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Philip Cogan: Piano Concerto in C, Opus 5
Performing Edition with Commentary

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Thesis submitted to the National University of Ireland in part-fulfilment for the Degree of Master of Arts, at St Patrick's College, Maynooth

Supervisor and Head of Department: Professsor Gerard Gillen

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Preface

Scholastic activity concerning the composer Philip Cogan has slowly gathered momentum over the last fifty-five years. In 1942, the late Count Plunkett donated volumes of eighteenth-century and nineteenth-century Anglo-Irish music to the National Library of Ireland. Amongst the collection were a number of works by Philip Cogan. Preliminary cataloguing and research were undertaken in 1947 by Mr Éimear Ó Broin. In 1966 further information on Cogan emerged when Dr Ita Hogan published her book, *Anglo-Irish Music 1780-1830*. Subsequently, Dr Brian Boydell contributed the entry on Cogan to the 1980 edition of *The New Grove Dictionary of Music and Musicians* and Master Terry de Valera presented a paper on the composer to the Old Dublin Society in 1985. In America, Evelyn Barry, professor of music, Wellesly College, Boston, has made a major contribution to research on Cogan by her 1984 publication of twelve of his Piano Sonatas.[1] My own interest in Philip Cogan arose from a suggestion for a research topic by Dr John O'Conor. This resulted in *The Life and Music of Philip Cogan (1750-1833)*, a minor thesis completed in April 1990 for the degree of Bachelor in Music Education of Trinity College, Dublin.

Cogan is not just important from a musical perspective. Research into his life enhances historical and sociological knowledge of Dublin in the late eighteenth and early nineteenth centuries. The composer made a considerable contribution to Irish musical life as an accomplished performer on both piano and organ, and as the distinguished teacher of many important musicians such as Thomas Moore and Michael Kelly. Cogan's works include operas, overtures, songs, sonatas and concertos. The greater part of his music that survives is written for keyboard. The largest Cogan work extant is his Piano Concerto in C major which was published in Edinburgh in 1790 by Corri and Sutherland. It is, furthermore, the only example in

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[1]Evelyn Barry, ed.: *The London Pianoforte School* viii, *Complete Works for Piano Solo by Philip Cogan* (Boston: Garland Publishing, 1984)

existence of the composer's orchestral writing. A.J. Potter realised the orchestral parts of the second Piano Concerto in E flat major from the keyboard part which is in the National Library music collection. He scored this three-movement work for a larger orchestra than Cogan intended, including clarinets and timpani which were not in the original title page.

The layout of this performance edition of the Piano Concerto in C is based upon the example of volume xv of Mozart's complete works.[2] This thesis conforms to the house style of the Department of Music, St Patrick's College, Maynooth.

[2]Wolfgang Amadeus Mozart: *Werkausgabe in 20 Banden* (Germany: *Bärenreiter, Kassel*, 1992). Volume xv contains a number of piano concertos.

Acknowledgements

Firstly, I would like to thank my supervisor, Professor Gerard Gillen, whose expertise and patience was very welcome. I am grateful to the personnel of the National Library of Ireland for their co-operation. Appreciation must also be given to the staff of the Dublin Corporation Gilbert Library for use of their resources. For permission to obtain the printout of the microfilm of the original edition of the Concerto, I am indebted to Mr Hugh Cobbe of The British Library Music Library. Both Mr Éimear Ó Broin and Dr Brian Boydell gave me very welcome advice on the subject. Mr Peter Doyle kindly gave me access to A.J. Potter's adaptation of Cogan's E flat Concerto in the sound archives in RTE. I am deeply grateful to Raymond O' Donnell for helping me become somewhat computer literate. Finally, I would like to thank my long-suffering family for their great support.

Introduction

The score of Cogan's Piano Concerto is the principal focus of this thesis. Hence, the thesis layout is slightly unorthodox. In the interests of clarity, the text which precedes the music contains more than just the usual contents, preface, acknowledgements and introduction. Due to the fact that information on Cogan is not widely available, there is a section which gives a brief account of his life and works. This is followed by an explanation of the editorial methods and procedures used in the music. Details concerning background information on the concerto precede the critical notes, which indicate the differences between the original edition and the present score. The piece itself is in two movements. The first movement is marked *Allegro Maestoso* and is 184 bars long. The second, *Allegretto* is 204 bars, and based on the *Air of Malbrouk* more commonly known as *For He's a Jolly Good Fellow*. Appendix 1 is a facsimile of the original edition of the concerto. This includes the title page followed by the separate orchestral parts. Appendix 2 is a very short chronological biography of Philip Cogan. The bibliography is the last item in the thesis. It is hoped that by introducing Cogan's Concerto in full score, it will be performed on some occasion, not merely as a curiosity, but as a work of real musical merit.

Philip Cogan's Life

Philip Cogan was born in Cork in 1750. Little is known about his formative years except that he was a choirboy in Saint Fin-Barre's Cathedral where he later became a lay vicar.[1] In 1772 the composer moved to Dublin, where he was appointed a stipendiary at Christ Church Cathedral. During this period music was flourishing in the British Empire's second city. Prior to the Act of Union (1800), Dublin boasted thirteen music shops, a number of publishers and was home to many distinguished instrument-makers including William Southwell, who made a contribution to the early development of the piano.[2]

Music was performed in theatres, churches and the houses of the aristocracy. Thus, Cogan would have heard works by his European contemporaries such as J.C. Bach, Haydn, Mozart, Cramer, Clementi and Dussek. The Irish composer knew and revered Clementi and dedicated his opus 8 set of sonatas[3] to the London-based pianist.[4] There is a possibility that his familiarity with Mozart's compositions was enhanced by his relationship with Michael Kelly, who sang the role of Basilio in the first performance of *The Marriage of Figaro.*[5] The tenor said in his autobiography:

'I was now taking lessons from Dr Cogan on the Piano-Forte. His execution on that instrument was astonishing and his compositions, though not generally known in this country contain great merit.'[6]

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[1]St Fin-Barre's records were housed for safekeeping in the Four Courts in Dublin. Ironically, they were destroyed when the building was burned during the Civil War in 1922.

[2]In 1782, William Southwell established a business in Fleet Street, after an apprenticeship with Ferdinand Weber (1725-1782), one of Ireland's foremost organ builders. Southwell turned his attention to the pianoforte and in 1794 applied for a patent to extend its range.

[3]The three opus 8 sonatas were published in London, *c*1800 by Longman, Clementi and Company.

[4]Muzio Clementi (1752-1832) The Italian composer was known for his technical prowess and taught John Field. His piano pieces were amongst the first to exploit the expressiveness of the developing instrument.

[5]Michael Kelly (1762-1826) Studied piano with Cogan from 1777.

[6]Michael Kelly: *Reminiscences* (London: Mackay Ltd., 1972), 24.

A great wealth of material from the Baroque era was played in Dublin during the latter half of the eighteenth century. The works of Corelli and Domenico Scarlatti were presented regularly in concerts. The compositions of Geminiani were popular as, earlier in the century he had resided in the Irish capital city.[7] According to Dr Boydell, there were nine orchestral works by Geminiani performed in the Rotunda during the 1784 season alone.[8] Dubliners had a fondness for the music of Handel ever since the world premiere of *Messiah* in Fishamble Street in 1742. Indeed, throughout his life Cogan played at the Handel commemorative concerts, even as late as 1818 when the composer was in his late sixties.[9] These concerts were run by The Irish Musical Fund Society, which was a charity founded by Cogan amongst others to help musicians who had fallen upon hard times. The music of the established church and exposure to popular songs also influenced the composer.

Cogan resigned from his post in Christ Church Cathedral on the grounds of 'ill health' in December 1772.[10] It may have been prompted by the fact that he was called upon the previous month to explain 'his total neglect and omission of duty'.[11] In 1779, *Faulkner's Dublin Journal* referred to Cogan as the organist in Saint John's of Fishamble Street and in November 1780 he was appointed as organist in Saint Patrick's Cathedral, a post he held until 1810. It is unfortunate, considering his obvious and direct association with the Church of Ireland, that there is only one surviving example of his sacred music. It is a setting of the eighty-first Psalm, *To God our never failing strength.* This was published in Dublin as part of the 1814 collection, *Melodica Sacra.*[12] There are two references to Cogan as a composer for organ. He performed an organ concerto of his own, in the Rotunda on 23 March

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[7]Fransesco Geminiani (*c*1679-1762) The Italian violinist and composer was a pupil of Corelli.
[8]Brian Boydell: *Rotunda Music in Eigteenth-Century Dublin* (Dublin: Irish Academic Press, 1992), 166.
[9]The concert took place in the Rotunda on 11 March 1818.
[10]Christ Church Cathedral Chapter Acts: 17 December 1772.
[11]Christ Church Cathedral Chapter Acts: 12 November 1772
[12]Brian Boydell: 'Cogan, Philip', *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie (London: Macmillan, 1980).

1785.[13] A performance of a Cogan organ concerto also took place in Denmark street church in March 1793.[14] There is insufficient evidence for scholars to ascertain whether or not the two concertos performed were separate works. Unfortunately, any compositions which Cogan wrote for organ are lost to posterity.

Cogan's earliest compositions appear to have been written for the theatre. The composer wrote incidental music for a pantomime entitled *The Rape of Prosperine* which was performed in Crow Street theatre on 9 February 1776. It must not have been a great success as there were only three performances advertised in the *Hibernian Journal*. Subsequently, he composed a comic opera, *The Ruling Passion*, which was staged in the theatre in Capel Street in February 1778.[15] Cogan collaborated with John Stevenson[16] to write a comic opera called *The Contract* in 1782.[17] None of the scores of the three operas has been located since.

The majority of Cogan's compositions that have survived were written for keyboard although there are a number of violin sonatas in the National Library music collections. However, strictly speaking, they are piano sonatas with a violin obligato part. The largest existing works are the two piano concertos. Opus 5 is the subject of this thesis and only the piano part of the opus 6 concerto in E flat survives.[18] Cogan dedicated much of his output to privileged individuals from the highest strata of Dublin society. He was known as Doctor Cogan even though his name is not on the Trinity College Register of doctoral graduates. However, contemporary references refer to him as Dr Cogan (see *Freeman's Journal* obituary below). Michael Kelly was not Cogan's only pupil of repute. Both Thomas Moore and

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[13]Brian Boydell: *Rotunda Music in Eighteenth-century Dublin* (Dublin: Irish Academic Press, 1992) p167.
[14]*Hibernian Journal*: 12 March 1793.
[15]Boydell as note 12.
[16]Sir John Andrew Stevenson (1762-1833) vicar-choral at both Saint Patrick's Cathedral and Christ Church Cathedral. Cogan would have known him through both institutions.
[17]*Freeman's Journal*, 4-7 May 1782.
[18]See page xii for specific information.

William Rooke benefited from his tutorage.[19] Cogan was active composing and performing for the first two decades of the new century. Nevertheless, the status of Dublin declined both politically and culturally after the Act of Union (1800).

From the inscription on his gravestone in Glasnevin cemetery it is evident that Cogan had a daughter, Margaret, who was born in 1798. According to Dr Ita Hogan, the composer's wife died in Bath in 1810.[20] Astoundingly, for the era, Cogan lived until his eighty-third year. He died on 3 February 1833 and his obituary in the *Freeman's Journal* reads as follows:

'Dr Cogan in his day was esteemed one of the first musicians both as a performer and composer. He played in public both in Ireland and in England on the pianoforte with great success. He was particularly happy in his extemporaneous performances. From his extreme natural taste and great knowledge of thorough-bass, counterpoint and composition he obtained his degree of music doctor. In his private life he moved in the first circle and was esteemed as a perfect gentleman, highly informed, full of anecdote, and a delight of every company with which he was associated'.[21]

[19]Thomas Moore (1779-1852) Poet and composer. His song *The Last Rose of Summer* is probably his most popular. William Michael Rooke (1794-1847) Composer, violinist and teacher of Michael Balfe who wrote *The Bohemian Girl*.

[20]Ita Hogan: *Anglo-Irish Music 1780-1830* (Cork: Cork University Press, 1966), 170.

[21]*Freeman's Journal*, 9 February 1833.

Editorial Procedures

In order to produce a performance edition of Philip Cogan's piano concerto in C major, certain editorial methods and principles were followed. The only surviving edition of the concerto is the collection of parts published by Corri and Sutherland of Glasgow. This necessitated a draft transcription of the individual parts to full score before any editorial decisions could be taken. The intentions of the composer are of paramount importance and it is the task of the editor to present them in as clear a format as possible. Discrepancies between the 1790 edition and this edition are marked in brackets in the score and are commented upon in the critical notes. However, some decisions regarding dynamics, articulation and ornamentation are left to the discretion of the player. Therefore, when approaching this work the following guidelines should be borne in mind.

Instrumentation. The layout of the orchestral score is modelled on volume xv of Mozart's complete works, which contains a number of his piano concertos.[1] The two flute parts are written on one stave. When they have differing material, the first flute has stems facing upwards, whilst the second flute has stems facing downwards. Whenever they have the same music to play, *a2* is written just above the stave. There is no stage where either flute or indeed, either of the two horns have a solo. The horns are in C in the original parts and this is retained in this edition. The stems are in the same format as the flutes. The concerto was written for 'Piano Forte', which would have been a classically styled fortepiano rather than our present-day concert grand. Hence, the sound was lighter and more brilliant, requiring a small orchestra for appropiate balance. On the title page 'altos' are referred to as part of the string section of the orchestra. It is obvious that these are the violas, for their parts are entirely in the alto clef. The lowest line of the strings is called basso in the present edition. This line includes the cellos and in keeping with the performance practice of

[1]Wolfgang Amadeus Mozart: *Werkausgabe in 20 Banden* (Germany: *Bärenreiter, Kassel*, 1992).

the time, a double bass if available is also implied. During the time the concerto was composed, there were double basses in Ireland. For example, Brian Boydell has noted that a double bass was purchased for the Rotunda band in 1778 at the price of £18-4-0. [2]

Ornamentation. There is no definitive interpretation of ornaments used in eighteenth-century Ireland. They were in all probability, a combination of several European practices. The influence of Italian composers who lived and worked in Dublin was very strong, with Geminani in the generation preceding Cogan, and Giordani was a direct contemperary of the Irish composer. Cogan also had access to the scores of composers in the German tradition such as the Bachs and later Haydn and Mozart. There are only a small number of ornaments used by Cogan in this concerto. The signs used are as follows:-

∾ Turn (I, quavers in bar 13). Note above, note itself, note below and note itself.

♪ Appogiatura in small semiquavers. Place before the beat. (Both movements)

♩♩♩ Small triplet quavers in the bass (I, bar 77). Spread chord effect on the beat.

tr Trill or shake. Normal practice to begin on upper note.

Sometimes small duplet semiquavers are joined together, as in bar 113 of the first movement, where the lower note should be with the downbeat in the left hand of the piano part. Duplet semiquavers are used to different effect in the second movement. They complete the trill in bar 20 (and corresponding bars) and should be given their full semiquaver value.

Dynamics and Accidentals. In common with many of his classical contemporaries, Cogan's music contains very little dynamic indications. In this work, the only

[2]Brian Boydell: *Rotunda Music in Eighteenth Century Dublin* (Dublin: Irish Academic Press, 1992), 194.

directions from the composer regarding volume are *f*, *p* and the accent, *sf*.[3] It is up to the musicians concerned to interpret the dynamic nuances between these broad directions. In bar 63 of the first movement, Cogan uses the term *colarco,* meaning with the bow. For the sake of any pedantic enthusiasts of Italian, this should be two words *col arco.* Three different versions of *tenuto* are used in bar 105 of the first movement, *tenuta* in violin I, *tenuto* in violin II and *ten.* in the viola. The latter is used for all three string lines in the present version of the score. The pianist is given the direction *Slentando* in bar 67 of the second movement, but there is an absence of the marking in the corresponding bar 161. The *Solo* and *Tutti* indications of the original piano parts are retained. It is probable from such markings that the pianist directed the entire affair from the keyboard. The modern norms apply regarding accidentals. The key signature is valid for all pitches. An accidental lasts throughout a bar unless contradicted. A change in any one part will effect all the other orchestral parts.

[3]There is also one *pp* direction in the basso line for a tied pedal note in bar 60 of the second movement.

The Concerto: Background Information

The full title of the concerto is as follows:-

'A Concerto for the Piano Forte, in which is introduced the favorite (*sic*) Air of Malbrouk, with Accompanyments (*sic*) for two Violins, Flutes, Horns, Alto and Bass, Compos'd by Philip Cogan of Dublin. Op:V.'

This piano concerto in C major was Cogan's first experiment in the genre. It is in two movements as distinct from the typical three-movement format which was prevalent at the time. The instrumentation is light, with the orchestra normally doubling the soloist's material or playing a subsidiary role whilst the pianist is given more ornamented textures. The first movement, *Allegro Maestoso* is in sonata form. In the piano part of the original, there is a *cadenza* indication over the 6-4 chord in bar 172. Cogan, in typical eighteenth-century style, considered it the soloist's role to improvise at this point. The second movement, *Allegretto,* is a rondo with a typical Coganesque excursion into the tonic minor before the final rendition of the theme. There are examples of this harmonic treatment in the rondos of many of his piano sonatas. In some cases the themes that are used are derived from folk tunes and other popular melodies of the day such as *Haste to the Wedding* or *The Ploughboy*. The second movement of the concerto is based on the *Air of Malbrouk.*[1]

It is not known for certain when Cogan wrote the concerto. However, in Dr. Brian Boydell's file on the composer an unidentified newspaper advertisement describes Cogan as performing his 'New Concerto Piano Forte' at the Exhibition room in William Street, Dublin on 5 April 1786. The *Freeman's Journal* of 1 April 1786 confirms that a concert was arranged and that 'Solo Concertos by Mess'rs (*sic*), Weichsel, Ash and Cogan' were to be performed. However, it is unclear whether the

[1]*Air of Malbrouk*: The 17th or 18th century French nursery song was overheard by Marie-Antoinette when a maid sang it as a lullaby to the fated royal infant in *c*1781. It became popular in court and soon spread overseas. It is considered highly unlikely that it relates to the exploits of the Duke of Marlborough. The tune was sung with a slight variant in the British Isles with the words *We won't be home till morning* or the ever popular *For he's a Jolly Good Fellow.*

role of the three musicians was to be that of composer and/or performer. Moreover, it is uncertain whether the concerto in question is the opus 5 in C major. The first publication of the concerto was in 1790 by Corri and Sutherland of Edinburgh. The piano part of the first edition is in the Additional Music Collection in the National Library of Ireland. The microfilm of the entire work is in both the National Library and in the British Library Music Library. The wherabouts of the original manuscript is unknown.

Critical Notes

Specific pitches are in the Helmholz system conforming to the house style of St Patrick's College, Maynooth. Instrument names are abbreviated as follows: Flutes-Fl., Horns-Hn., Pianoforte-Pf., Violin I-Vn.I., Violin II-Vn.II., Viola-Va. and Basso-Bs..

First Movement

Bar 13 Pf. Tie missing in L.H.. cf. bar 13 Bs..

Bar 96 Hn.II. g' missing on third beat. cf. bar 92 Hn.II..

Bar 127-129 Pf. d' (127) and following to d' (129) written in treble. Written in bass in present edition for clarity.

Bar 130 Pf. g missing in L.H.. cf. bars 127-129 and bar 131.

Bar 169-172 Hn.I. Tie missing. cf. bar 169-172 Hn.II..

Bar 181 Vn.II. c' missing on first beat. cf. bar 180 Vn.II

Second Movement

Bar 8 Pf. Tie missing on g' and corresponding bars.

Bar 12 Fl.II. Slur missing. cf. bars 82 and 94 Fl.II..

Bar 21 Hn.I. 1st e" dotted. cf. bar 9 Hn.I..

Bar 26 Hn.II. 3rd note b' corrected to c" for appropriate harmony. Also cf. bar 96 Hn.I..

Bar 110-113 Pf. L.H. in treble. Transferred to bass clef for clarity in present edition.

Bar 146-147 Fl.II. Naturals missing. cf. 146-147 Pf..

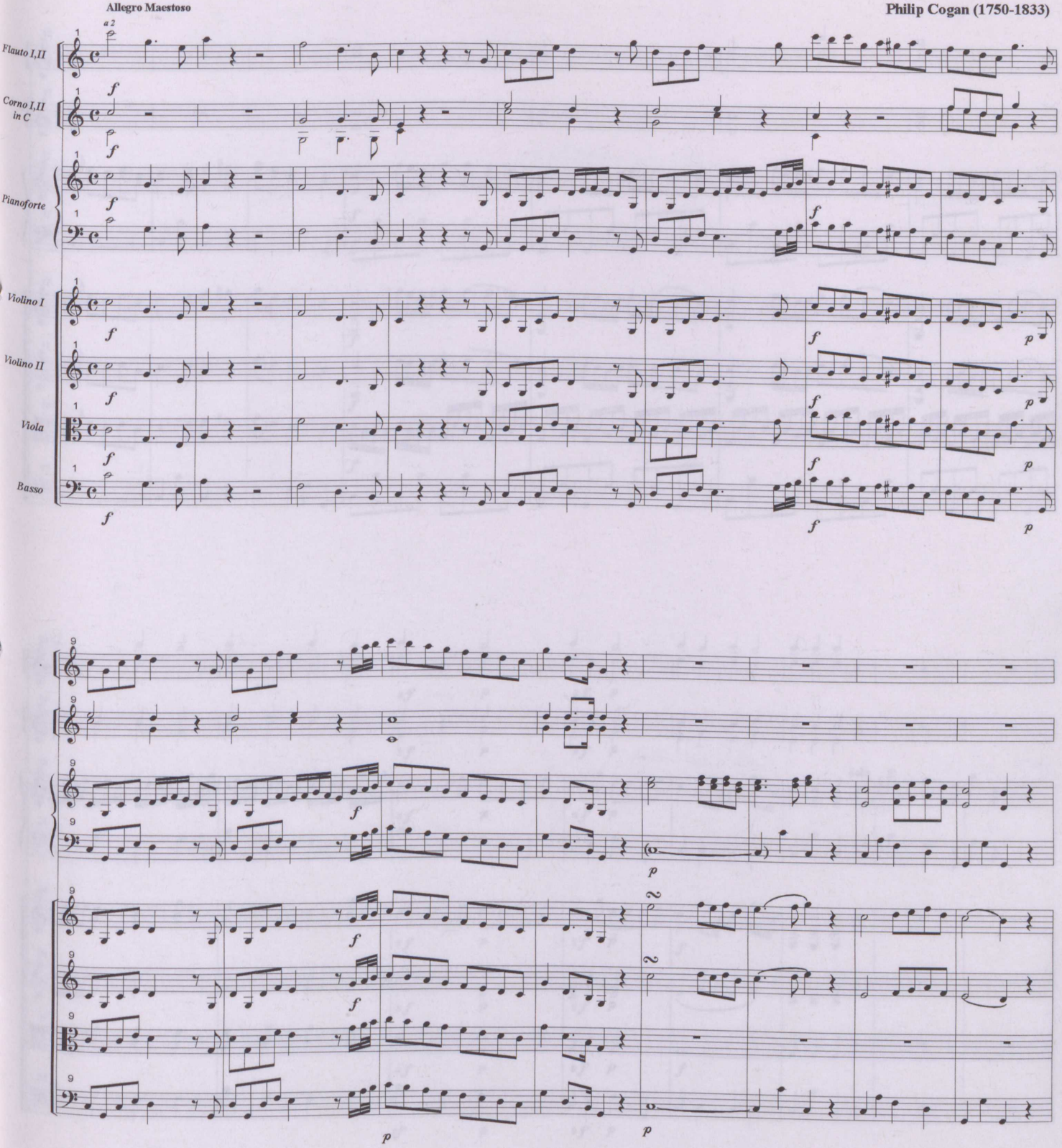
Bar174 Pf. 2nd note d' (RH) corrected to c'. cf. bar 12.

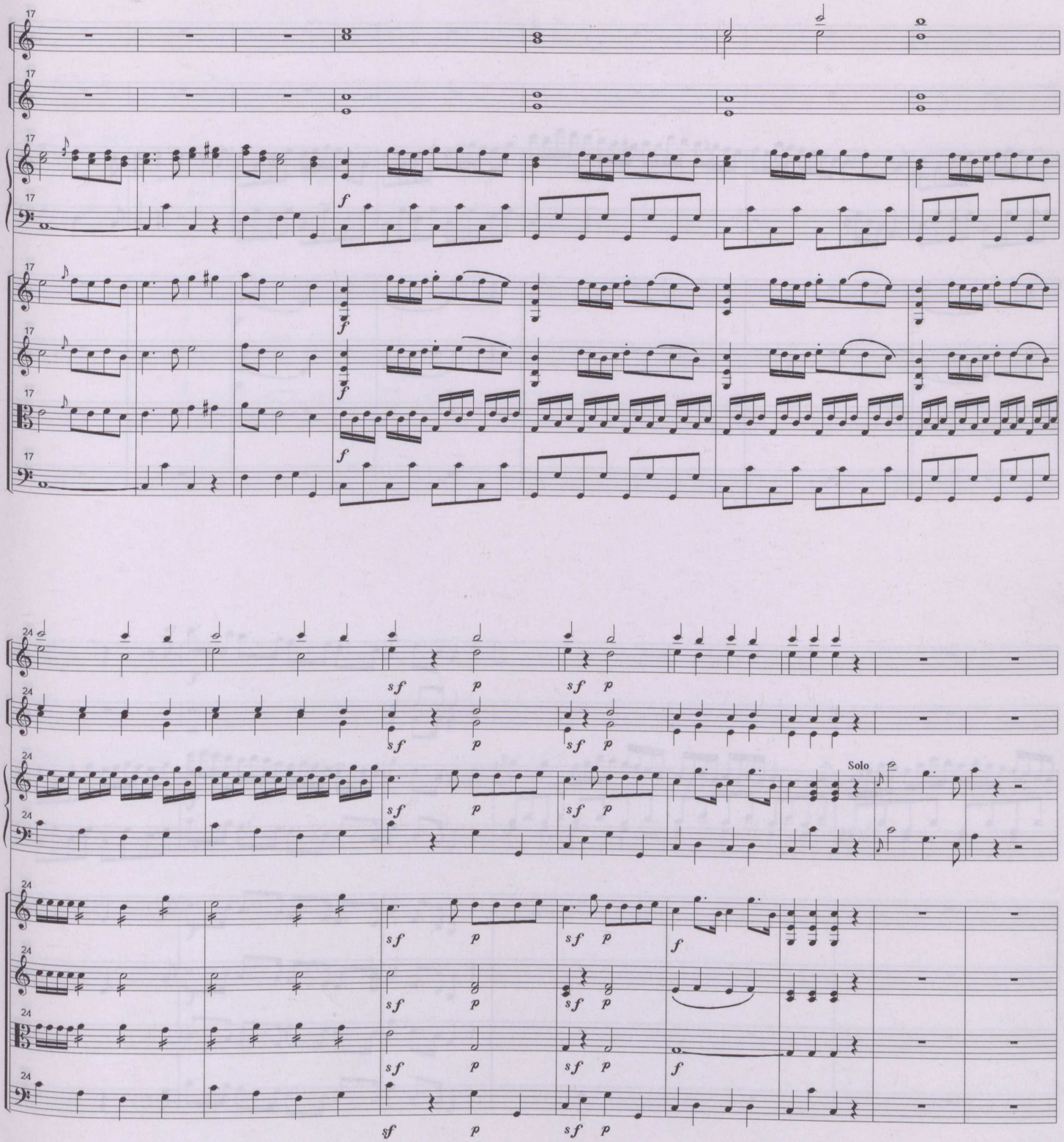
Bar 205 All include quaver rest on sixth quaver except Vn.I.. Anacrusis not taken into account in original. Pause added in piano part in present edition for consistency with other instruments.

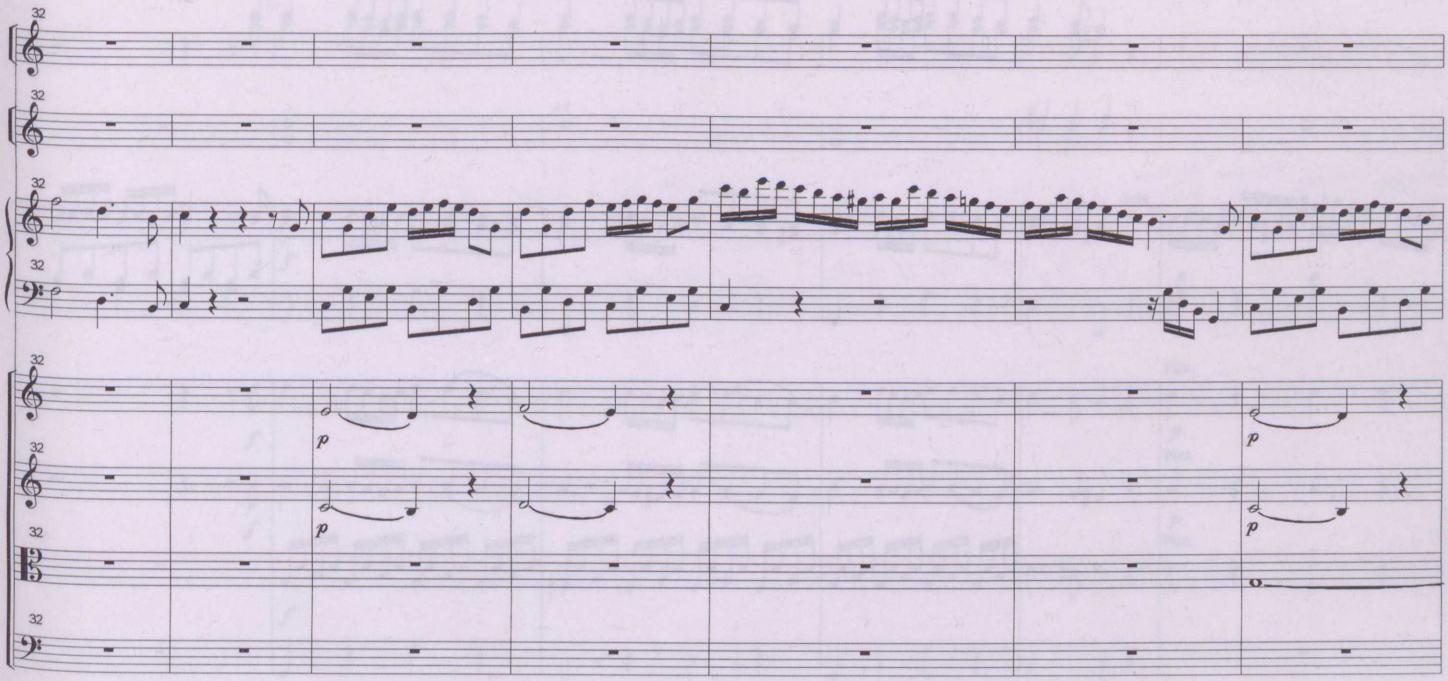
Piano Concerto in C Major

Allegro Maestoso

Philip Cogan (1750-1833)




17
f
24
sf
p
Solo


32
p
p
p
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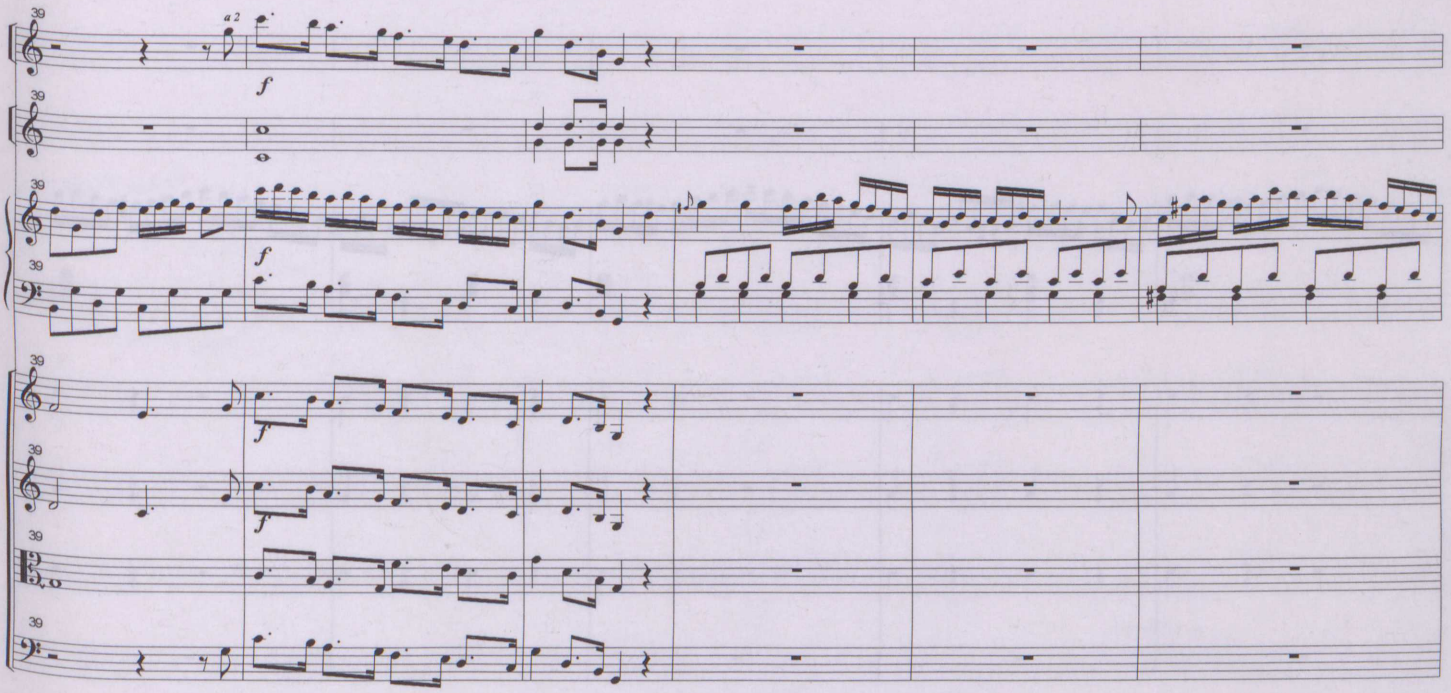
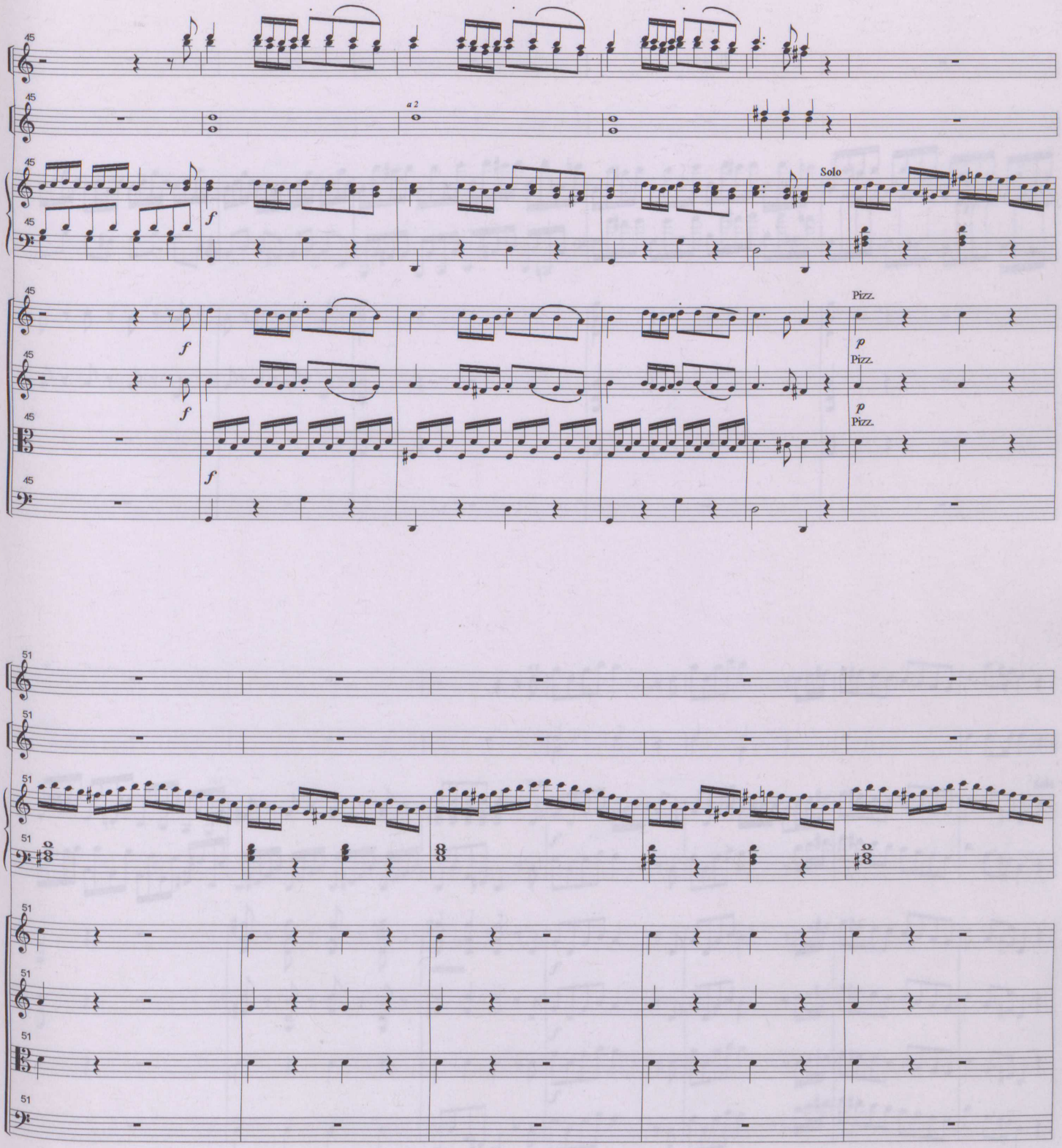
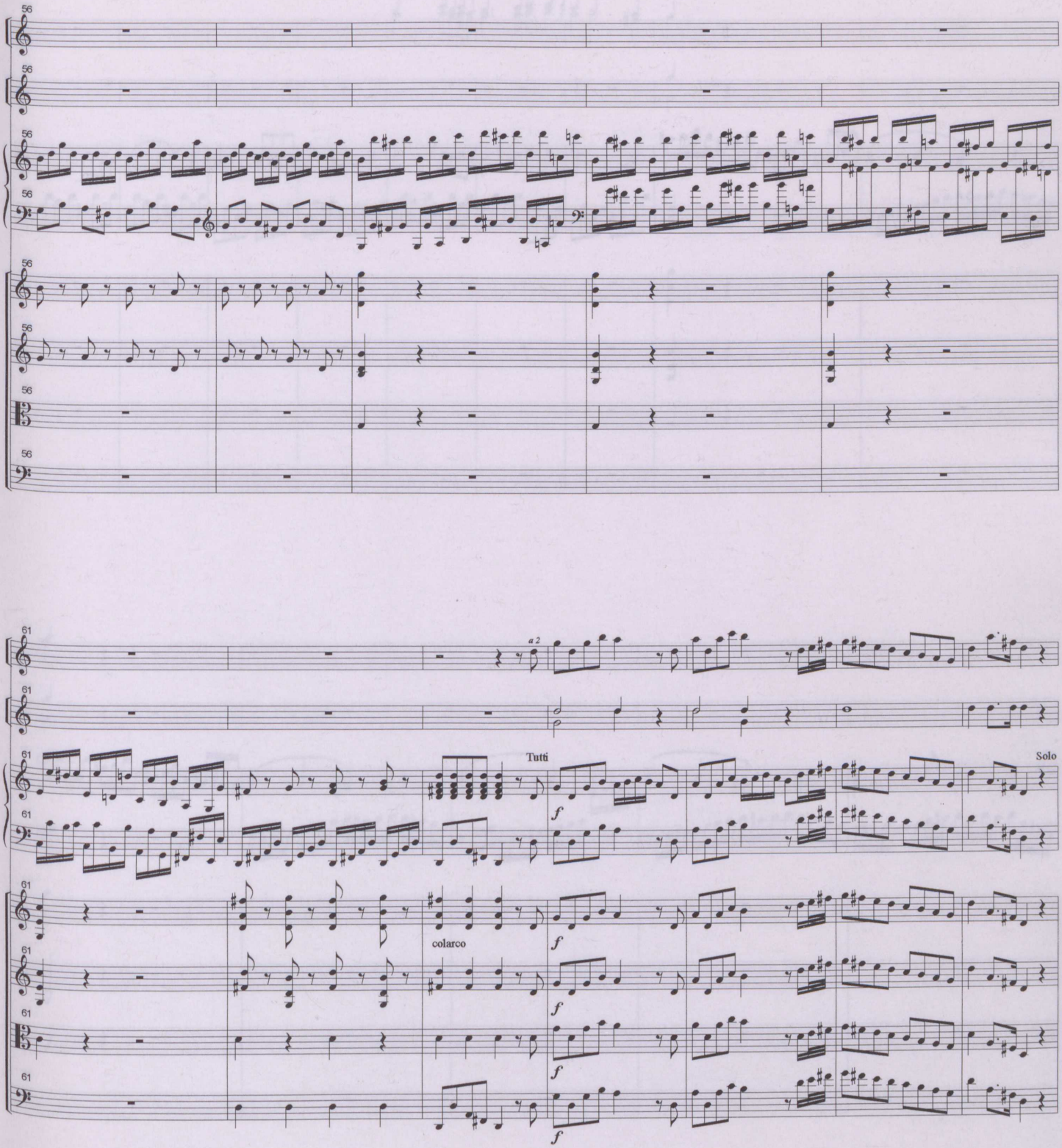
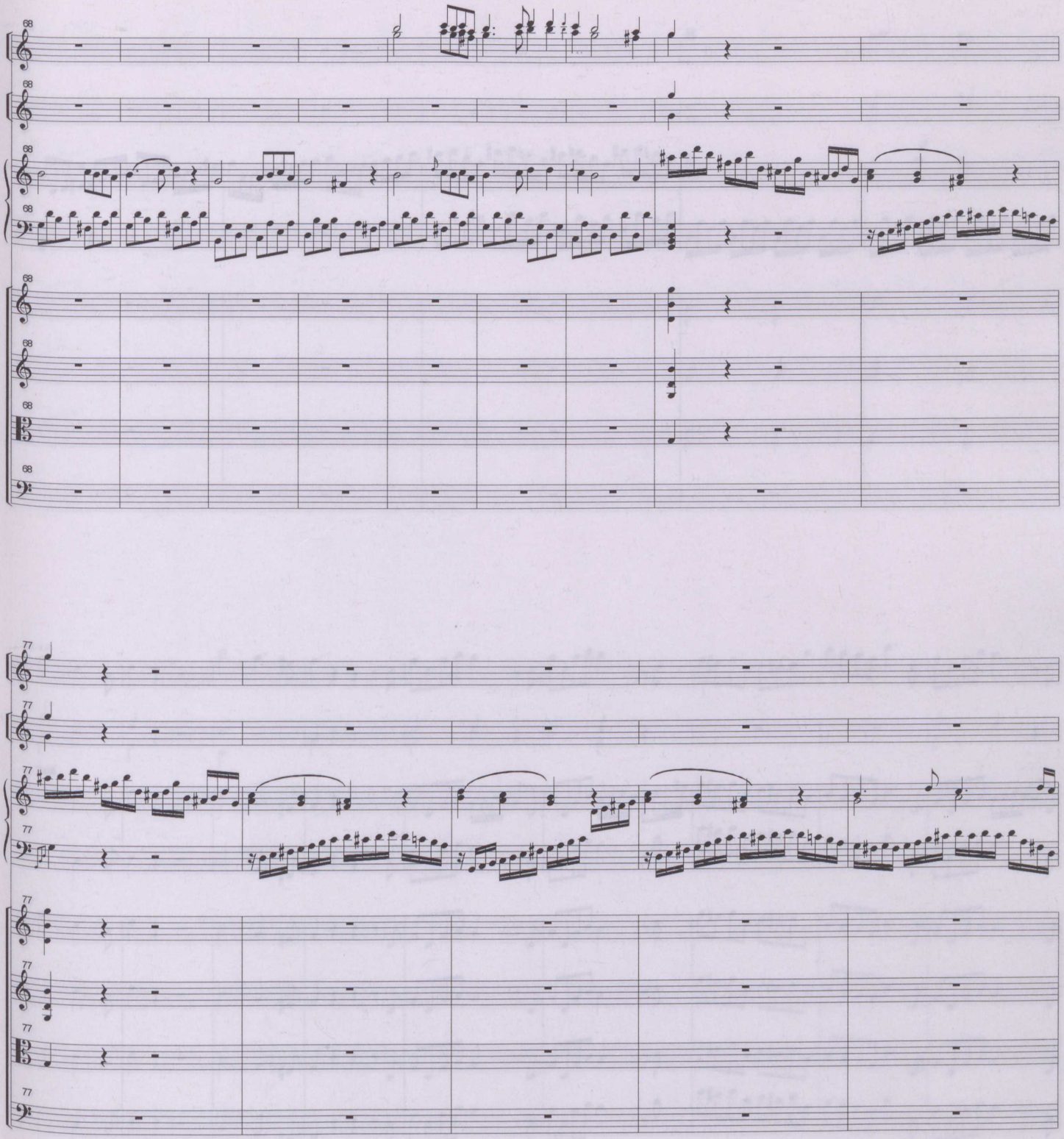
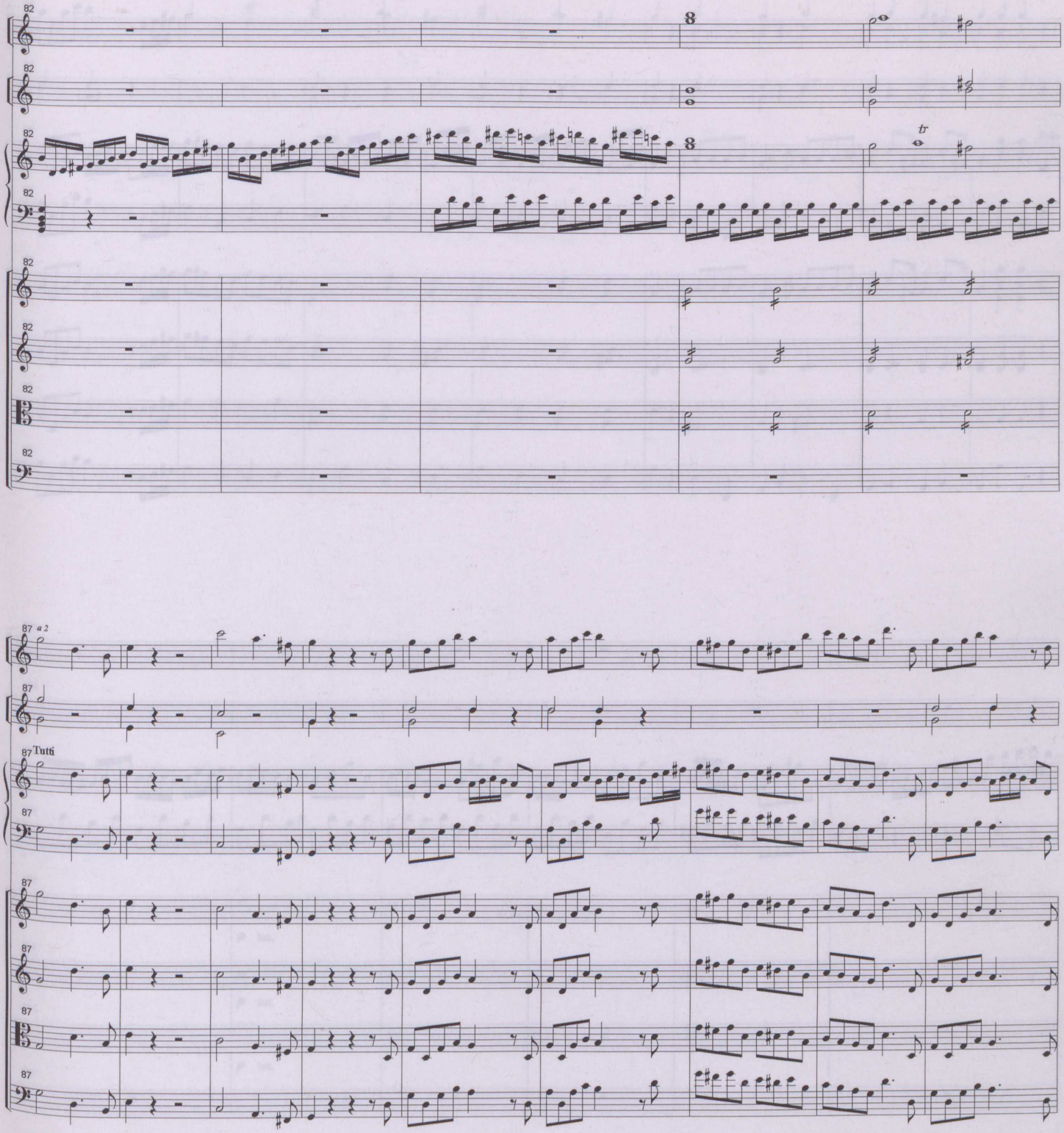
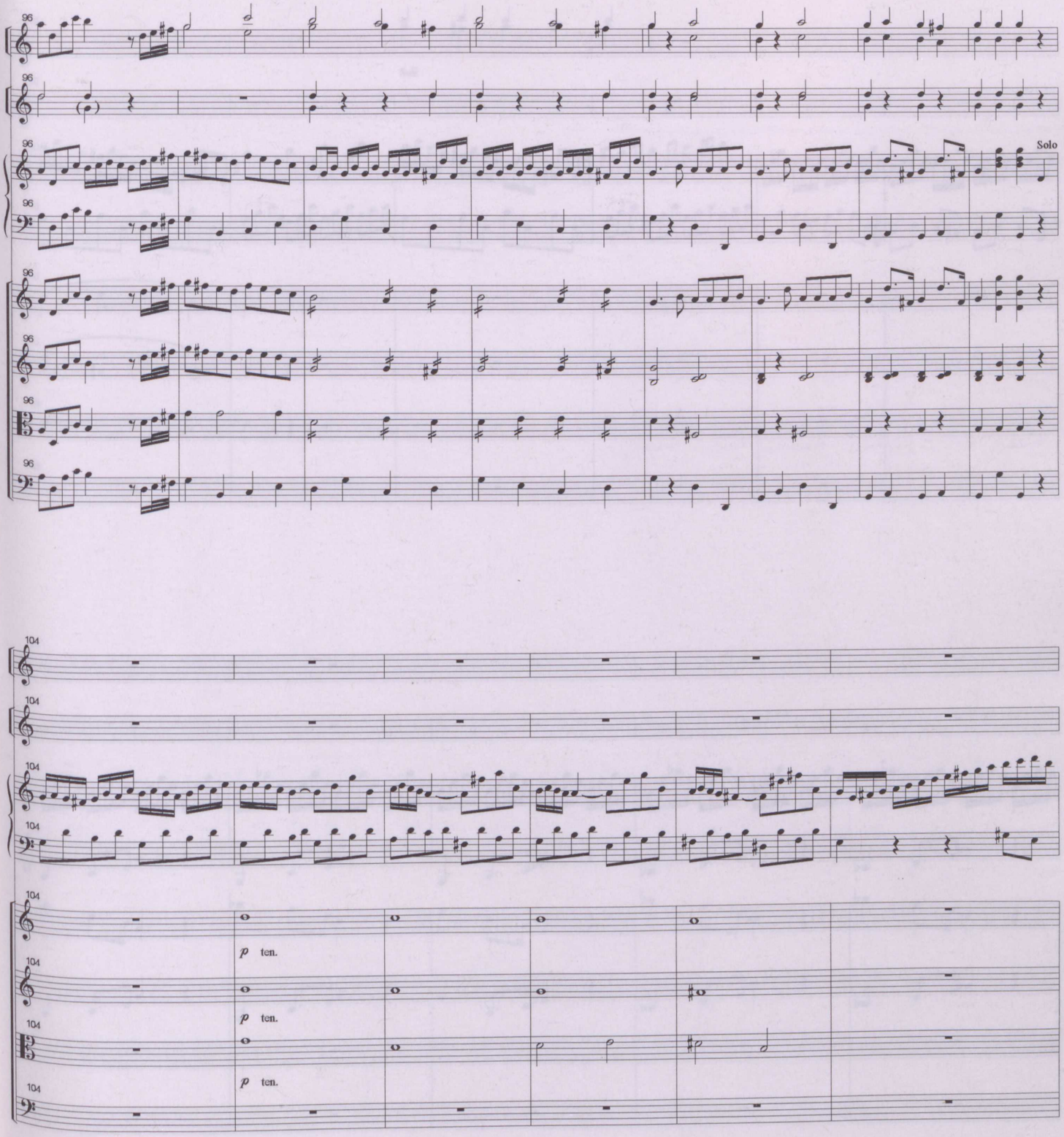

39
a 2
f
f
f
f


45
a 2
f
Solo
Pizz.
p
51


56
61
a 2
Tutti
Solo
colarco
f




82
tr
87
a 2
Tutti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Solo
104
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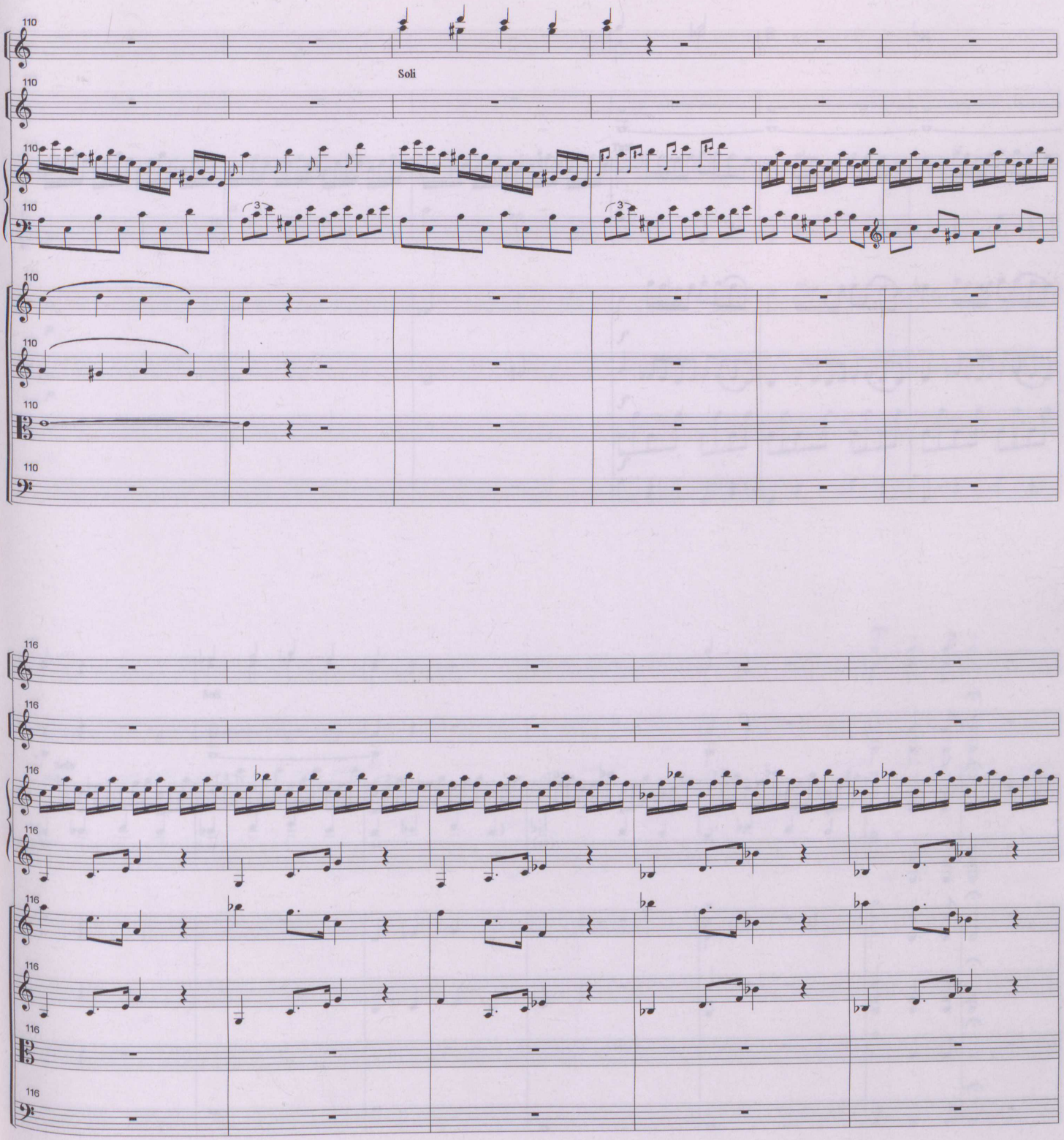
p ten.
p ten.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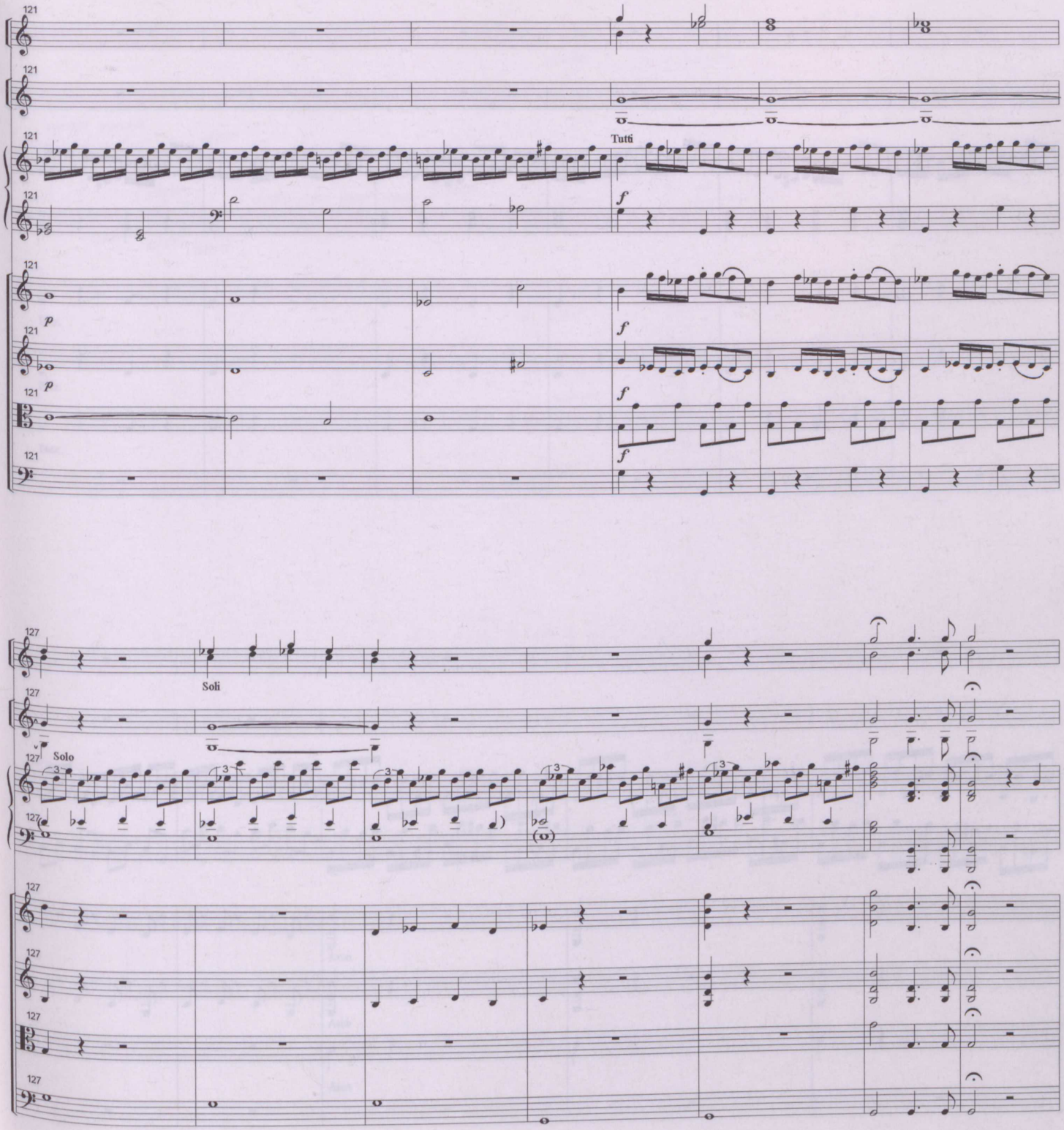
Soli
116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Tutti
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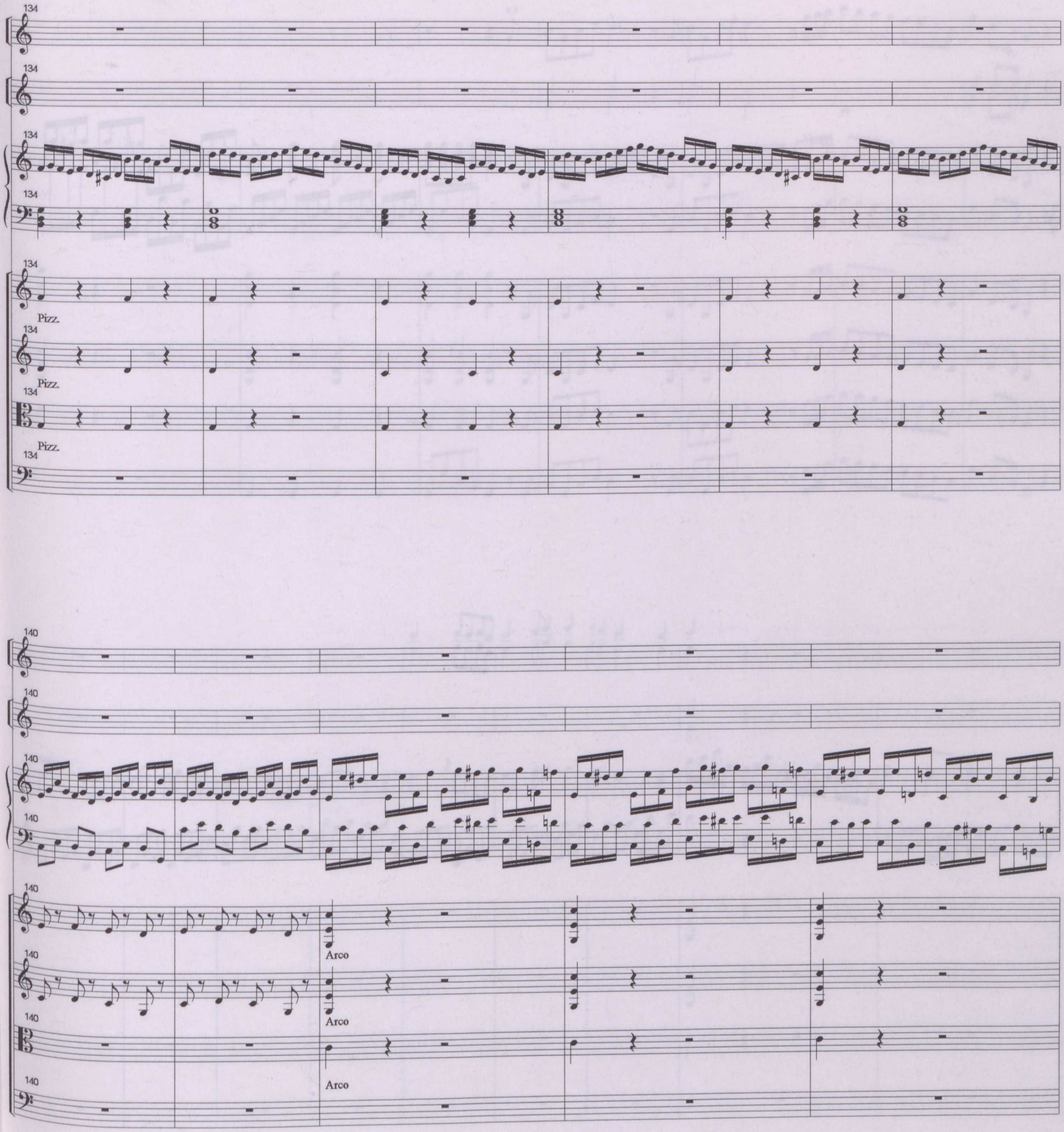
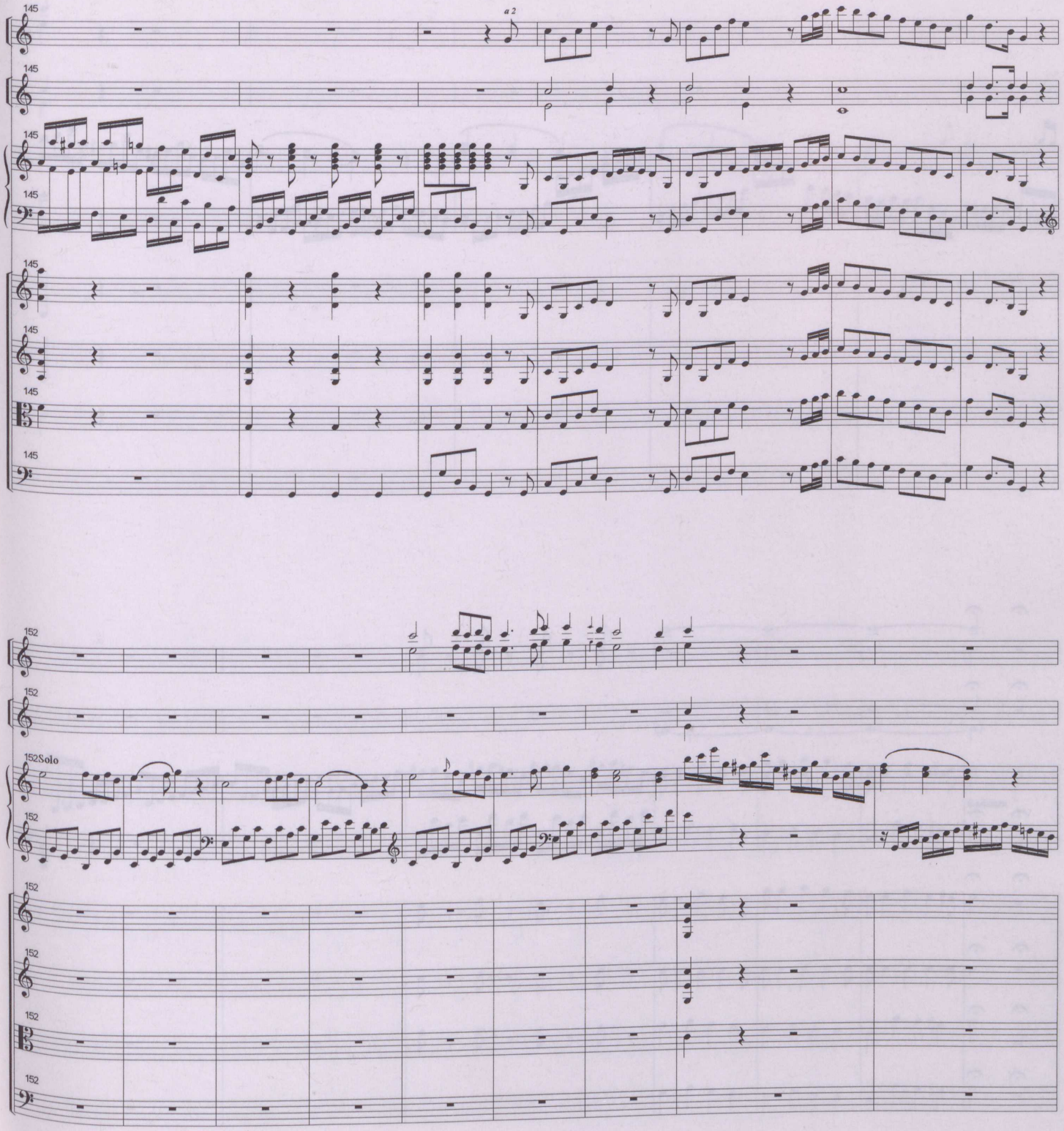
127
Soli
Solo


134
Pizz.
Pizz.
Pizz.
140
Arco
Arco
Arco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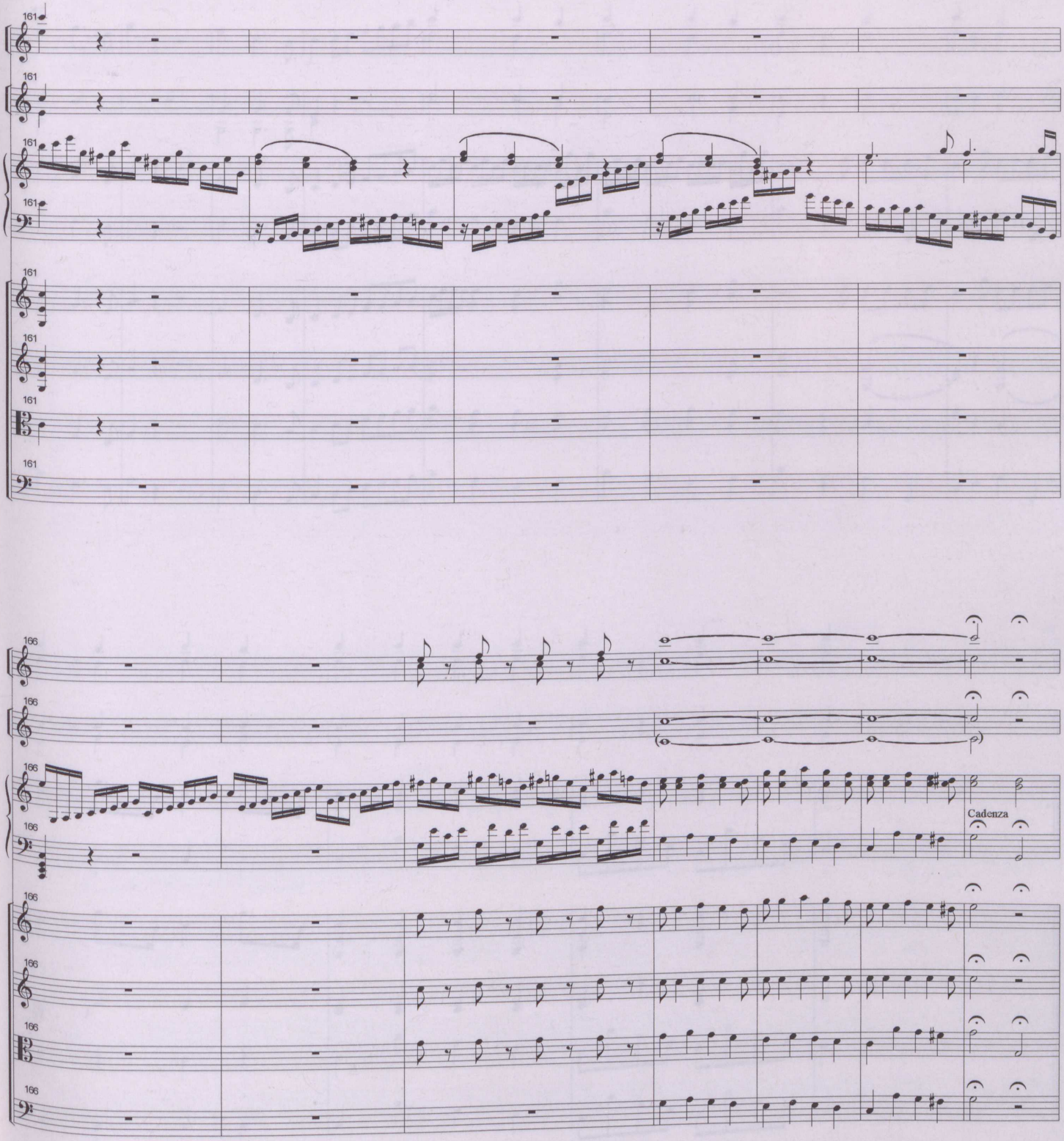
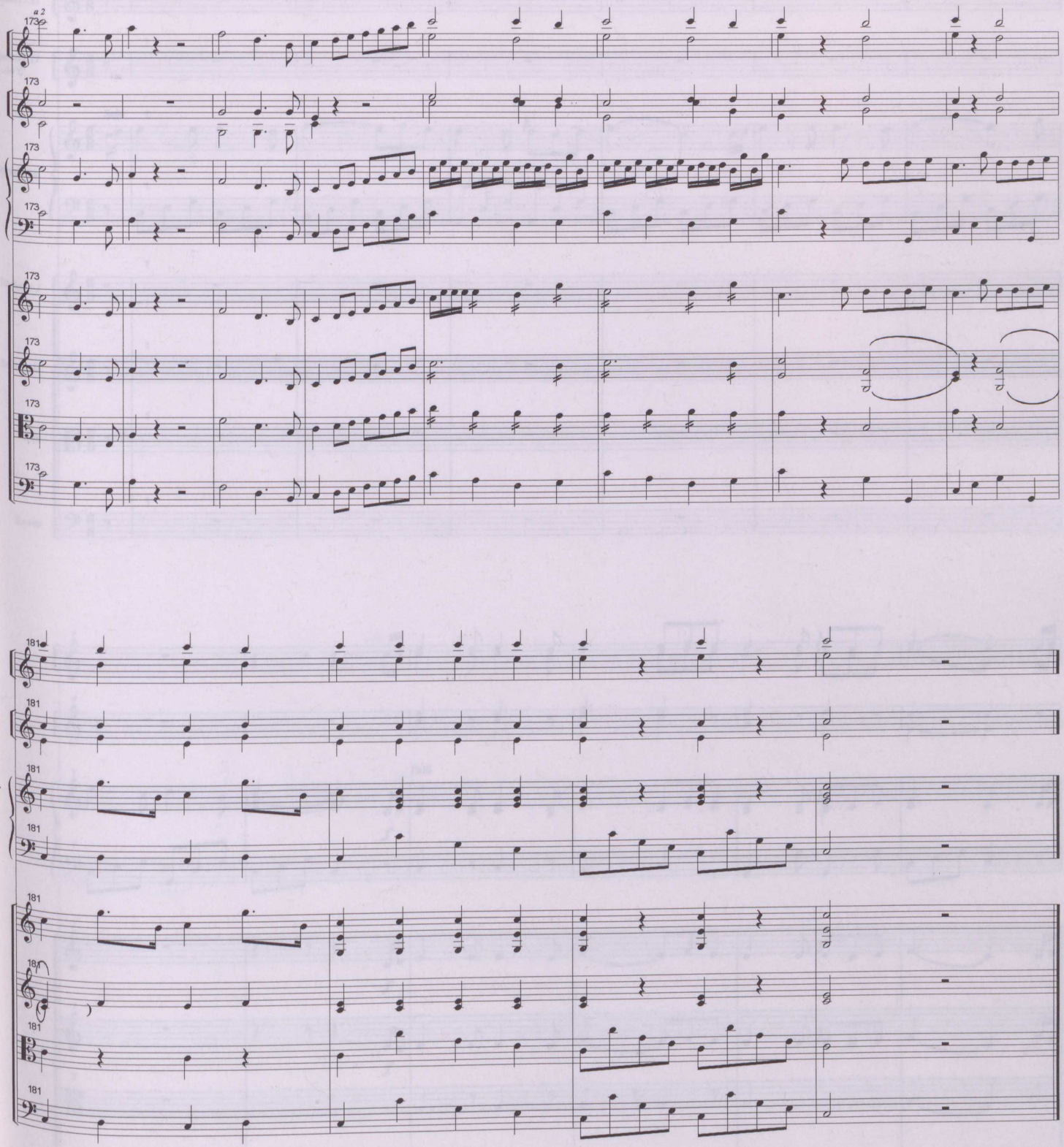
152
152Solo


161
166
Cadenza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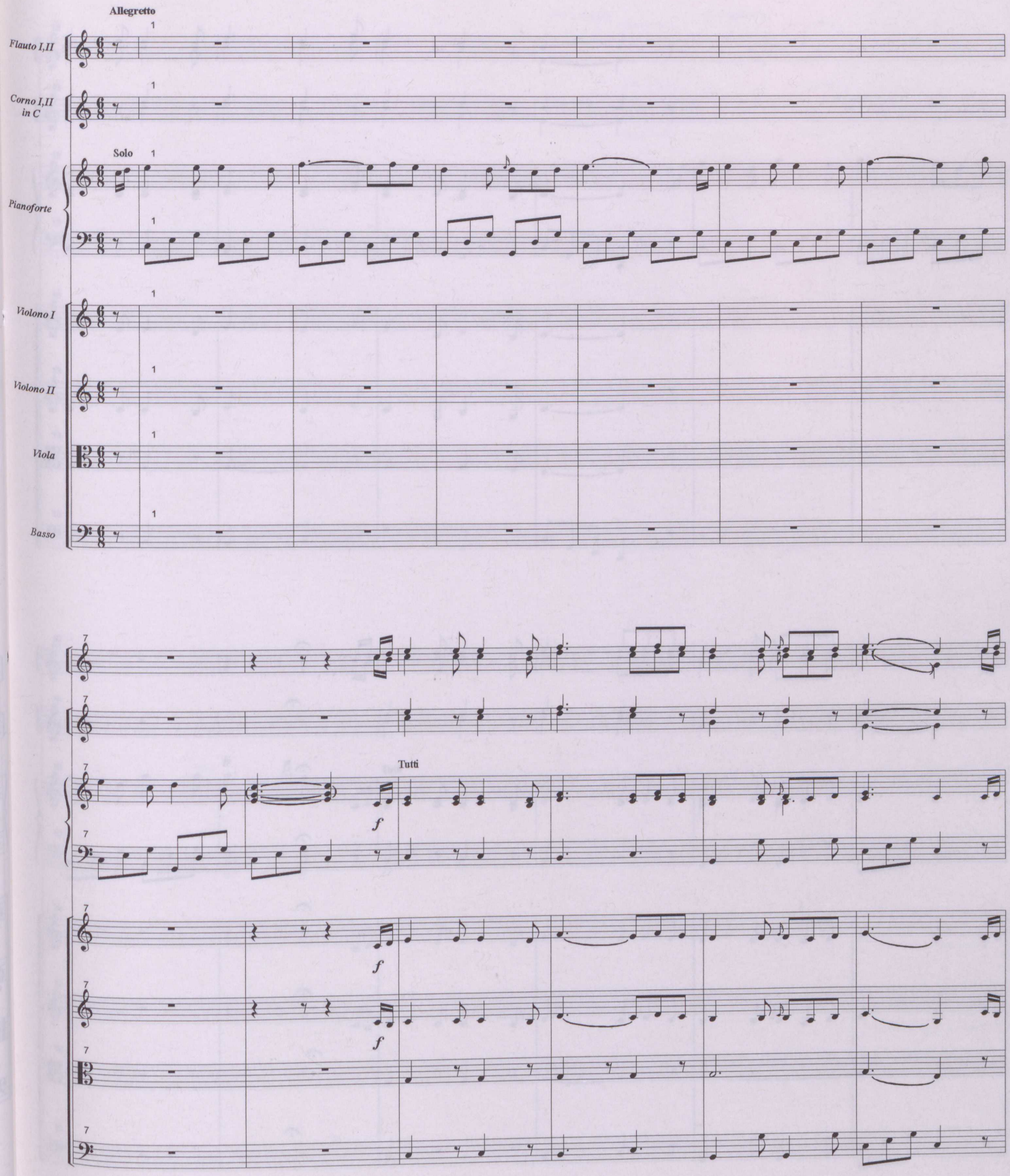
Rondo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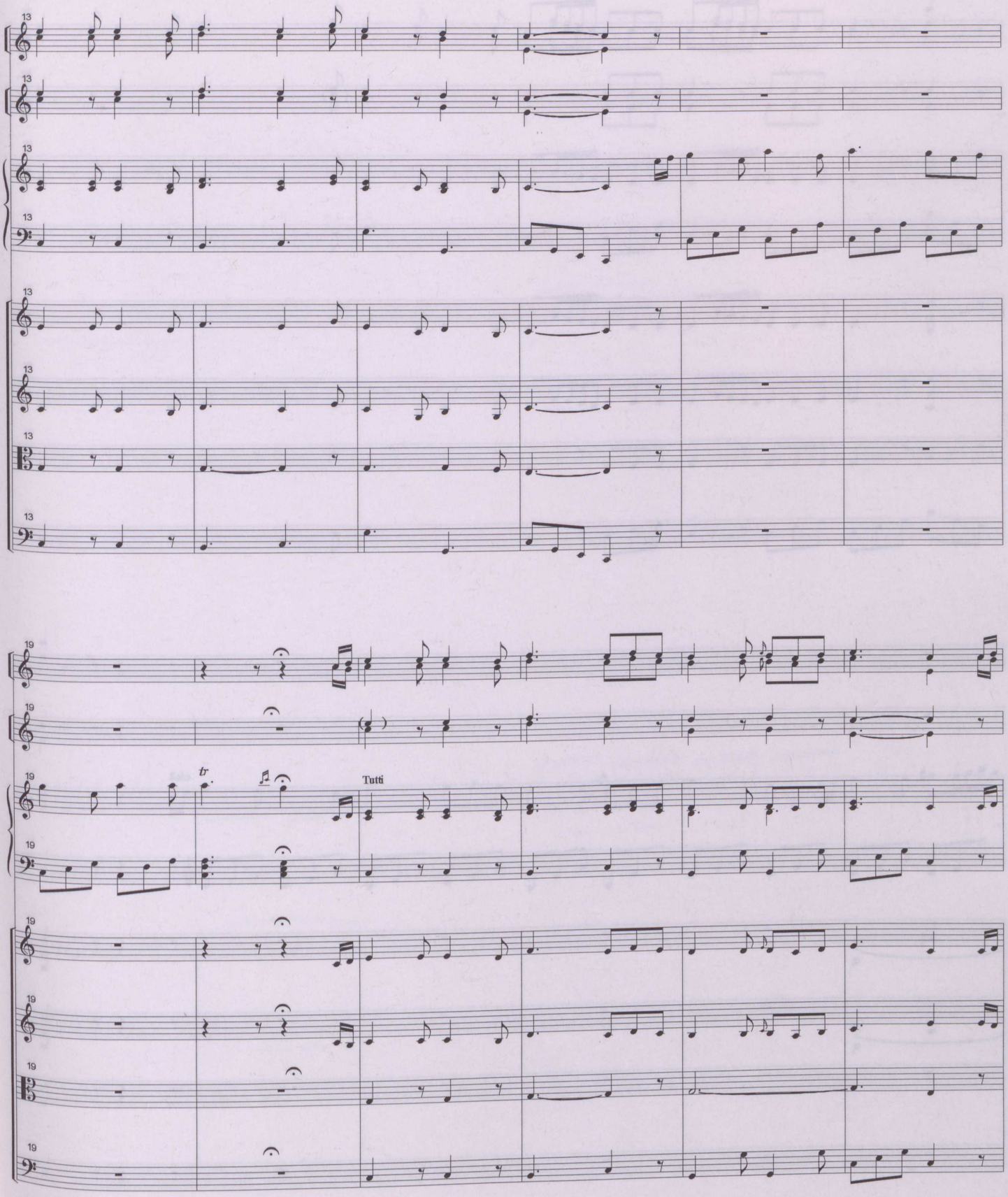
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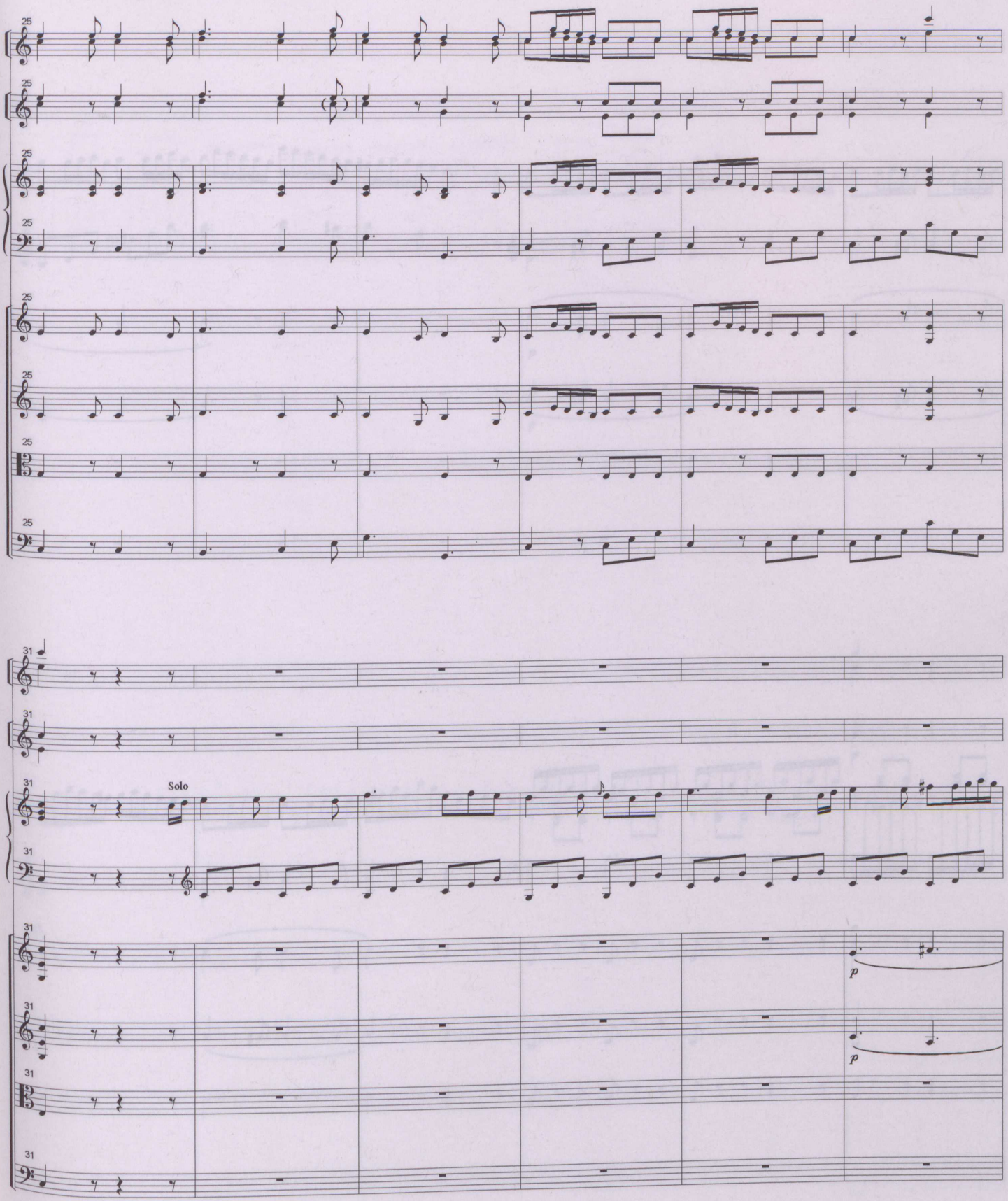
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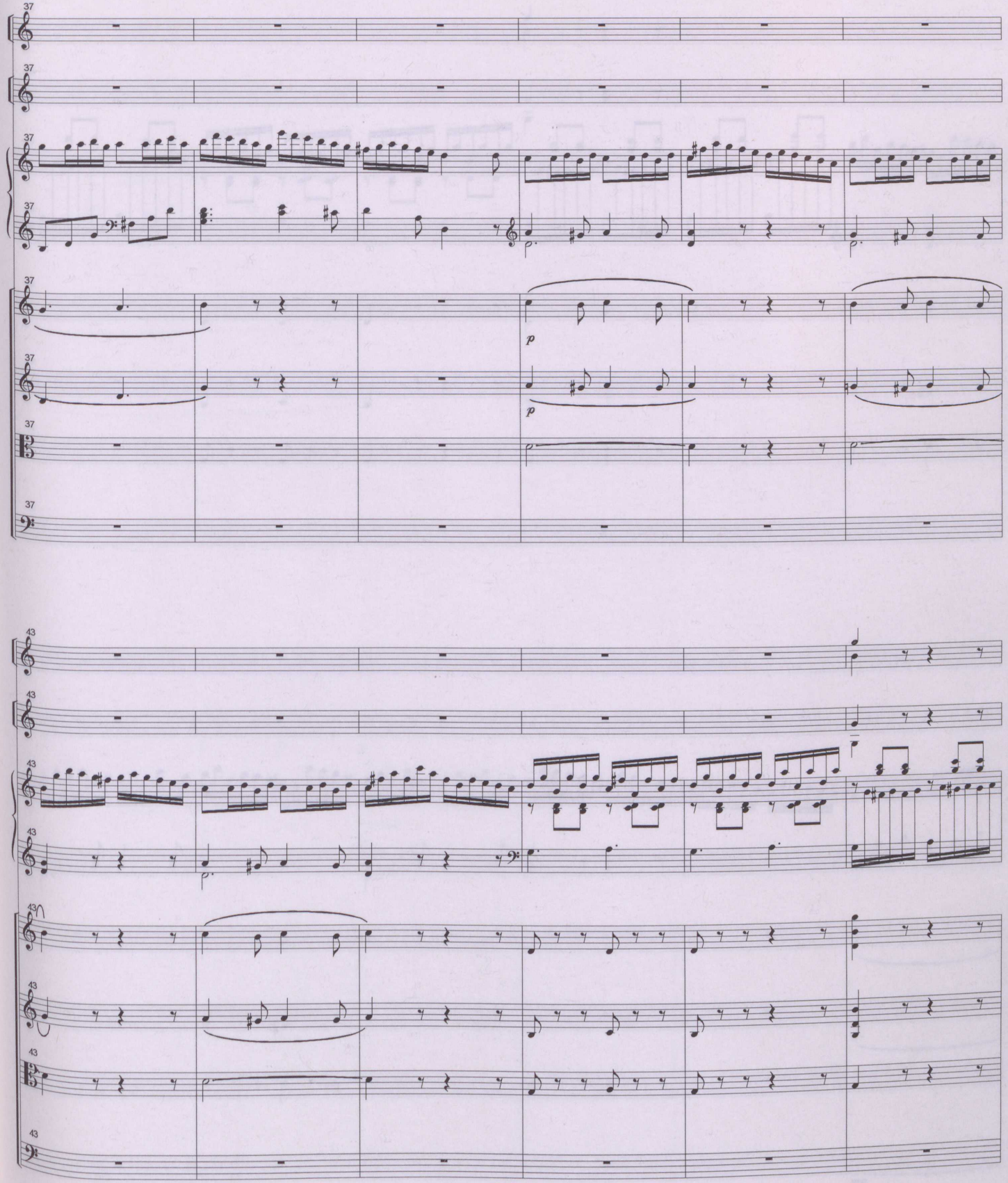
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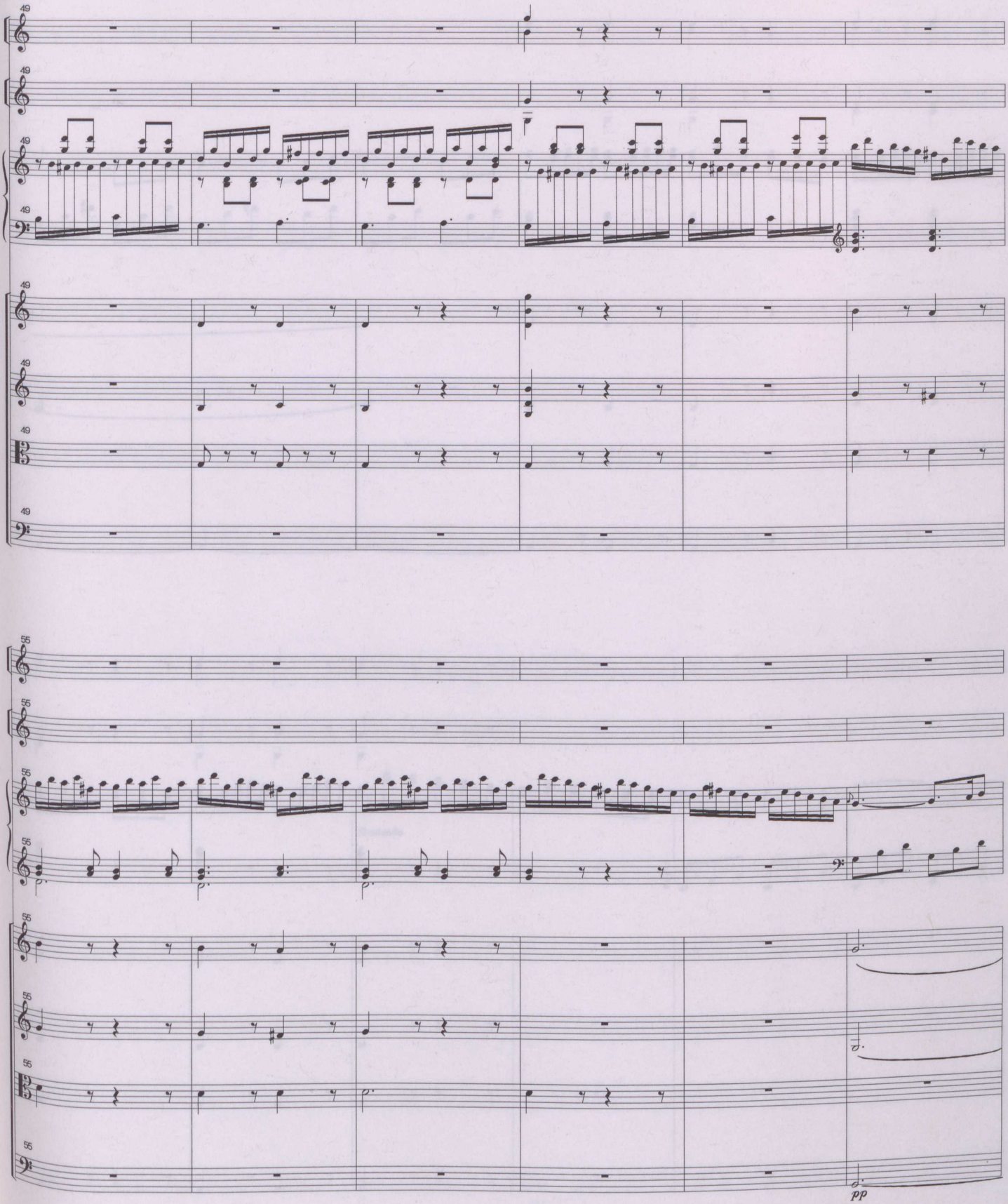

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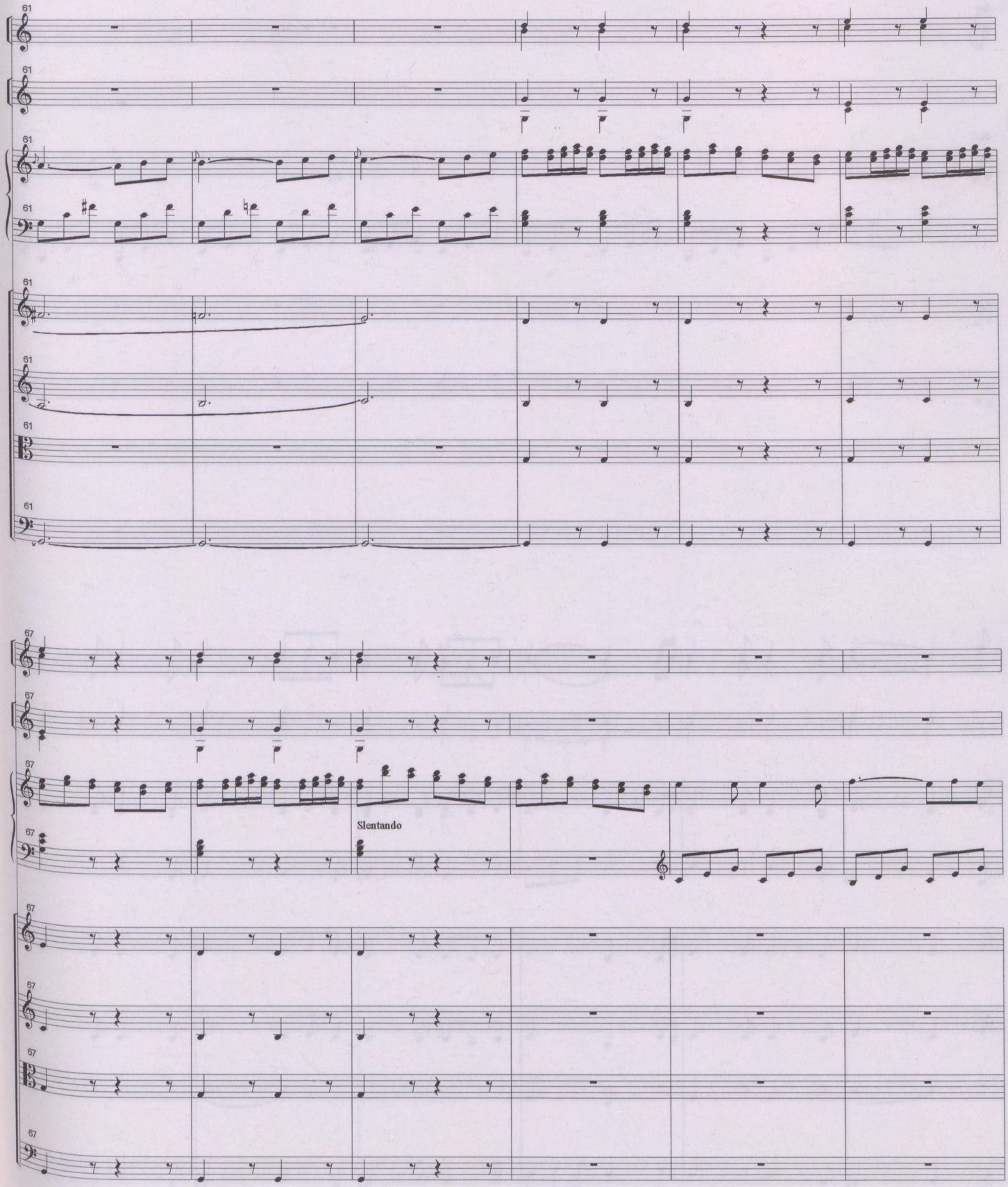
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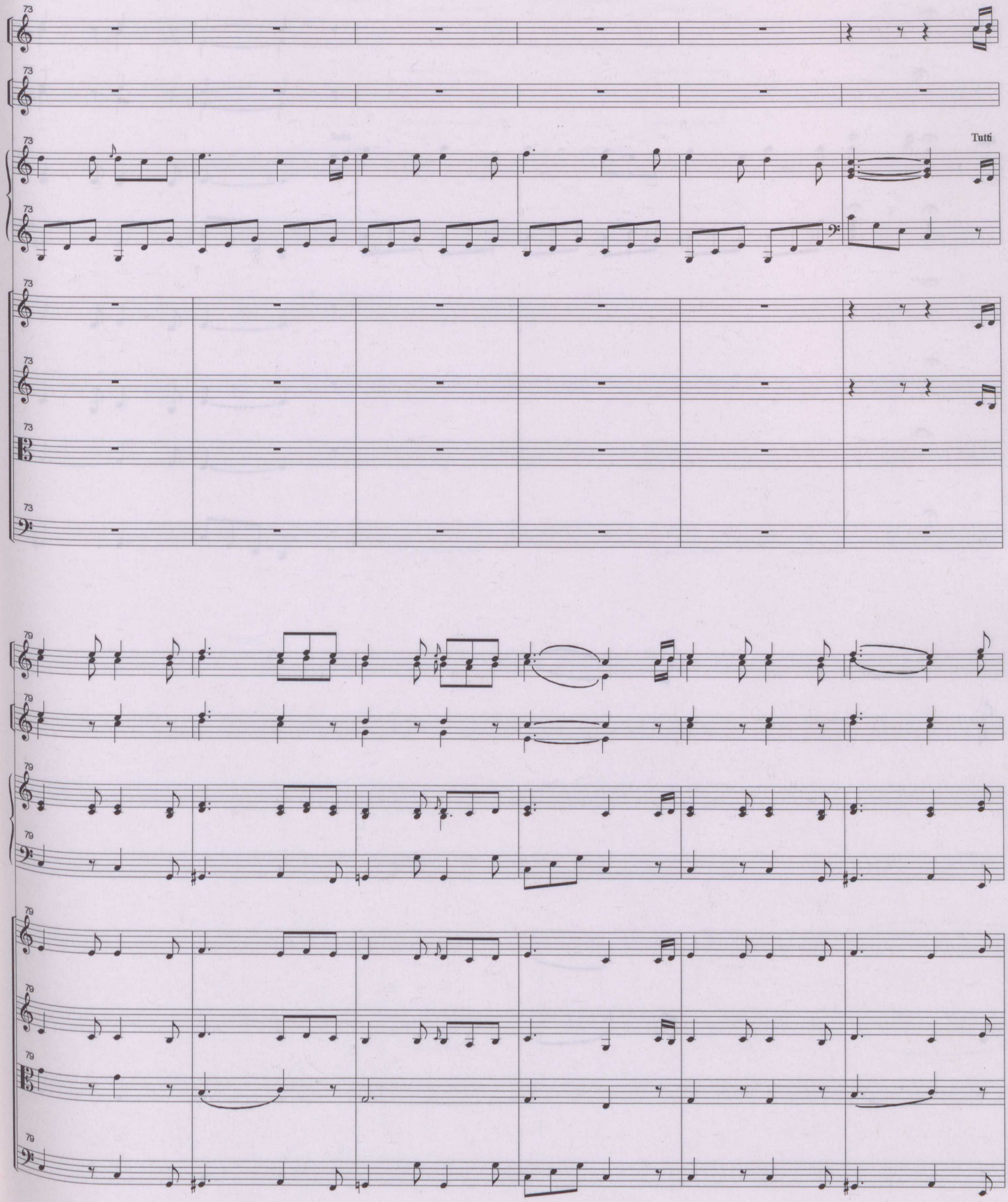
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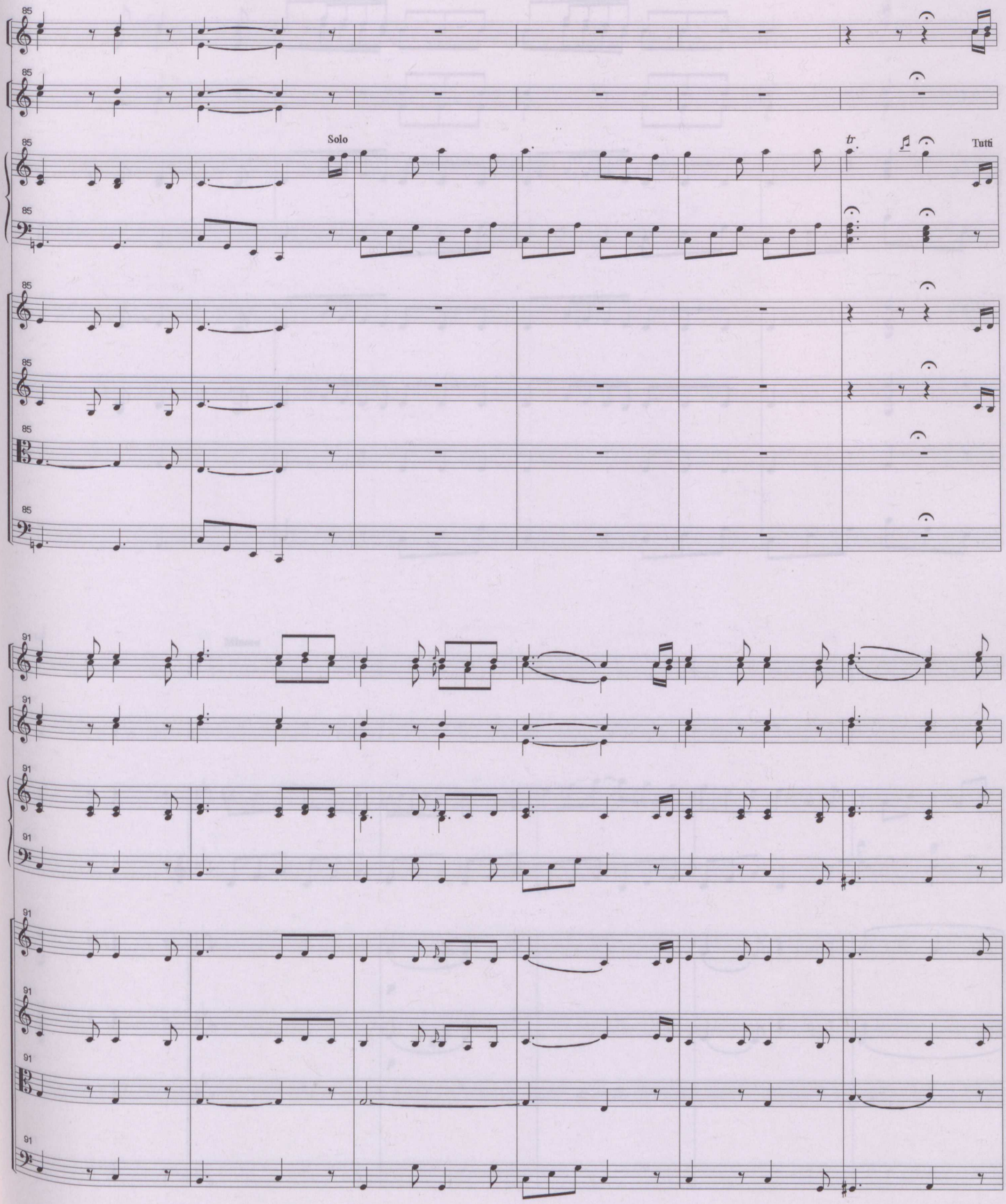
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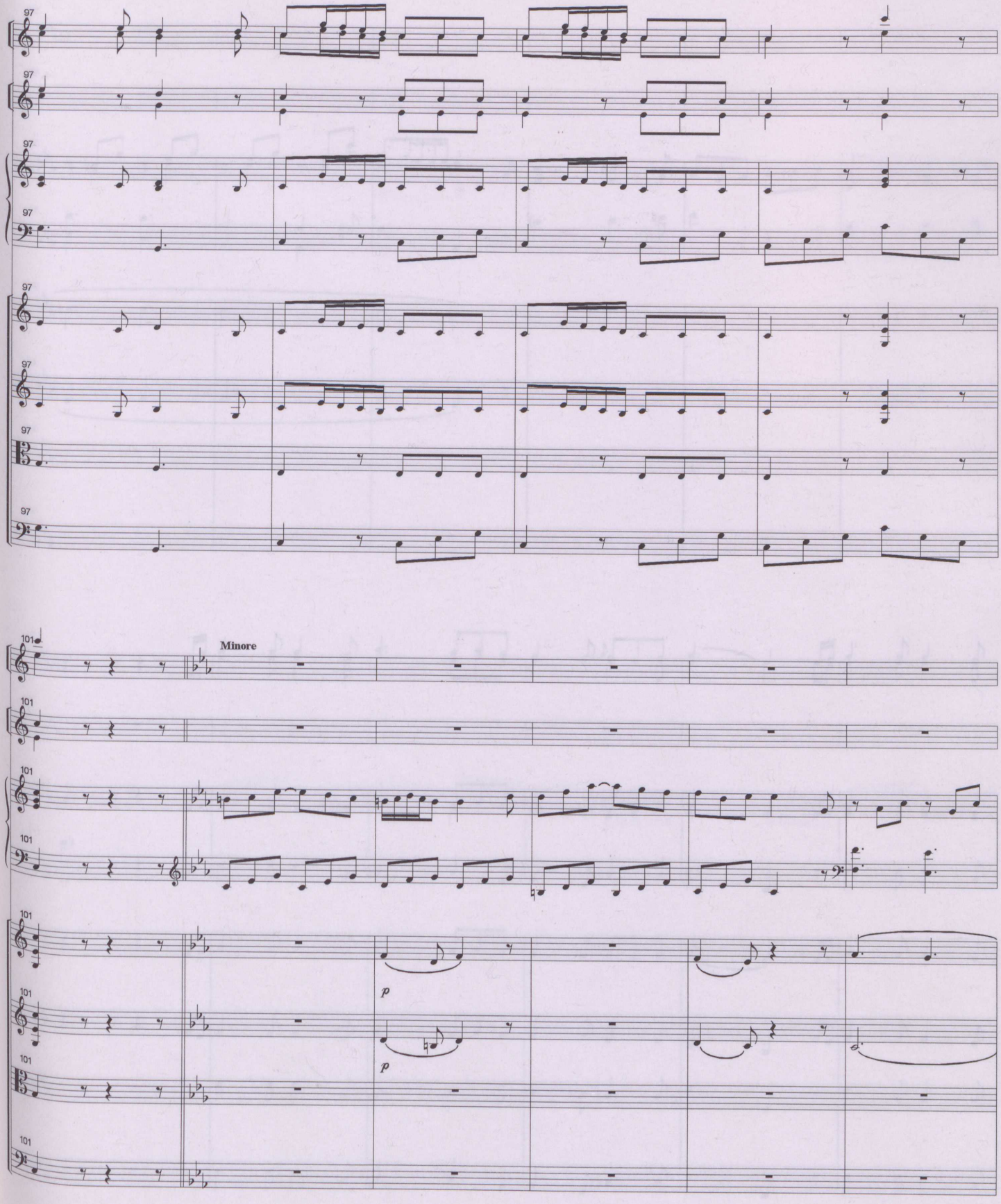
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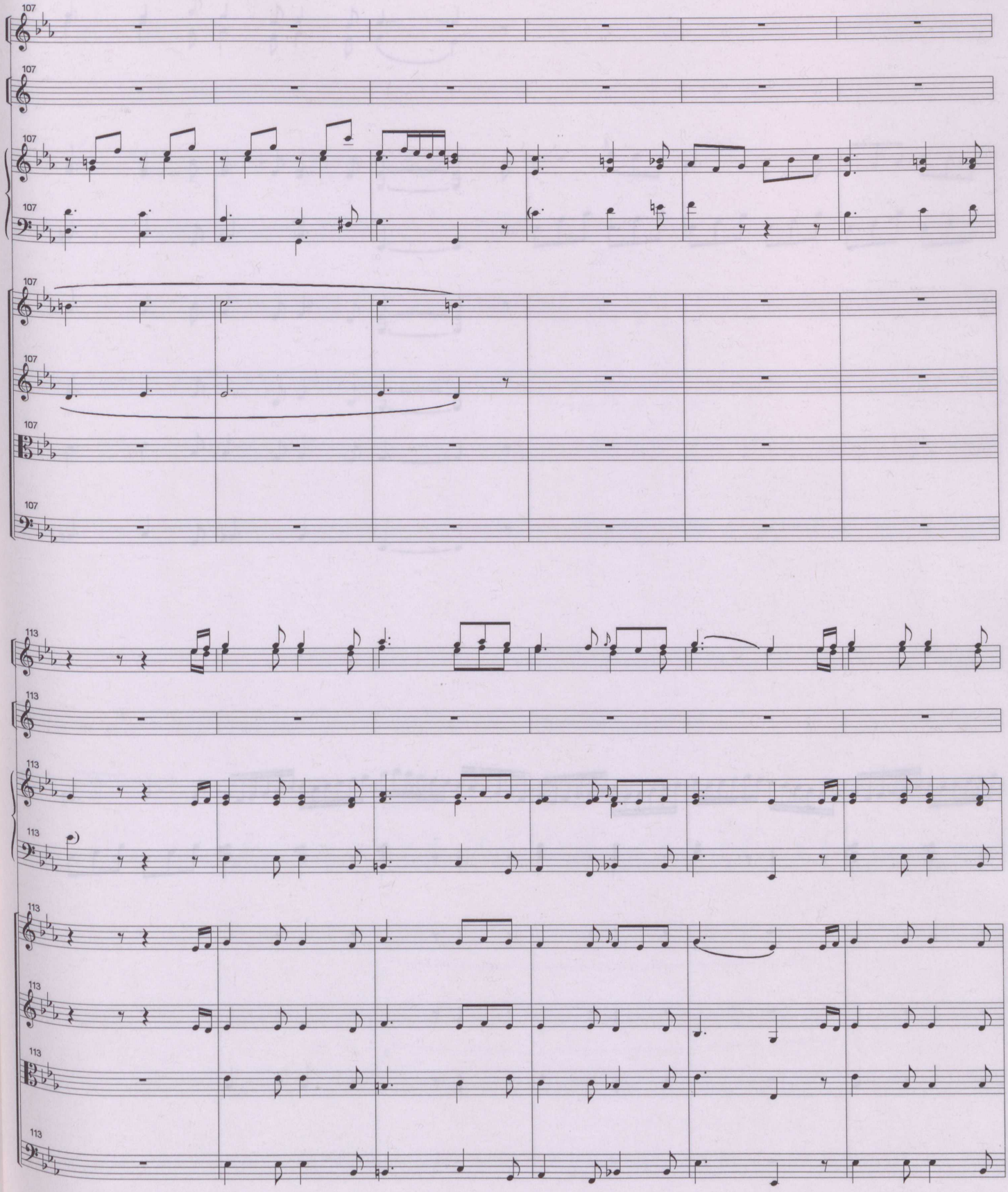
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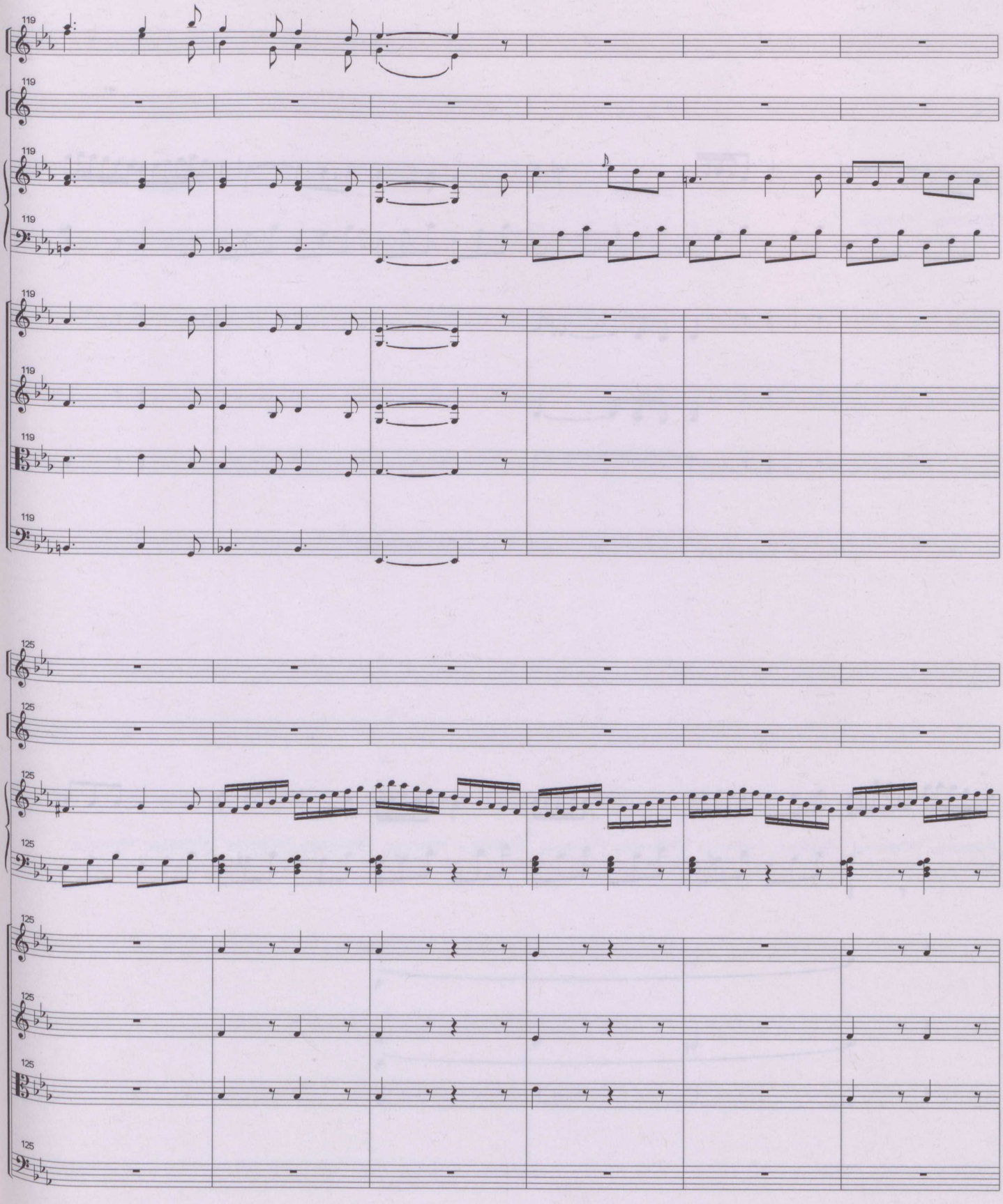
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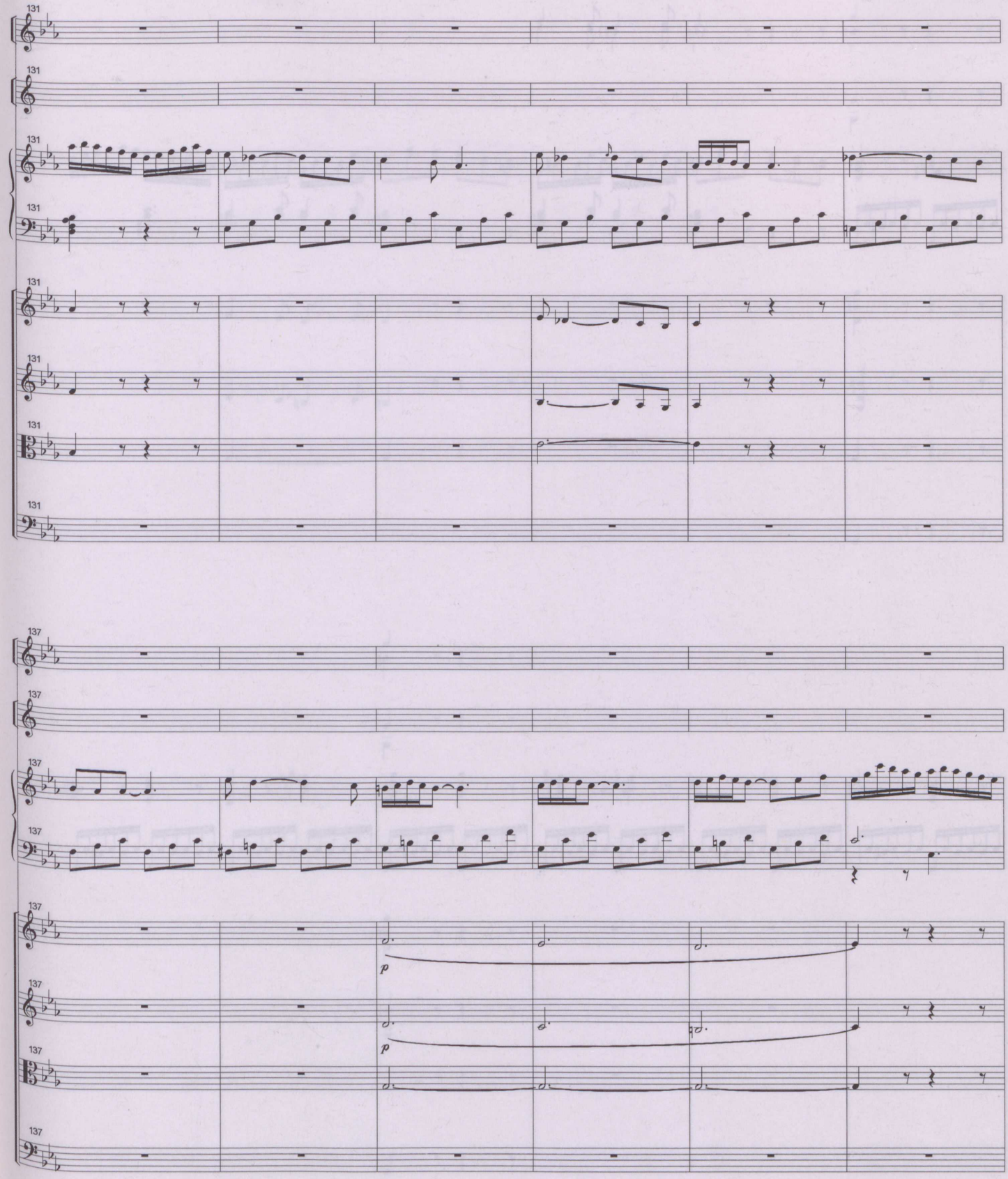
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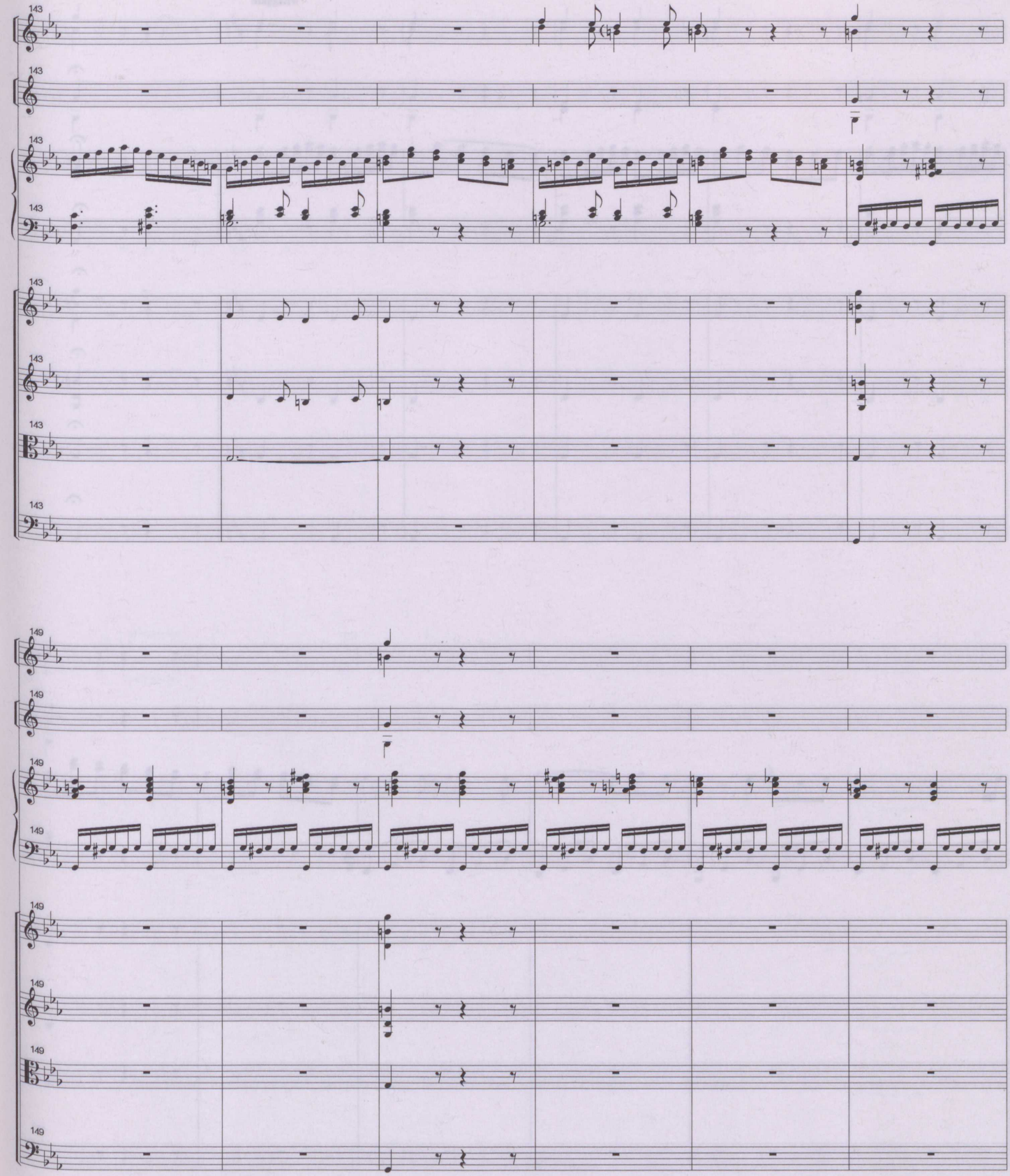
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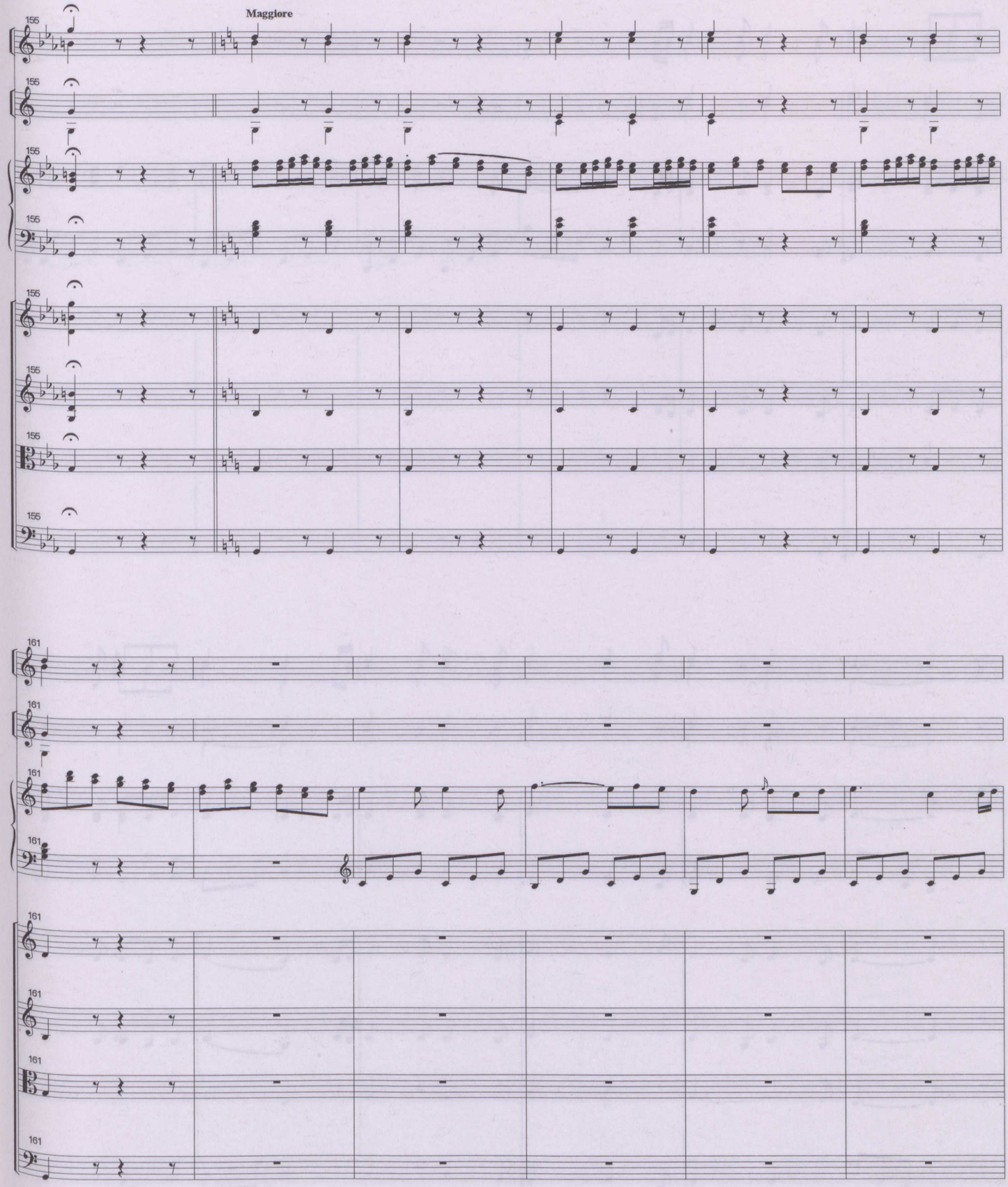
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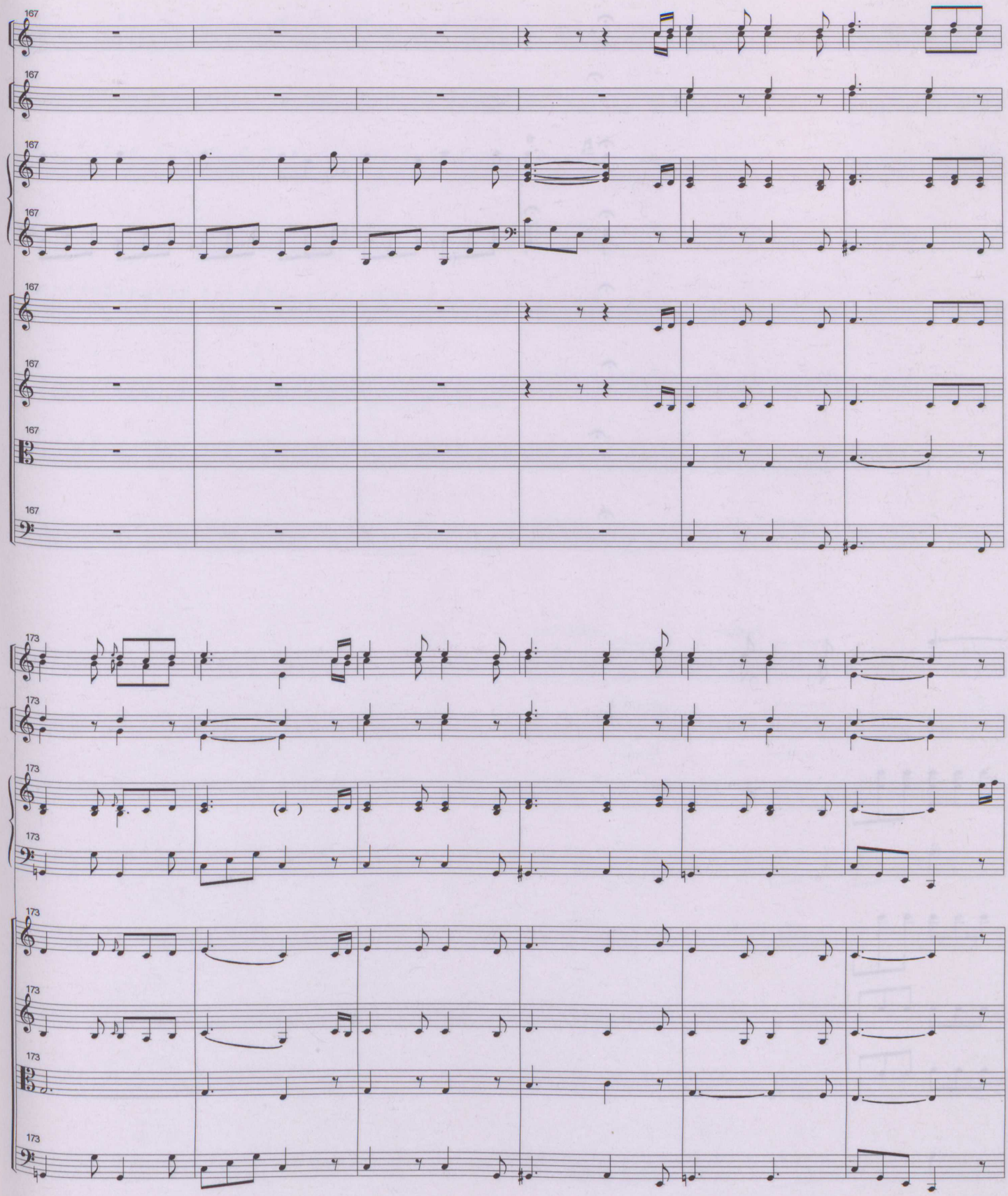
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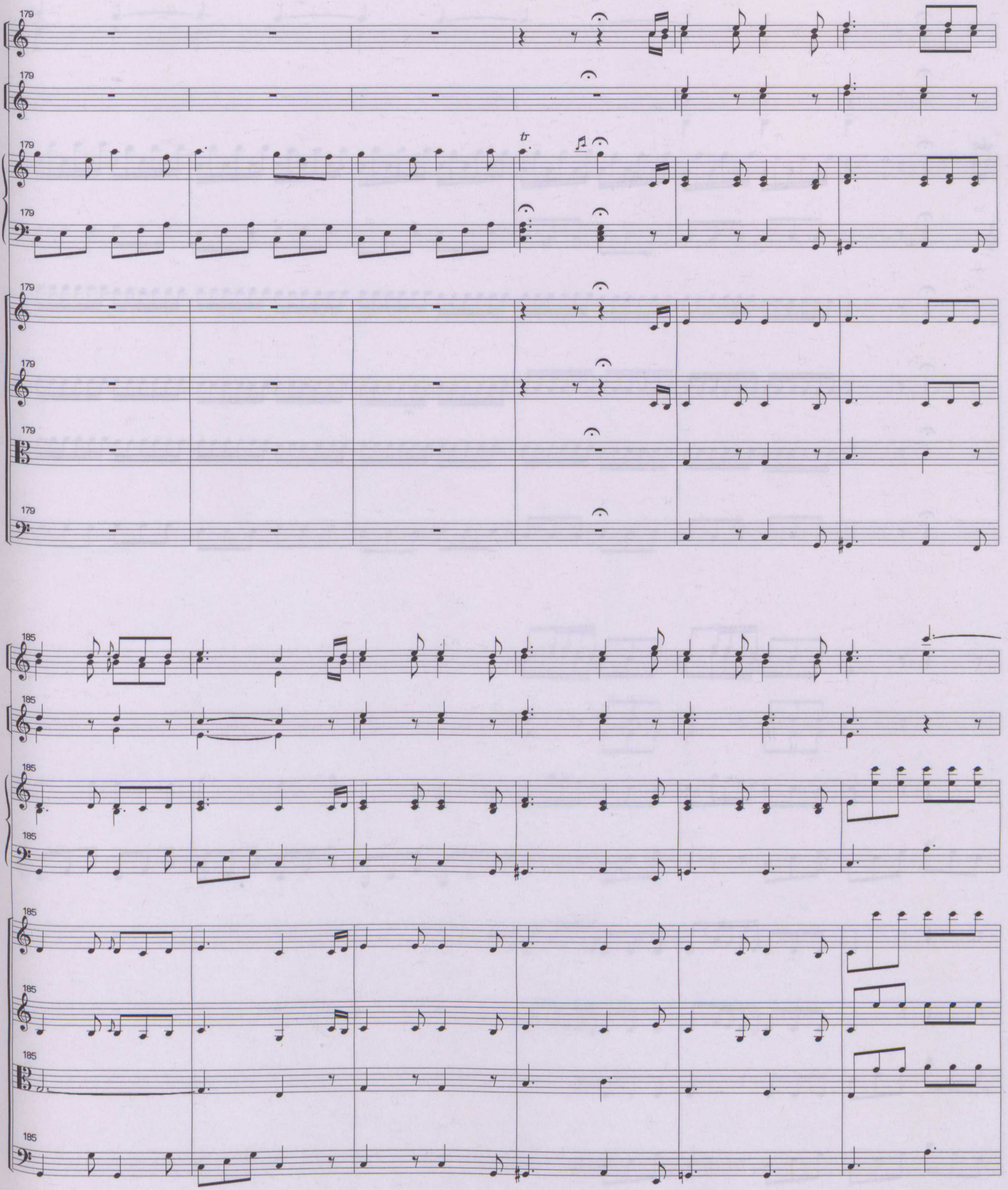
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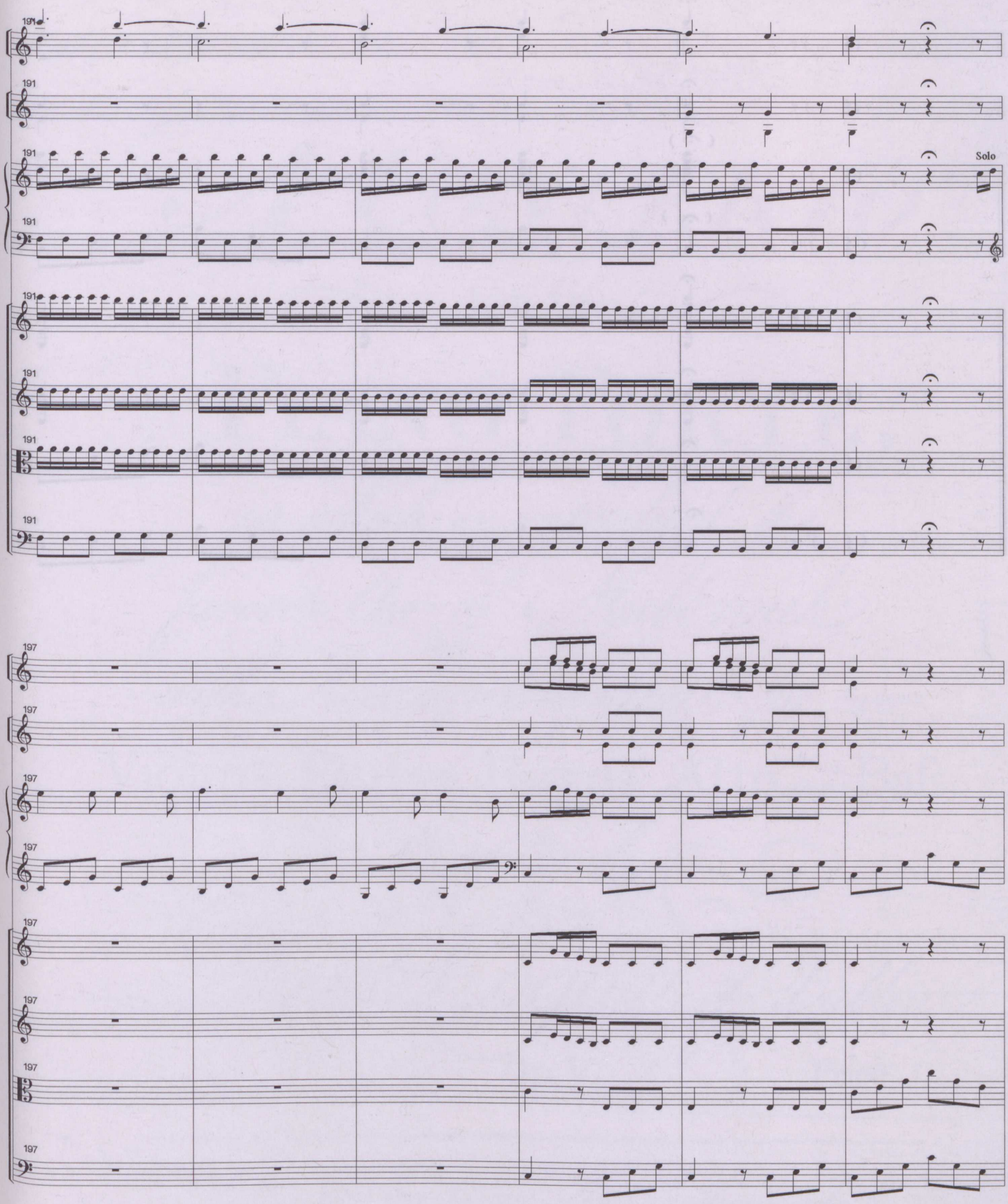
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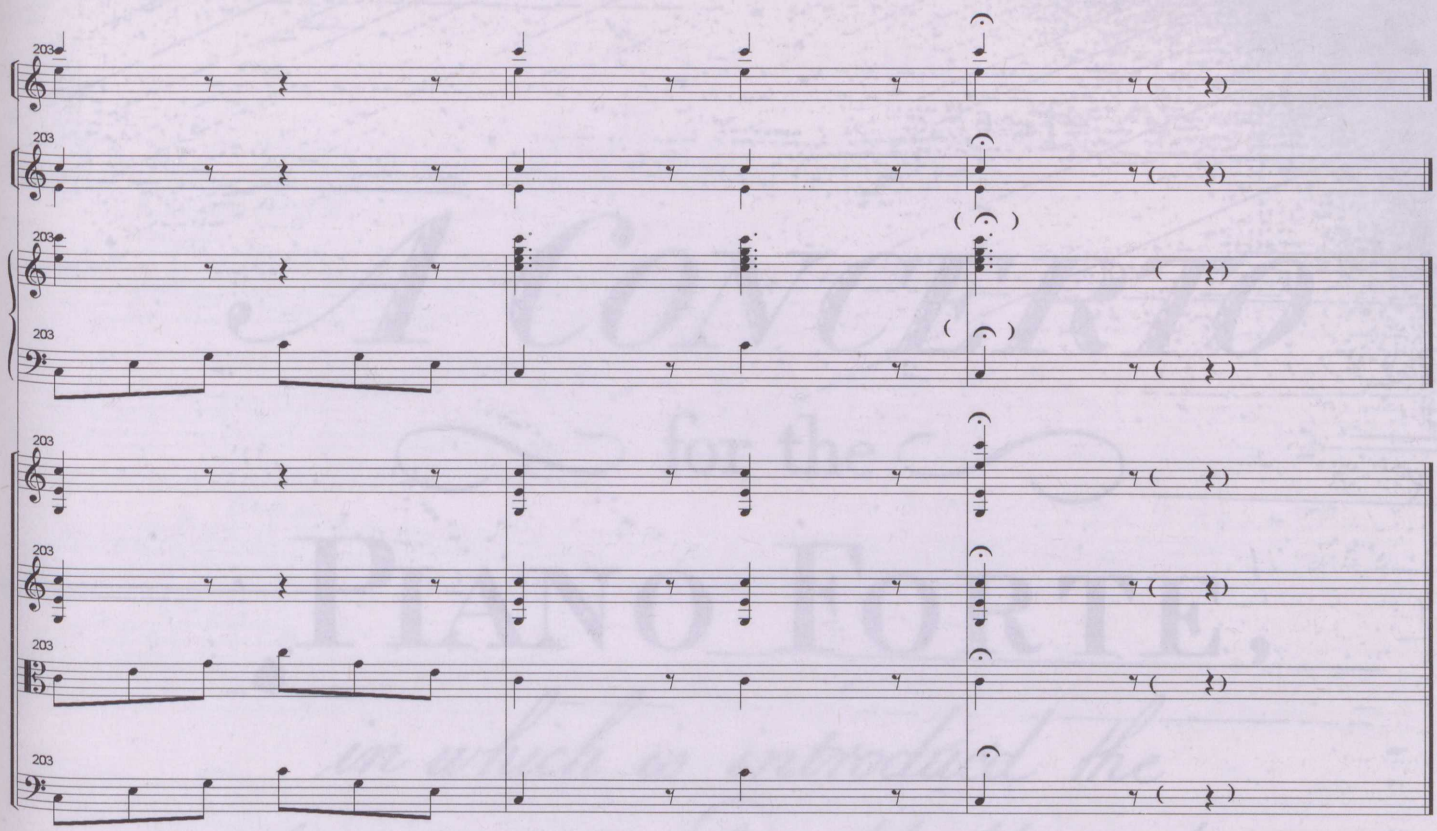
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A CONCERTO

for the

PIANO FORTE,

in which is introduced the

favorite Air of Malbrook,

with Accompanyments for two

Violins, Flutes, Horns, Alto, and Bass.

Composd by

Philip Cogan of Dublin.

Op: V. Price 5s.

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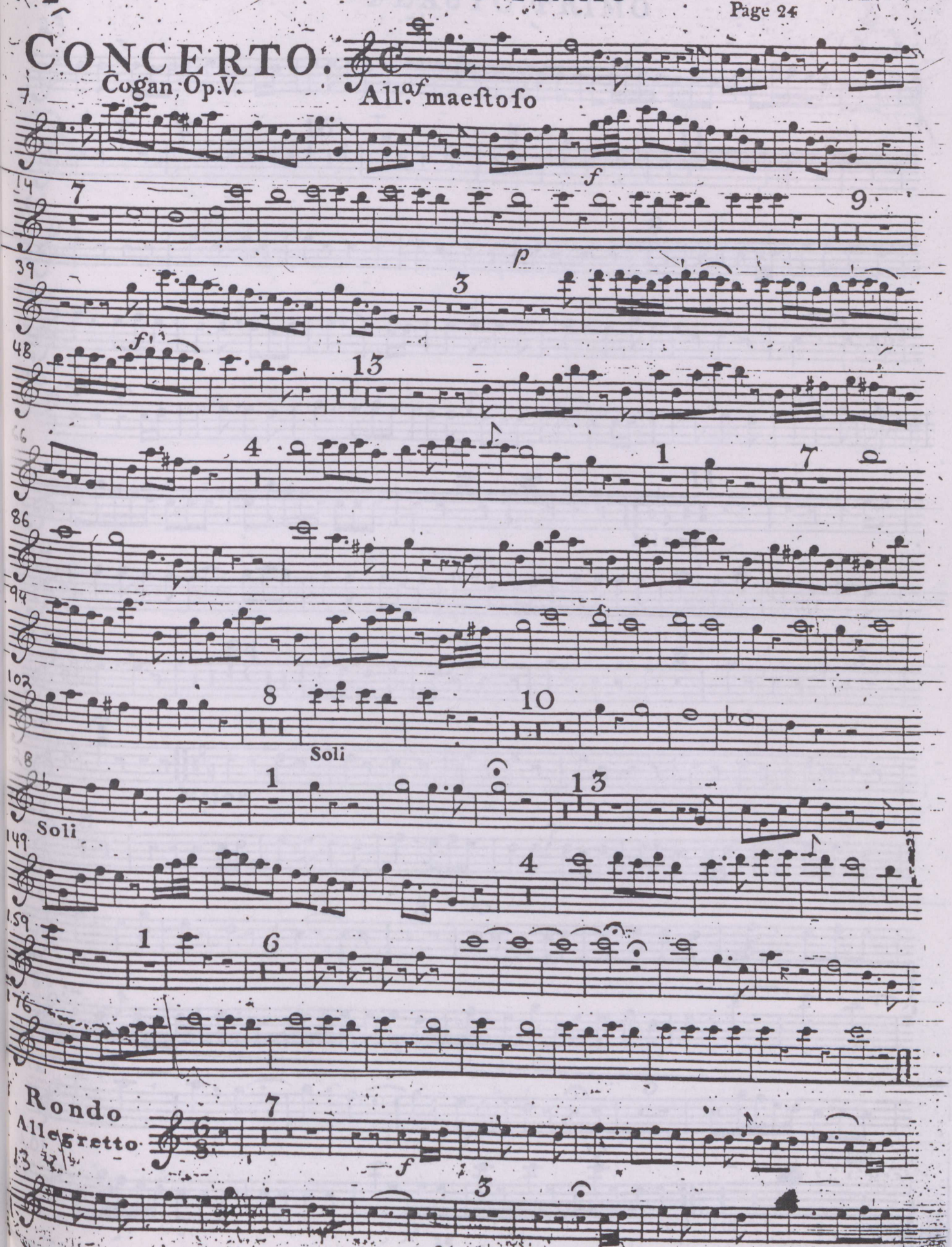
CONCERTO.

Cogan Op.V.

All.o maestoso



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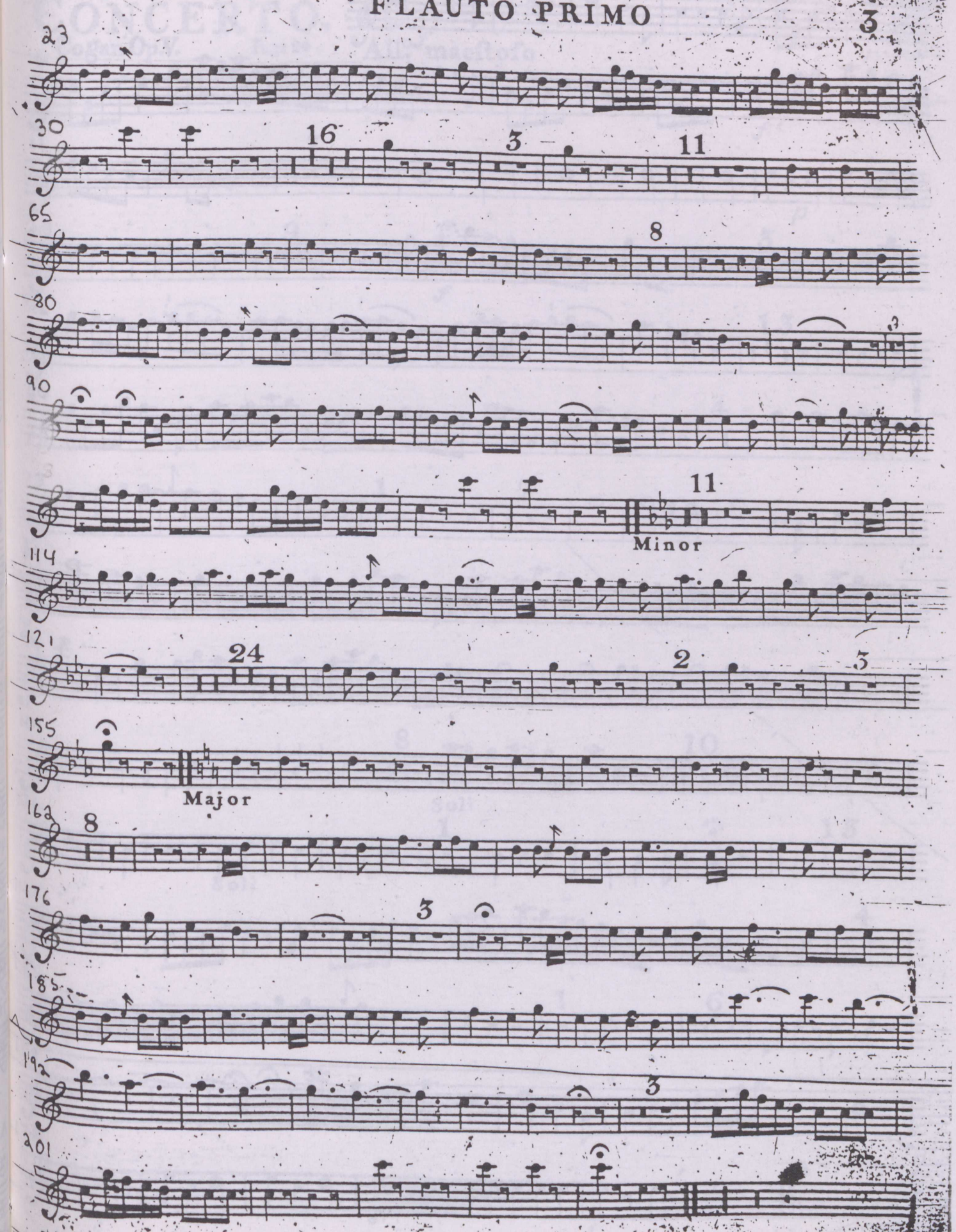

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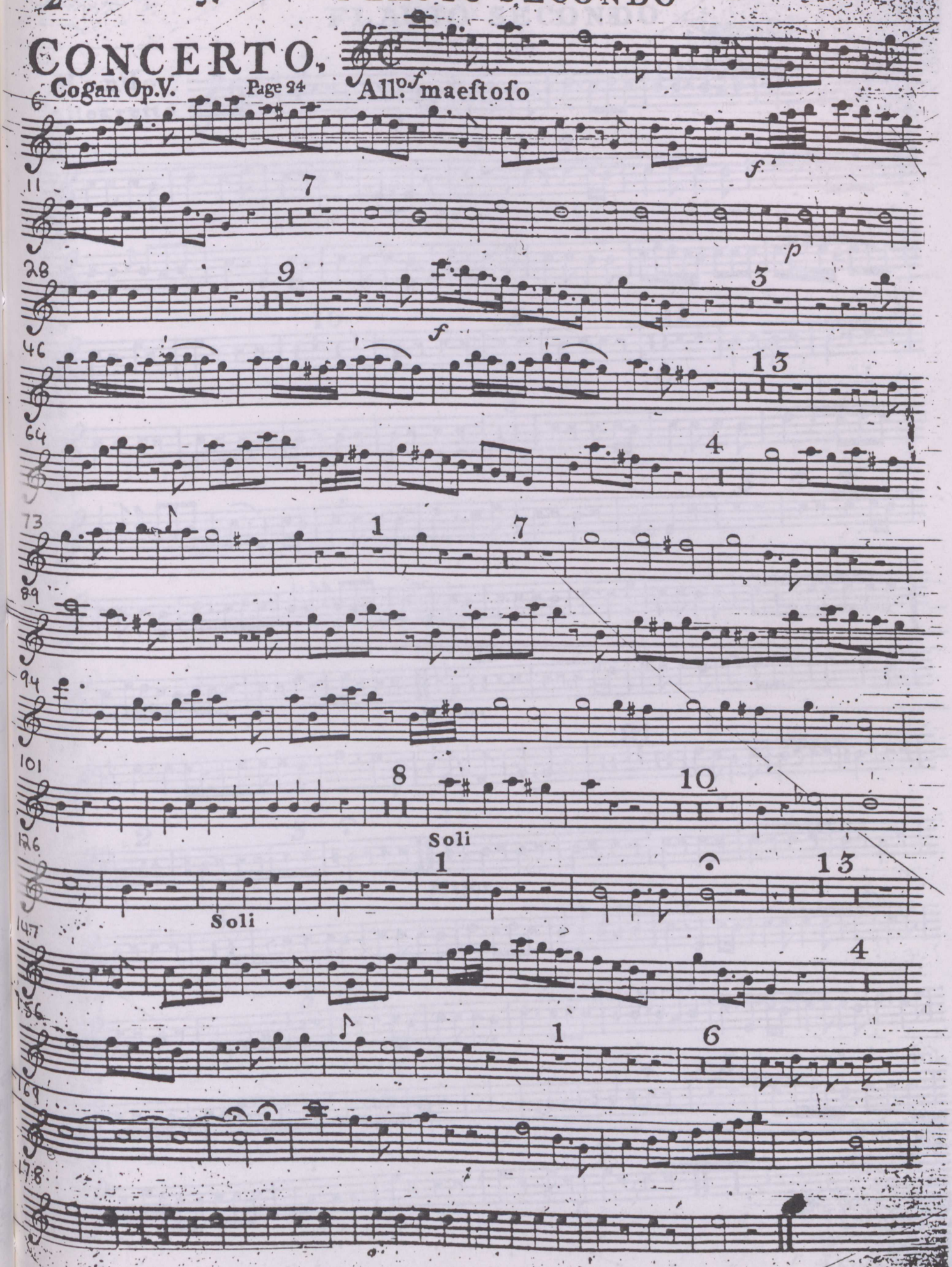
CONCERTO,

Cogan Op.V. Page 24

All.o maestoso



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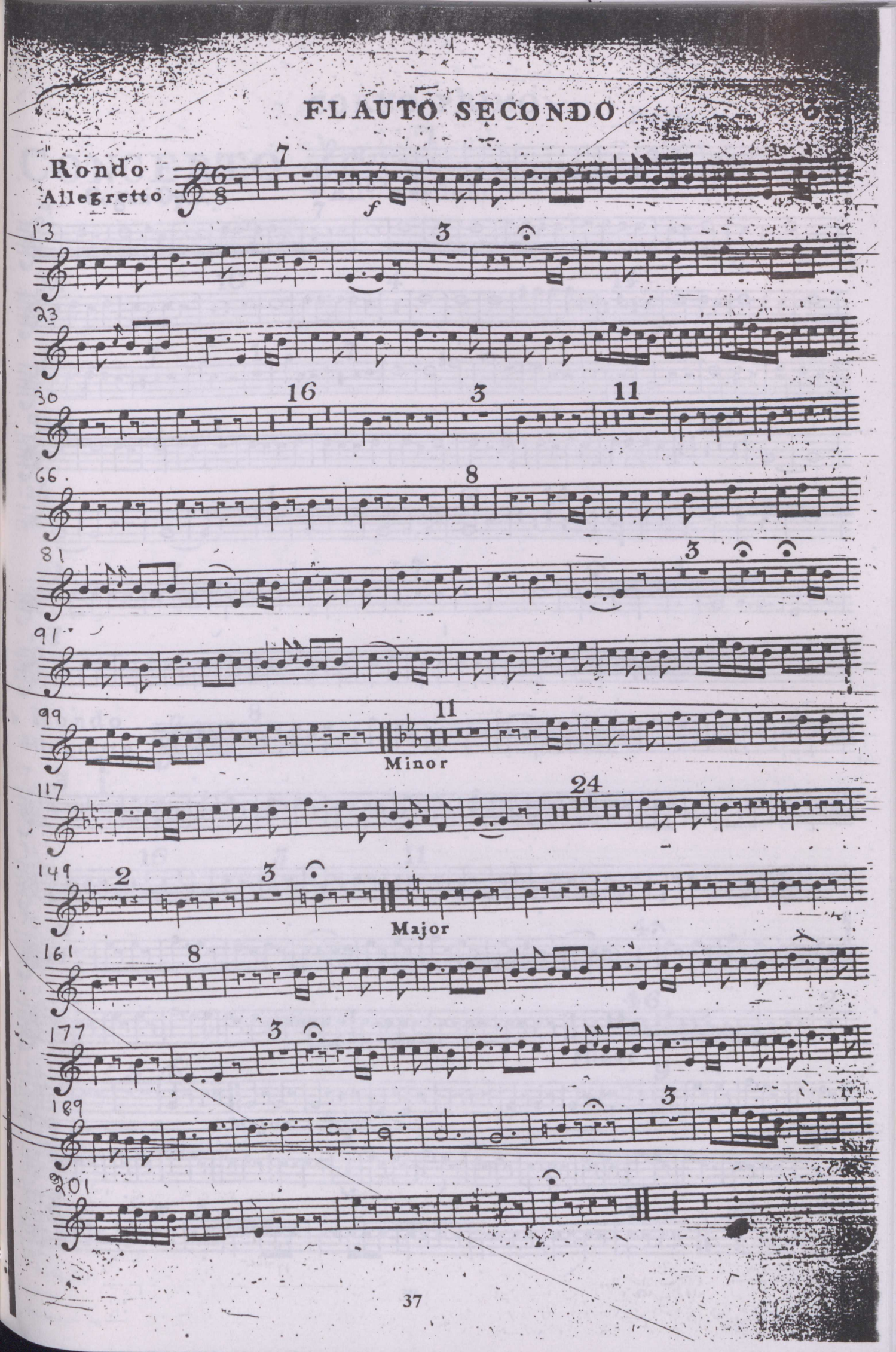

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Cogan Op.V.

All.o maestoso

p sf p

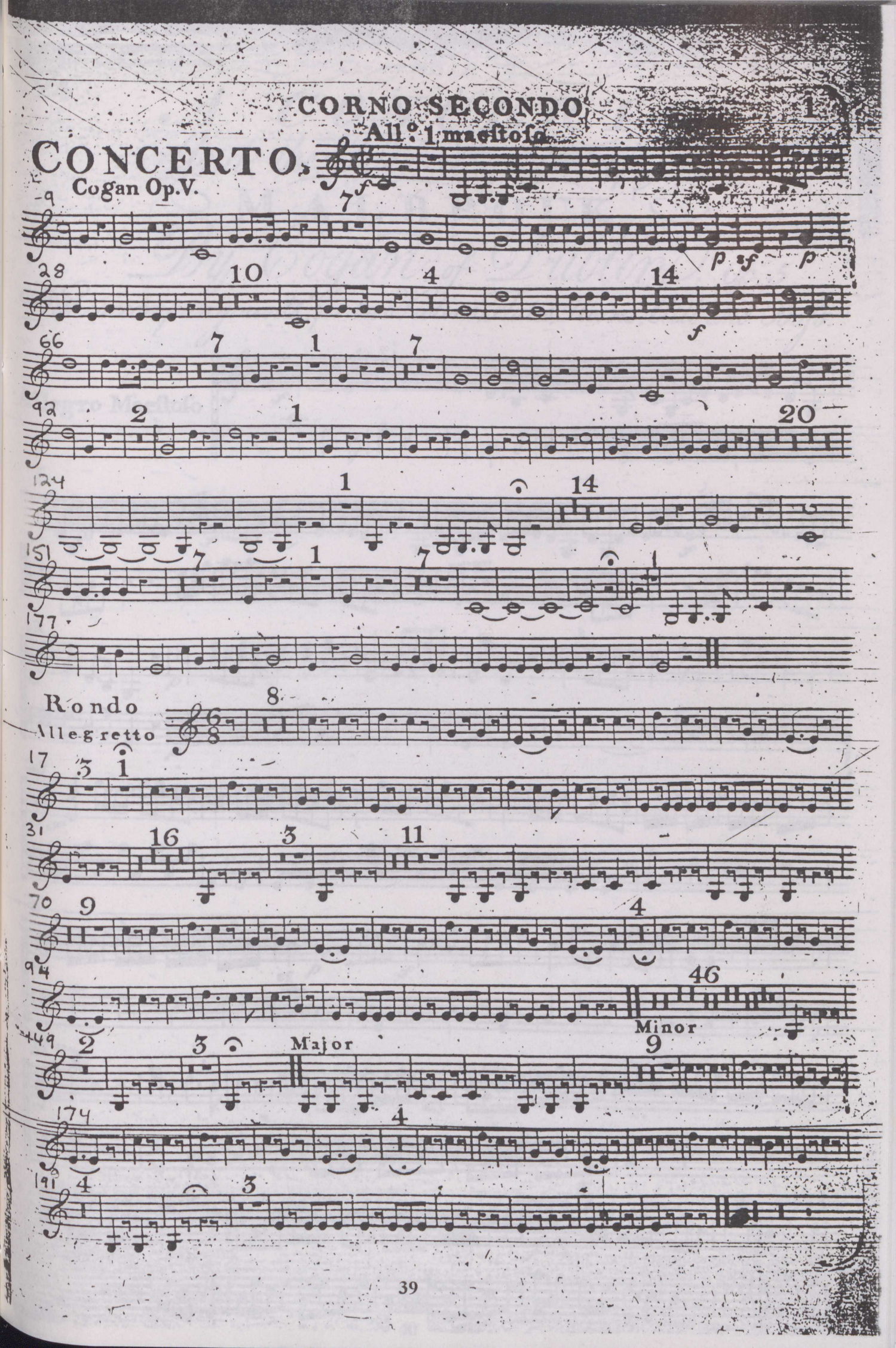
f

Rondo

Allegretto

Minor

Major


CORNO SECONDO
1
All.º 1 maestoso
CONCERTO.
Cogan Op.V.
Rondo
Allegretto
Major
Minor

24

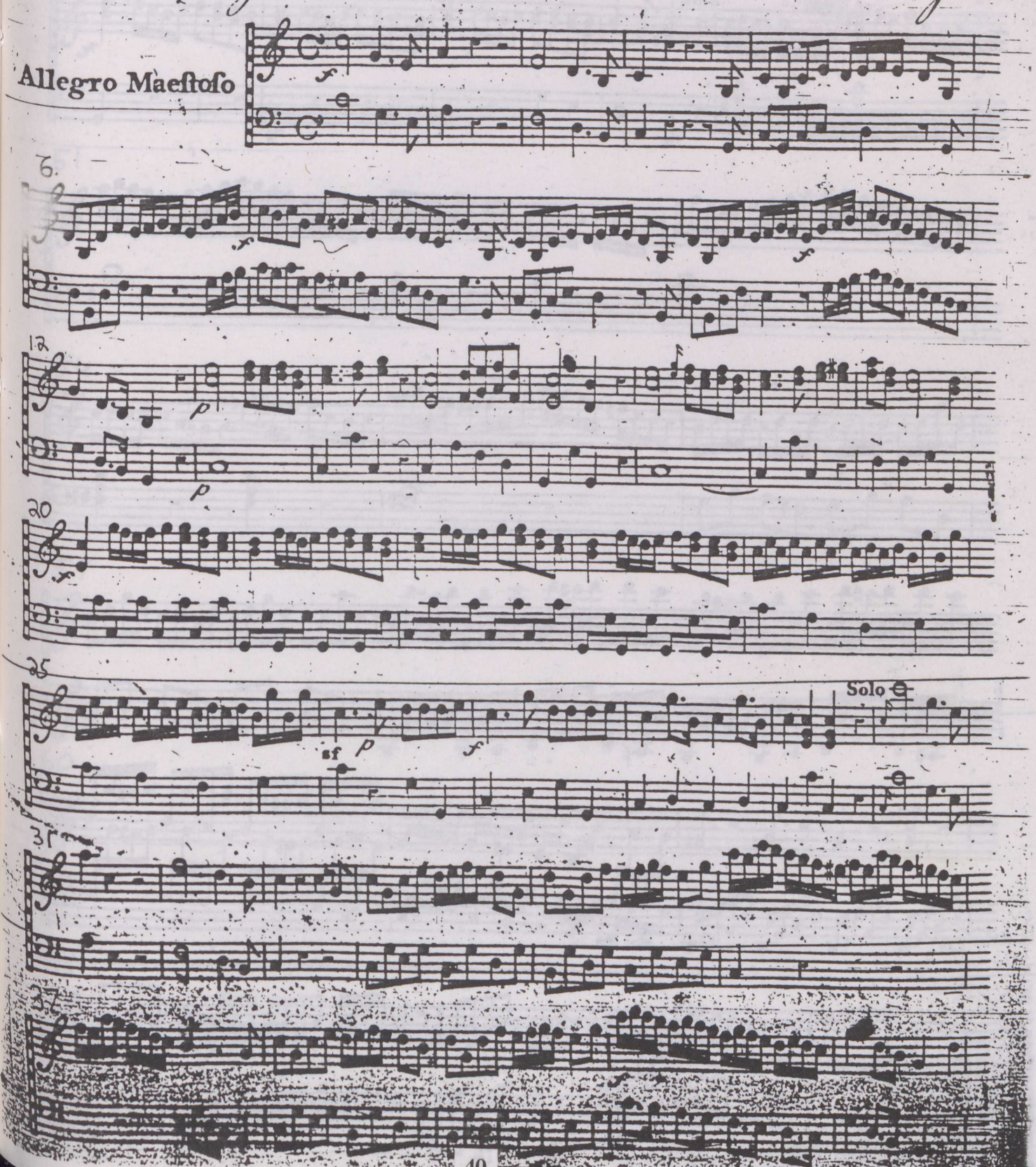
A CONCERTO

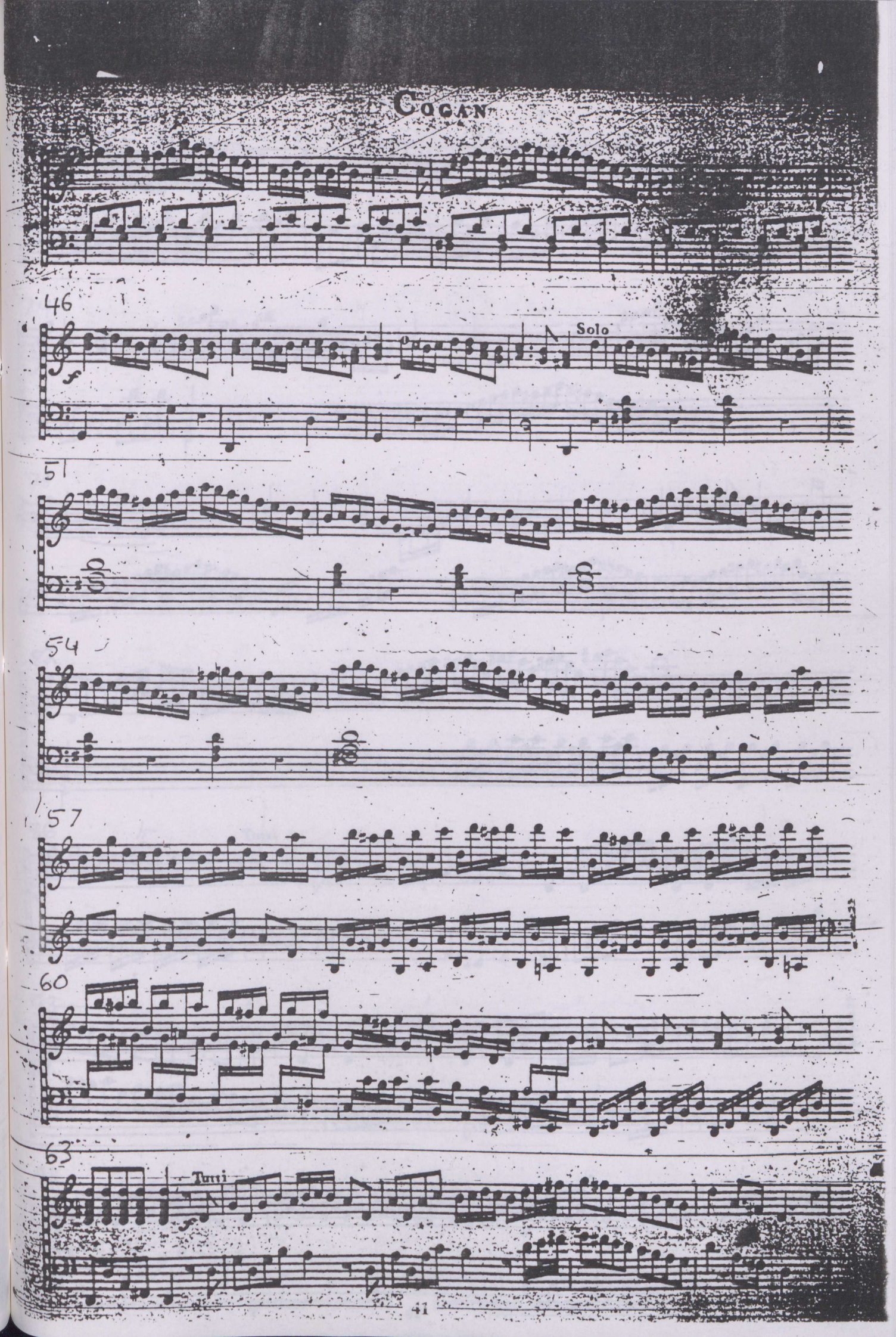
And the Favorite Air of

MALBROUK

By Cogan of Dublin. Op. 5.

With accompanyments for two Violins, Flutes, Horns, Alto and Bass.

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60
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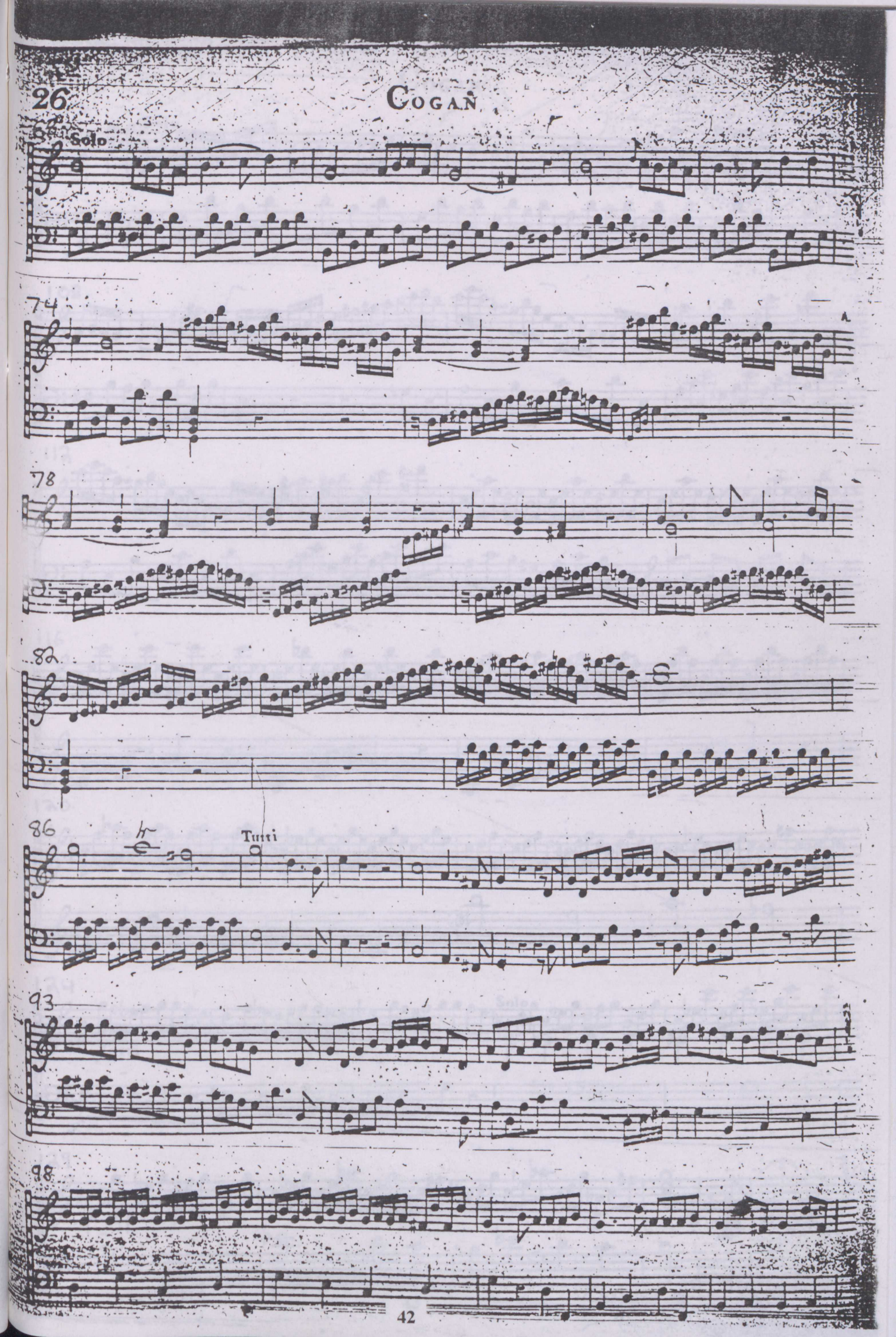
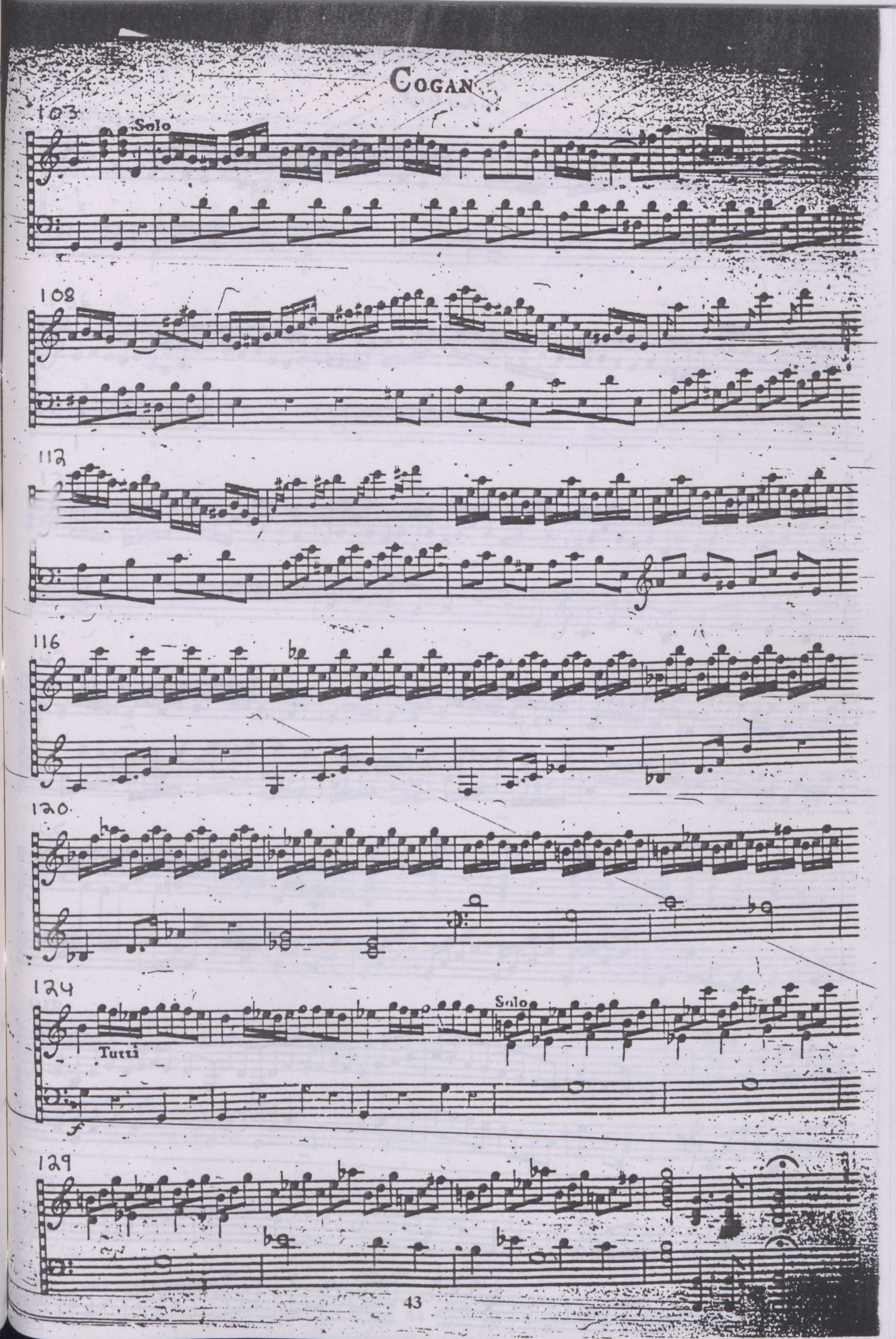
Tutti

Cogan

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Tutti
Solo
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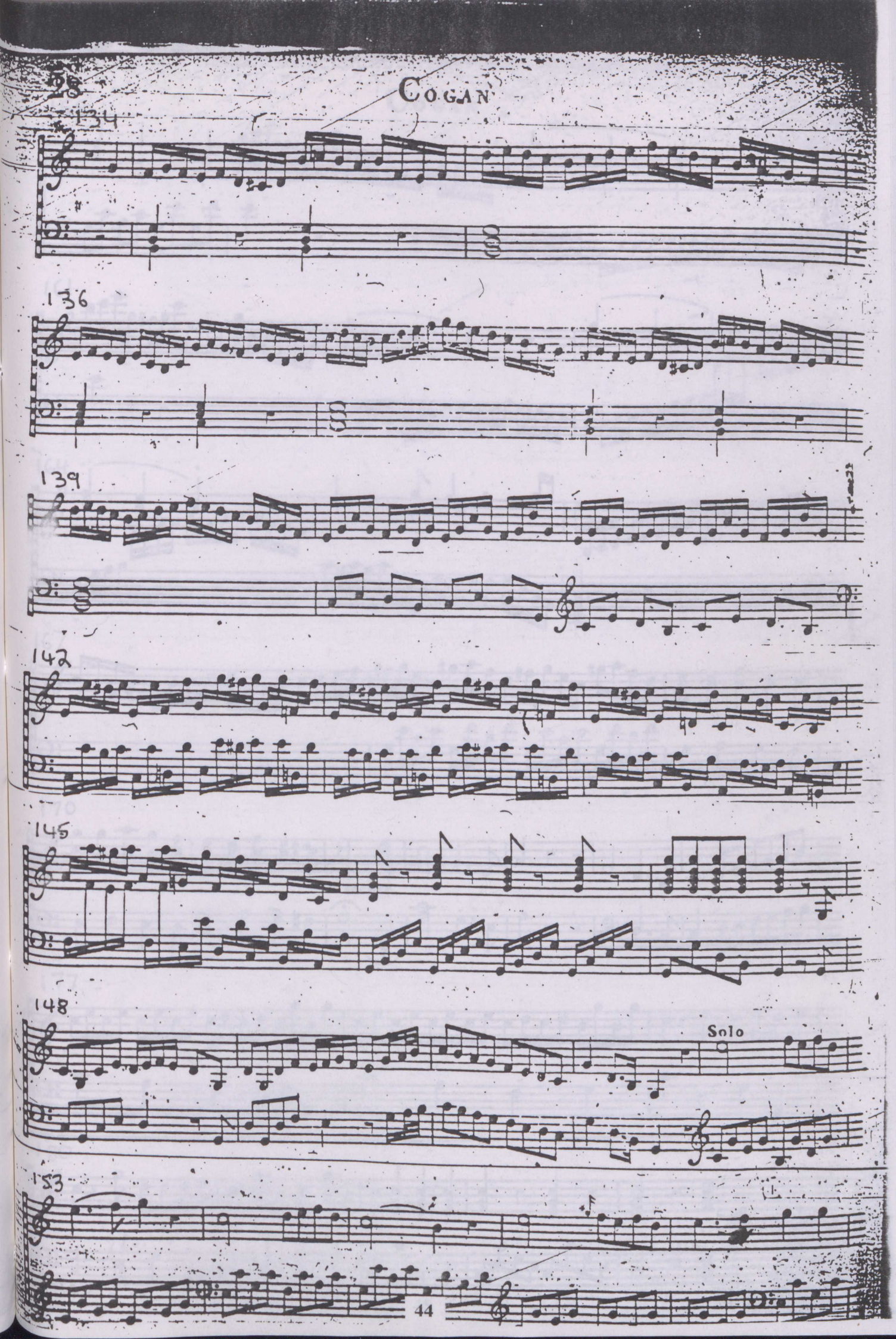
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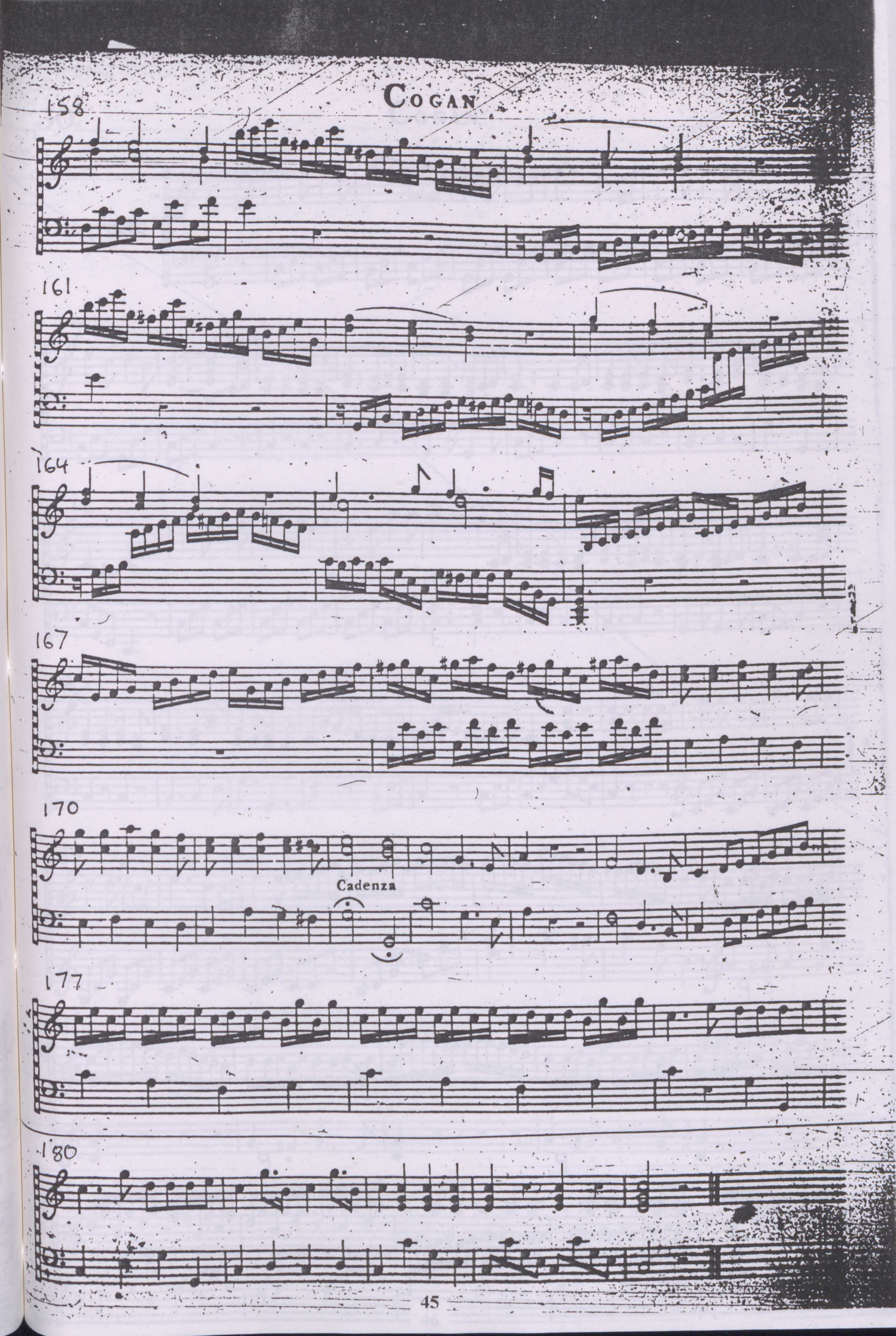
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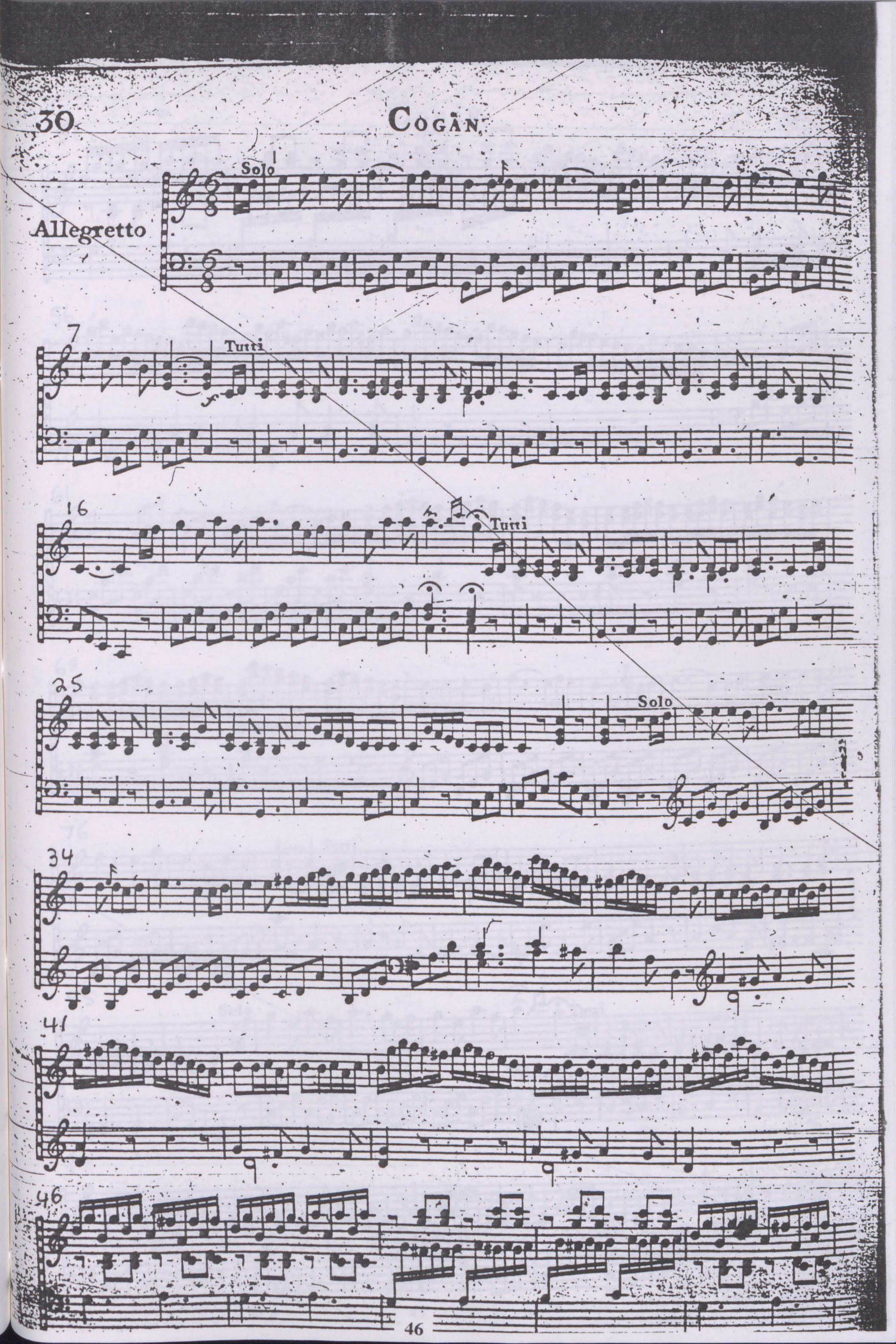
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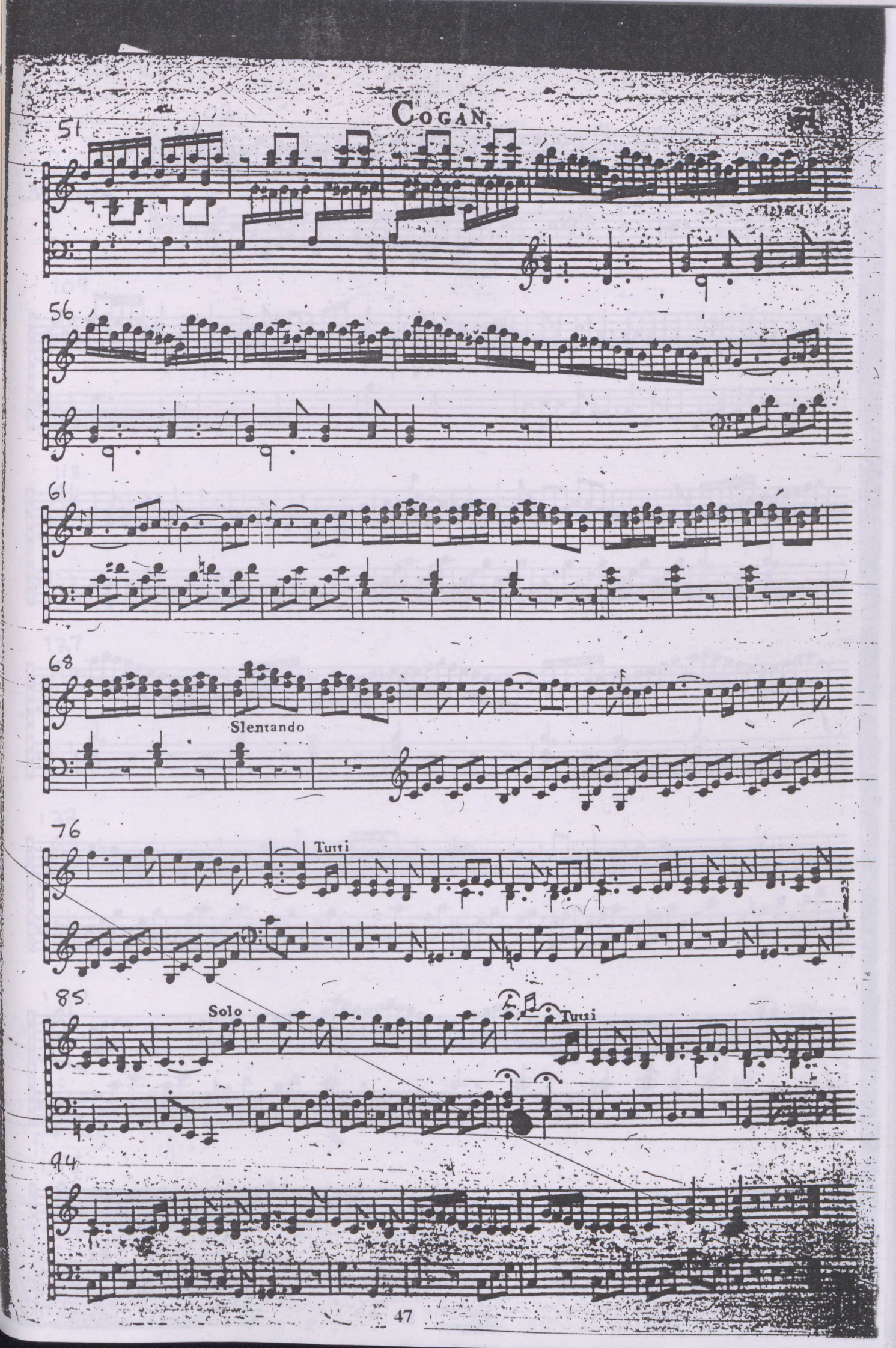
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Tutti
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Tutti
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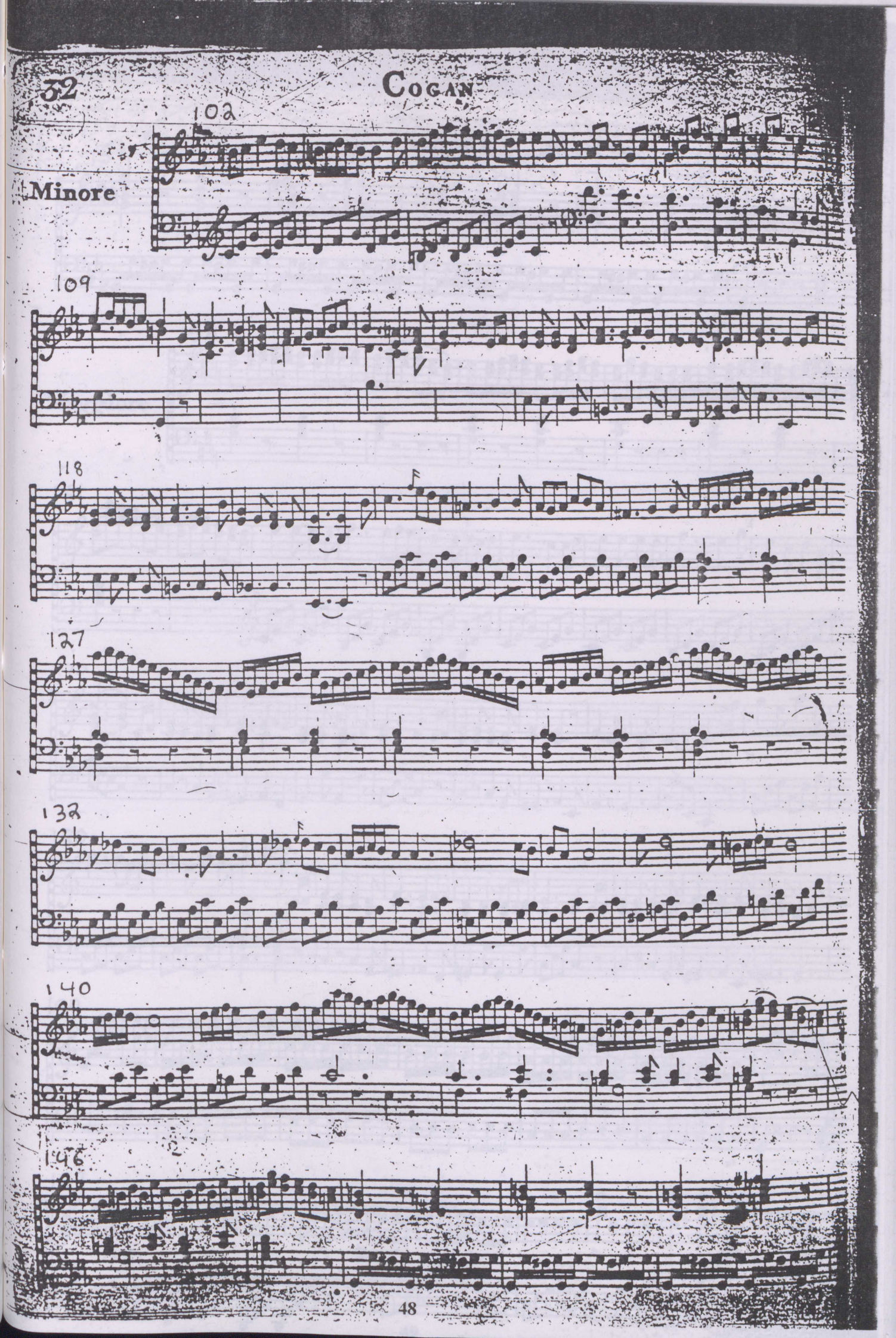
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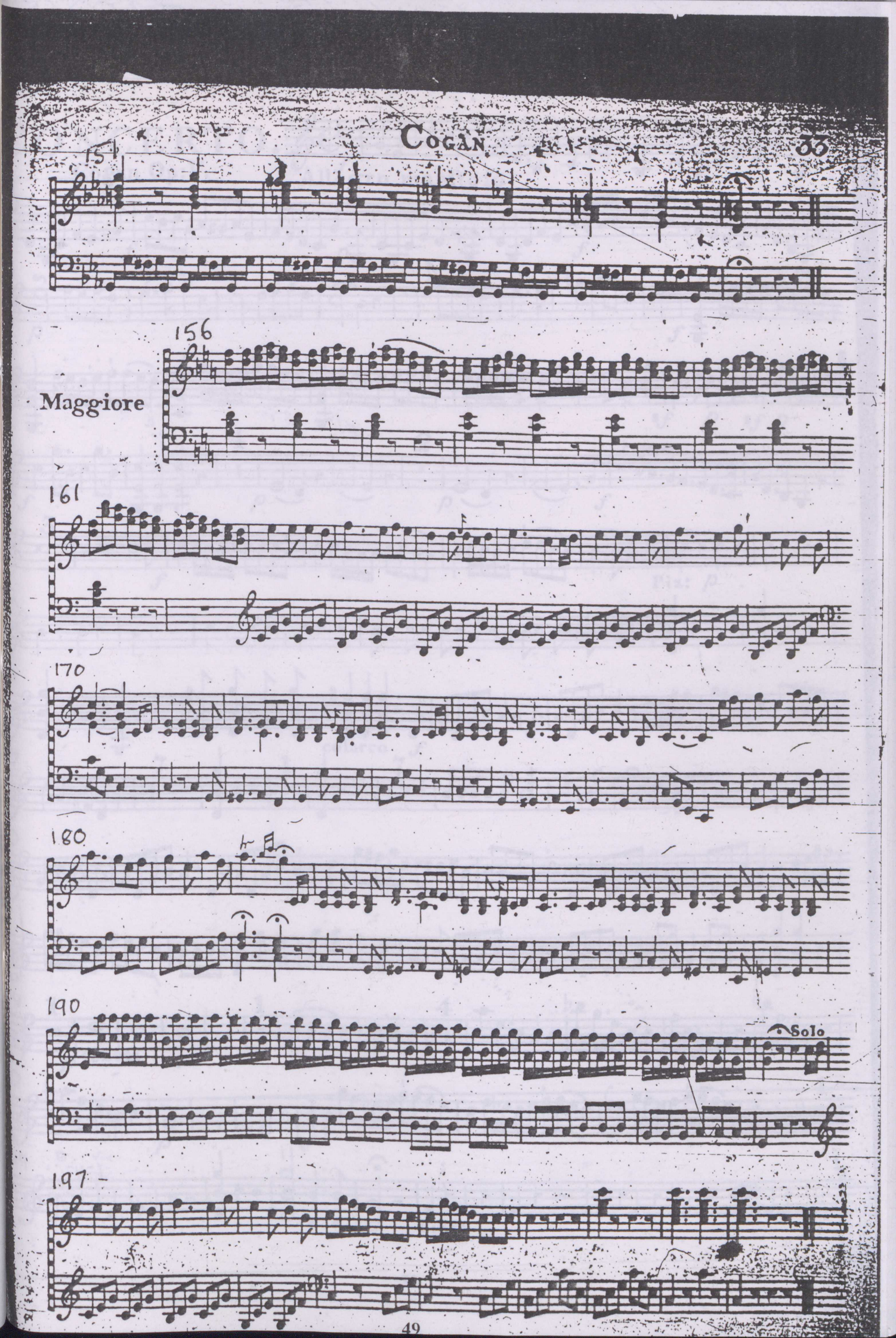
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Maggiore
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Solo
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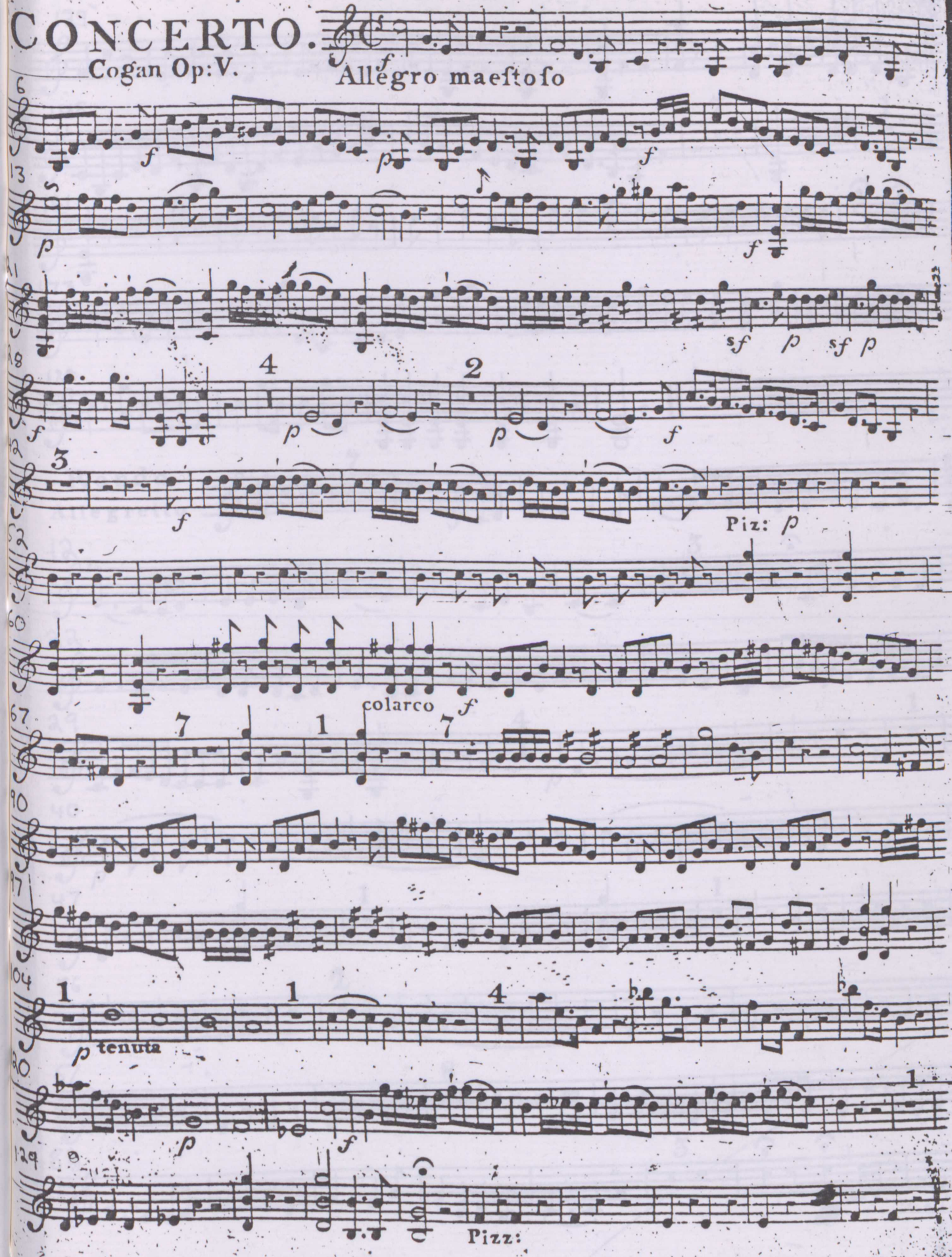
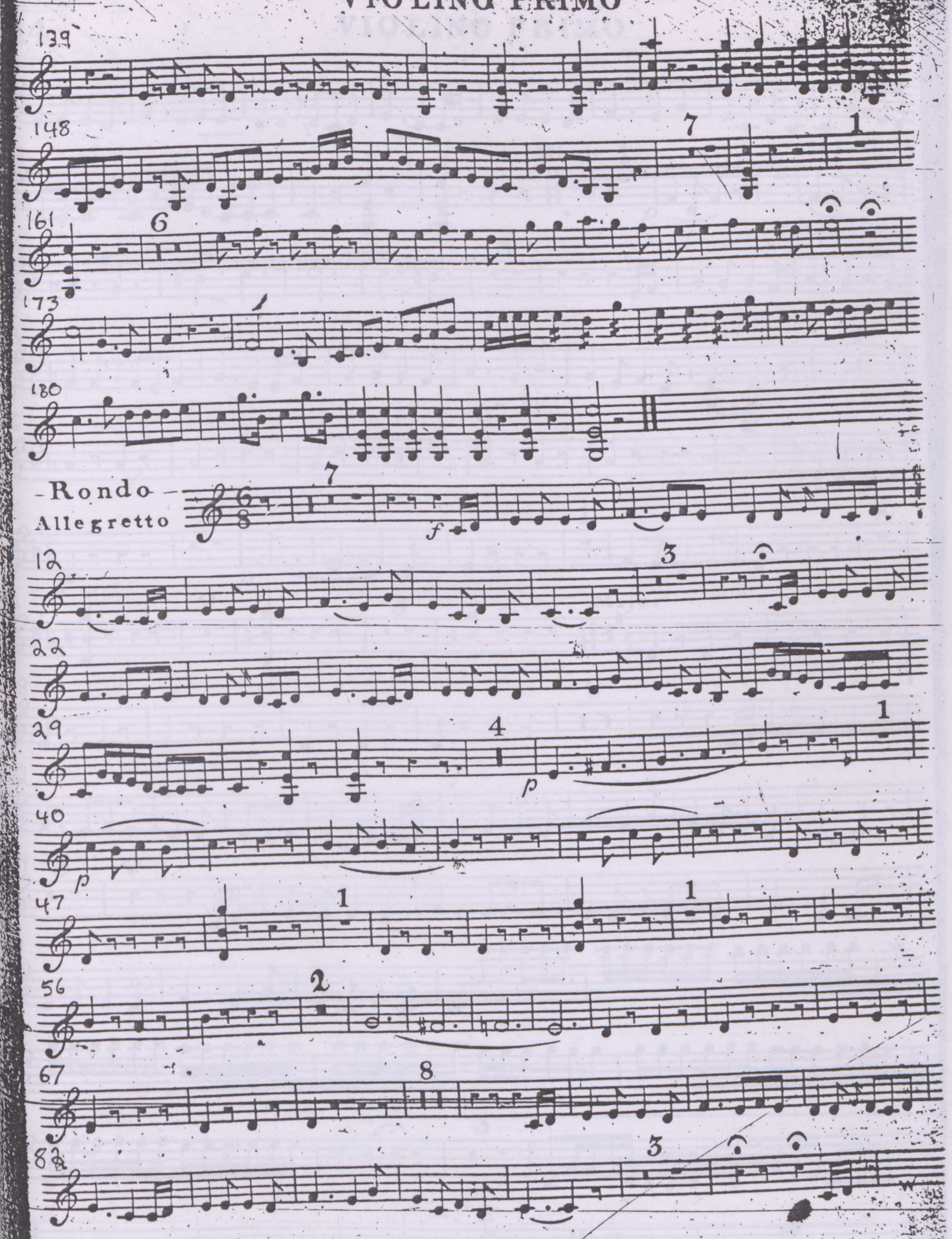
Page 24

CONCERTO.

Cogan Op:V.

Allegro maestoso

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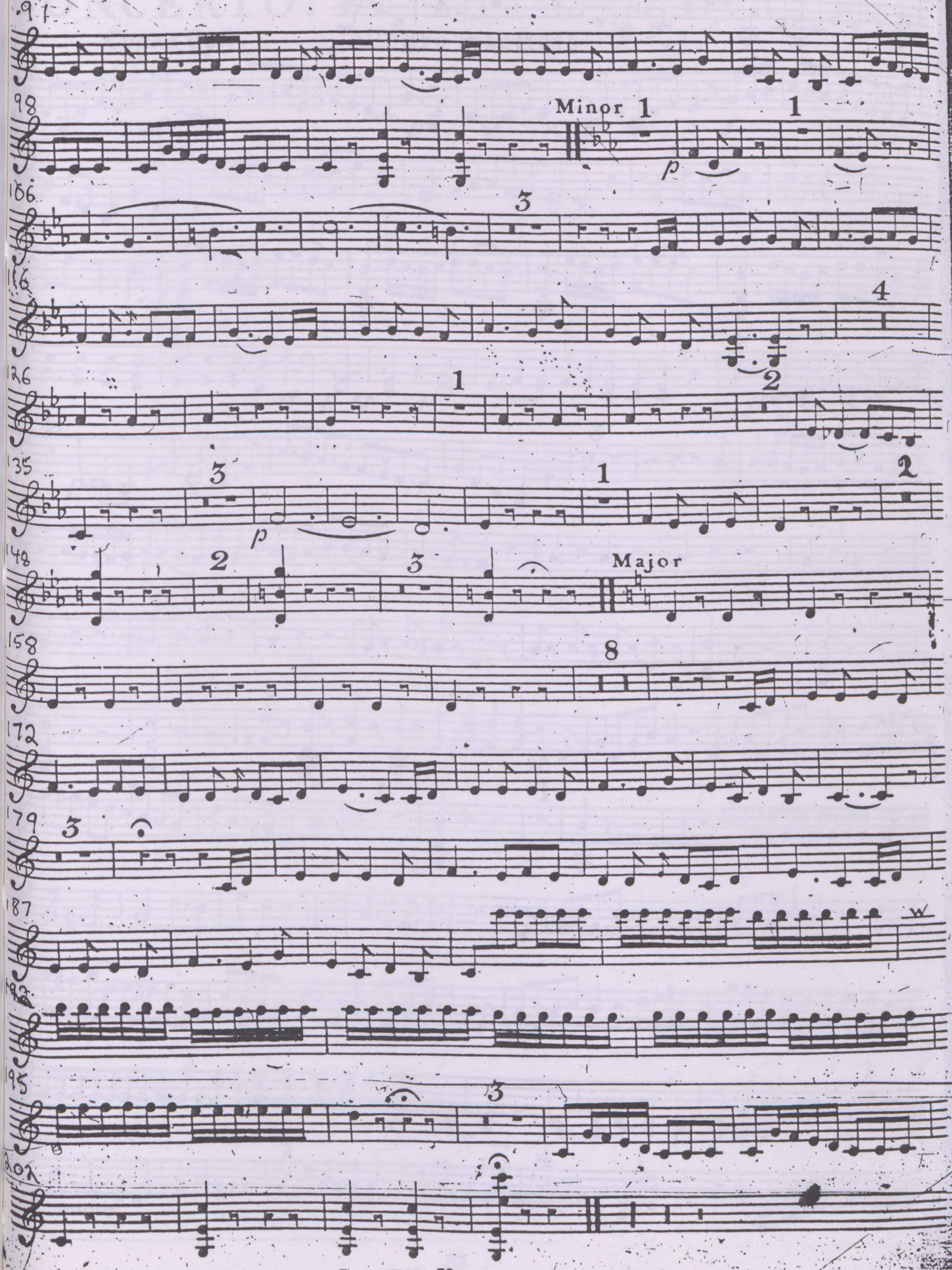
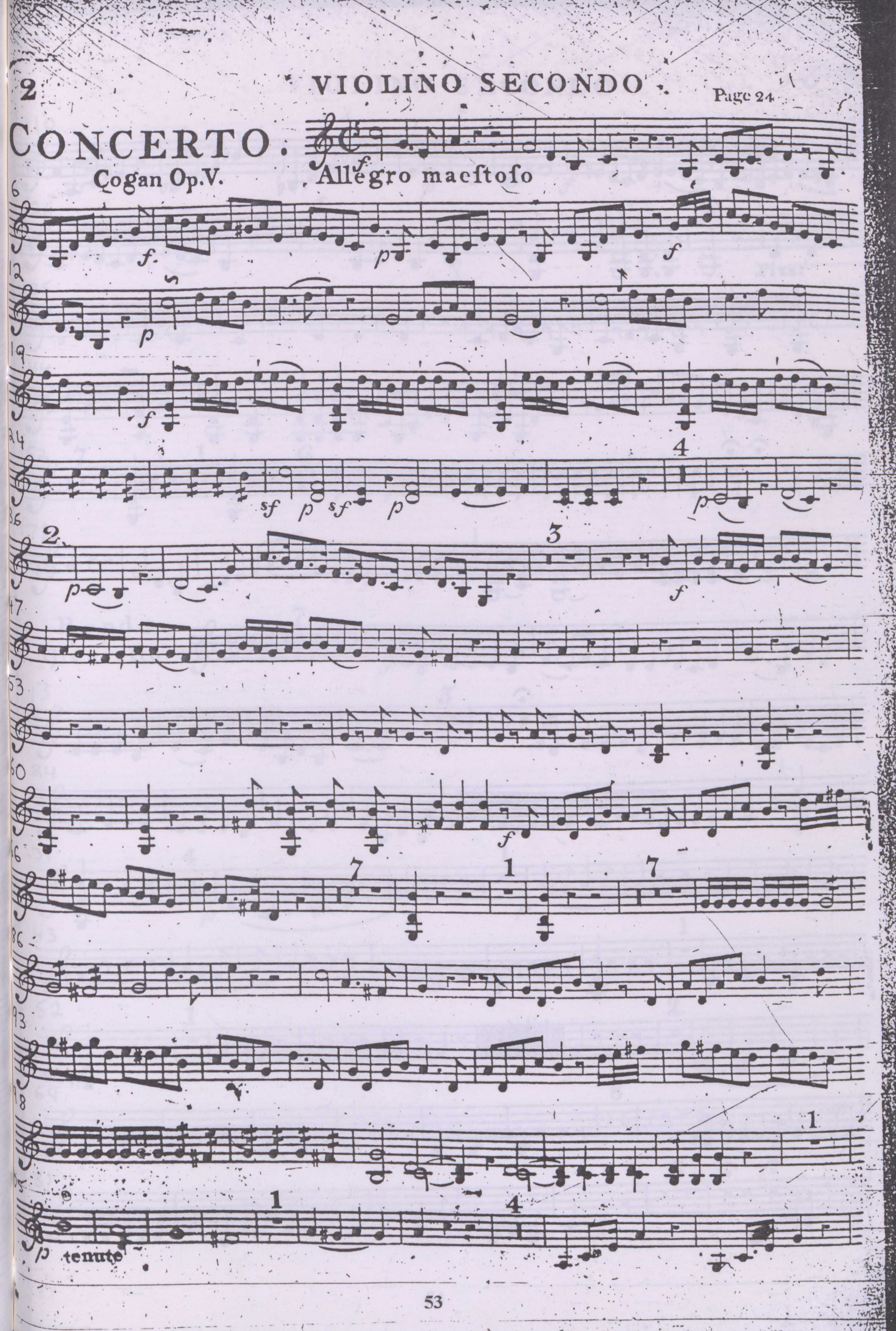
VIOLINO PRIMO




CONCERTO.
Cogan Op.V.
Allegro maestoso
f
p
f
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f
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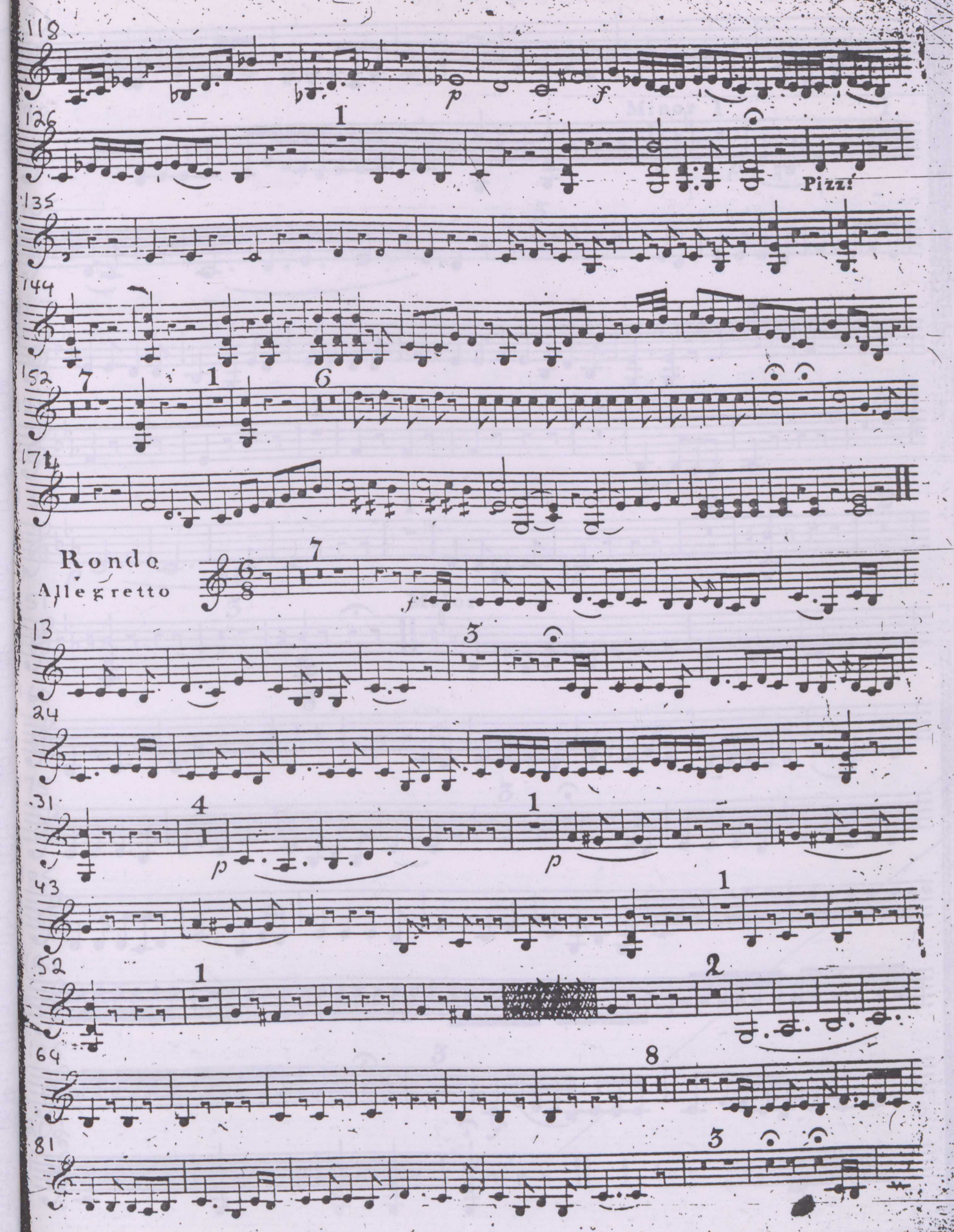
1
1
4
p tenuto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p
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Pizz.
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152
7
1
6
171
Rondo
Allegretto
7
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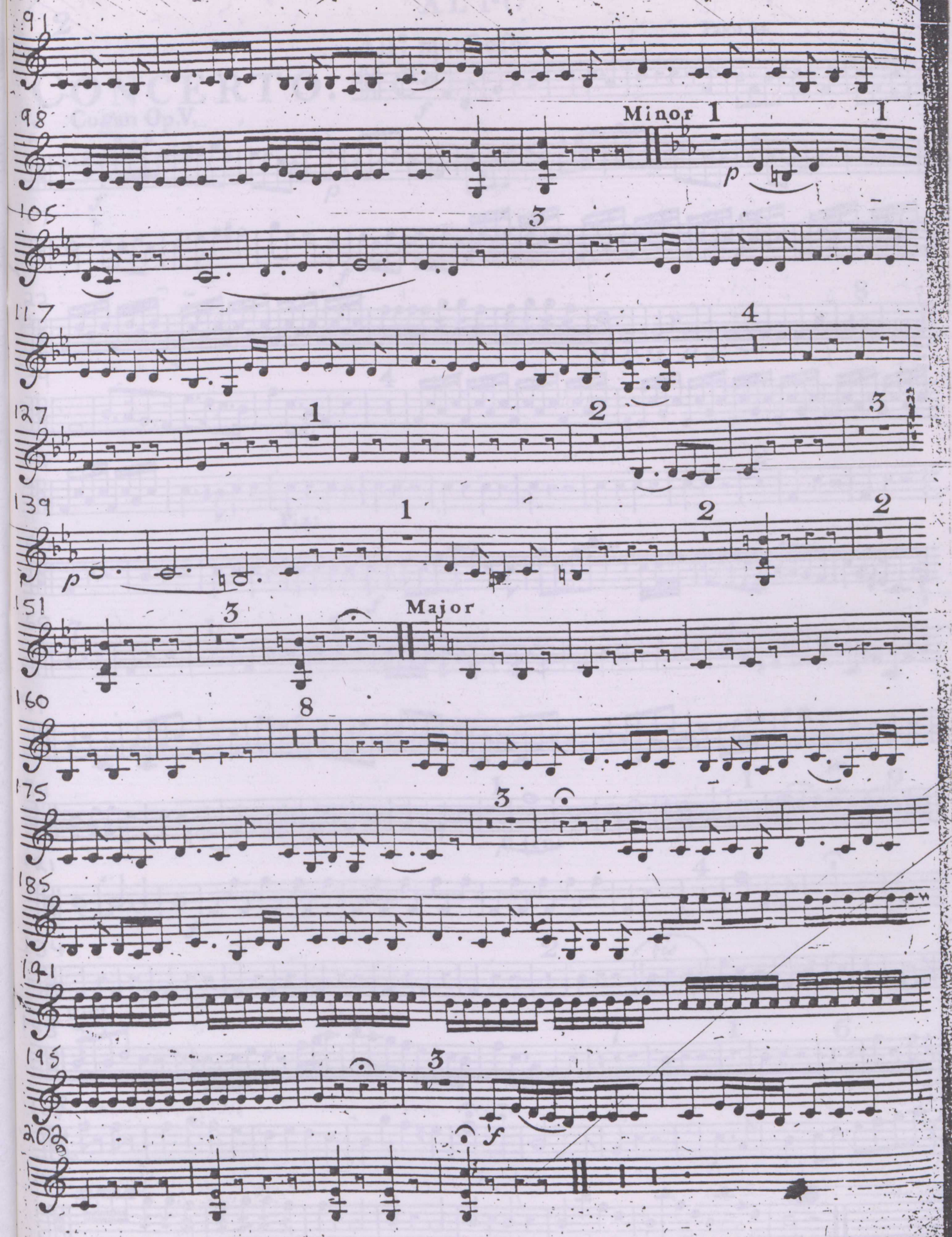
VIOLINO SECONDO



ALTO

CONCERTO:

Cogan Op.V.

All.o maestoso

f

6 f p 4

17 f 8

22 f p f p f

39 4

48 2

Piz:

60 f

68 7 1 7

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99 1 1 9

p ten

121 f 4

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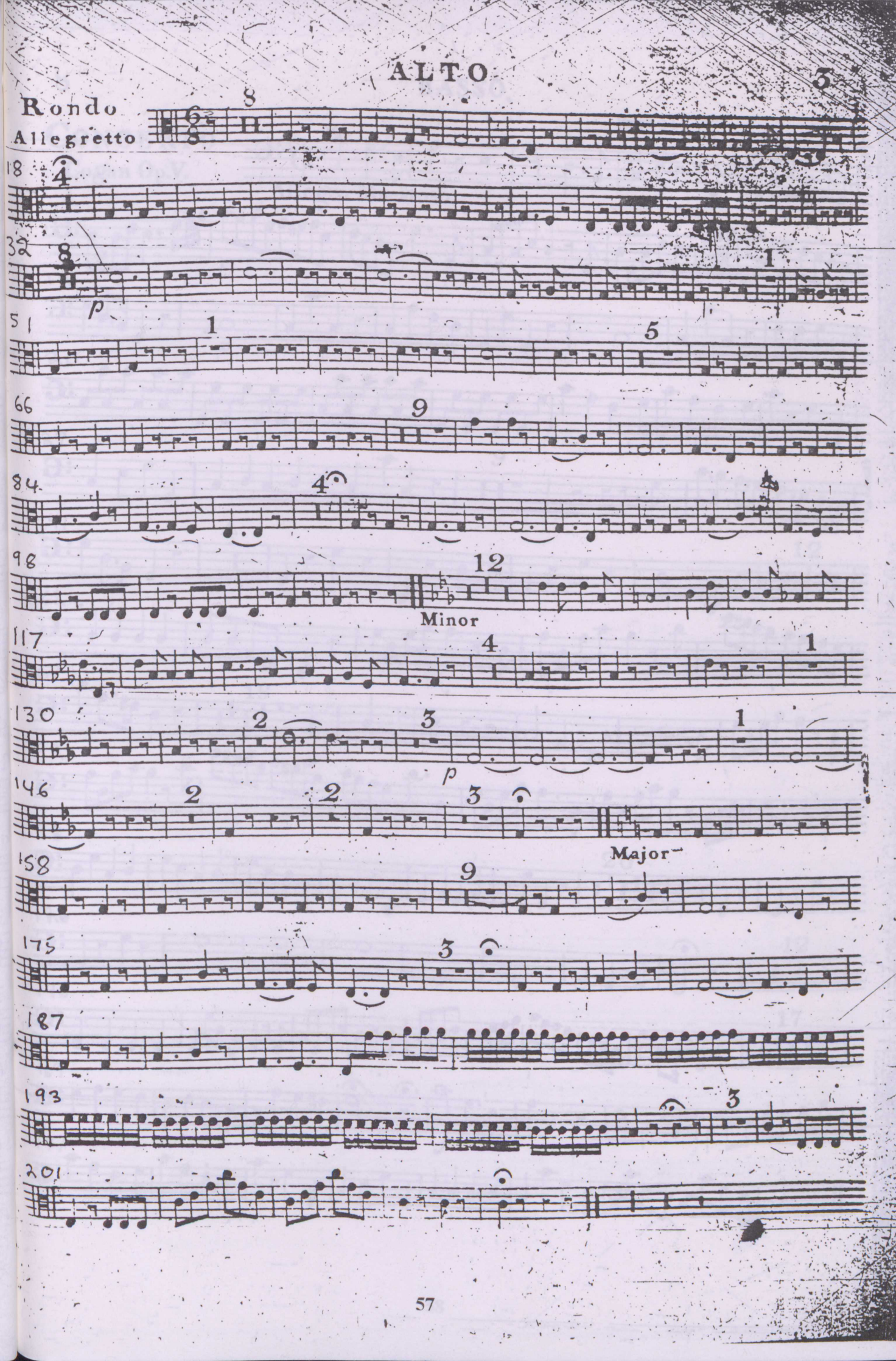

ALTO
Rondo
Allegretto
Minor
Major

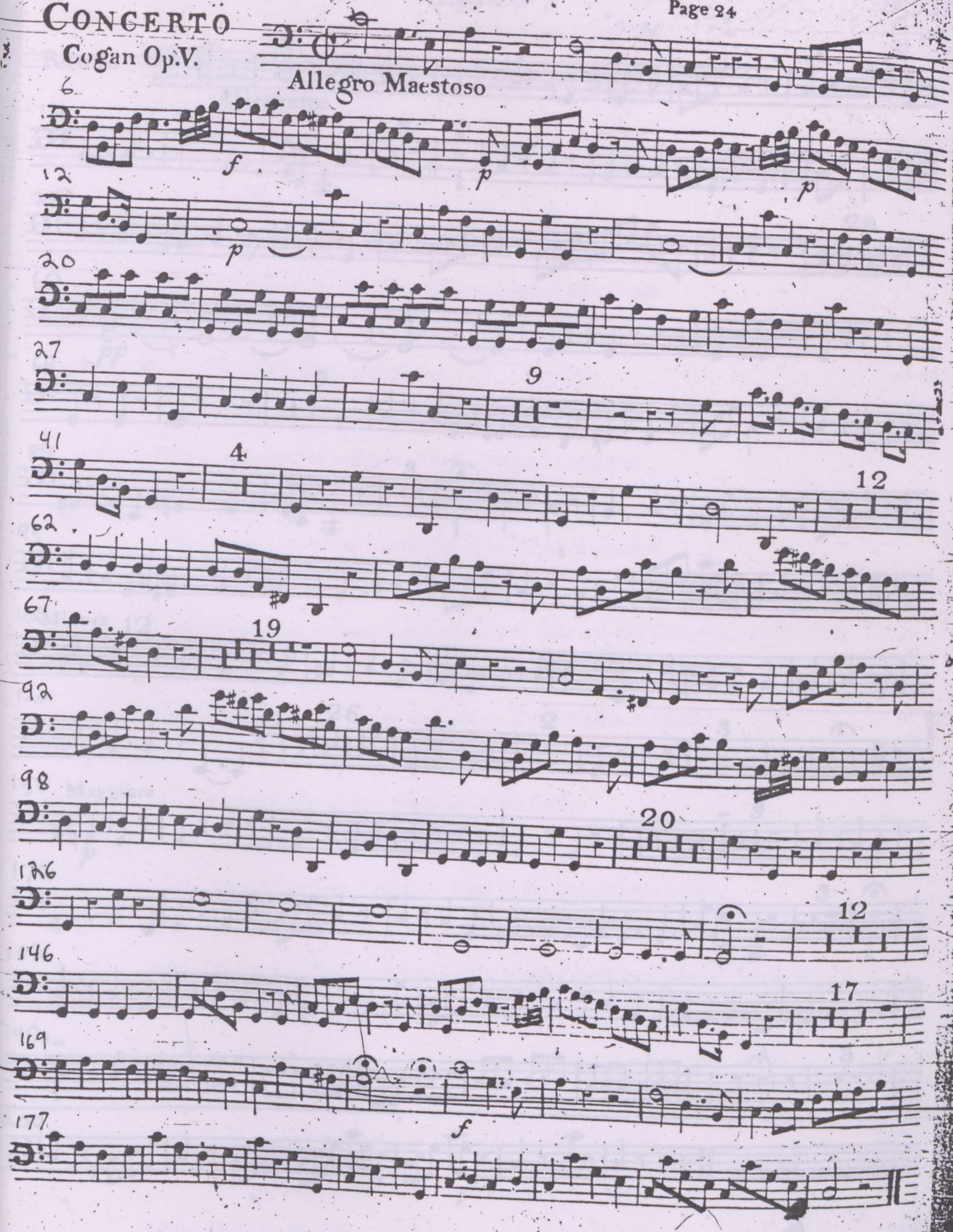
BASSO

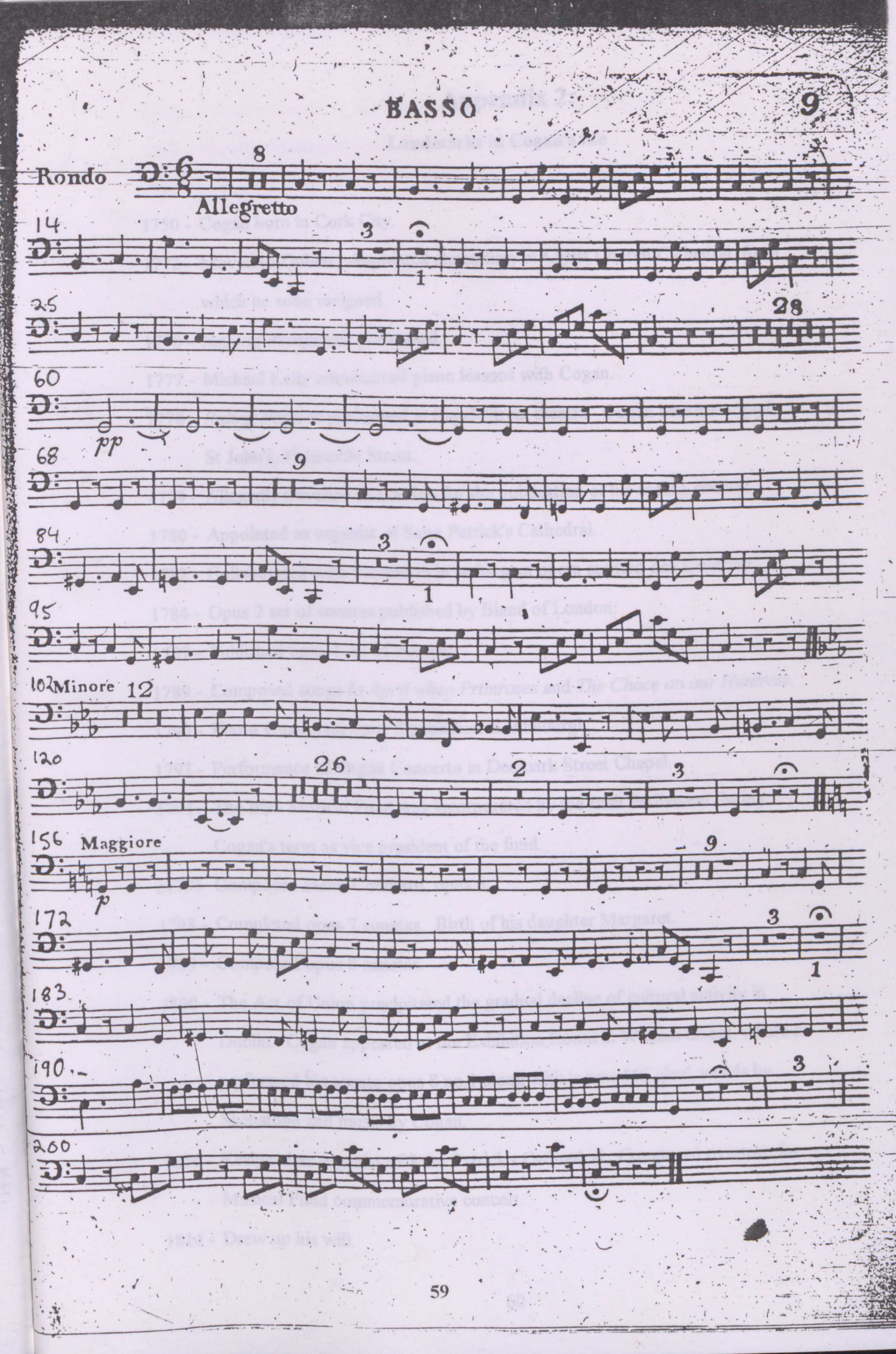
CONCERTO

Cogan Op.V.

Page 24

Allegro Maestoso




BASSO
Rondo
Allegretto
pp
Minore
Maggiore
p

Appendix 2:

Landmarks in Cogan's life

1750 - Cogan born in Cork City.

1772 - Moved to Dublin. Appointed stipendiary at Christ Church Cathedral, from which he soon resigned.

1776 - *Rape of Prosperine* performed.

1777 - Michael Kelly commenced piano lessons with Cogan.

1778 - *Ruling Passion* performed in Capel-Street theatre. Cogan became organist in St John's, Fishamble Street.

1779 - Allegedly travelled to London for the publication of his opus 1 sonatas.

1780 - Appointed as organist of Saint Patrick's Cathedral.

1782 - Collaborated with Stevenson in writing an opera entitled *The Contract.*

1784 - Opus 2 set of sonatas published by Bland of London.

1787 - Published opus 4 set of sonatas.

1789 - Composed songs *In April when Primroses* and *The Chace on our Huntress.*

1790 - **Piano Concerto, opus 5** published in Edinburgh.

1793 - Performance of Organ Concerto in Denmark Street Chapel.

1794 - The Irish Musical Fund was incorporated by the Irish Parliament during Cogan's term as vice president of the fund.

*c*1795 Composed Piano Concerto, opus 6.

1798 - Completed opus 7 sonatas. Birth of his daughter Margaret.

1799 - Composed opus 8 sonatas.

1800 - The Act of Union precipitated the gradual decline of cultural activity in Dublin. Cogan appeared at the Exhibition Room in William Street, where he performed his sonata opus 8 no.1 along with 'a new MS glee', words by Shenstone and music by Cogan.

1810 - Resigned as organist of Saint Patrick's Cathredral. Composed overture for Musical Fund commemorative concert.

1814 - Drew up his will.

1818 - Composed opus 11 Sonatas which he dedicated to his pupils.

1832 - Moved to Dominic Street from Rathmines Road.

1833 - Died on 3 February.

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