

Hand in Hand with Fairy Grace

from Shakespeare's 'A Midsummer Night's Dream'

Benjamin Cooke (1734-1793)

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Edited by Andrew Pink

I am delighted and flattered to have been asked to make this edition of *Hand in Hand with Fairy Grace* for performance in July 2005 by *Collegium Musicum of London*. The edition has been prepared from the autograph manuscript of the work dated '30 September 1777, Dorset Court' (ms. Gb-Lcm 820.01), which is to be found in volume 13 of *Dr Cooke's Collection* in the library of the Royal College of Music, London.

Benjamin Cooke was a distinguished musical figure in 18th-century London. He was not only the director of The Academy of Ancient Music - a role in which he kept alive a scholarly and practical interest in the music of earlier times - but he was also the Organist and Master of the Choristers at Westminster Abbey and the organist of St Martin's-in-the-Fields. Cooke was a fine composer of sacred and orchestral music, a well known teacher and a writer on the subject of music theory, but it was as the prolific composer of small-scale popular, secular choral music like *Hand in Hand* that he was best known in his day. Such pieces (glees, catches and canons) became the staple musical diet of the many clubs and societies that sprang up all over the kingdom during the 18th century, and not just in those dedicated to music. In these surroundings conviviality was guaranteed by the singing of simple vocal forms and the profusion of this music in print, provided by very many 18th-century British composers, is testament to a widespread musical literacy amongst the population at large.

Hand in Hand is a text from the last scene of Shakespeare's *A Midsummer Night's Dream*. In the late 18th century performances of Shakespeare often made use of glee settings for his song texts despite the critical voices occasionally raised against the practice, in particular where song texts that Shakespeare allocated to a single character were set as a glee to be sung by an ensemble.¹ However, Cooke's *Hand in Hand* was not written for the theatre, although he did occasionally compose music for the London stage and he also had a limited personal involvement (with the Abbey choristers) in providing music for the Drury Lane theatre.² In fact Shakespeare's *A Midsummer Night's Dream* was rarely staged in the 18th century. It received only 10 known performances in London during the period between the restoration of the monarchy in 1660 and 1800. The last of these performances was on 18 July 1777 at the Haymarket theatre and some months before Cooke wrote *Hand in Hand*.³

It is most likely that Cooke composed this music for his own domestic consumption, to be performed at the regular Sunday evening music parties held in his own home. These events were principally for the Cooke family's entertainment, with an 'open house' atmosphere that welcomed visiting musicians, professional and amateur alike. The diary of the young provincial lawyer-musician John Marsh (1752-1828) conveys a delightful impression of attending such evenings in the 1780s:

Mr Gore the singer introduced me to one of the sons of Dr Cook, organist at Westminster Abbey, who invited me to spend the evening at his father's in Dorset Court, Westminster, who had generally on Sunday evenings a kind of Concerto Spirituale with his sons, daughters & other musical people [...] led by Mr R. Cook in which I now took part & staid 'till 10 in the course of w'ch time some of the D'rs glees were performed.⁴

Cooke's setting of *Hand in Hand* did not appear in print until after the composer's death, from which time onwards it quickly acquired considerable popularity. Sir Henry Rowley Bishop (1786-1855) orchestrated the closing "Trip away" section for use in his own setting of incidental music for *A Midsummer*

¹ *An Outward Show: music for Shakespeare on the London stage 1600-1830*, Randy L. Neighberger (1992), Connecticut: Greenwood Press, p. 170

² *The London Stage, 1660-1800*, 11 vols, Carbondale: Southern Illinois University Press (1960-1979)

³ *Index to the London Stage, 1660-1800*, Ben Ross Schneider, Jr (1979), Carbondale: Southern Illinois University Press, p. 770

⁴ *The John March Journals*, edited by Brian Robins (1998), Stuyvesant: Pendragon Press. pp. 472-473

Night's Dream in the early 19th century⁵ and, as the British Library catalogue shows, versions of Cooke's *Hand in Hand* were still being produced right up to the advent of the 20th century.

The early, posthumously printed copies of Cooke's *Hand in Hand* vary considerably from his autograph, containing substantial editorial changes: extra voice parts, keyboard accompaniments and changes to the text. Even so, they remained the sources for all later editions of the work. As far as I can tell, the original version for unaccompanied five-part chorus with three-part semi chorus has never been widely available - or performed - since the time when Cooke was still alive.

Editorial commentary

All material placed within square brackets is editorial, except as follows:

- the alto and tenor clefs have been modernised.
- dynamic instructions *soft*, *loud* have been modernised.
- the term *solo* replaces *sol* throughout.
- the instruction *single* has been omitted where it occurred: b. 81, soprano; b. 84, all voices.

David Johnson gives the following definition of *Glee*.

A type of unaccompanied part-song, typically for male voices though often including female voices, which flourished in England from about 1750 until World War I. The word is derived from the Old English *gleo*, meaning 'mirth' or 'entertainment'. [...] The main inspiration behind the 18th-century glee was the English madrigal of 1590–1630, which was being rediscovered and performed at the time by bodies such as the Academy of Ancient Music. [...] The glee borrowed many characteristics from the earlier madrigal: a tendency to divide the text into small sections and to give each one a different emotional colouring, irrespective of the poem's metrical structure; the inclusion of short homophonic passages where one or more voices temporarily drop out of the ensemble to give a semi-chorus effect; imitative counterpoint and close canon.⁶

Andrew Pink, London, 31 May 2005

⁵ *Spirits Advance* Philip Pickett (dir) & The Musicians of the Globe (2002) *Sir Henry Rowley Bishop: 19 songs*. Series: *The British Music Collection*. Decca CD. ASIN: B000062URA. Track 19

⁶ *Glee* David Johnson in *Grove Music Online* edited by L. Macy (accessed 1 May 2005) <<http://www.grovemusic.com>>

Memorize correct the placing of the Bass ^{stave} in the first Part

Hand in hand with fairy grace will we sing and bless this place will we sing and
 with fairy grace will we sing and bless this place we will sing and
 with fairy grace will we sing and bless this place we will sing and
 bless this place we will sing and bless this place we will sing and bless this place we will
 sing and bless this place Hand in hand, hand in hand, hand in hand, hand in hand
 Hand in hand Now until the break of Day thro' the house each Fairy stay thro' the house each
 Hand in hand Now until the break of Day thro' the house each Fairy stay now until the
 Hand in hand the break of Day thro' the house each Fairy stay now until the

The first page of *Hand in Hand* (ms. Gb-Lcm 820.01)

Hand in Hand with Fairy Grace

1

Benjamin Cooke (1734-1793)

Soprano [Solo] Hand in hand with Fairy grace will we sing and bless this place,

Soprano [Solo] Hand in hand with Fairy grace will we sing and bless this place,

Bass [Solo] -



with Fairy grace will we sing and bless this place,

5

S. will we sing and bless this place,

S. will we sing and bless this place, will we sing and bless this place,

B. will we sing and bless this place, will we sing and bless this place,



will we sing and bless this place, will we sing and bless this place,

9

S. will we sing and bless this place, will we sing and bless this place.

S. will we sing and bless this place, will sing and bless this place.

B. will we sing and bless this place, will we sing and bless this place.



will we sing and bless this place, will we sing and bless this place.

13

S. Chorus Hand in hand, hand in hand, hand in hand, hand in hand.

S. Chorus Hand in hand Hand in hand, hand in hand, hand in hand, hand in hand.

B. Chorus Hand in hand, hand in hand, hand in hand.



2 19

S. *Solo*
 Now un - til the break of day, thro' this house each Fai - ry stray,

S. *Solo*
 Now un til the break of day, thro' this house each Fai - ry stray,

B. *Solo*
 the break of day, thro' this house each Fai - ry stray,

23

S. thro' this house each Fai - ry stray.

S. now un - til the break of day, thro' this house each Fai - ry stray,

B. now un - til the break of day, thro' this house each Fai - ry stray,

27

S. thro' this house each Fai - ry stray, *Chorus* thro' the house each Fai - ry stray.

S. thro' this house each Fai - ry stray, *Chorus* thro' the house each Fai - ry stray.

B. thro' this house each Fai - ry stray, *Chorus* thro' the house each Fai - ry stray.

31

S. *Solo*
f To the best Bride's Bed will we, which by us shall bless - ed be,

S. *Solo*
f To the best Bride's Bed will we, which by us shall bless - ed be,

B. *Solo*
f To the best Bride's Bed will we, which by us shall bless - ed be,

36

S. and the I - ssue there cre ate e ver shall be Solo

S. and the I - ssue there cre - ate e - ver shall be for - tu - nate, and the I - ssue Chorus Solo

B. and the I - ssue there cre - ate e - ver shall be for - tu - nate, and the I - ssue Chorus Solo

41

S. for - tu - nate e - ver shall be for - tu - nate and the I - ssue Chorus Solo

S. there cre - ate e - ver shall be for - tu - nate, and the I - ssue Chorus Solo

B. there cre - ate e - ver shall be for - tu - nate, and the I - ssue Chorus Solo

45

S. there cre - ate e - ver shall be for - tu - nate. So shall all those Chorus Solo

S. there cre - ate e - ver shall be for - tu - nate. So shall all those Chorus Solo

B. there cre - ate e - ver shall be for - tu - nate. Chorus

50

S. cou - ples three e - ver true in lov ing be and the blots of na - ture's hand,

S. cou - ples three e - ver true in lov ing be and the blots of na - ture's hand, Solo

B. e - ver true in lov ing be and the blots of na ture's hand,

55

S. shall not in their I ssue stand Chorus Ne - ver

S. shall not in their I-ssue stand. Chorus Ne - ver Mole, Hare - lip nor

B. shall not in their I ssue stand Chorus Ne - ver

60

S. Mole, Hare-Lip nor Scar nor mark pro - di - gious, nor mark pro -

S. Scar, ne - ver Mole, Hare - Lip nor mark nor mark pro -

B. Mole, Hare - Lip nor Scar nor mark pro -

66

S. di - gious. Solo such as are des - pi - sed, such as are des -

S. di - gious. Solo such as are des - pi - sed des -

B. di - gious. Solo such as are des - pi - sed in Na - ti - vi - ty, des -

70

S. pi - sed in na - ti - vi - ty, *p* ne ver, ne ver, ne - ver, ne - ver shall,

S. pi - sed in na - ti - vi - ty, *p* shall up on their Chil - dren be,

B. pi - sed in na - ti - vi - ty, *p* shall up on their Chil - dren be,

74

S. No, ne- ver, ne- ver ne- ver, ne- ver shall, No, ne- ver, ne- ver

S. shall up- on their Chil - dren be, shall u- pon their

B. shall up- on their Chil - dren be, shall u- pon their

77

S. ne- ver, ne- ver shall, *f* No _____ ne- ver shall up- on their Chil - dren

S. chil - dren be, *f* No _____ ne- ver shall up- on their Chil - dren

B. chil - dren be, *f* No _____ ne- ver shall up- on their Chil- dren

*I*Chorus

82

S. be with this field Dew con- se - crate. Ev' ry Fai ry take his

S. be with this field Dew con - se - crate. Ev' - ry Fai ry take his

B. be with this field Dew con - se - crate. take his

Slow

Brisk [Solo]

88

S. gait and each sev' ral Cham ber bless with sweet peace ev ver.

S. gait thro' this Pa lace with sweet peace

B. gait and each sev' ral Cham ber bless with sweet peace

93

S. shall it safe ly re-st and the ow-ner of it blest, blest,

S. safe ly rest_ blest, blest, and the ow-ner of it

B. safe ly rest blest, blest, blest,

98

S. blest, and the ow-ner of it blest, ev' - ry_ Fai - ry_ take his gait, and each

S. blest, and the ow-ner of it blest. take his gait, and each

B. blest, and the ow-ner of it blest, ev' - ry Fai - ry take his gait

103 [Chorus]

S. se - ve - ral Cham - ber bless, thro' this Pal - ace with_ sweet peace ev - er

S. sev' - ral Cham - ber bless, thro' this Pal - ace with sweet peace ev - er

B. thro' this Pal - ace with sweet peace ev - er

107 [Solo] [Chorus]

S. shall it safe - ly rest, and the ow - ner of it blest, and the

S. shall it safe - ly rest, and the [Chorus]

B. shall it safe - ly rest, and the [Solo] [Chorus]

shall it safe - ly rest, and the ow - ner of it blest, and the

111

S. *ow - ner of it blest, and the ow - ner of it blest.*

S. *ow - ner of it blest, and the ow ner of it blest, blest, blest.*

B. *ow - ner of it blest, and the ow ner of it blest, blest, blest.*



116

Chorus

S. *Trip a way, trip a - way, make no stay.*

S. *Chorus Trip a - way, trip a - way, make no*

A. *Chorus Trip a - way, trip a - way, make no*

T. *Chorus Trip a - way, trip a - way, make no*

B. *Chorus Trip a - way, trip a - way, make no*

Trip a - way, trip a - way, make no

120

S. Trip a-way, trip a-way, make no

S. stay, make no stay.

A. stay. Trip a-way, trip a-way.

T. stay, make no stay, make no stay. Trip a-way, trip a-

B. stay, make no stay.



123

S. stay, make no stay. Trip a-way, trip a-way,

S. Trip a way, trip a-way, make no stay. Trip a-way. Trip a-

A. Trip a way, trip a-way, make no stay. Trip a-way. Trip a-

T. way, make no stay. Trip a-way, Trip a-way. Trip a-

B. Trip a way, trip a way, make no stay, make no stay. Trip a-

127

S.

S. make no

A. way. Trip a- way. Trip a- way. Trip a- way,

T. way. Trip a- way. Trip a- way. Trip a- way,

B. way. Trip a- way. Trip a- way. Trip a- way, make no



131

S. stay, make no stay. Meet we all by break of Day, _____ by break of

S. make no stay. Meet we all by break of

A. make no stay. Meet we all by break of

T. make no - stay. Meet we all by break of

B. stay, make no stay. Meet we all by break of

136

S. Day. Trip a - way, trip a - way, trip a - way, trip a -

S. Day. Trip a - way, trip a - way, make no

A. Day. Trip a - way, trip a - way, trip a-way trip a -

T. Day, Trip a - way, trip a - way, make no

B. Day.



139

S. way, trip a - way,

S. stay, make no stay. Trip a-way, trip a - way

A. way, trip a-way, trip a -

T. stay. Trip a - way, trip a - way, trip a - way,

B. Trip a-way, make no stay. Trip a -

150

S. — make no stay. Meet we all by break of day, meet we

S. way, make no stay. Meet we

A. way, make no stay. Meet we

T. way, make no stay. Meet we

B. way, make no stay. Meet we

way, make no stay. Meet we

154

S. all by break of Day. Trip a - way, trip a - way.

S. all by break of Day. Trip a - way, trip a - way.

A. all by break of Day. Trip a - way, trip a - way.s

T. all by break of Day. Trip a - way, trip a - way.

B. all by break of Day. Trip a - way, trip a - way.

all by break of Day. Trip a - way, trip a - way.