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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

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Vol. I.

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PREFACE.

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 Ist, 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

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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. Malchair 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 pated 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 Petersburgh, 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 Welch 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 Welch 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. Welch 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 Welch 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 Welch manuscript. Another striking characteristic of many of the Welch 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 Scoach, 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 G 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 Thumoth'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 Shambuy) 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 chantes encore en Islande." Of No. 266 he says, "Cette "ici la vingt cinquième strophe de la chanson attribuée au Roi Regner Lodbrog. Cette "chanson est un drottqued, du genre appellé 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 appellée 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

Giornovichi, 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 Sclavonian 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 imi- "tates 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 Mohurrum 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.

TIME OF THE SPECIMENS.

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.	7 or 12	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	30
3rd Mov.	crot.	18	71	crot.	14	134	crot.	14	188	crot.	10	249	crot.	8	2nd M.	minim	24
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															

INDEX.

	No.	Pag.
ANDANTE by Haydn	11	10
Abair a chumain ghil	23	19
Ailleacan Dubh O	27	21
Alleyn a roon	36	27
A Dhonail ruaiak	82	48
A St. Kilda song and dance	86	50
An caule siths	89	50
A trip to the Jubilee	96	54
A trip to Marrowbone (Mary le bonne)	98	53
Awake harmonious strings	166	86
Ar hyd y nôs	170	89
Accen y glomen	184	96
Amorisco	201	103
An Old Woman clothed in gray	204	104
All in a misty morning	206	105
A la mode de France	215	109
A lovely lass	232	116
ARABIAN Music		152
Alli Allah	325	156
Ai booti serray	331	159
Alei y ar Bigia	343	163
AMERICAN (North) Music		165
Aimable Vainqueur	220	110
Alla Coosh	354	165
B		
But the Waters overwhelmed their Enemies	7	5
Berenice (Minuet to the Overture of)	8	6
Boyne Water	45	31
Barbara Allen	145	74
Bourie d'Auvergne	234	116
Bohemian Miners' tune	239	119
Boleras		124
Bombay Air	342	162
C		
CHINESE Music		153
Cry of Connaught	19	17
Curri koun dilish	31	23
Coohee na finga	34	26
Corn Riggs	46	32
Castle ô Neil	58	37
Captain O'Kain	71	43
Chagair, chagair, chagair a gruagach	80	48
Cauld be the rebels brave	110	60
Come hap me	113	61
Chevy Chace	136	71
Cockle Shells	137	71
Carron side	140	72
Cheerily and merrily	142	73
Caingc Dafydd Brophwyd	150	77
Cudyn Gwyn	152	78
Codiad yr haul	165	86
Cil y fwyalch	173	91
Codiad yr hedydd	174	91
Crosby square	191	99
Charming maid	194	100
Cold and raw	205	105
Cheshire rounds	208	106
Cobbler's Hornpipe	210	107
Corrant le Vinnone	223	112
Corrant le Mounser	224	113
Cossac	262	128
Chel chel Moniani	321	154
Chora wallen	333	160
Canadian Tunes		165
D		
D'eala mairi liomfa	22	18
Drimen Duff	30	22
Da mihi manum	32	24
Dermot ô Drwd	63	39
Dermot	74	44
Distyll y Donn	161	84
Dyvyrrwch Gwyr Dyvi	162	84
Dafydd y Garragwen	172	90
Digan y Pibydd Coch	175	92
Dilyn Serch	181	95
Danse des Auvergnats	235	117
DANISH Music	291	140
Danse Grecque; or, Danse des Peuples de l'Archipel	309	145

	No.	Pag.
Danse Turque	311	151
Dergeni ligabi yan	322	155
Dandee Song	339	162
Dende kala	346	163
Dandora vake	347	164
E		
Edinborough Castle	96	54
Earl Douglas	135	71
Erddigan Caer Waun	159	83
Erddigan tro'r tant	166	86
East Indian Music		154
Ebona	337	161
English Tunes		97
F		
For our long biding here	92	52
For lake of Gold	105	58
Fy gar rub her o'er	108	59
Flowers of the Forest	147	75
Ffarwel Ned Puw	168	88
Ffarwel Ednyfed Fychan	171	90
French National Music		110
Fill ev'ry glass	233	116
Follia or Fandango	247	122
G		
Greek (ancient) Music		14
Gramachree Molly	38	27
Green Goose Fair	73	44
Gilderoy	130	69
Gin thou wert my ain thing	133	70
Gil Morrice	144	74
Griffith ap Cunan	154	81
Gorhoffed Gwyr Harlech	157	82
Gogerddan	160	83
Good humour'd and fairly tipsy / Glân meddwdod mwyn	169	89
German National Music		119
Go mani	327	156
H		
How excellent is thy name, O Lord	5	2
He rebuked the Red Sea	7	4
He led them thro' the deep	7	4
Hugar mu fean	20	17
Humours of Gailleanach's Country	24	19
Humours of Joice's Country	25	20
Humours of Listivain	26	20
Highland Music		46
How shall I be sad	102	56
Here awa, there awa	121	65
He's low down, he's in the broom	123	66
Hero and Leander	146	74
Hombey house	193	99
Hottentot Music		127
Hungarian Music		127
Higho highau	320	154
Hindoo hymn	341	162
Hymn to Nemesis	12	14
J		
Jealousy! infernal pest!	2	1
Ifigenie (opening of the Overture to)	3	1
Jewish Tunes		15
Irish Music		17
Irish Trevalin	40	29
If to a foreign clime you go	47	32
John M'Eyre of the glen	60	38
If the cat had gold	67	41
I am sleeping	73	44
I wish my love	91	51
Jack on the green	97	54
I'll o'er bogie wi' my love	115	62
John Hay's bonnie lassie	125	66
Johnny and Nelly	139	72
If e'er I do well its a wonder	141	73
Johnny Faa	143	73
Johnny Armstrong	148	75
Italian Music		117
Its open the door	56	36
K		
Kitty Tyrrell	51	34
Killerkranky	138	72
King James's March	189	98
King's Maggot	209	107
L		
Lango Lee (the old tune)	37	27
Limbrick's Lamentation; or, Lochaber	40	29
Love in Secret	55	36
Lowland Scotch Music		51
Love is the cause of my mourning	93	52
Lewie Gordon	120	65
Light o' love	192	99
London's Loyalty	207	106
Le Printemps rappelle aux armes	231	115
La yawm la yawm	348	164
M		
Moses and the children of Israel	4	2
Minuet to the Overture in the Opera of Berenice	8	6
Molly Astore	38	27
My Nanny O	46	32
My dear stay with me	64	40
Matthew Briggs	70	42
Mock Madrinn chatein	85	49
Maggie Lauder	116	62
My apron dearie	124	66
Merch Megen; or, Megen's daughter	153	80
Mwynder Meirionydd	158	82
Morfydd's Ribbon	167	88
Megen a gollod ei gardas; or, Margaret has lost her garter	176	92
Masquerade Royal	226	113
Moorish Music		126
Moo-le-chwa	319	154
Malay tune	323	155
Madras Boat Song	325	156
Mare Pie	334	160
Marsea	338	161
N		
Nobe's Maggot	41	30
Next Oars	42	30

	No.	Pag.
New York	209	107
None such	215	109
Norwegian Music		133
North American Tunes		165
Norfolk sound tune	354	165
O		
Open the door	56	36
Ossian's soliloquy	83	49
Old Sir Simon the King	94	53
O dear Peggy	109	60
One day I heard Mary say	127	68
O Jenny, Jenny!	131	69
Of noble race was Shenkin	180	94
Oil of Barley	205	105
Orange Nan	211	107
O'er Bogie, o'er Scrogie	115	62
Ode of Pindar	13	14
P		
Pittatoughty	68	41
Peggy now the King's come	111	61
Polwort on the green	114	62
Pye corner	190	98
Paul's steeple	198	102
Porter's lamentation	200	103
Prince d'Angleterre	219	110
Pas pied	221	111
Provençal Song on the death of Richard I.	227	114
Perigourdine	236	117
Parthenia	237	117
Ploughboy Tune	28	21
Polish Music; Polacca, Polonoise, Polonese		128
Pas Russe	304	142
Persian Music		152
R		
Roslin Castle	101	56
Rhyban Morfydd	167	88
Rigadoon	225	113
Roman d'Alexandre	228	114
Rans de Vache	238	118
Runa of the Finlanders	290	139
Russian Music		140
Romeca or Romaica	309	145
Rhine (Tune played on the)	246	121
S		
Sommi Dei	1	1
Scarlatti (Dom. Sonata by)	9	6
Sanctus, by Orlando Gibbons	10	9
Strachen Variga	21	18
Speic Gailleanach	24	19
Speic Seoach	25	20
Slaunt ri plulib	29	22
Savourna deligh shelah O	39	28
Stepney cakes and ale	43	30
Simon Brodie	72	43
Scotch Music		46
Sneonach le clann	78	47
Saun 'sgar fad tha mi m' thumb	84	49
She rose and let me in	128	68
Sae merry as we twa ha' been	134	70
Sweet Richard	151	77
Salutation	197	101
Stingo	205	105
Sir Roger de Coverley	212	108
Saturday night and Sunday morning	214	108
Song of Thibaut	229	115
Ditto	230	115
Swiss Music		118
Spanish Music		122
Saraband	255	125
Scandinavian Music		132
Song of Harold the Valiant	267	132
Song of Odin	269	132
Summer Song of the Norwegians	284	138
Sclavonian Music		144
Saltaduristico	312	151
Song of the Chinese boatmen	320	154
Saki a faslah	329	157
Soft, soft whisper'd the maid	80	48
T		
Thugamar fain a sambra lin	20	17
The dangling of the Irish bairns	33	25
The Sheep Shearers	42	30
The Irish Lady	44	34
The foxes sleep	48	33
The brown thorn	49	33
The Summer is coming	50	33
The beardless boy	52	34
The fair hair'd child	53	35
The ugly taylor	54	35
The parting of Friends	57	37
The harvest moon	59	38
The forlorn Queen	61	39
The snowy breasted pearl	62	39
The maid of the valley	65	40
The pretty girl milking the cows	66	40
The high-way to Dublin	69	42
The fairy Queen	75	45
The jointure	76	46
The fisherman's song for attracting the Seals	79	47
The mermaid's song	81	48
The broom of Cowdenknows	90	51
The lass of Patie's mill	95	53
The sutors of Selkirk	100	56
The birks of Invermay	103	57
The braes of Ballenden	104	57
There's Nancy to the greenwood gane	107	59
The yellow-hair'd laddie	112	61
Tweed side	118	64
The bush aboon Traquair	119	64
The last time I came o'er the moor	122	65
The Gaberlunzie man	126	67
Thomas I cannot	132	69
The lass of Livingston	137	71
The maid of Selma	149	76
The tune of David the Prophet	150	77
The march of the men of Harlech	157	82
The courtesy of Merioneth	158	82
The Minstrelsey of Chirk Castle	159	83

	No.	Pag.
The ebb of the tide	161	84
The delight of the men of Dovey	162	84
The mock nightingale	163	84
The rising sun	165	86
The livelong night	170	89
Towyn castle	171	90
The blackbird's retreat	173	91
The rising of the lark	174	91
The red piper's melody	175	92
Triban Gwyr Morgannwg; or, the war song of the men of Glamorgan	177	93
The monk's march	178	93
Torriad y dydd; or, the dawning of the day	179	94
The camp of the palace	180	94
The pursuit of love	181	95
The nightingale's song	182	95
The departure of the king	183	96
The note of the dove	184	96
Tyll yn ei boch; or, the dimpled cheek	185	96
The Britons	186	97
The twins	187	97
The beggar-boy	188	97
The garter; or, King James's march	189	98
The merry milkmaids	195	100
The charmer	196	101
The shepherd's daughter	199	102
The garland	202	104
The carman's whistle	203	104
The dusty miller	213	108
Turkish Music		145
Turkish march	310	150
The snake song	336	160
Theid sgun d theid mi thairis	88	50
U		
Ursula	164	85
W		
Who is like unto thee, O Lord	6	3
We have brought the summer with us	20	17
Where ha e been a day, bonny laddie?	68	41
Wet is this night and cold	77	46
Western Isle tune	86	50
Western Isle dance	87	50
Washington's march	99	55
Waking o' the fauld	106	58
Wae's my heart that we should 'sunder	117	63
Will ye go to the Ewboughts Marian	129	68
Welch Tunes		77
Whitelock's coranto	152	78
Waltz or valtzer	245	120
Winter song of the Norwegians	285	138
Y		
Y fedle fawr	155	81
Ymdaith Mwngc	178	93
Y Glâdlys	180	94
Yr Eos- lais	182	95
Ymdawiad y Brenhin	183	96
Yareg be wo fa	335	160
Z.		
Zoro ne ma boob	314	152

TUNES,

Of which the Names are not known by the Editor.

	No.	Pag.
Jewish tune	14	15
Ditto	15	15
Ditto	16	15
Ditto	17	16
Ditto	18	16
Irish tune	35	26
Welch tune, sung in Harlech castle	156	82
Old English tune	216	109
French tune	217	110
Ditto	218	110
Ditto	222	112
German tune	240	119
Ditto	241	119
Ditto	242	119
Ditto	243	120
Ditto	244	120
Fandangos	247	122
Fandangos	248	122
Ditto	249	122
Ditto	250	123
Four Boleras	251	124
	252	124
	253	124
	254	125
Spanish tune	256	125
A Spanish dance	257	126
Moorish air	258	126
Hottentot tune	259	127
Hungarian tune	260	127
Ditto	261	127
Polacca, Polonese, Polonoise, or Polish tunes	263	128
	264	130
	265	131
Scandinavian tunes	266	132

	No.	Pag.
Scandinavian tunes	270	133
Norwegian tunes	271	133
Another edition	271	133
Norwegian tune	272	136
Ditto	273	134
Ditto	274	134
Ditto	275	135
Ditto	276	135
Ditto	277	135
Ditto	278	136
Ditto	279	136
Ditto	280	136
Ditto	281	136
Ditto	282	137
Ditto	233	137
Ditto	286	138
Ditto	287	138
Ditto	288	139
Ditto	289	139
Danish tune	291	140
Russian tune	292	140
Ditto	293	140
Ditto	294	140
Ditto	295	141
Ditto	296	141
Ditto	297	141
Ditto	298	141
Russian tune	299	141
Ditto	300	141
Ditto	301	142
Ditto	302	142
Ditto	303	142
Ditto	305	143
Ditto	306	144
Turkish tune	308	145
Air Bedouin	313	152
Persian song	315	152
Chinese tunes	316	153
Ditto	317	153
Ditto	318	153
East Indian tune	321	154
Ditto	324	156
Ditto	326	156
Ditto	328	157
Ditto	330	159
Ditto	340	162
Ditto	344	163
Ditto	345	163
Canadian tune	349	165
Ditto	350	165
Ditto	351	165
Ditto	352	165
Ditto	353	165

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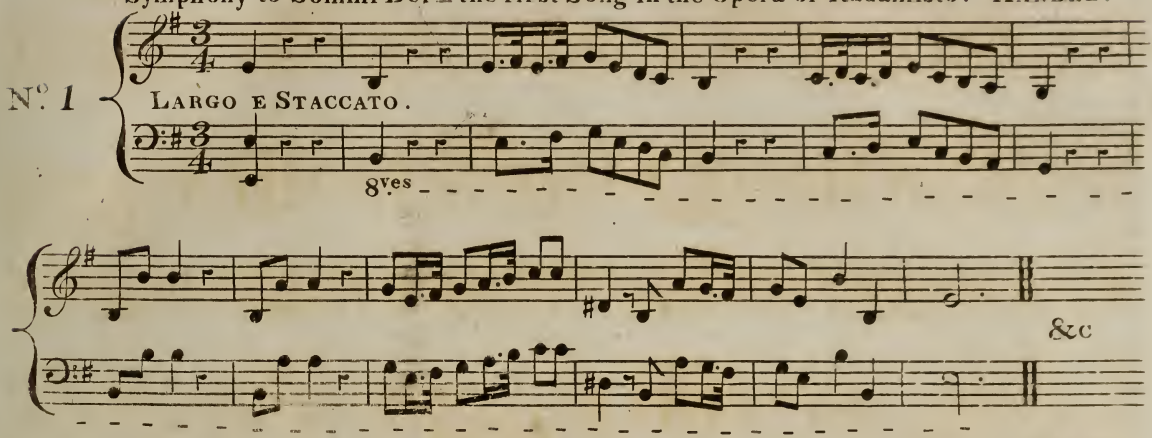
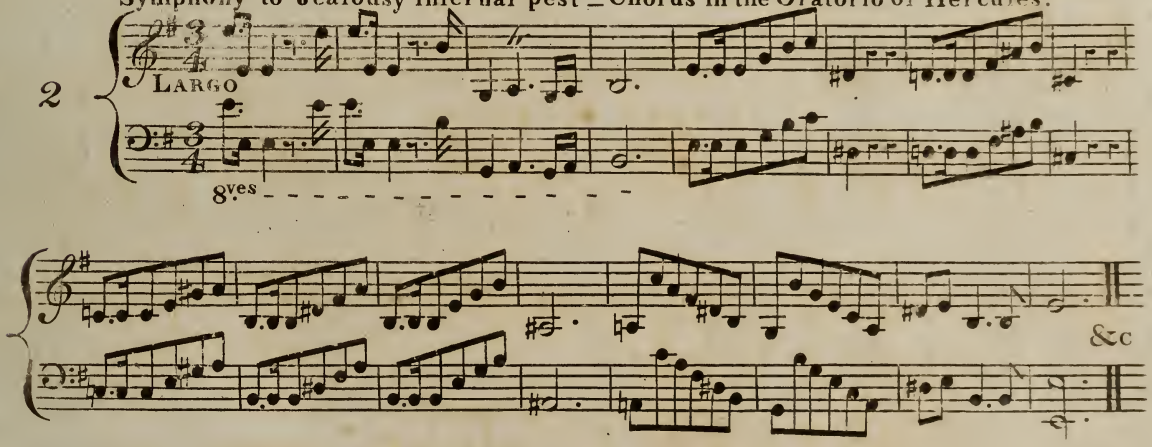
SPECIMENS OF THE SUBLIME THE BEAUTIFUL AND THE ORNAMENTAL IN MUSIC.

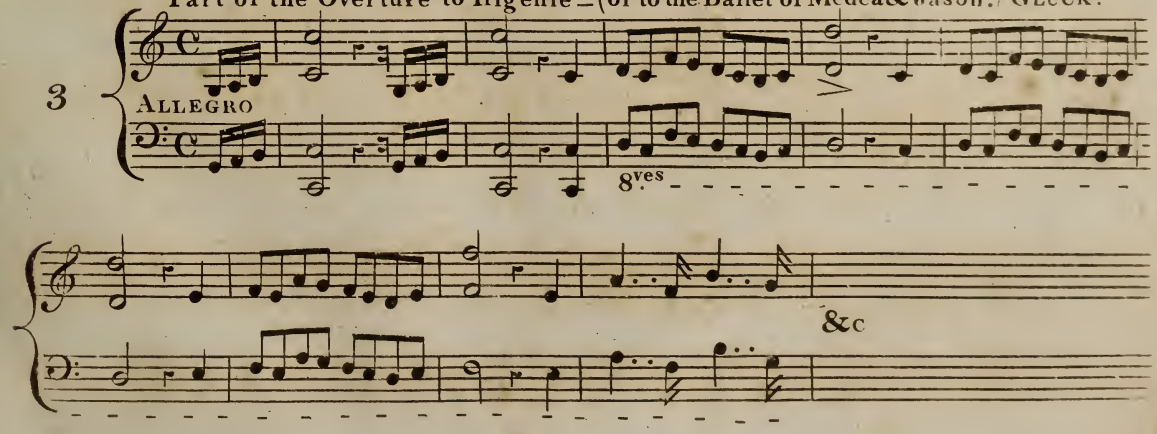
Symphony to "Sommi Dei" – the first Song in the Opera of Radamisto. HANDEL.



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

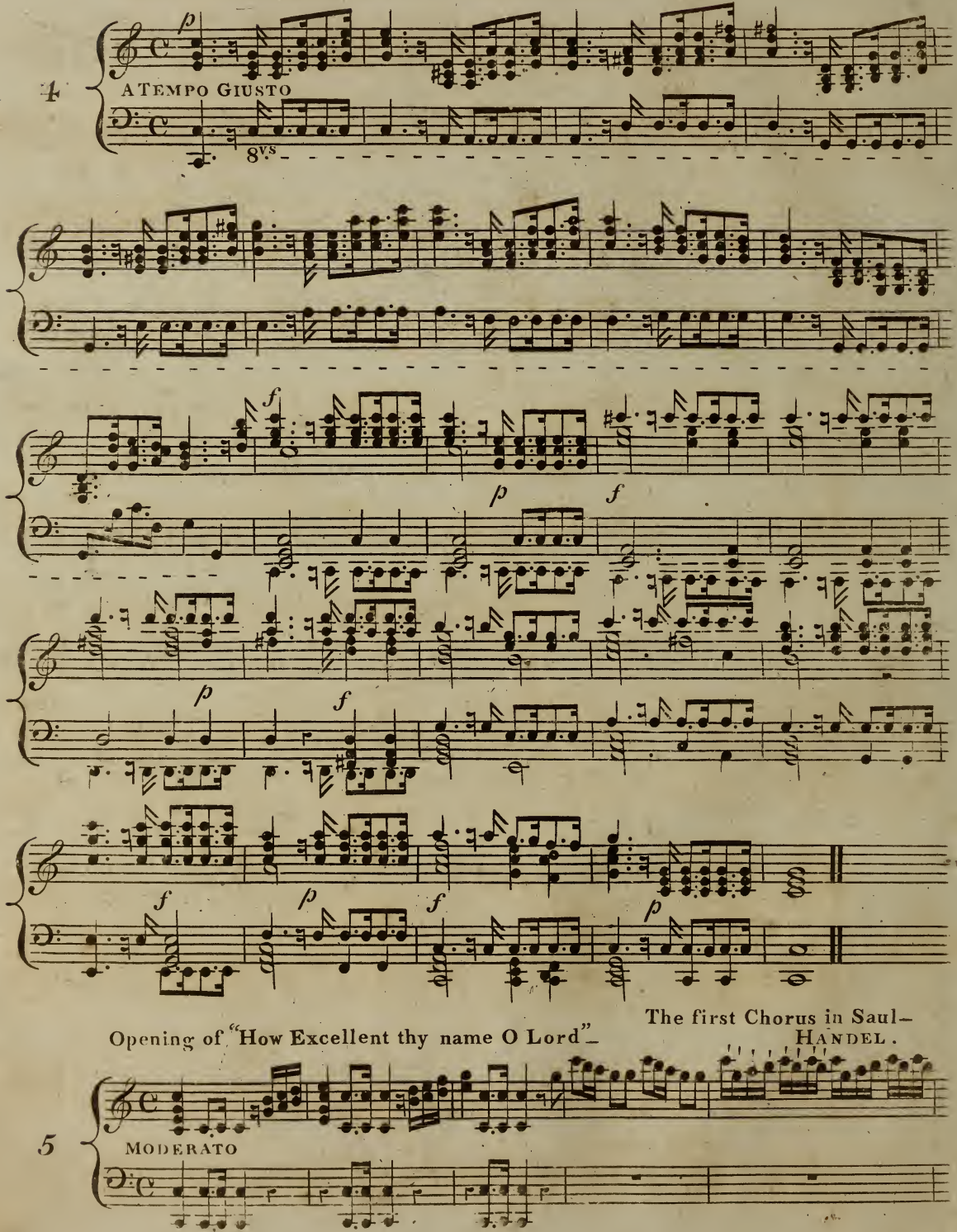


Part of the Overture to Ifigenie – (or to the Ballet of Medea & Jason.) GLUCK.



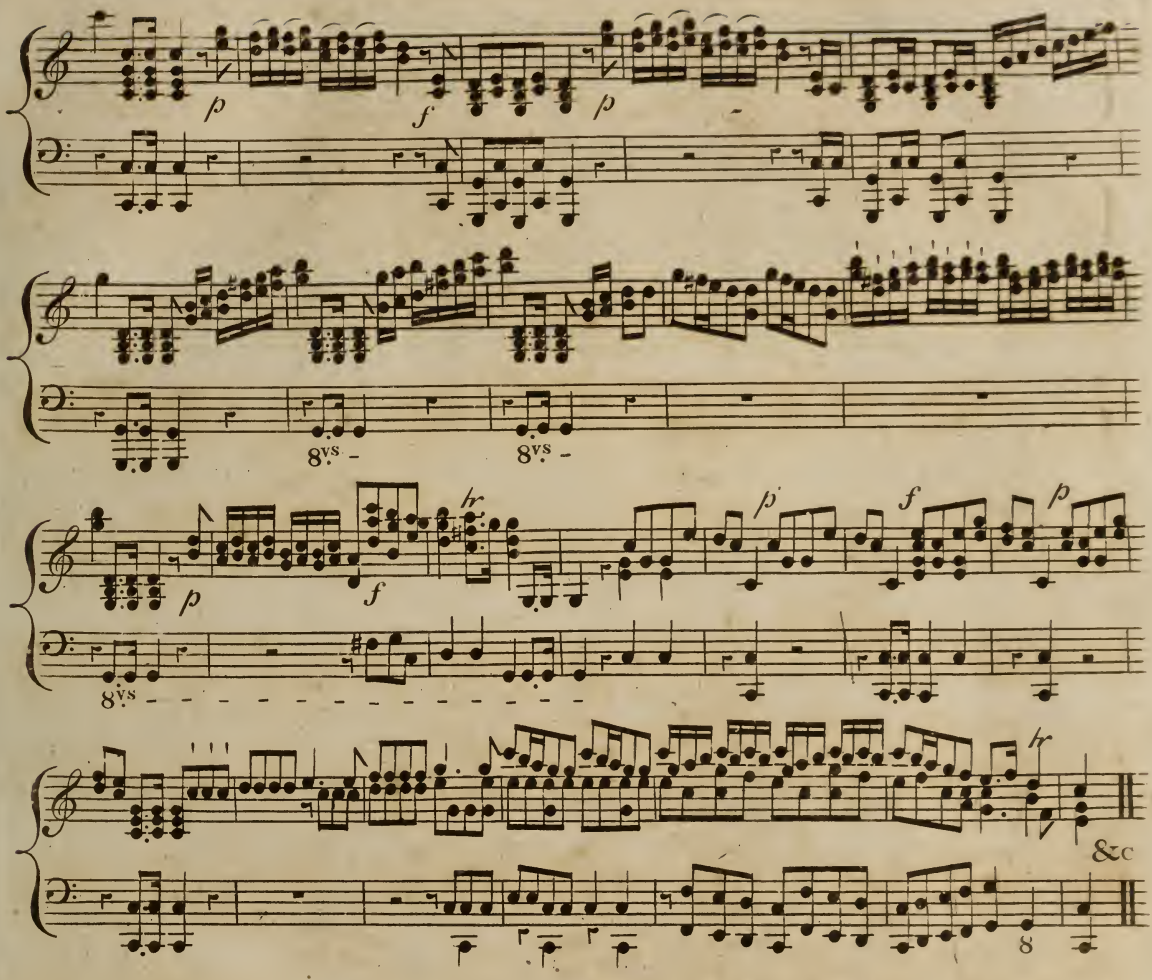
"Moses & the Children of Israel"_ Double Chorus.

Israel in Egypt_
HANDEL.

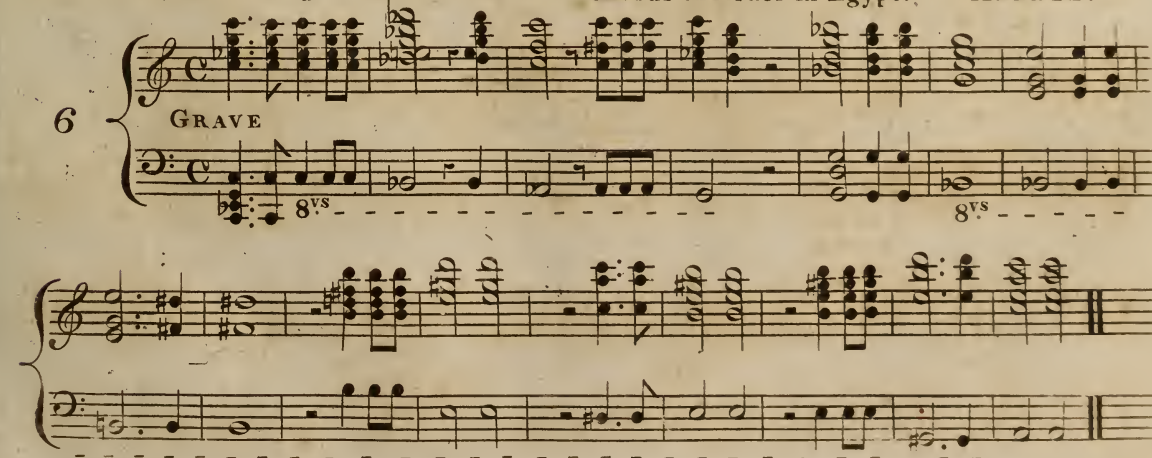


Opening of "How Excellent thy name O Lord"_

The first Chorus in Saul–
HANDEL.

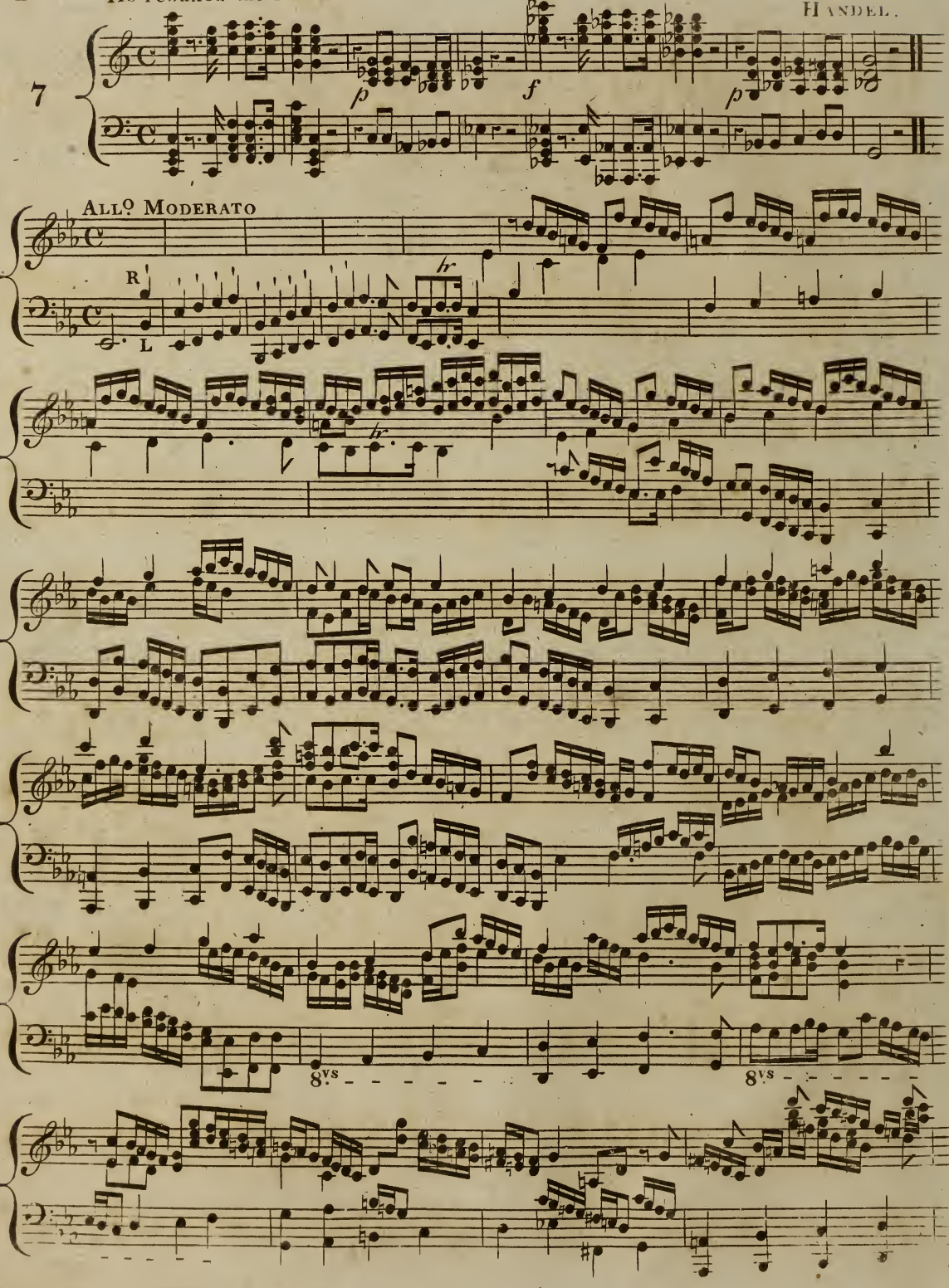


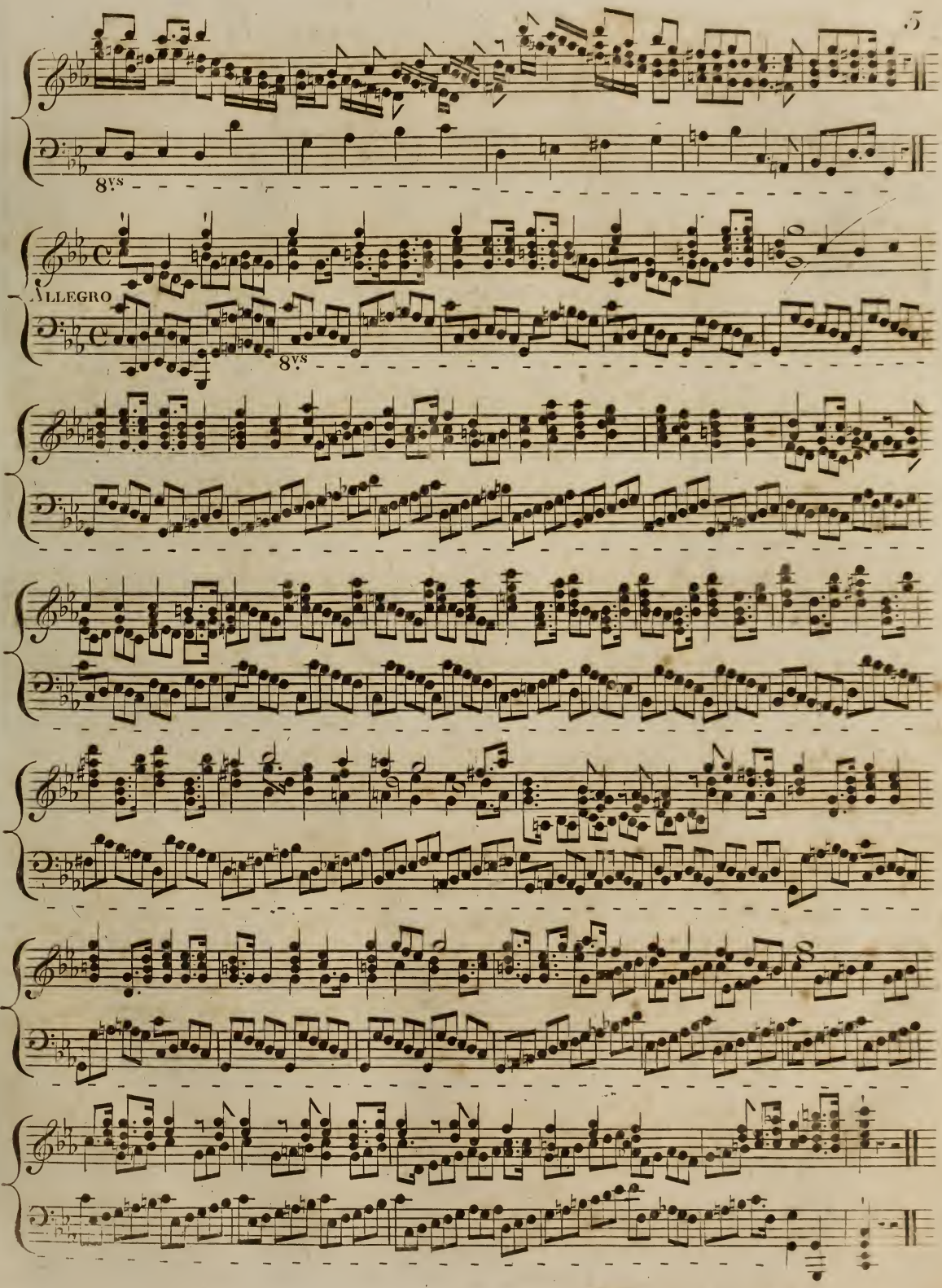
"Who is like unto thee"— Chorus in Israel in Egypt. HANDEL.



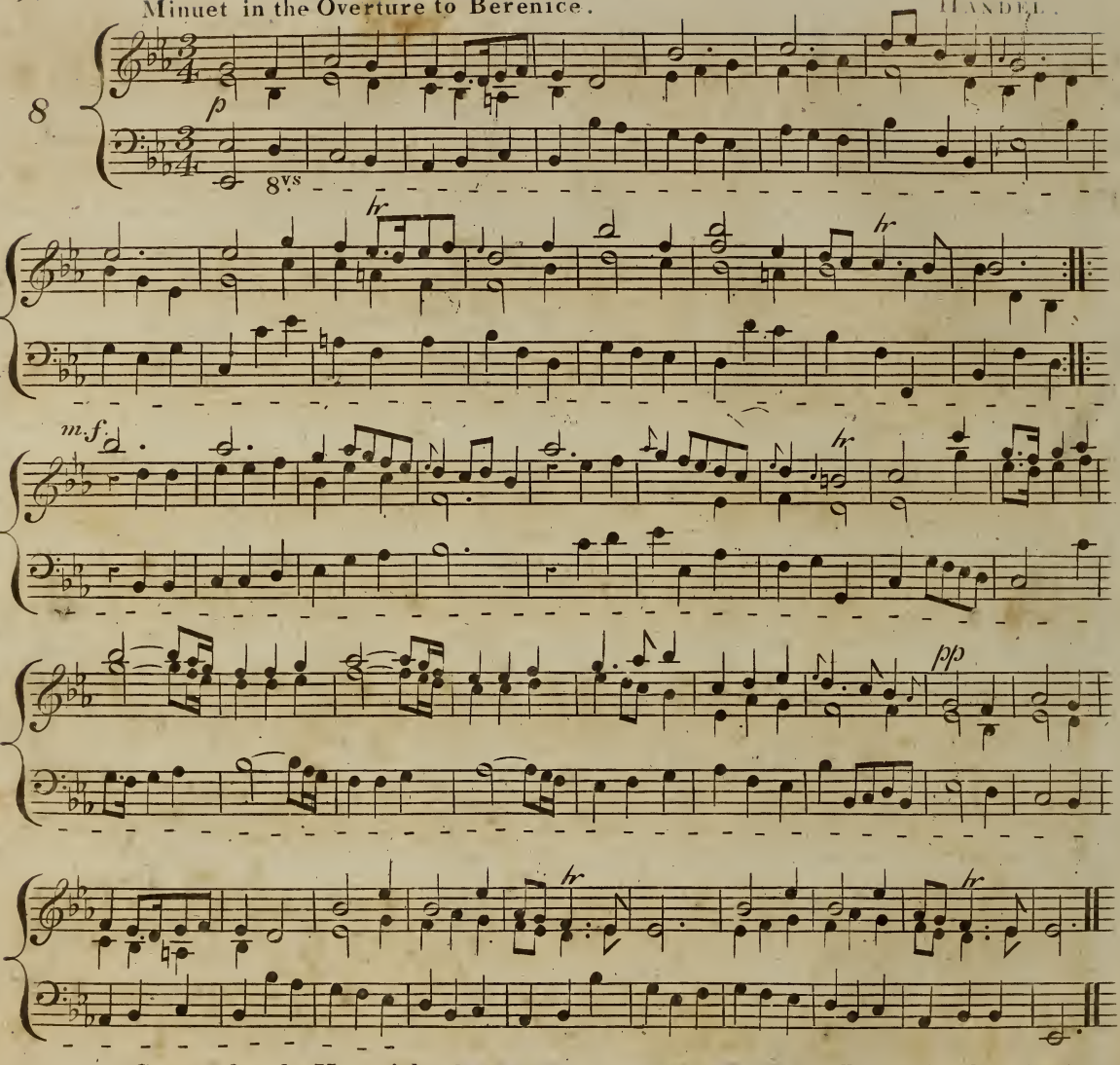
"He rebuked the Red Sea"– Chorus in Israel in Egypt.

HANDEL.

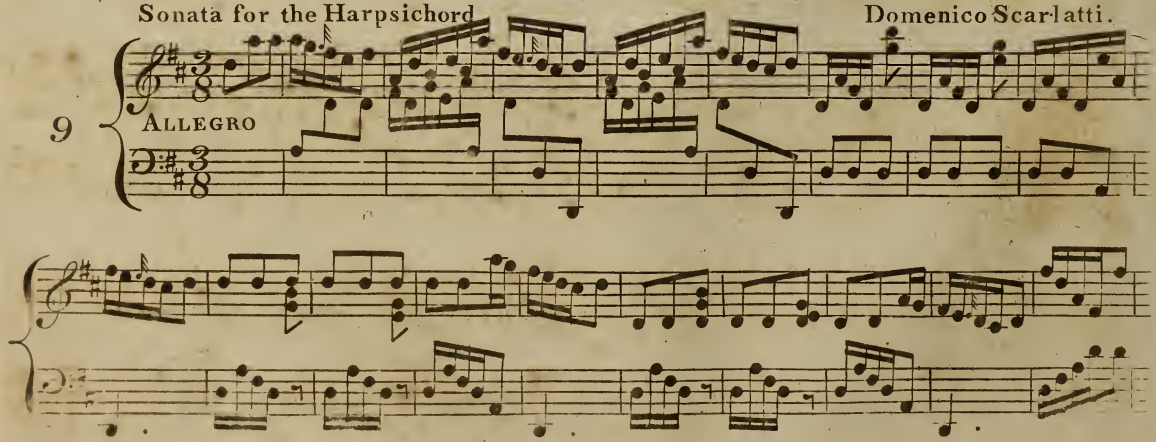


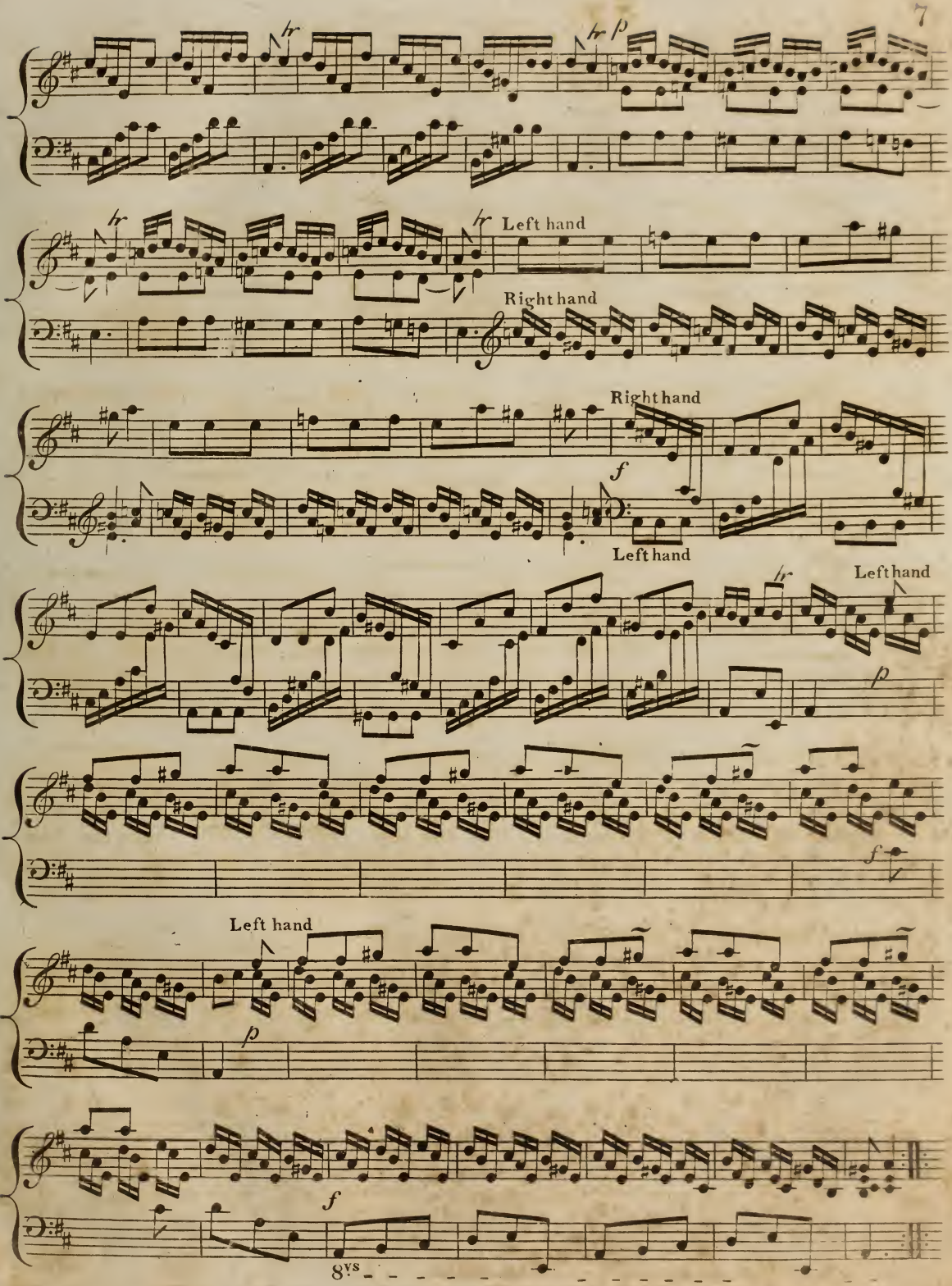

8vs
ALLEGRO
8vs

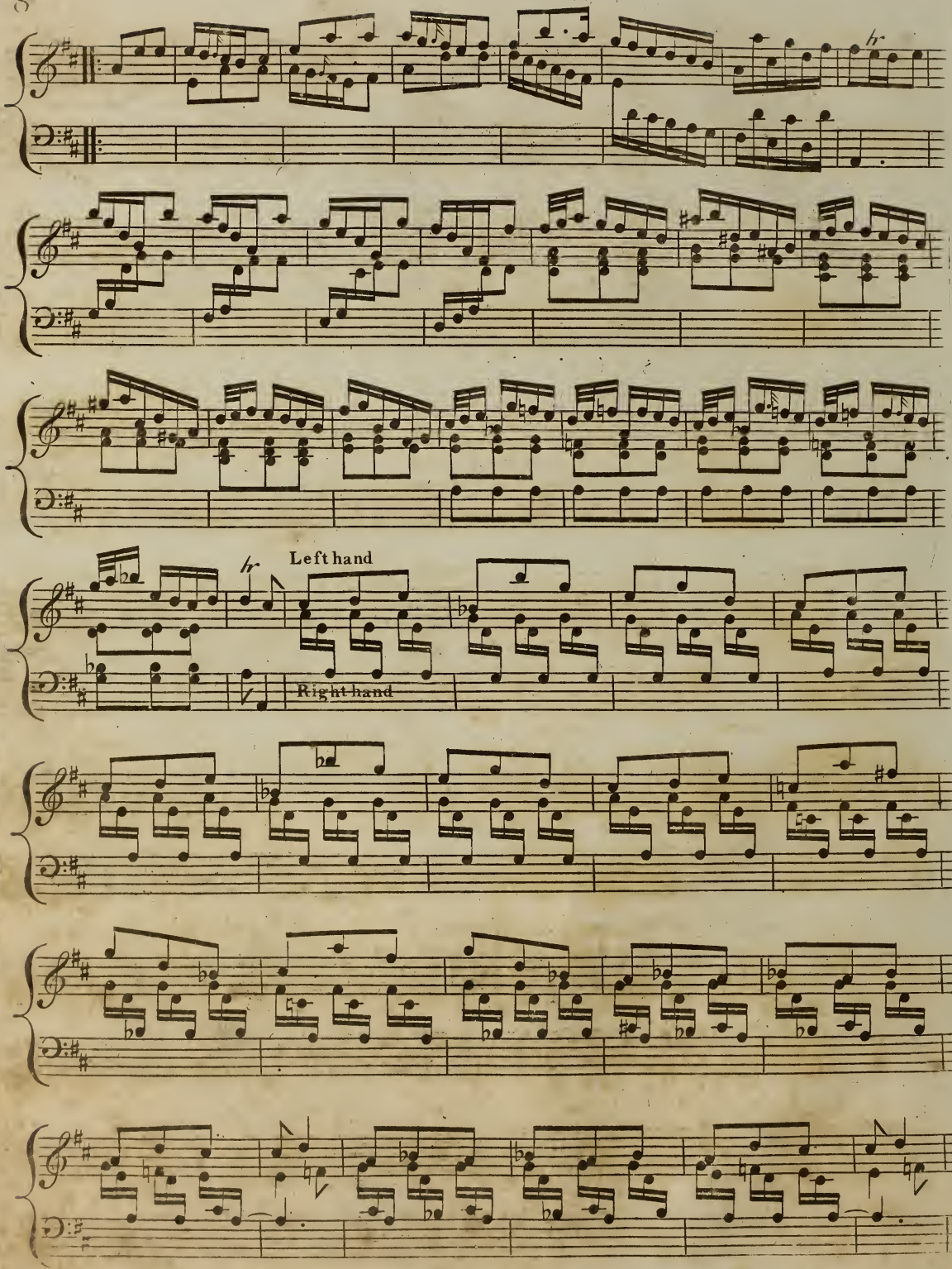
Minuet in the Overture to Berenice. HANDEL.

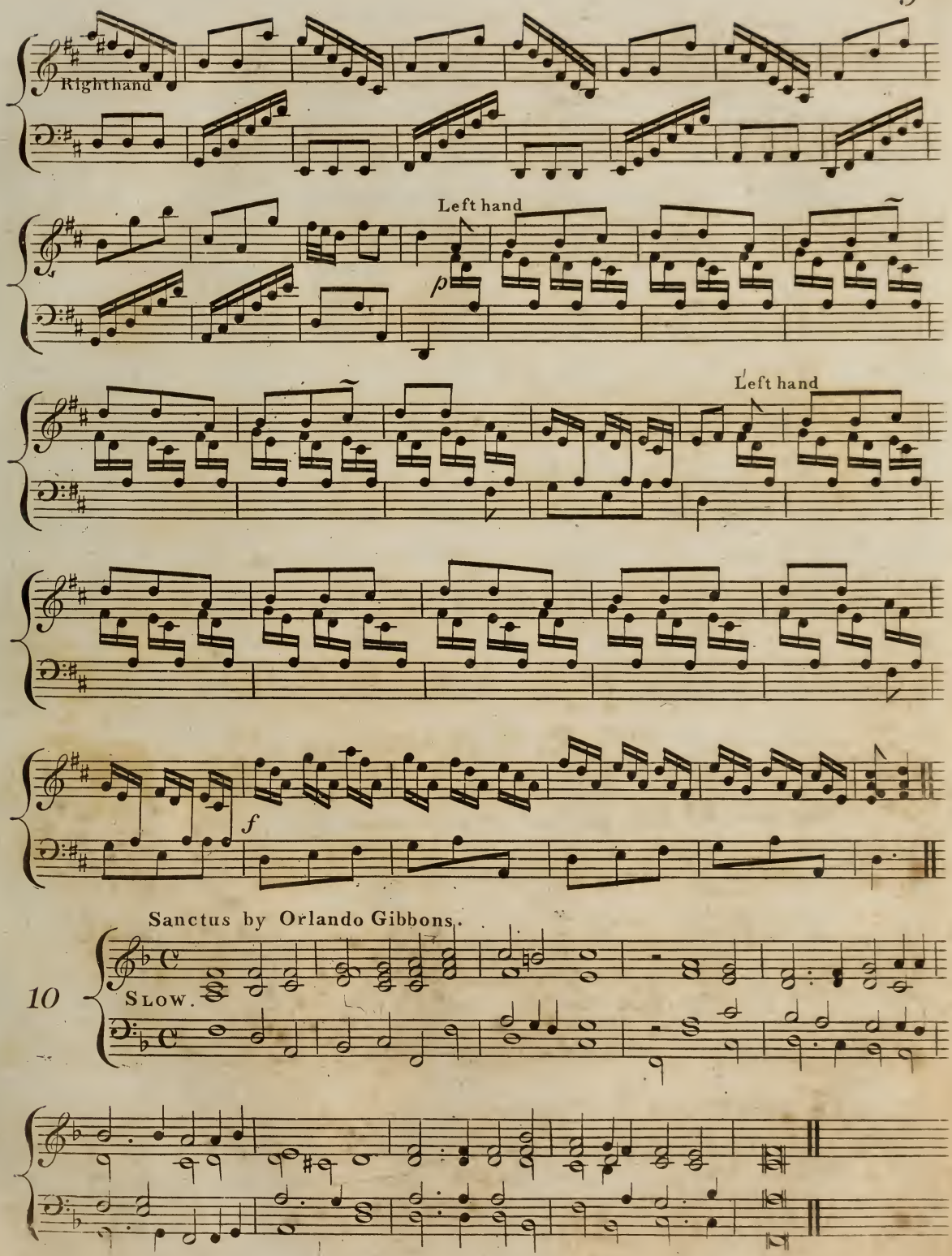


Sonata for the Harpsichord Domenico Scarlatti.

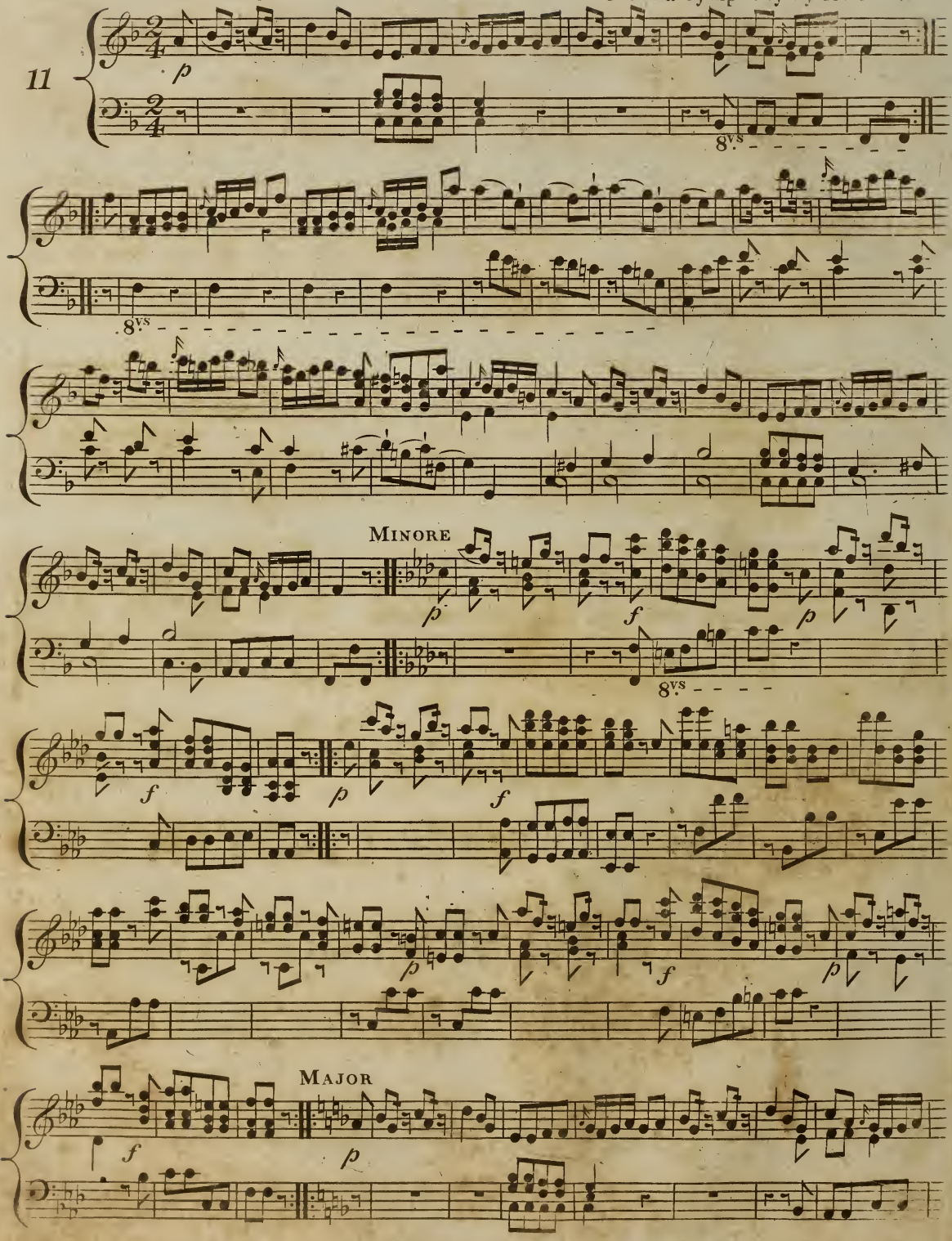


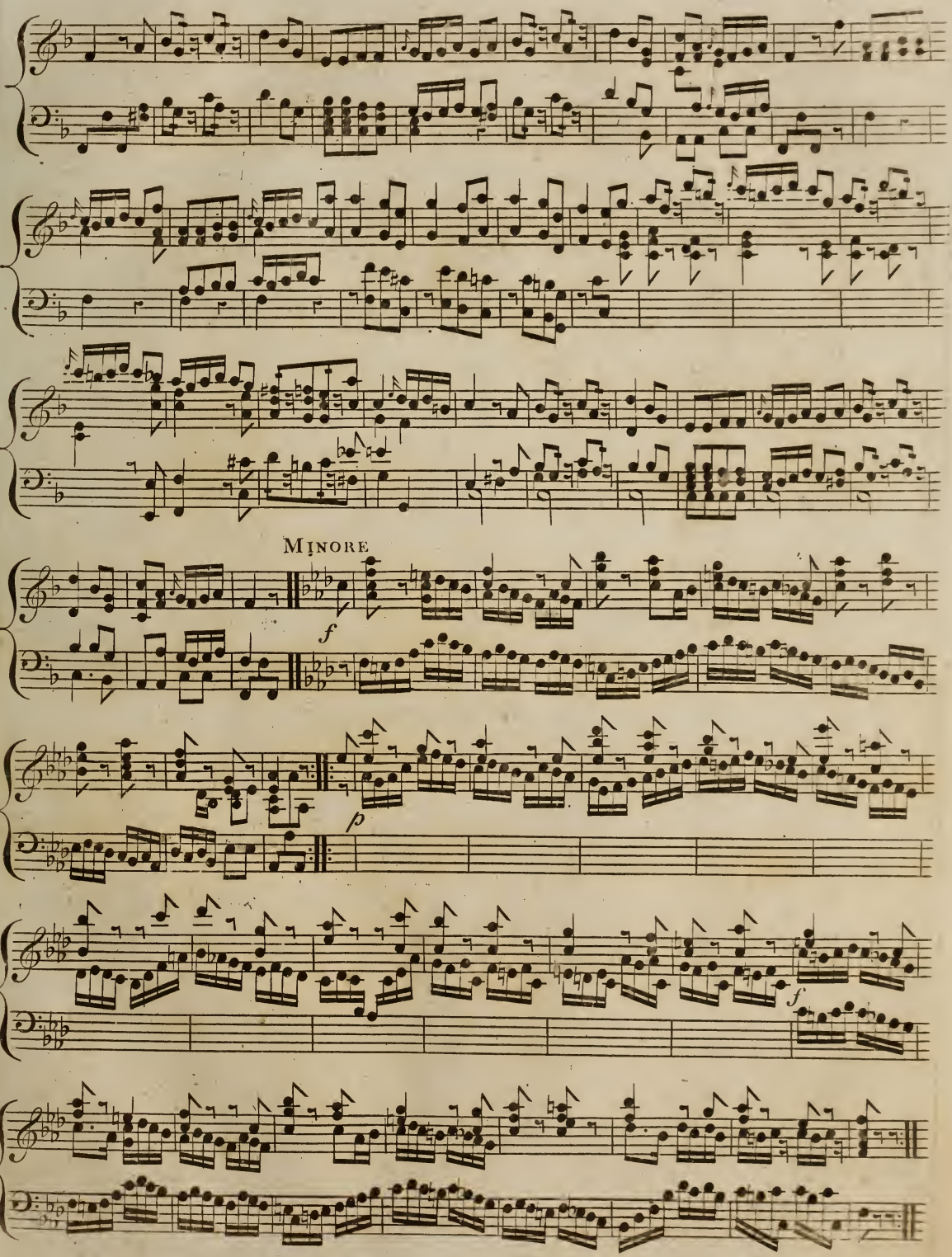

tr
tr
p
tr
Left hand
tr
Right hand
Right hand
f
Left hand
tr
Left hand
p
f
Left hand
p
f
8vs

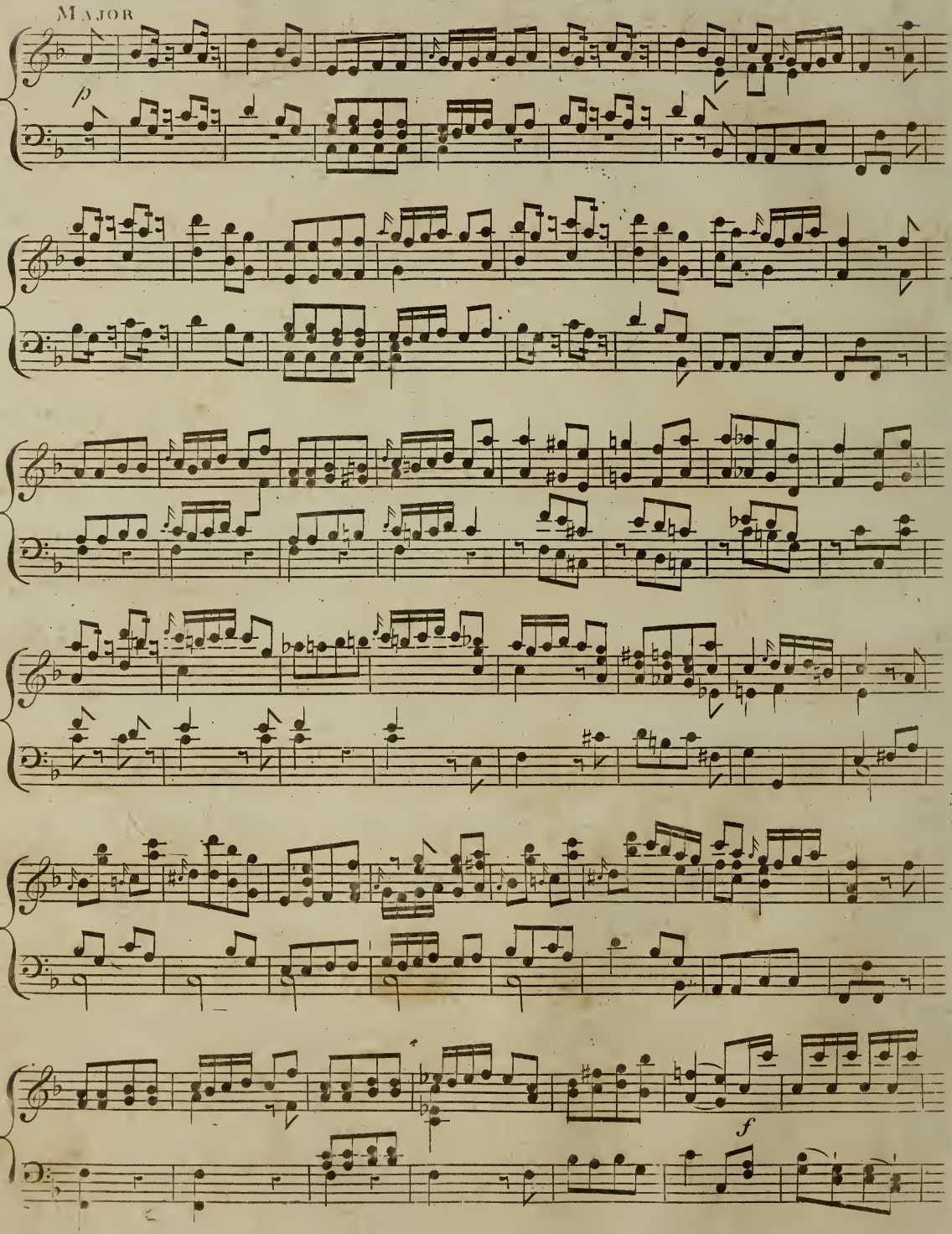

Left hand
Right hand


Right hand
Left hand
p
Left hand
f
Sanctus by Orlando Gibbons.
10
Slow.

ALLEGRETTO from a Symphony by HAYDN.




MINORE
f
p
f


MAJOR
p
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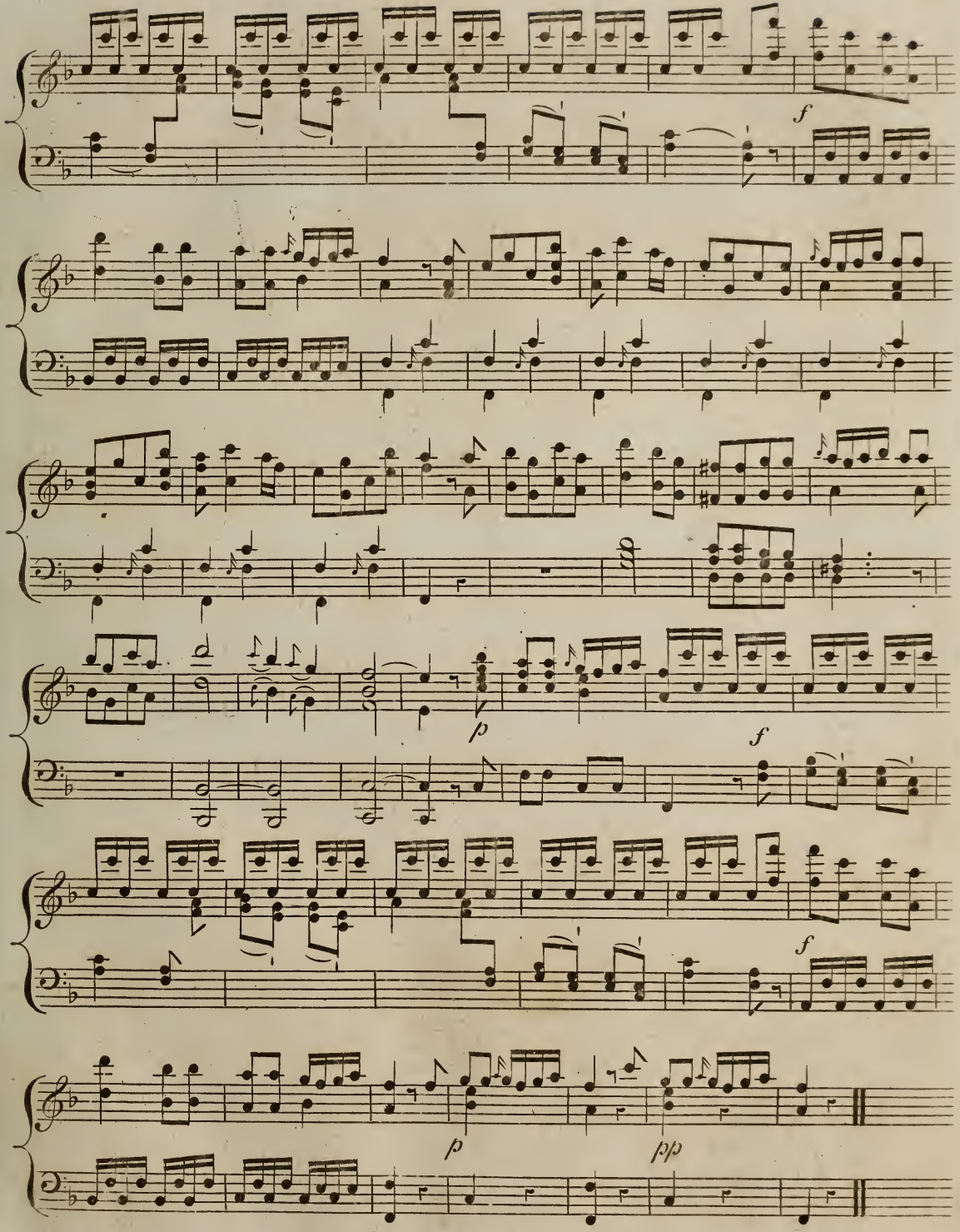
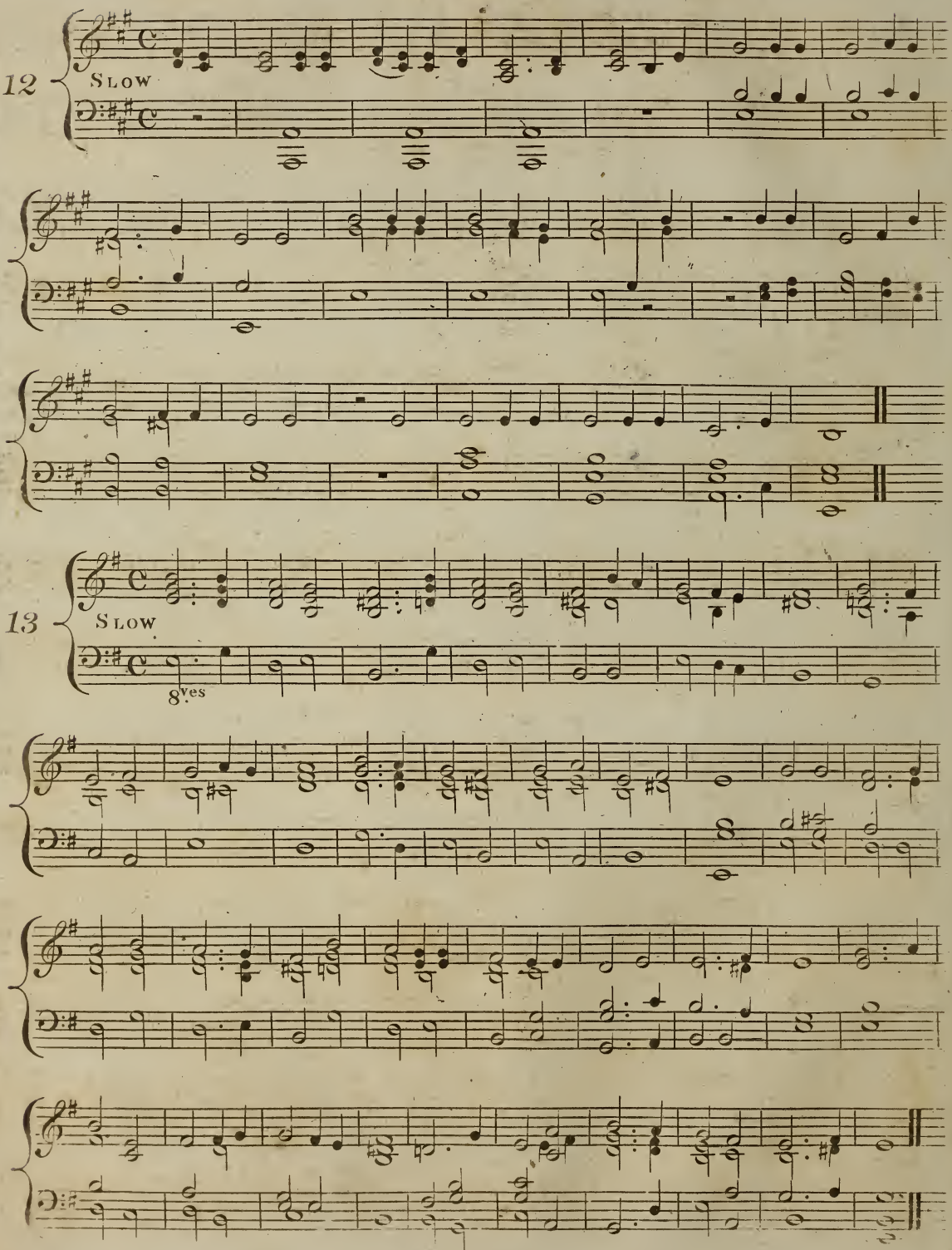
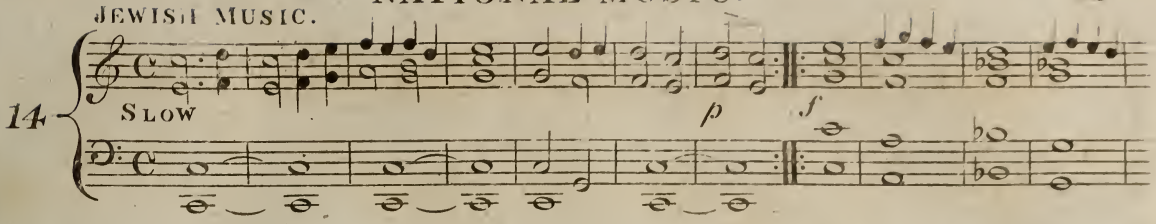
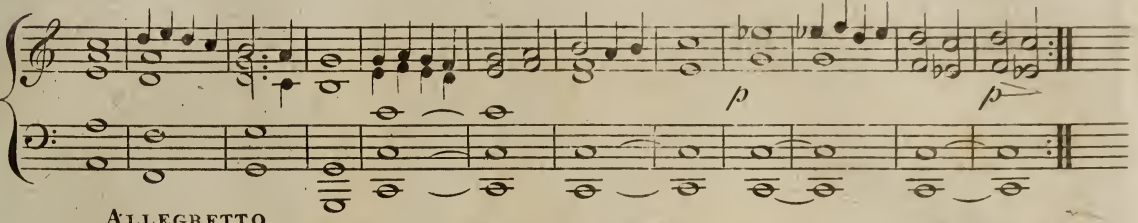

f
p
f
f
p
pp


12
Slow
13
Slow
8ves

JEWISH MUSIC.

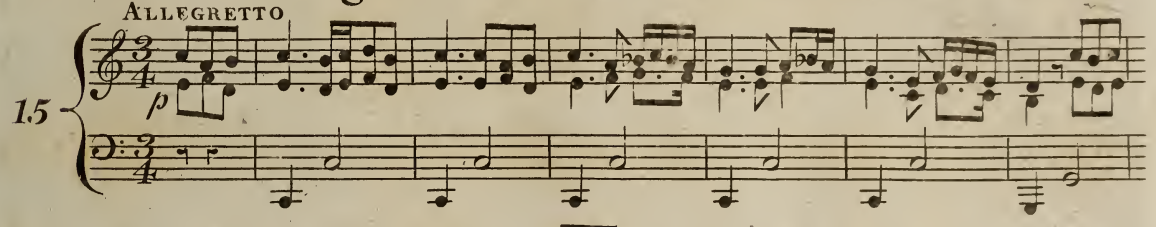
14 SLOW

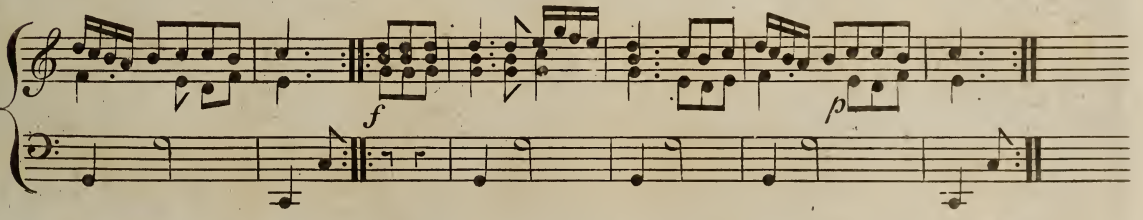




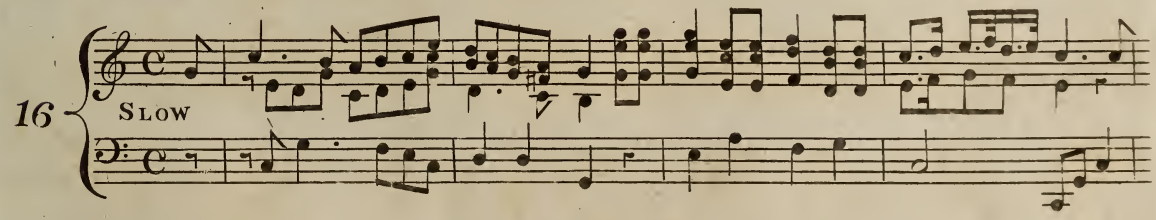
ALLEGRETTO

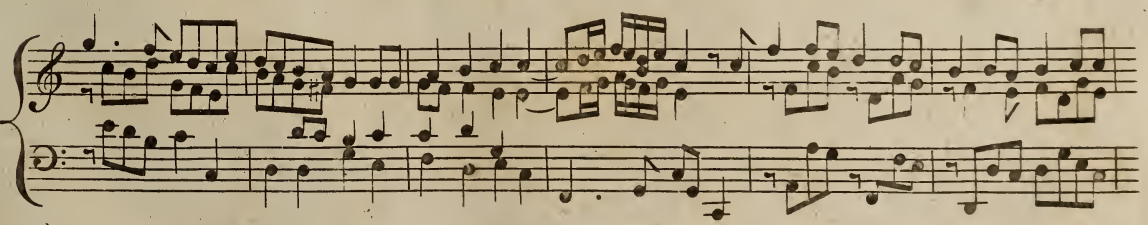
15

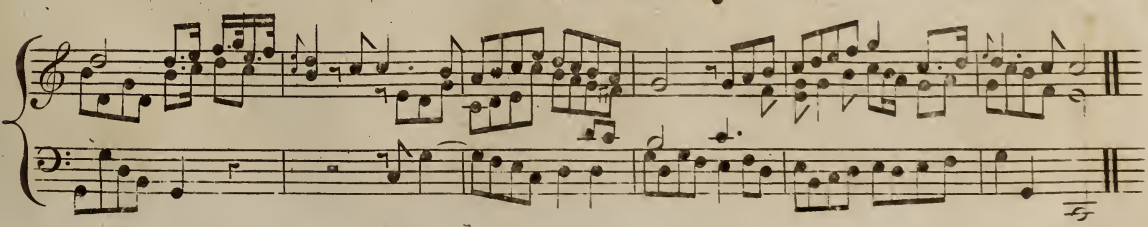


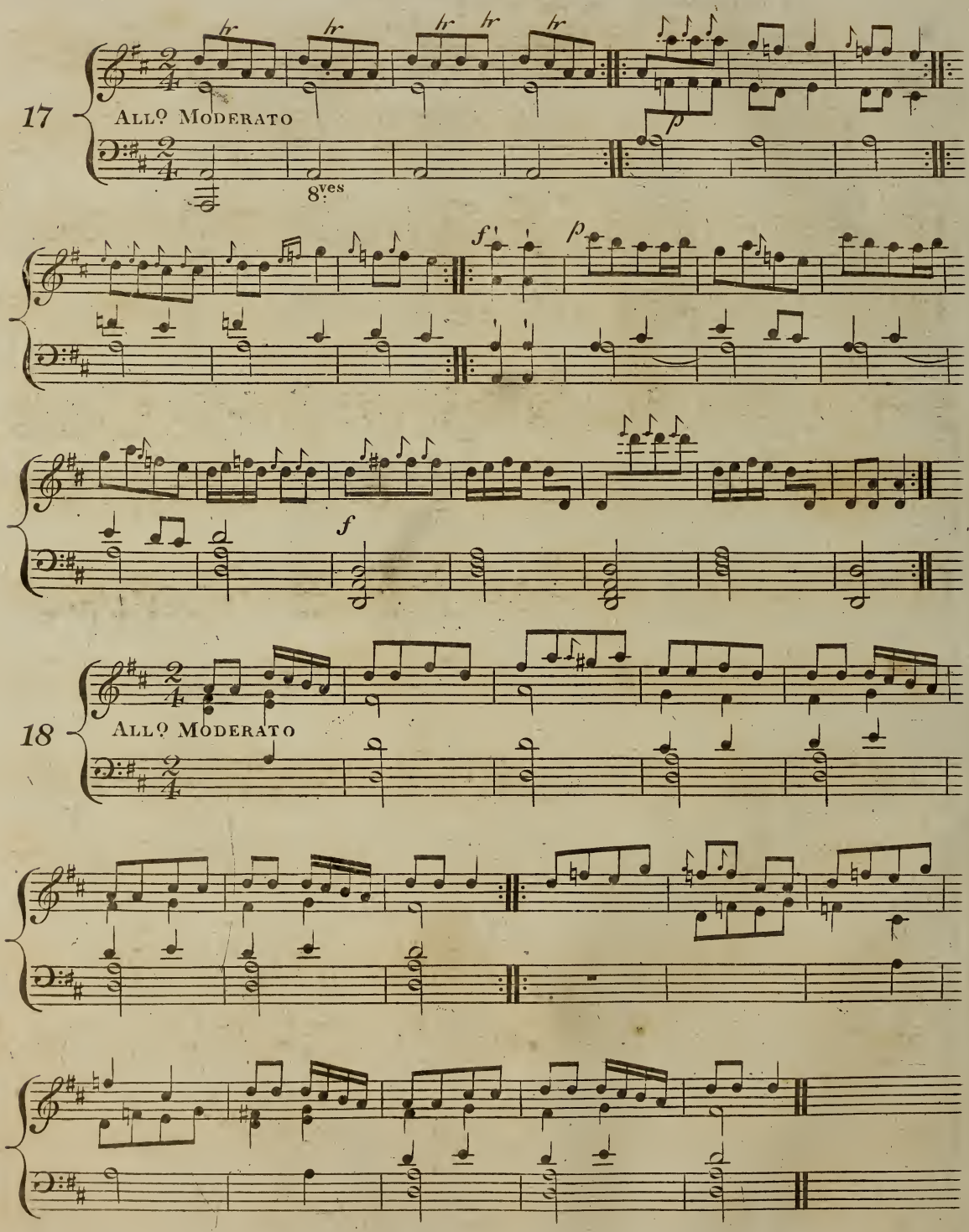


16 SLOW





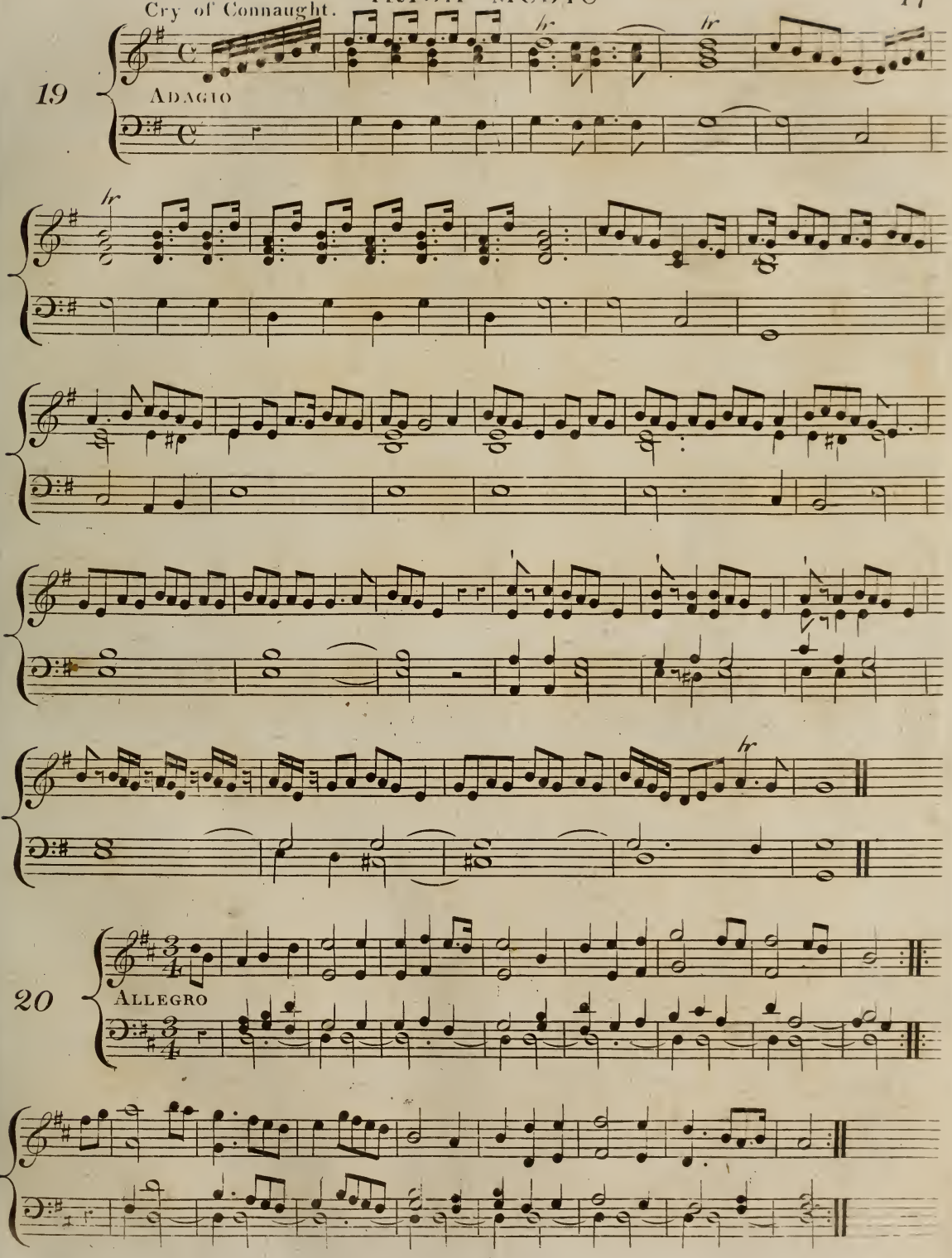



17
All.o Moderato
hr
8.ves
p
f'
f
18
All.o Moderato

Cry of Connaught.

19

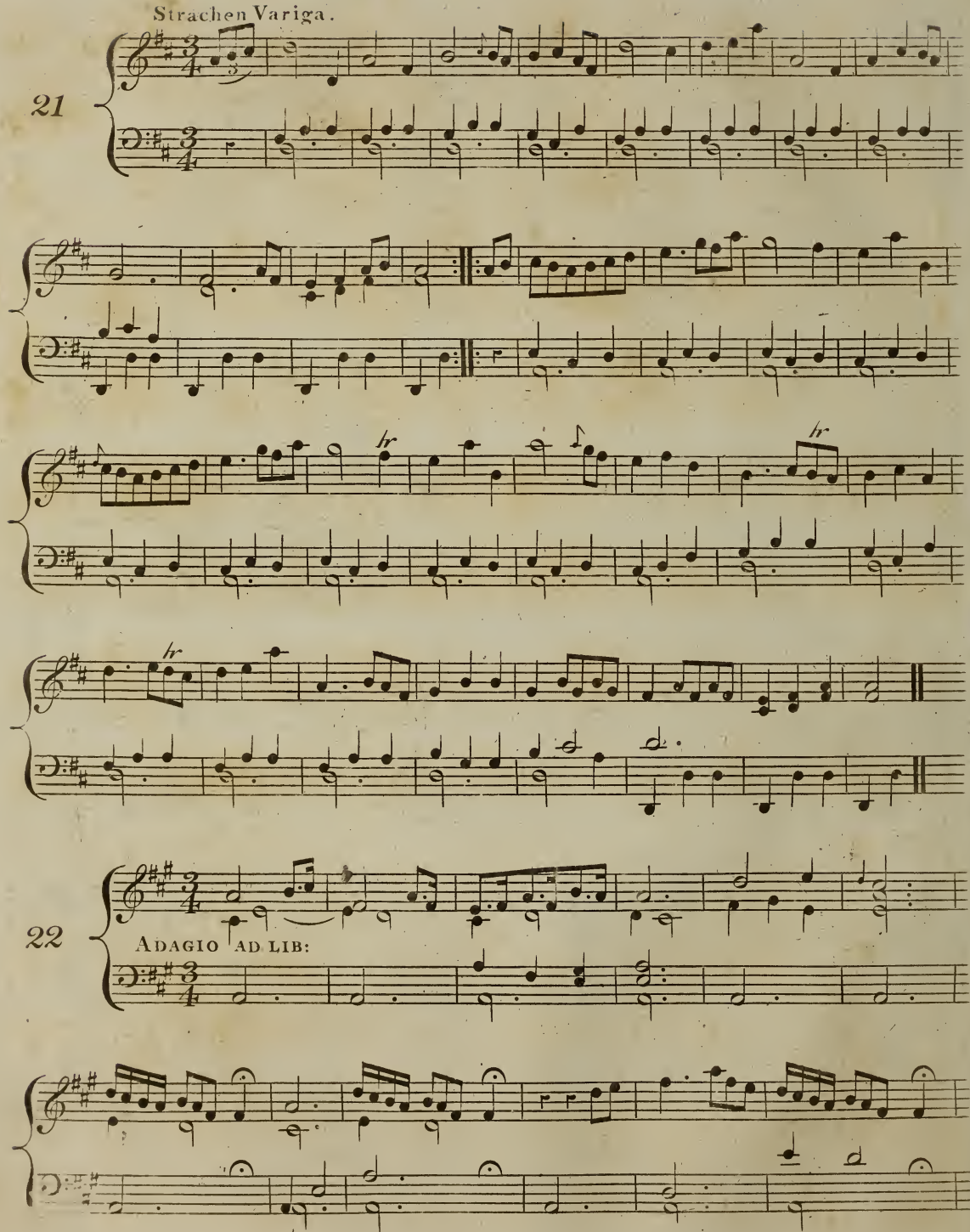
ADAGIO

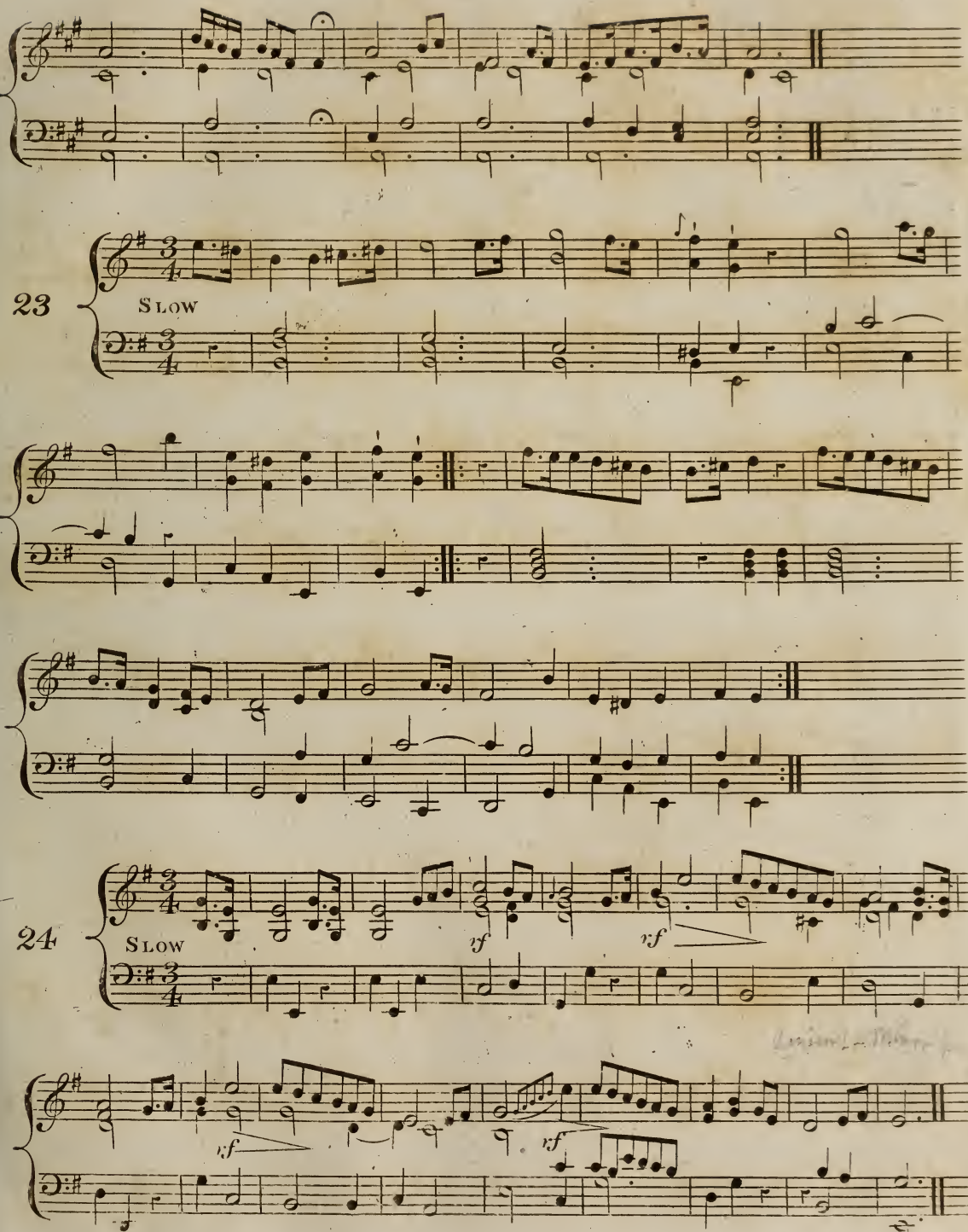


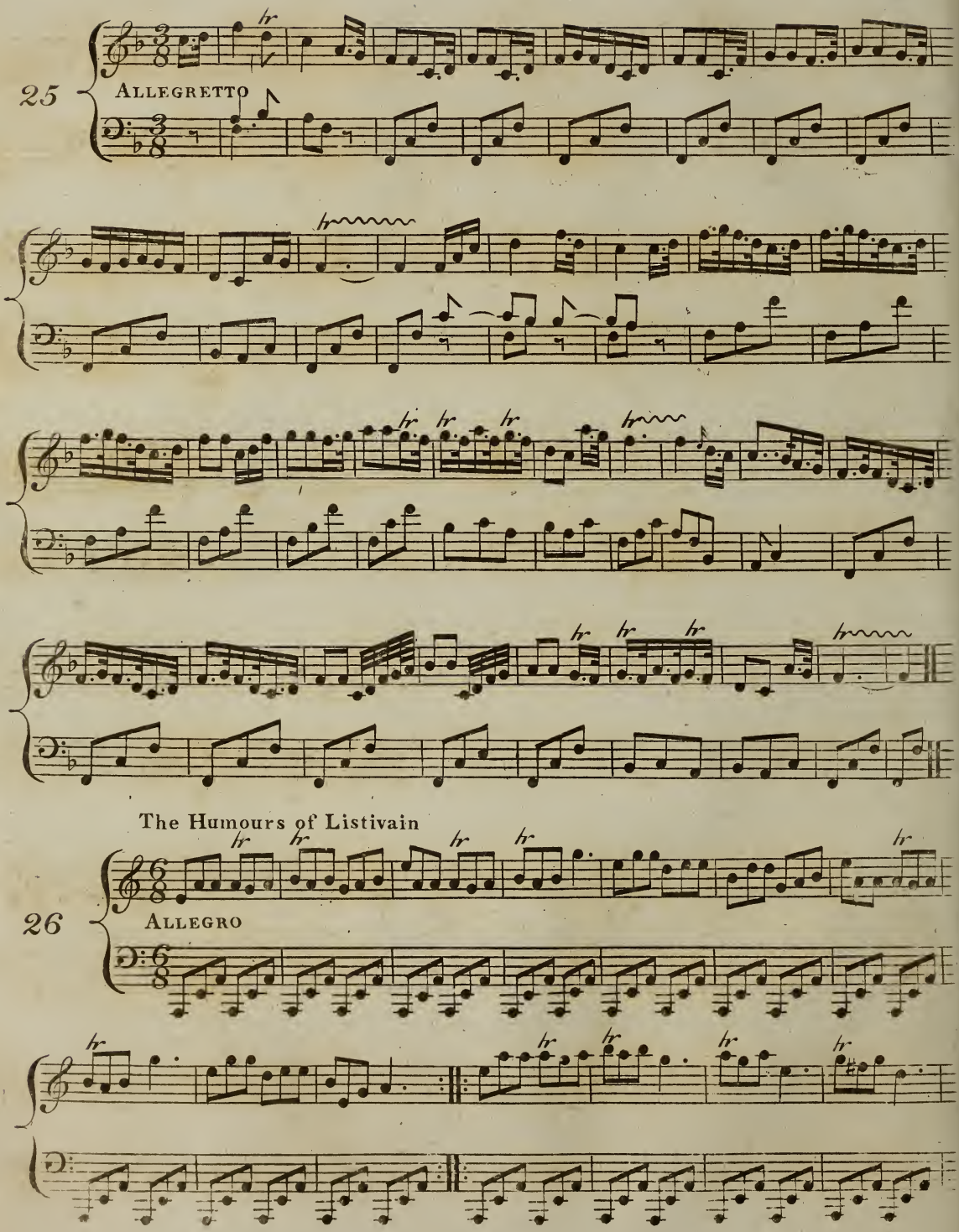
20

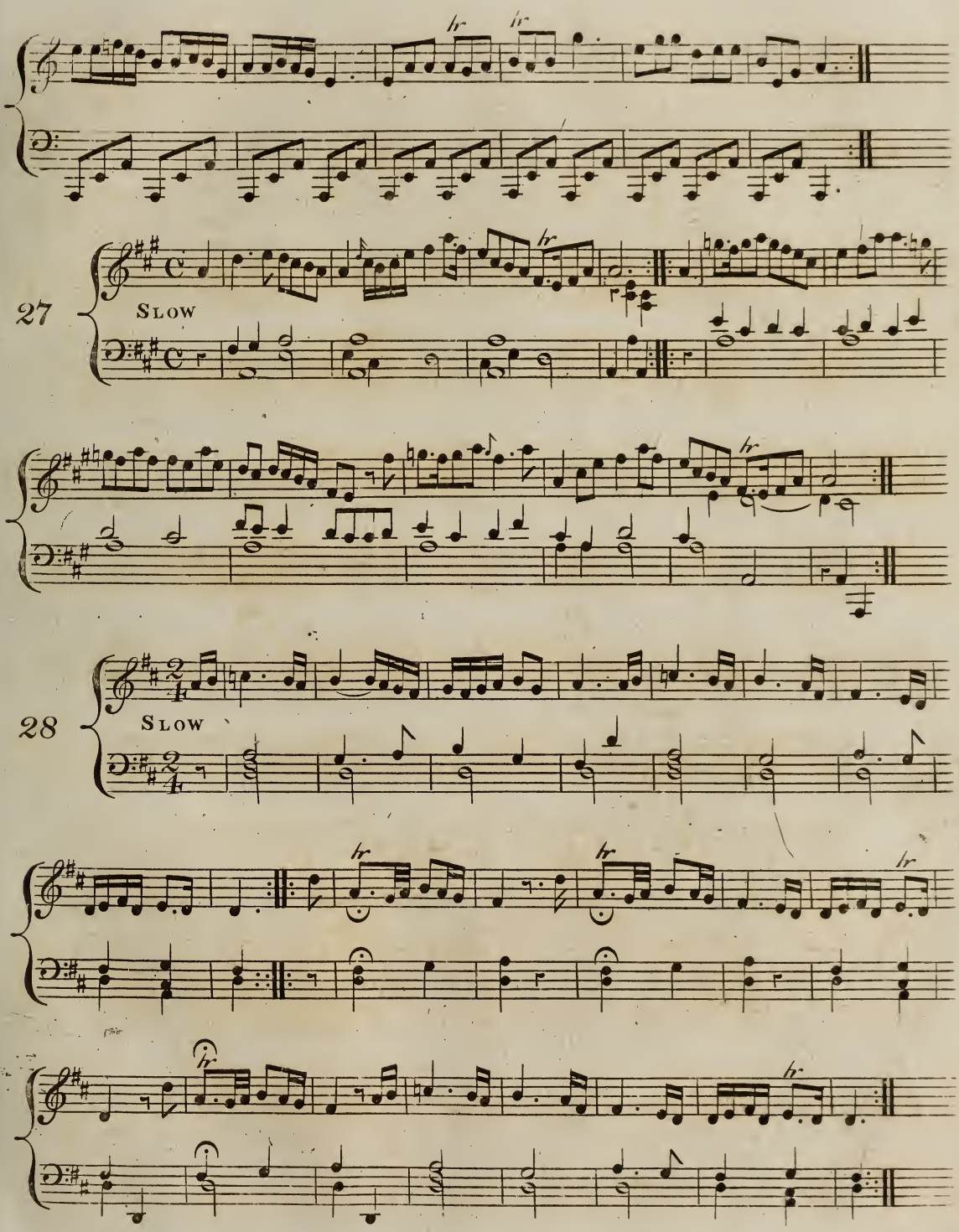
ALLEGRO

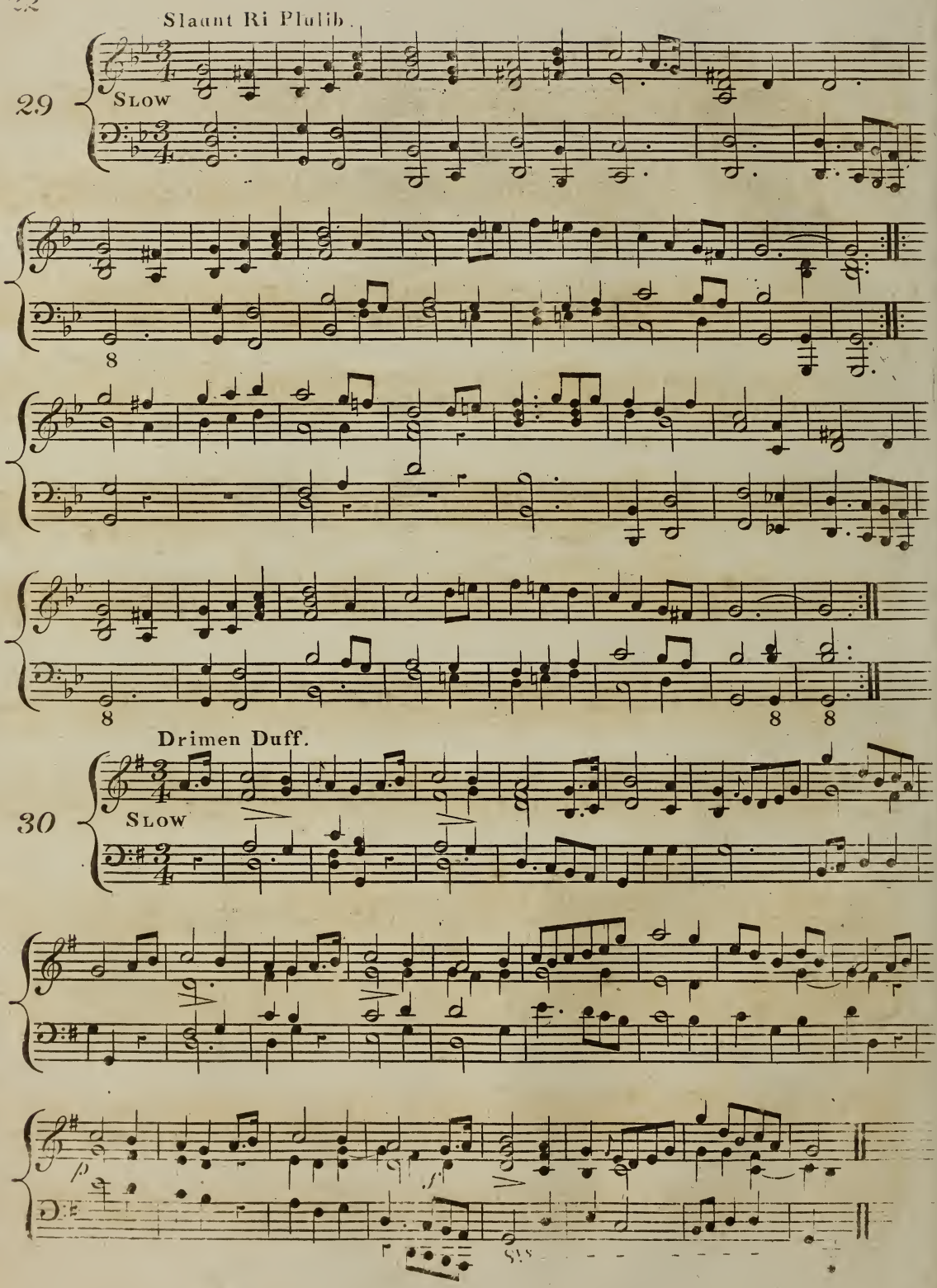
Strachen Variga.




23
Slow
24
Slow
rf
rf
rf
rf

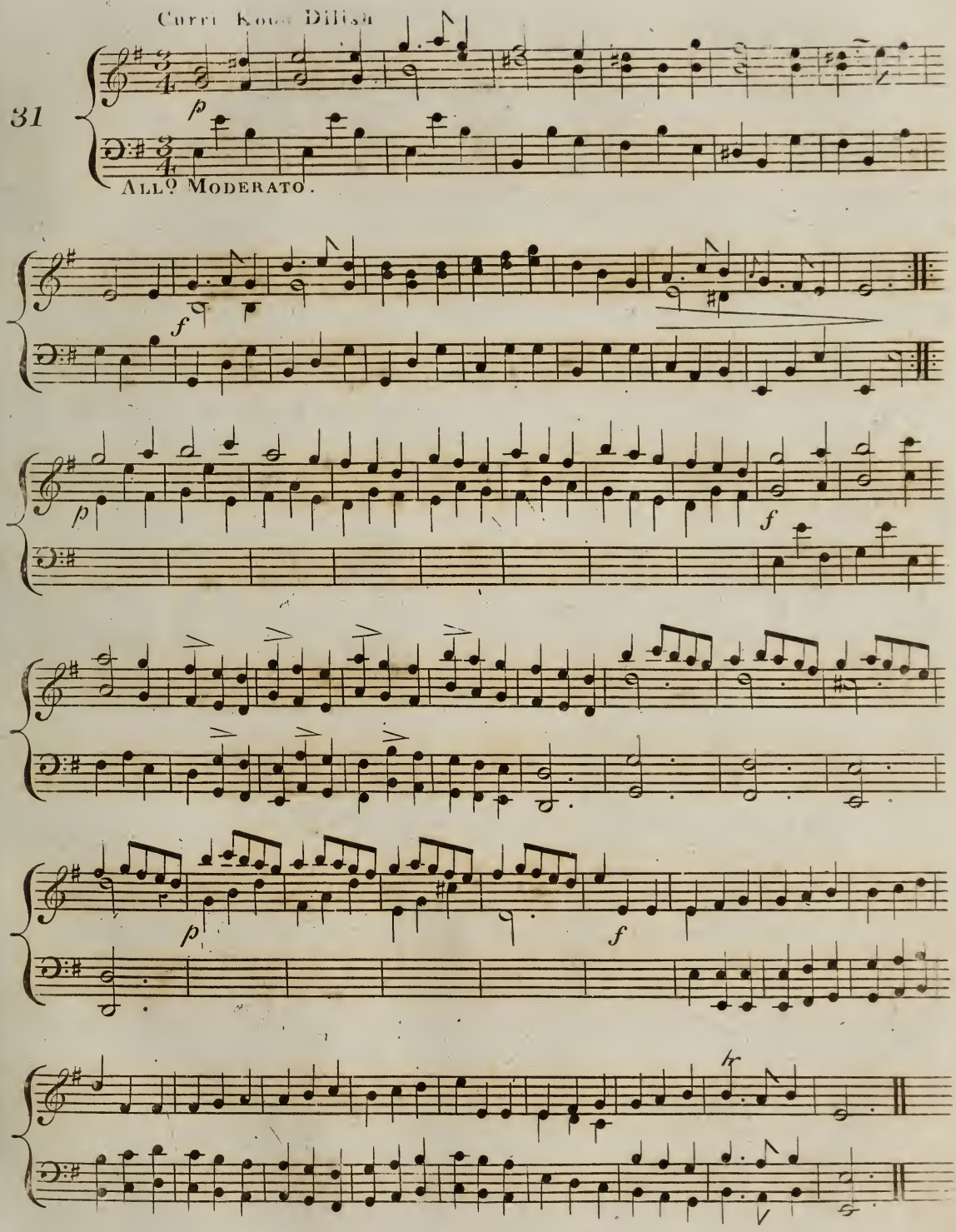

25
Allegretto
26
The Humours of Listivain
Allegro

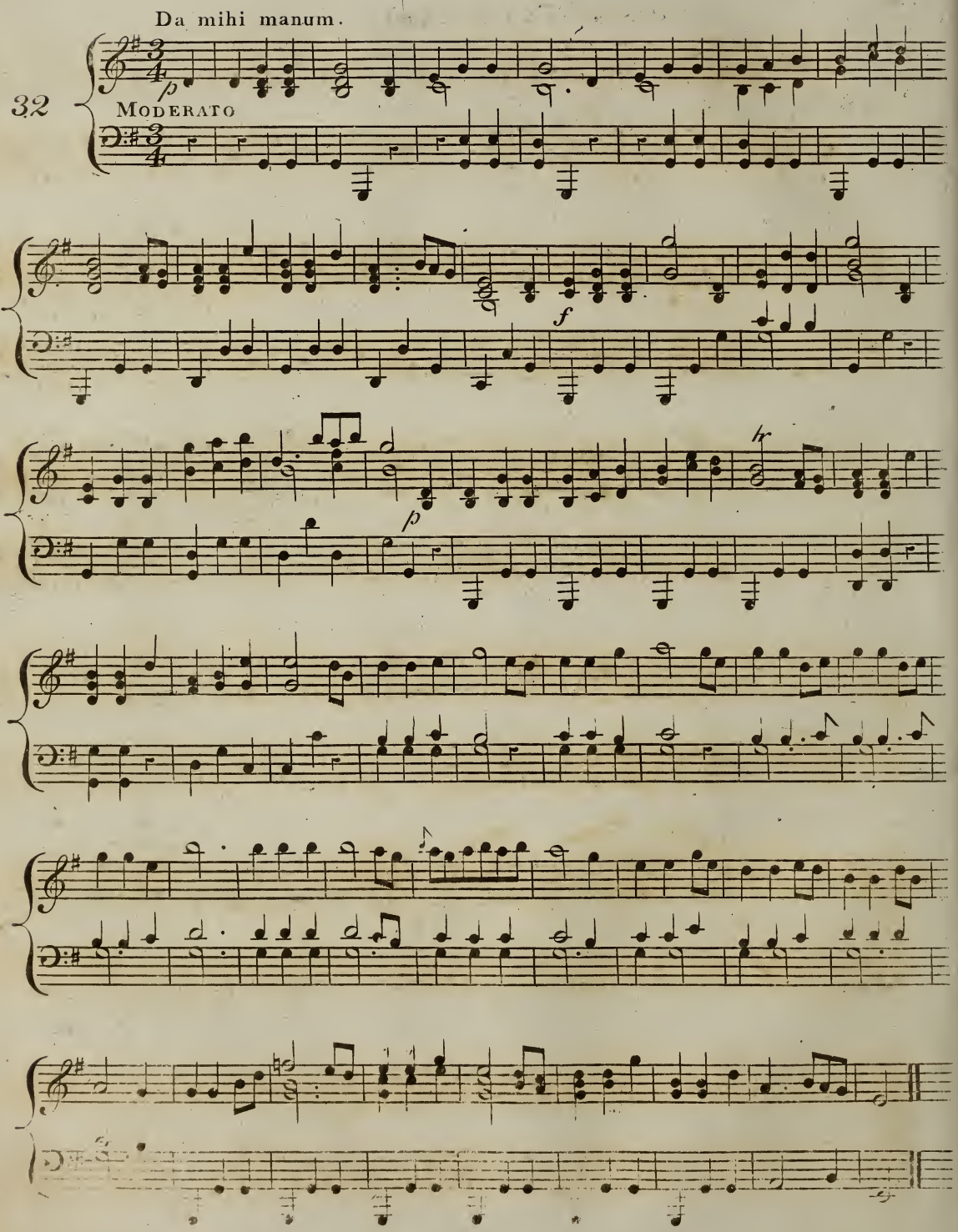

27
Slow
28
Slow


Slaunt Ri Plulib.

Slow
Drimen Duff.

Slow

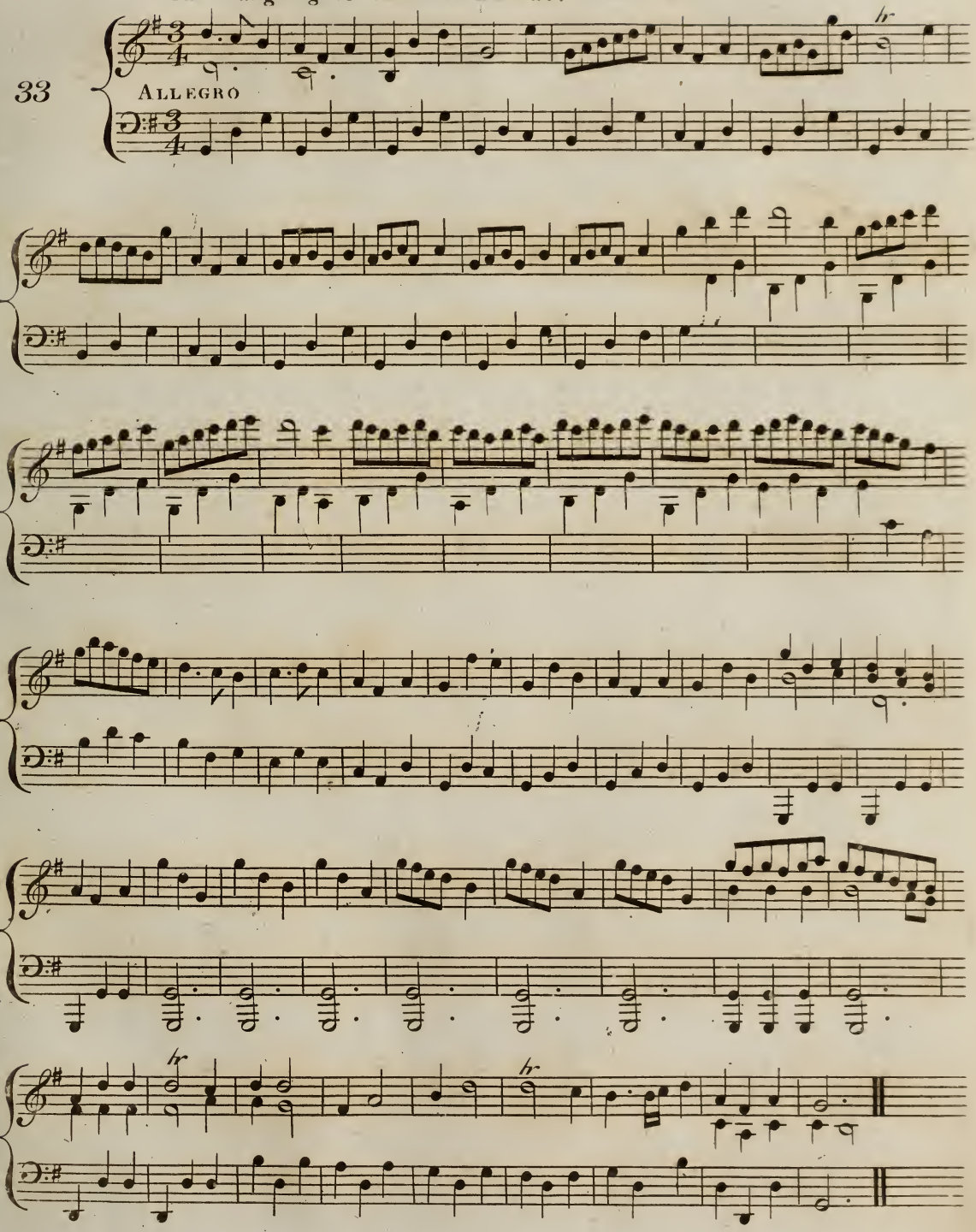

Curri Kou Dilish
31
p
ALLº MODERATO.
f
p
f
p
f


Da mihi manum.
32
MODERATO
p
f
p
kr

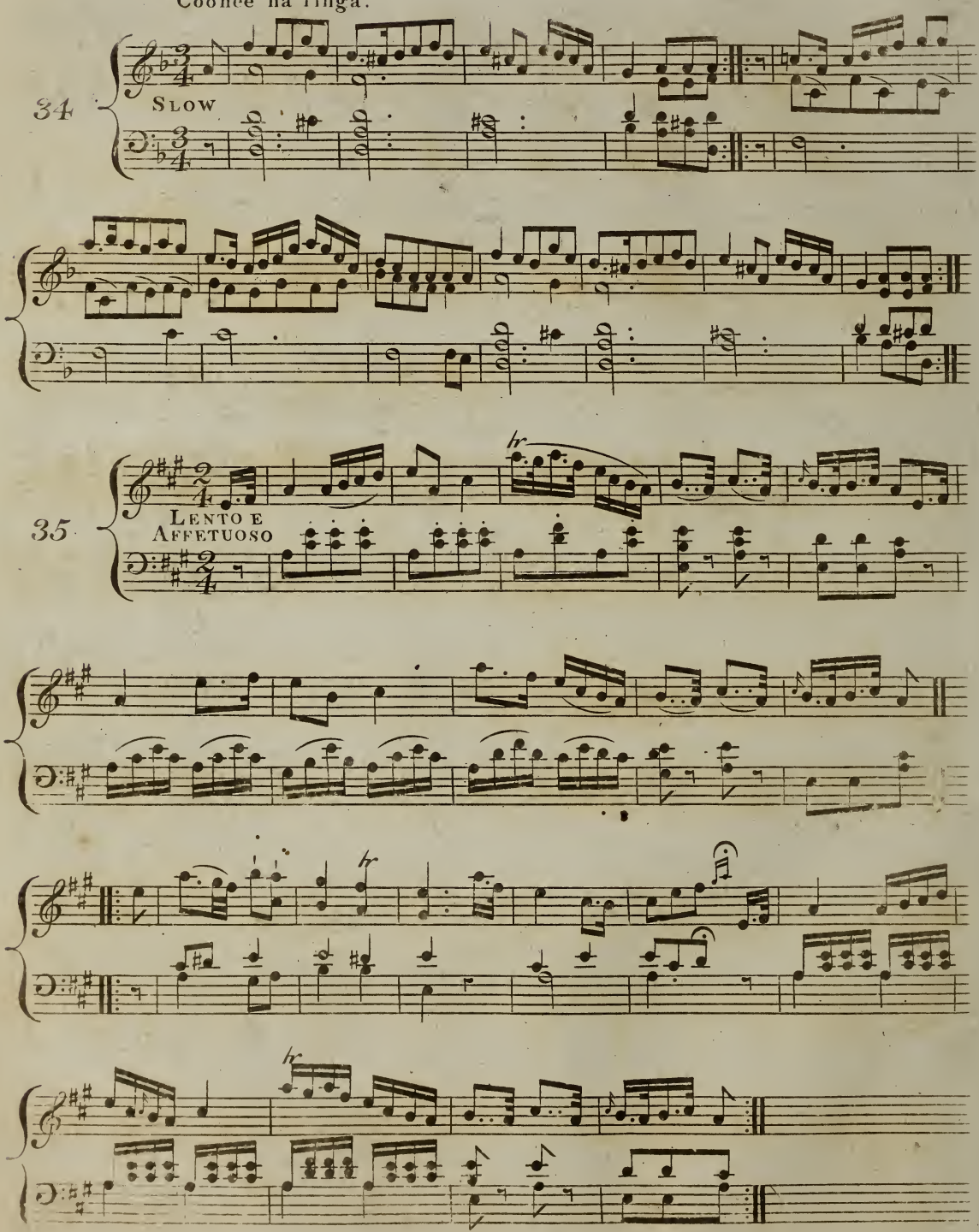
The Dangling of the Irish Bearns.

33

ALLEGRO

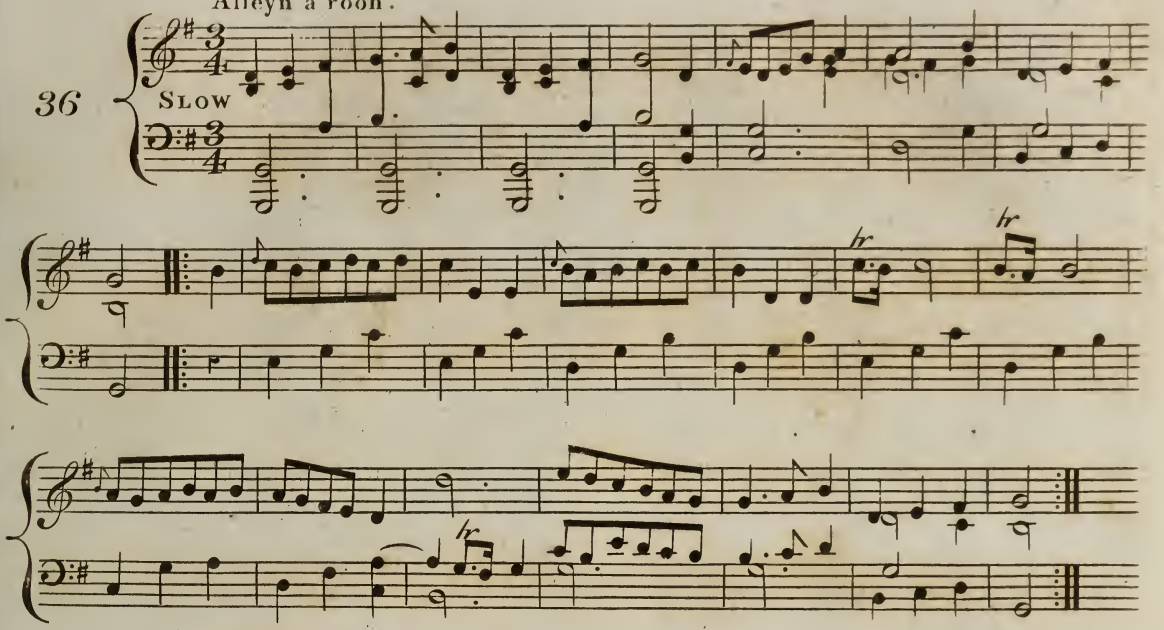


Coohee na finga.



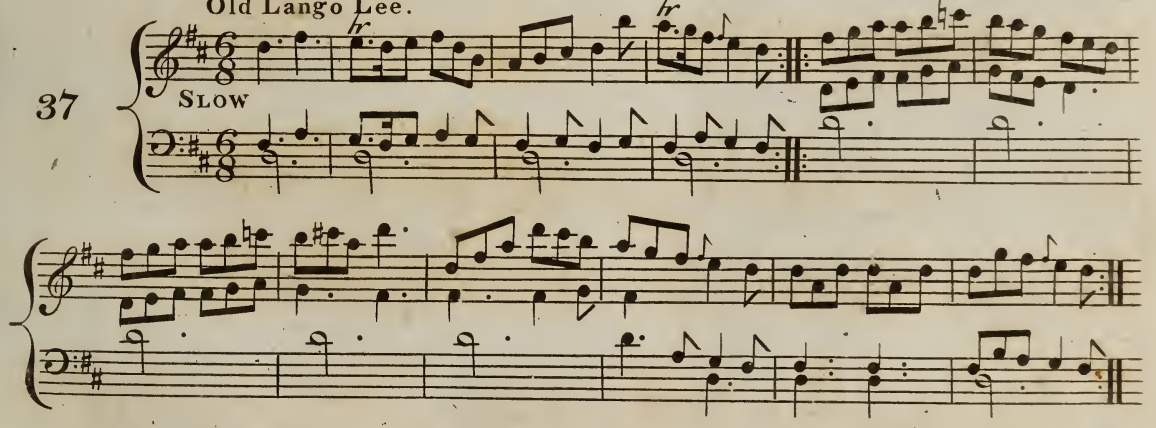
Alleyn a roon.

36 Slow



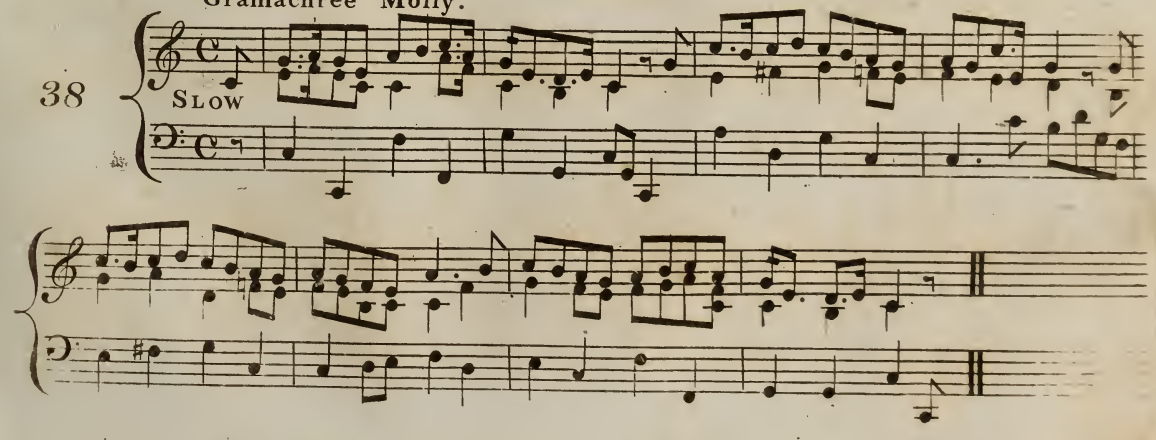
Old Lango Lee.

37 Slow



Gramachree Molly.

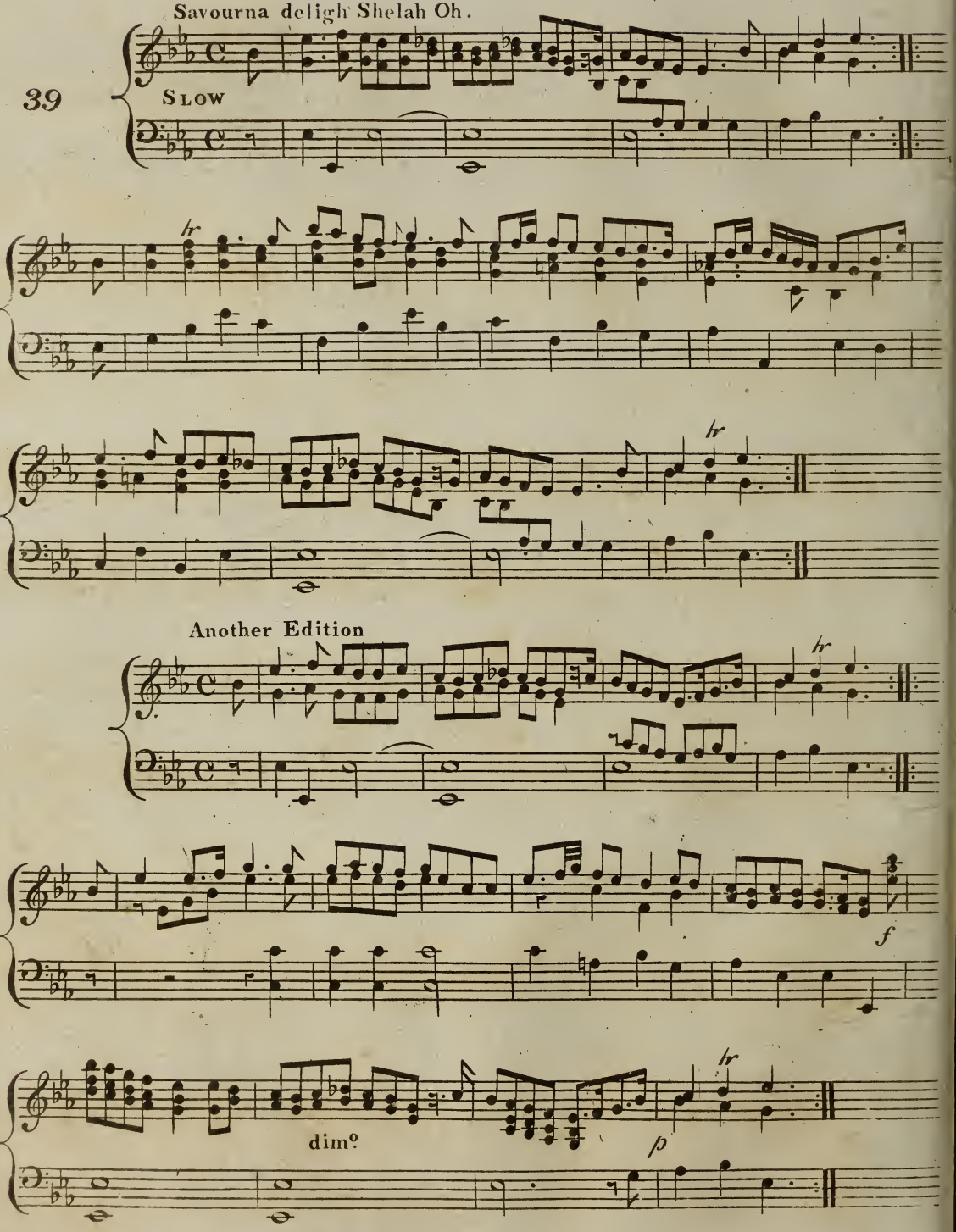
38 Slow



Savourna deligh Shelah Oh.

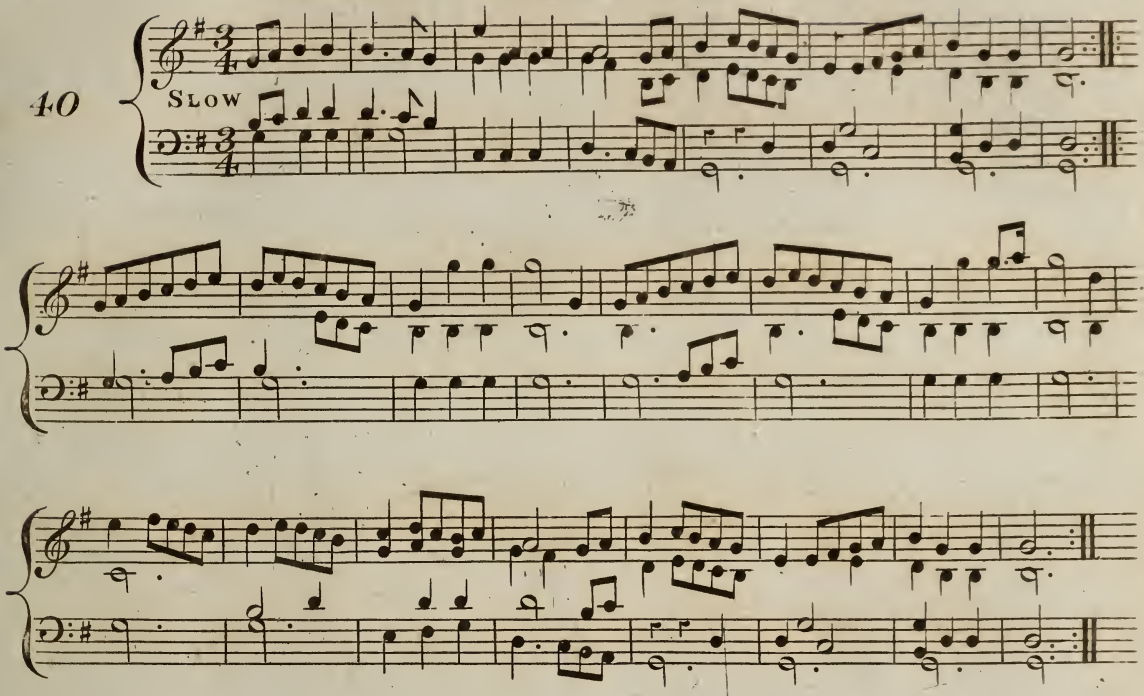
39

SLOW

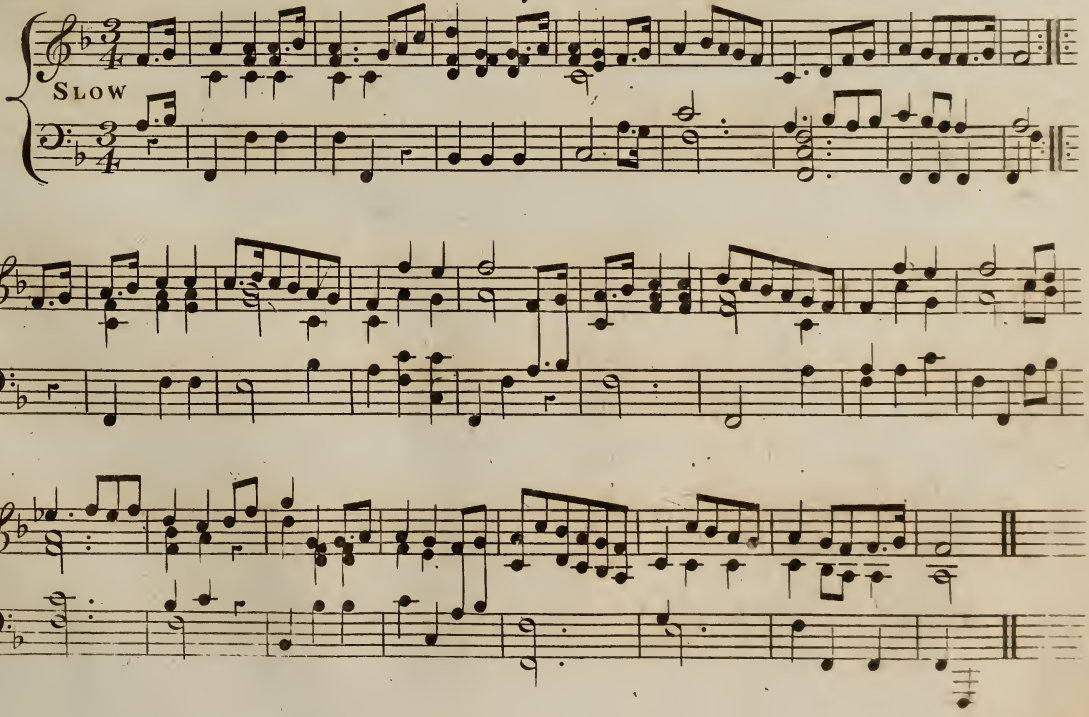


IrishTrevalin _ or Limbrick's Lamentation.

40

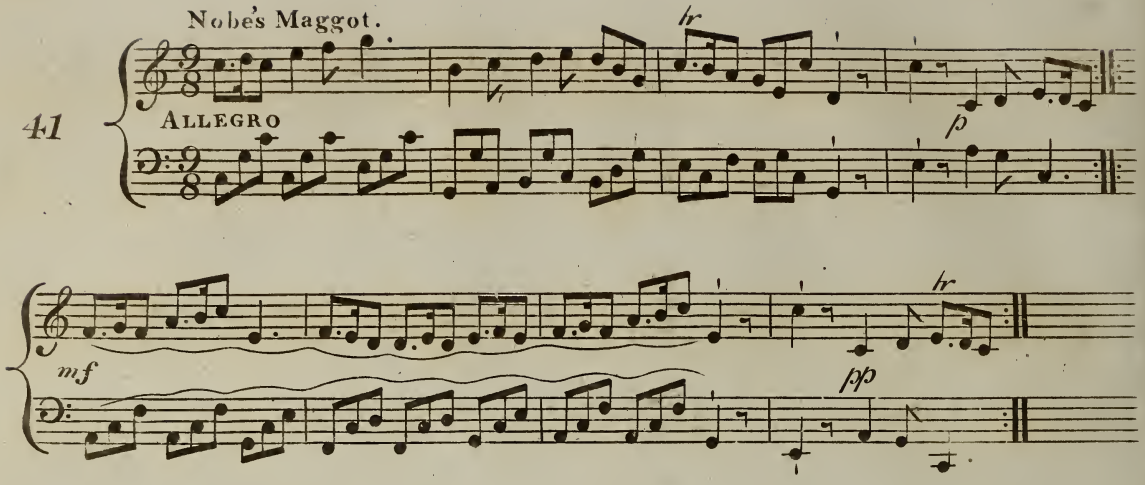


Another Edition of the Same tune called by the Scotch LOCHABER.



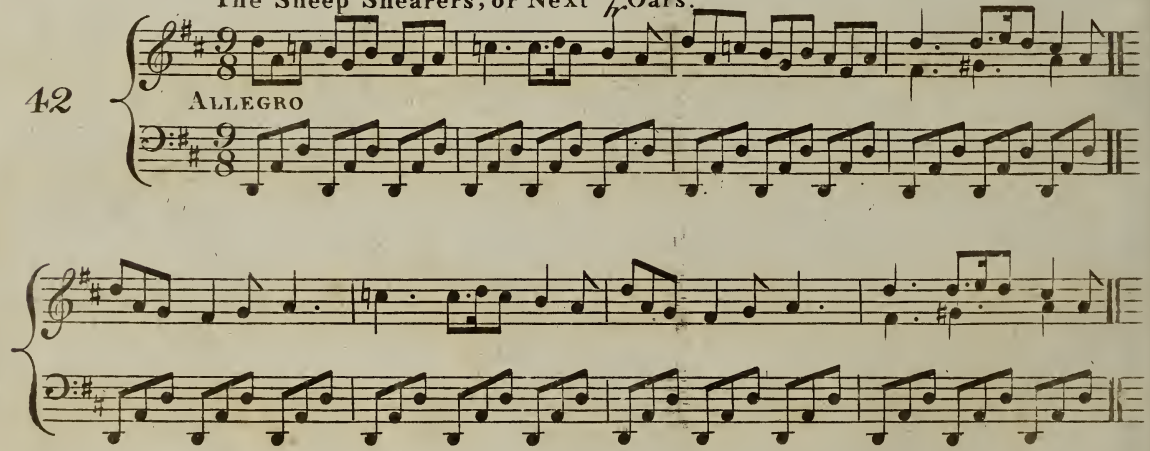
Nobes Maggot.

41



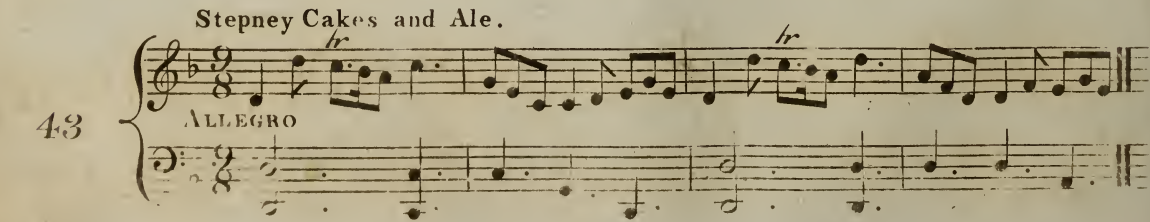
The Sheep Shearers, or Next Oars.

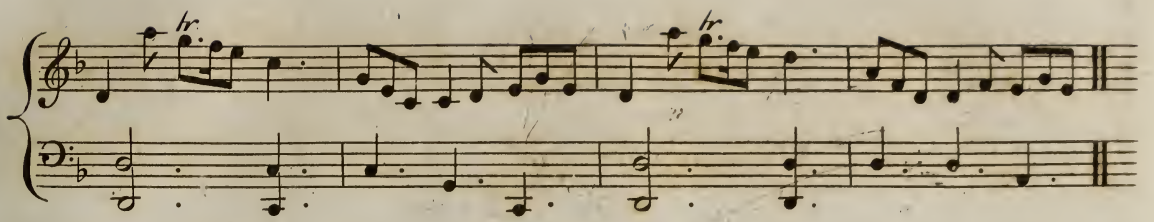
42

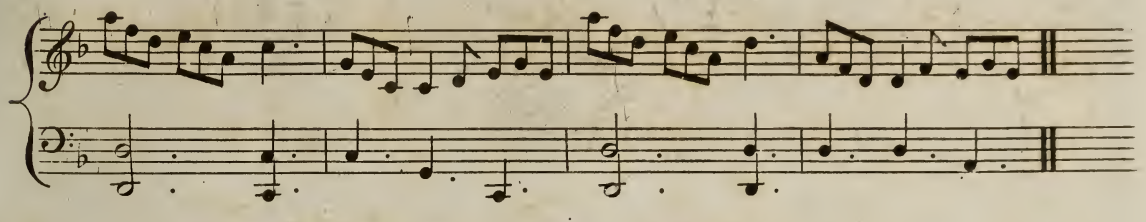


Stepney Cakes and Ale.

43



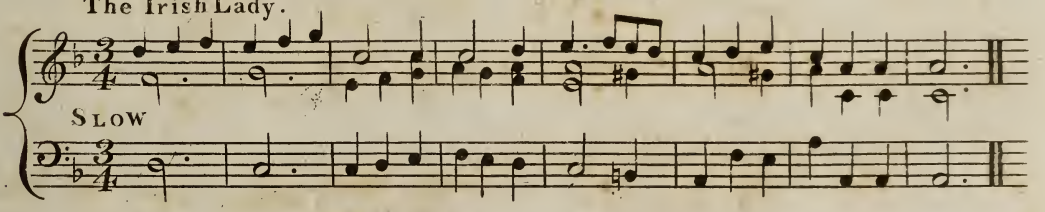


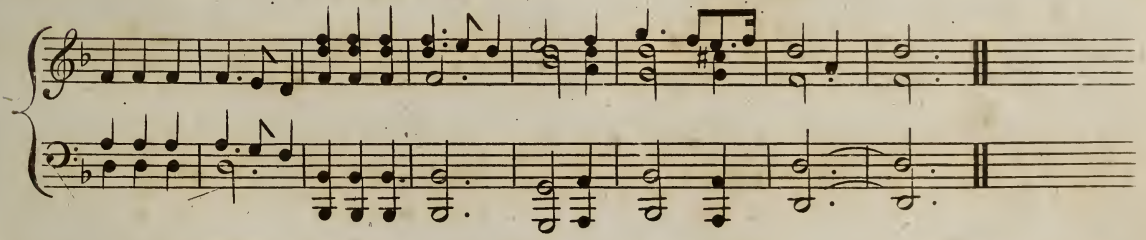


The Irish Lady.

44

SLOW

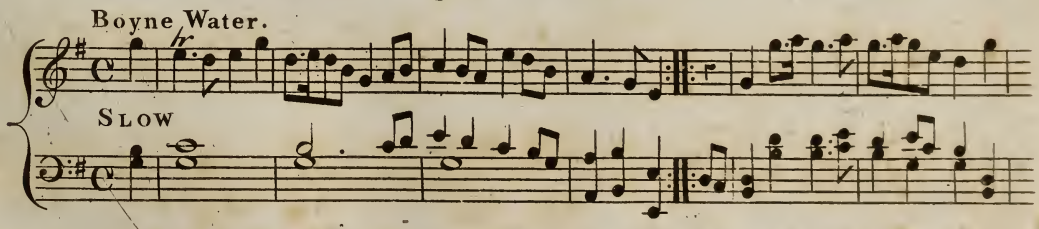


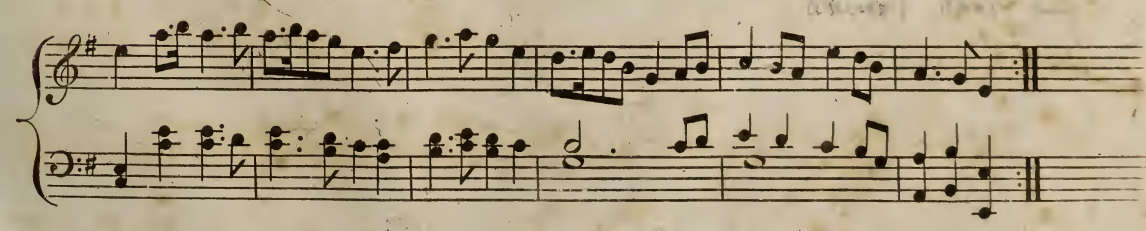


Boyne Water.

45

SLOW

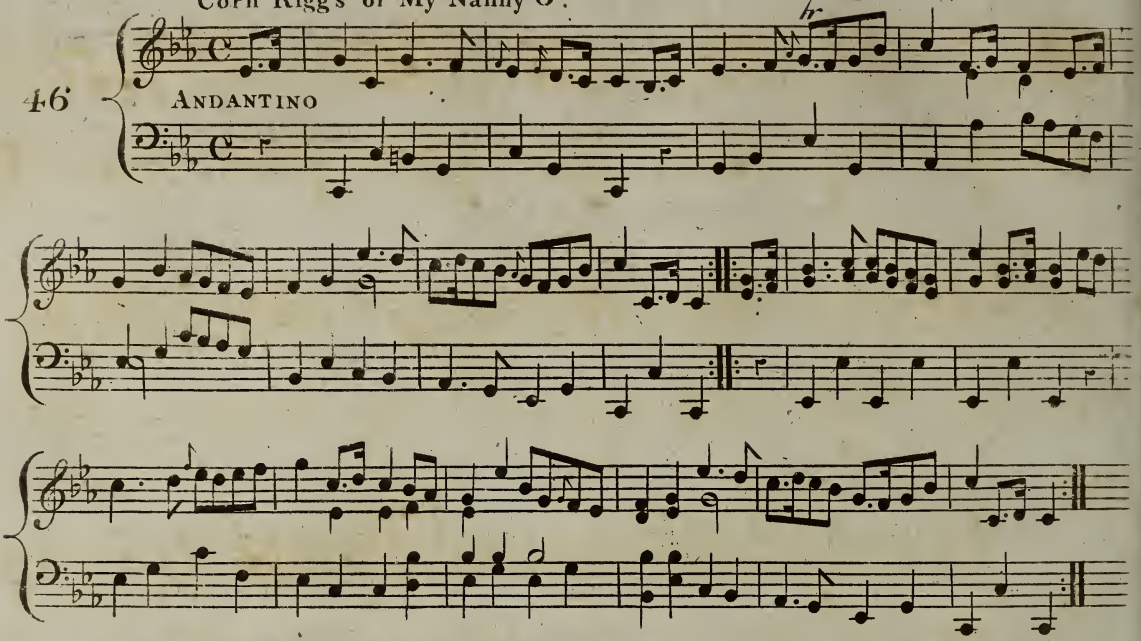




Corn Riggs or My Nanny O.

46

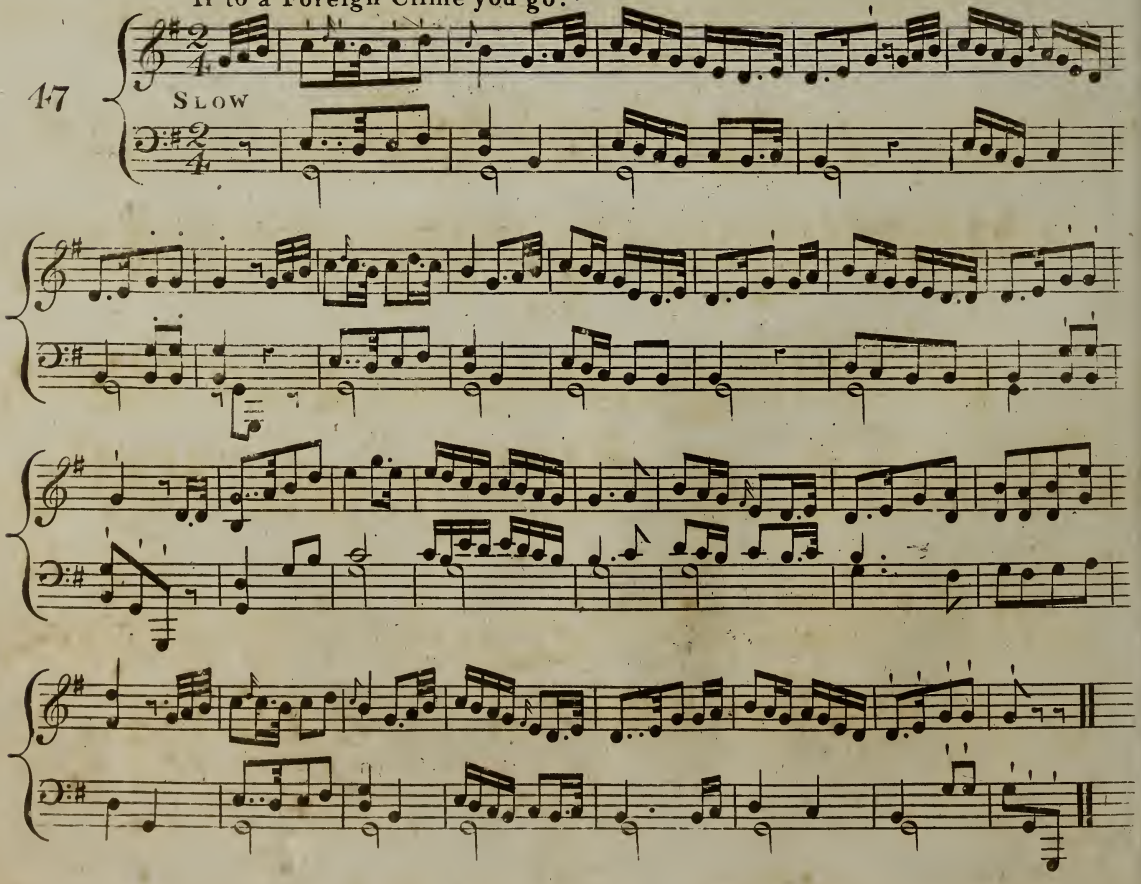
ANDANTINO



If to a Foreign Clime you go.

47

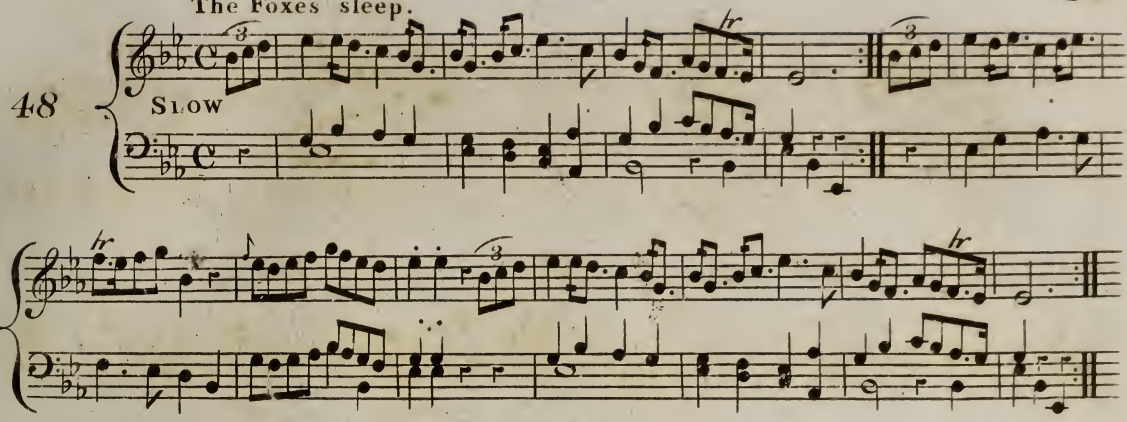
SLOW



The Foxes sleep.

48

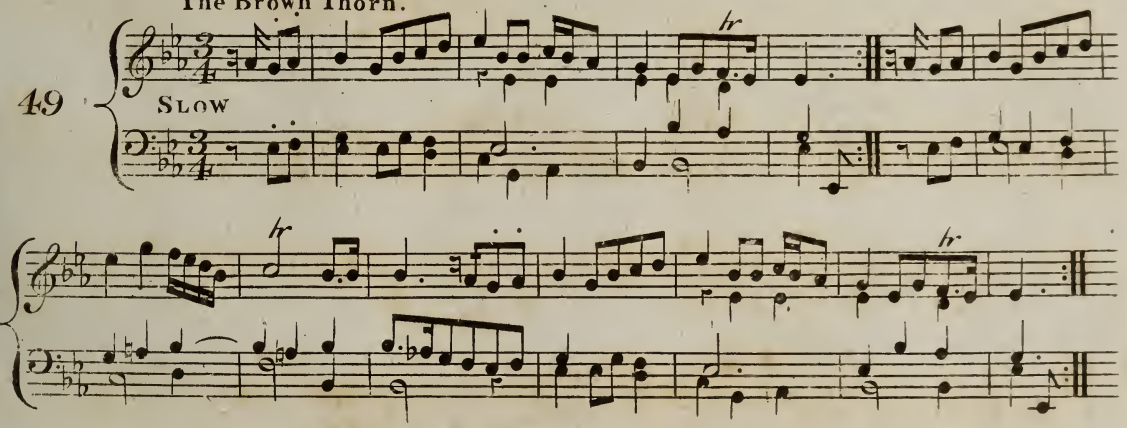
Slow



The Brown Thorn.

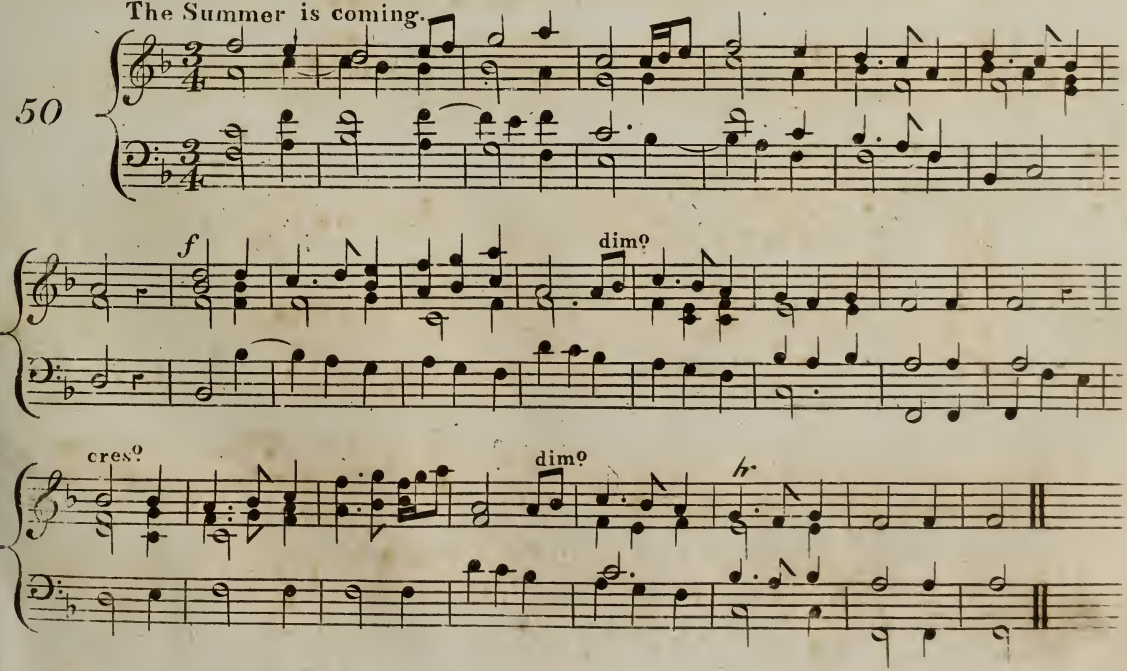
49

Slow



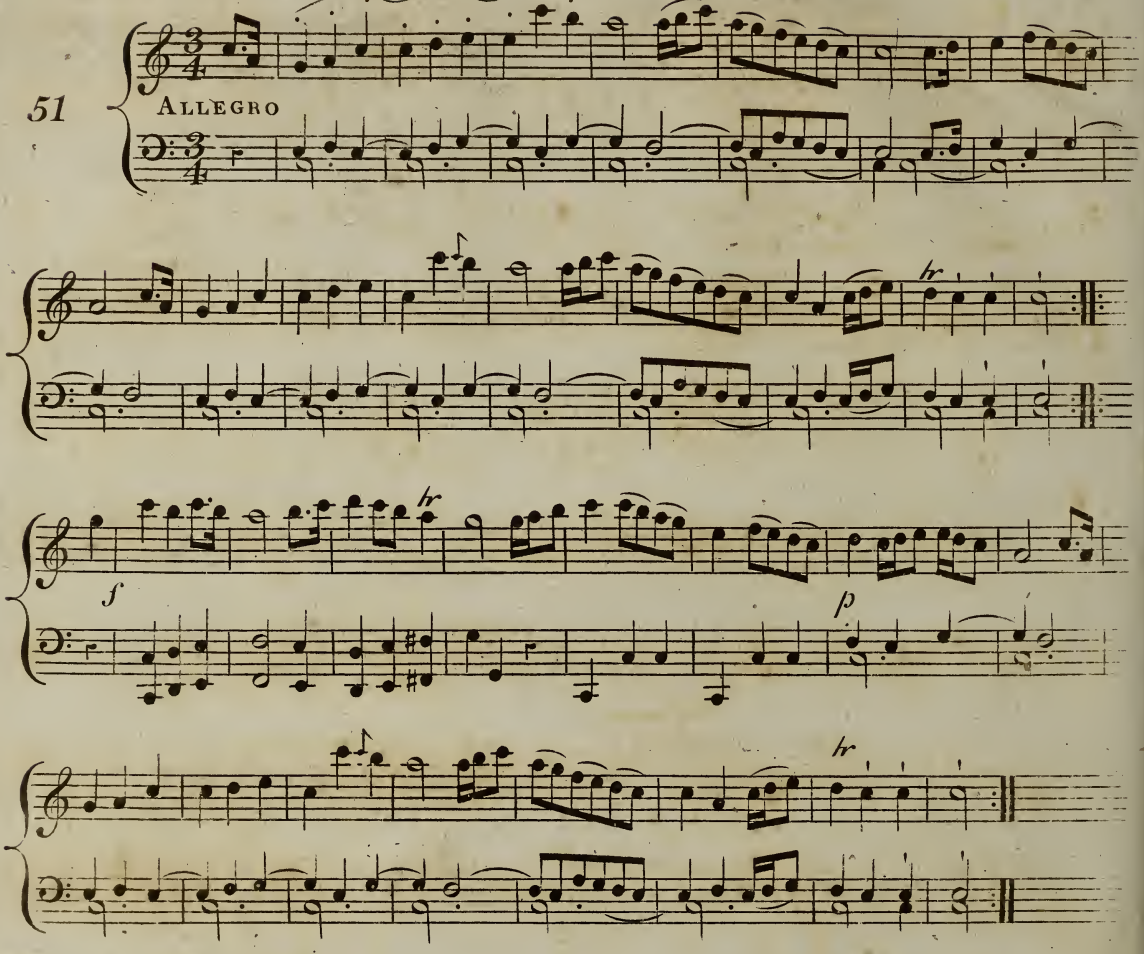
The Summer is coming.

50



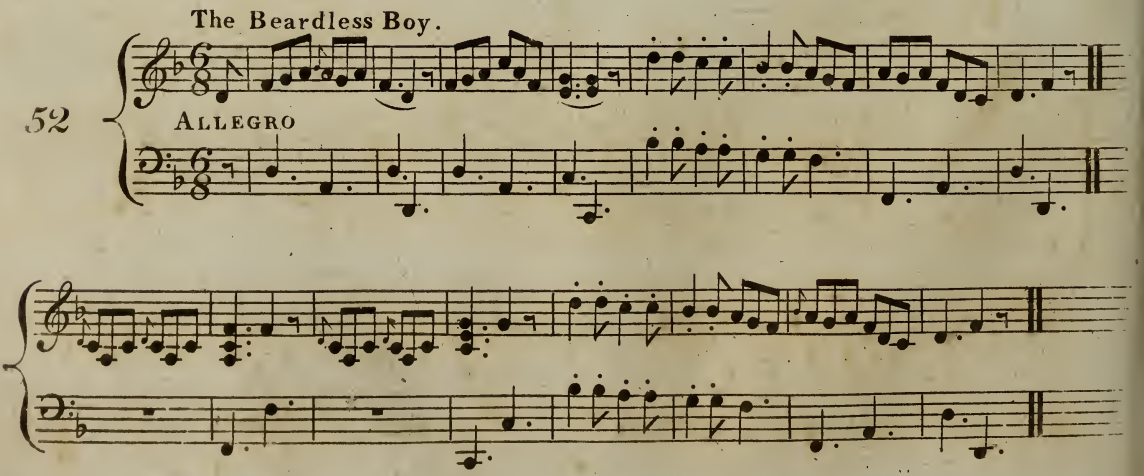
Kitty Tyrrel.

51



The Beardless Boy.

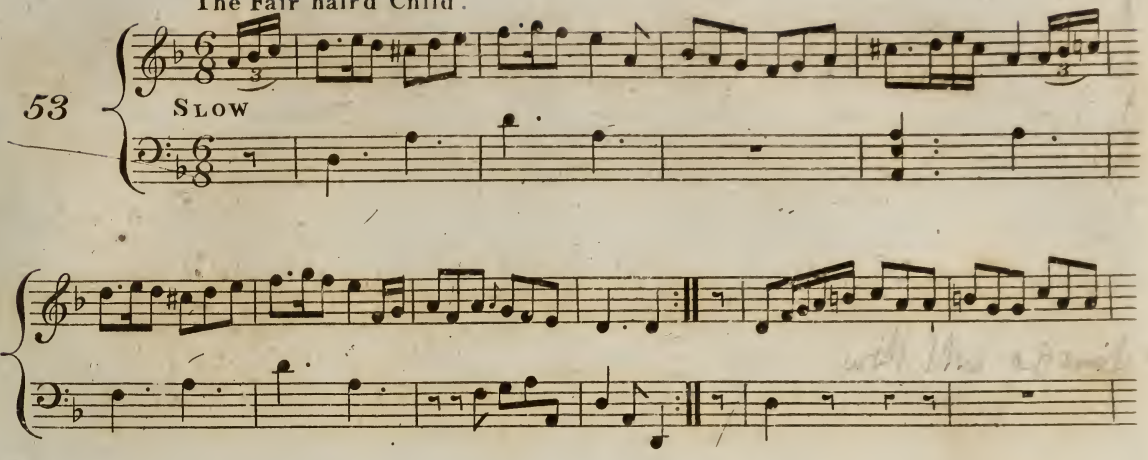
52

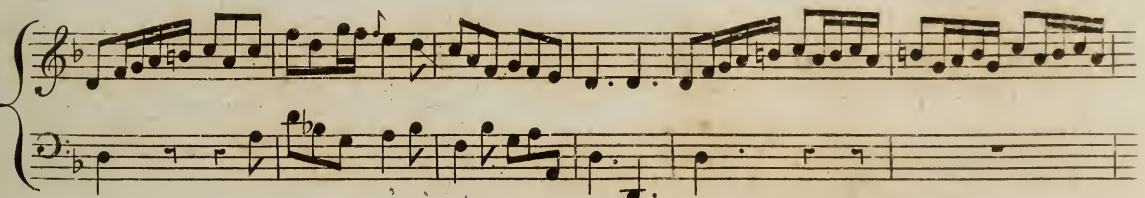


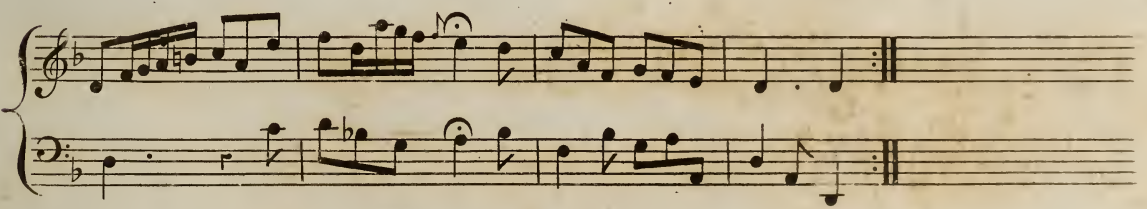
The Fair hair'd Child.

53

SLOW



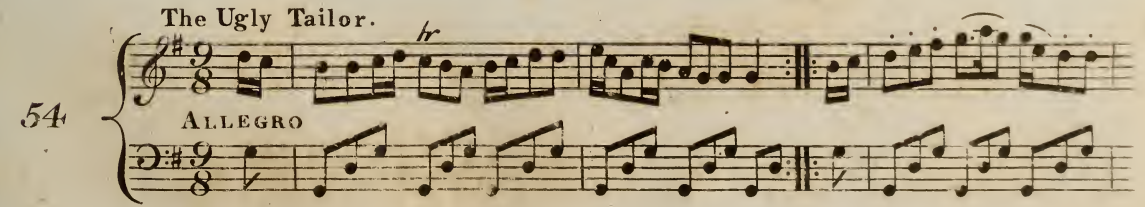


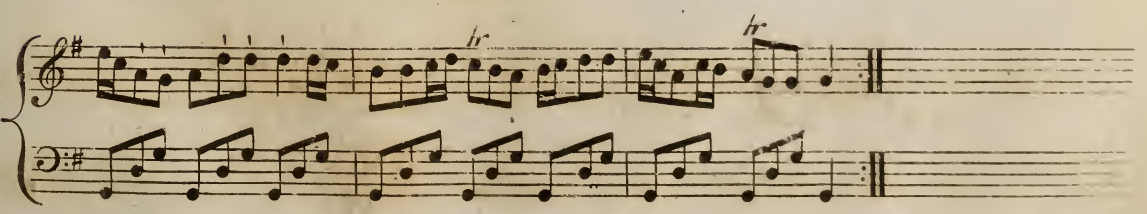


The Ugly Tailor.

54

ALLEGRO

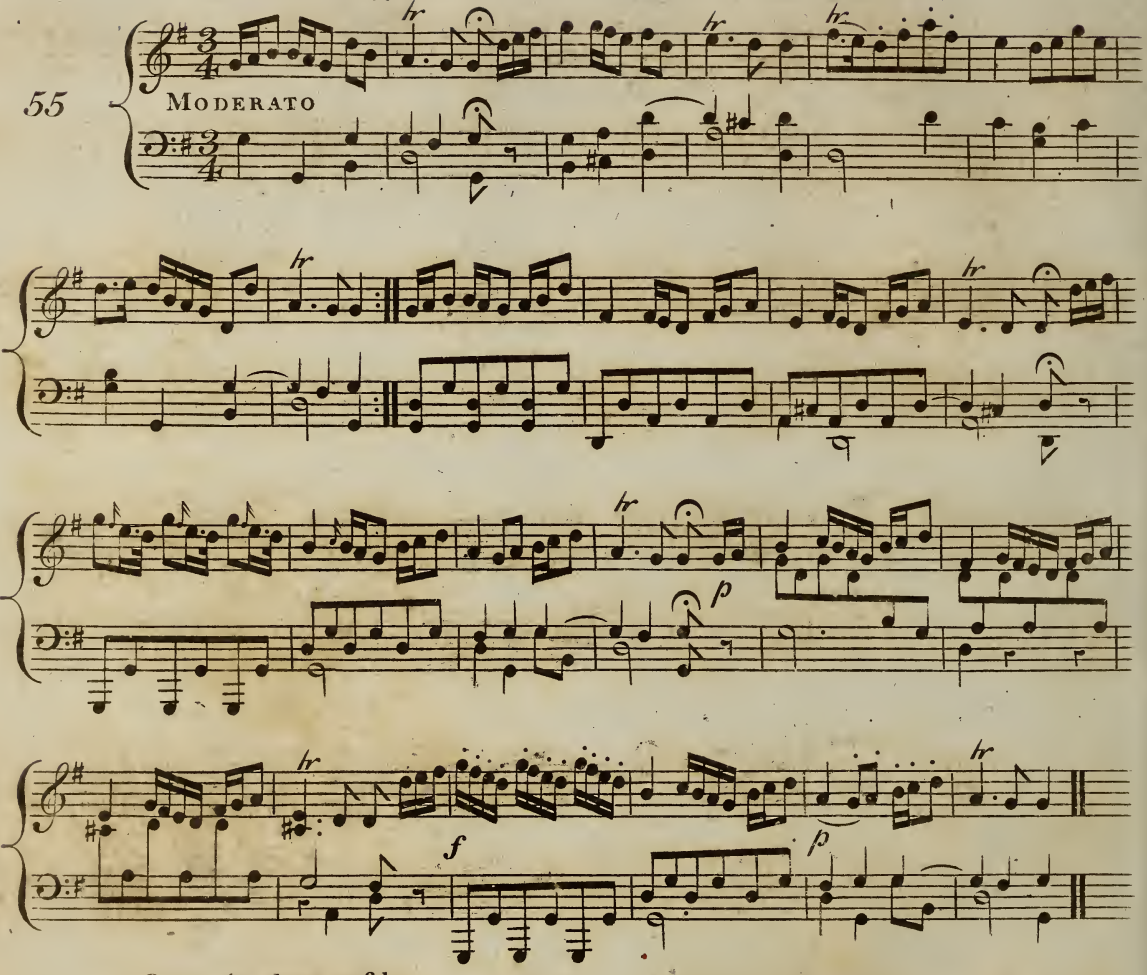




Love in Secret.

55

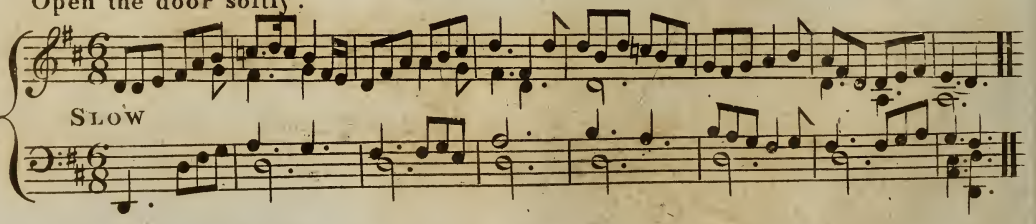
MODERATO



Open the door softly.

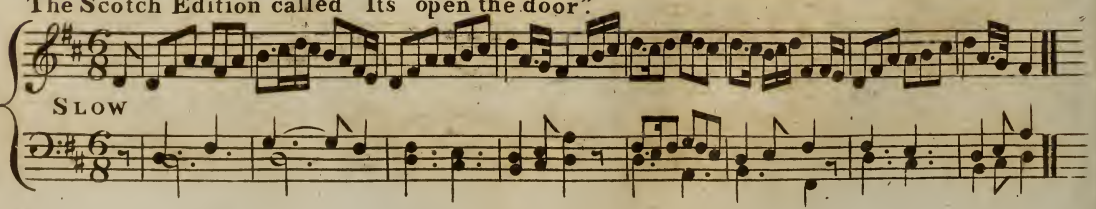
56

SLOW



The Scotch Edition called "Its open the door".

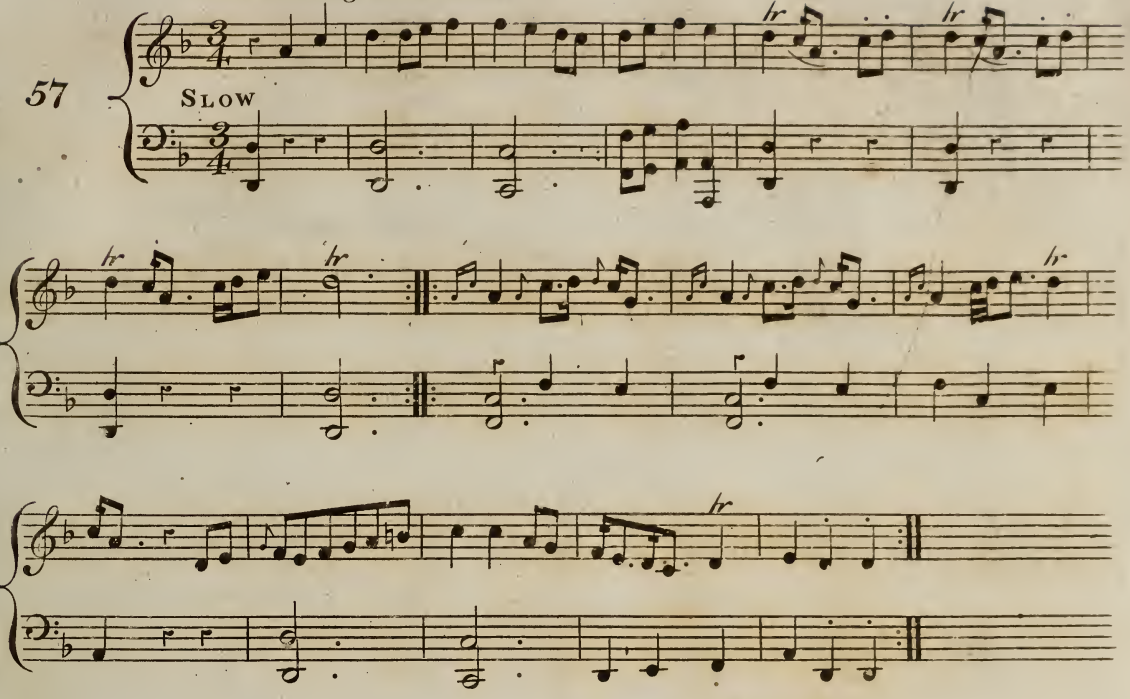
SLOW



The Parting of Friends.

57

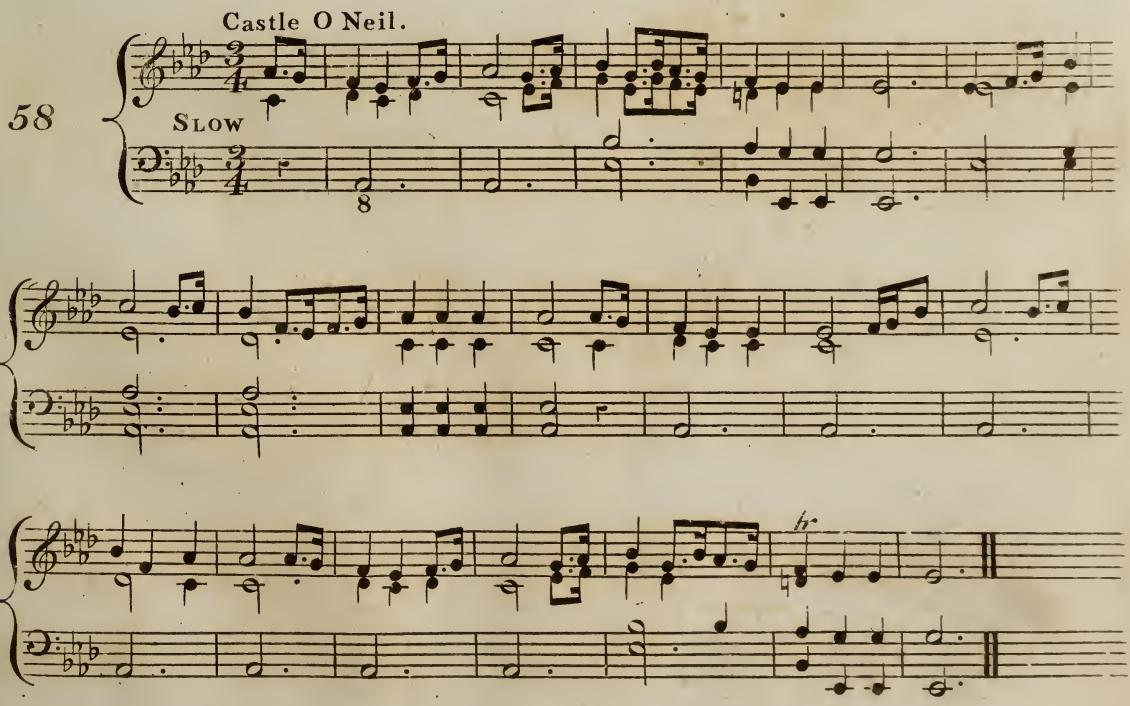
SLOW



Castle O Neil.

58

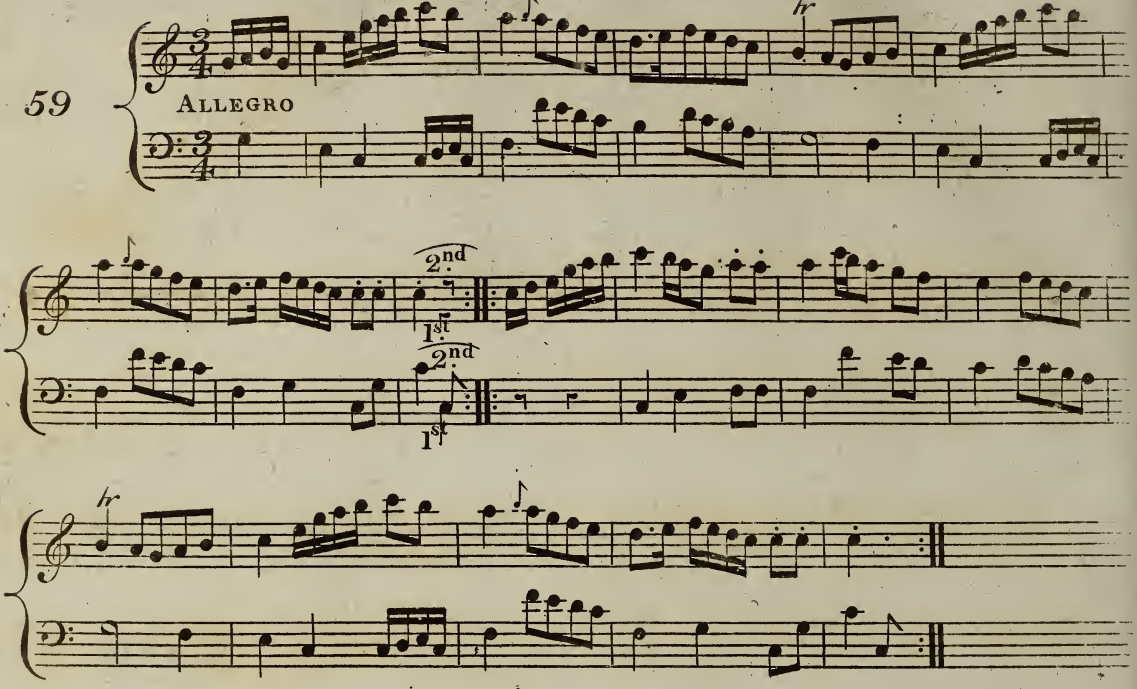
SLOW



The Harvest Morn.

59

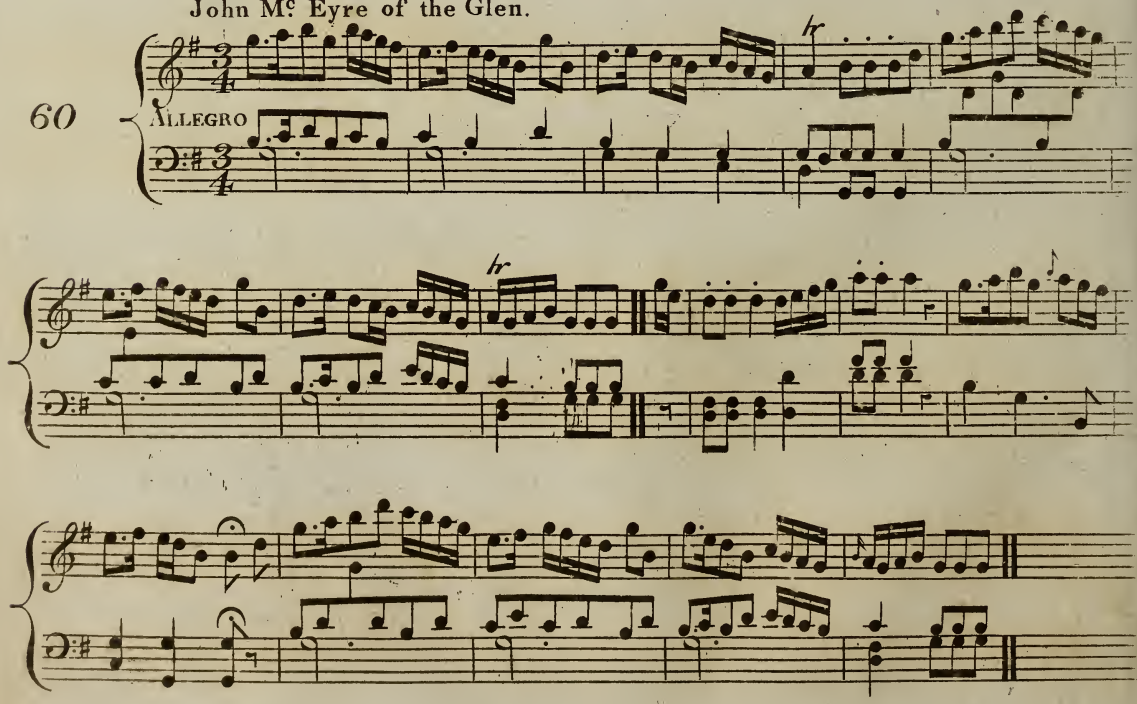
ALLEGRO

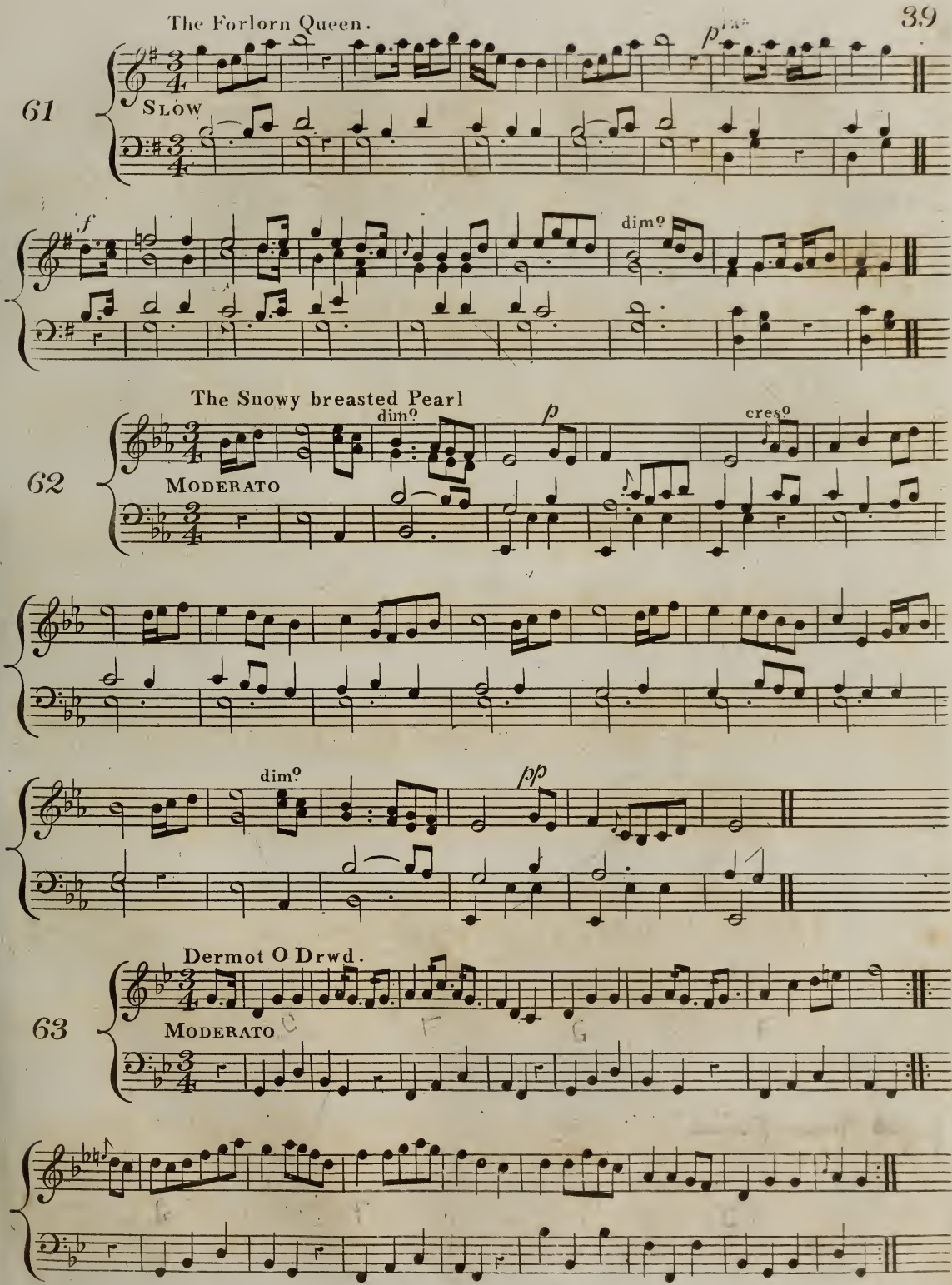


John Mc Eyre of the Glen.

60

ALLEGRO




The Forlorn Queen.
61

dimº
The Snowy breasted Pearl
62

dimº

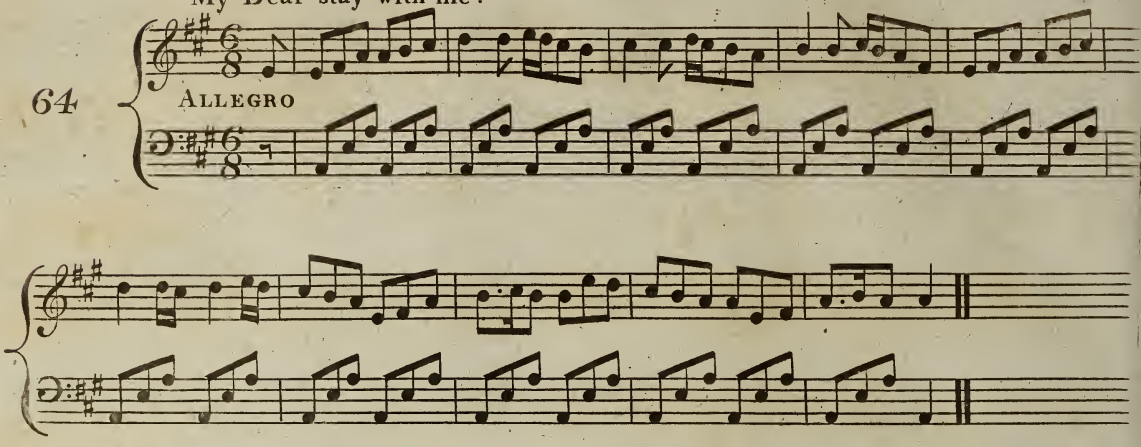
cresº
dimº

Dermot O Drwd.
63

My Dear stay with me.

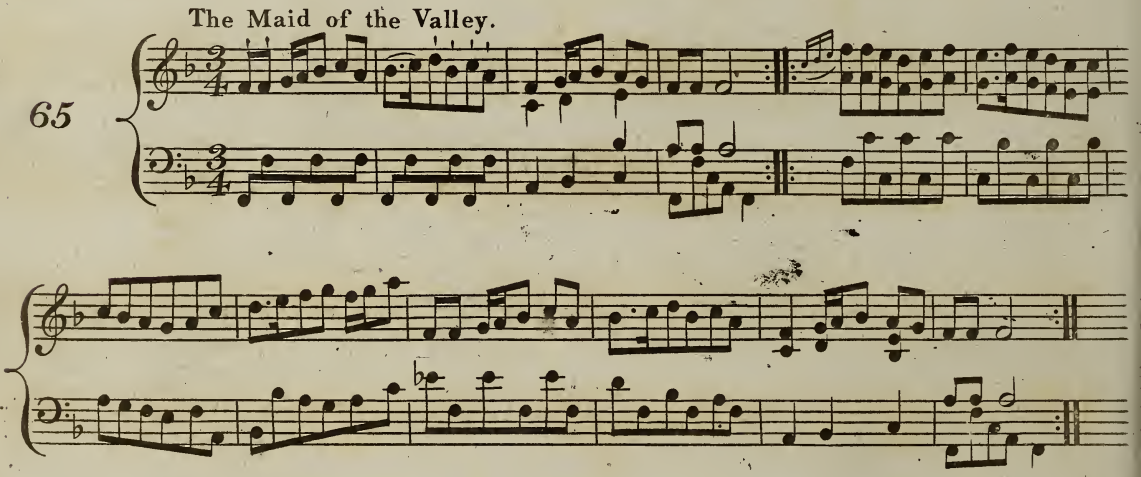
64

ALLEGRO



The Maid of the Valley.

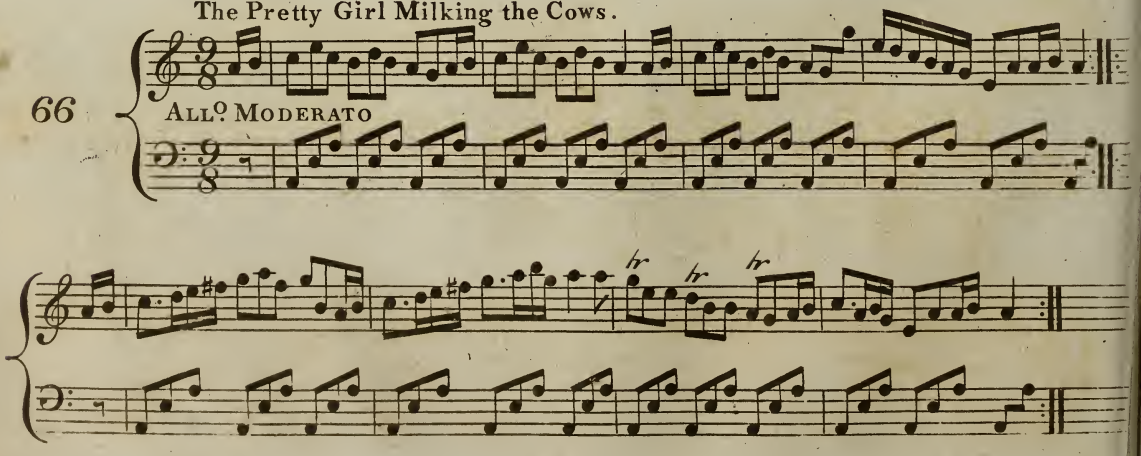
65



The Pretty Girl Milking the Cows.

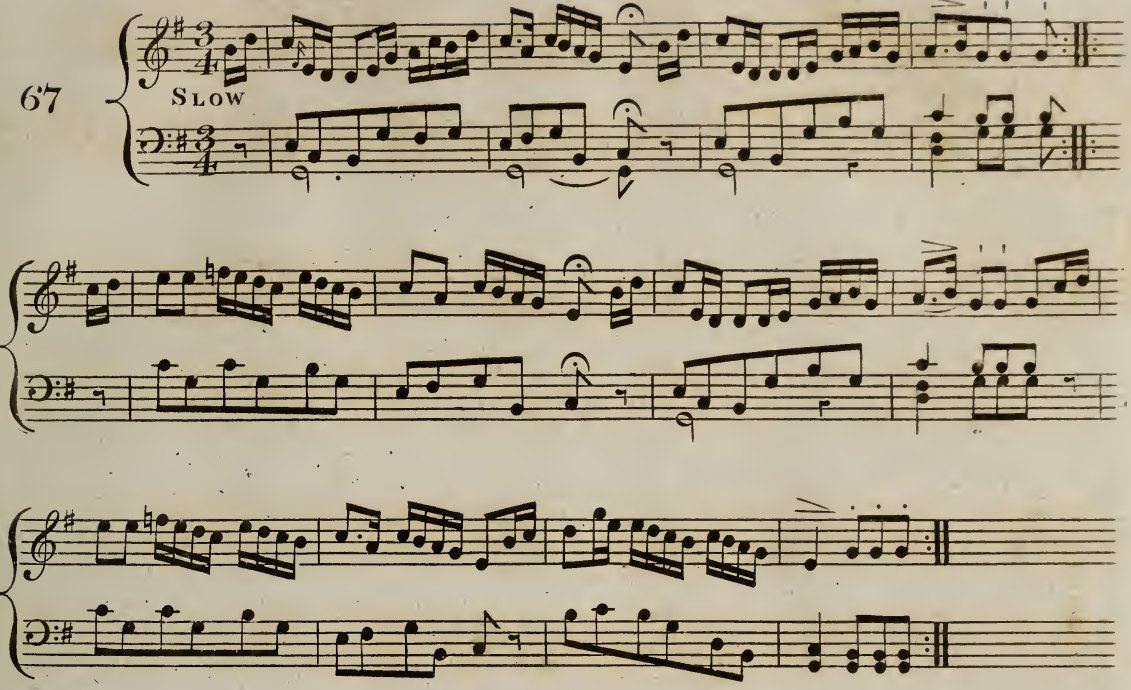
66

ALL.O MODERATO



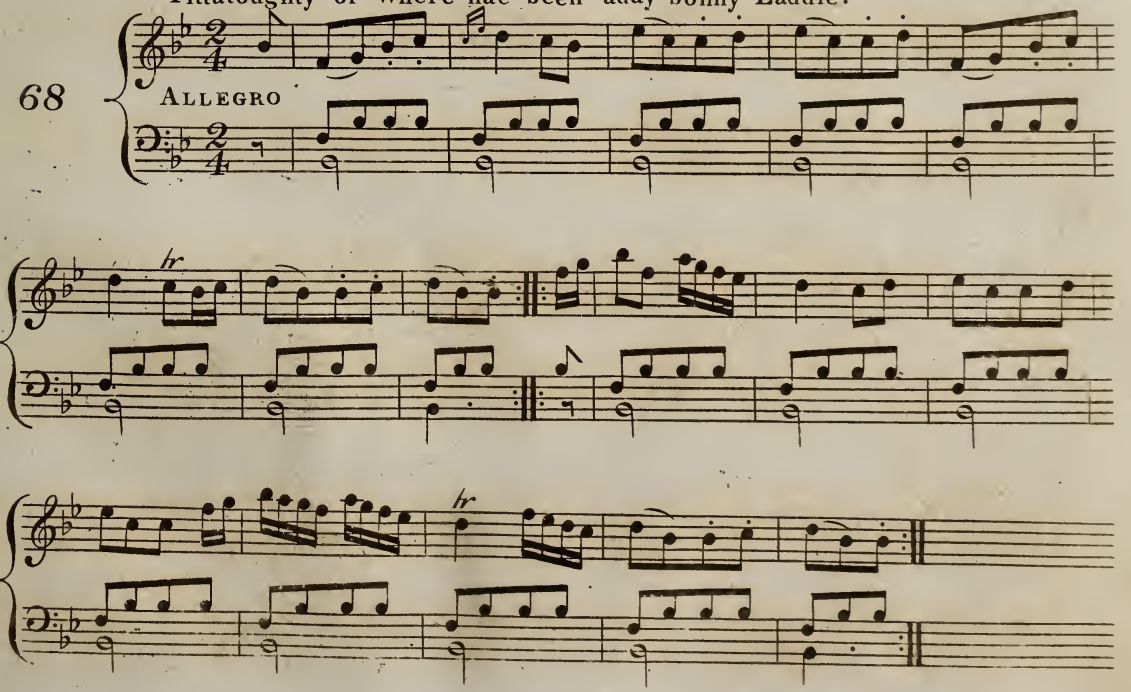
If the Cat had Gold.

67



Pittatoughty or Where hae been aday bonny Laddie.

68

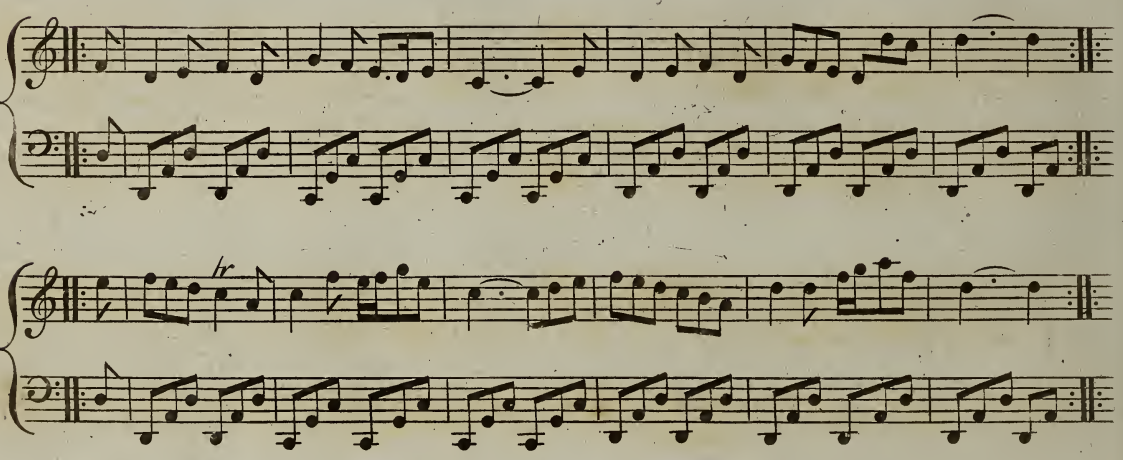


The High way to Dublin.

69

ALLEGRO

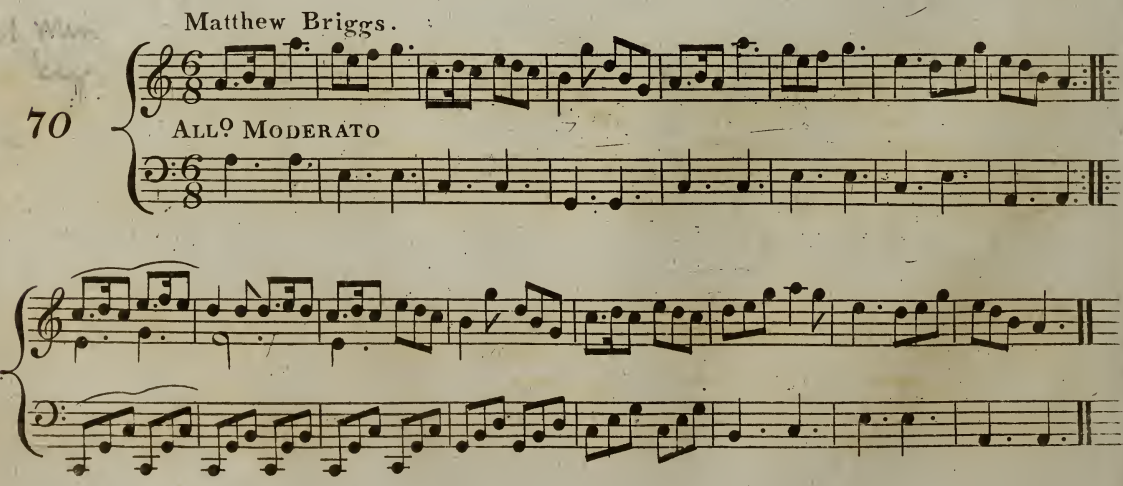
1st 2nd



Matthew Briggs.

70

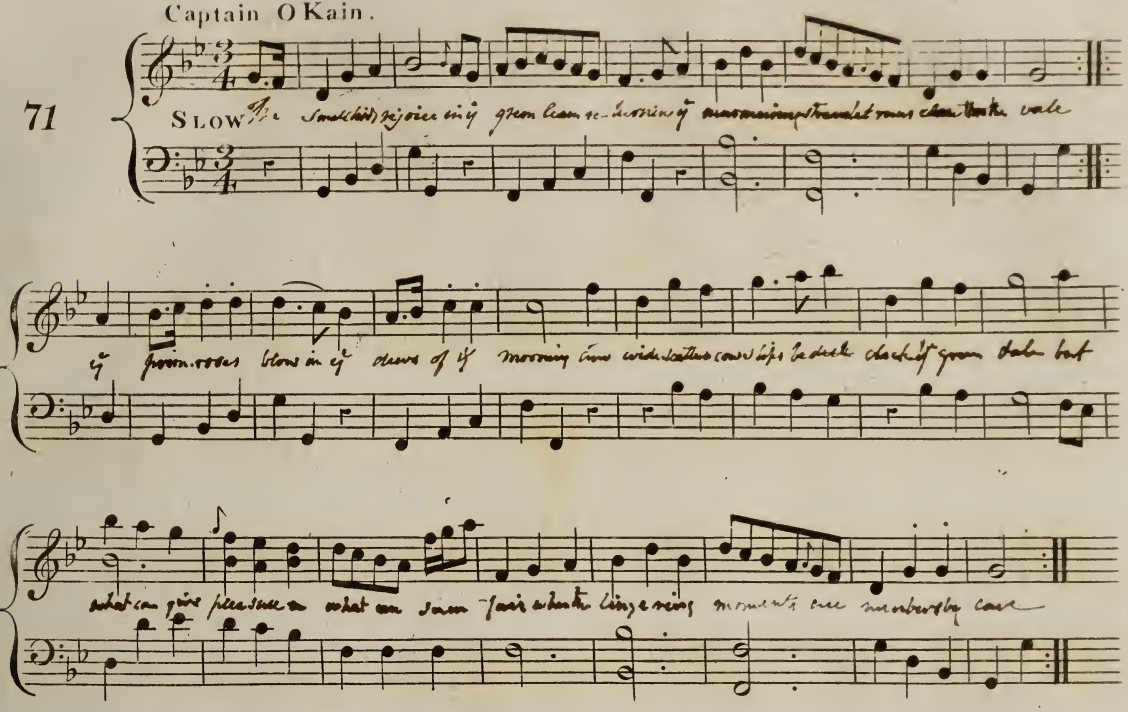
ALLO MODERATO



vid. Burns poems. 2. 238.

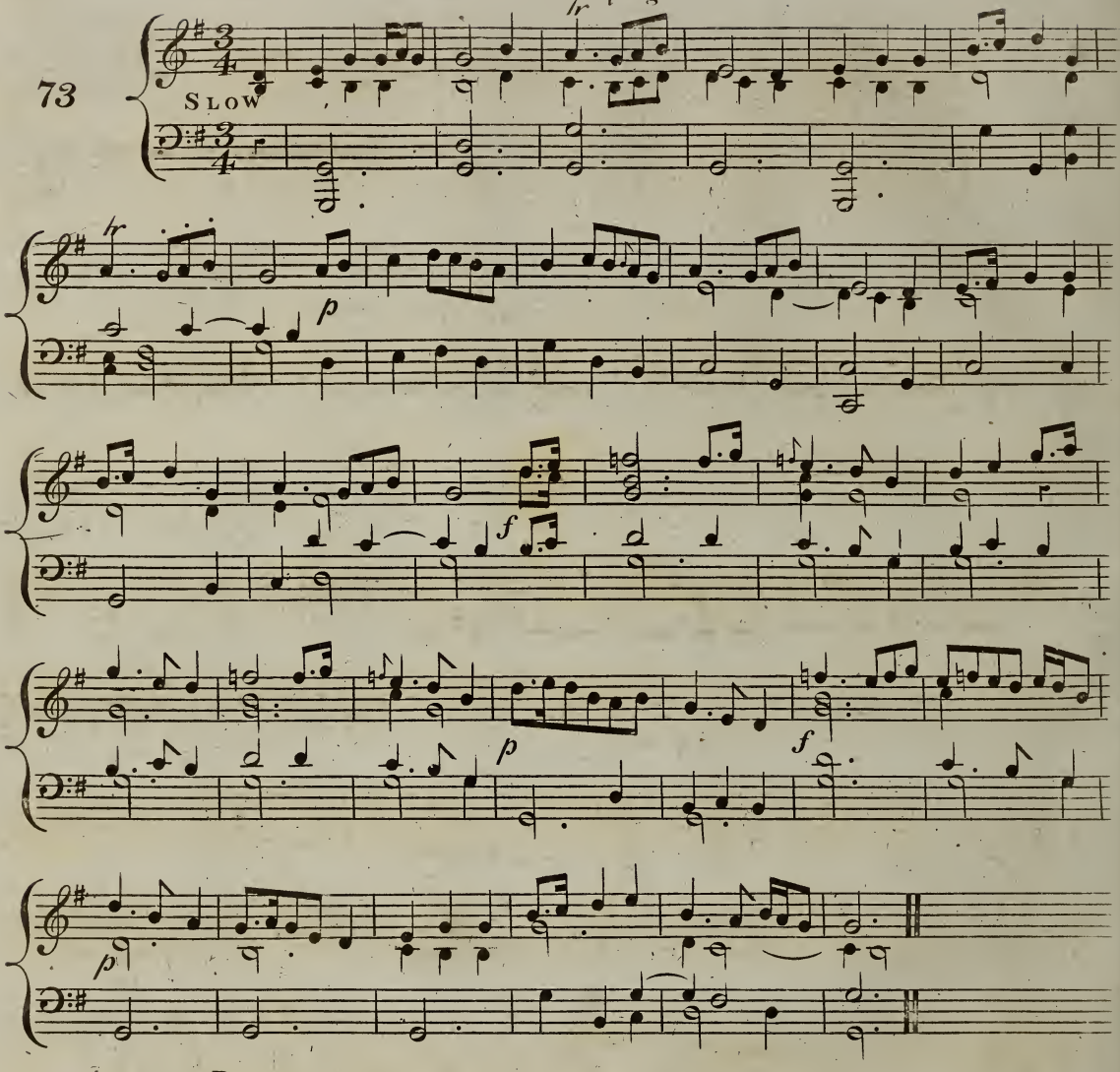
Captain O Kain.

71



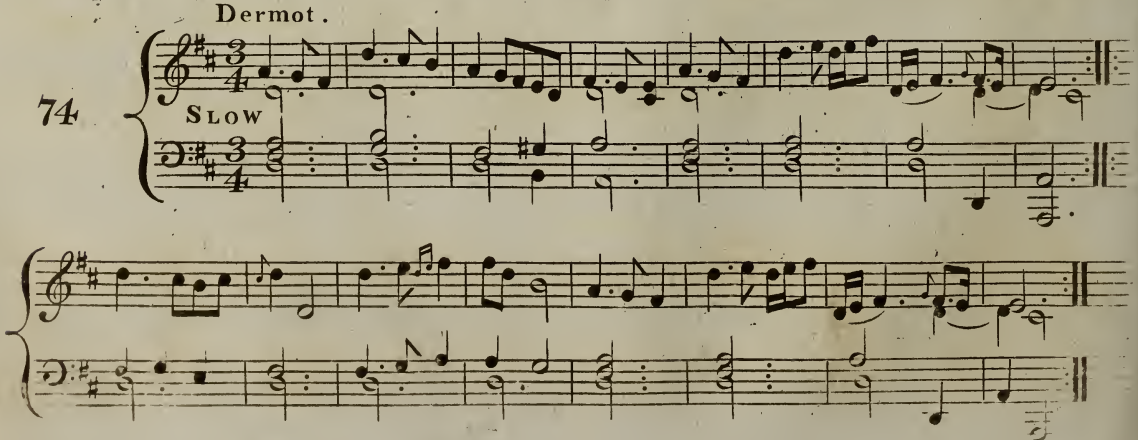
Green Goose Fair or I am sleeping.

73



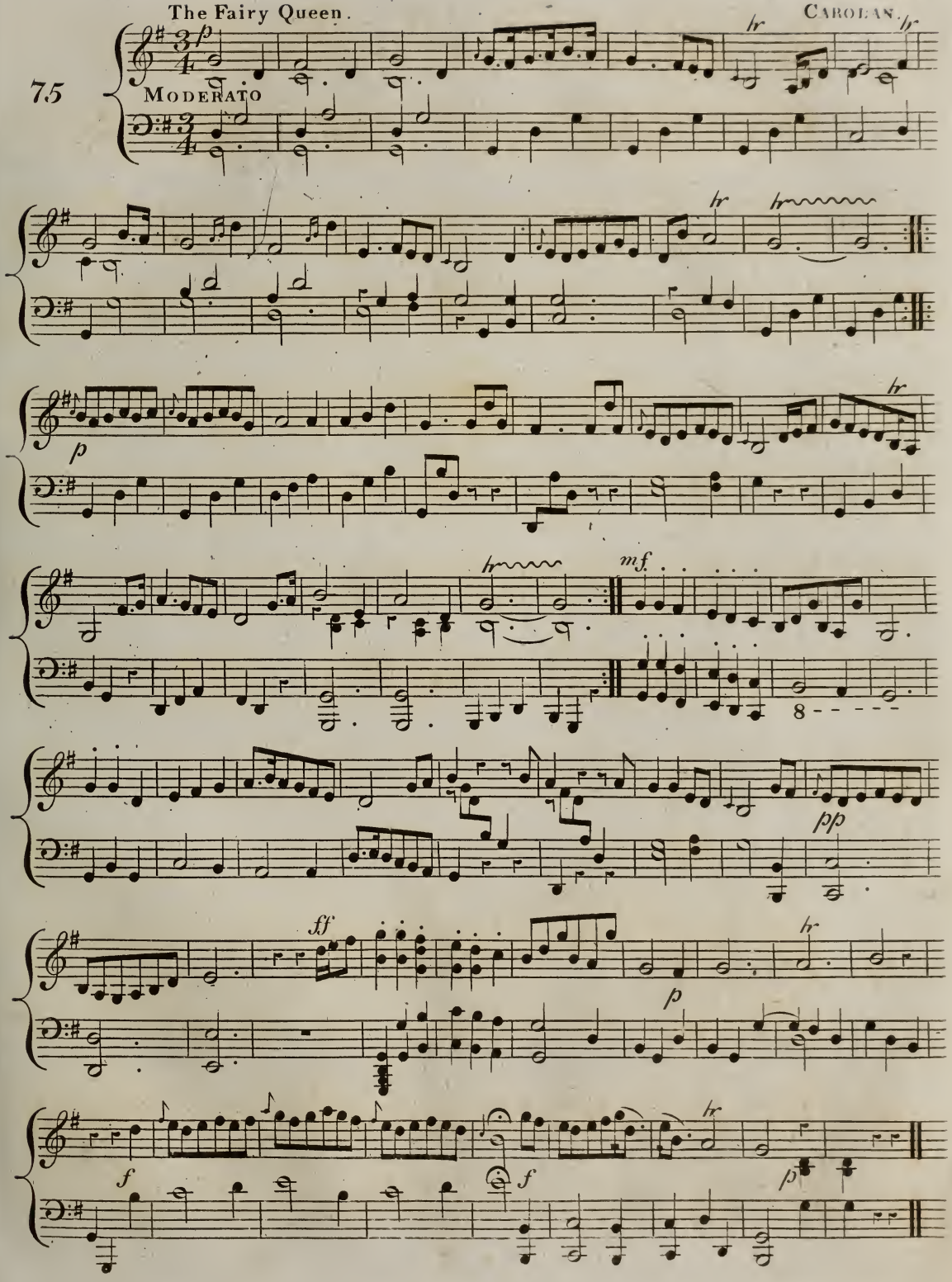
Dermot.

74



The Fairy Queen. CAROLAN.

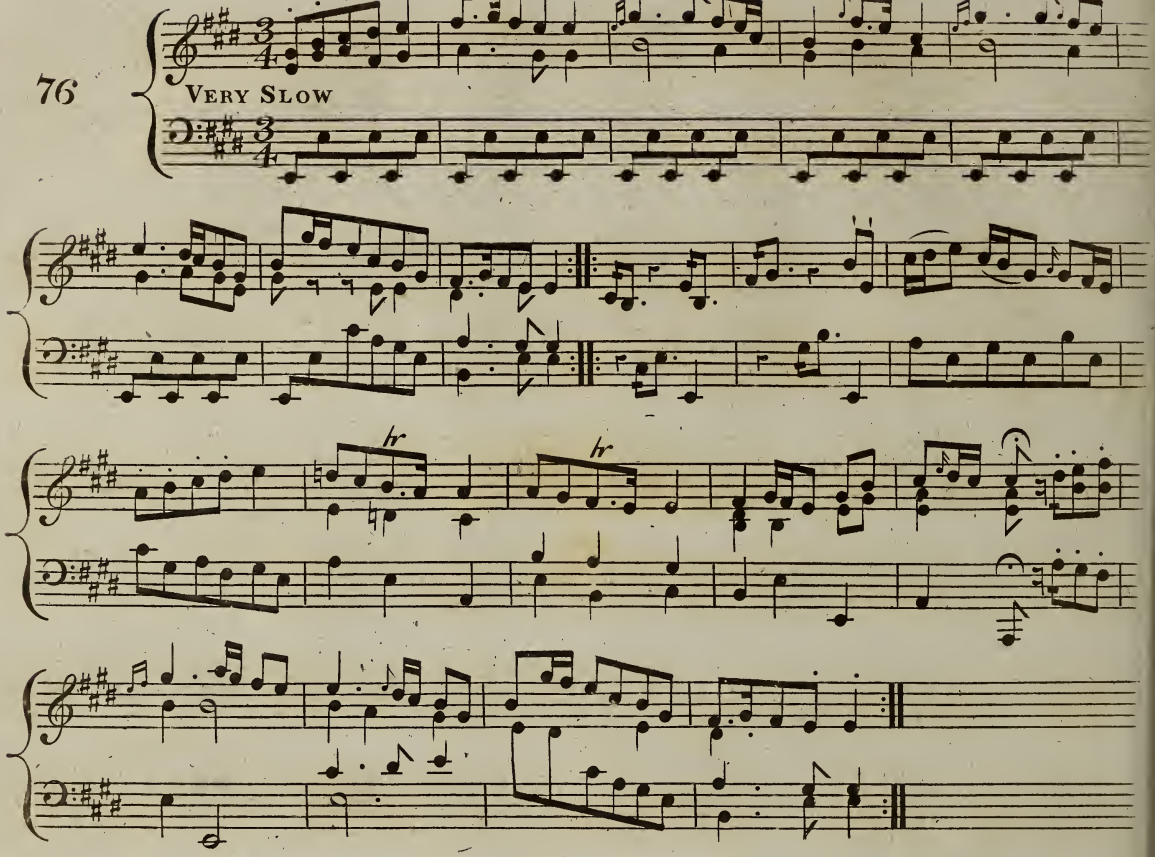
75



The Jointure. CAROLAN.

76

VERY SLOW

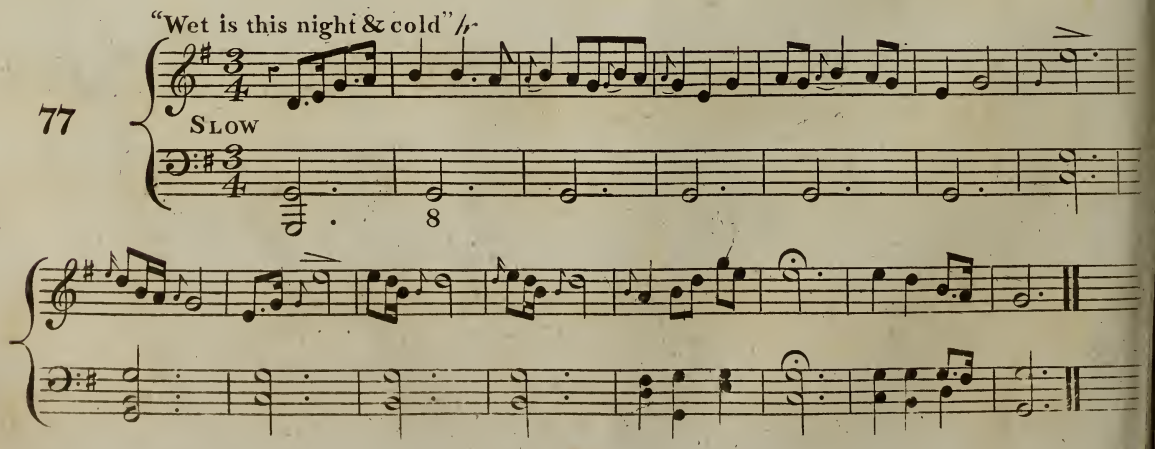


SCOTCH NATIONAL MUSIC.

"Wet is this night & cold" hr

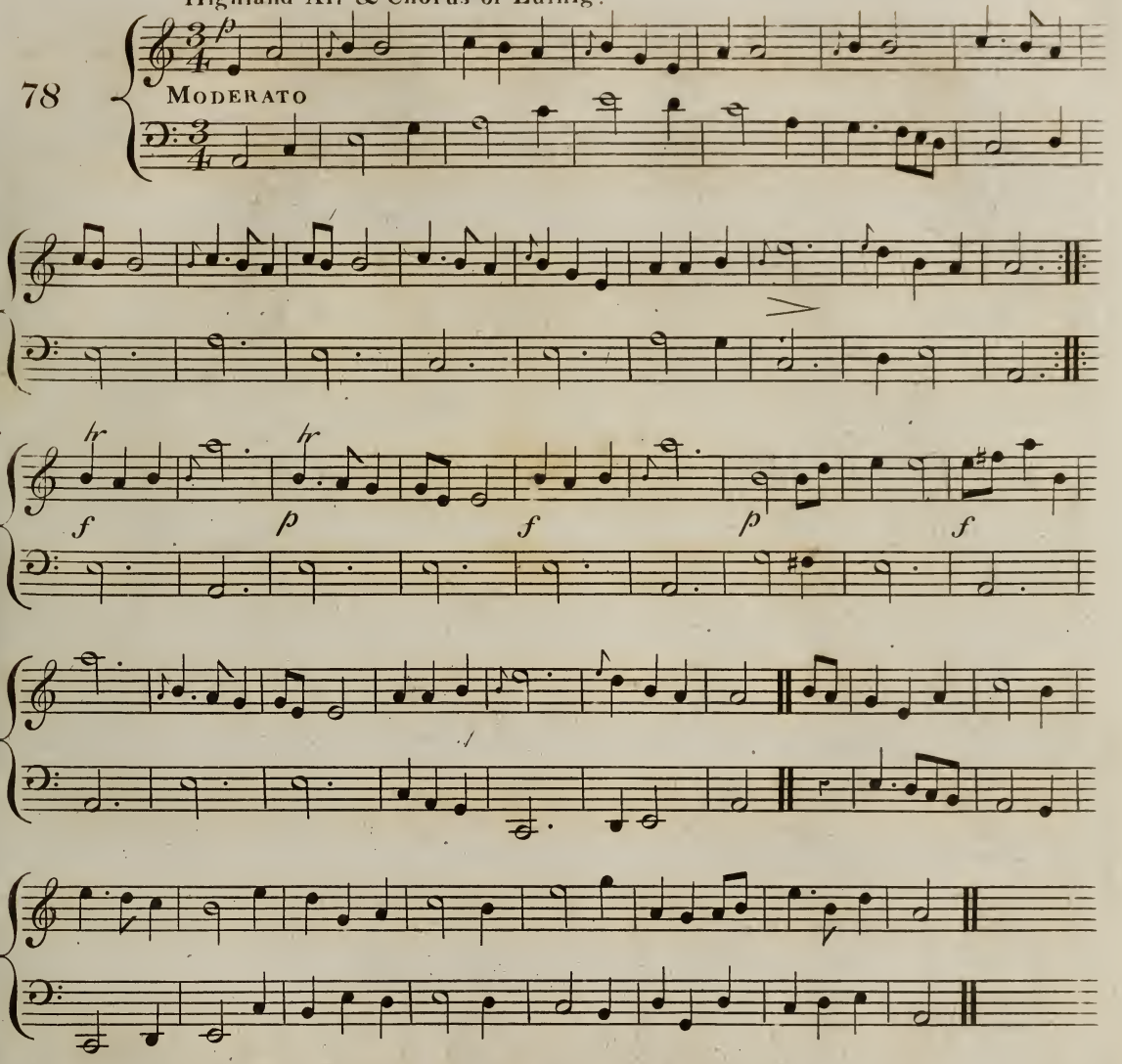
77

SLOW



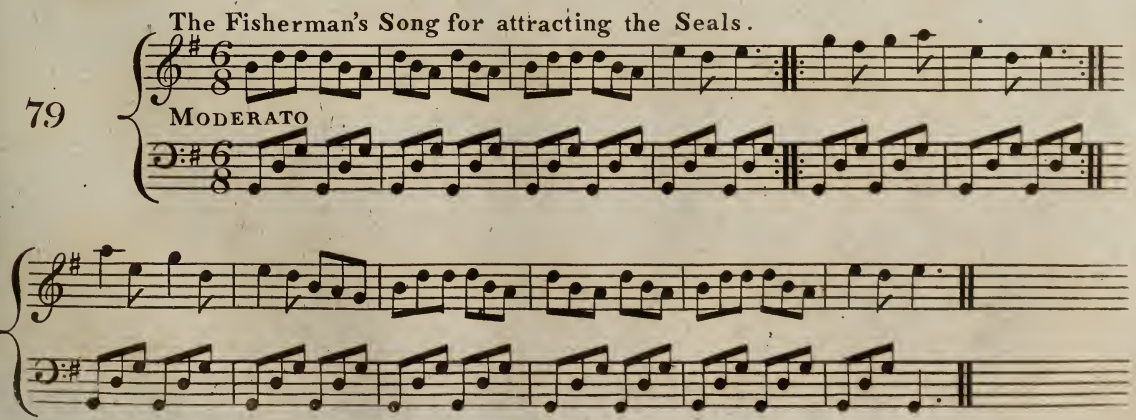
Highland Air & Chorus or Luinig.

78

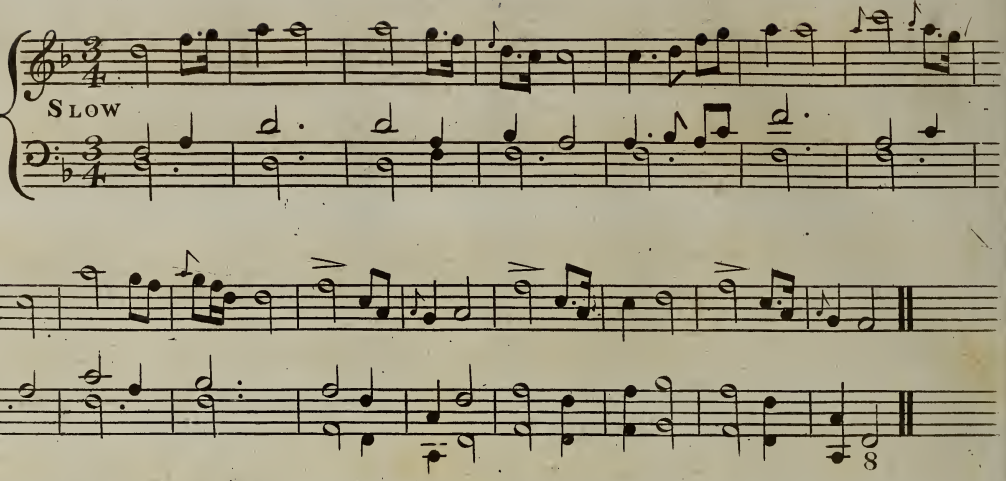


The Fisherman's Song for attracting the Seals.

79

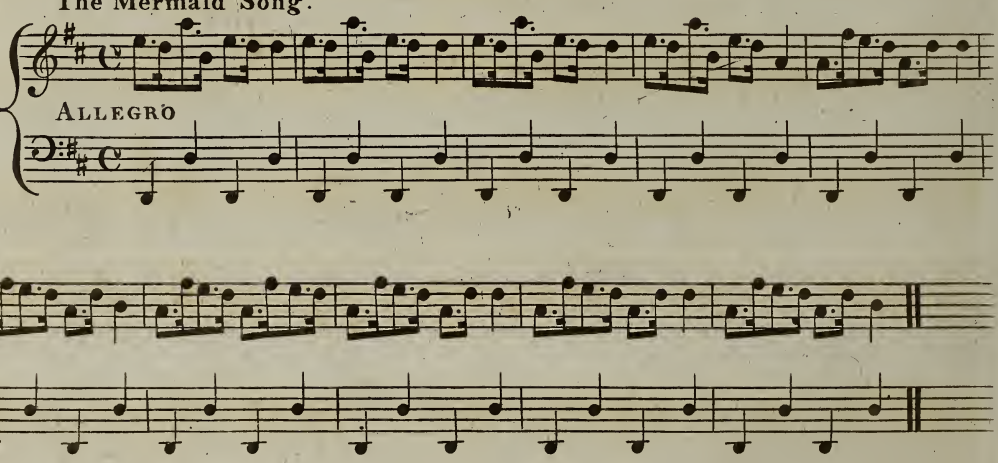


80

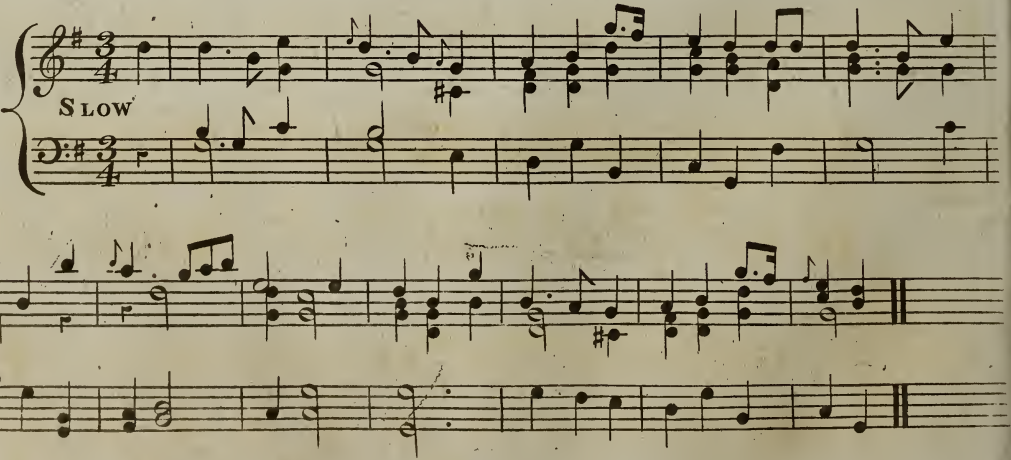


The Mermaid Song.

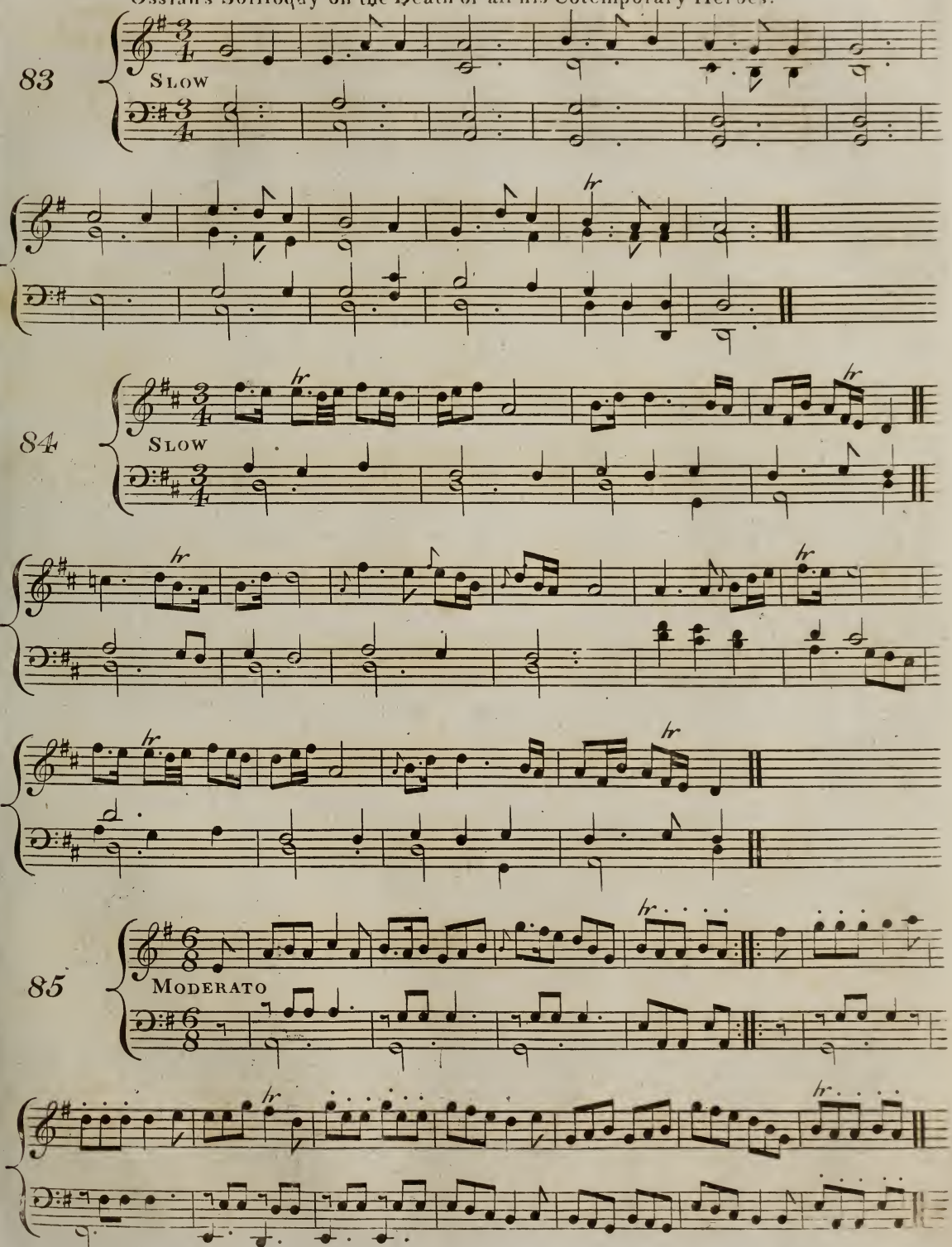
81



82

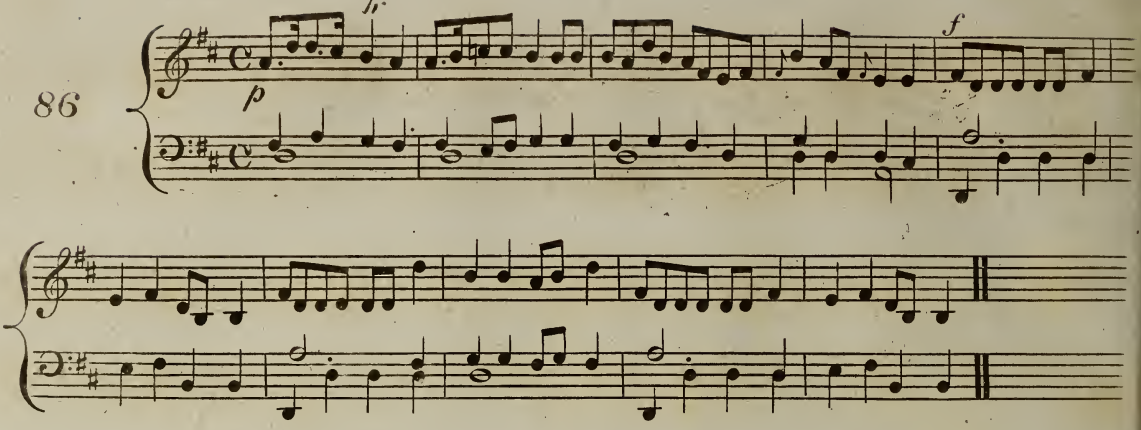


Ossian's Soliloquy on the Death of all his Cotemporary Heroes.



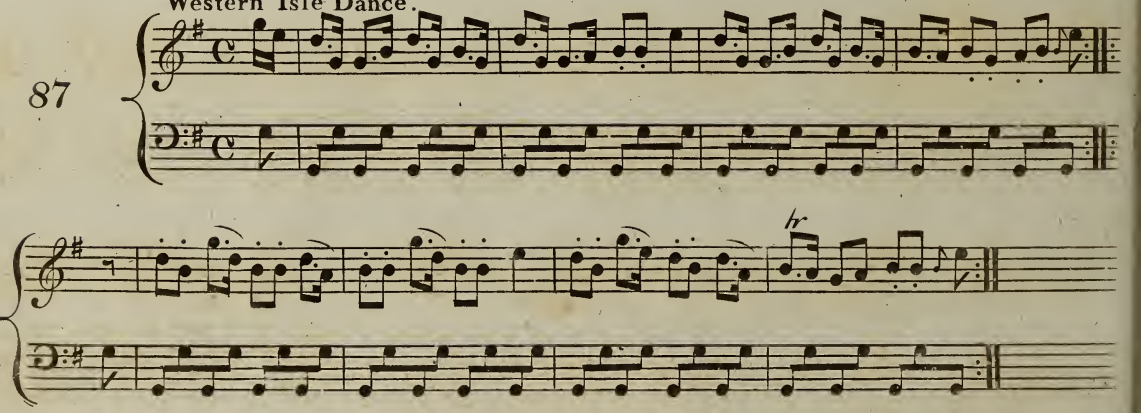
A Tune of the Western Isles.

86

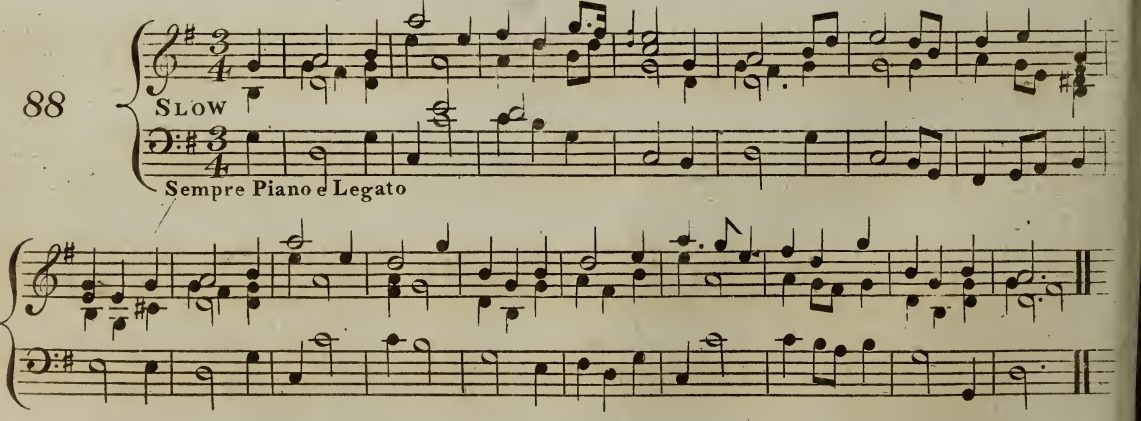


Western Isle Dance.

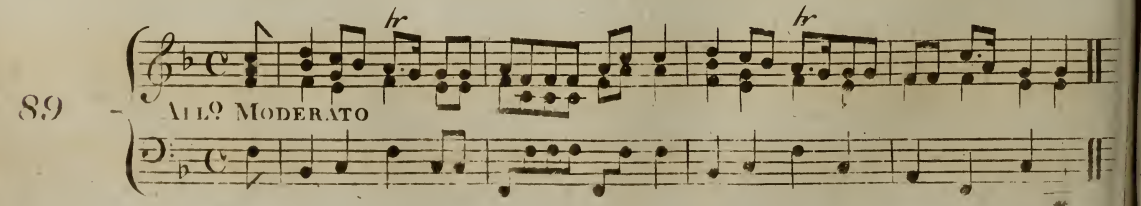
87

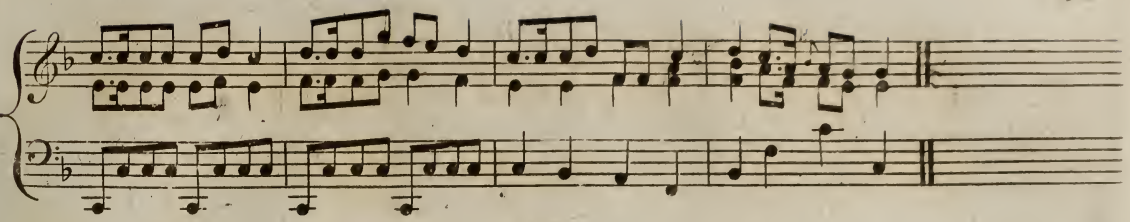


88



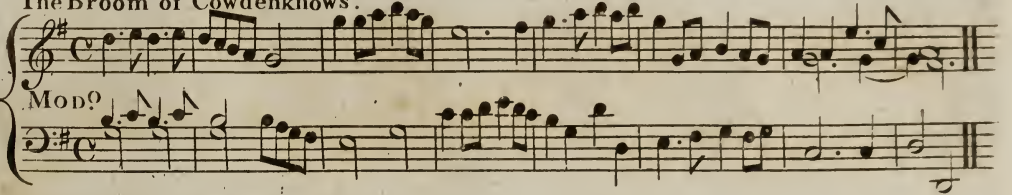
89



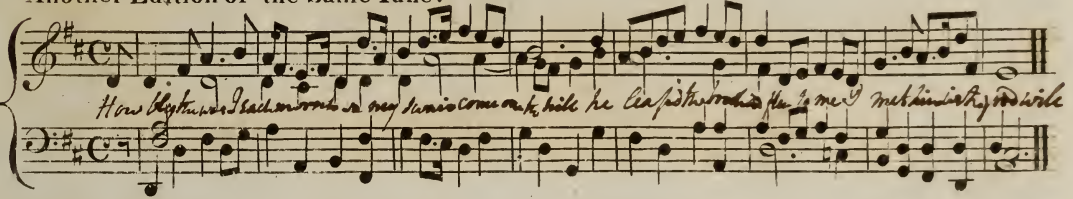


The Broom of Cowdenknows.

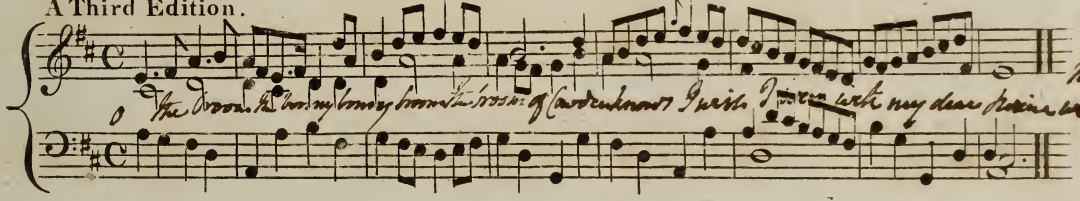
90



Another Edition of the Same Tune.

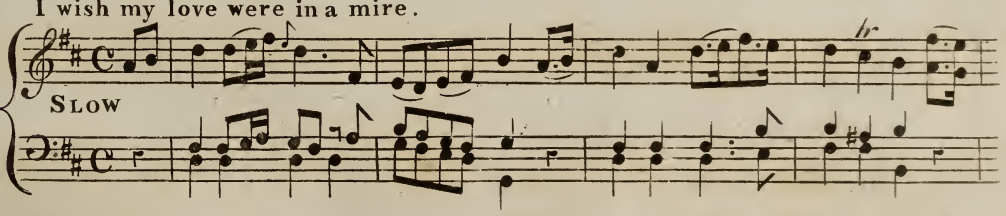


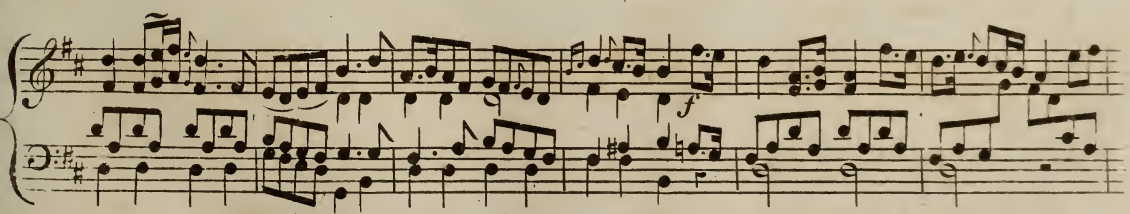
A Third Edition.

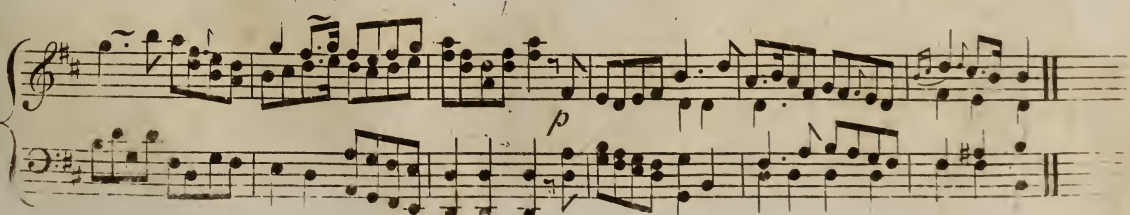


I wish my love were in a mire.

91







92.

For our long biding here..

SLOW

93

Love is the cause of my mourning.

MODERATO

p

mf

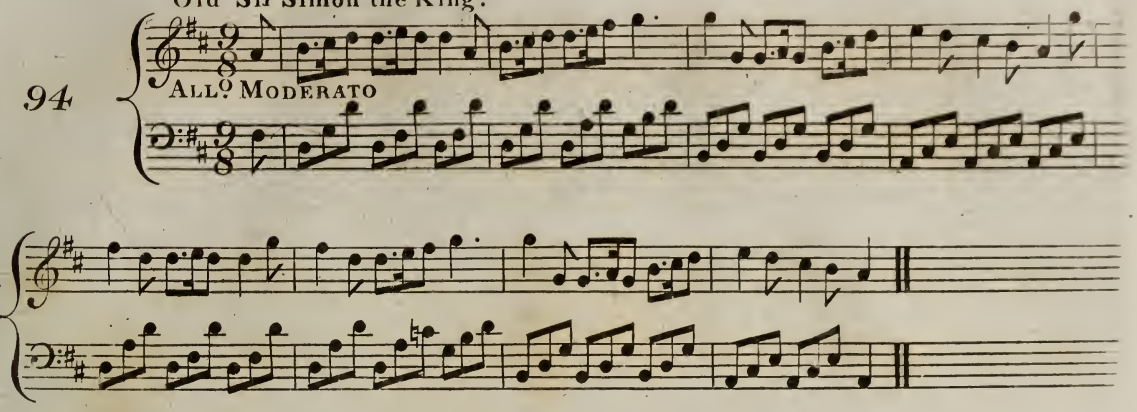
f

p

Old Sir Simon the King.

94

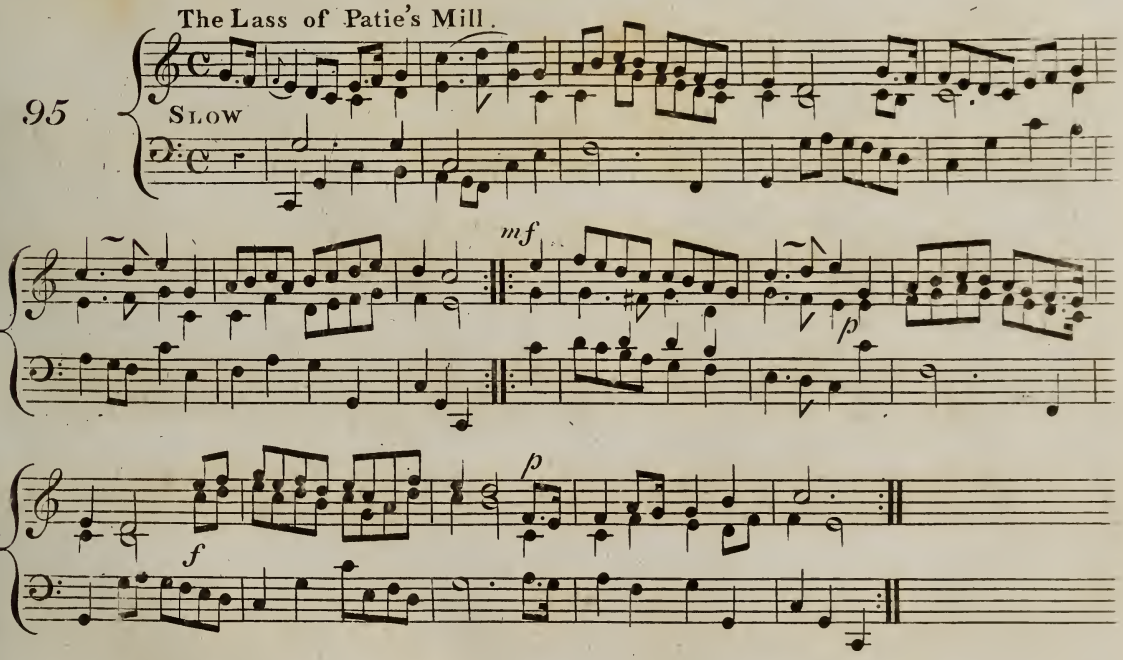
All.o Moderato



The Lass of Patie's Mill.

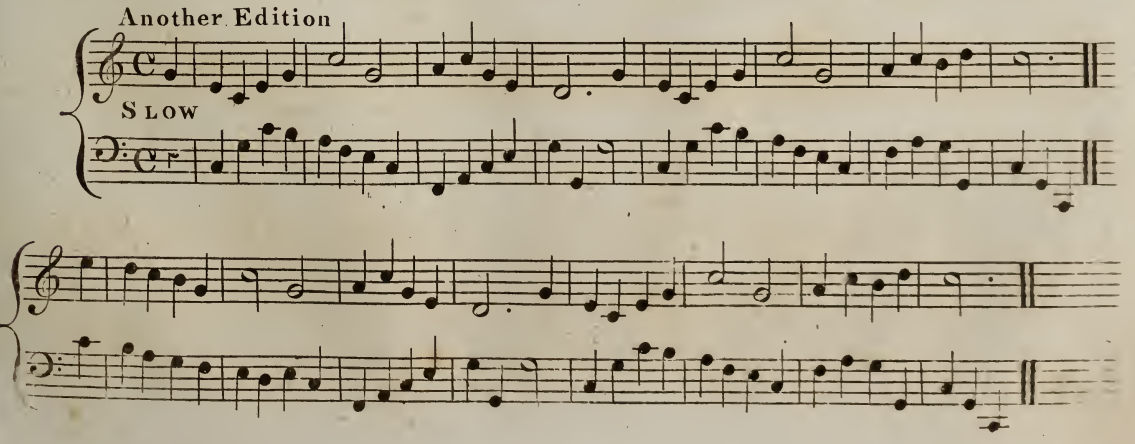
95

Slow



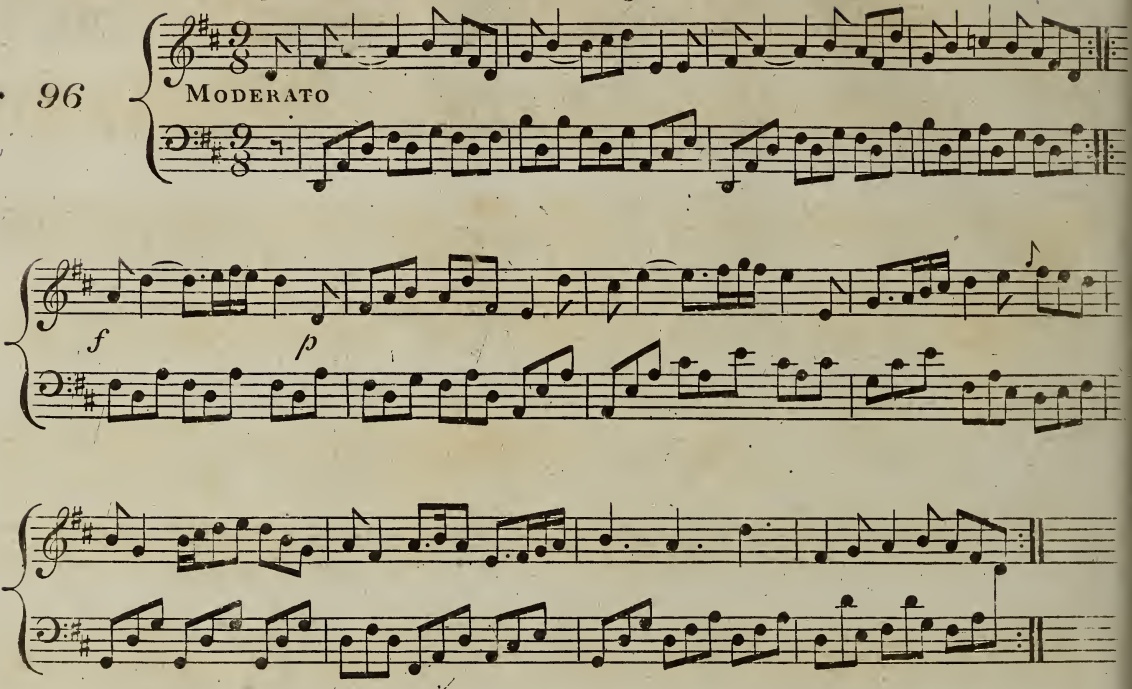
Another Edition

Slow



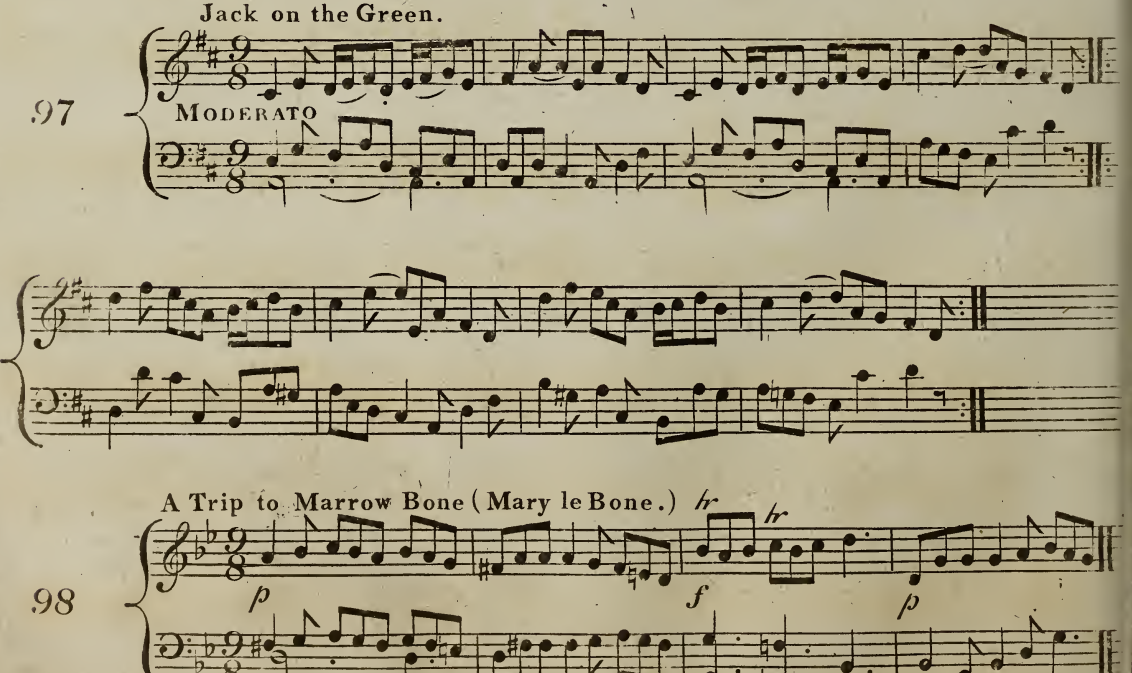
A Trip to the Jubilee or Edinburgh Castle.

96



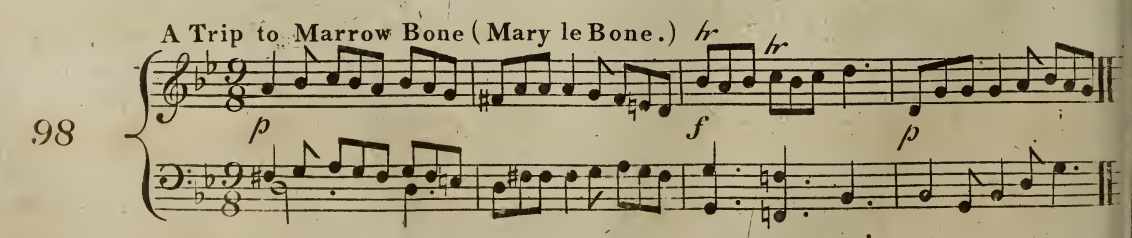
Jack on the Green.

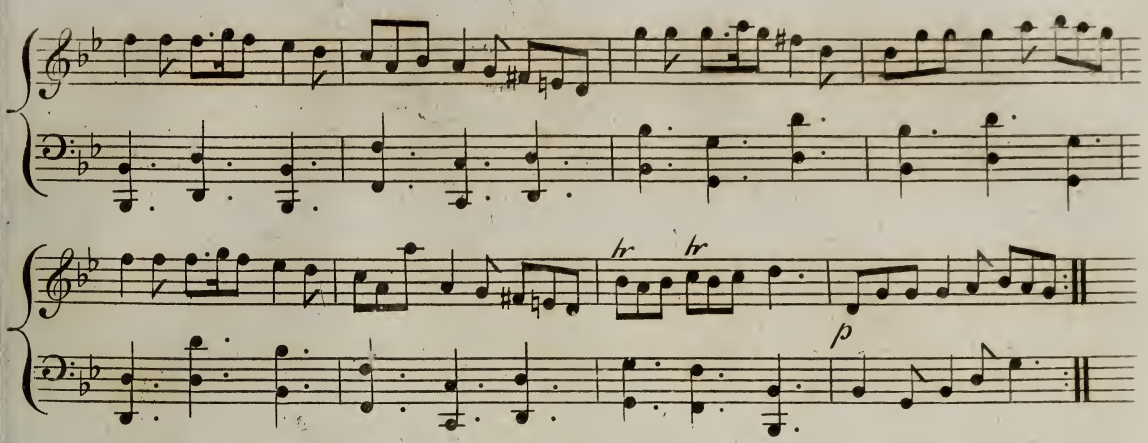
97



A Trip to Marrow Bone (Mary le Bone.)

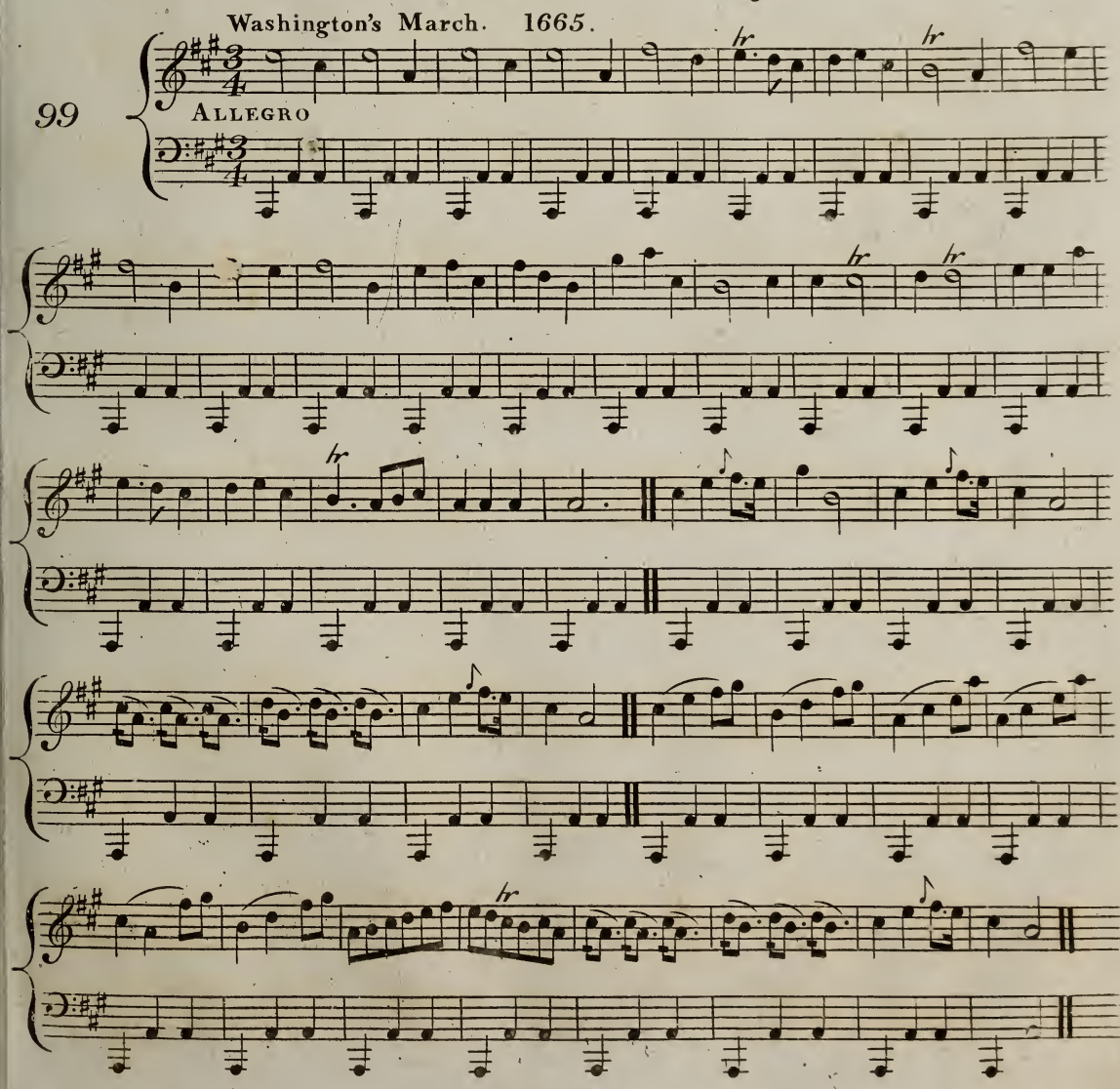
98





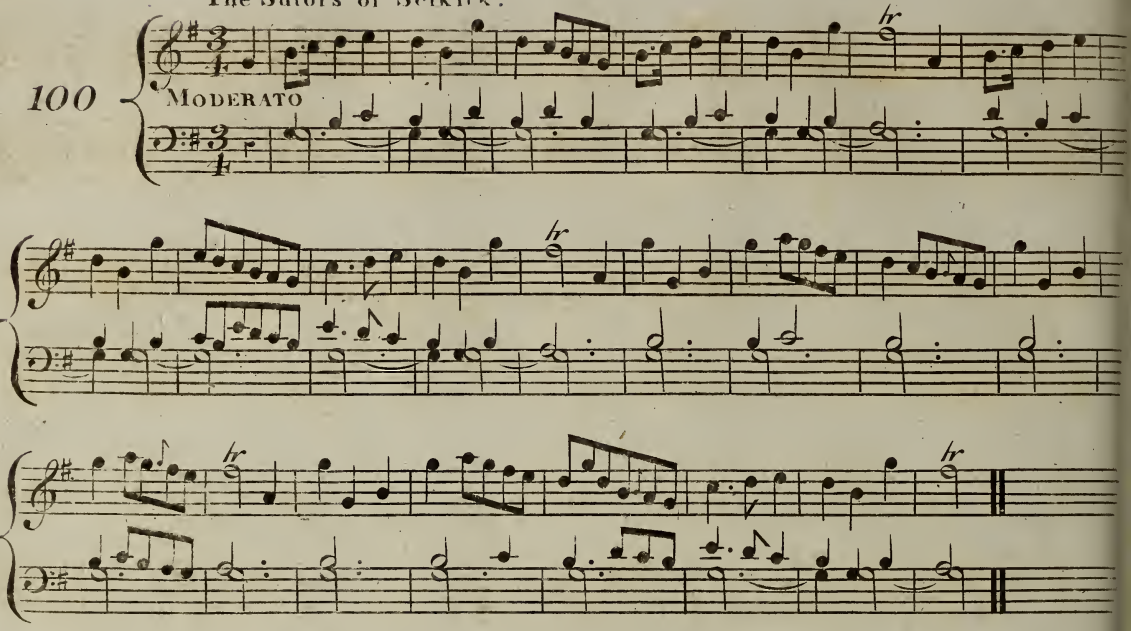
Washington's March. 1665.

99



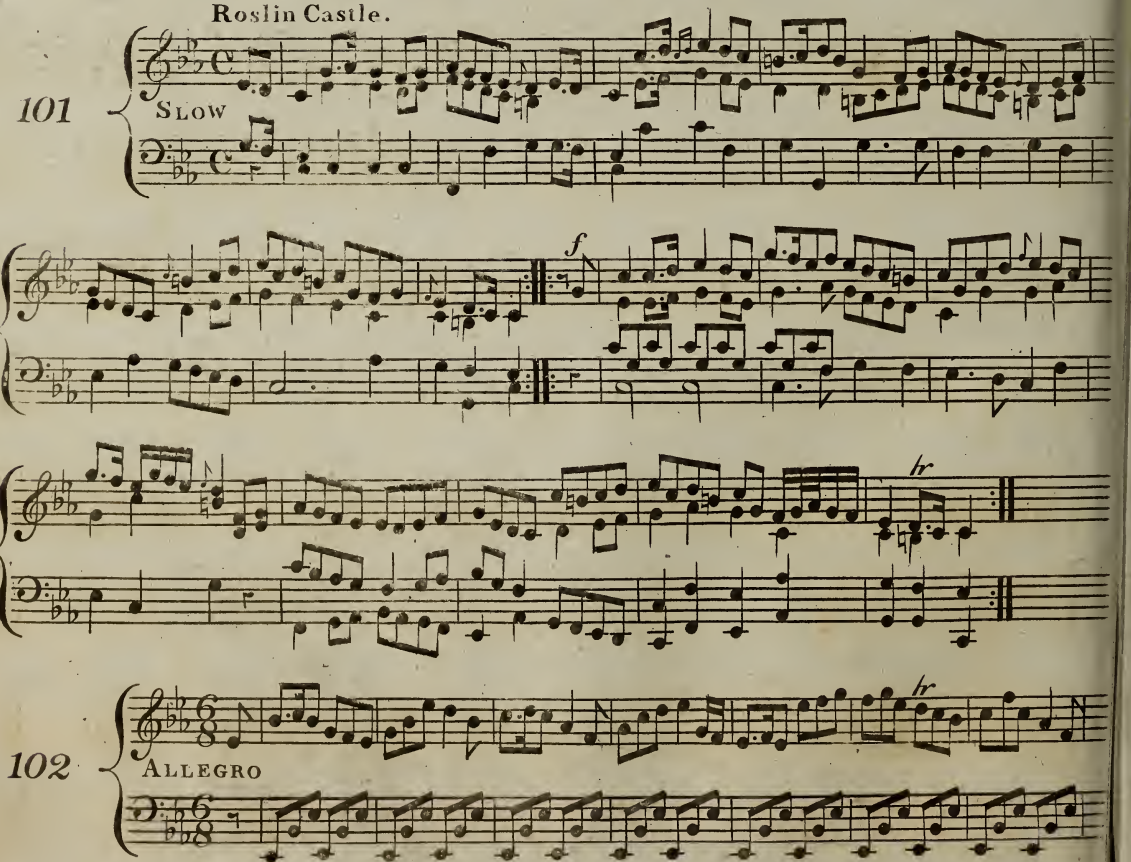
The Sutors of Selkirk.

100

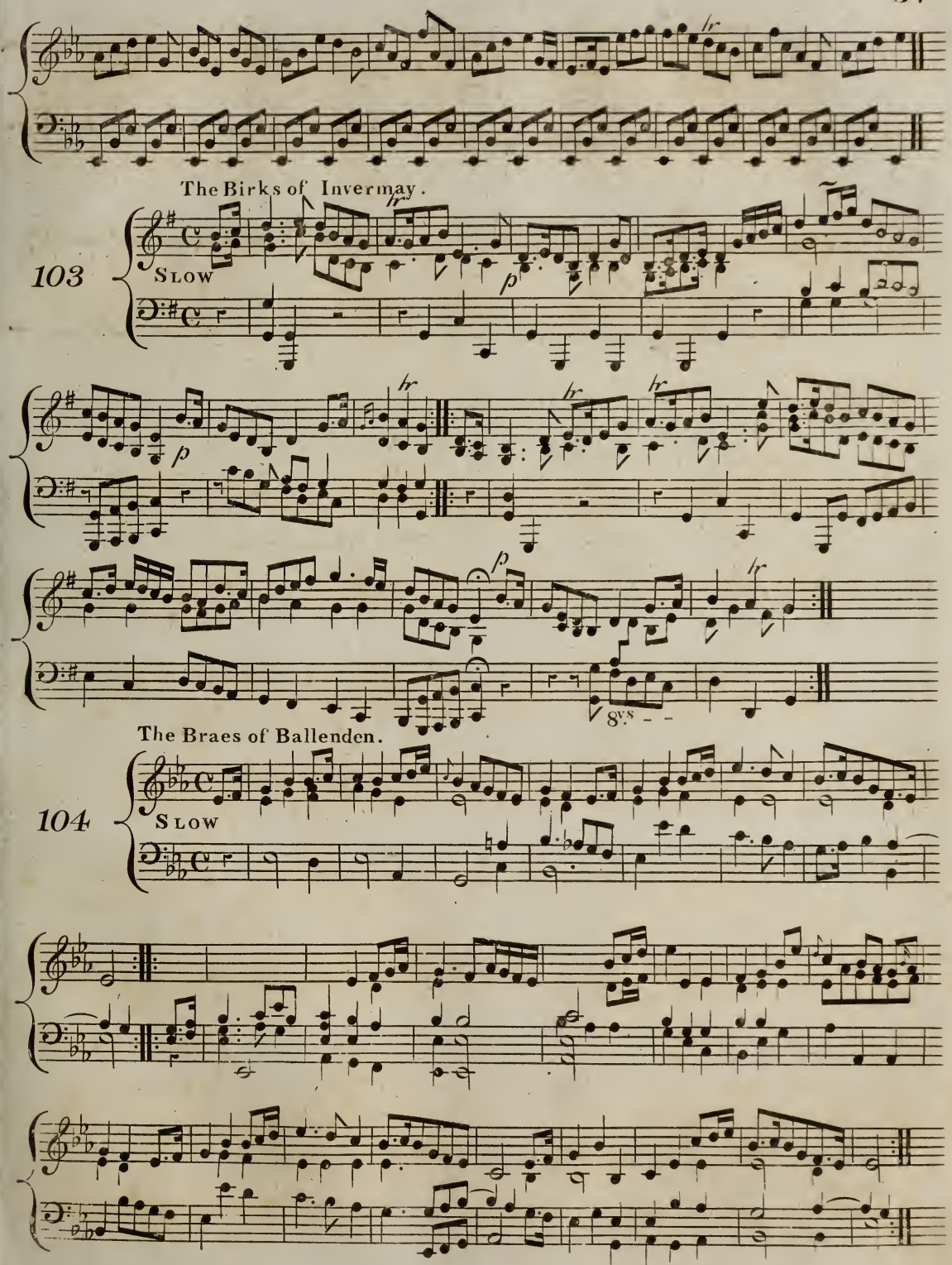


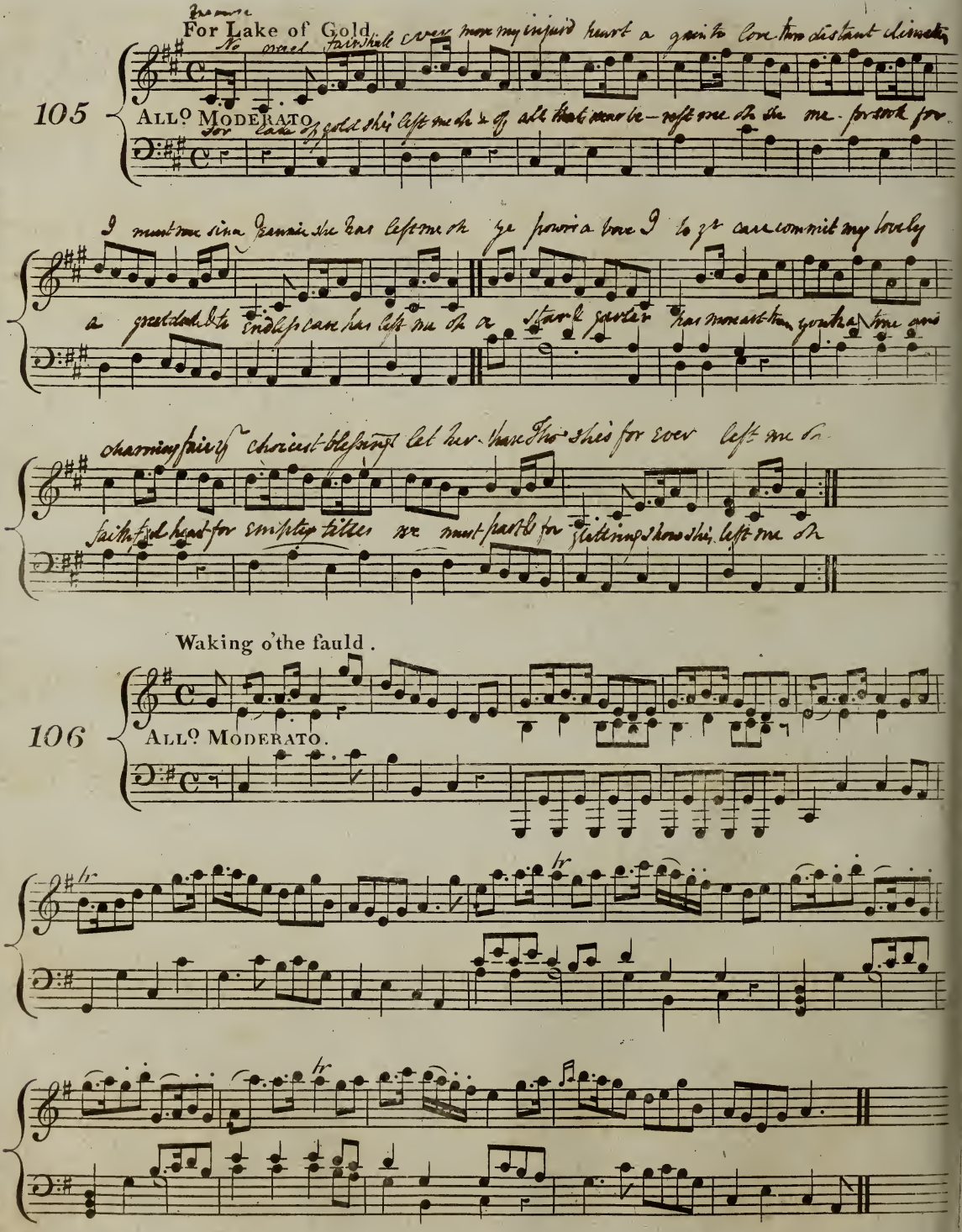
Roslin Castle.

101



102

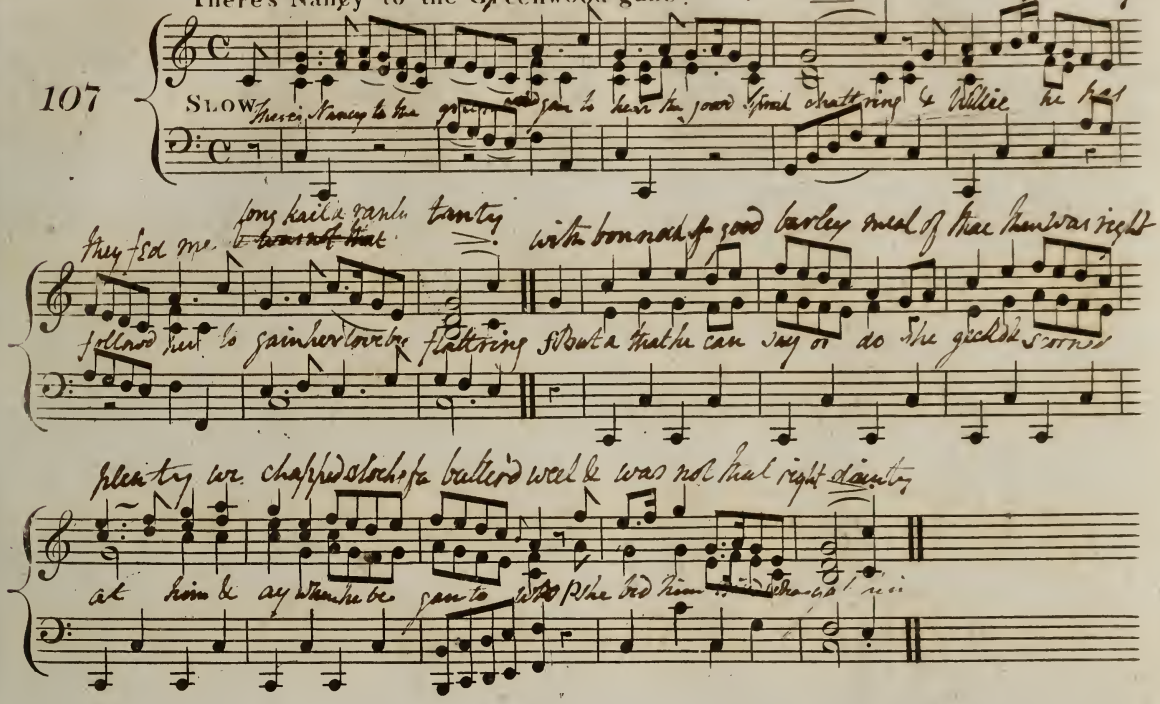

The Birks of Invermay.
103
Slow
The Braes of Ballenden.
104
Slow
8vs


For Lake of Gold
105
Allo Moderato
Waking o'the fauld .
106
Allo Moderato.

What ails ye at my Dad gaeth he my minny or my aunty with crowdy mowdy

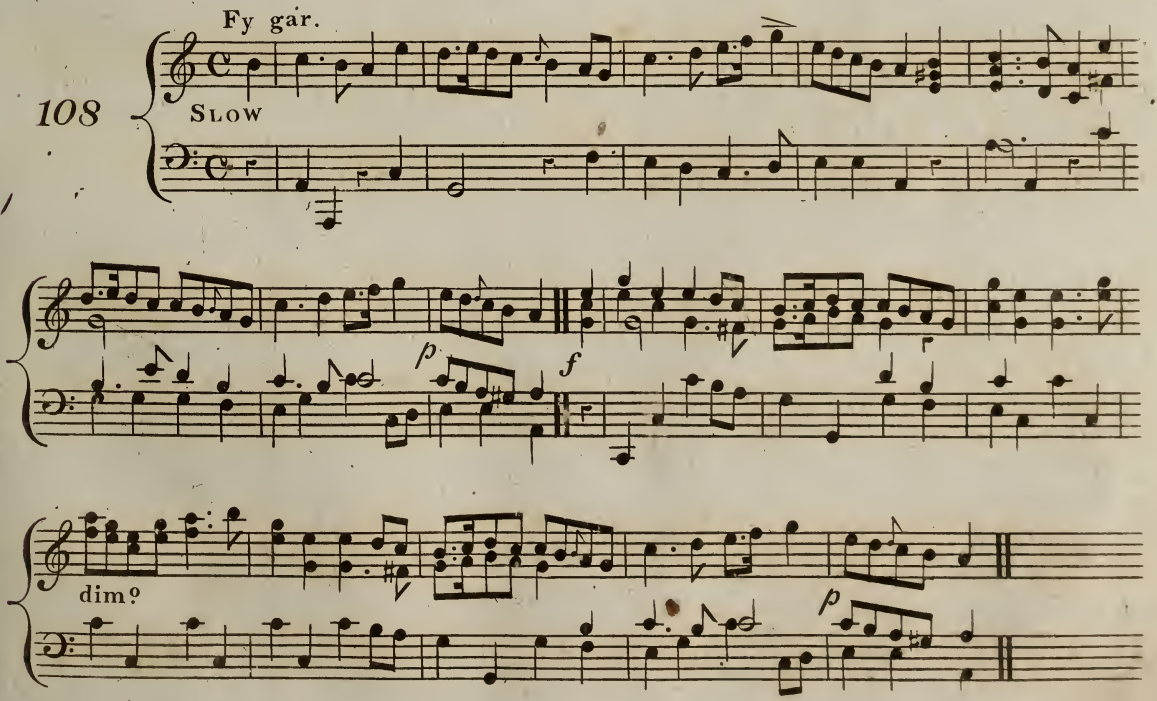
There's Nancy to the Greenwood gane.

107

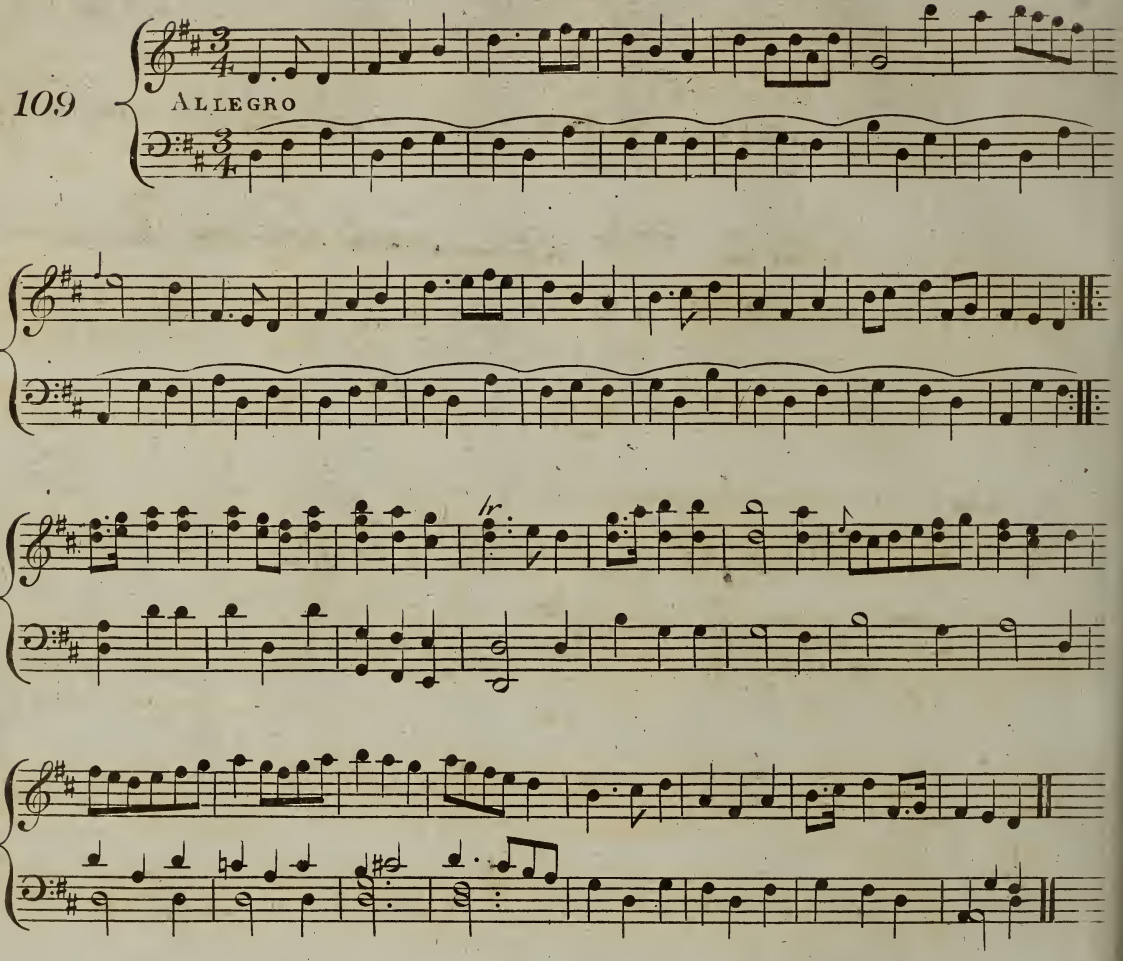


Fy gar.

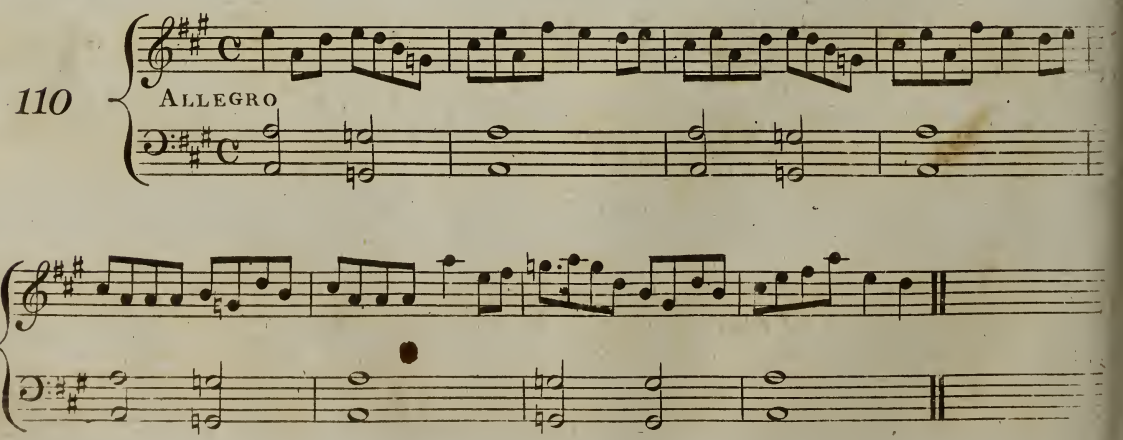
108

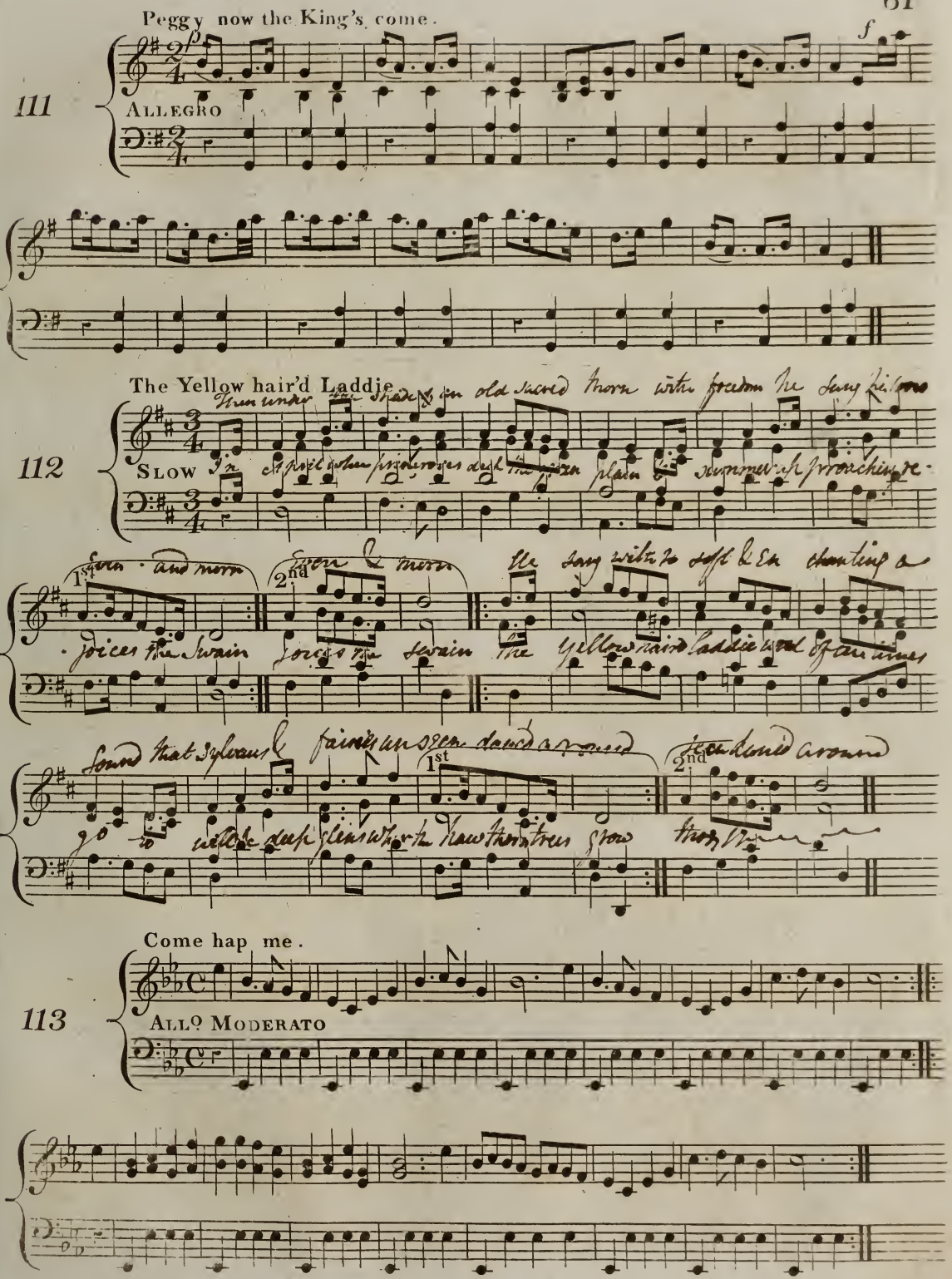


109



110

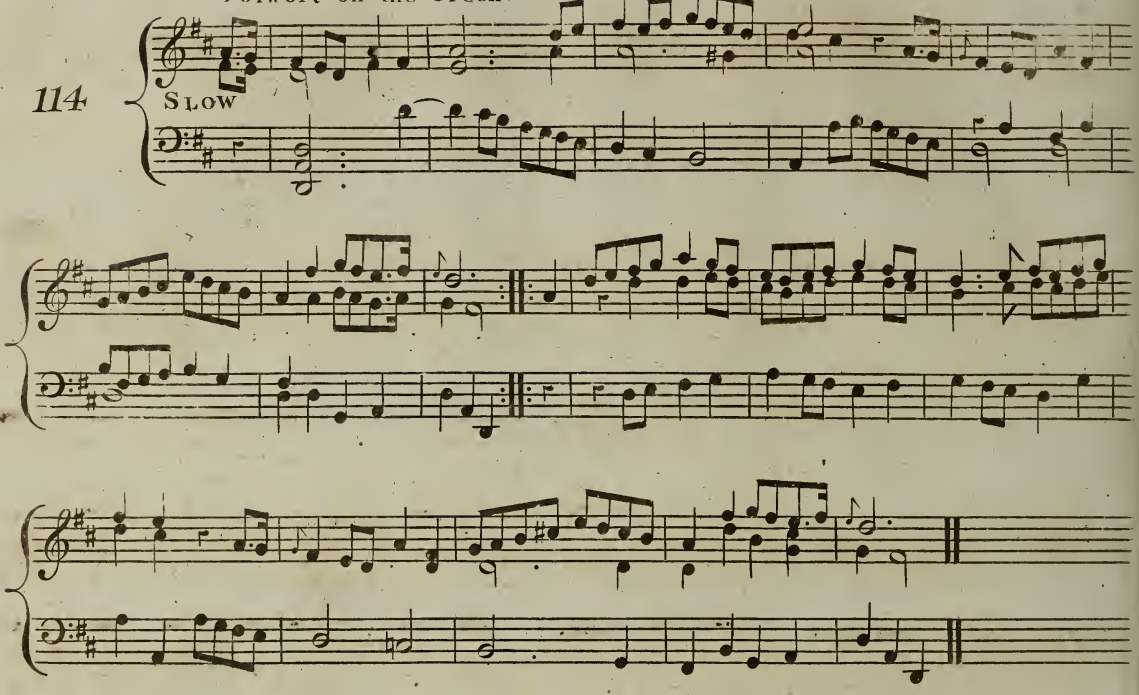



Peggy now the King's come.
111
Allegro
f
The Yellow hair'd Laddie
112
Slow
1st
2nd
1st
2nd
Come hap me.
113
Allo Moderato

Polwort on the Green.

114

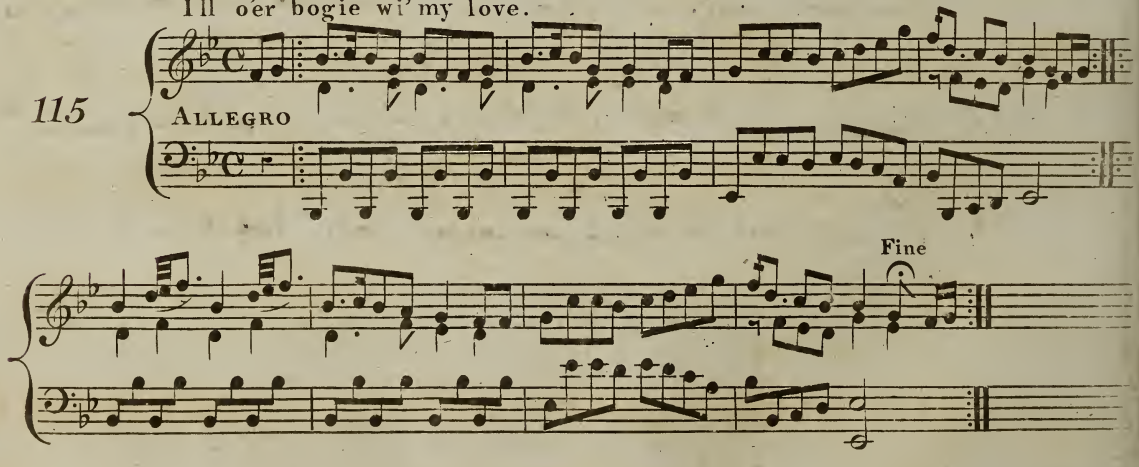
SLOW



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

115

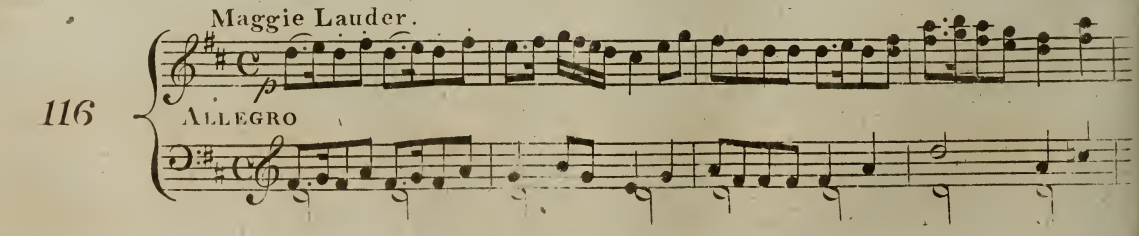
ALLEGRO

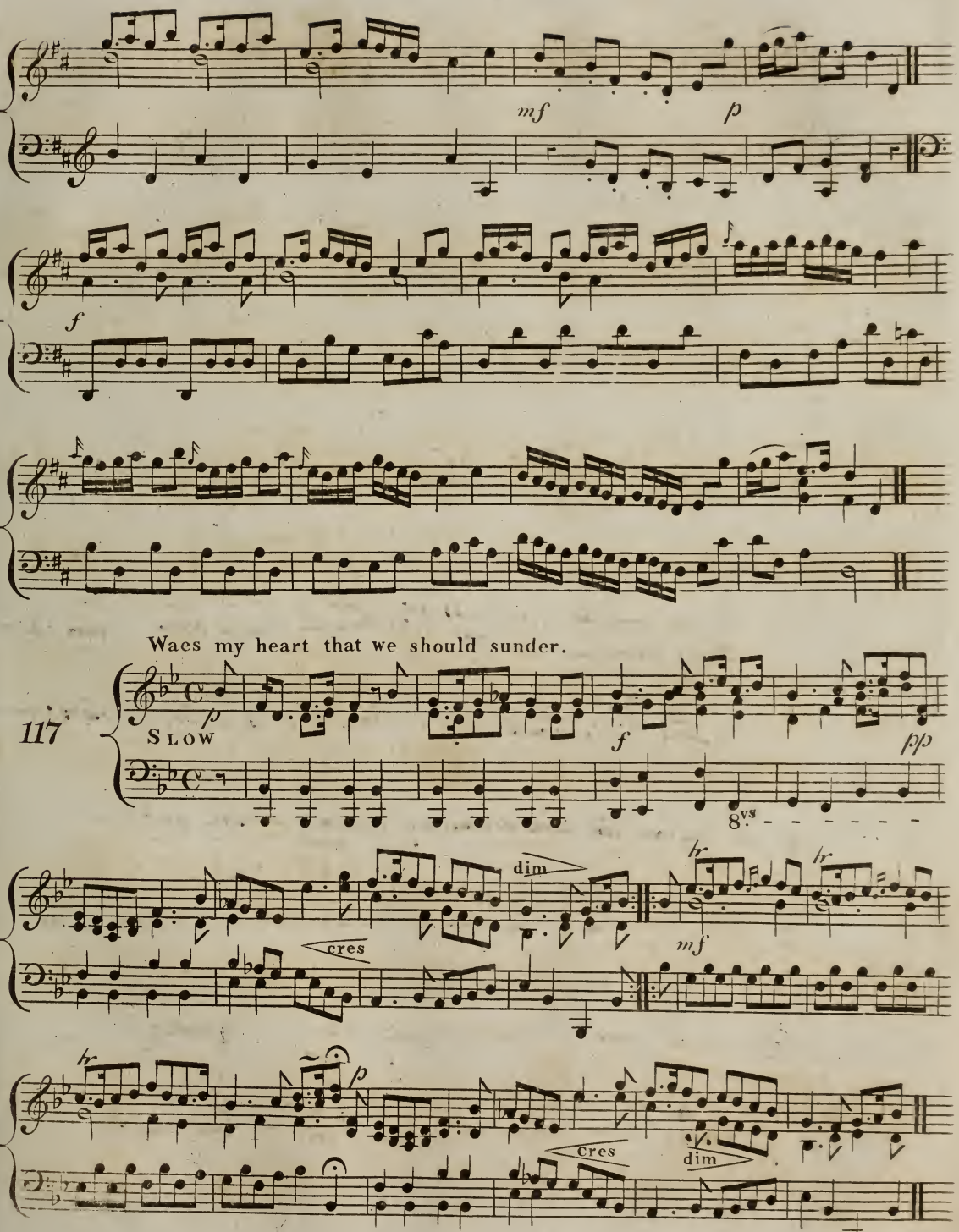


Maggie Lauder.

116

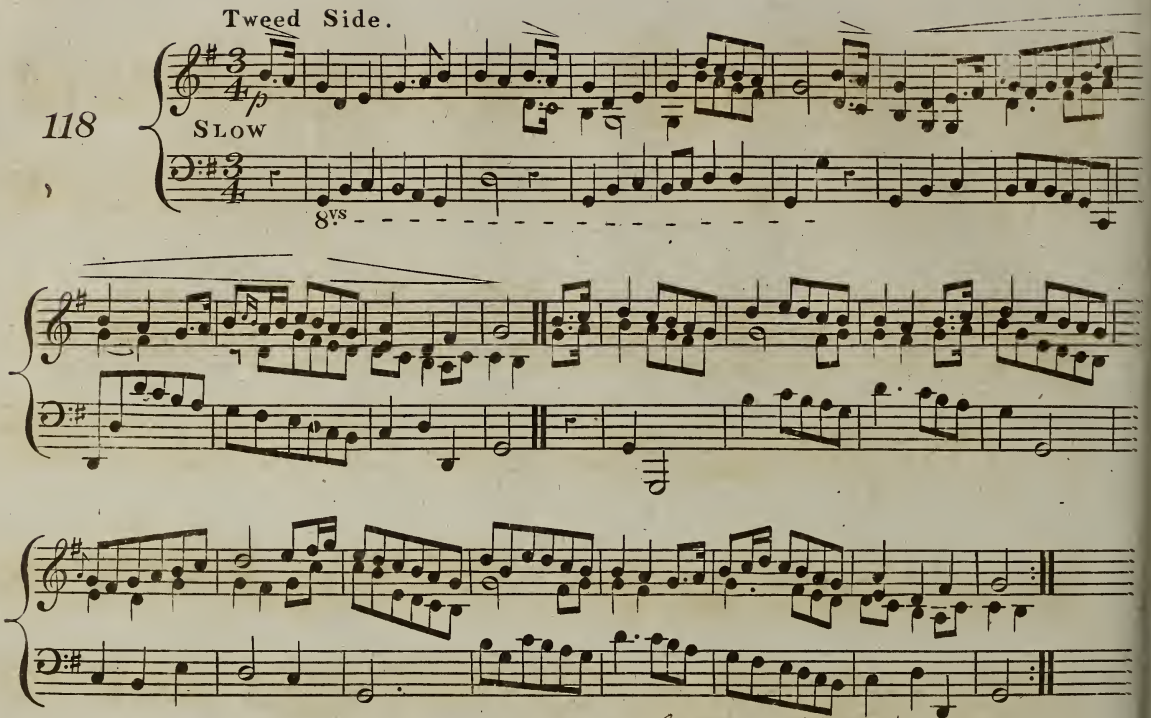
ALLEGRO




mf
p
f
Waes my heart that we should sunder.
117
SLOW
p
f
pp
8vs
dim
cres
hr
mf
p
cres
dim

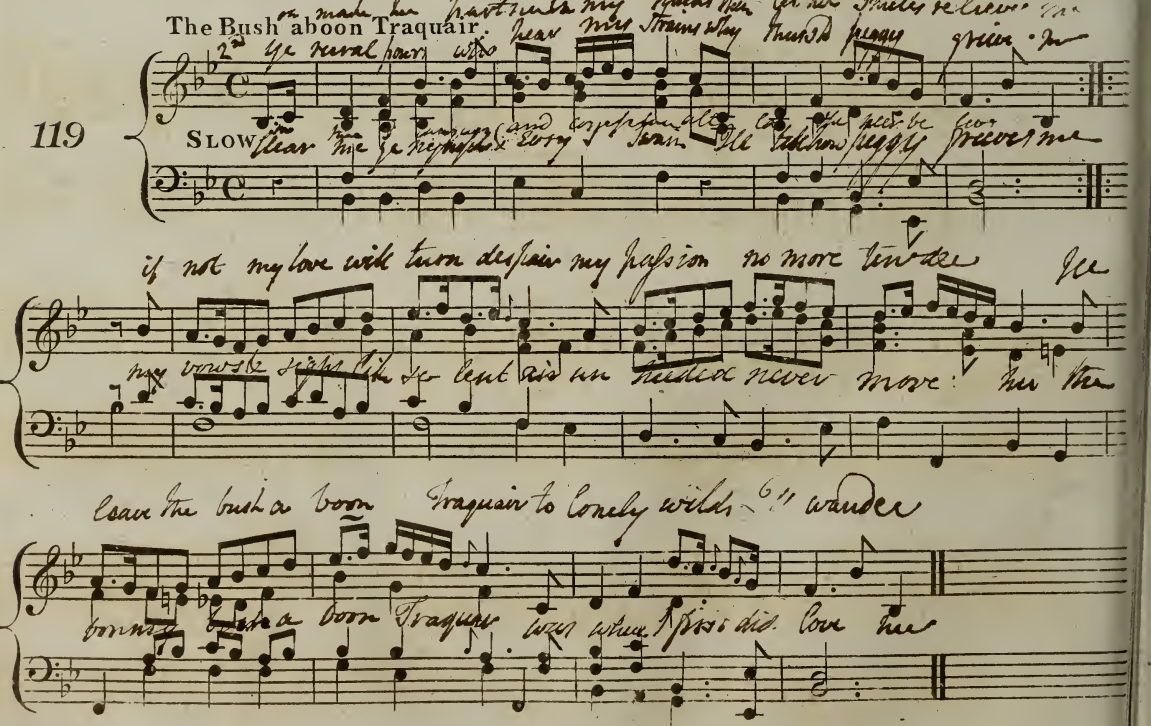
Tweed Side.

118



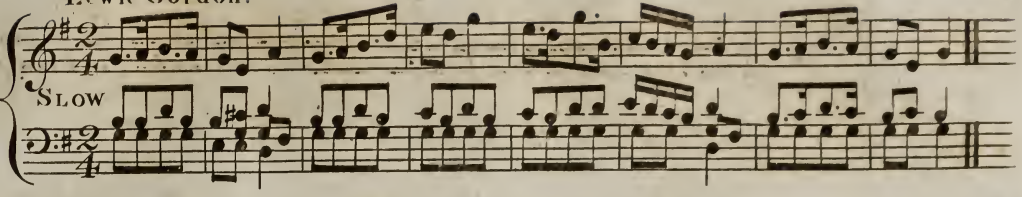
The Bush aboon Traquair.

119



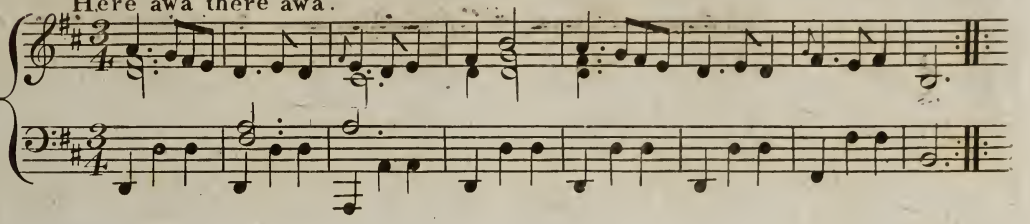
Lewie Gordon.

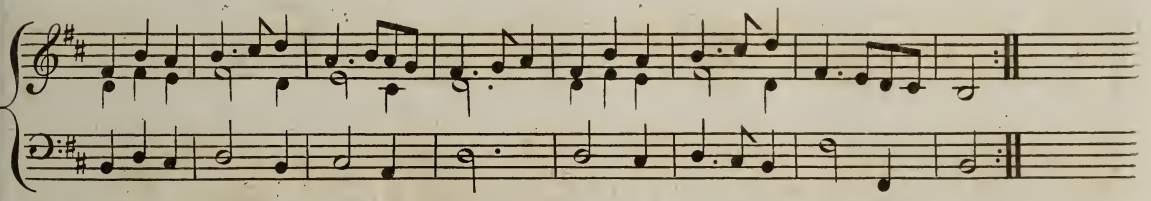
120



Here awa there awa.

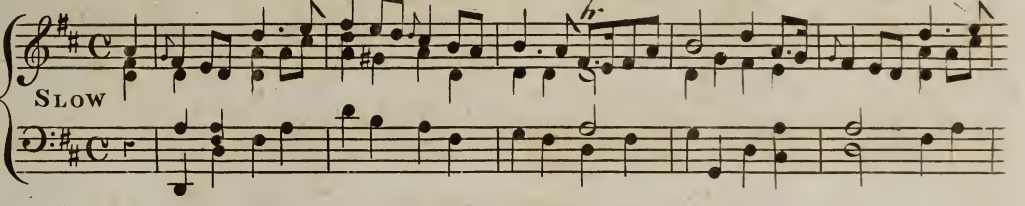
121

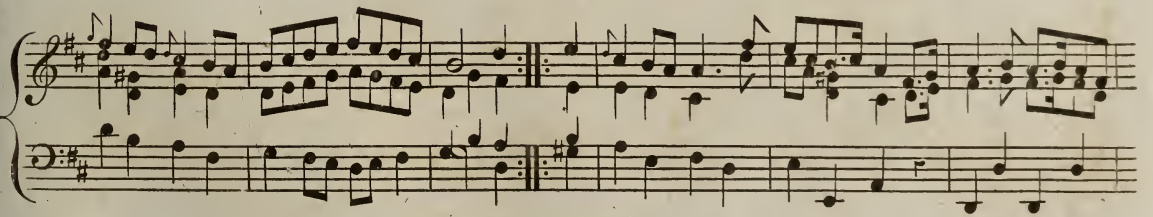


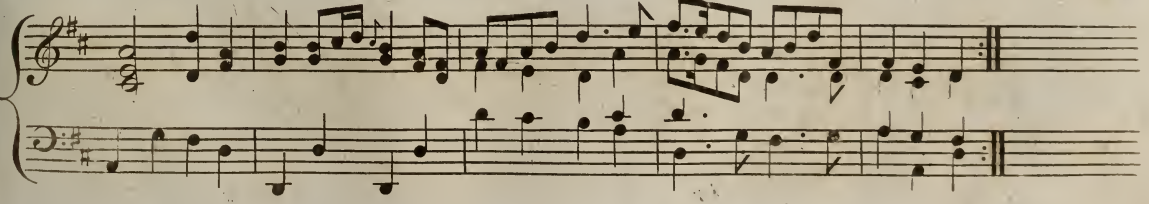


The last time I came o'er the moor.

122

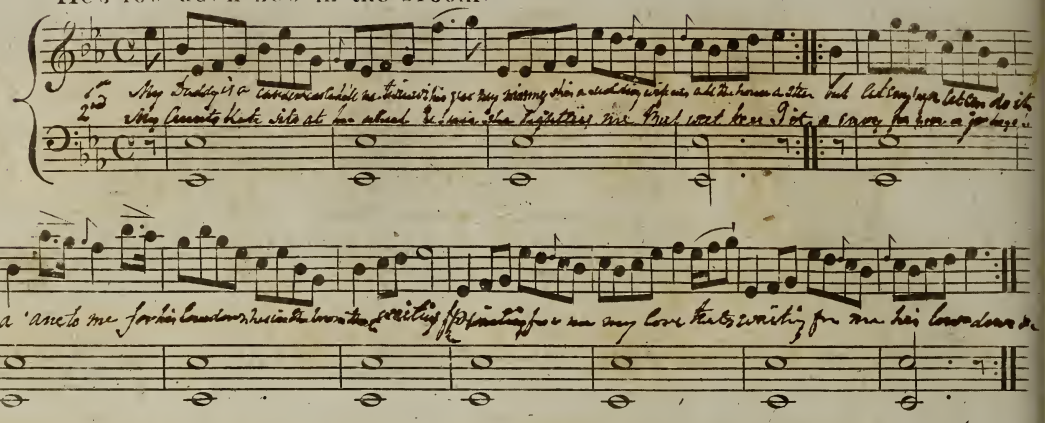






He's low down he's in the broom.

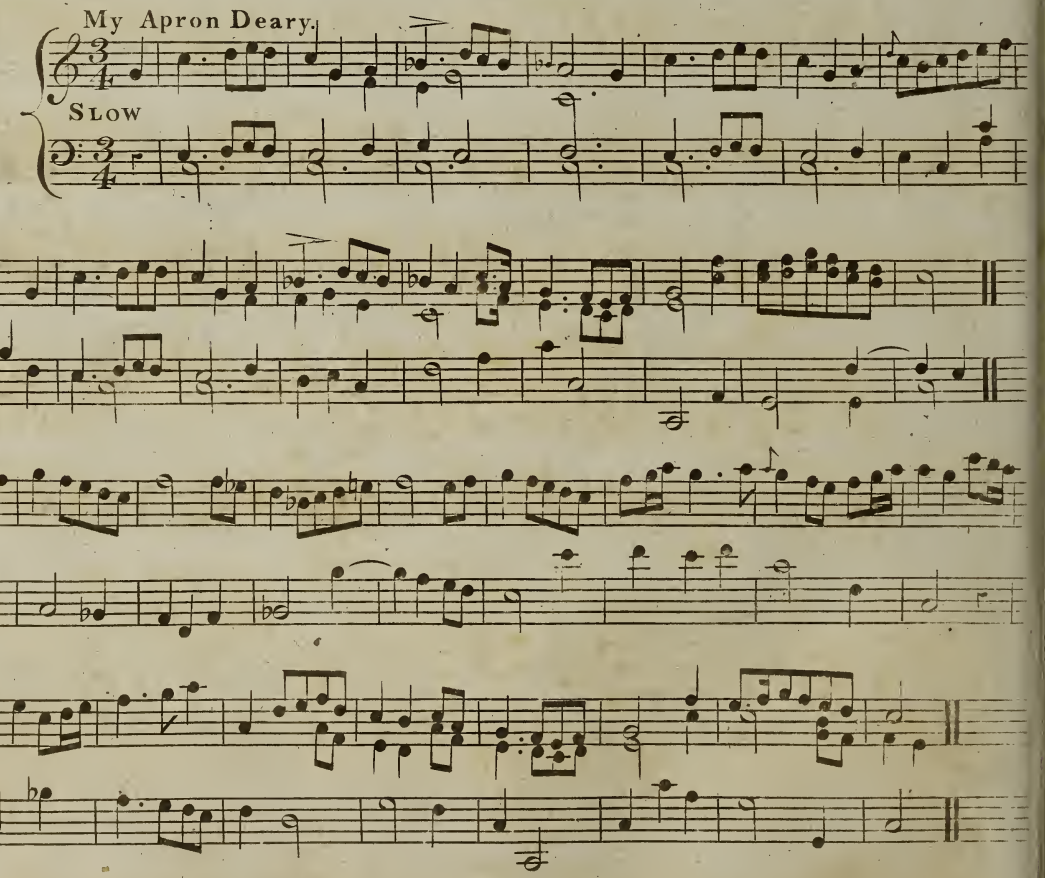
123



My Apron Deary.

124

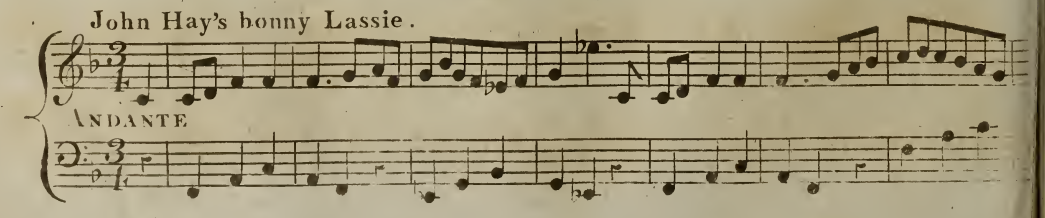
SLOW

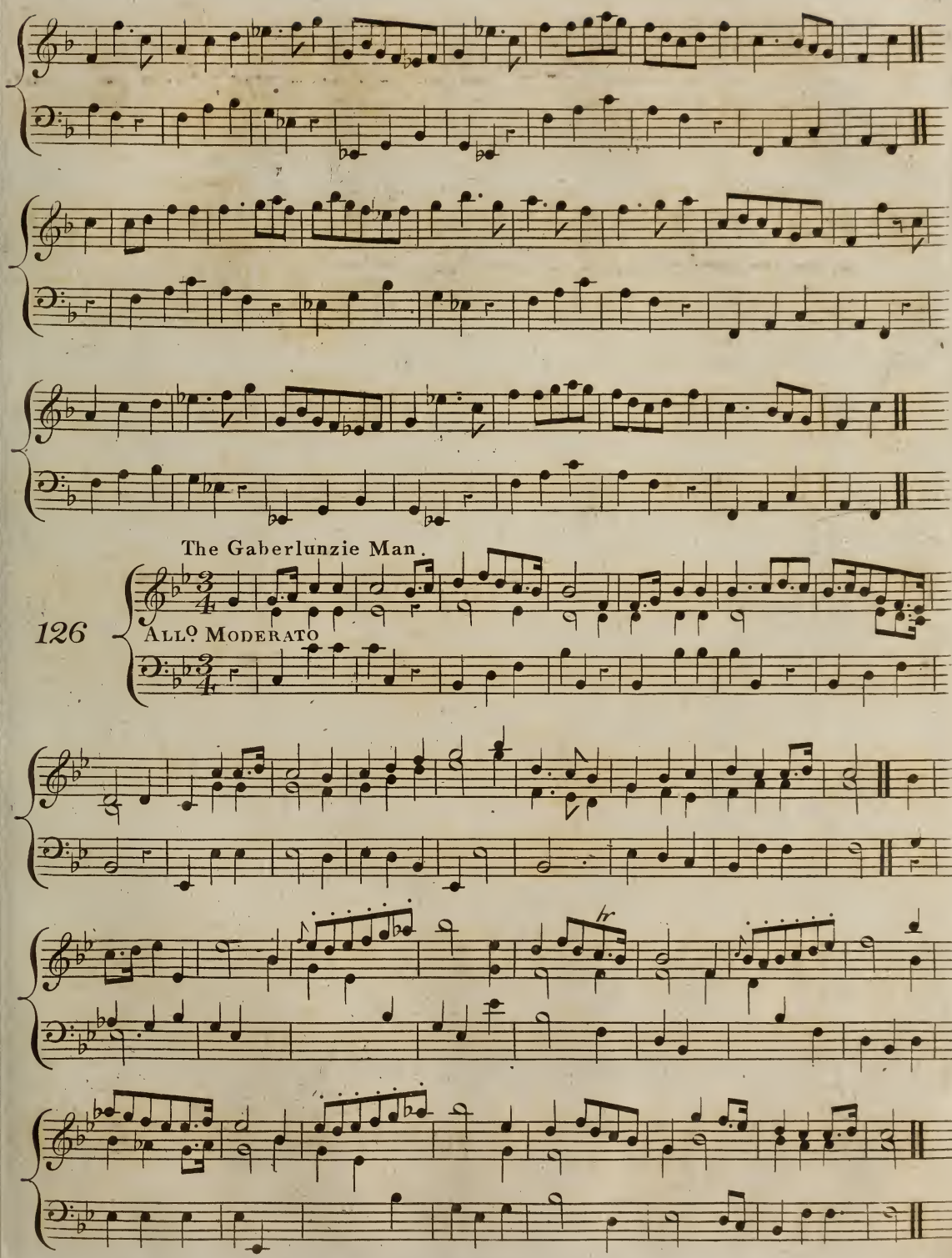


John Hay's bonny Lassie.

125

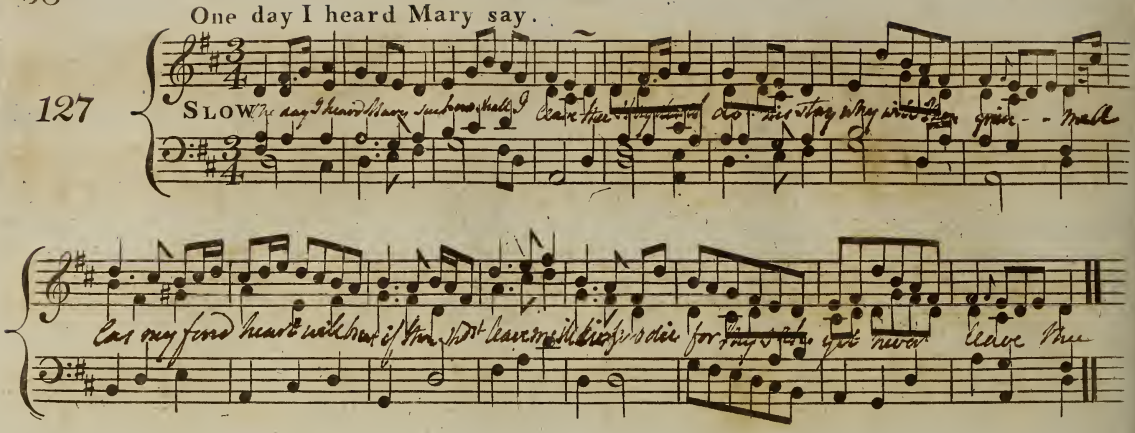
ANDANTE




The Gaberlunzie Man.
126
All.o Moderato
tr

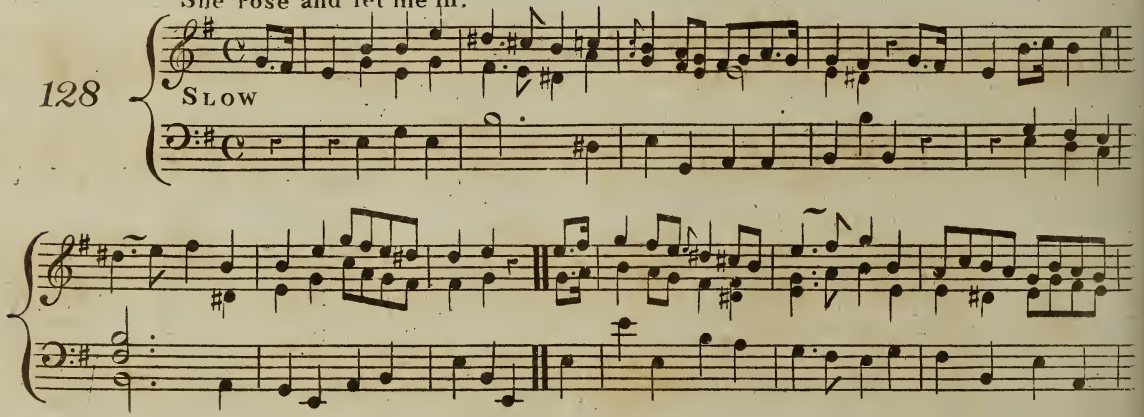
One day I heard Mary say.

127



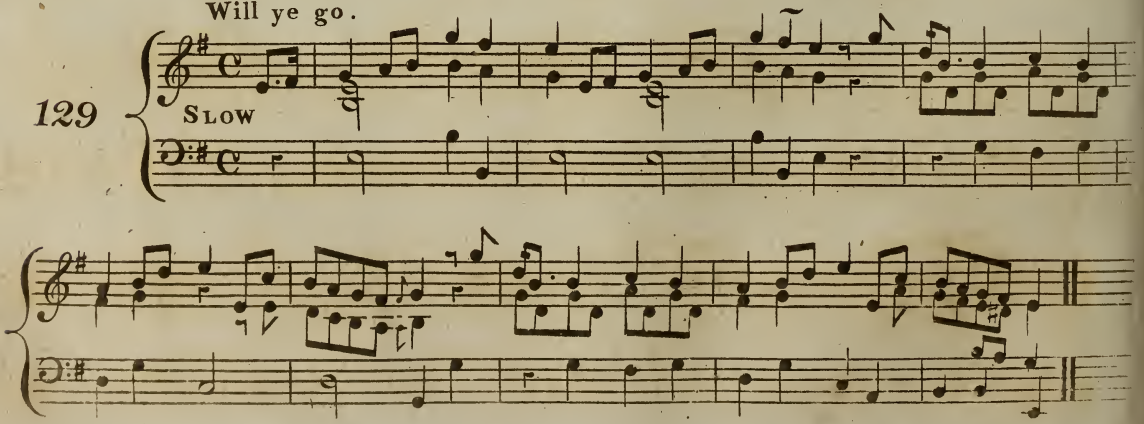
She rose and let me in.

128



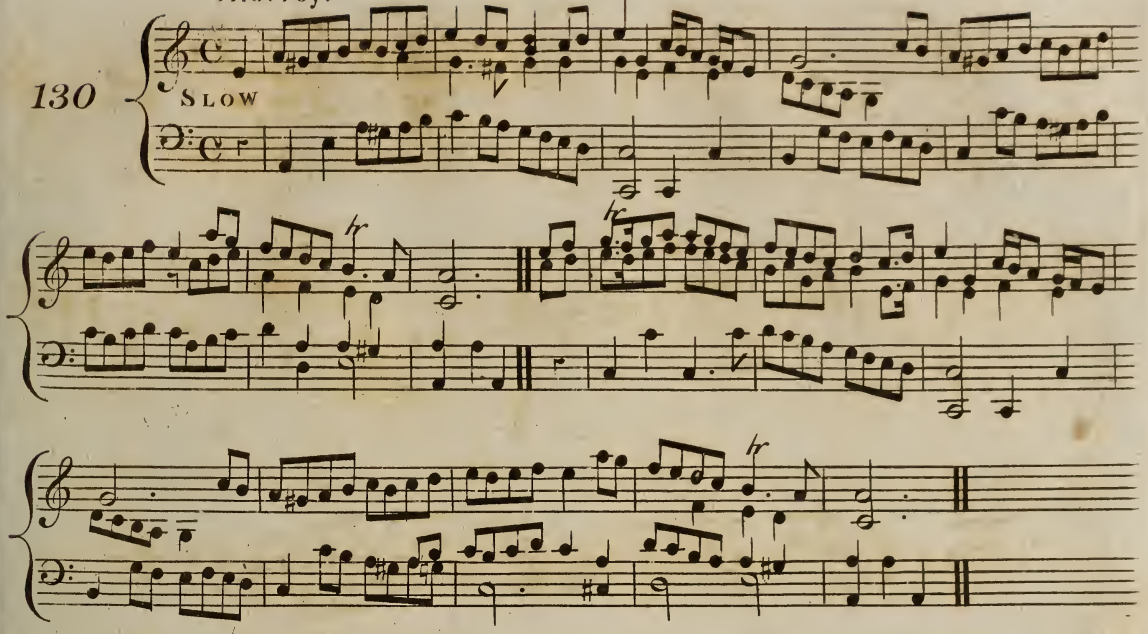
Will ye go.

129



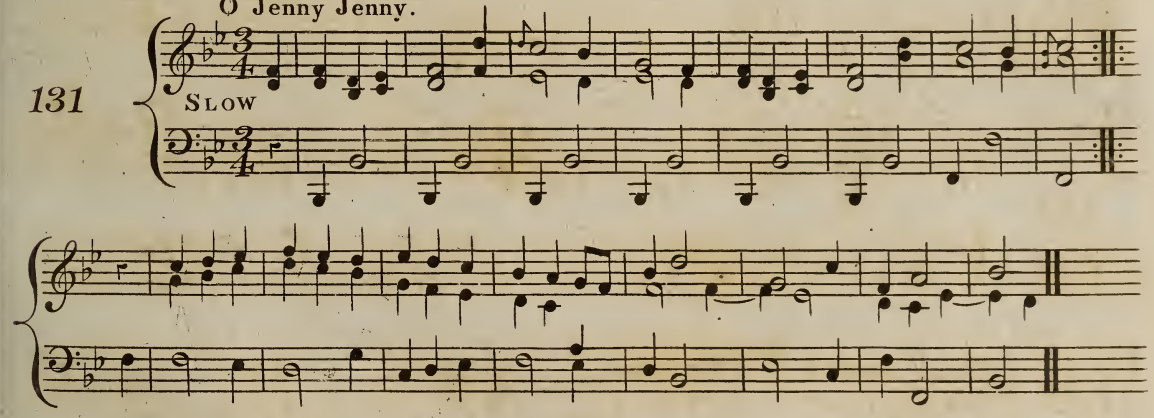
Gilderoy.

130



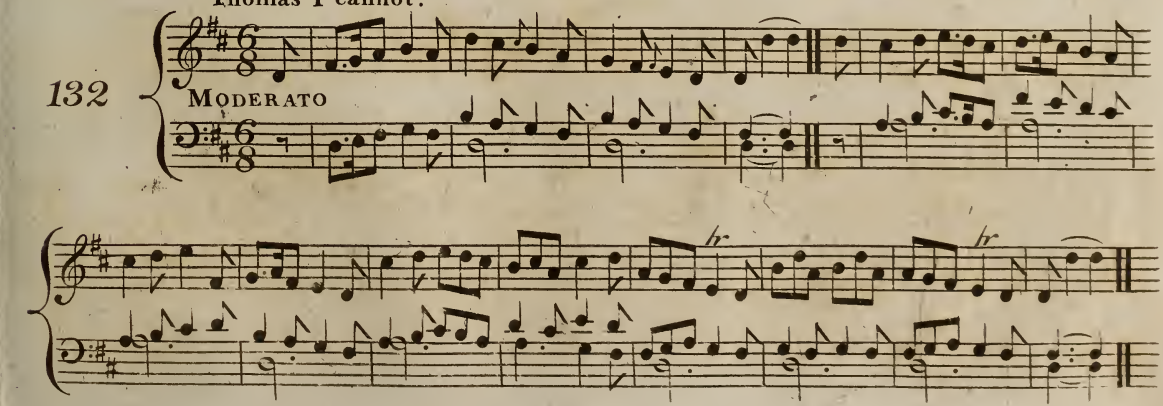
O Jenny Jenny.

131



Thomas I cannot.

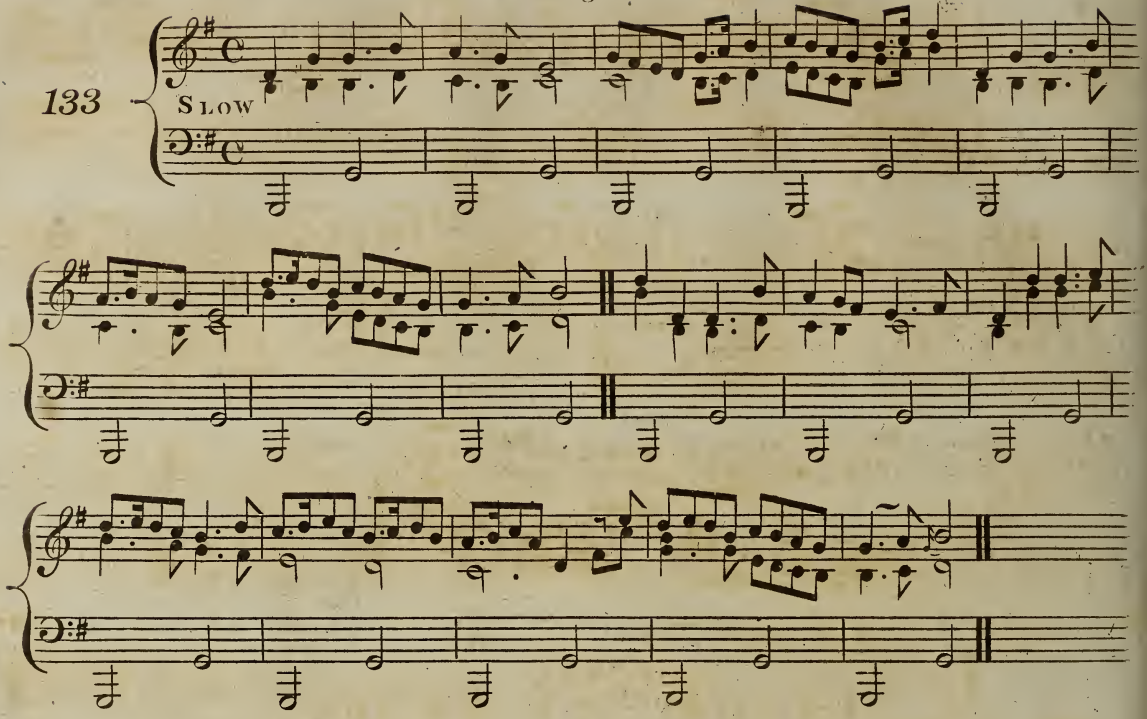
132



Gin thou wert mine ain thing.

133

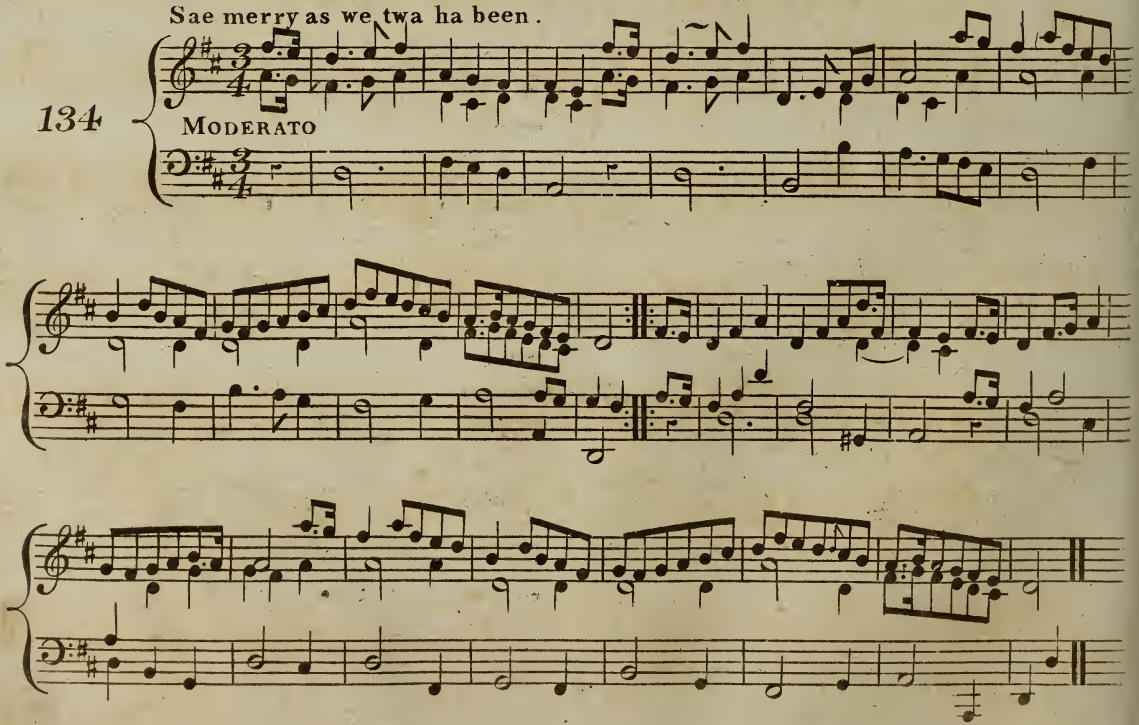
SLOW



Sae merry as we twa ha been.

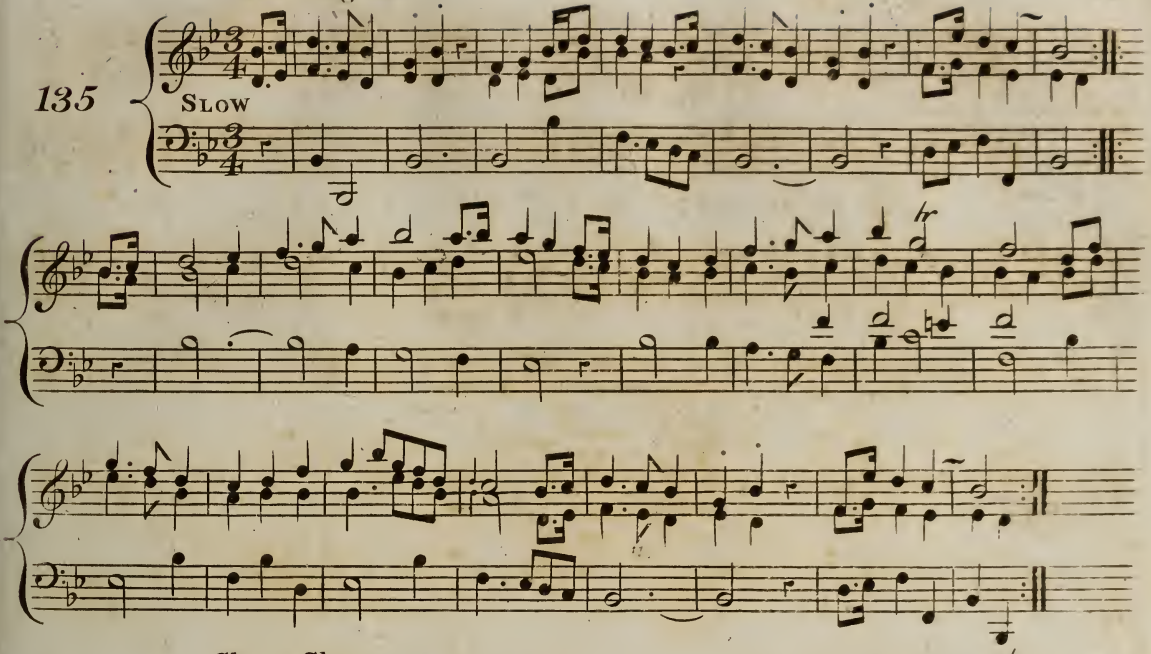
134

MODERATO



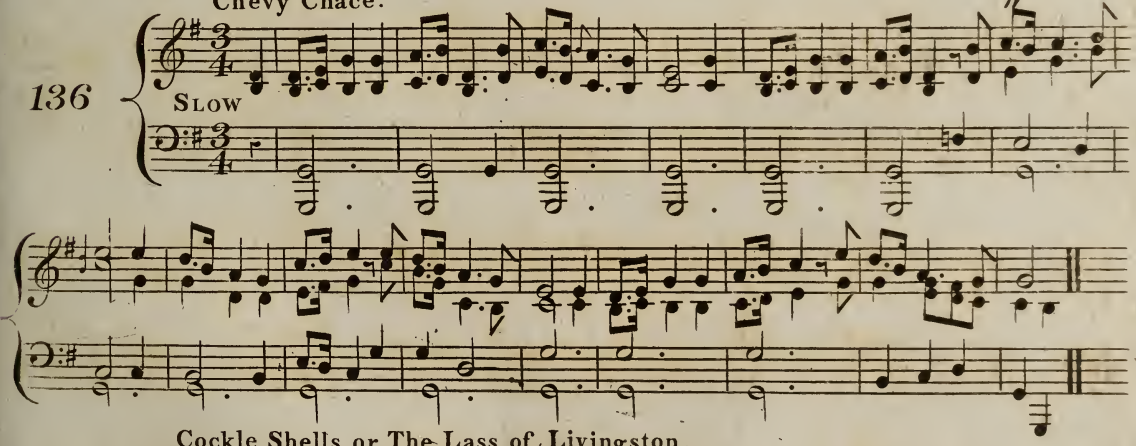
Earl Douglas.

135



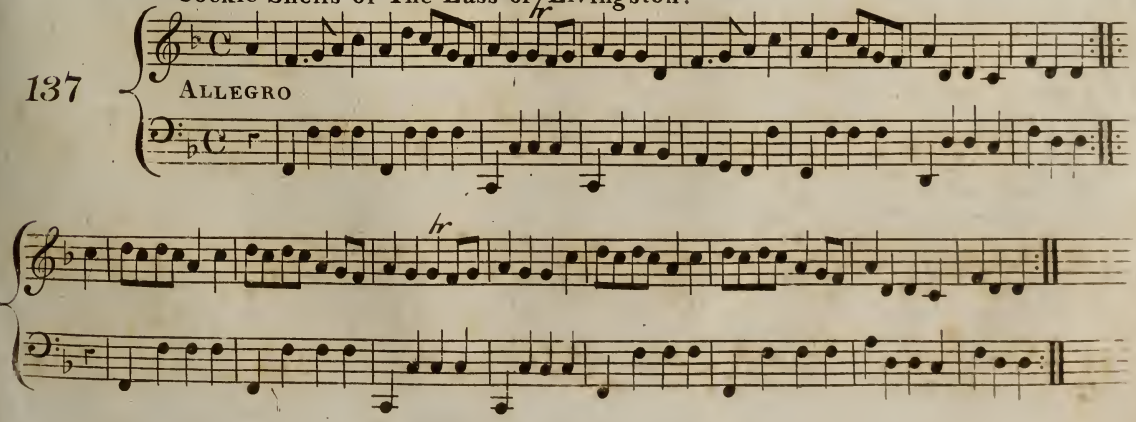
Chevy Chace.

136



Cockle Shells or The Lass of Livingston.

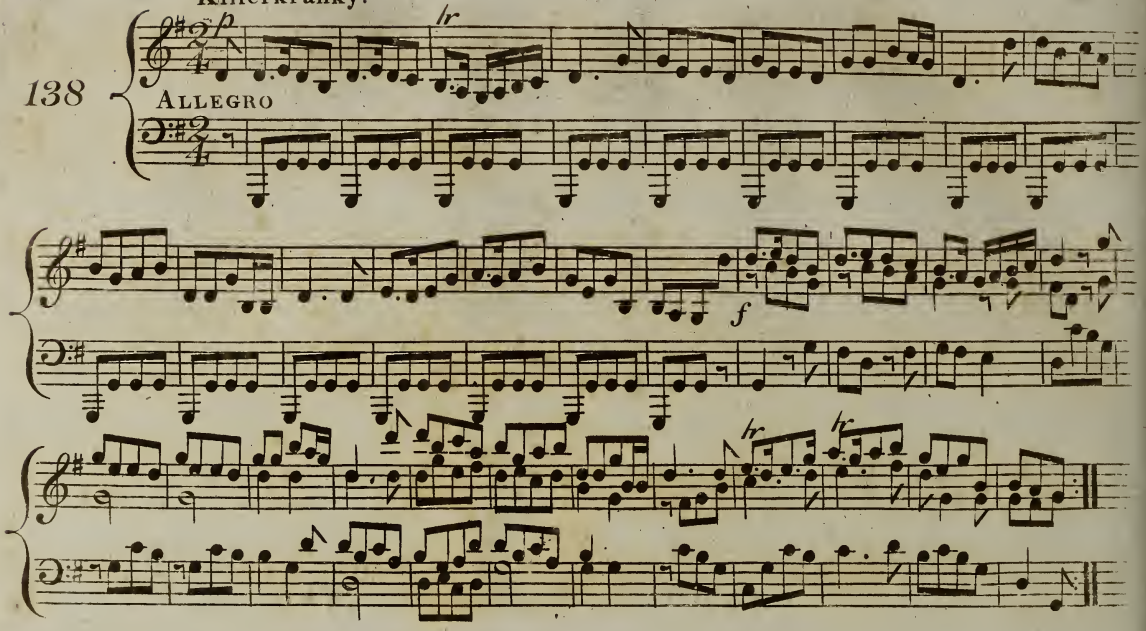
137



Vid. Burns's poems. 2. 111

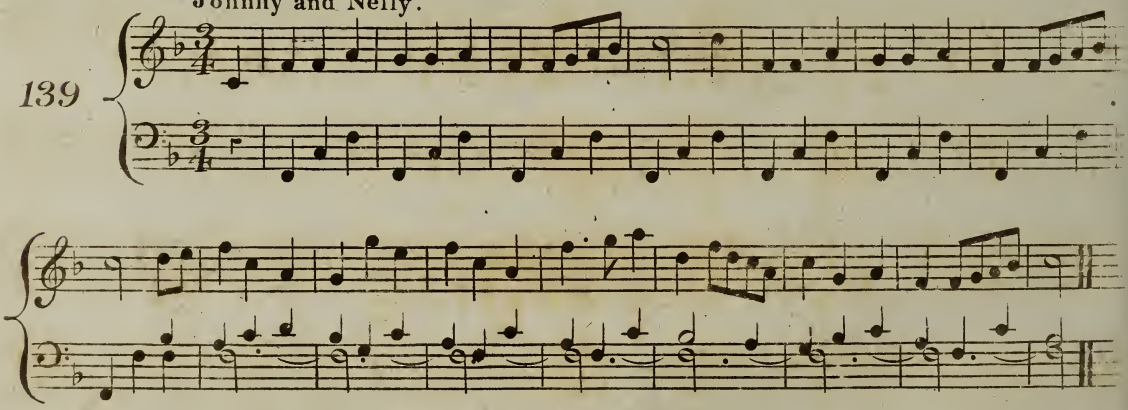
Killerkranky.

138



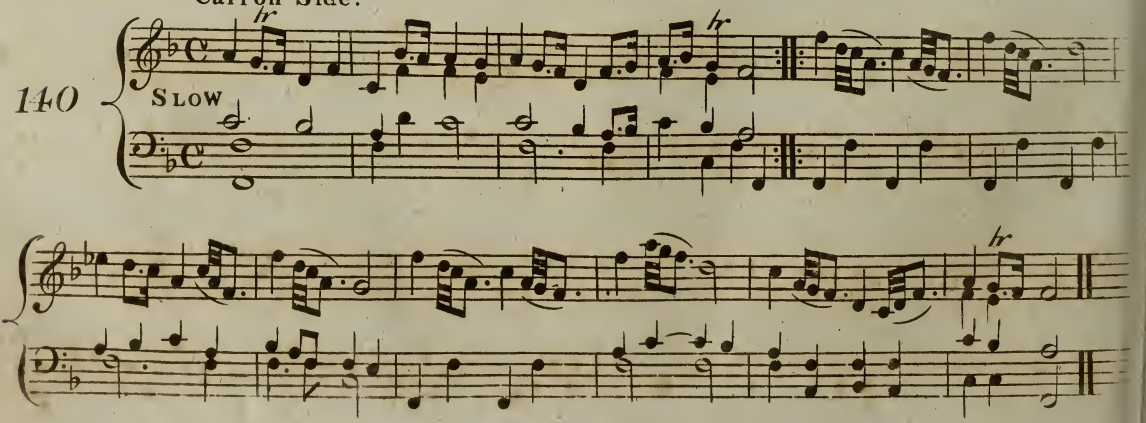
Johnny and Nelly.

139



Carron Side.

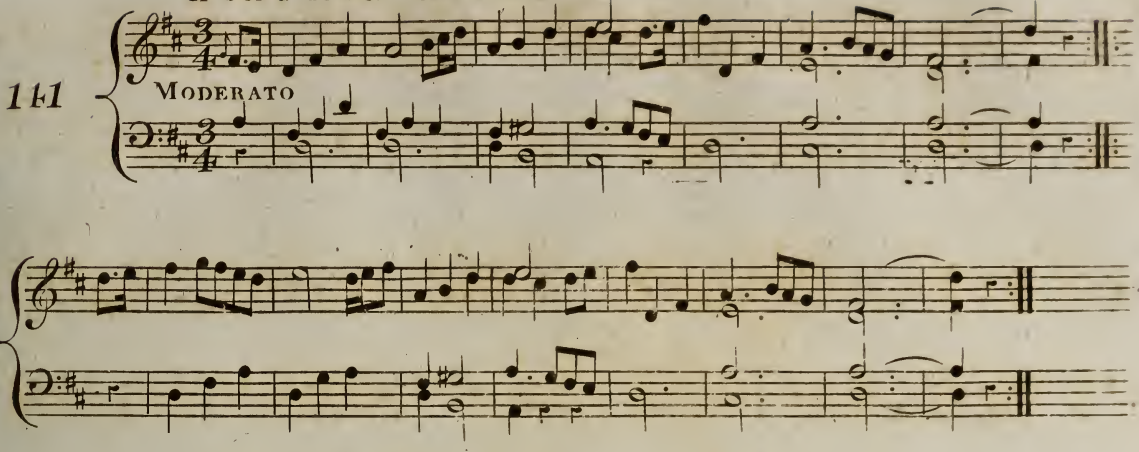
140



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

141

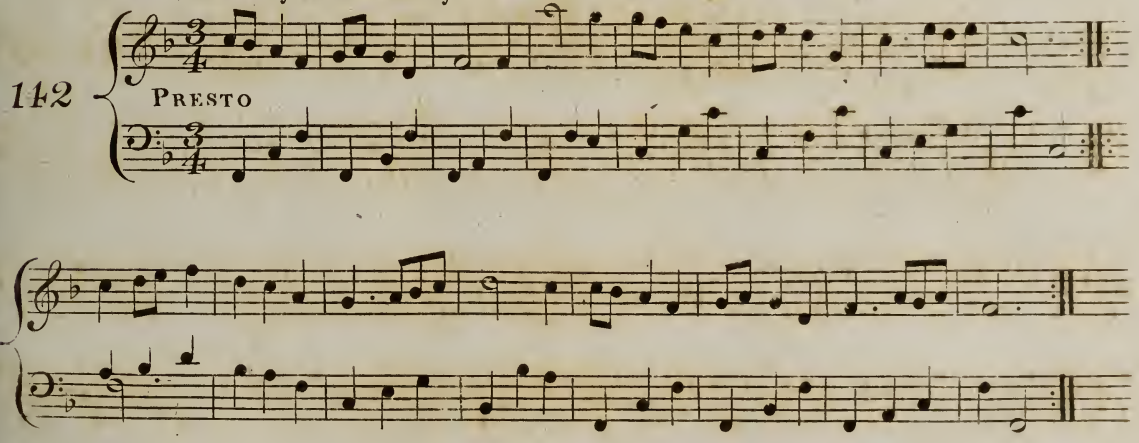
MODERATO



Cheerily and Merrily.

142

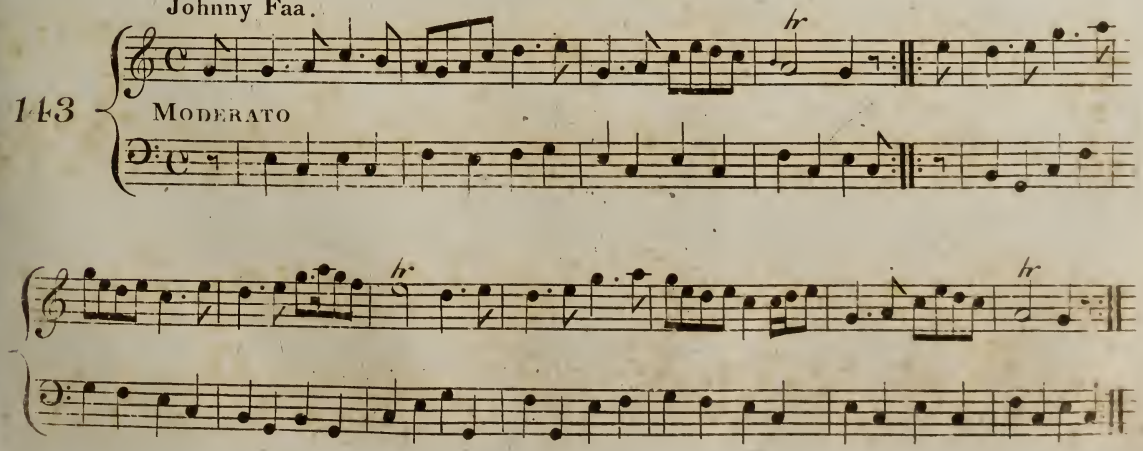
PRESTO



Johnny Faa.

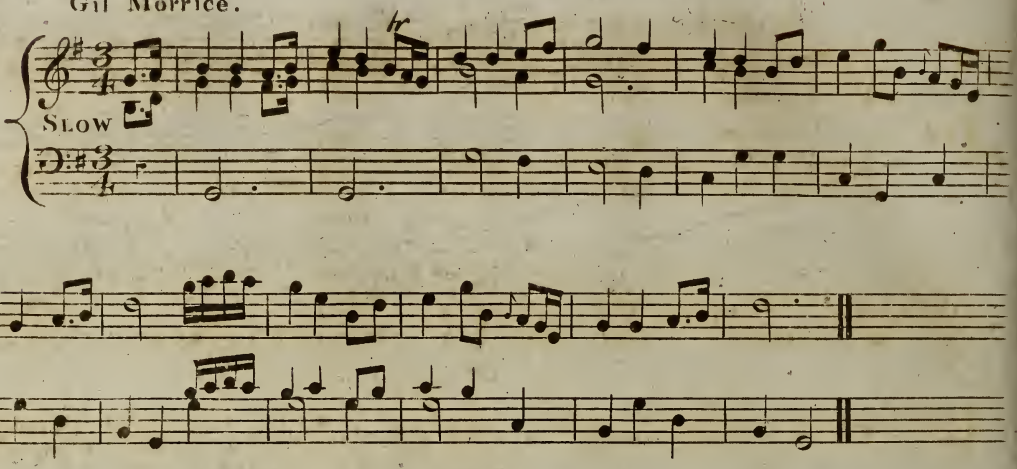
143

MODERATO



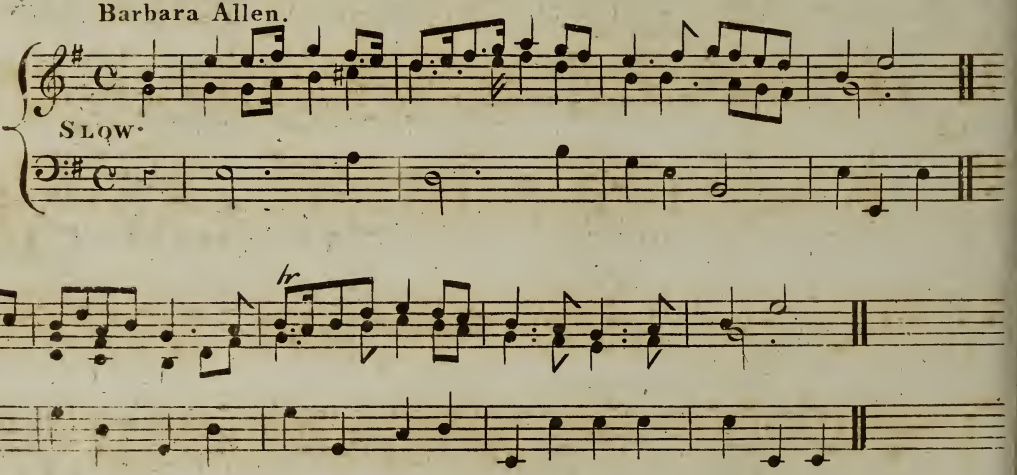
Gil Morrice.

144



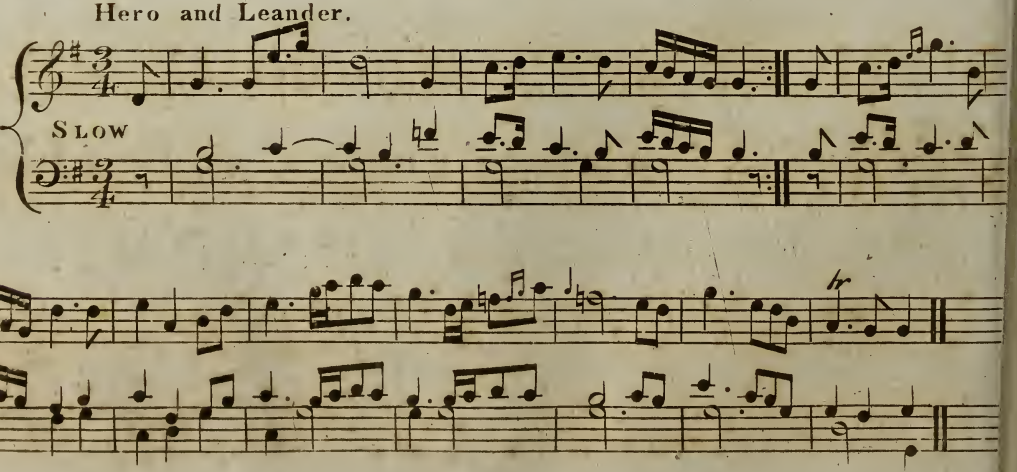
Barbara Allen.

145



Hero and Leander.

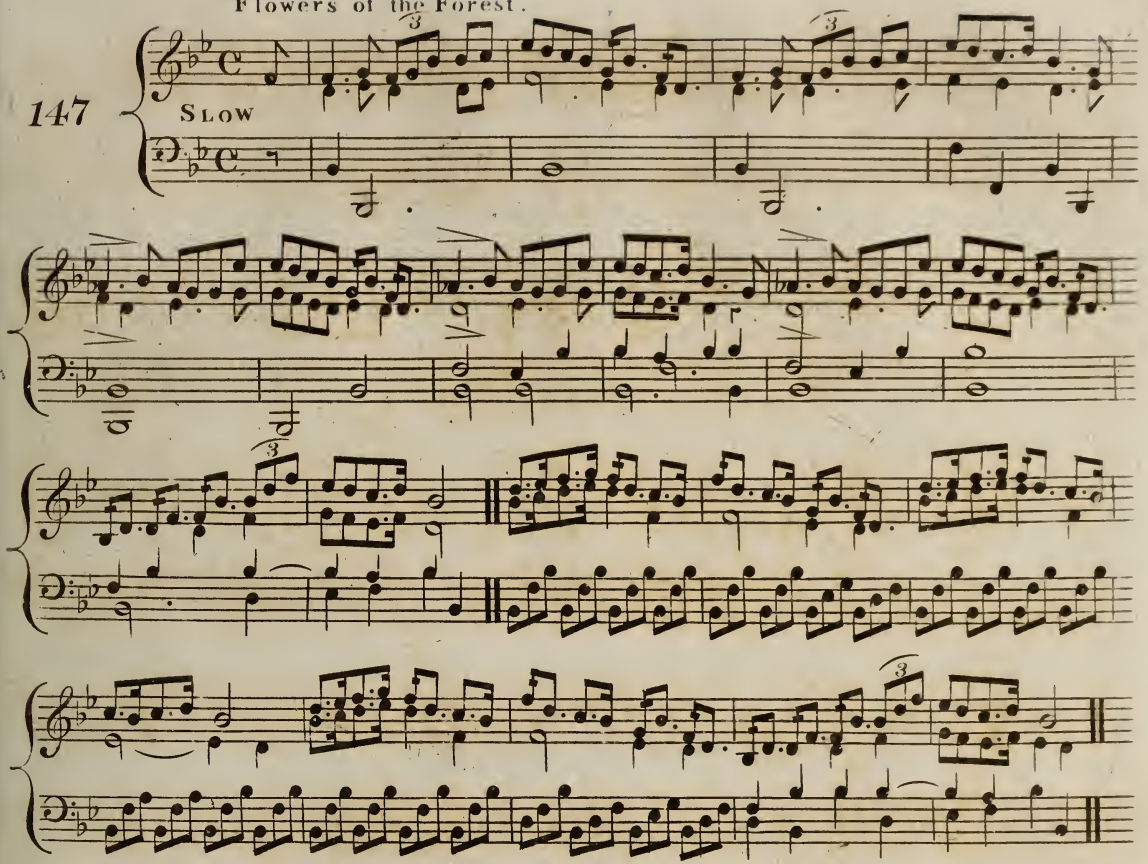
146



Flowers of the Forest.

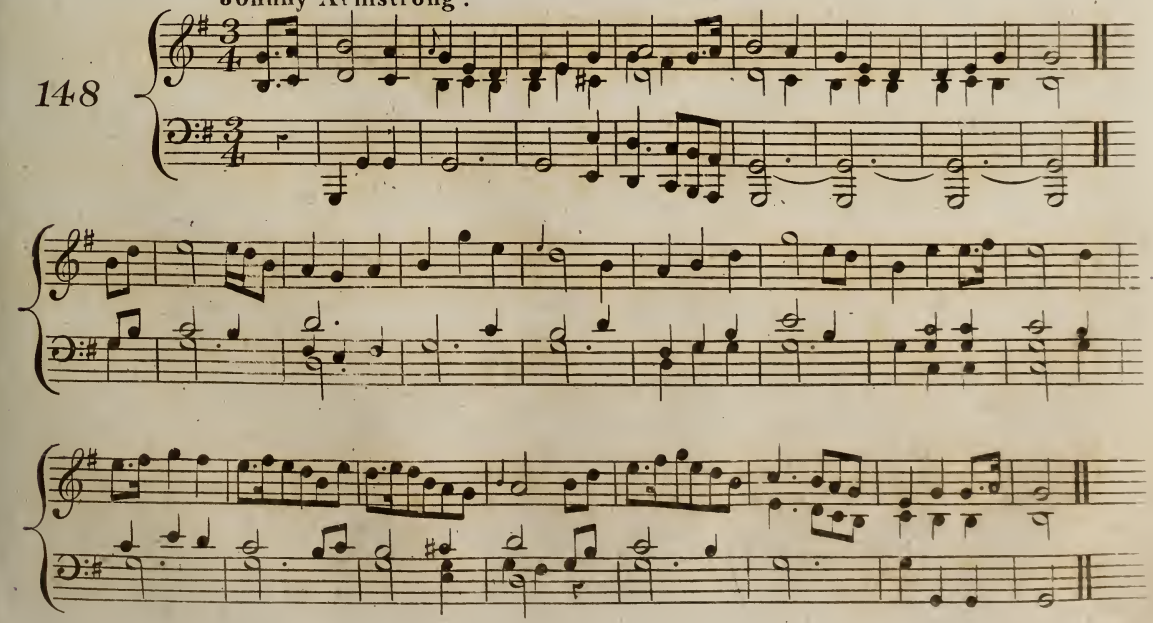
147

Slow

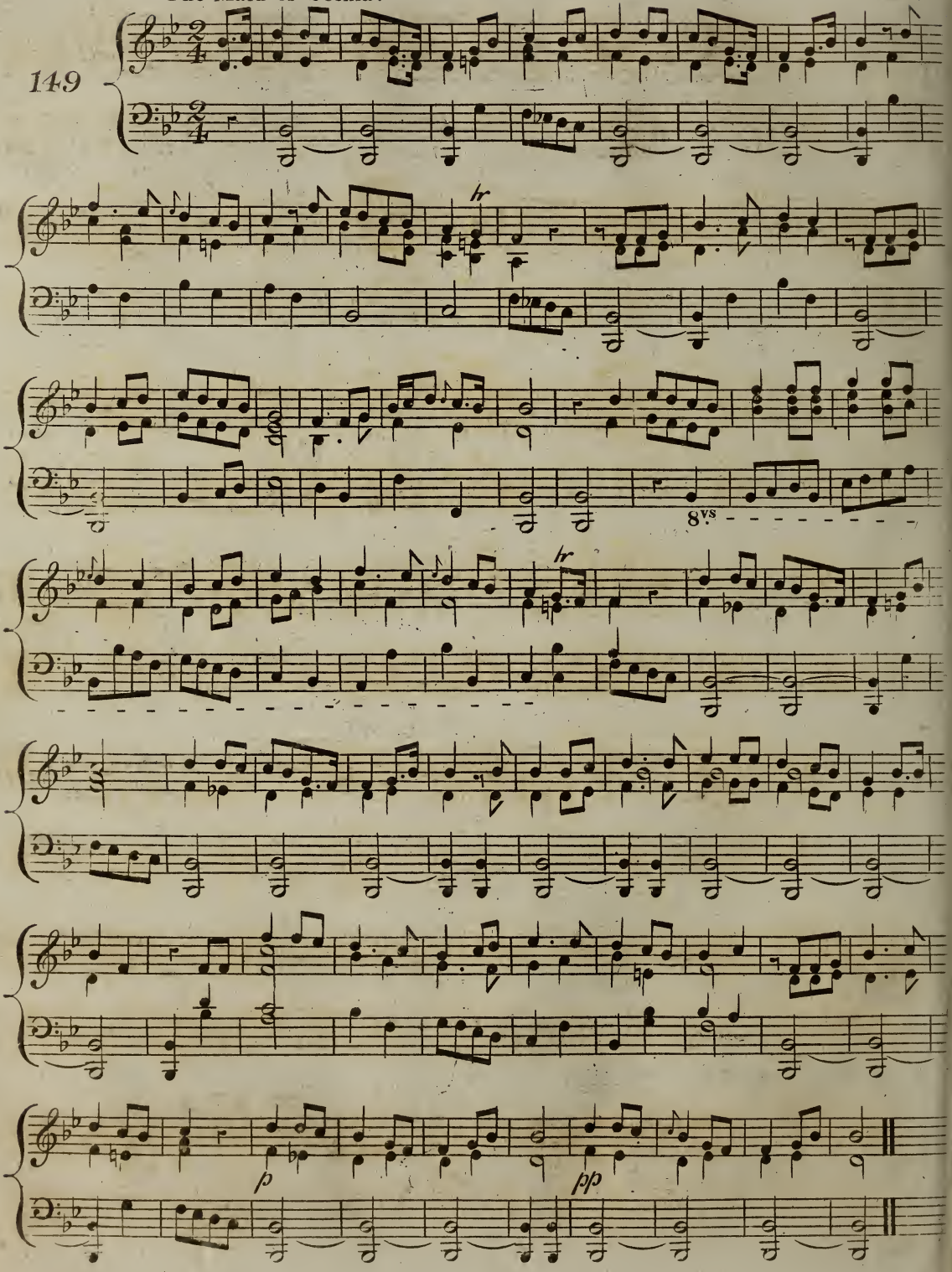


Johnny Armstrong.

148

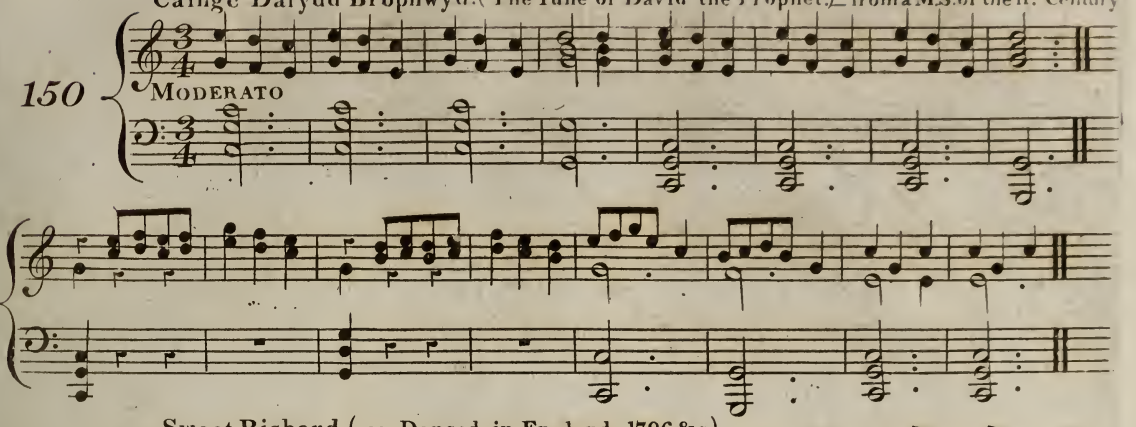


The Maid of Selma.



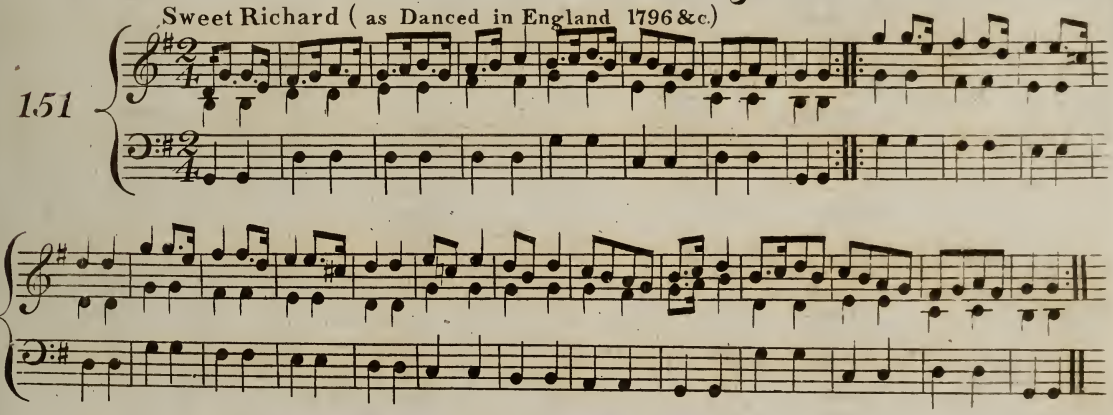
Caingc Dafydd Brophwyd. (The Tune of David the Prophet.) from a MS. of the 11.th Century

150

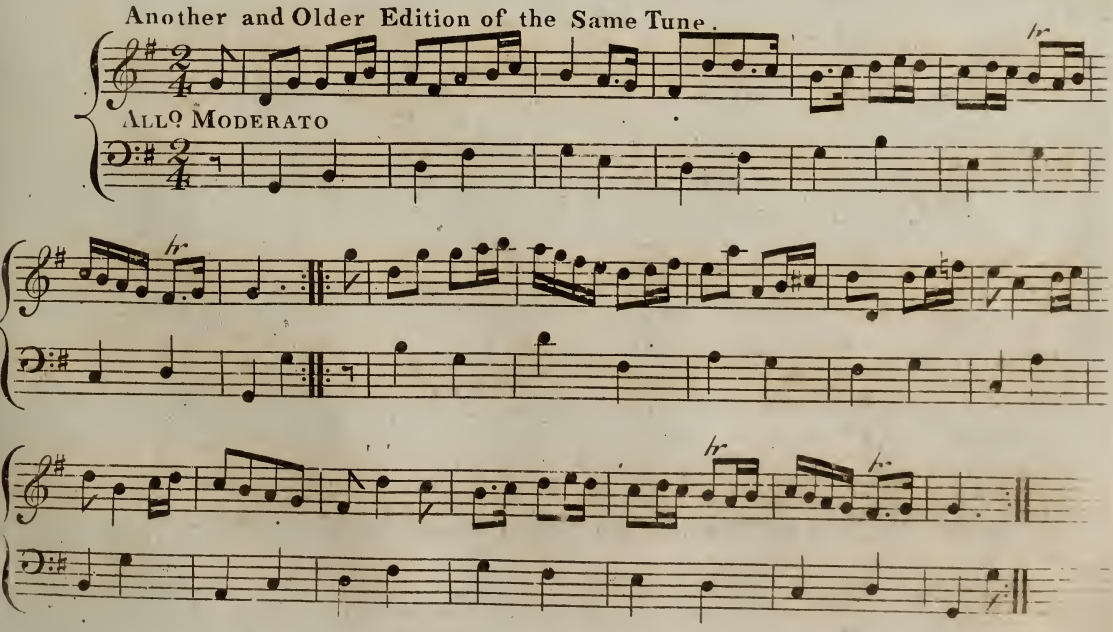


Sweet Richard (as Danced in England 1796 &c.)

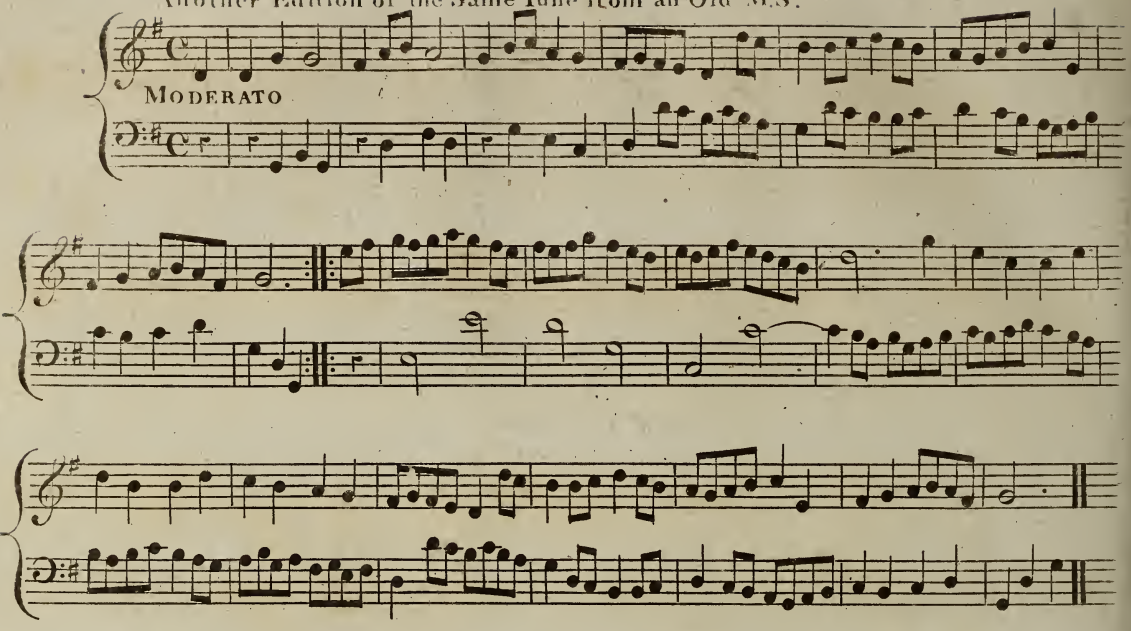
151



Another and Older Edition of the Same Tune.

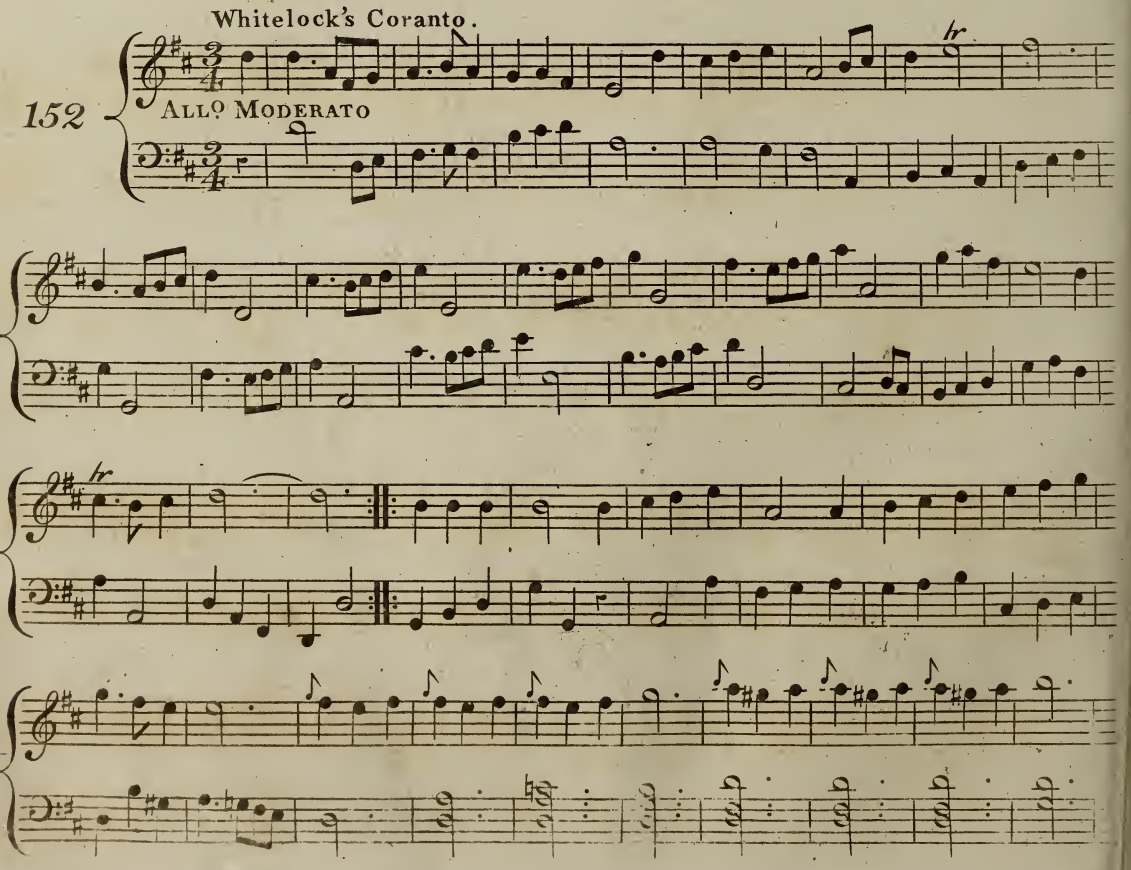


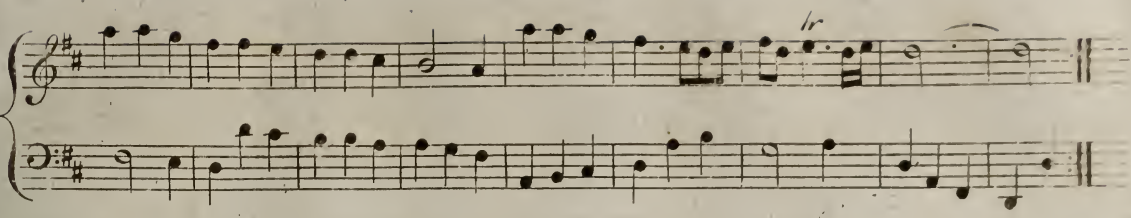
Another Edition of the Same Tune from an Old M.S.



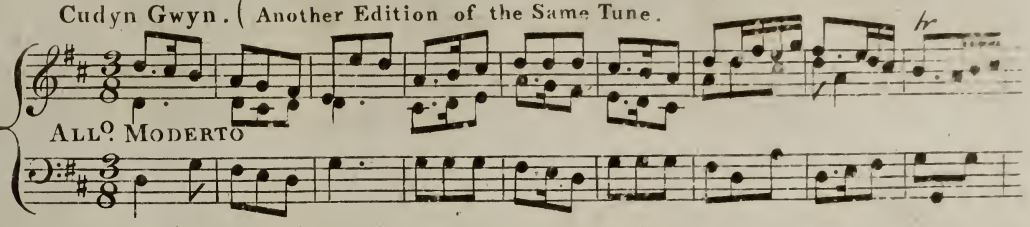
Whitelock's Coranto.

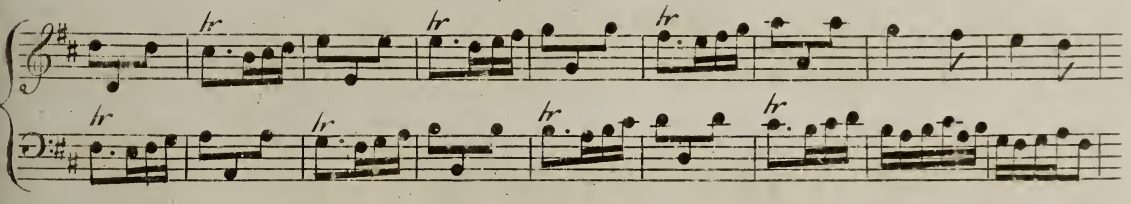
152

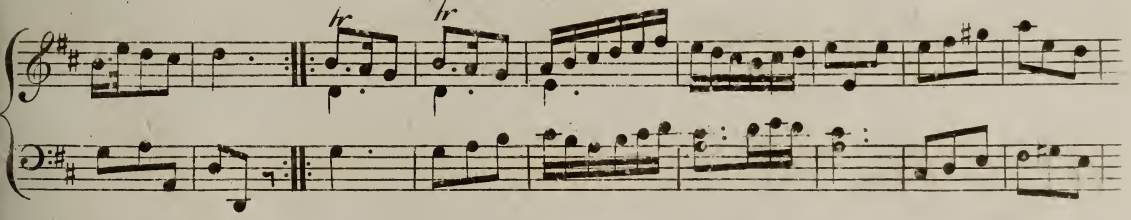


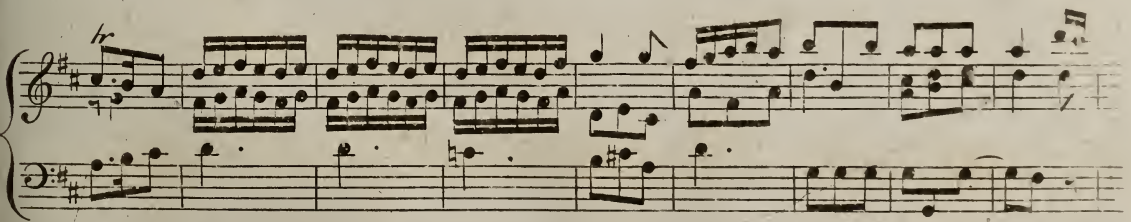


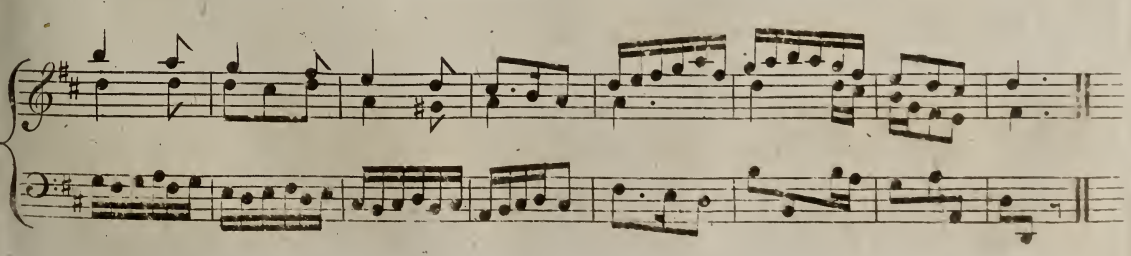
Cudyn Gwyn. (Another Edition of the Same Tune.



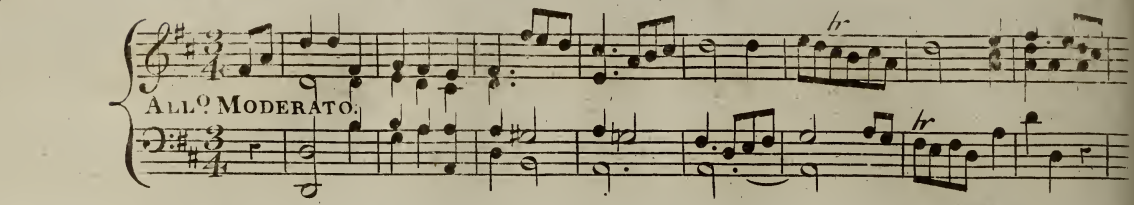


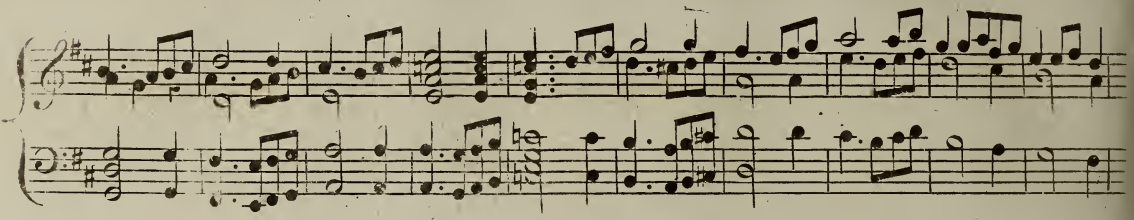


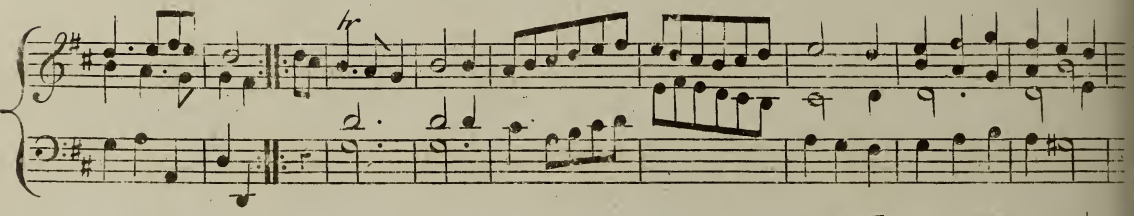


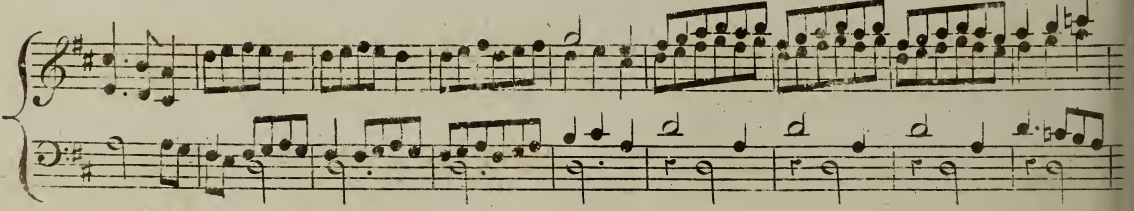


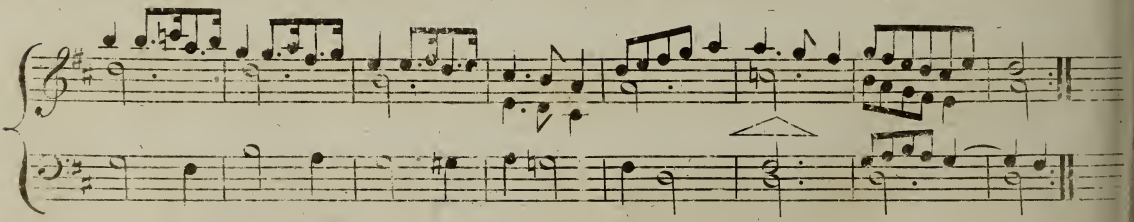
Another Edition of the Same Tune.





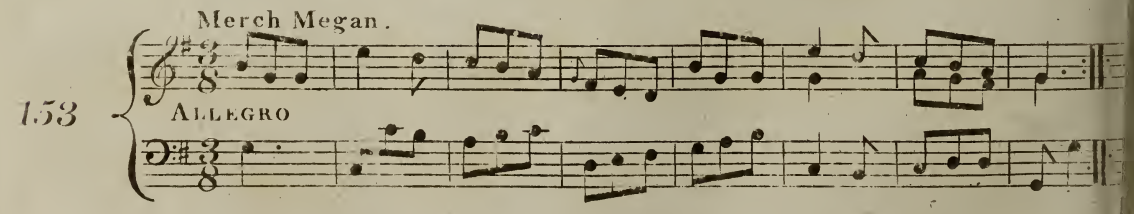


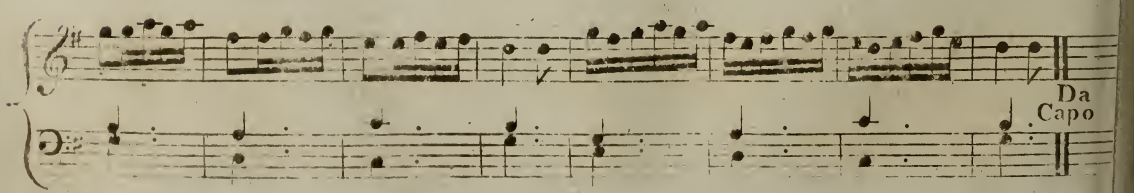




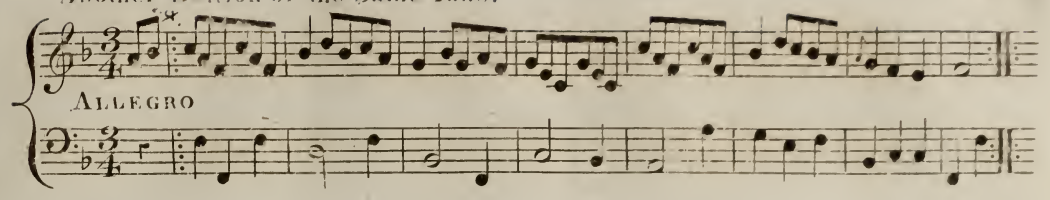
Merch Megan.

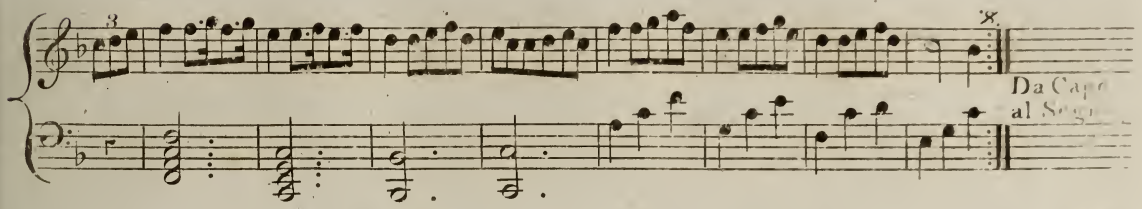
153





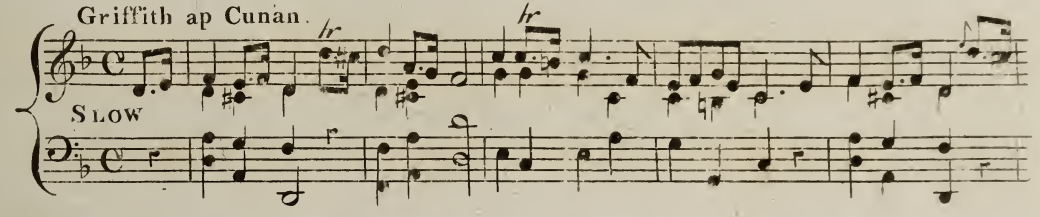
Another Edition of the Same Tune.

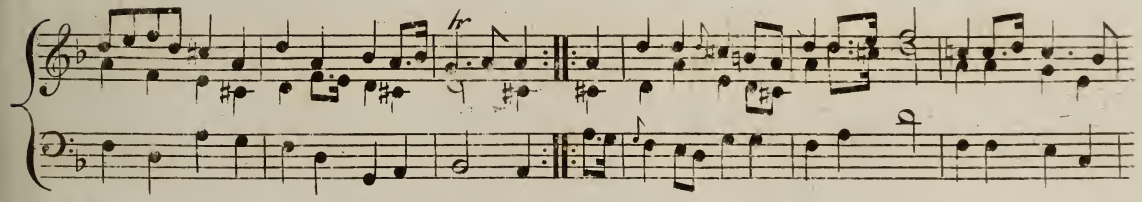


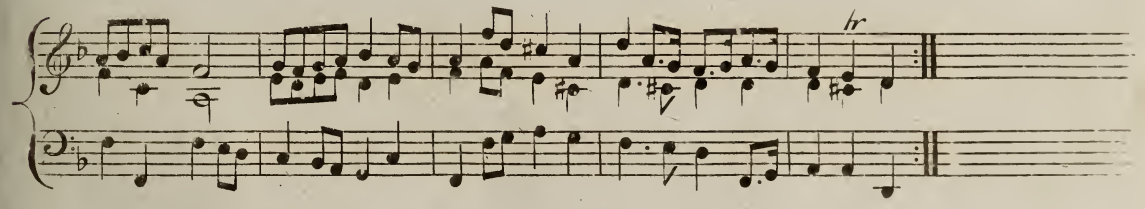


Griffith ap Cunan.

154

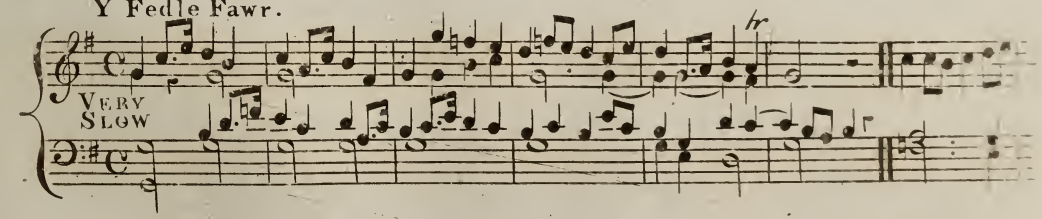


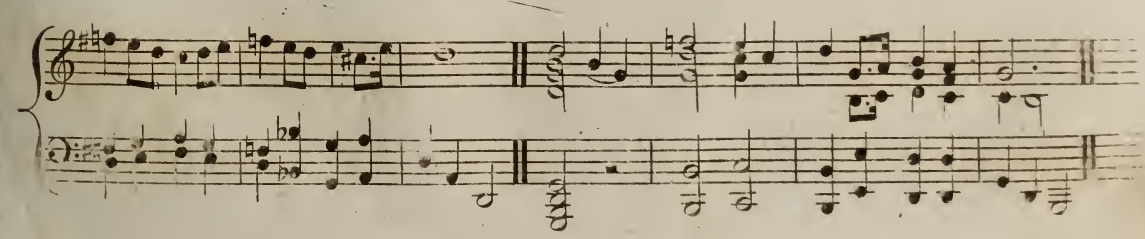




Y Fedle Fawr.

155





156

All.o Moderato

hr

hr

The March of the Men of Harlech.

157

Mod.o e Maestoso

The Courtesy of Merioneth.

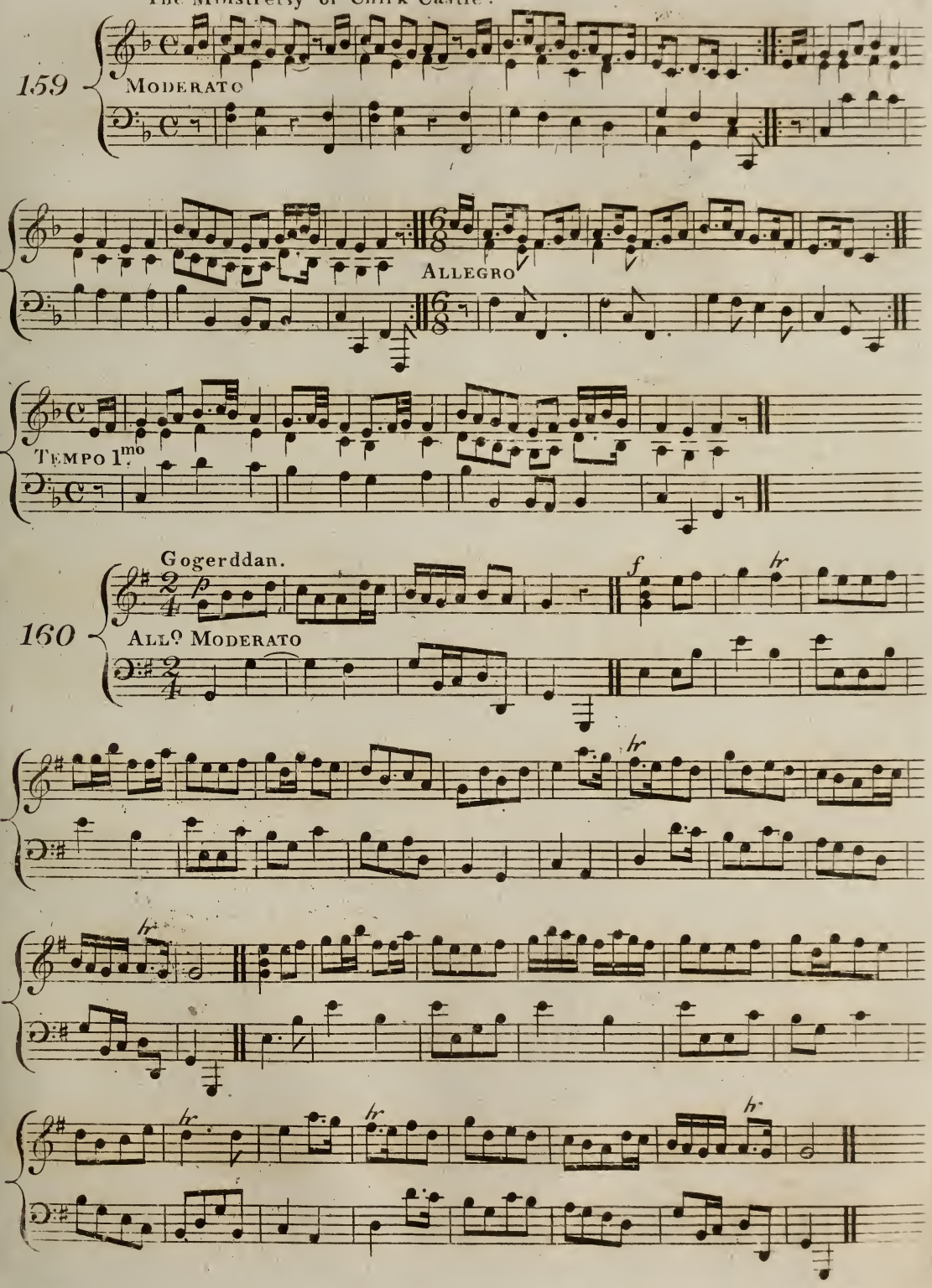
158

Moderato

hr

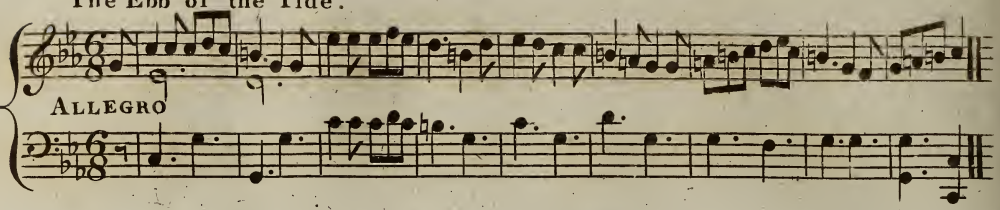
f

dim.o


159
Moderato
Allegro
Tempo 1.mo
Gogerddan.
160
All.o Moderato
p
f
hr

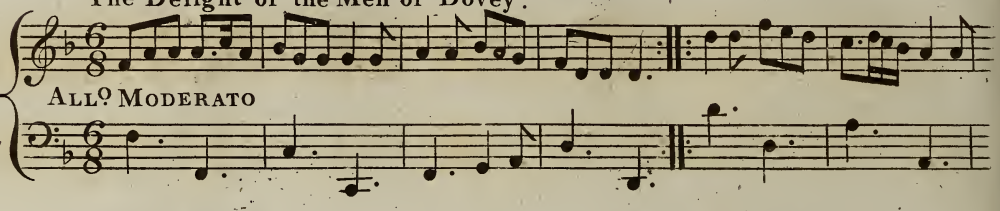
The Ebb of the Tide.

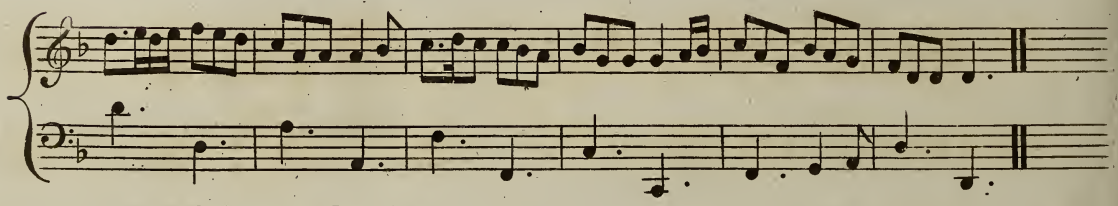
161



The Delight of the Men of Dovey.

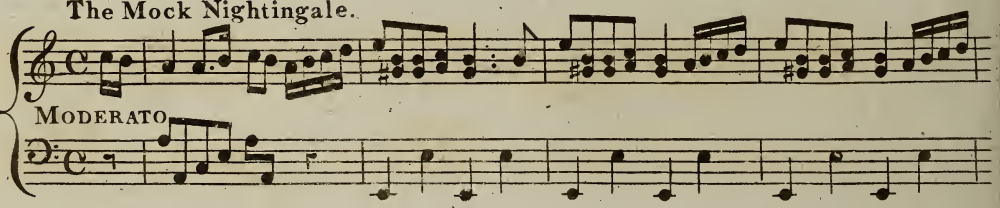
162

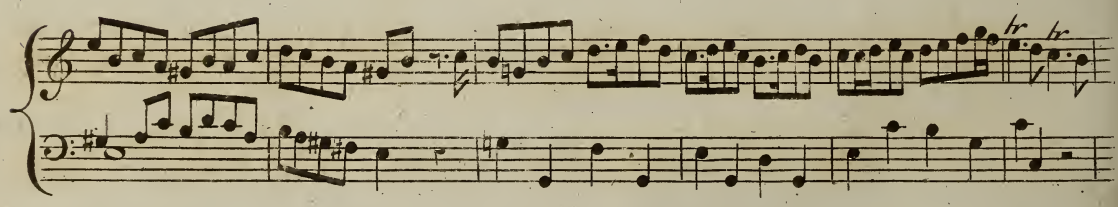


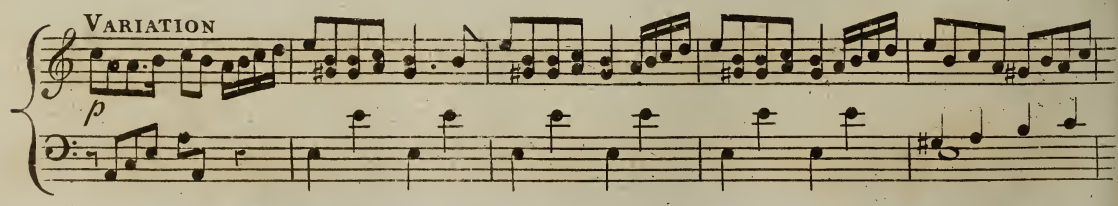


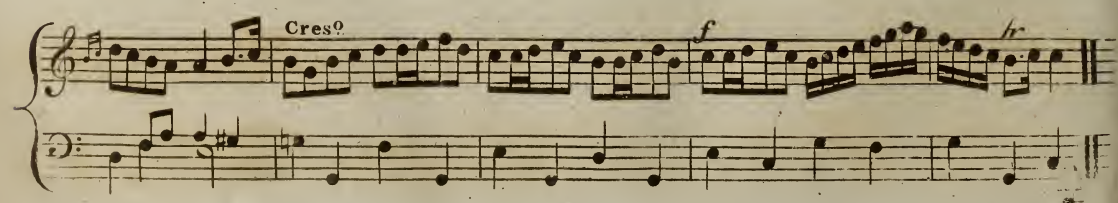
The Mock Nightingale.

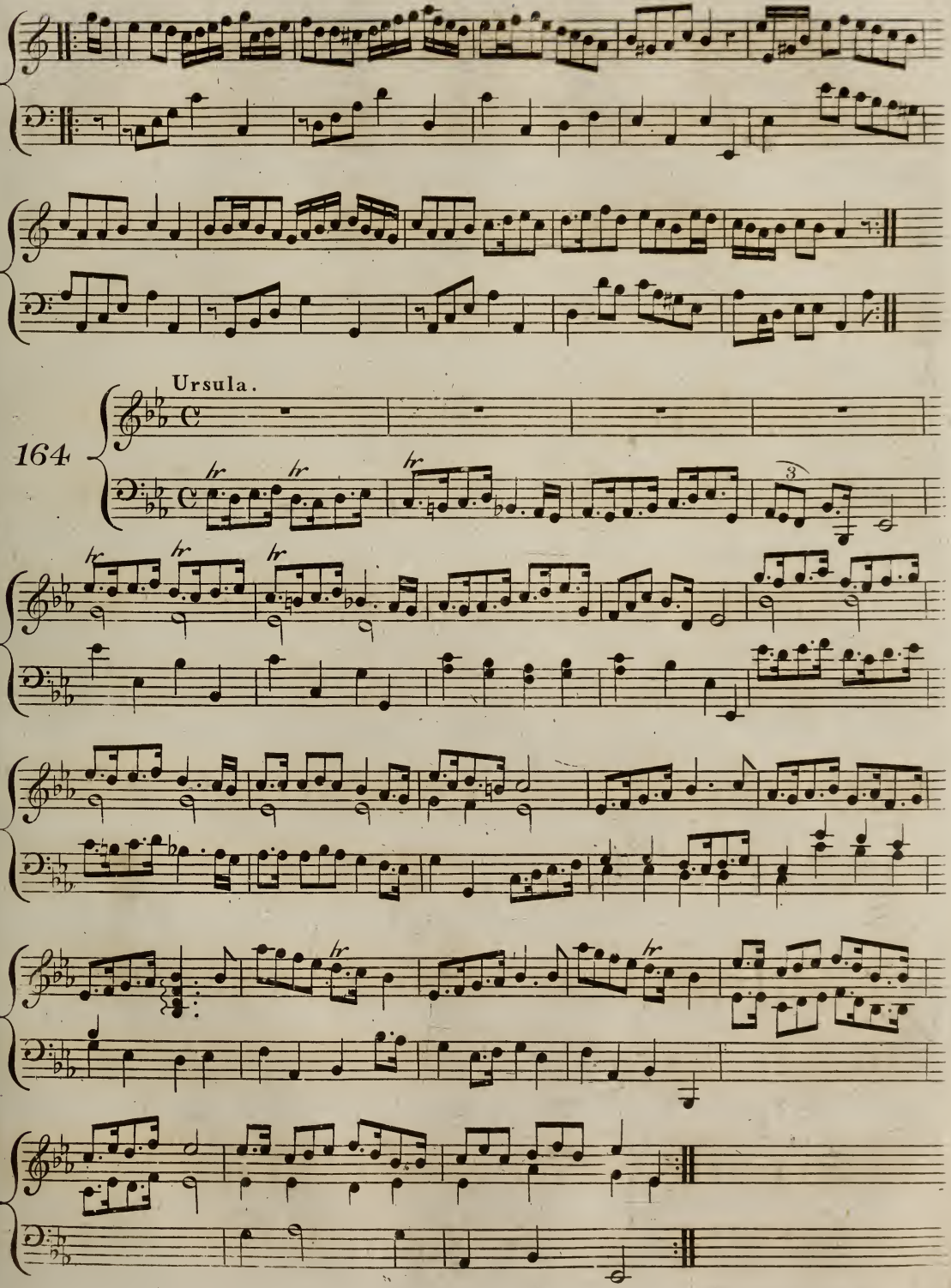
163





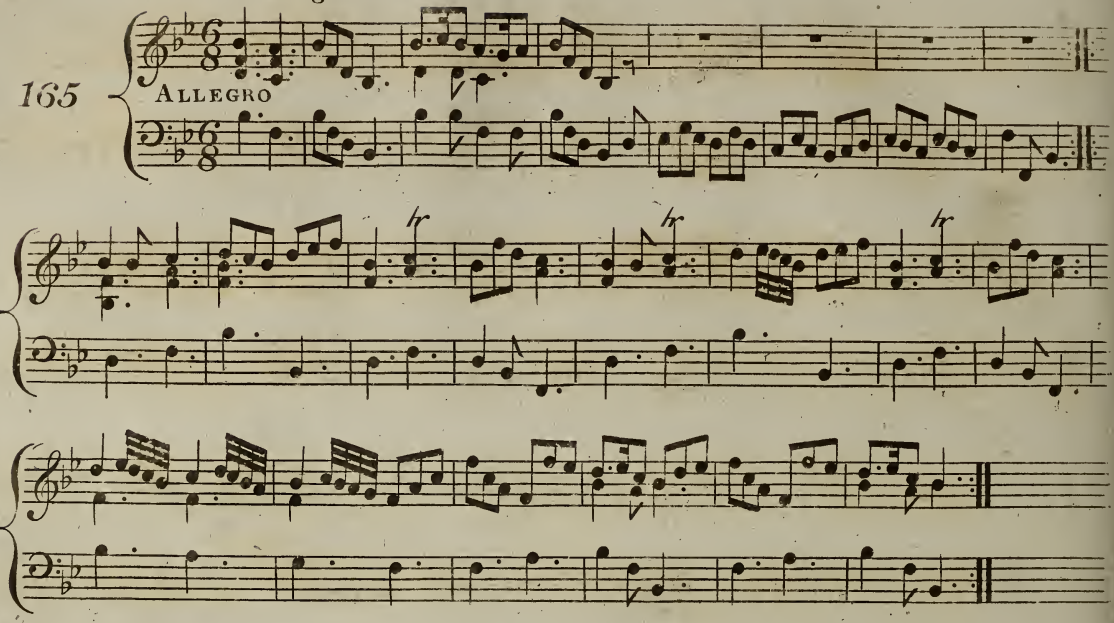





Ursula.
164.

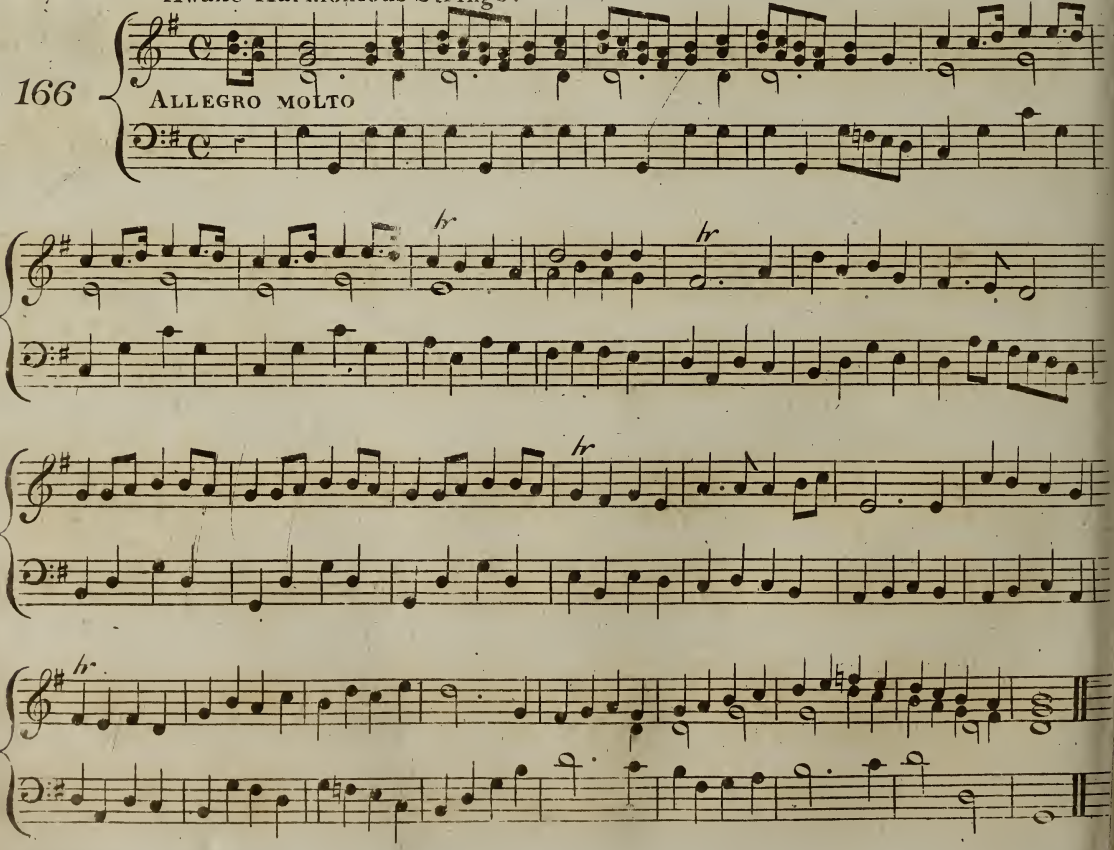
The Rising Sun.

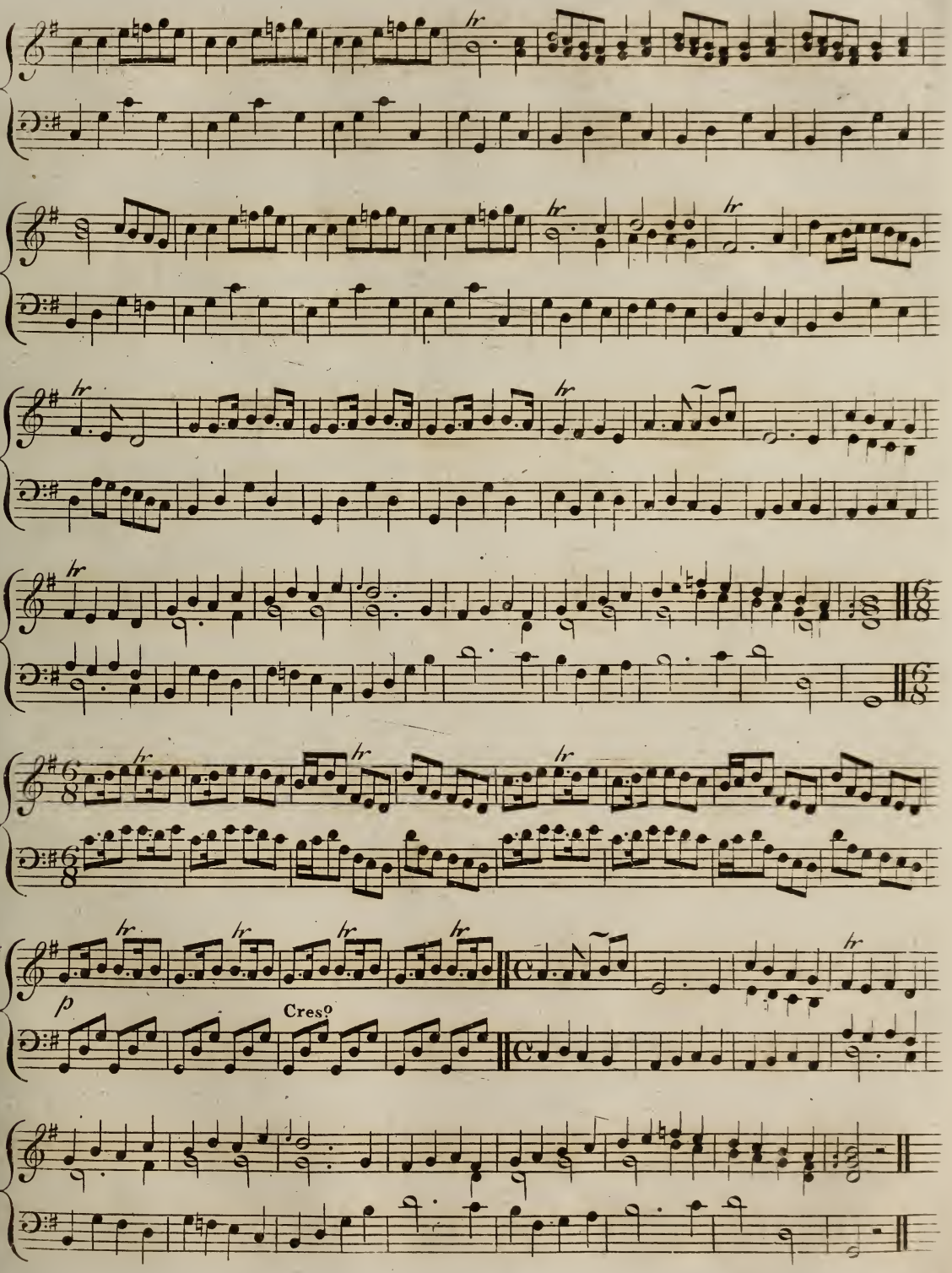
165



Awake Harmonious Strings.

166




tr
p
Cresº

Rhyban Morfydd — Morfydd's Ribbon.

167

Slow

p

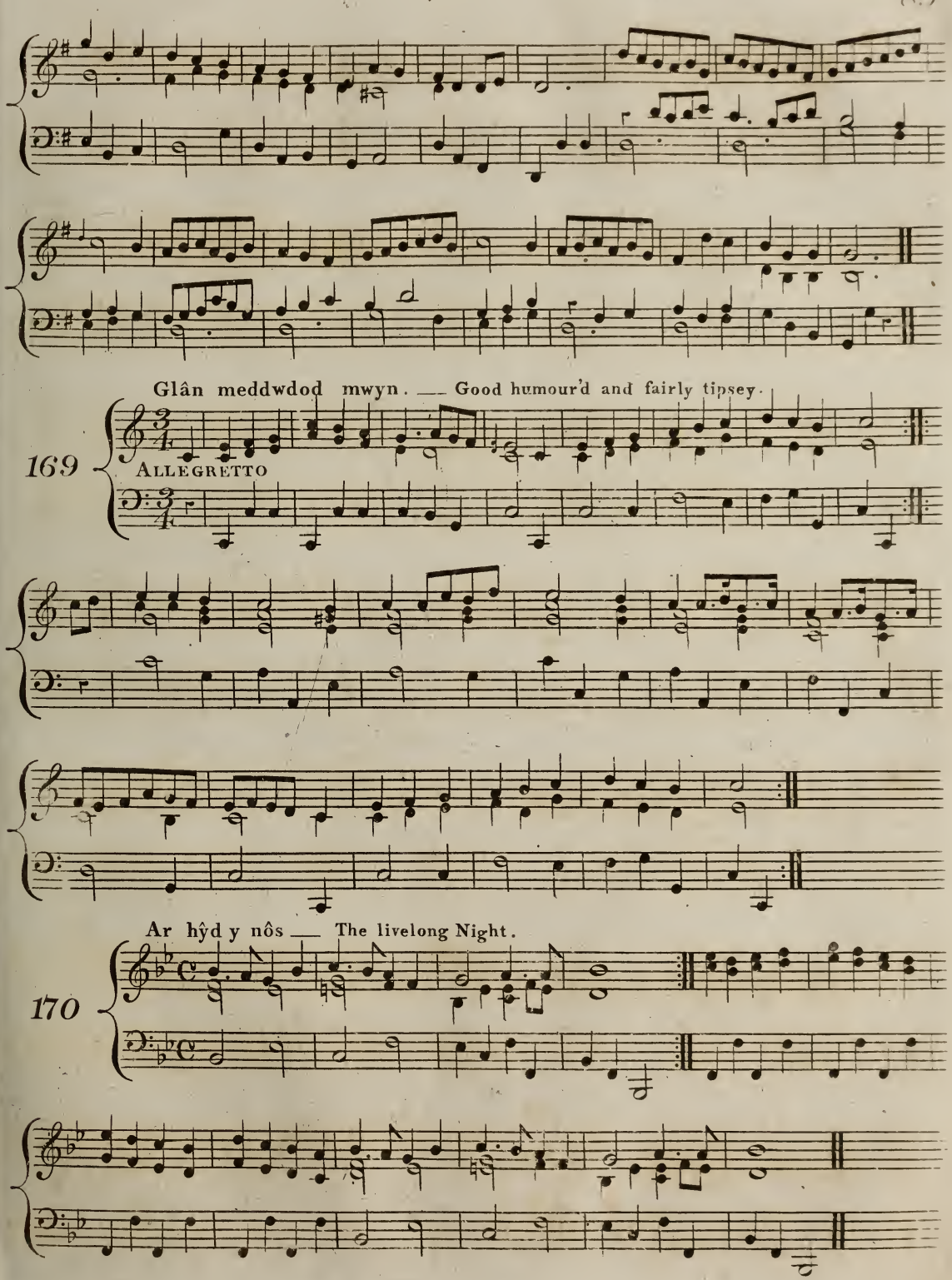
f

Ffarwell Ned Puw.

168

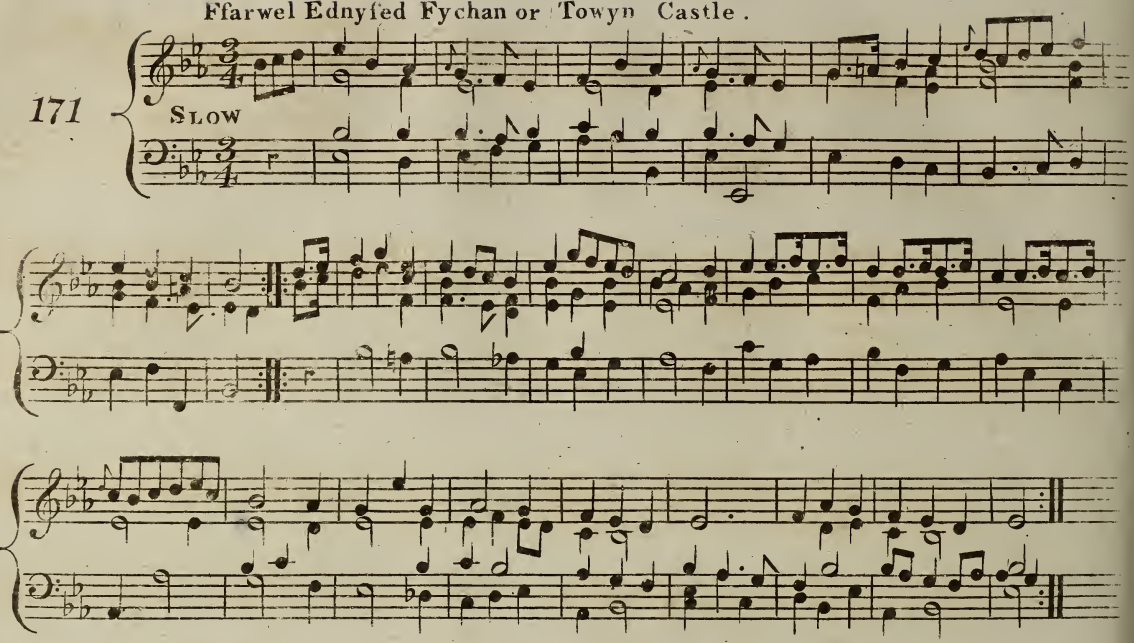
1st 2nd

Parry's Edition of the Same Tune.


Glân meddwdod mwyn. — Good humour'd and fairly tipsey.
169
ALLEGRETTO
Ar hŷd y nôs — The livelong Night.
170

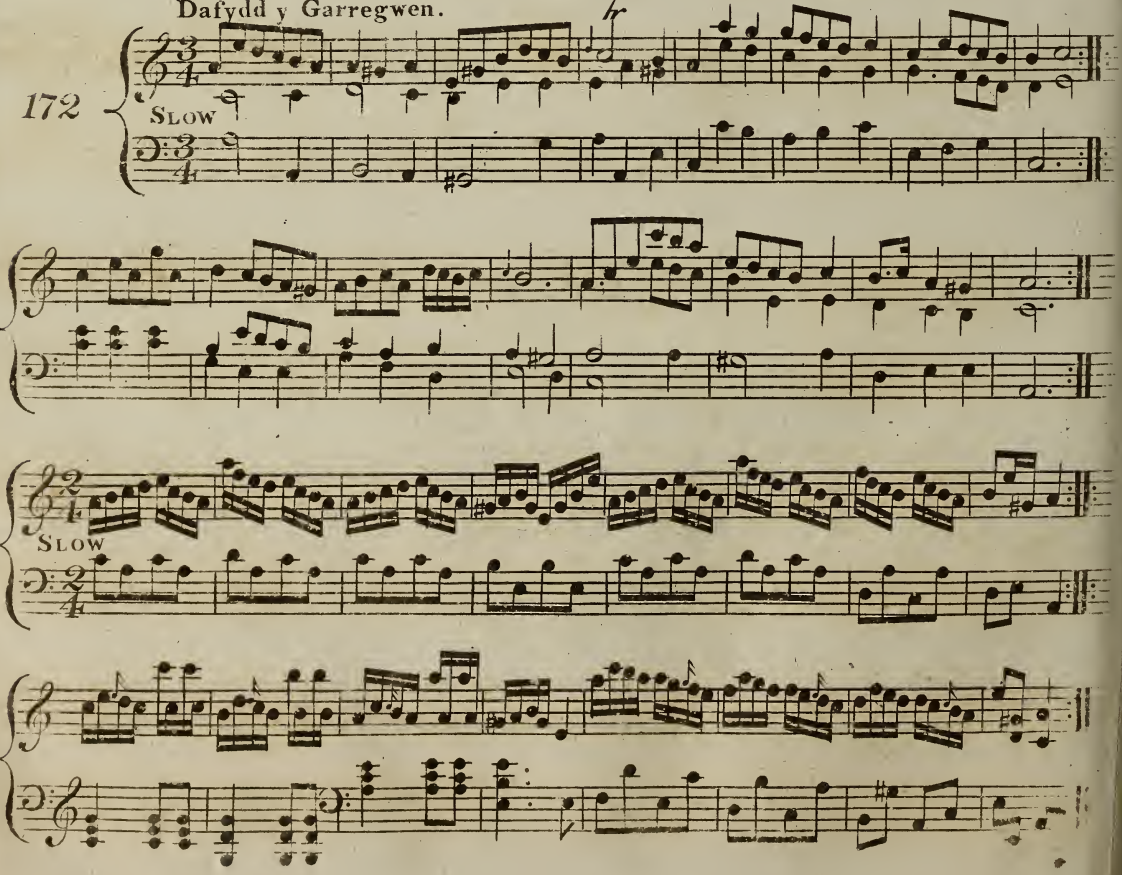
Ffarwel Ednyfed Fychan or Towyn Castle.

171



Dafydd y Garregwen.

172



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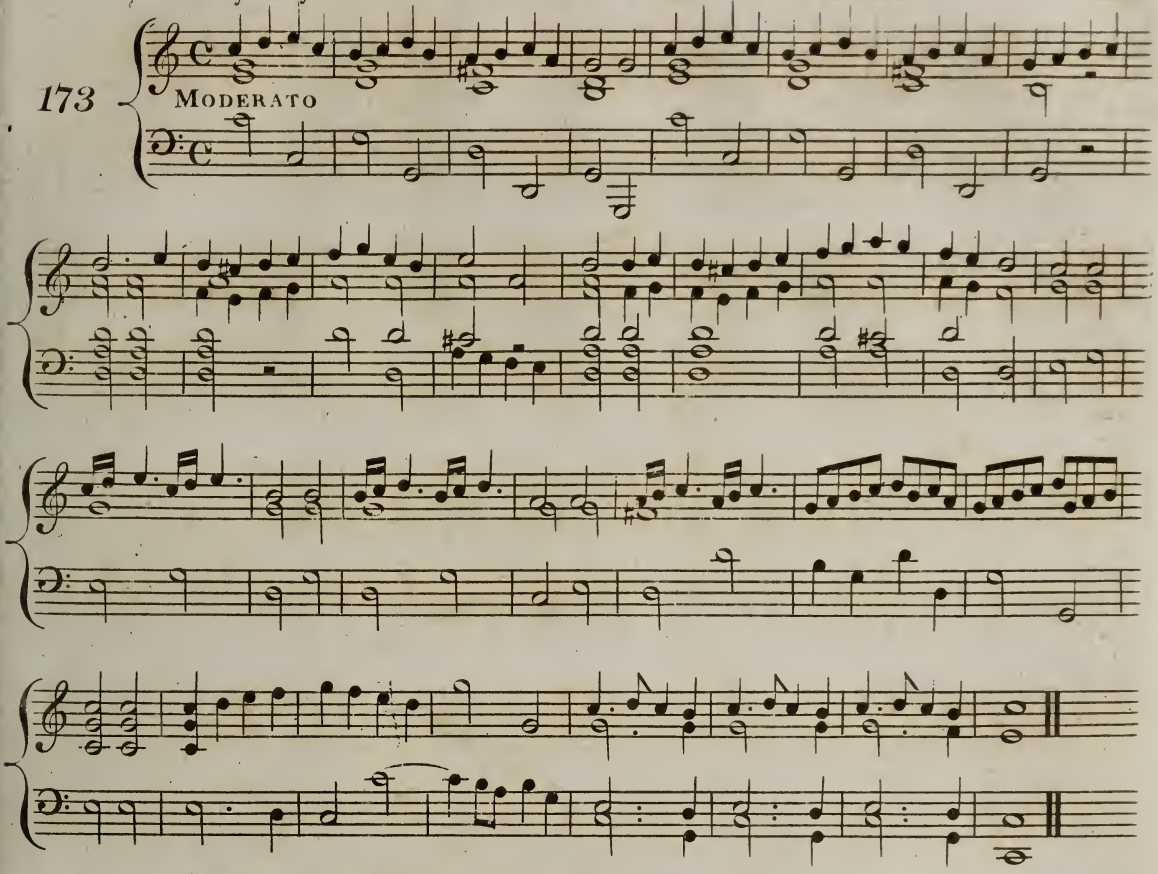
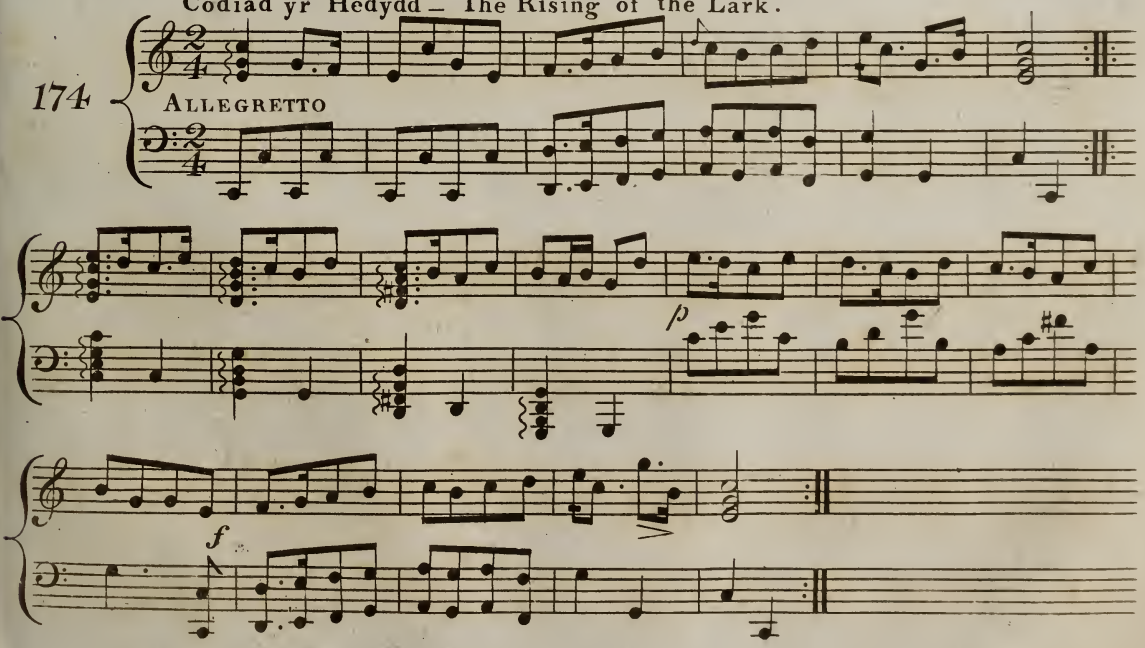


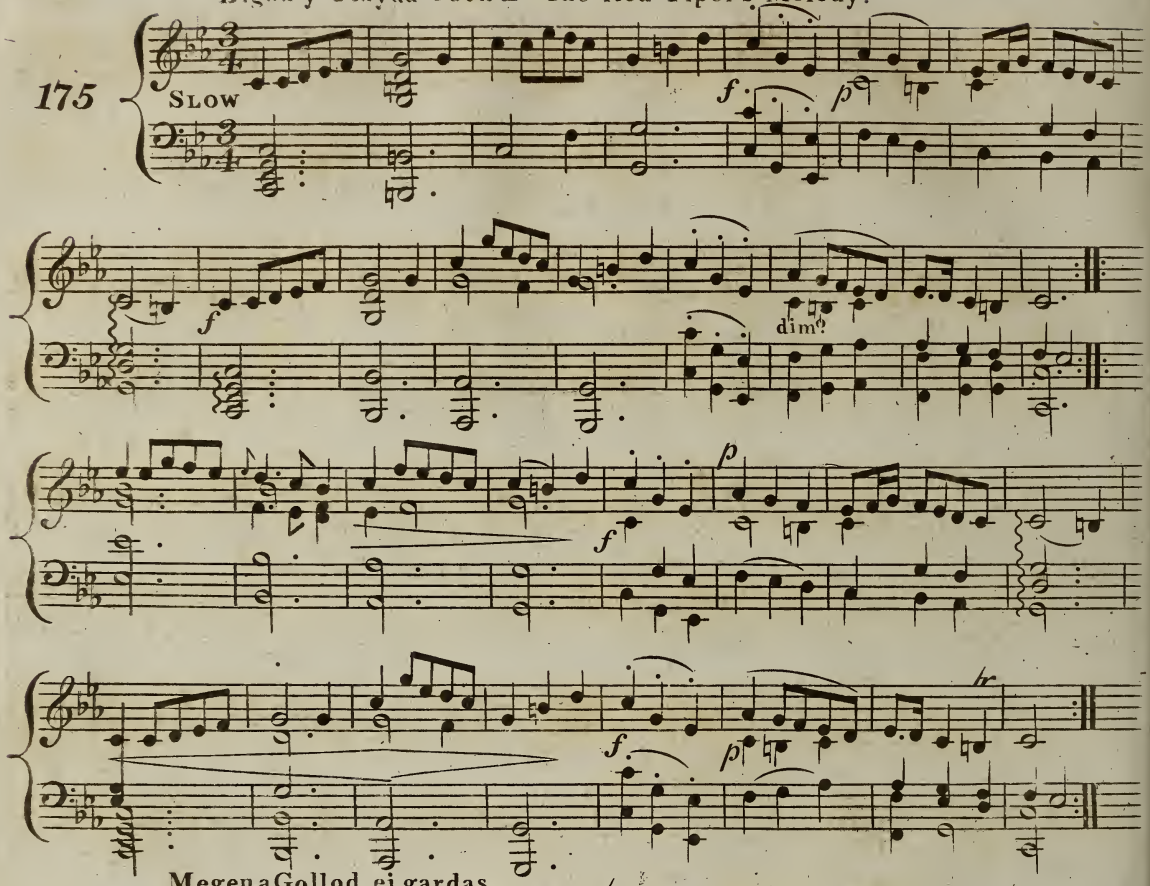
Codiad yr Hedydd_ The Rising of the Lark.

174



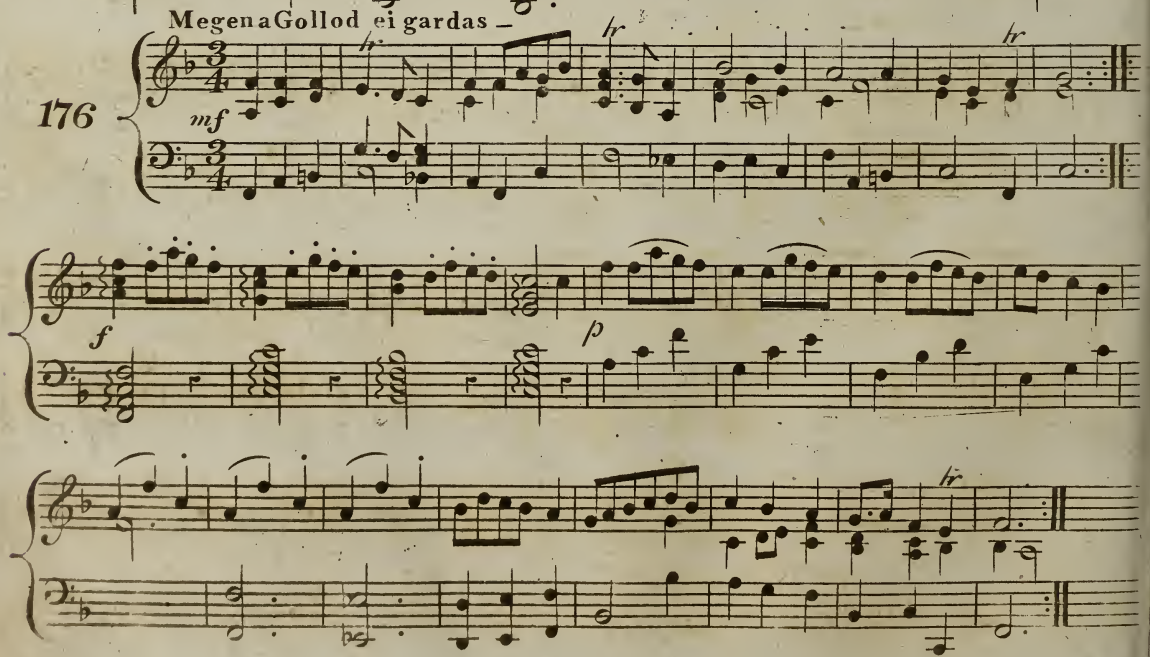
Digan y Pibydd Coch — The Red Piper's Melody.

175

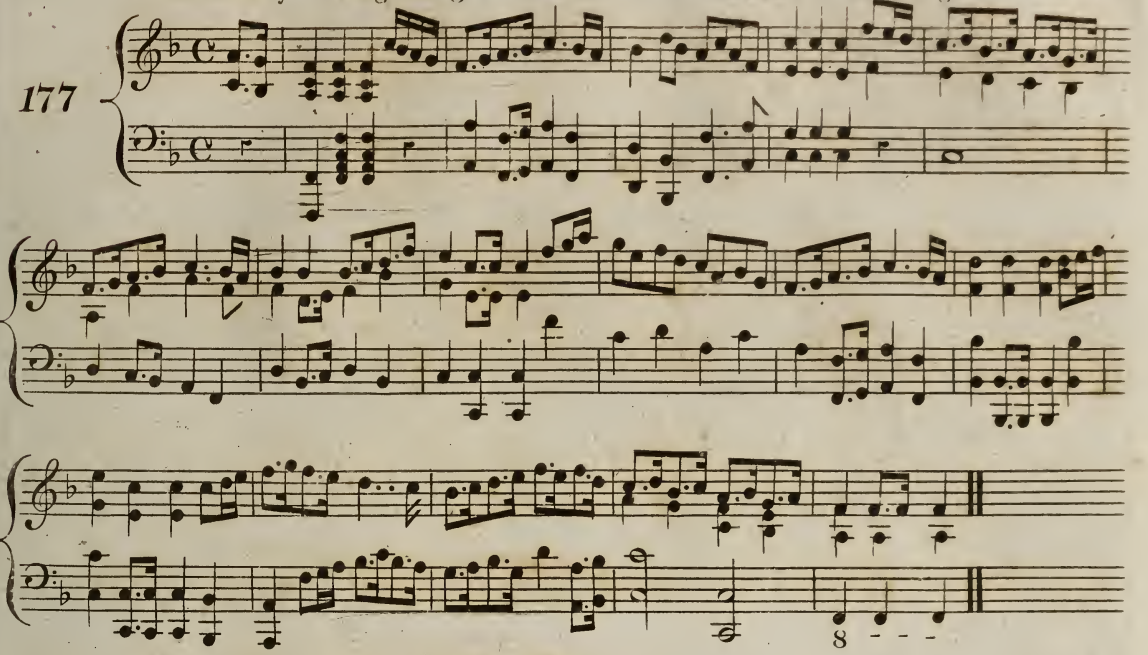


Megena Gollod ei gardas —

176

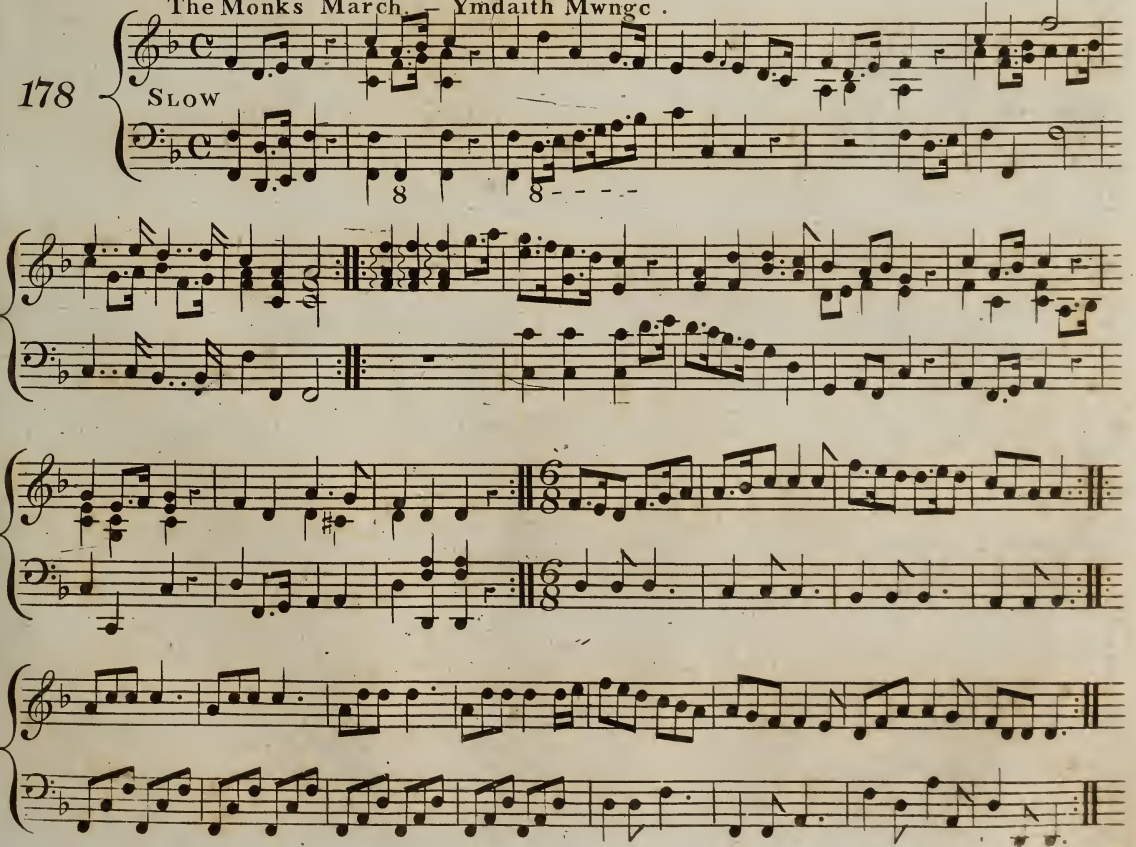


177

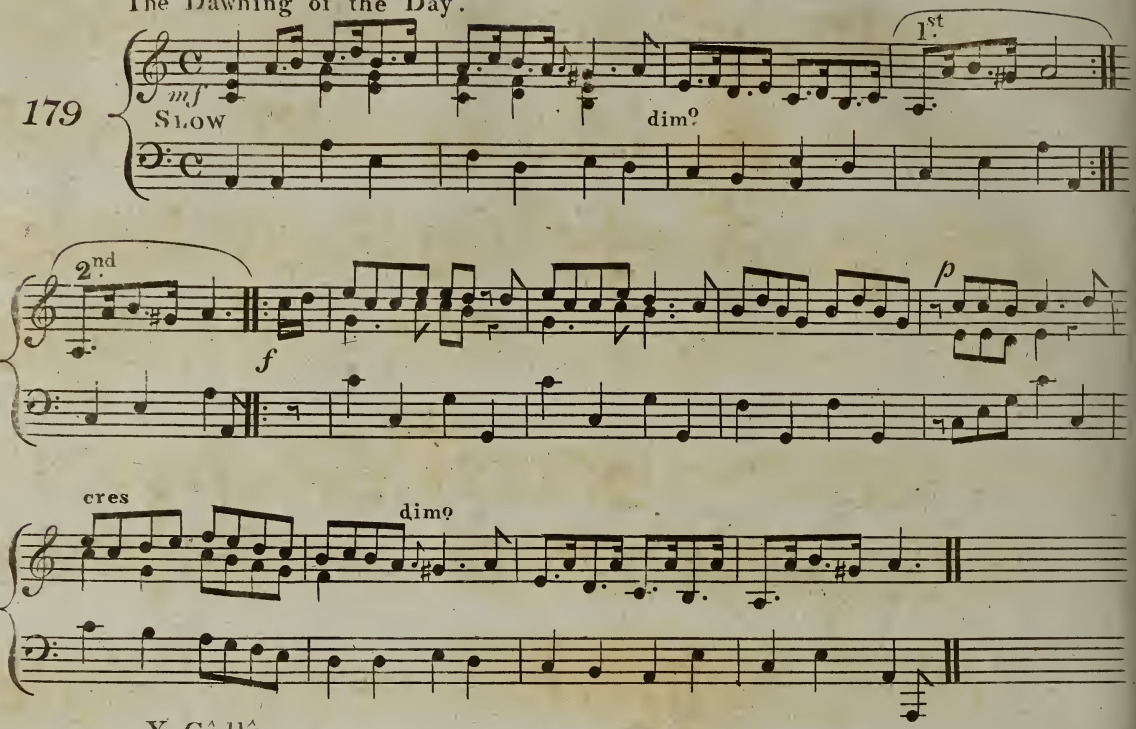


The Monks March. – Ymdaith Mwngc.

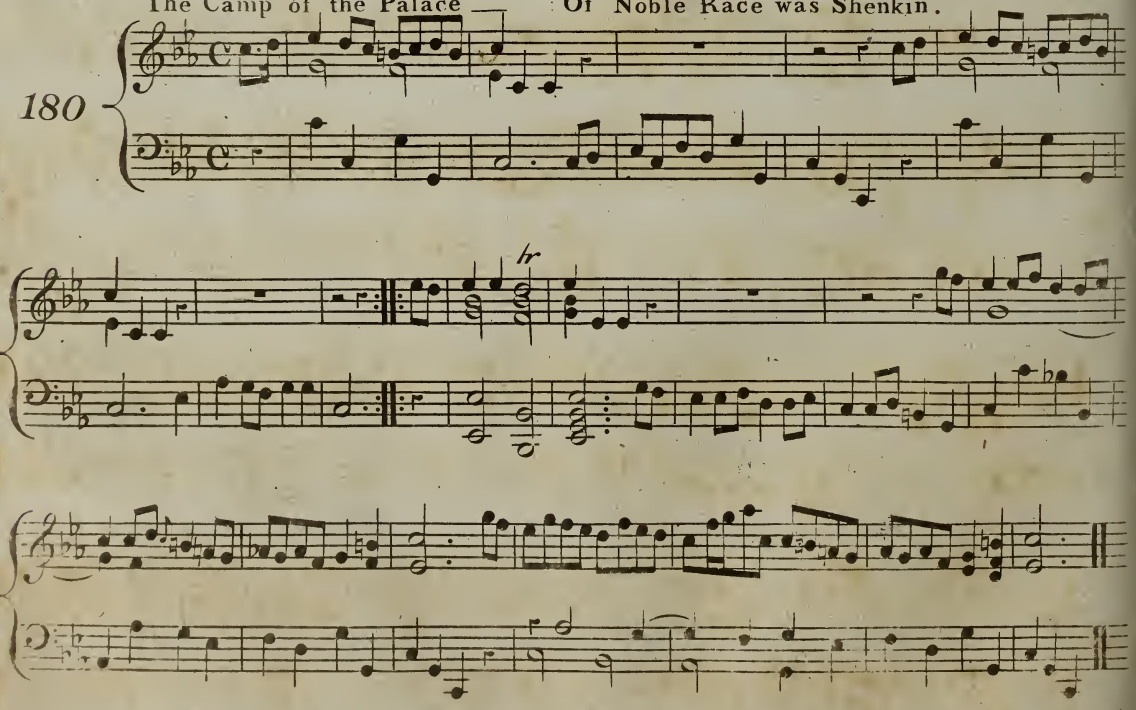
178



Torriad y Dydd. –
The Dawning of the Day.

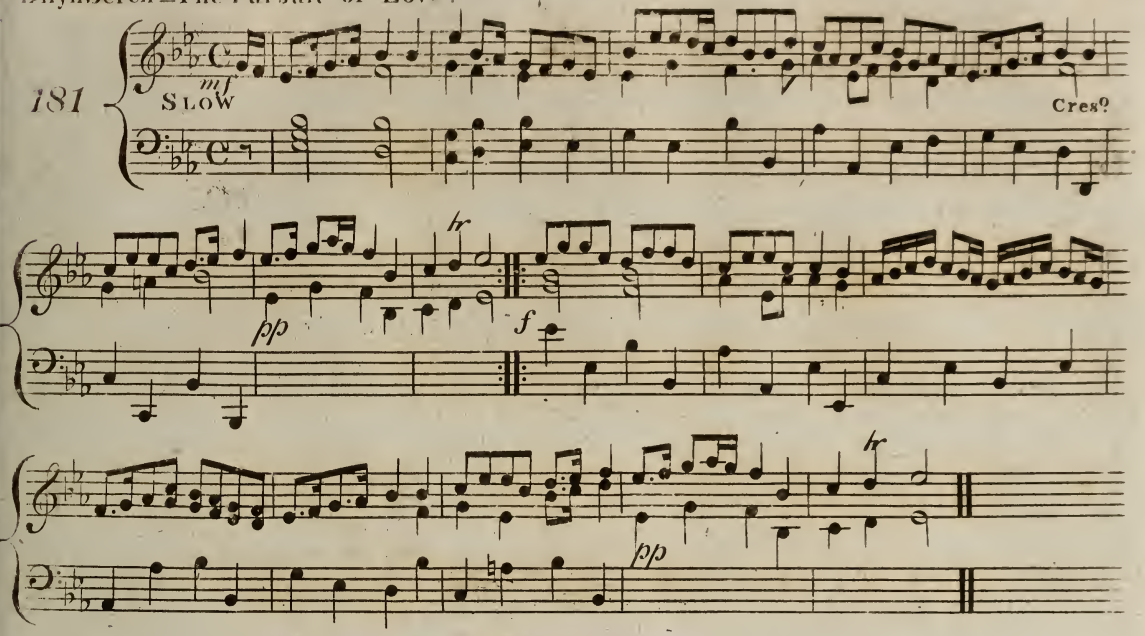


Y Gâdlŷs. –
The Camp of the Palace — Of Noble Race was Shenkin.



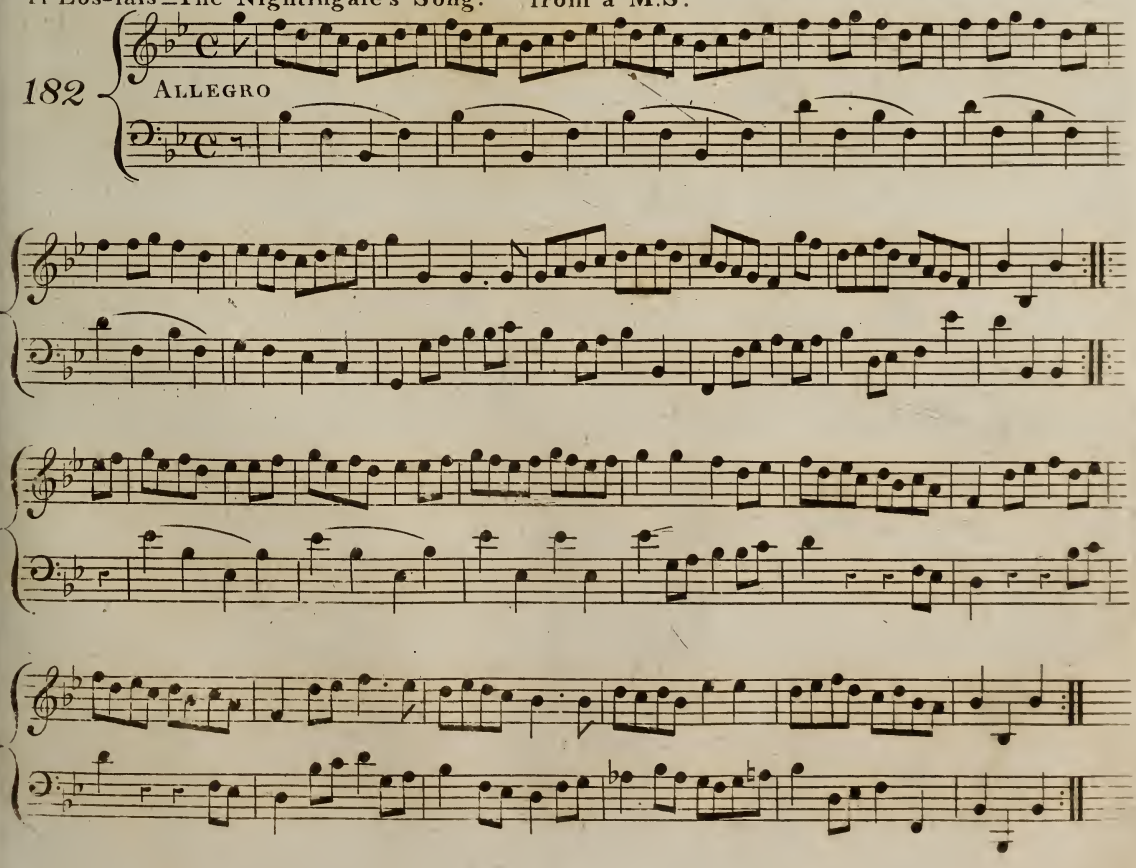
Dilyn Serch _ The Pursuit of Love.

181



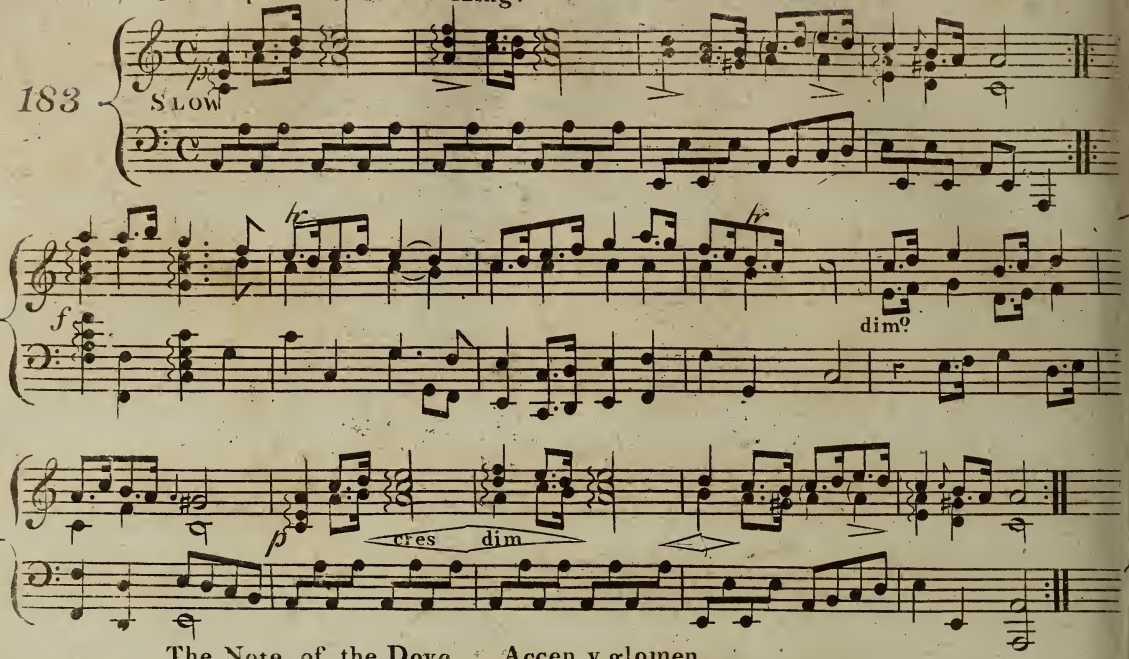
Yr Eos-lais _ The Nightingale's Song. from a M.S.

182



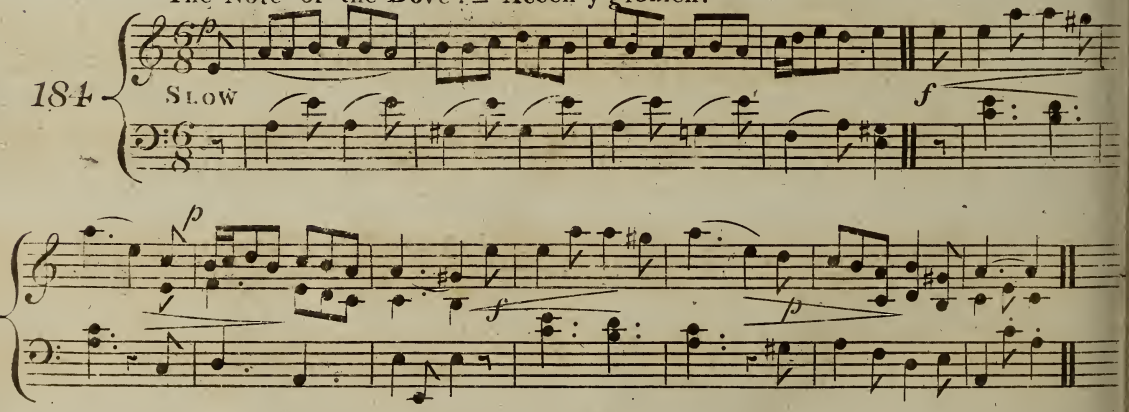
Ymdawiad y Brenhin. –
The Departure of the King.

183



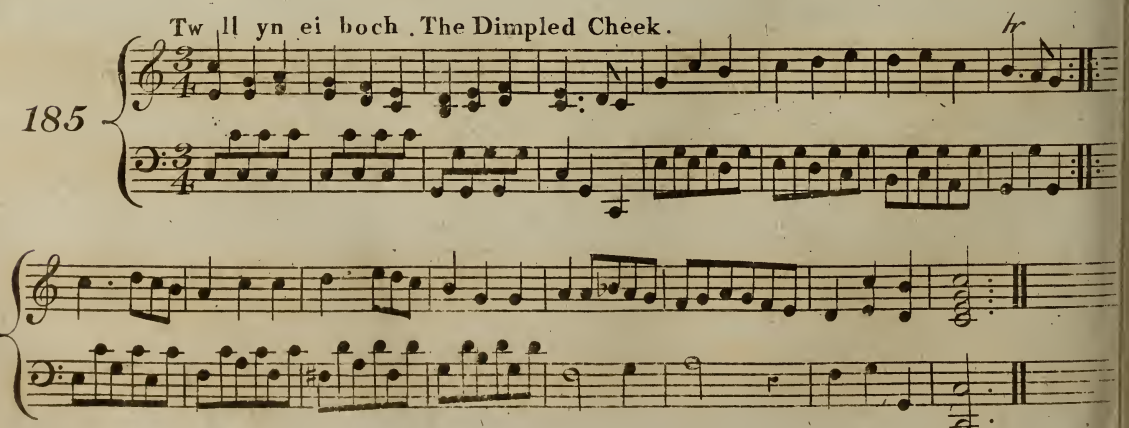
The Note of the Dove. – Accen y glomen.

184



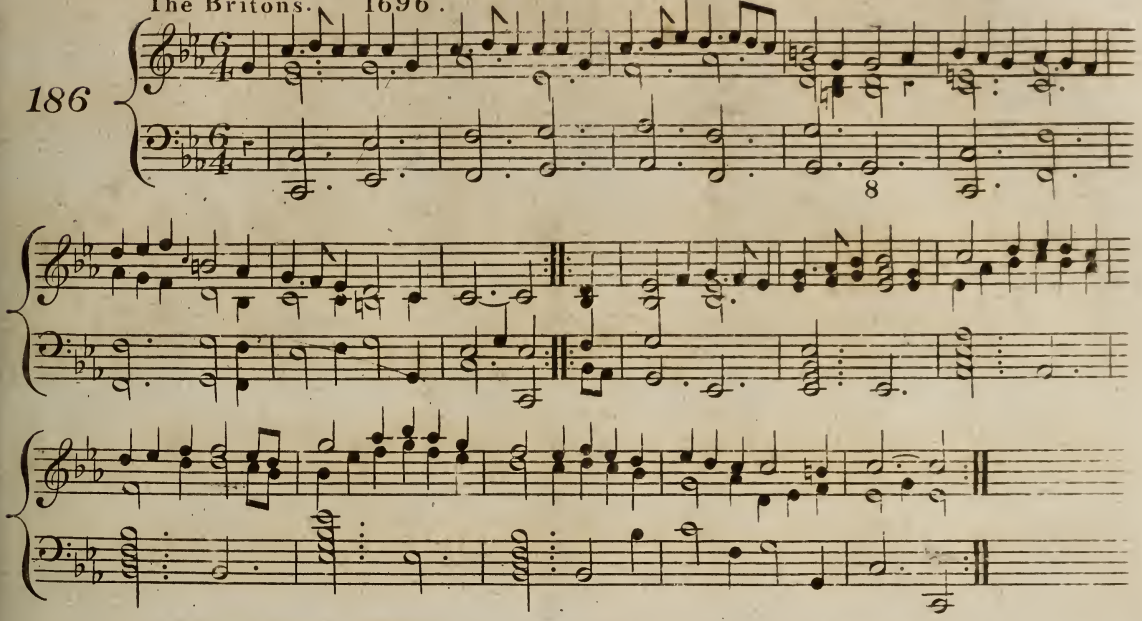
Tw ll yn ei boch. The Dimpled Cheek.

185



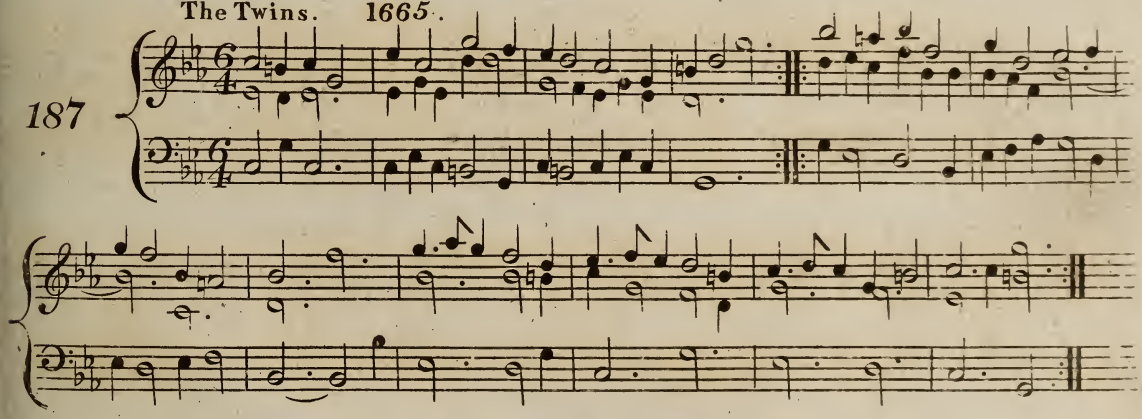
The Britons. 1696.

186



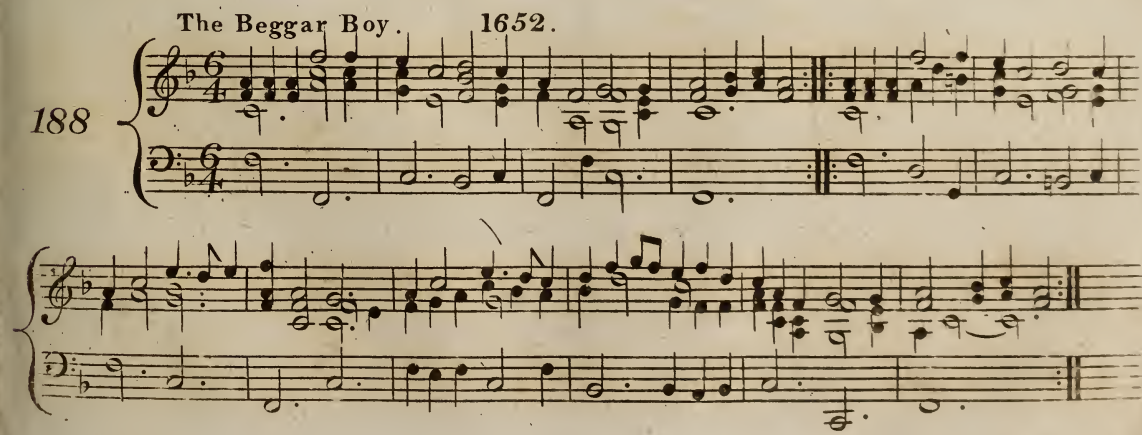
The Twins. 1665.

187



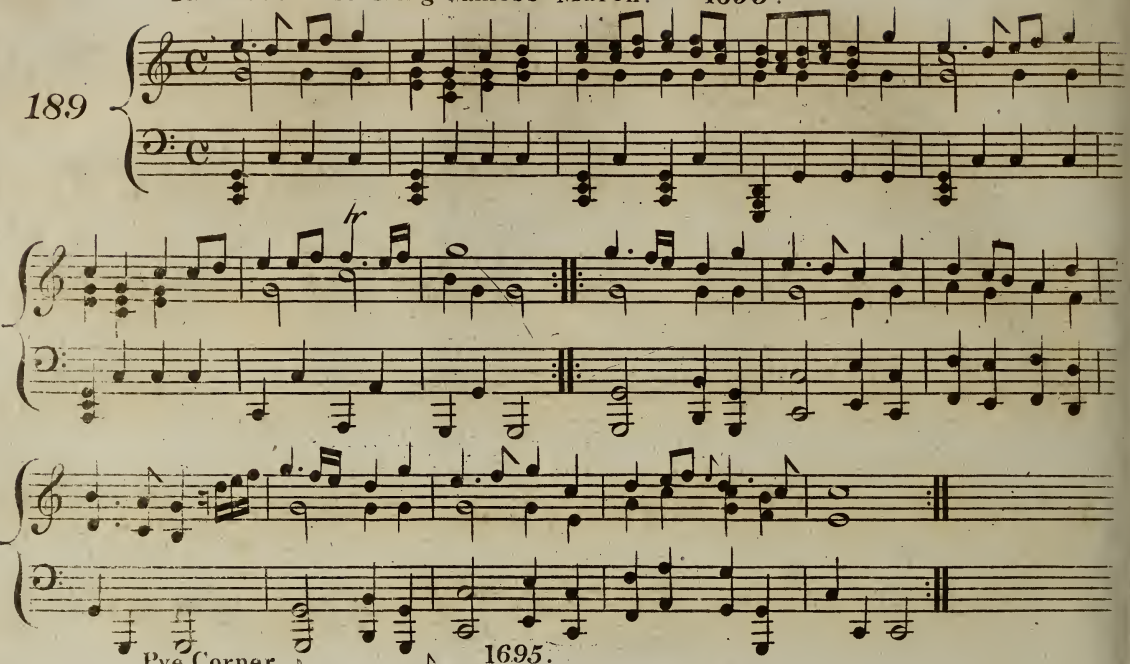
The Beggar Boy. 1652.

188



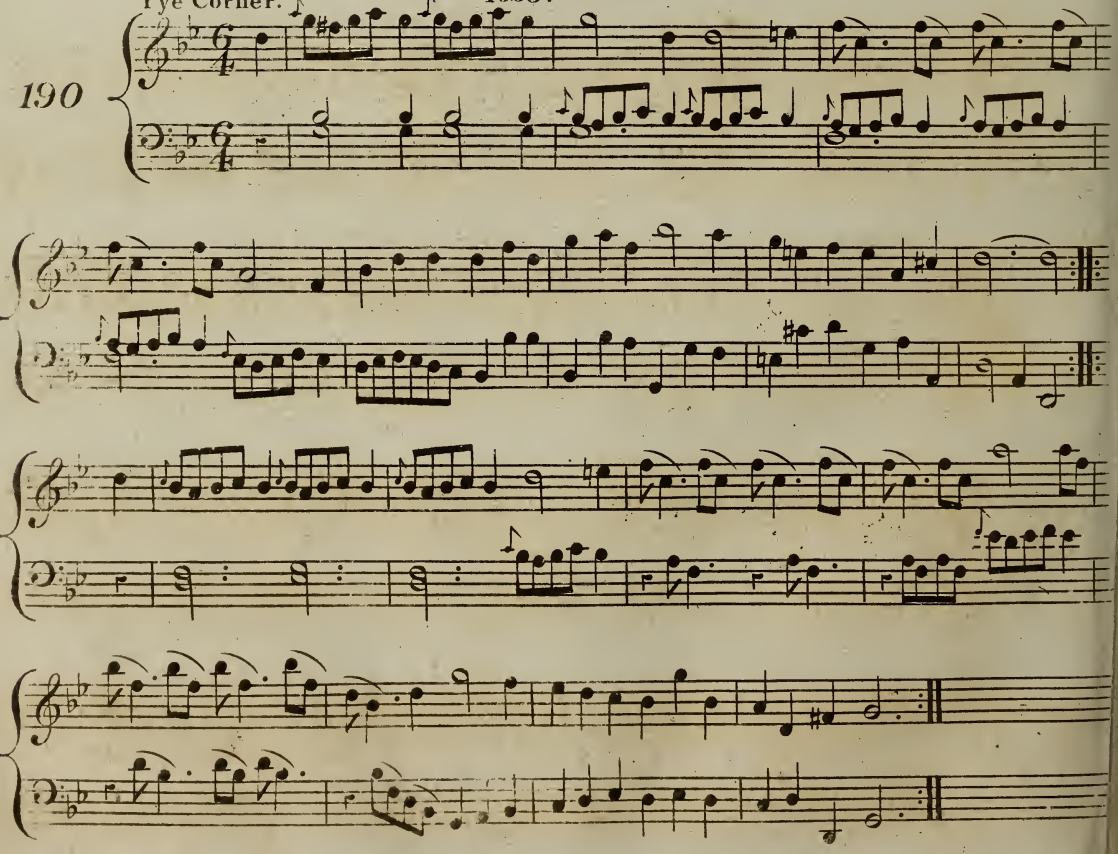
The Garter' or King James's March. 1695.

189



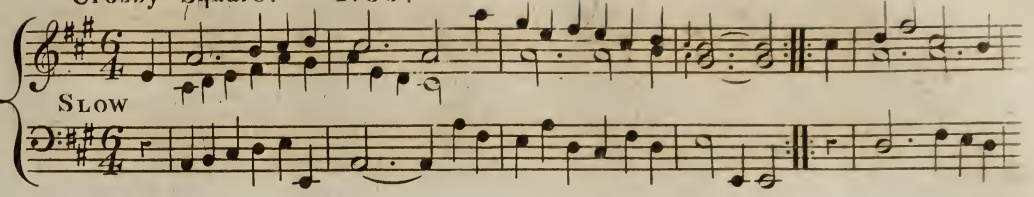
Pye Corner. 1695.

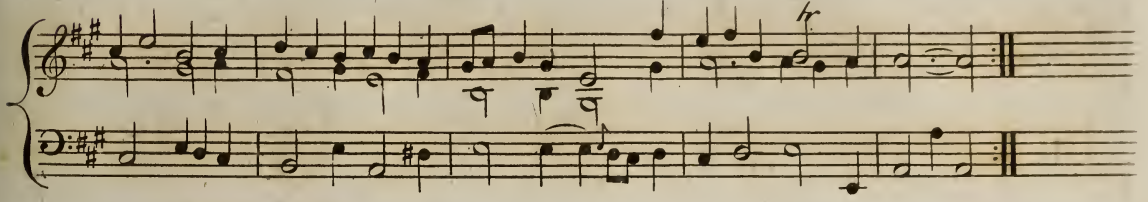
190



Crosby Square. · 1706.

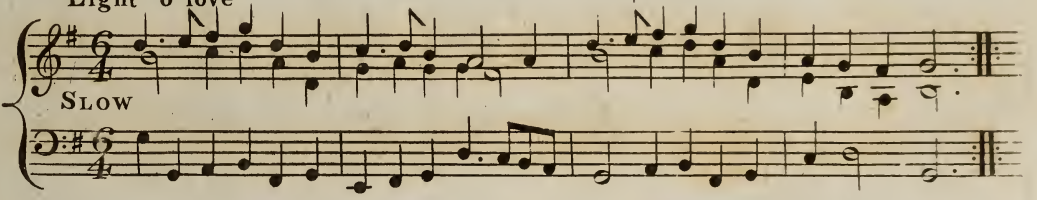
191

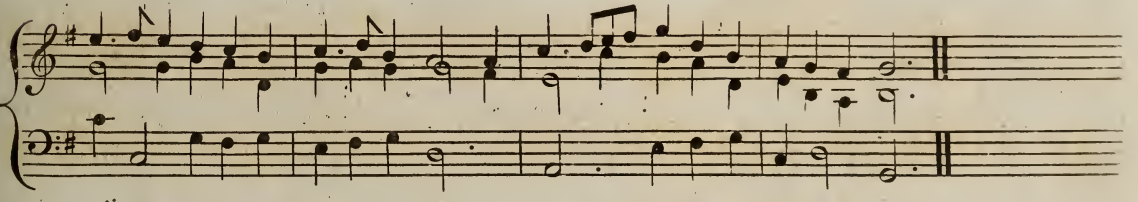




Light o' love

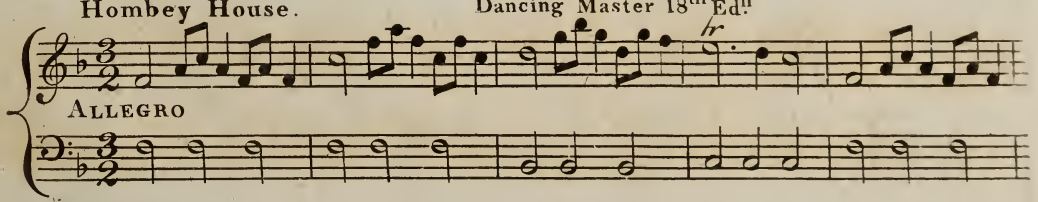
192

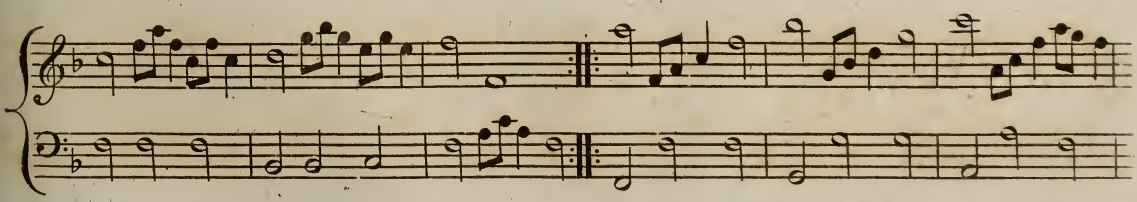


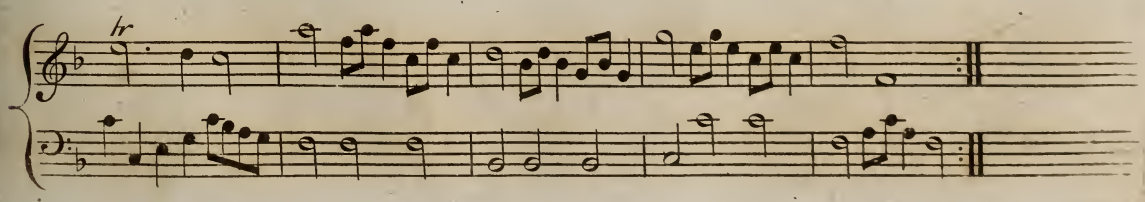


Hombey House. Dancing Master 18th Edn

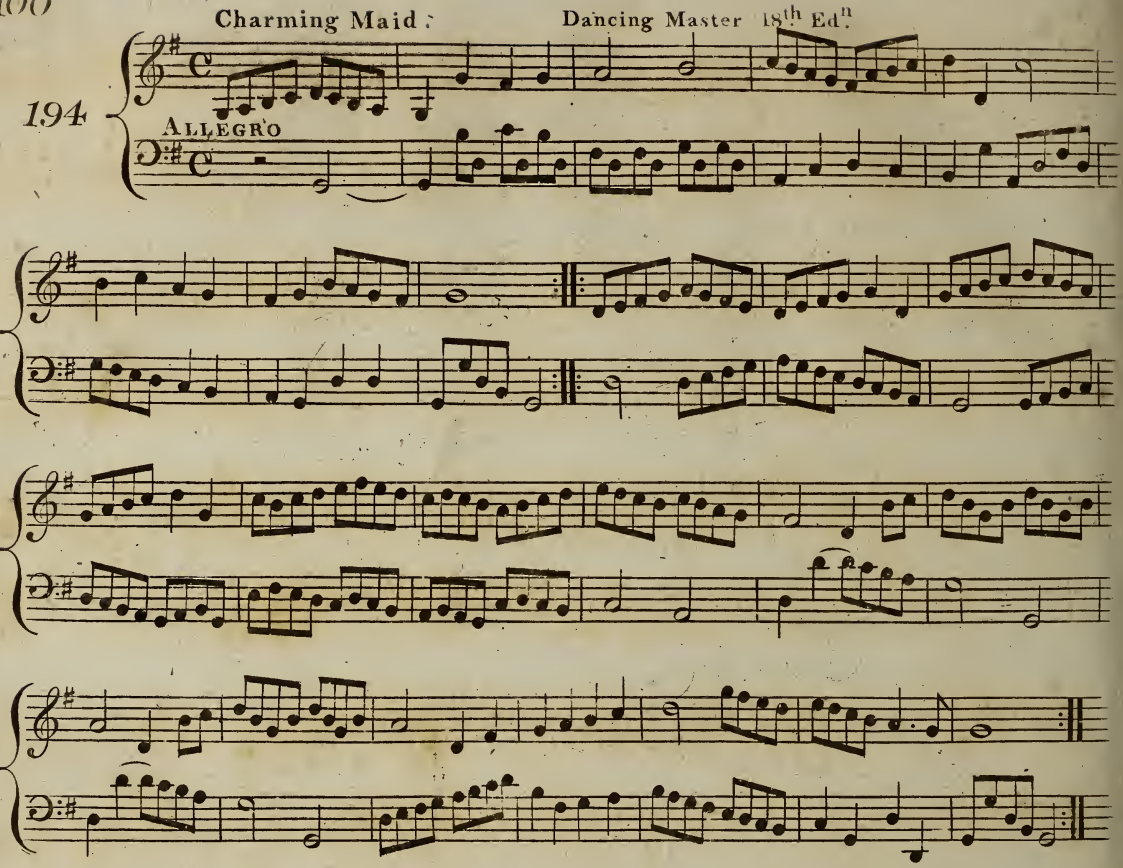
193.



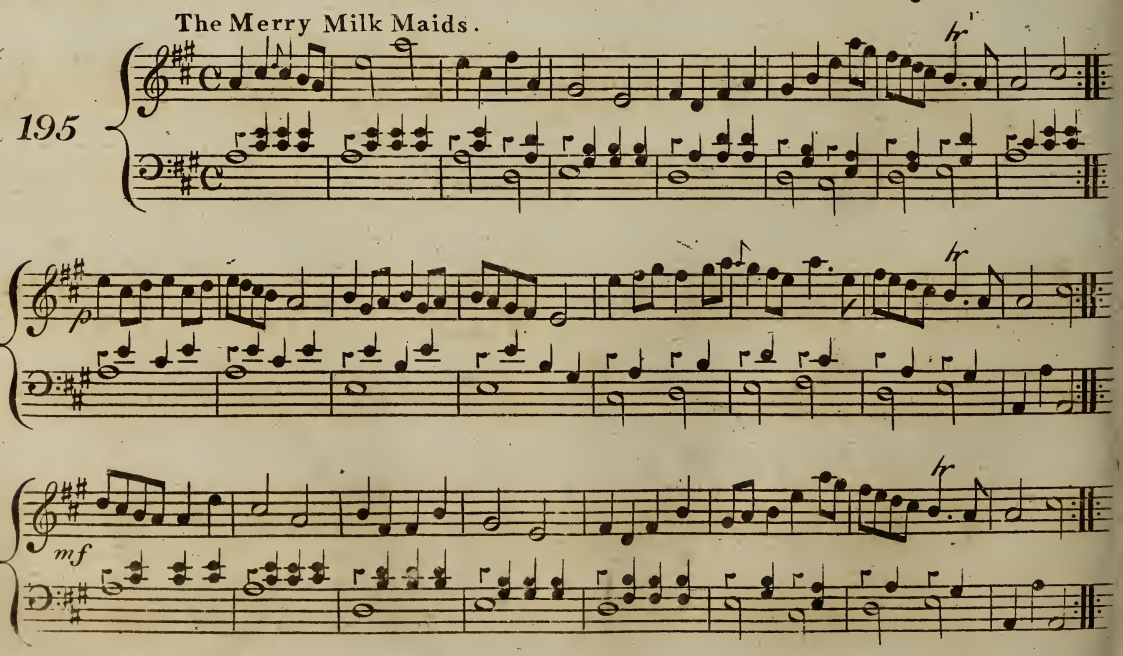


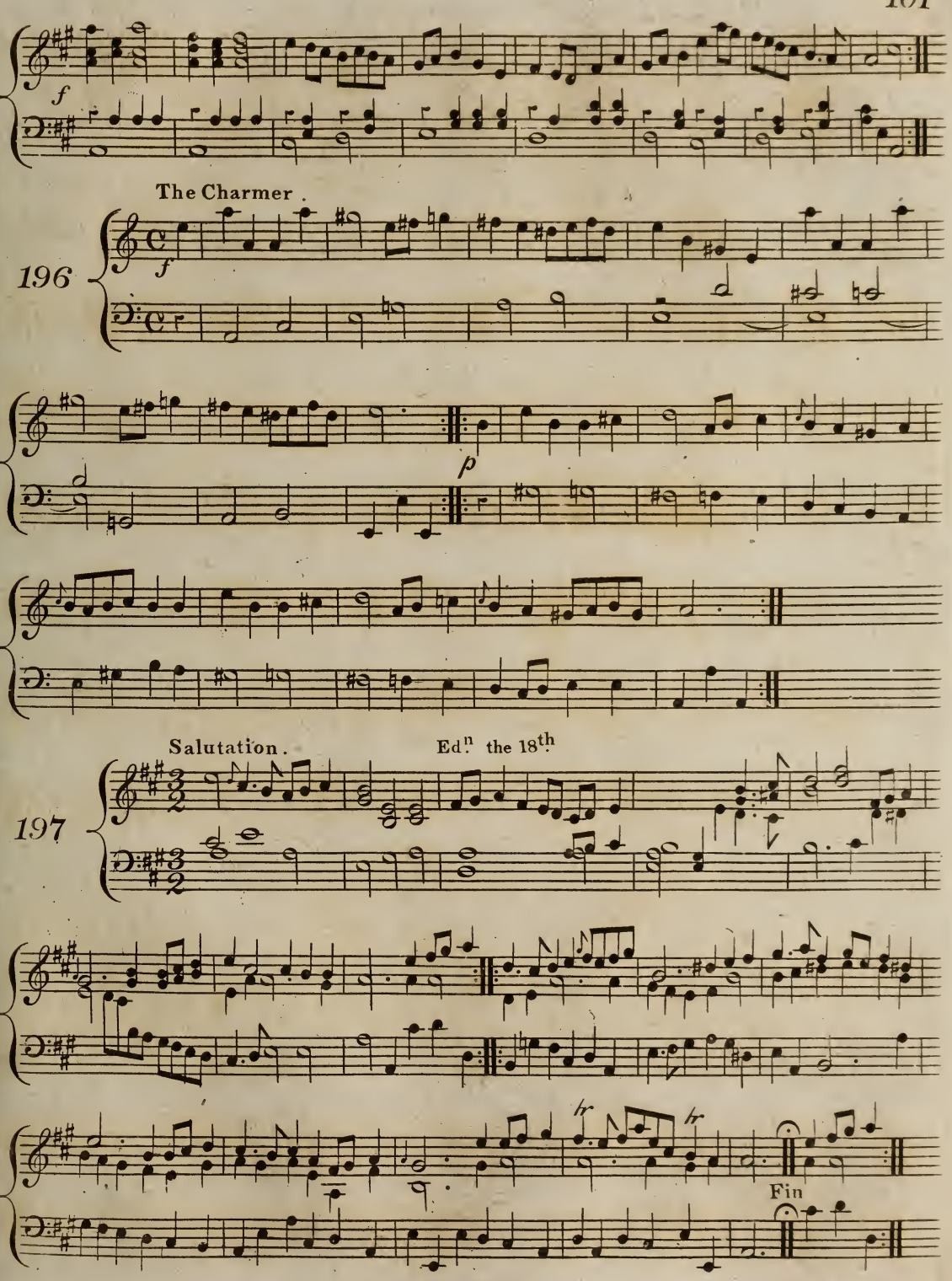


194 Charming Maid. Dancing Master 18th Edn.

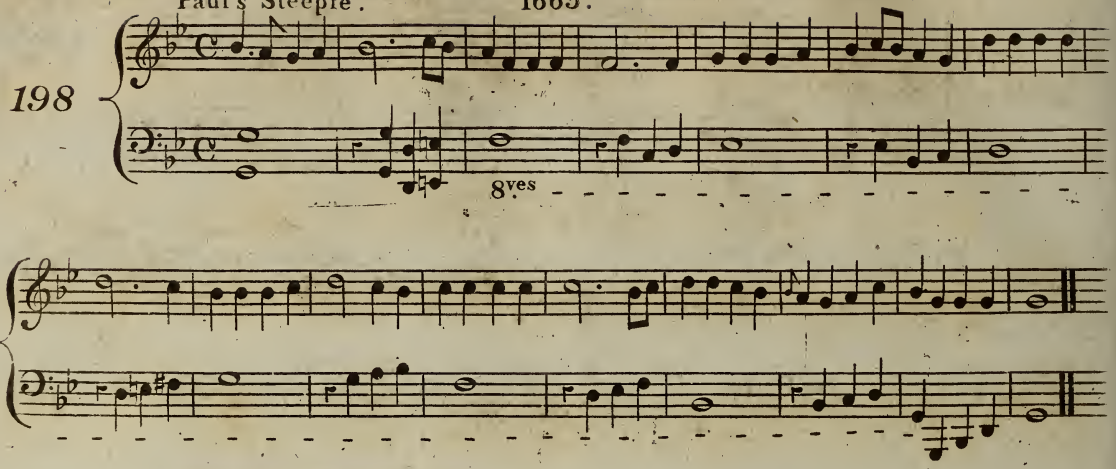


195 The Merry Milk Maids.

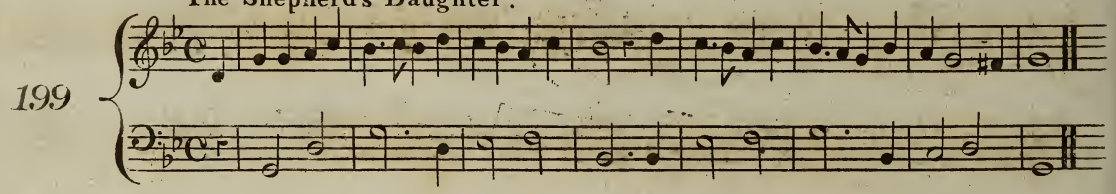



f
The Charmer.
196
f
p
Salutation.
Ed.n the 18th
197
hr
hr
Fin

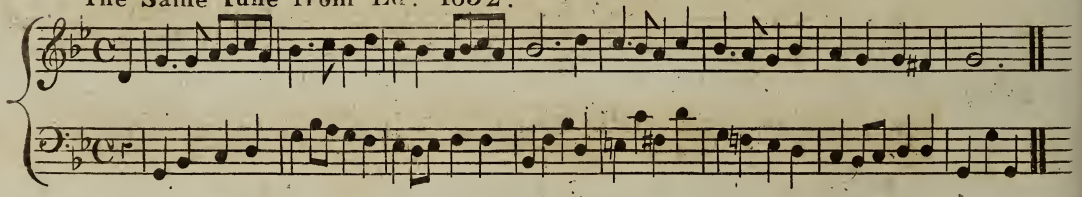
198 Paul's Steeple. 1665.



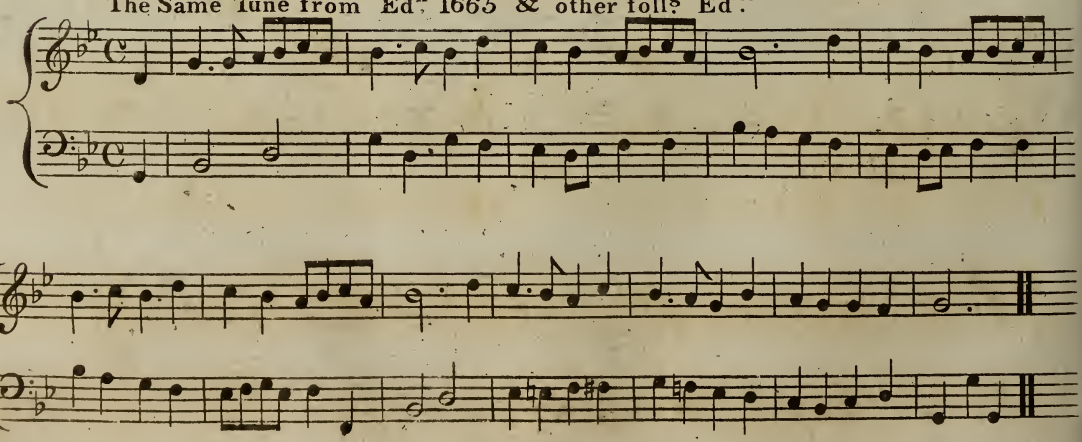
199 The Shepherd's Daughter.



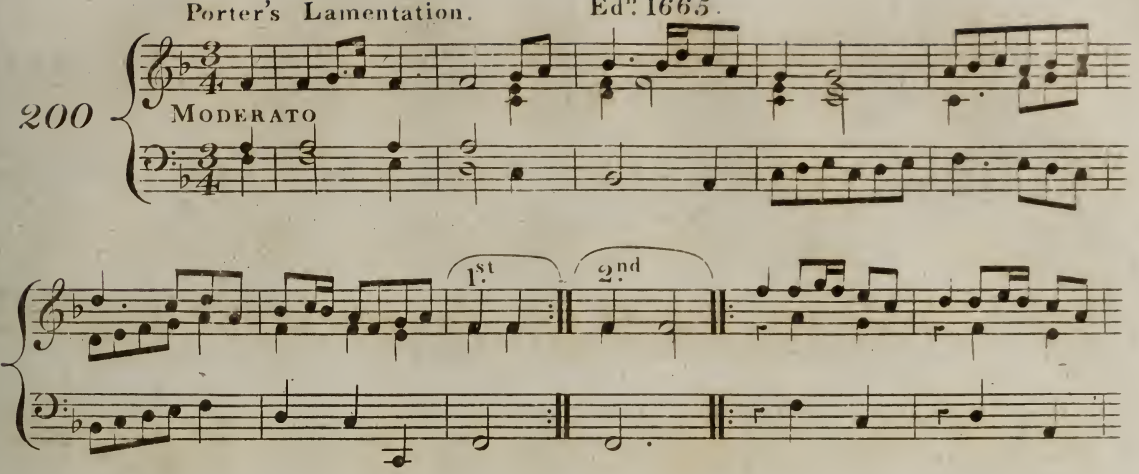
The Same Tune from Edn. 1652.



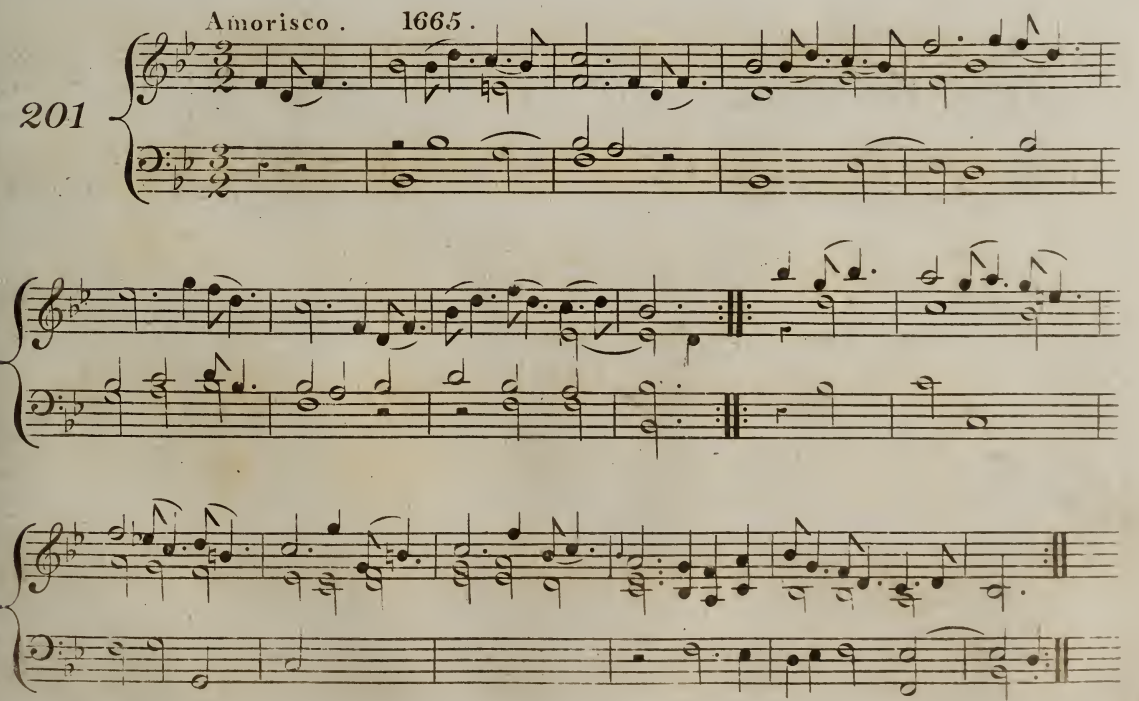
The Same Tune from Edn 1665 & other follg Edns



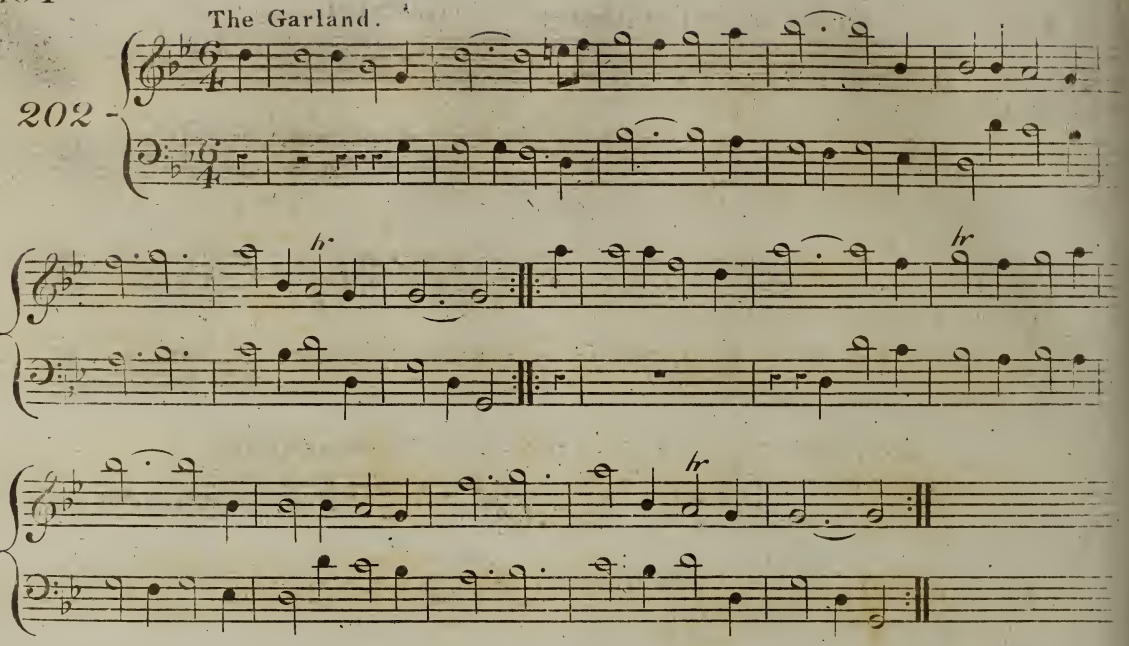
200 Porter's Lamentation. Ed^n. 1665.



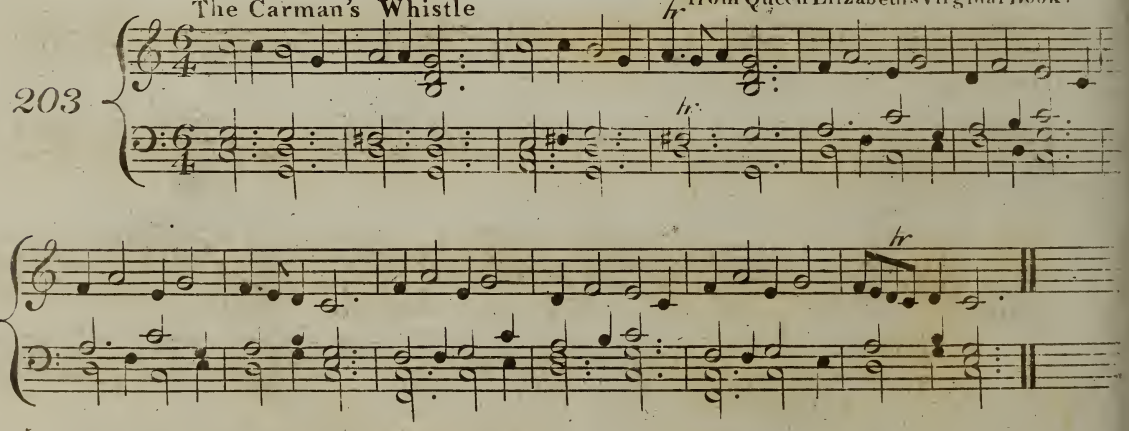
201 Amorisco. 1665.



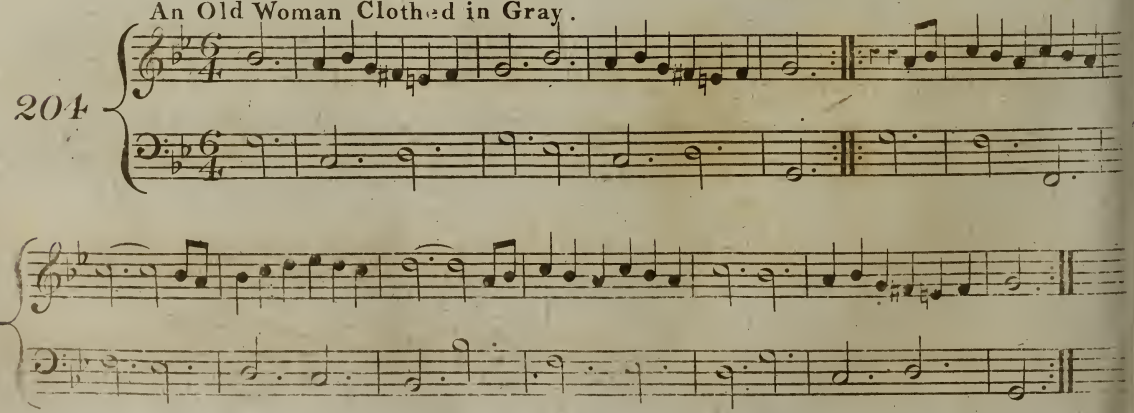
202 The Garland.



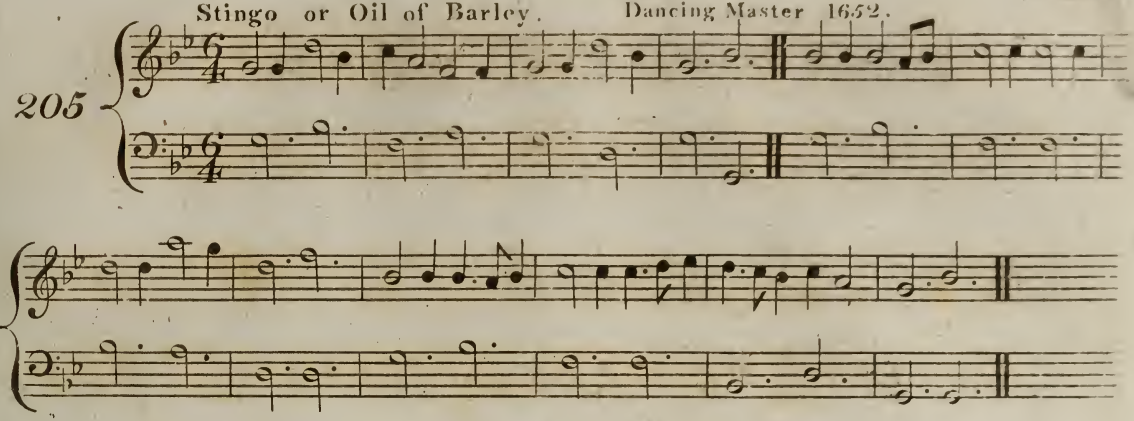
203 The Carman's Whistle from Queen Elizabeth's Virginal Book.



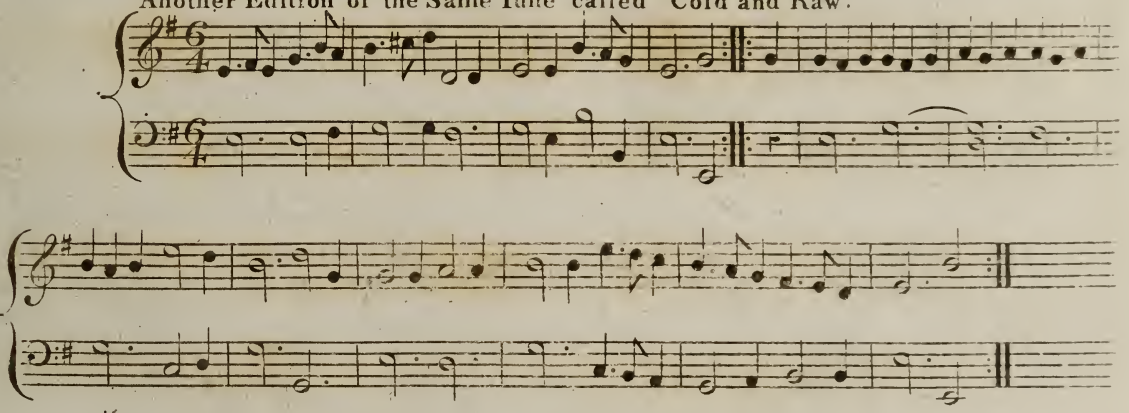
204 An Old Woman Clothed in Gray.



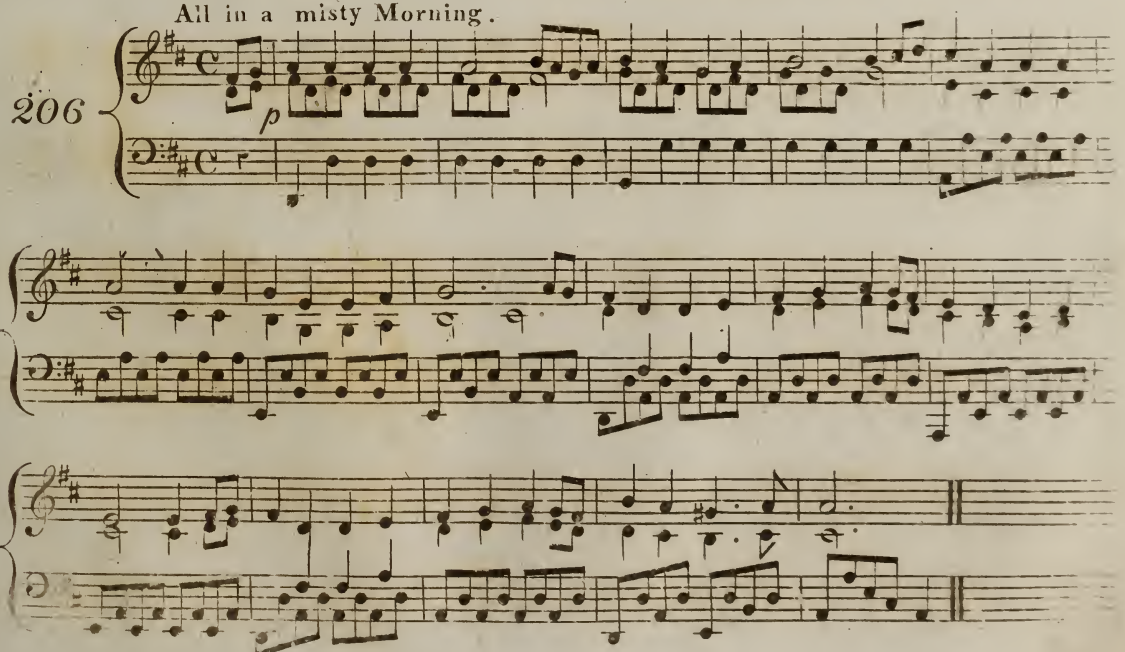
205 Stingo or Oil of Barley. Dancing Master 1652.



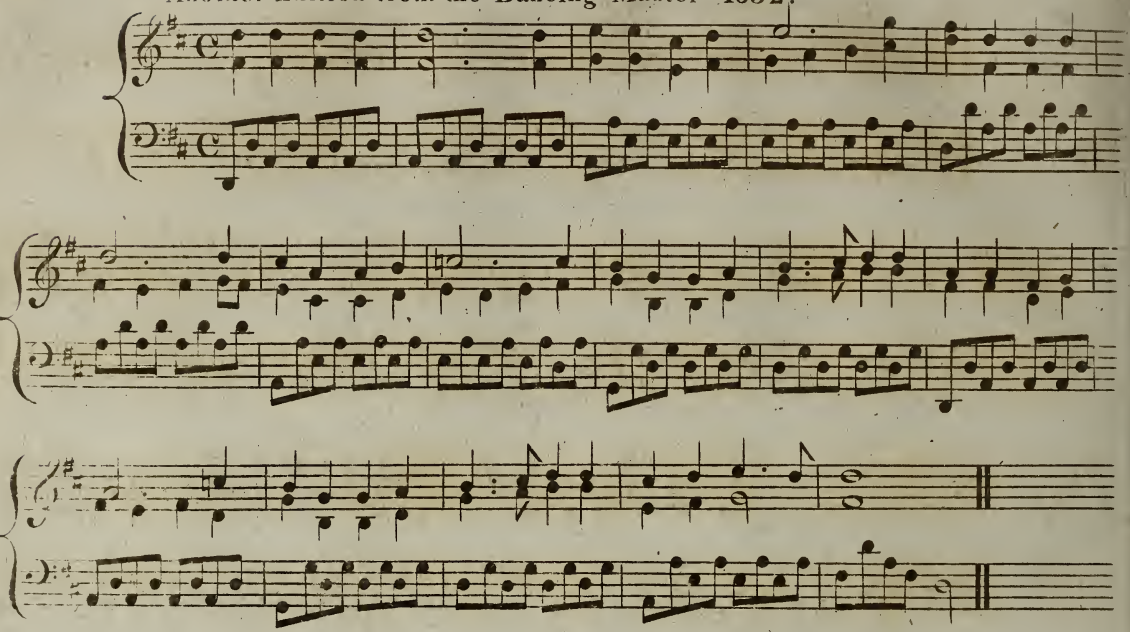
Another Edition of the Same Tune called "Cold and Raw."



206 All in a misty Morning.

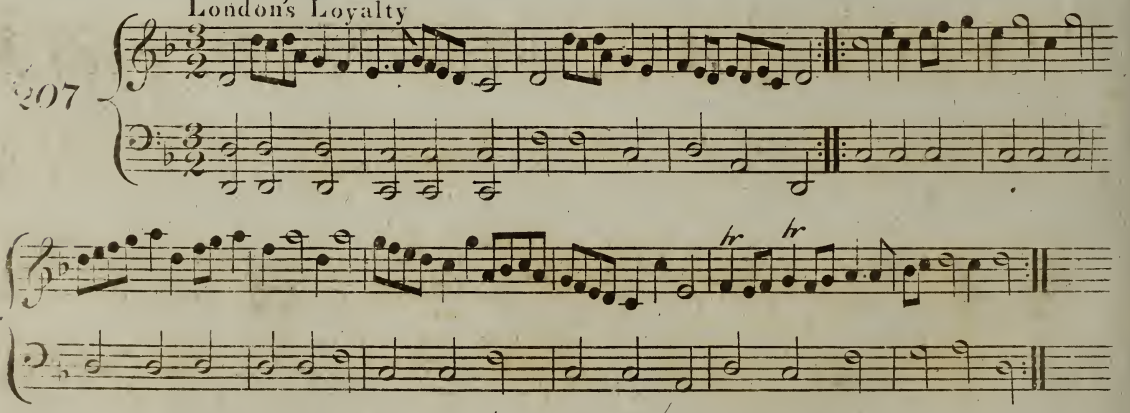


Another Edition from the Dancing Master 1652.



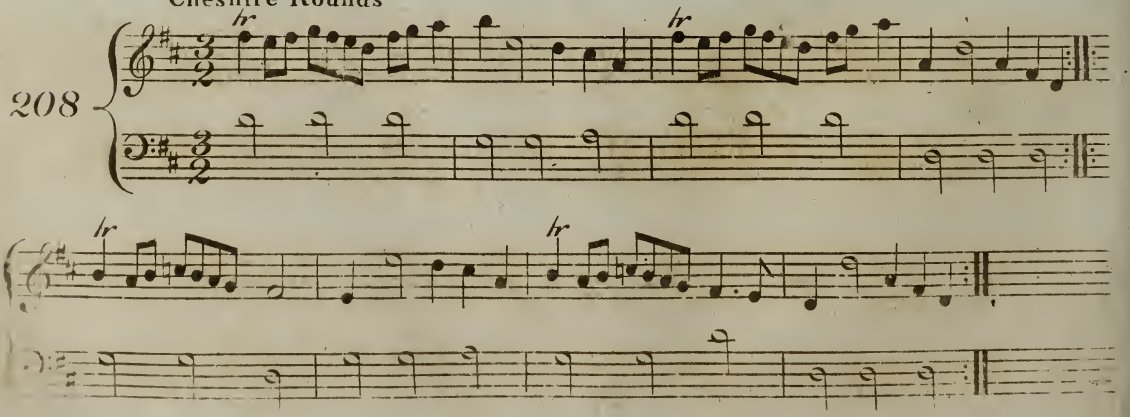
London's Loyalty

207



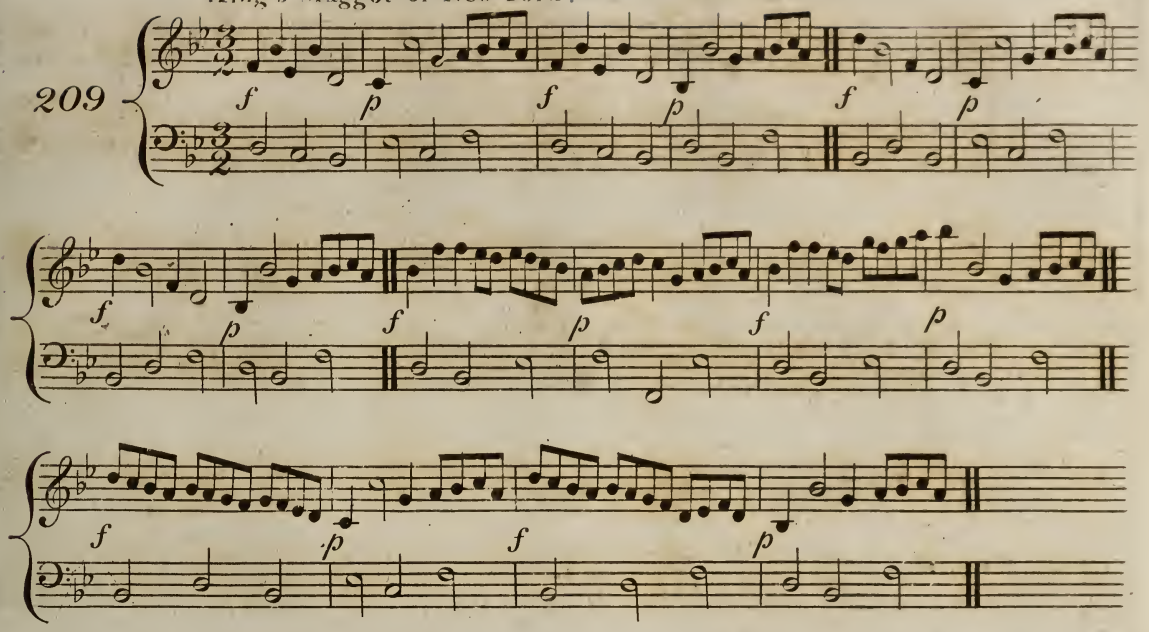
Cheshire Rounds

208



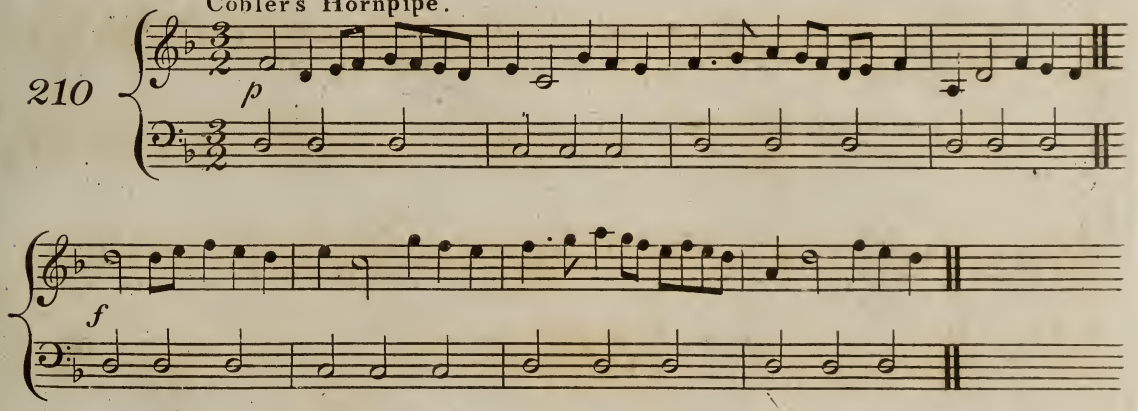
King's Maggot or New York.

209



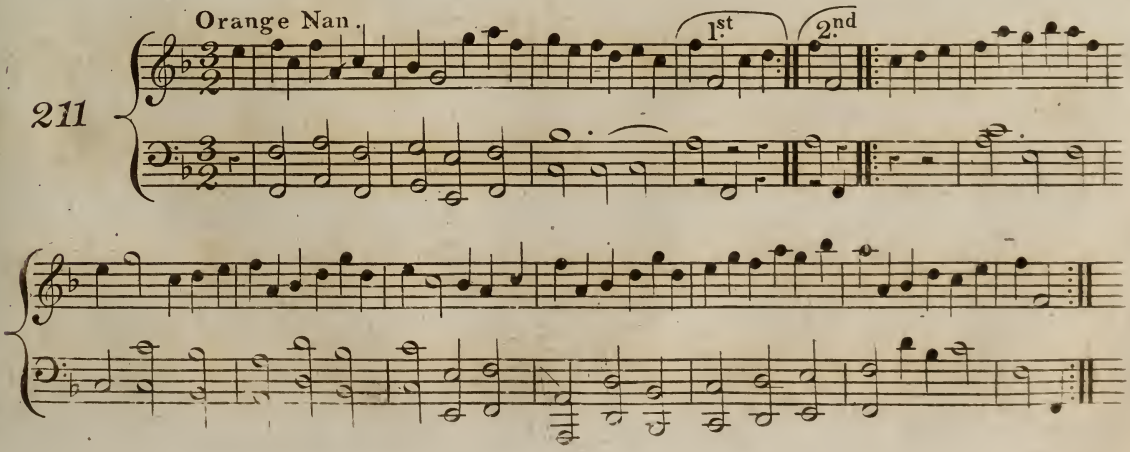
Cobler's Hornpipe.

210



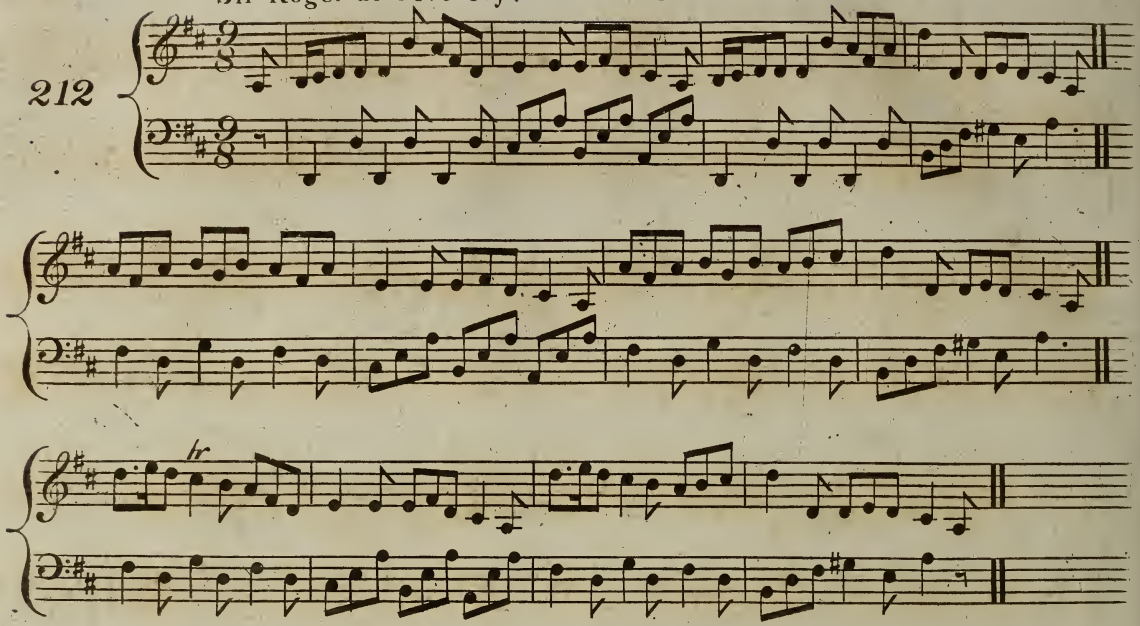
Orange Nan.

211



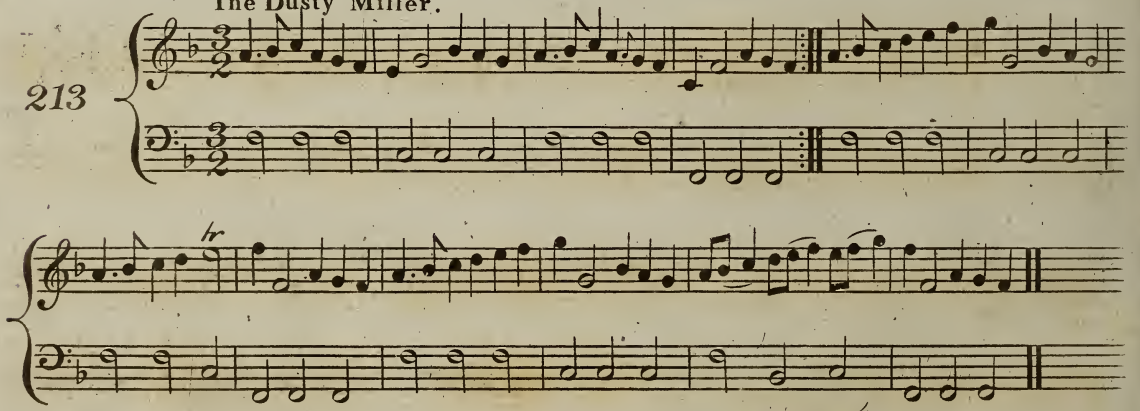
Sir Roger de Coverley.

212



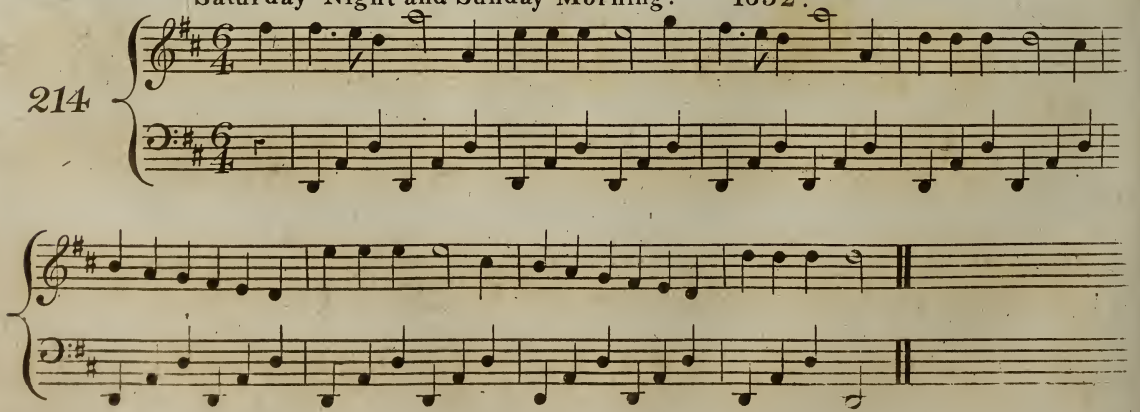
The Dusty Miller.

213



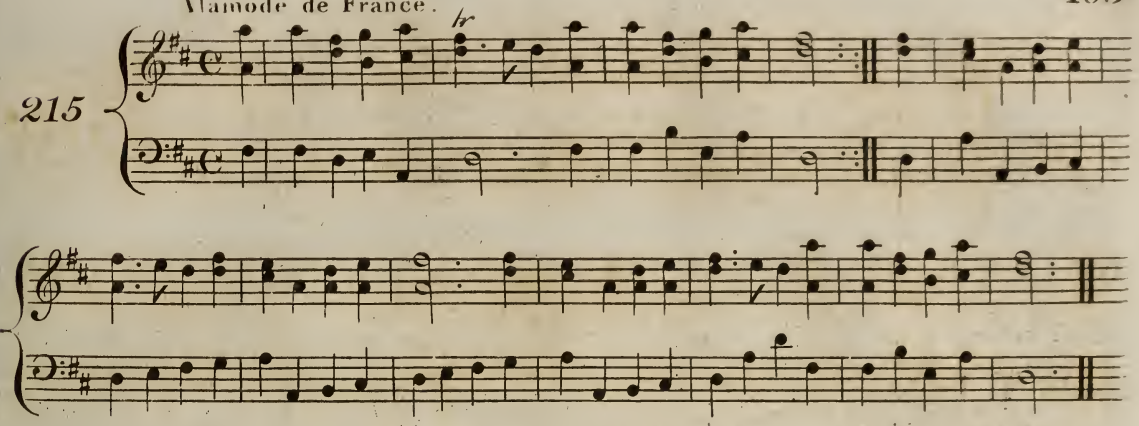
Saturday Night and Sunday Morning. 1652.

214

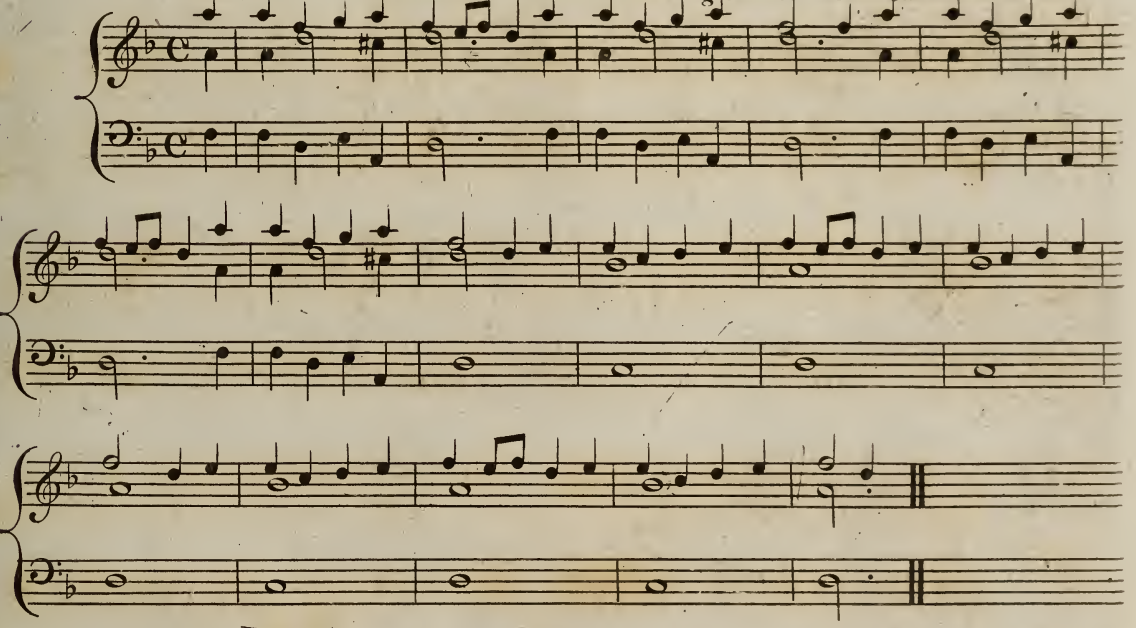


Alamode de France.

215

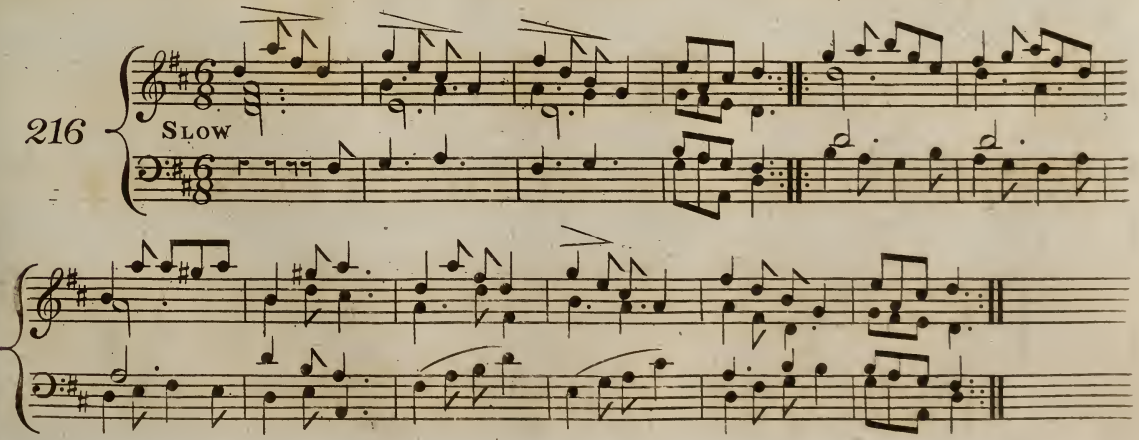


Another Edition of the Same Tune from the Dancing Master 1652 called None such.



216

Slow



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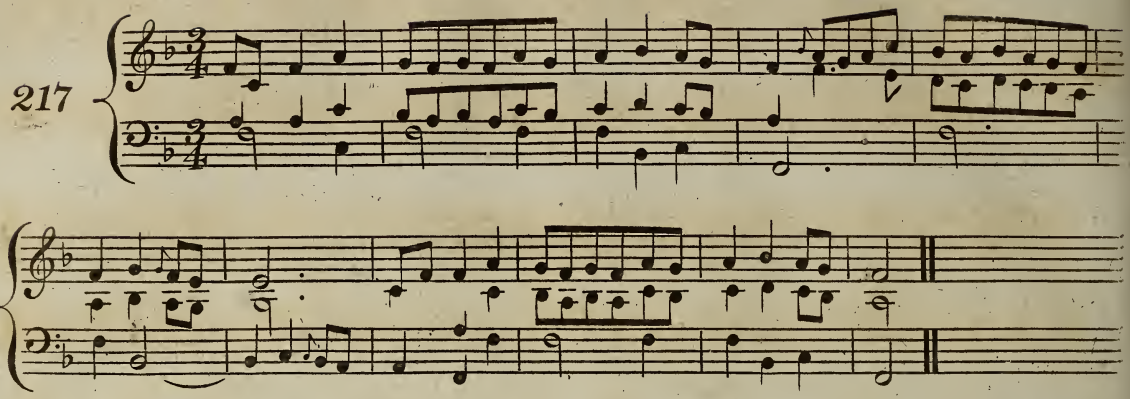

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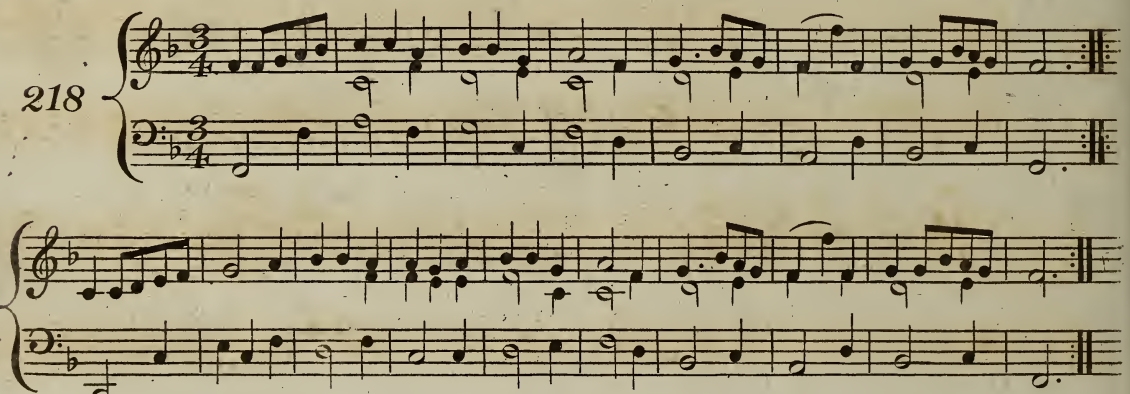
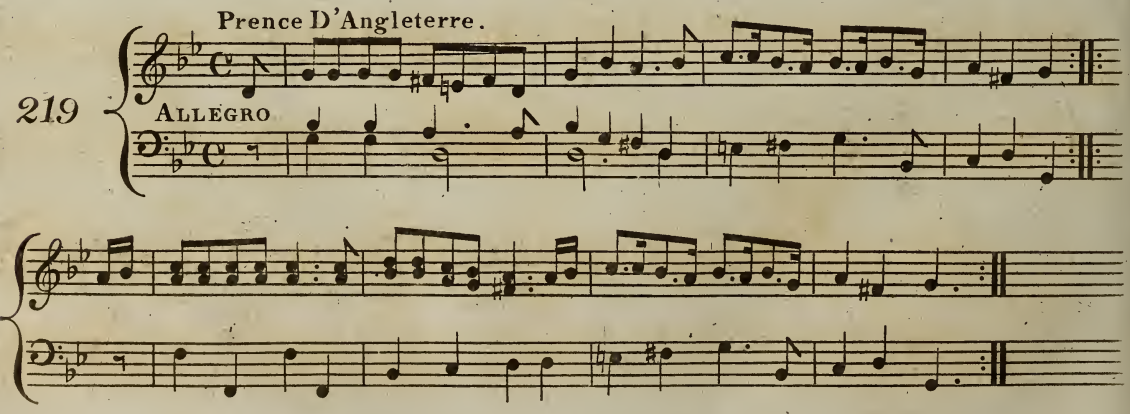


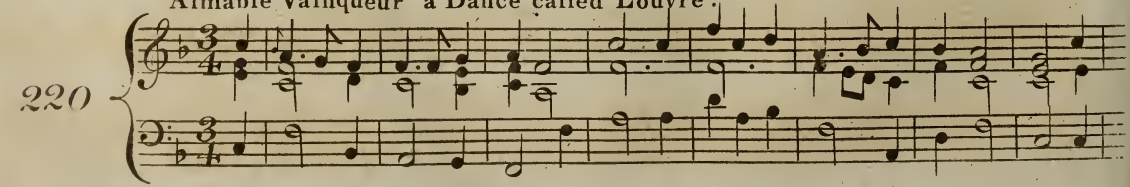
Prence D'Angleterre.

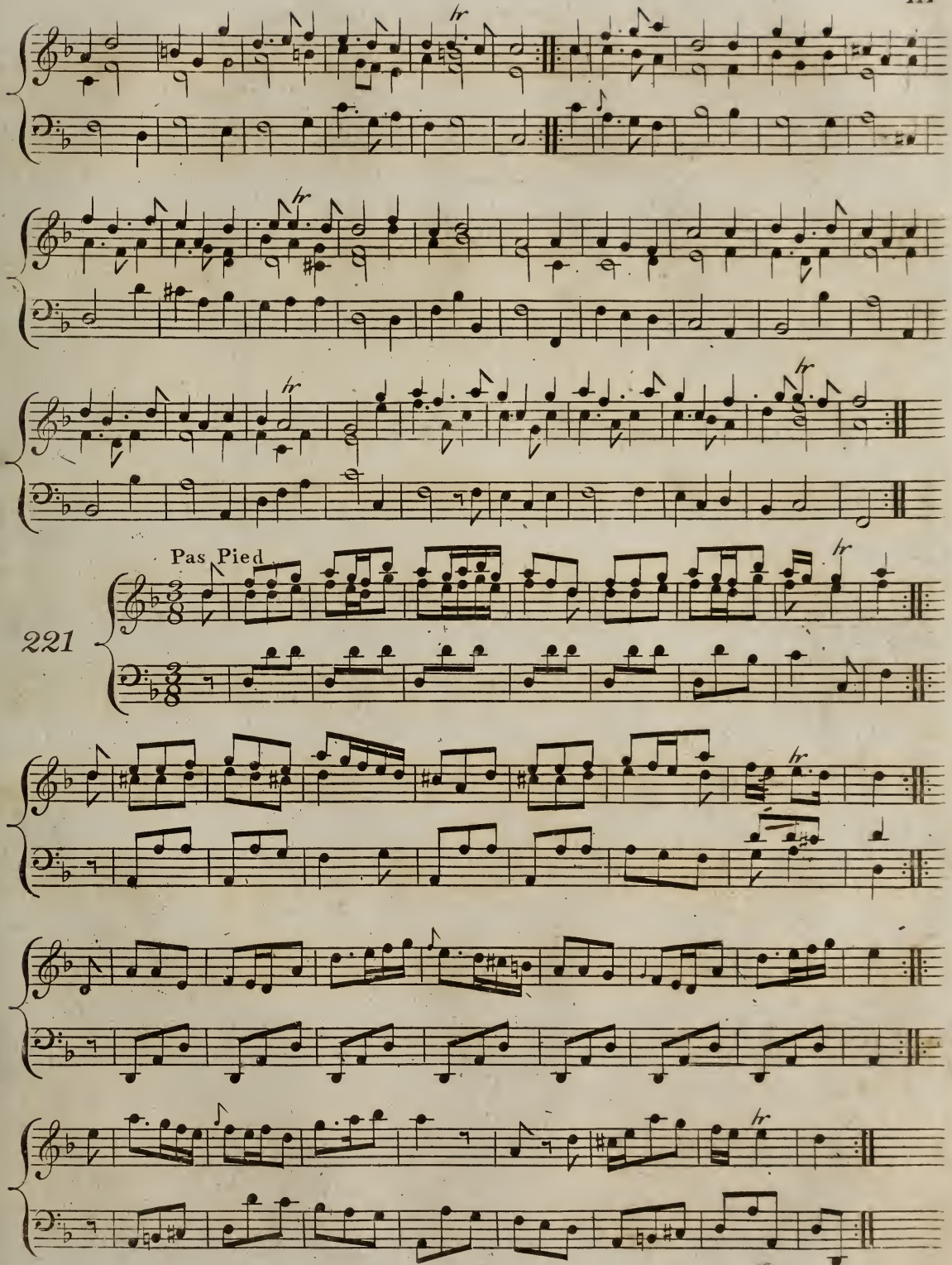
219 ALLEGRO

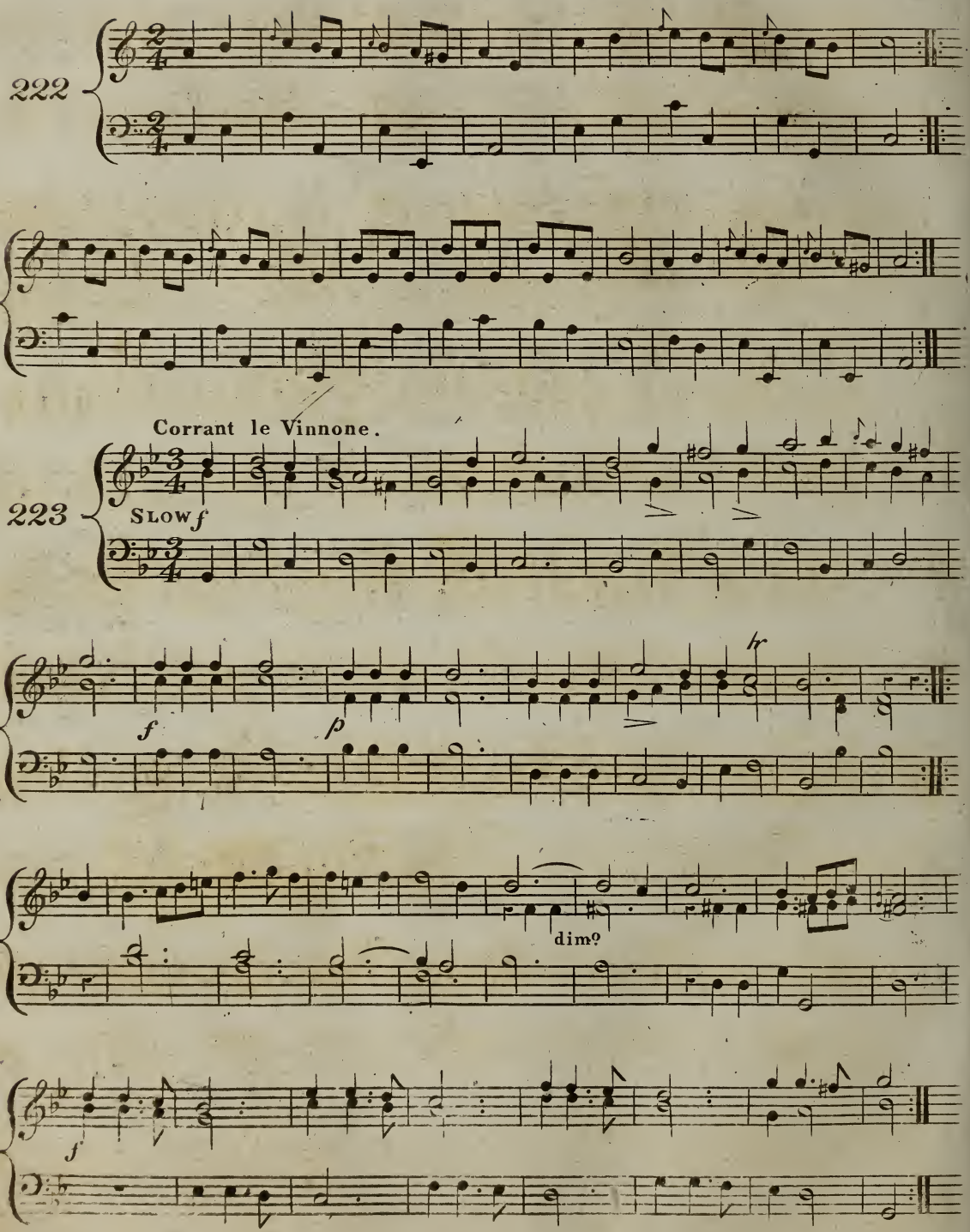


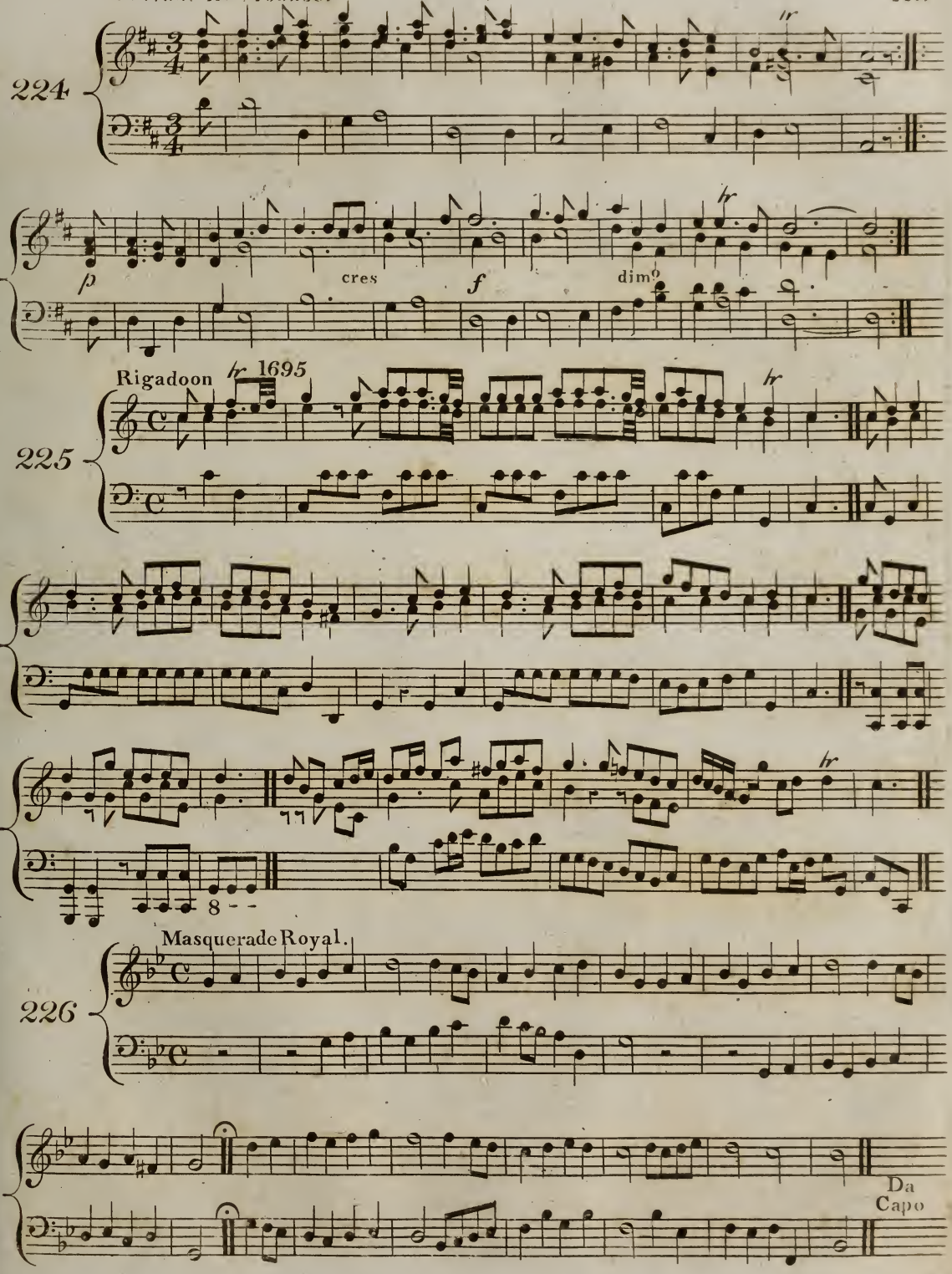
Aimable Vainqueur a Dance called Louvre.

220



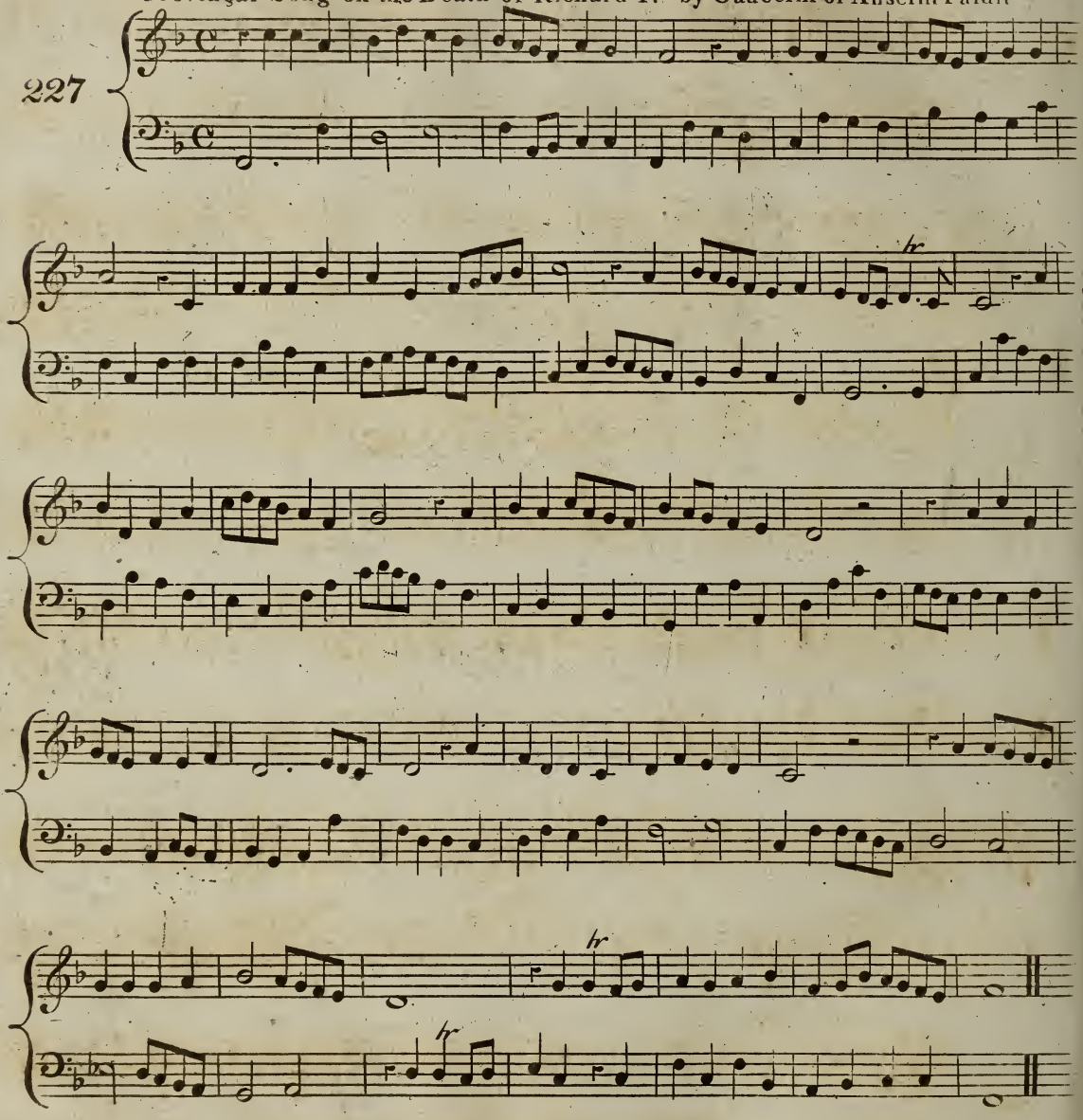

Pas Pied
221


222
223
Corrant le Vinnone.
Slow
f
p
tr
dim?


224
tr
p
cres
f
dimo
Rigadoon tr 1695
225
tr
8
Masquerade Royal.
226
Da
Capo

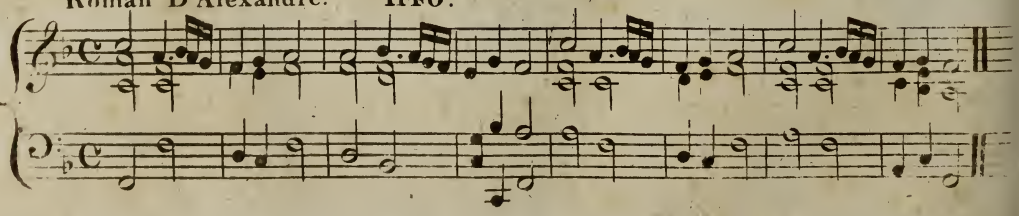
Provençal Song on the Death of Richard 1.st by Gaucelm or Anselm Faidit a Troubadour.

227



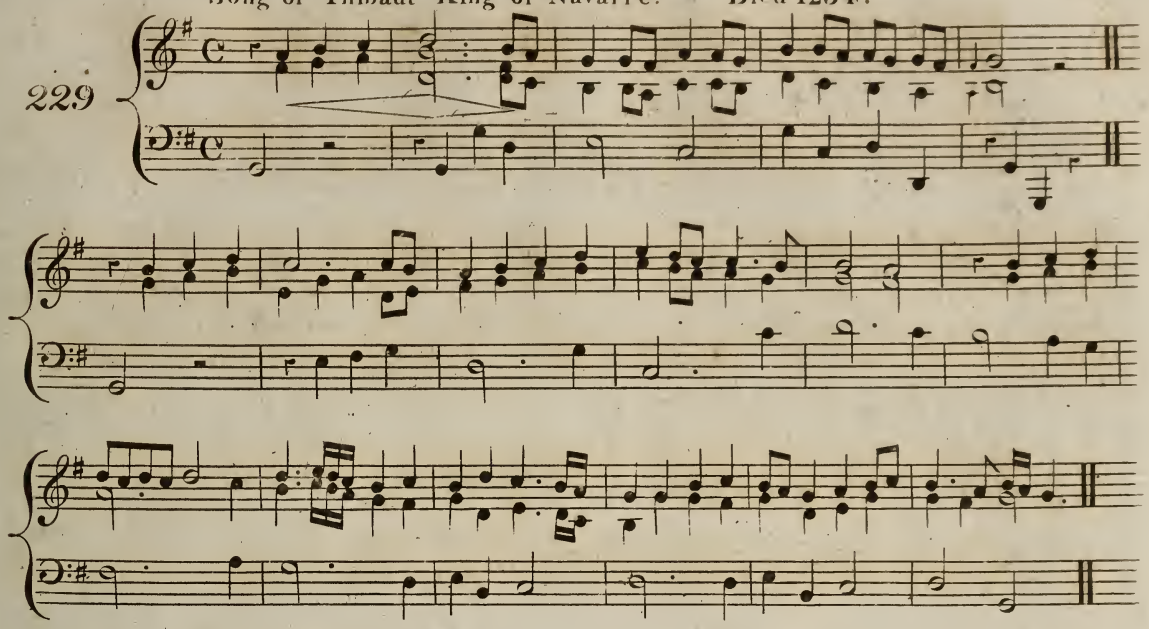
Roman D'Alexandre. 1140.

223



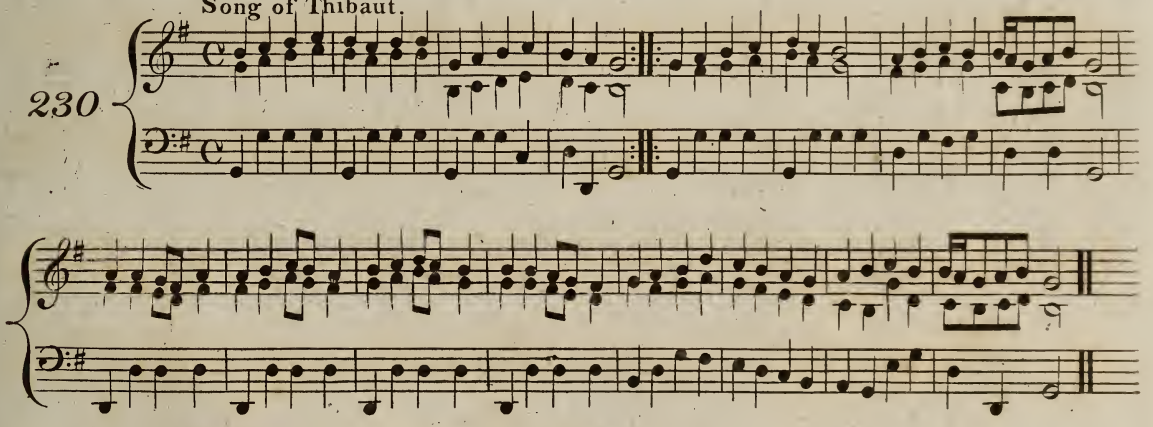
Song of Thibaut King of Navarre. Died 1254.

229



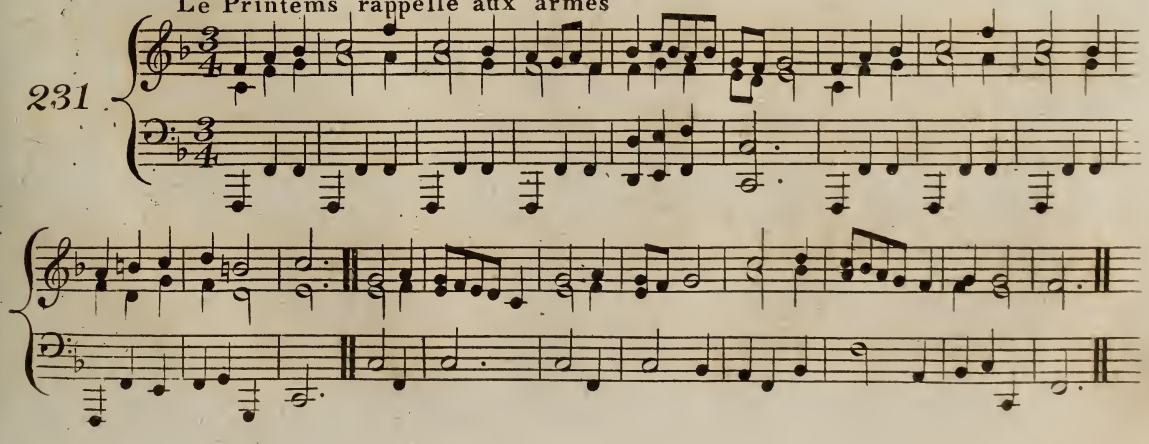
Song of Thibaut.

230



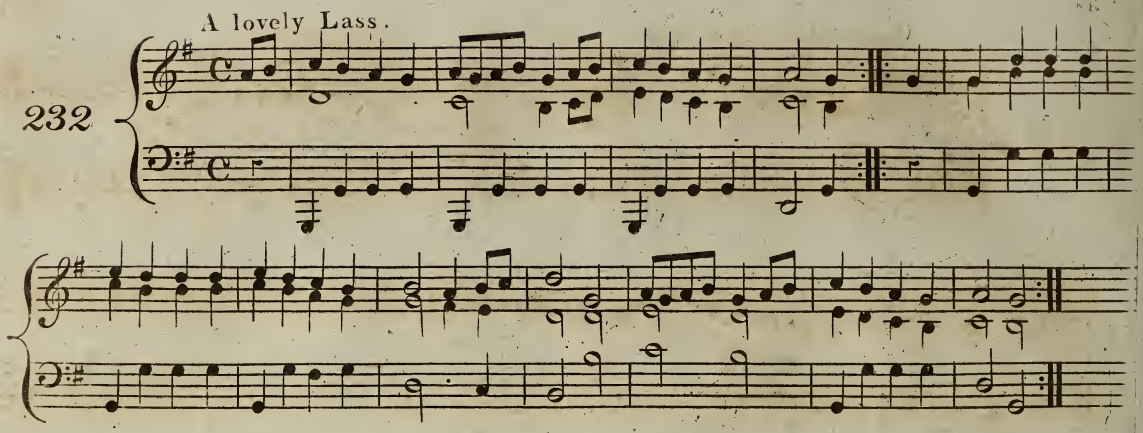
Le Printems rappelle aux armes

231



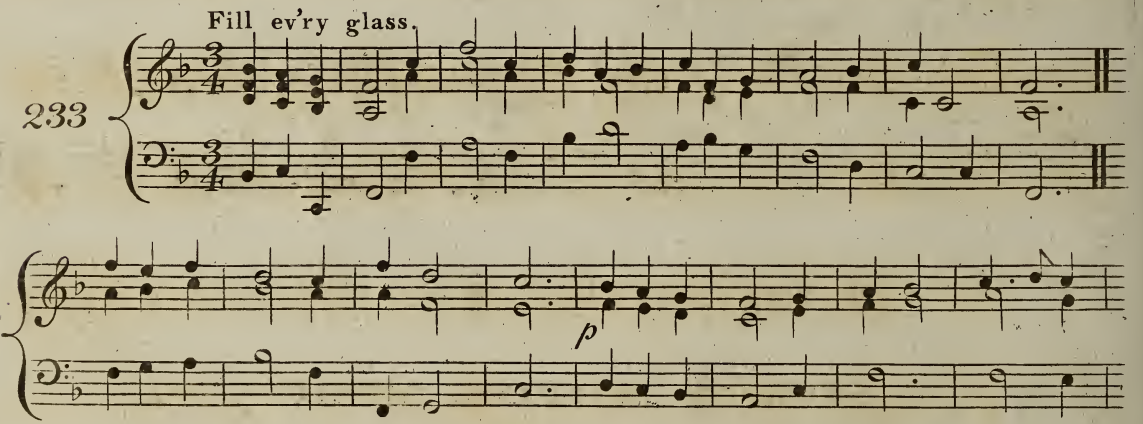
A lovely Lass.

232



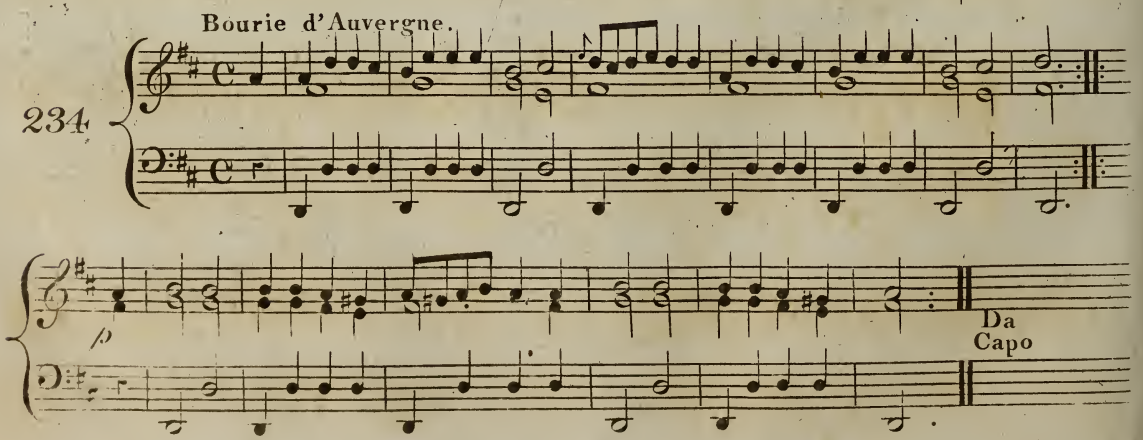
Fill ev'ry glass.

233



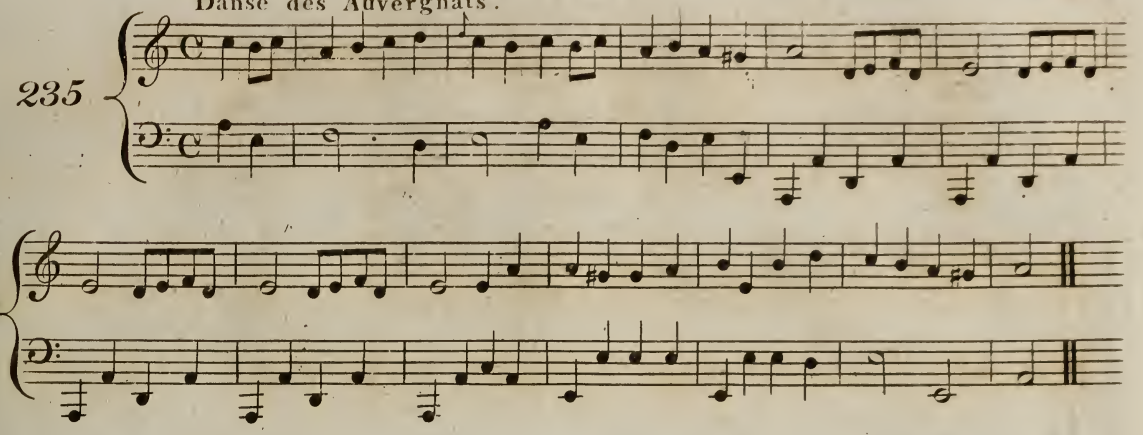
Bourie d'Auvergne.

234



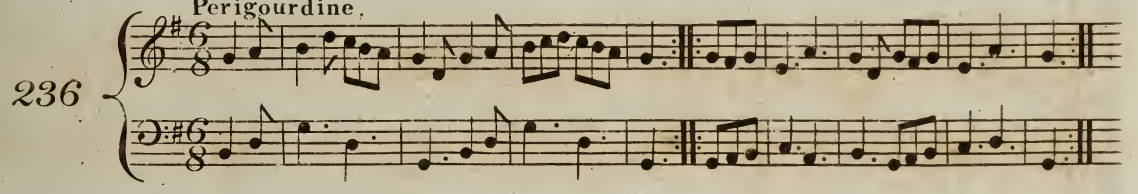
Danse des Auvergnats.

235



Perigourdine.

236

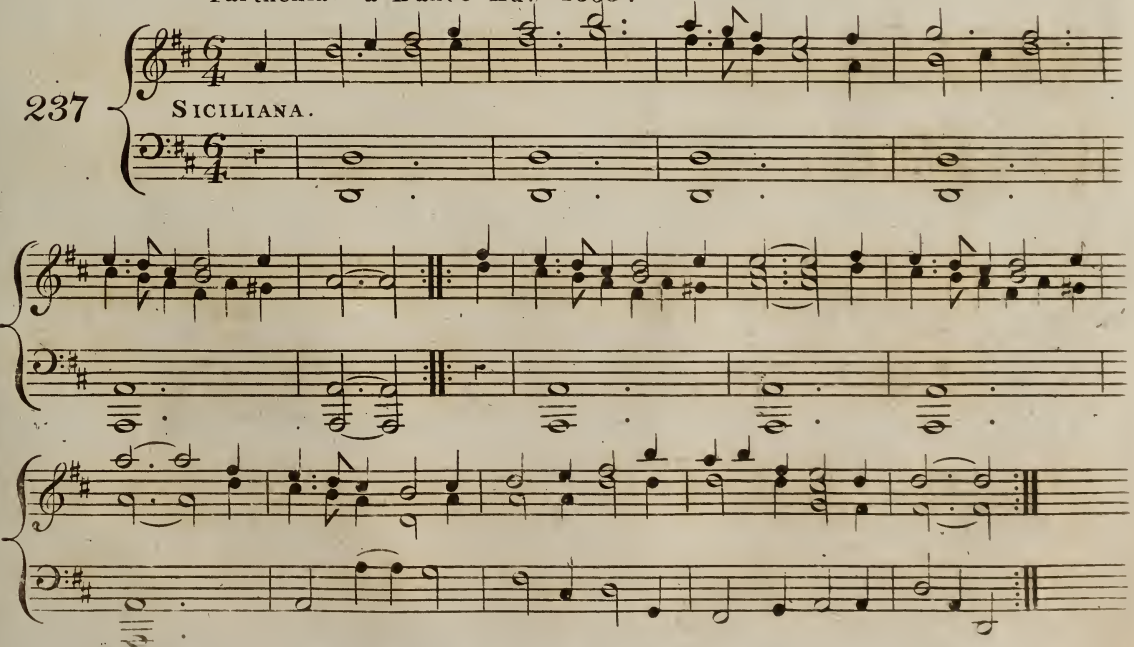


ITALIAN NATIONAL MUSIC.

Parthenia. a Dance Ed.n 1665.

237

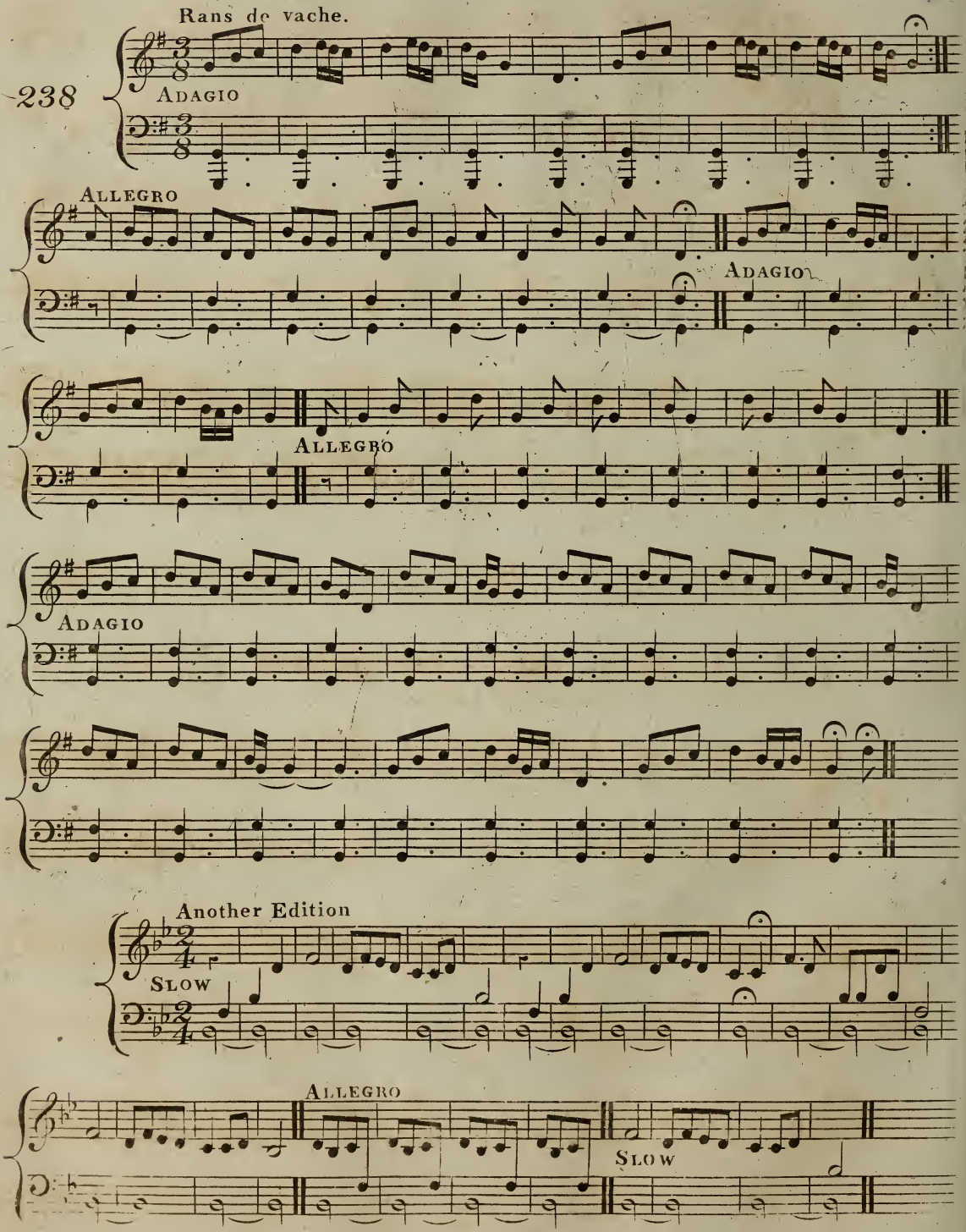
SICILIANA.



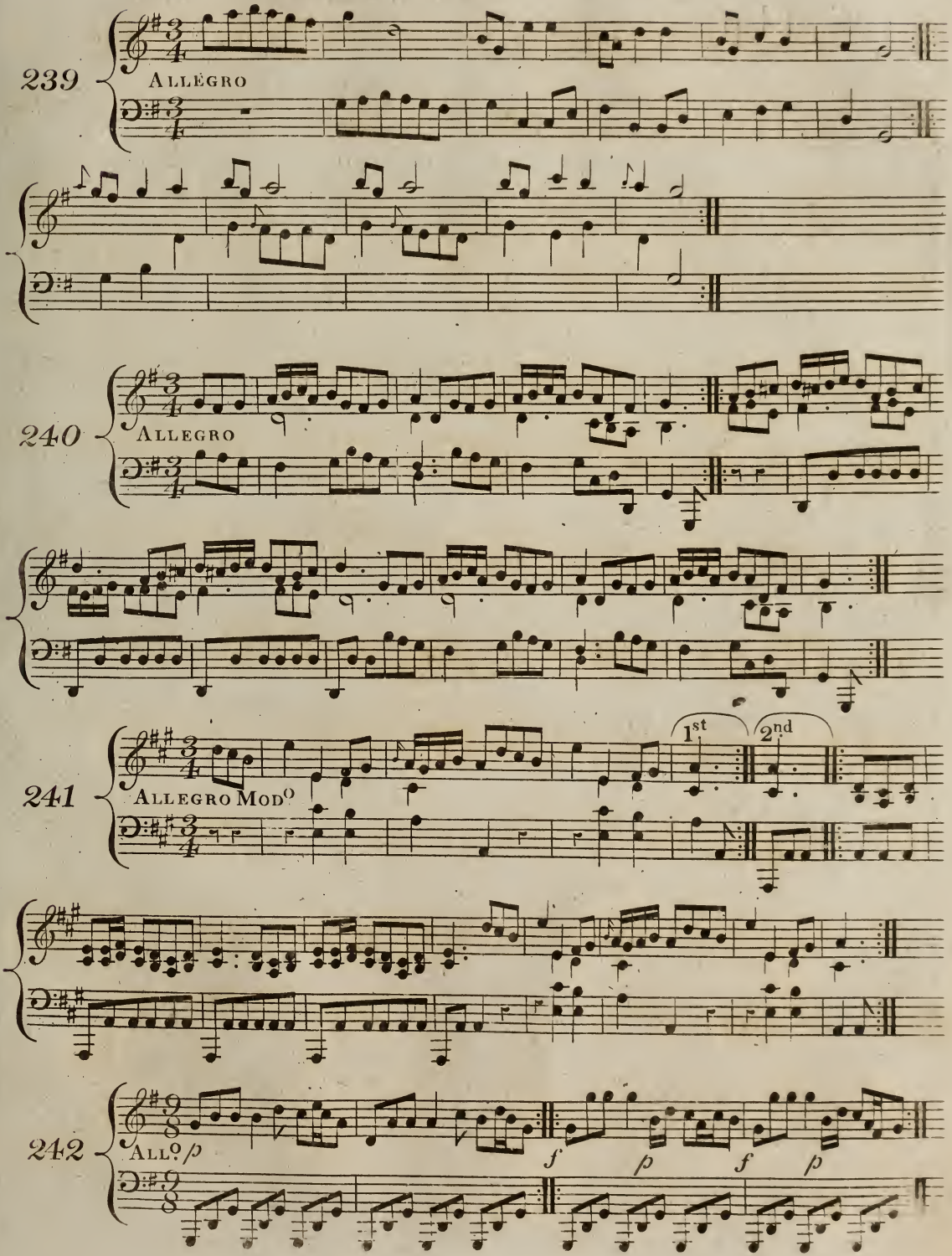
SWISS NATIONAL MUSIC.

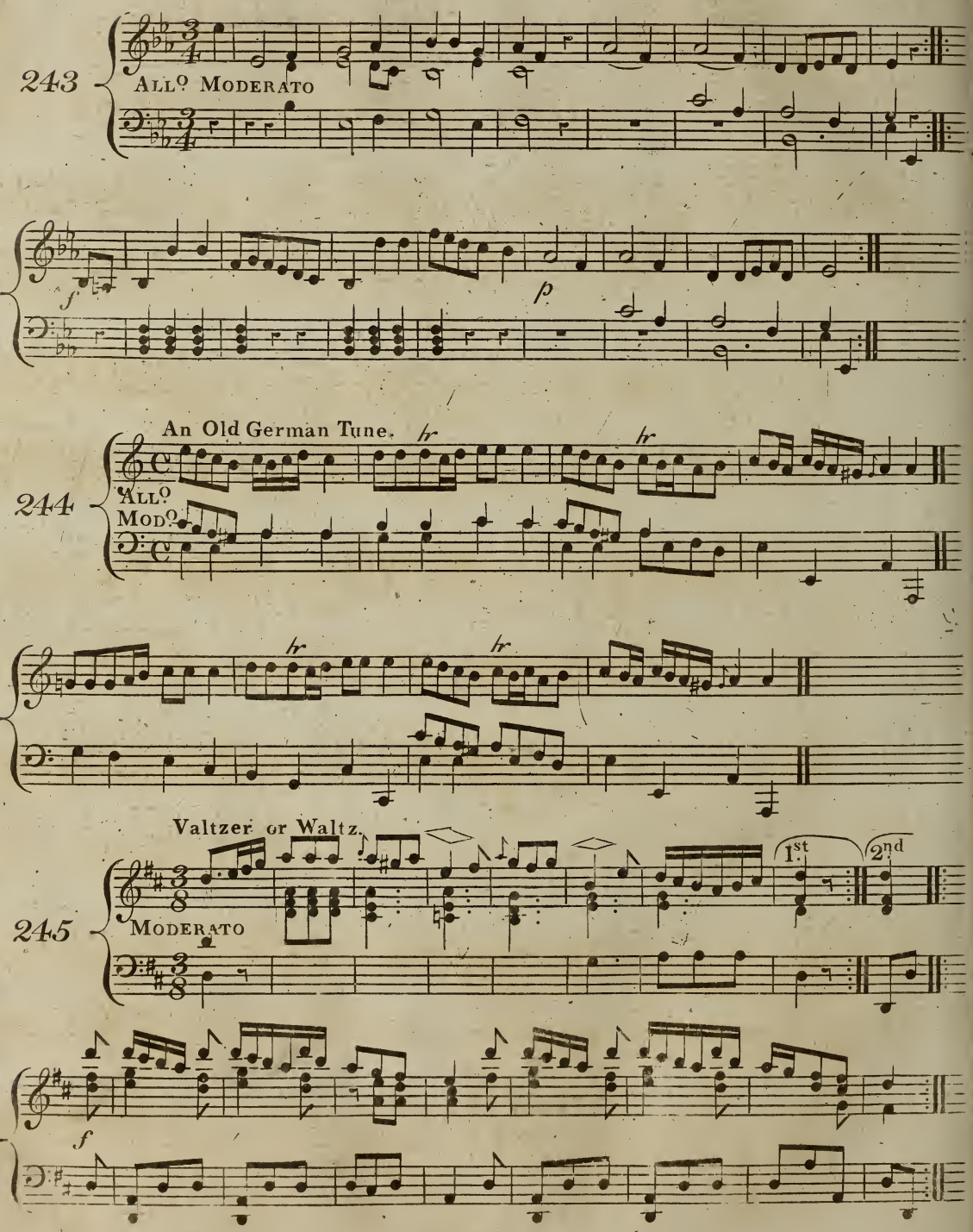
238

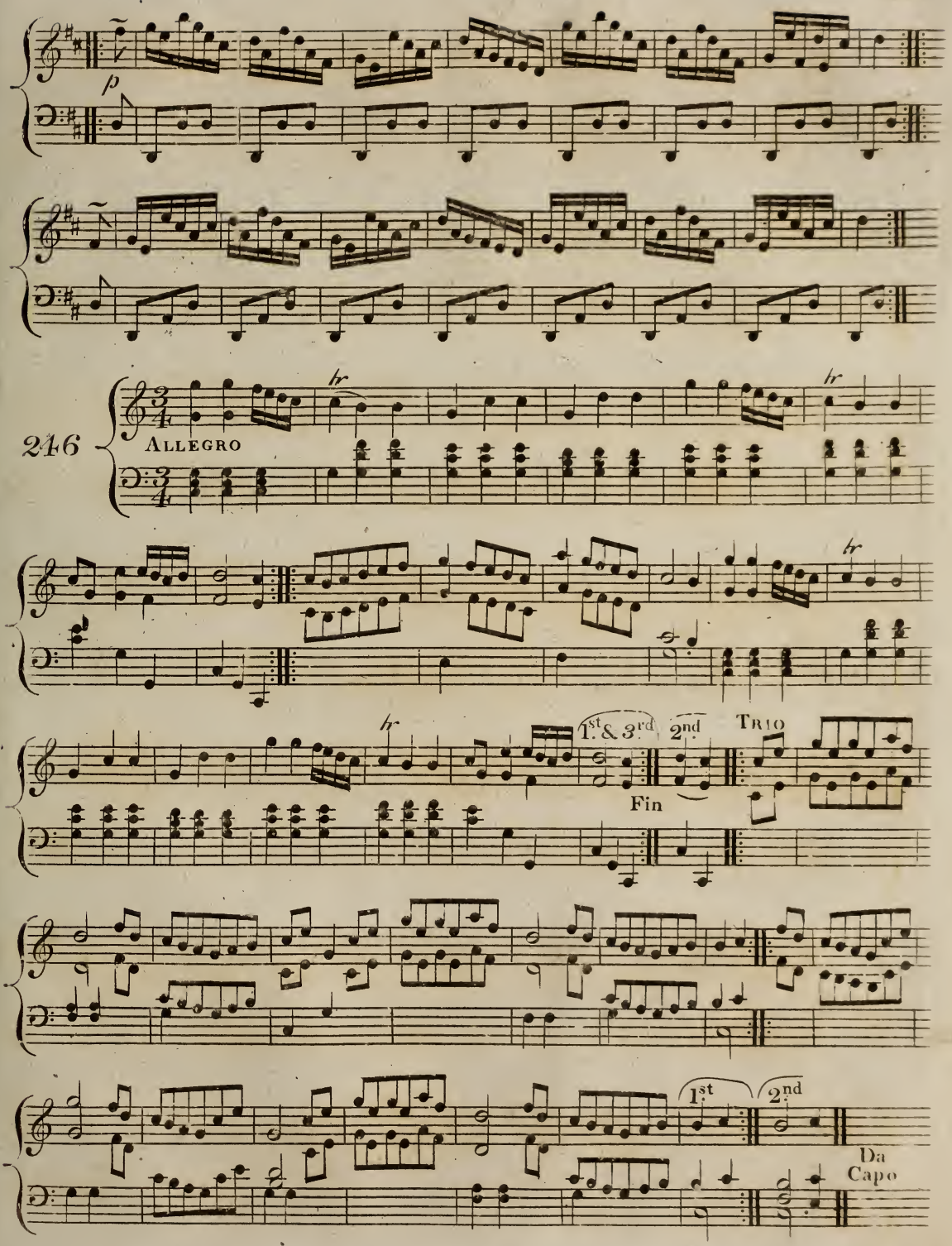
Rans de vache.



Tune of the Bohemian Miners.



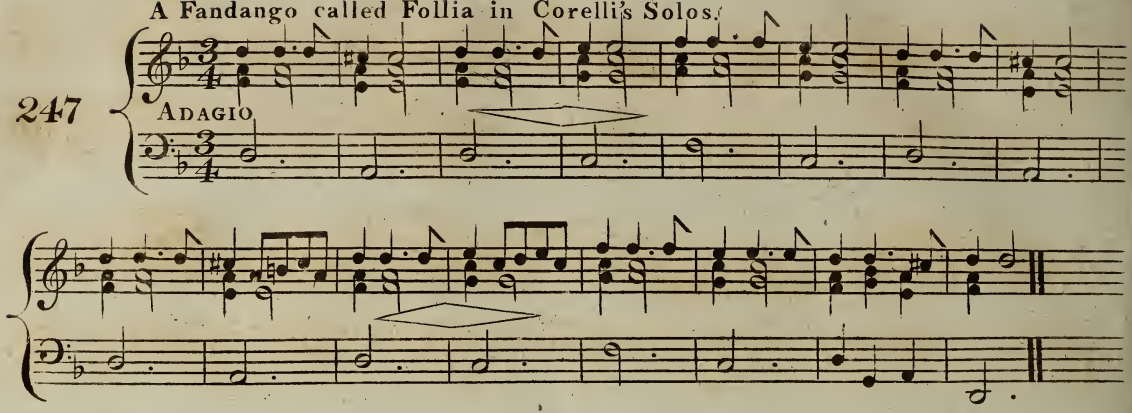

243
All.o Moderato
f
p
An Old German Tune.
hr
hr
244
All.o
Mod.o
hr
hr
Valtzer or Waltz.
1.st
2.nd
245
Moderato
f


p
246
Allegro
hr
1st & 3rd
2nd
Trio
Fin
1st
2nd
Da
Capo

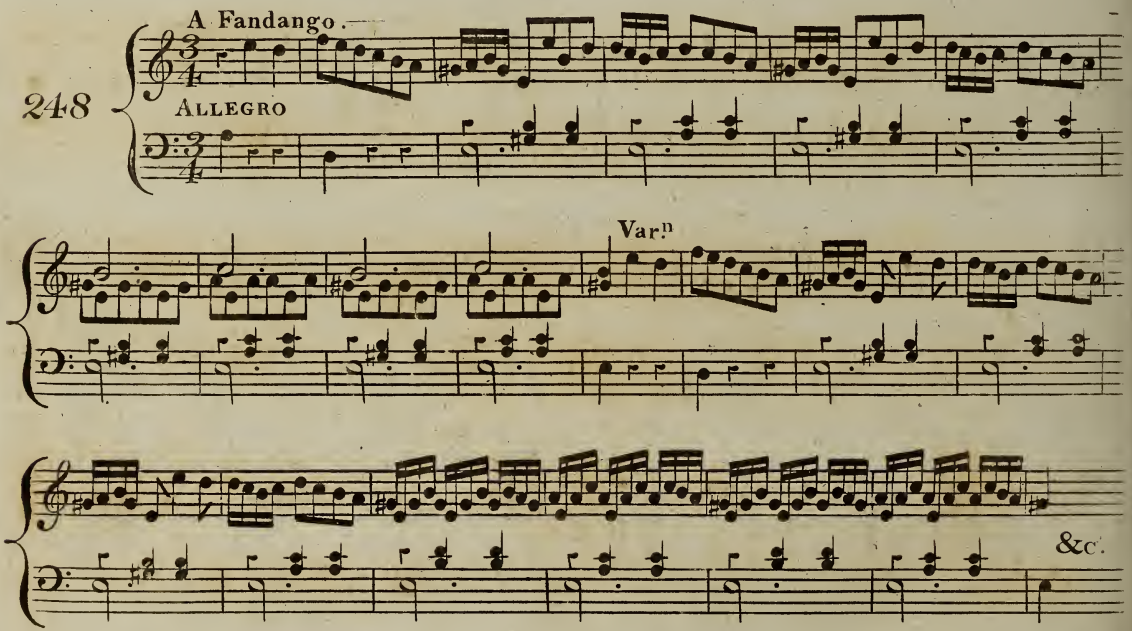
SPANISH NATIONAL MUSIC.

A Fandango called Follia in Corelli's Solos.

247



248



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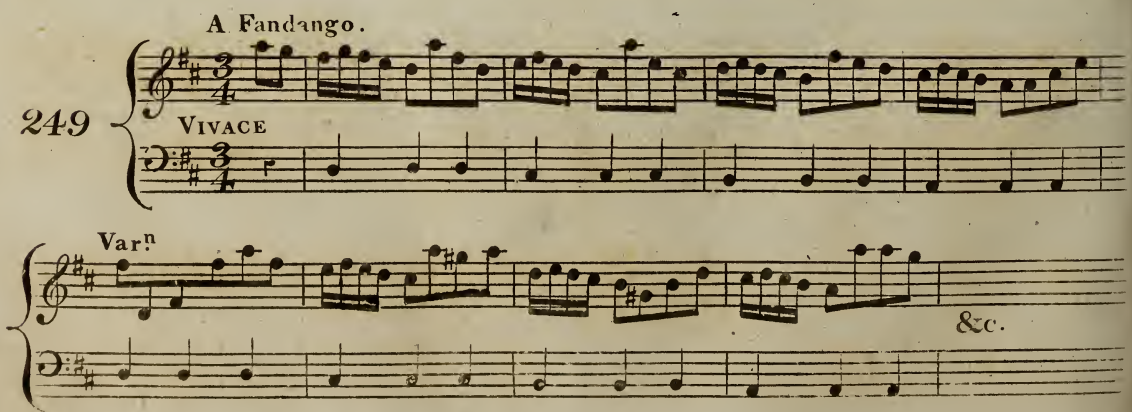
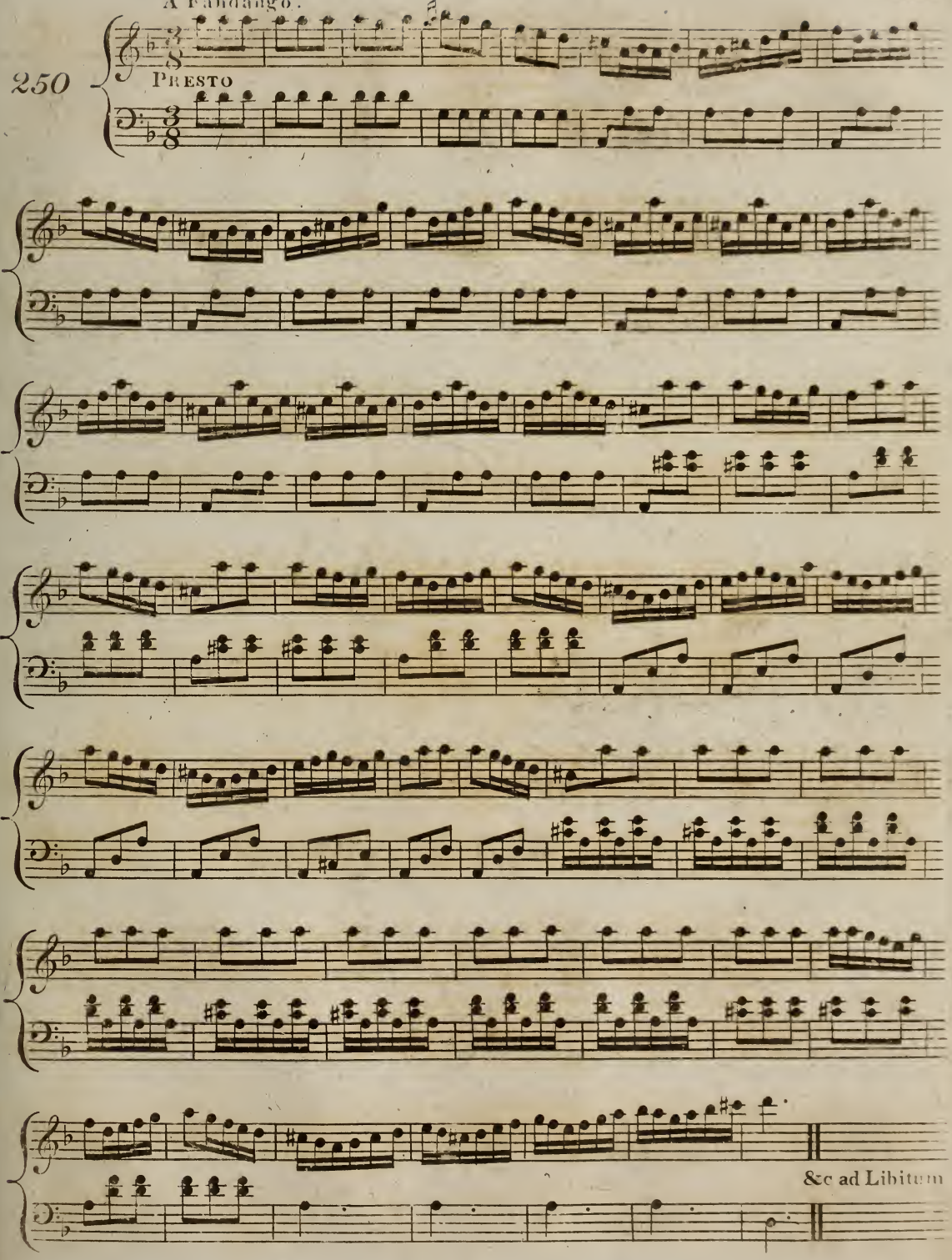


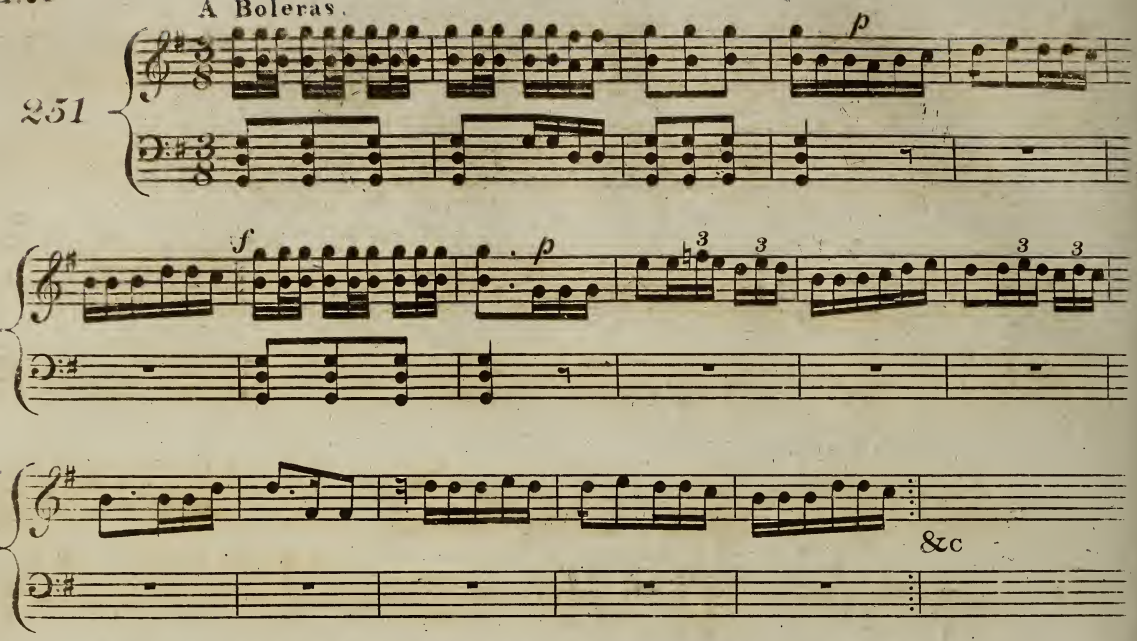
A Fandango.

250 PRESTO



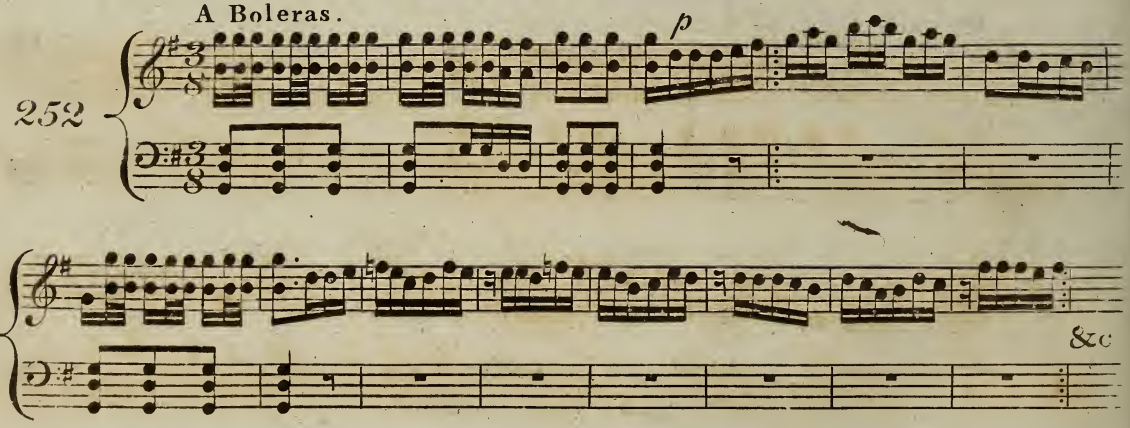
A Boleras.

251



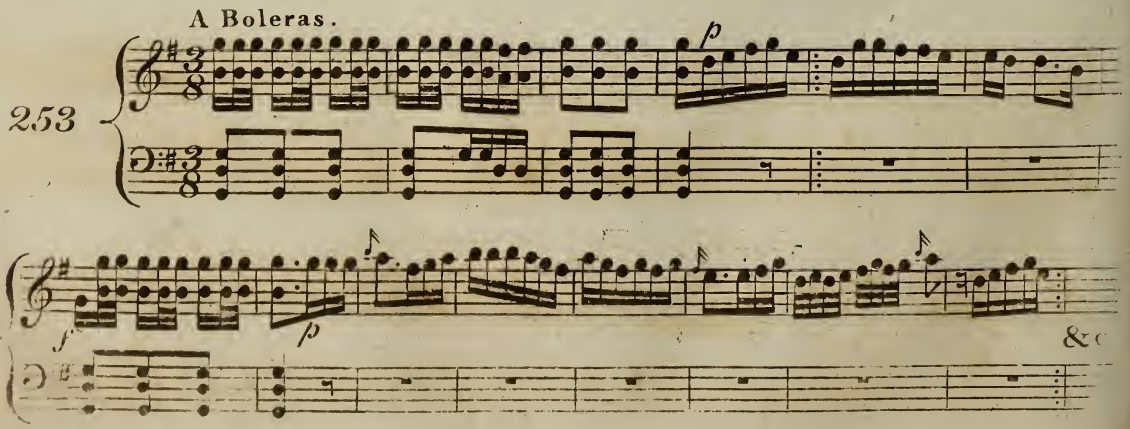
A Boleras.

252



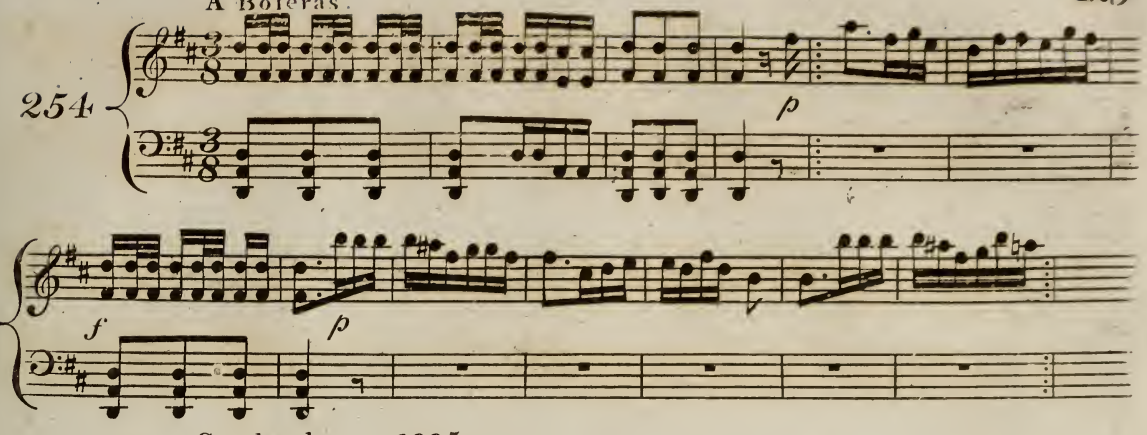
A Boleras.

253



A Boleras.

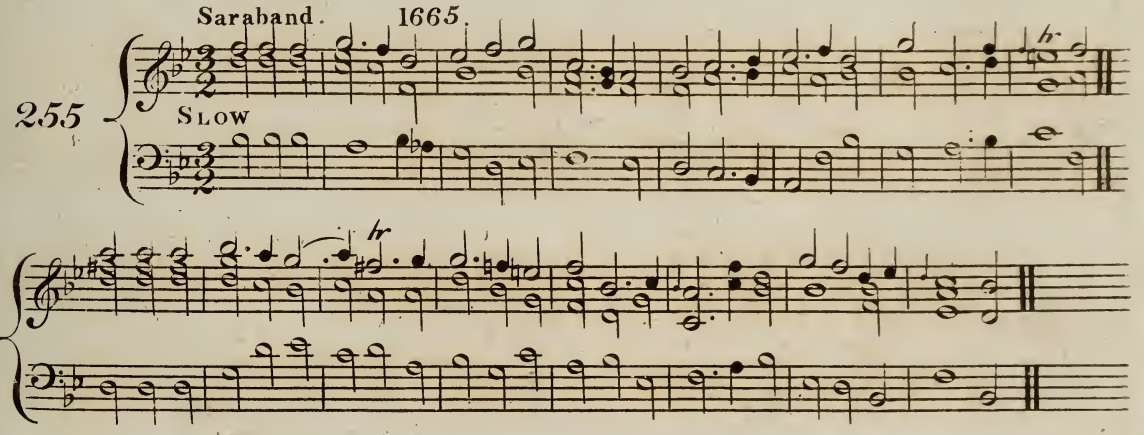
254



Saraband. 1665.

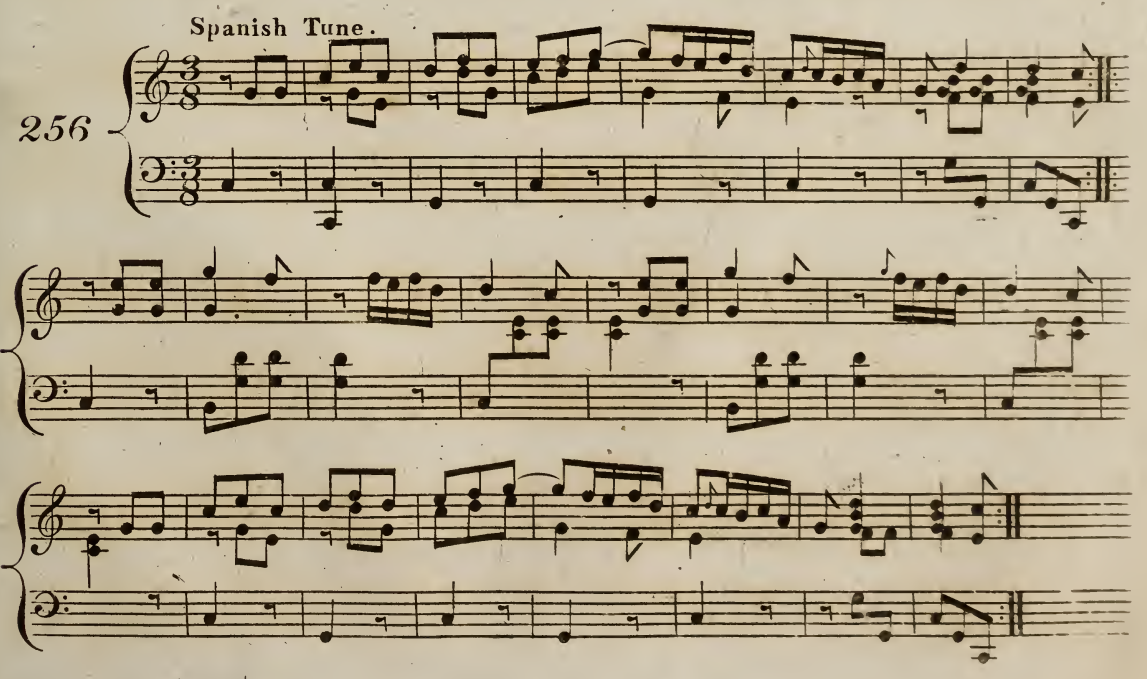
255

Slow



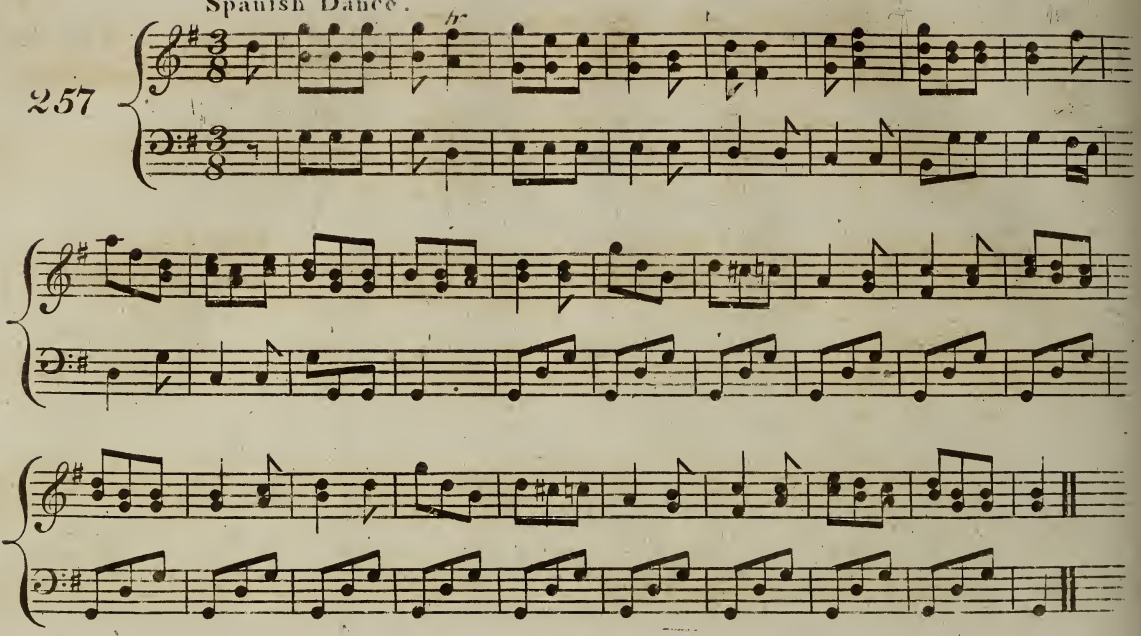
Spanish Tune.

256



Spanish Dance.

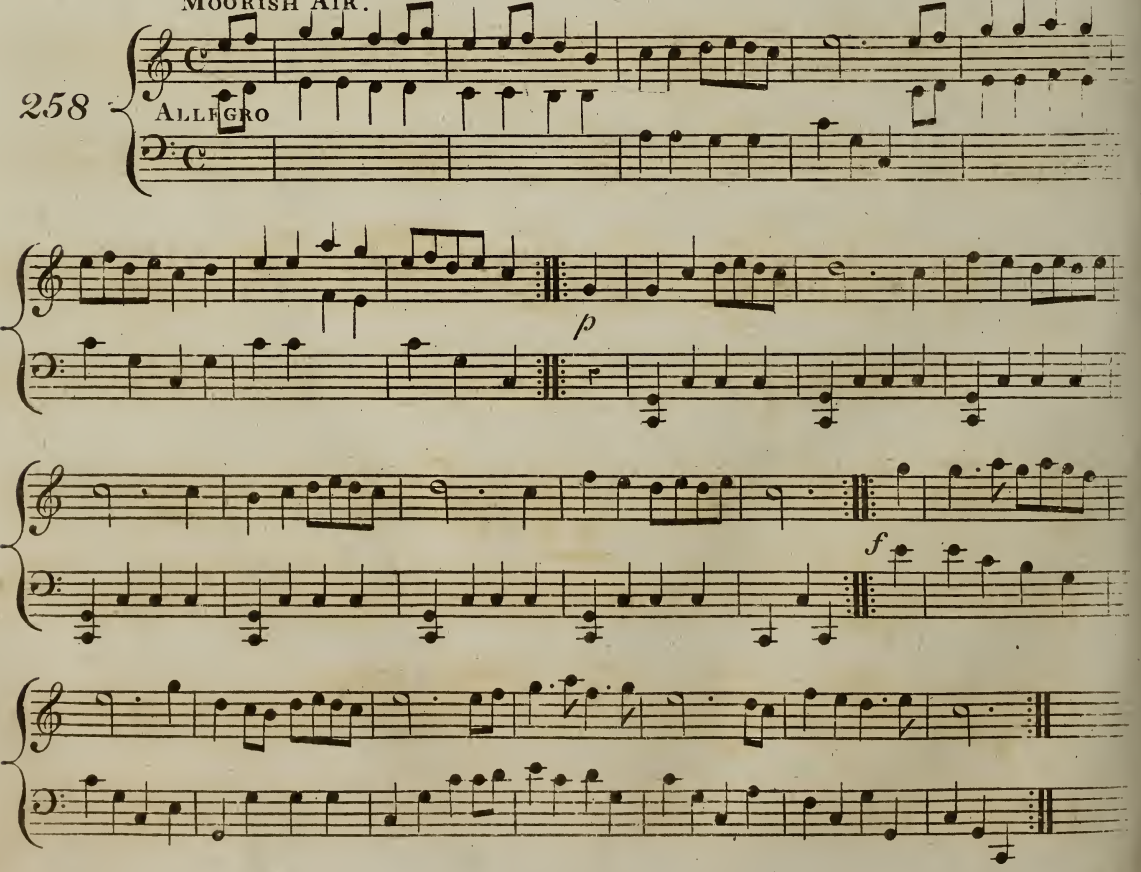
257



MOORISH AIR.

258

ALLEGRO



HOTTENTOT TUNE.

259

MODERATO

HUNGARIAN TUNE.

260

ALLEGRO

1st 2nd

Hungarian Tune.

261

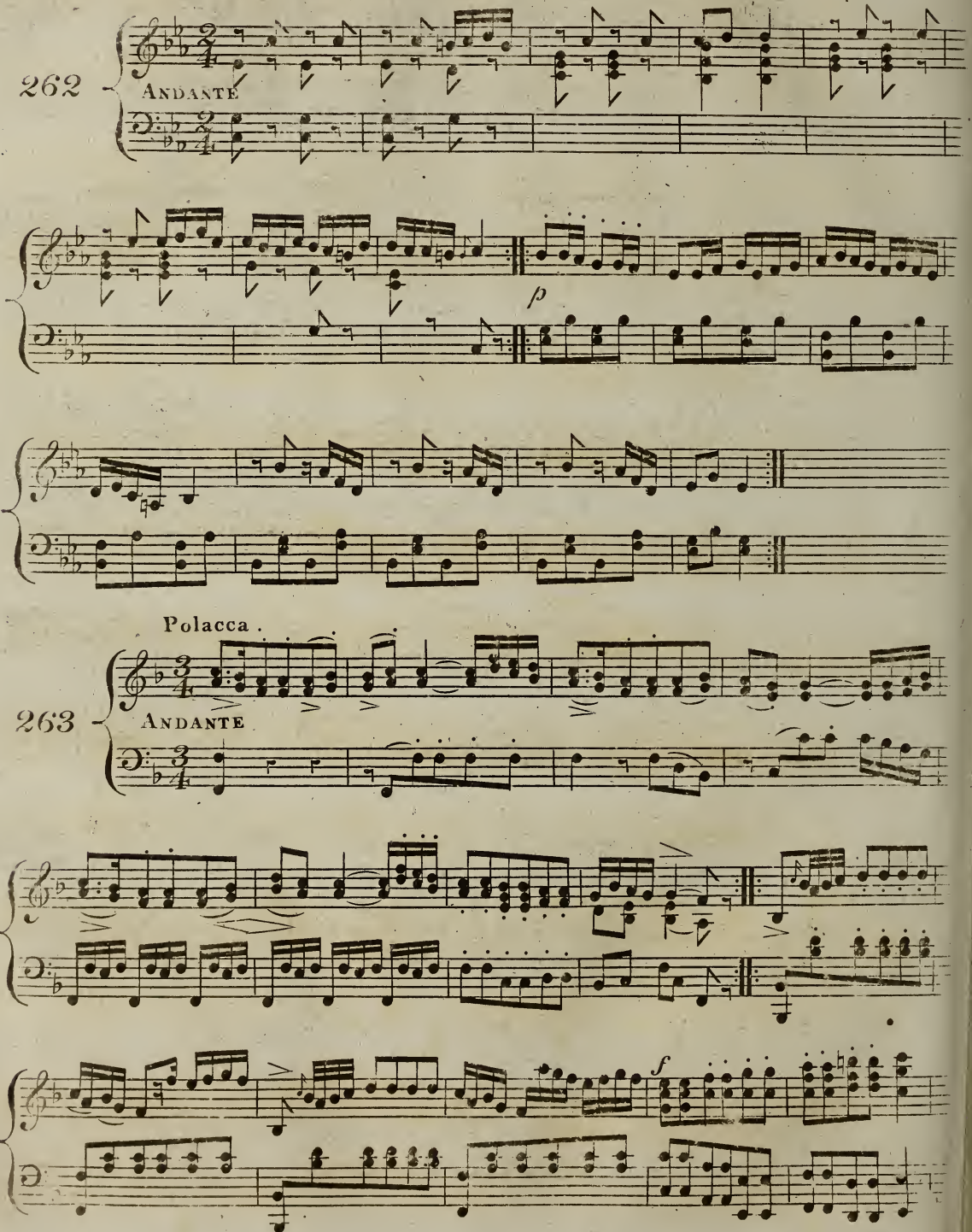
ALLEGRO

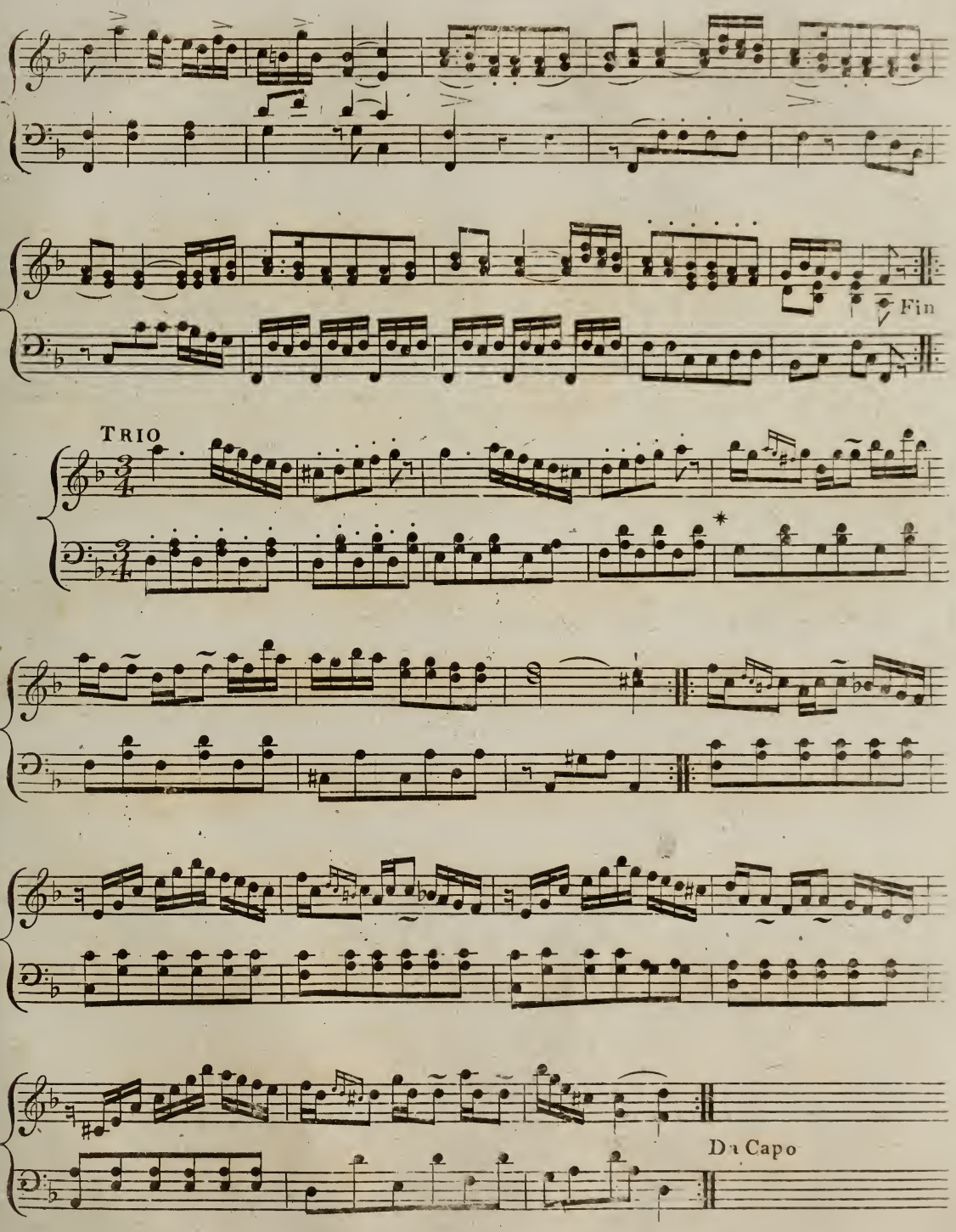
f

p

POLISH MUSIC.

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

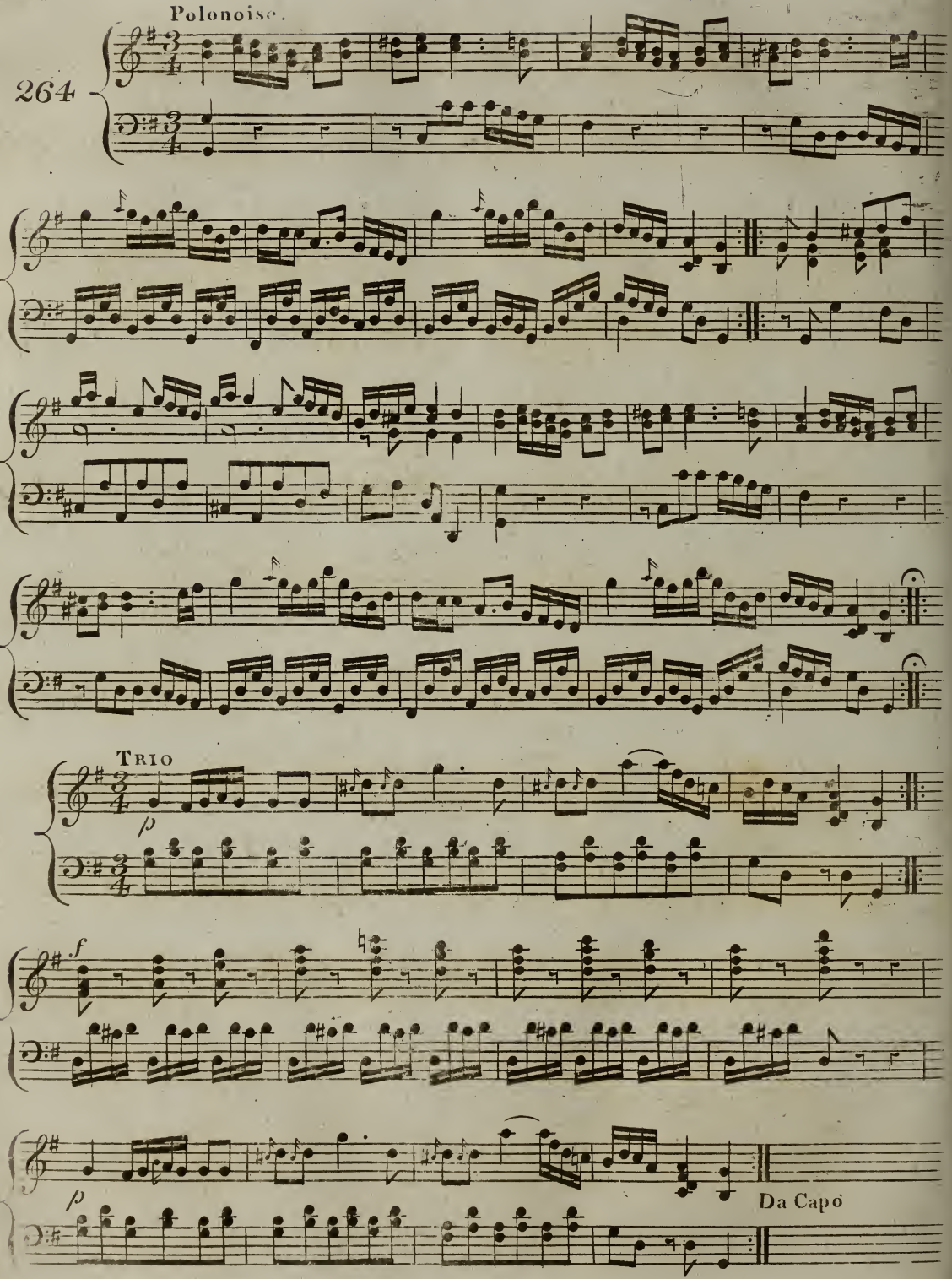


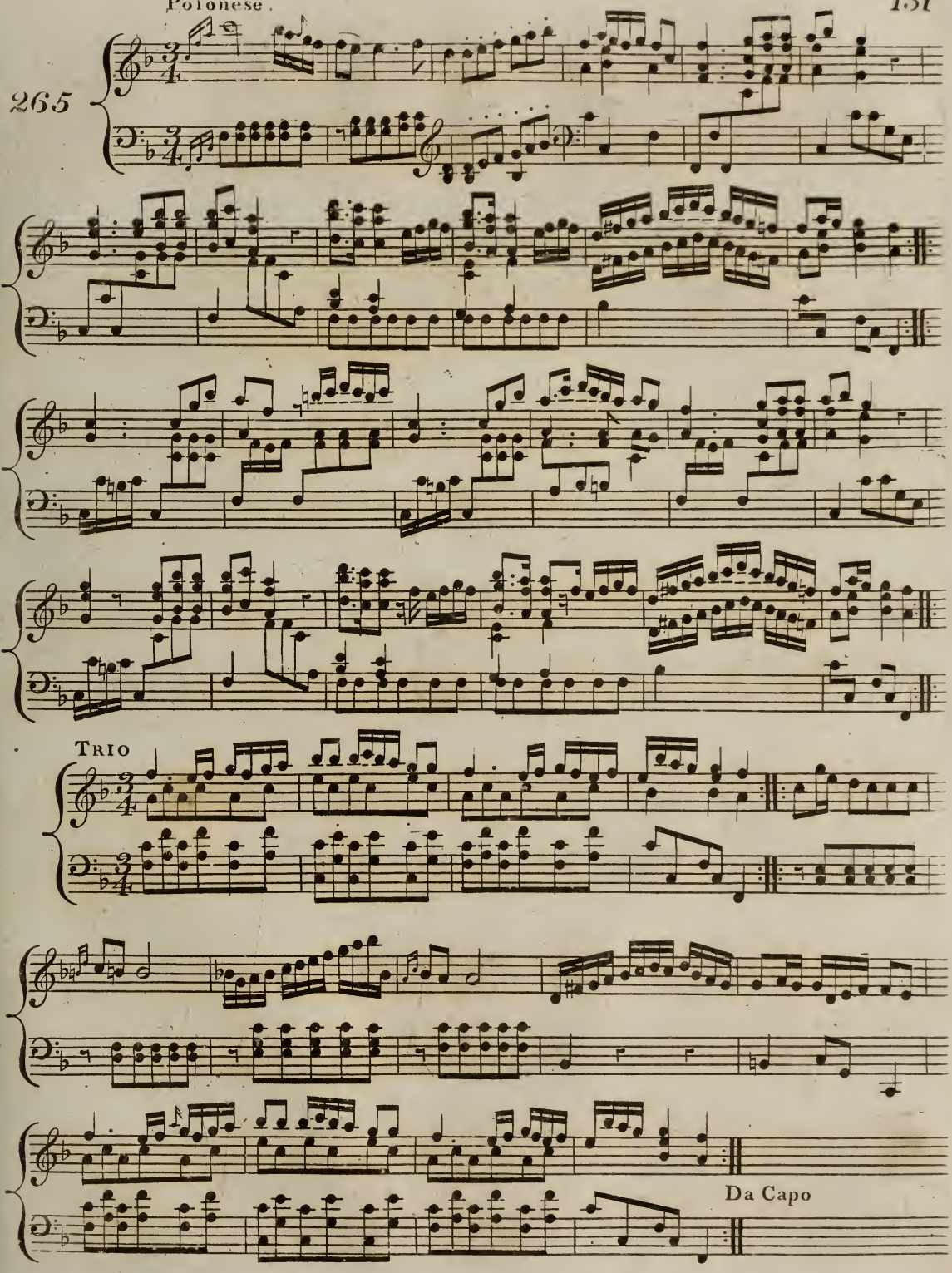


* These four bars are composed by the Editor, he having forgotten the genuine passage.

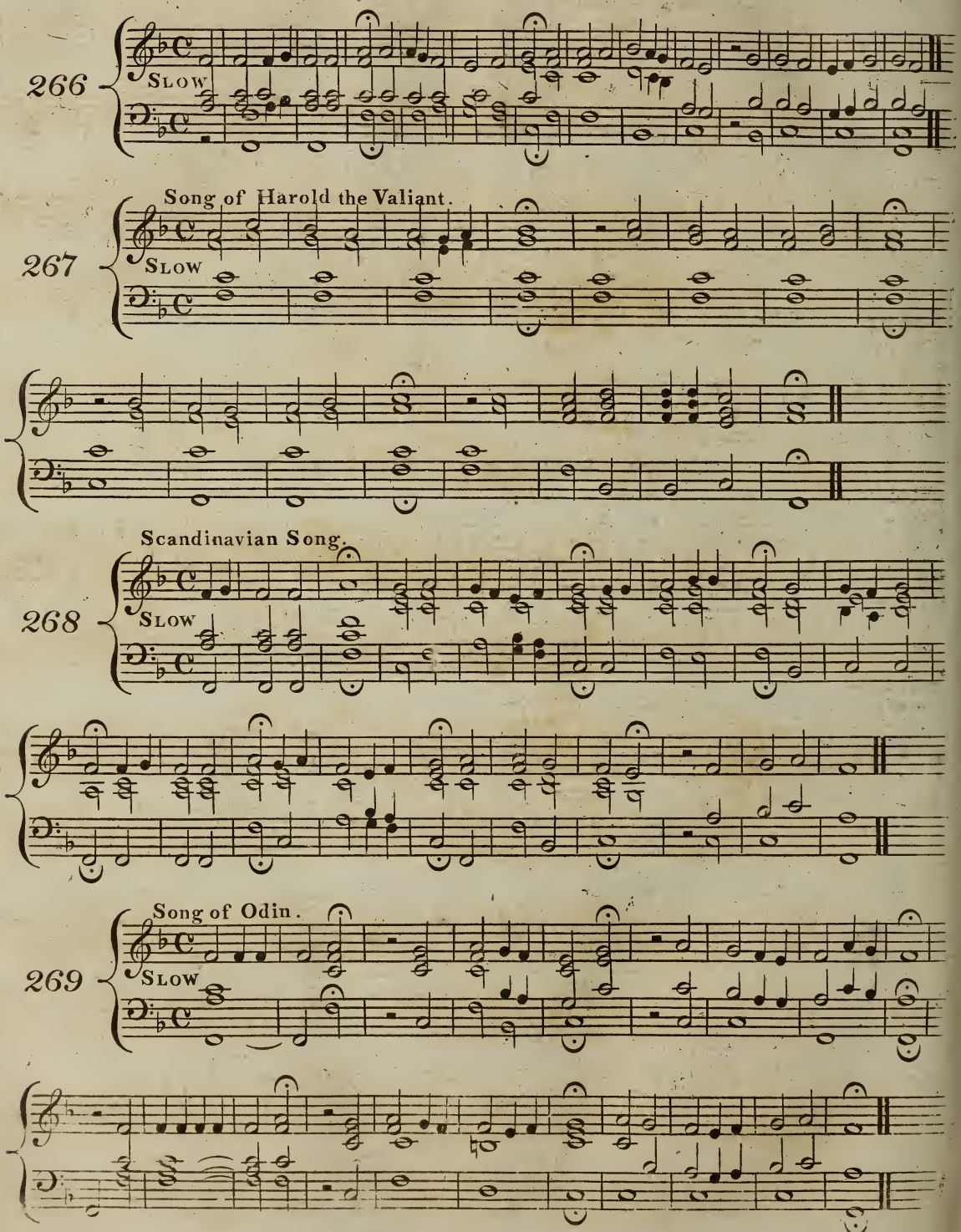
264

Polonoise.



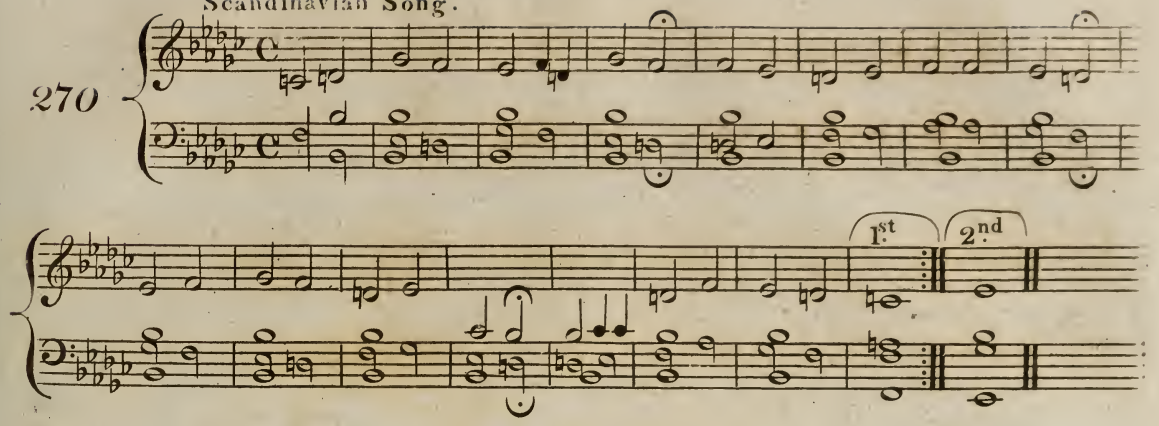

265
TRIO
Da Capo

SCANDINAVIAN NATIONAL MUSIC.



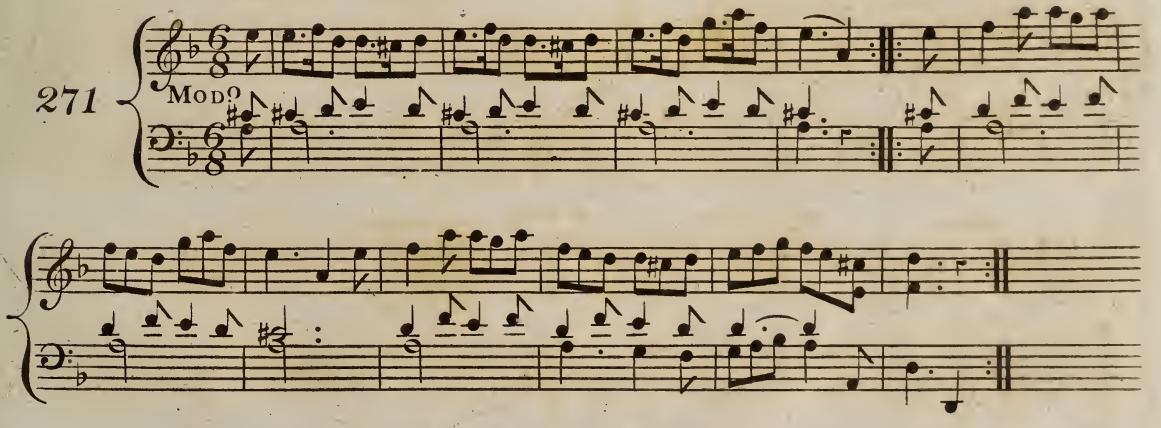
Scandinavian Song.

270

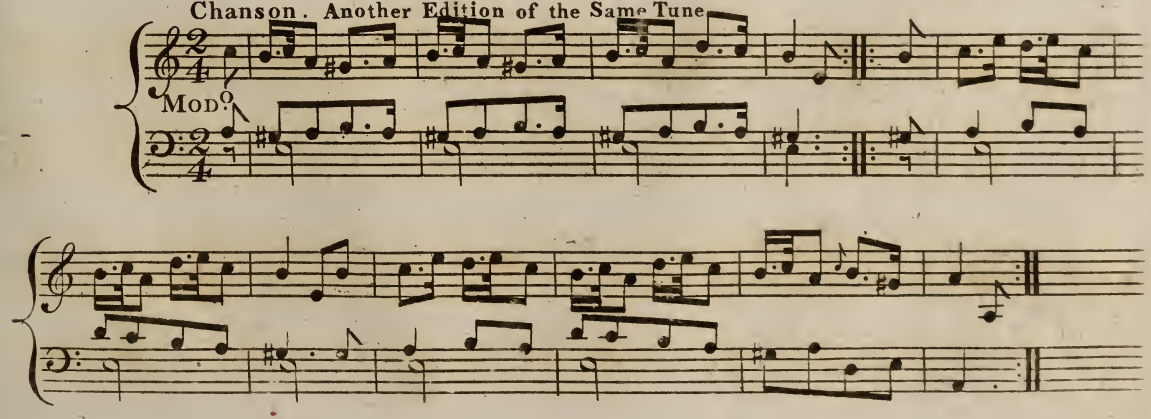


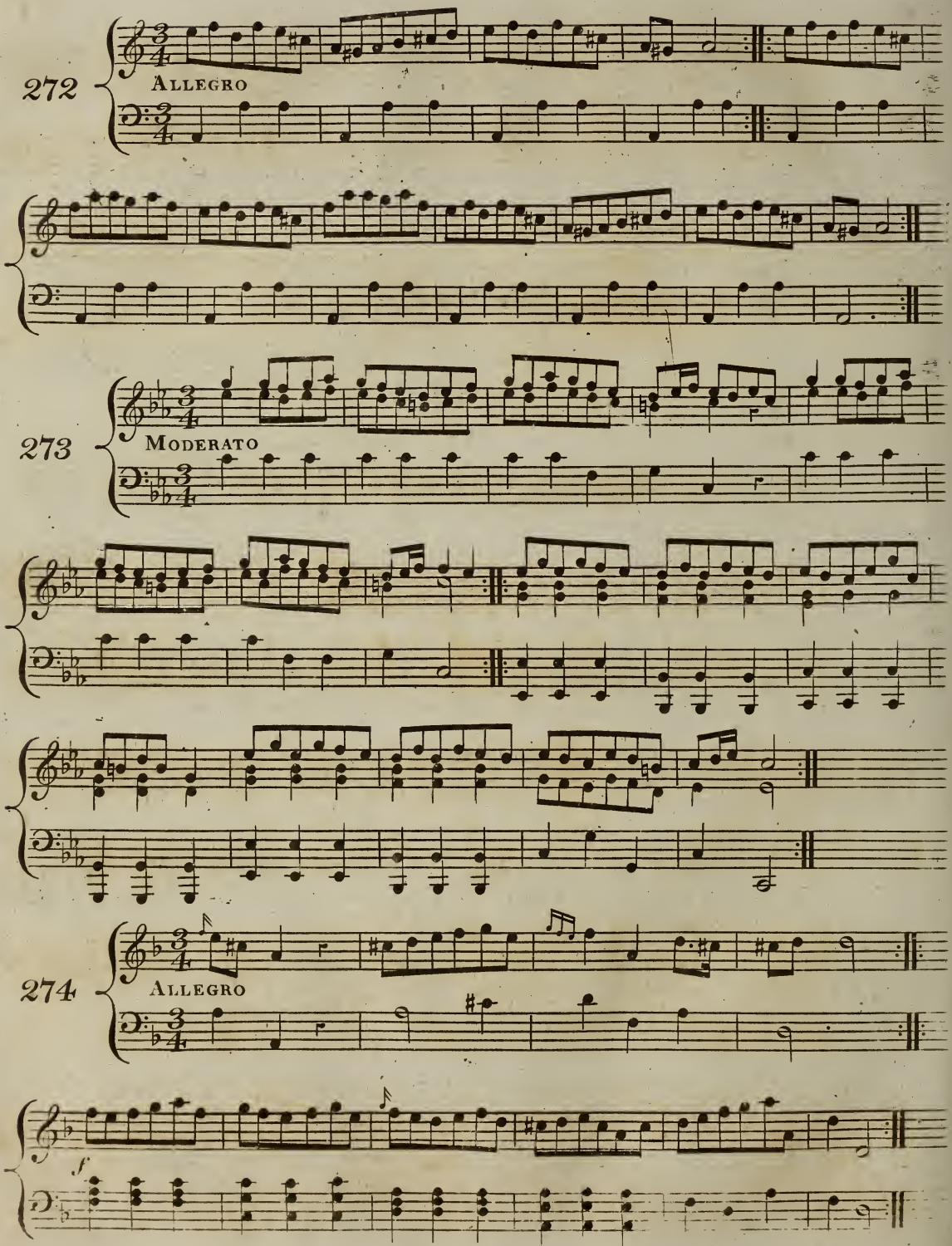
NORWEGIAN NATIONAL MUSIC.

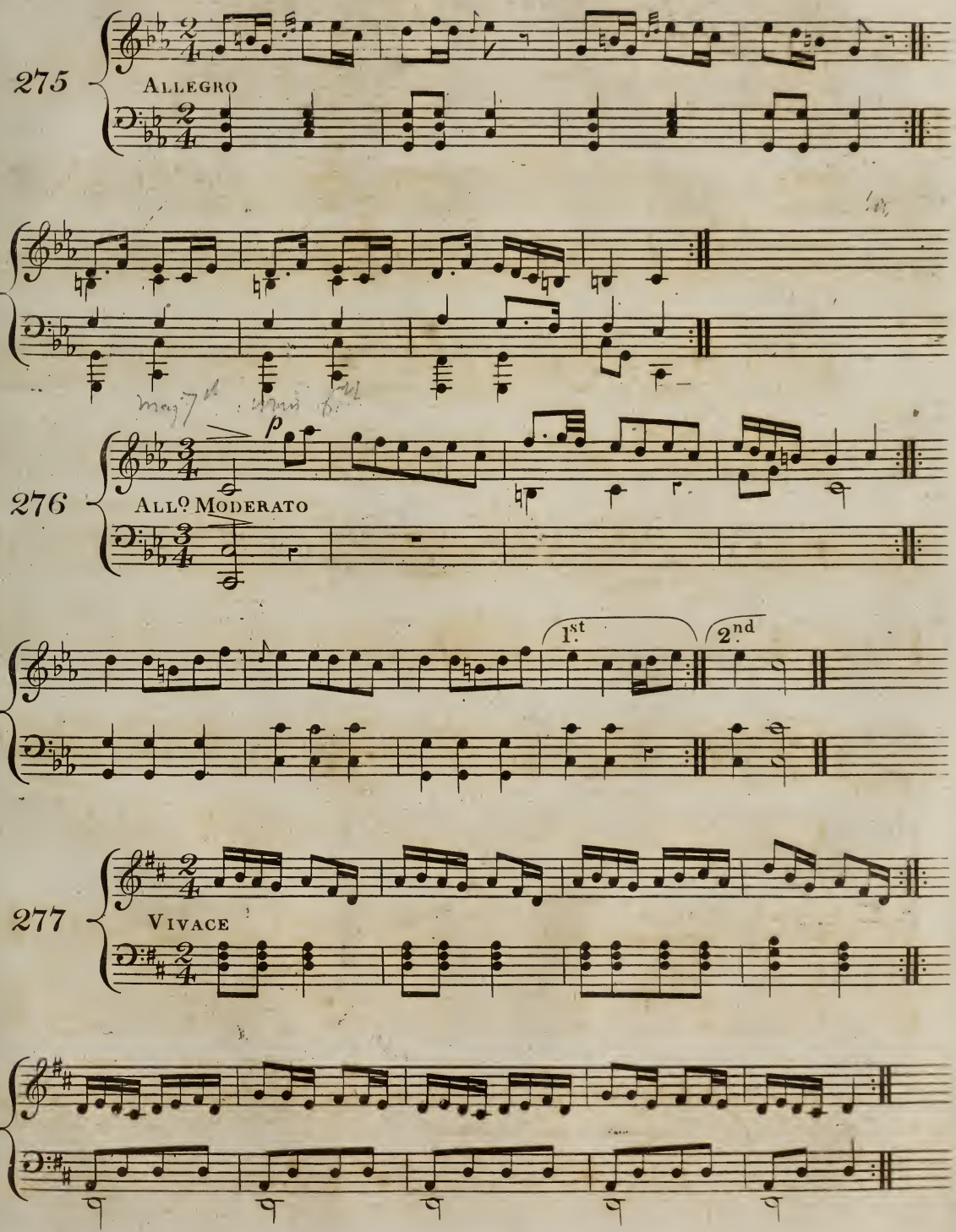
271

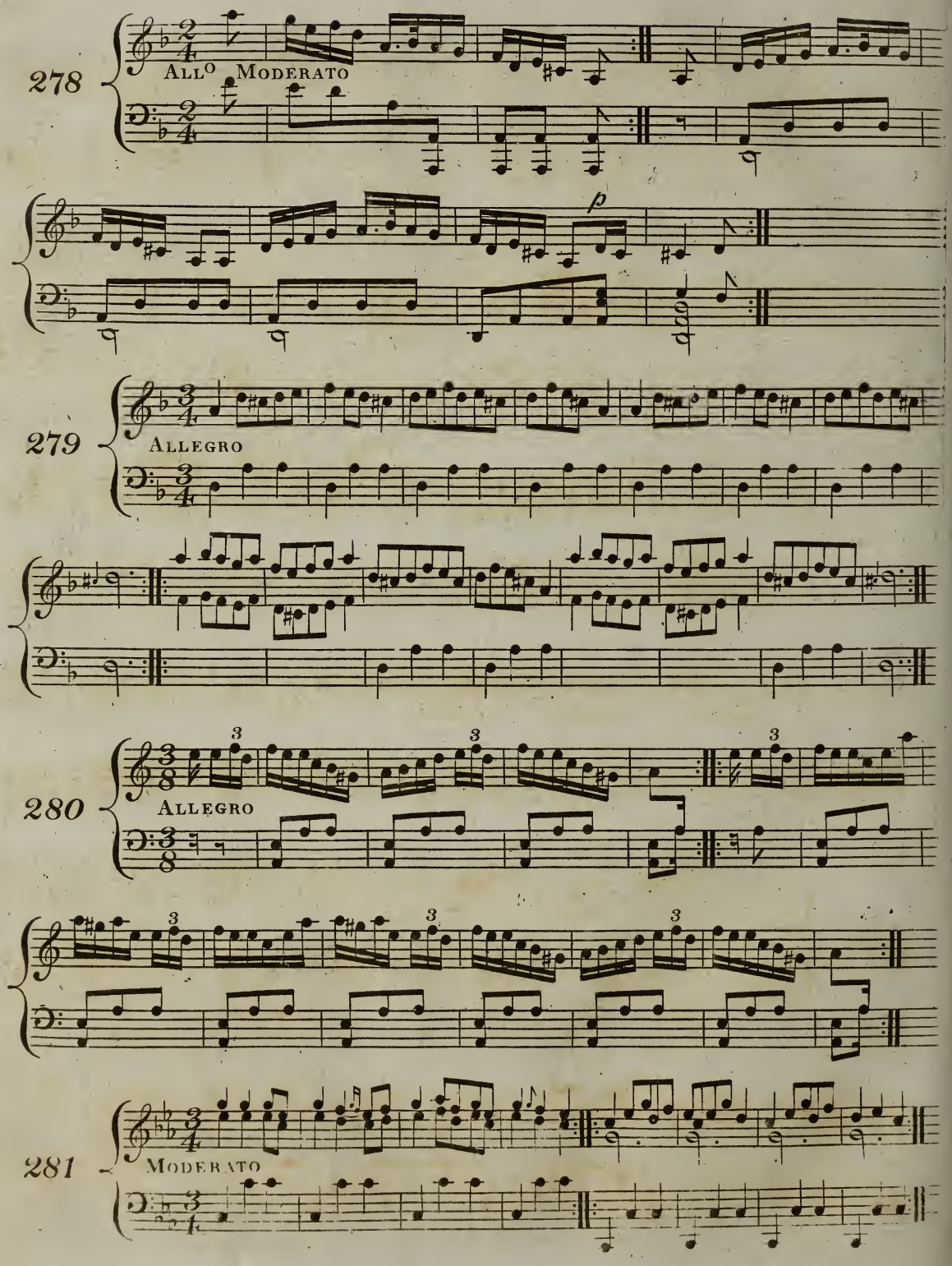


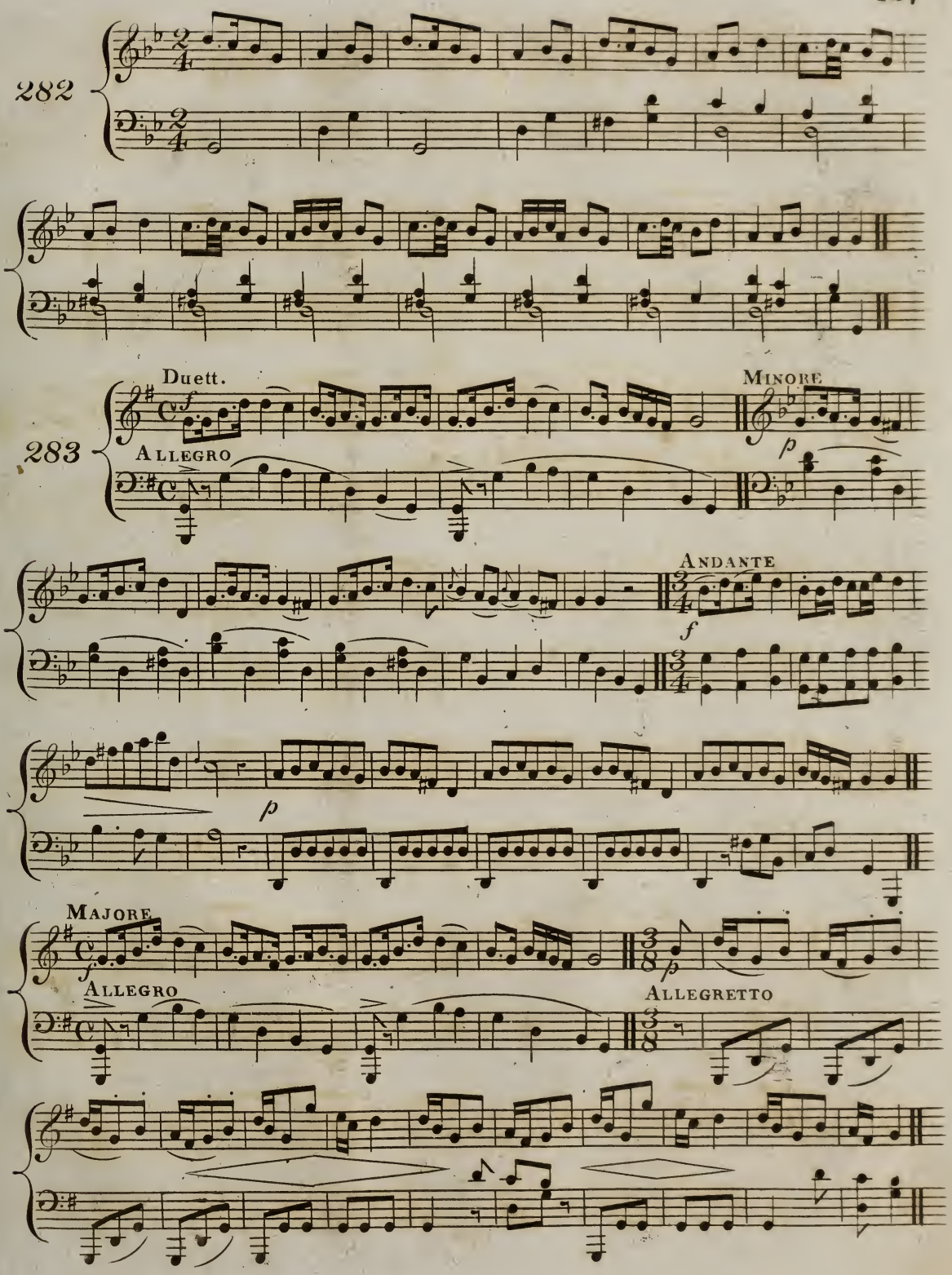
Chanson. Another Edition of the Same Tune.




272
Allegro
273
Moderato
274
Allegro
f


275
Allegro
276
All.o Moderato
p
1st
2nd
277
Vivace


278
All^o Moderato
p
279
Allegro
280
Allegro
3
281
Moderato


282
283
Duett.
Allegro
Minore
Andante
Majore
Allegro
Allegretto

Summer Song.

284

Winter Song.

285

286

ALLEGRO MOLTO

287

288

Allegro

289

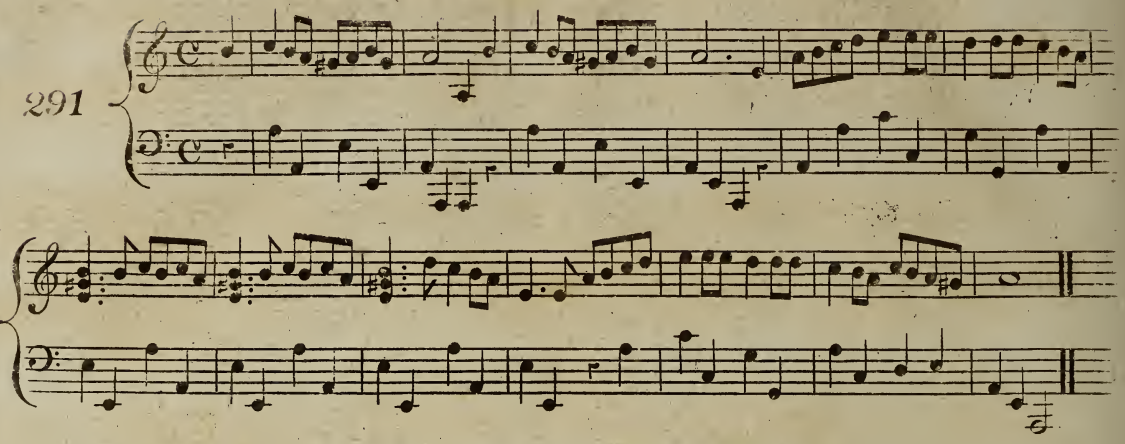
Allegretto

Runa of the Finlanders.

290

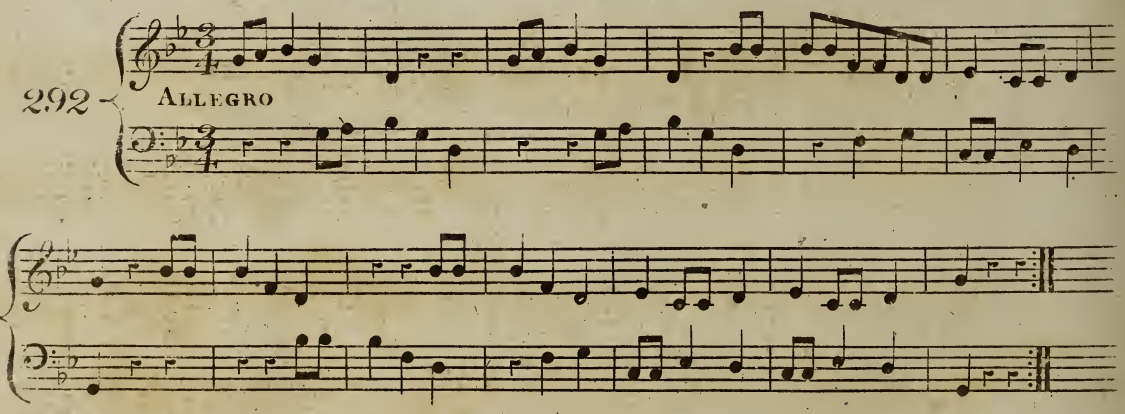
DANISH NATIONAL MUSIC.

291

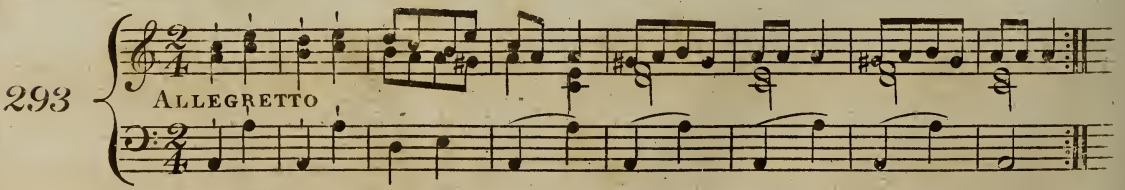


RUSSIAN MUSIC.

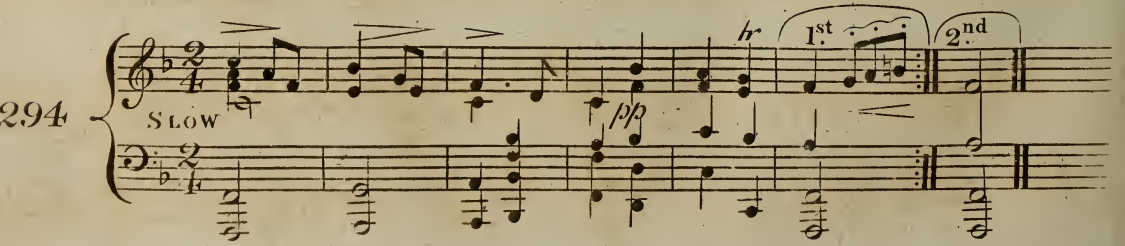
292

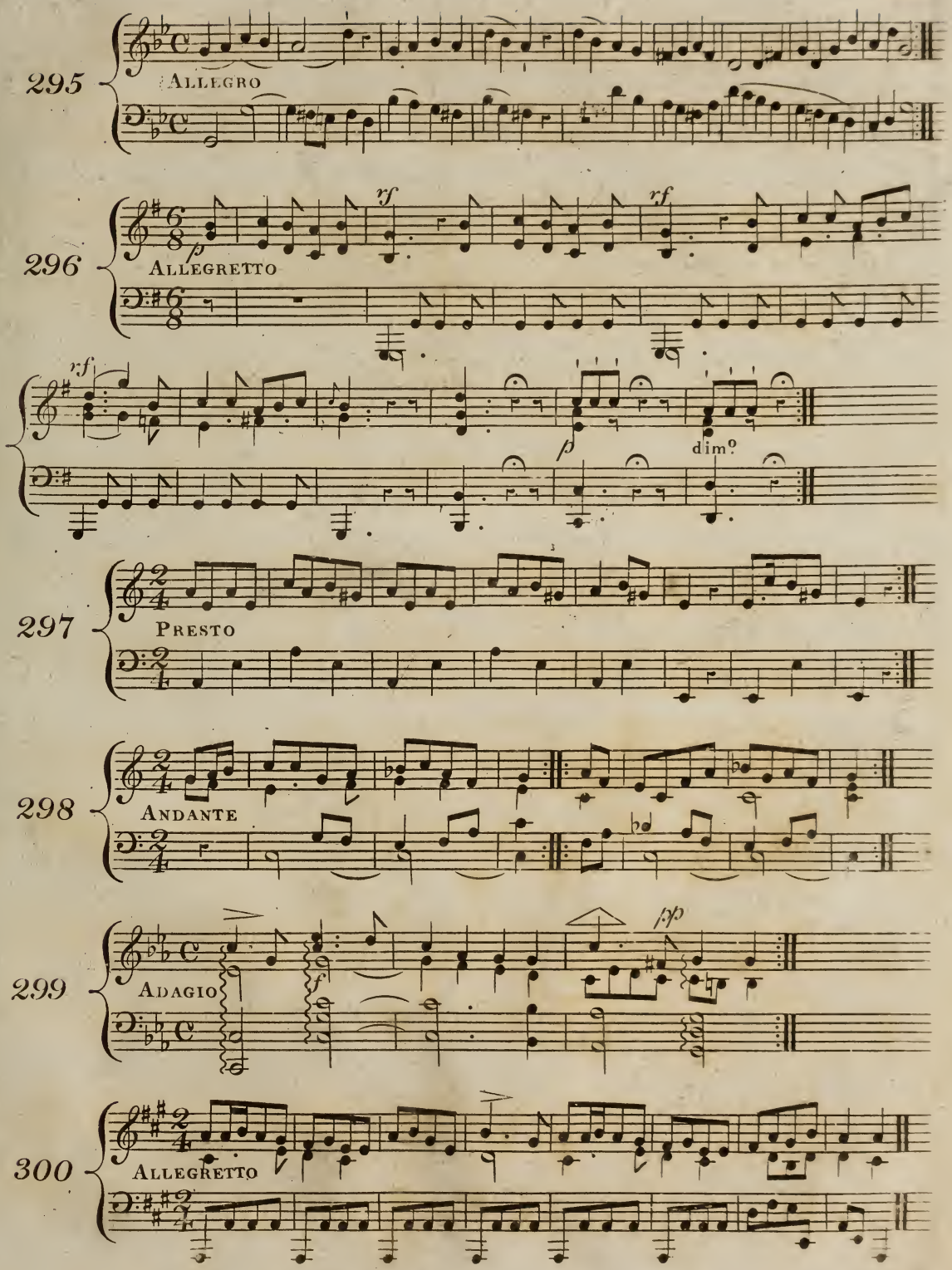


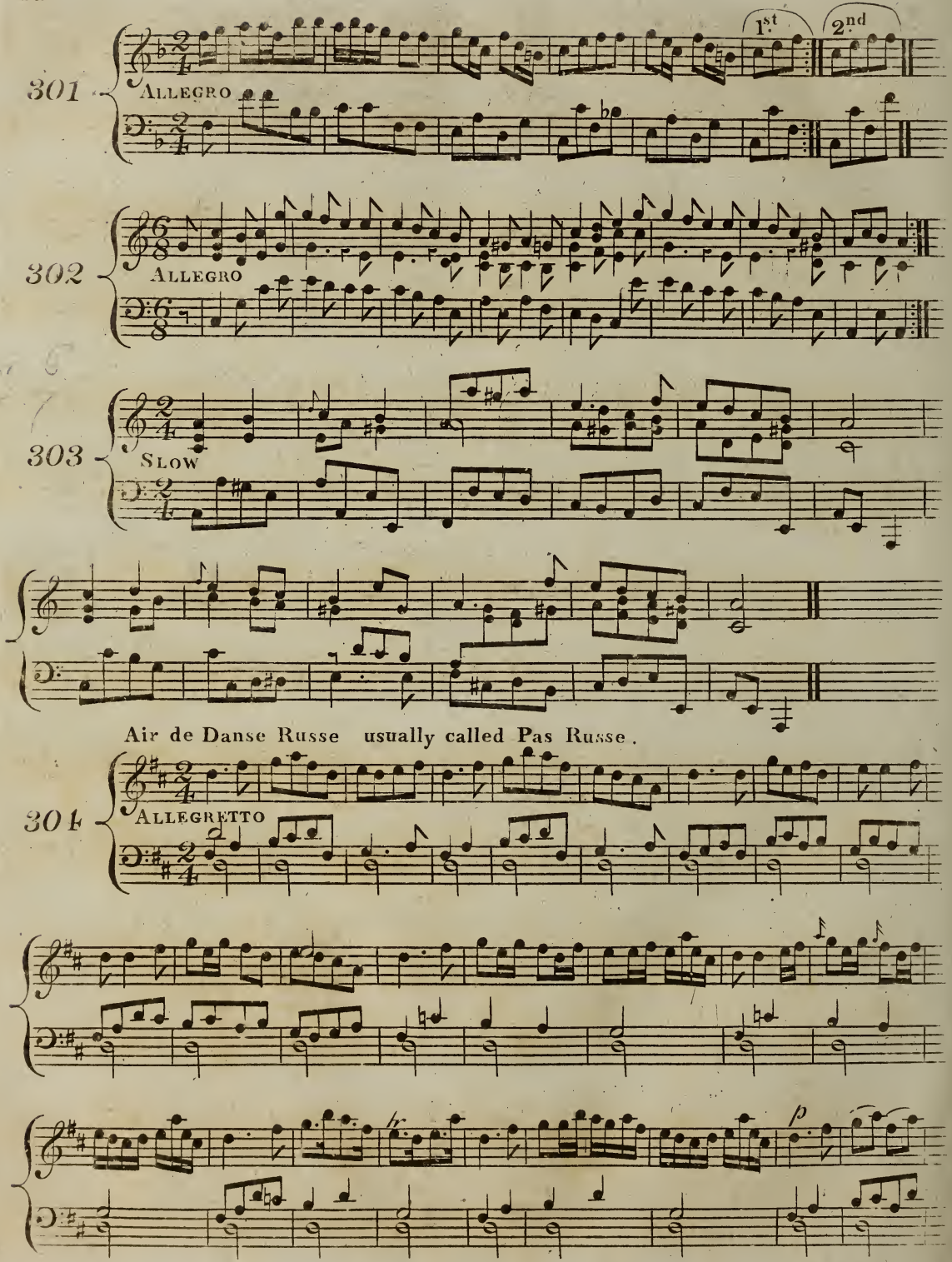
293

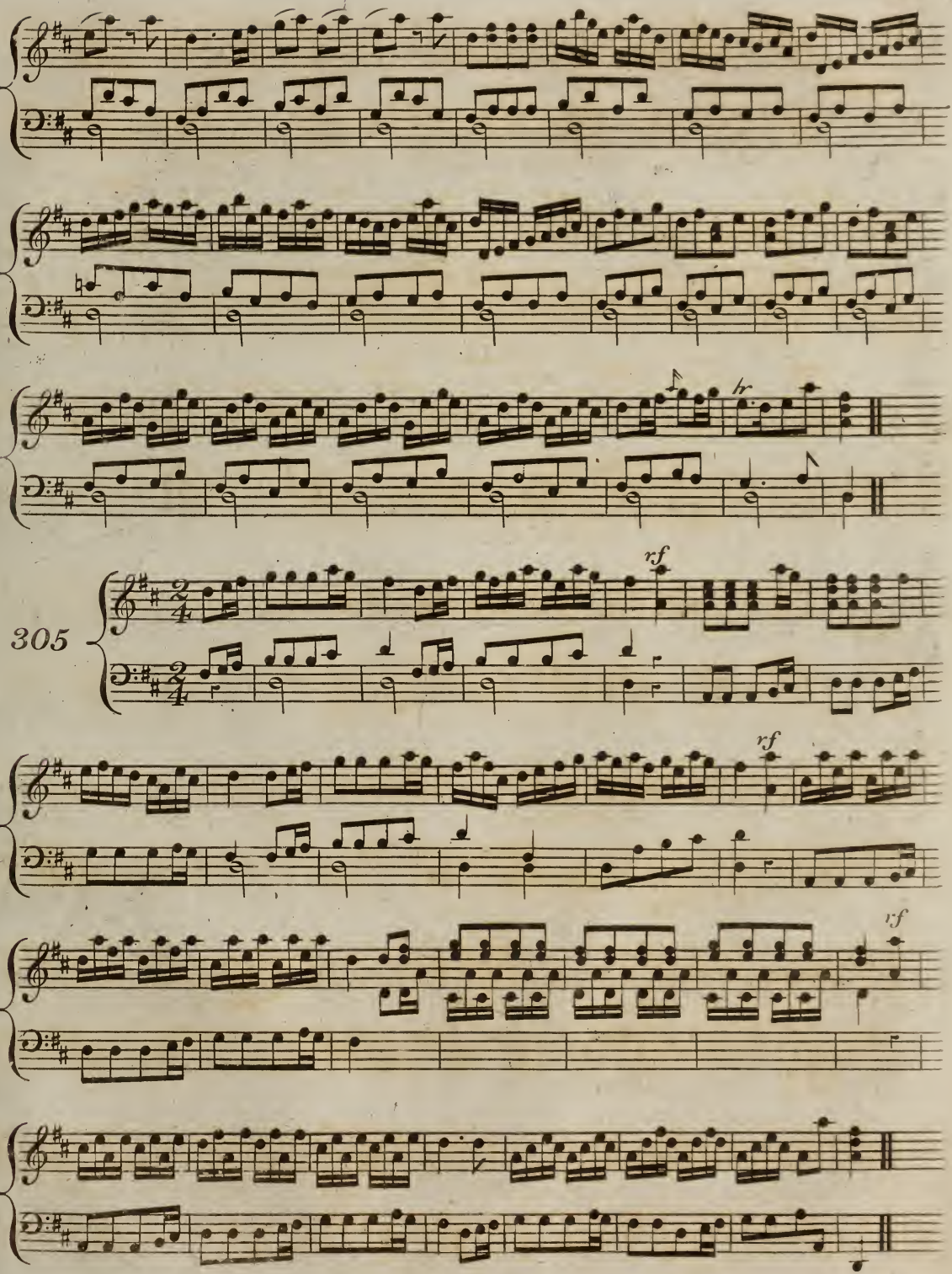


294

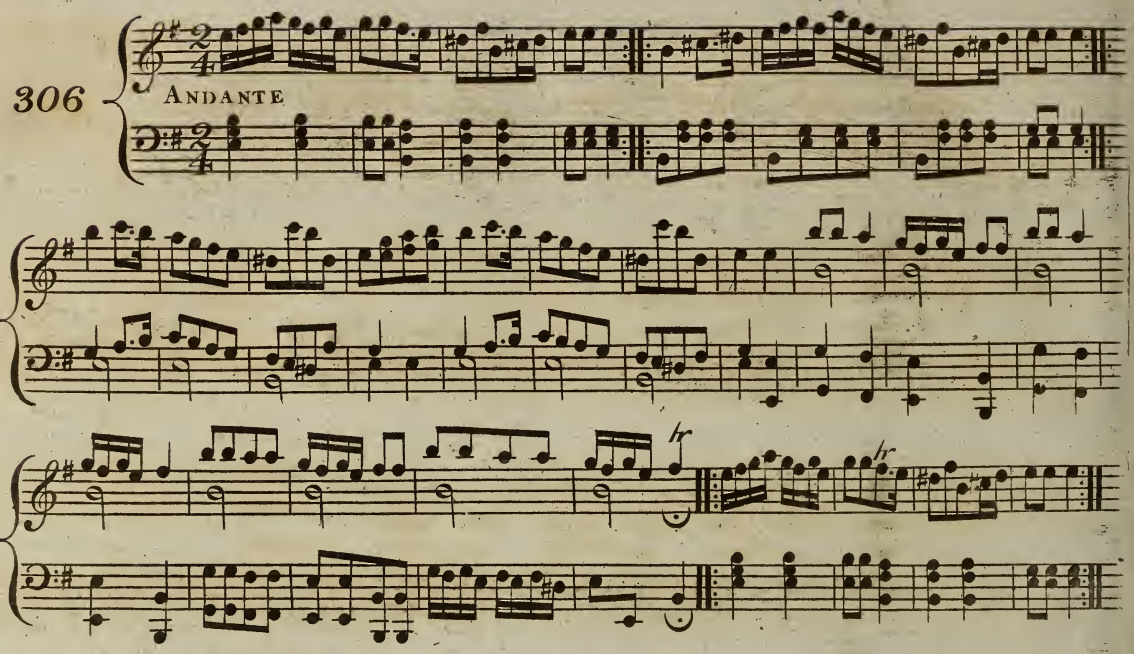



295
Allegro
296
Allegretto
rf
rf
p
rf
p
dimo
297
Presto
298
Andante
299
Adagio
f
pp
300
Allegretto


301
Allegro
1st
2nd
302
Allegro
303
Slow
Air de Danse Russe usually called Pas Russe.
304
Allegretto
br.
p

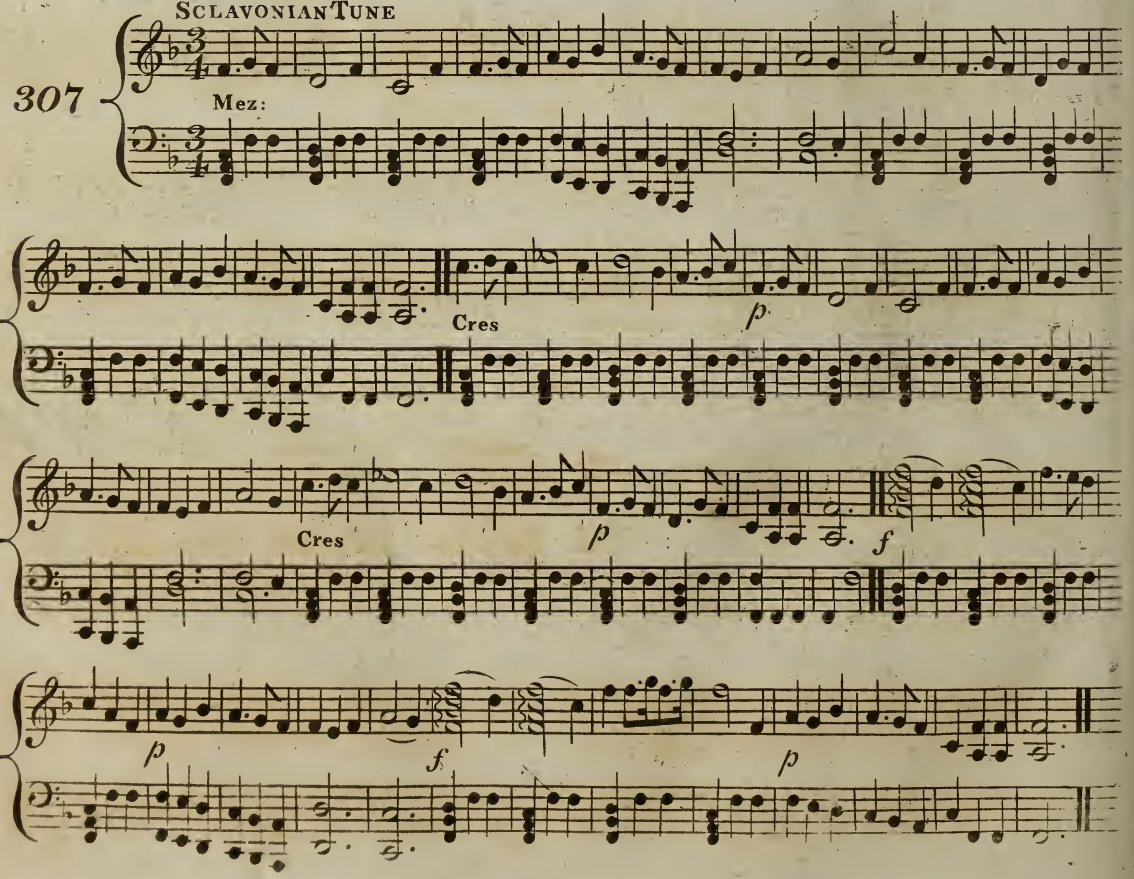

305
rf
rf
rf

306 ANDANTE



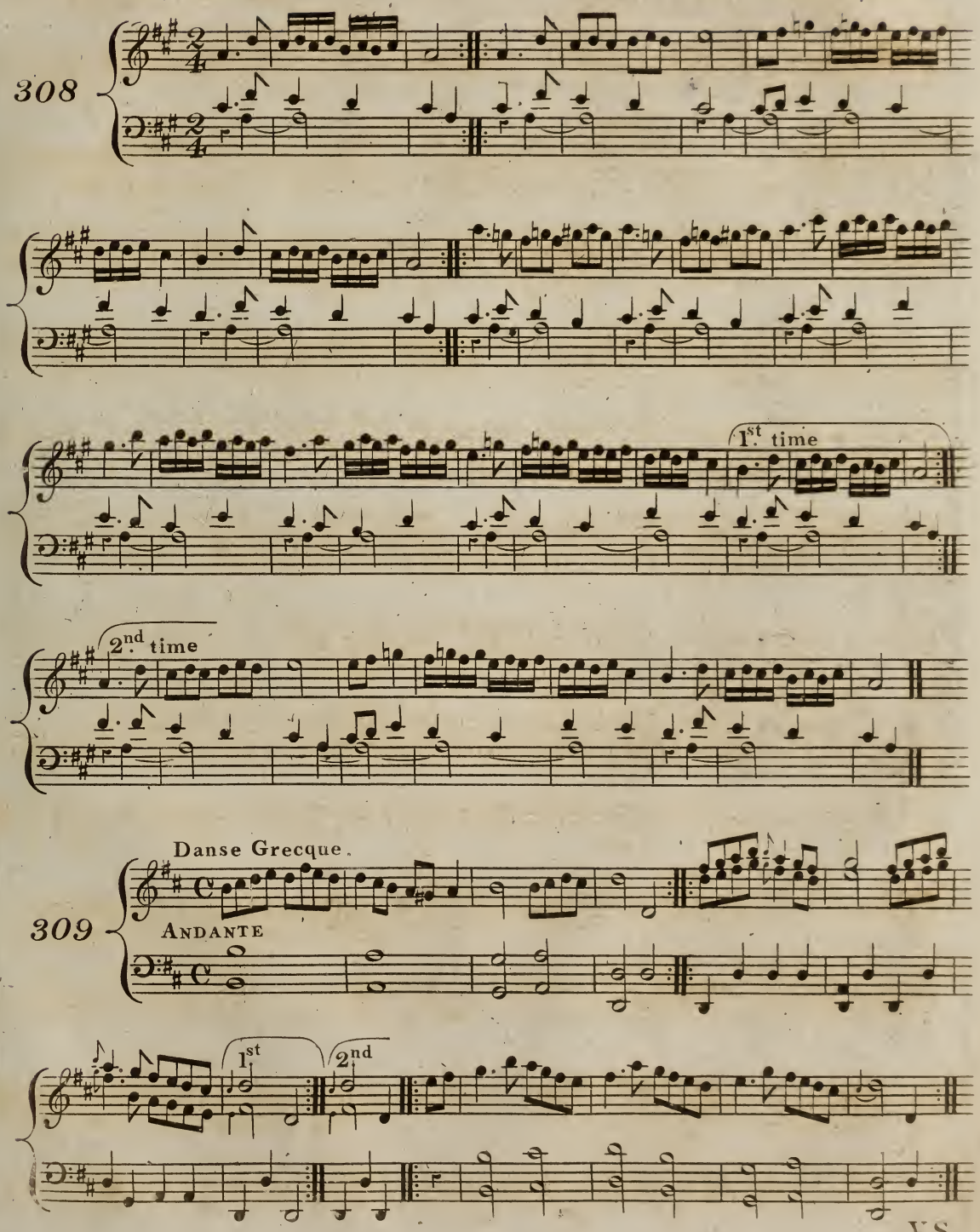
307 SCLAVONIAN TUNE

Mez:



TURKISH MUSIC.

308

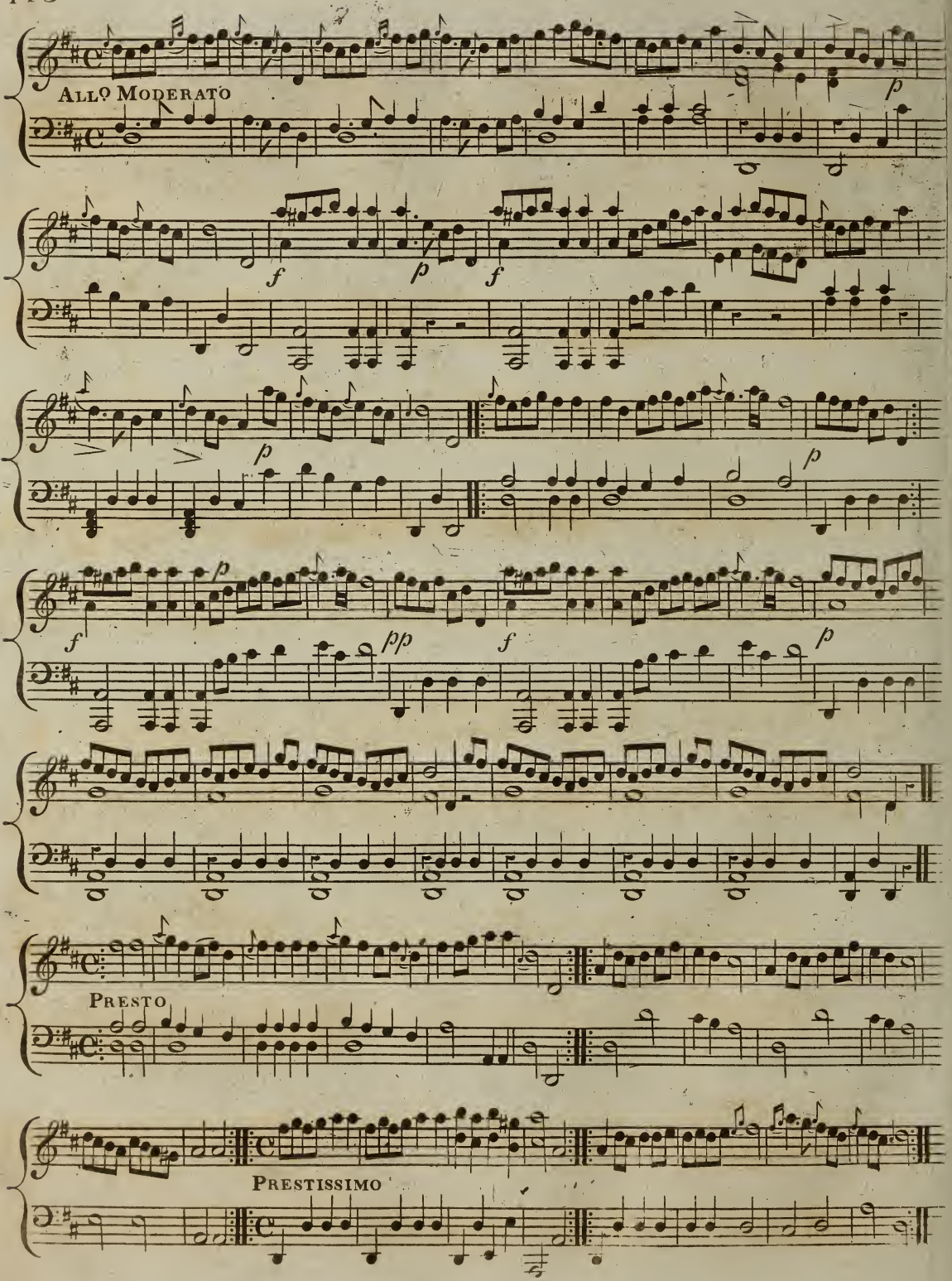


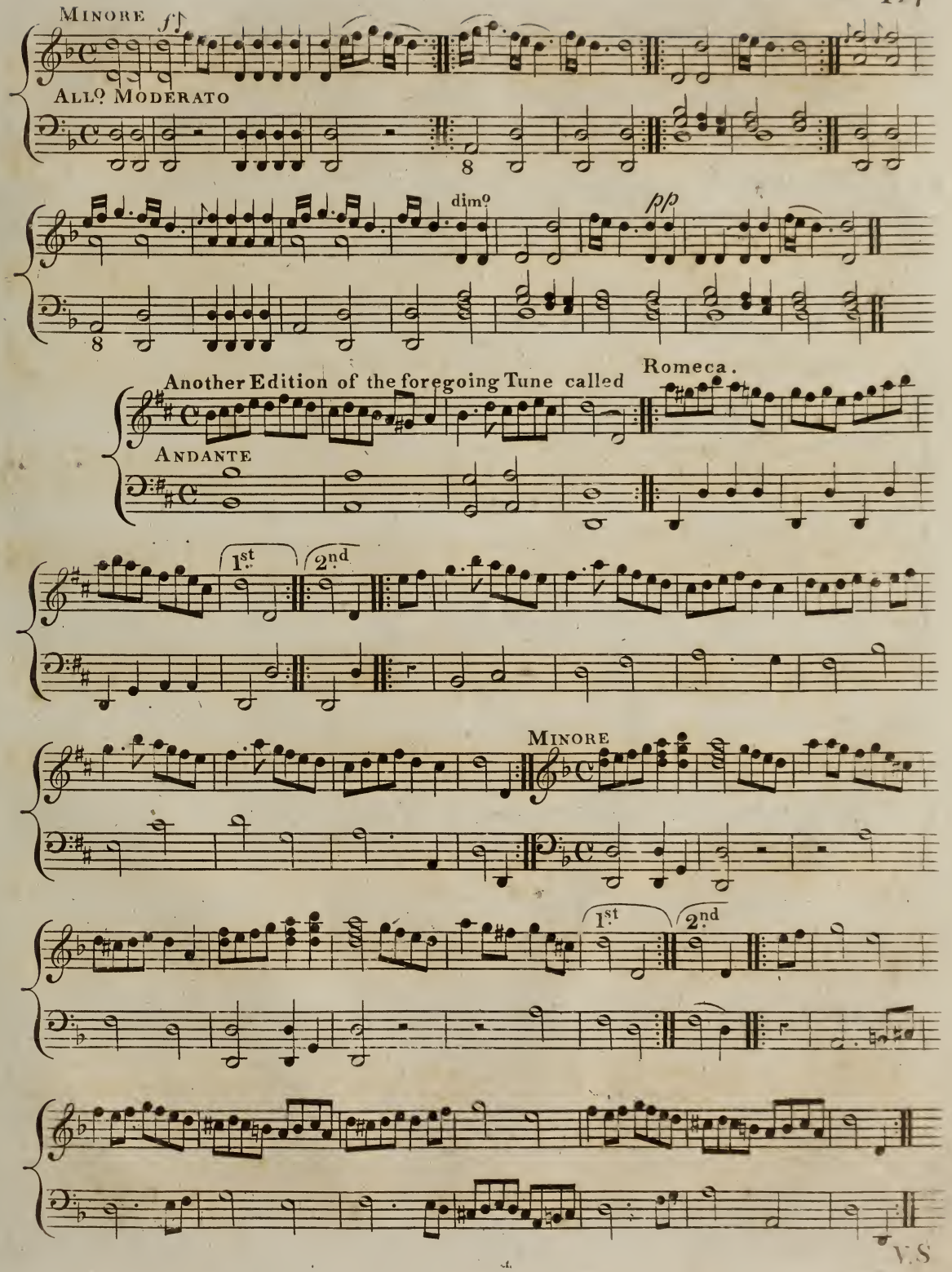
309

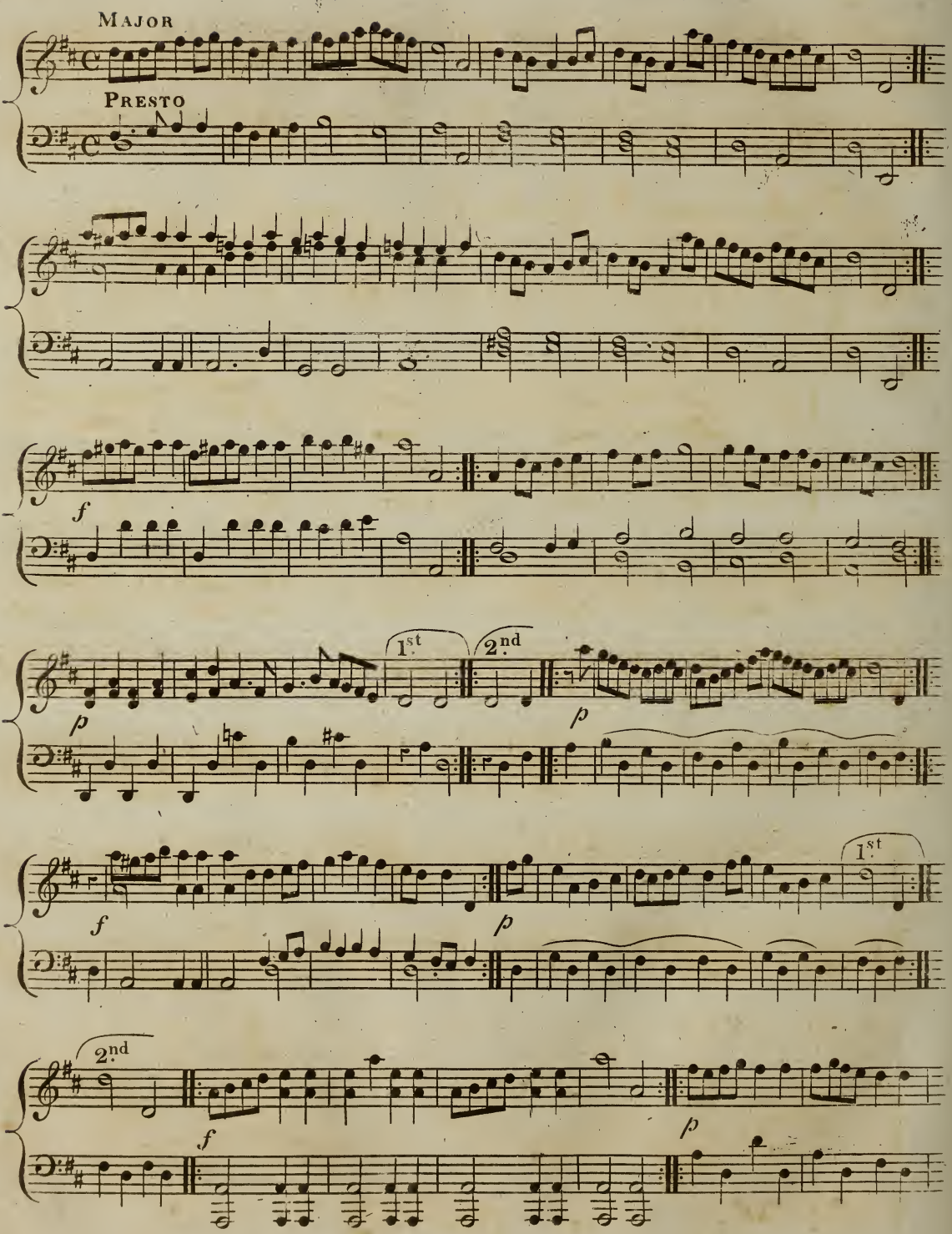
Danse Grecque.

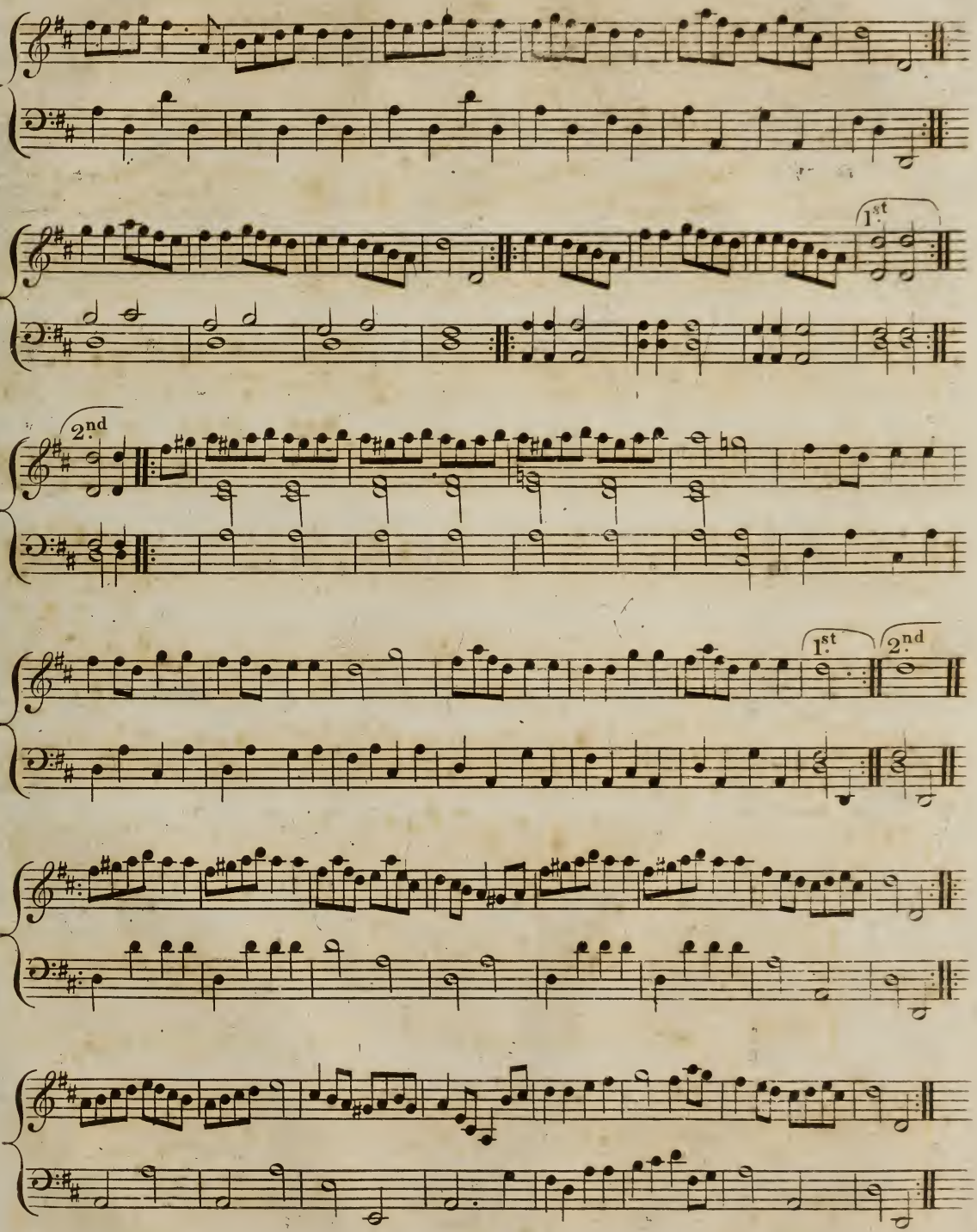
ANDANTE

V.S

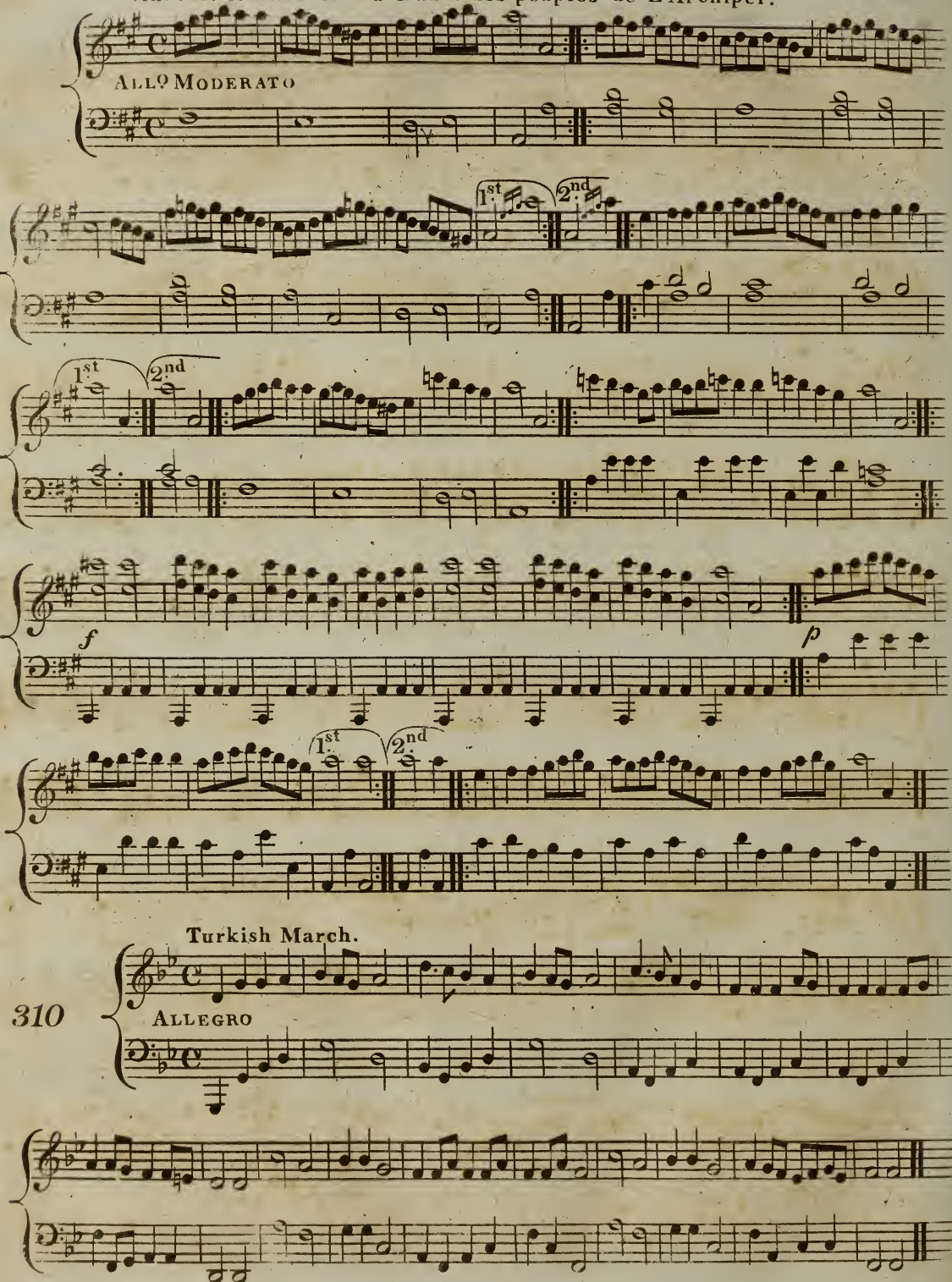

All.o Moderato
p
f
p
f
p
p
f
pp
f
p
Presto
Prestissimo


Minore
All.o Moderato
dim.o
pp
Another Edition of the foregoing Tune called Romeca.
Andante
1st
2nd
Minore
1st
2nd
V.S


MAJOR
PRESTO
f
1st
2nd
p
p
f
p
1st
2nd
f
p

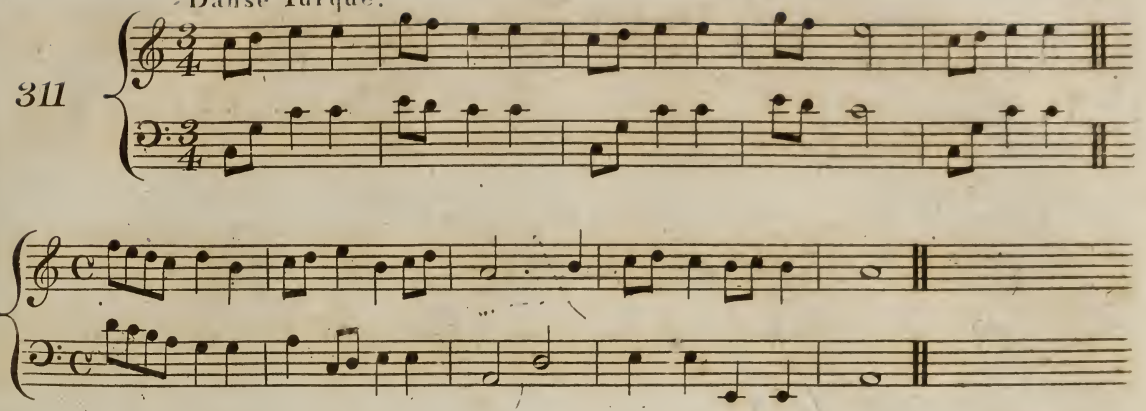

1st
2nd
1st
2nd

Another Edition called Danse des peuples de L'Archipel.



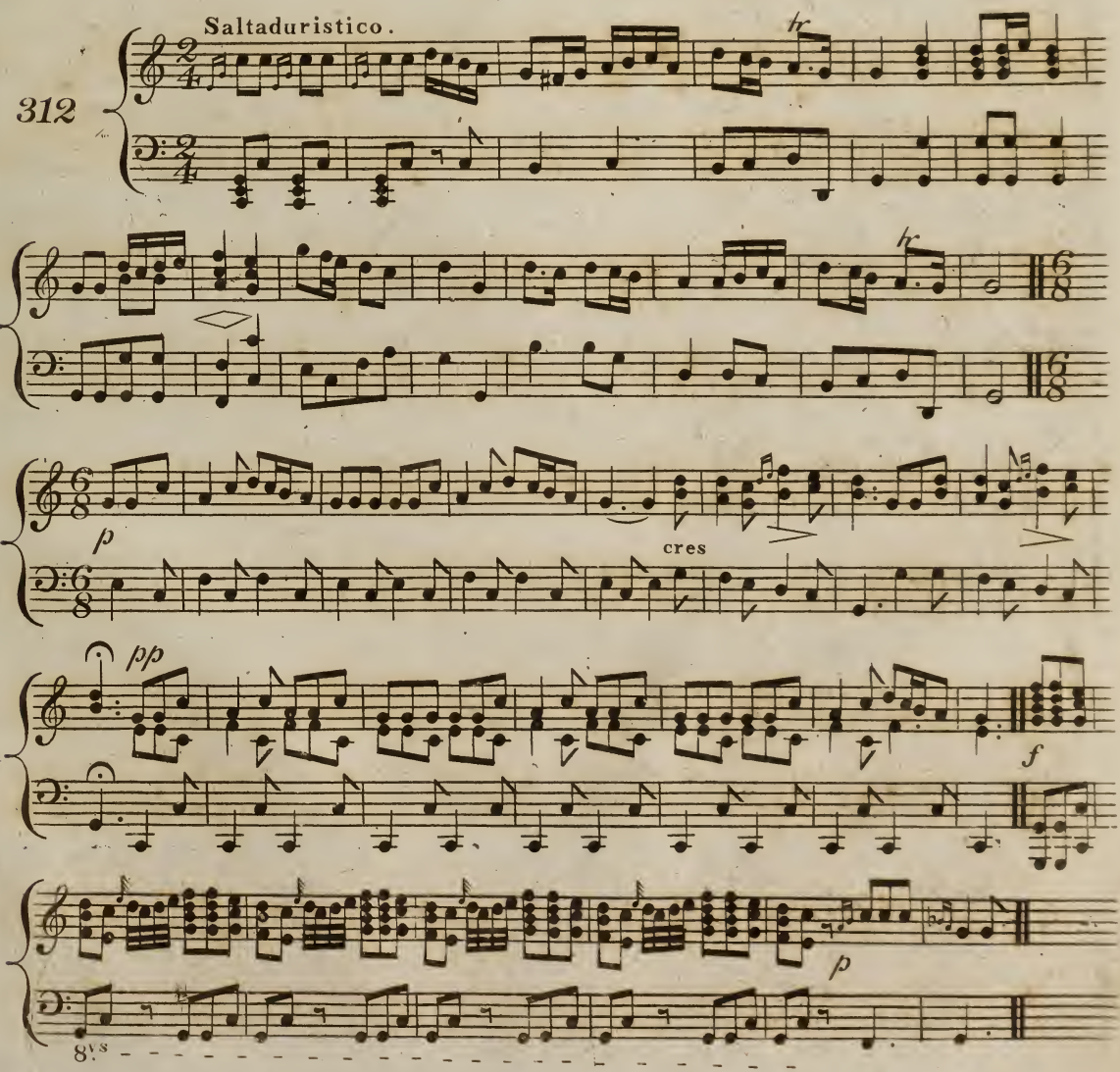
Danse Turque.

311

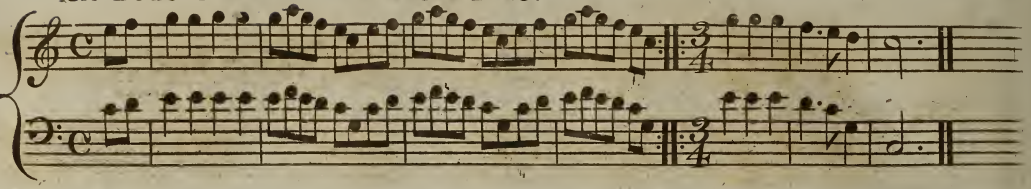


Saltaduristico.

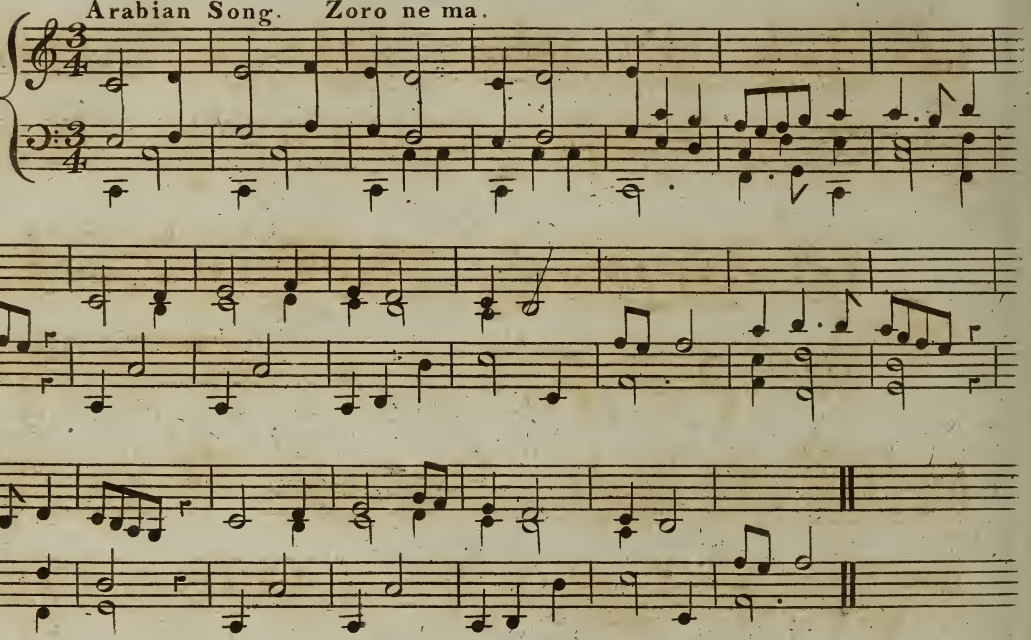
312



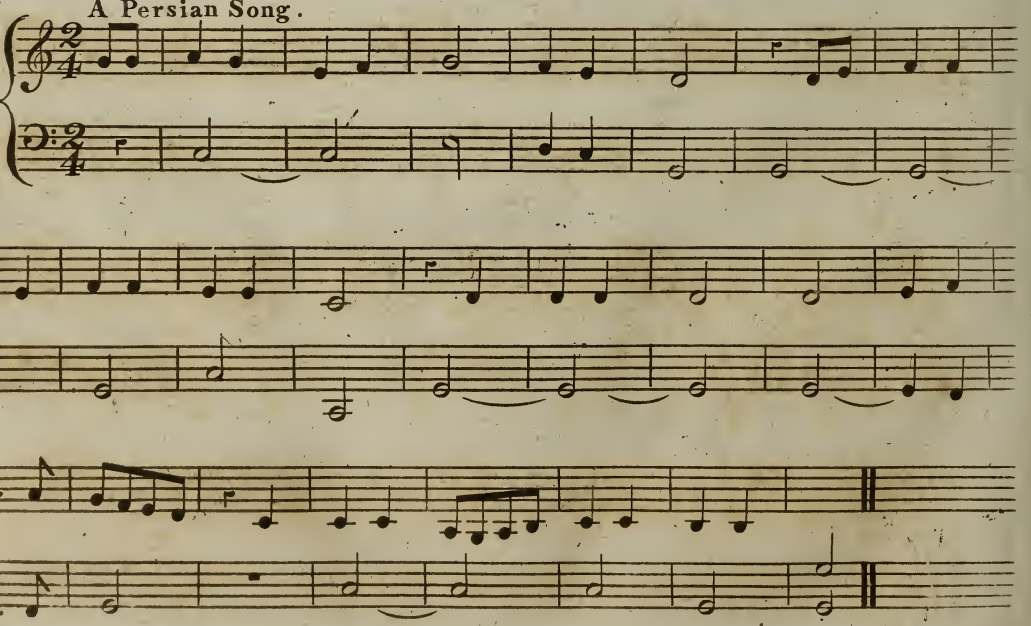
313 Air Bèdouin. Arabian Tune.



314 Arabian Song. Zoro ne ma.



315 A Persian Song.



316

317

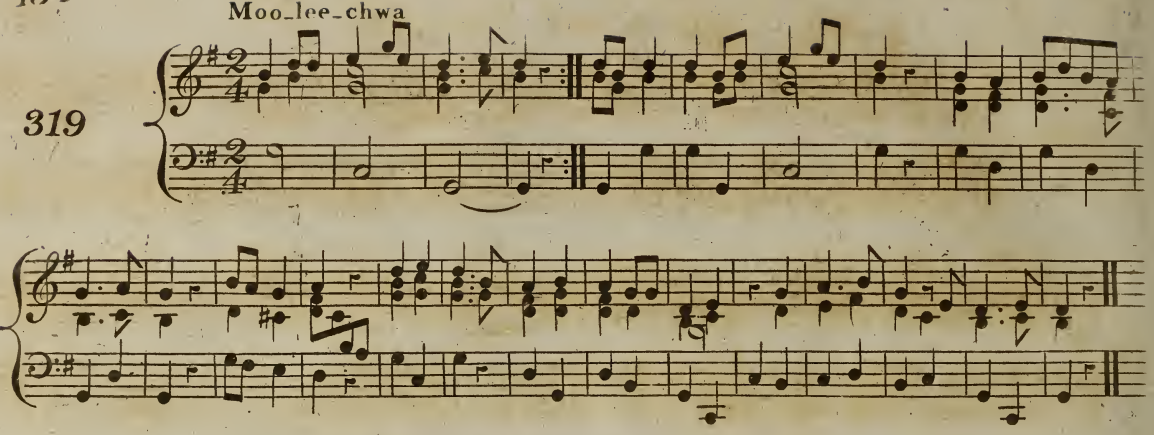
318

Slow

Da Capo

Moo_lee_chwa

319



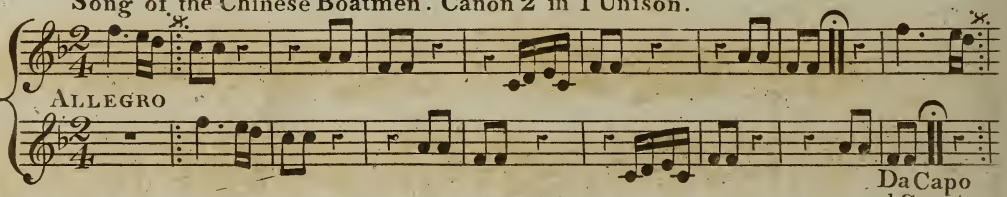
Song of the Chinese Boatmen. Canon 2 in 1 Unison.

The Captain

320

ALLEGRO

The Crew

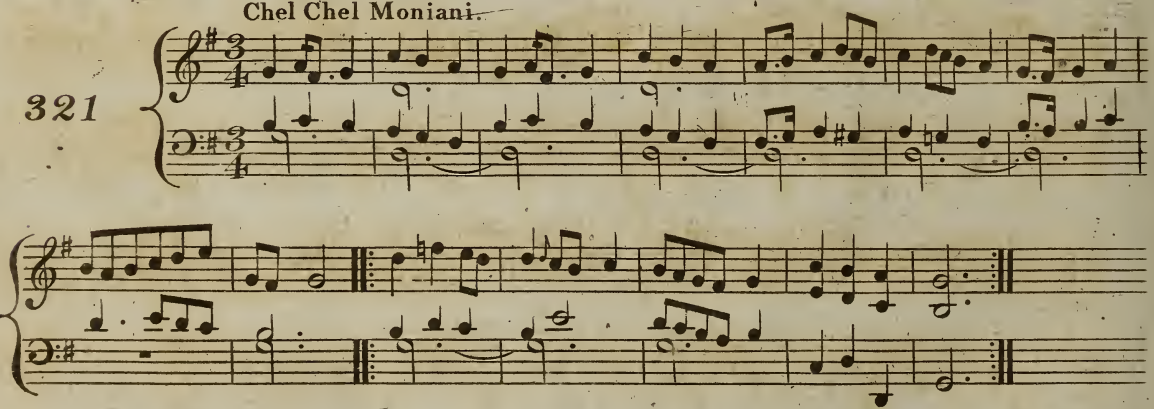


Da Capo
al Segno

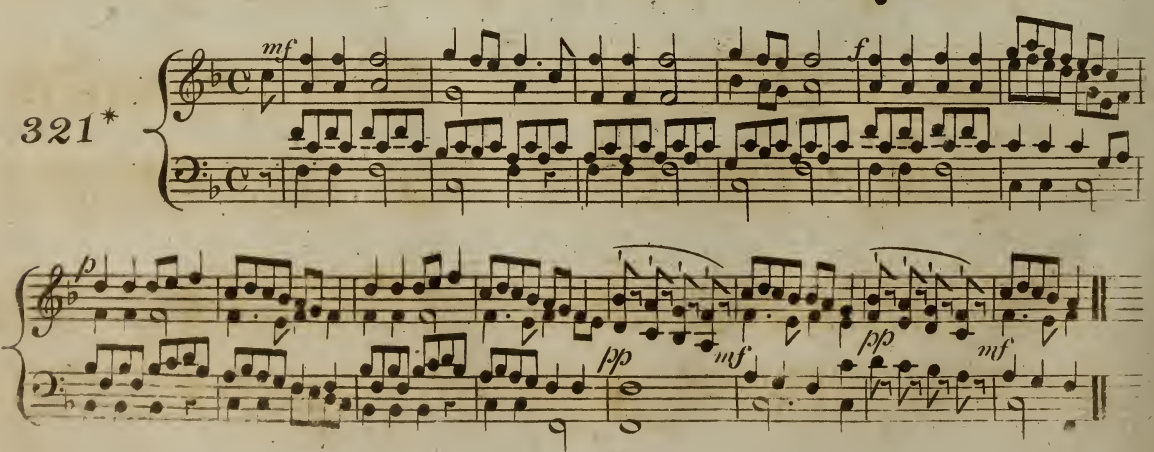
EAST INDIAN TUNES.

Chel Chel Moniani.

321

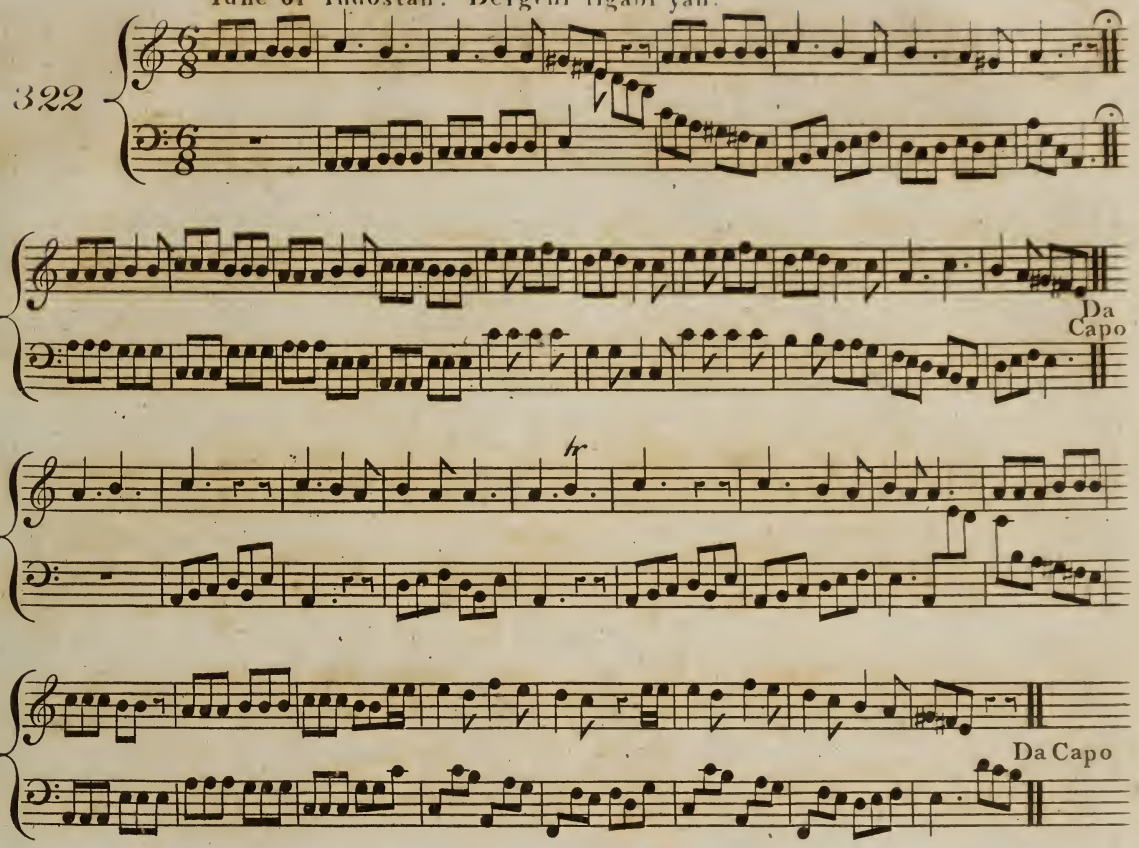


321*



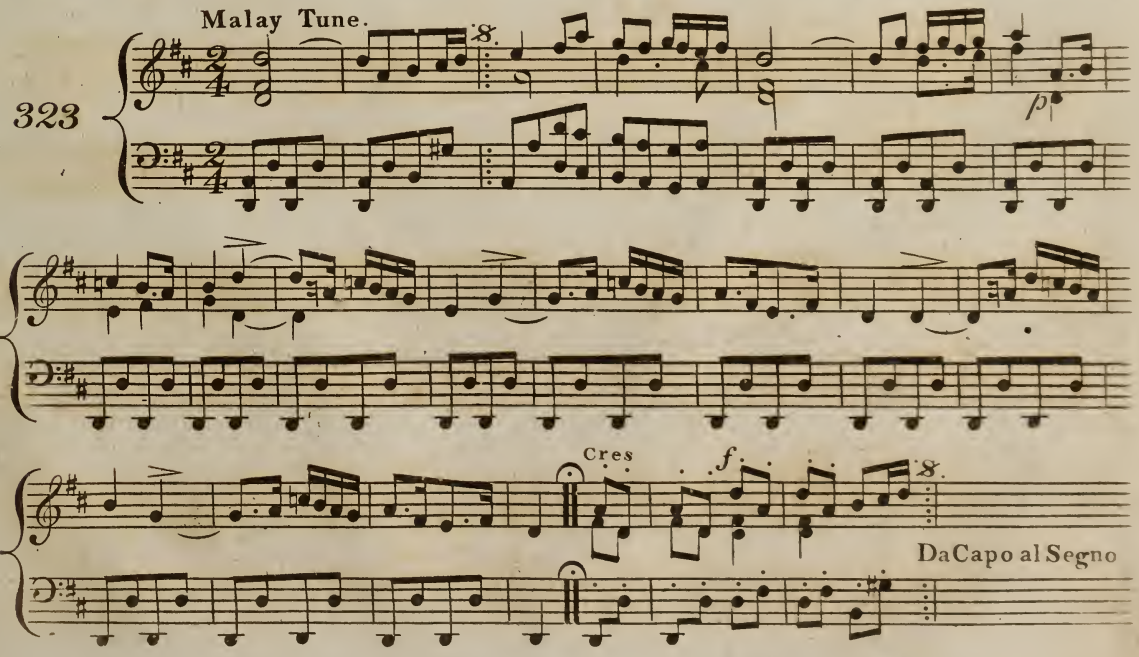
Tune of Indostan. Dergeni ligabi yan.

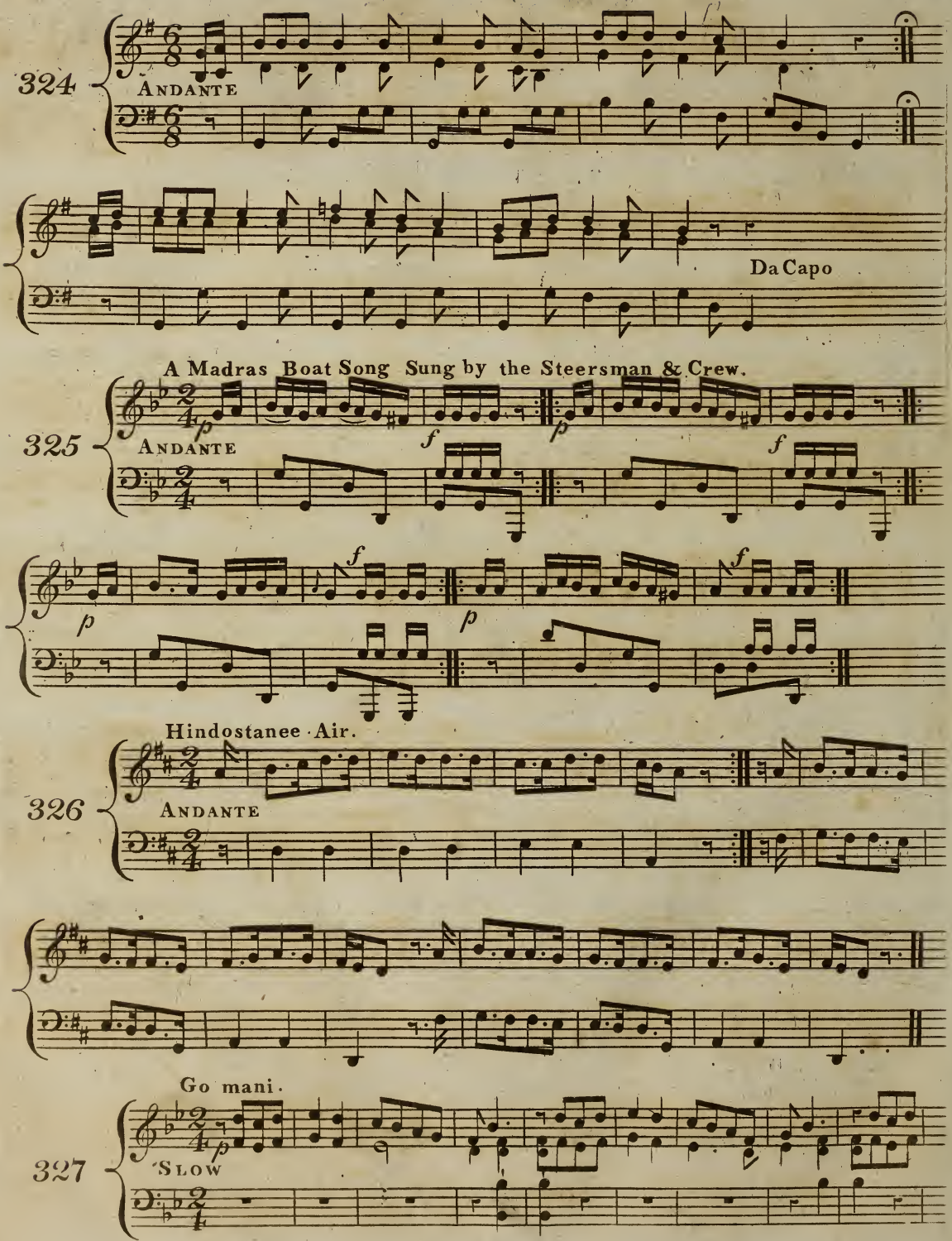
322

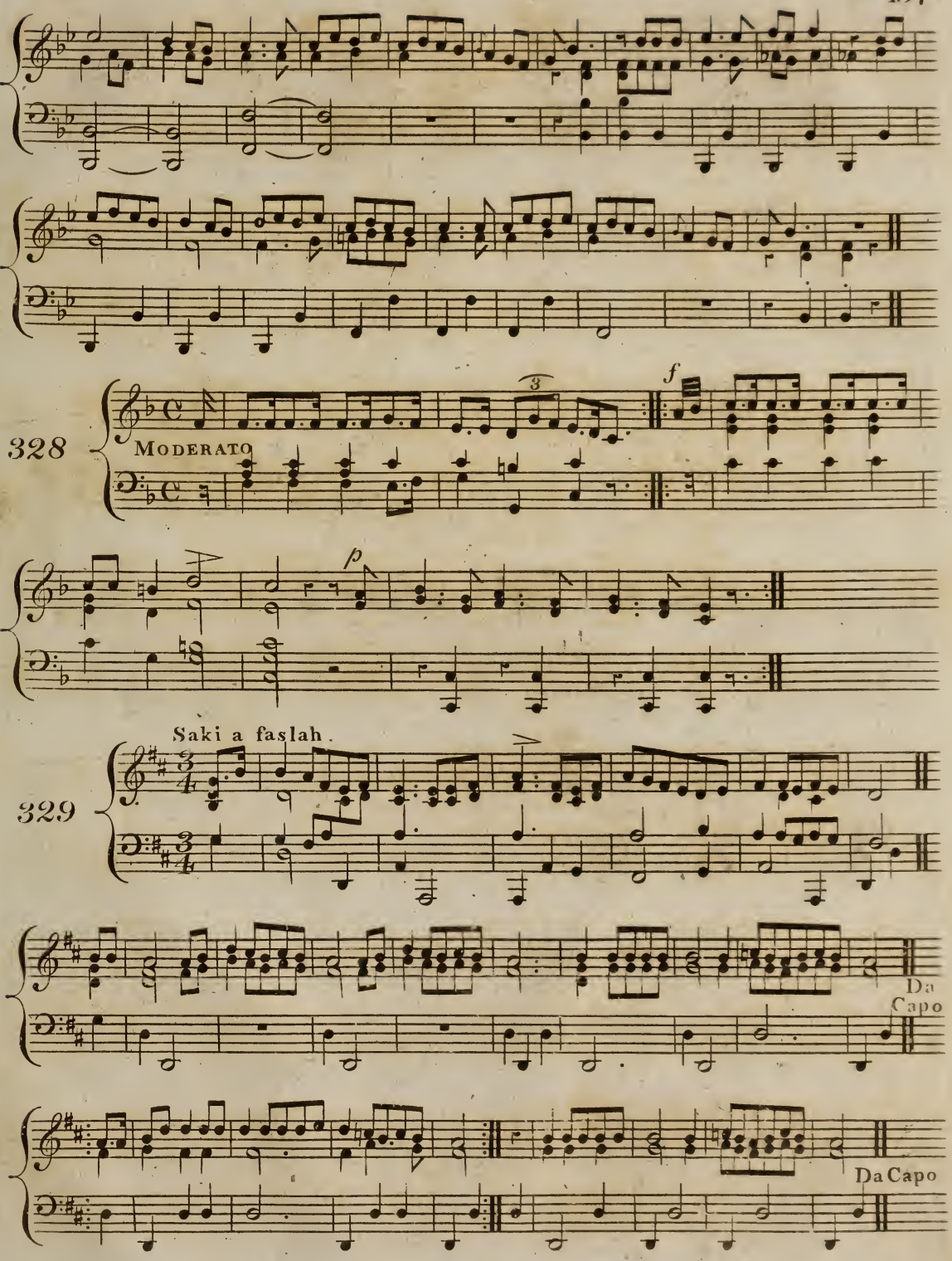


Malay Tune.

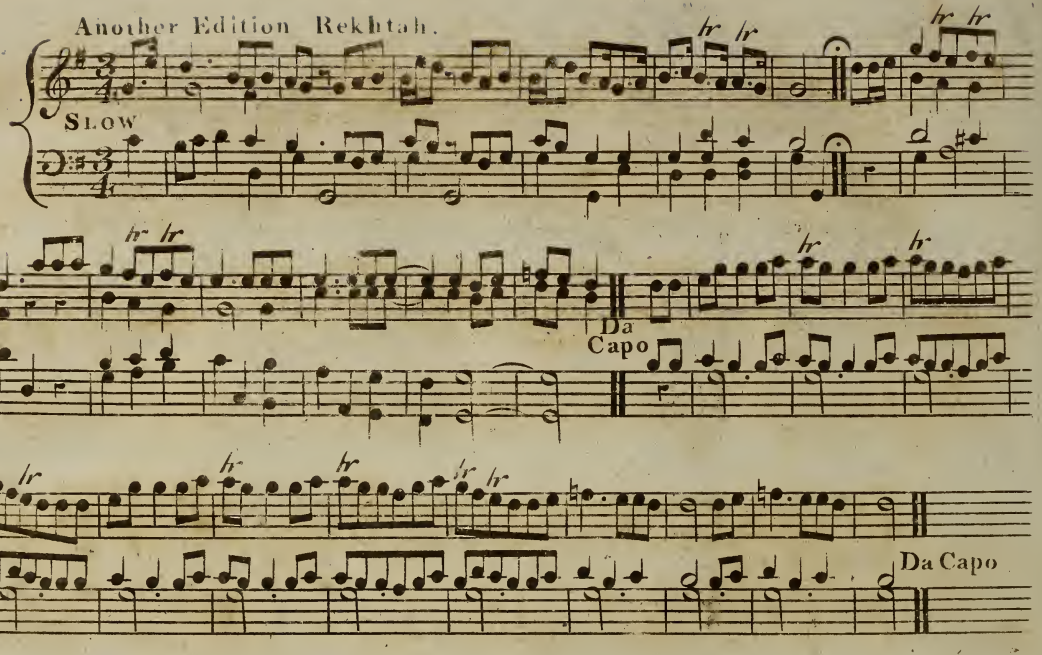
323



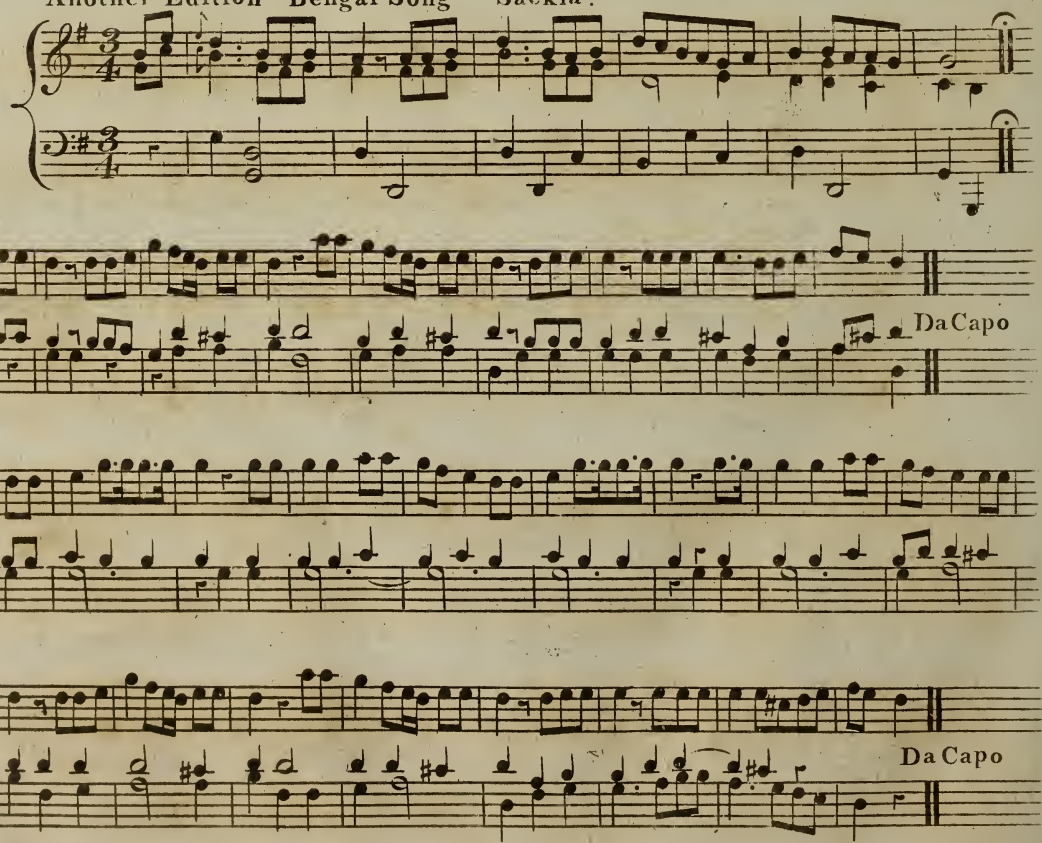

324
Andante
Da Capo
A Madras Boat Song Sung by the Steersman & Crew.
325
Andante
Hindostanee Air.
326
Andante
Go mani.
327
Slow

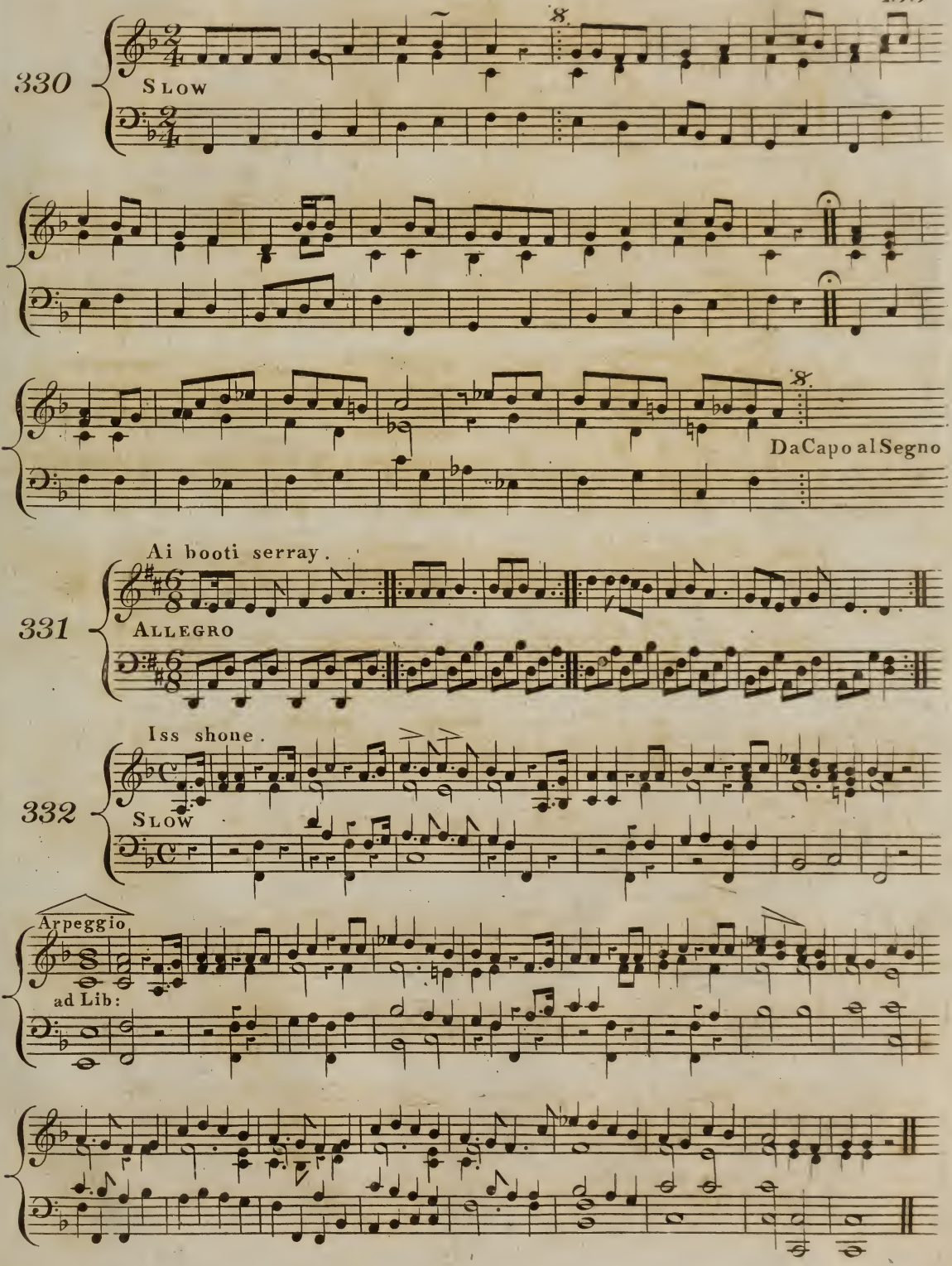

328
Moderato
f
p
Saki a faslah.
329
Da Capo
Da Capo

Another Edition Rekhtah.



Another Edition Bengal Song Sackia.




330
Slow
8
8
Da Capo al Segno
Ai booti serray.
331
Allegro
Iss shone.
332
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.

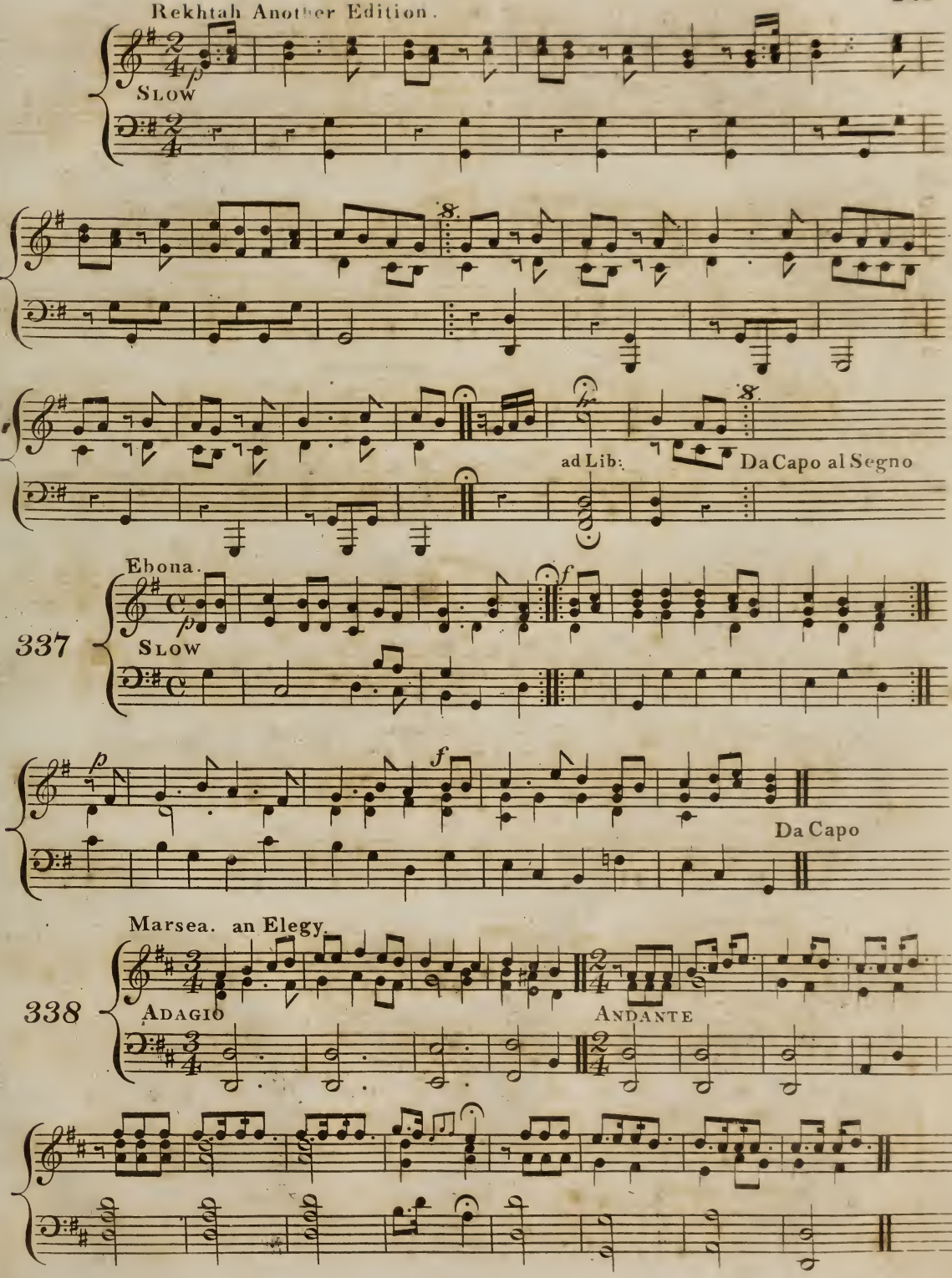
336

Arpeggio

ad Lib:

Da Capo al Segno

Rekhtah Another Edition.



Dandee Song sung by Boatmen.

339

p *f* *p* *f*

340

PRESTO

Hindoo Hymn.

341

SLOW

Bombay Air.

342

ALLEGRETTO

Da Capo

Alei Y ar Bigia.

343 ANDANTE

Dance.

344 ALLº MODERATO

Tuppah.

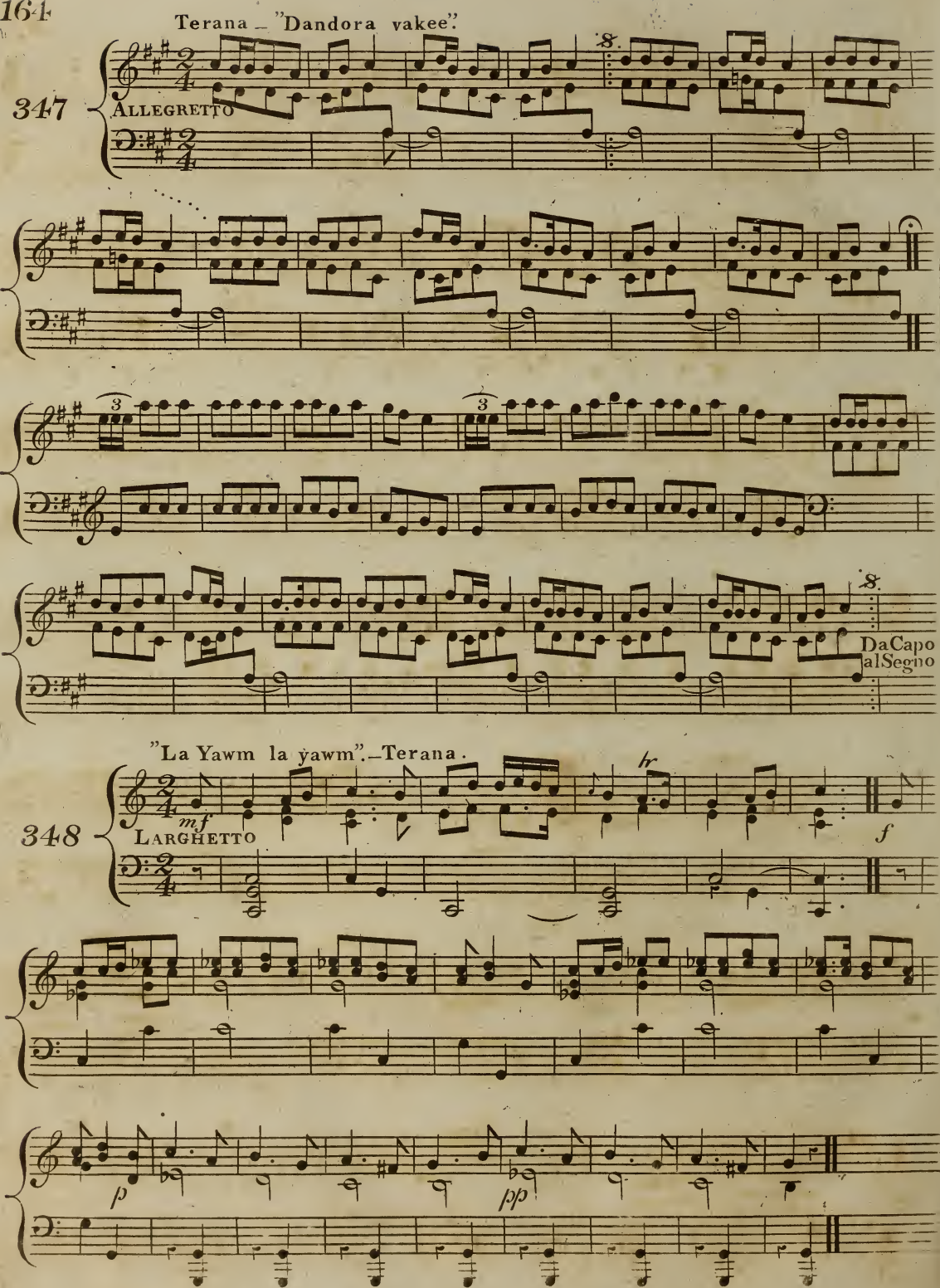
345 ALLº MODERATO

Da Capo

Tuppah. "Dende kala."

346 ANDANTE

Da Capo


Terana _ "Dandora vakee".

ALLEGRETTO
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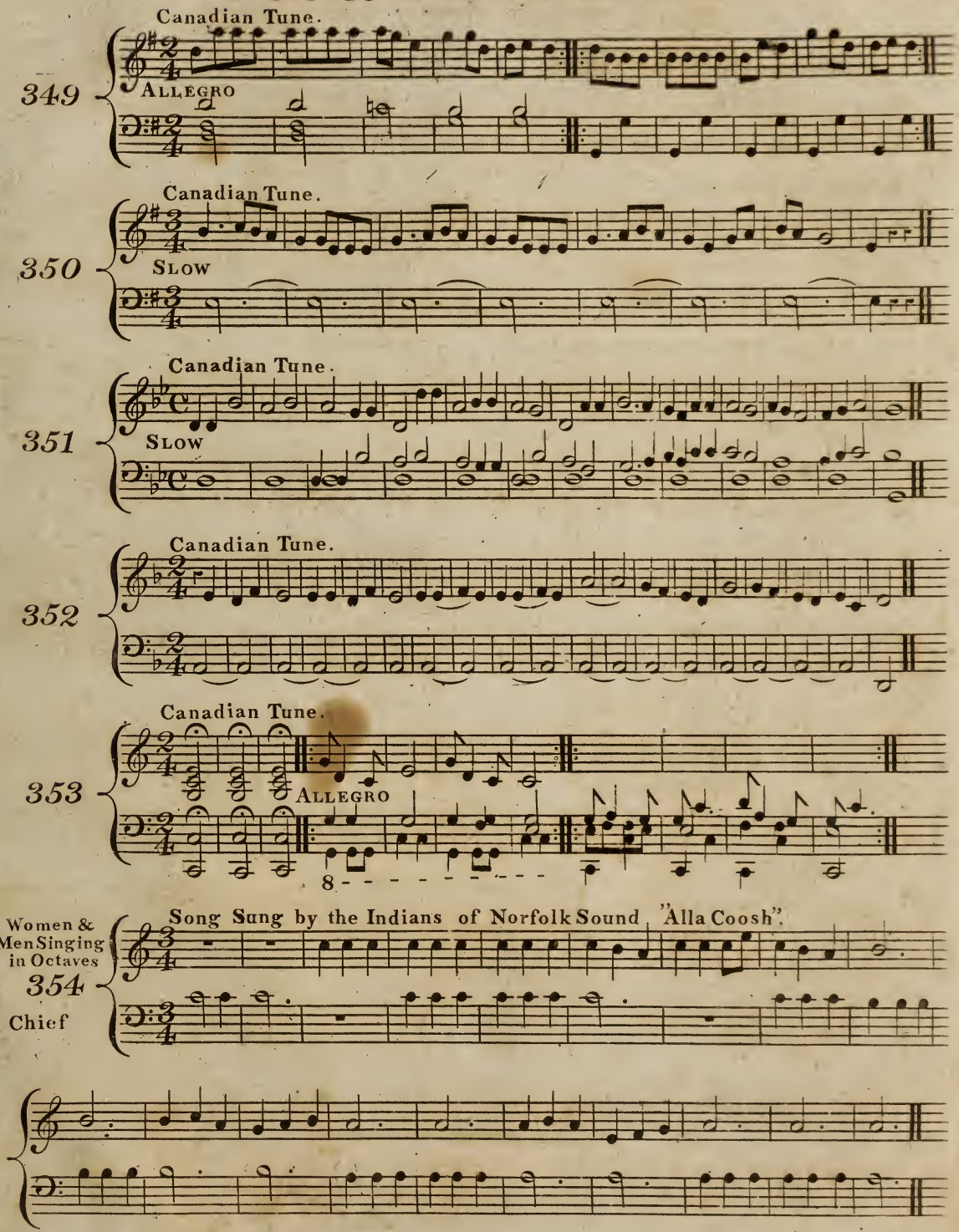
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349
ALLEGRO
Canadian Tune.
350
SLOW
Canadian Tune.
351
SLOW
Canadian Tune.
352
Canadian Tune.
353
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354
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