



Twelve

*Sentimental Catches and Glee's,*

For Three Voices

*Melodized by the Right Hon.<sup>ble</sup>*

THE EARL OF ABINGDON,

*The Accompaniments for the Harp or Piano Forte, by*

THE CELEBRATED DR. HAYDN,

*Being a Gift of his Lordships to*

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

*for his*

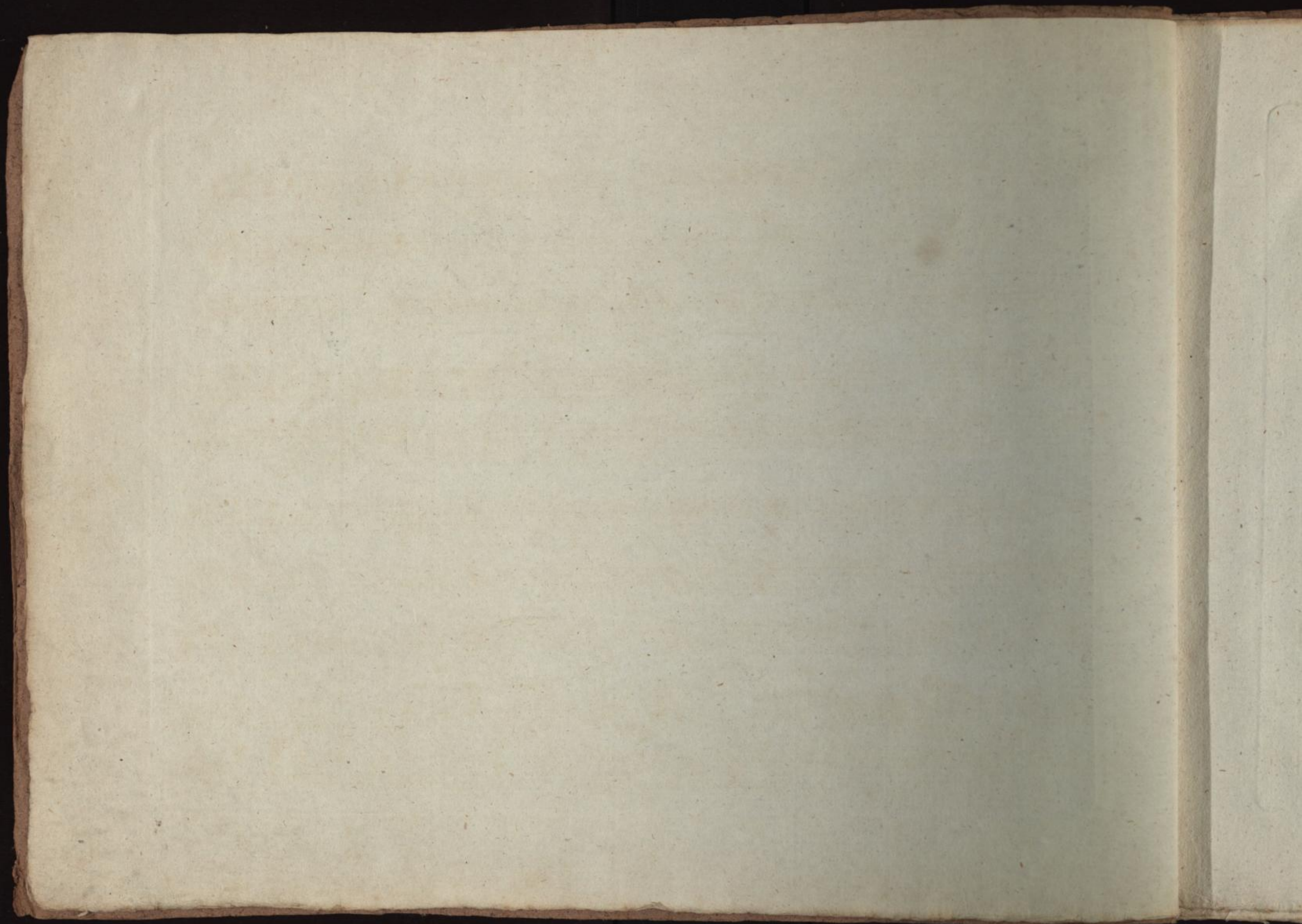
*Benefit.*

*Entered at Stationers Hall.*

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

*Sold by M<sup>r</sup>. Morzani, N<sup>o</sup>. 16, Down Street, Piccadilly.*

*M<sup>r</sup>. Ball's, N<sup>o</sup>. 1, Duke Street, Grosvenor Square, & at T. Skillern's, N<sup>o</sup>. 17, S<sup>t</sup>. Martins Lane.*



J. Montanari

2 N<sup>o</sup>. I. CATCH.

1 Know then this truth, e - nough for Man to know; VIRTUE a - lone is happi - nefs be - low.

2 Know then this truth, e - nough for Man to know; VIRTUE a - lone is happi - nefs be - low.

3 Know then this truth, e - nough for Man to know; VIRTUE a - lone is happi - nefs be - low.

Harp or Piano Forte

Andantino

Virtue a - lone is happi - nefs be - low.

Virtue a - lone is happi - nefs be - low.

Virtue a - lone is happi - nefs be - low.

Ritornello

N<sup>o</sup>. II. CATCH.

1  
O say what is, that thing call'd light, Which I must ne'er en-joy; What are the Blessings of the sight, O

2  
O say what is, that thing call'd light, Which I must ne'er en-joy; What are the Blessings of the sight, O

3  
O say what is, that thing call'd light, Which I must ne'er en-joy; What are the Blessings of the sight, O

Andante

tell! your poor blind Boy?

tell O tell! your poor blind Boy?

tell! your poor blind Boy?

<sup>2</sup>  
You talk of wondrous things you see,  
You say the Sun shines bright,  
I feel him warm but how can he,  
Then make it day or night?

<sup>3</sup>  
My day or night my self I make,  
When e'er I wake or play,  
And cou'd I ever keep awake,  
It wou'd be always day.

<sup>4</sup>  
With heavy sighs I often hear,  
You mourn my hopeless woe,  
But sure with patience I may bear,  
A loss I ne'er can know.

<sup>5</sup>  
Then let not what I cannot have,  
My cheer of mind destroy,  
Whilst thus I sing I am a King,  
Altho a poor blind Boy.

4 N<sup>o</sup>. III. GLEE.

Hail to the Myr - tle shade, All hail to the Nymphs of the fields  
Hail to the Myr - tle shade, All hail to the Nymphs of the fields  
Hail to the Myr - tle shade, All hail to the Nymphs of the

Allegretto

Kings wou'd not here in - - vade, Those pleasures that vir - - tue yields; Beauty here opens her  
Kings wou'd not here in - - vade, Those pleasures that vir - - tue yields;  
fields Kings wou'd not here invade, Those pleasures that vir - - tue yields;

arms, To soften the languishing mind; And PHILLIS un-lock's her charms Ah

Beauty here opens her arms, To soften the languishing mind; And PHILLIS un-lock's her charms Ah

Beauty here opens her arms, To soften the languishing mind; And PHILLIS un-lock's her charms Ah

PHILLIS! ah, why so kind?

PHILLIS! ah, why so kind?

PHILLIS! ah, why so kind?

<sup>2</sup>  
 PHILLIS, thou soul of love,  
 Thou Joy of the neighbouring swains.  
 PHILLIS that crowns the grove,  
 And PHILLIS that gilds the plains.  
 PHILLIS, that neer had the skill,  
 To paint, and to patch, and be fine,  
 Yet PHILLIS, whose eyes can kill,  
 Whom nature hath made divine.

<sup>3</sup>  
 PHILLIS, whose charming song,  
 Makes labour and pains a delight;  
 PHILLIS, that makes the day young,  
 And shortens the liv'd long night:  
 PHILLIS, whose lips like May,  
 Still laugh at the sweets that they bring;  
 Where love never knows decay,  
 But fits with eternal spring.

6 N<sup>o</sup>. IV. CATCH.

1 Love free as air, at sight of hu- man ties, Spreads his light wings and

2 Love free as air, at sight of hu- man ties, Spreads his light wings and

3 Love free as air, at sight of hu- man ties, Spreads his light wings and

Andantino

in a mo- ment flies.

in a mo- ment flies.

in a mo- ment flies.

Ritornello



N.º V. CATCH.

1 Ah no la - fciar - mi no bell' I - - dol mi - o di chi mi fi - de -

2 Ah no la - fciar - mi no bell' I - - dol mi - o di chi mi fi - de -

3 Ah Ah no lafciar - mi no bell' I - - dol mi - o di chi mi fi - de -

Larghetto

- ro fe tu m'in - gan - - ni.

- ro fe tu m'in - gan - - ni.

- ro fe tu m'in - gan - - ni.

*fz*

8 N<sup>o</sup>. VI. CATCH.

1 O e - ver beauteous e - - ver friend.ly tell, is it in Heav'n a crime to love too

2 O e - ver beauteous e - - ver friend.ly tell, is it in Heav'n a crime to love too

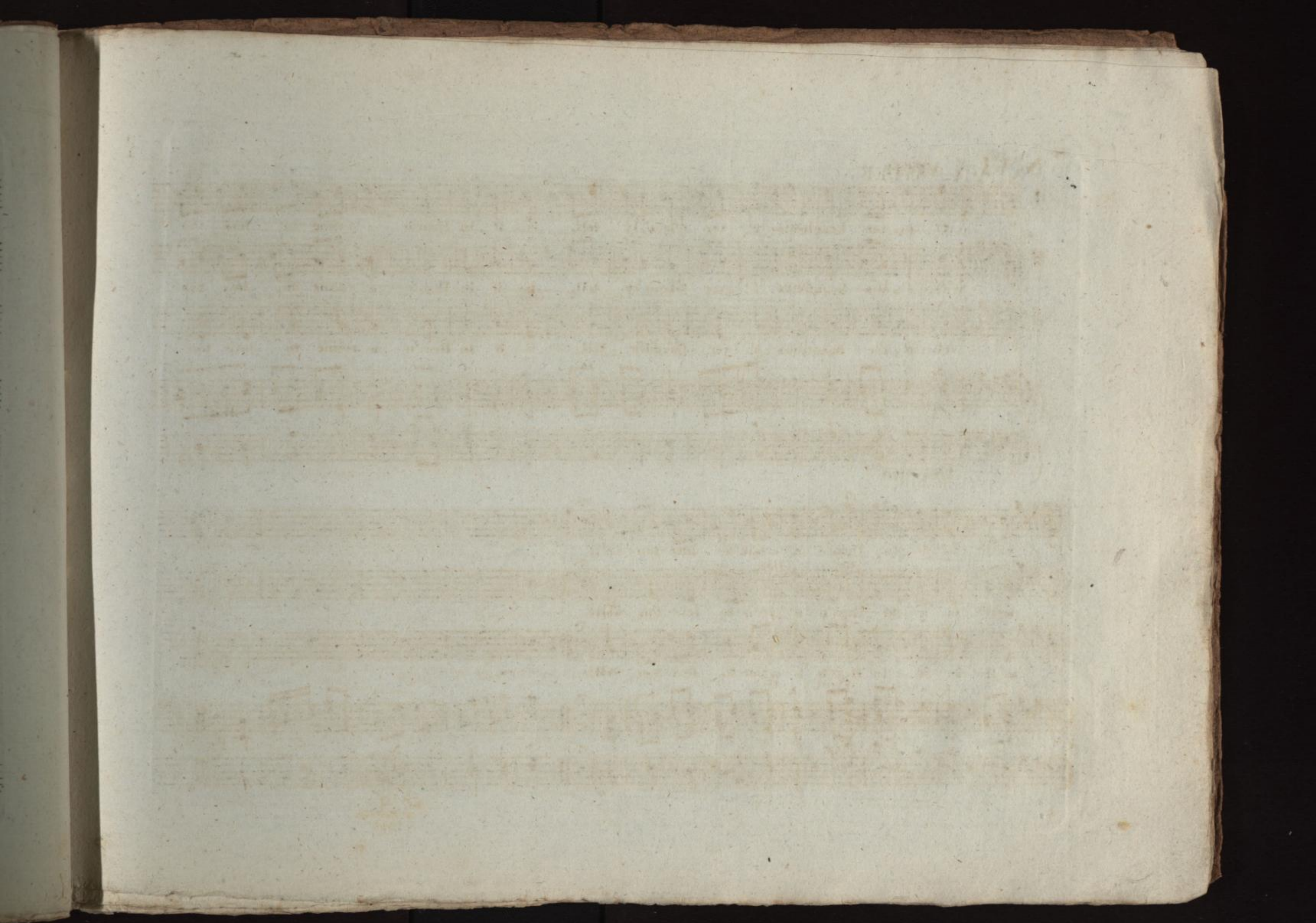
3 O e - ver beauteous e - - ver friendly tell, is it in Heav'n a crime to love too

Amoroso

well? Is it in Heav'n a crime to love too well?

well? Is it in Heav'n a crime to love too well?

well? Is it in Heav'n a crime to love too well?



N<sup>o</sup> VII. GLEE.

Where shall a hap - less Lo - - ver find, His dear dear maid, who  
 Where shall a hap - less Lo - - ver find, His dear dear maid, who  
 Where shall a hap - less Lo - - ver find, His dear dear maid, who

Cantabile

once was kind; His dear dear maid, who once was kind? Fine.  
 once was kind; His dear dear maid, who once was kind? Fine.  
 once was kind; His dear dear maid, who once was kind? Fine.

Fine.

Where shall a hap -- lefs Lo -- ver find, His dear dear maid, Who  
Where shall a hap -- lefs Lo -- ver find, His dear dear maid, Who  
Where shall a hap -- lefs Lo -- ver find, His dear dear maid, Who

once was kind; His dear dear maid, Who once was kind?  
once was kind; His dear dear maid, Who once was kind?  
once was kind; His dear dear maid, Who once was kind?

Da Capo.

N<sup>o</sup> VIII. GLEE.

Ye little loves that round her wait, To bring me ty-dings of my fate; To  
 Ye little loves that round her wait, To bring me ty-dings of my fate; To  
 Ye little loves that round her wait, To bring me ty-dings of my fate; To

*Siciliano*

Detailed description: This system contains three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two flats (B-flat and E-flat) and a 6/8 time signature. The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature and time signature. The tempo marking 'Siciliano' is placed below the piano part.

bring me ty-dings of my fate; As DELIA on her pillow lies, Ah gently whisper, STREPHON dies, Ah!  
 bring me ty-dings of my fate; As DELIA on her pillow lies, Ah gently whisper, STREPHON dies, Ah!  
 bring me ty-dings of my fate; As DELIA on her pillow lies, Ah gently whisper, STREPHON dies, Ah!

Detailed description: This system continues the musical score with three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two flats and a 6/8 time signature. The piano accompaniment is in grand staff with the same key signature and time signature. The lyrics are repeated for three different vocal parts.

gently whifper, Ah gently whifper, Ah gent-ly whif-per, STREPHON dies.

gently whifper, Ah gently whifper, Ah gent-ly whif-per, STREPHON dies.

gently whifper, Ah gently whifper, Ah gent-ly whif-per, STREPHON dies.

## 2

If this will not her pity move,  
 And the proud fair difdains to love;  
 And the proud fair difdains to love:  
 O! fmile and fay, 'tis all a lie,  
 And haughty STREPHON fcorns to die,  
 And haughty STREPHON, and haughty STREPHON;  
 And haughty STREPHON fcorns to die.

Nº IX. CATCH.

1 Some kind An - - gel gent - - ly fly - - ing, Mov'd with Pi - - ty

2 Some kind An - - gel gent - ly fly - - ing, Mov'd with Pi - - ty

3 Some kind An - - gel gent - - ly fly - - ing, Mov'd with Pi - - - ty

Moderato

at my pain; Tell Co - - RIN - - NA I am dy - - ing, 'Till with

at my pain; Tell Co - - RIN - - NA I am dy - - ing, 'Till with

at my pain; Tell - - Co - - RIN - - NA I am dy - - ing, 'Till with



Joy we meet a - - gain.

Joy we meet a - - gain.

Joy we meet a - - gain.

2

Tell CORINNA, since we parted,  
 I have never known delight;  
 And shall soon be broken hearted,  
 If I longer want her sight.

3

Tell her, how her lover mourning,  
 Thinks each lazy day a year;  
 Cursing ev'ry morn returning,  
 Since CORINNA is not here.

16 N<sup>o</sup> X. CATCH.

1 I fruit\_les's mourn to her who can\_not hear, and weep the more and weep the more be\_cause I weep in

2 I fruit\_les's mourn to her who can\_not hear, and weep the more and weep the more be\_cause I weep in

3 I fruit\_les's mourn to her who can\_not hear, and weep the more and weep the more be\_cause I weep in

Largo

vain.

vain.

vain.

*pia*

N<sup>o</sup> XI. CATCH.

1 Farewell my Flocks once ten\_der care,

2 Farewell my Flocks once ten\_der care,

3 Farewell my Flocks once ten\_der care, Your

Tempo di Minuetto

Your bleating sounds have lulld mine ear; No longer can I with you ftay, For Love commands me

Your bleating sounds have lulld mine ear; No no longer can I with you ftay, For Love commands me

bleat - ing sounds have lulld mine ear; No longer can I with you ftay, For Love commands me

Far Far a - - way.

Far Far a - - way.

Far Far a - - way.

2  
 Farewell ye Swains, and rural ease,  
 Your soft delights my soul cou'd please,  
 Cou'd I with him enjoy the Day,  
 Whose Love commands me Far Far away.

3  
 Farewell to ev'ry thing but Love,  
 To Flocks and Swains, and shady grove;  
 To warbling Birds, and blithsome may,  
 Come Love and take me! Far Far away.

N<sup>o</sup>. XII. CATCH.

1 The envious snow comes down in haste, To prove thy Breast less fair; But grieves to see it -

2 The envious snow comes down in haste, To prove thy Breast less fair; But grieves to see it -

3 The envious snow comes down in haste, To prove thy Breast less fair; But grieves to see it -

Andantino

-self Sur - pass, and melts in - to a Tear.

-self Sur - pass, and melts in - to a Tear.

-self Sur - pass, and melts in - to a Tear.