

THREE GLEES

For 3 and 4 Part Men's Voices

1. Can You Tell Me What I Think?	George Berg (c. 1730-c. 1770)	1
2. Love Asleep	Samuel Long (Second half of 18th Cent.)	4
3. Discord	Samuel Webbe (1740-1816)	7

EDITOR'S NOTE

Three Glees is drawn from *A Collection of Catches, Canons and Glees*, commonly known as *The Warren Collection*, an annual publication of the best new songs written for the Noblemen and Gentlemen's Catch Club of London, issued from 1762 until 1793. Thomas Warren was the Secretary of the Catch Club and responsible for selecting and editing the selections in each yearly installment. The twenty-two volumes comprise a musical and social history of Georgian England.

George Berg's "Can You Tell Me What I Think" is unique in its combination of the drinking song with the nonsense song. The bizarre if not inane text is a question and answer between the upper and lower voices set to a facile interplay of counterpoint.

Little is known of Samuel Long aside from the six pieces he contributed to *The Warren Collection*. "Love Asleep" is a fine example of the multi-sectional glee. The classical allusion to Cupid is typical of glee texts. The first section is a soothing lullaby to the god of love, followed by a hymn to peace, and concluding with a comic twist.

Samuel Webbe, the best known of the London glee composers, and author of the ever-popular "Glorious Apollo", produced nine collections of catches, canons and glees. "Discord", a fine example of his multi-sectional pieces, opens with a dissonant evocation of "Discord" (the Roman goddess of conflict), followed by a contrapuntal middle section, and concluding with a lyrical evocation of peace. This is one of the great master's finest works, evidenced by its receiving a Prize Medal in 1772.

In this edition, works have been transposed into lower keys to eliminate the need for male altos in the upper voices. All original tempo and dynamic markings have been retained. However, additional dynamics have been included and several repeats added.

The works should be performed with elegance, vitality and the joy of singing and conviviality. In this manner, these works will speak vibrantly across the century of George III to our own.