

# Webbe Pages

by Samuel Webbe (1740-1816)

from *A Third Book of Catches Canons and Glee's* (c. 1775)

**Selected, edited and arranged by Bruce Trinkley**

1. Bacchus, Jove's delightful Boy
2. Belinda's sparkling Wit
3. To the festive Board
4. My Fair is Beautiful
5. The Spring
6. Surly Giles's old Cat

## EDITOR'S NOTE

*Webbe Pages* is drawn from *A Third Collection of Canons, Catches and Glee's* by Samuel Webbe and *A Collection of Catches, Canons and Glee's*.

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 glee's. *A Third Collection* was published in London in 1775.

"Bacchus, Jove's delightful Boy," another fine example of a drinking song, opens with a salutation to Jove and concludes with a highly ornamented melismatic evocation of the dance.

"Belinda's sparkling Wit" is a paean to love, with Cupid depicted as a scoundrel ("blackguard") who flashes his torch ("Link") in our face. The closing section demonstrates Webbe's exceptional contrapuntal skill.

"To the festive Board" is a fine example of the multi-sectional glee. The classical allusion to Venus is typical of glee texts. The first section is a call to the banquet and the bar ("bumpers" refers to a cup or mug filled to the brim, generally with beer) and the second is a restatement of the *carpe diem* ideology so prevalent in the songs sung in the 18th Century Georgian men's clubs.

"My Fair is Beautiful" is yet another love song praising the charms of the beloved, including Prudence, Wisdom, and Music.

"The Spring" urges Aurelia to join the singer and leave the town for the joys of spring.

"Surly Giles's old Cat" is a round from Volume 31 of *A Collection of Catches, Canons and Glee's*. Commonly known as *The Warren Collection*, this was an annual publication of the best new songs written for the Noblemen and Gentlemen's Catch Club of London and was issued from 1762 until 1793. Webbe supplied his own lyrics for many of his works, this one featuring the outrageous pun on "mew-sick".

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.

These glee's should be performed with lyrical elegance, rhythmic vitality and the joy of singing and companionship. Let them speak vibrantly from the century of George III to our own.

### **1. Bacchus, Jove's delightful Boy**

Bacchus, Jove's delightful Boy,  
Gen'rous God of Wine and Joy  
Still exhilarates my Soul  
With the raptures of the Bowl.

Then with feather'd feet I bound  
Dancing in a festive round.  
Then I feel the sparkling Wine  
Transports delicate divine,

Then the sprightly Music warms,  
Song delights and Beauty charms,  
Debonaire and light and gay,  
Thus I dance the hours away.

### **2. Belinda's sparkling Wit**

Belinda's sparkling Wit and Eyes  
united cast so fierce a light  
as quickly flashes quickly dies  
wounds not the heart but burns the sight.

Love is all gentleness, Love is all joy,  
sweet are his looks, and soft his pace.  
Her Cupid is a blackguard Boy  
that runs his Link full in your Face.

### **3. To the festive Board**

To the festive Board let's hie,  
briskly there the Bumpers fly,  
there the jolly Souls resort,  
without control we'll sport.  
A truce to care, let others grieve,  
while thus we spend this cheerful eve,  
with singing, dancing merry, merry Boys  
and close our Feast with Venus' Joys.

### **4. My Fair is Beautiful**

My Fair is beautiful as Love,  
yet void of Pride,  
gentle as is the Turtle Dove  
and constant as the Tide.

Prudence in all her ways we find;  
the graces round her throng.  
Wisdom itself has form'd her Mind  
and Music's on her Tongue.

### **5. The Spring**

The Spring, the pleasant Spring is blown,  
let us leave the smoky Town  
and from the Mall and from the Ring  
ev'ry one has taken wing.

Chloe, Strephon, Corydon, all are fled  
and all are gone.  
What is left you worth your stay?  
Come Aurelia, come away!

Come Aurelia, come and see  
what a Seat I have for thee,  
but the feat you cannot see  
tis so hid with Jessamy  
so that I think you'd pause  
an hour whether 'twere an House or Bow'r.

Let us there be blith and gay,  
come Aurelia come away.  
Come with all thy sweetest wiles  
with thy graces with thy smiles  
come and we will merry merry be  
who shall be so blest as we!

We will frolick all the day  
harming no one in our play;  
no matter what the people say,  
come, Aurelia, come, come away.

### **6. Surly Giles's old Cat**

Surly Giles's old Cat was shut out of the house;  
how she plagued him all night without catching  
a Mouse

with her Mew-sick, sick to death surly Giles  
rose in haste  
and he vowed that no longer his moments he'd  
waste.

So he took up a stick as he jumped out of Bed,  
and he swore he would knock the old Cat in the  
head.

# Bacchus, Jove's delightful Boy

Glee for Three Men's Voices

Samuel Webbe (1740-1816)

Edited by Bruce Trinkley

from *A Third Book of Catches, Canons and Glee's*

**Allegro moderato** ♩ = 108

*mf*

Tenor 1  
Bac - chus, Jove's de - light - ful Boy, gen' - rous God of Wine and Joy

Tenor 2  
Bac - chus, Jove's de - light - ful Boy, gen' - rous God of Wine and Joy

Bass  
Bac - chus, Jove's de - light - ful Boy, gen' - rous God of Wine and Joy

5 still ex - hil - a - rates my Soul with the rap - tures, with the rap - tures

5 still ex - hil - a - rates my Soul with the rap - tures

5 still ex - hil - a - rates my Soul with the rap - tures

8 *tr* *p cresc.* of the Bowl, with the rap - tures, with the rap - tures, with the rap - tures

8 *p cresc.* of the Bowl, with the rap - tures, with the rap - tures, with the rap - tures

8 *p cresc.* of the Bowl, with the rap - tures, with the rap - tures, with the rap - tures

12 *tr* *mp*  
 of the Bowl. Then with feath - er'd feet I bound danc - ing,  
*tr* *mp*  
 of the Bowl. Then with feath - er'd feet I bound danc - ing,  
 12 *mp*

16 *cresc.*  
 danc - ing, danc - ing in a fes - tive round.  
*cresc.*  
 danc - ing, danc - ing in a fes - tive round.  
 16 *cresc.*

19 *f*  
 then I feel the spark - ling Wine  
*p cresc.* *f*  
 Then I feel the spark - ling Wine, then I feel the spark - ling Wine  
 19 *p cresc.*

23 *piano* *forte*  
 trans - ports del - i-cate di - vine, then the spright - ly Mu - sic warms,  
*piano* *forte*  
 trans - ports del - i-cate di - vine, then the spright - ly Mu - sic warms,  
 23 *piano* *forte*

27 *p cresc.* *p*  
 Song de - lights and Beau - ty \_\_\_ charms, \_\_\_\_\_

*p cresc.* *mp*  
 Song de - lights and Beau - ty charms, Song de - lights and Beau - ty \_\_\_ charms,

27 *p cresc.* *mp*  
 Song de - lights and Beau - ty charms, Song de - lights and Beau - ty \_\_\_ charms,

31 *p cresc.* *f* *tr*  
 deb - o - naire and light \_\_\_ and gay, \_\_\_ thus \_\_\_ I \_\_\_ dance \_\_\_ the hours a - way, thus,

*p cresc.* *f* *tr*  
 deb - o - naire and light \_\_\_ and gay, \_\_\_ thus I dance \_\_\_ the hours a - way,

31 *p cresc.* *f*  
 deb - o - naire and light and gay, thus I dance the hours a - way,

35 *rit. 2nd time only* *tr*  
 thus, thus I dance the hours a - way, thus, thus, thus I dance the hours a - way.

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

35  
 thus, thus I dance the hours a - way, thus, thus I dance the hours a - way.

# Belinda's sparkling Wit

Samuel Webbe (1740-1816)

Glee for Three Men's Voices

Edited by Bruce Trinkley

from A Third Book of Catches, Canons and Glee

**Allegro** ♩ = 132

Tenor 1 *mf* Be - lin - da's spark - ling Wit and Eyes u - nit - ed cast so fierce a light *f*

Tenor 2 *mf* Be - lin - da's spark - ling Wit and Eyes u - nit - ed cast so fierce a light *f*

Bass *mf* Be - lin - da's spark - ling Wit and Eyes u - nit - ed cast so fierce a light *f*

5 as quick - ly flash - es quick - ly dies wounds not the heart but *p* *f*

8 as quick - ly flash - es quick - ly dies wounds not the heart but burns the sight, *p* *f*

5 as quick - ly flash - es quick - ly dies wounds not the heart but burns but *p* *f*

9 burns the sight, wounds not the heart but burns the sight, but burns the sight, but burns the sight. *rit.*

9 wounds not the heart but burns the sight, but burns the sight, but burns the sight, but burns the sight.

9 burns the sight, wounds not the heart but burns the sight, burns the sight, burns the sight.

**Affettuoso** ♩ = 96

14 *mp* Love is all gen - tle-ness, Love is all joy, sweet are his looks, and

14 *mp* Love is all gen - tle-ness, Love is all joy, sweet are his looks, and

14 *mp* Love is all gen - tle-ness, Love is all joy, sweet are his looks, and

20

soft his pace, \_\_\_\_\_ sweet are his looks \_\_\_\_\_ and

soft \_\_\_\_\_ his pace, \_\_\_\_\_ sweet are his looks, \_\_\_\_\_ his looks,

20

soft \_\_\_\_\_ his pace, \_\_\_\_\_ sweet are his looks, and soft \_\_\_\_\_ his pace,

26

soft \_\_\_\_\_ his pace, \_\_\_\_\_ sweet are \_\_\_\_\_ his \_\_\_\_\_ looks \_\_\_\_\_ and soft \_\_\_\_\_ his \_\_\_\_\_ pace. \_\_\_\_\_

sweet are his looks, sweet are \_\_\_\_\_ his \_\_\_\_\_ looks \_\_\_\_\_ and soft \_\_\_\_\_ his \_\_\_\_\_ pace. \_\_\_\_\_

26

sweet are his looks, sweet are his looks and soft his pace.

**Allegro**  $\text{♩} = 66$   
*mf*

32

Her Cu - pid is a black - guard Boy \_\_\_\_\_ that runs his Link full \_\_\_\_\_ in your Face, \_\_\_\_\_ that

*mf*

32 Her Cu - pid

37

runs his Link full in \_\_\_\_\_ your Face, that runs his Link full in \_\_\_\_\_ your \_\_\_\_\_

is a black - guard Boy \_\_\_\_\_ that runs his Link full \_\_\_\_\_ in your Face, that

37

41

Face, that runs his Link full in your Face, that runs his Link his Link full in your

runs his Link full in your Face, runs runs his Link full in your

41 *mf*

Her Cu - pid is a black - guard Boy that runs his Link full in your

46

Face, full in your Face,

46 Face, that runs his Link full in your Face, Her Cu - pid is a black - guard Boy that runs his

Face, that runs his Link full in your Face, Her Cu - pid is a black - guard Boy

51

her Cu - pid is a black - guard Boy her Cu - pid is a black - guard

51 Link full in your Face, her Cu - pid is a black - guard Boy her Cu - pid is a

her Cu - pid is a black - guard Boy

56

Boy a black - guard Boy that runs his Link full in your Face, full in your

56 black - guard Boy that runs his Link full in your Face, that runs his Link

her Cu - pid is a black - guard Boy that



60

Face, that runs his Link full in your Face, in your Face.

full in your Face, that runs his Link full in your Face, in your Face, that runs his

60

runs his Link full in your Face, that runs his

64

her Cu - pid is a black - guard Boy

Link full in your Face. her Cu - pid is a black - guard

64

Link full in your Face, full in your Face, full in your Face, her Cu - pid

69

her Cu - pid is a black - guard Boy that runs his

Boy her Cu - pid is a black - guard Boy that runs his

69

is a black - guard her Cu - pid's a black - guard Boy that runs his

73

*allargando*

Link full in your Face, full in your Face, full in your Face.

Link full in your Face, full in your Face, full in your Face.

73

Link full in your Face, full in your Face, full in your Face.

# To the festive Board

Glee for Four Men's Voices

Samuel Webbe(1740-1816)

Edited by Bruce Trinkley

from *A Third Book of Catches, Canons and Glee's*

**Allegro ma non troppo**  $\text{♩} = 60$

Tenor 1 *f* To the\_\_fest-ive Board let's hie,\_\_ *mf* to the\_\_fest - ive Board, to the fest-ive

Tenor 2 *mf* To the fest-ive Board let's hie, to the fest-ive

Bass 1 *f* To the\_\_fest-ive Board let's hie, to the\_\_fest-ive

Bass 2 *f* To the\_\_fest-ive Board let's hie, to the\_\_fest-ive

Piano(for rehearsal only) *f* *mf*

5 Board let's hie, brisk - ly there the Bump - ers, there the Bump - ers fly, there

5 Board let's hie, brisk - ly there, there the Bump - ers fly, there,

5 Board let's hie, brisk - ly there\_\_\_\_\_ the Bump - ers fly,

5 Board let's hie,\_\_\_\_\_ brisk - ly there the Bump - ers, fly,

5 *mp*

9

*mf*

the jol - ly Souls re - sort, the jol - ly Souls re - sort, there

*mp*

there the jol - ly Souls re - sort, there the jol - ly Souls re - sort, there,

*mp*

there the jol - ly Souls re - sort,

*mp*

there, there the jol - ly Souls re - sort, there,

*mf*

12

- with - out con - trol, with - out con - trol we'll sport, there with - out con - trol we'll sport.

there with - out con - trol we'll sport, there with - out con - trol we'll sport.

*mf*

there with - out con - trol we'll sport, there with - out con - trol we'll sport.

*mf*

there with - out con - trol we'll sport, there with - out con - trol we'll sport.

*mf*

there with - out con - trol we'll sport, there with - out con - trol we'll sport.

16 *mp* *p* *mf*

A truce to care, let oth - ers grieve, let oth - ers grieve while

*mp* *p*

A truce to care, let oth - ers grieve,

16 *mp* *p* *mf*

A truce to care, let oth - ers grieve, let oth - ers grieve while thus we

A truce to care, let oth - ers grieve, let oth - ers grieve let oth - ers grieve

21 *mf*

thus we spend this cheer - ful eve, while thus we spend this cheer - ful

*mf*

while thus we spend this cheer - ful eve, this cheer - ful eve

spend this cheer - ful eve, this cheer - ful eve, while thus we spend this cheer - ful

21 *mf*

while thus we spend this cheer - ful eve

21

25

eve with sing - ing, danc - ing mer - ry, mer - ry Boys and

with sing - ing, danc - ing

25

eve with sing - ing, danc - ing mer - ry, mer - ry Boys

with sing - ing, danc - ing mer - ry, mer - ry Boys and

25

28 *dim.* *p* *f*

close our Feast with Ve - nus' Joys, and

mer - ry, mer - ry Boys and close our Feast with Ve - nus' Joys, and

28 *dim.* *p* *f*

close and close our Feast our Feast with Ve - nus' Joys and

28 *dim.* *p* *f*

32 *pp cresc. poco a poco*

close\_\_ our\_\_ Feast our Feast with Ve-nus' Joys and close our Feast with

*pp cresc. poco a poco*

close our Feast\_\_ our Feast with Ve-nus' Joys and close our Feast with

*f* *pp cresc. poco a poco*

and close\_\_ our Feast with Ve-nus' Joys and close\_\_ our\_\_ Feast with

32 *pp cresc. poco a poco*

close our Feast with Ve - nus' Joys and close our Feast with

32 *pp cresc. poco a poco*

37 *ff rit. 2nd time only*

Ve-nus' Joys, and close our Feast with Ve-nus' Joys and close our Feast with Ve-nus' Joys.

*ff*

Ve-nus' Joys, and close our Feast with Ve-nus' Joys and close our Feast with Ve-nus' Joys.

*ff*

Ve-nus' Joys, and close our Feast with Ve-nus' Joys and close our Feast with Ve-nus' Joys.

37 *ff*

Ve - nus' Joys, and close our Feast with Ve-nus' Joys and close our Feast with Ve-nus' Joys.

37 *ff rit. 2nd time only*

# My Fair is Beautiful

Glee for Four Men's Voices

Samuel Webbe (1740-1816)

Edited by Bruce Trinkley

from A Third Book of Catches, Canons and Glee's

Andante  $\text{♩} = 88$

*p*

Tenor 1  
My Fair is beau - ti - ful as Love, yet

Tenor 2  
My Fair is beau - ti -

Bass 1  
My Fair is beau - ti - ful as Love, state - ly

Bass 2  
My Fair is beau - ti -

Piano (for rehearsal only)

8 *mp* *p*

void of Pride, state - ly yet void of Pride, gen - tle as is the

ful as Love, *mp* state - ly yet void of Pride,

8 yet void of Pride, *mp* state - ly yet void of Pride, *p* gen - tle as is the

8 ful as Love, *mp* state - ly yet void of Pride, *p* gen - tle as is the

15 *mp* *p*

Tur - tle Dove and con - stant as the Tide, gen - tle as

*mp* *p*

and con - stant as the Tide, gen - tle as

Tur - tle Dove gen - tle gen - tle as

15 *mp* *p*

Tur - tle Dove and con - stant as the Tide, gen - tle as

15

22 *mf*

is the Tur - tle Dove and con - stant as the

*mf*

is the Tur - tle Dove and con - stant as the Tide, and

is the Tur - tle Dove and

22 *mf*

is the Tur - tle Dove and

22



27

Tide \_\_\_\_\_ and con - stant as the Tide.

con-stant as the Tide, and con - stant con-stant as \_\_\_\_\_ the Tide.

and \_\_\_\_\_ con - stant and con - stant as the Tide.

27

con-stant as the Tide, and con - stant as the Tide.

27

33 *f a tempo* *mp*

Pru-dence in all her ways we find; Pru-dence in all \_\_\_\_\_ her ways we\_

*f* *mp*

Pru-dence in all her ways we find; Pru-dence in all \_\_\_\_\_ her ways we\_

*f*

Pru-dence in all her ways \_\_\_\_\_ we find;

33 *f* *mp*

Pru-dence in all her ways we find;

33 *f* *mp*

40 *pp* find; the grac - es round her throng.

*pp* find; the grac - es round her throng. *mp* Wis - dom it -

*pp* the grac - es round her throng. *mp* Wis - dom it -

40 *pp* *mp*

46 and Mu - sic, Mu - sic's on her Tongue.

self has form'd her Mind and Mu - sic, Mu - sic's on her Tongue.

self has form'd her Mind and Mu - sic, Mu - sic's on her Tongue.

46 self has form'd her Mind and Mu - sic, Mu - sic's on her Tongue.

46 self has form'd her Mind and Mu - sic, Mu - sic's on her Tongue.

53 *mf* Wis - dom it - self \_\_\_\_\_ has\_ form'd \_\_\_\_\_ her\_ Mind \_\_\_\_\_ and *p*

53 *mf* Wis - dom it - self \_\_\_\_\_ has\_ form'd \_\_\_\_\_ her\_ Mind \_\_\_\_\_ and *p*

53 *mf* Wis - dom it - self \_\_\_\_\_ has\_ form'd \_\_\_\_\_ her\_ Mind \_\_\_\_\_ and\_ *p*

53 *mf* Wis - dom it - self \_\_\_\_\_ has\_ form'd \_\_\_\_\_ her\_ Mind \_\_\_\_\_ and\_ *p*

53 *mf* Wis - dom it - self \_\_\_\_\_ has\_ form'd \_\_\_\_\_ her\_ Mind \_\_\_\_\_ and\_ *p*

53 *mf* Wis - dom it - self \_\_\_\_\_ has\_ form'd \_\_\_\_\_ her\_ Mind \_\_\_\_\_ and\_ *p*

57 *rit. 2nd time only* Mu - sic, Mu - sic's on her Tongue.

57 Mu - sic's on \_\_\_\_\_ her\_ Tongue.

57 Mu - sic's on her Tongue.

57 Mu - sic's on her Tongue.

57 Mu - sic's on her Tongue.

57 Mu - sic's on her Tongue.

# The Spring

Samuel Webbe(1740-1816)

Glee for Three Men's Voices

Edited by Bruce Trinkley

from *A Third Book of Catches, Canons and Glee's*

*mp Allegro*  $\text{♩} = 60$

Tenor 1  
The Spring, the pleas-ant Spring is blown, let us leave the smok - y Town

Tenor 2  
The pleas - ant Spring is blown, let us leave the smok - y Town from the

Bass  
The pleas - ant Spring is blown, let us leave the smok - y Town

6 and from the Ring from the Mall and from the Ring ev' - ry one has tak - en wing. ev' - ry one has tak - en wing.

6 Mall from the Mall and from the Ring ev' - ry one has tak - en wing.

6 and from the Ring and from the Ring ev' - ry one has tak - en wing.

*mf Andante*  $\text{♩} = 80$

10 Chlo - e, Strep - on, Co - ry - don, all are fled and all are gone. What is left you worth your stay?

10 Chlo - e, Strep - on, Co - ry - don, all are fled and all are gone. What is left you worth your stay?

10 Chlo - e, Strep - on, Co - ry - don, all are fled and all are gone. What is left you worth your stay?

13 *p Affetuoso*  $\text{♩} = 60$

Come Au - re - lia, come a - way! Come Au - re - lia, come and see what a Seat I

13 Come Au - re - lia, come a - way! Come Au - re - lia, come and see what a Seat I

Come Au - re - lia, come a - way!

17

8 have for thee, what a Seat I have for thee but the feat you

8 have for thee, what a Seat I have for thee

17

8 but the feat you

*tr* *tr* *tr* *tr* *p*

21

8 can - not see tis so hid with Jess - a - my so that I think you'd pause

8 so that I think you'd

21

8 can - not see tis so hid, tis so hid with Jess - a - my so that I think you'd

*tr*

25

8 an hour wheth - er 'twere an House wheth - er 'twere an House or Bow'r.

8 pause an hour wheth - er 'twere an House wheth - er 'twere an House or Bow'r.

25

8 pause an hour wheth - er 'twere an House wheth - er 'twere an House or Bow'r.

*rit.*

29

**f** **Spiritoso**  $\text{♩} = 63$  *p* *f*

8 Let us there be blith and gay, come Au - re - lia come a - way. come Au - re - lia

8 Let us there be blith and gay, come Au - re - lia come a - way. Let us there be blith and gay,

29

8 Let us there be blith and gay, come Au - re - lia come a - way. come Au - re - lia

*f* *p* *f*

35 *p*  
 come \_\_\_\_\_ a - way come Au - re - lia come a -  
 come Au - re - lia come a - way. come Au - re - lia come a -  
 come Au - re - lia come a - way Let us there be blith and gay, come Au - re - lia come a -

40 *pp* *mp*  
 way, come a-way, come a-way, come a-way, come a-way Come with all thy sweet - est wiles with thy  
 way, come a-way, come a-way, come a-way, come a-way Come with all thy sweet - est wiles with thy grac - es  
 way. \_\_\_\_\_ Come with all thy sweet - est wiles

47 *mf*  
 grac - es with thy smiles \_\_\_\_\_ come and we will mer - ry mer - ry be who \_\_\_\_\_ shall be so  
 with thy smiles \_\_\_\_\_ come and we will mer - ry mer - ry be who shall be so blest as  
 with thy grac - es with thy smiles \_\_\_\_\_ come and we will mer - ry mer - ry be who shall

52 *piano*  
 blest as we! we will fro - lick all the day harm - ing no one, harm - ing no one  
 we! we will fro - lick all the day harm - ing no one in our play; \_\_\_\_\_  
 be so blest as we! we will fro - lick all the day harm - ing no one, harm - ing no one

57 *tr forte*

8 in our play; no mat - ter what the peo - ple say, no mat - ter what the peo - ple say,

8 in our play; *forte* no mat - ter what the peo - ple say, come, Au - re - lia,

57 in our play; *f* no mat - ter what the peo - ple say, come, \_\_\_\_\_

62

8 come, Au - re - lia, come, come a - way, come, come a - way.

8 come, a - way, come, \_\_\_\_\_ come a - way. \_\_\_\_\_ come, come a - way.

62 \_\_\_\_\_ Au - re - lia, come, a - way, come, come a - way. no mat - ter what the peo - ple

66

8 no mat - ter what the peo - ple say, come, Au - re - lia,

7 no mat - ter what the peo - ple say, come, a - way, come, Au - re - lia,

66 say, come, Au - re - lia, come, a - way, come, Au - re - lia,

69 *rit.*

8 come a - way, come a - way, come a - way, come a - way, \_\_\_\_\_ come a - way.

8 come, come a - way, come a - way, come a - way, come a - way, \_\_\_\_\_ come a - way.

69 come, a - way. \_\_\_\_\_

# Surly Giles's old Cat

Catch for 3 Voices

from *The Warren Collection (1762-1793)*

Samuel Webbe (1740-1816)

Volume 31, Page 57

Edited by Bruce Trinkley

**Allegro commodo** ♩ = 92

Voice 1  
Sur - ly Giles' - s old Cat was shut out of the

Voice 2  
with her Mew sick, sick to

Voice 3  
So he took up a stick as he jumped out of Bed, and he swore he would knock

4  
house; how she plagued him all night, how she plagued him all night with-out

4  
death, with her Mew-sick, with her Mew-sick,

4  
the old Cat in the head, the old Cat, the old Cat, he

9  
catch - ing a Mouse with - out catch - ing a Mouse how she plagued him all

9  
sick to death sur - ly Giles rose in haste and he vowed that no

9  
swore, he swore he would

14  
night with - out catch - ing a Mouse. Mouse.

14  
long - er his mo - ments he'd waste. waste.

14  
knock the old Cat, he would knock the old Cat in the head. head.