

***The Cooper* : some post-performance notes**

This arrangement of *The Cooper* has received two performances: in October 2002, led by Alan Reddish, by the group for which it was made, and in June 2003, led by Lyn Parkyns, at a concert of the Oxford and Cambridge Musical Club. These performances showed up some transcription errors which have been corrected in the masters reproduced here, and each leader made a few suggestions of detail which have likewise been incorporated. A few further points are noted below.

- 3 (Martin and Colin), page 15, staves 1-8, first A in staves 1/2/4 flattened as per the key signature, all later As natural up to letter B. There are no accidentals in the source, but Alan Reddish suggested that they were needed and I agreed and altered the copies.
- Same item, same page, stave 10, bars 1 and 3, note that the underlay is indeed “mor - - sel / is she” and not the apparently more natural “mor - sel is / she -”. The source is quite clear, and the phrase does in fact go perfectly well once you get used to it. The singer who took the part in 2003 made the point that “busy” and “is she” are clearly supposed to be a rhyme, so it is appropriate that the stress patterns be identical.
- 6 (Martin, Fanny, Colin), page 36, stave 6, bar 5, note 1, C. This was another change suggested by Alan and happily adopted by myself. The source has D, but the descending interval C-E matches that in the next three bars and is surely what was intended.
- Same item, page 38, bars 3 and 4. The singer who took the part in 2003 adjusted the line to reduce the high-note demands (according to a note I made from from memory after the performance, F for A flat at bar 3 note 3, E flat for G at bar 4 note 3). It sounded perfectly well, and might reasonably be marked in as an optional alternative.
- 10 (Martin, chorus, interpolated item). The cellist in 2003 felt that this lay a little low, and if Martin is a high baritone for whom F is comfortable it can reasonably be set a tone higher. If this is done, the second violin can parallel the first in sixths throughout bar 9 and in the final bar, as in the original.
- Same item, page 58, stave 2, bar 4. The singer who took the part in 2002 suggested giving four notes to “bot-” and only two to “-tle”. I regard adjustment of editorial underlay as a matter within a performer’s discretion and haven’t altered the copies, but whatever the soloist does the choral sopranos on page 59 should conform.
- 11 (orchestral interlude), page 63, staves 1/3, bar 4, note 1, and again two bars later. The original performers played F natural as written; the players in 2003 preferred F sharp. Perhaps the source is in error, but neither time is there an accidental before the first note of the bar, and in bar 4 its bass line does explicitly put an accidental before the second F.

And as regards the interpolated trio for Twig and his cronies, such a thing is either a complete flop or a show-stopper, and in the performance before an audience in 2003, when (inter alia) Twig tucked a beer bottle under his chin and pretended to play on it as if it was a violin, I was delighted to find that it stopped the show just as I am sure the original Twig will have done.