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Specimens
OF
Various Styles of Music,
referred to in
A COURSE OF LECTURES,
read at Oxford & London,
AND
Adapted to Keyed Instruments,
BY
WM. CROTCH,
Mus. Lect. Prof. Mus. Cam.
Vol. 1

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P R E F A C E.

THE intention of this Work is to bring into one point of view Specimens (adapted for keyed instruments) of the various Styles of Music, beginning with the written music of the ancients, and the unwritten, or national, music of many different countries; and proceeding through the works of the most eminent masters of every age down to the present time.

The Objects proposed to be obtained by such a Collection are :

- I. To improve the taste, by introducing the performer to every kind of excellence, and thereby prevent his being bigoted to particular sorts of music, or particular masters.
- II. To give a *practical* History of the progress of the Science.
- III. To present in one work to the Student in Composition a great variety of matter for his study and imitation.
- IV. To furnish performers in general with good subjects for practice, calculated for all stages of their progress; many of the specimens being necessarily easy of execution, some difficult, but all, it is conceived, excellent in their respective kinds.

Much of the music of this work will be new to the public; more already known, but newly adapted to keyed instruments; and part simply republication, for the purpose of completing the specimens of styles and masters. As the work has a direct reference to a Course of Lectures delivered at the University of Oxford, and at the Royal Institution, London, examples of the Three Styles, into which I conceive all music may properly be divided, as described in the Introductory Lecture, are prefixed.

The Sublime and the Beautiful are very clearly to be distinguished in music. The Sublime is produced by various and, seemingly, opposite causes: I shall mention and exemplify four. The 1st, and perhaps the most striking, is when a few simple notes are performed in unison or octaves by a variety of instruments or voices, in the manner of the ancients. (See Nos. 1, 2, and 3, pag. 1.) II. Another source of the Sublime is when the harmony is clear and simple, but the melody and measure dignified and marked. (Nos. 4 and 5, pag. 2.) III. When the harmony and modulation are learned and mysterious, when the ear is unable to anticipate the transitions from chord to chord, and from key to key, if the melody and measure are grave, the effect will be Sublime. (Of this description are the works of Tye, Tallis, Bird, Farrant, and Gibbons; specimens of whose works will appear

in the second volume: also see No. 6, pag. 3*.) IV. The sublime effect of a multitude of voices and instruments, performing different species of melody and rhythm at once, yet all conspiring in harmony, must be acknowledged, by those who are familiar with choral effects. (No. 7, pag. 4†.)

To produce the Beautiful in music all must be soft, smooth, and flowing; the melody must be vocal, the harmony clear and simple, consisting chiefly of concords; the measure, or rhythm, must be continuous and uninterrupted; and as the minor key has fewer perfect chords than the major, the latter is the most productive of Beauty. (No. 8, p. 6.)

There is a third style of music very different from the Sublime and the Beautiful; its characteristics are playfulness of melody, broken and varied measure, intricacy of harmony and modulation, and a perpetual endeavour to excite surprise in the mind of the auditor. This style, which has not yet obtained a name, is analogous to the Picturesque in Painting; and I shall distinguish it by the term Ornamental, which, however, is not so appropriate as I could wish. (No. 9‡.)

These Three Styles of Music are rarely found in an unmixed state. In Church music, (as in No. 10§.) and in the old Madrigals, the Sublime and Beautiful were generally united: in modern music the introductory Adagios to Simfonies and Sonatas exemplify the mixture of the Sublime and the Ornamental; and a combination of the Beautiful and the Ornamental, or of the Three Styles, in which, however, the Ornamental is generally predominant, (No. 11.) is the characteristic of all other modern music.

I shall now proceed to notice the different *Airs* contained in this Volume.

No. 12 is a hymn to Nemesis, a fragment of a Greek composition. No. 13 is set to the first eight verses of the first Pythic of Pindar: for a particular account of both which tunes, and of two other specimens of the music of the ancients, see Dr. Burney's *History of Music*, vol. i. The length of the notes in these hymns in the originals is correspondent to the different feet of the verses, and the time is therefore perpetually changing from common to triple time; but I have followed Dr. Burney's example of reducing them to common time. The seventh of the key in No. 13 is placed at the interval of a whole tone under the key note; or is, in other words, a flat seventh, which is commonly met with in old music: and this tune having but six notes in its melody seems to favour the idea of its high antiquity, as seven strings were not necessary to its performance on the lyre, which instrument accompanies the second part of the tune.

NATIONAL MUSIC (*Airs* preserved traditionally in various nations, some of them

* The words of this Chorus are admirably expressed: "Who is like unto thee, O Lord, among the Gods? Who is like thee, glorious in holiness, fearful in praises, doing wonders?"

† The words of this Chorus are: "He rebuked the red sea, and it was dried up; he led them through the deep as through a wilderness; but the waters overwhelmed their enemies, there was not one of them left."

‡ No. 9 is also an example of a wilful violation of the rules of composition: see several bars of pages 7, 8, and 9. I have to apologize for having rendered some of the passages easier by not marking the hands to be crossed in several places where the author intended it.

§ In No. 10, Gibbons appears to have overlooked two consecutive perfect fifths, formed by the treble and tenor voices, in passing from the third to the fourth bar, or measure, as it is more properly called in Dr. Callcott's Grammar.

from a very remote period, and which are generally supposed to be derived from the music of the ancients, that is, of the Greeks, Romans, and other ancient nations) forms, with the exception of a very few modern airs, the principal contents of this Volume. I am aware that some of the most eminent writers on the art have been inclined to disregard this species of music, because it was preserved by tradition; but Mr. Bunting, the editor of a most valuable collection of Irish tunes, assures us that, at the last meeting of the harpers and pipers at Belfast, the same tunes were played in the same key, and with scarcely any variation by musicians who had come from the most remote and opposite parts of the kingdom; and that they agreed as to which were the oldest tunes, alleging that some of them were of an age far anterior to any of their historical records.

The Welch and Scotch musicians teach their pupils to play very correctly, with emphasis and highly finished expression, by ear.—This degree of correctness can only be learned by the ear; no musical characters being sufficiently definitive to point out the innumerable delicacies of performance. The lower orders of people among the Irish, Scotch, and Welch, whilst at their work, sing most beautiful wild fragments of melody, which are far superior to the songs of their convivial meetings, and bear evident marks of antiquity; but their shyness and disinclination to repeat them, when requested, renders it difficult to note them down. Mr. Malchaïr of Oxford (who has made National Music his study, and to whom I am bound to acknowledge myself indebted for most of the national and other curious music which I am about to offer to the Public in this work) has been a witness of these facts; which are also particularly noticed by Mr. Bunting, and by Mr. Walker in his *History of the Irish Bards*: and the following passage from Shakespeare seems to corroborate some of the foregoing assertions.

Give me some music * * *

Now, good Cesario, but that piece of song,
That old antique song we heard last night;
Methought it did relieve my passion much,
More than light airs, and recollected terms,
Of these most brisk and giddy paced times.

* * * *

Mark it, Cesario; it is old and plain,

The spinsters, and the knitters in the sun,

And the free maids that weave their thread with bones,

Do use to chant it —

TWELFTH NIGHT. Act ii. sc. 5.

The Jewish Chants which Marcello has given us in his *Psalms* (and which, with many others, have been published by Padre Martini) are traditionally preserved by the German and Spanish Jews: and are said to be very ancient.—They so strongly resemble the Persian Service, (which is also likely to be ancient,) that a Hebrew High Priest, who heard it performed by the suite of the Persian Caliph on an embassy at Petersburg, was highly offended, thinking it done in derision of the Jews. (Dr. Burney's *Hist. of Mus.* vol. i. article, *Hebrew Music*.) The change of key from major to minor (Nos. 14, 17, and 18) seems to be one characteristic of Jewish music. The broken measure (Nos. 14 and 17) is commonly met with in Oriental music. The time of No. 15 is somewhat ambiguous; it has six quavers in a bar; but is it compound common time, with two dotted crotchets in a bar? or, is it triple time, three crotchets in a bar? This depends upon the accent, and

demonstrates the excellence of oral tuition. Marcello has written it in triple time.—No. 240 is another specimen of this ambiguity of rhythm; and I have seen a *ms.* copy of it written the wrong way. No. 16 is a most elegant and impassioned air, remarkable for its originality of character. Nos. 17 and 18, from Mr. Malchair's * collection, are peculiarly wild.

Much interesting information concerning the Irish National Music may be obtained from Walker's History of the Irish Bards, though the musical remarks are incorrect, and not to be depended upon. Nos. 19, 20, 22, 23, 24, 25, and 28, are taken from this History. No. 19 is the Irish Caione, Cry, or Howl, over the Dead; which is considered as very ancient.—The author of the History of the Irish Bards would confirm the antiquity of this music by asserting that it obstinately refuses the accompaniment of a bass; here he quotes Dr. Burney, who, however, merely remarks, that no bass accompaniment was known to the ancients; but so far was this admirable writer from meaning that no ancient music would admit of a bass, that he has himself adapted excellent basses to several old tunes in his History of Music. Bagpipe tunes and, probably, songs were not made with a view to harmony; but the compass and nature of the large triangular harp, played with both hands, were so calculated to suggest the idea of harmony, and harp music is still so capable of receiving an accompaniment, that I cannot doubt but that it always had one in Norway, Ireland, Britain, and in every other country in which the harp was used; which instrument, though it does not appear to have been known to the Greeks and Romans, was a very obvious and easy improvement on the lyre.—The difficulty of adapting accompaniments to old tunes depends on the talent and assiduity of the harmonizers; and Mr. Malchair, who is possessed of both in an eminent degree, has accordingly succeeded in putting most ingenious and natural harmonies to a great number of old National Tunes, and especially one (which is nearly the same as printed in this work) to the Irish Cry; which is a bagpipe tune, and could not be composed with a view to harmony.—The accompaniments to Nos. 192, 194, and 197, are by Mr. Malchair; and those to Nos. 21, 22, 88, 89, 97, 135, 193, 196, and 237, are indebted to him for all the merit they possess; the alterations being but very slight.—No. 19 is called the Cry of Connaught: there are three others in Walker's History called the Cries of Munster, Ulster, and Leinster, which differ very little from the preceding. I have also met with two other Irish Cries; one in a collection of tunes by Burk Thumoth, which seems to be ancient; and one in the Beggar's Opera, which I conceive to be modern. No. 20, Hugar mu fean, or Thugar mu fain a sambra lin, We have brought the Summer with us, is a very fine old tune; used at the bringing home of the May Pole: an ancient Pagan custom. Walker's and Bunting's editions of this tune agree very closely. It is generally supposed that the scale of the Scotch and Irish tunes always omits the fourth and seventh of the key as in No. 93; but the fourth is frequently retained, as in this tune, and the flat seventh is in others used in a way which can hardly be considered as a modulation. No. 21, Strachen Variga, was written from the playing of an Irish blind piper by Mr. Malchair; its wild sweetness seems to have been unsuccessfully copied in many Irish and Scotch tunes. No. 22, D'eala mairi liomfa, is a wild and pleasing air; and the repetitions of its melody and its broken measure are remarkable. The dignity and pathos of the air, No. 23, Abair a chumain ghil, is equal to the most refined

* The Editor has, in general, endeavoured, as far as lies in his power, to authenticate the airs contained in this Volume, by noticing the sources from whence he received them.

121, 122, 134, 140, 141, 143, 147*, and 149; and of the cheerful style, 96, 97, 99, 102, 113, 123, 139, and 142; and all these are so equally excellent in their way, that it is scarcely possible to prefer one to another. Nos. 94, 96, 97, 98, 99, 132, and 139, are supposed but not ascertained to be Scotch: No. 96 is from the *Dancing Master* for 1695; No. 98 from the edition of that work in 1703; No. 99 from that of 1665; the last seems to be a bagpipe melody. No. 100, the *Sutors*, or *Souters*, of *Selkirk* were shoemakers, who fell in the battle of *Flodden*†. No. 102, and several others, are in the *Gentle Shepherd*. Nos. 103 and 104 appear to be modern tunes; and I have some doubt whether 104 be genuine Scotch, or mere imitation.

That the best Lowland Scotch music was composed by *David Rizzio*, or improved, at an earlier period, by the *Italians* at the court of *King James I.* of *Scotland*; or, on the contrary, that the *Italian* music was, according to *Tassoni*, improved by the *Scotch*, are assertions equally undeserving attention: both the *Scotch* and *Italian* music of these periods are too well known to permit us to suppose for a moment that either was copied from the other. That *James I.* of *Scotland* did not copy the *Italian* music may be seen from No. 126, the *Gaberlunzie Man*, the words and music of which are attributed to this Prince. Nos. 131, 132, 133, are in the *Beggar's Opera*, from which also 204, the second edition of 205, 231, 232, and 233, are taken; and in which are several other curious old tunes. No. 149 seems to be made up of the fragments of other tunes, as if to suit the *English* words, and strongly resembles the first part of No. 148‡.

British and *Welsh* National music may be considered as one, since the original *British* music was, with the inhabitants, driven into *Wales*. It must be owned, that the regular measure and diatonic scale of the *Welsh* music is more congenial to *English* taste in general, and appears at first more natural to experienced musicians than those of the *Irish* and *Scotch*. *Welsh* music not only solicits an accompaniment, but being chiefly composed for the harp is usually found with one: and indeed in harp tunes there are often solo passages for the bass, as well as for the treble; it often resembles the scientific music of the seventeenth and eighteenth centuries; and there is, I believe, no probability that this degree of refinement was an introduction of later times. *Ffarwell Ednyfed Fychan* (No. 171) is a tune bearing the name of the Counsellor, Minister, and General of *Llewellyn the Great*, in the thirteenth century, and yet is remarkable for the characteristics I have been mentioning: the same will be found in Nos. 164, 165, 167, 169, 174, 175, 180, 181, and 185; and also in a great many tunes in *Jones's* and *Parry's* collections, which are not in this work. I am indebted to the former, and especially the first volume, for most of the *Welsh* tunes which I have inserted in this book; and I find some airs in *Jones's* second volume, or *Bardic Museum*, which I received from *Mr. Malchair* and others, before it was published. Nos. 150 and the third edition of 151, page 78, were decyphered by the *Rev. Dr. Jones*, of *Jesus College, Oxford*, from a *Welsh* manuscript. Another striking characteristic of many of the *Welsh* airs, is the suspense of the final cadence; which was probably suggested by the nature of the harp, an instrument admirably calculated for the continued warble of melody which precedes the close: this is very perceptible in Nos. 166.

* *Flowers of the Forest* is asserted to be an old tune. *Minstrelsy of the Scottish Border*, vol. i. 274.

† *Ibid.* vol. i. 258.

‡ For an account of *Johnie Armstrong*, a celebrated border chieftain, see *Minstrelsy of the Scottish Border*, vol. i. 58.

152, 163, 168, (both editions), and 182. Griffith ap Cynan, in the twelfth century, brought over some Irish Bards into Wales; accordingly we have a tune called after his name, (No. 154,) which has a tincture of the Irish character in it: the flat seventh to the key-note is itself used as a key-note, a process of modulation, which is frequently met with in Irish music, (as in Nos. 26, 31, 43, 44, 63, 66, 69, 71, and 72,) but very rarely in Welch music. The Welch tunes, No. 162, and the latter movement of 178, have likewise a strong resemblance to the Irish style; and a tune called, in Jones's second volume, the Willow Hymn, is (as I was informed by the Rev. Mr. Barnard, who himself noted it down in Ireland) commonly sung by the Irish at funerals: and is said to be very ancient. Giraldus Cambrensis, who visited Ireland in the train of Henry II. in the twelfth century, gives a curious account of the comparative state of the Irish and Welch music at that time, which is inserted both in Walker's History of the Irish Bards, and in Sir John Hawkins's History of Music: the passage is attended with considerable difficulties, and people have differed as to the interpretation to be put upon many of the expressions; but from it, I think, we may clearly collect, that the Irish of that period played on the harp with greater execution than the Welch; and that the airs they performed upon it had more of variety, intricacy, and contrivance, than those of his own country. Pathetic tunes are not very frequent amongst the Welch collections; we must, however, except Nos. 155, 175, and 183, which are extremely so. Nos. 158, 163, 172, 179, 180, and 184, are melancholy. No. 156 was written down by Mr. Malchair, who heard it sung in Harlech Castle. The minor key with the sharp seventh, as in Nos. 158 and 184, and especially when the sixth is also sharp, as in No. 161, is a very different scale from that of the Irish and Scotch music: Mr. Jones says, in a note on the latter tune, "This is a key peculiar to the ancient Welch music, which is called Gogywair;" but the Norwegian tunes, Nos. 284, 285, 287, and 288, are in the same scale. The resemblance between Handel's duet of "Happy we," in *Acis and Galatea*, and the five first bars of "the Rising Sun," (No. 165,) is so strong, that we can hardly doubt but that he must have heard it, especially as he professed to take advantage of every subject which he admired. The military music of the Welch seems superior to that of any other nation: in the German marches, the models of the English, most of the passages are noisy, interspersed with others that are trifling, and even vulgar: in those of France also there is much noise, together with chromatic and other scientific passages: the Scotch Highland marches, called *Ports*, (see Macdonald's *Highland Airs*,) are wild warbles, which might (and, indeed, upon many occasions, did, in a remarkable degree) inspire courage, but which could not answer the purpose of regulating the step. But in the Welch marches (Nos. 157, 177, and 178, and also a tune, in Jones's first volume, called "Come to Battle") there is not too much noise, nor is there vulgarity or misplaced science: they have a sufficiency of rhythm without its injuring the dignified character of the whole; which, to use the words of the poet, is

* * * * * Such as rais'd
To highth of noblest temper heroes old
Arming to battle; and, instead of rage,
Deliberate valour breath'd. PAR. LOST. Book i. lin. 551.

It has been already remarked, that England has had no national music of distinct national character since its original inhabitants were driven into Wales; English tunes, however, of a later date than this period, and many of them probably two or three hundred years old, may be seen in the Beggar's Opera, and other collections. Nos. 186, 187,

regular composition. Bunting's edition of this tune has more original wildness, but less expression than Walker's which is here used. As there are the Cries of different provinces, (of which Connaught is the most musical,) so there are tunes called the Humours of particular countries. No. 24, Speic Gailleanac, or the Humours of Gailleanac's country; No. 25, Speic Seoach, the Humours of Joice's country; and No. 26, the Humours of Listivain. No. 24 is pathetic. No. 25 is an animated and beautiful bagpipe melody; the difference between Walker's and Bunting's editions of this tune, though apparently slight, is in favour of the latter. No. 26, from Aird's collection, is remarkably wild, and of a strongly marked character; its scale, which is a mixture of a minor, and a major, will be found in some other Irish and Scotch tunes. No. 27, Ailleacan Dubh O, is inserted in O'Keefe's Poor Soldier; in which are several other Irish airs: this is considered as very ancient, and is very beautiful. No. 28 was written down, says Walker, from the whistling of an Irish ploughboy; the flat seventh is beautifully used in this air. Nos. 29, 30, 31, 32, and 33, are from Burk Thumotli's collection. No. 29, Slaunt Ri Plulib, (of which I have seen another edition in the major key) is extremely wild; and the scale quite singular. No. 30, Drimen Duff, is a beautiful air. No. 31, Curri Koun Dilish, and the two following tunes appear from their style to be harp airs; the variety of melody and the unexpected use of the flat seventh in No. 32 are not less remarkable than its Latin title, Da mihi manum. No. 33, the Dangling of the Irish Bairns, is very wild and fanciful; and sounds more like an extemporaneous performance than a regular tune. No. 34, Coohee na finga, and No. 35, which has no name, were sent to Mr. Malchair from Ireland by Mr. S. Ryall; the mild beauty of the latter is a fine contrast to the almost unintelligible wildness of the former. No. 36, Alleyn a roon, is deservedly a favourite of the public. No. 37, Old Lango Lee, is a much finer tune than the well known air of New Lango Lee, or the Banks of the Dee. No. 38, Gramachree Molly, or Molly Astore, does not appear to me to be an ancient melody. No. 39, Savourna deligh shelah O, according to either of the editions I have given, but especially the last, is, perhaps, unparalleled in the tenderness, pathos, and expression of its melody. It has been performed in the Poor Soldier, and the Surrender of Calais; and, though a little corrupted by alterations, in the Opera of Mahmoud, under the title of the Carpet Weaver.

Whether the Scotch music was, as has been supposed, derived from the Irish, or not, I shall not undertake to determine; but where I have found the same tunes claimed by both nations, as Nos. 40, 45, 46, 56, 68, and 73, I have, in compliance with this opinion, placed them amongst the Irish National Music. Other tunes, not inserted in this Collection, as Over the Water to Charley, and Chiling O Guiry (called by the Irish Shamboy) are likewise claimed by both nations. No. 40, Lochaber, which is usually esteemed a Scotch Song, (as its name indeed implies,) is called by the Irish, Irish Trevalin, and Limbrick's Lamentation. The Scotch edition, as I have given it, is finer than the Irish; but I think they are neither of them pure.

Many of the following tunes are taken from a very curious work entitled the Dancing Master; which may be met with, though with some difficulty, as its early editions are scarce. That for the year 1652 is deposited in Wood's library in the Ashmolean museum at Oxford. The editions of which Mr. Malchair has availed himself are as follows:

The Dancing Master	.	.	London, printed in 1652
Ditto	.	.	1665
Ditto	.	Edition 4th	1670

The Dancing Master.	Edition 5th.	London, printed in 1675
Ditto	9th.	1695
Second Part to ditto	9th.	1696
Dancing Master	12th.	1703
Ditto	13th.	1706
Ditto, 1st, 2nd, and 3rd vol.	18th.	

Nos. 41, 42, 43, are supposed to be Irish tunes. No. 41, Nobe's Maggot, is from the thirteenth edition of the Dancing Master, 1706. No. 42, the Sheep Shearers, or Next Oars, seems to be a bagpipe melody: sheep shearing is a most important rustic festival, and we may easily conceive this tune to have been played on this occasion as a dance for many ages. No. 43, Stepney Cakes and Ale, occurs in several editions of the Dancing Master; sometimes in the major and sometimes in the minor key. The three foregoing tunes are all in compound triple time, nine quavers in a bar; a time admirably suited for dancing, though now become obsolete. Nos. 54, 66, 94, 96, 98, and 212, are in the same time. The burthen or constant repetition of the same close is to be remarked in Nos. 41, 42, 43, and several other National tunes, particularly Nos. 68, 72, 97, 98, 102, 208, 209, 210, 212, 213, and 214. No. 44, the Irish Lady, is a tune printed 1665. The editions of the affecting air No. 46, Corn Riggs, or My Nanny O, which have a sharp seventh in them, are probably incorrect. In Bunting's first volume, amounting to upwards of sixty tunes, there are very few indeed which are not extremely fine. Nos. 47 to 67 inclusive are from this work, and also 75 and 76. No. 47, if to a foreign Clime you go, was, at the last meeting of the harpers and pipers of Belfast, played by one very old man, and a few only of the other harpers had heard its name; but all were enraptured with it: the seemingly slight variations of its melody, at the repetitions of the subject are, in reality, artful and ingenious. Nos. 51, 59, and 60, are very lively and elegant. Nos. 50, 56, (both editions,) and 67, are beautiful; 58 is sublime; and 53, 57, and 66, are wild and original. Nos. 69, 70, 71, 72, and 73, are, I believe, all from Aird's collection. Nos. 75 and 76 are the productions of Carolan, the last real Irish Bard, or singer of extempore words, accompanied on the harp. Some of his compositions are in the true style of his country's National music, but in general they are of a mixed character: his most beautiful composition seems to be the Fairy Queen, No. 75.

Scotch music consists of two kinds, the Highland and the Lowland, which are not so much alike as might be expected; the Highland tunes are wilder and shorter than the Lowland. Those here introduced are taken from Macdonald's collection of Highland vocal airs. No. 84 is remarkably fine; and the flat seventh is used with great effect. No. 85 resembles the Irish music. No. 87 is a genuine Highland reel; a species of dance so well known in England, that it did not appear necessary to swell the Volume with more of them. The Lowland Scotch tunes commence at No. 90*; this music claims a preference over the National music of every other part of the world; it raises in the mind the affections of grief and joy, and soothes it into serenity, more suddenly and more powerfully than any other species of music whatever. Here it is in vain to enumerate all that is worthy of attention: if we divide it into three classes, the pathetic, the placid, and the cheerful, we may perhaps give the preference to the following tunes: of the pathetic style, Nos. 91, 108, 129, and 145; of the placid style, the second edition of 95, 107, 109, 117,

* See Minstrelsy of the Scottish Border, vol. iii. 280.

188, 189, 190, and 191, are from the Dancing Master. No. 192 is one of the tunes mentioned by Shakespeare. Nos. 193, 194, and 195, are probably more modern, but are ingenious compositions. No. 196 is from the eighteenth edition. No. 200, Porter's Lamentation, is probably a foreign tune; (for under this head I have classed tunes of a doubtful origin;) Mr. Malchair thinks it is Polish. There is another very inferior tune in the Dancing Master, called Porter's Dream. No. 201, called Amorisco, may perhaps be a Morisco, Moorish, or Morris Dance. No. 202 was printed in 1665. The harmony of No. 203 is by William Bird, a scholar of Tallis, and one of the greatest composers of the sixteenth century: The variations which he put to this old tune, in Queen Elizabeth's Virginal book, are extremely ingenious and masterly. (See Dr. Burney's Hist. of Mus. vol. iii. p. 89.) One characteristic of this kind of tunes is syncopated or broken measure: see Nos. 187, 188, 191, 203, 205, 208, 209, 210, 211, 213, and 216. Purcell has introduced the air 205 as a ground bass into one of his Birth-day Odes. No. 212 is printed in the Dancing Master, 1695, without the last member; and is there called Roger of Coverley. That these tunes were not the production of the age in which they were printed, may be inferred from a comparison of them with a volume of Court Ayres, bearing the same date, also preserved in the Oxford Museum, composed by Dr. Ch. Coleman, Dr. Rogers, Dr. Child, Wm. and Henry Lawes, Chr. Simpson, and other eminent masters: these ayres are very inferior to the tunes in the Dancing Master, as well as different from them in character, rhythm, scale, and every other particular. Some other curious old English tunes may be seen in Dr. Burney's History of Music, vol. ii. p. 276, and in a collection of English Songs composed about the year 1500, published by J. S. Smith.

The French tune, No. 217, was noted down by Mr. Malchair. No. 220 is probably the production of the seventeenth century. Nos. 223 and 224 are from the Dancing Master of 1665; in which work are many other very elegant minuets, corantos, sarabands, and other species of dances; many of which appear to be French, and which the student will find closely imitated in Corelli's solos, sonatas, and concertos; and in Handel's harpsichord lessons. In Martini's Overture to Henry IV. is inserted a fine French air of the sixteenth century. Nos. 227, 228, 229, and 230, are from the second volume of Dr. Burney's History of Music. The death of Richard I. (No. 227) took place in the year 1200. The present pert character of the French music (which is probably owing to the melody of the cadences descending from the second of the key to the key note instead of ascending to it from the seventh, and to the want of variety in the rhythm) may be perceived in No. 230. Nos. 232 and 233 are supposed to be French: Nos. 234 and 235 are from La Borde's Essai sur la Music Ancienne et Moderne, Paris 1780; and No. 258, and from Nos. 266 to 289 inclusive, also Nos. 304, 305, the second edition of 309, (p. 147,) and the third edition, (p. 150,); 311, 313, 318, and 351, are also from the same work.

The Italians have tunes called Villanellas, of which Dr. Burney gives us two specimens, with harmonies of the fourteenth century; but it is difficult to say whether the melody be in the treble or the tenor. The airs and ballads of the Venetians are sung with great taste; but the composition of them is very simple, the harmony generally consisting of thirds and sixths. The Neapolitan music is supposed to be derived from the Greek: it is said to abound with unexpected modulations and extraneous passages; and from the imitations of it by Alessandro Scarlatti, Stradella and Leo, we may conceive it to be very

fine. (See *Aria Lecese*, by Leo, Dr. Burney's History, vol. iii. page 572.) Slow movements in $\frac{12}{8}$ or $\frac{6}{8}$ time are generally called Sicilianas: in the *Dancing Master* of 1665 is a Siciliana, called *Parthenia*, (No. 237,) not less remarkable for its own beauty, than for its beginning like the beautiful Siciliana, or *Pastoral Symphony*, in the *Messiah*; notwithstanding the similarity I have noticed, I do not think it a necessary consequence that Handel was, in this instance, a plagiarist, or even that he had seen this air; for it is observable that all the great masters in their music, professedly pastoral, so strongly resemble each other, as to make it highly probable that they all derived their ideas from the same source, which I imagine to have been the pastoral music of the ancients: hence some have supposed the pastoral symphony to be copied from the last movement of Corelli's celebrated Eighth Concerto. The *Sicilian Mariners' Hymn to the Virgin*, which has lately been so popular, is simple and natural, but does not seem to be ancient.

The Swiss soldiers formerly in the French service were forbidden, on pain of death, to play a bagpipe tune called *Le Rans de Vache*, because it reminded them so strongly of the pleasures of their native mountains, as generally to cause them to desert. The second edition of this tune was communicated to me by the Hon. Miss Mercer Elphinstone: I have seen other editions of this interesting air, and have hopes of receiving one from Switzerland.

The German miners play a species of quick minuet, probably the origin of that in modern orchestra symphonies, (No. 239): and the Waits who attend the house-boats on the Rhine likewise play the same kind of airs, of which No. 246, brought over by Lord Clive, is a specimen. Nos. 240, 241, 243, 245, and 246, do not pretend to antiquity.

No. 248 was communicated to me by M. Alday, who noted it down himself. No. 249 was brought from Spain, and presented to Mr. Malchair by Mr. Vyse, of All-Souls' College, Oxford. No. 250 was given to Mr. Malchair by the late Mr. Gariboldi, who resided some years in Spain. The *Boleras* is a dance apparently intended for the guitar: those in this work were given to Mr. Malchair by Mr. Murray, and were danced at Cadiz in 1791. The *Saraband* is originally a Spanish dance; but whether No. 255 be genuine Spanish, or only a copy, is undetermined. No. 256 is, I believe, a modern tune, in *La Cosa Rara*. Nos. 259, 323, 324, and 325, were communicated to me by the Rev. Mr. Brown, of Corpus Christi College, Oxford.

No. 260 is, in Mr. Malchair's collection, called a modern Hungarian tune. No. 261 appears to me to be but another edition of the old German tune 244. These specimens of Hungarian music are chiefly remarkable for the multitude of appoggiaturas.

No. 262 was given me by the Rev. Mr. Nott, of All-Souls' College, Oxford. The Polish airs, Nos. 263, 264, and 265, together with the Russian air No. 306, are given from memory by the editor. They were communicated to the former possessor under the express stipulation of a promise never to part with them; but the editor not being so circumstanced, does not feel himself bound to withhold them from the public: they are not, perhaps, above half a century old, but are extremely beautiful. The characteristics of the *Polacca*, *Polonoise* or *Polonese*, (as it is called by different nations,) are the slow minuet time, and the peculiarity of its cadence, the last chord of which always falls on the third crotchet of the final bar. For want of attention to these characteristics, some

modern composers have given the title of Polacca to movements which would sound very foreign to the ear of a Polander.

The Scandinavian and Norwegian airs in La Borde's Essay were communicated to him by M. Jacobi, Secretary of the Royal Society at Copenhagen, and M. Le Schutze. The relics of the music of the ancient Scalds or Bards are, says M. La Borde, "*Chansons anciennes comme on les chante encore en Islande.*" Of No. 266 he says, "*Cette ici la vingt cinquième strophe de la chanson attribuée au Roi Regner Lodbrög. Cette chanson est un drottqued, du genre appelé hattleyse, c'est-à-dire sans rire.*" Of No. 268 he says, "*Cette chanson est une strophe de la Voluspa.*" And of No. 269 "*Cette chanson est une strophe de Haramal, morceau sublime attribué à Odin lui-même :*" this air bears very unusual marks of antiquity; it consists of only four notes, E, F, G, and A, those of which Mercury's lyre is said to have consisted, when the Muses (who were originally only singers and musicians in the service of Osiris, the great Egyptian Bacchus, under the instruction and guidance of his son Orus) had added to it a fourth string; and these notes form the tetrachord of the Diatonic genus, which was the most ancient of all the genera. Of No. 270 La Borde says, "*Cette chanson est une strophe prise d'une hymne appelée Lilia :*" this air is perfectly singular in its style and scale. No. 271 is a dance of the peasants in the diocese of Bergen, in Norway. No. 280 is also a dance. No. 282 is composed for an ancient wind instrument of the horn kind, having a shrill sound. No. 283 is a dialogue between a peasant of the mountains, and one of the coast, whom he visits to celebrate the King's birth-day. No. 284 is conceived to be ancient: it is sung when the burghers quit their houses at the commencement of summer to live in cabins in the valleys, for the sake of pasture ground for the cattle; when they return to their houses in the winter, they sing No. 285, which resembles the foregoing in melody, but not in time. The resemblance of scale between several Norwegian tunes and some ancient Welch airs has been already noticed; and it seems to favour the opinion, that the northern music travelled with the triangular harp, from the countries where it was invented, into Britain; and accordingly in Nos. 272, 279, 280, and 288, there is a playfulness of melody apparently calculated for the harp; and Nos. 273 and 274 are very like Welch music; and the Danish tune, No. 291, (which, as I am credibly informed, is also well known in Norway,) has nearly the same subject with No. 180, usually called Shenkin, one of the most popular Welch tunes, and that to which the old heroic poetry of Taliessin, and other Welch bards, is said to have been sung. No. 290 is from Acerbi's Travels, in which some other specimens of Norwegian music may be seen: the time of this air, five crotchets in a bar, is very unusual. The most striking characteristics of Norwegian music seem to be their tendency to melancholy, (Nos. 277 and 283 being the only Norwegian tunes in this collection that are in a major key,) and the irregularity of their rhythm, (Nos. 271, 274, 277, 278, 282, and 283; and the Danish tune No. 291; and also the Welch tune No. 161, which resembles the Norwegian tunes in scale,) which is not exactly equivalent to the broken measure of Oriental music, but which relates to the number of bars in each member or part. Nos. 273, 276, 280, 281, 284, 285, and 288, appear to me particularly worthy of admiration, on account of the wild and plaintive style of their melody.

The Russian tunes from No. 292 to 302 inclusive, (excepting No. 298,) are from a printed collection of Russian music. No. 303, is from another printed collection, brought over from Russia in 1798, by the Rev. Zachery Brooke, and communicated to me by Mr. Henry Cowper, of Old Palace Yard: this pathetic and elegant air is introduced by

Giornovich, as the subject of the Adagio, into one of his concertos, and he has made use of No. 304 as the subject of the last movement of the same concerto; it is called *Pas Russe*; and has been frequently danced on our opera stage; it is by no means deficient in national character, and has been introduced into the works of Gretry, Fischer, Steibelt, Cramer, Lindley, and others. The national music of Russia (as it is reasonable to expect in so large an empire) is in various styles: some of the tunes, as Nos. 293 and 297, resemble the Norwegian tunes Nos. 272, 274, 279, in the style of their melody; others, as Nos. 294 and 298, appear more ancient; they are in the Diatonic scale of the hypodorian mode, containing both *B* flat and *B* natural. No. 298 was given to Mr. Malchair by Mr. Fischer; and is, perhaps, one of the finest tunes in this collection. The short Russian tunes are songs having a great many verses to them.

No. 307 is a genuine Slavonian tune in Mr. Malchair's collection. The most striking feature of Turkish and all other Oriental music, is broken, or syncopated, measure; a characteristic probably derived from the vocal music of the ancients: and Mr. Jones, in his work entitled *Lyric Airs*, observes, that another characteristic of Turkish music is, its abounding with semi-tones, and even quarter-tones; the former of which I conceive may have been derived from the chromatic, and the latter from the enharmonic genus of the ancients. No. 308 is a tune which I have played by memory these eighteen years, and may therefore be incorrect. The first edition of No. 309 is from Mr. Malchair's collection; the second and third editions are from La Borde's *Essay*: Mr. Malchair always conceived it to be a dramatic dance; Mr. Jones has published it in his *Lyric Airs*, not entire, but under different titles, and with some variation; in page 7 it is called "The Hymn of Rejoicing, traditionally said to have been sung by the Cretans upon the return of Theseus from slaying the Minotaur:" and was communicated to Mr. Jones by the late Mr. Stuart, author of the *Antiquities of Athens*; in page 8 he calls it *Romaika*, and this edition is in many parts like that given by La Borde, who calls it "*Danse Grecque appellée 'Romeca,'*" (vol. i. p. 170); in the *Voyage Pittoresque de la Grèce*, by M. Le Comte de Choisseul Gouffier, it is conjectured, that this dance is intended to imitate the intricate labyrinth of Crete, from which Theseus had escaped*; Mr. Jones calls the last member of the first edition (which is evidently the same with what he gives in page 14 of his *Lyric Airs*) *Arnaout*, and says it is danced by the Albanians in full armour, and is supposed to

* Another edition of this tune was brought from Greece, by Mr. Archibald Menzies, of Culdare, in Perthshire, and presented by him to Dr. Beattie and Lord Monboddo. On the back of Lord Monboddo's copy is the following memorandum: "A tune which the Greeks, at present, dance, called *Romeka*: it imitates the winding of a labyrinth; and is supposed to be that which Theseus brought from Crete to Greece, when he returned with Ariadne. It is mentioned by Homer in the *Shield*, as having been taught Ariadne by Dedalus; Plutarch also speaks of it in his life of Theseus; and Eustathius in his commentary on Homer. It is danced upon all solemn occasions; and the person who leads the dance carries a handkerchief in his hand, representing the signal which Theseus was to make, if he returned victorious. It begins very slow, increasing still in quickness, and then gradually sinking into a slow movement as at the beginning." Mr. Menzies says, that it has from time immemorial been performed in that country, to regulate the motions of a solemn dance on a certain annual festival: "The modern Greeks give out, that the festival, tune, and dance, are the very same that were instituted by Theseus, when he delivered the young Athenians from the Minotaur in Crete, about 1235 years before Christ." Of the antiquity and authenticity of this tune, Dr. Beattie entertained great doubts: "yet," says he, "I have been told, by pretty good authority, that the Greeks believe it to be as ancient as the days of Theseus." *Forbe's Life of Dr. Beattie*, vol. i. 220. and vol. ii. Appendix, page 382.

be the ancient Pyrrhic dance. No. 310 is a Turkish march, brought over by the Marquis of Lothian. No. 312 is from Jones's *Lyric Airs*; and is a most animated and elegant dance, peculiar to the island of Zante. No. 314 is from Carlisle's *Specimens of Arabian Poetry*. Nos. 315 and 352 are from Rousseau's *Dictionary*.

The Chinese are remarkably tenacious of old customs, which favours the idea of the high antiquity of their music: Nos. 316, 317, and 318, are from the third volume of Father Du Halde's *Description of the Empire of China*; different, and, I think, inferior editions of Nos. 317 and 318 may be seen in La Borde's *Essay*. No. 317 is also in Rousseau's *Dictionary*, and in Jones's *Lyric Airs*, with some difference of the melody, where it is called *Chin Chin Joss*, a Hymn sung by the Chinese to their deity Joss: these three tunes, and No. 319, are in the same scale with the Irish and Scotch music, which seems to prove that they had one common origin. Nos. 319 and 320 were noted down on the spot by a gentleman who attended Lord Macartney's Expedition to China; and the first of them is in Barrow's *Travels in China*. In the *Opera of the Travellers* is inserted a Chinese tune, there said to be two thousand years old.

The characteristic of Oriental music already mentioned, broken measure, is very perceptible in East Indian music. No. 321 was brought over by Lady Clive; 321* is from a manuscript collection lent me by Lady Metcalfe. No. 322 was given me by Mr. Cornish, of Exeter College, Oxford. Nos. 326, 327, 328, the first edition of No. 329, Nos. 330, 331, 332, 333, 334, 335, the first edition of No. 336, Nos. 337, 338, and 339, are from a most valuable manuscript collection in the possession of Mrs. Plowden, which will, I am happy to say, at some future period, be published. Nos. 327, 329, 330, 332, and 334, are particularly beautiful. No. 336 is the song with which the natives charm the snake. No. 338 is an elegy sung at the festival of the Mohurram in commemoration of some of the relations of Mahomet. A manuscript collection of East Indian music was also given me by the Hon. Miss Mercer Elphinstone: No. 331 is, in this collection, said to be a Bengal air; the same tune, in Jones's *Lyric Airs*, is said to be Persian: the third edition of No. 329, and Nos. 342 and 343, are from the same collection. Nos. 340 and 341 are from another valuable manuscript collection of East Indian music. The second edition of No. 329, the second edition of No. 336, Nos. 344, 345, 346, 347, and 348, are from a work called the *Oriental Miscellany, or Airs of Hindoostan*, printed at Calcutta, by William Hamilton Bird; and No. 348 from this collection is, perhaps, the finest of the East Indian tunes.

Nos. 349, 350, and 353, were given to Mr. Malchair by a French gentleman, who had been long resident in the interior of Canada. No. 354 is from a voyage round the world by the King George and Queen Charlotte: it is a chorus usually sung by the inhabitants of Norfolk Sound previous to their trading; it consists of many stanzas: the chief of the tribe leads off each stanza, and shakes a kind of rattle in his hand, the men and women singing in octaves, and keeping time with their hands; and the chief singing a melody somewhat different from that of the chorus, though never making what is technically called harmony. This is very much like chanting in the Church, which was derived from the Greeks. This air, as I am credibly informed, is very similar to a chorus sung by the Coromantees of Africa; and the manner in which it is sung resembles that of the Chinese boat song, No. 320, and the Madras song, No. 325.

Having thus concluded these imperfect remarks on the National Airs contained in this Volume, it may seem necessary to apologize for having dedicated so large a portion of the

work to a subject hitherto considered of but little importance : it is a subject, however, which I am not disposed to view in that light ; one wherein much remains to be discovered, and the study of which every lover of music may prosecute. If therefore it has been rendered at all interesting by the contents of this volume, my design will have been in a great measure accomplished.

The time of the music is marked according to a method I suggested in the Monthly Magazine for January, 1800. A pendulum is made by fastening a small weight to a piece of ribbon or tape, upwards of a yard long, and marking inches on the ribbon, measuring them from the centre of the weight : Thus, in No. 1, quaver, twelve inches, means that the pendulum is to be held at the twelfth inch from the centre of the weight by the finger and thumb, and the weight suffered to swing freely, when its vibrations will shew the length of the quavers : these vibrations will continue equal, if the weight does not describe so large an arc as to cause the ribbon to bend. The limits of a Preface will not admit of a detail of the advantages of this method: (for which see the Monthly Magazine :) but it is obvious that the terms at present used are indefinite ; that the chronometers hitherto invented are liable to insuperable objections ; and that the simplicity of the present method renders it intelligible to every capacity, and extremely easy of application.

Number of the Tune.	Length of the Note.	Number of Inches.	No.	Note.	Inch.	No.	Note.	Inch.	No.	Note.	Inch.	No.	Note.	Inch.	No.	Note.	Inch.
1	quaver	12	63	crot.	18	126	crot.	9	180	minim	30	241	crot.	14	302	d. crot.	16
2	quaver	10	64	d. crot.	18	127	quaver	10	181	crot.	32	242	d. crot.	18	303	crot.	22
3	crotchet	10½	65	crot.	24	128	crot.	32	182	minim	18	243	crot.	6	304	crot.	18
4	crot.	30	66	d. crot.	36	129	quaver	10	183	quaver	14	244	crot.	16	305	crot.	12
5	crot.	24	67	crot.	32	130	quaver	9	184	quaver	9	245	d. crot.	30	306	crot.	21
6	quaver	18	68	crot.	15	131	crot.	12	185	crot.	7or12	246	crot.	6	307	crot.	8
7	quaver	21	69	d. crot.	12	132	d. crot.	36	186	crot.	10	247	crot.	24	308	crot.	16
2nd Mov.	crot.	26	70	d. crot.	18	133	crot.	30	187	crot.	10	248	crot.	10	309	minim	36
3rd Mov.	crot.	18	71	crot.	14	134	crot.	14	188	crot.	10	249	crot.	8	2nd M.	minim	2
8	crot.	33	72	crot.	24	135	crot.	30	189	crot.	11	250	d. crot.	27	3rd M.	minim	14
9	quaver	6	73	crot.	28	136	crot.	36	190	crot.	6	251	quaver	10	4th M.	minim	10
10	crot.	24	74	crot.	24	137	minim	17	191	crot.	14	252	quaver	10	5th M.	minim	22
11	crot.	18	75	crot.	8	138	crot.	24	192	crot.	16	253	quaver	10	2nd Ed.	minim	30
12	crot.	9	76	quaver	12	139	crot.	6	193	minim	14	254	quaver	10	2nd M.	minim	24
13	crot.	12	77	crot.	28	140	crot.	32	194	minim	20	255	minim	24	3rd Ed.	minim	18
14	minim	24	78	crot.	12	141	crot.	8	195	minim	20	256	d. crot.	36	310	minim	28
15	crot.	15	79	d. crot.	12	142	d. min.	30	196	minim	17	257	d. crot.	36	311	crot.	10
16	quaver	18	80	crot.	24	143	crot.	14	197	minim	36	258	minim	16	312	crot.	28
17	crot.	18	81	crot.	8	144	crot.	36	198	minim	20	259	crot.	21	2nd M.	d. crot.	36
18	crot.	18	82	crot.	32	145	quaver	12	199	minim	20	260	crot.	13	313	crot.	13
19	crot.	30	83	crot.	36	146	quaver	12	200	crot.	11	261	crot.	13	2nd M.	crot.	9
20	crot.	9	84	quaver	10	147	crot.	36	201	minim	36	262	crot.	18	314	crot.	32
21	crot.	8	85	d. crot.	33	148	crot.	36	202	d. min.	30	263	crot.	18	315	crot.	13
22	quaver	12	86	crot.	12	149	quaver	16	203	d. min.	36	264	crot.	18	316	crot.	12
23	crot.	32	87	crot.	10	150	crot.	15	204	d. min.	36	265	crot.	18	317	crot.	24
24	crot.	32	88	quaver	10	151	minim	13	205	d. min.	24	266	minim	36	318	minim	36
25	quaver	6	89	crot.	15	2nd Ed.	crot.	12	206	minim	12	267	minim	36	319	crot.	18
26	dott. crot.	20	90	crot.	24	3rd Ed.	minim	18	207	minim	18	268	minim	36	320	crot.	24
27	quaver	9	91	quaver	13	152	crot.	7	208	minim	16	269	minim	36	321	crot.	12
28	crot.	24	92	quaver	30	2nd Ed.	quaver	7	209	minim	16	270	crot.	14	321*	crot.	14
29	crot.	24	93	crot.	14	3rd Ed.	crot.	7	210	minim	16	271	d. crot.	22	322	d. crot.	36
30	crot.	24	94	d. crot.	18	153	quaver	6	211	minim	12	2nd Ed.	crot.	22	323	crot.	24
31	crot.	6	95	quaver	12	2nd Ed.	crot.	6	212	d. crot.	18	272	d. min.	30	324	d. crot.	36
32	crot.	7	2nd Ed.	crot.	30	154	crot.	27	213	minim	11	273	crot.	18	325	quaver	12
33	crot.	5½	96	d. crot.	30	155	quaver	12	214	d. min.	18	274	d. min.	36	326	crot.	17
34	quaver	8	97	d. crot.	20	156	crot.	16	215	minim	18	275	crot.	21	327	crot.	24
35	quaver	15	98	d. crot.	18	157	crot.	33	216	quaver	9	276	crot.	16	328	crot.	16
36	crot.	18	99	crot.	7	158	crot.	21	217	crot.	14	277	crot.	12	329	crot.	28
37	quaver	5	100	crot.	8	159	crot.	21	218	crot.	17	278	crot.	16	330	crot.	26
38	quaver	18	101	quaver	12	2nd M.	d. crot.	21	219	crot.	13	279	crot.	7	331	d. crot.	18
39	quaver	14	102	d. crot.	36	160	crot.	21	220	crot.	12	280	quaver	6	332	crot.	24
40 1st Ed.	crot.	22	103	quaver	12	161	d. crot.	18	221	d. crot.	30	281	crot.	18	333	d. crot.	36
2nd Ed.	crot.	30	104	quaver	12	162	d. crot.	30	222	minim	24	282	crot.	28	334	crot.	16
41	d. crot.	18	105	crot.	14	163	crot.	24	223	crot.	12	283	crot.	12	335	quaver	12
42	d. crot.	18	106	crot.	19	164	crot.	24	224	d. crot.	10	2nd M.	crot.	18	336	crot.	22
43	d. crot.	18	107	crot.	36	165	d. crot.	20	225	crot.	12	3rd M.	quaver	7	337	crot.	26
44	crot.	12	108	crot.	36	166	crot.	21	226	minim	18	284	crot.	15	338	quaver	14
45	crot.	24	109	crot.	6	2nd M.	d. crot.	21	227	minim	36	285	crot.	15	2nd M.	quaver	17
46	crot.	18	110	minim	30	167	quaver	8	228	minim	22	286	d. min.	36	339	quaver	14
47	quaver	18	111	crot.	18	168	d. crot.	12	229	crot.	12	287	d. crot.	11	340	d. crot.	20
48	crot.	36	112	quaver	12	2nd Ed.	crot.	12	230	crot.	12	288	crot.	7	341	quaver	15
49	crot.	32	113	minim	22	169	crot.	12	231	crot.	7	289	crot.	7	342	crot.	18
50	crot.	20	114	crot.	36	170	crot.	12	232	minim	16	290	crot.	14	343	d. crot.	27
51	crot.	6	115	crot.	18	171	crot.	36	233	crot.	8	291	crot.	8	344	crot.	24
52	d. crot.	18	116	crot.	14	172	crot.	36	234	minim	14	292	crot.	7	345	crot.	10
53	quaver	5	117	quaver	12	2nd M.	quaver	21	235	minim	20	293	crot.	13	346	quaver	19
54	d. crot.	26	118	quaver	10	173	minim	24	236	d. crot.	15	294	crot.	14	347	crot.	15
55	crot.	24	119	quaver	16	174	crot.	24	237	crot.	8	295	minim	24	348	quaver	18
56	crot.	8	120	quaver	12	175	crot.	30	238	quaver	12	296	d. crot.	30	349	crot.	20
57	crot.	11	121	crot.	9	176	crot.	16	2nd M.	d. crot.	8	297	minim	24	350	crot.	23
58	quaver	32	122	quaver	9	177	crot.	20	2nd Ed.	crot.	18	298	crot.	9	351	crot.	14
59	crot.	16	123	crot.	12	178	crot.	30	2nd M.	minim	18	299	crot.	22	352	crot.	12
60	crot.	24	124	crot.	30	2nd M.	d. crot.	22	239	crot.	6	300	crot.	17	353	crot.	21
61	crot.	32	125	crot.	8	179	crot.	24	240	crot.	12	301	crot.	16	354	crot.	8
62	crot.	24															

I N D E X.

ANDANTE by Haydn

Abair a chumain ghil	23	19
Ailleacan Dubh Ó	27	21
Alleyn a roon	36	27
A Dhonail ruaiaik	82	48
A St. Kilda song and dance	86	50
An caule siths	89	50
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Ar hyd y nós	170	89
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1

SPECIMENS OF THE SUBLIME THE BEAUTIFUL
AND THE
ORNAMENTAL IN MUSIC.

Symphony to "Sommi Dei" the first Song in the Opera of Radamisto. HANDEL.

N^o 1

LARGO E STACCATO.

8ves

&c

Symphony to "Jealousy infernal pest" Chorus in the Oratorio of Hercules. HANDEL.

2

LARGO

8ves

&c

Part of the Overture to Ifigenie (or to the Ballet of Medea & Jason.) GLUCK.

3

ALLEGRO

8ves

&c

"Moses & the Children of Israel" - Double Chorus.

Israel in Egypt -
HANDEL.

4

ATEMPO GIUSTO

8^{VS}

Opening of "How Excellent thy name O Lord"

The first Chorus in Saul -
HANDEL.

5

MODERATO

First system of musical notation, measures 1-4. Treble and bass staves. Treble staff has dynamic markings *p*, *f*, *p*. Bass staff has dynamic markings *p*, *f*, *p*.

Second system of musical notation, measures 5-8. Treble and bass staves. Treble staff has dynamic markings *p*, *f*, *p*. Bass staff has dynamic markings *p*, *f*, *p*. Measure 8 is marked 8vs -.

Third system of musical notation, measures 9-12. Treble and bass staves. Treble staff has dynamic markings *p*, *f*, *p*. Bass staff has dynamic markings *p*, *f*, *p*. Measure 12 is marked 8vs -.

Fourth system of musical notation, measures 13-16. Treble and bass staves. Treble staff has dynamic markings *p*, *f*, *p*. Bass staff has dynamic markings *p*, *f*, *p*. Measure 16 is marked 8.

"Who is like unto thee"

Chorus in Israel in Egypt.

HANDEL.

6

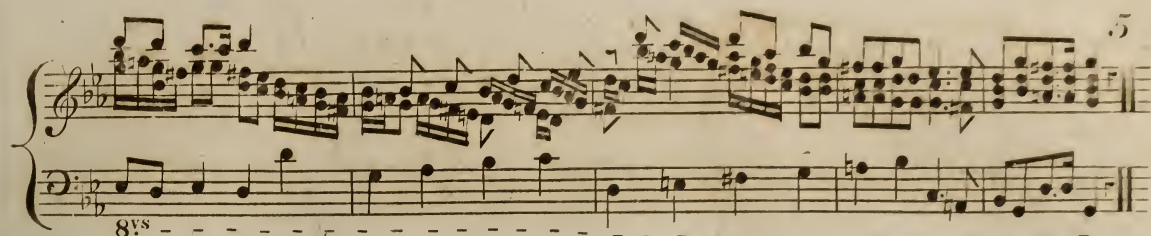
GRAVE

Fifth system of musical notation, measures 17-20. Treble and bass staves. Treble staff has dynamic markings *p*, *f*, *p*. Bass staff has dynamic markings *p*, *f*, *p*. Measure 20 is marked 8vs -.

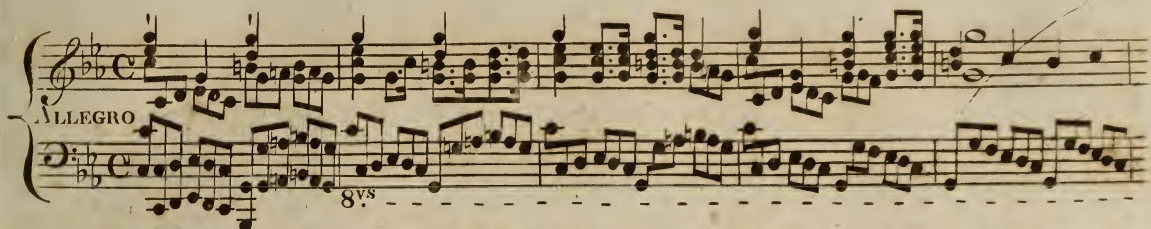
Sixth system of musical notation, measures 21-24. Treble and bass staves. Treble staff has dynamic markings *p*, *f*, *p*. Bass staff has dynamic markings *p*, *f*, *p*. Measure 24 is marked 8.

7

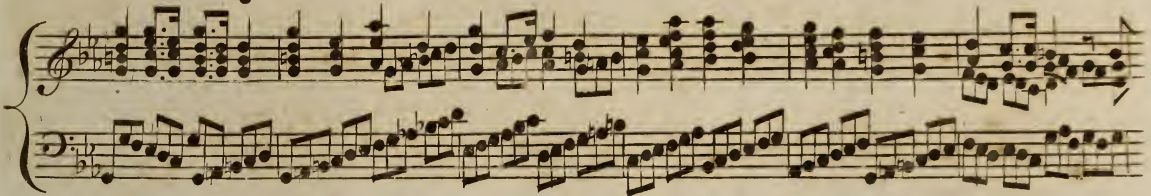
Handwritten musical score for "He rebuked the Red Sea"—Chorus in Israel in Egypt. by Handel. The score is written on ten systems of staves, each with a treble and bass clef. The key signature is one flat (B-flat), and the time signature is common time (C). The first system includes dynamic markings *p* and *f*. The second system is marked **ALL^O MODERATO**. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. The notation is in a cursive, handwritten style. The page number 7 is written in the left margin. The page number 4 is written in the top left corner. The title "He rebuked the Red Sea"— is written above the first system, and "Chorus in Israel in Egypt." is written above the second system. The composer's name "HANDEL." is written in the top right corner.



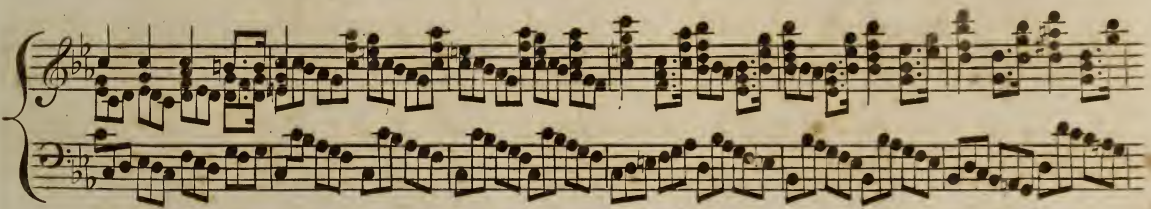
First system of musical notation, featuring a treble and bass staff. The treble staff contains complex, rapid sixteenth-note passages. The bass staff contains a more rhythmic accompaniment. A marking "8vs" is present below the bass staff.



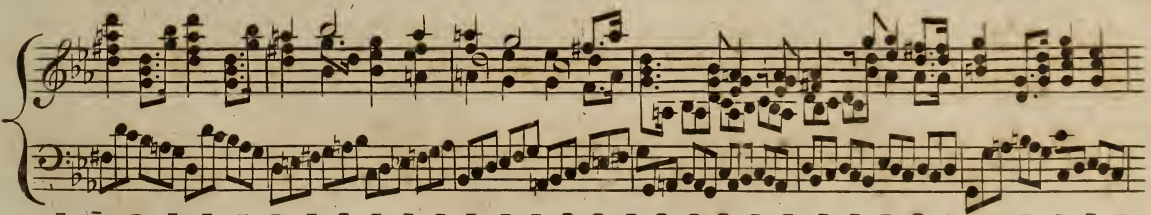
Second system of musical notation, featuring a treble and bass staff. The treble staff contains complex, rapid sixteenth-note passages. The bass staff contains a more rhythmic accompaniment. A marking "8vs" is present below the bass staff. The tempo marking "ALLEGRO" is visible on the left.



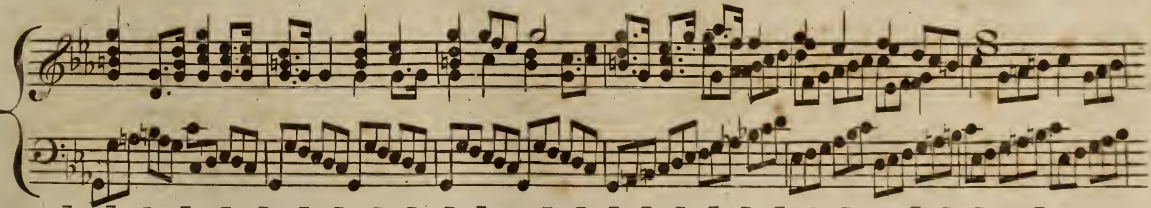
Third system of musical notation, featuring a treble and bass staff. The treble staff contains complex, rapid sixteenth-note passages. The bass staff contains a more rhythmic accompaniment.



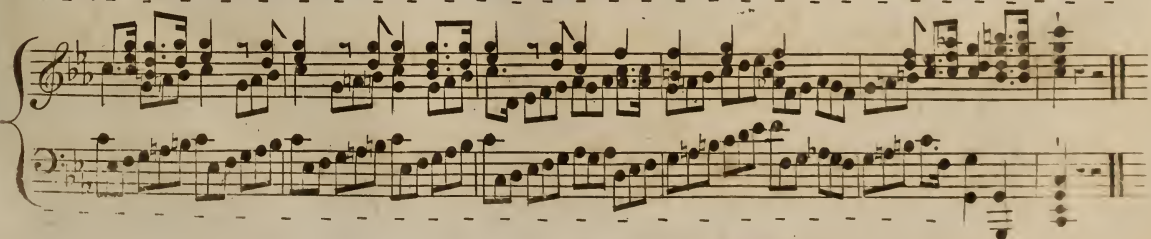
Fourth system of musical notation, featuring a treble and bass staff. The treble staff contains complex, rapid sixteenth-note passages. The bass staff contains a more rhythmic accompaniment.



Fifth system of musical notation, featuring a treble and bass staff. The treble staff contains complex, rapid sixteenth-note passages. The bass staff contains a more rhythmic accompaniment.



Sixth system of musical notation, featuring a treble and bass staff. The treble staff contains complex, rapid sixteenth-note passages. The bass staff contains a more rhythmic accompaniment.



Seventh system of musical notation, featuring a treble and bass staff. The treble staff contains complex, rapid sixteenth-note passages. The bass staff contains a more rhythmic accompaniment.

Minuet in the Overture to Berenice.

HANDEL.

8

p *8^{va}* *hr* *m.f.* *pp* *hr*

Sonata for the Harpsichord

Domenico Scarlatti.

9

ALLEGRO

First system of musical notation, featuring a treble and bass staff. The treble staff contains a complex melodic line with many sixteenth and thirty-second notes, marked with *tr* and *p*. The bass staff provides a rhythmic accompaniment with eighth and sixteenth notes.

Second system of musical notation. The treble staff is labeled "Left hand" and contains a melodic line with *tr* and *p* markings. The bass staff is labeled "Right hand" and contains a complex melodic line with many sixteenth and thirty-second notes.

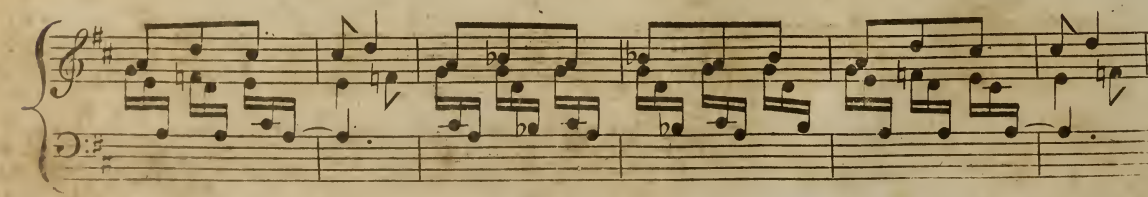
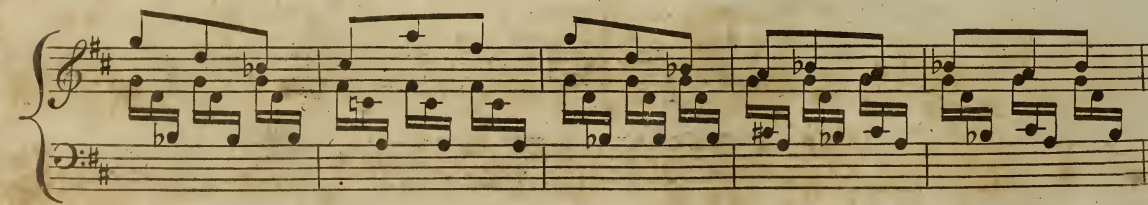
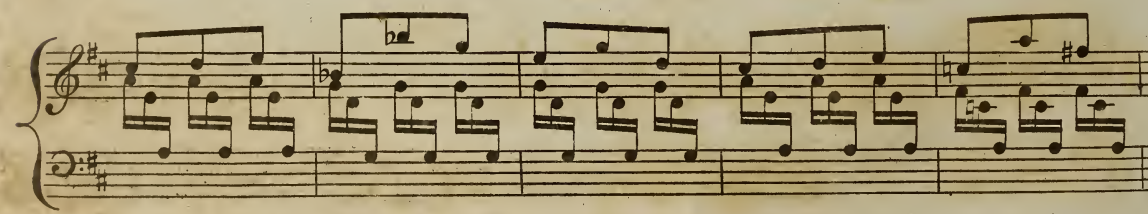
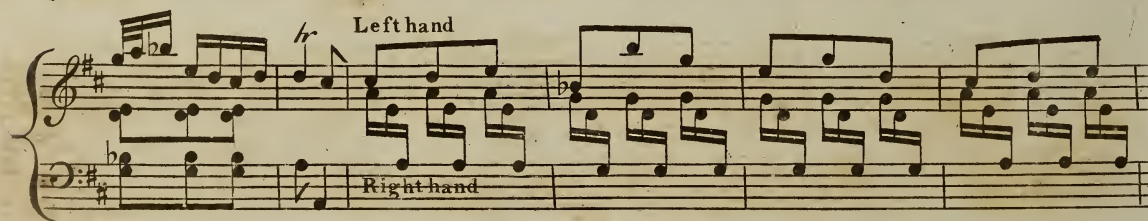
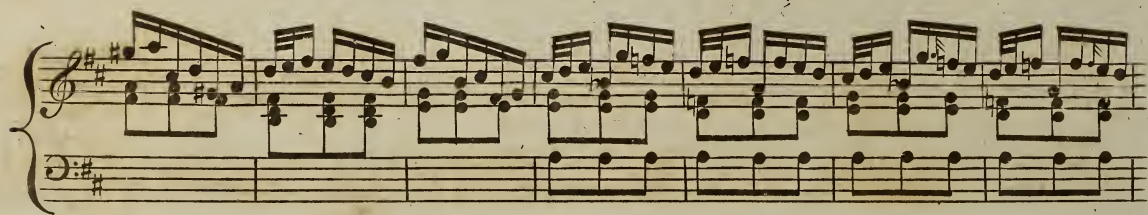
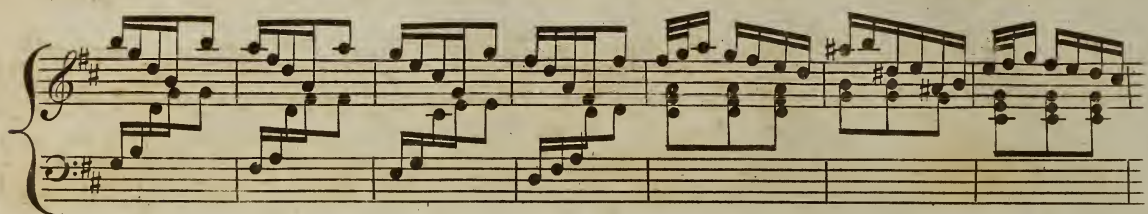
Third system of musical notation. The treble staff is labeled "Right hand" and contains a melodic line with *f* marking. The bass staff is labeled "Left hand" and contains a complex melodic line with many sixteenth and thirty-second notes.

Fourth system of musical notation. The treble staff contains a complex melodic line with many sixteenth and thirty-second notes, marked with *tr* and *p*. The bass staff is labeled "Left hand" and contains a complex melodic line with many sixteenth and thirty-second notes.

Fifth system of musical notation. The treble staff contains a complex melodic line with many sixteenth and thirty-second notes, marked with *f*. The bass staff contains a complex melodic line with many sixteenth and thirty-second notes.

Sixth system of musical notation. The treble staff is labeled "Left hand" and contains a complex melodic line with many sixteenth and thirty-second notes, marked with *p*. The bass staff contains a complex melodic line with many sixteenth and thirty-second notes.

Seventh system of musical notation. The treble staff contains a complex melodic line with many sixteenth and thirty-second notes, marked with *f*. The bass staff contains a complex melodic line with many sixteenth and thirty-second notes. The system ends with a double bar line and the marking "8vs".



Right hand

Left hand

p

Left hand

f

Sanctus by Orlando Gibbons.

10

SLOW.

MINORE

f

p

f

MAJOR

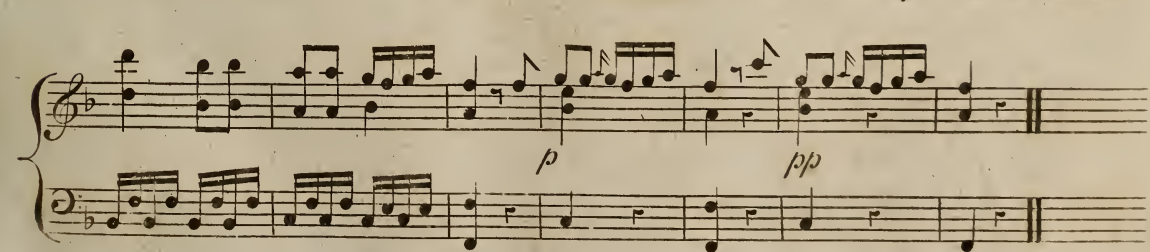
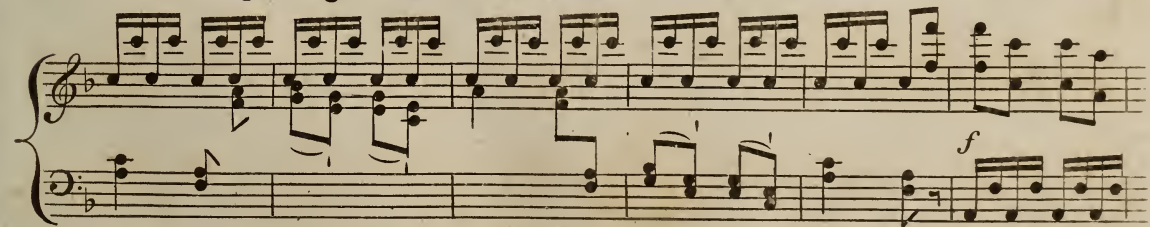
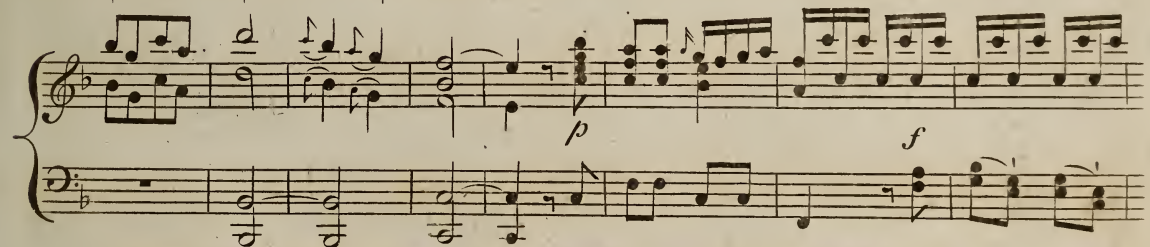
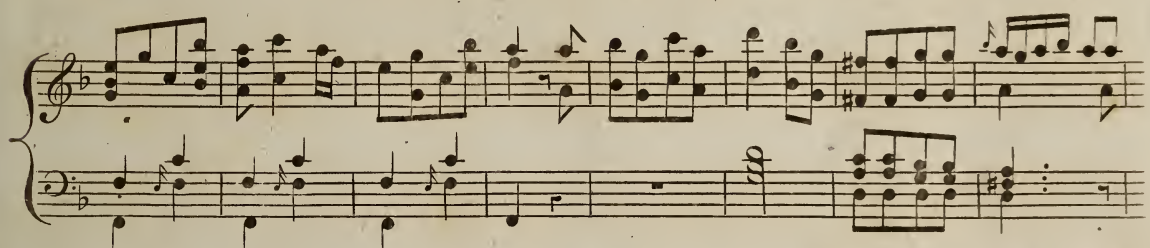
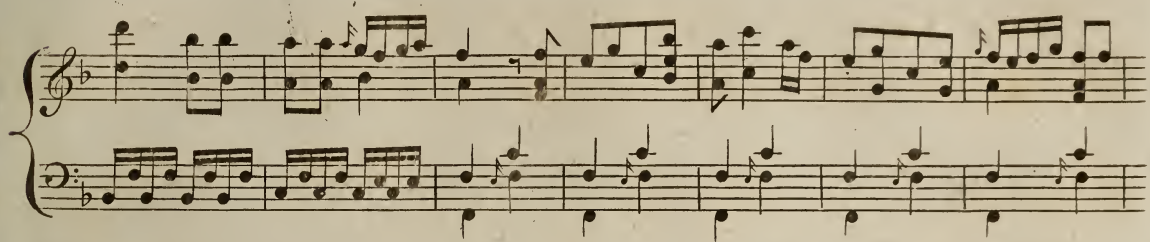
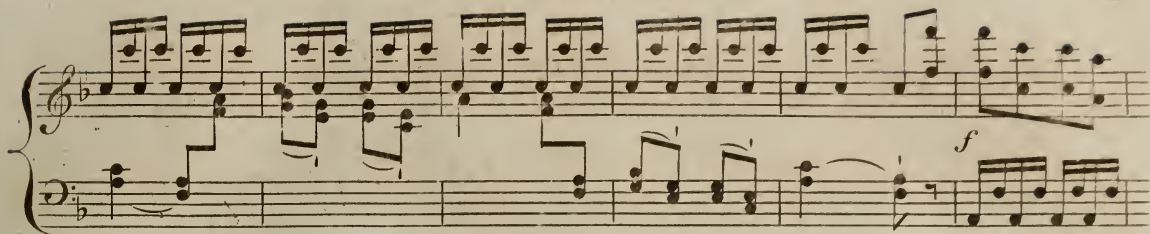
This page of musical notation is for a piano piece, labeled "MAJOR" and numbered "12". It consists of six systems of music, each with a treble and bass staff. The notation includes various musical symbols such as notes, rests, and dynamic markings like "p" and "f".

The first system begins with a treble staff and a bass staff. The treble staff has a key signature of one flat (B-flat) and a time signature of 4/4. The bass staff has a key signature of one flat (B-flat) and a time signature of 4/4. The first system is marked with a piano (*p*) dynamic.

The second system continues the piece, maintaining the same key signature and time signature. The third system also continues the piece, maintaining the same key signature and time signature.

The fourth system continues the piece, maintaining the same key signature and time signature. The fifth system continues the piece, maintaining the same key signature and time signature.

The sixth system concludes the piece, marked with a forte (*f*) dynamic. The notation includes various musical symbols such as notes, rests, and dynamic markings like "p" and "f".



REMAINS OF THE MUSIC OF THE ANCIENTS

12

SLOW

Measures 1-4 of system 12. Treble staff: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Bass staff: D2, G1, F1.

Measures 5-8 of system 12. Treble staff: C5, B4, A4, G4, F#4, E4, D4, C5. Bass staff: D2, G1, F1, D2, G1, F1, D2, G1.

Measures 9-12 of system 12. Treble staff: G4, F#4, E4, D4, C5, B4, A4, G4. Bass staff: D2, G1, F1, D2, G1, F1, D2, G1.

13

SLOW

8^{ves}

Measures 1-4 of system 13. Treble staff: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Bass staff: D2, G1, F1, D2, G1, F1, D2, G1.

Measures 5-8 of system 13. Treble staff: C5, B4, A4, G4, F#4, E4, D4, C5. Bass staff: D2, G1, F1, D2, G1, F1, D2, G1.

Measures 9-12 of system 13. Treble staff: G4, F#4, E4, D4, C5, B4, A4, G4. Bass staff: D2, G1, F1, D2, G1, F1, D2, G1.

Measures 13-16 of system 13. Treble staff: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Bass staff: D2, G1, F1, D2, G1, F1, D2, G1.

NATIONAL MUSIC.

15

JEWISH MUSIC.

14

SLOW

p

f

ALLEGRETTO

15

p

16

SLOW

17

ALL^o MODERATO8^{ves}

First system of music for measures 17-20. The right hand features a melodic line with repeated eighth-note patterns, marked with *hr* (harmonic) and *p* (piano). The left hand provides a simple harmonic accompaniment. The key signature is one sharp (F#) and the time signature is 2/4.

Second system of music for measures 21-24. The right hand continues the melodic development with dynamic markings *f* (forte) and *p* (piano). The left hand accompaniment remains consistent.

Third system of music for measures 25-28. The right hand features a more complex melodic line with dynamic marking *f* (forte). The left hand accompaniment consists of sustained chords.

18

ALL^o MODERATO

First system of music for measures 29-32. The right hand continues the melodic line, and the left hand accompaniment is simple.

Second system of music for measures 33-36. The right hand features a melodic line with some grace notes, and the left hand accompaniment is simple.

Third system of music for measures 37-40. The right hand continues the melodic line, and the left hand accompaniment is simple.

IRISH MUSIC

17

Cry of Connaught.

19

ADAGIO

The first system of music for 'Cry of Connaught' is in G major (one sharp) and common time (C). It features a treble and bass staff. The treble staff begins with a melodic line marked 'lr' (lento) and includes a triplet of eighth notes. The bass staff provides a harmonic accompaniment with a steady eighth-note pattern.

The second system continues the 'Cry of Connaught' piece. The treble staff shows a continuation of the melodic line with 'lr' markings, while the bass staff maintains its accompaniment. The music flows smoothly between the two staves.

The third system of the 'Cry of Connaught' piece. The treble staff features a more active melodic line with eighth-note patterns, and the bass staff continues with its accompaniment. The key signature remains G major.

The fourth system of the 'Cry of Connaught' piece. The treble staff continues with a melodic line, and the bass staff provides accompaniment. The music is in common time and G major.

The fifth system of the 'Cry of Connaught' piece. The treble staff shows a melodic line with 'lr' markings, and the bass staff continues with its accompaniment. The piece concludes with a double bar line.

20

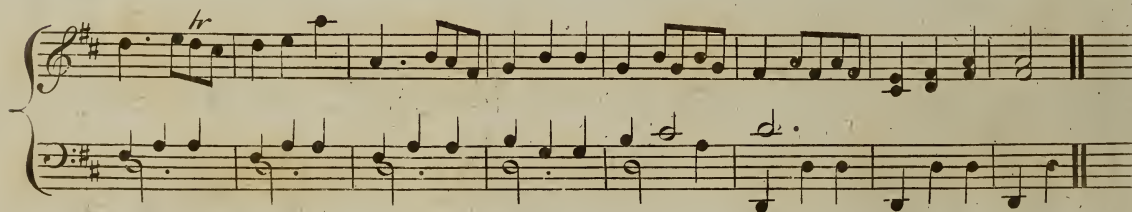
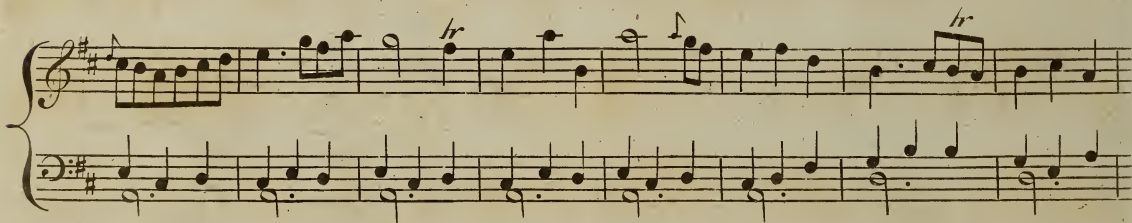
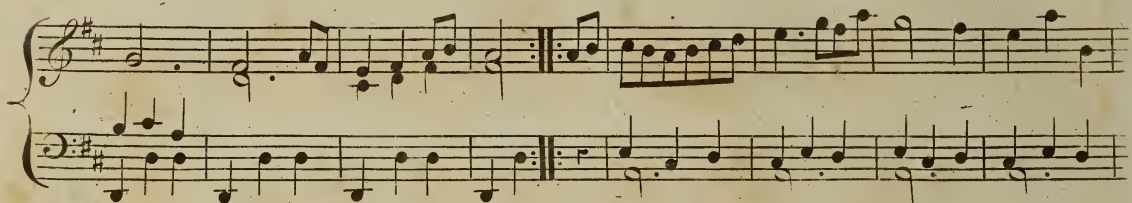
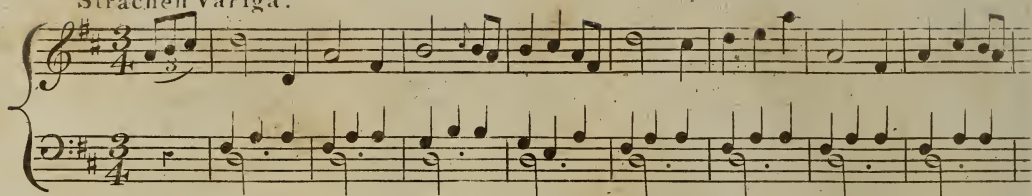
ALLEGRO

The first system of the second piece is in G major (one sharp) and 3/4 time. It features a treble and bass staff. The treble staff begins with a melodic line, and the bass staff provides a harmonic accompaniment. The tempo is marked 'ALLEGRO'.

The second system of the second piece. The treble staff continues with a melodic line, and the bass staff provides accompaniment. The piece concludes with a double bar line.

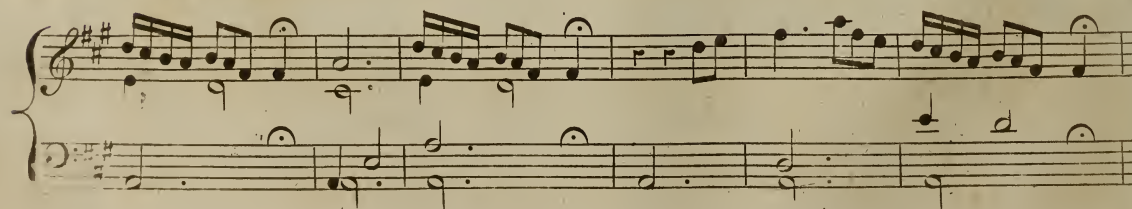
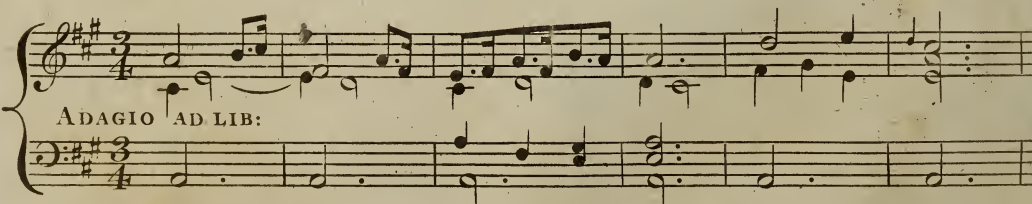
Strachen Variga.

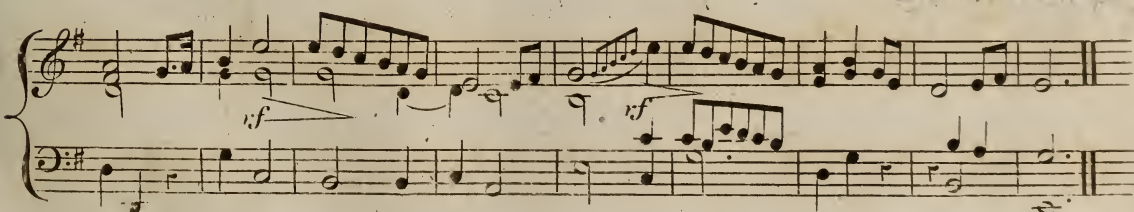
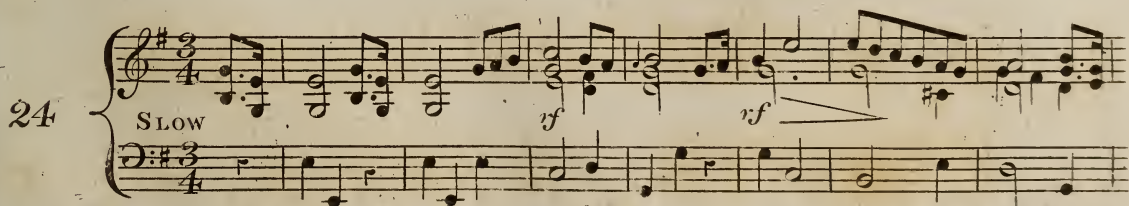
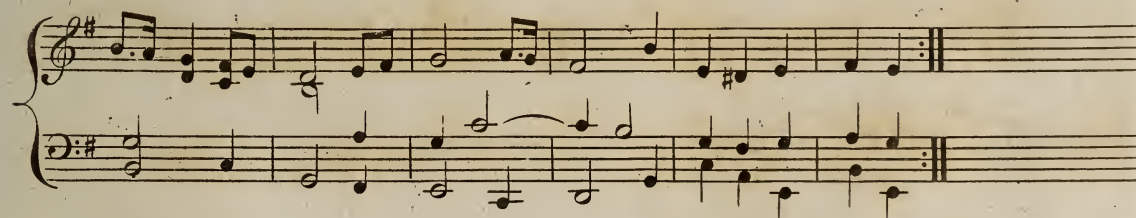
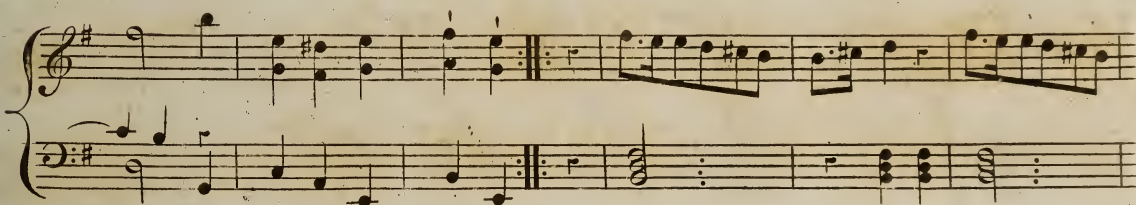
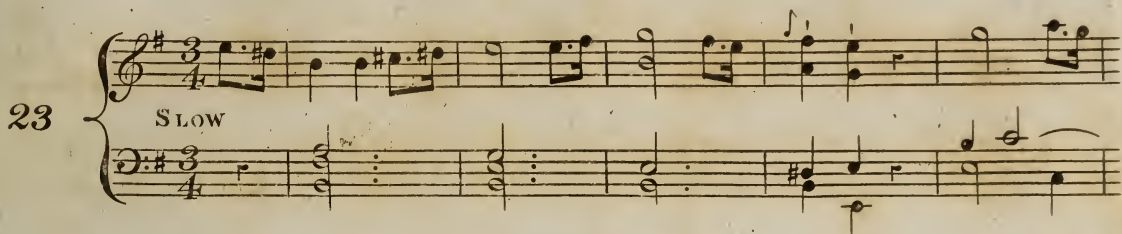
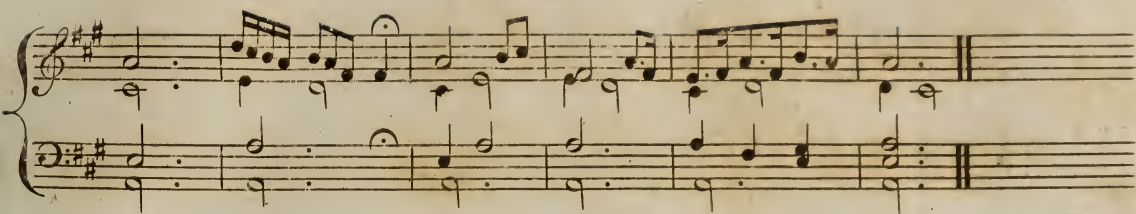
21



22

ADAGIO AD LIB:





25

ALLEGRETTO

Musical score for measures 25-30 of 'The Humours of Listivain'. The piece is in 3/8 time, marked ALLEGRETTO. The score consists of two staves, Treble and Bass. Measure 25 begins with a treble staff containing a half note G4, a quarter note A4, and a half note B4, followed by a series of eighth notes. The bass staff contains a half note G3, a quarter note A3, and a half note B3, followed by a series of eighth notes. Measures 26-30 continue with similar rhythmic patterns, featuring various note values and rests. The piece concludes with a double bar line at the end of measure 30.

The Humours of Listivain

26

ALLEGRO

Musical score for measures 31-36 of 'The Humours of Listivain'. The piece is in 6/8 time, marked ALLEGRO. The score consists of two staves, Treble and Bass. Measure 31 begins with a treble staff containing a half note G4, a quarter note A4, and a half note B4, followed by a series of eighth notes. The bass staff contains a half note G3, a quarter note A3, and a half note B3, followed by a series of eighth notes. Measures 32-36 continue with similar rhythmic patterns, featuring various note values and rests. The piece concludes with a double bar line at the end of measure 36.

First system of a musical score. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with eighth and sixteenth notes, including two trills marked 'tr'. The lower staff is in bass clef with the same key signature and time signature, featuring a steady eighth-note accompaniment.

Second system of the musical score, starting at measure 27. The upper staff is in treble clef with a key signature of two sharps (F#, C#) and a common time signature (C). It includes a melodic line with a trill marked 'tr'. The lower staff is in bass clef with the same key signature and time signature, featuring a steady eighth-note accompaniment. The tempo marking 'SLOW' is present.

Third system of the musical score. The upper staff is in treble clef with a key signature of two sharps (F#, C#) and a common time signature (C). It contains a melodic line with a trill marked 'tr'. The lower staff is in bass clef with the same key signature and time signature, featuring a steady eighth-note accompaniment.

Fourth system of the musical score, starting at measure 28. The upper staff is in treble clef with a key signature of two sharps (F#, C#) and a 2/4 time signature. It includes a melodic line. The lower staff is in bass clef with the same key signature and time signature, featuring a steady eighth-note accompaniment. The tempo marking 'SLOW' is present.

Fifth system of the musical score. The upper staff is in treble clef with a key signature of two sharps (F#, C#) and a common time signature (C). It contains a melodic line with three trills marked 'tr'. The lower staff is in bass clef with the same key signature and time signature, featuring a steady eighth-note accompaniment.

Sixth system of the musical score. The upper staff is in treble clef with a key signature of two sharps (F#, C#) and a common time signature (C). It contains a melodic line with two trills marked 'tr'. The lower staff is in bass clef with the same key signature and time signature, featuring a steady eighth-note accompaniment.

Slaunt Ri Plulib.

29

SLOW

Musical score for 'Slaunt Ri Plulib.' in 3/4 time, marked SLOW. The score consists of four systems of two staves each. The first system is marked with a '29' and a 'SLOW' instruction. The second system has a '8' below the first staff. The third system has a '8' below the first staff. The fourth system has a '8' below the first staff and '8' and '8' below the second staff. The key signature is one flat (B-flat) and the time signature is 3/4.

Drimen Duff.

30

SLOW

Musical score for 'Drimen Duff.' in 3/4 time, marked SLOW. The score consists of three systems of two staves each. The first system is marked with a '30' and a 'SLOW' instruction. The second system has a 'p' (piano) marking above the first staff. The third system has a 'p' (piano) marking above the first staff and a 'S' (sostenuto) marking below the second staff. The key signature is one sharp (F-sharp) and the time signature is 3/4.

Curri Koon Dillish

31

First system of musical notation. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The bass staff begins with a bass clef, the same key signature, and a 4/4 time signature. The music is marked *p* (piano). The tempo is indicated as *ALLO MODERATO*.

Second system of musical notation. The treble staff continues with a treble clef, one sharp, and 3/4 time. The bass staff continues with a bass clef, one sharp, and 4/4 time. The music is marked *f* (forte).

Third system of musical notation. The treble staff continues with a treble clef, one sharp, and 3/4 time. The bass staff continues with a bass clef, one sharp, and 4/4 time. The music is marked *p* (piano) in the treble and *f* (forte) in the bass.

Fourth system of musical notation. The treble staff continues with a treble clef, one sharp, and 3/4 time. The bass staff continues with a bass clef, one sharp, and 4/4 time. The music is marked *f* (forte).

Fifth system of musical notation. The treble staff continues with a treble clef, one sharp, and 3/4 time. The bass staff continues with a bass clef, one sharp, and 4/4 time. The music is marked *p* (piano) in the treble and *f* (forte) in the bass.

Sixth system of musical notation. The treble staff continues with a treble clef, one sharp, and 3/4 time. The bass staff continues with a bass clef, one sharp, and 4/4 time. The music is marked *f* (forte).

Da mihi manum.

32

MODERATO

The musical score is written for piano in 3/4 time, key of D major (two sharps). The tempo is marked 'MODERATO'. The score begins at measure 32. The first system shows a piano (p) dynamic. The second system introduces a forte (f) dynamic. The third system features a crescendo (cresc.) and returns to piano (p). The fourth system continues the piano (p) dynamic. The fifth system shows a forte (f) dynamic. The sixth system concludes the piece with a double bar line.

The Dangling of the Irish Bears.

33

ALLEGRO

A musical score for a piece titled "The Dangling of the Irish Bears." The score is written for piano and is in 3/4 time, marked "ALLEGRO". It begins with a treble and bass staff. The treble staff features a melody with eighth and sixteenth notes, including a trill marked "tr" near the end of the first system. The bass staff provides a steady accompaniment of eighth notes. The score consists of six systems of music, each with a treble and bass staff. The key signature is one sharp (F#). The piece concludes with a double bar line in the final system.

Coohee na finga.

34

SLOW

Measures 34-35 of the musical score. The tempo is marked "SLOW". The key signature has one flat (B-flat). The time signature is 3/4. The music is written for piano in a grand staff. Measure 34 features a melodic line in the right hand with eighth and sixteenth notes, and a bass line with chords and single notes. Measure 35 continues the melodic development in the right hand, with the bass line providing harmonic support.

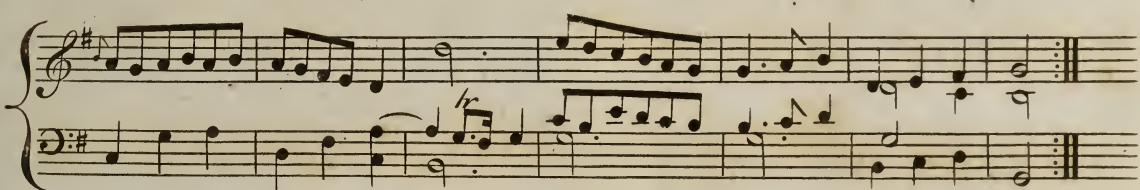
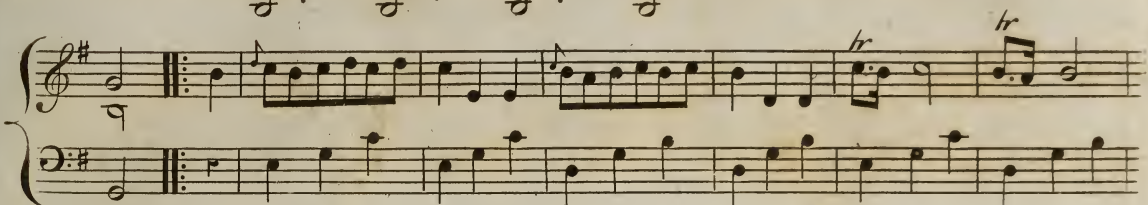
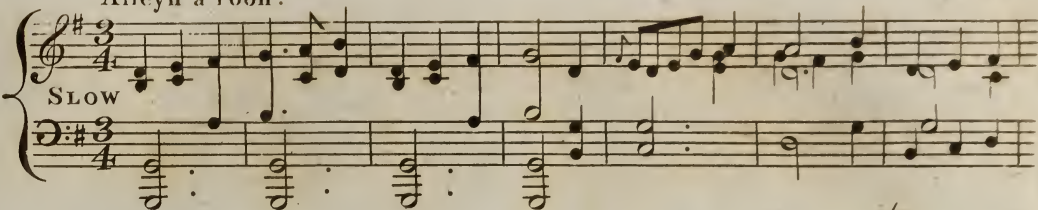
35

LENTO E
AFFETUOSO

Measures 36-40 of the musical score. The tempo is marked "LENTO E AFFETUOSO". The key signature changes to two sharps (D major). The time signature is 2/4. The music is written for piano in a grand staff. Measure 36 begins with a melodic phrase in the right hand, marked with a hairpin (*h*). The bass line consists of chords. Measures 37-40 continue the melodic line in the right hand, with the bass line providing harmonic support through chords and single notes.

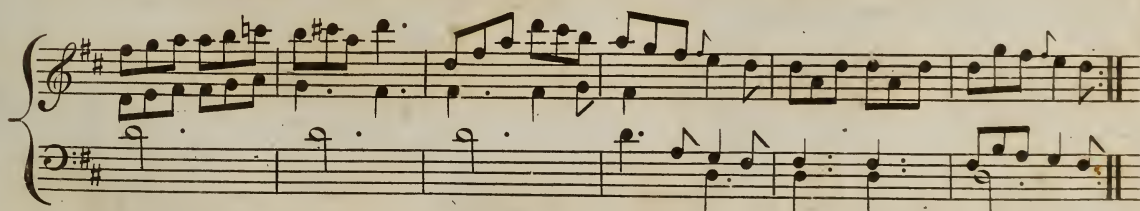
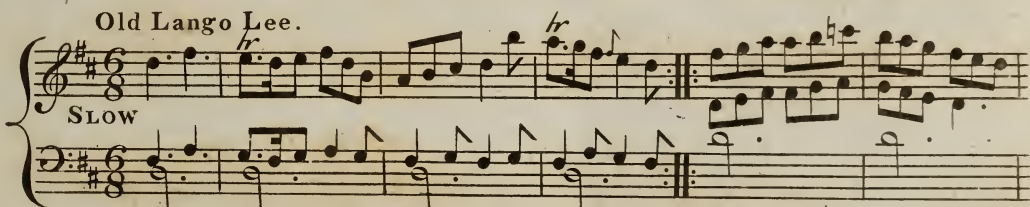
Alleyn a roon.

36



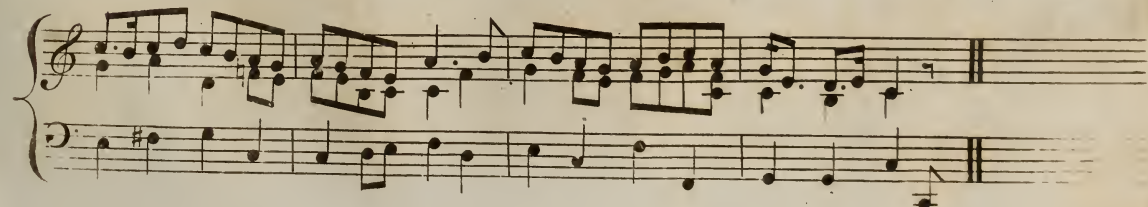
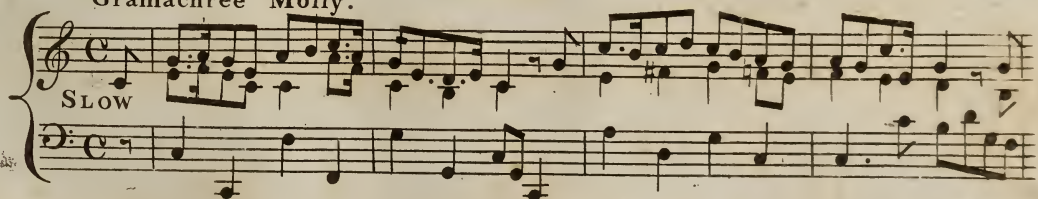
Old Lango Lee.

37



Gramachree Molly.

38



Savourna deligh Shelah Oh.

39

SLOW

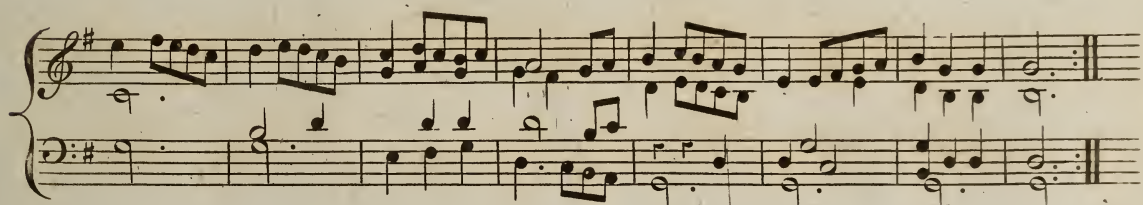
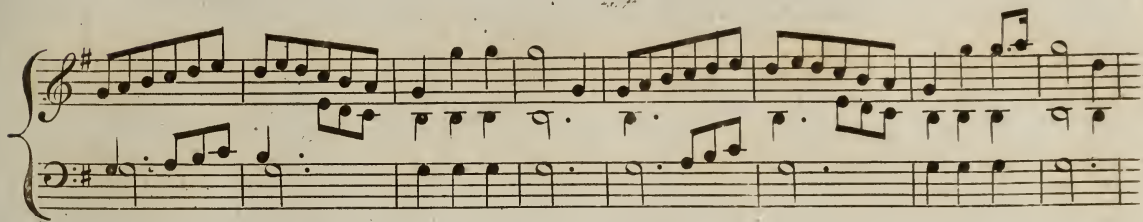
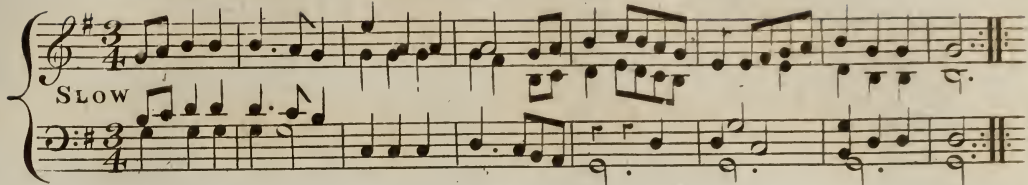
First system of the musical score for 'Savourna deligh Shelah Oh.' It consists of a grand staff with a treble and bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The tempo marking 'SLOW' is present. The first system includes a repeat sign at the end. The second system continues the melody with a 'tr' (trill) marking above the treble staff. The third system also includes a 'tr' marking above the treble staff and ends with a repeat sign.

Another Edition

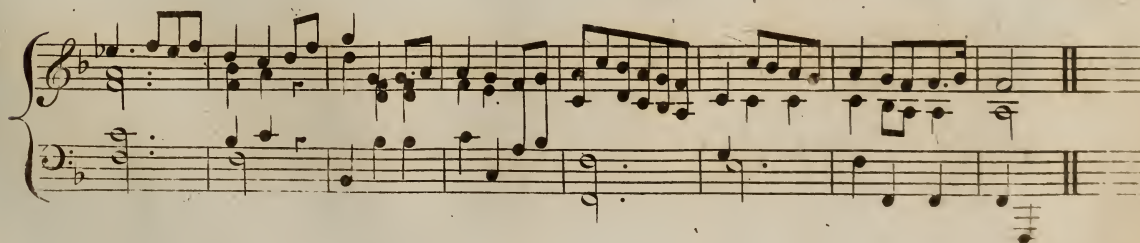
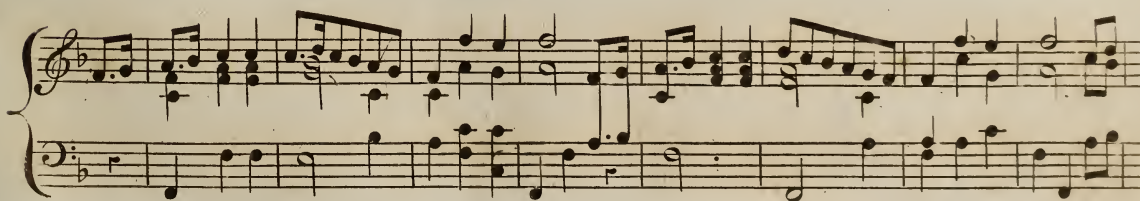
Second system of the musical score for 'Another Edition'. It continues the grand staff notation. The fourth system features a 'tr' marking above the treble staff and a 'f' (forte) dynamic marking at the end. The fifth system includes a 'dim°' (diminuendo) marking below the bass staff and a 'p' (piano) dynamic marking below the treble staff, followed by a 'tr' marking above the treble staff.

Irish Trevalin - or Limbrick's Lamentation.

40



Another Edition of the Same tune called by the Scotch LOCHABER.



Nob's Maggot.

41

ALLEGRO

Handwritten musical score for 'Nob's Maggot'. It consists of two staves, treble and bass, in 9/8 time. The tempo is marked 'ALLEGRO'. The melody in the treble staff features a series of eighth and sixteenth notes, with a repeat sign at the end. The bass staff provides a rhythmic accompaniment with similar note values. Dynamic markings include *lr* (lento) and *p* (piano).

Continuation of the musical score for 'Nob's Maggot'. The treble staff continues the melody, and the bass staff continues the accompaniment. Dynamic markings include *mf* (mezzo-forte) and *pp* (pianissimo).

The Sheep Shearers, or Next Oars.

42

ALLEGRO

Handwritten musical score for 'The Sheep Shearers, or Next Oars'. It consists of two staves, treble and bass, in 9/8 time. The tempo is marked 'ALLEGRO'. The melody in the treble staff is more active, with many eighth and sixteenth notes. The bass staff provides a steady accompaniment. The key signature has one sharp (F#).

Continuation of the musical score for 'The Sheep Shearers, or Next Oars'. The treble staff continues the melody, and the bass staff continues the accompaniment.

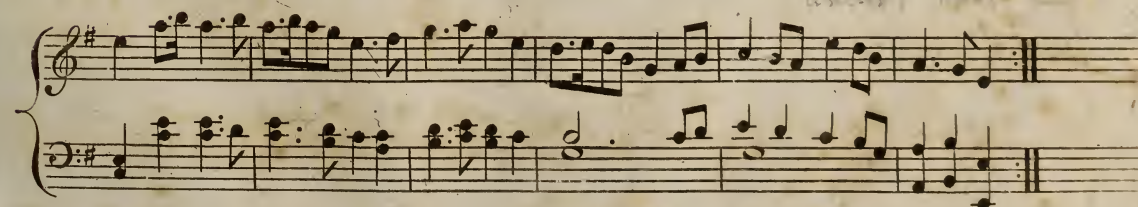
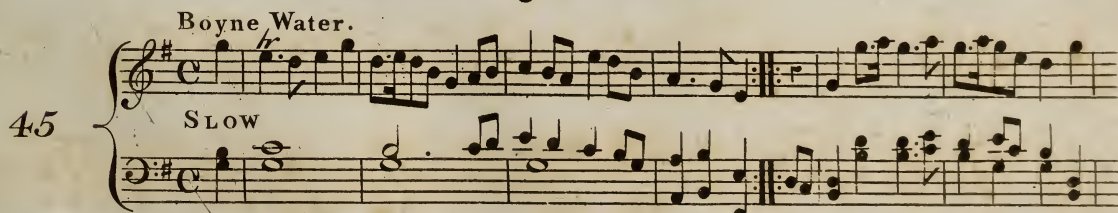
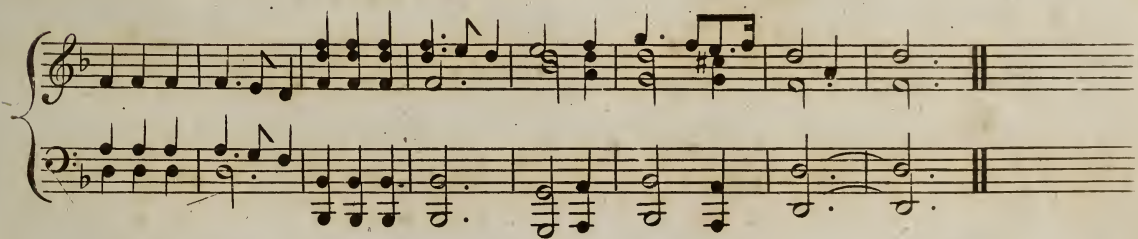
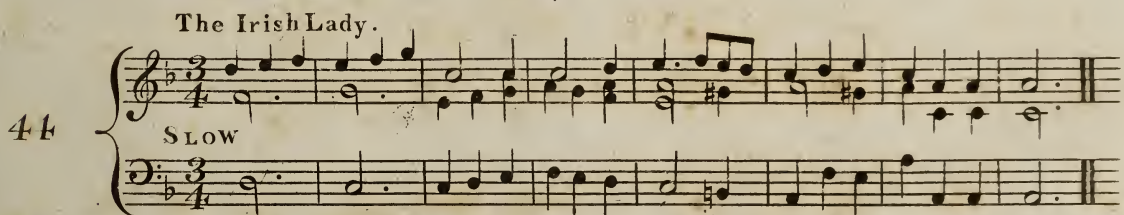
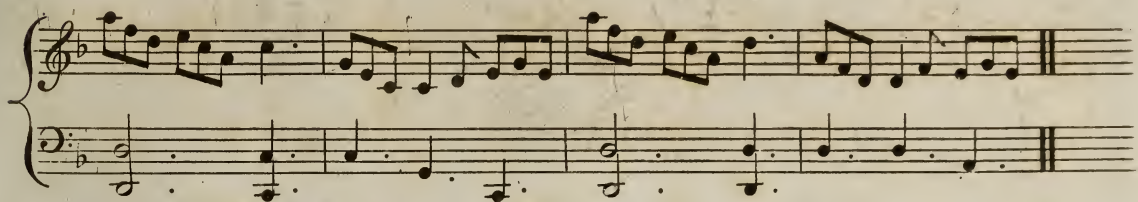
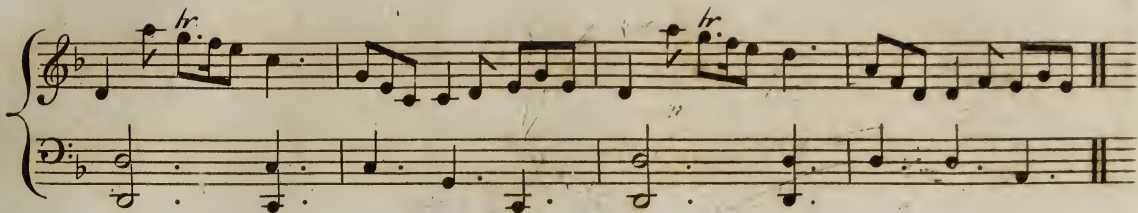
Continuation of the musical score for 'The Sheep Shearers, or Next Oars'. The treble staff continues the melody, and the bass staff continues the accompaniment.

Stepney Cakes and Ale.

43

ALLEGRO

Handwritten musical score for 'Stepney Cakes and Ale'. It consists of two staves, treble and bass, in 9/8 time. The tempo is marked 'ALLEGRO'. The melody in the treble staff is lively, with many eighth and sixteenth notes. The bass staff provides a steady accompaniment. The key signature has one flat (Bb). Dynamic markings include *lr* (lento).



Corn Riggs or My Nanny O.

46

ANDANTINO

Handwritten musical score for 'Corn Riggs or My Nanny O.' in E-flat major (three flats) and common time (C). The tempo is marked 'ANDANTINO'. The score consists of three systems of grand staves (treble and bass clef). The first system includes a fermata over the final measure of the treble staff. The second system includes a repeat sign in the treble staff. The third system concludes with a double bar line. A 'tr' (trill) marking is present above the final measure of the treble staff in the first system.

If to a Foreign Clime you go.

47

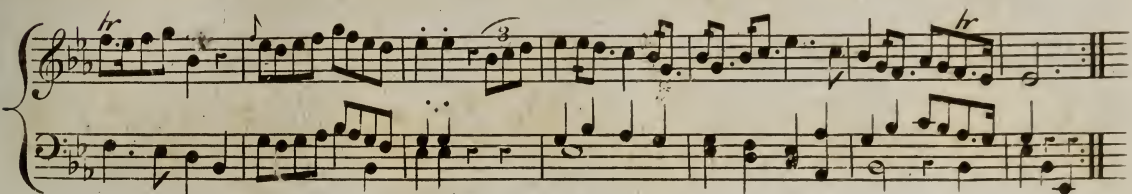
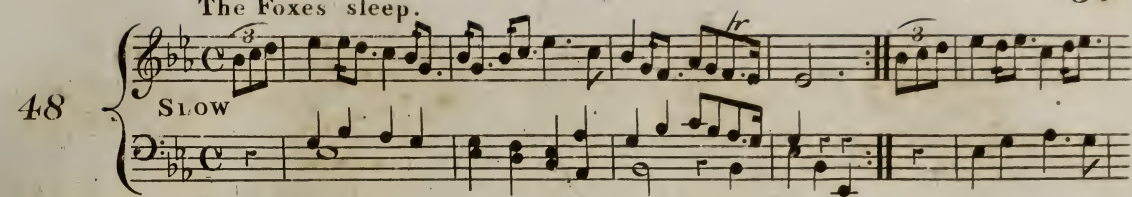
SLOW

Handwritten musical score for 'If to a Foreign Clime you go.' in E major (one sharp) and 2/4 time. The tempo is marked 'SLOW'. The score consists of four systems of grand staves (treble and bass clef). The first system includes a fermata over the final measure of the treble staff. The second system includes a repeat sign in the treble staff. The third system concludes with a double bar line. The fourth system concludes with a double bar line.

The Foxes sleep.

48

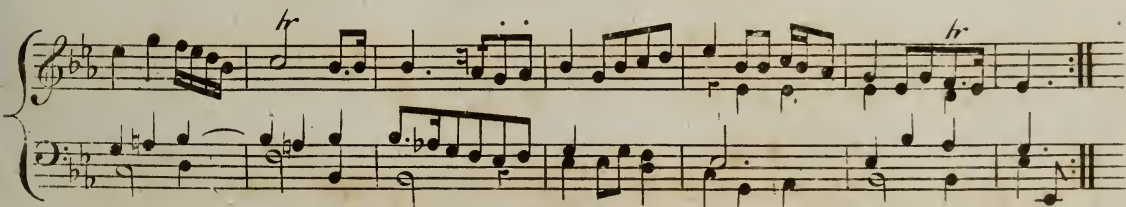
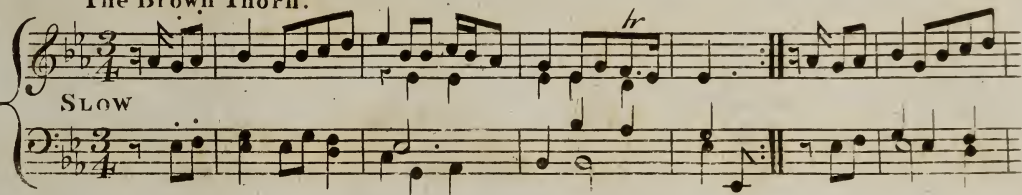
SLOW



The Brown Thorn.

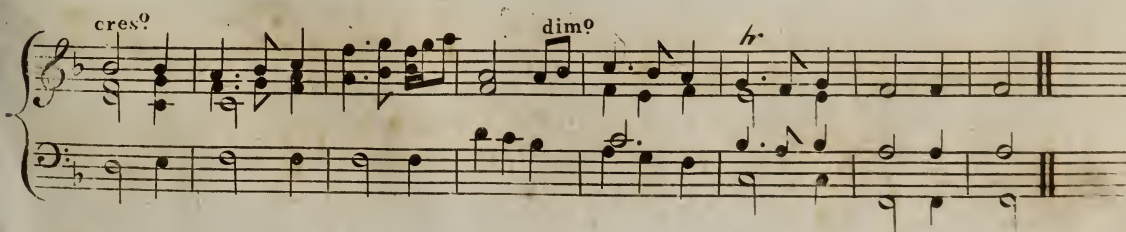
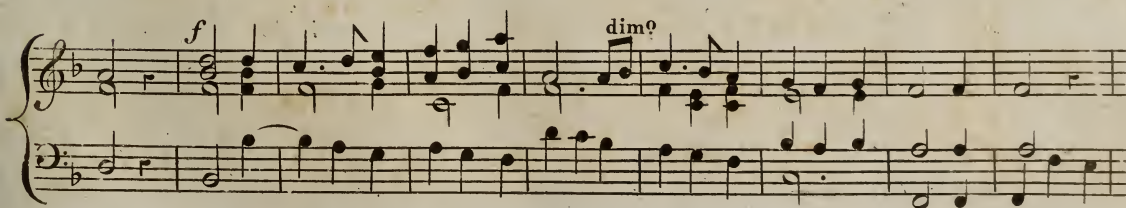
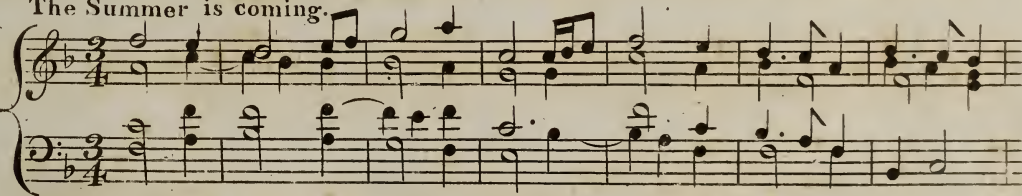
49

SLOW



The Summer is coming.

50



Kitty Tyrrel.

51

ALLEGRO

Musical score for 'Kitty Tyrrel' in 3/4 time, marked ALLEGRO. The score consists of four systems of piano accompaniment. The first system includes a treble and bass staff with a melodic line in the treble and a supporting bass line. The second system continues the melody with a trill (tr) in the treble. The third system features a forte (f) dynamic in the treble and a piano (p) dynamic in the bass. The fourth system concludes with a trill (tr) in the treble. The piece ends with a double bar line.

The Beardless Boy.

52

ALLEGRO

Musical score for 'The Beardless Boy' in 6/8 time, marked ALLEGRO. The score consists of two systems of piano accompaniment. The first system includes a treble and bass staff with a melodic line in the treble and a supporting bass line. The second system continues the melody and concludes with a double bar line.

The Fair hair'd Child.

53

SLOW

Musical score for 'The Fair hair'd Child' in 6/8 time, marked SLOW. The score consists of four systems of two staves each. The first system includes a treble staff with a 3-measure rest and a bass staff. The second system includes a treble staff with a repeat sign and a bass staff with a 7-measure rest. The third system includes a treble staff and a bass staff. The fourth system includes a treble staff and a bass staff. The key signature has one flat (B-flat).

The Ugly Tailor.

54

ALLEGRO

Musical score for 'The Ugly Tailor' in 9/8 time, marked ALLEGRO. The score consists of two systems of two staves each. The first system includes a treble staff with a 3-measure rest and a bass staff. The second system includes a treble staff with a 3-measure rest and a bass staff. The key signature has two sharps (F# and C#).

Love in Secret.

55

MODERATO

Musical score for "Love in Secret" in G major, 3/4 time, Moderato. The score consists of four systems of piano accompaniment. The first system is marked with measure number 55. The music features a melody in the right hand with trills (tr) and a bass line in the left hand. The second system continues the melody with trills and a bass line. The third system includes a piano (p) dynamic marking in the bass line. The fourth system includes a forte (f) dynamic marking in the bass line and a piano (p) dynamic marking in the right hand.

Open the door softly.

56

SLOW

Musical score for "Open the door softly" in G major, 6/8 time, Slow. The score consists of two systems of piano accompaniment. The first system is marked with measure number 56. The music features a melody in the right hand and a bass line in the left hand. The second system continues the melody and bass line.

The Scotch Edition called "Its open the door"

SLOW

Musical score for "The Scotch Edition" in G major, 6/8 time, Slow. The score consists of two systems of piano accompaniment. The first system is marked with measure number 56. The music features a melody in the right hand and a bass line in the left hand. The second system continues the melody and bass line.

The Parting of Friends.

57

SLOW

Handwritten musical score for 'The Parting of Friends'. The piece is in 3/4 time, marked 'SLOW'. It consists of three systems of music, each with a treble and bass staff joined by a brace. The first system starts with a treble staff containing a series of eighth and sixteenth notes, with two 'tr' (trill) markings. The bass staff has a simple accompaniment of quarter and eighth notes. The second system continues the melody in the treble staff, also with trills, while the bass staff provides harmonic support. The third system concludes the piece with a final cadence in both staves.

Castle O Neil.

58

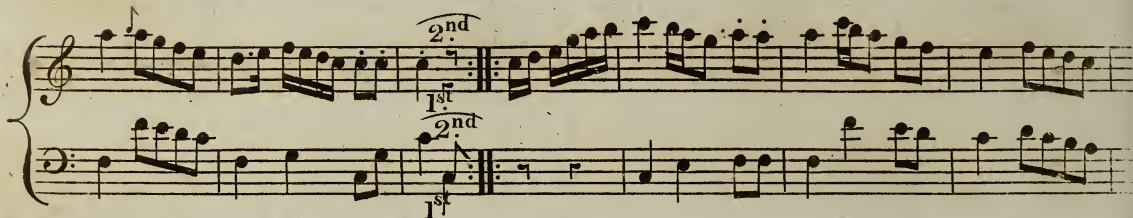
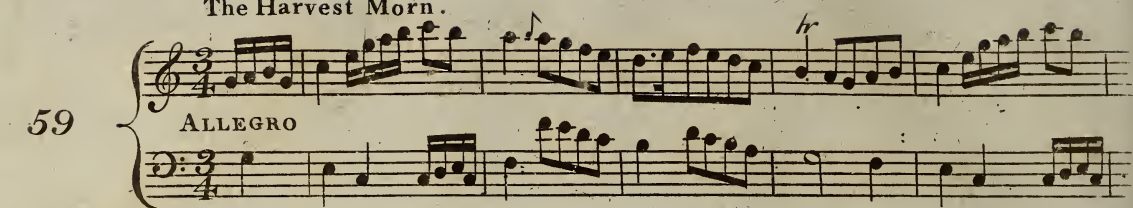
SLOW

Handwritten musical score for 'Castle O Neil'. The piece is in 3/4 time, marked 'SLOW'. It consists of three systems of music, each with a treble and bass staff joined by a brace. The first system begins with a treble staff featuring a complex, rapid melody of sixteenth and thirty-second notes. The bass staff has a simple accompaniment. The second system continues the intricate melody in the treble staff. The third system concludes the piece with a final cadence in both staves.

The Harvest Morn.

59

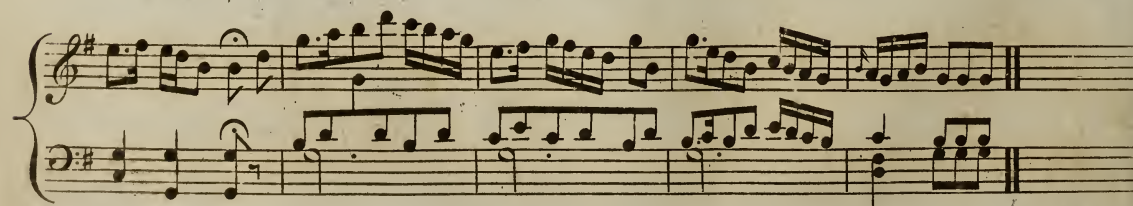
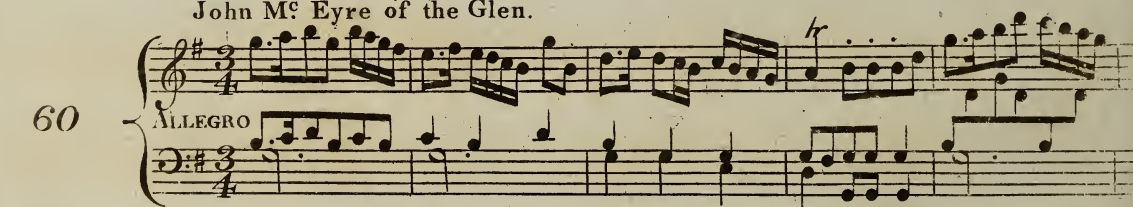
ALLEGRO



John Mc Eyre of the Glen.

60

ALLEGRO



The Forlorn Queen.

39

61

SL^{OW}

The Snowy breasted Pearl

62

MODERATO

Dermot O Drwd.

63

MODERATO

My Dear stay with me.

64

ALLEGRO

Musical score for 'My Dear stay with me.' The piece is in 6/8 time with a key signature of two sharps (F# and C#). It is marked 'ALLEGRO'. The score consists of two systems of grand staves. The first system starts with a treble clef and a key signature of two sharps, followed by a bass clef and a key signature of two sharps. The melody is in the treble, and the accompaniment is in the bass. The second system continues the melody and accompaniment, ending with a double bar line.

The Maid of the Valley.

65

Musical score for 'The Maid of the Valley.' The piece is in 3/4 time with a key signature of one flat (Bb). It consists of two systems of grand staves. The first system starts with a treble clef and a key signature of one flat, followed by a bass clef and a key signature of one flat. The melody is in the treble, and the accompaniment is in the bass. The second system continues the melody and accompaniment, ending with a double bar line.

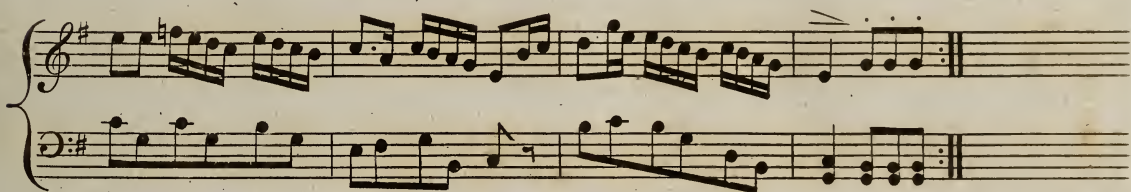
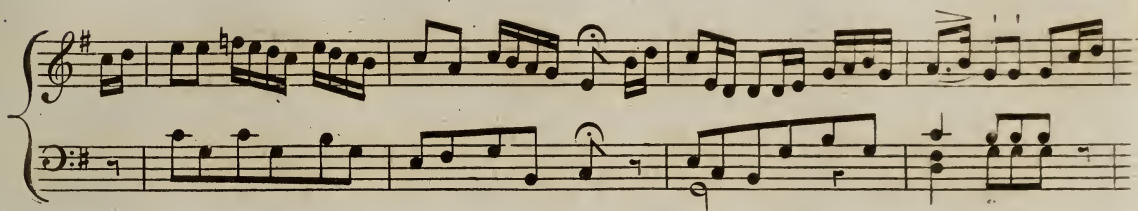
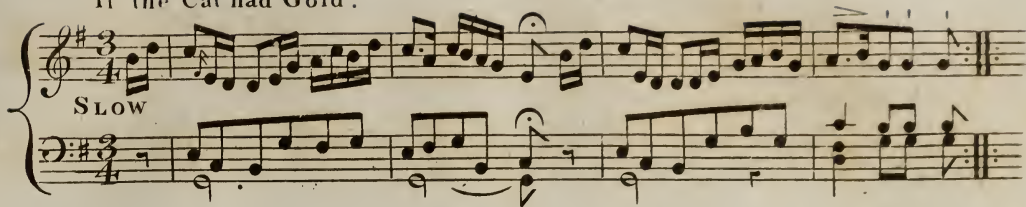
The Pretty Girl Milking the Cows.

66

ALL^O MODERATOMusical score for 'The Pretty Girl Milking the Cows.' The piece is in 9/8 time with a key signature of one flat (Bb). It is marked 'ALL^O MODERATO'. The score consists of two systems of grand staves. The first system starts with a treble clef and a key signature of one flat, followed by a bass clef and a key signature of one flat. The melody is in the treble, and the accompaniment is in the bass. The second system continues the melody and accompaniment, ending with a double bar line. There are trills marked 'tr' in the treble staff of the second system.

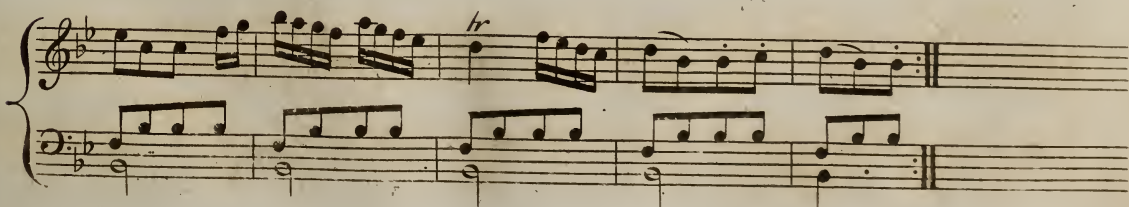
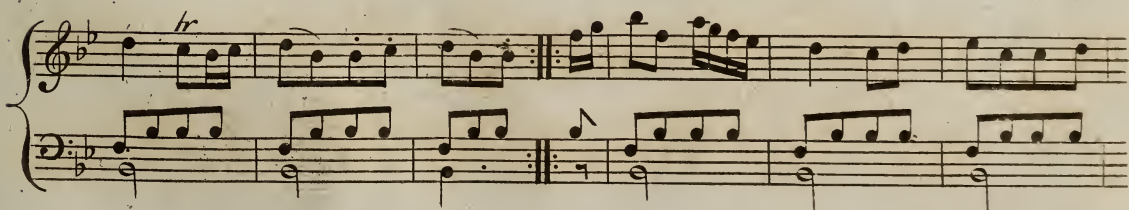
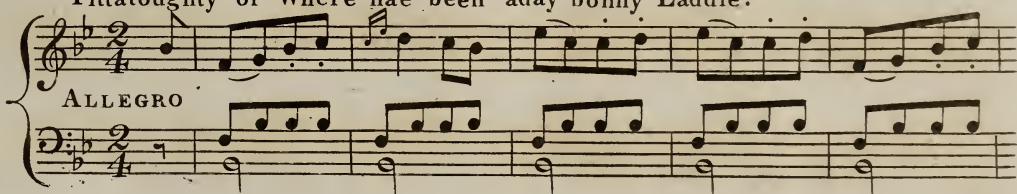
If the Cat had Gold.

67



Pittatoughty or Where hae been aday bonny Laddie.

68



The Highway to Dublin.

69

ALLEGRO

Matthew Briggs.

70

ALL^o MODERATO

Captain O Kain.

71

SLOW

Captain O'Kain

SLOW *The Smallest joice in y' green lea re-berrin y' mornin' travelt over clear than the vale*

Handwritten musical score for "The Rose Tree" in G major, 2/4 time. The score is written on two staves. The melody is on the upper staff, and the accompaniment is on the lower staff. The lyrics are written below the melody.

*Green roses bloom in y^e dews of y^e morning time
 with leaves as white as snow
 but the leaves are green and the roses are red*

Handwritten musical score for the song "What can give pleasure". The score is written on two staves, treble and bass clef, in G major (one sharp) and 4/4 time. The melody is written in the treble staff, and the accompaniment is in the bass staff. The lyrics are written below the treble staff.

what can give pleasure or what can save
 from pain what's the longest time
 moments are numberless care

Simon Brodie

72

MODERATO

Simon Brodie.

MODERATO

8ves

Musical score for "The Merry Widow" (No. 10). The score is written for piano (p) and features a key signature of one sharp (F#) and a 2/4 time signature. The melody is primarily in the right hand, with a supporting bass line in the left hand. The piece includes a repeat sign and a dynamic marking of *f* (forte).

Green Goose Fair or I am sleeping.

73

73

SLOW

74

SLOW

p *f* *p* *f*

This musical score is for a piece titled "Green Goose Fair or I am sleeping." It is marked "SLOW" and is in 3/4 time with a key signature of one sharp (F#). The score is written for piano and consists of five systems of staves. The first system is numbered 73. The second system is numbered 74. The third system is numbered 75. The fourth system is numbered 76. The fifth system is numbered 77. The score includes dynamic markings: *p* (piano) and *f* (forte). The piece concludes with a double bar line.

Dermot.

74

74

SLOW

75

SLOW

This musical score is for a piece titled "Dermot." It is marked "SLOW" and is in 3/4 time with a key signature of one sharp (F#). The score is written for piano and consists of two systems of staves. The first system is numbered 74. The second system is numbered 75. The piece concludes with a double bar line.

The Fairy Queen.

CAROLAN.

7.5

MODERATO

A handwritten musical score for the song "The Rose Tree". The score is written on two staves, Treble and Bass clef, with a key signature of one sharp (F#). The melody is written in the Treble clef, and the accompaniment is in the Bass clef. The music is in 4/4 time. The melody features a series of eighth and sixteenth notes, with a final measure containing a trill (tr) and a wavy line. The accompaniment consists of chords and single notes, primarily in the lower register. The score is written on aged, slightly stained paper.

Musical score for "The Merry Widow" (No. 1). The score is written for piano (p) and features a melody in the right hand and a bass line in the left hand. The key signature is one sharp (F#), and the time signature is 2/4. The melody is characterized by a series of eighth and sixteenth notes, creating a lively and rhythmic feel. The bass line provides a steady accompaniment with a mix of eighth and sixteenth notes. The score is marked with a piano (p) dynamic.

A musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part is in G major (one sharp) and 2/4 time. It features a melody in the right hand and a bass line in the left hand. The melody is simple and catchy, with a repeat sign at the end. The bass line provides a steady accompaniment. The voice part is written in a single line with a treble clef and a key signature of one sharp. The lyrics are written below the voice line. The score is marked with a tempo of "Moderato" and a dynamic of "mf".

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one sharp (F#), and the time signature is 2/4. The piano part features a prominent bass line with a forte (f) dynamic. The melody is simple and catchy, with a repeat sign at the end of the first line.

The Jointure.

CAROLAN.

76

VERY SLOW

Musical score for 'The Jointure' in D major (two sharps) and 3/4 time. The piece is marked 'VERY SLOW'. It consists of four systems of grand staves (treble and bass clef). The melody is primarily in the treble clef, featuring eighth and sixteenth notes with some triplets. The bass line provides a steady accompaniment with eighth notes. The piece concludes with a double bar line.

SCOTCH NATIONAL MUSIC.

"Wet is this night & cold" /r

77

SLOW

Musical score for 'Wet is this night & cold' in D major (two sharps) and 3/4 time. The piece is marked 'SLOW'. It consists of two systems of grand staves. The melody is in the treble clef, featuring eighth and sixteenth notes. The bass line is simple, with some octaves indicated by a '8' in the first system. The piece concludes with a double bar line.

Highland Air & Chorus or Luinig.

78

MODERATO

Musical score for measures 78-87. The piece is in 3/4 time, marked MODERATO. It features a treble and bass staff. Measures 78-81 show a melody in the treble with a bass accompaniment. Measures 82-85 show a melody in the treble with a bass accompaniment, including dynamic markings *f* and *p*. Measures 86-87 show a melody in the treble with a bass accompaniment, ending with a double bar line.

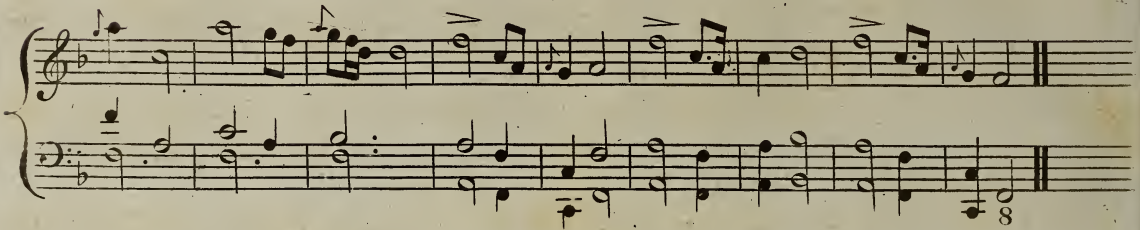
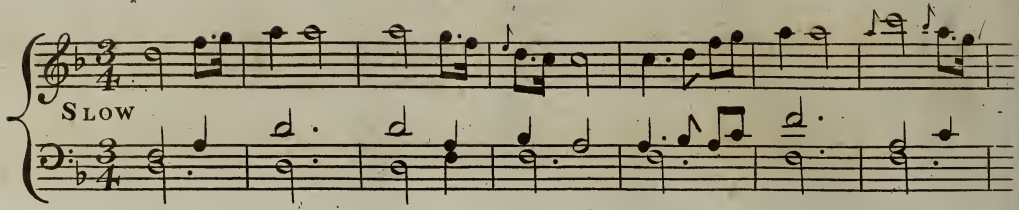
The Fisherman's Song for attracting the Seals.

79

MODERATO

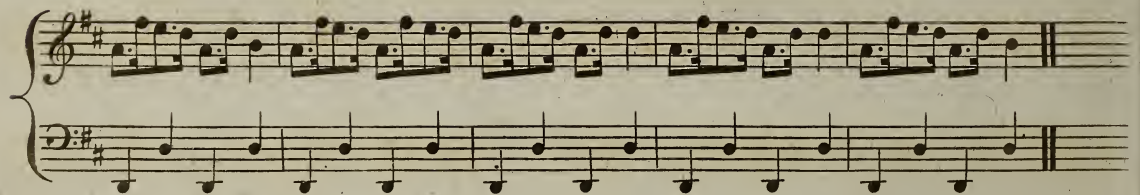
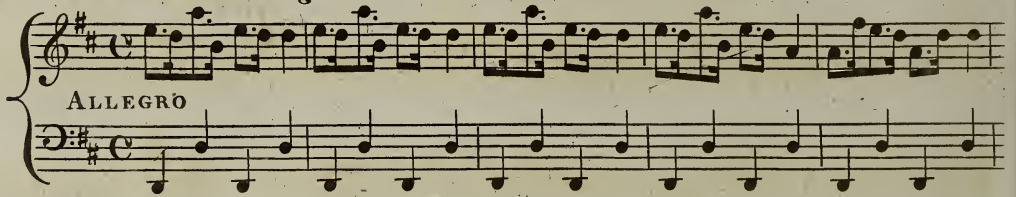
Musical score for measures 79-88. The piece is in 6/8 time, marked MODERATO. It features a treble and bass staff. Measures 79-82 show a melody in the treble with a bass accompaniment. Measures 83-86 show a melody in the treble with a bass accompaniment. Measures 87-88 show a melody in the treble with a bass accompaniment, ending with a double bar line.

80

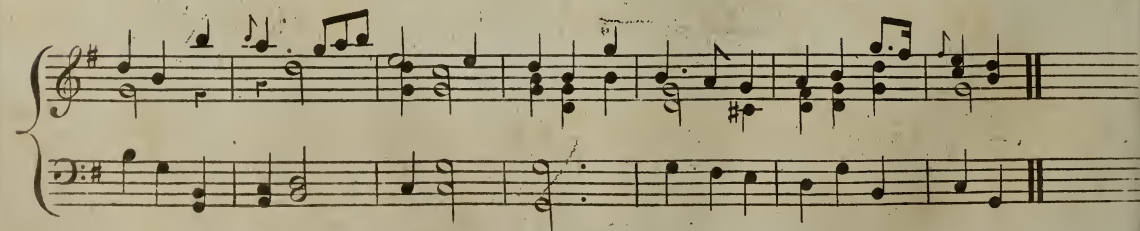
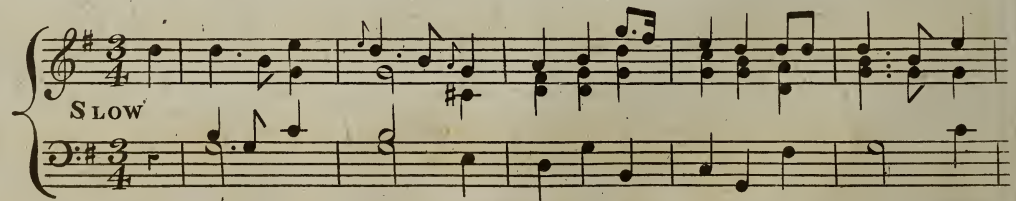


The Mermaid Song.

81



82



Ossian's Soliloquy on the Death of all his Cotemporary Heroes.

83

SLOW

Measures 83-84 and the first two measures of system 84. The music is in G major (one sharp) and 3/4 time. The tempo is marked 'SLOW'. The notation consists of a treble and bass staff joined by a brace. The melody in the treble staff is composed of eighth and quarter notes, while the bass staff provides a simple harmonic accompaniment with quarter and half notes.

84

SLOW

Measures 3-4 of system 84. The tempo remains 'SLOW'. The melody continues with eighth notes and quarter notes, featuring a trill (tr) in the final measure of the system.

Measures 5-6 of system 84. The melody includes a trill (tr) in the first measure and continues with eighth and quarter notes. The bass staff accompaniment remains consistent.

Measures 7-8 of system 84. The melody features a trill (tr) in the first measure and concludes the system with a double bar line.

85

MODERATO

Measures 1-2 of system 85. The tempo changes to 'MODERATO' and the time signature changes to 6/8. The melody is more active, featuring eighth and sixteenth notes. A trill (tr) is present in the second measure.

Measures 3-4 of system 85. The melody continues with eighth and sixteenth notes, featuring a trill (tr) in the first measure and concluding with a double bar line.

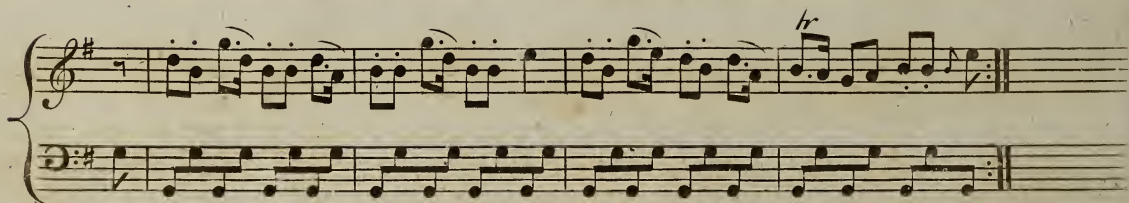
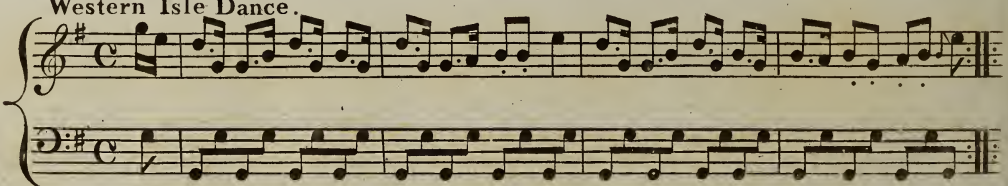
A Tune of the Western Isles.

86

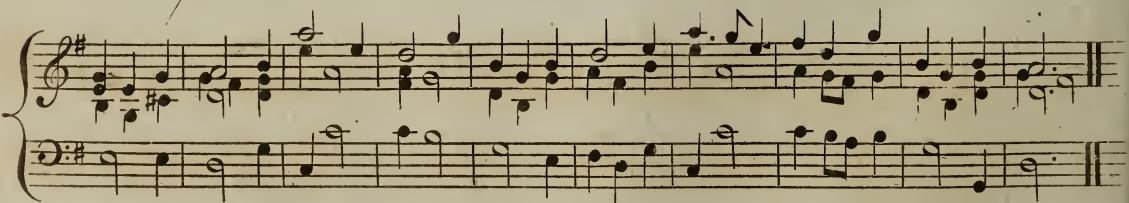
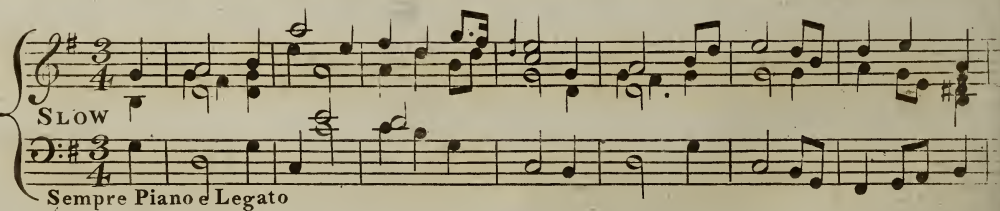


Western Isle Dance.

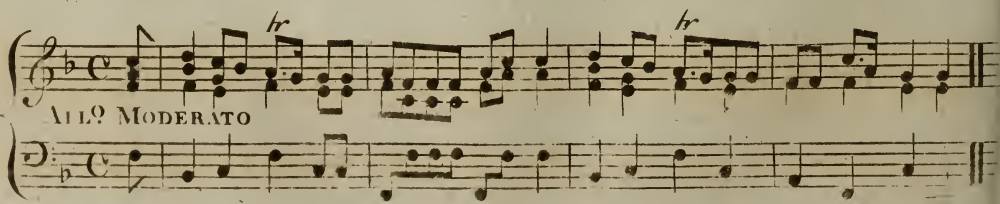
87

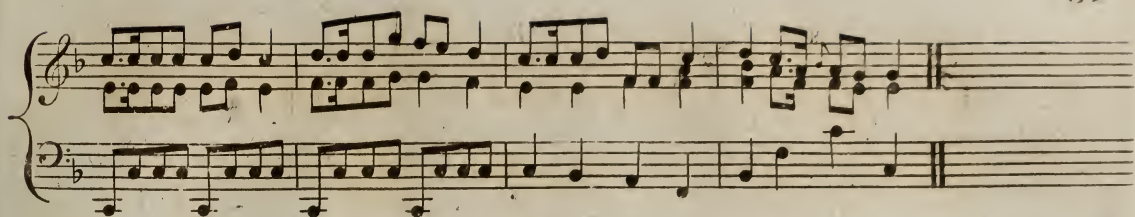


88



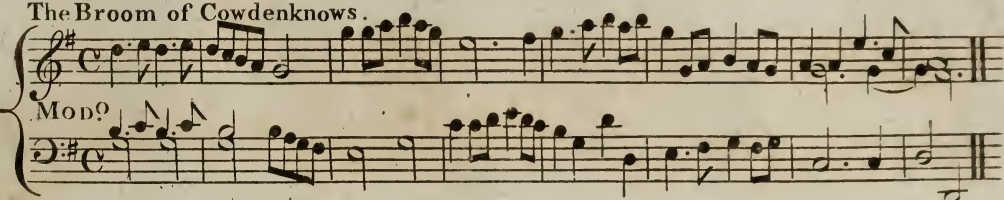
89



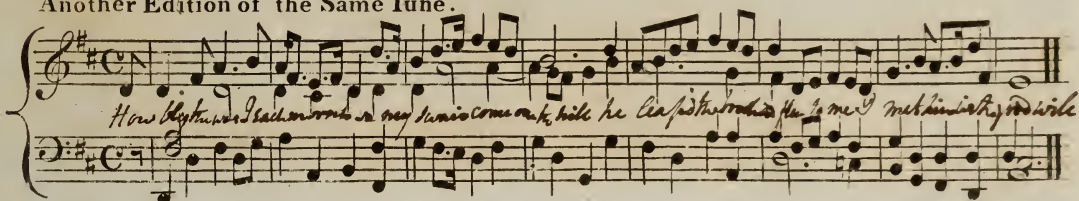


The Broom of Cowdenknows.

90

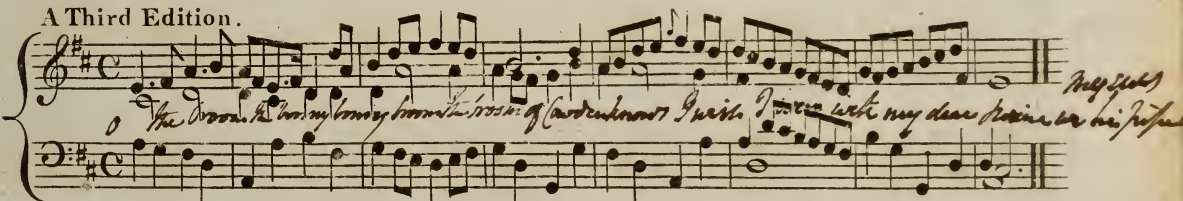
MOD^o

Another Edition of the Same Tune.



How bright was I had in mine eye I wish come out while he left the world for me I met him in the night

A Third Edition.

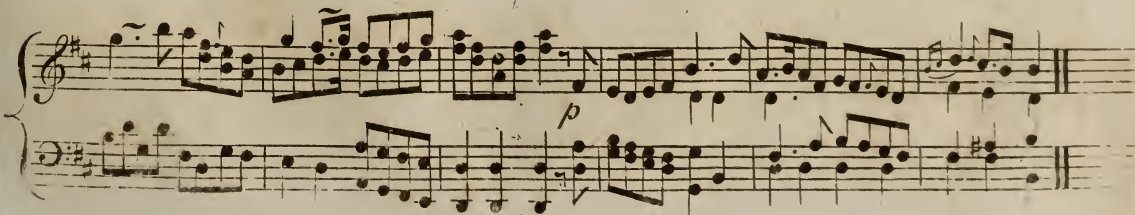
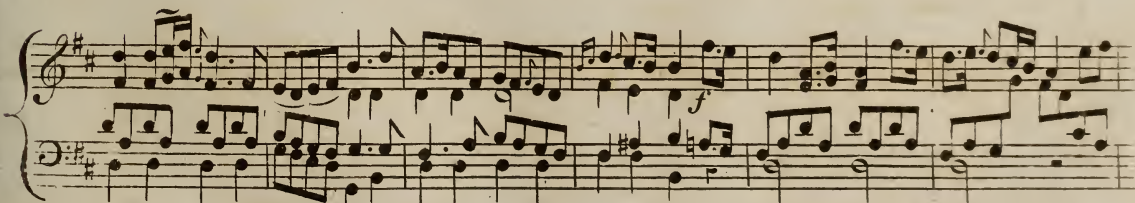
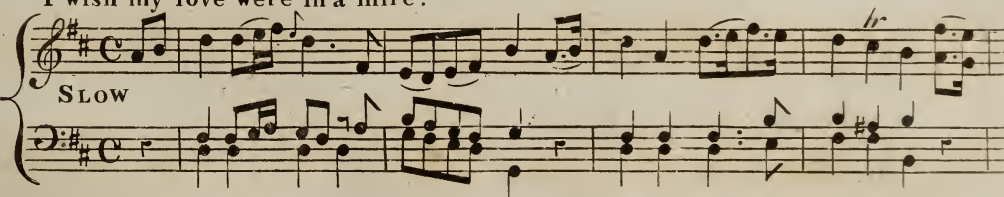


The Broom of Cowdenknows I wish I were with my dear partner in his place

I wish my love were in a mire.

91

SLOW



For our long biding here..

92

SLOW

Musical score for measure 92. The piece is in G major (one sharp) and common time (C). The tempo is marked 'SLOW'. The piano part consists of a simple harmonic accompaniment with whole and half notes. The melody in the treble clef features eighth and sixteenth notes, with some triplets. The measure ends with a double bar line.

Love is the cause of my mourning.

93

MODERATO

Musical score for measure 93. The piece is in G major (one sharp) and 3/4 time. The tempo is marked 'MODERATO'. The piano part features a steady accompaniment with eighth and sixteenth notes. The melody in the treble clef is more active, with many eighth and sixteenth notes. The measure ends with a double bar line.

Musical score for measure 94. The piece is in G major (one sharp) and 3/4 time. The piano part continues with a steady accompaniment. The melody in the treble clef remains active with eighth and sixteenth notes. The measure ends with a double bar line.

Musical score for measure 95. The piece is in G major (one sharp) and 3/4 time. The piano part continues with a steady accompaniment. The melody in the treble clef remains active with eighth and sixteenth notes. The measure ends with a double bar line.

Musical score for measure 96. The piece is in G major (one sharp) and 3/4 time. The piano part continues with a steady accompaniment. The melody in the treble clef remains active with eighth and sixteenth notes. The measure ends with a double bar line.

Musical score for measure 97. The piece is in G major (one sharp) and 3/4 time. The piano part continues with a steady accompaniment. The melody in the treble clef remains active with eighth and sixteenth notes. The measure ends with a double bar line.

Old Sir Simon the King.

94

ALL^O MODERATO

The Lass of Patie's Mill.

9.5

SLOW

 m, f

p

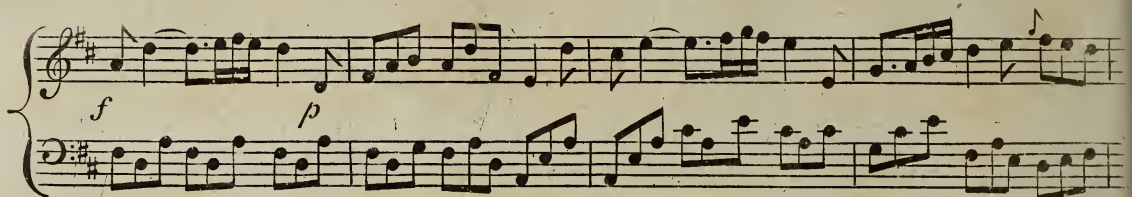
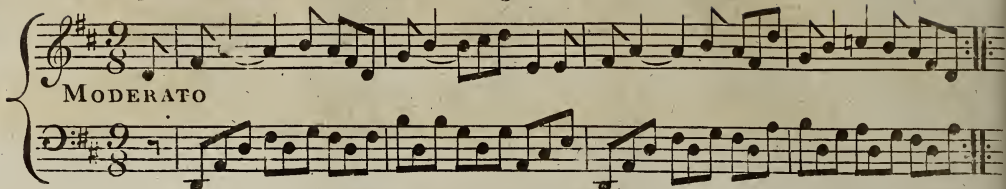
15

Another Edition

SLOW

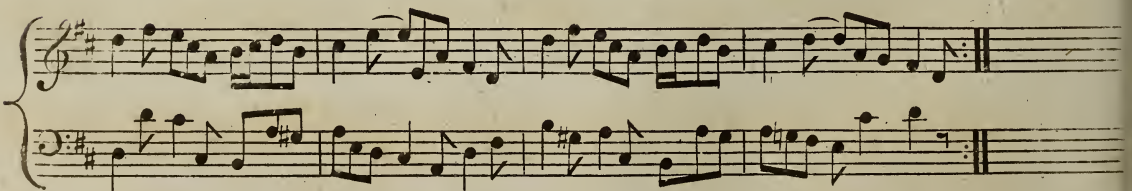
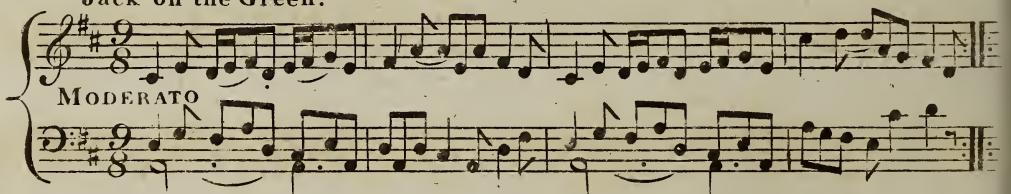
A Trip to the Jubilee or Edinburgh Castle.

96



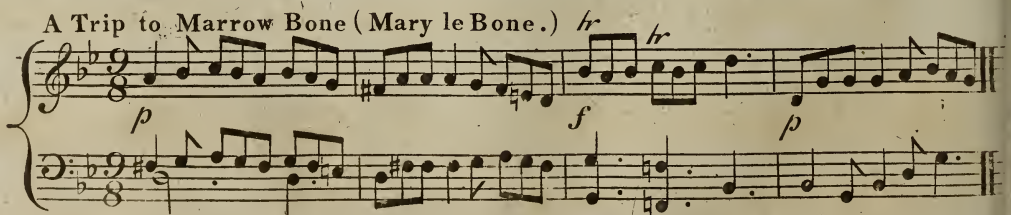
Jack on the Green.

97



A Trip to Marrow Bone (Mary le Bone.)

98



The first system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature. It contains a melody with eighth and sixteenth notes, including a trill marked 'tr' and a dynamic marking 'p' (piano). The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with dotted rhythms.

Washington's March. 1665.

99

ALLEGRO

The second system of the musical score begins with a treble clef, a key signature of two sharps (D major), and a 3/4 time signature. The tempo is marked 'ALLEGRO'. The upper staff features a melody with eighth notes and trills marked 'tr'. The lower staff is in bass clef with the same key signature and time signature, featuring a steady eighth-note accompaniment. The system concludes with a double bar line and a repeat sign.

The Sutors of Selkirk.

100

MODERATO

Musical score for 'The Sutors of Selkirk'. It consists of three systems of piano accompaniment. Each system has a treble and bass staff joined by a brace. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'MODERATO'. The first system ends with a fermata and a repeat sign. The second system ends with a fermata. The third system ends with a double bar line. There are 'tr' (trill) markings above the final notes of the first and third systems.

Roslin Castle.

101

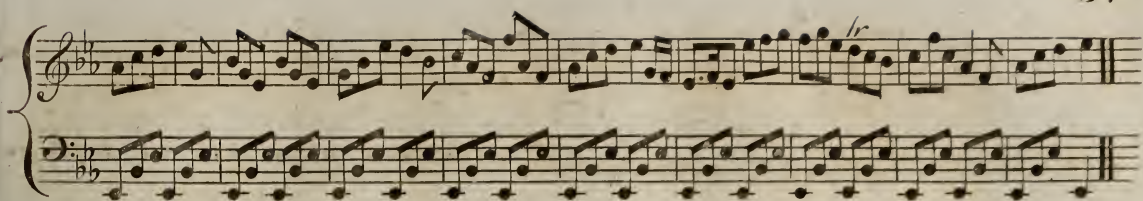
SLOW

Musical score for 'Roslin Castle'. It consists of three systems of piano accompaniment. Each system has a treble and bass staff joined by a brace. The key signature is two flats (Bb, Eb) and the time signature is common time (C). The tempo is marked 'SLOW'. The first system ends with a double bar line. The second system has a forte 'f' marking above the first measure and ends with a double bar line. The third system ends with a double bar line. There is a 'tr' (trill) marking above the final note of the third system.

102

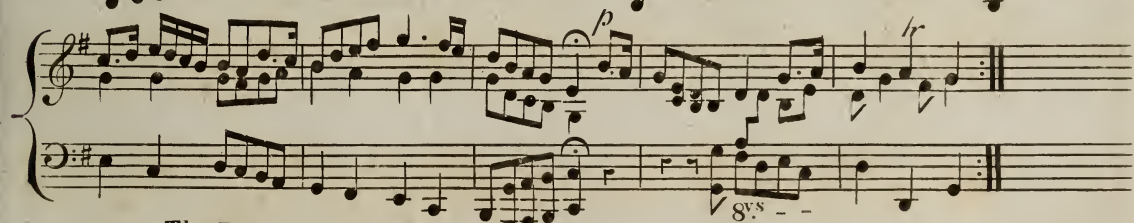
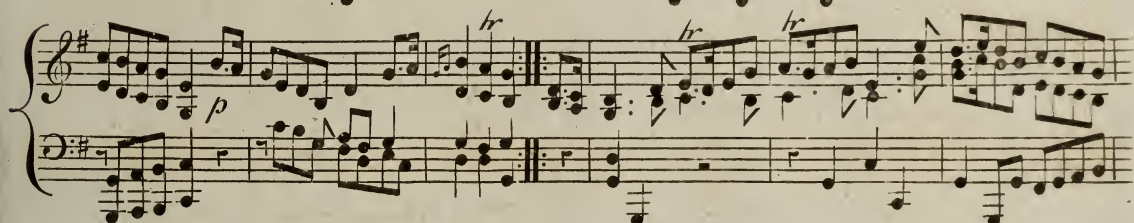
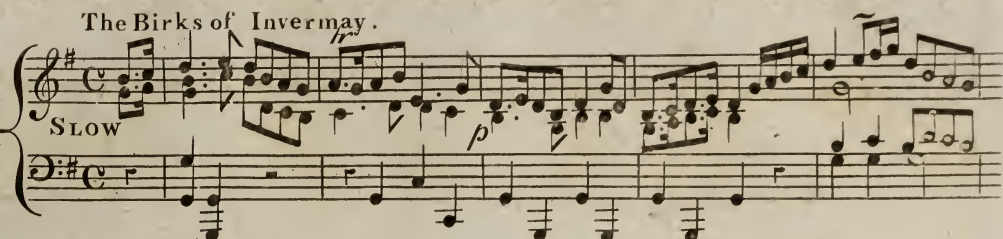
ALLEGRO

Continuation of the musical score for 'Roslin Castle'. It consists of one system of piano accompaniment with a treble and bass staff joined by a brace. The key signature is two flats (Bb, Eb) and the time signature is 6/8. The tempo is marked 'ALLEGRO'. The system ends with a double bar line. There is a 'tr' (trill) marking above the final note.



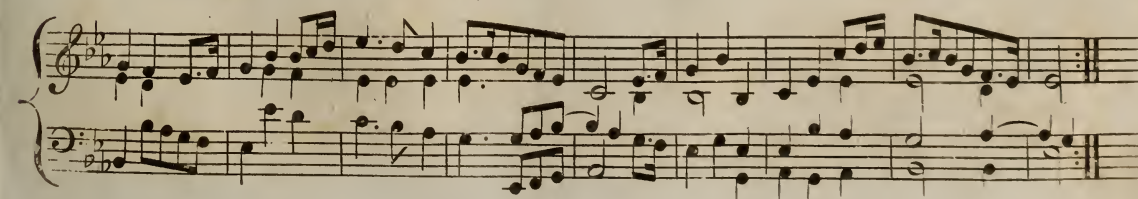
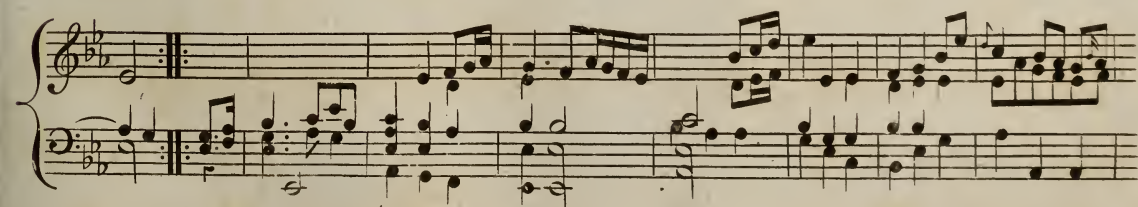
The Birks of Invermay.

103



The Braes of Ballenden.

104



105

For Lake of Gold.
No more shall cross my injured heart a gentle love then distant dwells.

ALL^O MODERATO

For ease of gold she left me & of all that near be - left me she the me - for took for

I must me sin remain she has left me & ye poor a love I to ye can commit my lovely

a grateful debt still I can has left me & a star's gentle has more than you the time and

charming fair's choicest blessing let her have this she's for ever left me &

faithful heart for empty tiller we must part for sister's love she left me &

106

Waking o' the fauld.

ALL^O MODERATO.

What ails ye at me Dad ye'll be my mummy or my aunty with crowdy mowdy
 There's Nancy to the Greenwood gane

107

SLOW

Handwritten lyrics: *There's Nancy to the Greenwood gane and you to have the good good chatt'ring & Willie he has*

Handwritten lyrics: *they fed me my katie garden tummy with bonnach of good barley meal of thae huns was right*
followed him to gain her love by flattery Show a that he can say or do the giesle's some

Handwritten lyrics: *pleantry in chaffed sloshes butter'd weel & was not that right dainty*
at him & ay thank be ye to the Phe he had him the who-ba' nei

Fy gar.

108

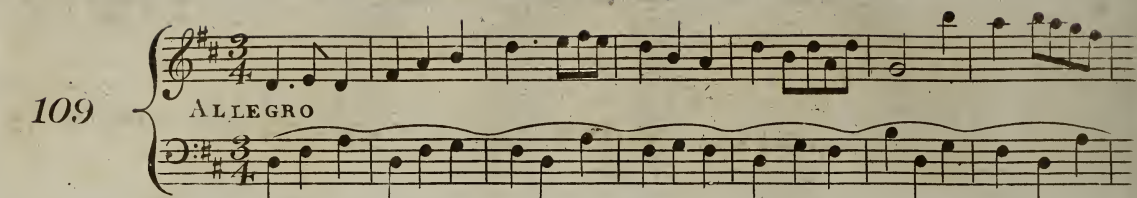
SLOW

Handwritten dynamics: *p* (piano), *f* (forte)

Handwritten dynamics: *dim?* (diminuendo), *p* (piano)

109

ALLEGRO



Peggy now the King's come.

111

ALLEGRO

Musical score for 'Peggy now the King's come.' in 2/4 time, key of D major. The score consists of two systems. The first system is marked 'ALLEGRO' and features a treble and bass staff with a piano accompaniment. The melody is in the treble staff, starting with a forte (f) dynamic. The second system continues the melody and accompaniment, ending with a double bar line.

The Yellow hair'd Laddie

112

SLOW

Musical score for 'The Yellow hair'd Laddie' in 3/4 time, key of D major. The score consists of two systems. The first system is marked 'SLOW' and features a treble and bass staff with a piano accompaniment. The melody is in the treble staff, starting with a piano (p) dynamic. The second system continues the melody and accompaniment, ending with a double bar line. The score includes two vocal parts: 1st and 2nd. The lyrics are written below the melody.

Come hap me.

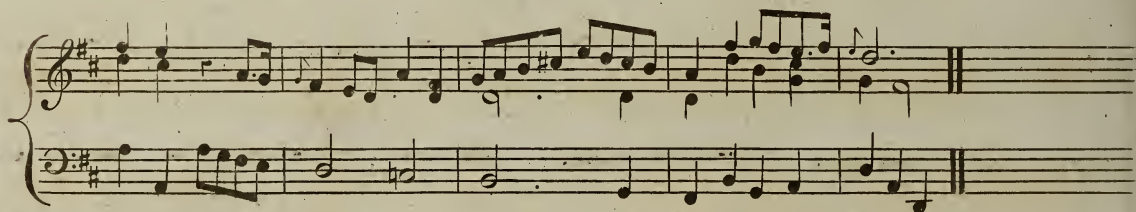
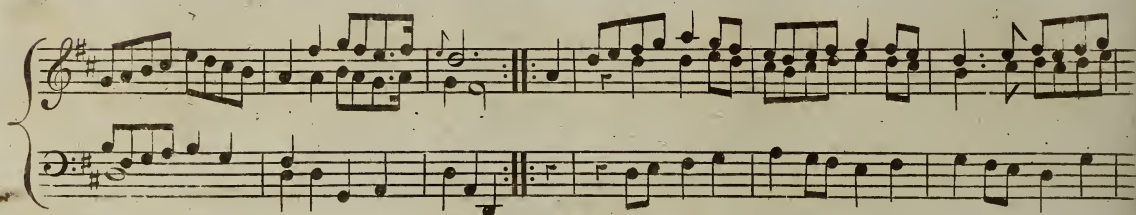
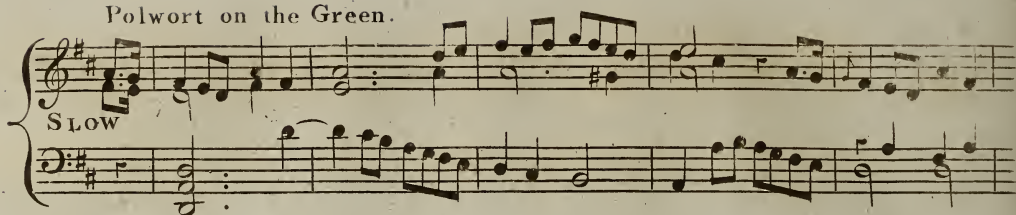
113

ALL? MODERATO

Musical score for 'Come hap me.' in 2/4 time, key of B-flat major. The score consists of two systems. The first system is marked 'ALL? MODERATO' and features a treble and bass staff with a piano accompaniment. The melody is in the treble staff, starting with a piano (p) dynamic. The second system continues the melody and accompaniment, ending with a double bar line.

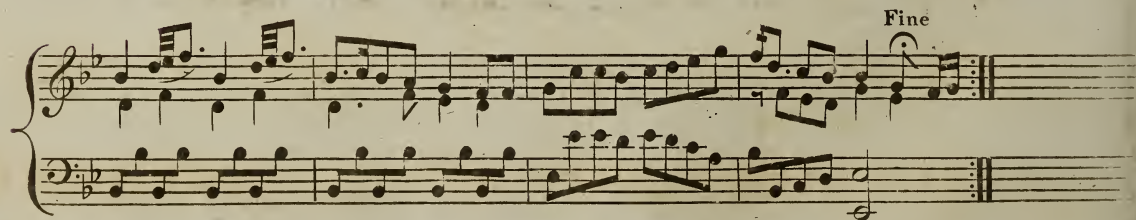
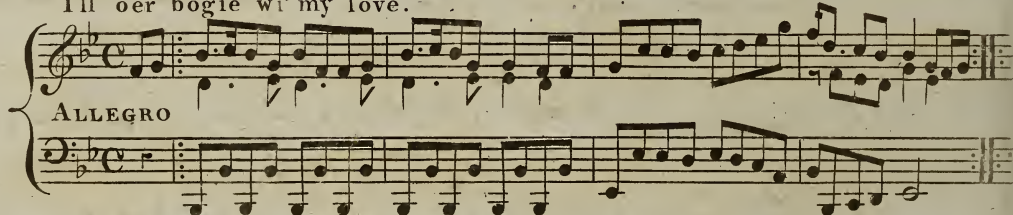
Polwort on the Green.

114



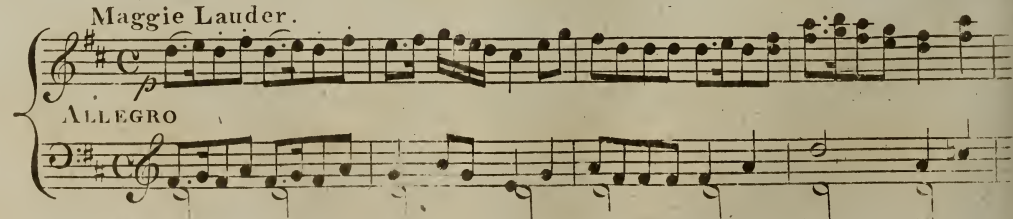
I'll o'er bogie wi' my love.

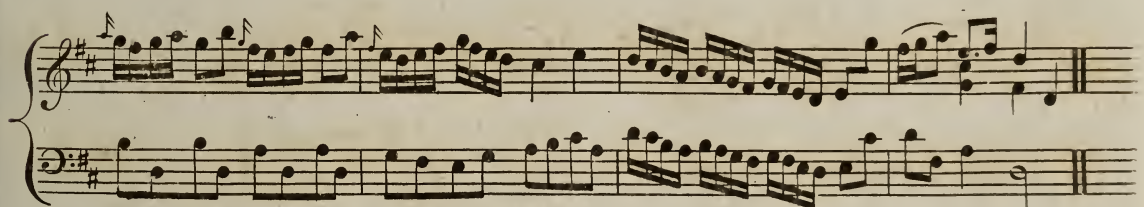
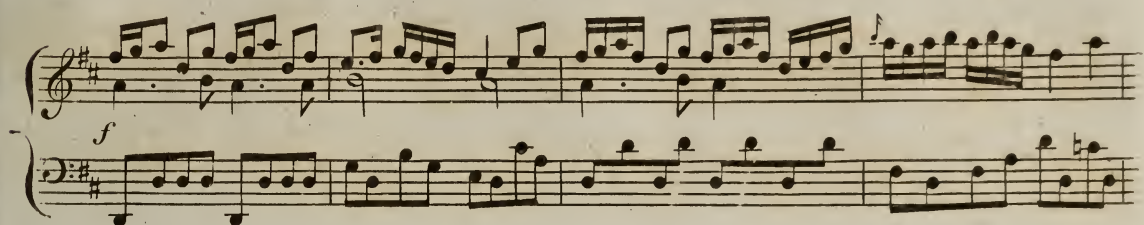
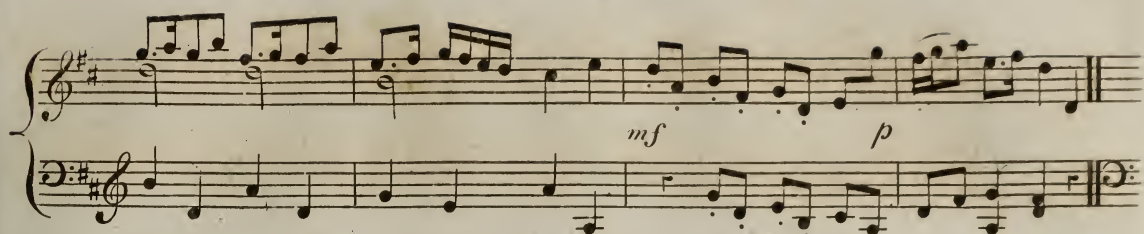
115



Maggie Lauder.

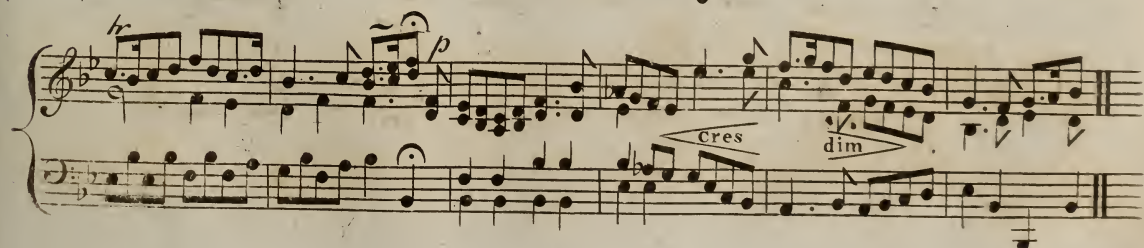
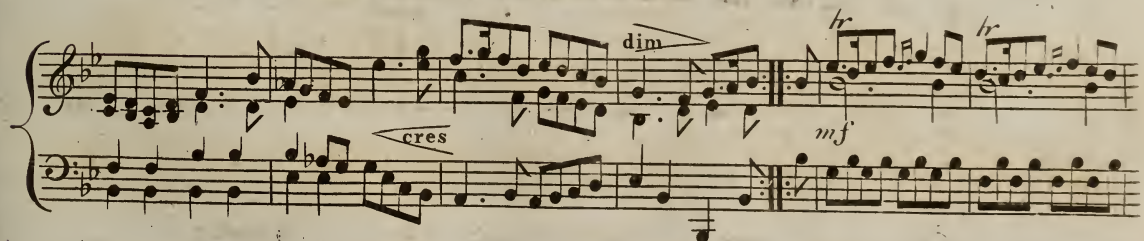
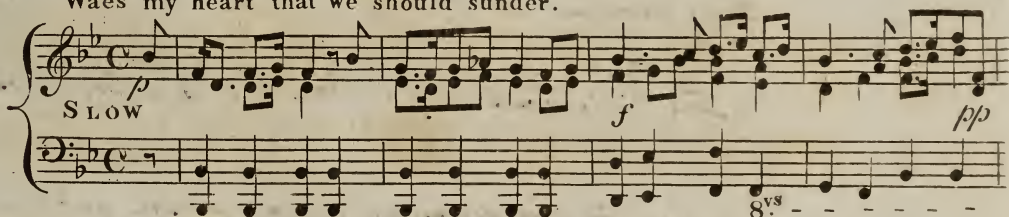
116





Waes my heart that we should sunder.

117



Tweed Side.

118

Musical notation for Tweed Side, measures 118-119. Treble and bass staves with a 3/4 time signature, key of D major, and a "SLOW" tempo marking. The bass staff has an "8vs" marking.

Continuation of musical notation for Tweed Side, measures 120-121.

Continuation of musical notation for Tweed Side, measures 122-123.

119

Musical notation for The Bush above Traquair, measures 119-120. Treble and bass staves with a 3/4 time signature, key of D major, and a "SLOW" tempo marking. The bass staff has an "8vs" marking.

Musical notation for The Bush above Traquair, measures 121-122. Treble and bass staves with a 3/4 time signature, key of D major, and a "SLOW" tempo marking. The bass staff has an "8vs" marking.

Musical notation for The Bush above Traquair, measures 123-124. Treble and bass staves with a 3/4 time signature, key of D major, and a "SLOW" tempo marking. The bass staff has an "8vs" marking.

Lewie Gordon.

120

Slow

Here awa there awa.

121

The last time I came o'er the moor.

122

Slow

He's low down he's in the broom.

123

My Country 'Tis of Thee, Sweet Land of Liberty,
Where bards and sages pen the songs of prophecy,
Which make our hearts with courage swell,
Long may our land be so, and so shall we.

Handwritten musical score for "Ave Maria" by Franz Schubert. The score is written on two staves, treble and bass, with a key signature of one flat (B-flat) and a common time signature (C). The lyrics are in Italian, written in a cursive hand below the treble staff. The lyrics are: "a 've Maria for his love - his love is waiting for me my love is waiting for me his love is waiting for me". The music is a simple, flowing melody, characteristic of Schubert's style. The score is a page from a manuscript, with the page number "1" visible in the top right corner.

My Apron Deary.

124

My Apron Deary.

Slow

A musical score for the song 'My Apron Deary'. It features a treble and bass staff. The treble staff has a melody with a key signature of one flat and a 3/4 time signature. The bass staff provides a harmonic accompaniment. The tempo is marked 'Slow'. The score is for a single system.

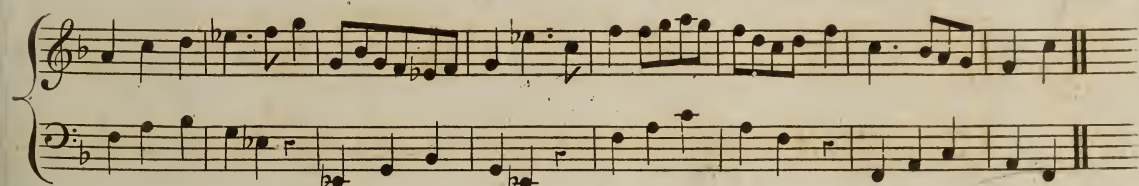
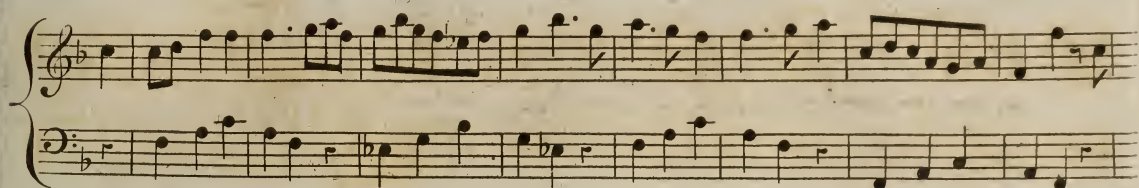
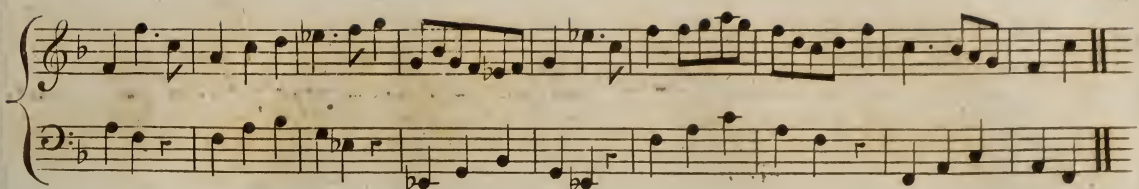
A handwritten musical score for a piano piece, consisting of two staves: a treble staff (top) and a bass staff (bottom). The music is written in a single system. The treble staff begins with a treble clef and a key signature of one flat (B-flat). It contains several measures of music, including eighth and sixteenth notes, rests, and chords. The bass staff begins with a bass clef and contains corresponding notes and rests. The handwriting is in dark ink on aged, slightly yellowed paper. The score ends with a double bar line on both staves.

John Hay's bonny Lassie.

125 John Hay's bonny Lassie.

ANDANTE

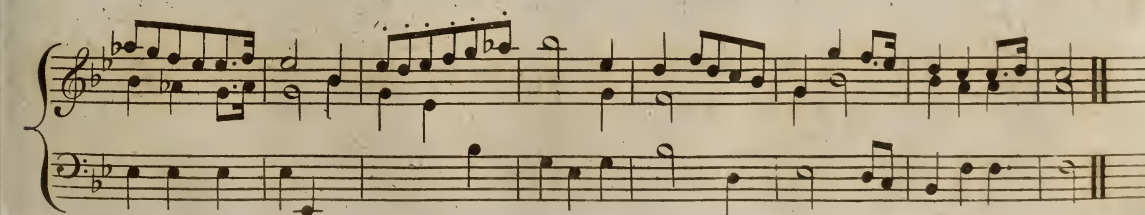
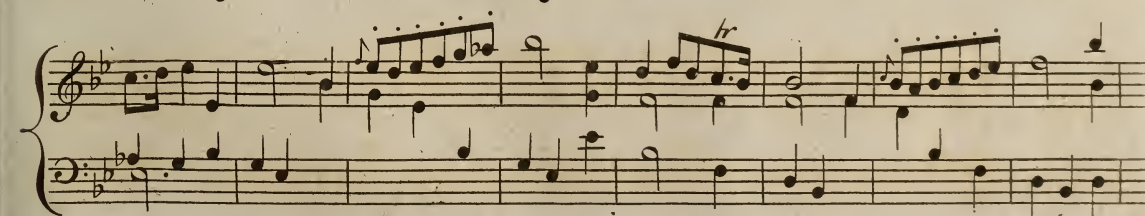
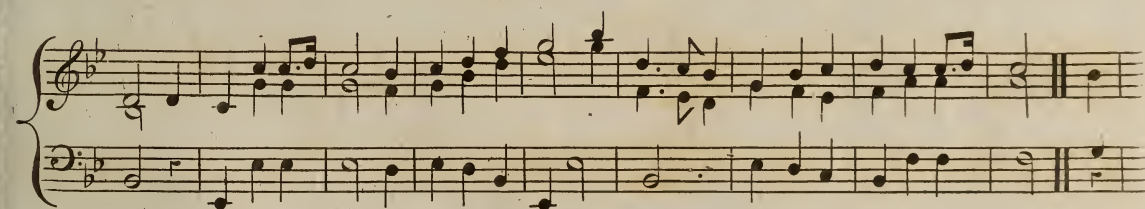
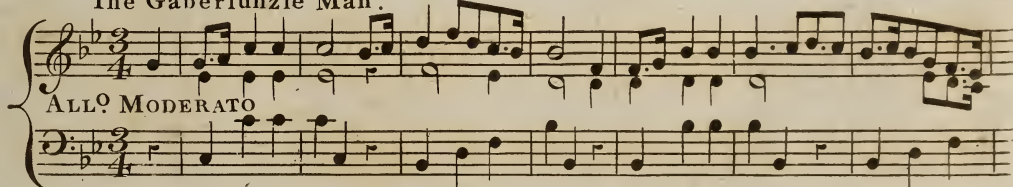
The image shows a musical score for a piece titled "John Hay's bonny Lassie." The score is written for piano and consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one flat (B-flat) and the time signature is 3/4. The tempo marking "ANDANTE" is written below the staves. The music is a simple, melodic tune with a gentle, flowing character.



The Gaberlunzie Man.

126

ALLO MODERATO



One day I heard Mary say.

127

SLOW

One day I heard Mary say, "O, how I love thee, Mary, do not stay, why wilt thou grudge - me"

Can my fond heart with her if thou wilt leave me, Mary, do not stay, why wilt thou grudge - me"

She rose and let me in.

128

SLOW

Will ye go.

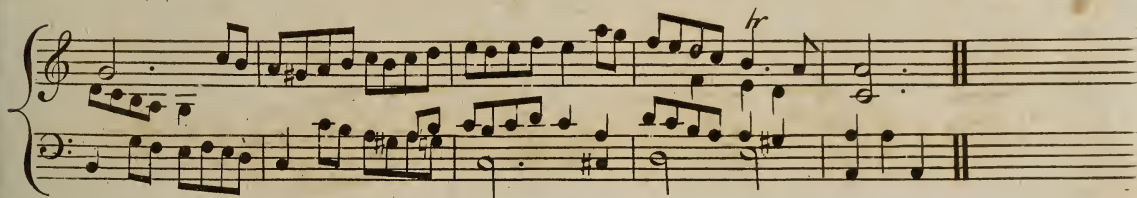
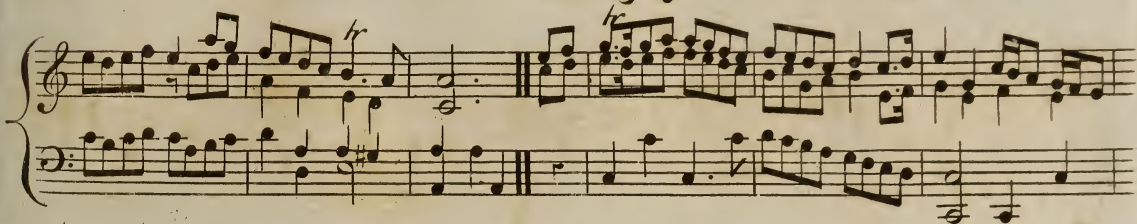
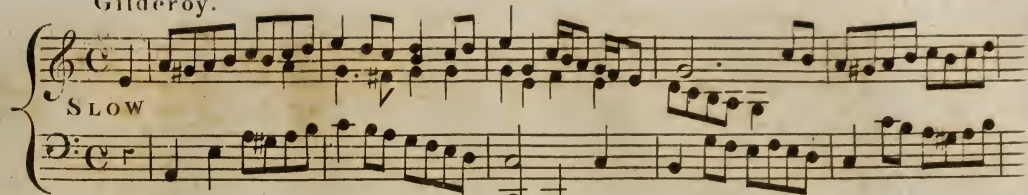
129

SLOW

Gilderoy.

130

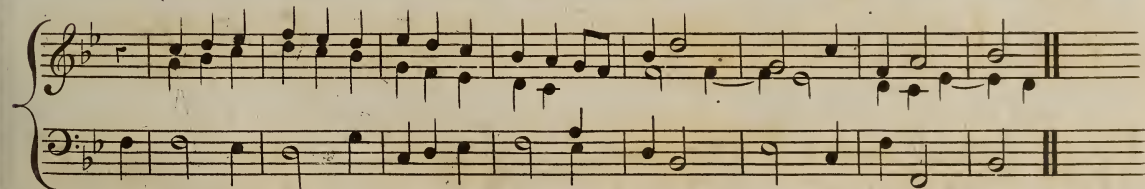
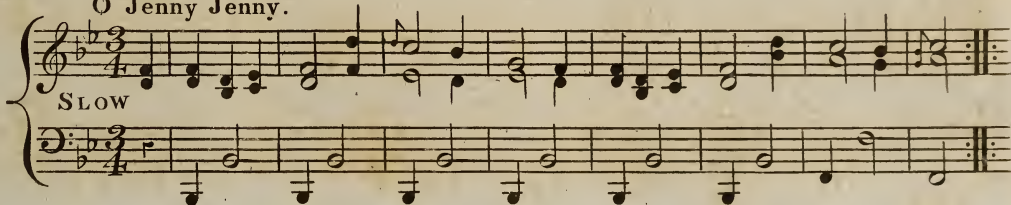
SLOW



O Jenny Jenny.

131

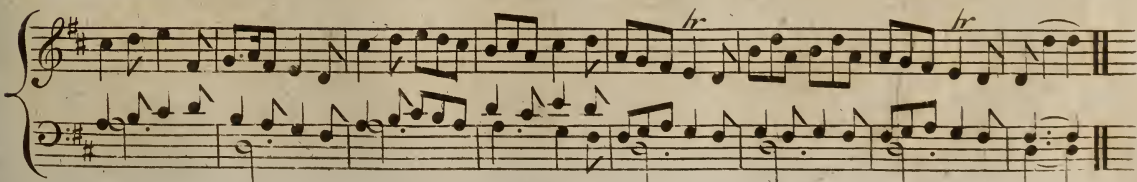
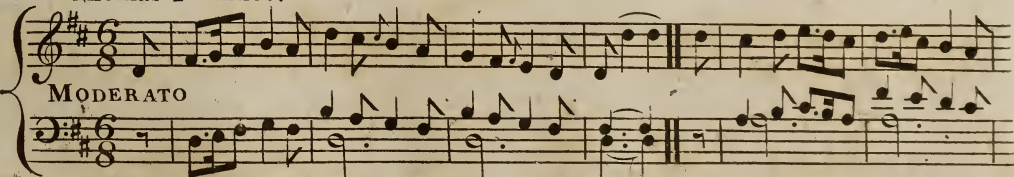
SLOW



Thomas I cannot.

132

MODERATO



Gin thou wert mine ain thing.

133

SLOW

Musical score for piece 133, "Gin thou wert mine ain thing." The score is in G major (one sharp) and common time (C). It consists of three systems of piano accompaniment. The first system is marked "SLOW". Each system has a treble and bass staff joined by a brace. The melody is in the treble staff, and the bass staff provides a simple harmonic accompaniment. The piece ends with a double bar line after the third system.

Sae merry as we twa ha been.

134

MODERATO

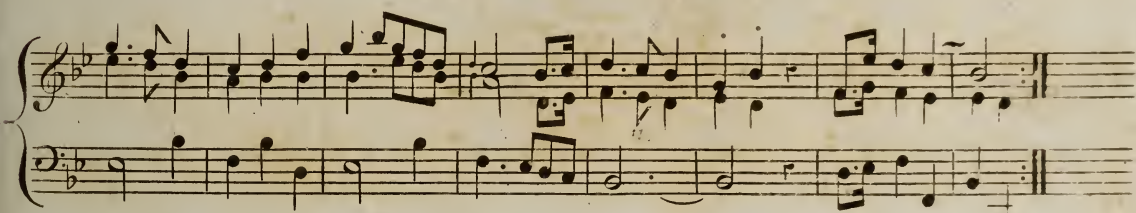
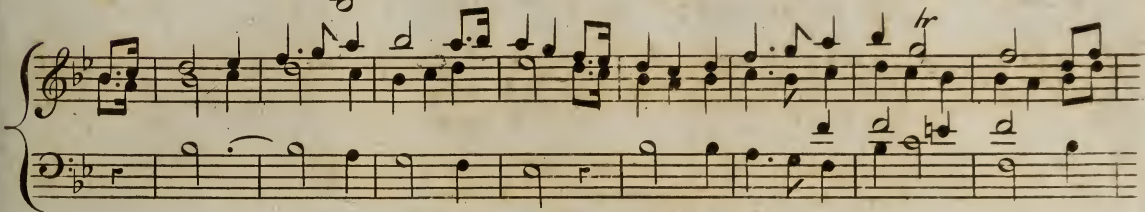
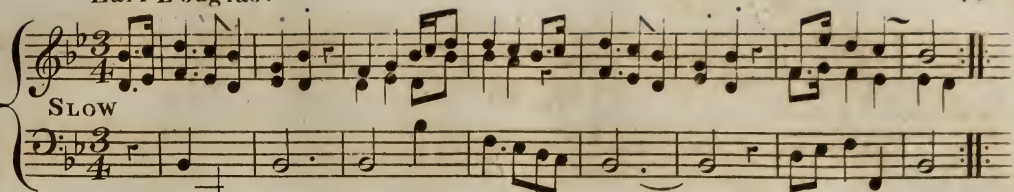
Musical score for piece 134, "Sae merry as we twa ha been." The score is in G major (one sharp) and 3/4 time. It consists of three systems of piano accompaniment. The first system is marked "MODERATO". Each system has a treble and bass staff joined by a brace. The melody is in the treble staff, and the bass staff provides a simple harmonic accompaniment. The piece ends with a double bar line after the third system.

Earl Douglas.

71

135

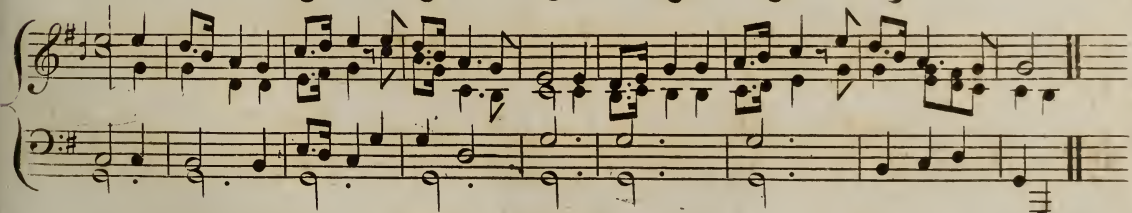
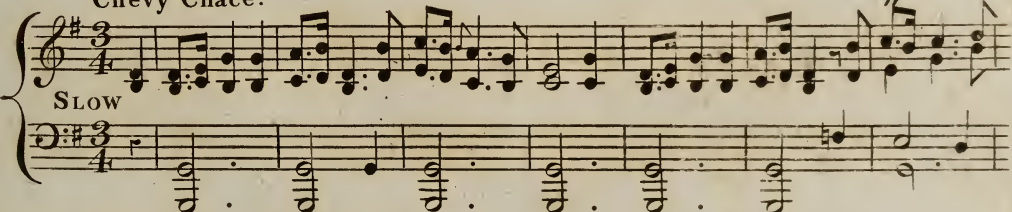
SLOW



Chevy Chace.

136

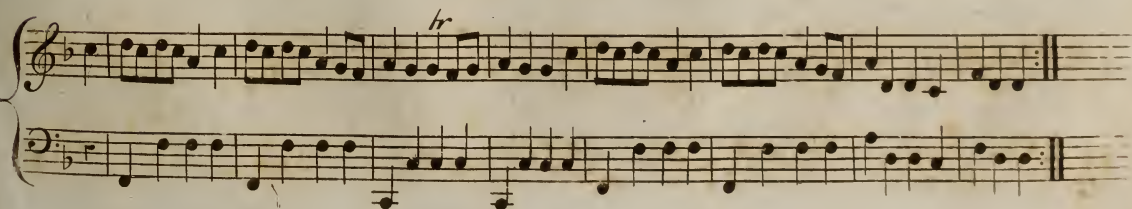
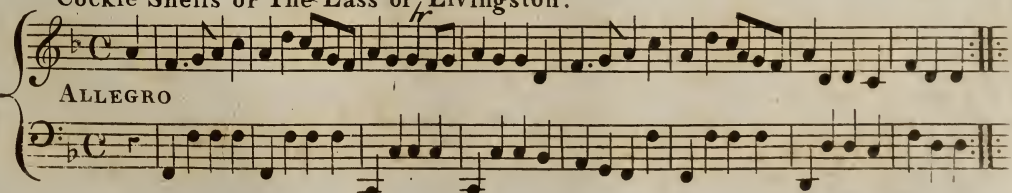
SLOW



Cockle Shells or The Lass of Livingston.

137

ALLEGRO



Killerkranky.

138

ALLEGRO

Musical score for 'Killerkranky' in 2/4 time, marked ALLEGRO. The piece is in D major. It features a lively melody with many eighth and sixteenth notes. The score is written for two systems, each with a treble and bass staff. The first system includes a 'tr' (trill) marking. The second system includes a 'f' (forte) marking. The piece concludes with a double bar line.

Johnny and Nelly.

139

Musical score for 'Johnny and Nelly' in 3/4 time. The piece is in D major. It features a simple melody with quarter and eighth notes. The score is written for two systems, each with a treble and bass staff. The piece concludes with a double bar line.

Carron Side.

140

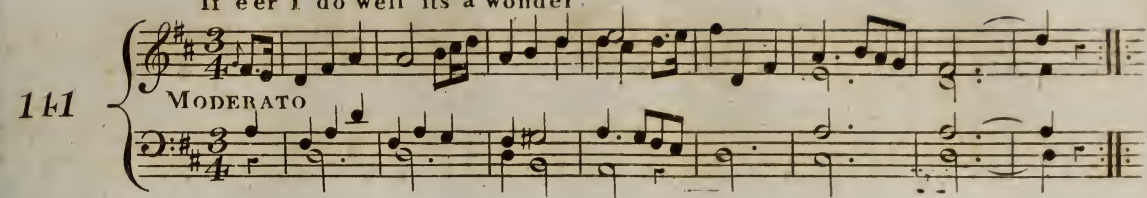
SLOW

Musical score for 'Carron Side' in 3/4 time, marked SLOW. The piece is in D major. It features a melody with many eighth and sixteenth notes. The score is written for two systems, each with a treble and bass staff. The first system includes a 'tr' (trill) marking. The piece concludes with a double bar line.

If e'er I do well it's a wonder.

141

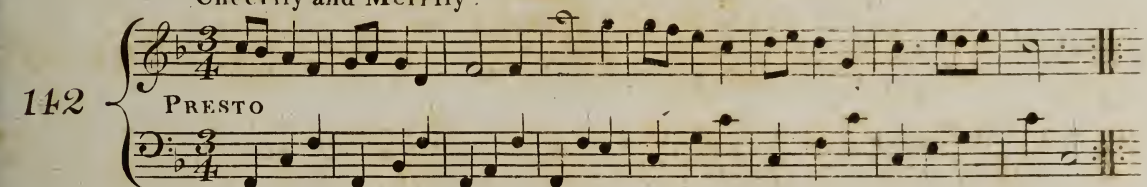
MODERATO



Cheerily and Merrily.

142

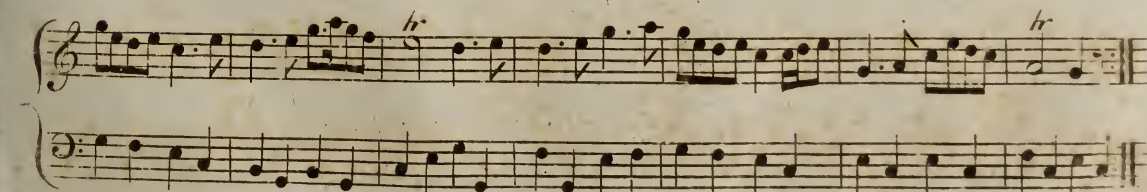
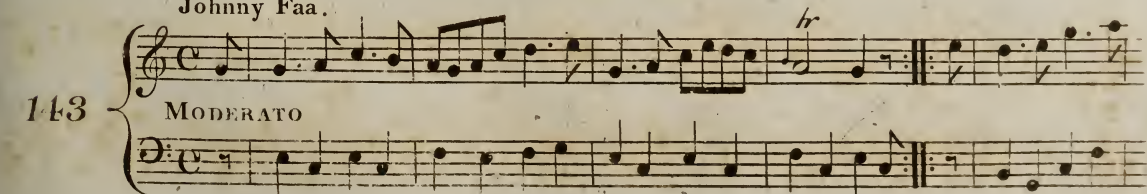
PRESTO



Johnny Faa.

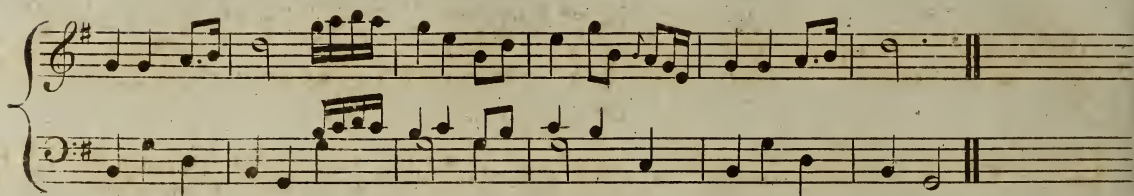
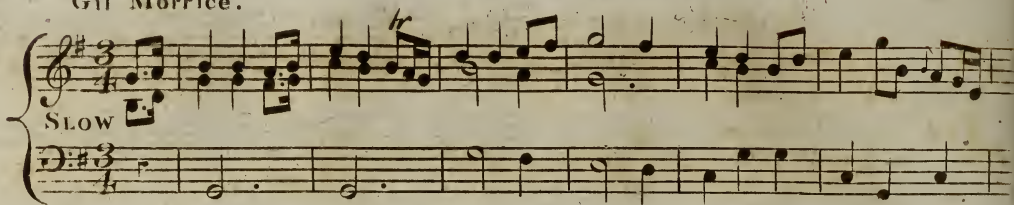
143

MODERATO



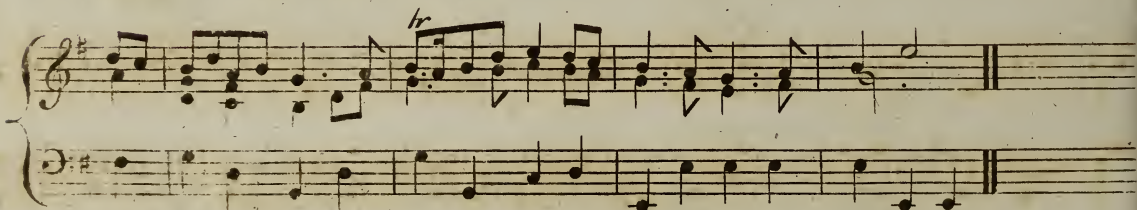
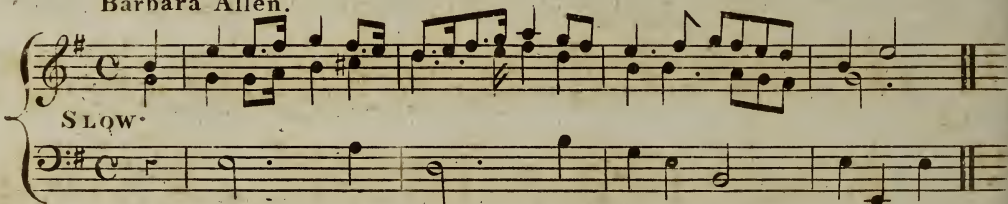
Gil Morrice.

144



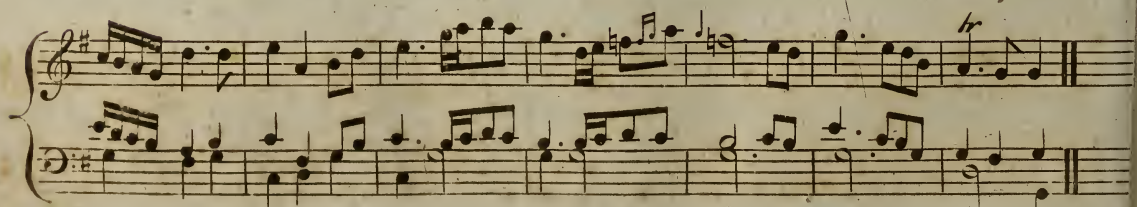
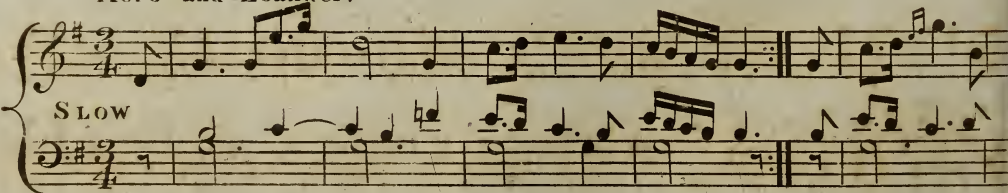
Barbara Allen.

145



Hero and Leander.

146



Flowers of the Forest.

147

SLOW

Musical score for 'Flowers of the Forest'. The score is written for piano and features a treble and bass staff. The key signature is one flat (B-flat), and the time signature is common time (C). The tempo is marked 'SLOW'. The melody is characterized by triplets of eighth notes. The score consists of four systems of music, each with a treble and bass staff. The first system includes a '3' above the first triplet. The second system includes a '3' above the first triplet. The third system includes a '3' above the first triplet. The fourth system includes a '3' above the first triplet. The score ends with a double bar line.

Johnny Armstrong.

148

Musical score for 'Johnny Armstrong'. The score is written for piano and features a treble and bass staff. The key signature is one sharp (F-sharp), and the time signature is 3/4. The tempo is not explicitly marked. The melody is characterized by eighth and sixteenth notes. The score consists of three systems of music, each with a treble and bass staff. The first system includes a '3' above the first triplet. The second system includes a '3' above the first triplet. The third system includes a '3' above the first triplet. The score ends with a double bar line.

The Maid of Selma.

149

This musical score is for a piece titled "The Maid of Selma." It begins at measure 149. The music is written for a piano in 2/4 time, with a key signature of two flats (B-flat and E-flat). The score consists of seven systems, each with a grand staff (treble and bass clefs). The melody is primarily in the treble clef, while the bass clef provides harmonic support. The notation includes various musical symbols such as notes, rests, and dynamic markings. A "tr" (trill) is indicated above a note in the second system. An "8va" (octave up) marking is present in the third system. The piece concludes with a double bar line at the end of the seventh system. The dynamics *p* (piano) and *pp* (pianissimo) are marked in the final system.

Cainge Dafydd Brophwyd. (The Tune of David the Prophet.) from a M.S. of the 11th Century

150

MODERATO

Musical score for 'Cainge Dafydd Brophwyd' in 3/4 time, marked MODERATO. The score consists of two systems of staves. The first system has a treble staff with a melody of eighth and sixteenth notes and a bass staff with a simple harmonic accompaniment. The second system continues the melody and accompaniment.

Sweet Richard (as Danced in England 1796 &c.)

151

Musical score for 'Sweet Richard' in 2/4 time. The score consists of two systems of staves. The first system has a treble staff with a lively melody of eighth and sixteenth notes and a bass staff with a simple harmonic accompaniment. The second system continues the melody and accompaniment.

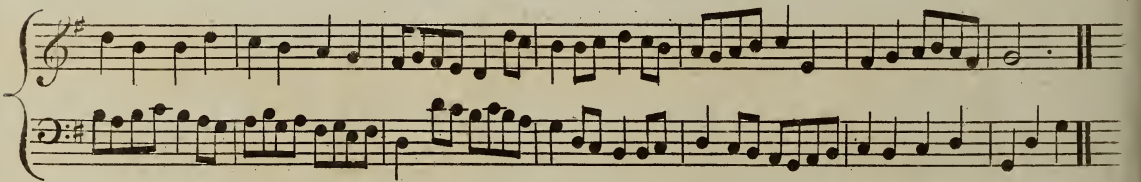
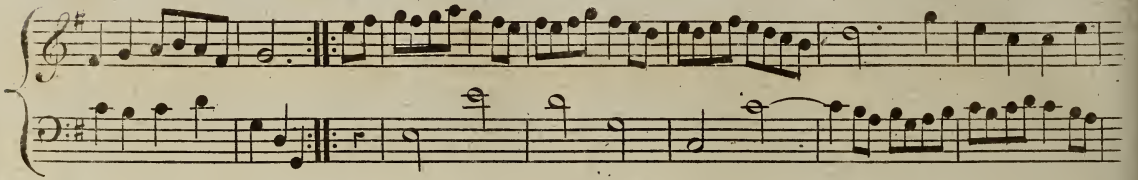
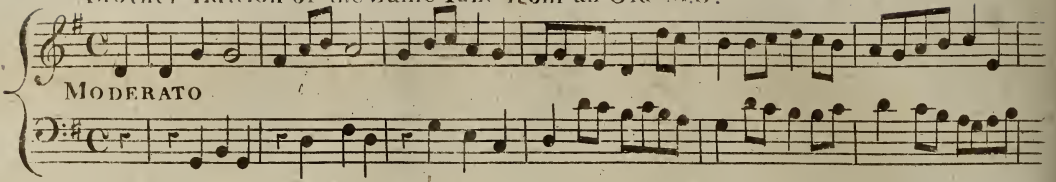
Another and Older Edition of the Same Tune.

ALLO! MODERATO

Musical score for 'Another and Older Edition of the Same Tune' in 2/4 time, marked ALLO! MODERATO. The score consists of two systems of staves. The first system has a treble staff with a melody featuring trills and a bass staff with a simple harmonic accompaniment. The second system continues the melody and accompaniment.

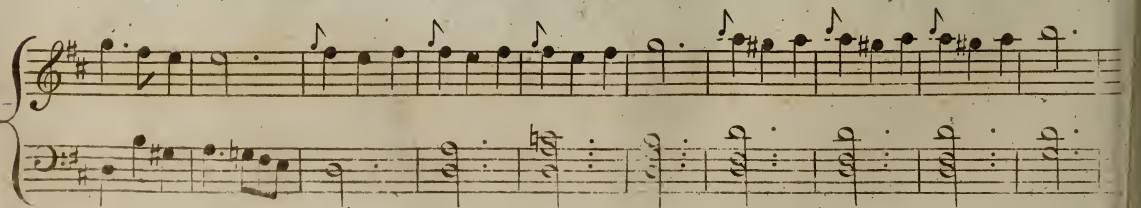
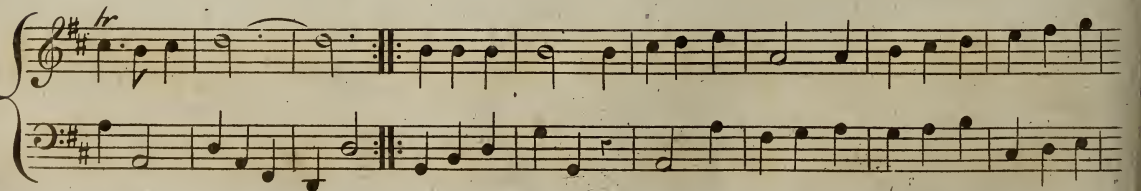
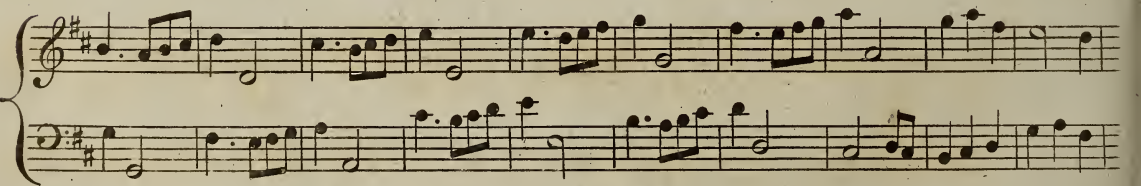
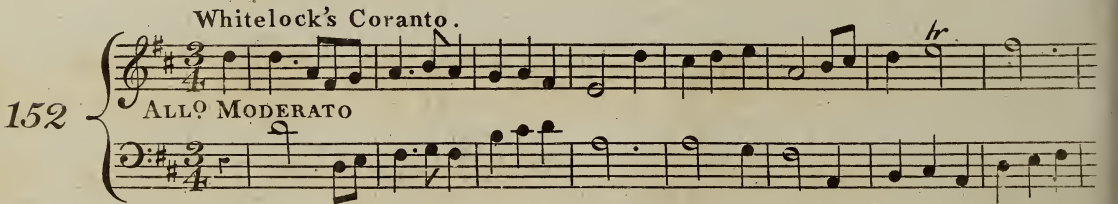
Another Edition of the Same Tune from an Old M.S.

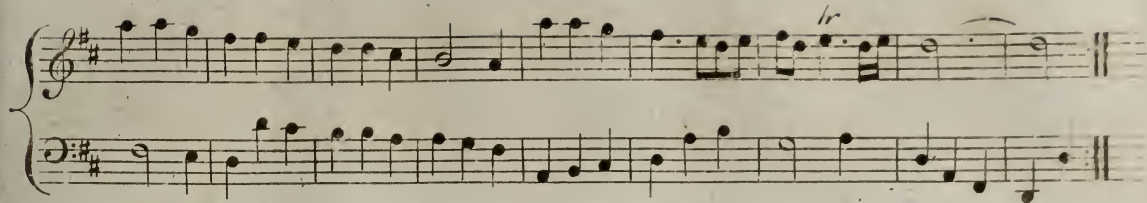
Moderato



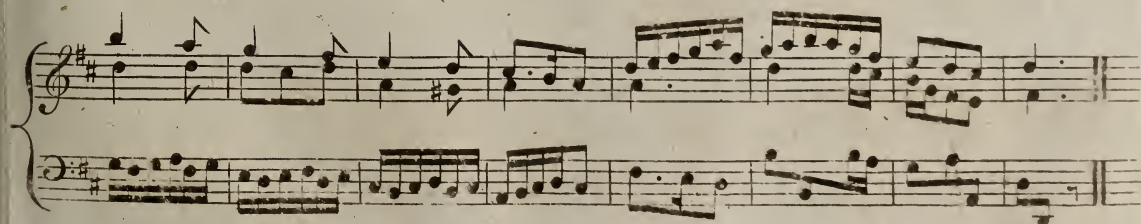
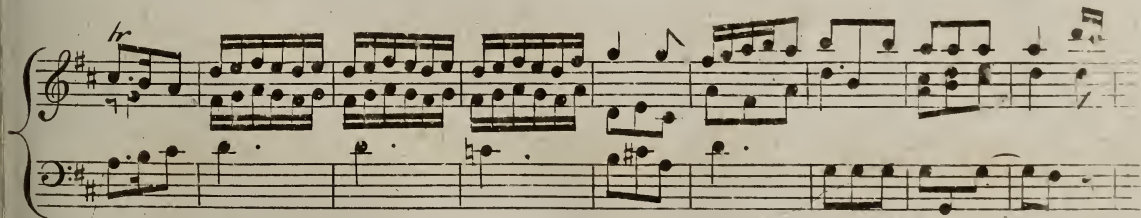
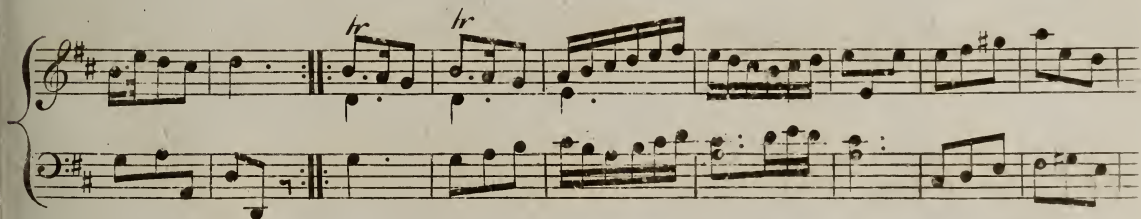
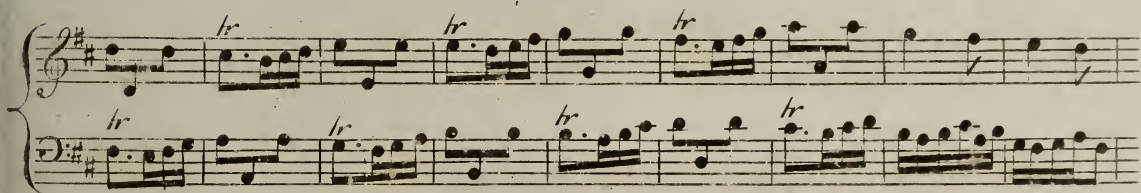
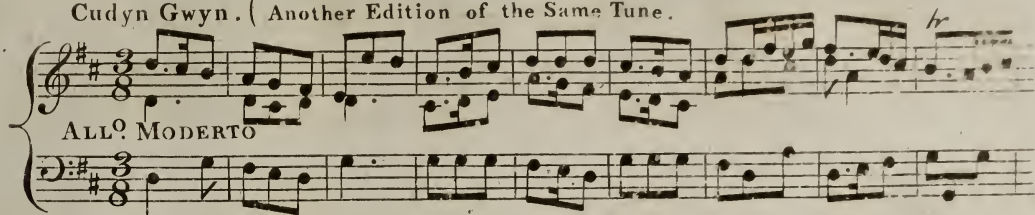
Whitelock's Coranto.

152 ALLO MODERATO





Cudyn Gwyn. (Another Edition of the Same Tune.



Another Edition of the Same Tune.

ALL^O MODERATO.

153 Merch Megan.

ALLEGRO

ALLEGRO

Da Capo
al Segno

154 Griffith ap Cunan.
SLOW

155 Y Fedle Fawr.
VERY SLOW

156

ALL^O MODERATO

Musical score for piece 156, 'The March of the Men of Harlech'. It consists of two systems of grand staves (treble and bass clef). The first system is marked 'ALL^O MODERATO' and features a key signature of one flat and a 3/4 time signature. The melody in the treble staff includes a trill marked 'tr' at the end. The second system continues the melody and bass line, also featuring a trill marked 'tr' at the end.

The March of the Men of Harlech.

157

MOD^O E MAESTOSO

Musical score for piece 157, 'The Courtesy of Merioneth'. It consists of two systems of grand staves. The first system is marked 'MOD^O E MAESTOSO' and features a common time signature. The melody in the treble staff is highly rhythmic with many sixteenth notes. The second system continues the piece, maintaining the same tempo and key signature.

The Courtesy of Merioneth.

158

MODERATO

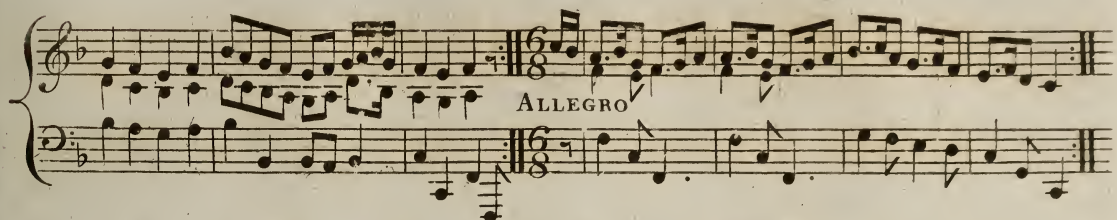
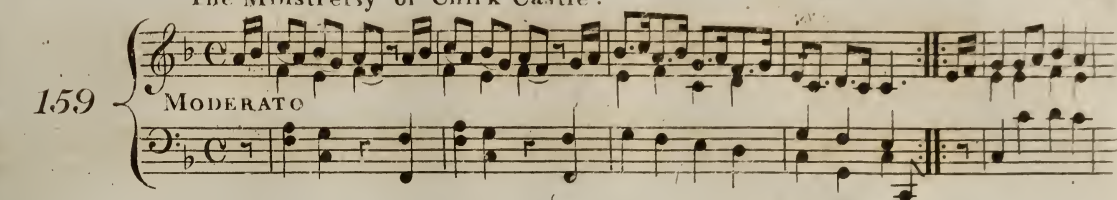
Musical score for piece 158, 'The Courtesy of Merioneth'. It consists of two systems of grand staves. The first system is marked 'MODERATO' and features a 3/4 time signature. The melody in the treble staff includes a trill marked 'tr'. The second system continues the piece, featuring a forte dynamic 'f' in the bass staff and a 'dim?' (diminuendo) marking in the treble staff.

The Minstrelsy of Chirk Castle.

83

159

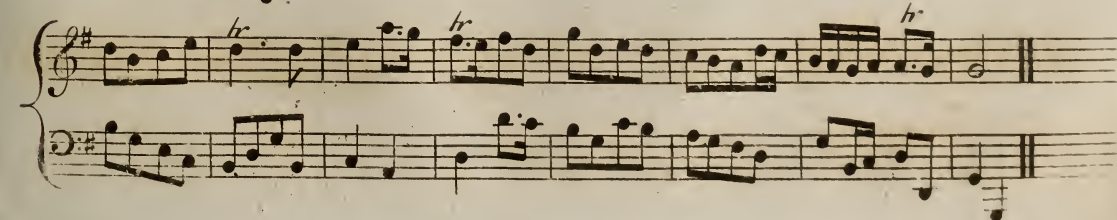
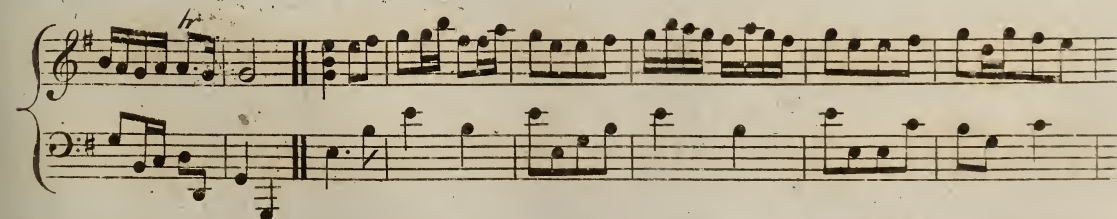
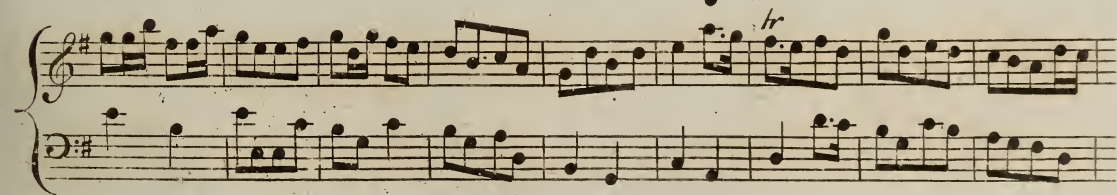
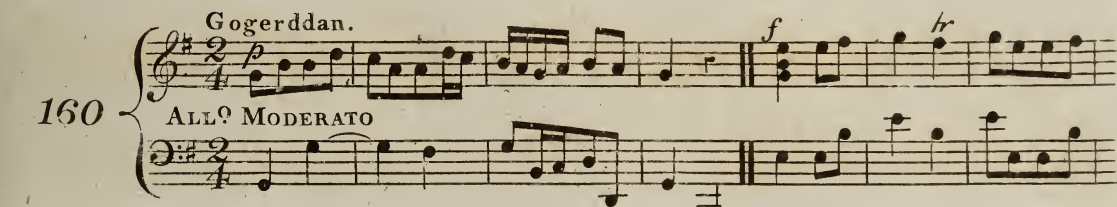
MODERATO



160

Gogerddan.

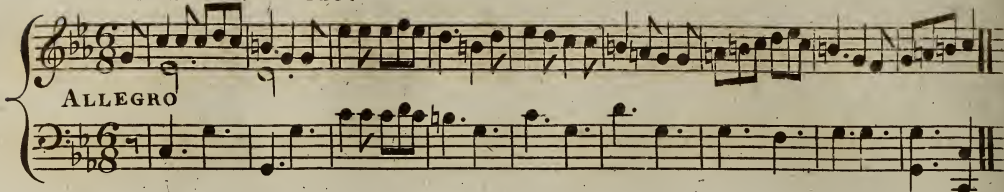
ALL^o MODERATO



The Ebb of the Tide.

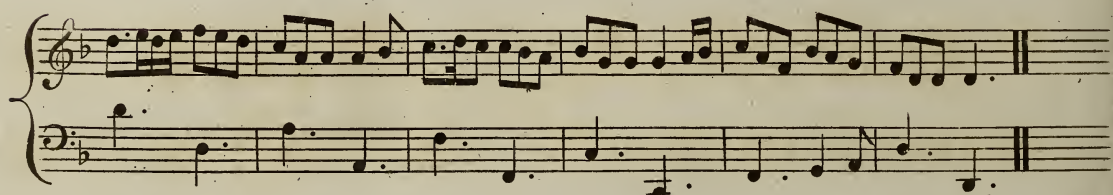
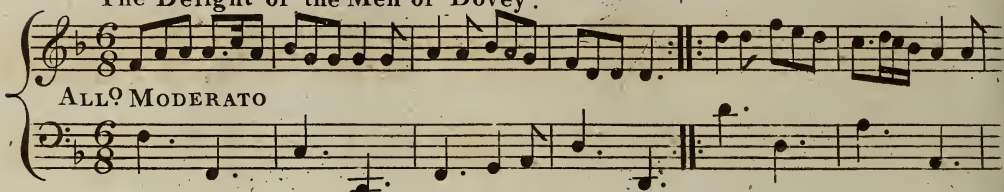
161

ALLEGRO



The Delight of the Men of Dovey.

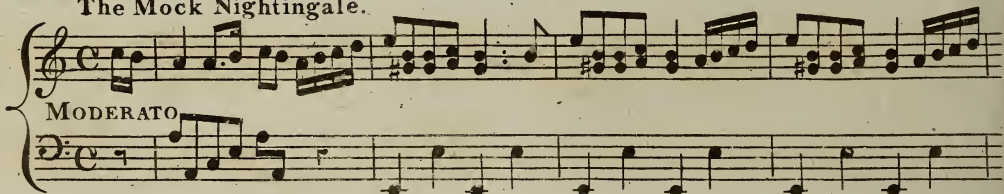
162

ALL^o MODERATO

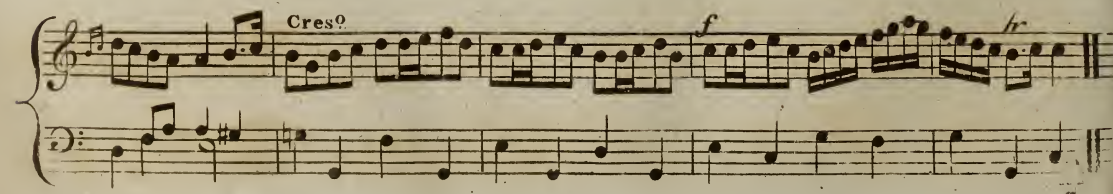
The Mock Nightingale.

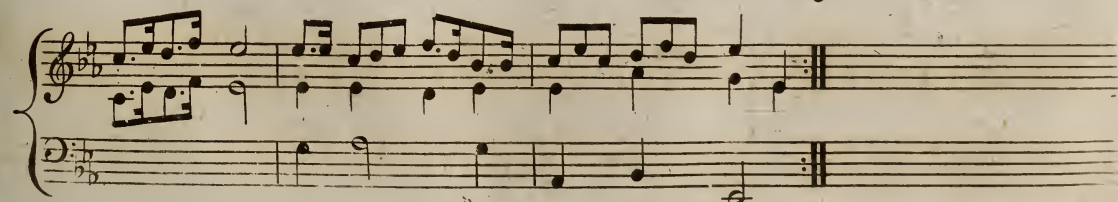
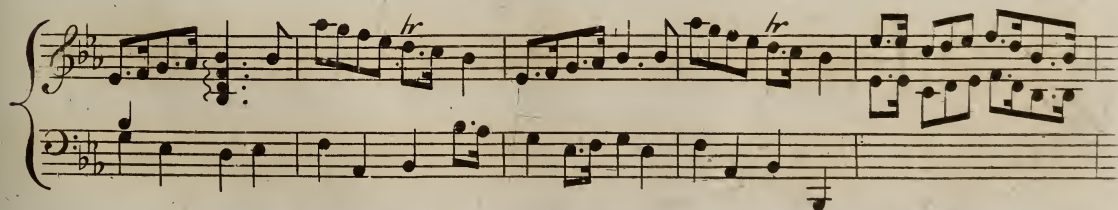
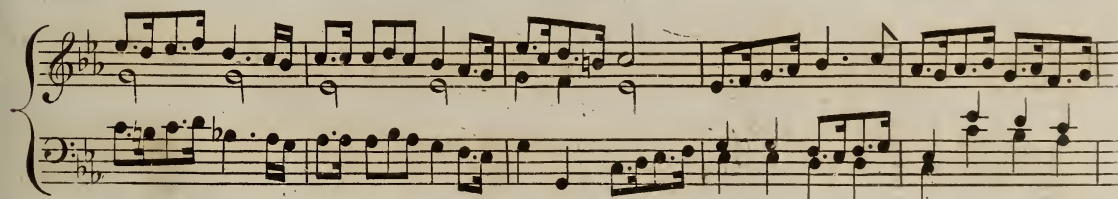
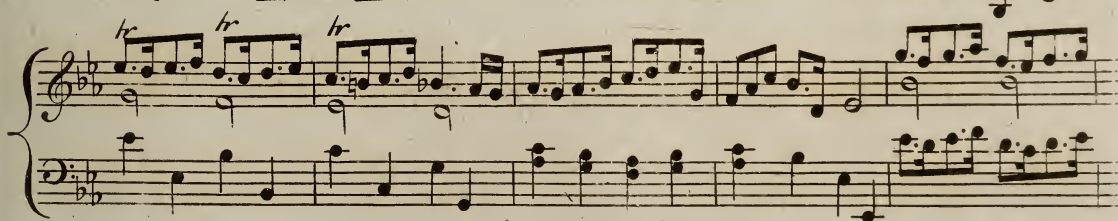
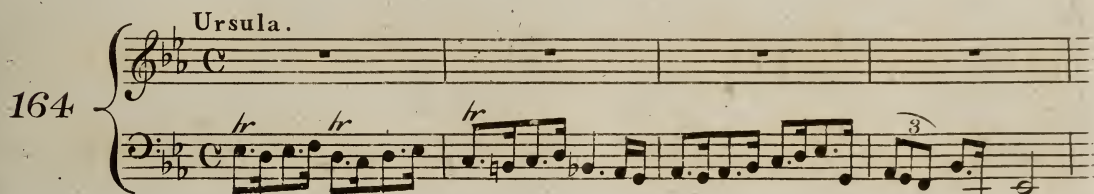
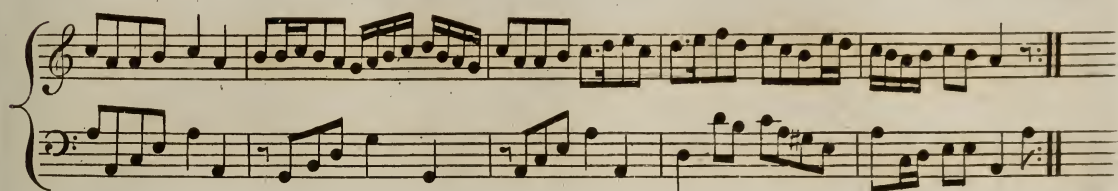
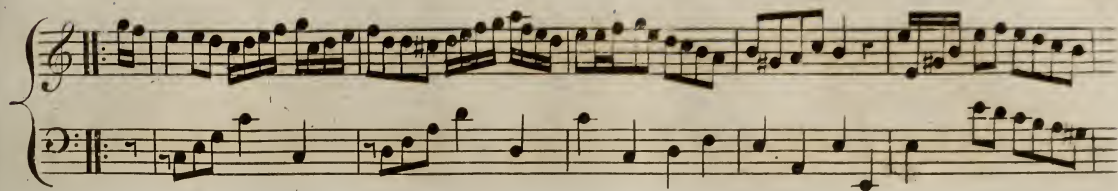
163

MODERATO



VARIATION

pCres^o*f**tr*



The Rising Sun.

165

ALLEGRO

Musical score for 'The Rising Sun' starting at measure 165. The tempo is marked 'ALLEGRO'. The music is in 6/8 time and B-flat major. It consists of three systems of staves. The first system has a treble and bass staff. The second system has a treble staff with a melodic line and a bass staff with a harmonic accompaniment. The third system continues the melodic and harmonic lines. The piece concludes with a double bar line.

Awake Harmonious Strings.

166

ALLEGRO MOLTO

Musical score for 'Awake Harmonious Strings' starting at measure 166. The tempo is marked 'ALLEGRO MOLTO'. The music is in 2/4 time and D major. It consists of four systems of staves. The first system has a treble and bass staff. The second system has a treble staff with a melodic line and a bass staff with a harmonic accompaniment. The third system continues the melodic and harmonic lines. The fourth system concludes the piece with a double bar line.

Handwritten musical score on page 87, featuring six systems of piano and bass staves. The music is written in G major (one sharp) and includes various musical notations such as notes, rests, and dynamic markings.

The systems are as follows:

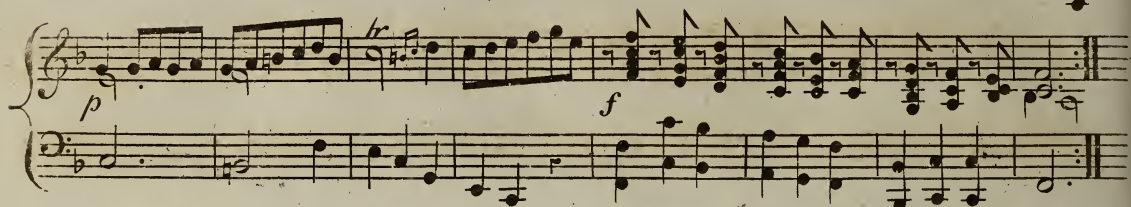
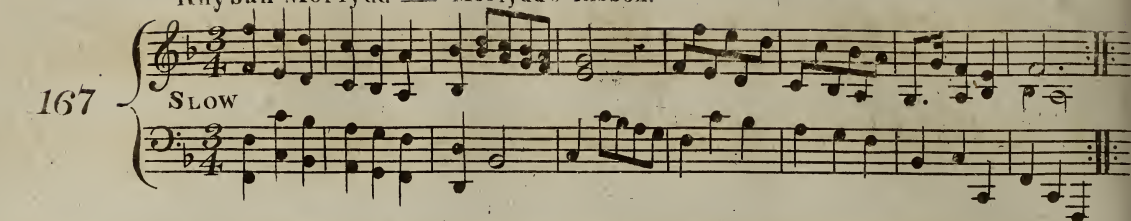
- System 1:** Treble and Bass staves. Treble staff has a *tr* marking above the first measure.
- System 2:** Treble and Bass staves. Treble staff has *tr* markings above the 10th and 12th measures.
- System 3:** Treble and Bass staves. Treble staff has *tr* markings above the 2nd and 8th measures.
- System 4:** Treble and Bass staves. Treble staff has a *tr* marking above the 2nd measure. The system ends with a double bar line and a 6/8 time signature.
- System 5:** Treble and Bass staves. Treble staff has *tr* markings above the 2nd, 4th, 6th, and 8th measures. The system ends with a double bar line and a common time signature.
- System 6:** Treble and Bass staves. Treble staff has *tr* markings above the 2nd, 4th, 6th, and 8th measures. The system ends with a double bar line and a common time signature.

Dynamic markings include *p* (piano) and *Cres^o* (Crescendo) in the sixth system.

Rhyban Morfydd — Morfydd's Ribbon.

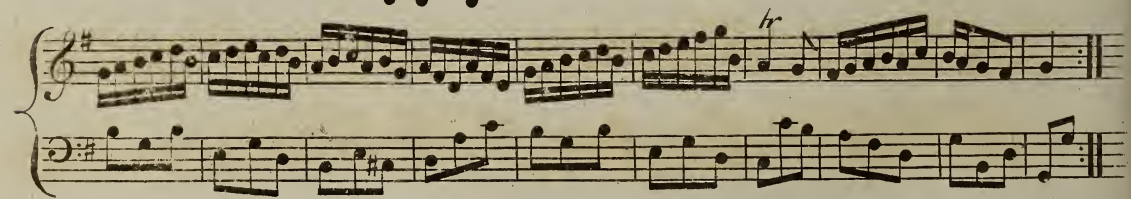
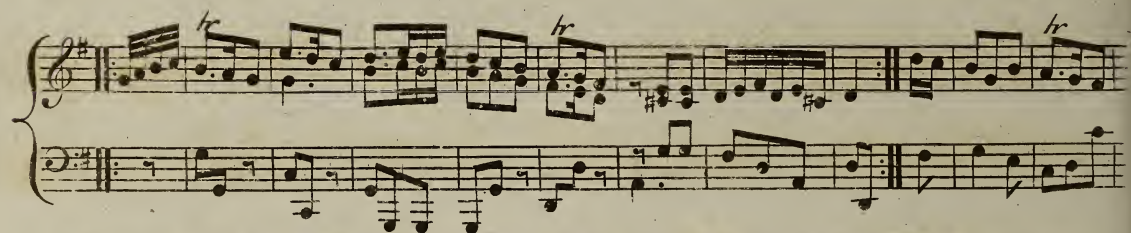
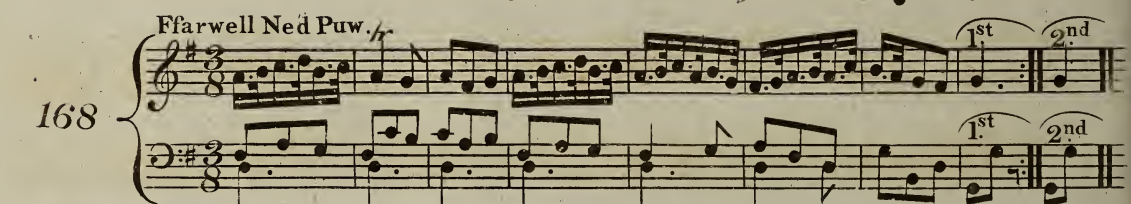
167

SLOW

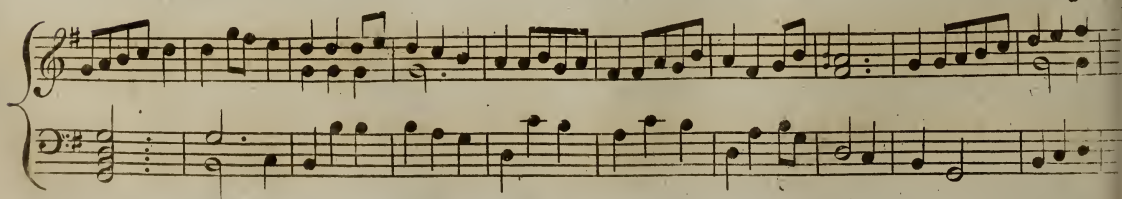
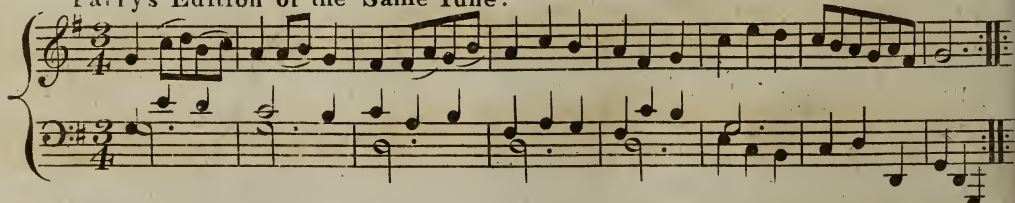


168

Ffarwell Ned Puw.



Parry's Edition of the Same Tune.



Glân meddwod mwyn. — Good humour'd and fairly tipsey.

169

ALLEGRETTO

Ar hŷd y nôs — The livelong Night.

170

Ffarwel Ednyfed Fychan or Towyn Castle.

171

SLOW

Handwritten musical score for 'Ffarwel Ednyfed Fychan or Towyn Castle'. The score is written for piano in 3/4 time, marked 'SLOW'. It consists of three systems of staves. The first system is numbered 171. The key signature has two flats (Bb and Eb). The notation includes various musical symbols such as notes, rests, and bar lines.

Dafydd y Garregwen.

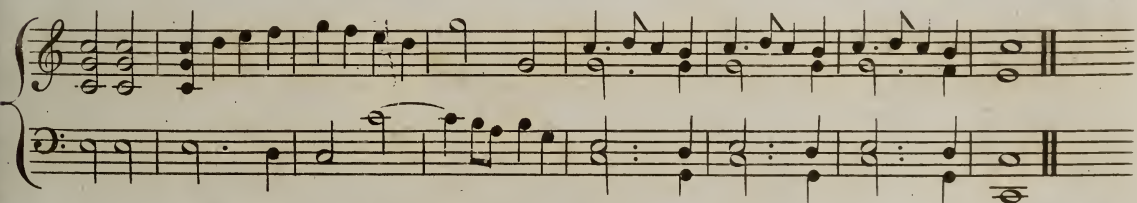
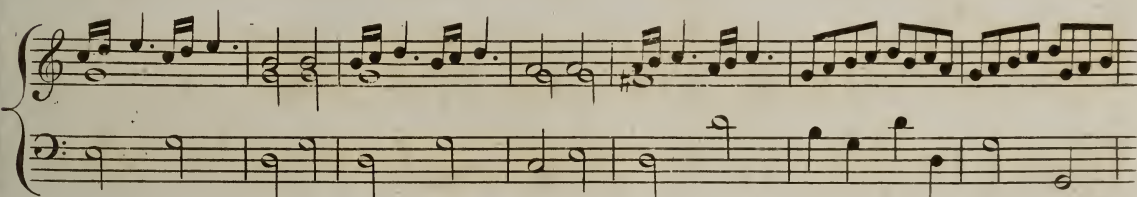
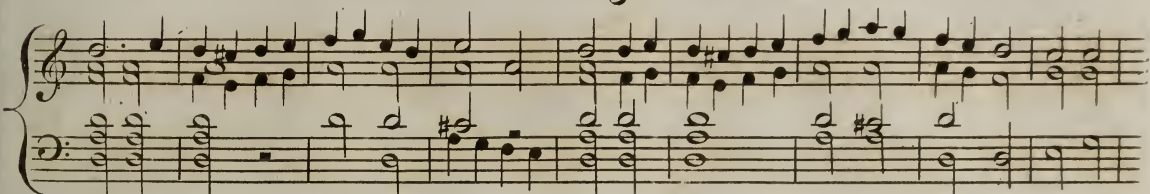
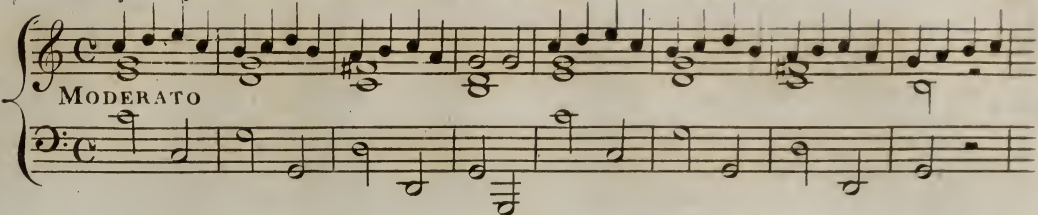
172

SLOW

Handwritten musical score for 'Dafydd y Garregwen'. The score is written for piano in 3/4 time, marked 'SLOW'. It consists of three systems of staves. The first system is numbered 172. The key signature has two flats (Bb and Eb). The notation includes various musical symbols such as notes, rests, and bar lines.

173

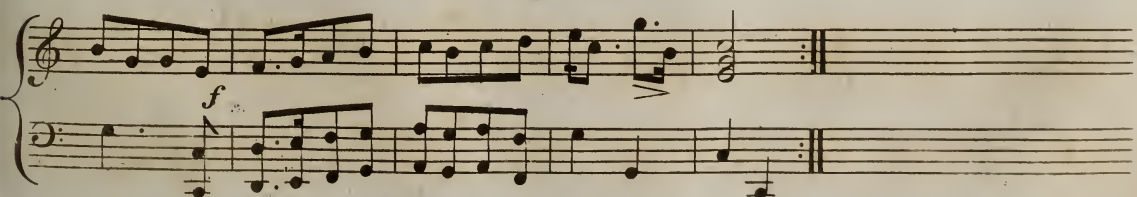
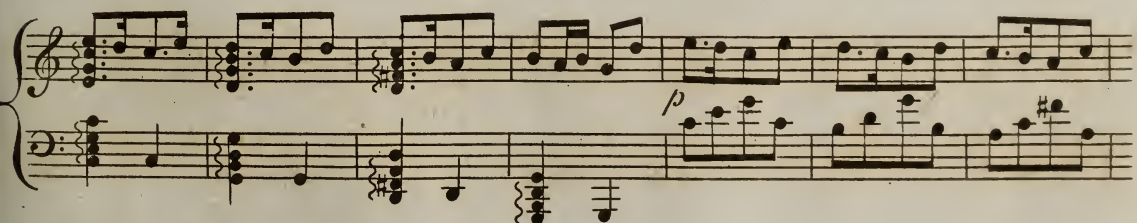
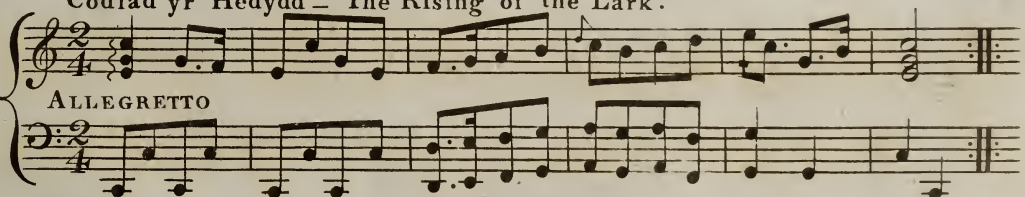
MODERATO



Codiad yr Hedydd—The Rising of the Lark.

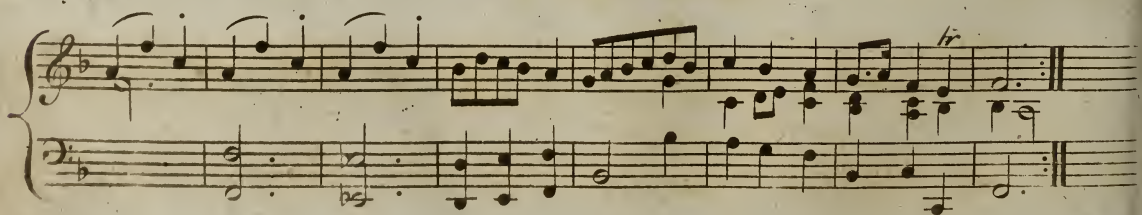
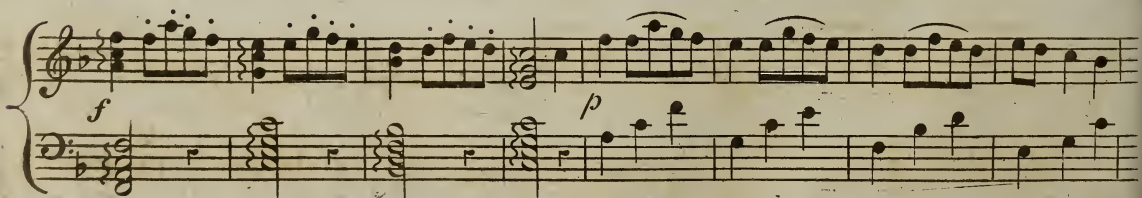
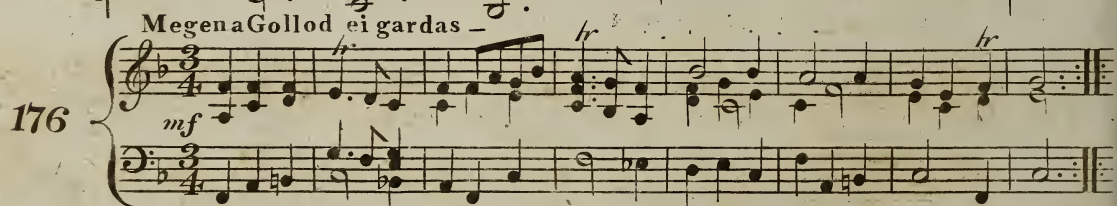
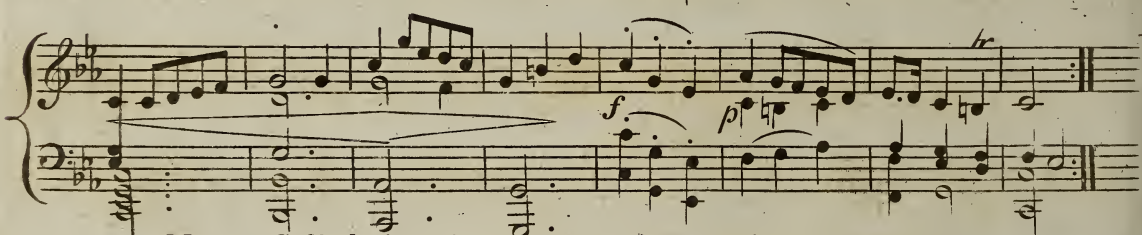
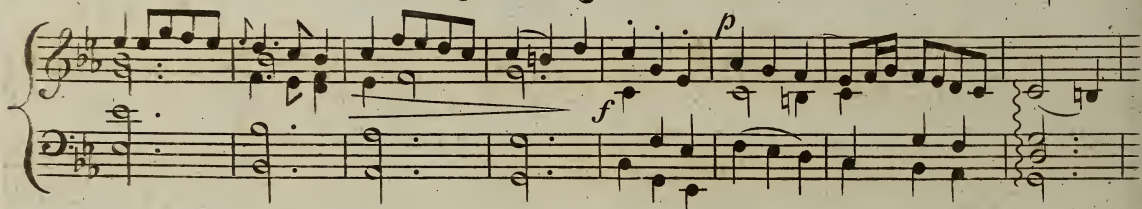
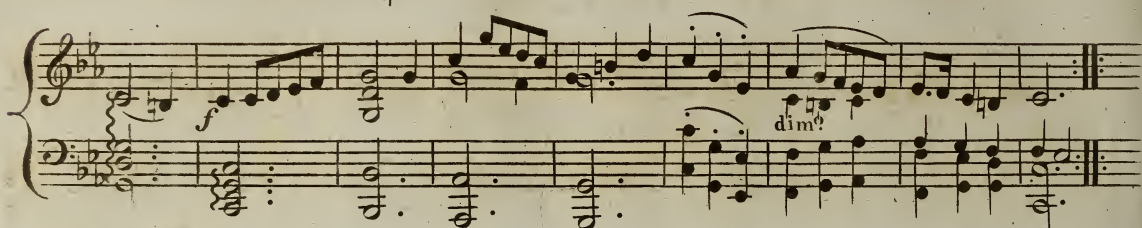
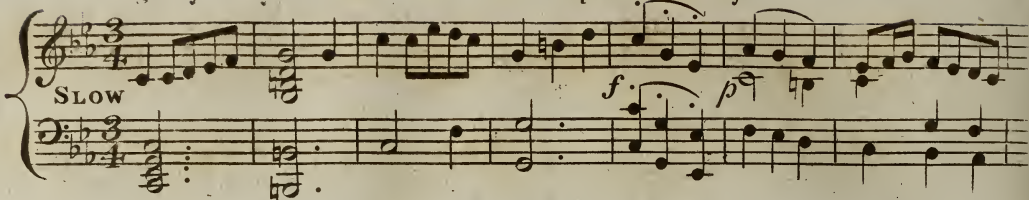
174

ALLEGRETTO



Digan y Pibydd Coch — The Red Piper's Melody.

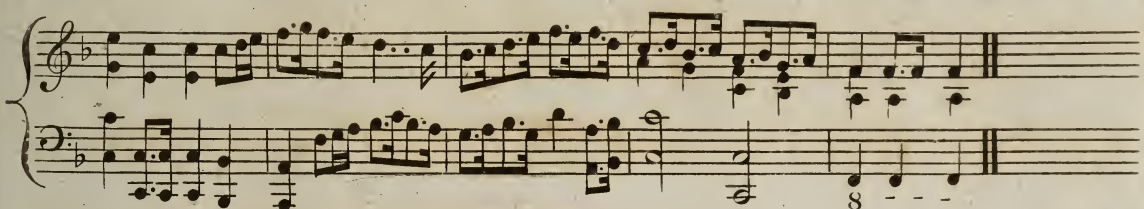
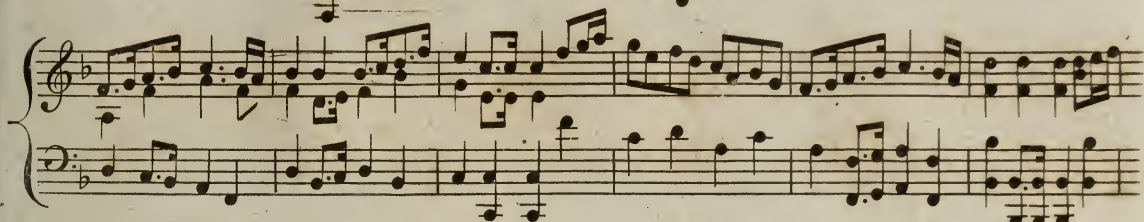
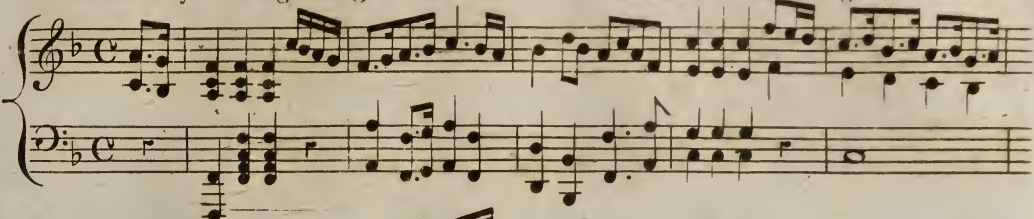
175



Megena Gollod ei gardas —

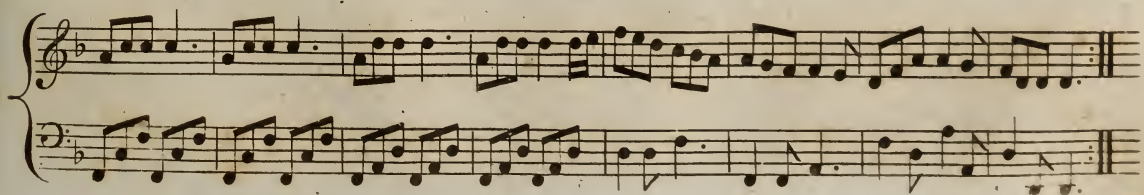
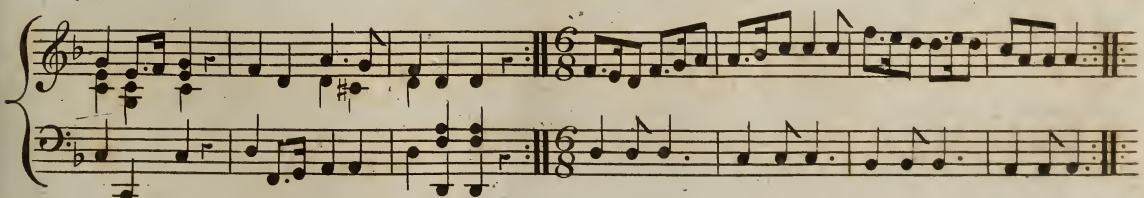
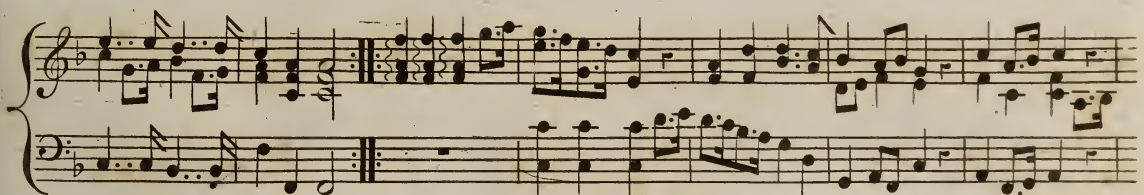
176

177



The Monks March - Ymdaith Mwngc.

178



Torriad y Dydd. —
The Dawning of the Day.

179

mf SLOW *dim^o* 1st

2nd *f* *p*

cres *dim^o*

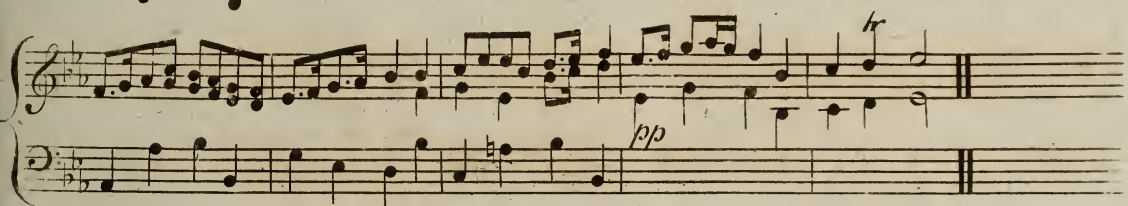
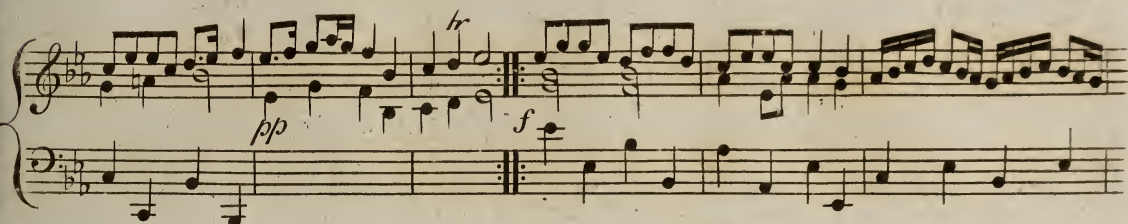
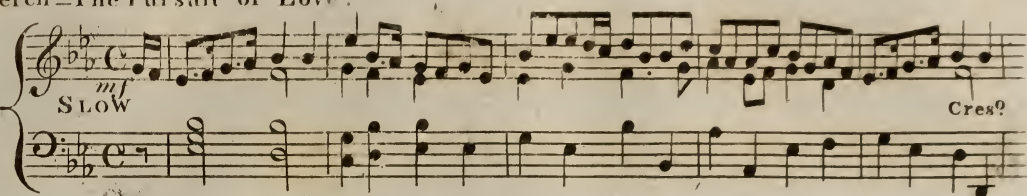
Y Gādly's. —
The Camp of the Palace : Of Noble Race was Shenkin.

180

tr

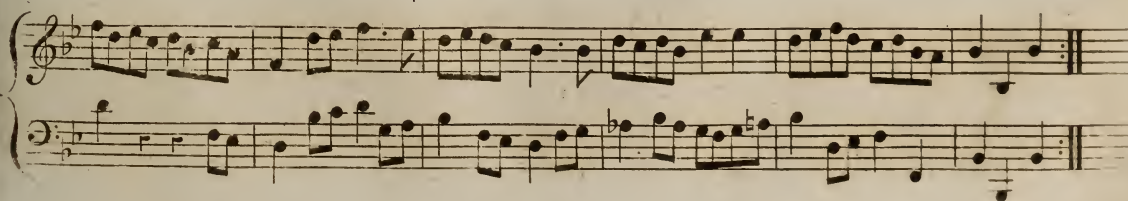
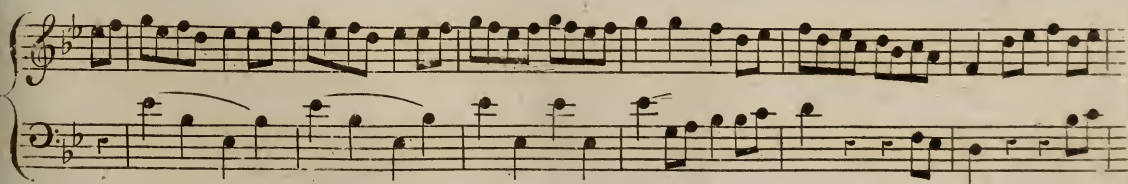
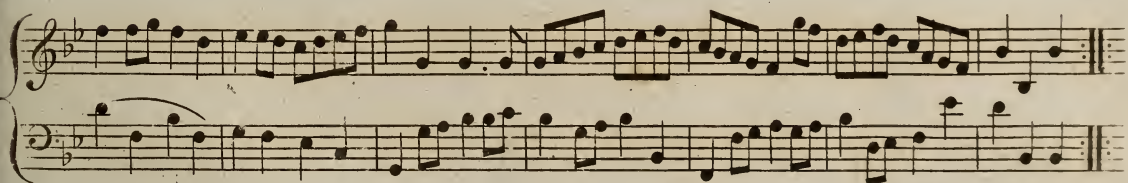
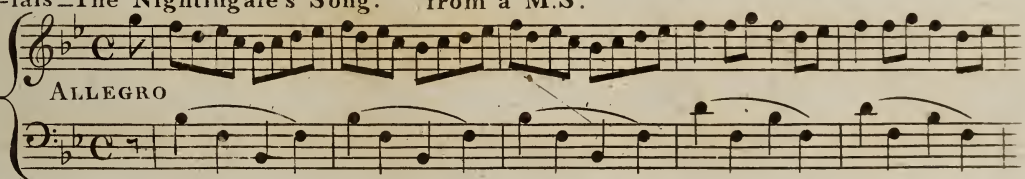
Dilyn Serch - The Pursuit of Love.

181



Yr Eos-lais - The Nightingale's Song. from a M.S.

182



Ymdawliad y Brenhin.
The Departure of the King.

183

The Note of the Dove. — Accen y glomen.

184

Tw ll yn ei boch. The Dimpled Cheek.

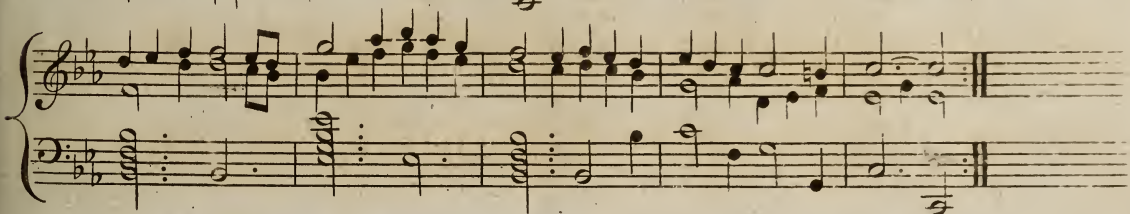
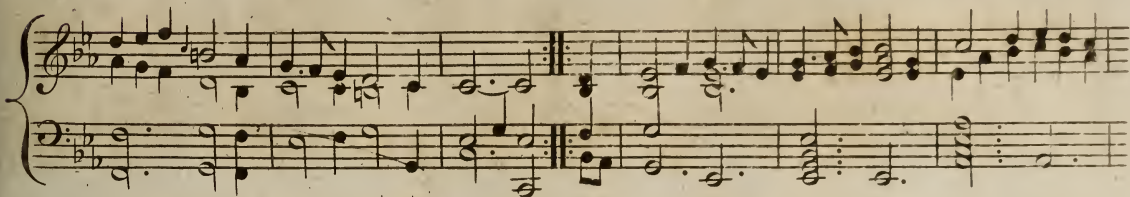
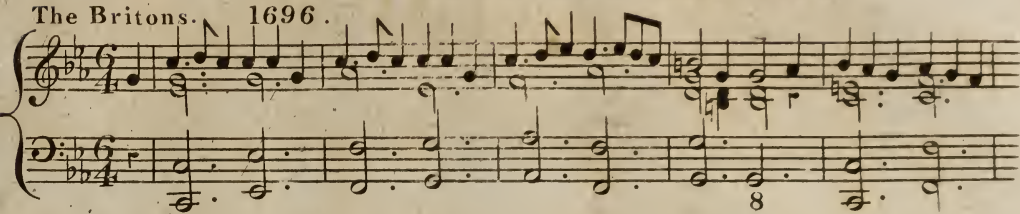
185

OLD ENGLISH TUNES AND
SOME TUNES OF DOUBTFUL ORIGIN.

97

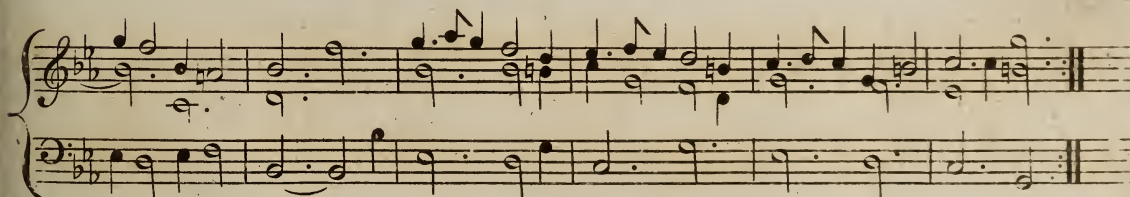
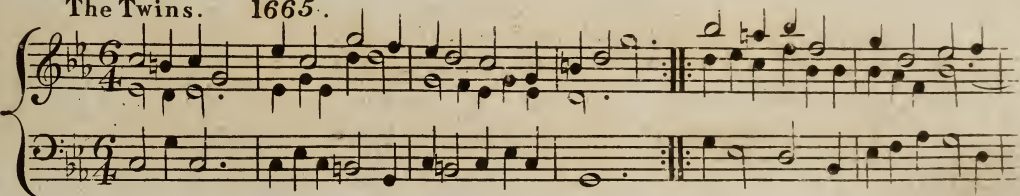
The Britons. 1696.

186



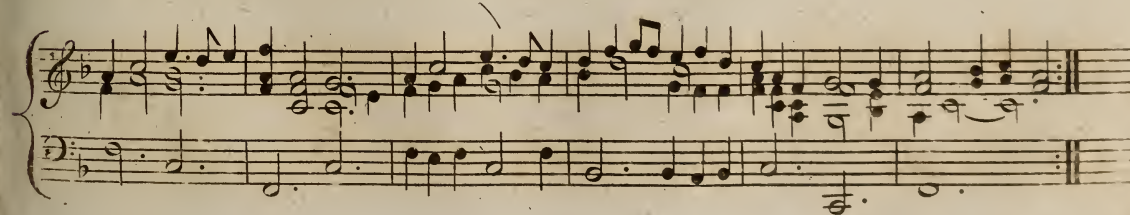
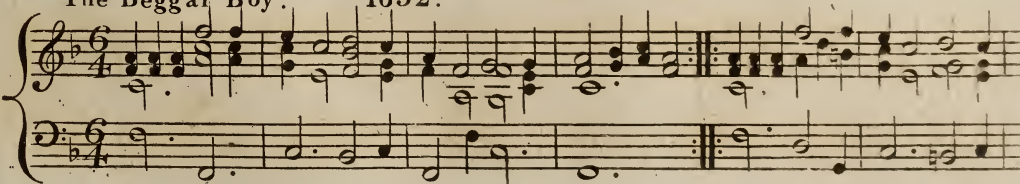
The Twins. 1665.

187



The Beggar Boy. 1652.

188



189

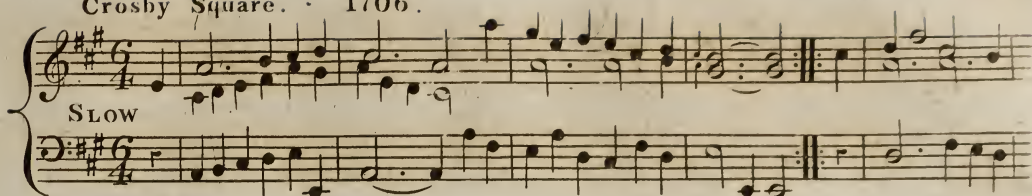
190

Pye Corner. 1695.

Crosby Square. . 1706.

191

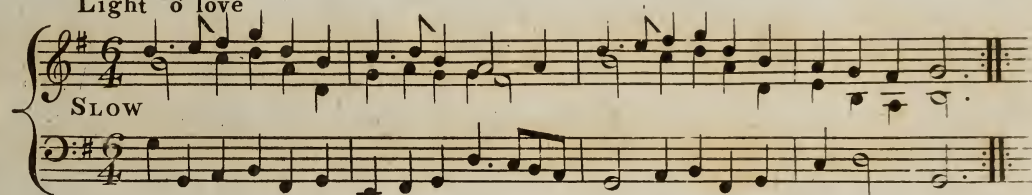
SLOW



Light o' love

192

SLOW

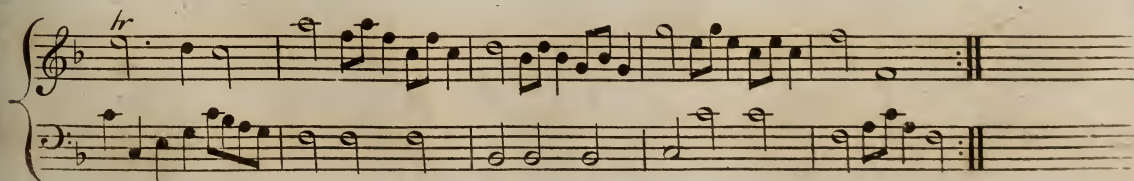
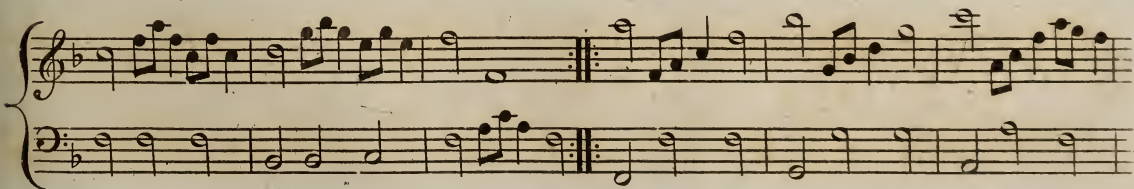
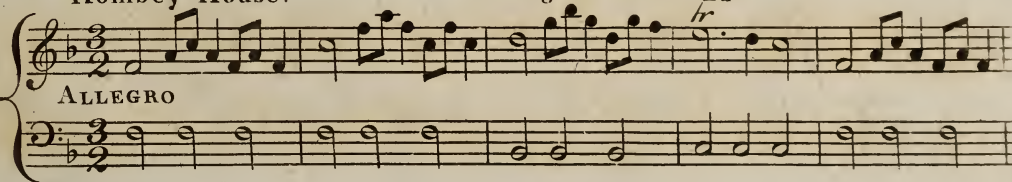


Hombey House.

Dancing Master 18th Edⁿ

193.

ALLEGRO



Charming Maid :

Dancing Master 18th Edⁿ

194

ALLEGRO

Musical score for 'Charming Maid' in G major, 2/4 time. The score consists of five systems of two staves each. The first system includes the tempo marking 'ALLEGRO'. The melody is played in the treble clef, and the accompaniment is in the bass clef. The piece concludes with a double bar line.

The Merry Milk Maids.

195

Musical score for 'The Merry Milk Maids' in G major, 2/4 time. The score consists of three systems of two staves each. The first system includes the tempo marking 'ALLEGRO'. The melody is played in the treble clef, and the accompaniment is in the bass clef. The piece concludes with a double bar line.

First system of music, measures 195-196. It consists of a grand staff with treble and bass clefs. The key signature has two sharps (F# and C#). The music is marked with a forte *f* dynamic. The melody in the treble clef is active, while the bass clef provides a steady accompaniment.

The Charmer.

Second system of music, measures 196-197. It continues the piece 'The Charmer'. The treble clef melody features some chromaticism. The bass clef accompaniment is simpler, with some rests. The forte *f* dynamic is maintained.

Third system of music, measures 197-198. The treble clef melody continues with a series of eighth notes. The bass clef accompaniment has a more active line. The piece concludes with a double bar line.

Fourth system of music, measures 198-199. This system shows the final measures of 'The Charmer'. The treble clef melody ends with a half note. The bass clef accompaniment also concludes. The piece ends with a double bar line.

Salutation.

Edⁿ the 18th

Fifth system of music, measures 199-200. It begins the new piece 'Salutation'. The key signature changes to one sharp (F#). The time signature is 3/2. The treble clef melody is more complex, with many beamed eighth notes. The bass clef accompaniment is also active. The piece is marked with a forte *f* dynamic.

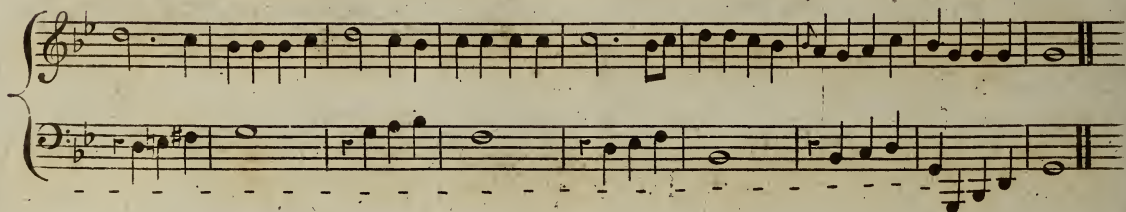
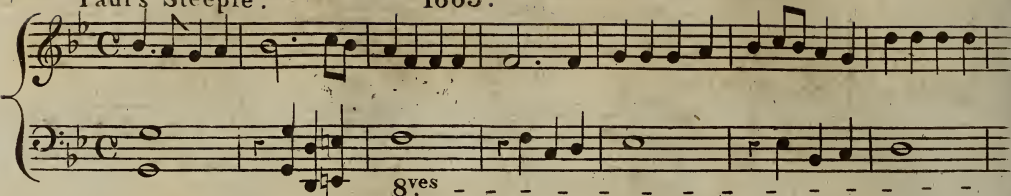
Sixth system of music, measures 200-201. The 'Salutation' piece continues. The treble clef melody features many sixteenth and thirty-second notes. The bass clef accompaniment is steady. The piece is marked with a forte *f* dynamic.

Seventh system of music, measures 201-202. This system shows the final measures of 'Salutation'. The treble clef melody ends with a half note. The bass clef accompaniment also concludes. The piece ends with a double bar line and the word 'Fin' written below the staff.

Paul's Steeple.

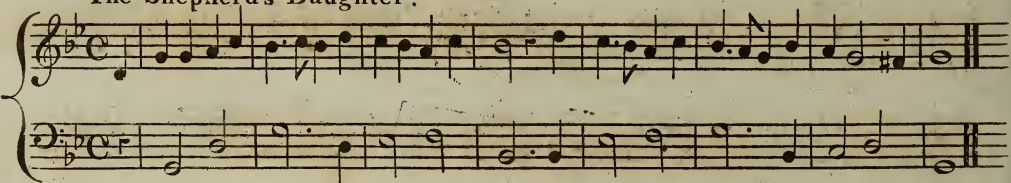
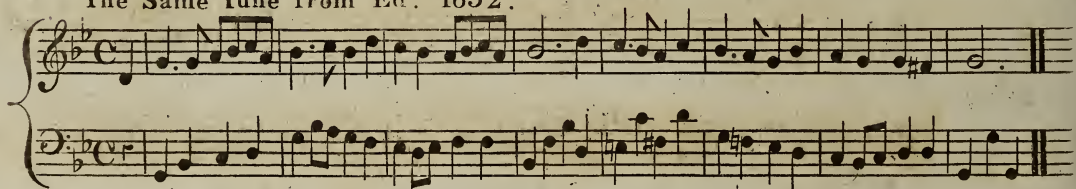
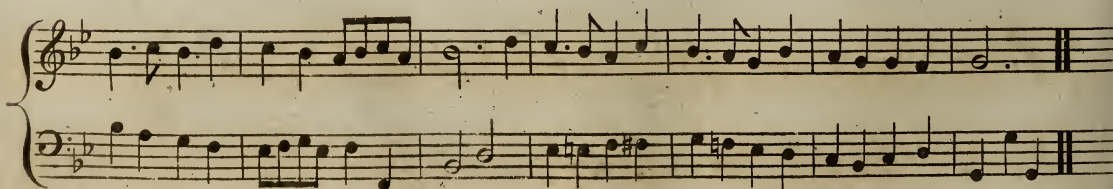
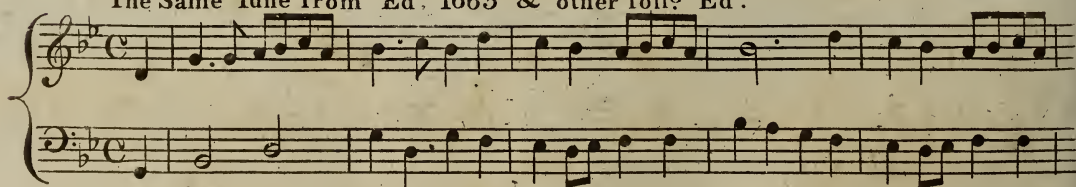
1665.

198



The Shepherd's Daughter.

199

The Same Tune from Edⁿ 1652.The Same Tune from Edⁿ 1665 & other foll^g Ed^{ns}

Porter's Lamentation.

Edⁿ 1665.

200

MODERATO

Musical score for Porter's Lamentation, Ed. 1665, page 103. The score is for a piano and consists of three systems. The first system is marked 'MODERATO' and has a 3/4 time signature. The second system includes first and second endings. The third system concludes the piece.

Amorisco . 1665 .

201

Musical score for Amorisco, 1665, page 103. The score is for a piano and consists of three systems. The first system has a 3/2 time signature. The second and third systems continue the piece.

The Garland.

202

Musical score for 'The Garland' in 6/4 time. The score consists of three systems of staves. The first system has a treble and bass staff. The second system has a treble staff with a repeat sign and a bass staff. The third system has a treble staff with a repeat sign and a bass staff. The key signature has two flats (B-flat and E-flat).

The Carman's Whistle

from Queen Elizabeth's Virginal Book.

203

Musical score for 'The Carman's Whistle' in 6/4 time. The score consists of two systems of staves. The first system has a treble and bass staff. The second system has a treble staff with a repeat sign and a bass staff. The key signature has two flats (B-flat and E-flat).

An Old Woman Clothed in Gray.

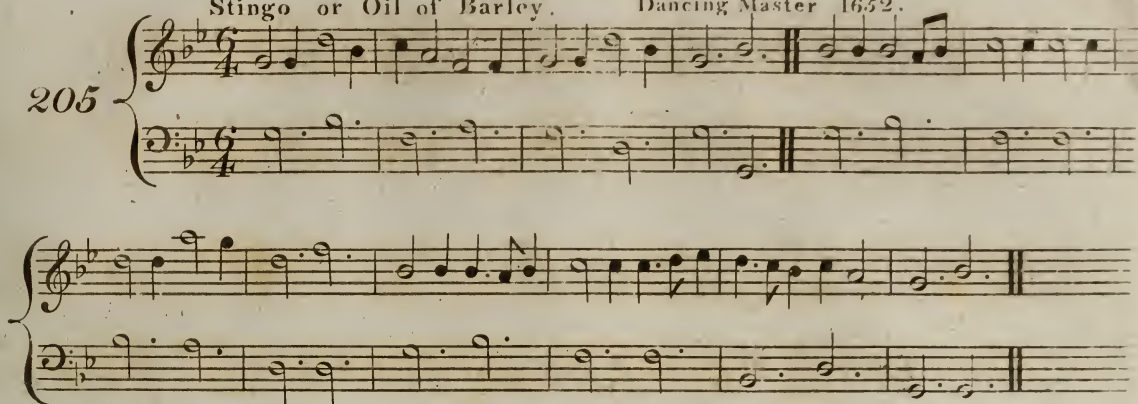
204

Musical score for 'An Old Woman Clothed in Gray' in 6/4 time. The score consists of two systems of staves. The first system has a treble and bass staff. The second system has a treble and bass staff. The key signature has two flats (B-flat and E-flat).

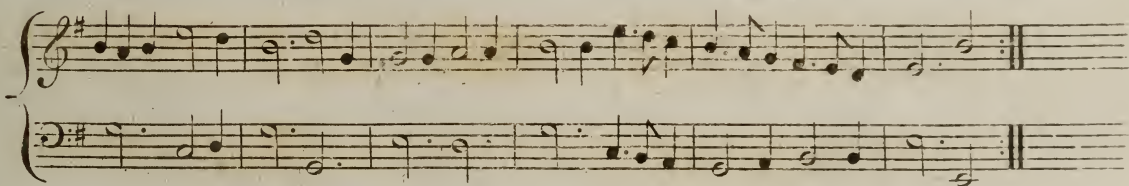
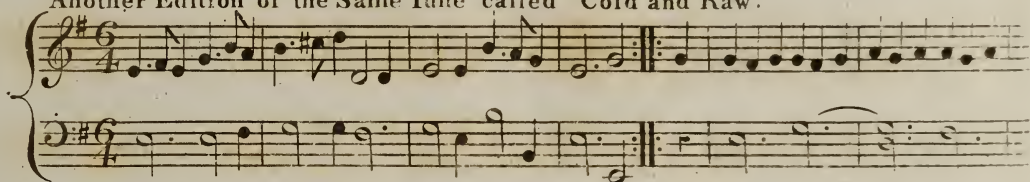
Stingo or Oil of Barley.

Dancing Master 1652.

205

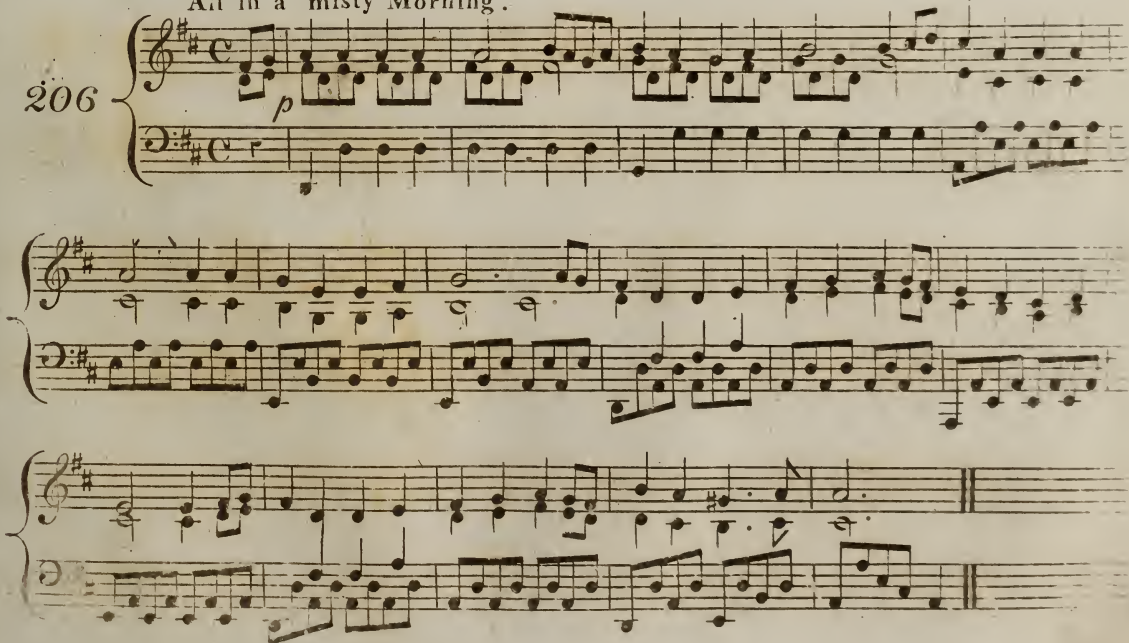


Another Edition of the Same Tune called "Cold and Raw"



All in a misty Morning.

206



Another Edition from the Dancing Master 1652.

Three systems of musical notation, each consisting of a treble and bass staff joined by a brace. The music is in a common time signature (C) and a key signature of one sharp (F#). The notation includes various note values, rests, and bar lines.

London's Loyalty

207

Two systems of musical notation, each consisting of a treble and bass staff joined by a brace. The music is in a 3/2 time signature and a key signature of one sharp (F#). The notation includes various note values, rests, and bar lines.

Two systems of musical notation, each consisting of a treble and bass staff joined by a brace. The music is in a 3/2 time signature and a key signature of one sharp (F#). The notation includes various note values, rests, and bar lines.

Cheshire Rounds

208

Two systems of musical notation, each consisting of a treble and bass staff joined by a brace. The music is in a 3/2 time signature and a key signature of one sharp (F#). The notation includes various note values, rests, and bar lines.

Two systems of musical notation, each consisting of a treble and bass staff joined by a brace. The music is in a 3/2 time signature and a key signature of one sharp (F#). The notation includes various note values, rests, and bar lines.

King's Maggot or New York.

107

209

209

f *p* *f* *p* *f* *p*

This musical score is for the piece 'King's Maggot or New York'. It is written in 3/2 time and B-flat major. The piece consists of three systems of music, each with a treble and bass staff. The first system is marked with a forte (*f*) dynamic in the treble and a piano (*p*) dynamic in the bass. The second system continues with alternating *f* and *p* dynamics. The third system concludes with a final *f* dynamic in the treble and a *p* dynamic in the bass.

Cobler's Hornpipe.

210

210

p

This musical score is for the piece 'Cobler's Hornpipe'. It is written in 3/2 time and B-flat major. The piece consists of two systems of music, each with a treble and bass staff. The first system is marked with a piano (*p*) dynamic in the treble. The second system concludes with a forte (*f*) dynamic in the treble.

Orange Nan.

211

211

1st 2nd

This musical score is for the piece 'Orange Nan'. It is written in 3/2 time and B-flat major. The piece consists of two systems of music, each with a treble and bass staff. The first system includes first and second endings, marked '1st' and '2nd'. The second system concludes with a final cadence.

Sir Roger de Coverley.

212

Handwritten musical score for 'Sir Roger de Coverley'. It consists of three systems of two staves each. The first system is marked with a large '212'. The music is in treble and bass clefs, with a key signature of one sharp (F#) and a time signature of 3/8. The melody is written in the treble staff, and the bass staff provides a harmonic accompaniment. The piece ends with a double bar line.

The Dusty Miller.

213

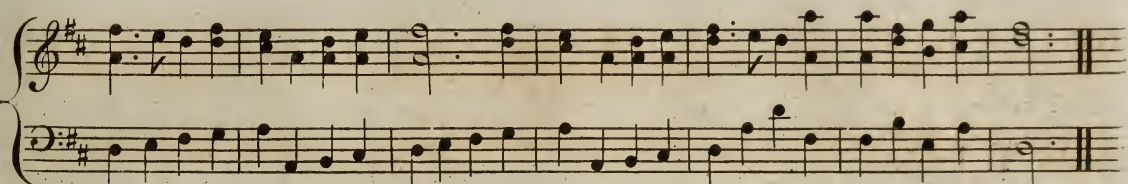
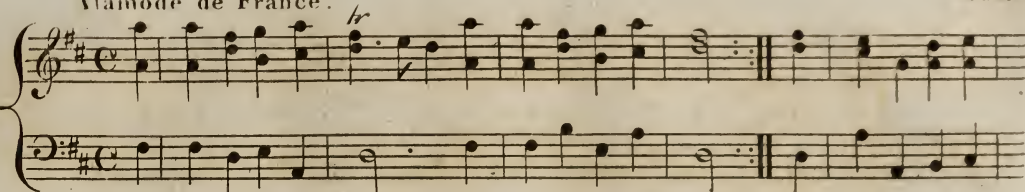
Handwritten musical score for 'The Dusty Miller'. It consists of two systems of two staves each. The first system is marked with a large '213'. The music is in treble and bass clefs, with a key signature of one flat (Bb) and a time signature of 3/2. The melody is written in the treble staff, and the bass staff provides a harmonic accompaniment. The piece ends with a double bar line.

Saturday Night and Sunday Morning. 1652.

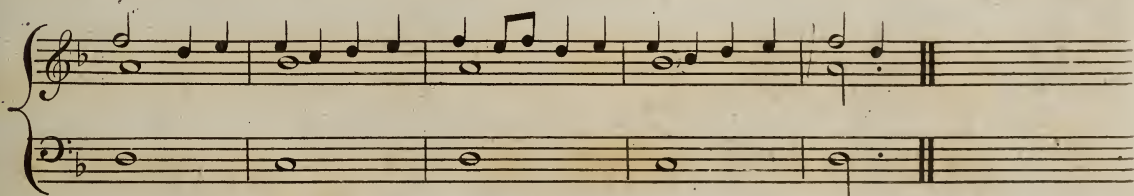
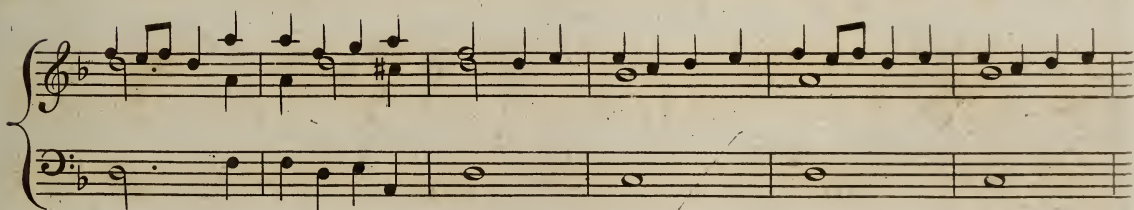
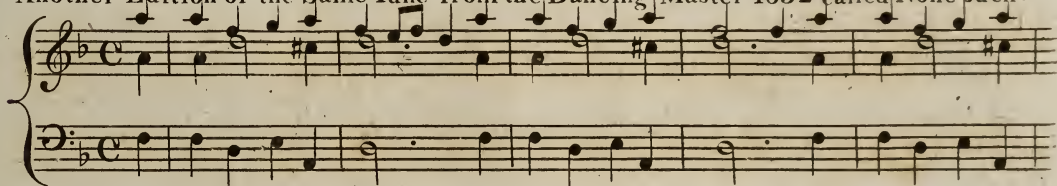
214

Handwritten musical score for 'Saturday Night and Sunday Morning'. It consists of two systems of two staves each. The first system is marked with a large '214'. The music is in treble and bass clefs, with a key signature of one sharp (F#) and a time signature of 6/4. The melody is written in the treble staff, and the bass staff provides a harmonic accompaniment. The piece ends with a double bar line.

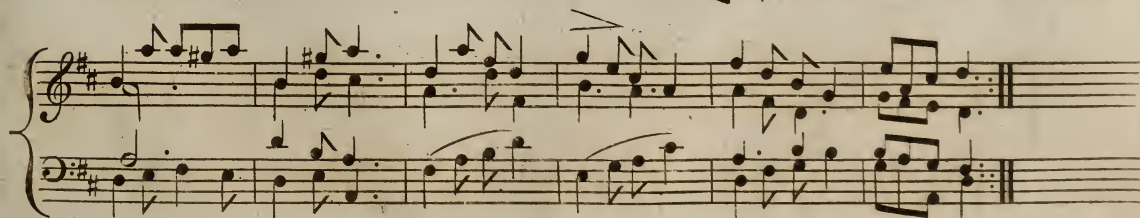
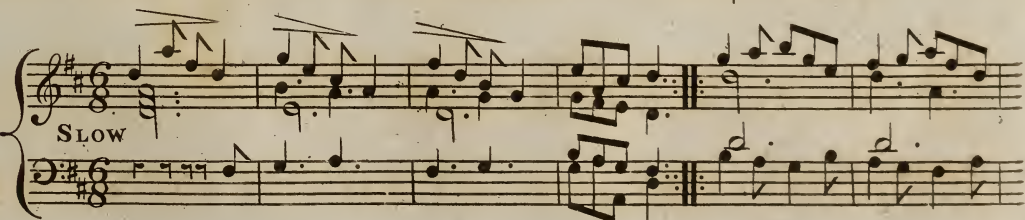
215



Another Edition of the Same Tune from the Dancing Master 1652 called None such.

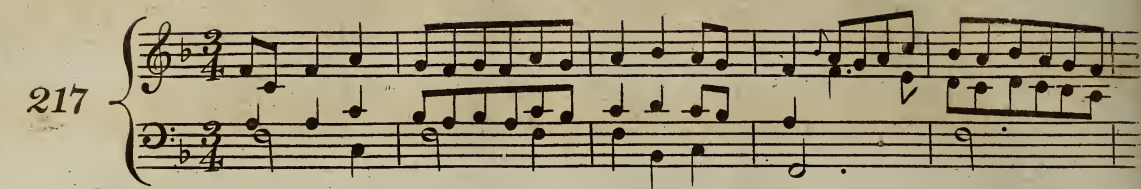


216

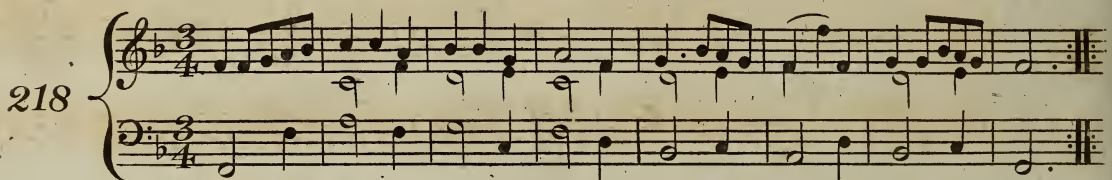


FRENCH NATIONAL MUSIC.

217



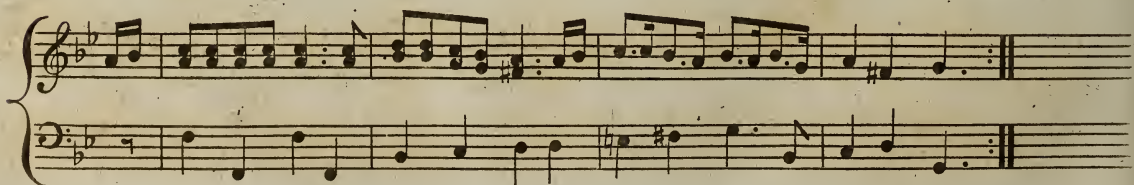
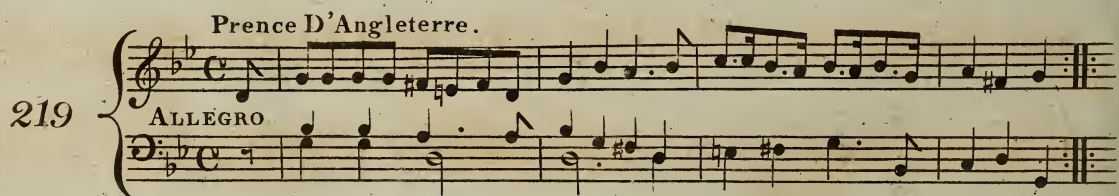
218



219

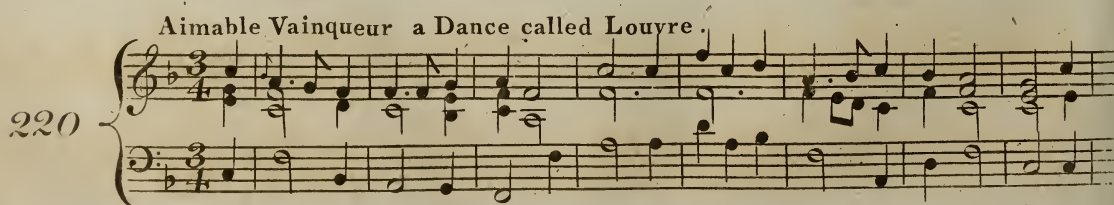
Prince D'Angleterre.

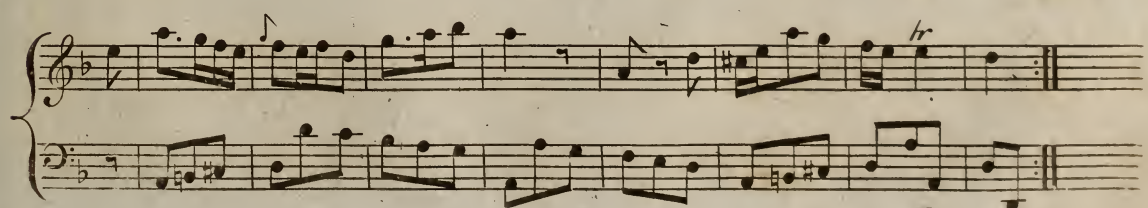
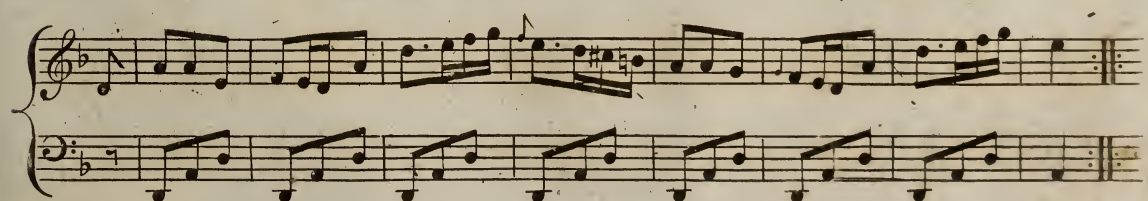
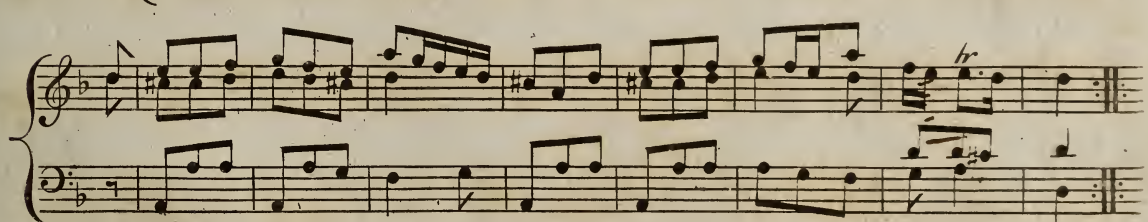
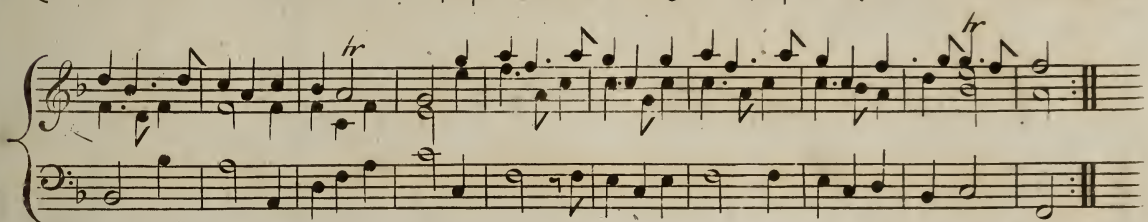
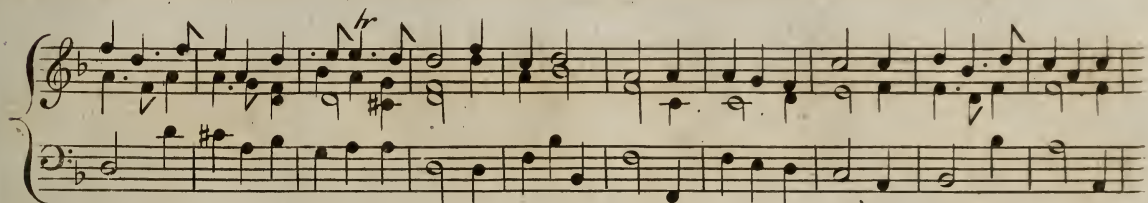
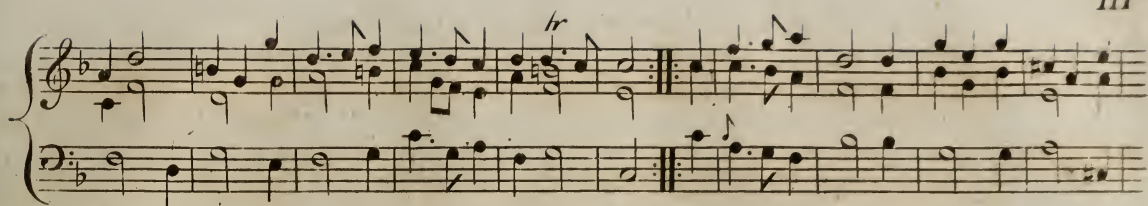
ALLEGRO



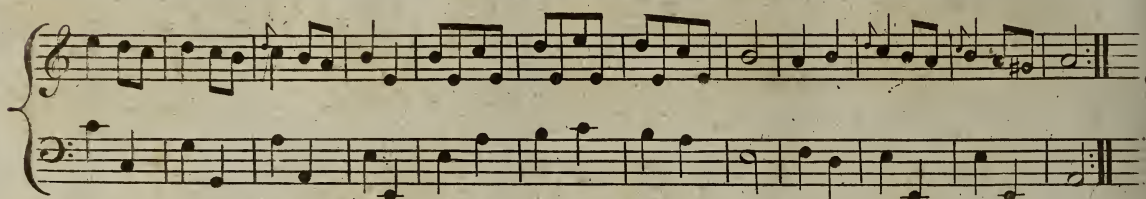
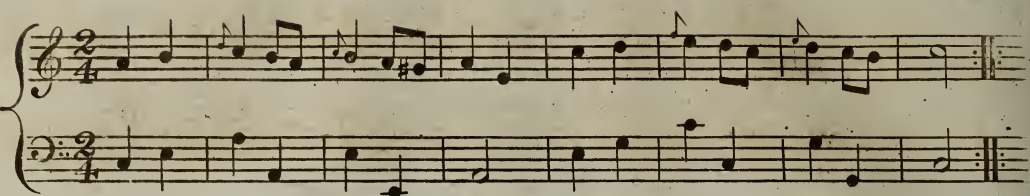
220

Aimable Vainqueur a Dance called Louyre.



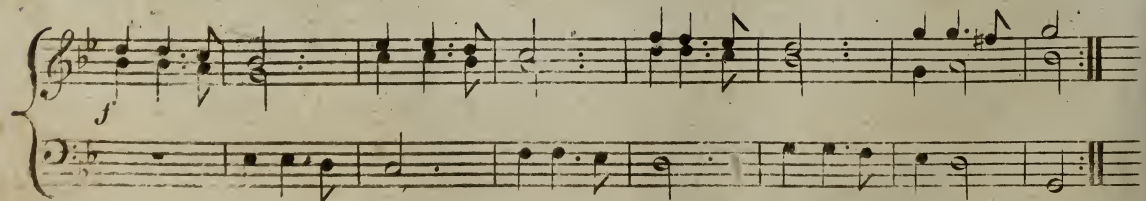
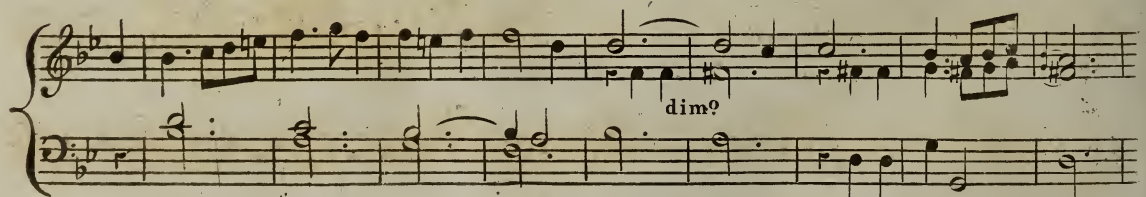
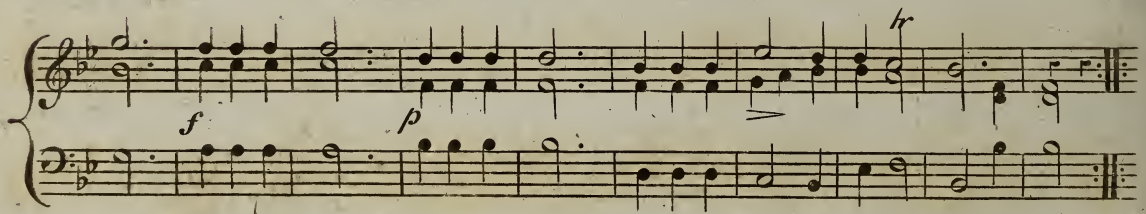
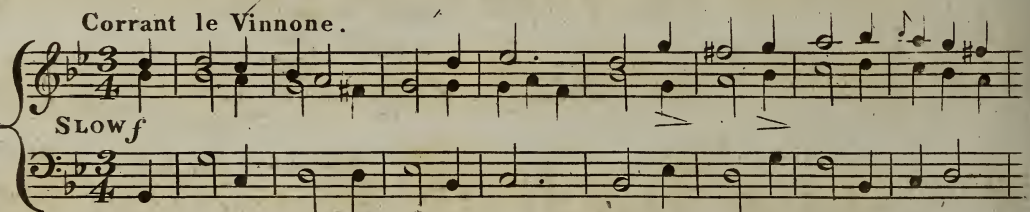


222



Corrant le Vinnone.

223



Corrant Le Mounser

113

224

First system of musical notation for Corrant Le Mounser, measures 224-225. The key signature is one sharp (F#) and the time signature is 3/4. The music is written for a grand staff with treble and bass clefs. The melody in the treble clef features eighth and sixteenth notes, while the bass clef provides a simple harmonic accompaniment. A repeat sign is at the end of measure 225.

Second system of musical notation for Corrant Le Mounser, measures 226-227. The key signature is one sharp (F#) and the time signature is 3/4. The music continues with similar rhythmic patterns. Dynamic markings include *p* (piano), *cres* (crescendo), *f* (forte), and *dim^o* (diminuendo). A repeat sign is at the end of measure 227.

225

First system of musical notation for Rigadoon, measures 169-170. The key signature is one sharp (F#) and the time signature is common time (C). The music is written for a grand staff. The melody in the treble clef is more complex, featuring many sixteenth notes. The bass clef has a simpler accompaniment. A repeat sign is at the end of measure 170.

Second system of musical notation for Rigadoon, measures 171-172. The key signature is one sharp (F#) and the time signature is common time (C). The music continues with similar rhythmic patterns. A repeat sign is at the end of measure 172.

Third system of musical notation for Rigadoon, measures 173-174. The key signature is one sharp (F#) and the time signature is common time (C). The music continues with similar rhythmic patterns. A repeat sign is at the end of measure 174.

226

First system of musical notation for Masquerade Royal, measures 175-176. The key signature is two flats (Bb, Eb) and the time signature is common time (C). The music is written for a grand staff. The melody in the treble clef is more complex, featuring many sixteenth notes. The bass clef has a simpler accompaniment. A repeat sign is at the end of measure 176.

Second system of musical notation for Masquerade Royal, measures 177-178. The key signature is two flats (Bb, Eb) and the time signature is common time (C). The music continues with similar rhythmic patterns. A repeat sign is at the end of measure 178.

Da
Capo

Provençal Song on the Death of Richard 1st by Gaucelm or Auselm Faidit a Troubadour.

227

Roman D'Alexandre. 1140.

228

Song of Thibaut King of Navarre. Died 1254.

229

Handwritten musical score for 'Song of Thibaut King of Navarre. Died 1254.' The score is written on two staves, Treble and Bass clef, with a key signature of one sharp (F#) and a common time signature (C). The melody is written in the Treble clef, and the bass line is in the Bass clef. The music is in common time (C) and features a mix of eighth and sixteenth notes, with some rests. The score is divided into three systems, each with a repeat sign at the end.

Song of Thibaut.

230

Handwritten musical score for 'Song of Thibaut.' The score is written on two staves, Treble and Bass clef, with a key signature of one sharp (F#) and a common time signature (C). The melody is written in the Treble clef, and the bass line is in the Bass clef. The music is in common time (C) and features a mix of eighth and sixteenth notes, with some rests. The score is divided into three systems, each with a repeat sign at the end.

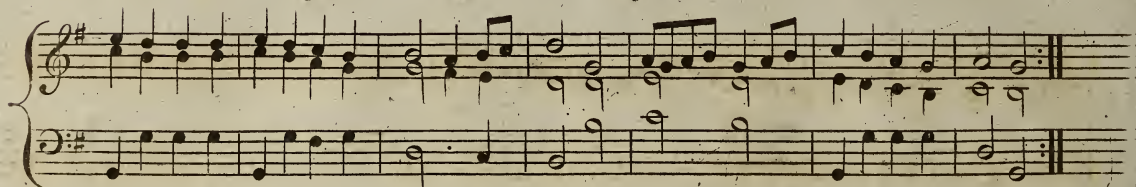
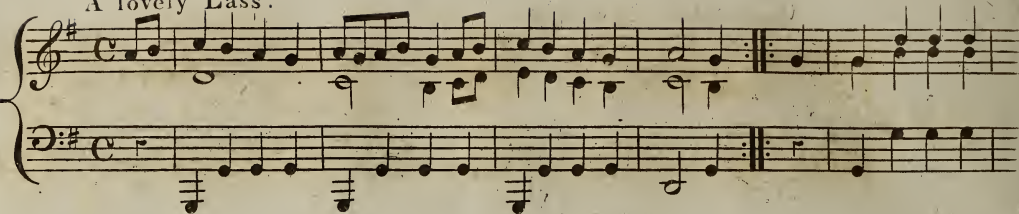
Le Printems rappelle aux armes

231

Handwritten musical score for 'Le Printems rappelle aux armes'. The score is written on two staves, Treble and Bass clef, with a key signature of one flat (Bb) and a 3/4 time signature. The melody is written in the Treble clef, and the bass line is in the Bass clef. The music is in 3/4 time and features a mix of eighth and sixteenth notes, with some rests. The score is divided into three systems, each with a repeat sign at the end.

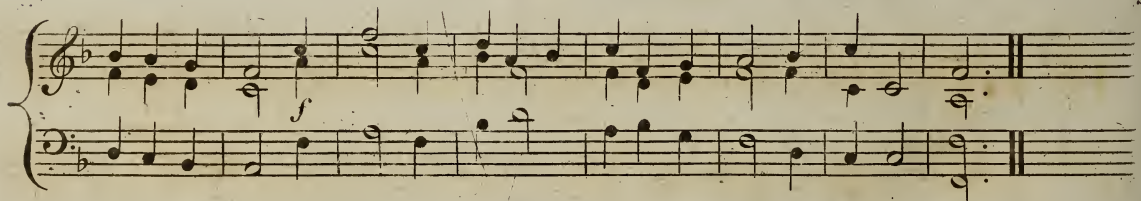
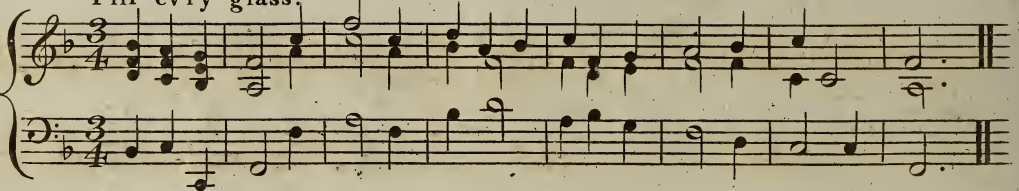
A lovely Lass.

232



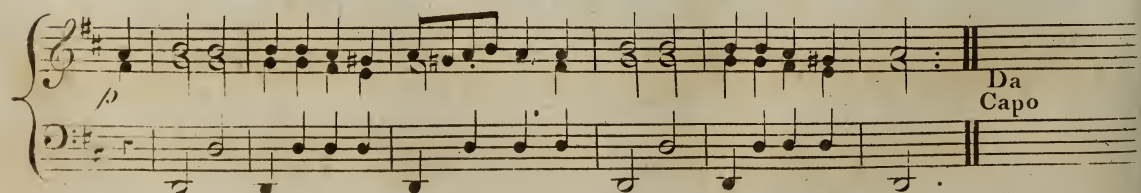
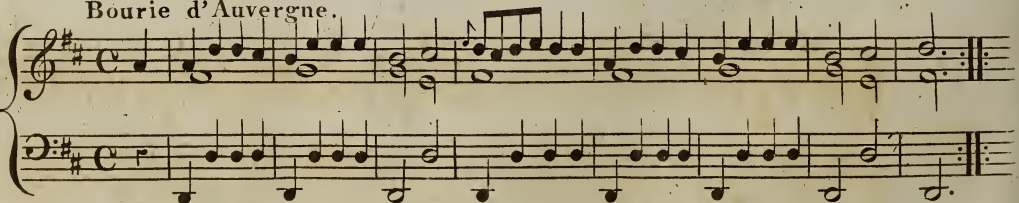
Fill ev'ry glass.

233



Bourie d'Auvergne.

234



Danse des Auvergnats.

235

Two systems of musical notation for 'Danse des Auvergnats'. The first system (numbered 235) consists of a treble and bass staff joined by a brace, with a common time signature 'C'. The second system continues the melody and bass line, ending with a double bar line.

Perigourdine.

236

Two systems of musical notation for 'Perigourdine'. The first system (numbered 236) consists of a treble and bass staff joined by a brace, with a 6/8 time signature and a key signature of one sharp (F#). The second system continues the melody and bass line, ending with a double bar line.

ITALIAN NATIONAL MUSIC.

Parthenia. a Dance Edⁿ 1665.

237

SICILIANA.

Two systems of musical notation for 'Siciliana'. The first system (numbered 237) consists of a treble and bass staff joined by a brace, with a 6/4 time signature and a key signature of one sharp (F#). The second system continues the melody and bass line, ending with a double bar line.

SWISS NATIONAL MUSIC.

Rans de vache.

238

ADAGIO

ALLEGRO

ADAGIO

ALLEGRO

ADAGIO

Another Edition

SLOW

ALLEGRO

SLOW

GERMAN NATIONAL MUSIC.

119

Tune of the Bohemian Miners.

239

ALLEGRO

Musical score for piece 239, 'Tune of the Bohemian Miners'. It consists of two systems of staves. The first system has a treble and bass staff in 3/4 time, with a key signature of one sharp (F#). The tempo is marked 'ALLEGRO'. The second system continues the melody and accompaniment.

240

ALLEGRO

Musical score for piece 240. It consists of two systems of staves. The first system has a treble and bass staff in 3/4 time, with a key signature of one sharp (F#). The tempo is marked 'ALLEGRO'. The second system continues the melody and accompaniment.

241

ALLEGRO MOD^o

Musical score for piece 241. It consists of two systems of staves. The first system has a treble and bass staff in 3/4 time, with a key signature of two sharps (F# and C#). The tempo is marked 'ALLEGRO MOD^o'. The second system includes first and second endings, indicated by '1st' and '2nd' markings.

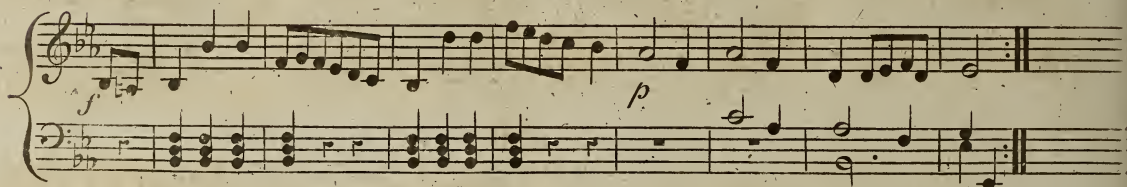
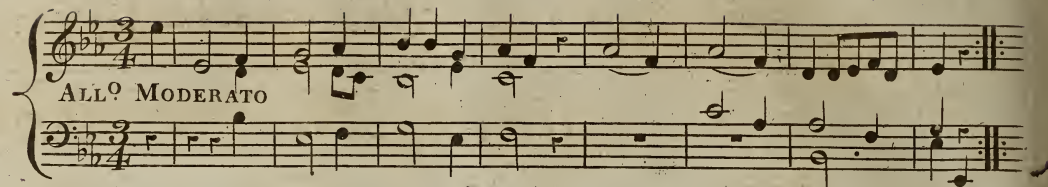
242

ALL^o *p*

Musical score for piece 242. It consists of two systems of staves. The first system has a treble and bass staff in 3/8 time, with a key signature of two sharps (F# and C#). The tempo is marked 'ALL^o *p*'. The second system includes dynamic markings: *f* (forte), *p* (piano), *f* (forte), and *p* (piano).

243

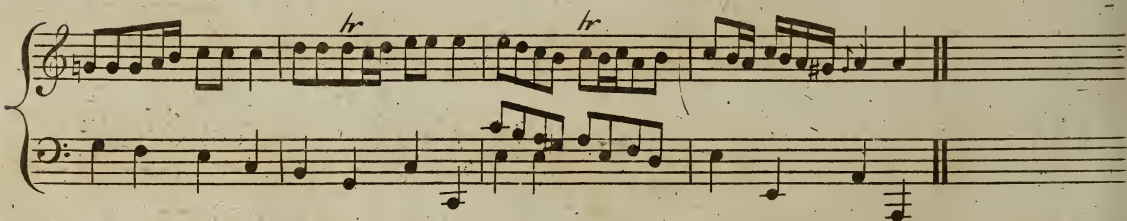
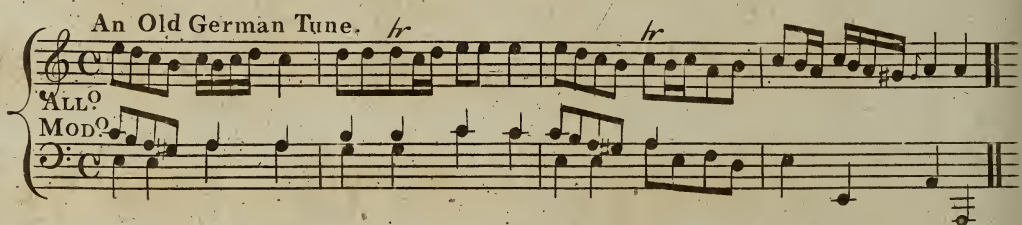
ALL^O MODERATO



244

An Old German Tune. *hr*

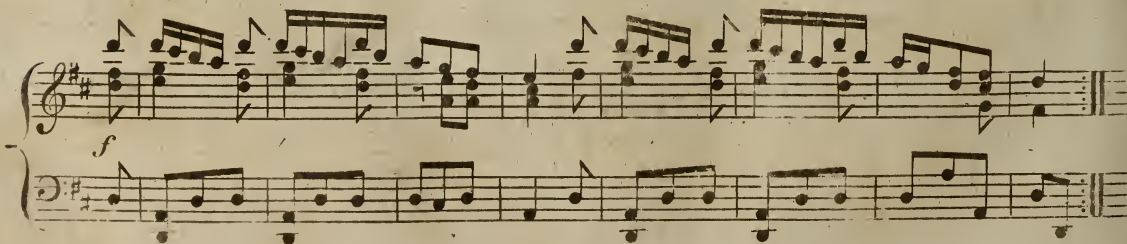

ALL^O MOD^O



245

Valtzer or Waltz.

MODERATO



246

ALLEGRO

A handwritten musical score for the song 'The Rose Tree'. The score is written on two staves, a treble staff and a bass staff, using a system of musical notation that includes notes, rests, and bar lines. The melody is primarily in the treble staff, while the bass staff provides a harmonic accompaniment. The notation is characteristic of 18th or 19th-century manuscript notation, with some decorative flourishes. The paper is aged and shows some staining. The title 'The Rose Tree' is written in a cursive hand at the top of the page.

A musical score for a piece titled "Da Capo". The score is written for a piano, with a treble and bass staff. The key signature is one flat (B-flat), and the time signature is 3/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The piece concludes with a double bar line and the words "Da Capo" written below the staff.

SPANISH NATIONAL MUSIC.

A Fandango called Follia in Corelli's Solos.

247

ADAGIO

248

A Fandango.
ALLEGRO

Varⁿ

249

A Fandango.
VIVACE

Varⁿ

A Pandango.

250

PRESTO

250

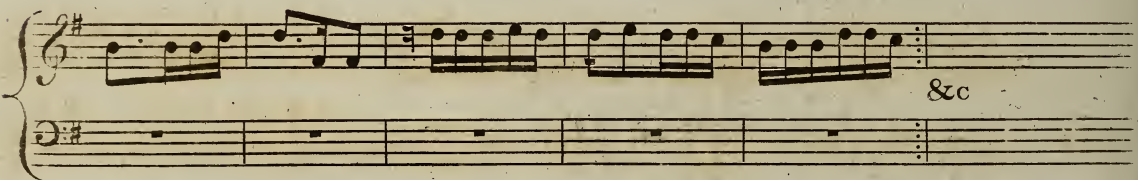
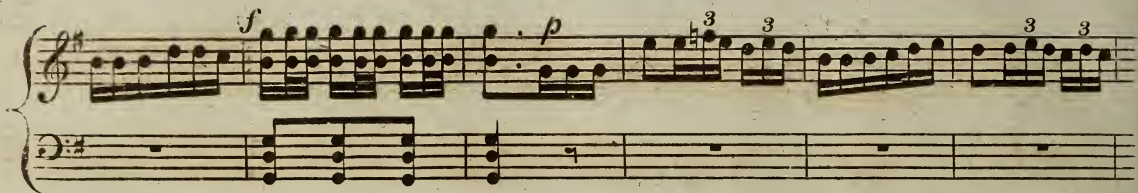
A Fandango.

PRESTO

Se ad Libitum

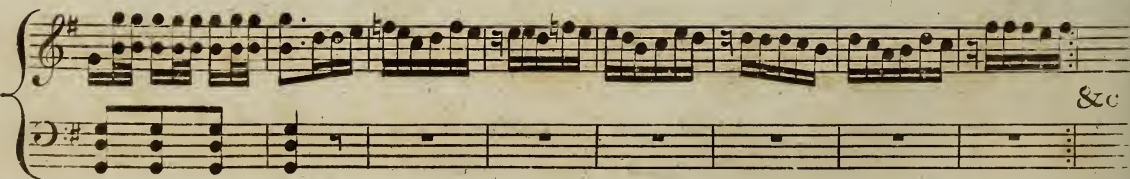
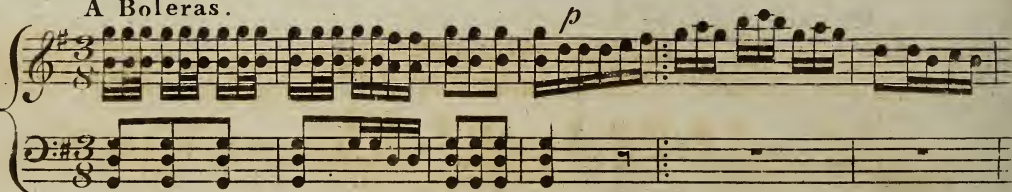
A Bolas.

251



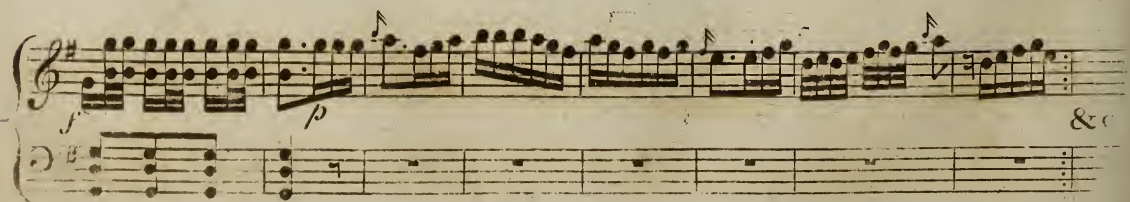
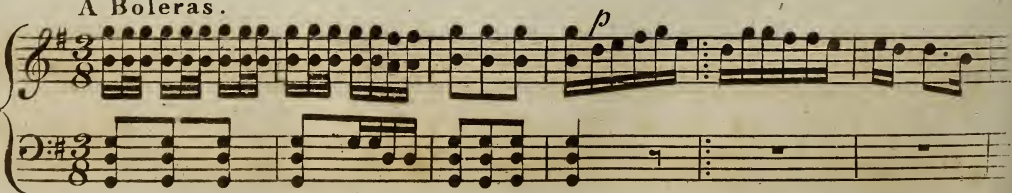
A Bolas.

252



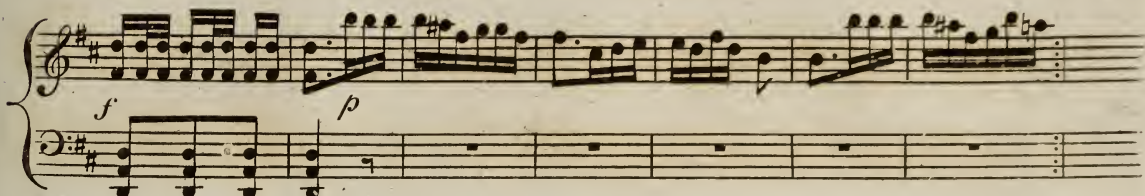
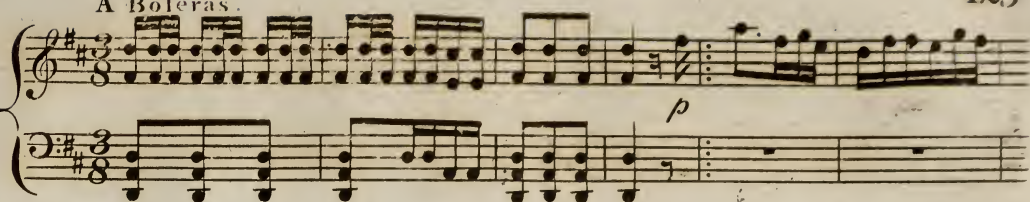
A Bolas.

253



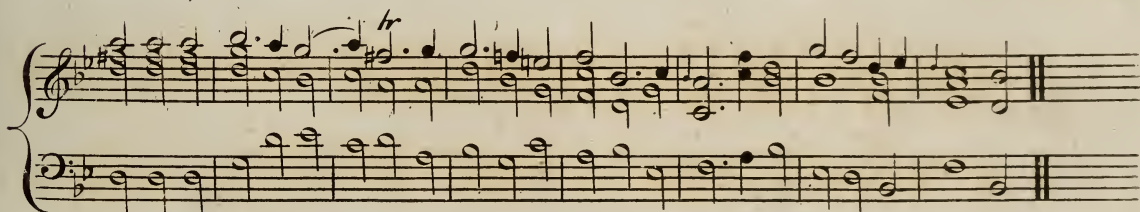
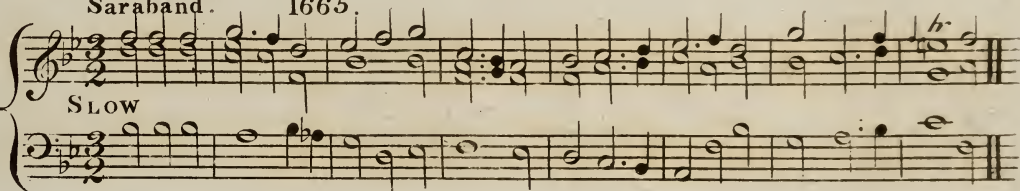
A Boleras.

254



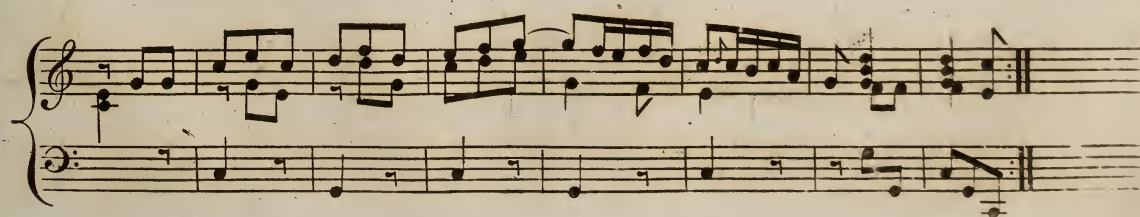
Saraband. 1665.

255



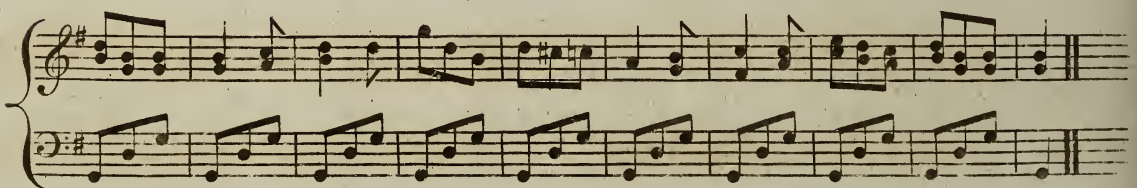
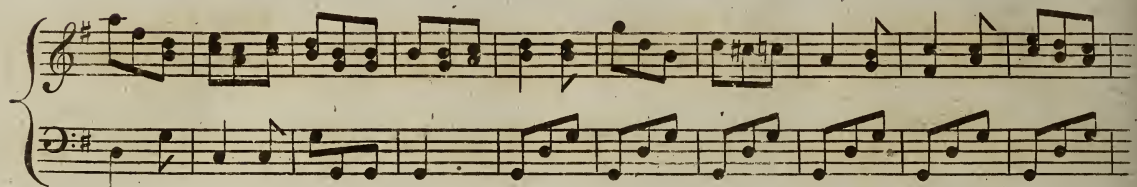
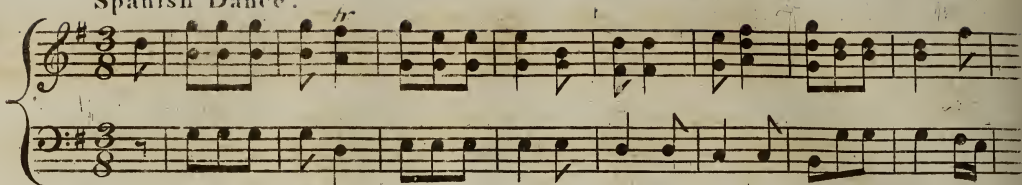
Spanish Tune.

256



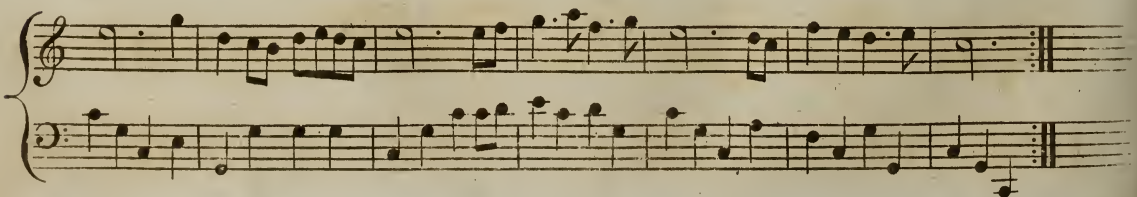
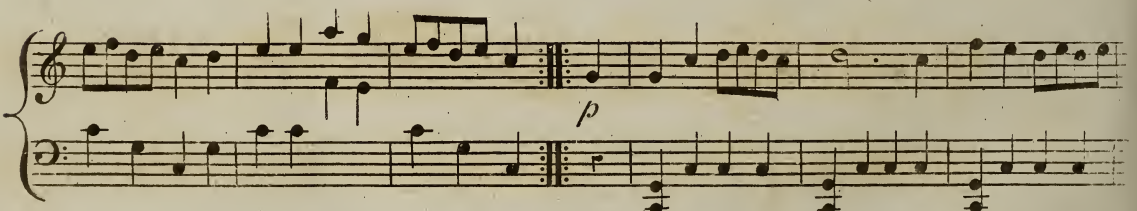
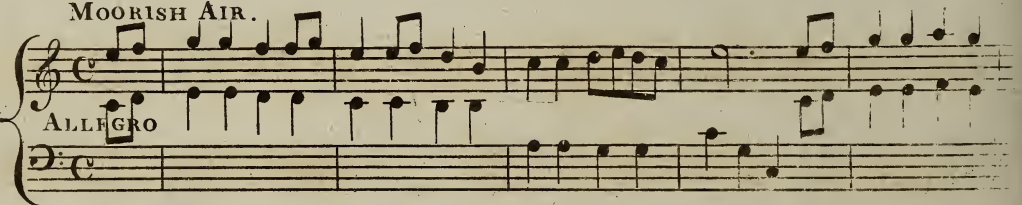
Spanish Dance.

257



MOORISH AIR.

258



HOTTENTOT TUNE.

259

MODERATO

Two systems of musical notation for the Hottentot Tune. The first system (measures 259-260) is marked 'MODERATO' and features a treble and bass staff in D major (one sharp) and 2/4 time. The melody in the treble staff includes trills (tr) and slurs. The bass staff provides a simple harmonic accompaniment. The second system (measures 261-262) continues the melody and accompaniment, ending with a double bar line.

HUNGARIAN TUNE.

260

ALLEGRO

Two systems of musical notation for the Hungarian Tune. The first system (measures 260-261) is marked 'ALLEGRO' and features a treble and bass staff in D major (one sharp) and 2/4 time. The melody in the treble staff includes slurs and a first ending (1st) marked with a repeat sign. The bass staff provides a simple harmonic accompaniment. The second system (measures 262-263) continues the melody and accompaniment, ending with a double bar line.

Hungarian Tune.

261

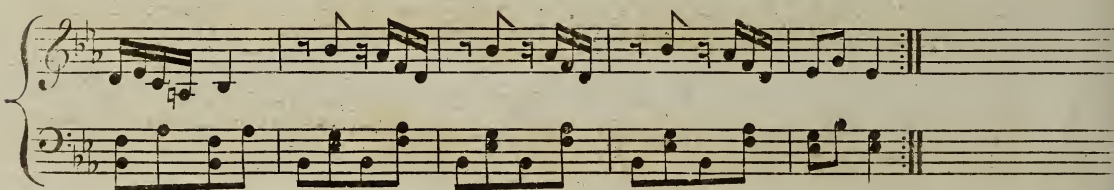
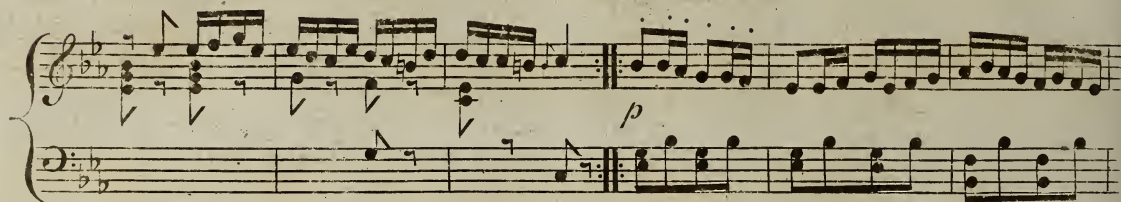
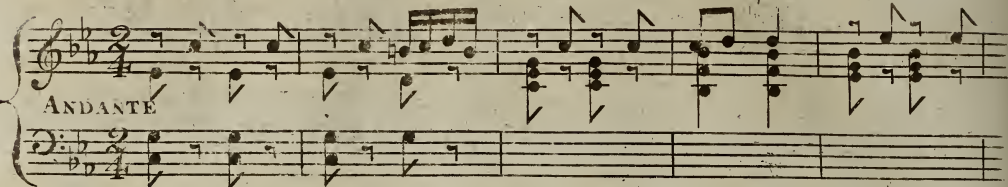
ALLEGRO

Two systems of musical notation for the Hungarian Tune. The first system (measures 261-262) is marked 'ALLEGRO' and features a treble and bass staff in D major (one sharp) and 2/4 time. The melody in the treble staff includes slurs and a first ending (1st) marked with a repeat sign. The bass staff provides a simple harmonic accompaniment. The second system (measures 263-264) continues the melody and accompaniment, ending with a double bar line. Dynamics include 'f' (forte) and 'p' (piano).

POLISH MUSIC.

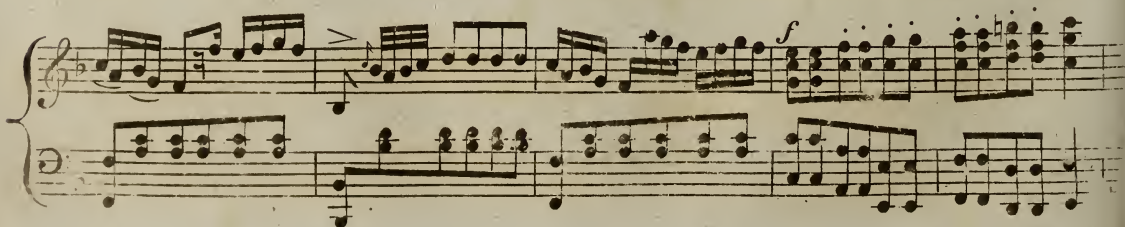
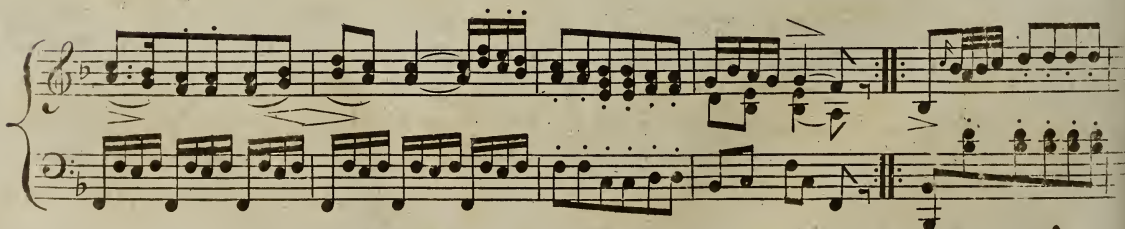
COSSAC. This Tune is played several times over accelerating the time at each repetition.

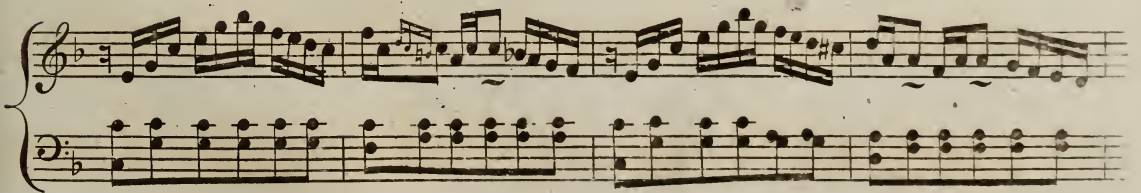
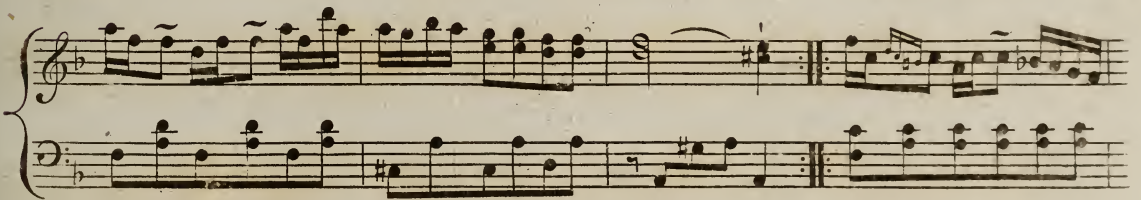
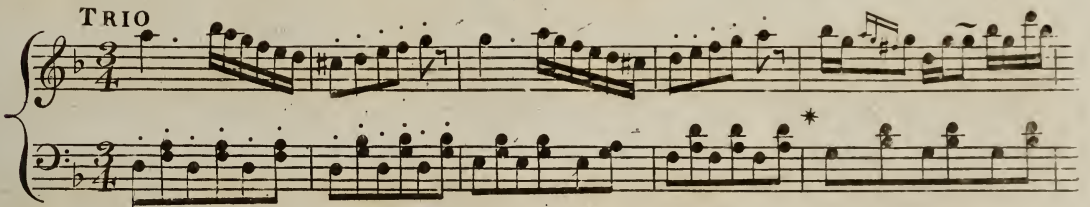
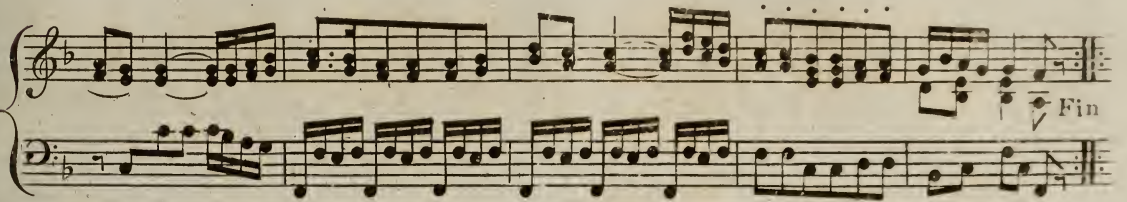
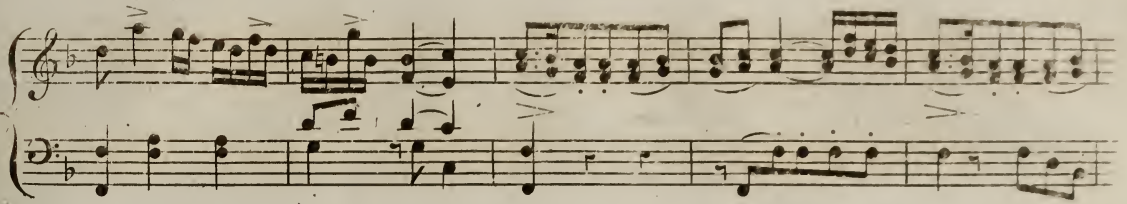
262



Polacca.

263





* These four bars are composed by the Editor, he having forgotten the genuine passage.

Polonoise.

264

This musical score is for a piece titled "Polonoise." It begins at measure 264. The music is written for piano in 3/4 time with a key signature of one sharp (F#). The first system consists of two staves. The melody in the treble clef features a series of eighth-note patterns, while the bass clef provides a steady accompaniment of eighth notes. The second system continues this pattern, with the treble staff showing more complex rhythmic figures. The third system introduces a change in the bass line, which now plays a more active role with eighth-note runs. The fourth system concludes the first section with a repeat sign. The fifth system, marked "TRIO", begins at measure 300. It features a new melody in the treble staff, starting with a piano (*p*) dynamic. The bass staff continues with a similar eighth-note accompaniment. The sixth system, marked with a forte (*f*) dynamic, shows a more complex harmonic structure with chords in the treble. The seventh system returns to a piano (*p*) dynamic and features a new melody in the treble staff. The piece concludes with a "Da Capo" instruction, indicating a repeat of the beginning.

Polonese.

131

265

This musical score is for a Polonese in 3/4 time, marked with a piano (p) dynamic. The piece is divided into several systems of staves. The first system, starting at measure 265, includes a piano introduction. The subsequent systems show the main body of the dance, characterized by intricate piano accompaniment and a melodic line. A section labeled 'TRIO' begins at measure 315, featuring a change in the piano accompaniment. The score concludes with a 'Da Capo' instruction, indicating a repeat of the beginning. The notation includes various musical symbols such as notes, rests, and dynamic markings.

SCANDINAVIAN NATIONAL MUSIC.

266 *Slow*

267 *Slow* Song of Harold the Valiant.

268 *Slow* Scandinavian Song.

269 *Slow* Song of Odin.

Scandinavian Song.

270

1st 2nd

NORWEGIAN NATIONAL MUSIC.

271

Mod^o

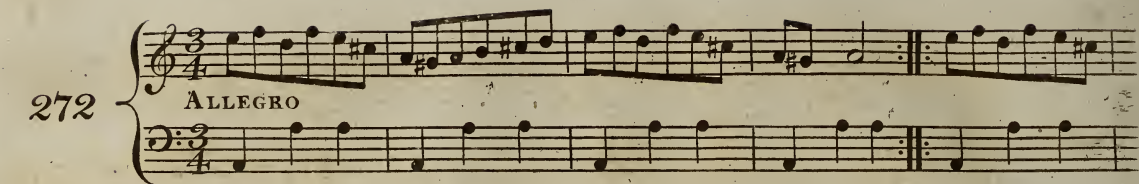
Chanson. Another Edition of the Same Tune

Mod^o

maj/minor / A with a minor 6th (2nd series / III)

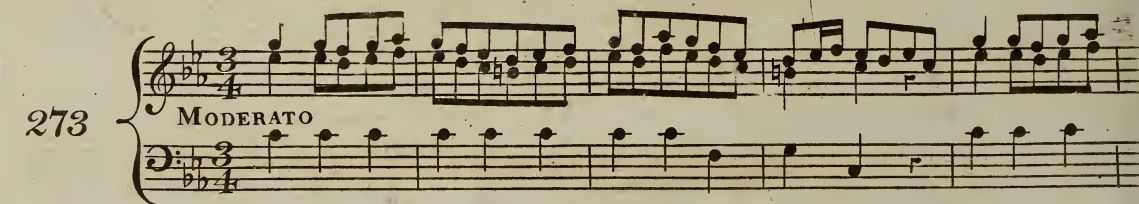
272

ALLEGRO



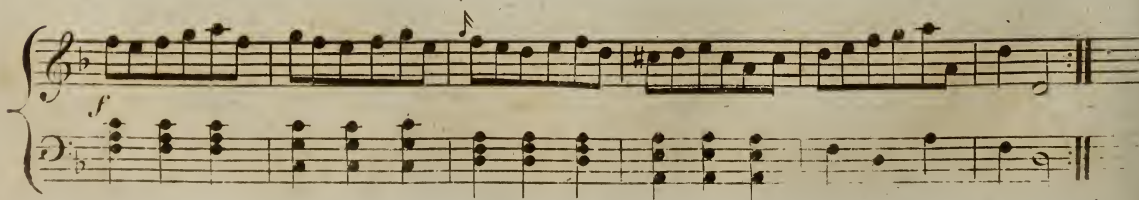
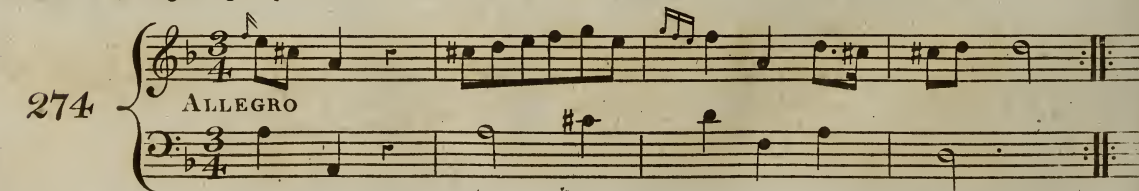
273

MODERATO



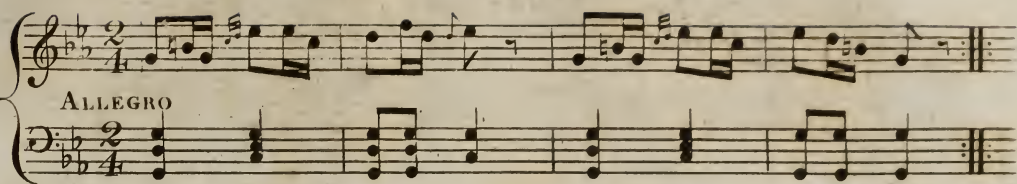
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ALLEGRO



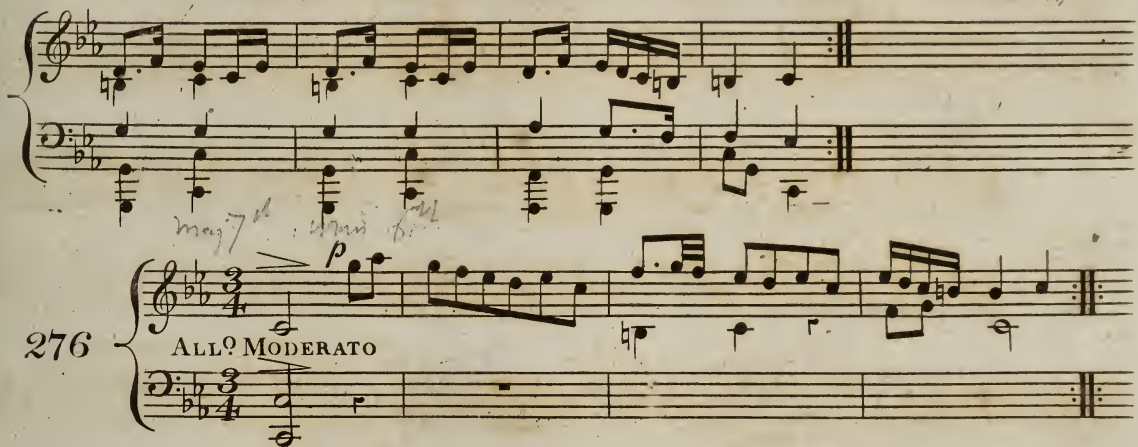
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ALLEGRO



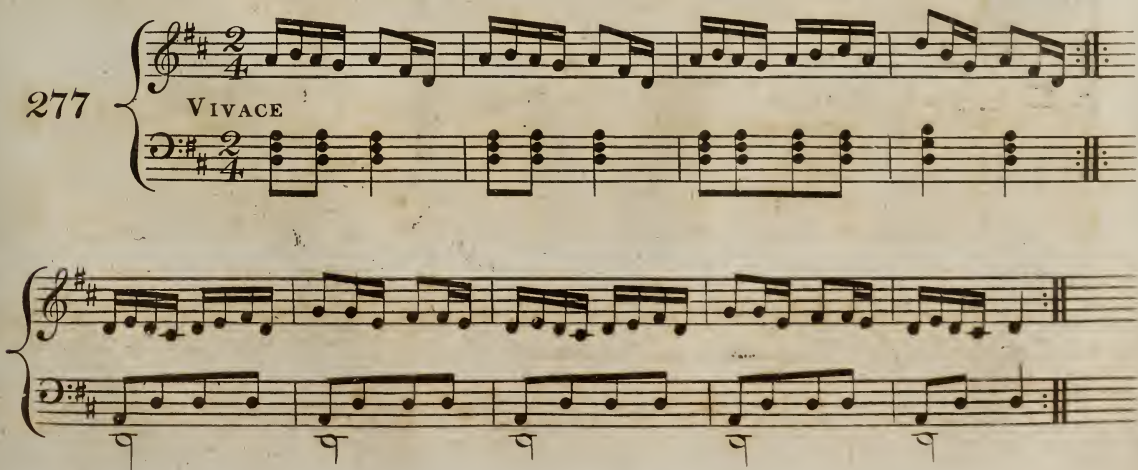
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ALLO MODERATO

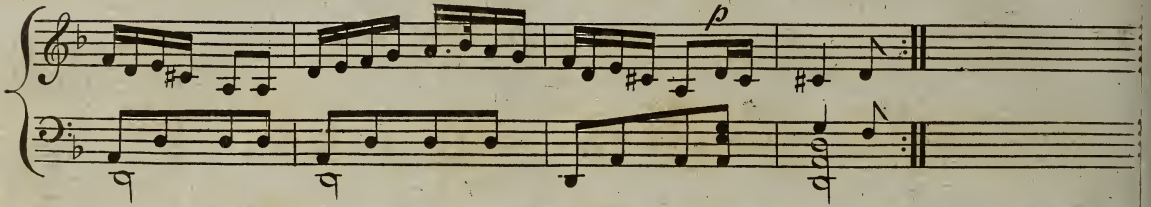
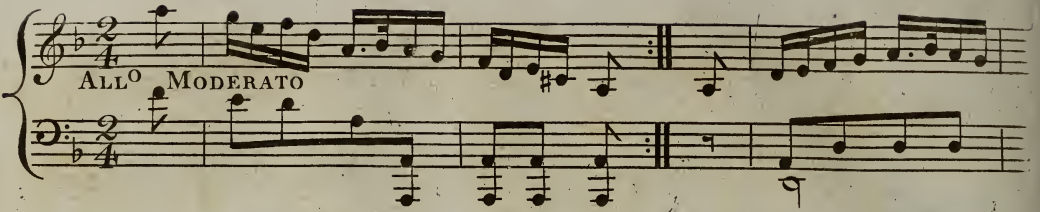


277

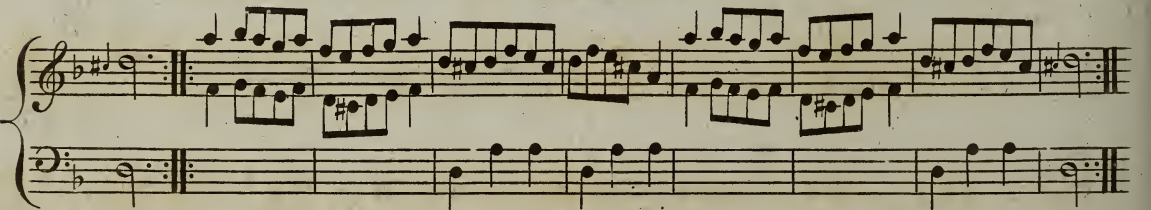
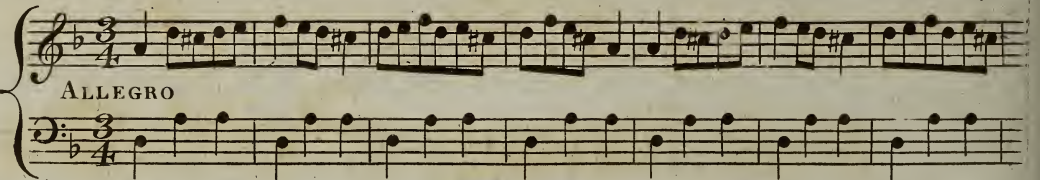
VIVACE



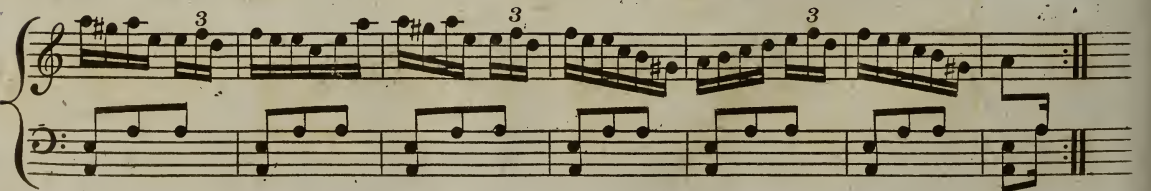
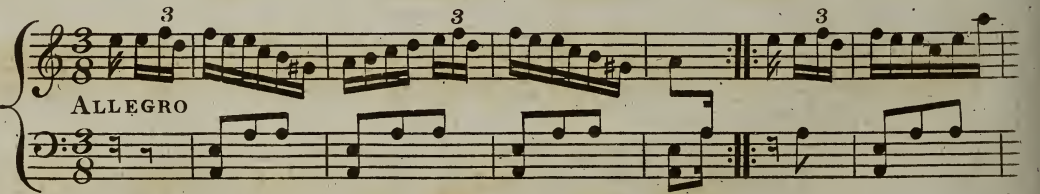
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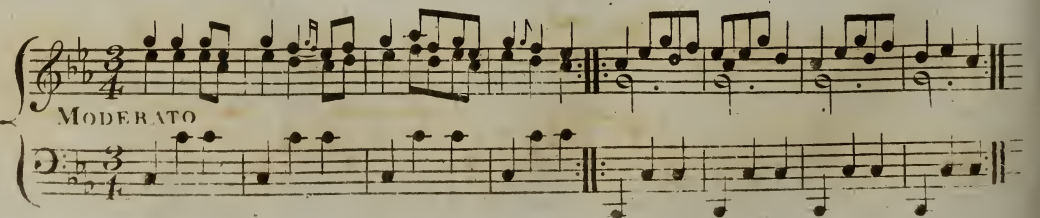
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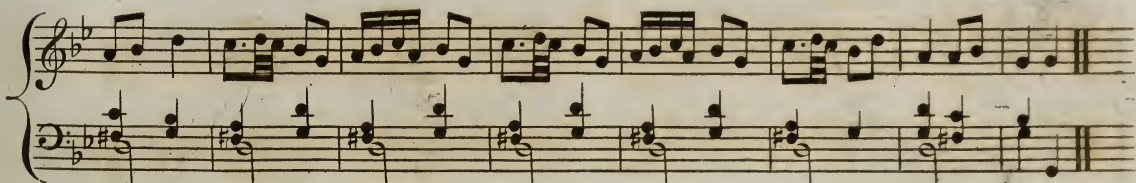
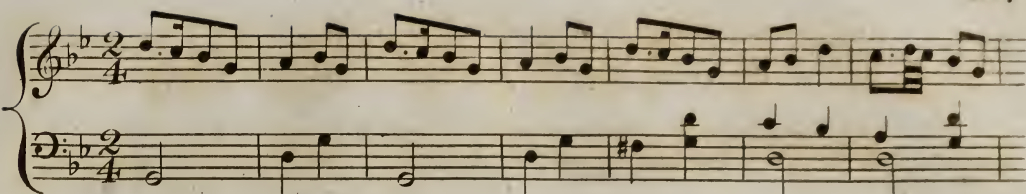
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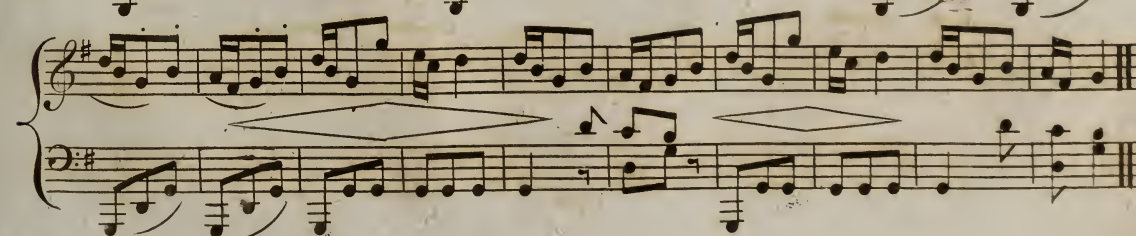
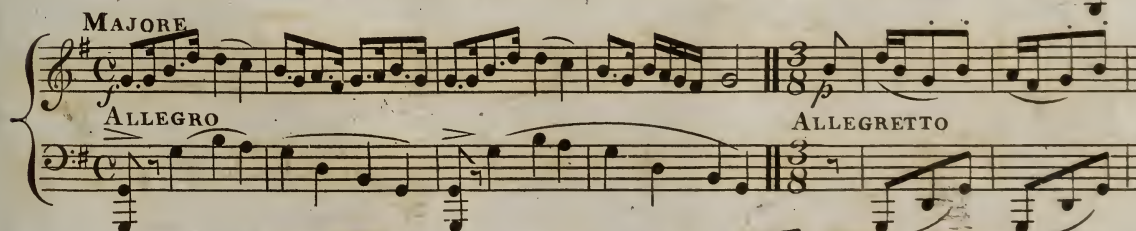
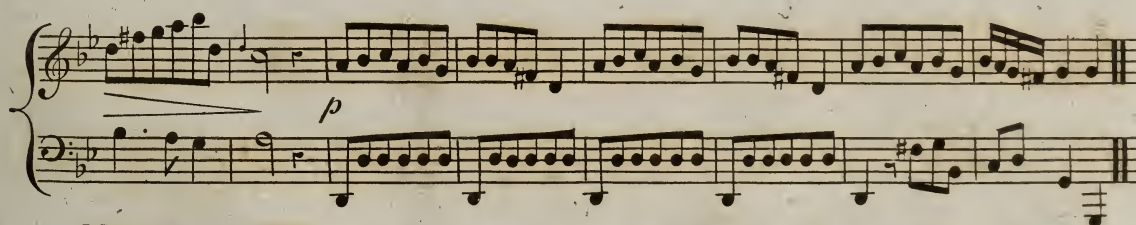
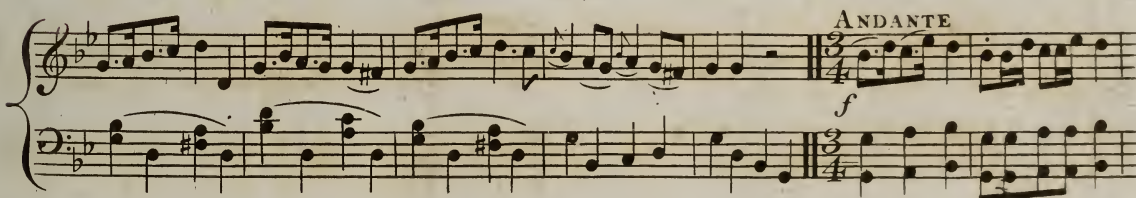
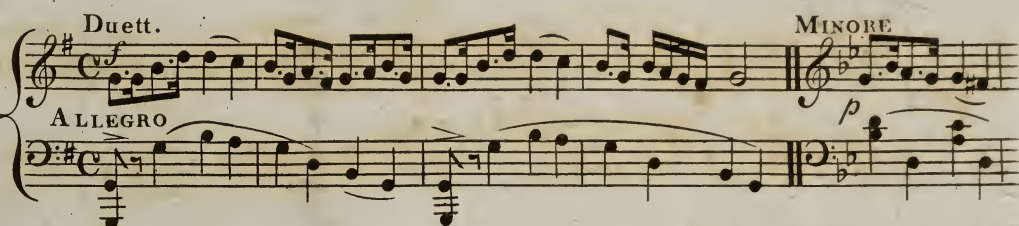
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282

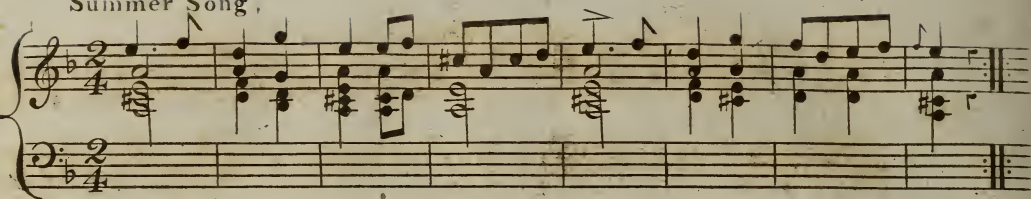


283



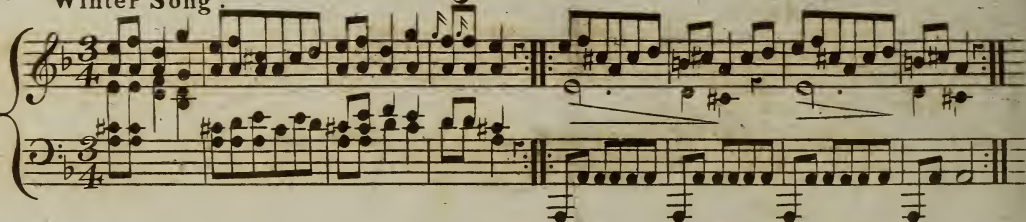
Summer Song.

284



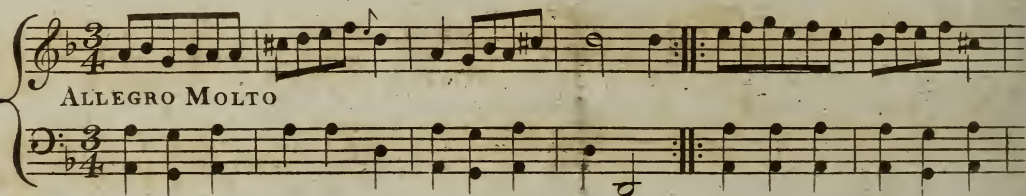
Winter Song.

285

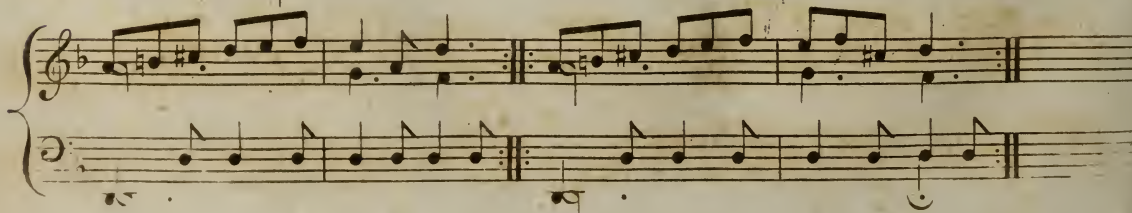
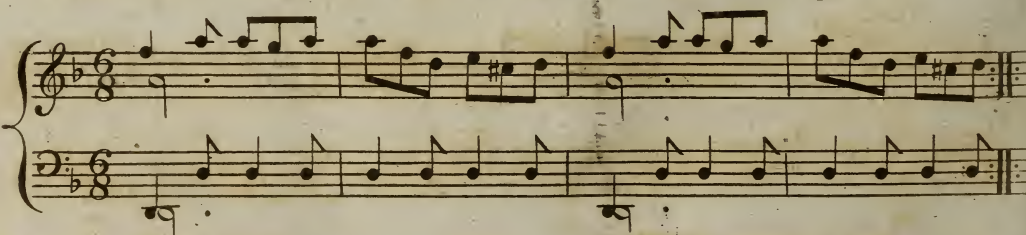


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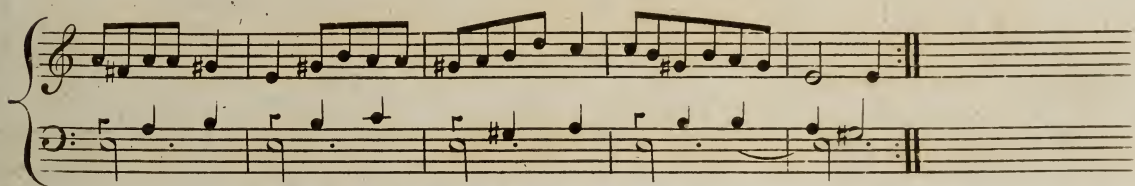
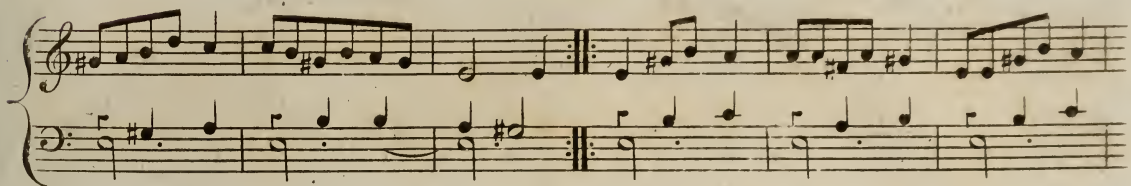
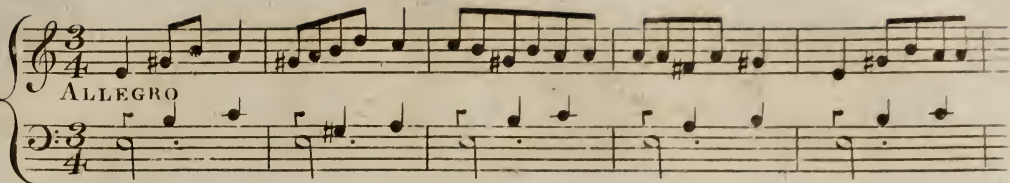
ALLEGRO MOLTO



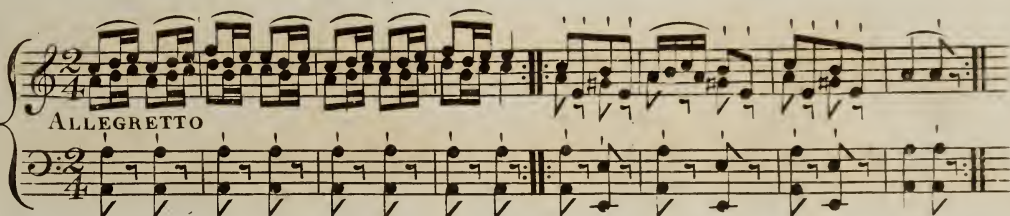
287



288

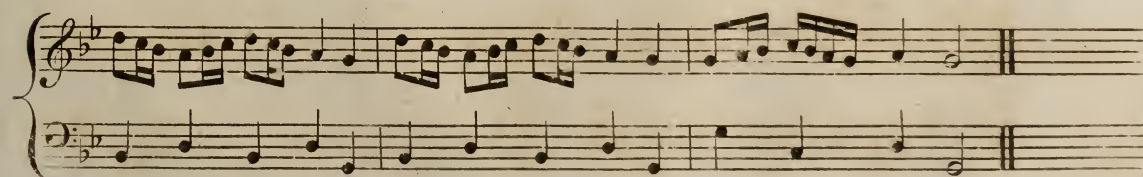
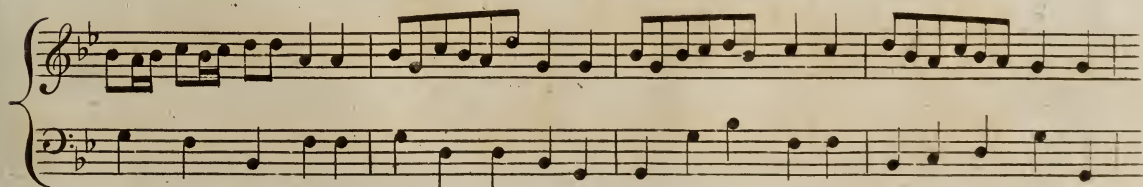
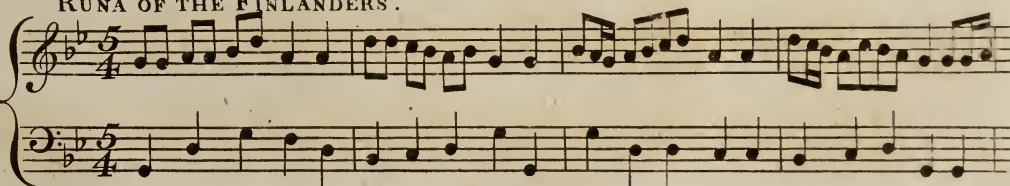


289



RUNA OF THE FINLANDERS.

290



DANISH NATIONAL MUSIC.

291

291

RUSSIAN MUSIC.

292

ALLEGRO

292

293

ALLEGRETTO

293

294

SLOW

294

295

ALLEGRO

Exercise 295 is in B-flat major (two flats) and 2/4 time. It features a lively melody in the right hand with eighth and sixteenth notes, and a supporting bass line in the left hand. The tempo is marked ALLEGRO.

296

ALLEGRETTO

Exercise 296 is in D major (two sharps) and 6/8 time. The right hand has a melodic line with slurs and accents, while the left hand provides a steady eighth-note accompaniment. The tempo is marked ALLEGRETTO.

PRESTO

Exercise 297 is in D major (two sharps) and 2/4 time. It is a fast piece with a complex, syncopated melody in the right hand and a rhythmic bass line. The tempo is marked PRESTO.

297

ANDANTE

Exercise 298 is in D major (two sharps) and 3/4 time. It has a slower, more melodic feel with a steady eighth-note accompaniment in the left hand. The tempo is marked ANDANTE.

298

ADAGIO

Exercise 299 is in B-flat major (two flats) and 2/4 time. It is a slow piece with a melodic line in the right hand and a simple bass line. The tempo is marked ADAGIO.

299

ALLEGRETTO

Exercise 300 is in D major (two sharps) and 2/4 time. It features a fast, rhythmic melody in the right hand and a corresponding bass line. The tempo is marked ALLEGRETTO.

300

ALLEGRETTO

Exercise 301 is in D major (two sharps) and 2/4 time. It has a fast, rhythmic melody in the right hand and a corresponding bass line. The tempo is marked ALLEGRETTO.

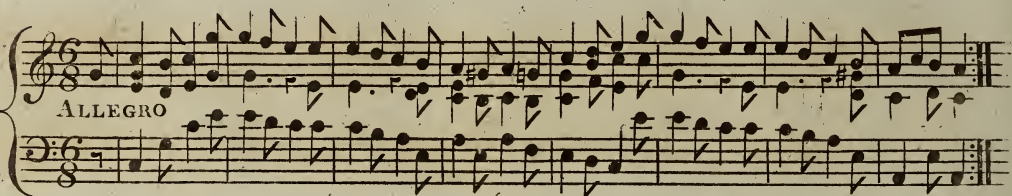
301

ALLEGRO



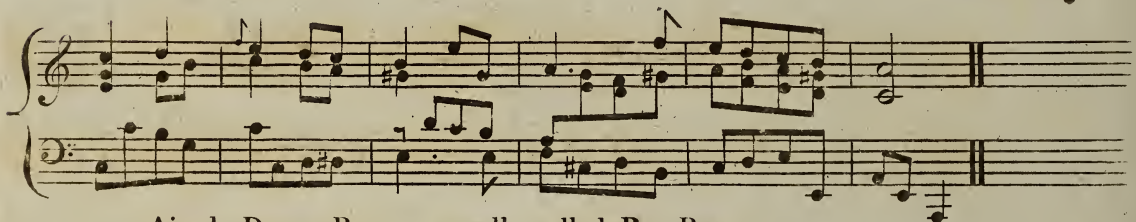
302

ALLEGRO



303

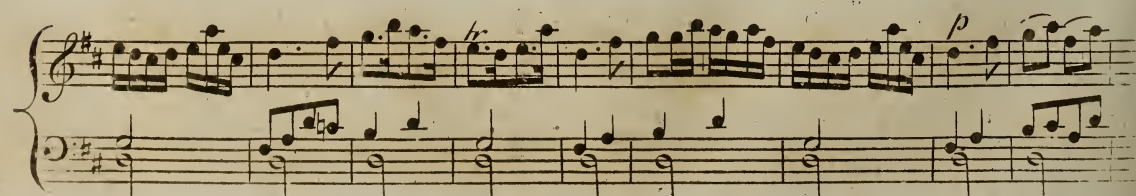
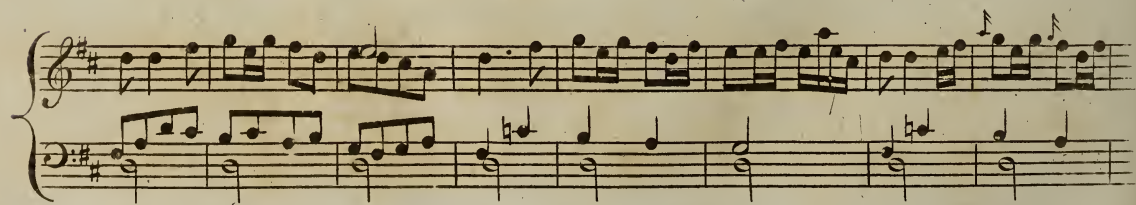
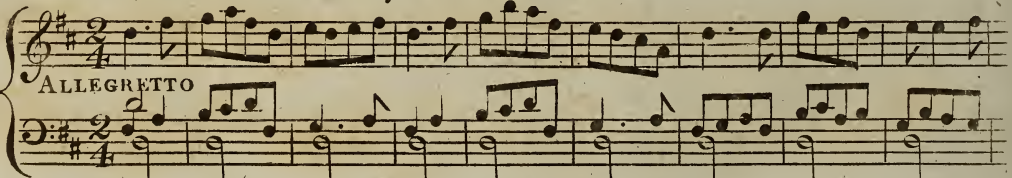
SLOW

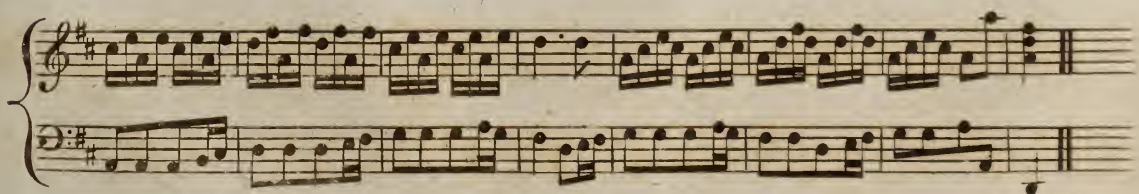
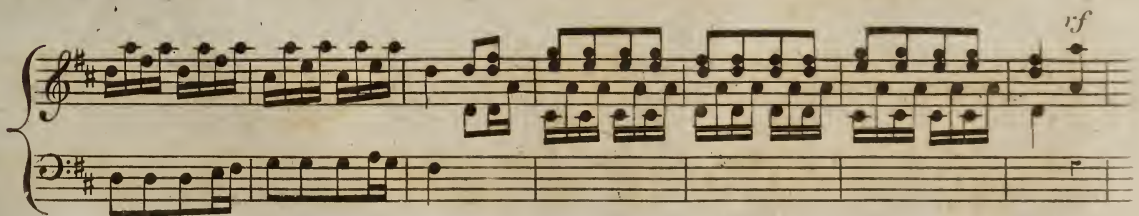
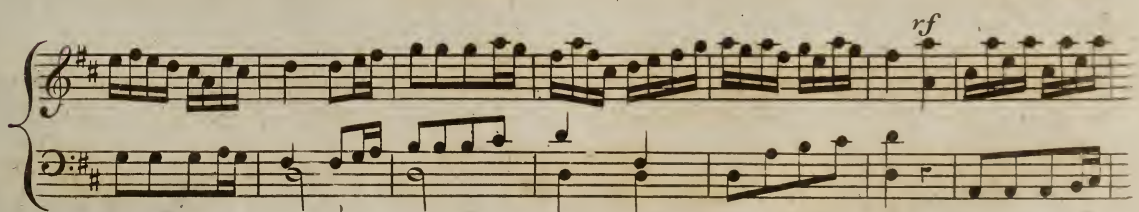
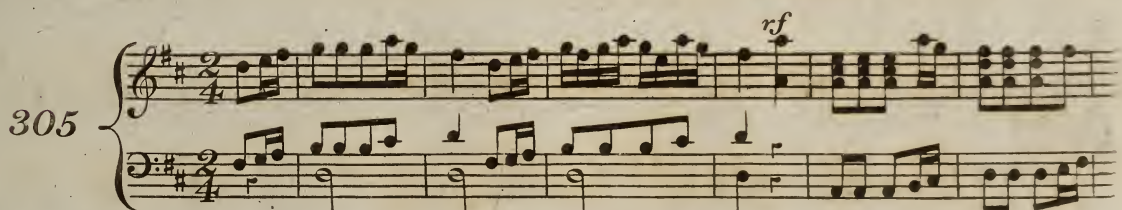
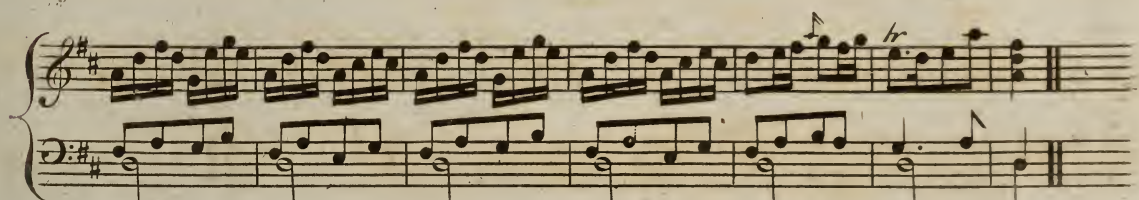
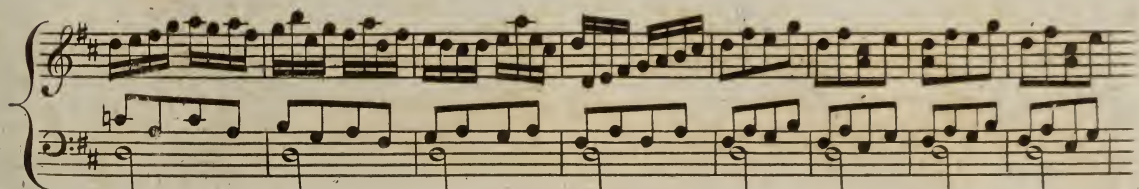
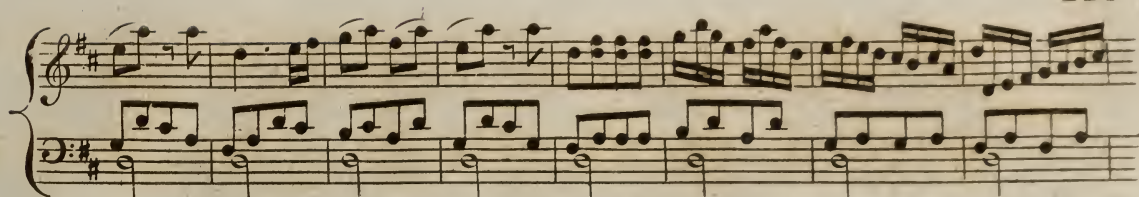


Air de Danse Russe usually called Pas Russe.

304

ALLEGRETTO





306

ANDANTE

Musical score for piece 306, Andante, in D major, 2/4 time. The score consists of three systems of grand staves. The first system has a treble staff with a melodic line and a bass staff with a harmonic accompaniment. The second system continues the melody and accompaniment. The third system features a more active treble staff with sixteenth-note patterns and a bass staff with a steady accompaniment. The piece concludes with a double bar line.

307

SCLAVONIAN TUNE

Mez:

Musical score for piece 307, Slavonic Tune, in D major, 3/4 time. The score consists of three systems of grand staves. The first system has a treble staff with a melodic line and a bass staff with a harmonic accompaniment. The second system continues the melody and accompaniment, with dynamic markings 'Cres' and 'p'. The third system features a more active treble staff with sixteenth-note patterns and a bass staff with a steady accompaniment, with dynamic markings 'Cres', 'p', 'f', and 'p'. The piece concludes with a double bar line.

TURKISH MUSIC.

308

308

1st time

2nd time

309

Danse Grecque.

ANDANTE

1st 2nd

ALLO MODERATO

p

f *p* *f*

p *p*

f *pp* *f* *p*

PRESTO

PRESTISSIMO

MINORE *f*

ALL^o MODERATO

8

Another Edition of the foregoing Tune called Romeca.

ANDANTE

8

1st 2nd

8

MINORE

8

1st 2nd

8

8

MAJOR

PRESTO

f

p

1st 2nd

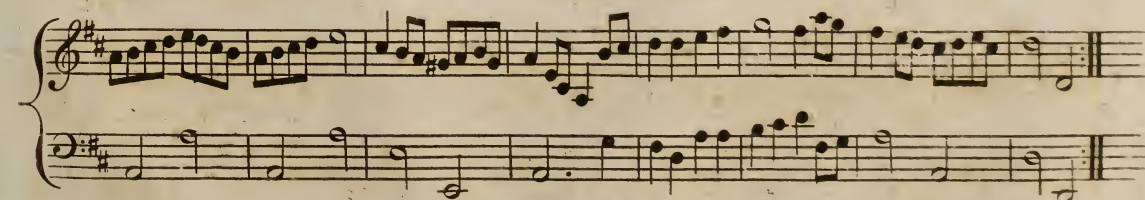
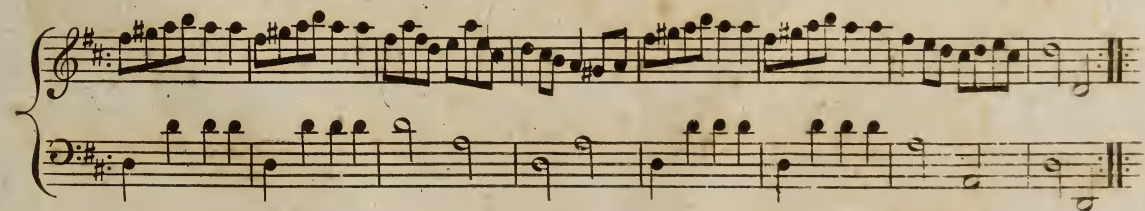
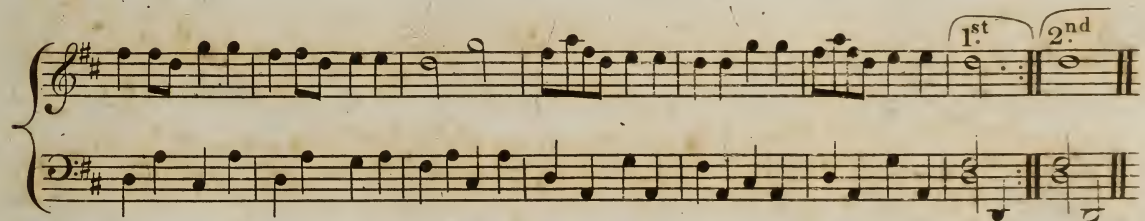
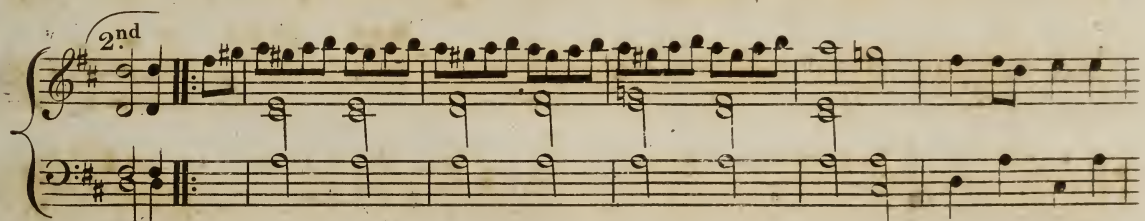
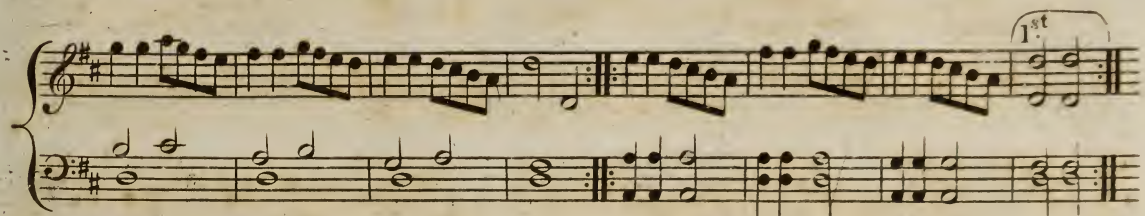
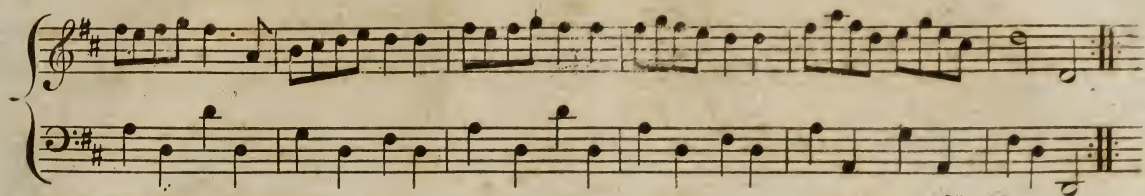
f *p*

1st

2nd

f *p*

Detailed description: This is a page of musical notation for a piano piece. It contains six systems of music, each with a treble and bass staff. The key signature is one sharp (F#), indicating D major or B minor. The time signature is common time (C). The tempo is marked 'PRESTO'. The first system has 'MAJOR' written above the treble staff. The music is characterized by fast, flowing sixteenth-note runs in the right hand. The left hand provides a steady accompaniment with eighth and sixteenth notes. Dynamics are indicated by 'f' (forte) and 'p' (piano). There are first and second endings in the fourth system, marked with '1st' and '2nd' above the staff. The piece ends with a final cadence in the sixth system.



Another Edition called Danse des peuples de L'Archipel.

ALLO MODERATO

This musical score is for a piece titled 'Danse des peuples de L'Archipel'. It is marked 'ALLO MODERATO'. The score is written for piano and consists of five systems of staves. Each system has a treble and bass staff joined by a brace. The key signature is two sharps (F# and C#), and the time signature is common time (C). The first system shows a melody in the treble staff and a bass line in the bass staff. The second and third systems include first and second endings, indicated by '1st' and '2nd' markings above the treble staff. The fourth system features a forte (f) dynamic in the bass staff and a piano (p) dynamic in the treble staff. The fifth system continues the melody and bass line.

Turkish March.

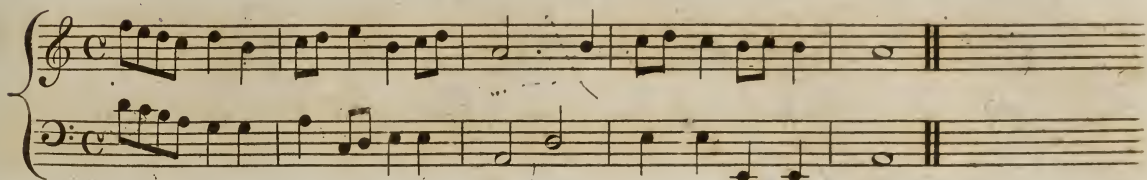
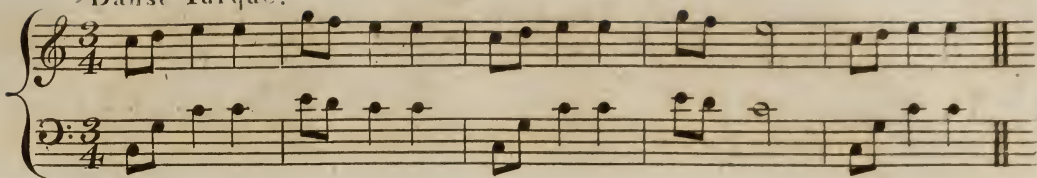
310

ALLEGRO

This musical score is for a piece titled 'Turkish March'. It is marked 'ALLEGRO'. The score is written for piano and consists of two systems of staves. Each system has a treble and bass staff joined by a brace. The key signature is two flats (Bb and Eb), and the time signature is common time (C). The first system shows a melody in the treble staff and a bass line in the bass staff. The second system continues the melody and bass line.

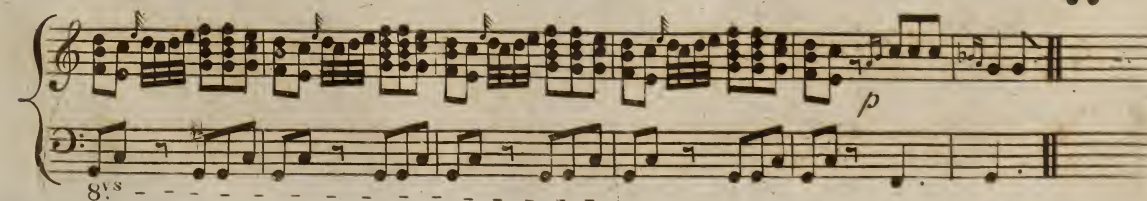
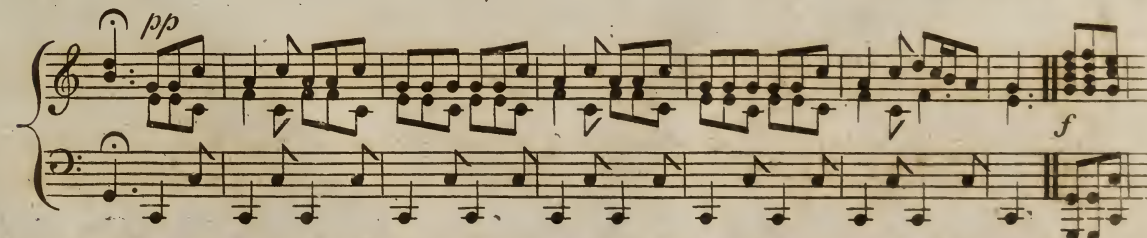
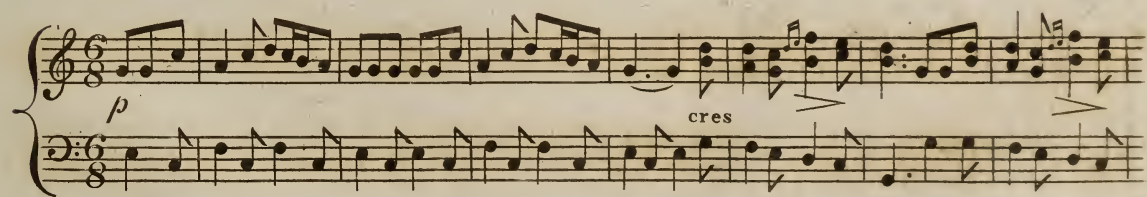
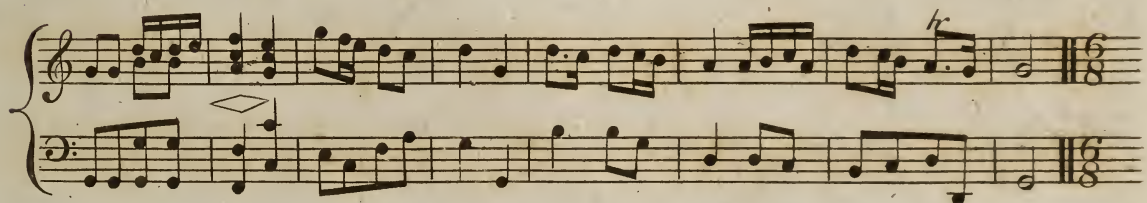
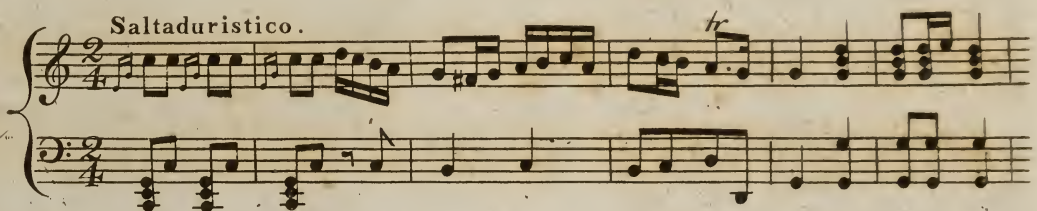
Danse Turque.

311



Saltaduristico.

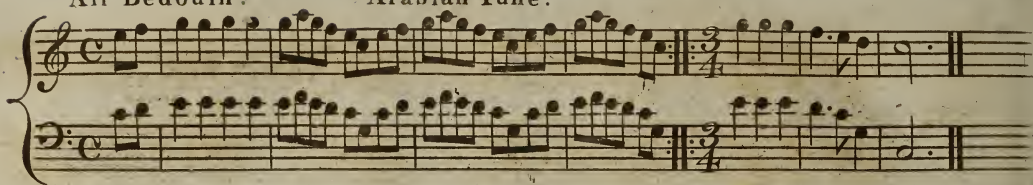
312



Air Bédouin.

Arabian Tune.

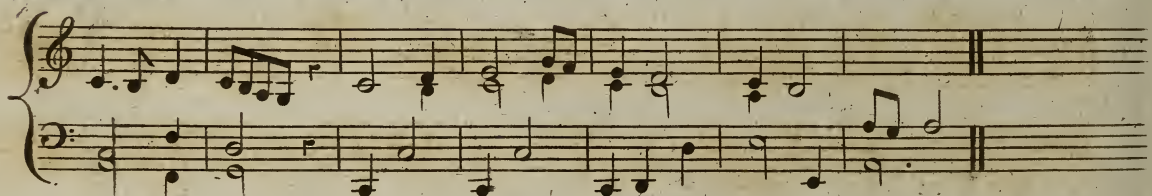
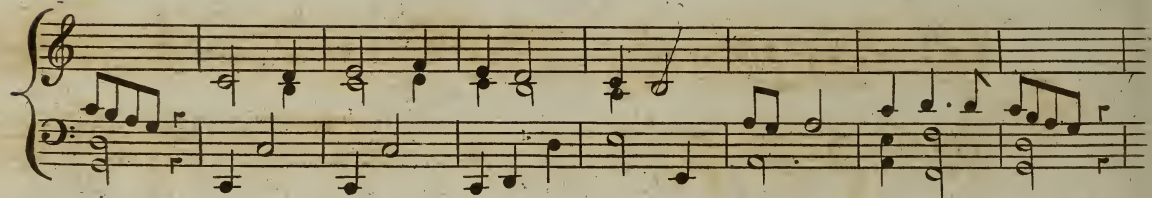
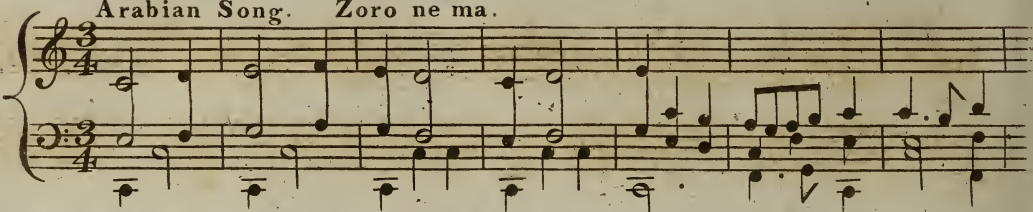
313



Arabian Song.

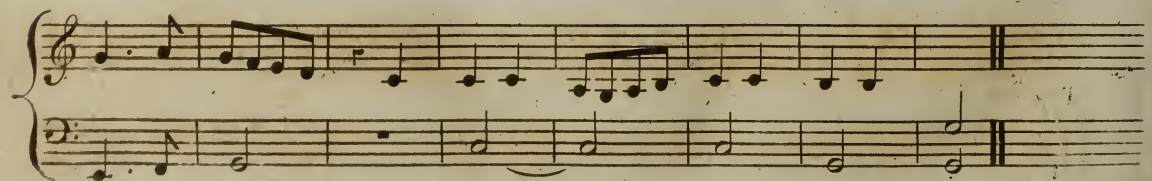
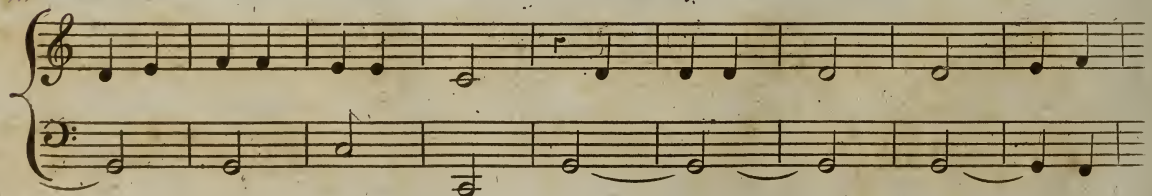
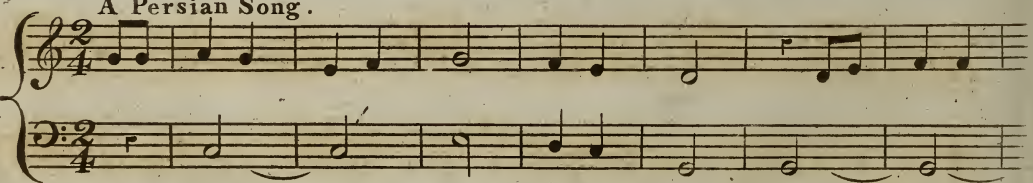
Zoro ne ma.

314



A Persian Song.

315



316

Two systems of music for piece 316. The first system consists of a treble staff with a key signature of one sharp (F#) and a 2/4 time signature, and a bass staff with a key signature of two sharps (D#) and a 4/4 time signature. The melody in the treble staff is composed of eighth and sixteenth notes. The bass staff provides a harmonic accompaniment with quarter and eighth notes. The second system continues the melody and accompaniment for measures 7 and 8, ending with a double bar line.

317

Two systems of music for piece 317. The first system has a treble staff with a key signature of one sharp (F#) and a common time (C) signature, and a bass staff with a key signature of two sharps (D#) and a common time (C) signature. The melody in the treble staff features many beamed sixteenth notes. The bass staff has a steady accompaniment of quarter notes. The second system continues the piece for measures 7 and 8, ending with a double bar line.

318

Two systems of music for piece 318. The first system has a treble staff with a key signature of two flats (Bb) and a common time (C) signature, and a bass staff with a key signature of two flats (Bb) and a common time (C) signature. The word "SLOW" is written below the treble staff. The melody in the treble staff is composed of quarter and eighth notes. The bass staff has a simple accompaniment of quarter notes. The second system continues the piece for measures 7 and 8, ending with a double bar line. The text "Da Capo" is written below the bass staff.

Moo-lee-chwa

319

Two staves of music in G major, 2/4 time. The melody is in the treble clef, and the bass line is in the bass clef. The piece ends with a double bar line.

Continuation of the previous piece, showing the final measures of the melody and bass line.

Song of the Chinese Boatmen. Canon 2 in 1 Unison.

The Captain

320

The Crew

Two staves of music in G major, 2/4 time. The top staff is for 'The Captain' and the bottom staff is for 'The Crew'. The tempo is marked 'ALLEGRO'. The piece ends with a double bar line.

Da Capo
al Segno

EAST INDIAN TUNES.

Chel Chel Moniani.

321

Two staves of music in G major, 3/4 time. The melody is in the treble clef, and the bass line is in the bass clef. The piece ends with a double bar line.

Continuation of the previous piece, showing the final measures of the melody and bass line.

321*

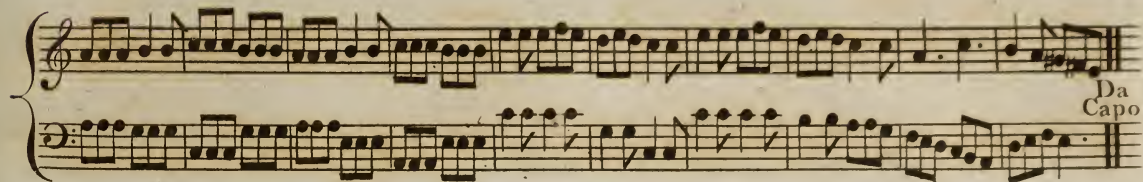
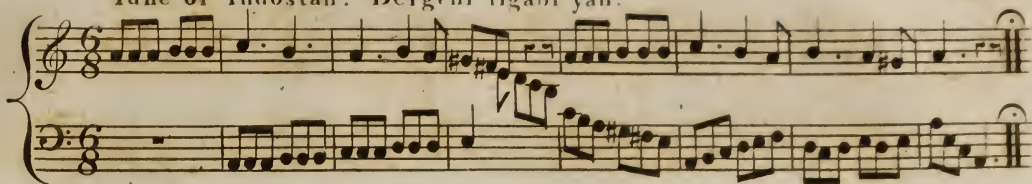
Two staves of music in G major, 2/4 time. The melody is in the treble clef, and the bass line is in the bass clef. The piece ends with a double bar line.

Continuation of the previous piece, showing the final measures of the melody and bass line. Dynamics include *p*, *pp*, and *mf*.

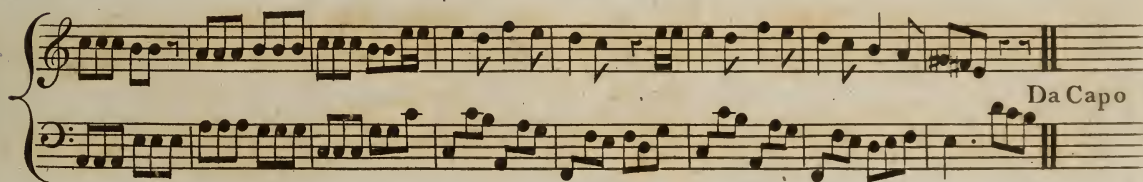
Tune of Indostan. Dergeni ligabi yan.

155

322



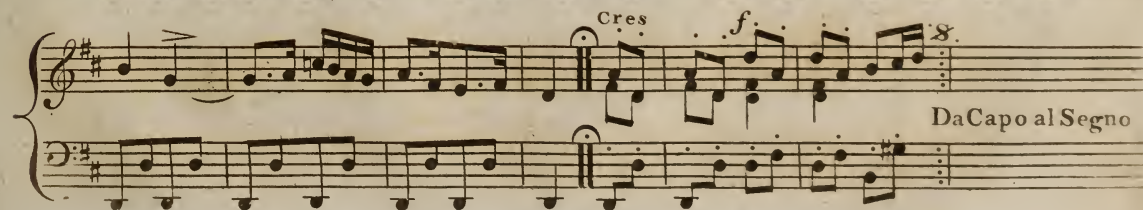
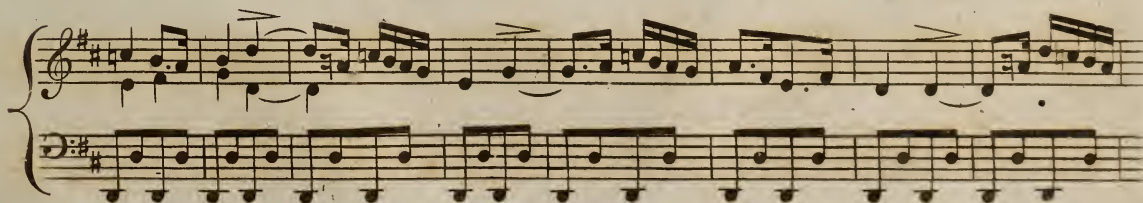
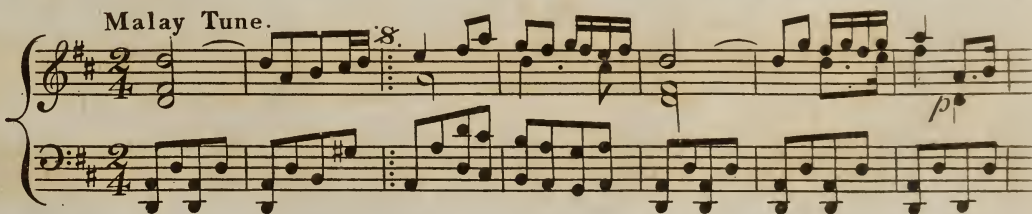
Da
Capo



Da Capo

Malay Tune.

323



Da Capo al Segno

324

ANDANTE

Da Capo

325

A Madras Boat Song Sung by the Steersman & Crew.

ANDANTE

326

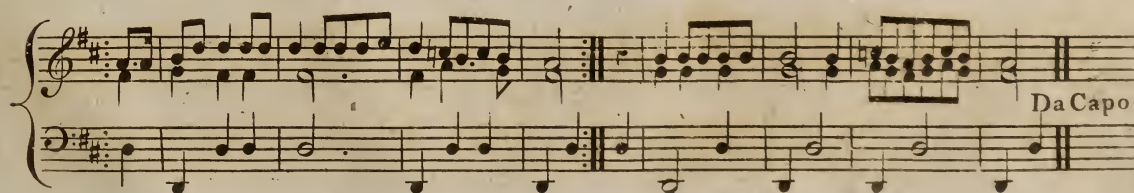
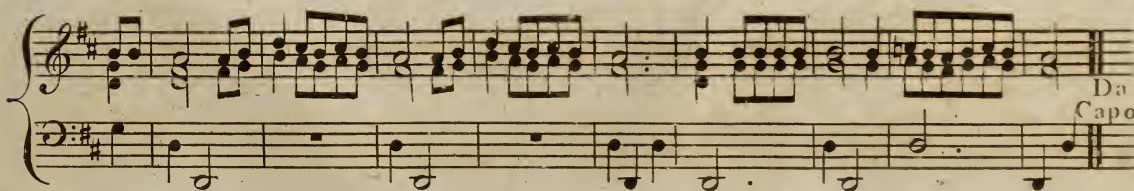
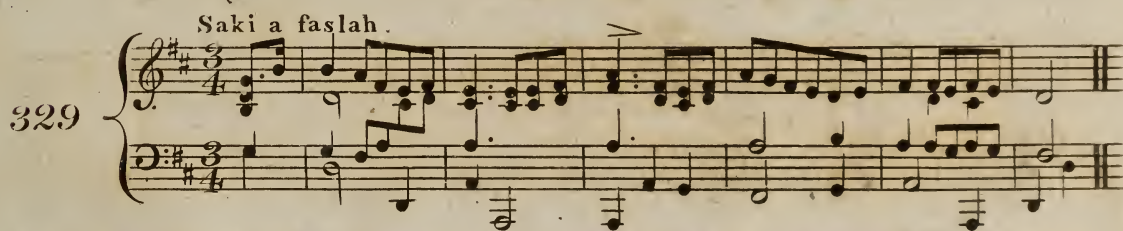
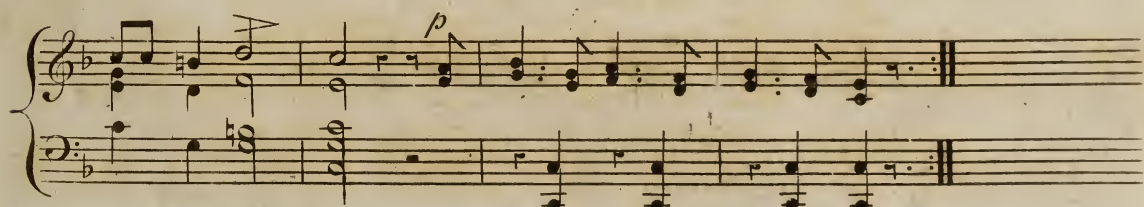
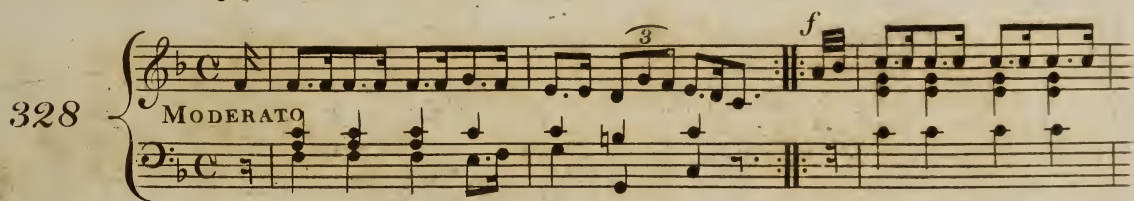
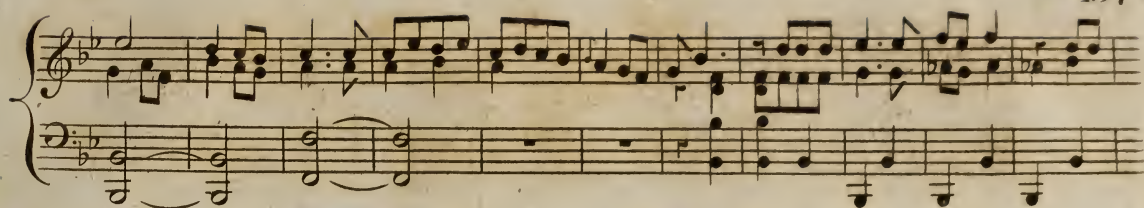
Hindustanee Air.

ANDANTE

327

Go mani.

SLOW



Another Edition Rekhtah.

Slow

Da Capo

This musical score is for a piece titled 'Another Edition Rekhtah'. It is written for piano in 3/4 time with a key signature of one sharp (F#). The tempo is marked 'Slow'. The score consists of three systems of grand staves. The first system includes a 'SLOW' marking. The second and third systems each feature a 'Da Capo' instruction. The notation includes various musical symbols such as notes, rests, and repeat signs.

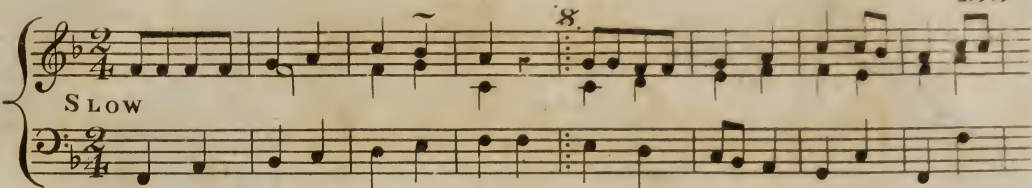
Another Edition Bengal Song Sackia.

Da Capo

This musical score is for a piece titled 'Another Edition Bengal Song Sackia'. It is written for piano in 3/4 time with a key signature of one sharp (F#). The score consists of three systems of grand staves. The first system includes a 'Da Capo' instruction. The notation includes various musical symbols such as notes, rests, and repeat signs.

330

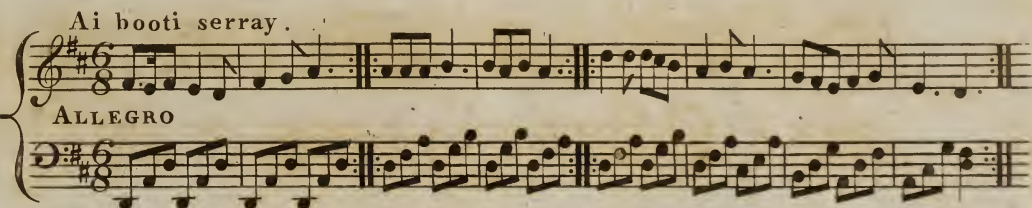
SLOW



Da Capo al Segno

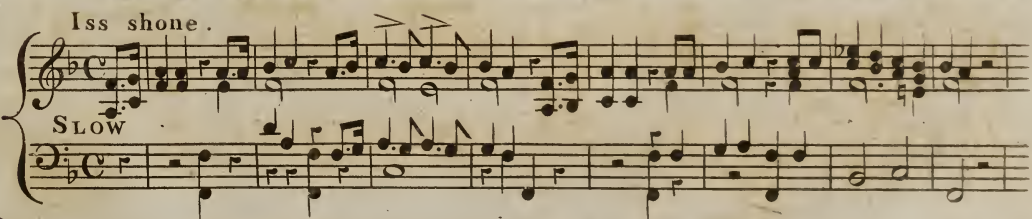
331

Ai booti serray.
ALLEGRO



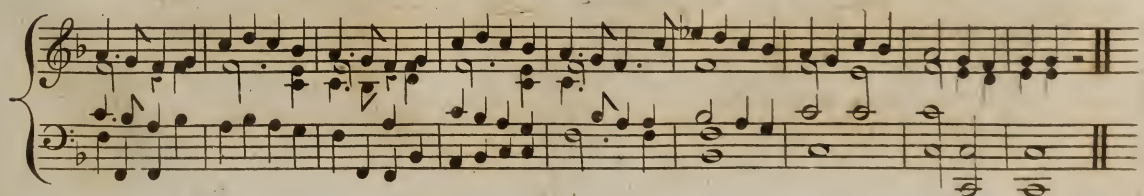
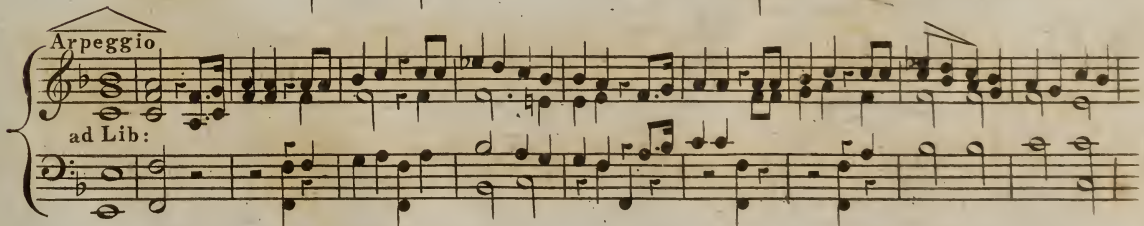
332

Iss shone.
SLOW



Arpeggio

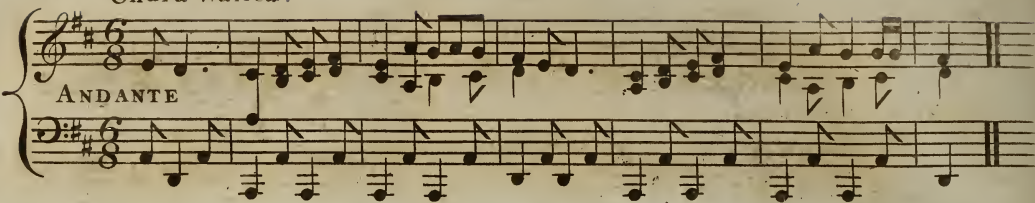
ad Lib:



Chura Wallen.

333

ANDANTE

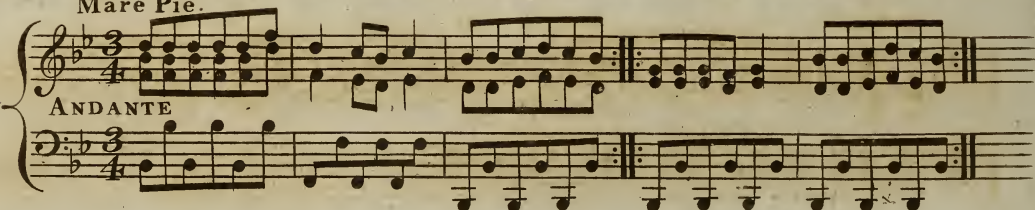


Da Capo

Mare Pie.

334

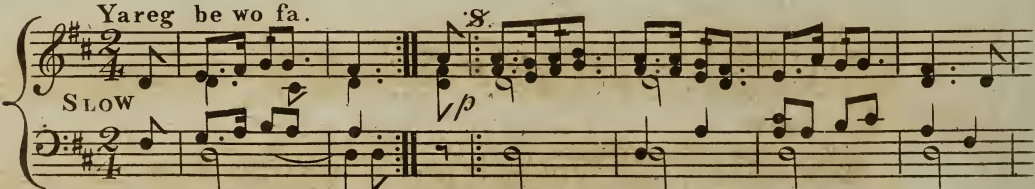
ANDANTE



Yareg be wo fa.

335

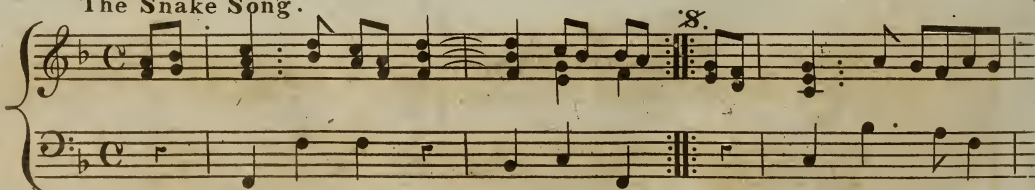
SLOW



Da Capo al Segno.

The Snake Song.

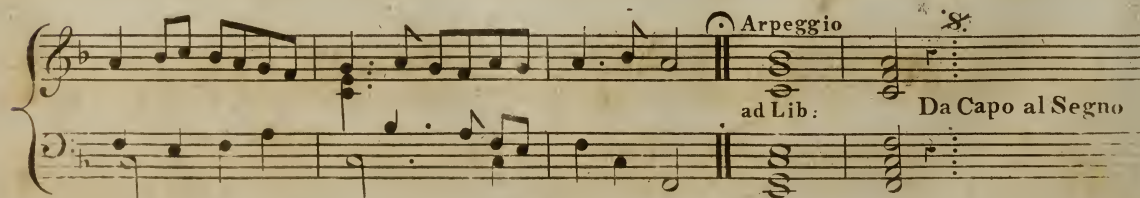
336



Arpeggio

ad Lib.

Da Capo al Segno



Rekhtah Another Edition.

337

SLOW

ad Lib. Da Capo al Segno

Ebona.

SLOW

f

Da Capo

This musical score is for a piece titled 'Rekhtah Another Edition.' It is marked 'SLOW' and is in 2/4 time with a key signature of one sharp (F#). The score consists of two systems of piano accompaniment. The first system includes a first ending marked with an '8.' and a 'Da Capo al Segno' instruction. The second system is marked 'Ebona.' and 'SLOW', and includes a first ending marked with an 'f' and a 'Da Capo' instruction.

Marsea. an Elegy.

338

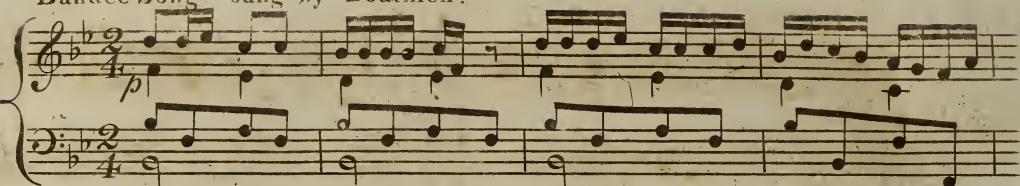
ADAGIO

ANDANTE

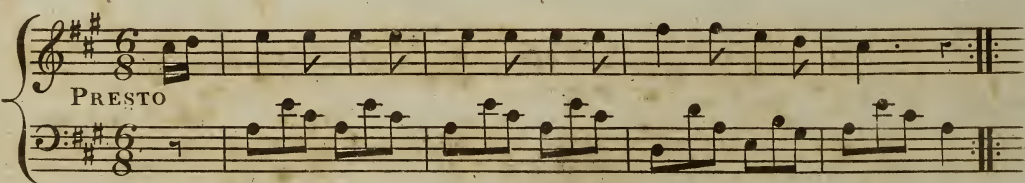
This musical score is for a piece titled 'Marsea. an Elegy.' It is marked 'ADAGIO' and is in 3/4 time with a key signature of one sharp (F#). The score consists of two systems of piano accompaniment. The first system includes a first ending marked with a '2' and a '4' time signature change, and a 'Da Capo' instruction. The second system is marked 'ANDANTE' and includes a first ending marked with a '2' and a '4' time signature change.

Dandee Song sung by Boatmen.

339

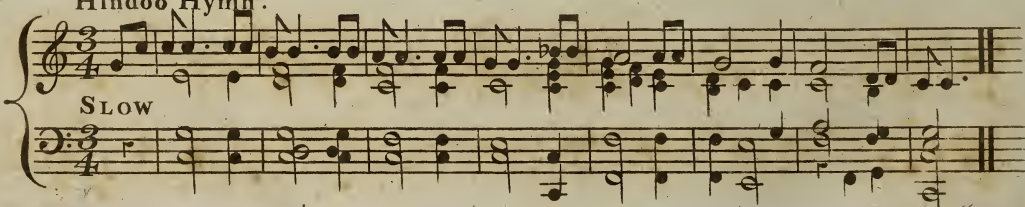


340



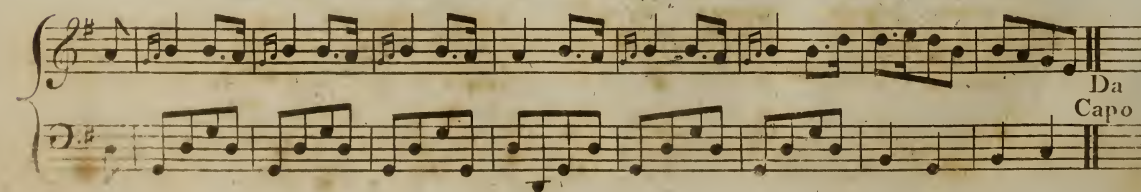
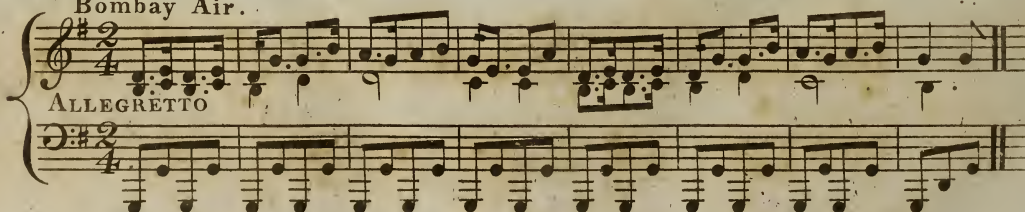
Hindoo Hymn.

341



Bombay Air.

342



343

ANDANTE

Dance.

344

ALL^o MODERATO

f

Tuppah.

345

ALL^o MODERATO

tr

Da Capo

Tuppah. "Dende kala"

346

ANDANTE

tr

Da Capo

Terana - "Dandora vakee".

347

ALLEGRETTO

Musical score for "Dandora vakee" Terana, measures 347-356. The piece is in 2/4 time, marked ALLEGRETTO. The key signature has two sharps (F# and C#). The score consists of a treble and bass staff. Measures 347-350 show a melodic line in the treble with eighth-note patterns and a supporting bass line. Measures 351-354 feature a more complex treble melody with triplets and sixteenth notes. Measure 355 is a repeat sign, and measure 356 is the final measure, marked with a double bar line and a repeat sign. A "Da Capo al Segno" instruction is written at the end of the piece.

"La Yawm la yawm".-Terana.

348

LARGHETTO

Musical score for "La Yawm la yawm" Terana, measures 348-356. The piece is in 2/4 time, marked LARGHETTO. The key signature has two flats (Bb and Eb). The score consists of a treble and bass staff. Measures 348-350 show a melodic line in the treble with eighth-note patterns and a supporting bass line. Measures 351-354 feature a more complex treble melody with triplets and sixteenth notes. Measure 355 is a repeat sign, and measure 356 is the final measure, marked with a double bar line and a repeat sign. A "Da Capo al Segno" instruction is written at the end of the piece.

349 Canadian Tune.
ALLEGRO

350 Canadian Tune.
SLOW

351 Canadian Tune.
SLOW

352 Canadian Tune.

353 Canadian Tune.
ALLEGRO

Women & Men Singing in Octaves
354 Chief

Song Sung by the Indians of Norfolk Sound "Alla Coosh".

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