

16
El. 274.

A
COLLECTION
Of
Glees, and Catches

For three and Four Voices
As they are Performed at the
NOBLEMEN and GENTLEMENS CATCH CLUB
Never before Printed

Composed by
Joseph Baildon

LONDON

T. Straight Sculp^t

Printed by Mess^{rs} RANDALL and ABELL, Successors to the late M^r WALSH, in Catharine Street in the Strand.

[Faint, illegible handwriting, likely bleed-through from the reverse side of the page]



To the
Noblemen and Gentlemen
of the
CATCH CLUB
at the Thatch'd House Tavern S. James's Street

This Collection
of Glee's and Catches
is most humbly Inscribed
by their most Obedient and
Obliged humble Servant
Joseph Bauldon

Glee 3 Voices

the Words by M^r. Ric^d. Rolt

Adagio

For all Drink faster

What ANACREON lov'd we Drink, Press it closely to the Lip, press it

What A - NA - CREON lov'd we Drink, Press it closely, press it, press it closely, press it

What A - NA - CREON lov'd we Drink, Press it closely, press it closely, press it

6 6 8 7 6 6 6

Pia For 1st

closely to the Lip, Misers can ye Sleep or think, while such Nectar here we sip. while such Nectar here we sip.

closely to the Lip, Misers can ye Sleep - or think, while such Nec = = tar here we sip. while such Nec = tar here we sip.

closely to the Lip, Misers can ye Sleep or think, while such Nec = = tar here we sip. while such Nec = tar here we sip.

6 6 4 7 b5 6 Pia 7 6 6 5 4 For 7 6 6 5 4 1st

sip, our Gay honest HORACE would take of his Flask, while OVID in love play'd the Fool, Come broach the Falernian,

sip, our Gay honest HORACE would take of his Flask, while OVID in love play'd the Fool, come

sip, our Gay honest HORACE would take of his Flask, while OVID in love play'd the Fool, Come broach the Falernian, come broach the Falernian,

or Maffic, or Maffic old Cask, and follow, and follow gay HORACE's rule, and follow, and follow gay HORACE's rule.

broach the Falernian or Maffic old Cask, and follow, and follow gay HORACE's rule, and follow, and follow gay HORACE's rule.

=lernain or Maffic, or Maffic old Cask, and follow, and follow gay HORACE's rule, and follow, and follow gay HORACE's rule.

Adagio

Pia

Pia

Let the whining whining lover sigh,

all his tears are shed in vain,

all his

Let the whining whining lover sigh,

all his tears are shed in vain

all his tears, all his

Let the whining whining lover sigh,

all his tears are shed in vain, all his

tears are shed in vain, let the whining lover fig

h, all his tears, all his tears, all his tears are shed are shed

vain, but a

tears are shed in vain, let the whining lover sigh

all his tears, all his tears, all his tears.

vain, but a

tears are shed in vain, let the whining lover sigh

all his tears, all his tears are shed are shed:

vain, but a

For

1990

1

For

Bumper can supply, ev'ry tear that love can drain, but a Bumper can supply, but a Bumper can supply, ev'ry tear that love can

Bumper can supply, ev'ry tear that love can drain, but a Bumper can supply, but a Bumper can supply, ev'ry tear that love can

Bumper can supply, ev'ry tear that love can drain, but a Bumper can supply, but a Bumper can supply, ev'ry tear that love can

Fingerings: 6 5, #, 6, 6 5, 4 #, 6, 6 5, 4 #

Andante Staccato

drain, ev'ry tear that love can drain. Love was ne'er a trea - sure, drinking is a

drain, ev'ry tear that love can drain. Love was ne'er a trea - sure, drinking is a plea - sure, then fill your

drain, ev'ry tear that love can drain. Love was ne'er a

Fingerings: 6 6#, 6 5, 8, 6, 4, 6 #

plea - - sure, then fill your gen'rous Goblet high, fill your gen'rous Goblet high, then fill your gen'rous Goblet high, gen'rous Goblet high, then fill your gen'rous Goblet high, then fill your gen'rous Goblet high, trea - - sure drinking is a plea - - sure, then fill your gen'rous Goblet high, then fill your gen'rous Goblet high,

For Adagio all fill and drink.

Vivace all gingle the Glaffes

Let your Glaffes gingle, thus our Joys we'll mingle, Drink Sons of BACCHUS Drink till ye die. Drink Sons of BACCHUS

Let your Glaffes gingle, thus our Joys we'll mingle, Drink till ye die.

Let your Glaffes gingle, thus our Joys we'll mingle, Drink Sons of BACCHUS,

7

drink till ye die . drink Sons of BACCHUS drink till ye die, let your Glaffes gingle, thus our Joys well mingle, drink Sons of BACCHUS

drink till ye die . drink Sons of BACCHUS drink till ye die, let your Glaffes gingle, thus our Joys well mingle, drink Sons of BACCHUS

drink Sons of BACCHUS, drink Sons of BACCHUS drink till ye die, let your Glaffes gingle, thus our Joys well mingle, drink Sons of BACCHUS

Figured bass: 4 4 2 6 4 2 6 8 7 6 7 7 6 5 8 7

Pia For

drink till ye die, Let your Glaffes gingle, thus our Joys well mingle, drink Sons of BACCHUS drink till ye die.

drink till ye die, Let your Glaffes gingle, thus our Joys well mingle, drink Sons of BACCHUS drink till ye die.

drink till ye die, Let your Glaffes gingle, thus our Joys well mingle, drink Sons of BACCHUS drink till ye die.

Figured bass: 5 4 3 Pia 7 For 6 8 7 5 4 3

74

8

The Bacchanalians. the Words by Mr. Mozee

Glee 3 Voices

Forte

Vivace

First system of the musical score. It consists of three staves. The top staff is for the first voice, the middle for the second, and the bottom for the third. The lyrics are: "Come bind my brows ye Wood nymphs fair, with I - vy wreaths come bind - - my brows,". The music is in 2/4 time, key of D major. The bottom staff includes figured bass notation: Forte 6 8 3 4 6 6 6 6 6 6.

Second system of the musical score. It continues the three-voice setting. The lyrics are: "come bind my brows, come bind my brows, come bind my brows, with Ivy wreaths come bind my", "come bind my brows, come bind my brows ye Wood nymphs fair, with Ivy wreaths come bind my", "come bind my brows, come bind my brows ye Wood nymphs fair, with I - vy wreaths come bind my". The music is in 2/4 time, key of D major. The bottom staff includes figured bass notation: 6 8 6 8 6 7 # 6 6 5 6 8.

Pia For

brows, hence grief and woe, and pain and care, to BACCHUS I de-vote my vows, to BACCHUS I de-

brows, hence grief and woe, and pain and care, to BAC-CHUS I devote my vows, devote my vows, to BACCHUS

brows, hence grief and woe, and pain and care, to BACCHUS I de-vote my vows, to

Pia δ $b5$ δ $b5$ $\#$ For 9 $\#$ 6

Adagio *Pia*

- vote my vows, I devote my vows : Dull Cynic rules are fit for tools, let those digest the Food who can;

I devote my vows, de-vote my vows : Dull Cynic rules are fit for tools, let those digest the Food who can;

BACCHUS I de-vote my vows : Dull Cynic rules are fit for tools, let those digest the Food who can;

Pia $\#$ $\#$ 6 $\#$ 2 4 6 6 6 5 $\#$

76

10

Vivace For

Pia

For

But Love and Wine shall still be mine, O let me laugh out all my span; But Love and Wine shall still be mine, O let me laugh out all my span; But Love and Wine shall still be mine, O let me laugh out all my span; But Love and Wine shall still be mine, O let me laugh out all my span.

still be mine, O let me laugh out all my span. still be mine, O let me laugh out all my span. still be mine, O let me laugh out all my span. still be mine, O let me laugh out all my span.

Andante

Pia

No wounds O Love e'er let me feel, but such as spring from Eyes and Shapes, from Eyes and Shapes,

No wounds O Love e'er let me feel, but such as spring from Eyes and Shapes, from Eyes and Shapes,

No wounds O Love e'er let me feel, but such as spring from Eyes, from Eyes and Shapes,

Fingerings: 7, 4, 4, 6, 6, 6, 4, 4, 8, 6, 4, 5, 6, 4, 3, 6, 8, 5, 6, 6, 4, 5

For

Pia

For

Shapes, a Curse on those that come by Steel, I hate all blood, I hate all blood, but blood of Grapes:

Shapes, a Curse on those that come by Steel, I hate all blood, I hate all blood, but blood of Grapes:

Shapes, a Curse on those that come by Steel, I hate all blood, I hate all blood, but blood of Grapes:

Fingerings: 6, 4, 8, 6, 5, Pia b5, 6, 5, 6, 6, 5, For 6

Vivace

Then fill up high the Bowl, that I may drink and

For

Then fill up high the Bowl, that I may drink and laugh --,

Then fill up high the Bowl, then fill up high the Bowl, that I may drink and laugh --, that

7

6

6

6

Pia

laugh --, that I may drink and laugh --, laugh at fools of sense, Why should we

and laugh --, and laugh --, laugh at fools of sense, Why should we

I may drink and laugh --, that I may drink and laugh -- at fools of sense, Why should we

6

6

6

6

5

4

#

Pia

#

For

fear to want next Year, 'twill be all one a Hundred hence, why shoud we fear to want next Year,

fear to want next Year, 'twill be all one a Hundred hence, why shoud we fear to want next Year,

fear to want next Year, 'twill be all one a Hundred hence, why shoud we fear to want next Year,

6 4 3 8 6 6 4 5 For # 2 4 3 4

S. Pia

'twill be all one, 'twill be all one, 'twill be all one a Hundred hence.

For

'twill be all one, 'twill be all one, 'twill be all one a Hundred hence.

'twill be all one, 'twill be all one, 'twill be all one a Hundred hence.

S. Pia 6 6 For 2 5 6 7 6

80

The Transports of Wine

Glee 3 Voices 26th Ode of Anacreon by the Rev. M^r. Fawkes

This Gained a Gold Medal 1766

Vivace

When gay Bac - chus fills my breast, all my cares are lulld to rest, all my cares are lulld to

When gay Bacchus fills my breast, all my cares are lulld to rest, all my cares are lulld to

When gay Bac - chus fills my breast, all my cares are lulld to rest, all my cares are lulld to

6 6 7 6 6 5 6 5 6 6 7 7

rest, rich I seem as LYDIA'S King, merry merry Catch or Ballad sing. merry merry merry

rest, rich I seem as LY - DIA'S King, merry merry Catch or Ballad sing. merry merry merry

rest, rich I seem as LYDIA'S King, merry merry Catch or Ballad sing.

6 7 8 7

Catch, or merry merry Ballad Sing. merry merry merry Catch, merry

Catch, or merry merry Ballad Sing. merry merry merry Catch, merry

merry merry merry Catch, or merry merry Ballad Sing. merry merry merry

6 2 6 48

Catch or Ballad Sing. Ivy wreaths my Temples Shade, Ivy that will never fade.

Catch or Bal-lad Sing. Ivy wreaths my Tem- -ples Shade, Ivy that will never fade.

Catch or Ballad Sing. Ivy wreaths my Temples Shade, Ivy that will never fade.

7 # 4 # 0 For 4 # 6 5 # 6 6 4 6 6 8 #

For

thus I fit in mind e. late, laugh-ing at the farce of State.

thus I fit in mind e. late, laugh-ing laugh-ing laughing laughing

thus I fit in mind e. late, laugh-ing laughing laughing laugh-ing

For # 4 6 7 4 6 8 4 4

laugh-ing laughing laughing laughing at the farce the farce of State.

laugh-ing laughing laughing laughing laughing at the farce of State.

laughing laughing laughing laughing laughing at the farce the farce of State.

6 # 4 6 6 4 5 7 # 5 #

8. Pia For Pia

Some de-light in fighting fields, nobler transports Bacchus yields. Some de-light in fighting

Some de-light in fighting fields, nobler transports Bacchus yields. Some de-light in fighting

Some de-light in fighting fields, nobler transports Bacchus yields. Some de-light in fighting

For Pia

fields, nobler transports Bacchus yields. Fill fill the bowl fill the bowl I ever said, I

fields, nobler transports Bacchus yields. Fill fill the bowl fill the bowl I ever said, I

fields nobler transports, nobler Bacchus yields. Fill fill the bowl fill the bowl I ever said, I

For

Handwritten musical score for the song "tis better to lie drunk than Dead". The score is written on ten staves, organized into two systems of five staves each. The first system contains the first two lines of the song, and the second system contains the next three lines. The lyrics are written below the staves, and the music is written in a simple, handwritten style. The key signature is one flat (B-flat), and the time signature is 4/4. The score includes various musical notations such as notes, rests, and bar lines. The lyrics are: "ever said, 'tis better to lie Drunk, 'tis better to lie drunk, lie drunk than Dead. e. ver said, 'tis better to lie Drunk, to lie drunk, 'tis better to lie drunk, 'tis ever said, 'tis better to lie Drunk, 'tis bet-ter to lie, to lie drunk, 'tis better to lie 'tis better to lie drunk to lie drunk 'tis better to lie drunk to lie drunk than Dead. 'tis better to lie drunk to lie drunk 'tis better to lie drunk 'tis better to lie drunk lie drunk than Dead. drunk than Dead. 'tis better to lie drunk 'tis better to lie drunk to lie drunk lie drunk than Dead, 'tis". The score includes various musical notations such as notes, rests, and bar lines. The lyrics are written below the staves, and the music is written in a simple, handwritten style. The key signature is one flat (B-flat), and the time signature is 4/4. The score includes various musical notations such as notes, rests, and bar lines. The lyrics are written below the staves, and the music is written in a simple, handwritten style. The key signature is one flat (B-flat), and the time signature is 4/4. The score includes various musical notations such as notes, rests, and bar lines. The lyrics are written below the staves, and the music is written in a simple, handwritten style.

ever said, 'tis better to lie Drunk, 'tis better to lie drunk, lie drunk than Dead.

e. ver said, 'tis better to lie Drunk, to lie drunk, 'tis better to lie drunk, 'tis

ever said, 'tis better to lie Drunk, 'tis bet-ter to lie, to lie drunk, 'tis better to lie

'tis better to lie drunk to lie drunk 'tis better to lie drunk to lie drunk than Dead. 'tis

better to lie drunk to lie drunk 'tis better to lie drunk 'tis better to lie drunk lie drunk than Dead.

drunk than Dead. 'tis better to lie drunk 'tis better to lie drunk to lie drunk lie drunk than Dead, 'tis

better to lie drunk to lie drunk than Dead. to lie drunk than Dead. *For* *Pia* 'tis better to lie
 'tis better to lie drunk to lie drunk than Dead. *Pia* 'tis better to lie drunk to lie
 better to lie drunk to lie drunk than Dead to lie drunk than Dead. 'tis better to lie drunk to lie
 drunk to lie drunk than Dead. to lie drunk than Dead. *For* *Pia*
 drunk 'tis better to lie drunk to lie drunk than Dead. repeat from this sign *S.
 drunk better better to lie drunk to lie drunk than Dead. *For*

20 To a Lady who desired to defer Accepting of a Perishable Commodity On the 1st of May

Glee 3 Voices

Andante

The Primrose op - - - ning grac'd the bank, the Linnet warbled on the spray, the Linnet

The Primrose opening grac'd the bank, the Linnet warbled on the spray, the Linnet

The Primrose op - - - ning grac'd the bank, the Linnet

Fingerings: 5 6 8 7 6 5 4 8 7 7 6 5

warbled on the spray, the Linnet warbled on the spray, when with becoming gesture,

warbled on the spray, the Linnet warbled warbled on the spray, when with becoming gesture,

warbled on the spray, the Linnet warb - - led on the spray, when - -

Fingerings: 6 5 6 6 5 3 4 6 7 7 #

when with becoming gesture, becoming gesture FRANK, to

when with becoming gesture, becoming gesture, becoming gesture FRANK, to

- - with becoming gesture, becoming gesture, becoming gesture, becoming gesture FRANK, to

6 6 6 7 6 6

PHILL address'd his roundelay, his roundelay, his roundelay, to PHILL address'd his roundelay,

PHILL address'd his roundelay, his roundelay, his roundelay, to PHILL address'd his roundelay,

PHILL address'd his roundelay, his roundelay, his roundelay, to PHILL address'd his roundelay,

6 6 5 6 6 5 4

88.

Pia

FRANK, FRANK to PHILL address'd his roundelay, his roundelay, his roundelay, to PHILL address'd his roundelay;
FRANK, FRANK to PHILL address'd his roundelay, his roundelay, his roundelay, to PHILL address'd his roundelay;
FRANK, FRANK to PHILL address'd his roundelay, his roundelay, his roundelay, to PHILL address'd his roundelay;
FRANK, FRANK to PHILL address'd his roundelay, his roundelay, his roundelay, to PHILL address'd his roundelay;

Fingerings: 6 4 6, 5 6 6, 5 4 3

Vivace
For

Amoroso

Pia

Vivace

O touch and take, O touch and take of young desire, this ready proof my gentle Maid, O touch & take
O touch and take, O touch and take of young desire, this ready proof my gentle Maid, O touch & take
O touch and take, O touch and take of young desire, this ready proof my gentle Maid, O touch & take
O touch and take, O touch and take of young desire, this ready proof my gentle Maid, O touch & take

Fingerings: 6, 6, 6 6 6, 6 6 5 4 3, 6 #

Amoroso

Vivace

O touch and take of young desire, this ready proof my gentle Maid; Hasten, meet my Joy with equal

O touch and take of young desire, this ready proof my gentle Maid; Hasten, meet my Joy with equal

O touch and take of young desire, this ready proof my gentle Maid; Hasten, meet my Joy with equal

fire, rapture should never should never be de - - - laid - - - , rapture should

fire, rapture should never should never be de = laid , rapture should never rapture should

fire rapture should never be de...laid, rapture should

Andante

The musical score consists of four staves. The first two staves are for Soprano and Alto voices, both in treble clef with one sharp (F#). The third staff is for Tenor voice in bass clef with one sharp (F#). The fourth staff is for basso continuo in bass clef with two sharps (D# and F#). The lyrics are written below the vocal staves. The tempo marking "Andante" is at the bottom center.

S.
never shoud never be delaid; Haste, meet my Joy with equal fire, rapture shoud ne-ver be delaid - ,
never shoud never be delaid; Haste, meet my Joy with e-qual fire, rapture shoud never be de-laid,
ne-ver be de-laid; Haste, meet my Joy with e-qual fire, rapture shoud ne-ver be de-laid,

7
6 5
4 #
#. S. 7
6 5
4 #
7
6 5
6
5 4 3
7

Andante

rapture shoud never shoud never be delaid. Of genial spring this off - 'ring use, let not the

rapture shoud never shoud never be delaid. Of genial spring this off - 'ring use, let not the

rapture shoud ne - ver be de - laid. Of genial spring this offring use, let not the

7 6 6 4 5 3 6 4 6 4 6 6 4 5 9 6

Golden Minute flip, nor risque the balmy juice, nor risque the balmy juice, nor risque the balmy juice to

Golden Minute flip, nor risque the balmy juice, nor risque the balmy juice to

Golden Minute flip, nor risque the balmy juice, nor risque the balmy juice, the balmy juice to

loofe, between the Goblet, between the Goblet, nor risque the balmy juice to

loofe, between the Goblet, between the Goblet, nor risque the balmy juice to

loofe between the Goblet, between the Goblet, nor risque the balmy juice to

Moderato

loose, between the Goblet and the Lip: What now beneath your pressure swells, cold and insensible,

loose, between the Goblet and the Lip : What now beneath your pressure swells, cold and insensible,

loofe, between the Goblet and the Lip: What now beneath your prefure fwells, cold and infenfible,

cold and infensible, cold and infen - fi - ble may prove,

its pulse in trembling measure tells, its

cold and insensible, cold and insensible - - may prove,

its pulse in trembling measure tells, its pulse in

cold and inflexible, cold and inflexible may prove, its pulse in trembling measure tells, its pulse in trembling

6 7 6 7 6 6 6

For

pulse in trem - - - bling measure tells, the present is the time of Love, the pre - - - sent

trembling measure tells, in trembling measure tells, the pre - sent is the time to Love, the present is the

measure tells, in trem - - bling measure tells, the pre - sent is the time of Love, the pre - - sent

7 6 7 6 7 6 7 6 6 5 5 4 3 9 8 5 4 3 9 8

Pia

is the time of Love, the present is the time of Love, the present is the time of Love.

time the time of Love, the present is the time of Love, the present is the time the time of Love.

Pia

is the time of Love, the pre - sent is the time of Love, the pre - sent is the time of Love.

7 5 4 3 5 4 3 9 8 5 4 3 9 8 7 5 4 3

94

The Praise of Bacchus *the words by the Rev. Mr. Fawkes*

Glee 3 Voices
For

Vivace

Bacchus Jov's de-light- full boy, gen'rous God of Wine and joy, Bacchus Jov's de-
Bacchus Jov's de-lightfull boy, gen'rous God of Wine and joy, Bacchus Jov's de-
Bacchus Jov's de-lightfull boy, gen'rous God of Wine and joy, Bacchus Jov's de-

Fingerings: For 6 6 7 6 5 6 6 4 3 2 4

-lightfull boy, gen'rous God of Wine and joy; gen'rous God of Wine and joy;
-lightfull boy, gen'rous God of Wine and joy; gen'rous God of Wine and joy;
-lightfull boy, gen'rous God of Wine and joy; of Wine, of Wine and joy;

Fingerings: Pia 6 6 6 6 6 6 8 7 6 5 4 3

For

still exhilarates, ex-ilarates my Soul, with the raptures of the bowl, still ex-il-arates my Soul, with the

For still ex-il-arates, ex-il-a-rates my Soul, still ex-il-arates my Soul, with the

still ex-il-arates, exil-arates my Soul, with the raptures of the bowl, with the

For

Allegro

raptures of the bowl, with the raptures of the bowl. Then with feather'd feet I bound, Danceing

raptures of the bowl, with the raptures of the bowl. Then with feather'd feet I bound, Danceing

raptures of the bowl, with the raptures of the bowl. Then with feather'd feet I bound, Danceing

9 6 6 6 5 6 7 6 6 5 4 5 6 6

96

in a festive round; then with feather'd feet I bound, Danceing in a festive round; Danceing
in a festive round; then with feather'd feet I bound, Danceing in a festive round; Danceing
in a festive round; Danceing in a festive round;

in a festive round, Danceing, danceing, danceing in a festive round. Then I feel in sparkling
in a festive round, Danceing in a festive round. Then I feel in sparkling
Danceing, danceing, danceing in a festive round. Then I feel in sparkling

2/4 6 6 6 6 # Pia 6 # 6

31

Adg^o Allegro

For Pia For

Wine, transports delicate di-vine; then I feel in sparkling Wine, transports delicate di-vine; transports

Wine, transports delicate di-vine; then I feel in sparkling Wine, transports delicate di-vine; transports

Wine, transports delicate di-vine; then I feel in sparkling Wine, transports delicate di-vine; transports

6 # For Pia 6 4 6 6 6 7 For

Pia For

delicate di-vine, then the sprightly Music warms, Songs delight and beauty charms, Songs delight and beauty

delicate di-vine, then the sprightly Music warms, Songs delight and beauty charms, Songs delight and beauty

delicate di-vine, then the sprightly Music warms, Songs delight and beauty charms, Songs delight and beauty

6 5 4 # Pia # # 6 6 6 5

98.

Pia charms; Debonair and light and gay - - - - - , *For* Debonair and light and gay, thus I

charms; Debonair and light and gay, Debonair and light and gay, Debonair and light and gay, thus I

charms; Debonair and light and gay - - - - - , thus I

Pia 6 7 8 6 5 6 4 5

Pia *For*

dance the hours a - way , thus I dance the hours a - way , thus I dance the hours a - way .

dance the hours a - way , thus I dance the hours a - way , thus I dance the hours a - way .

dance the hours a - way , thus I dance, I dance the hours a - way , thus I dance, I dance the hours a - way .

6 *Pia* 2 4 6 6 6 5 7 2 4 *For* 6 6 5 7

Andante

[illegible]

Pia

[illegible]

6 6 6 6 0 0 6 5 9 8 5 6 7 8 7 6
4 # 7 6 3 4 5 6 5 4

Andante

Whose Herds with Milk whose Fields with Bread, whose Flocks sup - ply him with at -

Whose Herds with Milk, whose Fields with Bread, whose Flocks supply him with at -

Whose Herds with Milk whose Fields, with Bread, whose Flocks sup - ply him with at -

tire, whose Flocks supply him with at - tire, whose Trees in Summer yield him Shade, yield him

- tire whose Flocks supply him with at - - tire; whose Trees in Summer yield him Shade, yield him

- tire whose Flocks supply him with at - - tire; whose Trees in Summer yield him yield him Shade, in Winter

7 6 5 4 # 7 6 5 7 b 5 7

Adagio

Shade, in Win-ter Fire, whose Trees in Summer yield him Shade, in Win-ter Fire. Blest who can
 Shade, in Winter Fire, whose Trees whose Trees in Summer yield him Shade in Winter Fire. Blest who can
 Fire, in Winter Fire, whose Trees in Summer yield him Shade in Winter Fire. Blest who can

Adagio

unconcernedly find, Hours Days and Years slide soft away, in Health of Body Peace of Mind, quiet by Day.
 unconcernedly find, Hours Days and Years slide soft slide soft away, in Health of Body Peace of Mind, quiet by Day.
 unconcernedly find Hours Days and Years slide soft away, in Health of Body Peace of Mind, quiet by Day.

Adagio

Adagio

Pia

Sound sleep by Night study and ease, study and ease, together mixt sweet recre_ation; sweet recre_ation;

Pia 6 # 6

and Innocence, and Innocence which most, which most does please, does please, with Me_ di_ _tation.

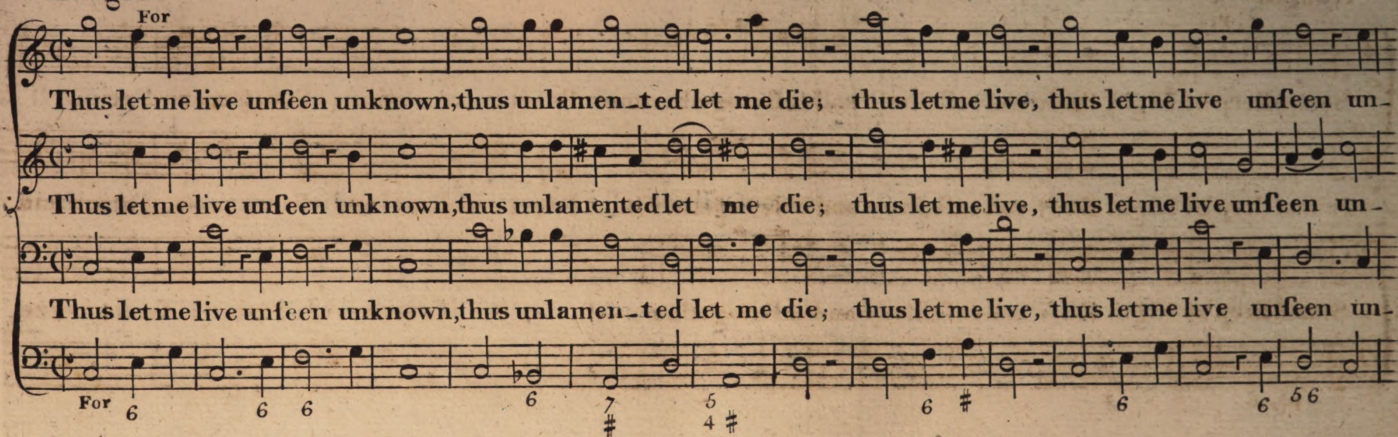
Innocence which most does please, which most does please, does please, with Me_ di_ _tation.

a _tion; and Innocence, and Innocence which most, which most does please, does please, with Me_ _di_ _tation.

7 6 6 7 7 4 3 # # 8 # #

Allegro

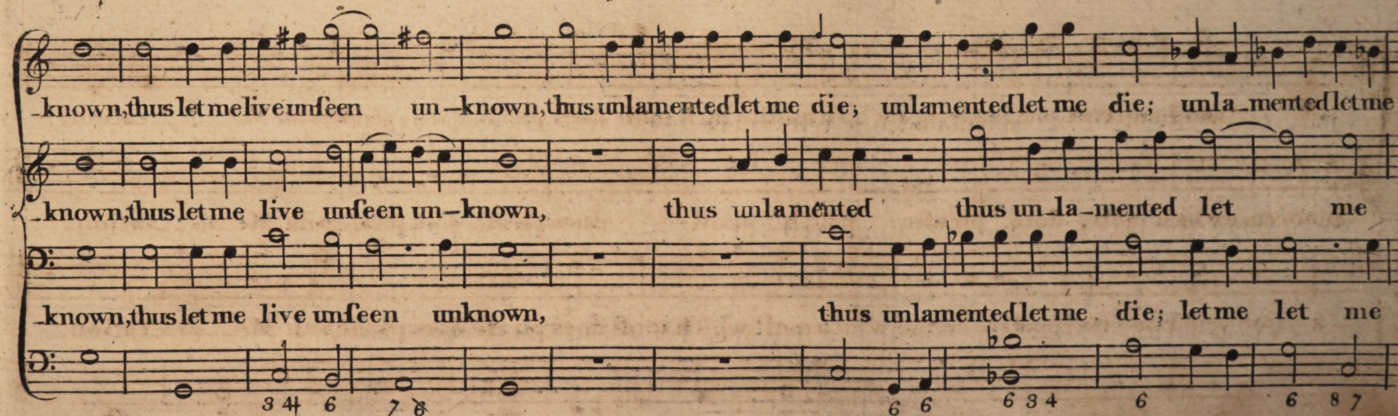
For



known, thus let me live unseen un-known, thus unlamented let me die; unlamented let me die; unlamented let me

known, thus let me live unseen un-known, thus unlamented thus un-la-mented let me

known, thus let me live unseen unknown, thus unlamented let me die; let me let me



die; steal from the world and not a stone tell where I lie. not a stone a stone tell

die; steal from the world and not a stone, tell where I lie. not a stone tell

die; steal from the world and not a stone, tell where I lie. not

9 6 5 4 2 6

where I lie. and not a stone tell where I lie. tell where I lie.

where, where tell where I lie. and not a stone tell where I lie. tell where I lie.

a stone tell where I lie. and not a stone tell where I lie. tell where I lie.

4 6 7 7 Pia 6 6 5 4 3 Pianiss 6 6 5 4 3

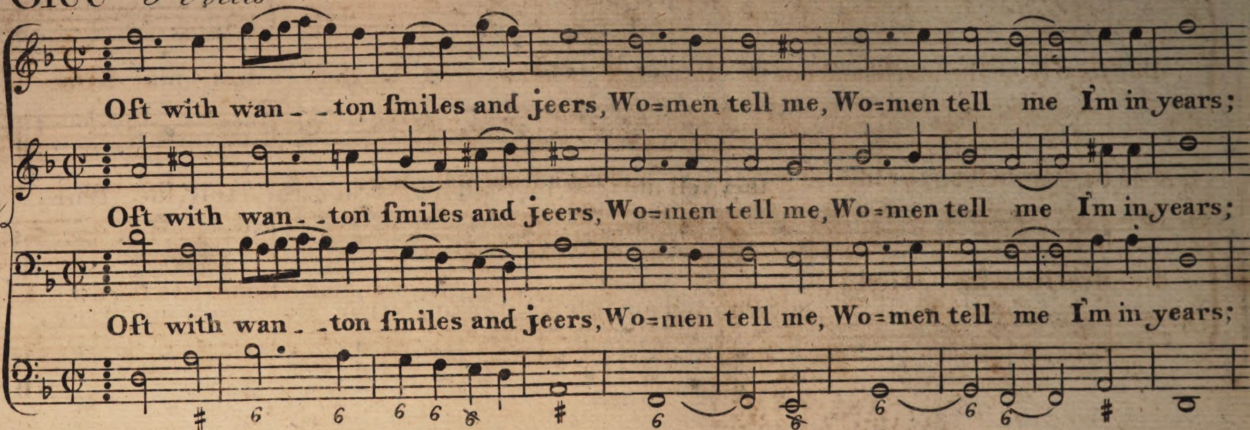
Glee 3 Voices

Anacreon on Himself

The words by the
Rev^d Mr. Faulkes

39

Andante



Oft with wan-ton smiles and jeers, Wo-men tell me, Wo-men tell me I'm in years;



Wo-men tell me I'm in years, I the Mirror when I view, find a-las! they tell me true, a =

Adagio

true, a-lafs they tell me true, find a-lafs they tell me true. find my
 -lafs they tell me true, they tell me true, they tell me true, they tell me true. find my
 find a-lafs they tell me true, they tell me true, they tell me true. find my

2 6 6 6 8 7 6 5 4 3

wrinkled fore-head bare, and re-gret my falling hair, White and few alafs I find - -
 wrinkled forehead bare, and regret my fall-ing hair, White and few alafs I
 wrinkled forehead bare, and re-gret my falling hair, White and few a - -lafs I

7 3 4 8 6 7 6 # 6 5 9 8 6 5

alafs I find, all that time has left be_hind, has left be_hind.

find, alafs I find, alafs I find, all all that time has left be_hind.

find, a_lafs I find, all that time, all that time has left be_hind.

9 8 6 5 9 8 6 5 5 4 3 7 5 4 #

Andante

For

But my hairs if thus they fall, if but few or none at all; but my

But my hairs if thus they fall, if but few, but few or none at all; but my

But my hairs if thus they fall, if but few, if but few, but few or none at all; but my

For 6 6 6 7 8 5 6 4 # Pia

108.

Vivace

hairs if thus they fall, if but few or none at all. Asking not I'll never
hairs if thus they fall, if but few, but few or none at all. Asking not I'll never
hairs if thus they fall, if but few, if but few, if but few or none at all. Asking not I'll never

Fingerings: 6 6 6 6 7 5 6 6 4 5 6 5 # 6

For

Share, fruitless knowledge fruitless care. fruitless care. fruitless knowledge fruitless care.
Share, fruitless knowledge fruitless care. fruitless knowledge fruitless care.
Share, fruitless knowledge fruitless care. fruitless care. fruitless knowledge fruitless care.

Fingerings: 5 3 6 4 2 4 6 7 For 6 7 6 5

Vivace

This im - por - tant truth I know, if in - deed in years I grow, I must snatch what

This im - portant truth I know, if in - deed in years I grow, I must snatch what life -

This im - por - tant truth I know, if in - deed in years I grow, I must snatch what

6 6 6 7 6 6 6 6 6 6 6 6

Pia

life can give, not to love is not to live.

For

- - - can give, not to love is not to live. I must snatch what

life can give, not to love is not to live. I must snatch what life can

7 Pia 6 6 6 6 6 6 6 6

I must snatch what life, what life can give, not to love is not to live - -
 life can give, I must snatch what life can give, not to love is not to live - -
 give, must snatch what life, what life can give, not to love is not to
 - - is not to live, not to love is not to live.
 - - is not to live, to live, not to love is not to live.
 live, is not to live, not to love is not to live.

6 6 6 6 5 Pia
 For
 7 6 5 For 7 6 6 5 5 4 3

Glee 3 Voices

Friendly Advice

with Spirit

Prithce friend fill fill tother pipe, fye for fhame dont dont let us part;

Prithce friend fill fill tother pipe, fye for fhame dont dont let us part;

Prithce friend fill fill tother pipe, fye for fhame dont dont let us part;

6 6 5 6 6 6 5 6 6 5 4 3

Just when wit is brisk and ripe, rais'd by wine rais'd by wine rais'd by wines all pow'rfull art.

Just when wit is brisk and ripe, rais'd by wine rais'd by wine rais'd by wines all pow'rfull art.

Just when wit is brisk and ripe, rais'd by wine rais'd by wine rais'd by wines all pow'rfull art.

6 5 4 3 6 5 4 3 6 5 4 3 6 5 4 3

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Very Slow

raisd by winēs all powrfull art. Who but fools woud thus re. tire, to their Drow. fy

raisd by winēs all powrfull art. Who but fools woud thus re. tire, to their Drowfy Slee--

raisd by winēs all powrfull art. Who but fools woud thus re. tire, to their Drowfy Sleepy

6 7 6 4 5 6 7 6

Faster

Slee. -py Drowfy Sleepy Bed; Drawer heap with Coals the fire, heap heap with Coals the

- - py Drowfy Slee. - py Bed; Bring us tother flask of red. Drawer

Sleepy bed their Drowfy Sleepy Bed; Bring us

7 6 7 6 7 6 7 4 6 4

fire, bring us tother Flask heap with Coals the fire, bring us
 heap with Coals the fire, bring us tother Flask, heap with Coals the fire, bring us
 tother Flask of red. heap with Coals the fire, bring us tother Flask bring us

6 h 6 h 6 h

tother Flask of red. bring us tother Flask of red: Foot to foot then let us
 tother Flask of red. bring us tother Flask of red: Foot to foot then let us
 tother Flask of red. bring us tother Flask of red: Foot to foot then let us

7 5/4 3 6 h 6 h 6 h

drink, till things double to our View; Pleasure then 'twill be to think, Pleasure then 'twill
drink, till things double to our View; Pleasure then 'twill be to think,
drink, till things double to our View; Pleasure then 'twill

6 4 6

be to think, 'twill be to think, Pleasure then 'twill be to think, one full Bumper looks like two. two.
Pleasure then 'twill be to think, Pleasure then 'twill be to think, one full Bumper looks like two. two.
be to think, 'twill be to think, Pleasure then 'twill be to think, one full Bumper looks like two. two.

6 4 6 7 5 4

1st 2^d
1st 2^d
1st 2^d
1st 2^d

Volti

Fill fill my friend then fill your Glafs, fill fill my friend then fill your Glafs, why shoud

Fill fill my friend then fill your Glafs, fill my friend then fill your Glafs, why shoud

Fill fill my friend then fill your Glafs, fill then fill your Glafs, why shoud

we at cares repine; Mis'ry crowns the sober As, Happiness the Man of

we at cares repine; Mis'ry crowns the sober As, Loud Happiness the Man of

we at cares repine; Mis'ry crowns the sober As, Happiness the Man of Wine.

no Chords here

Wine. Happiness the Man of Wine. Mifry crowns the sober.

Wine. Happiness the Man of Wine.

Happiness the Man of Wine. Happiness the Man of Wi - - - - -

Afs, Hap - - pi - - nefs the Man of Wine. the Man of Wine.

Happiness the Man of Wine. the Man of Wine. the Man of Wine.

- - - - - ne. the Man of Wine. the Man of Wine.

6 6 5 4 6 6 5 4 6

Handwritten musical score on aged, stained paper. The score consists of approximately 10 staves of music, written in a cursive or early printed style. The ink is dark, and the paper shows significant signs of age, including foxing and staining. The text is mostly illegible due to fading and the condition of the document. The notation includes notes, rests, and possibly some lyrics or performance instructions written below the staves.

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Baildon
This gain'd the 1st Prize
Gold Medal 1762

Catch 4 Voices

1st When is it best said JOHN to JOAN, when is it best,
2^d Night, at Morning, or at Noon, at Night, at Morning, or at Noon, at
3^d faith quoth JOAN to tell thee right, I like it Noon, and Night,
4th I like it Morn-ing, Noon, and Night, I like it Morn-ing, I like it

when is it best, when is it best said JOHN to JOAN, when is it
Morning, or at Noon, at Night, or Morning, or at Noon, at Night, at Morning,
and Night, I like it Noon, I like it Night, I like it Morning, Noon, and
Noon, I like it Morning Noon & Night, and Night, why faith quoth JOAN to tell the

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

A Catch for the Ladies

Andante 3 Voices

1st Ye Heav'ns if Innocence deserve your care, why have ye made it fatal, fatal to be fair,
 2^d base man the ruin of our sex was born, the beautiful are his prey, the rest his scorn,
 3^d a like unfortunate our fate is such, we please, we please too little, or we please too much.

Catch 3 Voices

1st Cry'd Stre-phon panting in dear Cloe's Arms, I die -

2^d Amoroso a - lufs a - lufs chear up poor Youth said she, chear

3^d all flesh must die, by fate's de - - cree, e'er

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

up poor Youth said she, dissolv'd in am'rous pain, chear up poor Youth said

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

charms, I die, I die amidst your charms, I die bright Nymph I die, a - midst your

she, dis - solv'd dissolv'd in am'rous pain, chear up poor Youth said she, chear up poor

die, by fates decree, e'er it can rise a - gain, all flesh must die, all flesh must

charms, I die amidst your charms, bright Nymph I die I die amidst your charms, I
 Youth, a-las chear up poor Youth, chear up poor Youth said she, in am'rous pain, a-las chear
 die, all flesh must die, all flesh, all flesh must die, e'er it can rise, can
 die, amidst your charms I die, bright Nymph I die amidst your
 up poor Youth said she, a-las chear up poor Youth, a-las chear up poor
 rise a--gain, all flesh, all flesh must die, by fate's de-
 charms, I die bright Nymph, I die amidst your charms, 2.
 Youth dissolv'd in am'rous pain, dissolv'd in am-rous pain, 3.
 -cree, e'er it can rise, can rise a-gain. 1.

Catch 3 Voices *Epitaph on A Blacksmith*

1st My Sledge and Hammer lie re - - clin'd, my
 2^d my Fire's ex - - tinct, my Forge de - - cay'd, and in the
 3^d my Coal is spent, my I - - - ron's gone, my Coal is

Bellow's too have lost their Wind, have lost their wind, my Sledge &
 dust, and in the dust my Vice is laid, and in the dust my Vice is laid, my
 spent my I - - ron's gone, my Nails are drove, my Nails are drove, my work is done, my

Hammer lie reclind, my Bellows too have lost their Wind, have lost their Wind, my
 Fire's ex - - tinct, my Fire's extinct my Forge decay'd, and in the
 Coal is spent my Iron's gone, my Nails are drove my work my work is done,

Sledge and Ham-mer lie re-clin'd, my Bellows
duft my Vice is laid, and in the duft my Vice is laid, and in the
my Coal is spent, my I-ron's gone, my I-ron's gone, my Nails are

too have loft their Wind,
duft my Vice is laid,
drove, my Work is done.

The Oldest Catch
3 Voices

1st Adam catch'd Eve by the Fur-be-
2^d and that's the oldest Catch I know, and that's the
3^d oh oh did he so, did he so, did he

- low, A-dam catch'd Eve by the Fur-be-low,
oldest Catch I know, and that's the old-est Catch I know,
so, did he so, did he so, did he so, did he so.

Catch 3 Voices

1st Says my Lord to his Lady, as to - - gether they sat, shall we go to

2^d with an in - no - cent Smile, then re - ply'd the good Lady, with an in - no cent

3^d what you please my dear Lord, what you please my dear Lord, what you please my dear

Supper, or do you know what, you know what, you know what, you know what, you know

Smile, then re - ply'd the good Lady, with an in - no - cent Smile, then re - ply'd the good

Lord, but Supper's not ready, what you please my dear Lord, what you

what, shall we go to Supper, or do you know what, 2^d

Lady, with an in - no - cent Smile, then re - ply'd the good La - dy, 3^d

please, what you please my dear Lord, but Supper's not rea - dy. 1st

Catch 3 Voices *The Debate*

59

Vivace

1st Mr Speaker tho' tis late, Mr Speaker tho' tis late, tho' tis

2^d Question, Question, Question, Question, Question hear him, hear him

3^d Or-der, Or-der, Or-der, hear him, hear him, hear him, hear him

late, I must length - - - en the De-bate, I must length - - -

hear, Sir I shall name you if you stir, if you stir, Sir I shall

hear, pray support the Chair, pray support the Chair, pray sup-port the Chair,

en the Debate, Mr Speaker tho' tis late, I must lengthen the Debate,

name you if you stir, Sir I shall name you, Sir I shall name you, Sir I shall name you, if you stir,

pray support the Chair, Question Order hear him hear, pray support support the Chair.

2^d

3^d

1st