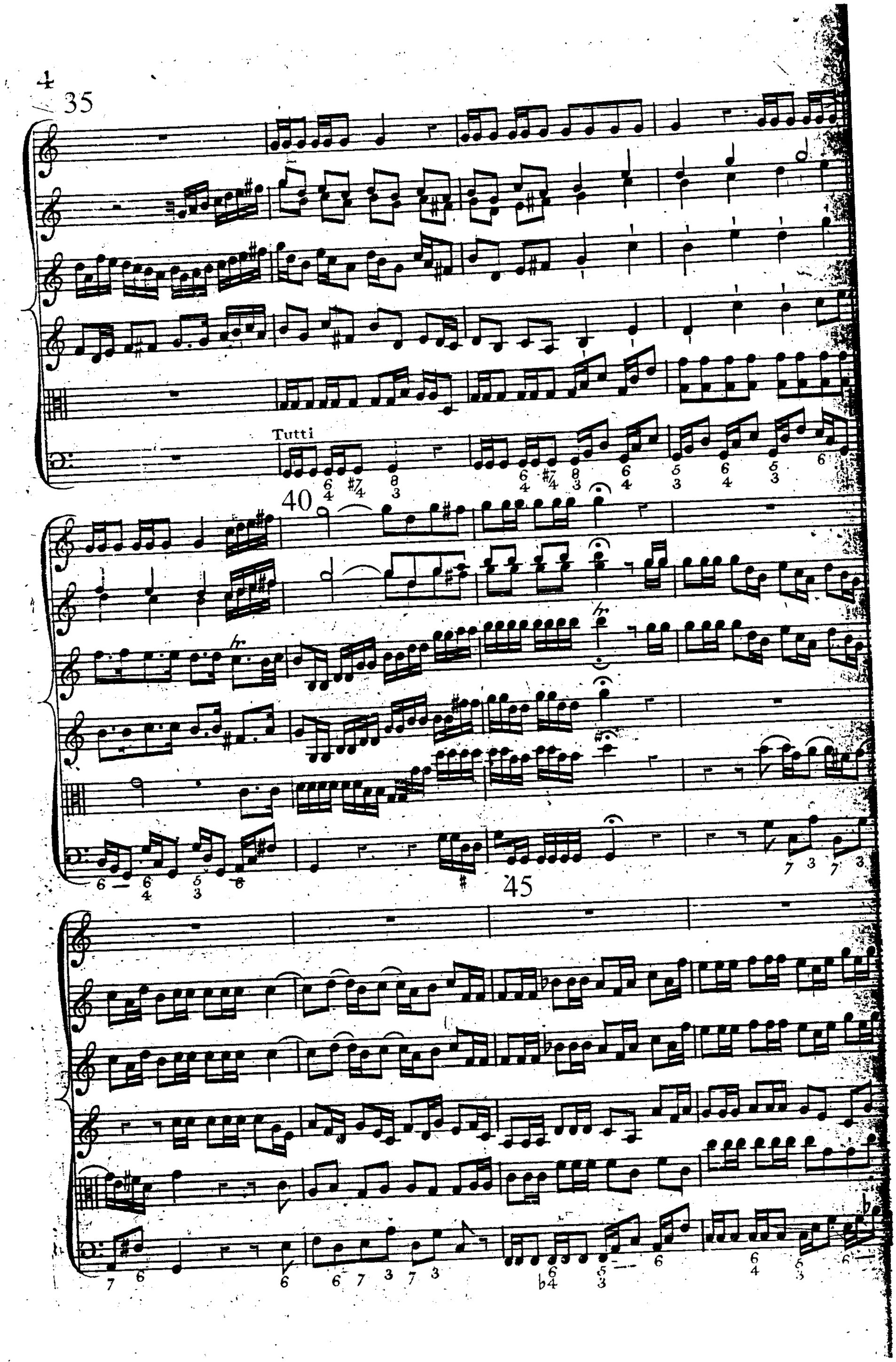
20

Unis

Tutti

25

30


35
Tutti
40
45

50

55

60

Unis

Soli

65

70

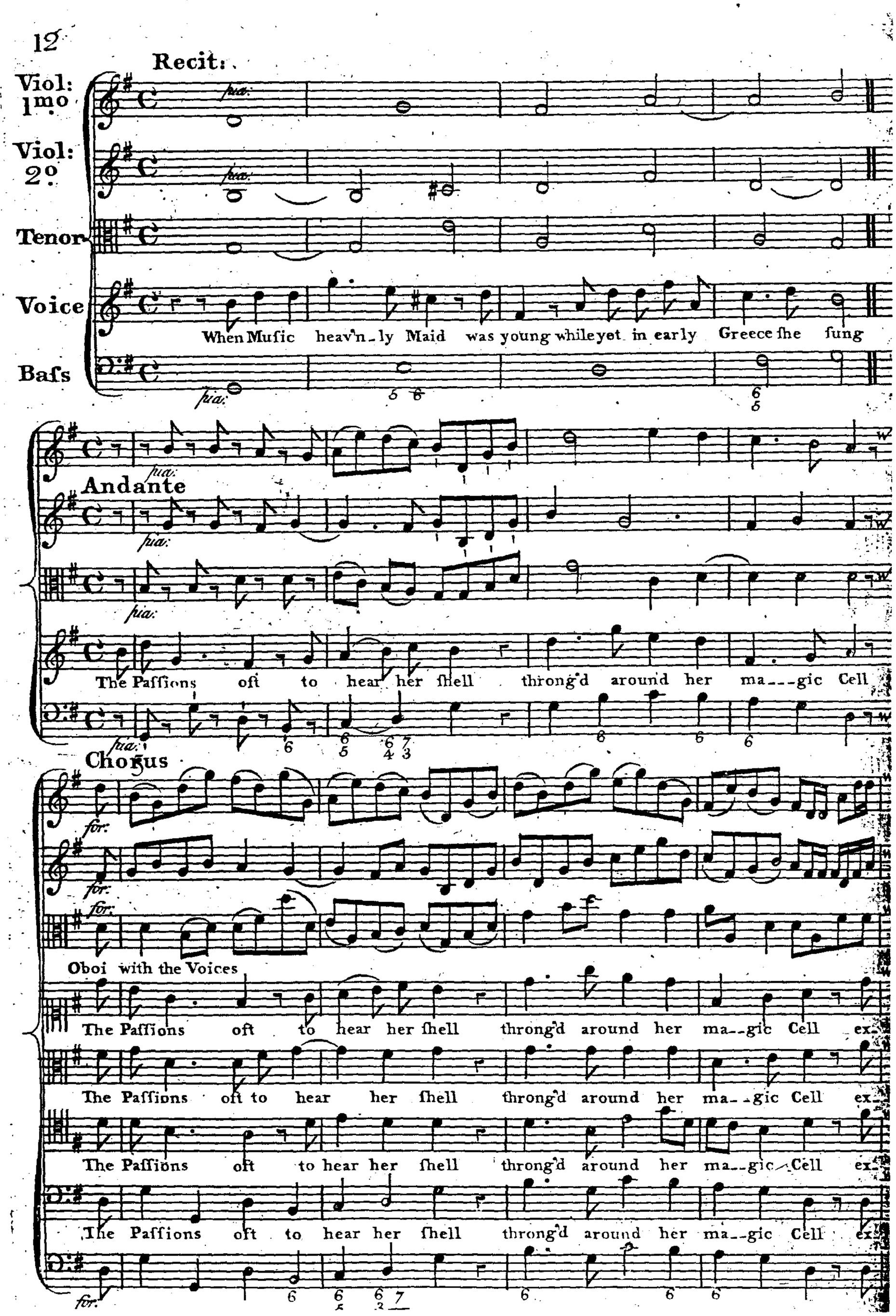
tutti

75

Soli

tutti

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



-ult--ing trembling ra - - - - - - - - - -

-ult--ing trembling ra - - - - - - - - - -

-ult--ing trembling

-ult--ing trembling ra - - - - - - - - - -

-ult--ing

Unifoni

pia:

pia:

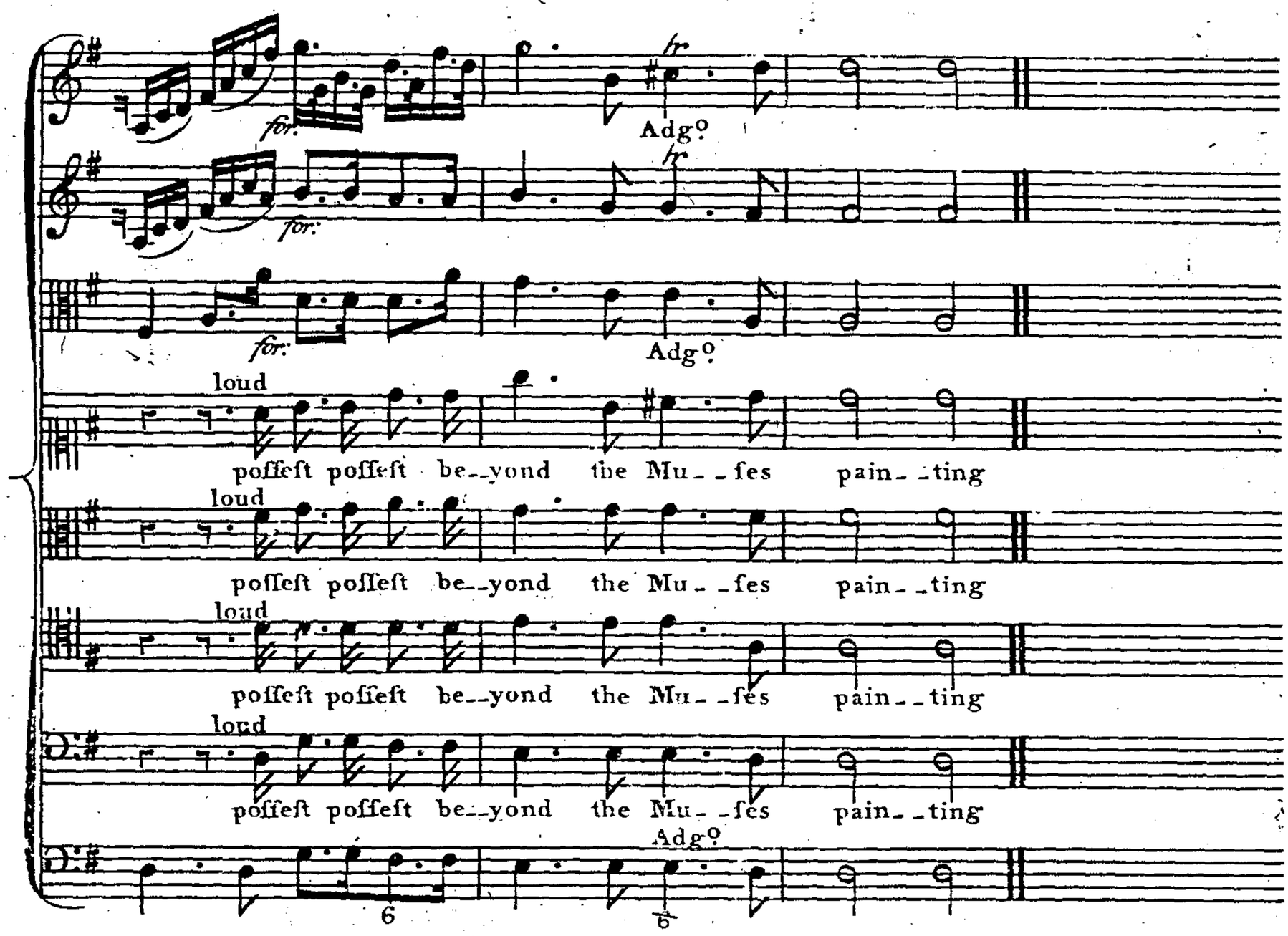
- - - - - - - - - - - - - - - - ging Soft fainting

- - - - - - - - - - - - - - - - ging Soft fainting

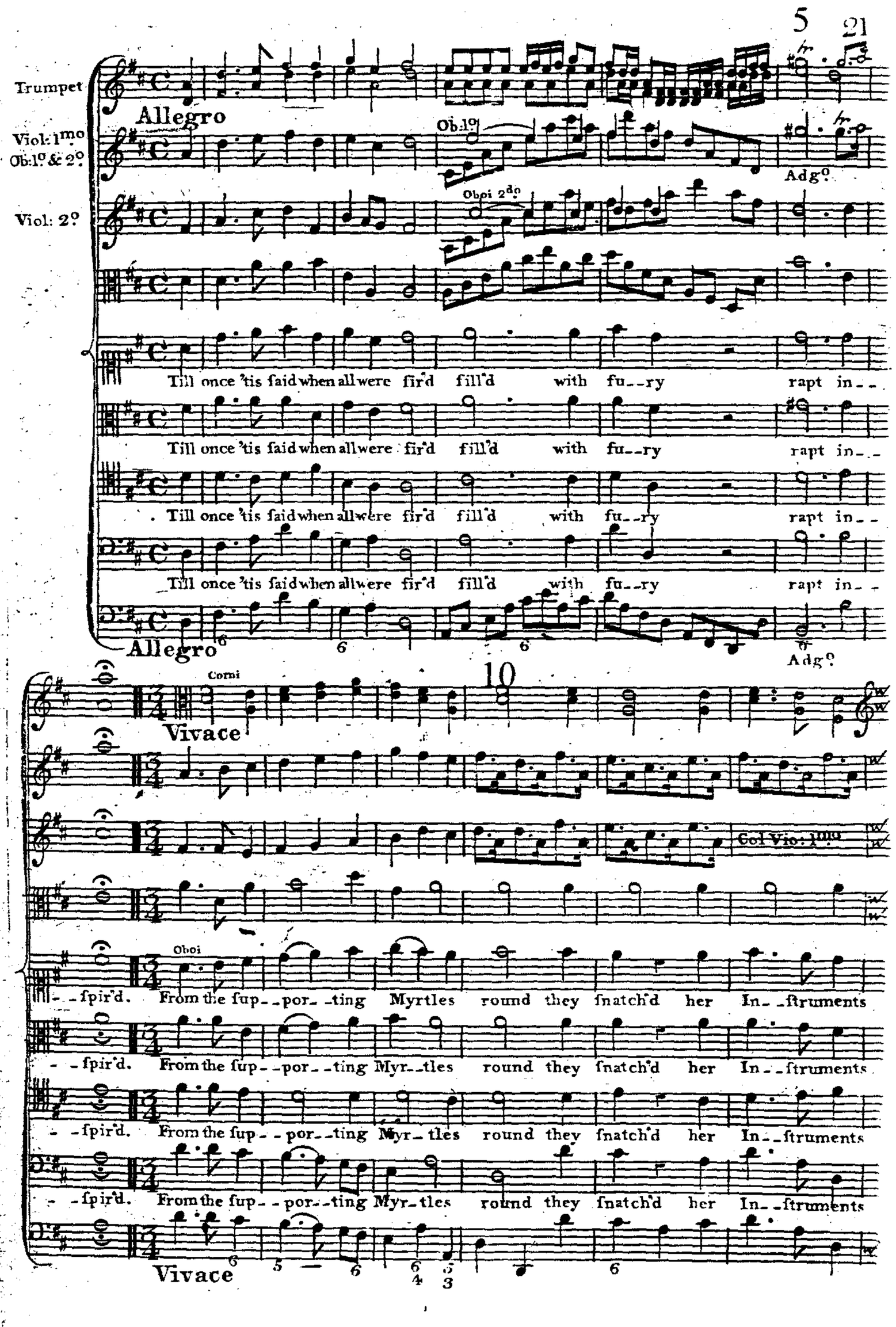
- - - - - - - - - - - - - - - - ging Soft fainting

- - - - - - - - - - - - - - - - ging Soft fainting

mar:


for.
for.
for.
fr
fr
Adg°
Adg°
loud
poſſeſt poſſeſt be--yond the Mu--ſes pain--ting
loud
poſſeſt poſſeſt be--yond the Mu--ſes pain--ting
loud
poſſeſt poſſeſt be--yond the Mu--ſes pain--ting
loud
poſſeſt poſſeſt be--yond the Mu--ſes pain--ting
Adg°
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



22

Trumpets

15

Oboi

Viol: 2d

Corni

Viola

Oboi

ſnatch'd ſnatch'd her Inſtruments of

ſnatch'd ſnatch'd her In_ _ ſtruments of

ſnatch'd ſnatch'd her Inſtruments of

Baſſoon

ſnatch'd ſnatch'd her Inſtruments of

6 6 6 7

20

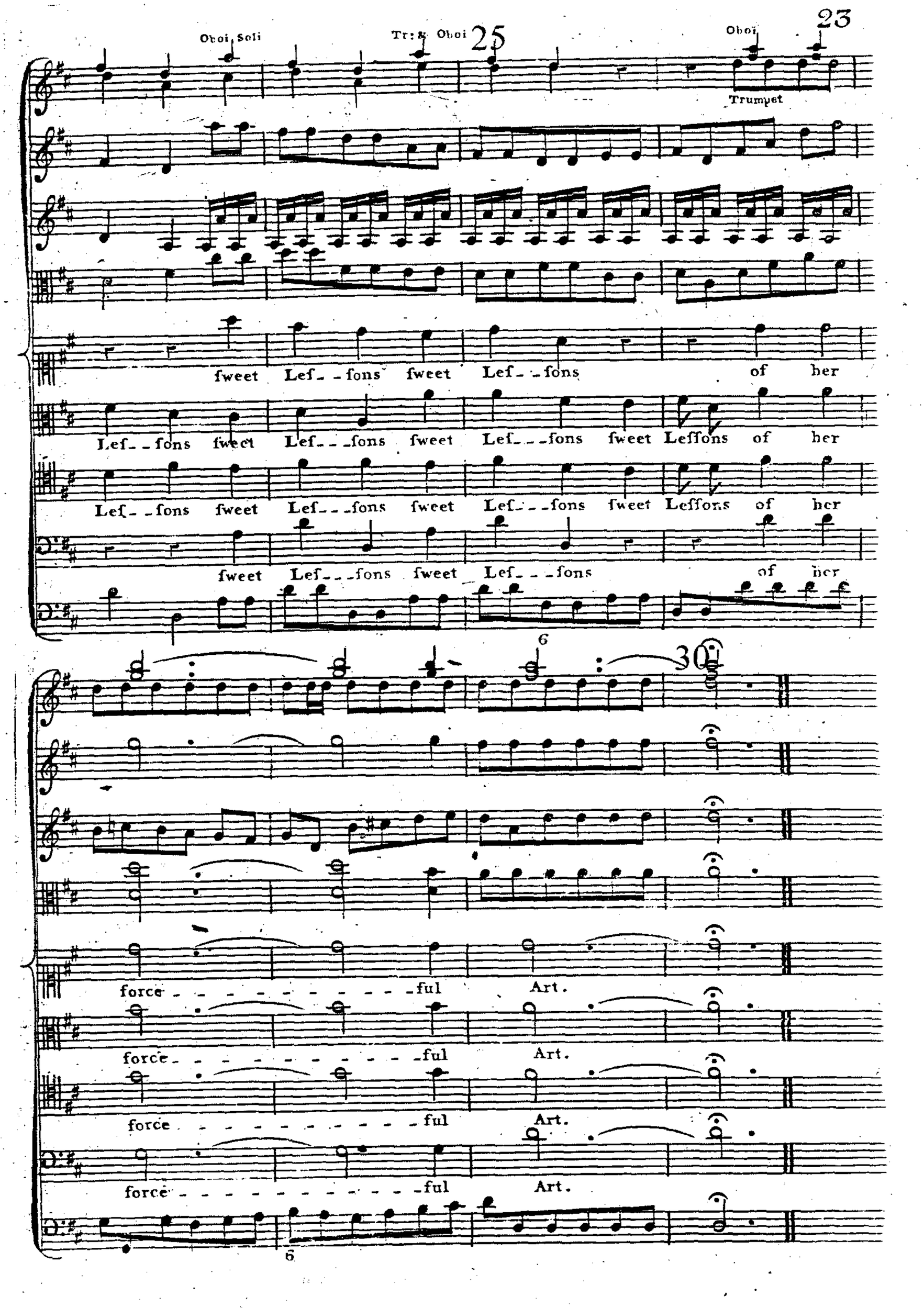
found

found and as they oft had heard a_ _ _ part

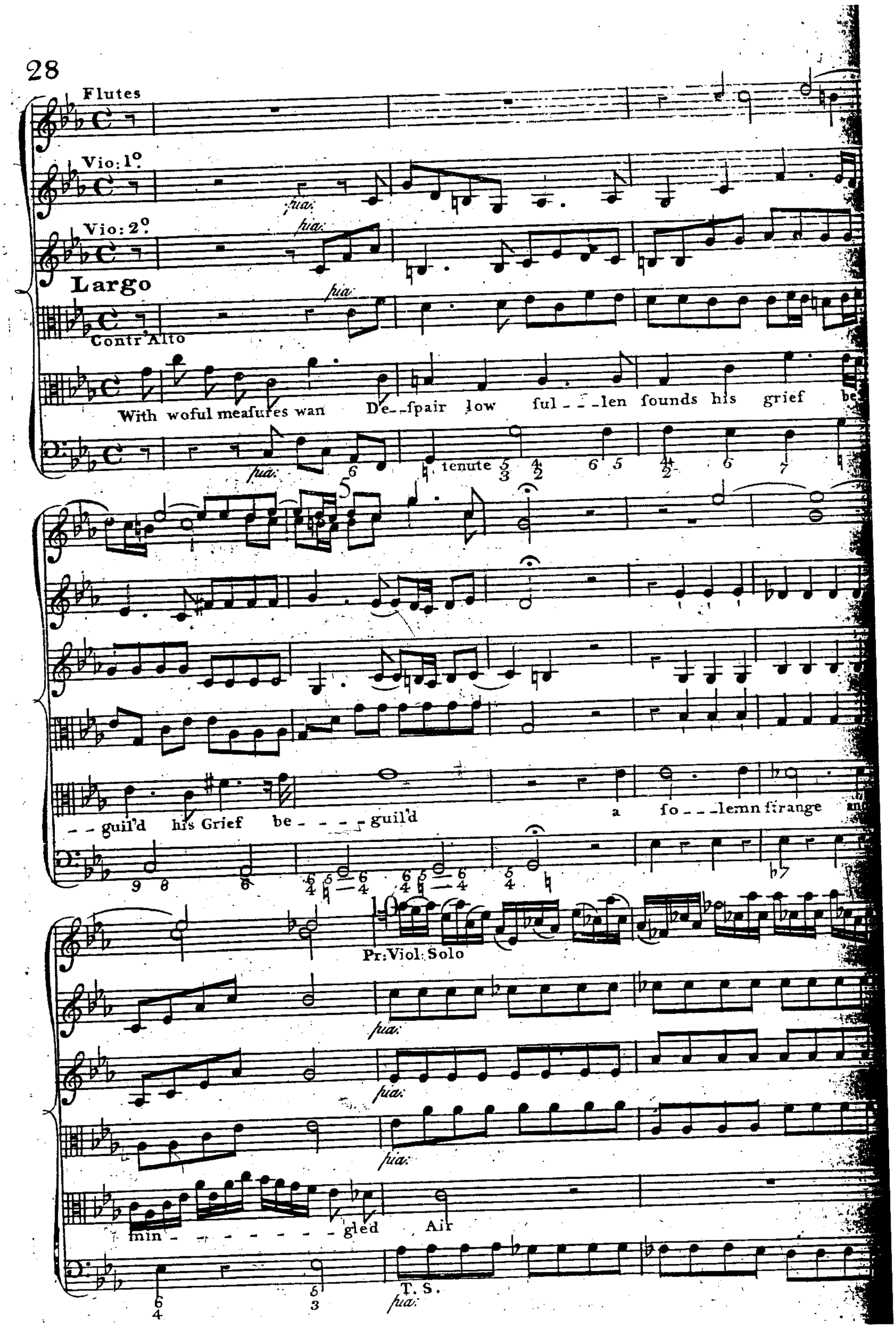
ſound and as they oft had heard a_ _ _ part as they oft had heard a_ _ _ part ſwe

found and as they oft had heard a_ _ _ part ſweet Leſ_ ſons

6 5 6 6 6 6


Oboi Soli
Tr: & Oboi
25
Oboi
23
Trumpet
fweet Lef_ _fons fweet Lef_ _fons of her
Lef_ _fons fweet Lef_ _fons fweet Lef_ _fons fweet Leffons of her
Lef_ _fons fweet Lef_ _fons fweet Lef_ _fons fweet Leffons of her
fweet Lef_ _fons fweet Lef_ _fons of her
6
30
force _ _ _ _ _ _ _ _ _ _ _ _ful Art.
force _ _ _ _ _ _ _ _ _ _ _ _ful Art.
force _ _ _ _ _ _ _ _ _ _ _ _ful Art.
force _ _ _ _ _ _ _ _ _ _ _ _ful Art.
force _ _ _ _ _ _ _ _ _ _ _ _ful Art.
6

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



Col Vio 1mo

Vo 1mo

for:

Con fpirito

for:

'twas fad _ _ ' by fits

for:

Con fpirito

by ftarts 'twas wild.

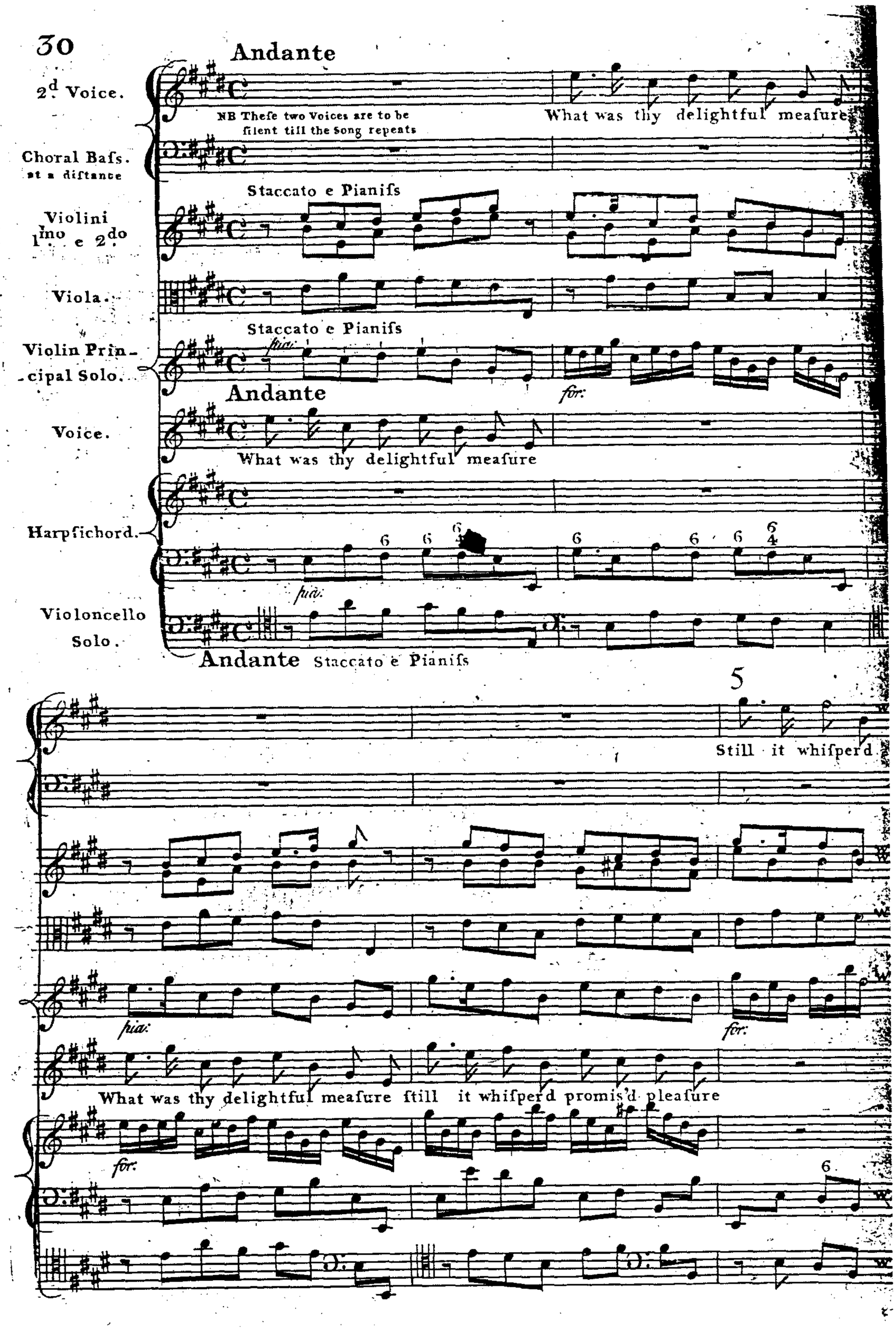
Largo pia:

pia:

Soprano But thou O Hope with Eyes fo fair

Largo pia:

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



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

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

10

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

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

32

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

pia:

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

fp

15

hail the lovely ſcenes at diſtance Hail! hail!

Hail! hail!

for:

for:

for:

hail the love-ly ſcenes at diſtance the love-ly ſcenes at diſtance Hail

for:

for

20

33

Col Parte ad lib.m

Hail! Hail! Hail!

Hail! Hail! Hail!

Tacet

A Tempo

fria.

pp

A Tempo

fria.

fria.

Ad° ad lib pp

Hail! Hail! Hail! - - - - - - - -

ſtill - - ſtill wou'd her touch the

Arpeggio

fria:

fria:

pp

25

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

the Rocks

Vio 1.mo and 2.do

pp

for:

for:

for:

V.o Prin:

ſtrain pro - - long

and from the Rocks the

for:

6

for:

From hence ſing the Vocal Part beneath mark'd 2d Voice

the Woods the Vale

pia:mo

The 1st time begin Here and ſing only this Line of the Score

2d 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:

35

35

40

Arpeg:

Viol: 1°

pia:

Viol: 2°

pia:

A Tempo

Adagio

pia:

Still ſtill ſtill ſhe call'd on

Still ſtill ſtill ſhe call'd on Echo

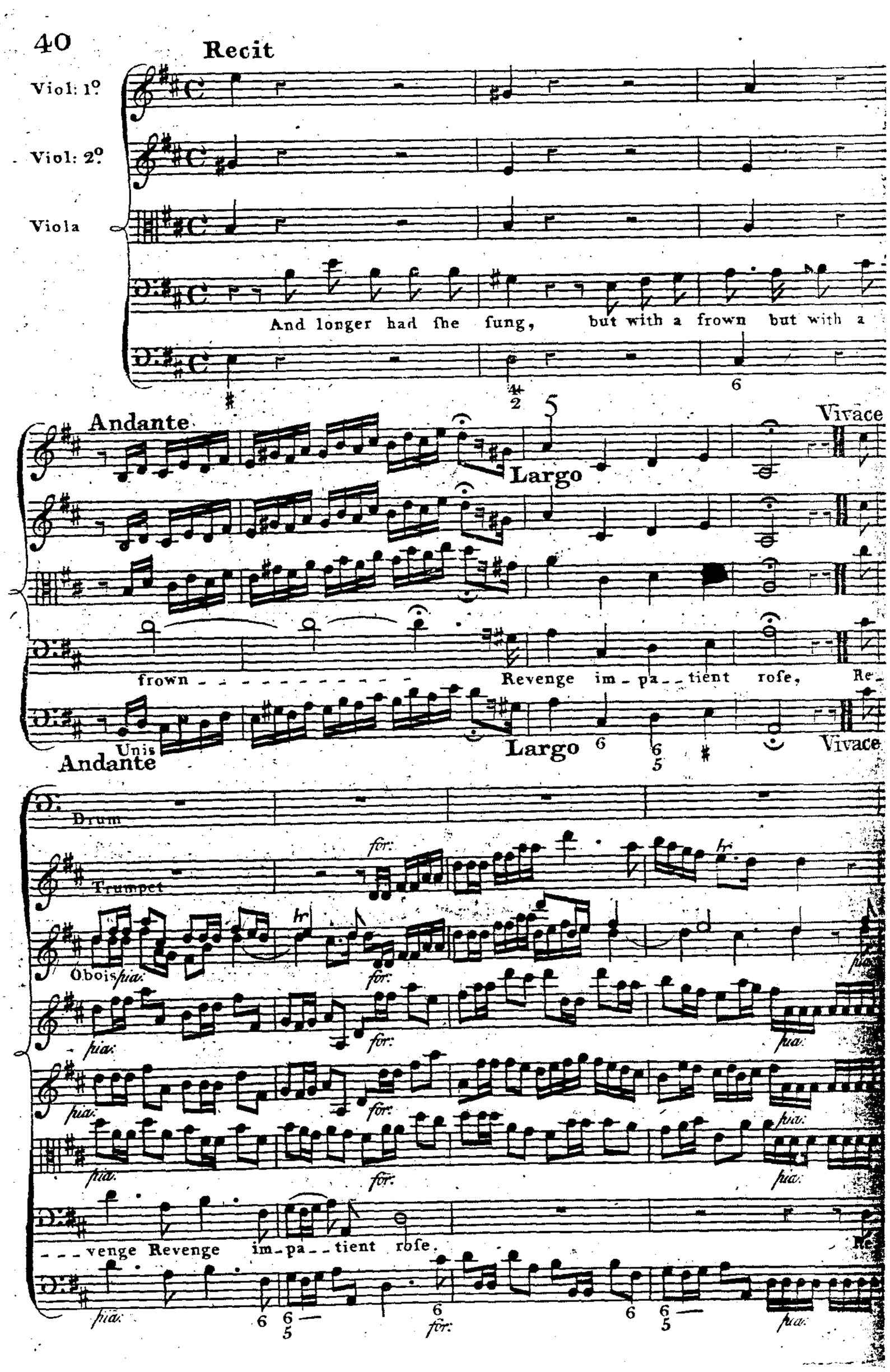
Adagio

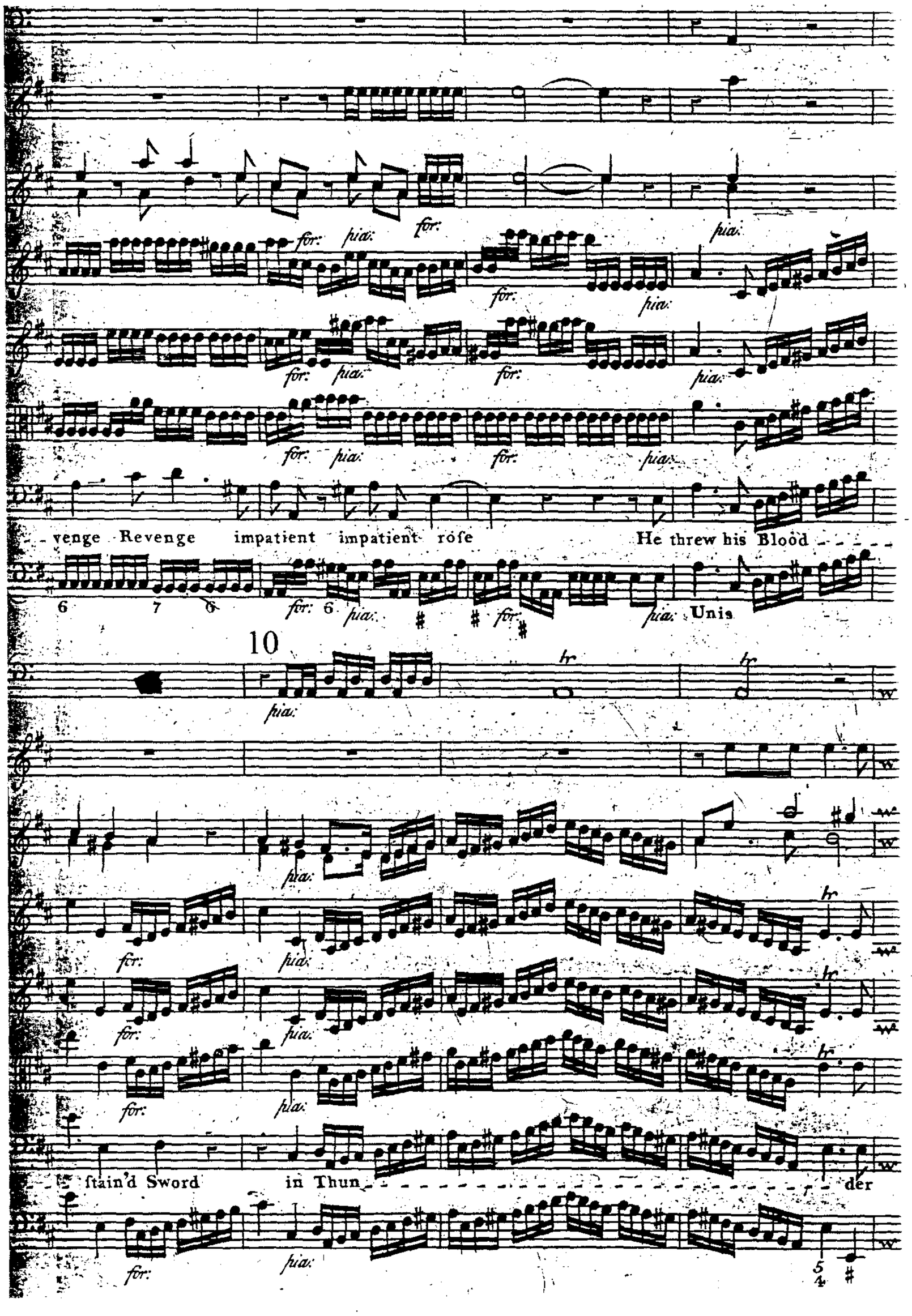
for:

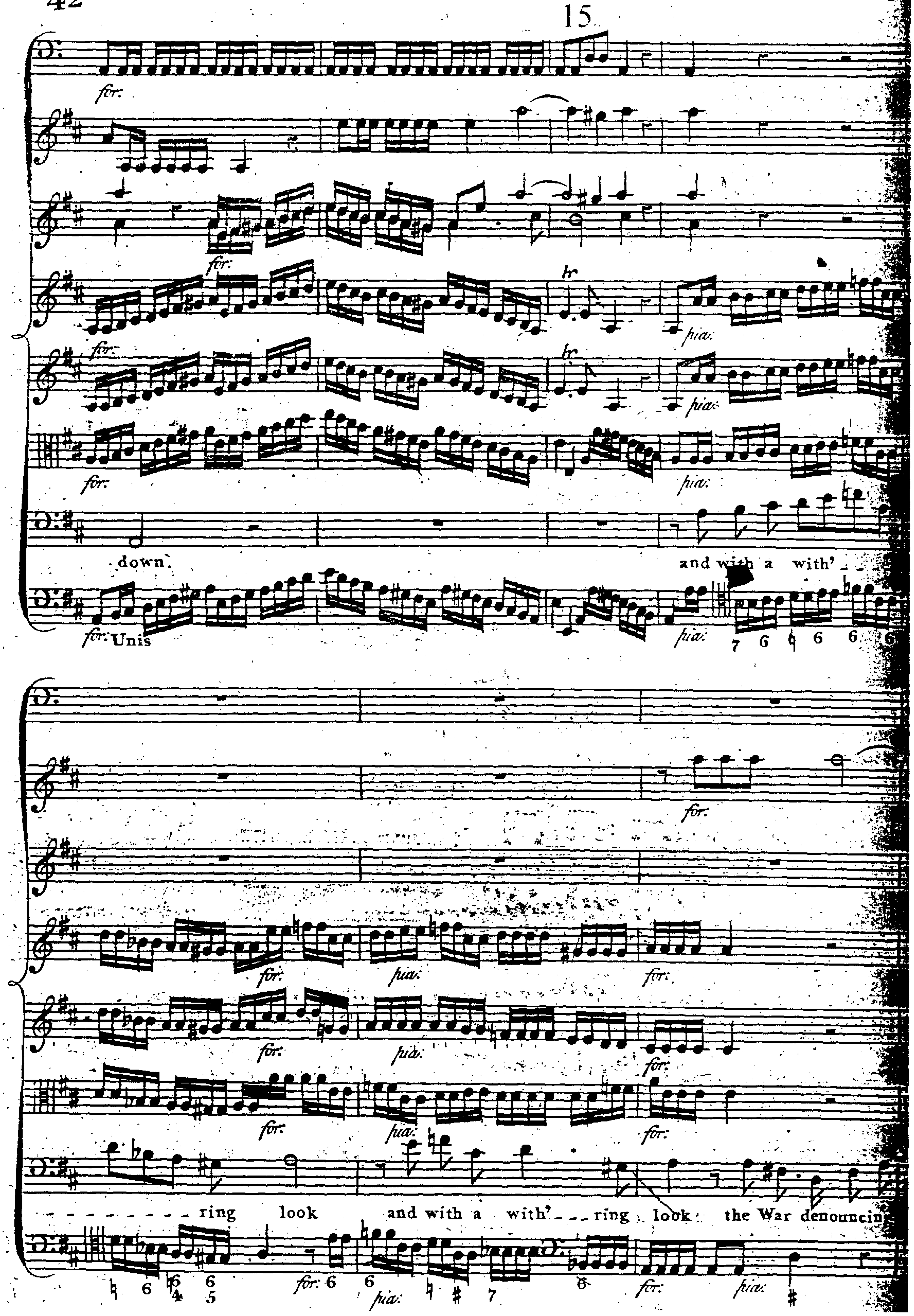
A Tempo

pia:

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

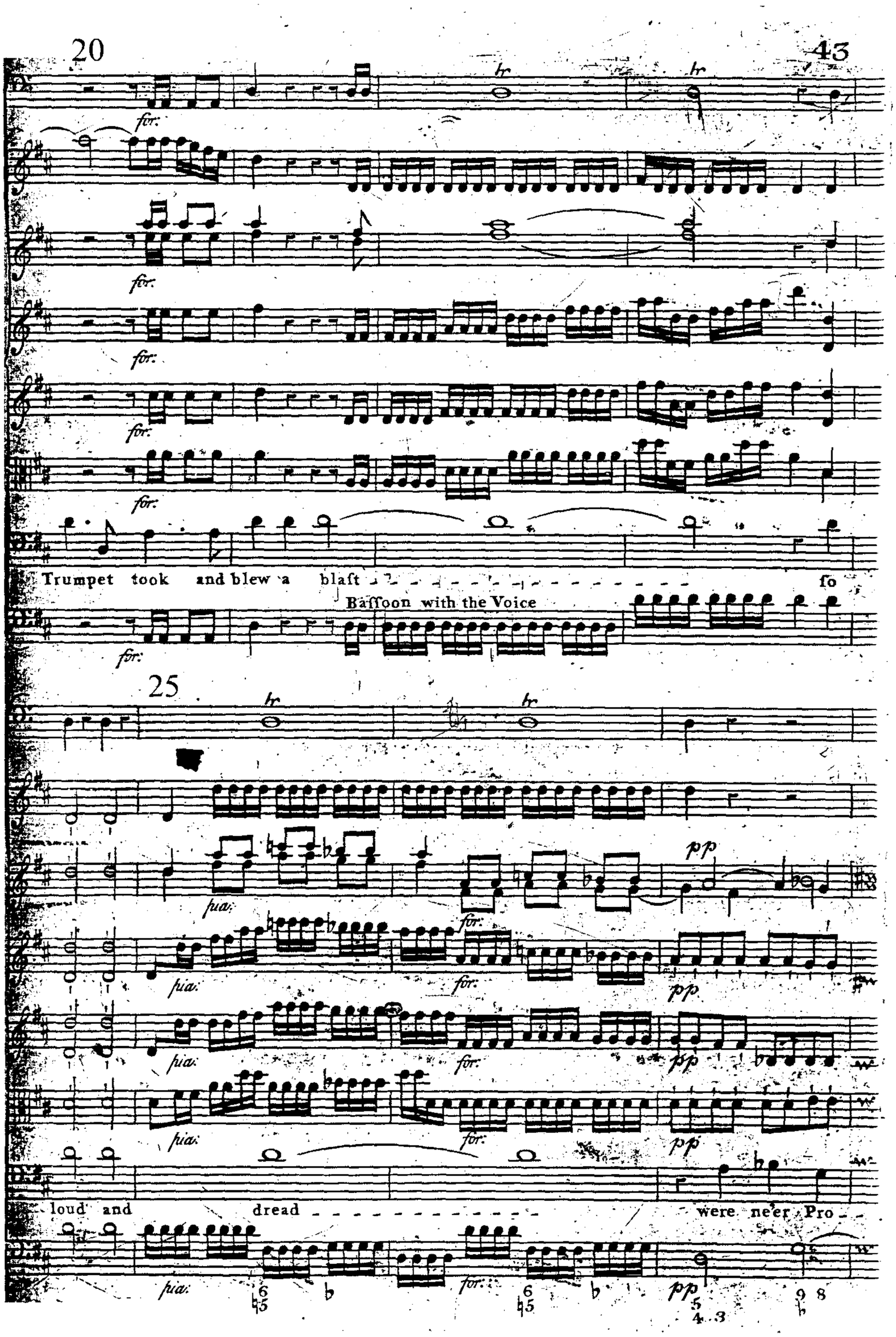



for: pia: for: pia:
for: pia: for: pia:
for: pia: for: pia:
venge Revenge impatient impatient rose He threw his Blood
6 7 6 for: 6 pia: for: pia: Unis
10
hr hr
pia:
for: pia:
for: pia: hr
for: pia: hr
for: pia: hr
stain'd Sword in Thun der
for: pia:
5/4


15
for:
pia:
down.
and with a with'
Unis
ring look and with a with' ring look the War denouncin

20

43


for:
tr
Trumpet took and blew a blaſt
Baſſoon with the Voice
fo
25
pia:
pp
loud and dread
were ne'er Pro

30

- - phetic ſounds ſo full of Woe ſo full of W - - -

35

for: pp

for: pp

for: pp

for: Unis

Revenge Revenge im - pa - - tient roſe and

40 45

tr tr

fua:

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

for: fua: for: Segue

for: for: fua: for:

for: fua: for: Segue

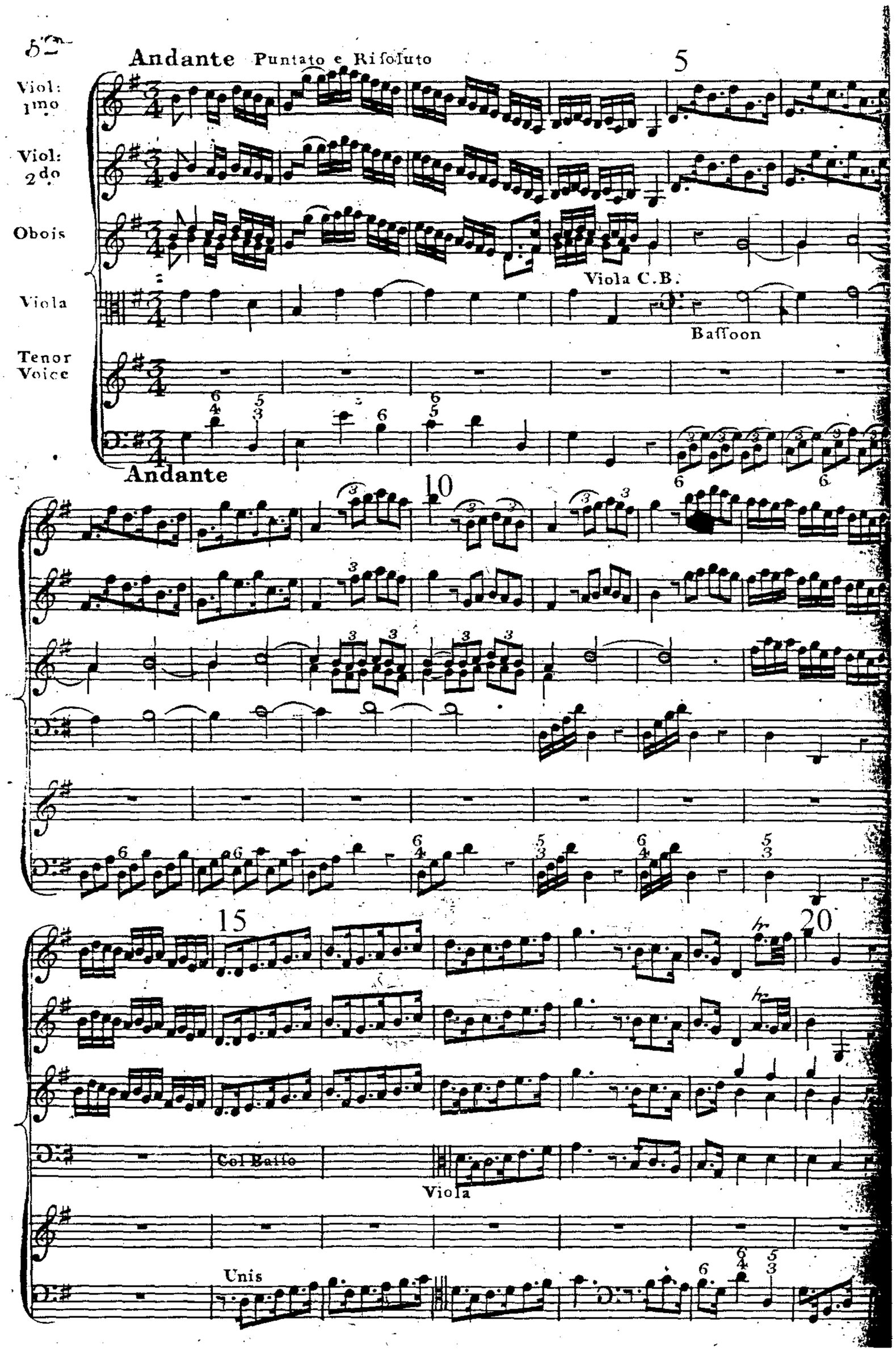
for: fua: for:

for: fua: for: Segue

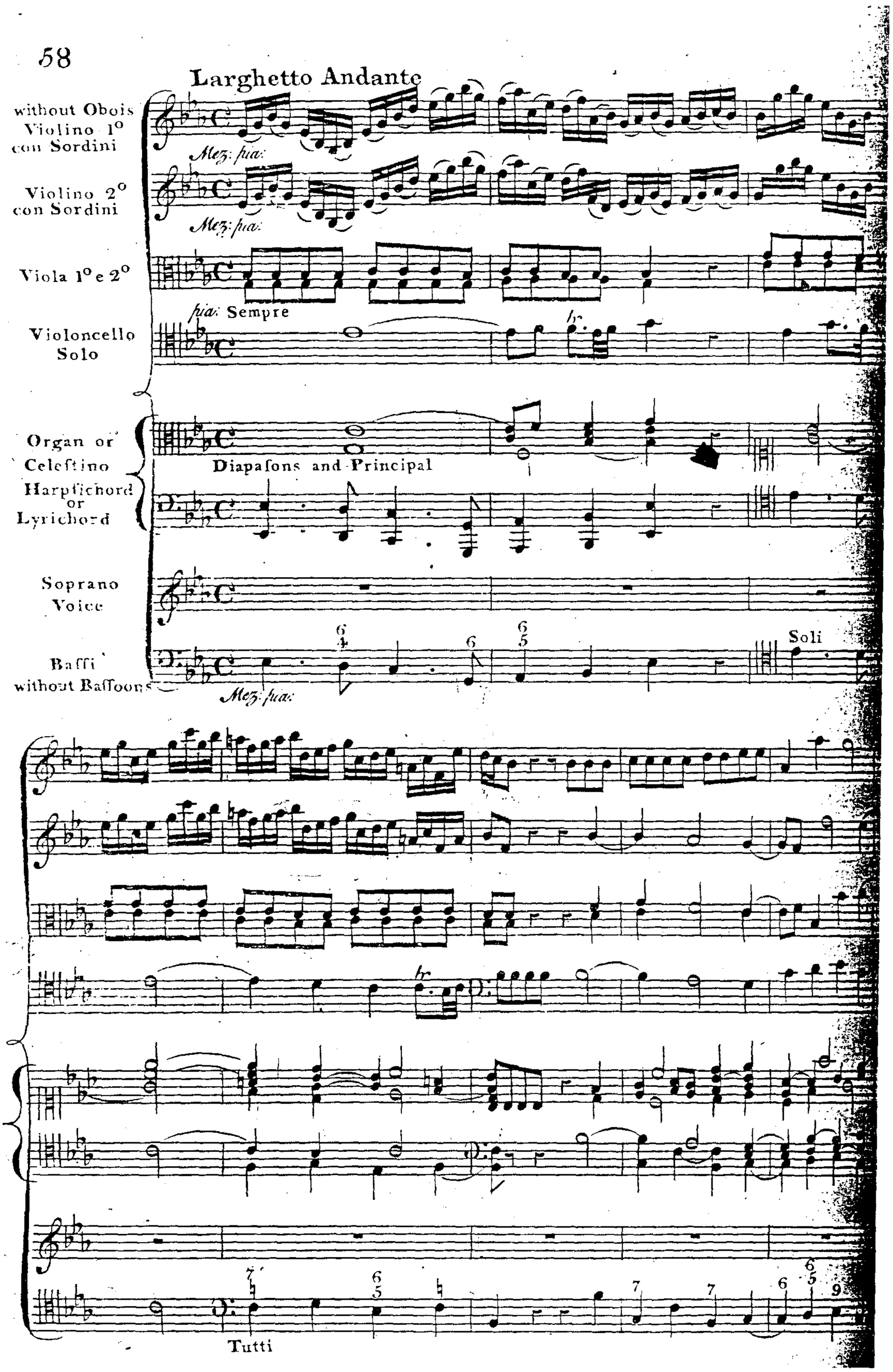
heat.

for: fua: 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



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



10

pia:

With Eyes up-raiſ'd up-- raiſ'd

Soli *pia:*

as one inſpir'd in-- ſpir'd pale Me-lancholly ſat-- re--

60 1-5

for. fua.

for. fua.

tir'd ſhe ſat re-tir'd ſhe ſat re-tir'd and from her wild ſequeſter'd

6 6 6 6 6 6

20

Solo e fua.

Solo

fua.

Stopt Diapaſon only

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

fua. mo 6 9 8 7 6 5
5 6 4

Tutti *pia:*

pia:

Pour'd pour'd her pen__sive Soul pour'd her

Soli

Tutti *pia:*

25

for: *pia:*

Both Diapasons

pen__sive Soul pour'd thro the mellow Horn_ _ _ _ her pen_ _ _ _

30

for:

for:

for:

hr

for:

for:

five Soul her pen - - - - - - - - five Soul

for:

fua:

hr

hr

fua:

fua:

fua:

fua:

and daſhing ſoft from Rocks around bubbling Run - - - - - - - - - - nels join the

fua:

for. fua.

for. fua.

for. fua.

for. fua.

Stopt Diapaſon only

found thrò Glades and Glooms the mingled meaſure ſtole or o'er ſome

for. fua.

piano

piano

piano

piano

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

64 40

for: pia:

for: pia: pia:

for: pia:

holy Calm diffuſing love of peace and lone

for: 6 6 3 6 6 pia: 6
5

45

pia: Dimin. pia: mo

Adagio

pia: Dimin. pia: mo

Adagio

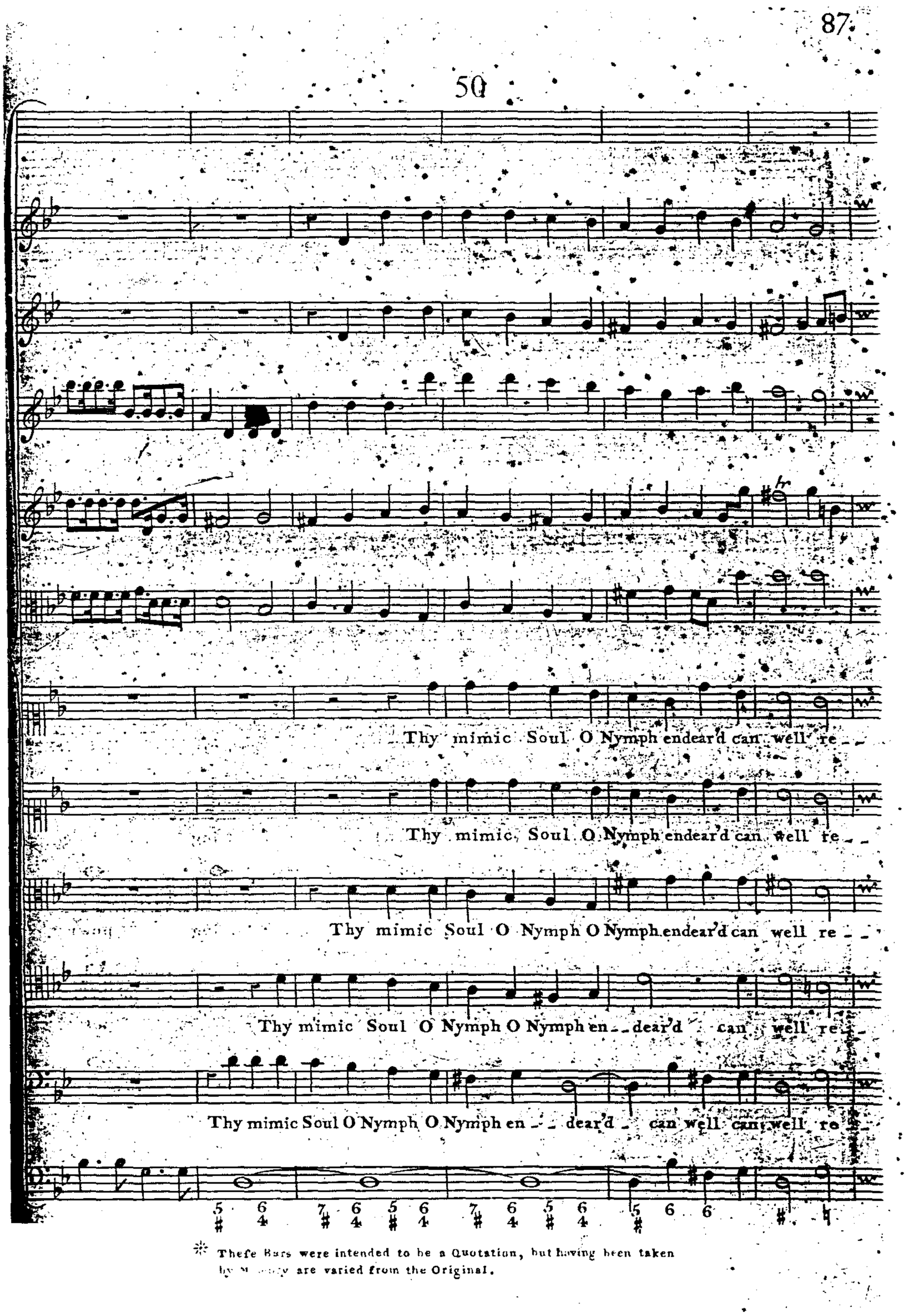
pia: mo pia: mo

muſing in hollow murmurs died a_ _way.

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



55

lr

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 fim

- - 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

60

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.

6 7 6 6 6 6 6 6 4 3

Adagio