

A COLLECTION of  
Catches Canons and Gleees  
FOR

Three, four, five, six and nine Voices  
never before published

Selected by

Thomas Warren

Price 10<sup>s</sup> 6<sup>d</sup>

John Phillips sculp<sup>t</sup>

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Where may be had just Publish'd a Pocket Volume of Catches Compos'd by D<sup>r</sup> Arne, D<sup>r</sup> Boyce D<sup>r</sup> Hayes D<sup>r</sup> Nares, Sig<sup>r</sup> Giardini  
M<sup>r</sup> Battell, M<sup>r</sup> Berg, M<sup>r</sup> Warren and many other of the most Eminent Masters.



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*A 3 Voci*

*Epitaph*

*D.<sup>r</sup> Boyce.*

1

1<sup>st</sup> 'Tis thus thus and thus fare-well to all vain Mortals  
2<sup>d</sup> the rest an Angels Pen must tell long long --  
3<sup>d</sup> Those Blessings which we high -- est prize are soon est ra --

do per-fection call to Beauty to Goodness to Modest-ty  
-- belov -- ed Dust fare-well fare-well fare -- well fare-well be --  
-- vish'd from our Eyes those Blessings those Blessings which we prize are

Sweet Tem-per and true Pi-ety  
-- lov-ed dust be -- lov -- ed dust fare -- well  
soonest ra -- vish'd from our Eyes

1.<sup>st</sup>

A Hogs-head was offer'd to Bacchus's Shrine the God was of -

2.<sup>d</sup>

Then curst in a Pafsion Damn it rot it and marr it didst ev-er know

3.<sup>d</sup>

So the Jol-ly red God having empty'd his white Wine re - - turn'd the poor

-fended be-cause 'twas white Wine the God was of - - fended be - - cause 'twas white

Bacchus drink other than Claret then curst in a Pafsion Damn it rot it and

Vo'try the Hogs-head to sh-te in the Jol-ly red God hav - ing empty'd his

Wine was of - fen-ded of - fended be-cause 'twas white Wine

marr it didst ev-er know Bacchus drink o -- ther than Claret

white Wine re - - turn'd the poor Vo'try the Hogs-head to sh-te in

*A 4 Voci*

*Epitaph*

*M.<sup>r</sup> Savage* <sup>3</sup>

*Andante*

1.<sup>st</sup> Poor RAL - - - PHO lies be - - - neath this

2.<sup>d</sup> Rood and sure he muft he bleft for tho' he cou'd do nothing good he meant to do his

3.<sup>d</sup> Belf think of your Souls ye guilty Throng think of your Souls

4.<sup>th</sup> Ye guilty Throng who knowing what is right who knowing what is right do wrong do wrong

*A 4 Voci*

1.<sup>st</sup> May the KING live long

2.<sup>d</sup> Ding dong ding dong ding dong *J. W.*

3.<sup>d</sup> May the KING live long

4.<sup>th</sup> Ding dong ding dong ding don

*43 Vocal*
*by J. W.*

1.<sup>st</sup>  
 Prithee is not Miss Chloe's a Comical Cafe a comical Cafe She

2.<sup>d</sup>  
 She lets out her Tail and she borrows her Face She

3.<sup>d</sup>  
 Prithee is not Miss Chloe's a Comical Cafe a comical Cafe a

lets out her Tail a comical cafe

borrows her Face a comical cafe a comical cafe

Comical cafe a comical cafe a comical cafe

*43 Vocal Epitaph*
*by M. Travers*

1.<sup>st</sup>  
 Here In -- nocence and Beau - ty lies whose Breath was snatch'd by ear - ly not un - time - ly Death

2.<sup>d</sup>  
 Hence did she go just as she did be - gin Sorrow to know before she knew to Sin

3.<sup>d</sup>  
 Death that does Sin and Sorrow thus pre - vent is the next Blessing to a Life well spent

*A 3 Voci*

*by M.<sup>r</sup> Berg* 5

1.<sup>ft</sup> How hap-py are we now the Wind is a-baft and the Boatf-wain he Pipes Haul both our Sheets aft

2.<sup>d</sup> Then drink about Tom al--tho' the Ship roll then drink a-bout Tom al--tho' the Ship roll

3.<sup>d</sup> We'll fave our rich Liquor by flinging the Bowl we'll fave our rich Liquor by flinging the Bowl then

Steady fays the Mafter it blows a frefh Gale we'll foon reach our Port Boys if the Wind does not fail

al--tho' the Ship roll al--tho' the Ship roll

1.<sup>ft</sup> drink a-bout Tom al--tho' the Ship roll we'll fave our rich Li-quer by fling-ing the Bowl

*A 3 Voci*

1.<sup>ft</sup> Ill fares the Fa-mi-ly that fhews a

2.<sup>d</sup> Si-lent Cock And Hen that Crows

3.<sup>d</sup> And the Wife that pulls the Husband by the Nofe

## A 3 Voci

M.<sup>r</sup> Battishill

1<sup>st</sup> Ye Birds for whom I rear'd this Grove with melting

2<sup>d</sup> Ye Flow'rs be-fore be-fore her Footsteps rise display at

3<sup>d</sup> Ye Streams if e'er your Banks I lov'd ye Streams if e'er your Banks I lov'd if e'er your

lays fa- - lute salute my Love my DAPH-NE with your

once at once your bright- - - est brightest Dyes that She at once at once

Native Sounds improv'd if e'er your Native sounds im prov'd may each soft murmur sooth my Fair may each soft

Notes de- - tain or I have rear'd have rear'd my Grove in vain

- - your op'ning Charms may see or what are all your Charms to me

murmur sooth my Fair or fure or fure 'twill deep- - - en my dis- - pair

*1-3 Voci*

*by M.<sup>r</sup> Cha.<sup>s</sup> King*

1.<sup>st</sup> O Ab--fa--lom my Son my Son

2.<sup>d</sup> Wou'd to God I had dy'd for thee my Son

3.<sup>d</sup> O Ab--fa--lom my Son my Son

O Ab--fa--lom my Son my Son

wou'd to God I had dy'd for Thee my Son

O Ab--fa--lom my Son my Son

*1-3 Voci*

*by M.<sup>r</sup> Travers*

1.<sup>st</sup> Under--neath this Mar--ble Hearse lies the Sub--ject of all Verse

2.<sup>d</sup> Sidney's Sis-ter Pem-broke's Mother Death e'er thou hast kill'd a--nother

3.<sup>d</sup> Fair and learn'd and Good as Shee Time shall throw a Dart at Thee

S

*13 Uci**by M.<sup>r</sup> Berg*

1.<sup>ft</sup> Come Friends and Companions let's take a full Glas and each drink a Health to his favourite Lafs and

2.<sup>d</sup> And each drink a Health to his favourite Lafs With

3.<sup>d</sup> With Hearts free from Trouble we chearfully Sing Huz-za for our Country Huz-za for our King Huz-

each drink a Health and each drink a Health and each drink a Health to his favourite Lafs

Wine and with Love let this Evening be crown'd let no en-vy or Discord among us be found

za Huz - - - za Huz - - - za for our Country Huz-za for our King

1.<sup>ft</sup> Doubtless the Pleasure is as great in being Cheated as to Cheat

2.<sup>d</sup> As lookers on feel most delight that least per-ceive the Juglers Slight

3.<sup>d</sup> and still the less they under stand the more they admire his Slight of Hand

*A 3 Voci*

45

*M.<sup>r</sup> Battishill<sup>9</sup>*

*Affettuoso*

1.<sup>st</sup> I Lov'd thee beautifull and Kind and plight \_ \_ \_ ed  
2.<sup>d</sup> And plighted plighted an e - - ter - - - nal Vow I Lov'd I lov'd thee  
3.<sup>d</sup> So alter'd are thy Face and Mind so alter'd are thy Face and Mind 'twere Perju -  
an e - - ter - - - nal Vow and plight \_ \_ \_ ed an e - - - ter - - - nal Vow  
beautifull and kind and plight \_ \_ \_ ed plight \_ \_ \_ ed an e - - - ter - - - nal Vow  
- - ry to love thee now to love thee now 'twere Perju - ry to love thee love thee now

*M.<sup>r</sup> Berg*

*A 3 Voci*

1.<sup>st</sup> Let us drink and be merry Dance Joke and re-joyce with Claret Cana - ry The - or - bo and Voice  
2.<sup>d</sup> The changeable World to our Joys is un - just and all Pleasures are ended when we're in the Dust  
3.<sup>d</sup> In Mirth let us spend our spare Hours and our Pence for we shall be past it a Hundred Years hence

1. Lefs shall proud ROME her ancient Trophies boast the Conquer'd Country and y<sup>e</sup> Captive  
 2.<sup>d</sup> Her dread Do--minion A-SIA AFRICK knew but round the Globe her Eagles never  
 3.<sup>d</sup> Thro' ev'-ry Clime is BRITAIN'S Thunder hurl'd and POCOCS spoils are from a Tribute

Hoft Lefs shall proud ROME her ancient Tro-phies boast the Conquer'd Country and the Captive Hoft  
 flew her dread Do--minion A-SIA AFRICK knew but round the Globe her Eagles never flew  
 World thro'ev'ry Clime is BRITAIN'S Thunder hurl'd and POCOCS spoils are from a Tribute World

*ft*  
 1.<sup>ft</sup> O Beauteous Eyes dif-cover why fo much Cruel--ty  
 2.<sup>d</sup> You'll never find a Lover not one that Loves like me  
 3.<sup>d</sup> No No No never one that Loves like me

*2-6 3 Voci*

11

1.<sup>ft</sup> 'Twas You Sir 'twas You Sir I tell you no-thing  
 2.<sup>d</sup> 'Tis true Sir 'tis true Sir you look fo ve-ry  
 3.<sup>d</sup>

Oh Sir no Sir no no no no no Sir how can you wrong me

new Sir 'twas you that kifs'd the pretty Girl 'twas you Sir You  
 blue Sir I'm fure you kifs'd the pretty Girl 'tis true Sir true  
 fo Sir I did not kifs the pretty Girl but I know who

*D.<sup>r</sup> Boyce*

*A 3 Voci Epitaph*  
 1.<sup>ft</sup> A Blooming Youth lies Buried here Eu-phemius to his Country Dear  
 2.<sup>d</sup> Nature a dorn'd his Mind and Face with ev-ry Charm and ev-ry Grace  
 3.<sup>d</sup> A-bout the Marriage State to prove but Death had quicker quicker Wings than Love

*4 Voci* { Pinn'd to a Sheet in which a Woman }  
stood to do Penance in the Church. *M.<sup>r</sup> Warren*

1.<sup>st</sup> Here stand I for Whores as great  
2.<sup>d</sup> to cast a scornful Eye on to cast a scornful Eye on  
3.<sup>d</sup> Shou'd each Whore here be doom'd a Sheet  
4.<sup>th</sup> you'd soon want one to lie on you'd soon want one to lie on

*4 Voci* *D.<sup>r</sup> Boyce*

1.<sup>st</sup> Long live KING GEORGE most happy happy days to see all  
2.<sup>d</sup> Joys - - - to him to him and his Pos-te-ri-ty all Jo  
3.<sup>d</sup> - - - ys to him to him and his Pos-te-ri-ty  
4.<sup>th</sup> A - - - men - - - men A - - men

*A 3 Voci*

13

1.<sup>ft</sup>  
2.<sup>d</sup>  
3.<sup>d</sup>

Ye learned wife Mortals who grow stupid with Thinking Ye learned wife  
We have Catches and Jokes And a Cup  
We Sing we Laugh we

Mortals who grow stupid with Thinking come here and En-liven come here and En-  
and a Cup of the Creature the three greatest Pleasures the  
Drink and are Wife with out Learning for we fit up all Night for we fit up all

liven come here and En-li-ven your Spirits with Drinking  
three greatest Pleasures al-low'd us al-low'd us by Nature  
Night for we fit up all Night and a piece of the Morning

*To a young Lady embroidering*  
*by M. Garrick.* Set by M. Long

*4 4 Vocal*

1.<sup>st</sup>  
 A - RACHNE once ill - fat - ed Maid daring MINERVA to en - gage A - -

2.<sup>d</sup>  
 Her Form was chang'd her Beau - ty fled She fell a Victim to her Rage Her

3.<sup>d</sup>  
 Oh then be - ware A - RACHNE'S fate be prudent Fair One and sub - mit Oh

4.<sup>th</sup>  
 For You'll more Just - ly feel her Hate who ri - val both her Art and Wit for

2.<sup>d</sup>  
 - RACHNE once ill - fat - ed Maid dar - - - ing MINERVA dar - ing MINERVA to engage

3.<sup>d</sup>  
 Form was chang'd Her Beau - ty fled her Beauty fled She fell a Victim to her Rage

4.<sup>th</sup>  
 then be - ware A - - RACHNE'S fate fair One be prudent and sub - mit

1.<sup>st</sup>  
 You'll more Just - ly feel her Hate who rival who rival both her Art and Wit

*13 Voci*

*Sig.<sup>r</sup> Giardini* 15

1<sup>st</sup> Truſt me my CE - - - LIA you will find, we were for Love we were for Love by Heav'n

2<sup>d</sup> 'tis the A -- rabian Bird 'tis the Arabian Bird a - - - lone, is chaſte be- cauſe there

3<sup>d</sup> But ſhou'd Dame Na - ture e'er make Two, they wou'd like Doves and Spar - -

de-ſign'd we were for Love by Heav'n de ſign'd we were for

is but One the Bird is chaſte be - - cauſe there is but One th'A - -

-rows do but ſhou'd Dame Nature e'er make Two they wou'd like Doves and Sparrows do they

Love we were we were for Love by Heav'n de - ſign'd

- ra - - bian Bird is chaſte be - - - cauſe there is but One

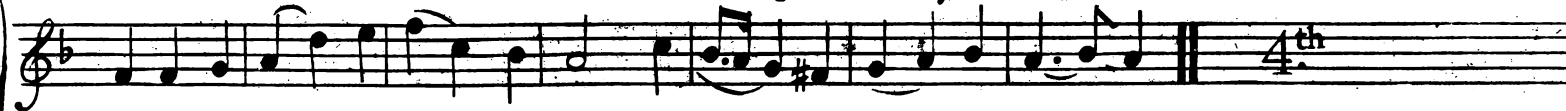
wou'd like Sparrows do they wou'd they wou'd they wou'd they wou'd like Doves and Sparrows do

*4 Voci**D. Nares*1.<sup>st</sup>

O fairest Maid I own thy Pow'r I gaze, I sigh I languish

2.<sup>d</sup>

Yet ever e - ver must a - dore and triumph in my Anguish

3.<sup>d</sup>

Ease then O Charmer ease my Pain and let my Torments move Thee

4.<sup>th</sup>

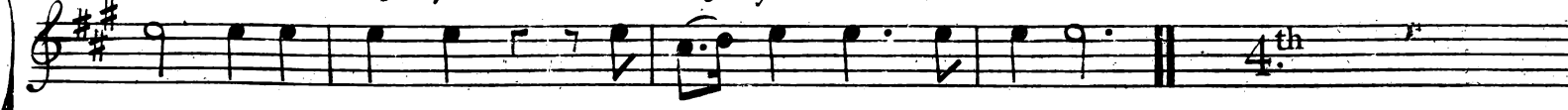
as thou art fair-est of the Fair so I the dearest love Thee

*4 Voci**M. Yates*1.<sup>st</sup>

Here lies! Here lies! the Lord have mercy up - on Her

2.<sup>d</sup>

One of Her Majesty's Maids Her Majesty's Maids of Honour

3.<sup>d</sup>

She was both flen-der both flen-der young and Pretty

4.<sup>th</sup>

She dy'd a Maid a Maid the more's the Pi-ty

*A 3 Voci*      *Epitaph on BEN JOHNSON*      *J. Hawkins Sen<sup>r</sup>*

1.<sup>ft</sup>  
Here lies JOHNSON with the rest of the Poets, but the best

2.<sup>d</sup>  
Reader wou'dst thou more have known ask his Story not his Stone

3.<sup>d</sup>  
that will speak what this can't tell of his Glory to fare well

2.<sup>d</sup>  
3.<sup>d</sup>  
1.<sup>ft</sup>

*A 3 Voci*      *J. Hawkins Sen<sup>r</sup>*

1.<sup>ft</sup>  
To the KING of GREAT BRITAIN let our Glasses ad - vance may he reign in de - fiance to the Monarch of

2.<sup>d</sup>  
in - spir'd with E - li - za's great Soul once a - gain may he baffle the mighty AR - MA - DA of

3.<sup>d</sup>  
may the Spi - rit of Dis - cord be ba - nish'd our Nation be Re - li - gion and Loyal - ty e - ver in

France may he reign - - - may he reign - - - in de - fiance to the Monarch of France

Spain may he baffle the mighty the mighty AR - MADA the mighty AR - MA - DA of Spain

fashion be Re - li - gion Re - li - gion be Re - li - gion Re - li - gion and Loyal - ty e - ver in fashion

2.<sup>d</sup>  
3.<sup>d</sup>  
1.<sup>ft</sup>

*A 3 Voci**D.<sup>r</sup> Boyce*

1.<sup>st</sup> Glo-ry be to God on high Glo-  
 2.<sup>d</sup> and on Earth peace peace peace  
 3.<sup>d</sup> Good will towards Men good will towards Men Good will good will towards

ry be to God on high  
 and on Earth peace  
 Men good will towards Men

*A 3 Voci* *M.<sup>r</sup> Rosengrave*  
 1.<sup>st</sup> Je - - - ru - - - fa - - -  
 2.<sup>d</sup> oh that thou hadst known in these thy  
 3.<sup>d</sup> now these things are hid - den from thine

lem Je - - - ru - - - fa - - - lem  
 days the things that be-long un - to thy Peace but  
 Eyes these things are hid - den from thine Eyes

*3 Voci*

*M.<sup>r</sup> Warren* 19

1.<sup>st</sup> To Me to Me 'twas giv'n to dye to Me 'twas  
2.<sup>d</sup> A-las! one Mo- - - ment fets us e - - - ven A - - las! one  
3.<sup>d</sup> mark how im- par-tial is the will of Heav'n mark how im- par-tial is the

giv'n to dye to Me 'twas giv'n 'twas giv'n to dye to Me 'twas .  
Mo - - ment fets us ev'n one Mo - - ment fets us ev'n one Moment  
will the will of Heav'n mark how im - par-tial is the will the will of Heav'n of Heav'n the will the

2.<sup>d</sup> giv'n to dye  
3.<sup>d</sup> fets us ev'n  
1.<sup>st</sup> will of Heav'n

*3 Voci*

*W.<sup>m</sup> Bird*

1.<sup>st</sup> Pi - e - tas om - - - ni - - um vir - tu - -  
2.<sup>d</sup> - tum parens et fun - - da - men - - -  
3.<sup>d</sup> - tum parens et fun - - da - men - - - tum

*A 5 Voci*

1.<sup>a</sup> Fi - - - des est A - - - - - ni - -

2.<sup>d</sup> - ma Vi - - - - -

3.<sup>d</sup> tae fi - - - - - cut

4.<sup>th</sup> A - - - - - ni - - ma est

5.<sup>th</sup> Vi - - ta Cor-po - - - ris

*A 5 Voci Pietro Torri*

1.<sup>a</sup> Le - - va - - te fu-o

2.<sup>d</sup> bella Clo - ri a

3.<sup>d</sup> li-be - ra quel cor

4.<sup>th</sup> d'a - - - - - fan - - - - ni

5.<sup>th</sup> - e pe - - - - - na

*A 3 Voci**D.<sup>r</sup> Boyce*

1. Al - - - - le - - - - lu - - - - jah Al - - - - le - lu - - - - - jah

2.<sup>d</sup> Alle-lu-jah Alle-lu-jah Alle-lu-jah Al - - - - le-lu-jah Al - - - - le-lu-jah

3.<sup>d</sup> Al - - - - le-lu-jah Al-le-lu-jah Al-le-lu-jah Al - - - - le-lu-jah

*4 Voci**M. Long* 21**Catch**1.<sup>st</sup>2.<sup>d</sup>3.<sup>d</sup>4.<sup>th</sup>

Happy the Youth who can but see Thy Beauty's Form yet happier he, yet

Who hangs en-a-mour'd of thy Song And drinks the Mu-sic of thy Tongue who

Almost a God is he who sips The bal-my Nec-tar of thy Lips

But oh! to whom you all re-sign But oh! to whom you all re-sign Is

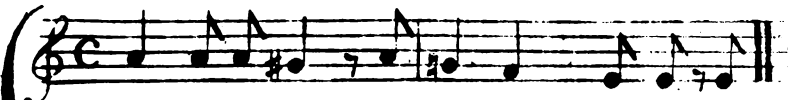
hap-pier he hap-pier he who hangs en-a-mour'd of thy Song

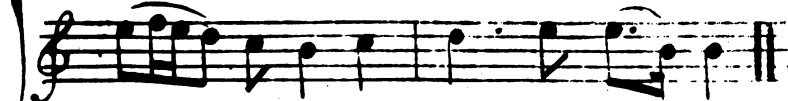
hangs en-a-mour'd of thy Song and drinks the Mu-sic of thy Tongue

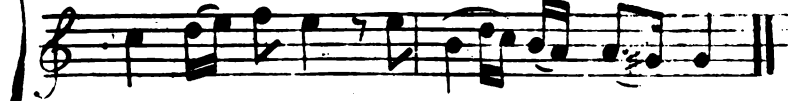
is he who sips the bal-my Nec-tar of thy Lips - -

all im-mor-tal all di-vine is all im-mor-tal all di-vine

*A 4 Voci**M. Travers*

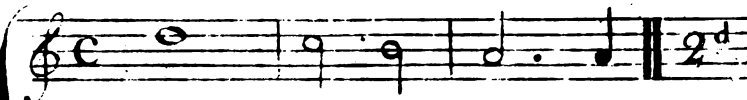
1.<sup>st</sup>  2.<sup>d</sup>  
Life is a Jest and all things shew it I

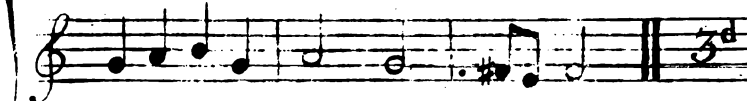
2.<sup>d</sup>  3.<sup>d</sup>  
thought so once but now I know it

3.<sup>d</sup>  4.<sup>th</sup>  
Life is a Jest and all things shew it

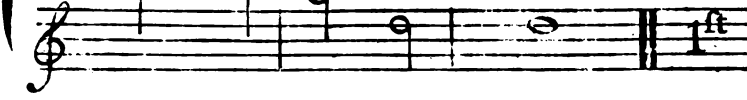
4.<sup>th</sup>  1.<sup>st</sup>  
I thought so once but now I know it

*A 4 Voci*

1.<sup>st</sup>  2.<sup>d</sup>  
Fi — — des est A — — ni — —

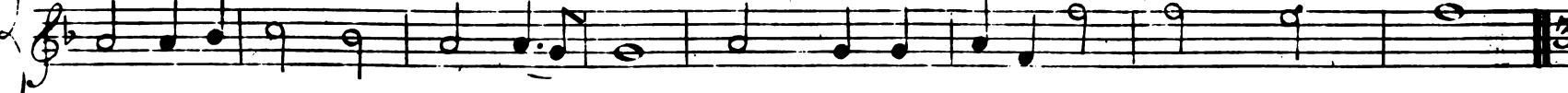
2.<sup>d</sup>  3.<sup>d</sup>  
— ma Vi — — — — —

3.<sup>d</sup>  4.<sup>th</sup>  
tæ fi — — cut Ani — — ma est

4.<sup>th</sup>  1.<sup>st</sup>  
Vi — ta Cor — po — — — ris

*A 3 Voci**D. Nares*

1.<sup>st</sup>  2.<sup>d</sup>  
Wilt thou lend me thy Mare to go a Mile, No she's lame leaping o-ver a Stile

2.<sup>d</sup>  3.<sup>d</sup>  
But if thou wilt her to me spare, Thou shalt have Money for thy Mare

3.<sup>d</sup>  Oh ! ho ! say you fo ? Money will make my Mare to go Money will make my Mare to go

*A 3 Voci*

*by M<sup>r</sup> Bery* 23

1.<sup>st</sup> As Jenny one Morning was milking her Afs was milking her Afs was milking her Afs As

2.<sup>d</sup> And with a strong Wattle be-labour'd the Beast be-labour'd be-labour'd And

3.<sup>d</sup> She swore she had rather in very great dudgeon She swore She swore she

Jenny one Morning was milking her Afs a lusty Young Fellow close by her did pass

with a strong Wattle be-labour'd the Beast then laugh-ing he told her he was but in Jest

swore she had rather in very great dudgeon then hurt the poor thing feel the force of his Bludgeon

*A 3 Voci*

1.<sup>st</sup> Lye Still lye still my Dear

2.<sup>d</sup> Dear Sir Oh fie Sir how can you teaze me fo

3.<sup>d</sup> Oh fie Sir I will no longer bear it oh I'm un--done

*A3 Voci*

## Quakers Catch

*Sig.<sup>r</sup> Giardini*

1.<sup>st</sup> 'Tis strange Sister RUTH that the Spi-rit with-in shou'd set you a preaching and tempt me to

2.<sup>d</sup> when you mutter and groan and cry Ah and Oh Ah and Ah

3.<sup>d</sup> for when e'er I breath short sigh and lift up my Eyes and lift up my

fin shou'd set you a preaching and tempt me to fin Sister RUTH Sister

Oh when you mutter and groan and cry Ah Oh Ah

Eyes the Spi-rit then moves me all the time 'twixt my Thighs 'twixt my Thighs

RUTH that the Spi--rit with-in shou'd set you a preaching and tempt me to fin and tempt me to

Oh sure you feel you feel some e-motion in the Re-gions be-low in the Re-gions be-

the Spi-rit then moves me all the time moves me 'twixt my Thighs 'twixt my Thighs 'twixt my

fin Oh - - - Oh - - - Oh

low Oh - - - Oh - - -

Thighs'twixt my Thighs moves me'twixt my Thighs moves me'twixt my Thighs

*A 3 Voci* *J. Hawkins sen.?*

1<sup>st</sup> Come on here's JOHN will shew us a - non he's something something

2<sup>d</sup> that he can please with so much ease you Maids you

3<sup>d</sup> tho' he be small he's some-thing tall will tickle will tickle

something that's a Riddle

Maids you Maids you Maids with a Fiddle

tick'le tickle you in the middle

*A 3 Voci**D. Boyce*

1.<sup>st</sup> *Mongit o - - - ther Ro - - - ses Thorns grow thick bet Moll's*

2.<sup>d</sup> *I went the o - - - ther Day to woo says she my*

3.<sup>d</sup> *Then since she scorns her Am'rous Swain still -*

*Refc* without a prick Moll's a Rose without a prick

Dear it will not do it will not do my Dear it will not do it will not do

as she was may she re - - - main may she re - - - - - main

*A 3 Voci*

1.<sup>st</sup> B U bu Z A za Bu - - - za R A ra Buza - ra Buza - ra Buza - ra Buza - - - ra - - - ve in cu

2.<sup>d</sup> lo ben ben ben ben ben ben ben ben Bu - - - za - - - - - ra - - - ve in cu

3.<sup>d</sup> lo Buza - ra - - - - - ve Buza - ra - - - - - ve ben Bu - - - za - - - - - ra - - - ve ben

*A 3 Voci**D.<sup>r</sup> Boyer.<sup>2</sup>*

1.<sup>ft</sup>  
2.<sup>d</sup>  
3.<sup>d</sup>

IOHN COOPER was boring a great piece of Timber he bor'd and he  
With his Break-fast his Wife came Jumping with Glee and cry'd here's a  
When IOHN had well Feasted he Bor'd with more might his Wife was well

bor'd but his Tool was too limber too limber too limber he  
Morfel for Me and for Thee Here's a Morfel for Me for Me and for Thee here's a  
pleas'd and all things went right all things went right he bor'd with more might his

bor'd and he bor'd but his Tool was too limber  
Morfel for Me for Me and for Thee  
Wife was well pleas'd and all things went right

*A 4 Vocal**M. Battishill*

1.<sup>st</sup> Here on his back doth lay SIR ANDREW KEEL-ING doth

2.<sup>d</sup> And at his feet his mournfull mournfull La-dy Kneel - - ing his

3.<sup>d</sup> But when he was a - live and had his feeling and had his Feel - - - ing when he was a -

4.<sup>th</sup> — She' laid upon her back and He was kneeling and He was kneeling

lay doth lay SIR ANDREW KEEL - - ING

La - - dy his La - - - dy his mournfull La - - - - dy Kneeling

- live and had his Feel - - - ing and had his feel - - - - ing —

Up - - on her back up-on her back and He was kneel - - ing

*A 3 Voci Epitaph*

*Sig.<sup>r</sup> Giardini* 29

1.<sup>st</sup> Be-neath this Stone the Earl of Lin — coln lies, who dug who dug his Grave

2.<sup>d</sup> His fate I en-vy and shall and shall think it hard when I die to be bu — ried in a

3.<sup>d</sup> His fate I en-vy and shall and shall think it hard when I die to be bu — ried in a

who dug his Grave who dug his Grave be — — twixt his La — — dy's

Count in a Count in a Count in a Count in a Count in a Count in a

Count in a Count in a Count in a Country Church Yard when I die to be

Thighs his La — dy's Thighs his La — — — dy's Thighs

Count in a Count in a Country Church Yard a Country Church Yard

bu — ried in a Country Church Yard in a Country Church Yard

30

*4 Voci**CHLOE at Cock's Auction. D.<sup>r</sup> Haydn*1.<sup>st</sup>

The Hammer the Hammer was up

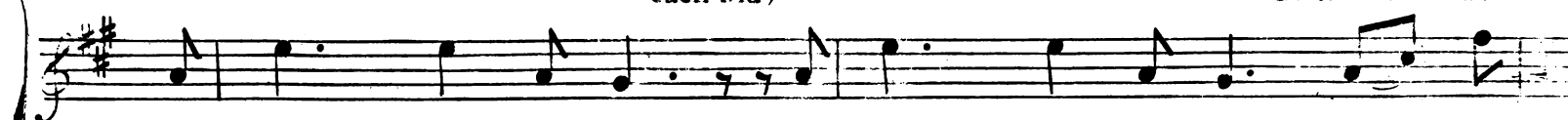
the Hammer the Hammer was up

the

2.<sup>d</sup>

each bid,

each bid but

3.<sup>d</sup>

He soon

struck the stroke

he soon

struck the stroke

and so

4.<sup>th</sup>

that CHLOE

that CHLOE in rapture CHLOE

that CHLOE in rapture



Hammer the Hammer was up and to some one to some one must fall must fall

must



CHLOE but CHLOE bid fairest

bid fairest of all, brisk CHLOE bid fairest



boldly so boldly did knock did knock so boldly did knock did knock did knock did

that CHLOE in rap-ture cry'd thanks M.<sup>r</sup> COCK

fall must fall must fall must fall

CHLOE bid fairest CHLOE bid fairest brisk CHLOE bid fairest of all

knock did knock did knock did knock did knock knock did knock

thanks M<sup>r</sup> COCK thanks M<sup>r</sup> COCK thanks thanks M<sup>r</sup> COCK

M. J. Hawkins

*A 3 Voci*

1<sup>st</sup> Let the Woman be damn'd a mo-der-ate fate, or dye an old Maid as grey as a

2<sup>d</sup> But let Her that fets Man like a Beast to be fold, and a-bove mett'l'd Flesh loves a lump of dead

3<sup>d</sup> But let thofe that are wife con-temn the dull Store, Wives chose by their weight, will be weighty no

2<sup>d</sup> Cat, that her Lov-er re-fuf-es for want of Ef-tate

3<sup>d</sup> Gold look green when she's young and be p-x'd when she's old

1<sup>st</sup> more, if for Gold they will wed, for the fame they will whore



# Canon Nine in One

1

Let's have a Peal for John Cook's Soul for he was a very very honest Man an honest Man

Let's have a Peal for John Cook's Soul for he was a very very honest Man an honest

Let's have a Peal for John Cook's Soul for he was a very very honest Man

Let's have a Peal for John Cook's Soul for he was a very very honest

Let's have a Peal for John Cook's Soul for he was a

Let's have a Peal for John Cook's Soul

Let's have a Peal for John Cook's

Let's have a Peal for

Let's have

Let's have a Peal for John Cook's Soul for he was a very very honest Man an honest

Man Let's have a Peal for John Cook's Soul for he was a very very honest Man

an honest Man Let's have a Peal for John Cook's Soul for he was a very very honest

Man an honest Man Let's have a Peal for John Cook's Soul for he was a

very very honest Man an honest Man Let's have a Peal for John Cook's Soul

for he was a very very honest Man an honest Man Let's have a Peal for John Cook's

Soul for he was a very very honest Man an honest Man Let's have a Peal for

John Cook's Soul for he was a very very honest Man an honest Man Let's have a

Peal for John Cook's Soul for he was a very very honest Man an honest Man

Man

an honest Man

Man an honest Man

very very honest Man an honest Man

for he was a very very honest Man an honest Man

Soul for he was a very very honest Man an honest Man

John Cook's Soul for he was a very very honest Man an honest Man

Peal for John Cook's Soul for he was a very very honest Man an honest Man

Let's have a Peal for John Cook's Soul for he was a very very honest Man an honest Man

*The three lower Parts are Canon three in One, the upper Part is added & the whole altered from the Original by Dr. Boyce*

Table

Long live KING GEORGE most hap - py Days to see all joys to him to him all

Alto  
8<sup>ve</sup> low<sup>r</sup>

Long live KING GEORGE most hap - py Days to see

Tenore  
8<sup>ve</sup> low<sup>r</sup>

Long live KING GEORGE most hap - py Days to see all joys to him

Bass

Long live KING GEORGE most hap - py Days to see all joys

joys to him and his Pos-te-ri - ty Long live KING GEORGE most hap - py

all joys to him to him all joys to him and his Pos-te - ri - - ty Long

to him all joys to him and his Pos-te - ri - ty Long live KING GEORGE most

to him to him all joys to him and his Pos-te - ri - ty Long live KING

# Canon three in One

M. Travers 5

Ah me ah me. what Pe - - - rils do in-vi-ron the Man that med-dles with cold

Ah me ah me what Pe - - - rils do in-vi-ron

Ah me ah me what

I-ron ah me ah me what Pe - - - rils do in-vi-ron the Man that med-

the Man that med-dles with cold Iron ah me ah me what Pe - - - rils.

Pe - - - rils do in-vi-ron the Man that med-dles with cold Iron ah me

# Canon three in One.

1<sup>st</sup> Come let us strive to join, in some things more Di - - vine

2<sup>d</sup> that we may raise our Choir 'till we ascend ascend yet high'r

3<sup>d</sup> and dwell where Joys ex-cell, past Heart or Tongue can tell

# Canon Three in One

In-tende vo--ci o-ra-tio--nis meæ Rex meus et De--us me--

In--tende vo--ci o-ra-tio--nis me--æ Rex meus et

In-tende vo--ci o-ra-tio--

- us quoniam quoniam quoniam quoniam ad te o--ra--bo In--

De--us me--us quoniam quoniam quoniam quoniam ad te o--

nis me--æ Rex meus et De--us me--us quoniam

ten--de vo--ci o-ra-tio--

- ra--bo In--ten-de vo--

quoniam quoniam quoniam ad te o--ra--bo

# Canon Three in One

M. Travers

7

Memento Ho-mo memen - - - - - to Mo--ri me-mento Ho-mo memen - - - - -

Memento Ho--mo me-men - - - - - to Mo--ri memento Ho-mo me-

Me-men-to Ho - - mo memen - - - - - to Mo--ri me-

# Canon Six in One

Lau-da-te nomen Domini fu-per om-nes gen-tes lau-da--te nomen Do-mi-ni fu-per om--nes.

Lau-da--te nomen Do-mi-ni fu-per om-nes gen-tes lau-da--te nomen Do-mi-ni fu-per.

Lau-da-te nomen Do-mi-ni fu-per om-nes gen-tes lau-da--te nomen Do-mi.

Lau-da--te nomen Do-mi-ni fu-per om-nes gen-tes lau-da--te nomen.

Lau-da-te nomen Do-mi-ni fu-per om-nes gen-tes lau-da.

Lau-da--te nomen Do-mi-ni fu-per om-nes gen-tes

# Canon Four in C

Can - ta - - - - - te Do - - - - - mi - -

Can - ta - - - - - te Do - - - - -

Can - ta - - - - - te

Can - - ta - - - - -

no Can - ti - cum no - - - - - vum Can - ti - cum no - - - - - vum Can - ti - cum

mi - no Can - ti - cum no - - - - - vum Can - ti - cum no - - - - - vum

Do - - - - - mi - no Can - ti - cum no - - - - - vum Can - ti - cum no - -

te Do - - - - - mi - no Can - ti - cum no - - - - - vum Canti

no - - - vum Can-ta - - - te.

Can - ti - - cum no - - vum Can-ta - - - .

- - - vum can-ti - cum no - - vum Can - ta - -

cum no - - - - - vum Canti - cum no - - vum

### Canon Four in One <sup>9</sup>

Ad - - ju - - - -

- - va nos De - - - -

- - - - - us

### Canon Five in One

Ver - - - - -

- - bum Do - - - - - mini ma - - - - -

- net in æ - - ter - - num in æ - - ter - -

num in æ - - ter - - - - - num ma - net

in æ - - - - - ter - - - - - num

### Canon Five in One

O - ra et labo - - - - -

- - ra O - - - - -

- - ra et la - bo - - - - -

- - ra et la - - bo - - - - -

- - ra

# Canon Four in One.

1<sup>st</sup> Mi - - - fe - re - re mei De - - - us

2<sup>d</sup> mi - fe - re - re mei De - - - us secun - dum mag - - -

3<sup>d</sup> - nun mi - - - fe - re - cor - - - di - am tu - -

4<sup>th</sup> - am Mi - - fe - re - re mei De - - - - us

# Canon Five in One.

1<sup>st</sup> Li - be - ra me Domi - ne Do - mi -

2<sup>d</sup> - ne a - - per - - fe quen - ti - bus

3<sup>d</sup> me qui - a com - - for - ta - - ti

4<sup>th</sup> sunt fu - per me comfor - ta - - ti

5<sup>th</sup> sunt super me comfor - ta - ti sunt

# Canon Five in One.

1<sup>st</sup> Vi - as tu - as Domi - -

2<sup>d</sup> - ne de nos - tra mi -

3<sup>d</sup> - hi et fe - mi - tas tu -

4<sup>th</sup> - as e do - ce - me e

5<sup>th</sup> do - - ce - me

# Canon Six in One.

1.<sup>st</sup> Do - mi - ne fi - li De -

2.<sup>d</sup> - i vi -

3.<sup>d</sup> - vi mi - fe - re - re nos -

4.<sup>th</sup> - tris qui tol - lis qui

5.<sup>th</sup> tol - lis pecca -

6.<sup>th</sup> - ta Mundi

# Canon Six in One. II

1.<sup>st</sup> Lau - da - te nomen

2.<sup>d</sup> Do - mi - ni lau - da -

3.<sup>d</sup> te fer - vi Do - mi -

4.<sup>th</sup> - num qui - sta -

5.<sup>th</sup> - tis in Domo

6.<sup>th</sup> Do - mi - nis

## Canon in the 5.<sup>th</sup> & 9.<sup>th</sup>

Si Deus no - bis - cum quis contra nos quis contra nos quis con - tra nos Si Deus no -

Si Deus no - bis - cum quis contra nos quis contra nos quis contra nos Si

Si Deus no - bis - cum quis contra nos quis contra nos quis contra nos

*Sim. Ives*

# Canon Three in One

Hæc est vi-ta æ-ter-na ut cognoscant cognoscant te fo-lum De- - -  
 Hæc est vi-ta æ-ter-na ut cognos-cant cognos-cant te  
 Hæc est vi-ta æ-ter-na ut cog-nos- - -  
 - um ve- - - - rum et quem mi-sis- - - ti Je--sum Chris-tum et quem mi-sis- - -  
 fo-lum De- - um ve- - - - rum et quem mi-sis- - ti Je--sum Chris-tum et  
 cant cognos- cant te fo-lum De- - um ve- - - - rum et quem mi-sis- - ti Je- - sum  
 - ti Je- - - - - sum Christum A - - - men Hæc est vi-ta æ-ter- -  
 quem mi-sis- - ti Je- - - - - sum Christum A - - - men Hæc est vi-  
 Chris-tum et quem mi-sis- - - ti Je- - - - - sum Christum A - - - men

# Canon in the 4<sup>th</sup> and 8<sup>th</sup> below.

W<sup>m</sup> Jackson of Exon 13

Non no-bis Domi - ne non no - - bis fed nomini tu-o da Glo-ri - - am

Non no-bis Domi - ne non no - - bis fed nomini tuo da Glo-ri - -

Non no-bis Domi - ne non no - - - bis fed nomini

fed no-mini tu-o da Glo - - - ri - am Non no-bis Domi - ne non

- am fed no-mini tu-o da Glo - - - ri - am Non no-bis Domi -

tuo da Glo-ri - - am fed no-mini tu-o da Glo - - - ri - - am Non

## Canon Three in One. (Bird)

1<sup>st</sup> Mi-fe-re-re nostri Do-mi-

2<sup>d</sup> ne vi-ven-ti - - um et mor - -

3<sup>d</sup> - tuo - - - - - rum

## Canon Three in One. (Bird)

1<sup>st</sup> Mi-fe-re-re mei Domi-

2<sup>d</sup> - ne fe-cundum mi-fe-ri-

3<sup>d</sup> - cor-di-am tu - - - am



# Glee

## Love asleep

M<sup>r</sup>. Long 15

*Moderato*

*pia* *for*

Hush, Hush, the God of Love here sleeping lies His Hands dif-arm'd and

*p.* *for*

Hush, Hush, the God of Love here sleeping lies, His Hands dif-arm'd and

*p.* *for*

Hush, Hush, the God of Love here sleeping lies, His Hands dif-arm'd and

*pia.*

clof'd his wanton Eyes Hush, Hush, the God of Love the God of Love here sleep-ing

*pia*

clof'd his wanton Eyes Hush, Hush, the God of Love here sleep - - - ing

*pia*

clof'd his wanton Eyes Hush, Hush, the God of Love the God of Love here sleep-ing

*for*

lies his Hands dif-arm'd and clof'd his wanton Eyes The Bow un-strung a while forgets to

*for*

lies his Hands dif-arm'd and clof'd his wanton Eyes The Bow un-strung a while forgets to

*for*

lies his Hands dif-arm'd and clof'd his wanton Eyes The Bow un-strung a while forgets to

wound His uselefs Shafts lie scatter'd scatter'd scatter'd on the Ground The Bow unstrung a  
 wound His uselefs Shafts lie scatter'd scatter'd scatter'd on the Ground The Bow unstrung a  
 wound His uselefs Shafts lie scatter'd scatter'd scatter'd on the Ground The Bow unstrung a  
 while forgets to wound His uselefs Shafts lie scatter'd on the Ground  
 while forgets to wound His uselefs Shafts lie scatter'd on the Ground His uselefs Shafts lie  
 while forgets to wound His uselefs Shafts lie scatter'd on the Ground His use-lefs  
 His use-lefs Shafts lie scatter'd on the Ground his use-lefs Shafts lie scatter'd on the Ground  
 scatter'd scat - - ter'd scatter'd on the Ground - - - - - on the Ground  
 use - - - lefs Shafts lie scatter'd on the Ground lie scatter'd scat-ter'd on the Ground

*Largo*

Sleep on sweet Babe and smiling promise Peace sleep on sweet Babe sleep on sweet

Sleep on sweet Babe and smiling promise Peace sleep on sweet Babe sleep on sweet

Sleep on sweet Babe and smiling promise Peace sleep on sweet Babe sleep on sweet

*Vivace*

Babe and smi - - ling pro - mise Peace For shoud'ft thou wake we know 'twill

Babe and smi - ling promise Peace For shoud'ft thou wake we know 'twill

Babe and smi - ling promise Peace For shoud'ft thou wake we know 'twill

*pia.*

quickly cease 'twill quickly cease.

quickly cease 'twill quick-ly cease.

quickly cease 'twill quickly cease.

*Moderato*

The fil-ver Swan who liv-ing had no Note when

The fil-ver Swan who liv-ing had no Note when Death approach'd un - -

The fil-ver Swan who liv-ing had no Note when

The fil-ver Swan who living who liv-ing had no Note when Death ap - -

The fil-ver Swan who liv-ing had no Note when Death approach'd

Death approach'd un - - lock'd her fi - lent Throat lean-ing her Breast a - -

lock'd her fi - - - lent Throat leaning her Breast against the ree - - - - dy

Death approach'd un - - lock'd her fi - lent Throat lean - - ing her Breast a - gainst the ree - - - -

proach'd un - - - lock'd her fi - lent Throat a - gainst the ree - dy Shore

when Death approach'd un - lock'd her fi - lent Throat leaning her Breast a - gainst the ree - - dy

gainst the ree-dy Shore thus fung her first and last and fung no more fare-well all  
 Shore thus fung her first and last and fung and fung no more farewell all Joys O Death come  
 dy Shore thus fung her first and last and fung no more fare-well all Joys  
 thus fung her first and last and fung no more & fung and fung no more O Death come close mine  
 Shore thus fung her first and last and fung no more farewell all Joys O  
 Joys O Death come close mine Eyes more Geefe than Swans now live more Fools than wife.  
 clo - - - fe mine Eyes more Geefe than Swans now live more Fools more Fools than wife.  
 Death come close - for - mine Eyes more Geefe than Swans now live more Fools than wife.  
 Eyes more Geefe than Swans now live more Fools than wife more Fools more Fools than wife.  
 Death come close mine Eyes more Geefe than Swans now live more Fools. than wife.

## Glee

*Sig.<sup>r</sup> Giardini.**Tenor 1.<sup>st</sup>*  
*8.<sup>va</sup> lower.*

Be viamo tut-ti tre uno a la vol-ta

*Tenor 2.<sup>d</sup>*  
*8.<sup>va</sup> lower.*

Be - viamo tut-ti tre voglio bene

*Bass.*

Be - viamo tut ti tre Signor fi

bav - - - - - obli - - ga - to Sig - no - ri miei viva vi - va bravo bra - vo

Viva viva bravo bravo

bav - - - - - obli - - -

Viva viva bravo bravo

viva vi va bravo bra vo

vi - va vi - va bravo bravo oh che gusto oh che gus - to star al - -

ga - to Sig - no - ri miei vi - va vi - va bravo bravo oh che gusto oh che gus - to star al - - -

bav - - - - - oh che gusto oh che gus - to star al - - - -

le - - - - - gri fta al - - - - - le - - - - - gri e

le - - - - - gri fta al - - - - - le - - - - - gri e

le - - - - - gri fta al - - - - - le - - - - - gri fta al - - - - - le - gri e

The first system of the musical score consists of three staves. The top two staves are in treble clef with a key signature of one flat (B-flat). The bottom staff is in bass clef with the same key signature. The lyrics are written below each staff, with hyphens indicating long notes. The melody is a simple, rhythmic tune.

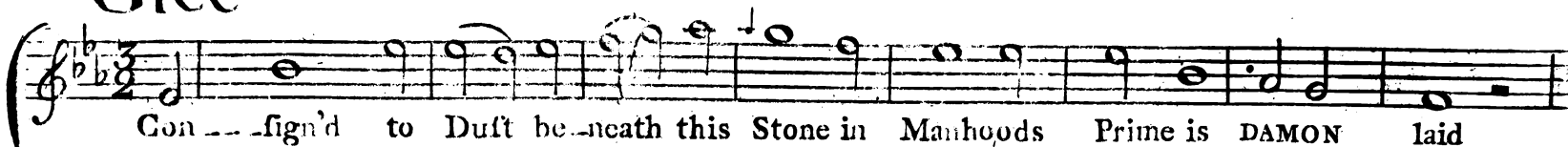
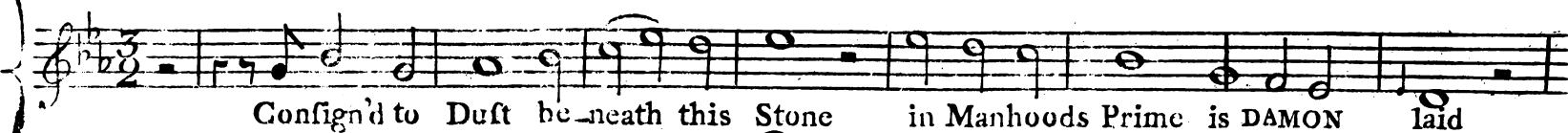
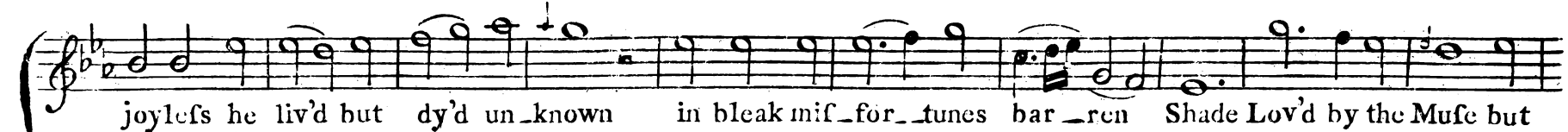
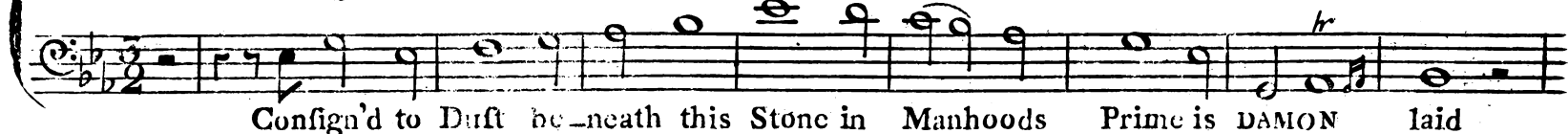
bever del bon Vin e beber del bon Vin e beber del bon Vin

bever del bon Vin e beber del bon Vin e beber del bon Vin

bever del bon Vin e beber del bon Vin e beber del bon Vin

The second system of the musical score also consists of three staves, continuing the melody from the first system. The lyrics are repeated, and the system ends with a double bar line and repeat signs.

## Glee

*M<sup>r</sup> Battishill.**Alto*  
*8<sup>th</sup> lower.**Tenor*  
*8<sup>th</sup> lower.**Bass.*

- liev'd and was un--done Be-neath this Stone the Youth is laid O Greet his A--fhes  
 --- and was un--done Be-neath this Stone the Youth is laid O Greet his A--fhes  
 - liev'd and was un--done Be-neath this Stone the Youth is laid O Greet his A--fhes

with a Tear may Heav'n with Blefsings Crown his Shade his Shade may Heav'n crown his Shade  
 with a Tear may Heav'n with Blefsings Crown his Shade crown his Shade ---  
 with a Tear may Heav'n with Blefsings crown crown his Shade

and grant --- that Peace he wanted here *Ad.<sup>o</sup>* He wanted here  
 and grant that Peace he wanted here *Ad.<sup>o</sup>* He wanted here  
 and grant that Peace he wanted here *Ad.<sup>o</sup>* He wanted here

## Glee

*In.<sup>o</sup> Bennett*  
*A.D. 1599.*

*Moderato*

When as I look'd when

When as I look'd when as I look'd on my lovely PHILLIS when as I look'd when

When as I look'd when as I look'd on my Dear love - - - ly PHILL - - LIS when as I

When as I look'd when as I

as I look'd on my lovely PHIL-LIS whose Cheeks are deck'd with Ro - - fes and Lil - - - lies

as I look'd on my love - ly PHILLIS whose Cheeks are deck'd with Ro - - fes and with Lil - - - lies

look'd on my love - - - ly PHIL - LIS whose Cheeks are deck'd with Roses and Lil - - - - - lies

look'd on my lovely PHIL - - - LIS whose Cheeks are deck'd with Ro - - fes and Lil - - - - - lies

I me com-plain'd I me com-plain'd that me She ne'er re-gard -

I me com-plain'd I me com-plain'd that me that me she ne'er regard -

I me com-plain'd I me complain'd I com-plain-ed that me She ne'er re-gard -

I me com-plain'd I com-plain-ed I com-plain'd that me She ne'er re-gard -

- ed and that my Love with flighting was re-ward - ed then wantonly she smil -

- ed and that my Love with flighting was reward - ed then wantonly she smil -

- ed and that my Love with flighting was re-ward - ed re-ward - ed then

- ed and that my Love with flighting was re-ward - ed re-ward - ed then

-- eth then wantonly the fmil...eth the fmil...eth and grief from me ex--  
 -- eth then wantonly the fmil...eth the fmil...eth and grief from me ex--  
 wantonly the fmil...eth then wantonly the fmil...eth and grief from me ex--  
 wantonly the fmil...eth then wantonly the fmil...eth and grief from me ex--

--il...eth then *pia.* 8.  
 --il...eth then *pia.* 8.  
 --il...eth then 8.  
 --il...eth 8.  
 il...eth

## Glee

May the KING live long dong ding ding dong  
 May the KING live long dong ding ding dong  
 May the KING live long dong ding ding dong  
 May the KING live long dong ding ding dong

Glee Bapt.<sup>a</sup> S.<sup>t</sup> Martini. <sup>27</sup>

Bapt.<sup>a</sup> S.<sup>t</sup> Martini. <sup>27</sup>

*Allegro  
ma  
non troppo*

Cam-pana che suona da lu-to e da festa che suona da lu-to e da

Cam-pana che suona da lu-to e da

festa romper la tef ta la dira din dira din dira din don  
 festa romper la tef ta la dira din dira din dira din don  
 fa romper la tef ta don don don don don la

[illegible]

— to da fef — — ta la dira din dira din dira din don

— to da fef — — ta la dira din dira din dira din don

*for.* *pia.*

romper la testa fa romper la testa don don don don fa

*for.* *pia.*

fa romper la tef — — ta la dira din dira din dira din

*for.* *pia.*

fa romper la tef — — ta la dira din dira din dira din

romper la tef — — ta don don don

*pianiss.* *for.* *8.*

don don don la dira din don don × × × × don

*pianiss.* *for.* *8.*

don don don la dira din don don × × × × don

*pianiss.* *for.* *8.*

don don la dira din don la dira din don × × × × × don

# Glee

*Sig.<sup>r</sup> Giardini*

29

*Andante*

Vadi pure buona notte Vado a dor -  
 Vadi pure buona notte Vado a dor -

Voglio andare a letto Voglio par - tir sento il sonno ch'è in afsaf - fi - na Voglio par -

-- mir sento il sonno ch'è in afsaf - fi - na buona not - te Vado a dor - -- mir  
 -- mir sento il sonno che in afsaf - fi - na buona not - te Vado a dor - -- mir  
 -- tir buona not - te buona not - te buona not - te Vado a dor - -- mir

*pia.* Voglio andare a letto a letto buona not - te Vado a dor - mir Buona not - te  
*pia.* Voglio andare a letto a letto buona not - te Vado a dor - mir  
*pia.* sento il Sonno ch'è in afsaf - fi - na buona not - te Vado a dor - mir

fento il sonno ch  in afsaf - fi - na Sento il

Vog - - - lio andare a let - to vog - lio par - - tir Vog - - lio an da - re a

fonno che in afsaf - fi - na Voglio andare a dor - mir Voglio anda - re voglio an -

let - to voglio par - - tir Voglio andare a dor - mir Voglio andare an -

- - da - - re andare a letto Voglio andare a dor - mir Voglio andare an -

dare a dor - mir Buona not - te vado a dor - mir buona not - te voglio par - tir

dare a dor - mir Buona not - te vado a dor - mir buona not - te voglio par - tir

dare a dor - mir fento il Sonno che in af - - faf - - fi - na buona not - te voglio par - tir

buona notte buona not-te buona not-te Vado a dor-mir buona not-te buona

buona not-te buona not-te Vado a dor-mir buona

buona not-te Vado a dor-mir

not-te buona not-te Vado a dor-mir Vado a dor-mir

not-te buona not-te Vado a dor-mir Vado a dor-mir

buona not-te Vado a dor-mir Vado a dor-mir

*Fine*

*J. Phillips Sculp*



A *Second* Collection of  
**Catches Canons and Glee's**  
*F O R*  
**Three, Four, Five and Eight Voices**

*Most humbly inscrib'd to the*  
**NOBLEMEN and GENTLEMEN of the CATCH-CLUB**  
at **S<sup>t</sup> ALBAN'S TAVERN**

*By their much Oblig'd*  
*and Devoted Servant*  
**THO.<sup>s</sup> WARREN.**

*Caulfield Sculp.*

P<sup>r</sup> 10:6

**LONDON** Printed for Longman and Broderip N<sup>o</sup> 26 Cheapside :

Where may be had the First Collection. Likewise a Collection of Catches in a Pocket Volume.



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*Affettuoso* This Glee gain'd the 2.<sup>d</sup> Prize Medal *J.<sup>r</sup> Hays*  
1763

# Glee

1763

Melt-ing Airs soft Joys in - spire. Airs for drooping Hope to hear: Melting

Melt-ing Airs soft Joys in - spire. Airs for drooping Hope to hear: Melting

Melt-ing Airs soft Joys in - spire. Airs for drooping Hope to hear: Melting

Melt-ing Airs soft Joys in - spire. Airs for drooping Hope to hear: Melting

as a Lovers pray'r, Joys to flatter dull Despair, and softly footh the Am'rous fire.

as a Lovers pray'r, Joys to flatter dull Despair, and softly footh the Am'rous fire.

as a Lovers pray'r, Joys to flatter dull Despair, and softly footh the Am'rous fire.

as a Lovers pray'r, Joys to flatter dull Despair, and softly footh the Am'rous fire.

## Glee

*Speltusopit* From a 6 favourite Air in *Intavens*  
*Set for three Voices by L. True*

Hush to Peace each ruder Wind purling Rills in Silence roll while on Ro-fy

Hush to Peace each ruder Wind purling Rills in Silence roll while on Ro-fy

Hush to Peace each ruder Wind purling Rills in Silence roll while on Ro-fy Ro fy

Bed re-clin'd fleeps the Charmer of my Soul while on Ro-fy Bed re--

Bed re-clin'd fleeps the Charmer of my Soul while on Ro-fy

Bed re-clin'd fleeps the Charmer of my Soul while on Ro-fy Ro-fy Bed re--

-clin'd fleeps the Charmer of my Soul. Chaste DI--A--NA watch my Treasure

Bed reclin'd fleeps the Charmer of my Soul. Chaste DI--A--NA watch my Treasure

-clin'd fleeps the Charmer of my Soul. Chaste DI--A--NA watch my Treasure

guard her Beau-ty from a-larms let no Satyr's bru-tal Pleasure dare in - - vade her

guard her Beauty from a-larms let no Satyr's brutal Pleasure dare in - - vade her

guard her Beauty from a-larms let no Satyr's brutal Pleasure dare in - - vade her

bloom-ing Charms, SOMNUS God of balmy rest sweetly flumbring let her prove

bloom-ing Charms, SOMNUS God of balmy rest sweetly flumbring let her prove

bloom-ing Charms, SOMNUS God of balmy rest sweetly flumbring let her prove ev'ry

ev'ry Joy which STREPHON blest cou'd be-ftow in wak-ing Love.

ev'ry Joy which STREPHON blest cou'd be-ftow in wak-ing Love.

Joy ev'ry Joy which STREPHON blest cou'd be-ftow in wak-ing Love.

*Now & put this Glee gain'd the first Prize Medal 1763 Mr Berg*

# Glee



On soft - est Beds at leisure laid Beds of Pinks and Myr - - - tle

On soft - est Beds at leisure laid, Beds of Pinks and Myr - - - tle

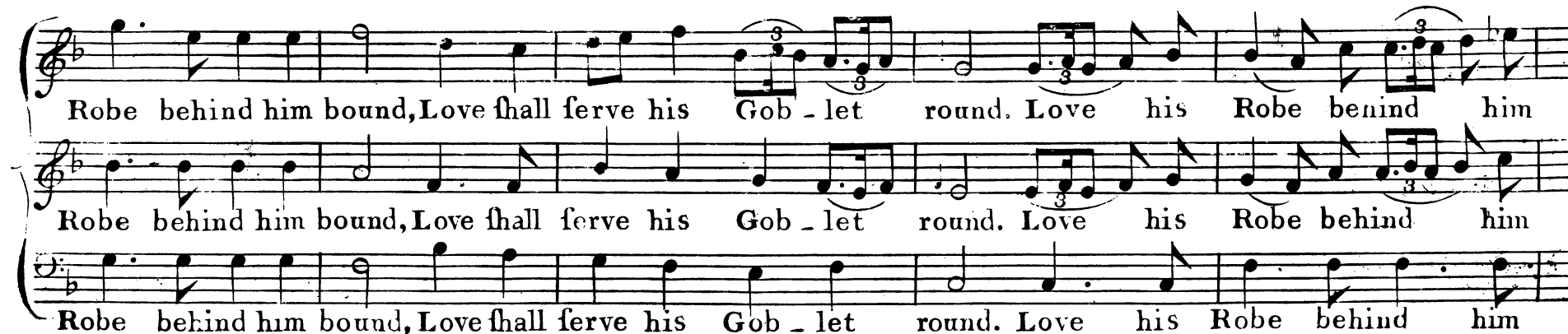
On soft - est Beds at lei - sure laid, Beds of Pinks and Myr - - - tle



made; While the easy Hours I spend, Love my Festal shall at - - - tend, Love, his

made; While the easy Hours I spend, Love my Festal shall at - - - tend, Love, his

made, While the easy Hours I spend, Love my Festal shall at - - - tend, Love, his



Robe behind him bound, Love shall serve his Gob - let round. Love his Robe behind him

Robe behind him bound, Love shall serve his Gob - let round. Love his Robe behind him

Robe behind him bound, Love shall serve his Gob - let round. Love his Robe behind him

bound, Love shall ferve his Goblet round. *Allegro* Swift. in this Ter - restrial strife,

bound, Love shall ferve his Goblet round. Swift. in this Ter - restrial strife,

bound, Love shall ferve his Goblet round. Swift. in this Ter - restrial strife,

turns the rapid Wheel of Life swift as speeding from the Bar swift as speeding from the Bar

turns the rapid Wheel of Life swift as speeding from the Bar

turns the rapid Wheel of Life

swift as speeding from the Bar, turns her Wheel the rapid Car. turns her Wheel the ra - pid Car.

swift as speeding from the Bar, turns her Wheel the rapid Car. turns her Wheel the rapid Car.

swift as speeding from the Bar, turns her Wheel the ra - pid Car. turns her Wheel the rapid Car.

*Ad. e pia*

Soon, my Friends, to cru - el Death, I, alas! must yield my Breath; soon dissolve, too

Soon, my Friends, to cru - el Death, I, alas! must yield my Breath; soon dissolve, too

Soon, my Friends, to cru - el Death, I, alas! must yield my Breath; soon dissolve, too

soon I must turn to un - dis - tinguish'd Dust.

soon I must turn to un - dis - tinguish'd Dust.

soon I must turn to un - dis - tinguish'd Dust.

Do not then, when I am dead, Flow'rs, or Wines, or

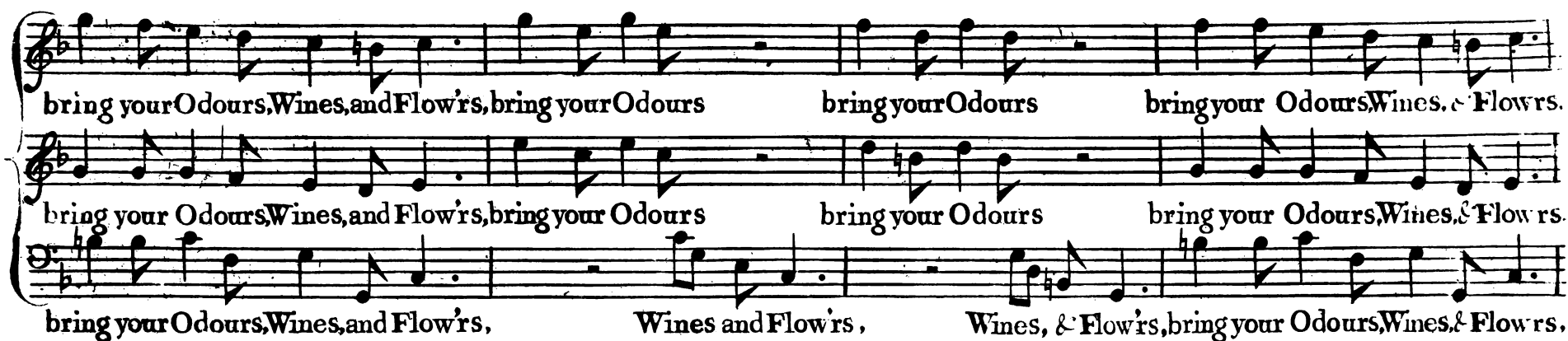
Do not then, when I am dead, Flow'rs, or Wines, or

Do not then, when I am dead, Flow'rs, or Wines, or

Odours shed; fruitless Love! superfluous Care! spare me now what you can spare. rather in these present hours,

Odours shed; fruitless Love! superfluous Care! spare me now what you can spare. rather in these present hours,

Odours shed; fruitless Love! superfluous Care! spare me now what you can spare. rather in these present hours,



bring your Odours, Wines, and Flow'rs, bring your Odours bring your Odours bring your Odours Wines, & Flow'rs.

bring your Odours, Wines, and Flow'rs, bring your Odours bring your Odours bring your Odours, Wines, & Flow'rs.

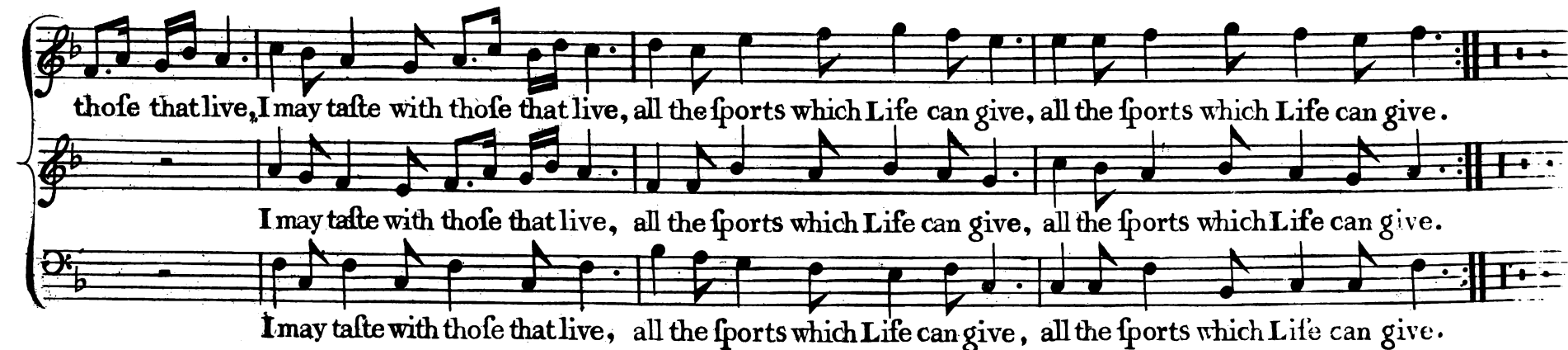
bring your Odours, Wines, and Flow'rs, Wines and Flow'rs, Wines, & Flow'rs, bring your Odours, Wines, & Flow'rs.



now, O Cupid bind my Hair! summon now the tender Fair! that before I'm doom'd to go to the Ghosts who sport below, I may taste with

now, O Cupid bind my Hair! summon now the tender Fair! that before I'm doom'd to go to the Ghosts who sport below,

now, O Cupid bind my Hair! summon now the tender Fair! that before I'm doom'd to go to the Ghosts who sport below,



those that live, I may taste with those that live, all the sports which Life can give, all the sports which Life can give.

I may taste with those that live, all the sports which Life can give, all the sports which Life can give.

I may taste with those that live, all the sports which Life can give, all the sports which Life can give.

*Andantino**Sig. Trijetti*  
*The 3<sup>d</sup> part added***Glee**

Sogno, ma te non miro ma te non miro sempre ne' fogni  
 Sogno, ma te non miro ma te non miro sempre ne' fogni  
 Sogno, ma te non miro ma te non miro sempre ne' fogni

*Pia* mi - ei; sempre ne' fogni *For* mi - ei; mi desto, e tu non fei il pri - mo  
*Pia* mi - ei; sempre ne' fogni *For* mi - ei; mi desto, e tu non fei il pri - mo  
*Pia* mi - ei; sempre ne' fogni *For* mi - ei; mi desto, e tu non fei il pri - mo

*Pia* il primo mio pen - - fier *For* Lungi da te m'ag - gi - ro senza bramar - ti  
*Pia* il primo mio pen - - fier *For* Lungi da te m'ag - gi - ro senza bramar - ti  
*Pia* il primo mio pen - - fier *For* Lungi da te m'ag - gi - ro senza bramarti

mai, senza bramarti mai, *Pia* fon te-co, e non mi fai ne'

mai, senza bramarti mai, *Pia* fon te-co, e non mi fai ne'

mai, senza bramarti mai, *Pia* fon te-co, e non mi fai ne'

pena ne' pia-cer fon teco e non mi fai ne' pe-na ne' pia-

pe-na ne' pia-cer fon teco e non mi fai ne' pe-na ne' pia-

pe-na ne' pia-cer e non mi fai ne' pe-na ne' pia-

-cer ne' pe-na ne' pia-cer.

-cer ne' pe-na ne' pia-cer

-cer ne' pe-na ne' pia-cer

*Andantino*

*Sig.<sup>r</sup> Lidarti*

Che viva viva San Mar - ti - no Viva pur quelle campa - ne che ci fembran

Che viva viva San Mar - - - ti - - - no Vi - va pur

Che viva viva San

Vo - ci U - ma - ne Vo - ci U - ma - ne vi - va vi - va

quelle cam - pa - ne che ci fembran Vo - ci U - ma - ne Vo - ci U - ma - ne

Mar - ti - no Viva pur quelle cam - pa - ne che ci fembran Vo - ci U - ma - ne

San Mar - ti - no      quel - le cam - pa - ne      quel - le cam.

Vi - va      Vi - va      quel - le cam.

don don don don don don don don x x x x x x x x x x x x x x x x x x x x x x

- pa - - - ne che ci fembran Voci U - ma - ne E' un dil - let - - to E' un pia -  
 - pa - - - ne che ci fembran Voci U - ma - ne E' un dil -  
 Viva San Mar - ti - no

- ce - - re il ve - der ed ed il fen - ti - - re un Con - cer - - to un Con -  
 - let - - to E' un pia - ce - - - re il veder ed ed il fen - ti - re un Con -  
 E' un dil - letto E' un pia - cere il veder ed il fen - tire un Concerto di Mettalli un Con -

- certo di Met - - tal - - - li E' un pia - - - ce - - - re il fen - - ti - - re  
 - certo di Met - - tal - - - li E' un pia - - - ce - - - re il fen - - ti - - re  
 - cer - - to don

[illegible]

[illegible]

The image shows a page from a musical score, likely for a vocal ensemble or choir. It features three staves of music, each with a vocal line and a piano accompaniment line. The top staff is for the Soprano, the middle for the Alto, and the bottom for the Tenor/Bass. The piano accompaniment is written in a lower register, using a grand staff (treble and bass clef). The music is in 4/4 time, as indicated by the time signature. The lyrics are in Italian: "che dan gusto ad og ni cor don". The score includes various musical notations such as notes, rests, and dynamic markings like "Poco For" and "Fortifs". The page is numbered "10" in the bottom right corner.

ad og-ni cor

ad og-ni cor

che dan-gi-ta ad og-ni cor

*Allegro**del Sig.<sup>r</sup> Cocchi*

## Glee

Colla bottiglia in mano Empiafi ora il bicchiere più bel piacere in vero del

Colla bottiglia in mano Empiafi ora il bicchie - ro

Colla bottiglia in mano

bere non fi da no' no' del bere non fi da Viva la compag -

piu bel piacere in vero del bere non fi da del bere non fi da

Empiafi ora il bicchie - ro più bel piacere in vero del bere non fi da

- -nia fi Viva con alle - -gria Viva Viva no' più bel pia - -

Viva la Compag - -nia fi con alle - -gria Viva Viva no' più bel pia - -

Viva con alle - -gria con alle - -gria Viva Viva no' più bel pia - -

*Fortifs.<sup>o</sup>*

--cere in compag-nia con alle--gria del be-re non fi dà <sup>Pia</sup> più bel pia--  
 --cere in compag-nia con alle--gria del be-re non fi dà <sup>Pia</sup> più bel pia--  
 --cere in compag-nia con alle--gria del bere non fi dà <sup>Pia</sup> più bel pia--

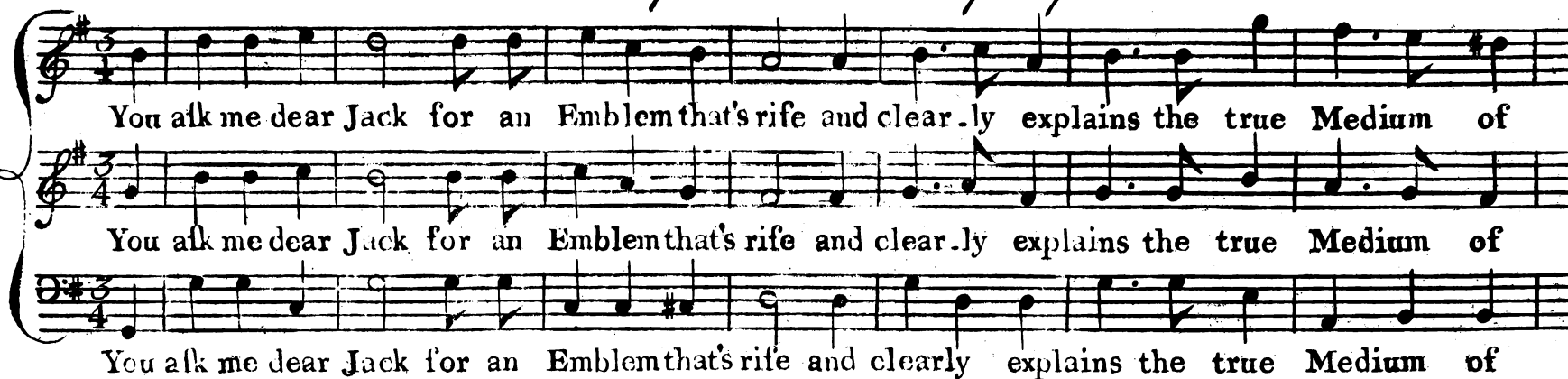
--cere in compag-nia con alle--gria del bere non fi dà <sup>For</sup> del  
 --cere in compag-nia con alle--gria del bere non fi dà <sup>For</sup> del  
 --cere, in compag-nia con alle--gria del bere non fi dà <sup>For</sup> del

bere non fi dà  
 bere non fi dà  
 bere non fi dà

# *PUNCH an Emblem of the Medium of Life*

*D.<sup>o</sup> Arne*

Glee



You ask me dear Jack for an Emblem that's rife and clearly explains the true Medium of

You ask me dear Jack for an Emblem that's rife and clearly explains the true Medium of

You ask me dear Jack for an Emblem that's rife and clearly explains the true Medium of



Life, I think I have hit it as sure as a Gun, for a Bowl of good Punch and the

Life, I think I have hit it as sure as a Gun, for a Bowl of good Punch and the

Life, I think I have hit it as sure as a Gun, for a Bowl of good Punch and the



Medium are One: When Lemon and Sugar so happily meet. the Acid's cor-

Medium are One: When Lemon and Sugar so happily meet. the Acid's cor-

Medium are One: When Lemon and Sugar so happily meet. the Acid's cor-

- - rected by mixing the Sweet the Water and Spirit fo lucki - ly blend that each from th'extreme does the  
 - - rected by mixing the Sweet the Water and Spirit fo lucki - ly blend that each from th'extreme does the  
 - - rected by mixing the Sweet the Water and Spirit fo lucki - ly blend that each from th'extreme does the  
 o - ther defend the Acid's corrected by mixing the  
 o - ther defend fo happi - ly meet fo hap - - - - - pi - ly  
 o - ther defend When Lemon and Sugar fo happi - ly meet the Acids corrected by mixing the  
 Sweet that each from th'extreme does the other defend  
 meet fo lucki - ly blend - - - - -  
 Sweet the Water and Spirit fo lucki ly blend that each from th'extreme does the other defend *Volte*

*Cheerfull*

Then fill up the Bowl fill fill up the Bowl rot Sorrow and Strife rot Sorrow and Strife A

Then fill up the Bowl fill the Bowl rot Sorrow and Strife rot Sorrow and Strife

Then fill up the Bowl rot Sorrow rot Sorrow rot Sorrow and Strife

Bumper my Boys ----- to the Medium of Life to the Medium of

A Bumper a Bumper to the Medium of Life to the Medium of

A Bumper a Bumper to the Medium of Life to the Medium of

Life which keeps our frail State in a Temper that's meet which keeps our frail State in a

Life which keeps our frail State in a Temper that's meet which keeps our frail State in a

Life which keeps our frail State in a Temper that's meet our frail State in a

Temper that's meet content-ed in blending the Sow'r with the

Temper that's meet content-ed in blending in blending the Sow'r with the

Temper that's meet content-ed in blending in blend ing the Sow'r with the

Sweet the Sow'r with the Sweet Pia content-ed in blending the For

Sweet the Sow'r with the Sweet Pia content-ed in blending in blending the Fo

Sweet the Sow'r with the Sweet Pia content-ed in blending in blend - - - ing the For

Sow'r with the Sweet the Sow with the Sweet. Ad.º

Sow'r with the Sweet the Sow'r with the Sweet Ad.º

Sow'r with the Sweet the Sow'r with the Sweet. Ad.º

## BACCHANAL

Sig<sup>r</sup> Cocchi

*Andante*

Pia For

Che gran prodigio è il Mondo che gran prodigio è il Mondo che bel piacer mi

Pia For

Che gran prodigio è il Mondo che bel piacer mi

Pia F

da che bel piacer mi da che Vi - vere gio - con - do che bella Socie - ta che

da che bel piacer mi da che Vi - vere gio - con - do che bella Socie - ta che

Pia For

bella Socie - ta che bella Socie - ta Ma frà i piacere u - mani il bere e' il mig-

bella Socie - ta che bella Socie - ta Ma frà i piacere u - mani il bere e' il mig-

lior il bere il bere il bere e' il mig-lior il bere e' il mig-lior

lior il bere il bere e' il mig-lior il bere e' il mig-lior

*Coro All.<sup>o</sup>*

E viva dio del Vino e viva e viva il fuo li- quor vi - - - va fi e

E viva dio del Vino e viva e viva il fuo li- quor e viva e vi-va e

E viva dio del Vino e viva e viva il fuo li- quor e viva e vi-va e

viva e viva il fuo li- quor e vi - - - va fi vi - - va e viva il fuo

viva e viva il fuo li- quor e viva e vi-va e viva e viva il fuo

viva e viva il fuo li- quor e viva e viva e viva e viva il fuo

li - quor il suo li - quor il suo li - quor.

li - quor il suo li - quor il suo li - quor.

li - quor il suo li - quor il suo li - quor.

*H. Purcell*  
the 3<sup>d</sup> part added

# Glee

*Grazzioso*

Fairest Isle of Isles ex - cel - ling feat of Plea - fures and of

Fairest Isle of Isles ex - cel - ling feat of Plea - fures and of

Fairest Isle of Isles ex - cel - ling feat of Plea - fures and of

*Pia*

Loves Ve - nus here will choofe her dwel - ling and for - fake her Cy - prian Groves.

Loves Ve - nus here will choofe her dwel - ling and for - fake her Cy - prian Groves.

Loves Ve - nus here will choofe her dwel - ling and for - fake her Cy - prian Groves.

For  
Cupid from his fav'rite Na - tion Care and Envy will re - - - move

For  
Cupid from his fav'rite Na - tion Care and Envy will re - - - move

For  
Cupid from his fav'rite Na - tion Care and Envy will re - - - move Jea -

Jea - lou - - fy that poi - - fons Pas - fion and De - - fpair that

Jea - lou - - fy that poi - - fons Pas - fion and De - - fpair that

- - - lou - - - fy that poi - - fons Pas - fion and De - - - fpair that

dies for Love.

dies for Love.

dies for Love.

*This Canon gain'd the first Prize Medal 1763* *L<sup>d</sup> Hayes*

The musical score is written for eight voices, numbered 1 through 8. It is a canon in C major, 4/4 time. The lyrics are 'Alleluja' and 'Amen'. The score is divided into two systems by a double bar line. The first system contains staves 1 through 4, and the second system contains staves 5 through 8. Each staff has a key signature of one sharp (F#) and a common time signature (C). The lyrics are written below the notes, with some words split across staves. The final note of each staff is a whole note, and the piece concludes with a double bar line.

1 Al - - - le - - - lu - - - ja Allelu - ja Al - - le - - lu - - ja A - - men.

2 Alle - - lu - - ja Al - - le - - lu - - ja Alle - - lu - ja Al - le - - lu - - ja A - - men.

3 - - ja Alle - - lu - - ja Al - - le - - lu - - ja Al - - le - lu - ja A - - men.

4 - - le - lu - - ja Alle - - lu - - ja Al - - le - lu - - - - ja A - - men.

5 Al - - le - lu - - ja Al - - le - - lu - - ja Alle - - lu - - ja Alle - lu - - ja A - - men.

6 - - ja Alle - lu - - - - - ja Alle - - lu - ja Al - le - lu - - ja A - - men.

7 lu - - - - - ja Alle - lu - - ja Al - - le - lu - - ja A - - men.

8 - - ja Alle - lu - - - - - ja Alle - - lu - ja Al - le - lu - - ja A - - men.

**NB** Each Performer is desired not to go beyond the black line drawn thro the Plate till the Signal be given to conclude, then which ever Stave he happens to be in, go on quite thro to the final Note.

*This Canon gain'd the 2<sup>d</sup> Prize Medal*  
1763

*Dr. Hayes* 27

# Canon

Mi - - fe - re - re no - - - bis mi - fe - re - - - re no - - - -

Mi - - - fe - re - re no - - - bis mi - fe - re - - - re

Mi - - - - fe - re - re no - - - bis mi - fe -

- - bis Salvator mun - - di mi - - - fe - re - re no - - bis Sal - - va - tor

no - - - bis Salvator mun - - di mi - - - fe - re - re no - - bis Sal - -

- re - - - re no - - - bis Salvator mun - di mi - - - fe - re - re no - -

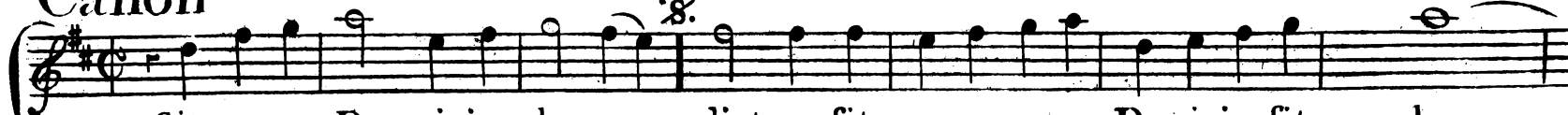
mundi mi - - - fe - re - re nobis mi - fe - re - re no - - - bis

- - va - - tor mundi mi - - - fe - re - re mi - fe - re - re no - - bis

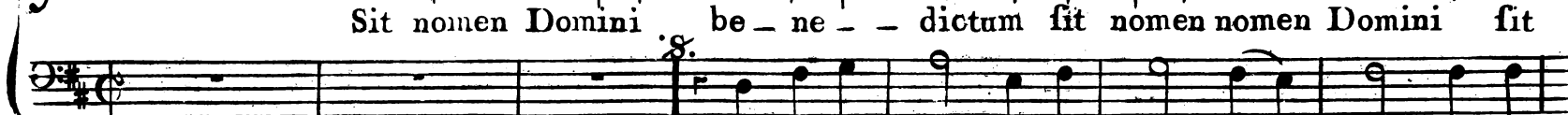
- - - bis Sal - - va - - tor mundi Mi - - - fe - re - re no - - - bis

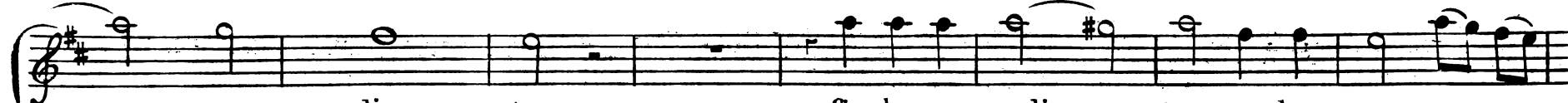
- - - bis Sal - - va - - tor mundi Mi - - - fe - re - re no - - - bis.

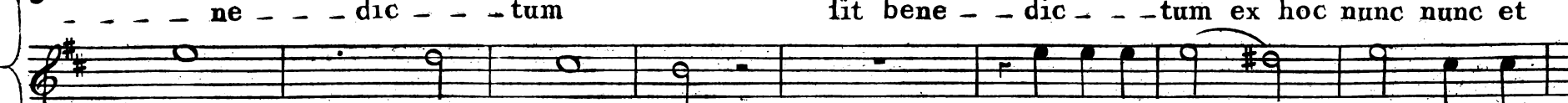
## Canon

*Alto*    
 Sit nomen Do - mini be - ne - dictum fit nomen nomen Domini fit be - - -

*Tenor*    
 Sit nomen Domini be - ne - - dictum fit nomen nomen Domini fit

*Bass*    
 Sit nomen Do - mini be - ne - - dictum fit

   
 - - - ne - - - dic - - - tum fit bene - - - dic - - - tum ex hoc nunc nunc et

   
 be - - - ne - - - dic - - - tum fit bene - - - dic - - - tum ex hoc

   
 nomen nomen Domi - ni fit be - - - ne - - - dic - - - tum fit bene - -

   
 uf - - - que in fæ - - - cu - lum ex hoc nunc nunc et uf - que

   
 nunc nunc et uf - - - que in fæ - - - cu - lum ex hoc nunc

   
 - - - dic - - - tum ex hoc nunc nunc et uf - - - que in fæ - - -

ex hoc nunc et uf - - - que ufque in fæ - cu - lum fit nomen Do -

nunc et ufque ex hoc nunc et uf - - - que ufque in fæ - cu - lum fit

- - - cu - lum ex hoc nunc nunc et ufque ex hoc nunc et uf - - - que uf -

- mini be - ne - - dic - - - tum

nomen Do - mini be - ne - - dic - tum

- que in fæ - cu - lum fit nomen Domi - - ni

*Largo*

*Sig.<sup>r</sup> L'idarte*

**Catch**

1<sup>ft</sup> 2<sup>d</sup> 3<sup>d</sup> 1<sup>ft</sup>

Occhi fte - le fte - lle mor - tali mi - niftri mi - niftri de miei ma - - - li

che in fogno anco mo - ftra - te. che il mio morir bra - ma - te

fe chiufi m'ucci - - de - - te a - - per - - ti che fa - re - - te

NB The Word Glaſs is only to be uſed  
to the final Note

*A 4 Voci*

*Alter'd from Mons. L'Clare*

Catch

1<sup>st</sup> *Ru Glaſs* - - - - - ral Sports are sweet - - - - - er

2<sup>d</sup> far sweet - - - - - er far sweet - - - - - er far than all

3<sup>d</sup> are in the Morning gay we riſe when the Fox be-fore us flies oh the charming Excer-

4<sup>th</sup> dies then returning home at Night oh the charming dear de-light ev'ry Brother of the

2<sup>d</sup> far are sweet-er

3<sup>d</sup> other Pleaſures

4<sup>th</sup> -ciſe 'till Reynard

1<sup>st</sup> Chace en-joys his

Catch

*14 Voci* *J. B. Marella*

1<sup>st</sup> Half an hour paſt Twelve ô Clock Star-light Morning

2<sup>d</sup> Half an hour paſt Twelve ô Clock Star-light Morning th

3<sup>d</sup> Coach Coach Coach Coach Coach Coach Coach Coach

4<sup>th</sup> Half an hour paſt Twelve ô Clock Star-light Morning

M<sup>r</sup> Howard

A 4 Voci

## Catch

1<sup>st</sup> *JOAN* *vows* *JOAN* *vows* (to

2<sup>d</sup> 'rous Youth) she ne'er saw Ghost she ne'er saw Ghost or

3<sup>d</sup> un - - civil worse than herself worse than her -

4<sup>th</sup> in truth *JOAN* does believe she saw the Devil

hearten tim'rous Youth) *JOAN* vows (to hearten tim' -

2<sup>d</sup> Thing or Thing un - - civil she ne'er saw Ghost or Thing

3<sup>d</sup> -self worse than her - - self tho' once in truth tho' once

4<sup>th</sup> *JOAN* does be - lieve she saw the Devil the Devil

1<sup>st</sup>

*This Catch gained the first Prize Medal 1763*

*A 4 voci*

*On a DRAM*

*M<sup>rs</sup> J. Baidon*

Catch

1<sup>st</sup> When is it best said JOHN to JOAN when is it best when is it

2<sup>d</sup> Night at Morning or at Noon at Night at Morning or at Noon at Morning or at

3<sup>d</sup> faith quoth JOAN to tell thee right I like it Noon and Night

4<sup>th</sup> I like it Morning Noon and Night I like it Morn-ing I like it Noon

best when, is it best said JOHN to JOAN when is it best

Noon at Night at Morning or at Noon at Night at Morning at Noon

and Night I like it Noon I like it Night I like it Morning Noon and Night I like it

I like it Morning Noon and Night and Night why faith quoth JOAN to tell thee right why

When is it best when is it best said JOHN to JOAN at  
 at Noon at Night at Morning or at Noon why  
 Morning Noon and Night to tell thee right to tell thee right  
 faith quoth JOAN to tell thee right I like it Morning Noon and Night

2<sup>d</sup>  
 3<sup>d</sup>  
 4<sup>th</sup>  
 1<sup>st</sup>

# Epigram

G. Berg

Catch

Not a day more than Thirty dear Sir on my Truth says a Lady to One who commended her Youth  
 By my troth cries a Wag that must surely be true for these ten Years she's told me the same she tells you  
 By my troth cries a Wag that must surely be true for these ten Years she's told me the same she tells you

1<sup>st</sup>  
 2<sup>d</sup>  
 3<sup>d</sup>

# 13 Voci The Street Intrigue

D. Arne

## Catch

1<sup>st</sup> Hark you my Dear come hither my Dear come hither af -  
 2<sup>d</sup> O fie Sir I can't Sir I can't Sir Lord!  
 3<sup>d</sup> So Miftrefs Minx have I caught you have I caught you Hey day! what

- ford me a moments de - lay where wou'd you run fay whither shall  
 what will the Neighbours fay they'd all tell my Mo - ther I  
 doings what doings are here come home you Slut come home, od rot it come home and

you and I go to the Play nay dont be a - fraid come come you  
 went with a Man to the Play let me be gone I tremble let me be gone I  
 draw my Cufomers Beer Sir loofen her hand and go to the

Jade come be - fore the Galle - ry's full the Play is fine and the Pan - to -  
 tremble ex - cuse me I now must re - treat or else be chidden and pinch'd and  
 Strand the Mar - ket for impudent Whores if e'er she flirts it with you a -  
 mime's Eu - ropa a - stride on a Bull.  
 drub'd for talking with you in the Street.  
 - gain I'll turn her out of my doors.

**Catch**

*A 3 Voci* *Sig.<sup>ra</sup> Lidarti*

1<sup>st</sup> Sù Can - tiamo Sù be - viamo tutti quanti al - le - gra - mente.  
 2<sup>d</sup> Ed U - ni - ti fù gri - diamo viva viva il Pre - fi - dente.  
 3<sup>d</sup> E la nobil Compa - ni - a itiamo tutti in al - le - gia.

## 1 3 Voci

Sig.<sup>r</sup> Cocchi

## Catch

1.<sup>st</sup>  
Beviam godiam go - dia - mo a - mi - ci go - dia - - - mo or, che fi

2.<sup>d</sup>  
Beviam godiam go - dia - mo ami - - - ci go - dia - mo or, che fi

3.<sup>d</sup>  
Beviam Beviam go - dia - mo a - mi - - - ci go - dia - mo or, che fi

Pia  
può che pref - - - to parte il giorno qual par - te e fa ri - tor - no ma noi - -

Pia  
può che presto parte il giorno qual par - te e fa ri - tor - no ma noi ma

Pia  
può che presto parte il giorno qual par - te e fa ri - tor - no ma noi ma

For 2.<sup>d</sup>  
noi - - - non torniam più. Beviam

3.<sup>d</sup>  
noi ma noi non torniam più.

1.<sup>st</sup>  
noi ma noi non torniam più.

*A 3 Voci**Catch of Catches**J. B. Marella*

57

1<sup>st</sup> Jack thou'rt a come come come come once more Jack thou'rt encore encore en-  
2<sup>d</sup> Stop stop who goes who goes the last that's wrong you're much too  
3<sup>d</sup> O Sir you're quite too low hold hold you're now too

-core once more Jack thou'rt I can't I can't get in I can't get in I can't get  
fast too fast I'll beat 'tis ve- - - ry plain 'tis ve- - - ry plain 'tis ve- - - ry  
flow oh stay you've got too high you've got too high you've got too

in I can't get in come come come now do you be gin  
plain 'tis ve- - - ry plain now for it once now once a- - gain  
high you've got too high good Sir pray let me try.

*Moderate**M<sup>rs</sup> J. Bailldon*

## Catch

1<sup>st</sup>  
Cry'd STREPHON panting in dear CHLOE'S Arms I die bright

2<sup>d</sup>  
A - las! a - - las! chear up poor Youth said she chear up poor Youth said

3<sup>d</sup>  
All flesh must die by Fate's de - - cree e'er it can rise a - -

Nymph I die amidst your Charms I die amidst your Charms I die I die a -

she dissolv'd in Am'rous Pain chear up poor Youth said she dif - - solv'd dissolv'd in

- - gain e'er it can rise a - - gain all flesh must die by Fate's decree e'er it can

- - midst your Charms I die bright Nymph I die amidst your Charms I die amidst your

Am'rous Pain chear up poor Youth said she chear up poor Youth alas chear up poor

rise a - - gain all flesh must die all flesh must die all flesh must

Charms bright Nymph I die I die amidst your Charms I die amidst your Charms I die

Youth cheer up poor Youth said she in Am'rous Pain alas! cheer up poor Youth said she a - -

die all flesh all flesh must die e'er it can rise can rise a - - gain all

bright Nymph I die amidst your Charms I die bright Nymph

las! cheer up poor Youth a - - las! cheer up poor Youth dissolv'd in Am'rous

flesh all flesh must die by Fate's de - - cree e'er it can

Pia I die amidst your Charms 2<sup>d</sup>

Pain dissolv'd in Am' - - rous Pain Pia 3<sup>d</sup>

rise can rise a - - gain 1<sup>st</sup>

## Catch

*14 Voci*

1<sup>st</sup> Fye what mean you drunken you drunken Elves to quarrel thus a - - -

2<sup>d</sup> Fye what mean you drunken Elves to quarrel thus a - - -

3<sup>d</sup> Who Sir made you our ad - vi - fer who Sir made you

4<sup>th</sup> We've juft got drunk Sir we've juft got drunk we've juft got

-mong your felves to quar - - - rel thus and beat the Can - - dles out I prithee then be

-mong your felves to quar - - - rel thus and beat the Candles out I prithee then be

who Sir made you who Sir made you who Sir made you our ad - vi - fer

drunk we've juft got drunk and that and that's the reafon Wine and Blows are fure no

ſtill I prithee then be ſtill let each Man take his fill and put the Glaſs a - -  
 ſtill I prithee then be ſtill let each Man take his fill and put the Glaſs and put the  
 our ad - vi - fer is it becauſe you're ſo much wiſer that thus that  
 Treaſon Wine and Blows are ſure no Treaſon Wine and Blows are ſure no Treaſon are ſure no Treaſon  
 bout and put the Glaſs about and put the Glaſs and put the Glaſs a - - bout <sup>2<sup>d</sup></sup>  
 Glaſs and put the Glaſs about and put the Glaſs a - - bout and put the Glaſs about <sup>3<sup>d</sup></sup>  
 thus that thus you inter - fere that thus you interfere that thus you in - - - terfere <sup>4<sup>th</sup></sup>  
 we fight be - - cauſe we dare we fight we fight becauſe we dare becauſe we dare <sup>ft</sup>

# Catch

*15 Voci The Singing Club D. Time*

1<sup>st</sup> Do Re Mi Fa Sol

2<sup>d</sup> for thame Sir in Charity in Cha-ri-ty gargle gar-gle

3<sup>d</sup> Oh! Eh! Ee! Ah! Damn you!

4<sup>th</sup> O Charming foothering Bravo. Bravo Bravo

5<sup>th</sup> Poor fellow poor fellow when firft he made finging his Choice

La Sol Fa I a Sol

gargle your Throat the Ra-ven ne'er croak'd croak'd fo hor-rid a

Sol O La. Ah. o la. damn your Sol

Bravo by Jove that ra-vishing Voice wakes the Paffion of

He was cut he was cut cut for the Simples in-stead of his

Fa Mi Re Mi Fa  
 Note for flame in Cha-ri-ty gargle your Throat the Raven ne'er croak'd fo  
 Ah! Ee! Eh! Ee! Ha Ha Ha!  
 Love O charming foothing Bravo by Jove that ravish-ing Note  
 Voice poor fellow When first he made fingering his choice he was cut for the Simples  
 Mi Re Do Do Fa  
 hor-rid a Note Oh! Ah!  
 Hi Hi Hi! Eh! Oh! Oh! Ah!  
 wakes the passion of Love Oh! Ah!  
 in-stead of his Voice Oh! Ah!

**NB** The Performers must not go beyond the double Bar till the Signal is given to conclude then go thro' to the final Note.

## Catch

*13 Voc* *H. Warren*

1<sup>st</sup>  
2<sup>d</sup>  
3<sup>d</sup>

To our Mu - sical Club here's long life and Prof - pe - ri - ty may it flourish with  
May Concord and Har - mo - ny e - ver a - - bound and Di - vi - sions here  
May the Catch and the Glasses go a - bout and a - - bout and a - - no - ther suc - -

us and fo on to Pos - te - ri - ty.  
on - ly in our Mu - sic be found  
- ceed to the Bottle that's out

2<sup>d</sup>  
3<sup>d</sup>  
1<sup>st</sup>

## Catch

*13 Voci*

1<sup>st</sup>  
2<sup>d</sup>  
3<sup>d</sup>

Cantia - mo Com - - pag - - ni can - - tia - mo la No - - ta  
Do Re Do Re Mi Fa Fa Fa Mi Fa.  
Cantan - do fim - pa - - re - - ra Re-Mi Fa Sol La Fa Sol Fa Fa.

2<sup>d</sup>  
3<sup>d</sup>  
1<sup>st</sup>

*A 3 Voci*

*F. B. Marrella* 45

# Catch

1<sup>st</sup>  
Who e'er a Wo - - - man's Tongue wou'd still who e'er a  
2<sup>d</sup>  
No other way you'll gain your End gain your end no o - ther  
3<sup>d</sup>  
Poor Stitch poor Stitch each ruder method try'd poor Stitch each

Woman's tongue wou'd still must always let her have must always let her have let her  
way you'll gain your End but mind this rule but mind this rule this  
ruder method try'd but still his Wife but still his Wife

2<sup>d</sup>  
have have always must always let her have her Will  
3<sup>d</sup>  
rule 'twill stand 'twill stand 'twill stand your Friend  
1<sup>st</sup>  
a Prick a Prick a Prick a Prick-louse cry'd.

. 13 /cci

**Catch**

1<sup>st</sup>  
There stands the Wife of Jealous Roger shoud she go out he'll

2<sup>d</sup>  
shoud she go out he'll surely dodge her there stands the Wife

3<sup>d</sup>  
but a good Wife she is to Roger she's a good Wife to Roger

surely sure-ly dodge her but a good Wife she is to Roger she is a good Wife

there stands the Wife there stands there stands the Wife there stands the Wife of

she's a good Wife to Roger she's good to Roger she's good to Roger to

she's a good Wife she's a good Wife she's a good Wife she's a good Wife to Roger.

Jealous Roger shoud she go out shoud she go out he'll surely surely dodge her.

Roger to Roger to Roger to Roger she's a good Wife to Ro-ger.

*A 3 Voci*

**Catch**

1<sup>st</sup> CHLOE CHLO - E yielded, on the Morrow figh - ing, said (when left

2<sup>d</sup> Joy there's no Joy no Joy no Joy no Joy no

3<sup>d</sup> there's no Rose there's no Rose with - out a Prick

when left when left by DICK when left by DICK) there's no

Joy no Joy no Joy no Joy no Joy without its Sorrow

without a Prick without a Prick without a Prick no Rose no Rose without a Prick.

*A 3 Voci* *Sig.<sup>r</sup> Lidarti*

**Catch**

1<sup>st</sup> Don - na che un fas - so pre - fe frut - to del suo de - lit - to

2<sup>d</sup> Tor - re in - al - zò che re - fe at - to - ni - to L'E - git - to

3<sup>d</sup> deh! bella Tai - de che mai fa - ces - ti adesso il priapo non fà piu rit - to.

## Glee

*Largo*      *Adelto • Innoce*      *Sig. Libert*

Tre-man gli spir--ti infra i piu Vivi ar--do--ri Quando it,

Tre-man gli spir--ti infra i piu Vivi ar--do--ri

Tre-man gli spir--ti infra i piu Vivi ar--do--ri

bacio a mo--rir a mo--rir il bacio a mo--rir a mo--rir L'ani-ma

Quando il bacio a mo--rir a mo--rir il bacio a mo--rir a mo--rir

Quando il bacio a mo--rir a mo--rir il bacio a mo--rir

fpinfe a mo--rir l'anima fpin--fe fpin--fe Mutan bocca le

L'ani-ma fpinfe a mo--rir l'anima fpin--fe

--rir a mo--rir L'ani-ma fpin--fe fpin--fe

Lingue le Lingue e pet-to i cori e petto i co--ri Mu--

Mutan bocca le Lingue le Lingue e pet--

Mu--tan bocca le Lin--gue le Lingue e petto e petto i cori

--tan bocca le Lin--gue le Lingue e pet-to e petto i co--ri e petto

--to e petto i cori Mu--tan bocca le Lin--gue e petto i

Mu--tan bocca le Lin-gue e petto i co--ri i

co--ri fpirto con fpirto e cor con cor fi ftringe e cor con cor fi

co--ri fpir-to con fpirto e cor con cor fi ftringe e cor con cor fi

co--ri fpirto con fpirto e cor con cor fi ftrinee e cor con cor f'

ftringe Palpi-tan gli Occhi e del-la guance i fio-ri della guance i fiori i

ftringe Pal-pi-tan gli Occhi e del-la guance i

ftringe Pal-pi-tan gli

fio-ri A-mo-ro-fo pal-lor co-lo-ra e

fio-ri della guance i fiori i fio-ri A-mo-ro-fo pal-

Occhi e del-la guance i fio-ri A-mo-ro-fo pal-

tinge A-mo-ro-fo pal-lor fco-lo-ra e tinge e

lor fco-lo-ra fco-lo-ra e tin-ge e tinge e

lor fco-lo-ra e tinge

tin...ge e mo...rendo ta...lor gli a...man...ti ac...cor...ti gl'a...man...ti ac...

tin...ge e mo...ren-do ta...lor gli a...manti ac...cor...ti ac...

tin...ge e mo...rendo ta...lor gl'a...man...ti ac...

cor...ti ri...tar... dono il mo...

cor...ti ri...tar dono il morir il mo...rir ri...tar dono il mo...

cor...ti ri...tar... dono il mo...rir il mo...

...rir per far due Mor...ti.

...rir per far due Mor...ti. *Finis*

...rir per far due Mor...ti.



A Third Collection of  
**Catches Canons and Gleees**  
*FOR*  
Three, Four, Five *and* Eight Voices

*Most humbly inscrib'd to the*  
**NOBLEMEN and GENTLEMEN of the CATCH-CLUB**  
at **S<sup>t</sup>. ALBAN'S TAVERN**

*By their much Oblig'd  
and Devoted Servant*  
**THO.<sup>s</sup> WARREN.**

*Caulfield Sculp<sup>r</sup>*

**P<sup>r</sup> 10:6**

**LONDON Printed for Longman and Broderip N<sup>o</sup> 26 Cheapside.**

Where may be had the first Collection. Likewise a Collection of Catches in a Pocket Volume.



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| Refonate Jovem - - - - - CANON -            | 14   |
| S                                           |      |
| Say what Flow'r do you design - - GLEE -    | 1    |
| T                                           |      |
| The Nightingale the Organ of delight GLEE - | 22   |
| W                                           |      |
| Where e'er you tread - - - - - GLEE -       | 32   |
| Y                                           |      |
| Ye Heav'ns if Innocence - - - - - CATCH -   | 26   |



# Glee

*Larghetto*

*M<sup>r</sup> Berg*

Say, what Flow'r do You design Grateful to the God of Wine Say, what Flow'r do  
 Say, what Flow'r do You design Grateful to the God of Wine Say, what Flow'r do  
 Say, what Flow'r do You design Grateful to the God of Wine Say, what Flow'r do

You design Grateful to the God of Wine Say, what Flow'r but the Rose can prove Grateful to the  
 You design Grateful to the God of Wine Grateful to the  
 You design Grateful to the God of Wine Grateful to the

*Allegro*  
 God of Love. Grateful to the God of Love. Come then Friends with  
 God of Love. Grateful to the God of Love.  
 God of Love. Say, what Flow'r but the Rose can prove Grateful to the God of Love.

Roses crown'd; Come then Friends with Ro - - fes crown'd - - with

Come then Friends, with Roses crown'd; Come then Friends with Ro - - fes crown'd - - with

Come then Friends, with Roses crown'd; Come then Friends

Ro - - fes crown'd with Roses with Roses Come then Come then Friends with Ro - fes crown'd

Ro - - fes crown'd with Roses with Roses Come then Friends with Ro - fes crown'd

Come then Friends with Roses with Roses Come then Friends with Ro - fes crown'd

Come and put the Goblet round Come and put the Goblet round;

Come and put the Goblet round Come and put the Goblet round;

Come and put the Goblet round - - - - - Come and put the Goblet round;

for  
Come and put the Goblet round; Thus we'll laugh and thus we'll play,

for  
Come and put the Gob - - let round; Thus we'll laugh and thus we'll play,

for  
Come and put the Goblet round; Thus we'll laugh and thus we'll

8. Thus we'll laugh - - - - - Thus we'll laugh we'll laugh and

8. Thus we'll laugh - - - - - we'll laugh and

8. play Thus we'll laugh - - - - - thus we'll laugh and

8. *Larghetto e pia*  
thus we'll play Drink and revel all the Day. Peerless Rose of Gods the care

8. thus we'll play Drink and revel all the Day. Peerless Rose of Gods the care

8. thus we'll play Drink and revel all the Day. Peerless Rose of Gods the care

Nothing feeling half so fair Love himself (when he resorts where the Band of Graces sport, and to join the

Nothing feeling half so fair Love himself (when he resorts where the Band of Graces sport, and to join the

Nothing feeling half so fair Love himself (when he resorts where the Band of Graces sport, and to join the

*All<sup>o</sup>*  
Dance prepares) binds with thee his golden Hairs his golden Hairs - - his golden Hairs. Crown me

Dance prepares) binds with thee his golden Hairs his golden Hairs - - his golden Hairs.

Dance prepares) binds with thee his golden Hairs - - his golden Hairs - - - - -

then and with the Lyre sweetly breathing soft desire; sweet - - - - - ly

Crown me then and with the Lyre sweetly breathing soft desire; sweetly

Crown me then and with the Lyre sweetly

breathing foft de\_fire sweetly breathing foft de\_fire sweetly breathing foft de\_fire

breathing foft de\_fire sweet ly breathing foft de\_fire sweet

breathing foft de\_fire sweet ly sweetly breathing foft de\_fire sweetly

sweet ly breathing foft de\_fire sweet ly breath ing foft de\_

ly sweetly breathing foft de\_fire sweet ly breathing foft de\_

breathing foft de\_fire sweetly breathing foft de\_fire sweet ly breathing foft de\_

for fire; sweetly breathing sweetly breathing breathing foft de\_fire; And the Fair,provoking Love;

for fire; sweetly breathing sweetly breathing breathing foft de\_fire; And the Fair,pro

for fire; sweetly breathing sweetly breathing breathing foft de\_fire;

the Fair, pro - vo - king Love; Strait to Bacchus' Fane remove: Strait to Bacchus' Fane remove:

- - vo - king Love; pro - vo - king Love; Strait to Bacchus' Fane remove; Strait to Bacchus' Fane remove:

And the Fair, pro - vo - king Love; Strait to Bacchus' Fane remove: Strait to Bacchus' Fane remove:

There we'll laugh and there we'll play; Drink and revel all the Day. There we'll laugh and there we'll

There we'll laugh and there we'll play; Drink and revel all the Day. There we'll laugh and there we'll

There we'll laugh and there we'll play; Drink and revel all the Day. There we'll laugh and there we'll

play; Drink and re - vel all the Day, There we'll laugh - - - and there we'll play, we'll laugh and

play; Drink and re - vel all the Day, Drink Drink Drink Drink and play, we'll laugh and

play; Drink and re - vel all the Day, Drink Drink Drink Drink and play; - - -

drink and play; Drink                      Drink                      there we'll laugh and there we'll play;

drink and play;                      Drink                      Drink                      there we'll laugh and there we'll play.

there we'll laugh                      there we'll laugh                      we'll laugh and there we'll play;

*Pia* There we'll laugh and there we'll play; Drink and revel all the Day. *for* There we'll laugh and

*Pia* There we'll laugh and there we'll play; Drink and revel all the Day. *for* There we'll laugh and

*Pia* There we'll laugh and there we'll play; Drink and revel all the Day. *for* There we'll laugh and

there we'll play; Drink and revel all the Day.

there we'll play; Drink and revel all the Day.

there we'll play; Drink and revel all the Day.

# EPITAPH on a LADY

*J. Baidon*

Catch

*Lively*

1<sup>st</sup> Here lies a Lady who if not be-ly'd Here lies a

2<sup>d</sup> Wife St. Paul's St. Paul's advice took wife St. Paul's advice and all

3<sup>d</sup> Nor stopt she here but follow'd thro' the rest but follow'd thro' the rest and

La - - - dy who. if not if not be - - ly'd

things try'd all all things try'd took wife St. Paul's ad-vice and all and all things

always stuck the longest to the best stuck the longest to the best the longest to the

if not be - - ly'd if not be - - ly'd Here lies a

try'd all all things try'd all all things try'd took wife St.

best and always stuck the longest to the best nor stopt she here nor stopt she

La - dy who if not be - ly'd here lies a Lady who if not be  
 Paul's advice and all things try'd took wife St. Paul's advice and all things try'd  
 here but follow'd thro' the rest and always stuck the longest to the best

- ly'd here lies a Lady who if not be - ly'd  
 took wife St. Paul's advice and all things all things try'd all all things  
 and always stuck the longest to the best and

here lies a Lady who, if not be - ly'd, took <sup>2d</sup>  
 try'd took wife St. Paul's advice and all and all things try'd <sup>3d</sup>  
 al - ways stuck the long est to the best. <sup>1st</sup>

# The FAMILY QUARREL

*This Catch gain'd the Prize Medal 1764*

*D<sup>r</sup>. Arne*

**Catch**

1<sup>st</sup> Good Neighbours, be qui-et, Good Neighbours be quiet let me part the

2<sup>d</sup> He's a Rafcal a Rafcal, a Pimp a poor frip'ry

3<sup>d</sup> O you Vixen you Brimstone! Zounds how dare you to rail you Vixen! you

4<sup>th</sup> Well what if I do, well what if I do fure this may a-

Fray let me part the Fray, Good Neighbours be quiet good Neighbours be qui-et be

Jack a poor frip'ry Jack He's a Rafcal a Pimp a

Brimstone! how dare you to rail Oh! you Vixen Oh! you Brimstone how

- - tone fure this may a - - - tone - - - - - well

qui - - - - - et be quiet come kifs and be Friends kifs kifs and be

poor frip'ry Jack, a poor frip'ry Jack That gives me no Victuals nor Cloaths to my

dare you to rail? How dare you to rail? like a Squirrel you cover your Back with your

what if I do? fure this may a - tone my Tail my

Friends drive Difcord a - - way drive Difcord a - way.

Back that gives me no Victuals nor Cloaths to my Back

Tail like a Squirrel you cover your Back with your Tail

Tail covers your Back your Back as well as my own.

2<sup>d</sup>  
3<sup>d</sup>  
4<sup>th</sup>  
1<sup>st</sup>

## Catch

*Alivace**Sam. Long*

1<sup>st</sup> For the Catch-club at Almack's this Catch have I made, and I hope it will

2<sup>d</sup> Ten Gui-neas is money! my muse 'twill in-spire, en - - li - ven my

3<sup>d</sup> Then take off your Glaffes, and Sing your parts true, and re - member the

please, as I hope to be pay'd as I hope to be pay'd as I hope to be

Ge-nius, and tune up my 'lyre. Ten Guineas Ten

Proverb—give the Devil his Due. give the Devil his Due. give the Devil his

pay'd, for the Catch-club at Almack's this Catch have I made, for the Catch-club at

Guineas Ten Guineas is Money, my muse 'twill in-spire, Ten Guineas is

Due. re - - member the Proverb give the De-vil his Due. The

Almack's this Catch have I made, and I hope it will please, as I hope to be  
 money! my Muse 'twill in \_ \_ spire, en \_ \_ li \_ ven my Genius and tune up my  
 take off then take off your Glaffes, and re \_ member the Proverb give the Devil his  
 pay'd, Ten Guineas Ten Guineas Ten  
 Lyre, my Muse 'twill in \_ spire, 'twill tune up my Lyre, my Muse 'twill in \_  
 Due, give the Devil his Due, give the Devil his Due, give the Devil his  
 Guineas, ten Guineas is Money my Muse 'twill in \_ spire  
 \_ spire en \_ \_ li \_ ven my Genius and tune up my Lyre.  
 Due. re \_ \_ member the Proverb — give the De \_ \_ vil his Due.

2<sup>d</sup>  
 3<sup>d</sup>  
 1<sup>st</sup>

*This Canon gain'd the Prize Medal 1764 D.<sup>r</sup> Hayes*

Canon

Re-fo-na-te Jo - - - vem totus Or-bis prorumpi-te o-va - - - te et can-

Re-fo-na-te Jo - - - totus Or-bis prorumpi-te o-va - - - te

Refo - - nate Jo - - - vem totus Or-bis prorumpi-

-ta - - te, can - ta - - te Jo - - vem Ci-therâ et gra-to et gra-to can - - -

- - et can - ta - - te, can - ta - - te Jo - - vem Ci-therâ et gra - - to et gra-to

-te o - - va - - - te et can - - ta - - te, can - ta - - te Jo - - vem Citheraâ et

-tu Re-fo-na-te Jo - - - vem to-tus Or-bis: prorumpi-te o - - va - - - te

can - - tu Refo - - nate Jo - - - vem to-tus or-bis prorum - pi-te o-va -

gra - - to et gra-to can - - - tu Re-fo-na-te Jo - - - - vem to - - tus or-bis

et can - ta - te can - ta - te Jo - vem Cithera<sup>â</sup> et gra - to et gra - to

te et can - ta - te can - ta - te Jo - vem Cithera<sup>â</sup> et gra - to

prorum - pi - te o - va - te et can - ta - te can - ta - te Jo - vem Cithera<sup>â</sup>

can - tu et gra - to can - tu.

et gra - to et gra - to can - tu.

et gra - to can - tu.

## Canon

*Grave* *D'Aruc*

Help me O Lord ex - tend

Help me O Lord ex -

Help me O

thine Arm my Soul is fick Help me O Lord Lord

tend thine Arm my Soul is fick Help me O O Lord

Lord ex - tend thine Arm my Soul is fick Help. fick Help me Help

## LADY FANNY

D.<sup>r</sup> Air*A 4 Voci*

Catch

1<sup>st</sup> Be - witch'd, Lady FANNY La - - - dy Lady FANNY, the drawing room

2<sup>d</sup> What a Game . . . . play'd the Fool, play'd the Fool, what a Game play'd the

3<sup>d</sup> Sir HUMPHRY SPLIT-WHISKER. stark mad for the Girl, Sir HUMPHRY SPLIT-

4<sup>th</sup> She ought, like Saint STEPHEN to yield up her Breath, she ought, like Saint

Left, the drawing room Left. lov'd Signor CA - PO - NI the

Fool when all the cou'd win was a poor shrivel'd Bag a poor shrivel'd

-WHISKER, stark mad for the Girl, this Sentence pronounc'd to her Fa - - ther the

STEPHEN, to yield up her Breath, she ought she ought she ought, like Saint

lov'd lov'd Signor CA-PONI, a half Man at best, a half Man a half Man a  
 Bag a poor shrivel'd Bag and no Treafure no Treafure no  
 Earl, this Sentence pronounc'd to her Father the Earl to her Father her  
 STEPHEN, she ought, like Saint STEPHEN, to yield up her Breath; Affign her to me and I'll  
 half Man at best, a half Man a half Man a half Man at best,  
 Treafure with - in, no Treafure no Treafure no Treafure with - in,  
 Father the Earl, this Sentence pronounc'd to her Fa - ther the Earl.  
 ftone her to Death, I'll ftone her I'll ftone her I'll ftone her to Death.

# EPITAPH on a BLACKSMITH

J. Baildon

Catch

*13 loci*

1<sup>st</sup> My Sledge and Hammer lie re-clin'd my Bellows too have

2<sup>d</sup> My Fire's extinct my Forge decay'd and in the duft and in the duft my Vice is

3<sup>d</sup> My Coal is spent my Iron's gone my Coal is spent my Iron's gone ny Nails are

loft their wind have loft their wind my Sledge and Hammer lie reclin'd my Bellows

laid and in the duft my Vice is laid my Fire's ex-tinct my

drove my Nails are drove my Work is done. my Coal is spent my Iron's gone my

too have loft their wind have loft their wind my Sledge and Hammer lie re-

Fire's ex-tinct my Forge decay'd and in the duft my Vice is laid and in the duft my Vice is

Nails are drove my Work my Work is done. my Coal is spent my Iron's gone Iron's

*D.<sup>r</sup> Arne*

Canon

clind my Bellows too have loft their wind.<sup>2d</sup>  
laid and in the duft my Vice is laid.<sup>3d</sup>  
gone my Nails are drove my Work is done.<sup>1st</sup>

Follow my Path and I will  
Follow my Path and I  
Follow my

lead where Angels fing to great JEHOVAH's Praife this thorny Way to  
will lead where Angels fing to great JEHOVAH's Praife this thorny Way  
Path and I will lead where Angels fing to great JEHOVAH's Praife  
Heav'n afcends come come follow me fol\_low my Path and come  
to Heav'n afcends come come follow me fol\_low my Path - -  
this thorny Way to Heav'n afcends come come follow me come

*This Canon gained the Prize Medal 1764* *Rich<sup>d</sup> Woodward Jun.*

**Canon**  
4 in 2

Let the words of my Mouth and the me - - di - ta - tion of my Heart be always ac -

O Lord my Strength O Lord my Strength and my Re - deem - er my

Let the words of my Mouth and the me - - di - ta - tion of my

O Lord my Strength O Lord my Strength and

- cepta - ble in thy Sight in thy Sight Let the words of my Mouth and the

Strength and my Re - deem - er my Re - deem - - er O Lord my

Heart be always accepta - ble in thy Sight in thy Sight Let the

my Re - deem - er my Strength and my Redeem - er my Re - - deem - - - er

## conclusion

me - - di - ta - - tion of my Heart be always ac - cepta - ble in thy

Strength O Lord my Strength and my Re - deem - er my Strength and my Re -

words of my Mouth and the me - - di - ta - - tion of my Heart be always ac -

O Lord my Strength O Lord my Strength and my Re - deem - er my

Sight in thy Sight

- deem - er my Re - - deemer

- cepta - - ble in thy Sight

Strength and my Re - - deem - - - er

## Glee

*Moderato*

The Night in-gale the Or-gan of de-light

The Night in-gale the Or-gan of de-light

The Night in-gale the Organ of delight the nimble nimble

the nimble nimble nimble nimble Lark the Black bird the Black bird and the

the nimble nimble nimble nimble Lark the Black bird the Black bird and

nimble nimble Lark the Black bird the Black bird and the

Thruh the Thruh and all the pret-ty Choristers of flight that

the Thruh and all the pret-ty Cho-rif-ers of flight that chaunt their

Thruh and all the pret-ty Cho-rif-ers of flight that chaunt their Mu-fic

chaunt their Mu-fic Notes on ev'ry Bush that chaunt their Mu-fic Notes on ev'ry

Mu-fic Notes on ev'- - ry Bush that chaunt their Mu-fic Notes on ev'- - ry

Notes on ev'- ry Bush that chaunt that chaunt their Mu-fic Notes - - - on ev'ry

1<sup>st</sup> 2<sup>d</sup> Bush Bush Let them no more contend who shall excel the Cuckoo Cuckoo the

1<sup>st</sup> 2<sup>d</sup> Bush Bush Let them no more contend who shall ex-cel the Cuckoo Cuckoo

1<sup>st</sup> 2<sup>d</sup> Bush Bush Let them no more contend who shall ex-cel the Cuckoo the Cuc-

Cuckoo Cuckoo Cuckoo the Cuckoo Cuckoo Cuckoo Cuckoo Cuckoo Cuckoo

the Cuckoo Cuckoo Cuckoo the Cuckoo Cuckoo is the Bird Cuckoo Cuckoo Cuckoo

the Bird the Cuckoo is the Bird the Cuckoo is the Bird

is the Bird that bears the Bell let them no more contend who shall excell the Cuc -

is the Bird that bears the Bell let them no more contend who shall ex - - cell the

that bears the Bell let them no more contend who shall ex - - - cell

-koo Cuckoo the Cuckoo Cuckoo Cuckoo the Cuckoo Cuckoo Cuckoo : Cuc -

Cuckoo Cuckoo the Cuckoo Cuckoo Cuckoo the Cuckoo Cuckoo is the Bird

the Cuckoo the Cuckoo is the Bird the Cuckoo is the Bird the Cuckoo

-koo Cuckoo Cuckoo is the Bird that bears the Bell.

Cuckoo Cuckoo Cuckoo is the Bird that bears the Bell.

is the Bird that bears the Bell.

*Rich. Woodward Jun.**A 4 Voci*

Catch

1<sup>st</sup> Quoth Ro - - ger to Nel - - ly sup - pose I were dead sup - pose

2<sup>d</sup> get a - - no - ther wou'd you get a - - no - ther good Man in my ftead

3<sup>d</sup> Yes that I wou'd Roger I'd Roger I'd Roger pray Man do not ftare do not ftare

4<sup>th</sup> Wou'd you have me hug Pil - - low and Bol - fter my Dear? wou'd you have me

2<sup>d</sup> I were Dead quoth Ro - - ger to Nel - ly sup - - pose I were Dead wou'd you

3<sup>d</sup> in my ftead wou'd you get a - - no - ther good Man in my ftead?

4<sup>th</sup> do not ftare yes that I wou'd Roger I'd Roger I'd Ro - ger pray Man do not ftare do not ftare

1<sup>st</sup> hug Pil - - low and Bol - - fter my Dear and Bol - - fter my Dear?

## Canon 8 in 2

*Mar. Overend**Alla Breve*

Glory be to the Fa - ther and to the Son and to the Ho - - - ly

Glory be to the Fa - - ther and to the Son and to the Ho - - - ly Ghost;

Glory be to the Fa - - ther and to the Son and to the Ho - - - - ly Ghost; As it was

Glo - ry be to the Father and to the Son and to the Holy Ghost;

Glory be to the Fa - - ther and to the Son and to the Ho - - - - ly Ghost; As it was in the be

Glo - ry be to the Father and to the Son and to the Holy Ghost;

Glo - ry be to the Father and to the Son and to the Holy Ghost; As it was in

Glory be to the Father and to the Son and to the Holy Ghost; As it was in the be -

Organ a! placitum. 6 6 5/3 4 6/5 6 5 6 6 5 6 5 6 5 6

Ghoſt; As it was in the begining is now and ever ſhall be World without end. Amen.

As it was in the begining is now and ever ſhall be World without end. A - - men.

in the begining is now and ever ſhall be World without end. A - - men A - - men.

As it was in the be\_gin\_ing is now and ever ſhall be World without end. A - - men.

gining is now and ever ſhall be World without end. A - - men A - - - - men.

As it was in the be\_gin\_ing is now and ever ſhall be World without end. A - - men.

the be\_gin\_ing is now and ever ſhall be World with\_out end. A - - - - - men.

gin\_ing is now and ever ſhall be World without end. A - - - - - men.

# - 6 5 6 4 5 4 3 2 6 5

# The LOVE RAPTURE

*D<sup>r</sup> Anna*
**Glee**

Fair the op'ning Lil - ly blows fweet the fra - grant Citron grows

Fair the op'ning Lil - ly blows fweet the fra - grant Citron grows

the op'ning Lil - ly blows fweet the fra - grant Citron grows

Fair the op'ning Lil - ly blows the fra - grant Citron grows which per-

which per-fumes the east-ern Grove the

which per-fumes per-fumes the east-ern Grove fweet - - -

which perfumes the Grove per-fumes the east-ern Grove fweet the

-fumes perfumes the Grove per-fumes the east-ern Grove fweet the fragrant the

fragrant Ci-tron grows - - - which per-fumes the east - - - ern Grove

- - - the Ci-tron grows which per-fumes per-fumes the east - - - ern Grove

fragrant Ci-tron grows - - - which per-fumes the east - - - ern Grove

fragrant Ci-tron grows which per-fumes per-fumes the east - - - ern Grove

Say! can aught with these com-pare? Say! can aught with these com-pare?

Say! can aught with these com-pare? Say! can aught with these com-pare?

Say! can aught with these com-pare? Say! can aught with these com-pare?

Say! can aught with these com-pare? Say! can aught with these com-pare?

Oh much fairer fweet\_er far

Oh much fair\_er Oh much fairer fweet\_er far fweeter far bloom -

Oh much fair\_er Oh much fairer fweet\_er far fweeter far bloom the

Oh much fair\_er Oh much fairer fweeter far fweet\_er far bloom the

bloom the Charms of her I Love fay can aught with thefe com\_pare

- bloom the Charms of her I Love fay can aught with thefe com\_pare

Charms bloom the Charms of her I Love fay can aught with thefe com\_pare

Charms - - - of her I Love fay can aught with thefe com\_pare

for *Pia* for

Oh much fairer sweeter far bloom the Charms - - of her I Love

for *Pia* for

Oh much fairer sweeter far - - - bloom the Charms of her I Love

for *Pia* for

Oh much fairer sweeter far bloom the Charms bloom the Charms of her I Love

for *Pia* for

Oh much fairer sweeter far bloom the Charms the Charms of her I Love

*Pia* for

Oh much fairer sweeter far bloom the Charms of her I Love.

*Pia* for

Oh much fairer sweeter far bloom the Charms of her I Love.

*Pia* for

Oh much fairer sweeter far bloom the Charms of her I Love.

*Pia* for

Oh much fairer sweeter far bloom the Charms of her I Love.

*Larghetto*      *This Glee gained the Prize Medal 1764*      *Sam<sup>l</sup> Long*

**Glee**

Where e'er you tread your foot shall fet the Primrose and the Vi - o - - let the

Where e'er you tread your foot shall fet the Primrose and the Vi - o - - let the

Where e'er you tread your foot shall fet the Primrose and the Vi - o - - let the

Primrose and the Vi - o - - let <sup>for</sup> Nature her Charter shall re - new and take all

Primrose and the Vi - o - - let <sup>for</sup> Nature her Charter shall re - new and take all lives all lives of

Primrose and the Vi - o - - let <sup>for</sup> Nature her Charter shall re - new and take all lives of

lives of things from you all lives of things from you Where e'er you tread your foot shall

things from you and take all lives of things from you Where e'er you tread your foot shall

things from you and take all lives of things from you Where e'er you tread your foot shall

fet the Primrose and the Vi-o-let where e'er you tread - - - - - where  
 fet the Primrose and the Vi-o- - - let where e'er you tread your foot shall fet  
 fet the Primrose and the Vi-o- - - let where e'er you tread your  
 e'er you tread your foot shall fet where e'er you tread your foot shall fet the Primrose and the  
 where e'er you tread your foot shall fet the  
 foot shall fet the Primrose and the Vi-o- - - let your foot shall fet the Primrose and the  
 Vi-o- - - let the Vi-o- - - let The World depend up-on your Eye  
 Vi-o- - - let the Primrose and the Vi-o- - - let The World depend up-on your Eye  
 Vi-o- - - let the Primrose and the Vi-o- - - let The World depend up-on your Eye

*Pia*  
*Pia*  
*Pia*  
*Pianiff<sup>o</sup>*  
*Pianiff<sup>o</sup>*  
*Pianiff<sup>o</sup>*

*All<sup>o</sup>*

6/4

and when you frown up - on it dye the World depend up - on your Eye and when you

and when you frown up - on it dye the World depend up - on your Eye and when you

and when you frown up - on it dye the World depend up - on your Eye and when you

frown up - on it dye the World depend up - on your Eye and when you

frown up - on it dye the World depend up - on your Eye and when you

frown up - on it dye the World depend up - on your Eye and when you

frown up - on it dye and when you frown up - on it dye

frown up - on it dye and when you frown up - on it dye

frown up - on it dye and when you frown up - on it dye

and when you frown up - on it dye and when you frown up - on it dye and

and when you frown up - on it dye and when you frown up - on it

dye - - - up - on it dye when you frown up - on it dye and

when you frown up - on it dye and when you frown up - on it dye and

dye when you frown up - on it dye and when you frown up - on it

when you frown up - on it dye when you frown up - on it dye and

when you frown up - on it dye.

dye when you frown up - on it dye.

when you frown up - on it dye.

# For three <sup>66</sup>LADIES

*J. Baildon*

## Catch

*Alla Breve*

1<sup>st</sup>  
Ye Heav'ns if Innocence deserves your care if

2<sup>d</sup>  
Base Man base Man the ruin of our Sex was born the

3<sup>d</sup>  
a - like un-fortunate, our fate our fate is such, we please too

In-nocence deserves your care why have ye made it fa - tal fa - tal

ruin of our Sex was born the Beauteous are his Prey the rest the

lit - tle or too much we please we please too lit - tle or we

2<sup>d</sup>  
to be fair?

3<sup>d</sup>  
rest his scorn;

1<sup>st</sup>  
please too much

# Glee

*Andante* *This Glee gained the Prize Medal 1764* *Geo: Berg* 37

Compag - ni a - mor las - cia - te sof - ferto io l'ò abba - stan - za e' pien di

Compag - ni a - mor las - cia - te sof - ferto io l'ò abba - stan - za e' pien di

Compag - ni a - mor las - cia - te soffer - to io l'ò abba - stan - za e' pien di

stra - - - va - gan - za e di dif - fi - - col - ta Troppo il suo Ben si stenta e quando

stra - - - va - gan - za e di dif - fi - - col - ta Troppo il suo Ben si stenta e quando

stra - - - va - gan - za e di dif - fi - - col - ta Troppo il suo Ben si stenta e quando

poi s'ottiene in un mo - men - to vie - ne e in un mo - men - to v`

poi s'ottiene in un mo - men - to vie - ne e in un mo - men - to v`

poi s'ottiene in un mo - men - to vie - ne e in un mo - men - to v`

*Allegro*

In buona Compagnia un fiasco di sciampagna che i labbri el cor vi bag-na co'l vivo fuo liquor co'

In buona Compagnia un fiasco di sciampagna che i labbri el cor vi bag-na co'l vivo fuo liquor co'l

In buona Compagnia un fiasco di sciampagna che i labbri el cor vi bag-na co'l vivo fuo liquor in

vi - - - vo fuo liquor che i labbri el cor vi bagna co'l vivo fuo liquor in

vi - - - vo fuo liquor che i labbri el cor vi bagna co'l vivo fuo liquor co'l

buona compagna un fiasco di sciampagna che i labbri el cor vi bagna co'l vivo fuo liquor co'l

buona compagna un fiasco di sciampagna che i labbri el cor vi bagna co'l vivo fuo liquor fmor-

vi - - - vo fuo li- quor che i labbri el cor vi bagna co'l vivo fuo liquor fmor-

vi - - - vo fuo li- quor che i labbri el cor vi bagna co'l vivo fuo liquor fmor

-zata pria la fiamma dogni penoso affetto vi pon la gioia in petto e l'allegria nel cor vi  
 -zata pria la fiamma dogni penoso affetto vi pon la gioia in petto e l'allegria nel cor vi  
 -zata pria la fiamma dogni penoso affetto vi pon la gioia in petto e l'allegria nel cor vi

pon la gioia in petto e l'allegria nel cor vi pon la gioia in petto e l'allegria nel cor vi  
 pon la gioia in petto e l'allegria nel cor vi pon la gioia in petto e l'allegria nel cor vi  
 pon la gioia in petto e l'allegria nel cor - - - - - vi

pon la gioia in petto e l'allegria nel cor.  
 pon la gioia in petto e l'allegria nel cor.  
 pon la gioia in petto e l'allegria nel cor.

*Andante Mod.<sup>to</sup>**Fig. Lidarte*

Glee

Quel bel vermiglio che le labbra inoftra a-leun dubbionon a' che fan-gue fia che

Quel bel vermiglio che le labbra inoftra a-leun dubbionon a' che fan-gue

Quel bel vermiglio che le labbra inoftra a-leun dubbionon a che

fangue che fangue fi-a or fe nel fangue ftà l'anima nostra

fi-a che fangue fi-a or fe nel fangue ftà l'a-nima l'a-nima nof- - tra ficcome i

fan-gue fi- - a or fe nel fangue ftà l'a-nima nof- - tra ficcome i faggi pur

ficcome i faggi pur voglion che ftia ficcome i faggi pur voglion che fti-a dunque qualor ba-

faggi pur voglion che ftia ficcome i faggi voglron che fti- - a che fti- a

voglion che ftia ficcome i ficcome i faggi voglion pur voglion che fti- - a

-ciando entriamo in giostra ba - cian - do en - triamo in giostra entriamo in giostra bacian -

dunque qualor ba - ciando entriamo in giostra ba - cian -

dunque qualor ba - ciando entriamo in

do en - triamo in giostra bacia l'anima tua l'ani - ma mia e mentre tu ri -

do en - triamo in giostra bacia l'anima tua l'ani - ma mia e

giostra entriamo in giostra en - triamo in giostra bacia l'anima tua l'ani - ma mia

-baci ed i - o ri - bacio mentre tu ri - baci ed i - o ri - bacio l'alma mi - a con la tu - a

mentre tu ribaci ed i - o ri - ba - cio ed i - o ri - bacio l'al - ma mi - a

e mentre tu ri - baci ed i - o ri - bacio io ri - bacio

L'alma mia co-pu-la copula il bacio il ba - - - cio.  
 con la tua con la tua copula il bacio il ba - - - cio.  
 L'alma mia con la tua copula il ba-cio L'alma mia con la tua copula il ba - - - cio.

*J. Baidon*

**Catch**

1<sup>st</sup> Adam catch'd Eve by the Fur - - - be - - - loe, Adam  
 2<sup>d</sup> And that's the oldest Catch I know and that's the old-est Catch I know and  
 3<sup>d</sup> Oh! ho! did he fo did he fo did he fo did he

catch'd Eve by the Fur - - - be - - - loe.  
 that's the old-est Catch I know;  
 fo did he fo did he fo did he fo.

*Finis*

A fourth Collection of  
**Catches Canons and Gleees**  
FOR

Three, Four, Five and Eight Voices

*Most humbly inscrib'd to the*  
**NOBLEMEN and GENTLEMEN of the CATCH-CLUB at**  
*St. Albans Tavern*

*by their much Oblig'd  
and Devoted Servant*

**THO.<sup>s</sup> WARREN.**

P<sup>r</sup> 10:6

*Caulfield Sculp<sup>r</sup>*

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# I N D E X

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|---------------------------------------|------------|--------------------------------------|------------|
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|                                       |            | Which is the propereft day . . . . . | GLEE - 19  |



*Andante**G. Berg***Glee**

*Cresc: do* *il piu for.*

Swell the Song in strains sublime in strains sublime Swell the Song in strains in strains sub-

Swell the Song in strains sublime in strains sublime Swell the Song in strains sub-

Swell the Song in strains sublime Swell the Song in strains sub - - - lime - - -

*po* *fe*

- lime Let ma-jes-tic num-bers flow Ver-se and Har-mo-ny com-bine to hail Celestial

- lime Let majestic num-bers flow Ver-se and Har-mo-ny com-bine to hail Celestial charms

Let ma-jes-tic numbers flow Ver-se and Har-mo-ny combine to hail to hail Celestial

*h.* *po*

charms be-low War-bling Birds now tune your Lays Eccho join in

be-low War-bling Birds now tune your Lays Eccho join in DE-

charms be-low War-bling Birds now tune your Lays Eccho join in

DELIA'S Praise All assist me to declare the Charms of lovely DELIA fair

DELIA'S Praise All assist me to declare the Charms of lovely DELIA fair

DELIA'S Praise All assist me to declare the Charms of lovely DELIA fair

*Allegretto*

Love - - - ly as the rising Morn in the vernal Season gay

Love - - - ly as the rising Morn in the vernal Season gay

Love - - - ly as the rising Morn in the vernal Season gay

no - - - bler gra - - - ces will adorn when Youth and Beauty shall de - cay

no - - - bler gra - - - ces will adorn when Youth and Beauty shall de - cay

no - - - bler gra - - - ces will adorn when Youth and Beauty shall de - cay

Smiles of Inno - cence and Love Smiles of Inno - cence and Love Smiles of  
 Smiles of Inno - cence and Love Smiles of Inno - cence and Love Smiles of  
 Smiles of Inno - cence and Love Smiles of Inno - cence and Love Smiles of

In - no - cence and Love Words that Angels might approve Come - ly drefs and  
 In - no - cence and Love Words that Angels might approve Come - ly drefs and  
 In - no - cence and Love Words that Angels might approve Come - ly drefs and

plea - fing Air all Charms unite in DE - LIA fair.  
 plea - fing Air all Charms unite in DE - LIA fair.  
 plea - fing Air all Charms unite in DE - LIA fair.

## Glee

Sostenuto *Pia*

for

O my Cla - rif - fa thou cru - el Fair bright as the Morning and foft as the

Air bright as the Morning and foft as the Air bright as the Morning and foft as the

Air fresh - er than Flow'rs in May yet far more sweet than they Love is the subject of my

Pray'r the subject of my Pray'r Love Love is the sub-ject of my Pray'r the subject

Pray'r the subject of my Pray'r Love Love is the subject the subject of my Pray'r

Pray'r - - - - - is the sub-ject of my Pray'r Love Love is the subject the

of my Pray'r Love is the sub-ject of my Pray'r is the subject of my

the subject of my Pray'r Love is the sub-ject of my Pray'r is the sub- - - - -

subject of my Pray'r Love is the sub-ject of my Pray'r - - - - -

Pray'r is the subject of my Pray'r.

- - - - - subject of my Pray'r of my Pray'r.

is the subject of my Pray'r of my Pray'r.

Detailed description: The image shows a musical score for a hymn, consisting of three systems of music. Each system has three staves: a vocal staff (treble clef, key of D major), a piano accompaniment staff (treble clef, key of D major), and a bass line (bass clef, key of D major). The lyrics are written below the staves. The first system includes a 'for' marking above the piano staff. The second system includes a 'Pia.' marking above the piano staff and a 'for' marking above the vocal staff. The third system ends with a double bar line. The lyrics are: 'Pray'r the subject of my Pray'r Love Love is the sub-ject of my Pray'r the subject of my Pray'r Love Love is the subject the subject of my Pray'r Pray'r - - - - - is the sub-ject of my Pray'r Love Love is the subject the of my Pray'r Love is the sub-ject of my Pray'r is the subject of my the subject of my Pray'r Love is the sub-ject of my Pray'r is the sub- - - - - subject of my Pray'r Love is the sub-ject of my Pray'r - - - - - Pray'r is the subject of my Pray'r. - - - - - subject of my Pray'r of my Pray'r. is the subject of my Pray'r of my Pray'r.'

*All.<sup>o</sup> ma non troppo**Sig.<sup>r</sup> Lidarti*

## Glee

ma no aspet - - - - - te      aspet - - - - - ta - - - - - te aspet -

ma no aspet - - - - - te      aspet - - - - - ta - - - - -

Bever vog - li - - o      be - ver vog - li - - o      sono affe - - - - - ta - - - - - to affe - - - - - ta - - - - -

- - - - - ta - - - - - te      aspet - - - - - ta - - - - - te aspet - - - - - ta - - - - - te      in Compag -

- - - - - te aspet - - - - - ta - - - - - te aspet - - - - - ta - - - - - te      ma no' aspet - - - - - ta - - - - - te

- - - - - to non posso non posso non posso piu' tardar non posso piu' tardar

- - - - - ni - - - - - a questo Cla - ret - - - - - to      voglio gustar      vog - li - o voglio gustar voglio voglio gustar

in Compag - ni - - - - a questo Cla - ret - - - - - to      voglio gustar voglio gustar      voglio gustar

in Compag - ni - - - - a questo Cla - ret - - - - - to      voglio gustar voglio voglio gustar

ma' no' aspet - ta - te ma' no' aspet - ta - te ma'

ma' no' aspet - ta - te ma' no' aspet - ta - te ma'

bever vogli - o be - ver non posso non posso non posso beber vogli - o be -

no' aspet - ta - te ma' no' aspet - ta - te aspet - tate aspet - ta - - - te questo Cla -

no' aspet - ta - te ma' no' aspet - ta - te af - - pet - ta - - - te aspet - ta - te questo Cla -

ver non posso non posso non posso sono affe - ta - to non posso tardar questo Cla -

- retto voglio gustar voglio voglio gustar beviam pur dunque questo li - quo - re

- retto voglio gustar voglio gustar beviam beviam

- retto voglio gustar voglio voglio gustar beviam pur dunque questo li - quo - re

faciamli o - nore senza aspet - tar beviam pur dunque questo li - quo - re

faciamli o - nore senza aspet - tar beviam pur dunque questo li - quo - re

faciamli o - nore senza aspettar beviam beviam beviam pur dunque questo li - quo - re

faciamli o - nore senza aspettar beviam pur dunque questo li - quore faciamli o - nore

faciamli o - nore senza aspettar beviam beviam faciamli o - nore

faciamli o - nore senza aspettar beviam pur dunque questo li - quore faciamli o - nore

senza aspettar faciamli o - nore senza aspettar senza aspet - tar.

senza aspettar faciamli o - nore senza aspettar senza aspet - tar.

senza aspettar faciamli o - nore senza aspettar senza aspet - tar.

*Si replica pia.*

Glee

Which is the properest day to drink Saturday Sunday Monday.

Which is the properest day to drink Saturday Sunday Monday.

Each is the properest day I think

Each is the properest day I think

*fe*

Tell me but yours I'll mention my day let us but fix on some day

Tell me but yours I'll mention my day let us but fix on some day

*fe*

why shou'd I name but one day

Why

why shou'd I name but one day

why shou'd I name but one day

Why

why shou'd I name but one day

.S. pia  
 tell me but yours I'll mention my day let us but fix on some day which which  
 tell me but yours I'll mention my day let us but fix on some day which which  
 why why why why shou'd I name but one day each is the properest day I think  
 why why why shou'd I name but one day each is the properest day I think  
 let us but fix on some day Bravo Bravo..  
 let us but fix on some day Bravo Bravo why shou'd I name but one day  
 why shou'd I name but one day Tuesday Wednesday Thursday Friday Saturday Sunday Monday  
 why shou'd I name but one day Tuesday Wednesday Thursday Friday Saturday Sunday Monday

## CHORUS

Tuesday Wednesday Thursday Friday Saturday Sunday Monday Tuesday Thursday

Tuesday Wednesday Thursday Friday Saturday Sunday Monday which is the properest day to drink

Tuesday Wednesday Thursday Friday Saturday Sunday Monday which is the properest day to drink

Tuesday Wednesday Thursday Friday Saturday Sunday Monday Wednesday Friday

Saturday Monday Tuesday Wednesday Thursday Friday Saturday Sunday Monday.

Saturday Sunday Monday Tuesday Wednesday Thursday Friday Saturday Sunday Monday.

Saturday Sunday Monday Tuesday Wednesday Thursday Friday Saturday Sunday Monday.

Sunday Monday Tuesday Wednesday Thursday Friday Saturday Sunday Monday.

*This gain'd a Pres. Medal 1765*

*By Juan Bautista Brugueras*

**Canon**  
Nine in One

Bea . . . . tus vir Beatus vir

Bea . . . . tus vir Beatus vir quitimet

Bea . . . . tus vir Beatus vir quitimet Do . . . .

Bea . . . . tus

Bea . . . . tus vir Beatus vir qui timet Do . . . . mi .

Bea . . . . tus vir Beatus vir

Bea . . . . tus vir Beatus vir quitimet Do . . . . mi . num

Bea . . . . tus vir Beatus

uitimet Do mi num quitimet Do mi num

Do mi num quitimet Do mi num

tus vir Beatus vir quitimet Do mi num quitimet

mi num quitimet Do mi num

vir Beatus vir quitimet Do mi num quitimet

num quitimet Do mi num

quitimet Do mi num quitimet Do mi num

quitimet Do mi num

vir quitimet Do mi num quitimet Do mi

quitimet Do - - - - mi - - - - num

quitimet Do - - - - - mi - - - - num

- - met Do - minum quitimet Do - - - - - mi - - - - num

quitimet Do - - - - - mi - - - - num in mandatis

Do - mi - - num quitimet Do - minum quitimet Dominum

quitimet Do - - - - - minum in mandatis ejus volet

quitimet Do - - - - - minum

quitimet Do - - - - - mi - - - - num in mandatis ejus volet nimis in man-

- - num quitimet Do - - - - - mi - - - - num

in mandatis ejus volet nimis in mandatis e-jus volet ni-mis in mandatis e-jus

in mandatis ejus volet nimis in mandatis e-jus volet ni-mis in mandatis ejus volet

in mandatis ejus volet ni-

ejus volet nimis in mandatis e-jus volet ni-mis in mandatis ejus volet ni-mis

in mandatis ejus volet nimis in mandatis

ni-mis in mandatis e-jus volet ni-mis in mandatis ejus volet ni-mis in man-

in mandatis ejus volet nimis in mandatis e-jus volet ni-mis in man-

-datis e-jus volet ni-mis in mandatis ejus volet ni-mis in mandatis e-jus

in mandatis ejus volet nimis in mandatis e-jus vo-

volet ni-mis in mandatis ejus volet ni-mis volet ni-mis.

ni-mis in mandatis ejus volet ni-mis in mandatis e-jus volet ni-mis.

mis in mandatis e-jus volet ni-mis in mandatis ejus volet ni-mis volet ni-mis.

in mandatis ejus volet ni-mis in mandatis e-jus volet ni-mis volet ni-mis.

e-jus volet ni-mis in mandatis ejus volet ni-mis volet ni-mis.

-datis ejus volet ni-mis in mandatis e-jus volet ni-mis in mandatis ejus volet ni-mis.

-datis ejus volet ni-mis in mandatis ejus volet volet ni-mis.

volet ni-mis in mandatis e-jus volet ni-mis in mandatis ejus volet ni-mis.

ni-mis in mandatis ejus volet ni-mis in mandatis ejus volet ni-mis.

*not too slow*

Glee

Amidst the Myrtles as I walk Love and my self thus enter talk talk

Amidst the Myrtles as I walk Love and my self thus enter talk talk

Amidst the Myrtles as I walk Love and my self thus enter talk talk

Amidst the Myrtles as I walk Love and my self thus enter talk talk tell

Amidst the Myrtles as I walk Love and my self thus enter talk talk tell

tell me said I in deep distress where I may find my Shepherdess

tell me said I said I in deep distress where I may find where I may find my Shepherdess

tell me said I in deep distress in deep distress where I may find my Shepherdess

me said I in deep distress where I may find may find my Shepherdess tell

me said I in deep distress where I may find my Shepherdess tell



in excelsis Ho - fanna in excelsis Hofanna in excelsis Ho -

na in excelsis Ho - fanna in excelsis Hofanna in excelsis

fan - - - - - na in excelsis Ho - fanna in excelsis Hofanna in ex -

Ho - fan - - - - - na in excelsis Ho - fanna in excelsis Ho -

Detailed description: This system contains four staves of music. The first staff is in treble clef with a key signature of one sharp (F#). The second staff is in treble clef with a key signature of one sharp. The third staff is in treble clef with a key signature of one sharp. The fourth staff is in bass clef with a key signature of one sharp. The lyrics are written below each staff, with hyphens indicating syllables that span across multiple notes or staves.

fanna in excel - - - - - fis Hofanna in ex - cel - fis

Ho - fanna in ex - cel - - - - - fis

- celsis Ho - fanna in ex - cel - - - - - fis

fanna in ex - celsis Ho - fanna in excel - - - - - fis

Detailed description: This system contains four staves of music. The first staff is in treble clef with a key signature of one sharp. The second staff is in treble clef with a key signature of one sharp. The third staff is in treble clef with a key signature of one sharp. The fourth staff is in bass clef with a key signature of one sharp. The lyrics are written below each staff, with hyphens indicating syllables that span across multiple notes or staves. The system concludes with double bar lines on each staff.

## Canon

Come fol-low me to the Greenwood Tree where the well ton'd Horn sounds sweet in the Morn

Come fol - - - low me to the Greenwood Tree where the well ton'd Horn sounds

Come fol - - - - low me to the Greenwood Tree where the

while the Stag is in view and the Hunters pursue with a Talli - - - hoo and our

sweet in the Morn while the Stag is in view and the Hunters pursue with a

well ton'd Horn sounds sweet in the Morn while the Stag is in view and the

Horses dart fire from their Eyes o'er Hills and o'er Dales their Ardour their Ardour pre-

Talli - - - hoo and our Horses dart fire from their Eyes o'er Hills and o'er Dales their

Hunters pursue with a Talli - - hoo and our Horses dart fire from their Eyes o'er

- - vails what Concert can vie with the Hounds in full Cry whilst we  
 Ardour their Ardour pre - vails what Concert can vie with the  
 Hills and o'er Dales their Ardour their Ardour pre - - vails what  
 hollow and follow the Game till it pants till it dies till it pants pants till it dies till it  
 Hounds in full Cry whilst we hollow and follow the Game till it pants till it dies till it pants pants till it  
 Concert can vie with the Hounds in full Cry whilst we hollow and follow the Game till it pants till it dies till it  
 Conclufion  
 dies till it dies then fol - - - low me to the  
 dies till it dies then fol - -  
 pants pants till it dies till it dies

## Glee

*Allegro* *Sig. Lidarti*

Viva viva viva viva questo Claretto viva viva viva l'allegria vi - -  
 Vi - - va viva viva viva questo Claret - to con allegria fu be -  
 Vi - - va viva viva viva questo Claretto viva fu be.  
 Viva viva viva vi - va questo Claretto viva fu beviamo viva vi - a

- va la Compag - ni - a cantiamo bevia - mo fi beviamo allegramente in Compagnia  
 -viam questo Claretto fu cantiam beviam beviamo in Compagni - a allegramente incompa  
 -viamo fu cantiamo viva viva fu cantiamo vi - - va viva allegra.  
 l'alle - gria beviam bevia - mo quef - - to Cla - retto fu be - viamo allegramente

con alle-gria in compagnia fu bevia-mo fu cantiamo grato piacere cantare e bere in bona Socie-  
 gnia beviamo beviamo grato piacere cantare e bere fu cantiamo fu beviamo in alle-gria  
 -mente viva viva il bon Cla-ret - - to vi - - va grato piacere cantare e bere fu beviamo can-  
 in compagnia beviamo grato piacere cantare e bere in compag-ni - a fu beviamo can-  
 -ta viva viva grato piacere in bona in bona So-cie - tà -fu can - tia - mo  
 in bona Societa fu cantiamo fu beviamo in bo - na Socie - tà grato pia - cere can-  
 -tiamo beviam cantiamo allegramente viva viva viva l'alle - gria vi - va in compa...  
 -tiamo beviam cantiamo allegramente viva viva in bona Socie - tà grato pia - cere can-

fu beviamo grato piacere cantare bere in bona Socie - - ta viva viva

tare bere fu can - tiamo fu beviamo in allegria in bona Socie - ta viva

- gnia grato piacere cantare bere fu beviamo cantiamo beviam cantiamo be -

- tare bere in compa - gnia fu beviamo cantiamo beviam cantiamo allegra -

cantare e bere in So - cie - - ta - - - So - cie - - ta.

viva in So - - cie - - ta - - - So - cie - - ta.

- - viam be - viamo in Socie - - ta - - - Socie - - ta.

- mente in bo - - - na bo - - - na Socie - - ta.

*1/3 Voci**Jon. Battishill*

## Catch

1<sup>st</sup>  
See, PHILLIS, yon-der Bow'r with ev'ry beau- - teous Flow'r

2<sup>d</sup>  
There clasping thee my treasure in ex- - ta- - cies of Pleasure.

3<sup>d</sup>  
While you with Looks ex-piring, di- - fol- - ving ftill de- - fi- - ring, we'll

in- - vite us to the Shade in- - vite us to the Shade invite-  
there clasping thee my treasure in ex- - ta- - cies of Plea- - - fure we'll  
both to- - ge- - - ther die we'll both to- - gether to-ge- - - ther

2<sup>d</sup>  
us to the Shade.

3<sup>d</sup>  
both to- - ge- - - ther Lie.

1<sup>st</sup>  
die to- - ge- - - ther Die.

**Catch**

The musical score consists of four staves, each representing a different voice part. The first staff is labeled '1st' at the beginning. The second staff has a 'CATCH' written vertically along its left side. All staves are in G major (one sharp) and 3/4 time. The lyrics are as follows:

1<sup>st</sup>: Sound me Sound the Trumpet foundfoundfound come Captain come Zounds dont you  
2<sup>d</sup>: Fair too too ta x x x x x x x x x x x x x x x x x x x x x x x x x x x x x x x x x x x x  
3<sup>d</sup>: too hark now I'm call'd I must I must away Disgrace at-  
4<sup>th</sup>: -dieu ah cruel fate! ah! my Spirits fail weak

hear the rattling Drum quick to the field and bravely dare and bravely bravely dare bravely dare by  
 ends my longer stay nay dry those Tears sweet Love be true help help me help me to  
 Love o'er Honor can't prevail I express my Grief for losing thee fond sighs and Tears must

Valour by Valour to de- - ferve the Fair to de- ferve to deserve the

fay a - - dieu help me to fay a - - dieu a - -

fpeak for me fond Sighs and Tears must fpeak for

*A 4 Voci:*

*E P I T A P H*

M<sup>r</sup> Atterbury

**Catch**

1<sup>st</sup> Here lie as dead as a - ny Stones as any Stones old Gaffer Thomas Gaffer Tho - mas and his Dame,

2<sup>d</sup> Light be the Earth upon their Bones for fear they catch they catch their usual flame, for

3<sup>d</sup> Gaffer often pres'd her Bones and kindled up and kindled up and kindled up an am'rous flame, and

4<sup>th</sup> She for him wou'd hoard up Stones to prove herself to prove herself a busy bu - fy Dame.

## Catch

*A 3 Voci*

1<sup>st</sup> My Heart, once as light as a Feather, will now, alas! scarce hang to

2<sup>d</sup> Sweet JEN- - NY how canst thou endure it (quoth THOMAS) I'm

3<sup>d</sup> She yield ing with little per- - sua- - sion Young THOMAS perform'd th' Ope-

- gether O Love thou hast rent it in twain thou hast rent it thou hast

ready to cure it my Needle will ftitch it amain will ftitch it

- ration She cry'd it will do once a- - gain it will do it will

rent it O Love thou halt rent it in twain. 2<sup>d</sup>

will ftitch it my Needle will ftitch it a- - main. 3<sup>d</sup>

do it will do once a- - gain. 1<sup>st</sup>

# Catch

Jon: Battishill 30

*13 Vari*

1<sup>st</sup> But thir-ty years TOM liv'd, 'tis true but, living thir- - - ty, three-

2<sup>d</sup> For 'stead of sleeping fif- - teen, he who never ne- - - ver sleeps who never

3<sup>d</sup> This TOM a- - - verr'd and no- - - bly no- - - bly cry'd he'd never

--- - - score knew, he threefcore knew, but thirty years TOM liv'd --- - - 'tis true, but

Sleeps must fixty be, must fix-ty be, for 'stead of sleeping fif- - - teen, he who never never sleeps who

Sleep, then sleeping dy'd. this TOM averr'd and nobly cry'd he never slept he never

living thir- - - ty, threefcore knew! 2<sup>d</sup>

ne- - ver sleeps - - - must fix-ty be. 3<sup>d</sup>

ne- - ver slept, then sleep - - - ing sleeping dy'd. 1<sup>st</sup>

*This gain'd a Prize Medal*

*G. Berg*

Glee

Si beviam, beviam vezzofa Dorì, Il buon Vino amar ben fa: Si be-viam, be-  
 Si beviam, beviam vezzofa Dorì, Il buon Vino amar ben fa: Si be-viam, be-  
 Si beviam, beviam vezzofa Dorì, Il buon Vino amar ben fa: Si be-viam, be-  
 -viam vezzofa Do-ri, Il buon Vino a-mar ben fa - a -  
 -viam vezzofa Do-ri, Il buon Vino a-mar ben fa - a  
 -viam vezzofa Do-ri, Il buon Vino a-mar ben fa Il buon Vino a -  
 -mar ben fa: Freddo è Amore quando un poco del fuo Foco Bacco e Cerer non gli da.  
 -mar ben fa: Freddo è Amore quando un poco del fuo Foco Bacco e Cerer non gli da.  
 -mar ben fa: Freddo è Amore quando un poco del fuo Foco Bacco e Cerer non gli da.

*Pia* *for*

quando un poco del fuo Foco Bacco e Cerer non gli da Bacco e Cerer non gli da

*Pia* *for*

quando un poco del fuo Foco Bacco e Cerer non gli dà Bacco e Cerer non gli da

*Pia* *for*

quando un poco del fuo Foco Bacco e Cerer non gli da Bacco e Cerer non gli da

*Andante Pia*

non gli dà. Due riden-ti Labbra ca-re Dolci fon

non gli dà. Due riden-ti Labbra ca-re Dolci fon

Bacco e Cerer non gli dà. Due riden-ti Labbra ca-re Dolci fon

*for*

fon belle ognor Ma bag-na-te da buon Vi-no da buon Vi-no An di-

fon belle ognor Ma bagna-te da buon Vi-no da buon Vi-no An di-

fon belle ognor Ma bag-na-te da buon Vi-no An d

*Allegro for*

*Pia*

vi - no Il Color et il fa - por Il Co - lor et il fa - por Folle e pur chi a -

vi - no Il Color et il fa - por Il Co - lor et il fa - por Folle e pur chi a -

vi - no Il Color et il fa - por Il Co - lor et il fa - por Folle e pur chi a -

*Pia*

- mar ben crede con tutt' altro abbando - nar con tutt' altro abbando - nar con tutt' altro ab -

- mar ben crede con tutt' altro abbando - nar con tutt' altro abbando - nar con tutt' altro ab -

- mar ben crede con tutt' altro abbando - nar con tutt' altro abbando - nar

*for*

- bando - nar con tutt' altro ab - bando - nar Quando go - de ber botti - glia Vaga Figlia

- bando - nar con tutt' altro ab - bando - nar Quando go - de ber botti - glia Vaga Figlia

con tutt' altro ab - bando - nar Quando gode ber botti - glia Vaga Figlia

*Pia*

for po

Vaga Figlia: Si puo' beber et amar fi puo' beber et a-mar fi puo' beber et a-

Vaga Figlia: Si puo' beber et amar fi puo' beber et a-mar

Vaga Figlia: Si puo' beber et amar fi puo' beber et a-mar

fe

mar - - - Si puo' beber et a-mar - - - fi puo' beber

Si puo' beber et a-mar - - - fi puo' beber

fi puo' beber

po fe

et amar fi puo' beber et a-mar fi puo' beber et a-mar.

et amar fi puo' beber et a-mar fi puo' beber et a-mar.

et amar fi puo' beber et a-mar.

## The Parting C A T C H

*Chas. Thomas*

Catch

1<sup>st</sup>. *43 Veci*

A - - - dieu Good night the best of friends must part

2<sup>d</sup>. Good night A - - - dieu the best of friends must part

3<sup>d</sup>. I with you all good night, the best of friends must part, good night and

the best of friends must part and so must we and leave our Mirth and

the best of friends must part and so must we and leave our Mirth and

so must we and so must we, and leave and leave our Mirth and

Jo - llity and leave and leave our Mirth and Jo - - - lli - ty good night

Jo - llity and leave and leave our Mirth and Jo - - - lli - ty good night

leave and leave and leave our Mirth and Jo - - - lli - ty good night.

*Pia* 2<sup>d</sup>

*Pia* 3<sup>d</sup>

*Pia* 1<sup>st</sup>

# Catch

## A 3 Voci On MENANDER

31

1<sup>st</sup>  
On thy sweet Lips sweet Lips the Bees in clusters hung and  
2<sup>d</sup>  
For thee the Muses the Mu - - fes pluck'd PIERIAN Flowrs the  
3<sup>d</sup>  
Ages to come shall celebrate shall ce - - lebrate thy name and

drop'd and drop'd Hy - - ble - - - an Honey on thy Tongue and drop'd and  
Gra - - ces wo'd thee wo'd thee in sequester'd Bowrs the Graces the  
ATHENS gather and ATHENS gather glory from thy Fame and ATHENS

2<sup>d</sup>  
drop'd Hyble - - an Honey on thy Tongue.  
3<sup>d</sup>  
Gra - - ces wo'd thee in fe - - quester'd Bowrs.  
1<sup>st</sup>  
ga - - ther glo - ry from thy Fame.

*A 4 loci**Cha. Lampe*1<sup>st</sup> Not too fast

Catch

2<sup>d</sup>

3<sup>d</sup>

4<sup>th</sup>

JACK I hear you're good at Pinking but you're better far at drinking and I'll  
 You're a Fool and brag of doing but 'tis time we should be going do but  
 To be treated in this fashion by a Coward stirs my Passion zounds you  
 'Tis quite wrong to give the Lye Sir Drink a-bout and let it die Sir drink a

lay you if you durst if you durst if you durst if you durst if you  
 look up at the Dial 'tis too late 'tis too late 'tis too late  
 Scoundrel you shall die you Scoundrel you shall die you shall die you shall  
 - bout and let it die Sir zounds Sir you Lye zounds Sir you

durft fifty Pounds I hit you fifty Pounds I hit you first hit you

'tis too late to make a trial 'tis too late too late too late 'tis too late

die you shall die Dam me Sir I fay you Lye you Lye

Lye hark ye Sirrah hark ye meet me and we'll fight and we'll

first hit you first fifty Pounds I hit you first

'tis too late 'tis too late to make a trial

you Lye Dam me Sir I fay you Lye

fight and we'll fight meet me and we'll fight to morrow

*4 Voci* *G. Berg*

**Catch**

1<sup>st</sup> CORNUS proclaims a - - loud his Wife's a Whore his Wife's a

2<sup>d</sup> - las poor COR - NUS poor COR - - NUS poor COR - NUS

3<sup>d</sup> thou no Cuckold we might make thee one might make thee one wert

4<sup>th</sup> but being one but being one we cannot make thee none we

Whore his Wife's a Whore proclaims a - - loud his Wife's a

a - las poor CORNUS a - - las a - las poor COR - - NUS what can we do

thou no Cuckold no Cuckold we might make thee one might make thee

cannot make thee none but being one we can - - not we cannot make thee

Whore proclaims a - - loud his Wife's a Whore his Wife's a  
more alas poor COR - - NUS alas poor CORNUS a - las poor COR - NUS  
one wert thou no Cuckold wert thou no Cuckold wert thou no Cuckold  
none but be - ing one but being one but being

Whore proclaims a - - loud his Wife's a Whore; A - <sup>2<sup>d</sup></sup>  
a - las poor COR - - NUS what can we do more Wert <sup>3<sup>d</sup></sup>  
wert thou no Cuckold we might make thee one might make thee one: <sup>4<sup>th</sup></sup>  
one we can - - not make thee we cannot make thee none. <sup>1<sup>st</sup></sup>

*13 Voci* *L. Atterbury*

**Catch**

1<sup>st</sup> Don't you know the Wife of honest Jack she has got a Hump has got a hump she ha  
 2<sup>d</sup> tho' she's neither Shape nor Grace she dearly loves the dearly loves the  
 3<sup>d</sup> strange fo' e'er 't may seem to you upon my word 'tis very true upon my

2<sup>d</sup> got a Hump upon her Back, and  
 3<sup>d</sup> dearly loves to dress in Silks and Lace; How  
 1<sup>st</sup> Word 'tis very true 'tis very very true.

*13 Voci* *G. Berg*

**Catch**

1<sup>st</sup> Fair URSLEY in a merry mood con-  
 2<sup>d</sup> quoth WOODWARD if my Judgement's right and  
 3<sup>d</sup> quoth URSLEY then for Pleasure's sake each

2<sup>d</sup> -fulted her Phy- fician what time was best to stir the Blood and Spirits by Co- i- tion  
 3<sup>d</sup> Answer worth re- turning you'll find it pleafantest o'er night most wholfome in the morning  
 1<sup>st</sup> Ev'ning will I take it and ev'ry Morning when I wake my constant Phyfic make it.