

*Behold, O God our defender*

**Henry Cooke (d.1672)**

Composed for the Coronation of Charles II  
St George's Day, 23 April 1661

edited by  
Samuel Teague

TrATB + Soli  
Vocal Score with Organ Reduction

**Henry Cooke (d.1672)** was appointed to the position of Master of the Children of the Chapel Royal upon the Restoration of the Monarchy in 1660. His tutelage was directly responsible for the inception of the English Restoration School, which would ultimately culminate with Henry Purcell. Cooke's other early pupils—including John Blow and Pelham Humfrey—are not without note either, most of whom rose to outstrip their former master in both renown and compositional ability. Cooke's early biography is uncertain, often based on a comment by Anthony Wood (1632-95), which states that he was 'bred up originally in the King's Chappel [sic]'. It is, perhaps, more likely that Cooke had a link with Westminster Abbey, given the fact that his daughter, Mary, was buried in the East Cloister sometime in the late-1640s/early-50s, indicating an institutional connection that would predate his Restoration appointments.

The majority of Cooke's surviving musical corpus is preserved in the guardbook, Birmingham University 5001, which features the autographs of many Restoration composers, including Cooke himself. This manuscript is thought to have been saved from the 1698 fire at Whitehall Palace, which was likely responsible for the loss of much of Cooke's music. The surviving musical evidence (and a few centuries of largely unfounded musical commentary) somewhat contradicts Cooke's contemporary reception, which was resoundingly positive in surviving accounts; his fans including Samuel Pepys and Charles II: 'After sermon a brave Anthem of Captain Cookes, which he himself sung, and the King was well pleased with it.'<sup>(1)</sup>

### **Behold, O God our defender**

As one of the senior musicians of the Chapel Royal, and as composer of contemporary renown (although an official position as a composer in the ordinary for King's Musick would not be attained until 1664), it fell to Cooke to provide the musical setting for this text used to follow the Homage; a finale to the actual coronation portion of the service.<sup>(2)</sup> Setting verses 9, 10, and 1 of psalm 84, the version of text used is interesting as it does not fit the *KJV* or 1559 *BCP*. The textual source for Cooke's composition would appear to be the Old Cheque Book of the Chapel Royal, containing the order of service for the coronation of Charles I.<sup>(3)</sup>

Scored for strings (V11, V12, Va, BC), choir and soloists,\* the number of verse passages reveals the juvenile nature of the Chapel Royal under Cooke due to the lingering reliance on a small handful of reliable singers for the more complicated music of the verse passages, Cooke himself being amongst them; in fact, it is probable that Cooke sang the bass verses at the Coronation, as he was wont to do during regular Chapel services. A large portion of the piece is dedicated to the final 'Alleluia', compounding the jubilant nature of the piece as a full stop to the end of the Coronation proper. The music can, at times, feel a little disjunct, owing to the surviving music—in a single source, Birmingham University 5001—representing perhaps the earliest stage of its composition, prior to any number of revisions before copying. As such, occasional infelicities—as one might perceive them—such as parallel fifths and octaves have been retained, unless clearly erroneous.

(1) Robert Latham & William Matthews, eds, *The Diary of Samuel Pepys*, 11 vols (London: G. Bell, 1970-83), i, 220.

(2) Matthias Range, *Music and Ceremonial at British Coronations* (Cambridge: Cambridge University Press, 2012), 54.

(3) Andrew Ashbee & John Harley, eds, *The Cheque Books of the Chapel Royal*, 2 vols (Aldershot: Ashgate, 2000), i, 157.

#### *Critical commentary*

Original note values have been maintained, whilst clefs have been changed to reflect modern conventions. Original clefs: G2, C3, C4, F4. Original time signatures have also been included, where appropriate, with barring added in accordance with said signature. Editorial slurs have been added without comment, with editorial accidentals given in brackets. Editorial reconstruction of the organ reduction is provided with small noteheads. Pitches are described according to the Helmholtz system. Commentary entries for the original forces have been retained, despite the reduction into the organ part. Individual entries are constructed as follows: bar number, part, symbol number (including rests), source reading.

|                                |   |
|--------------------------------|---|
| 23, Va, 4, f                   | 61, T, 1, minim   |
| 25, BC, 4, dotted minim        | 62, Va, 1, a'   |
| 31, T, 1, minim                | 86, time signature change not notated                       |
| 31, T, 1, minim d is erroneous | 100, T, 3, c  |
| 32, A, 2, c'                   | 101, S, dotted minim  |
| 44, A, 2, g'                   | 103, V11, 3+4, crotchet a'' crotchet f'' are both erroneous |
| 45, A, 1, a'                   | 103, Va, 2, c' erroneous                                    |
| 56, A, 3-5, a' is erroneous    | 115, BC, 2, dotted minim                                    |
| 57, T, 3-4, b b                |   |

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# Behold, O God our defender

Psalm 84 vv.9-10, 1

Henry Cooke (d.1672)  
Ed. Samuel Teague

Synfonye

Organ reduction

The first system of the organ reduction consists of four measures. The right hand (treble clef) features a series of chords and moving lines, while the left hand (bass clef) provides a steady accompaniment with quarter and eighth notes.

Org.

The second system of the organ reduction consists of four measures. The right hand continues with intricate chordal patterns and melodic fragments, and the left hand maintains the accompaniment.

Org.

The third system of the organ reduction consists of five measures. The right hand shows more complex chordal textures, and the left hand continues with the accompaniment.

Org.

The fourth system of the organ reduction consists of six measures. The right hand features dense chordal structures, and the left hand continues with the accompaniment.

Org.

The fifth system of the organ reduction consists of five measures. The right hand continues with complex chordal patterns, and the left hand maintains the accompaniment.

25 [Verse] 3i

Tr Be - hold, be - hold, O God our de - fen - - - der, and look up -

A [Verse] Be - hold, be - hold, O God our de - fen - - - der, and look up -

T [Verse] Be - hold, be - hold, O God our de - fen - - - der, and look up -

B [Verse] Be - hold, be - hold, O God our de - fen - - - der, and look up -

Org. 3i

33

Tr on the face of thine a - noint - ed. For one day in thy courts,

A on the face of thine a - noint - ed. For one

T on the face of thine a - noint - ed. For one

B on the face of thine a - noint - ed. For one day in thy courts, for one

Org.

41

Tr  
for one day in thy courts: is bet - ter than a thou - sand.

A  
day in thy courts, for one day in thy courts: is bet - ter than a thou - sand.

T  
day in thy courts, for one day in thy courts: is bet - ter than a thou - sand.

B  
day in thy courts, for one day in thy courts: is bet - ter than a thou - sand.

Org.

49

Tr  
O how a - mi - a - ble, o how a - mi -

A  
O how a - mi - a - ble, o how a - mi -

T  
O how a - mi - a - ble, o how a - mi -

B  
O how a - mi - a - ble, o how a - mi -

Org.

52

Tr  
a - ble are thy tab - er - na - cles: thou Lord of hosts, thou Lord of hosts!

A  
a - ble are thy tab - er - na - cles: thou Lord of hosts, thou Lord of hosts!

T  
a - ble are thy tab - er - na - cles: thou Lord of hosts, thou Lord of hosts!

B  
a - ble are thy tab - er - na - cles: thou Lord of hosts, thou Lord of hosts!

Org.

56

Tr  
Cho:  
O how a - mi - a - ble are thy tab - er - na - cles: thou Lord of hosts, thou Lord of hosts!

A  
Cho:  
O how a - mi - a - ble are thy tab - er - na - cles: thou Lord of hosts, thou Lord of hosts!

T  
Cho:  
O how a - mi - a - ble are thy tab - er - na - cles: thou Lord of hosts, thou Lord of hosts!

B  
Cho:  
O how a - mi - a - ble are thy tab - er - na - cles: thou Lord of hosts, thou Lord of hosts!

Org.

62 3i Prelude

Org.

70 [Verse]

Tr  
Al - le - lu - ia, al - le - lu - ia, al -

B  
[Verse]  
Al - le - lu - ia, al - le - lu - ia, al - le -

Org.

75

Tr  
- le - - lu - ia, al - le - lu - ia

B  
lu - ia, al - le - lu - ia, al - le - lu - ia.

Org.

80

Cho:

Tr  
Al - le - lu - - ia.

Cho:

A  
Al - le - lu - - ia.

Cho:

T  
Al - le - lu - - ia.

[Cho:]

B  
Al - le - lu - - ia.

Org.

Ritor

86

[Verse]

Tr  
Al - le - lu - ia, al - le - - lu - ia.

Org.

90

Tr  
Al - le - lu - - - - ia.

[Verse]

B  
Al - le - lu - ia, al - le - lu - ia, al - le - lu - - ia.

Org.



97 Cho:

Tr Al - le - lu - ia. Al - le - lu - ia.

[Cho:]

A Al - le - lu - ia. Al - le - lu - ia.

[Cho:]

T Al - le - lu - ia. Al - le - lu - ia.

[Cho:]

B Al - le - lu - ia. Al - le - lu - ia. [Ritor]

Org.

102

Org.

104 3i Vers

Tr Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu -

Org.

112

Tr  
- ia.

[Verse]

B  
Al - le - lu - ia, al - le - lu - ia,

Org.

117

Tr  
Al - le - lu - ia, al - le - lu - ia.

B  
al - le - lu - ia, al - le - lu - ia.

Org.

122

Cho:  
Tr  
Al - le - lu - ia, al - le - lu - ia.

Cho:  
A  
Al le - lu - ia, al - le - lu - ia.

Cho:  
T  
Al - le - lu - ia, al - le - lu - ia.

Cho:  
B  
Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.

Org.