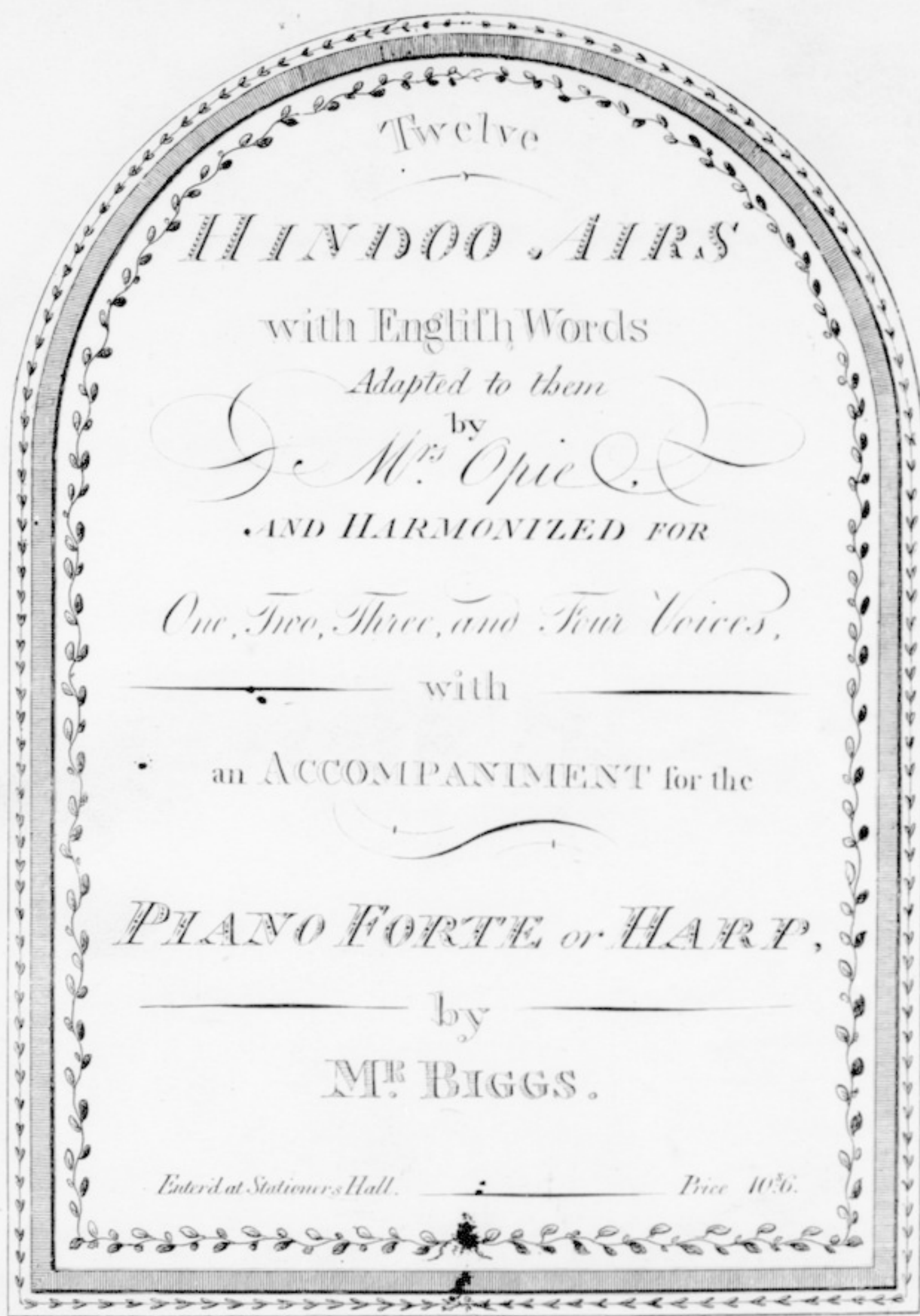




LONDON.
*Printed by R. Birchall, at his Musical Circulating Library, 133, New Bond Street,
where may be had Six Welsh Airs, Harmonized in the same manner, with English Words
adapted to them, with an Accompaniment for the Piano Forte or Harp. Price 7^s 6*

Barwick Sculp.

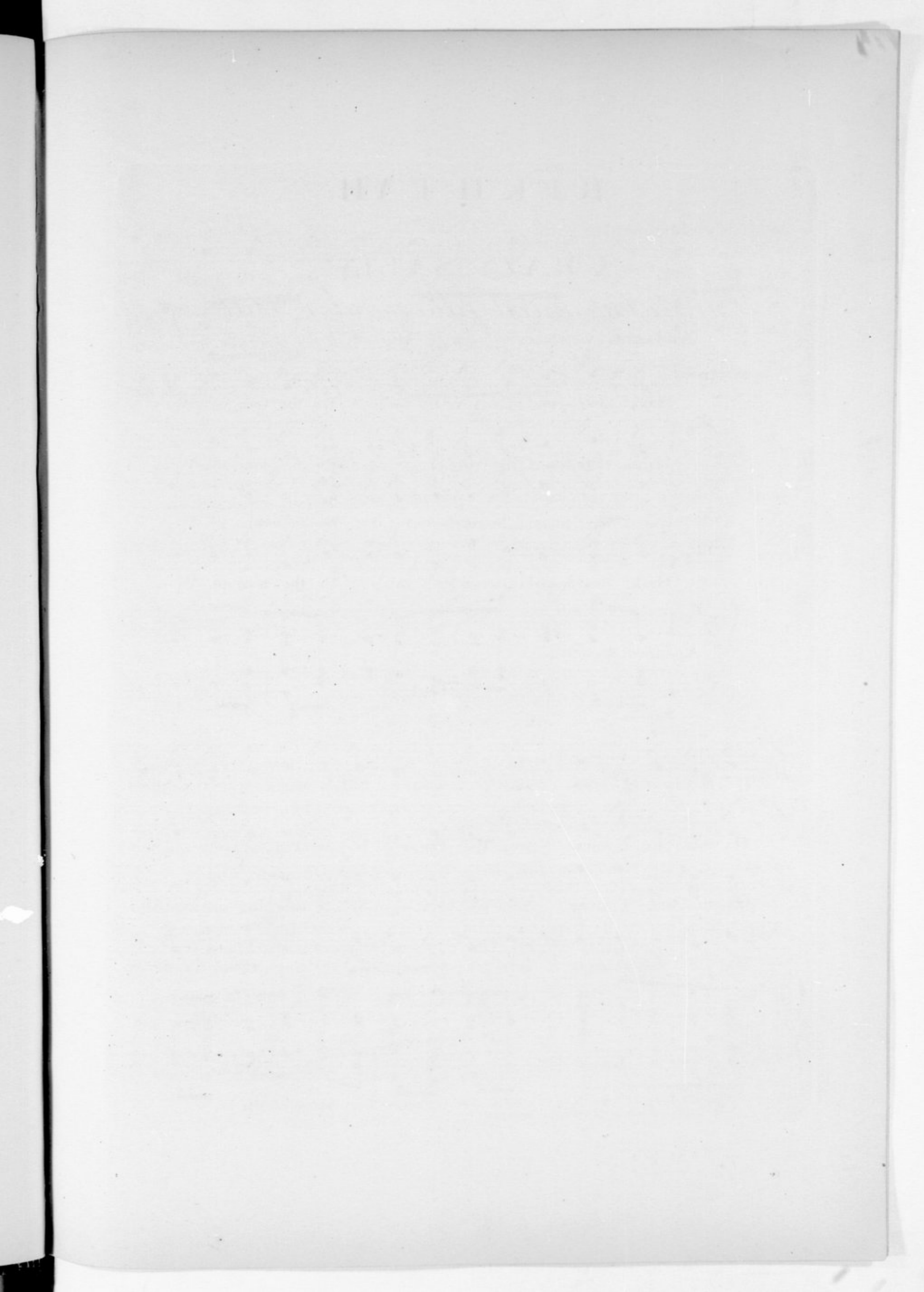
Res. V. S. 1352

The following *Airs*, are selected from a Collection, published at Calcutta: entitled, "The Oriental Miscellany". In the introduction to that Work, the Compiler states, "that the Music of Hindostan, consists of four different styles, viz: REKHTAHS, TERANAS, TUPPAHS and RAAGNIES". The Rekhtahs are most admired, because they are most regular, and comprehensible. The Teranas, are performances, of the Rohillahs, and are sung only by men. The Tuppahs, which are of Mogul extraction, are wild, but pleasing when understood. Of the Raagnies, no specimen is given in the following Work, as they are in general devoid of meaning.

It has been the endeavour, of the Editor of this Collection, to give the Melodies, with all their native simplicity, and not to obscure them, by the introduction of extraneous Harmonies; some few changes however, were absolutely necessary, to bring them into form for publication. Where any addition is made, it is uniformly pointed out. The Titles &c, both in the Persian, and Roman characters, have been faithfully copied from the original work.

The Poetry, is the production of M^{RS} OPIE, whose Muse has so deservedly received the tribute of public admiration. Those only, who have experienced the difficulty of writing appropriate words, to REGULAR *Airs*, will be adequate judges of her success, in inventing subjects, and contriving verses, for *Airs* so IRREGULAR, as the following. The inequality of the Metre, in some instances, may possibly be objected to, but it was unavoidable, as the Melodies were to continue in their original state; and it should be remembered, that the words were written to the Music, and not the Music to the words.





REKHTAH.

Sakiaful beharut.

C. H. L. 1871.

Chaman.

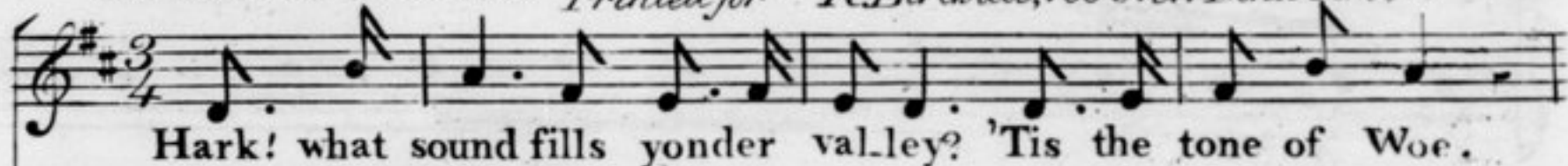
CRAZY SALLY!

Hark! what sound fills yonder valley? Pr. 1/6

Air I

Andante. Sotto Voce Printed for R. Birchall, 133 New Bond Street.

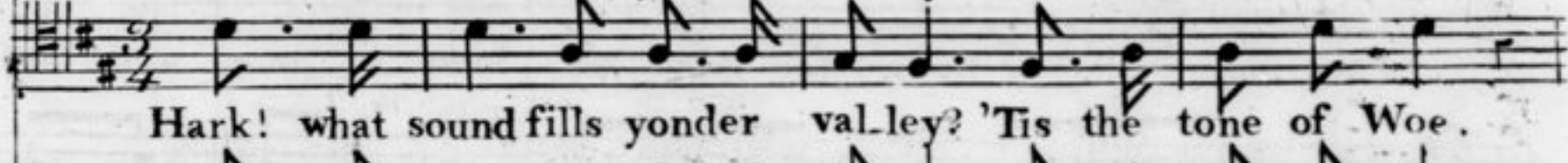
Soprano

1^o

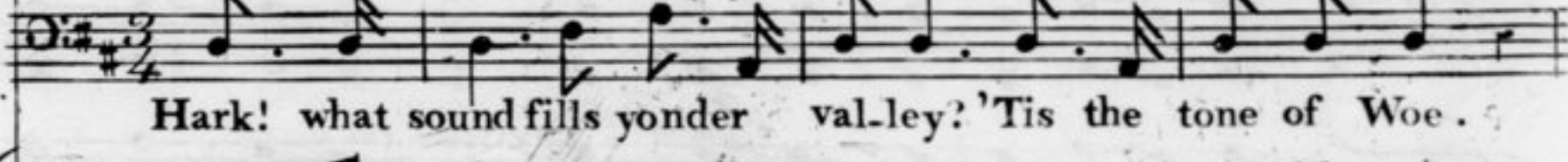
Soprano

2^o

Tenore

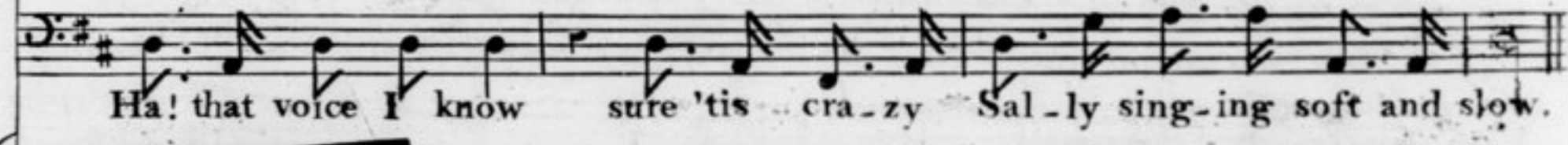
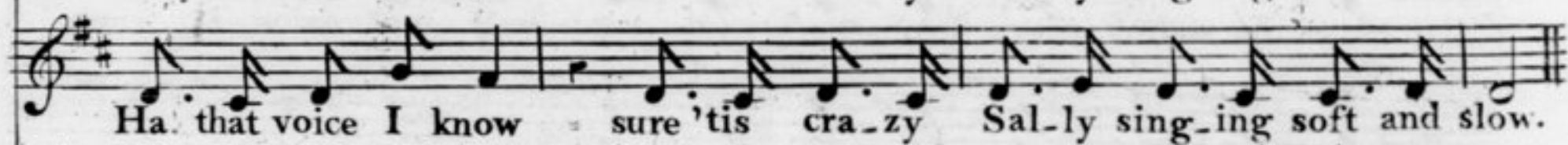


Basso



Piano

Forte



The Melody of each Air, is confined to the upper line, which admits of their being sung as single Songs.

SALLY

"Haste O my love, pri - thee haste a - way! the guests are

CON ANIMA

come, hurry hurry home, for this my love is our wedding day!"

p How the sound rings thro' the val - ley well that voice I know.

p How the sound rings thro' the val - ley well that voice I know.

p How the sound rings thro' the val - ley well that voice I know.

p How the sound rings thro' the val - ley well that voice I know.

sad-ly tun'd to woe 'tis poor cra-zy Sal-ly, sing-ing soft and slow.

sad-ly tun'd to woe 'tis poor cra-zy Sal-ly, sing-ing soft and slow.

sad-ly tun'd to woe 'tis poor cra-zy Sal-ly, sing-ing soft and slow.

sad-ly tun'd to woe 'tis poor cra-zy Sal-ly, sing-ing soft and slow.

SALLY

They may say he's wed, but I know he's dead and throughout the valley

shall for-sa-ken Sal-ly seek him here and there for I'll

not des-pair they may tell me I am mad, but I'm sure I'm on-ly

sad, a lovelorn Maid, by a faith-less Swain be-tray'd.

p O! I'll haste to leave the val-ley, for a-las! I know.
p O! I'll haste to leave the val-ley, for a-las! I know.
p O! I'll haste to leave the val-ley, for a-las! I know.
p O! I'll haste to leave the val-ley, for a-las! I know.

on that child of woe, wand'ring, cra-zy Sal-ly none can aid be-stow.
on that child of woe, wand'ring, cra-zy Sal-ly none can aid be-stow.
on that child of woe, wand'ring, cra-zy Sal-ly none can aid be-stow.
on that child of woe, wand'ring, cra-zy Sal-ly none can aid be-stow.

TUPPAH.

Kia kam keca ditne?

کیا کام کیا دل نہ

Dillook.

How still is now the hamlet!

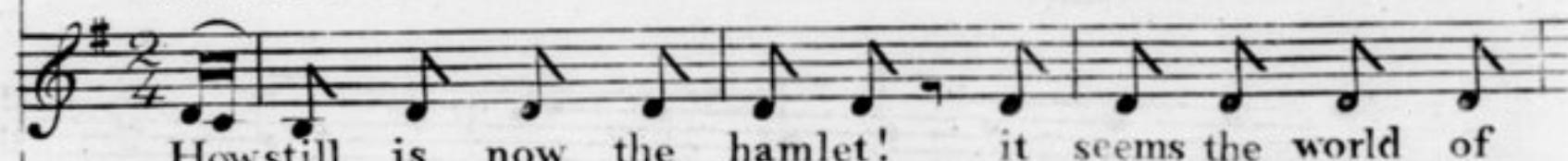
Air II

LARGHETTO e Piano

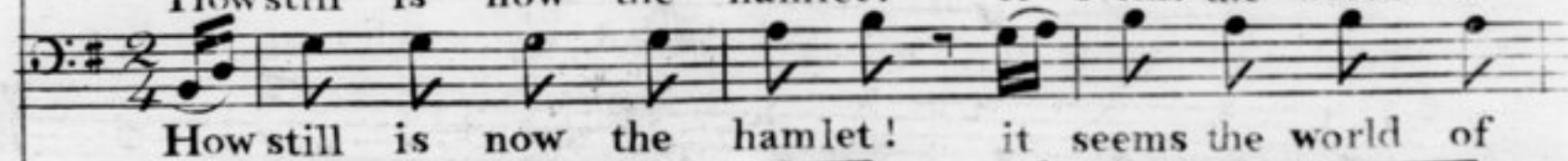
Soprano

1^o

Soprano

2^o

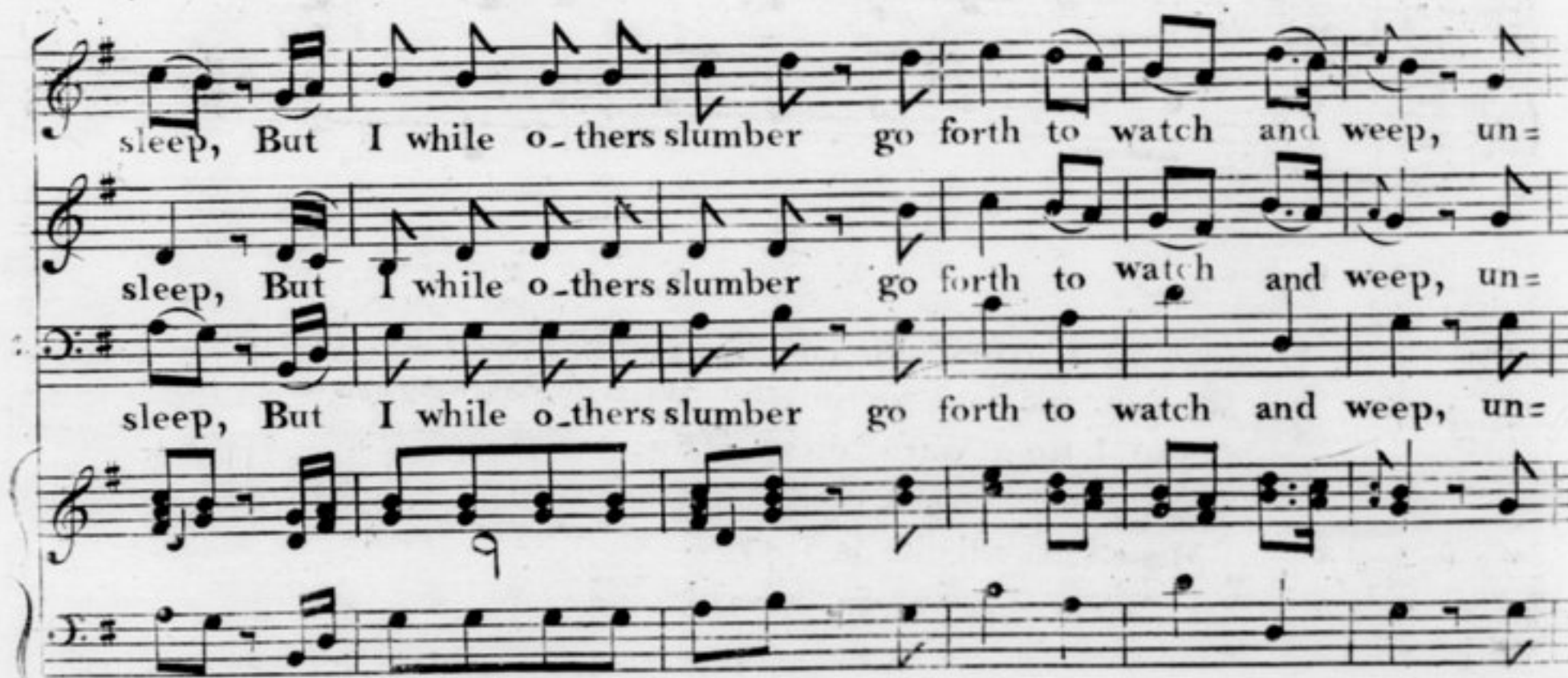
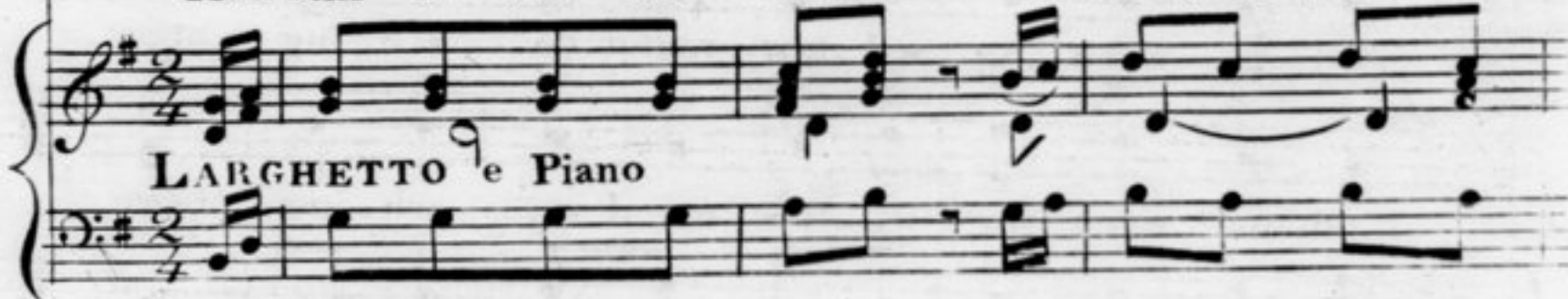
Basso



Piano

Forte

LARGHETTO e Piano



bound my tres - ses flow, I make the cold damp sod my pil - low, and

bind the weep - ing wil - low round my ach - ing brow.

O night thy horrors suit me, thy gloom, thy chilling dews,
For sorrow's constant victim, the day with loathing views,
And I, from War's dread plain,
Since all returned, except my lover,
Must shed 'till life is over
Tears that mourn in vain.

R E K H T A H.

Shileh bur fhrob.

شیر بر شراب

In G. M.

How nature smiles when dawning day,

Air III

Andantino

Soprano

1^o

How nature smiles when dawning day, first gilds the trembling

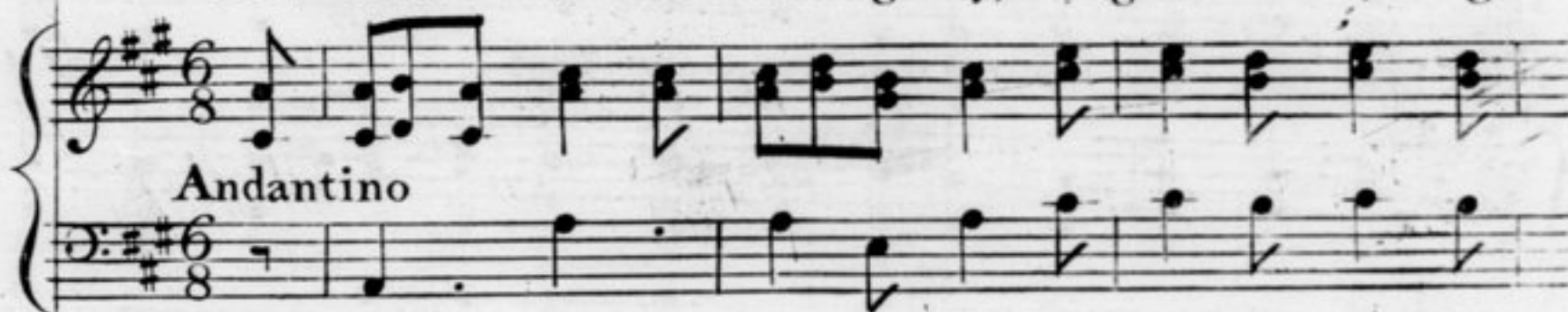
Soprano

2^o

How nature smiles when dawning day, first gilds the trembling

Piano

Forte



Andantino



dew; but brighter than its brightest ray, my Lau-ra meets my view. and

dew; but brighter than its brightest ray, my Lau-ra meets my view. and

lo! where mornings roseate gleams, the hills with cream - son tip! but

brighter is the red that beams on Laura's vel - vet lip.

2

And when the dew drop's form I see
 Emit its varying dies
 How dim its lustre seems to me,
 To that in Laura's eyes
 Ah! sure I am in Nature's face
 What e'er we most approve
 We seem to clasp with added grace
 In her, whom most we love



TUTTA H.

Toom co fims shouta.

Dill ock.

Dill ock.

Down, down thou struggling sigh,

Air IV

Adagio

Piano
Forte
or
Harp

Down down thou struggling sigh, O do not flow fond

tear! shun Pity's curious eye, my face a smile shall wear, till night draws

nigh and spreads her friendly gloom. She comes! she comes! now heave my sighs my

15

tears now free-ly flow, I haste where cold my Laura lies to

silence and unheeded woe. To me the world contains nought but her

sf
dear remains Laura! now my wi-dow'd breast knows not, ought of
rf

rest, save when un-seen I clasp thy peace-ful tomb.

T E R A N A.

Dandera vakee.

دندرواکی

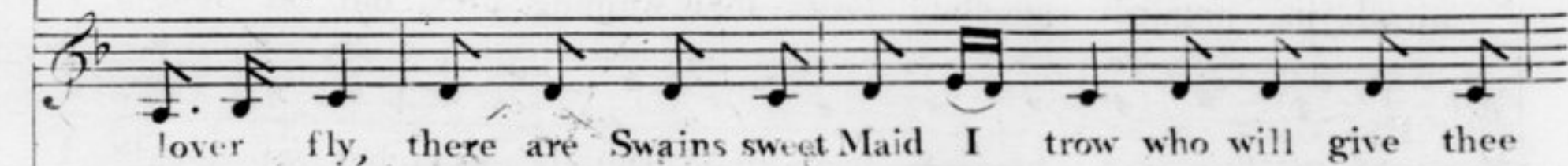
Serodes.

Let not sorrow cloud thy brow,

Air V

Soprano
1^o

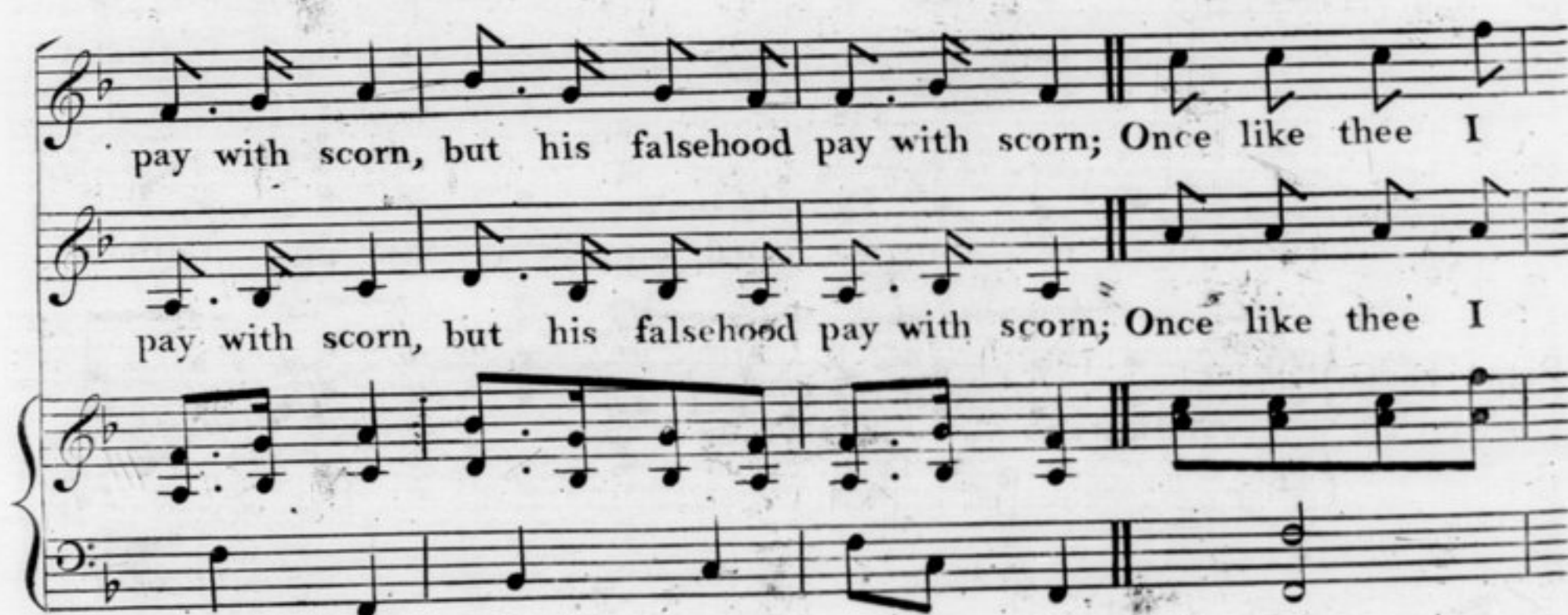
Andantino

Soprano
2^oPiano Forte
or Harp



sigh for sigh, then no longer rove forlorn, but his falsehood

sigh for sigh, then no longer rove forlorn, but his falsehood



pay with scorn, but his falsehood pay with scorn; Once like thee I

pay with scorn, but his falsehood pay with scorn; Once like thee I



pined in anguish hopelefs love's fond whining prey, but at length I

pined in anguish hopelefs love's fond whining prey, but at length I

scorn'd to languish, and disdain drove love a - way, then like me no



lon - ger fret if for - got - ten we'll forget, true to those a =



= lone we'll prove who will give us love for love.



TUPPAH.

Ai parichireh.

2769

Dilligee.

Stay gentle Damsel, stay awhile.

Air VI

Andante Affettuoso

MOTHER

DAUGHTER

LOVER

Piano Forte

Stay gentle Damsel, stay awhile and to my love give

Andante Affettuoso

Not now good Sir, my Mother calls, your tale I dare not hear,

ear,

The Trio, at the end of this Air, is form'd, by uniting two different parts of the Melody.

f
Daughter, Daughter, dinner waits, why child! why child I say, *f*
Coming

f

f come child come a-way
p Mother let me go Sir,
Stay

charming Girl, O heed her not but to my love give

Not now dear Sir my Mother's nigh and

far,

f Hufsey! Hufsey!

I should die with fear,

f

f come a-way come this moment

what dear Mother,

f Come I say,

p let me go Sir,

p O do but tell me

When

when you will un- to my tale give ear,

fast a- sleep my Mother lies, and cannot chide or

f
Hufsey! Hufsey!

hear O yes I will good Sir I will un - -
O will you then my charming Girl un - -

f
come come a - - way come come this moment
- - to your tale give ear, when fast a - - sleep my
- - to my tale give ear, when fast a - - sleep your

come come I say.
Mother lies, and can - - not chide, or hear.
Mother lies, and can - - not chide, or hear.

22

TUPPAH.

Ouwulkeh mura buli ilat razee kurdee. *اول که مرا العشق را غنی کردی* Dillfook

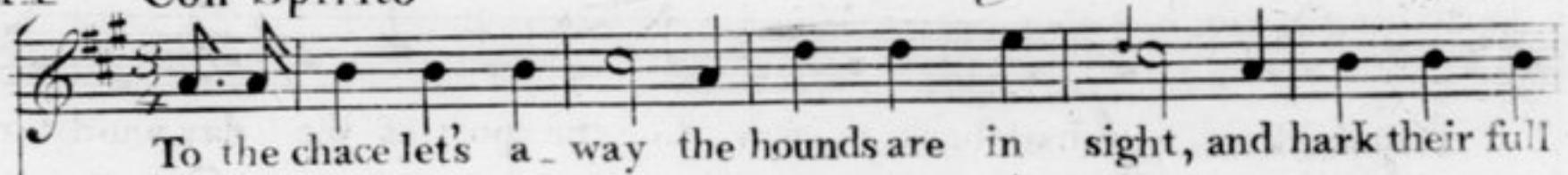
A HUNTING SONG.

To the chace let's away.

Air VII

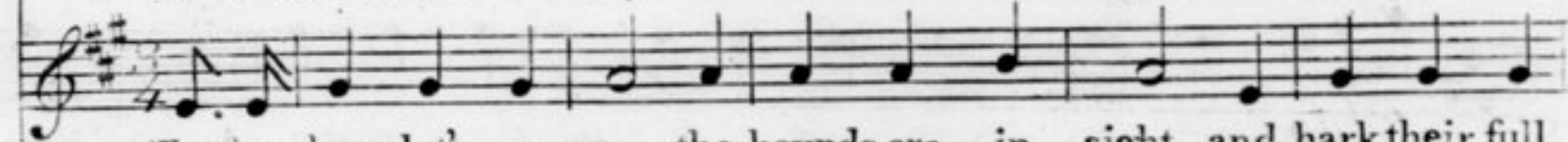
Con Spirito

Soprano

1.^o

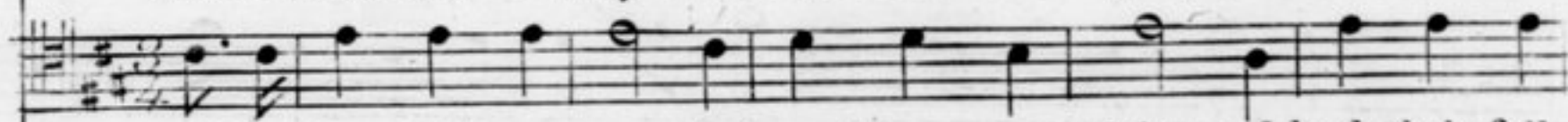
To the chace let's a-way the hounds are in sight, and hark their full

Soprano

2.^o

To the chace let's a-way the hounds are in sight, and hark their full

Tenore



To the chace let's a-way the hounds are in sight, and hark their full

Basso

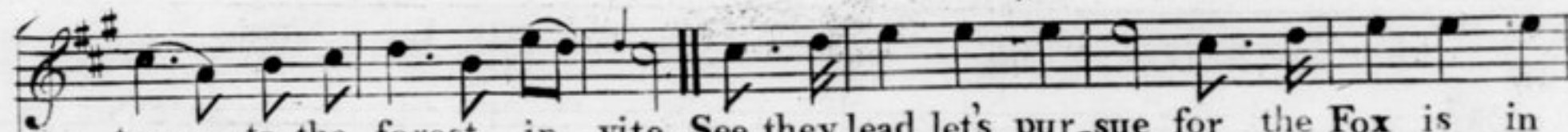


To the chace let's a-way the hounds are in sight, and hark their full

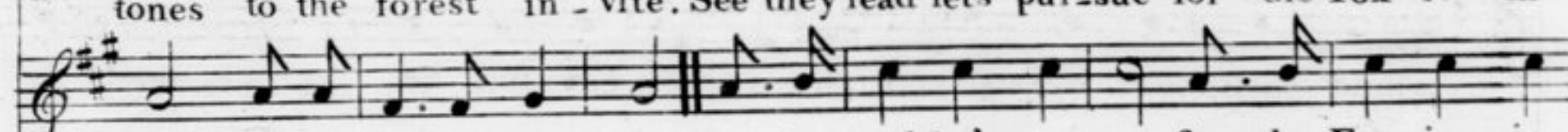
Piano

Forte

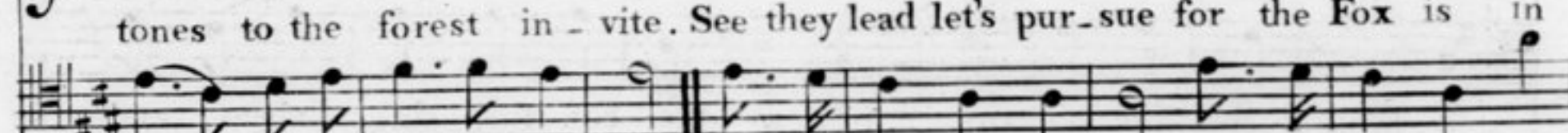
Con Spirito



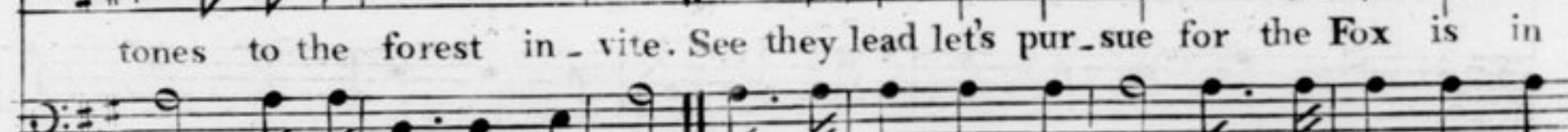
tones to the forest in-vite. See they lead let's pur-sue for the Fox is in



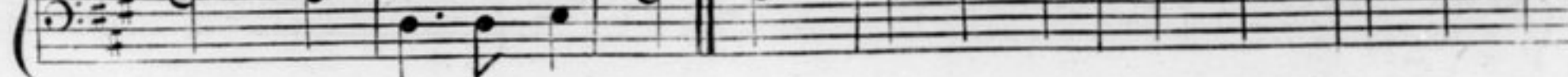
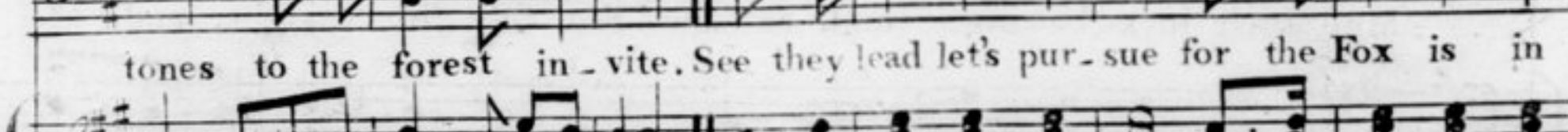
tones to the forest in-vite. See they lead let's pur-sue for the Fox is in



tones to the forest in-vite. See they lead let's pur-sue for the Fox is in



tones to the forest in-vite. See they lead let's pur-sue for the Fox is in



 The original Melody, extends only to the second double Bar, the rest is added

view, hark a-way hark hark a-way to the sport of the day, who'd tarry be-

view, hark a-way hark hark a-way to the sport of the day, who'd tarry be-

view, hark a-way hark hark a-way to the sport of the day, who'd tarry be-

view, hark a-way hark hark a-way to the sport of the day, who'd tarry be-

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are repeated on each vocal staff. The piano part features a melody in the right hand and a bass line in the left hand, both in a key with two sharps (F# and C#).

=hind such joys being nigh as the Fox full in sight, and the

=hind such joys being nigh as the Fox full in sight, and the

=hind such joys be-ing nigh as the Fox full in sight, and the

=hind such joys be-ing nigh as the Fox full in sight, and the

The second system continues the musical composition with the same four vocal staves and piano accompaniment. The lyrics are repeated across the vocal staves. The piano part maintains the same melodic and harmonic structure as the first system.

hounds full in cry. O the joys of the chace, O the joys of the
hounds full in cry. O the joys of the chace, O the joys of the
hounds full in cry. O the joys of the chace, O the joys of the
hounds full in cry. O the joys of the chace, O the joys of the

chace, see he slacken's his pace, see he slackens his pace see he
chace, see he slacken's his pace, see he slackens his pace see he
chace, see he slacken's his pace, see he slackens his pace see he
chace, see he slacken's his pace, see he slackens his pace see he

26

pants as he flies, see he pants as he flies, now he totters and

pants as he flies, see he pants as he flies, now he totters and

pants as he flies, see he pants as he flies, now he totters and

pants as he flies, see he pants as he flies, now he totters and

dies now he totters and dies. Not long was the sport, but each joyous

dies now he totters and dies. Not long was the sport, but each joyous

dies now he totters and dies. Not long was the sport, but each joyous

dies now he totters and dies. Not long was the sport, but each joyous

(21)

soul, in song shall re-new it at night o'er the bowl. Sly Reynard a=

soul, in song shall re-new it at night o'er the bowl. Sly Reynard a=

soul, in song shall re-new it at night o'er the bowl. Sly Reynard a=

soul, in song shall re-new it at night o'er the bowl. Sly Reynard a=

=gain shall die in the strain while the sport breath-ing song, we in

=gain shall die in the strain while the sport breath-ing song, we in

=gain shall die in the strain while the sport breath-ing song, we in

=gain shall die in the strain while the sport breath-ing song, we in

cho-rus pro-long and cry while mirth beams on each health-speaking

cho-rus pro-long and cry while mirth beams on each health-speaking

cho-rus pro-long and cry while mirth beams on each health-speaking

cho-rus pro-long and cry while mirth beams on each health-speaking

face "no joys sure can e--qual the joys of the chace".

face "no joys sure can e--qual the joys of the chace".

face "no joys sure can e--qual the joys of the chace".

face "no joys sure can e--qual the joys of the chace".

TUPPAH.

Pia mera loon.

یارا امراس

Pat an.

Dream of soft delight,

Air VIII *Un poco Adagio*

Soprano 1.^o Dream of soft de-light, o'er my couch still hover,

Soprano 2.^o Dream of soft de-light, o'er my couch still hover,

Basso Dream of soft de-light, o'er my couch still hover,

Piano Forte *Un poco Adagio*

On my rap-tur'd sight paint my long-lost lover. paint the moment

On my rap-tur'd sight paint my long-lost lover. paint the moment

On my rap-tur'd sight paint my long-lost lover. paint the moment

near Fancy holds so dear when pangs of absence o'er we meet to part no

near Fancy holds so dear when pangs of absence o'er we meet to part no

near Fancy holds so dear when pangs of absence o'er we meet to part no

more, shade of Joys so vast, O'er my couch still hover.

more, shade of Joys so vast, O'er my couch still hover.

more, shade of Joys so vast, O'er my couch still hover.

'till these eyes at last, view my re - al lo - ver.

'till these eyes at last, view my re - al lo - ver.

'till these eyes at last, view my re - al lo - ver.

R E K H T A H .

Quoee fera que lutke.

کوئی سحر اکی حد میں

Serades.

Yes! yes 'tis love to pine in sorrow.

Andante

AIR

Piano

Forte

Yes yes 'tis love to pine in sor-row while one dear ob-ject

wanders far a-way - to hope, but vain-ly hope to mor-row,

will well re-ward the sad-ness of to day. to fly to rest, at

ear-ly eve, yet not a-las! to sleep, but grieve, and then at noon to

The Original Melody ends at the second double Bar: the rest is added.

37

think it soon the couch to leave and then at noon to think it soon the

couch to leave. To feel strange mirth, but stranger anguish to

breathe one moment fongs of plea-sure, and dance in gay fan-tas-tic

mea-sure the next to weep and then to languish, to

feel strange mirth, but stranger anguish to breathe one moment songs of

pleasure and dance and dance in gay fan-tas-tic mea-sure the next to

weep and then to languish the next to weep and then to languish. Thou

mak'st me feel all this Lysander! but say dost thou like me in absence

pine, Ah! no! for then thou wouldst not wander, but thy own pangs, would

bid thee shorten mine. then let thy scorn my hatred, move, thy

victim I disdain to prove, but ah in vain, for my disdain a =

alas! is love but ah in vain for my disdain a - las! is love.

REKHTAH.

Powannah kifty

روانه کشتی

Chianam

*Sad was the time when vers'd in art,
The Words by M^{rs} Opie,*

Harmonized & Adapted,

BY M^{rs} BIGGS.

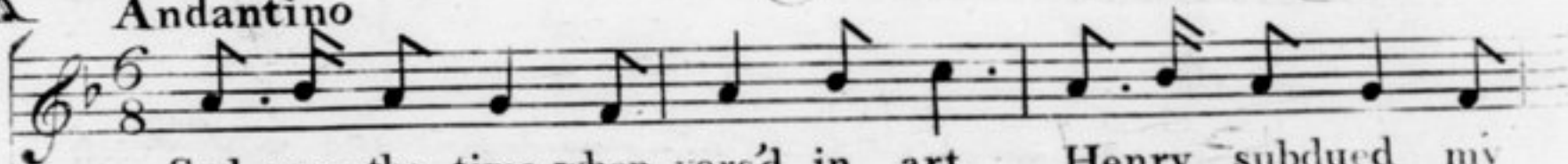
Price 1^s

London Printed by R. Birdball at his Musical circulating library 133. New Bond Street.

Air X

Andantino

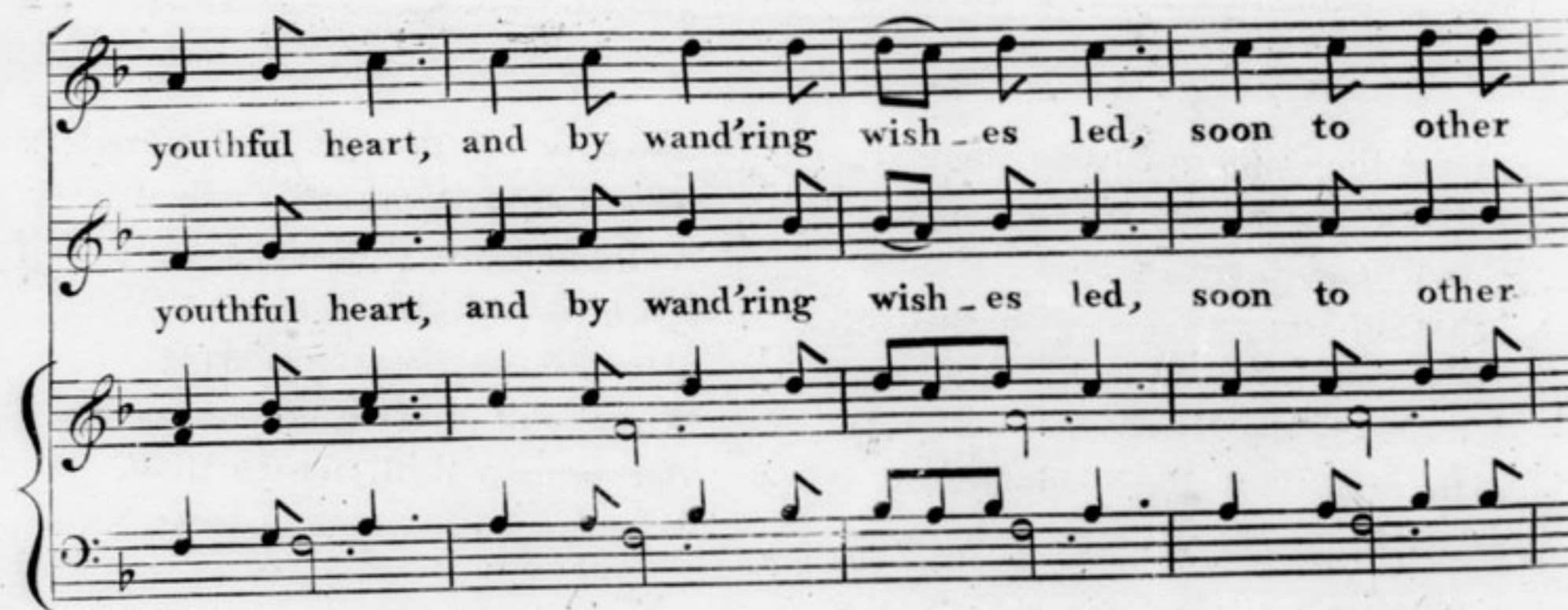
Soprano
1^o



Soprano
2^o



Piano
Forte
or Harp



35

conquests fled, then I lov'd the lonely shore, Where I no charms can

see—now, for the reign of Henry's o'er, I am as false as he—now

2

I for the smile exchange the tear,
 Myrtle, instead of Willow wear;
 And from Swain, to Swain I range,
 Fixt to conquer and—to change;
 Constant Love, I'll laugh to scorn,
 And will like Henry be—now
 He shall find the Maid forlorn
 Cold, and as false, as he now.

3

Sweet is the thought of Shipwreck past,
 When on the shore, one's safe at last,
 So those hours, I pleas'd review,
 When to soft affection true,
 I to him my heart resigned;
 Whom with disdain I see—now,
 But perhaps he'll sigh to find
 I am as false as he—now.

R E K H T A H.

Leychilare.

লিচিলারে

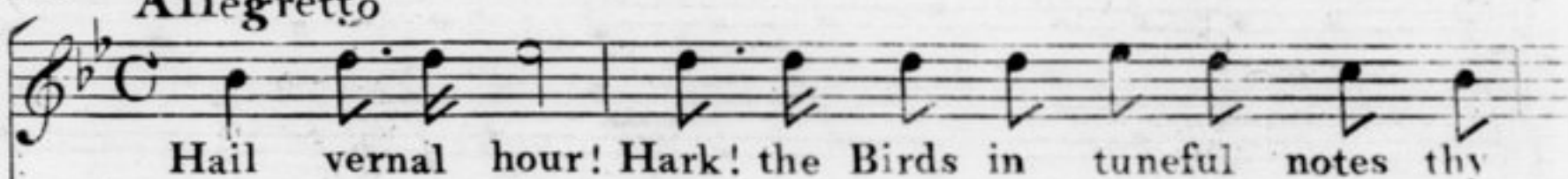
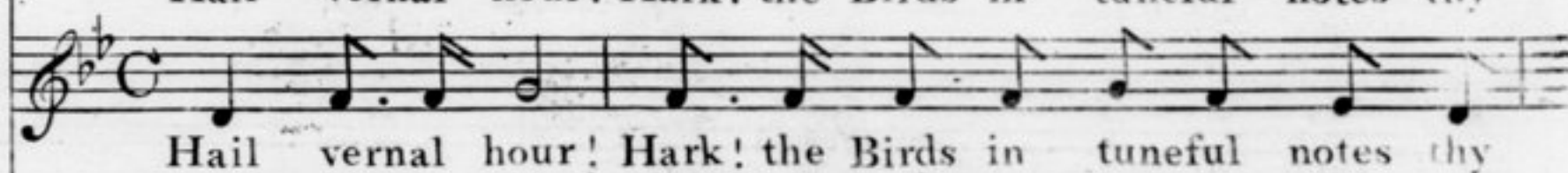
Bengal.

ON SPRING.

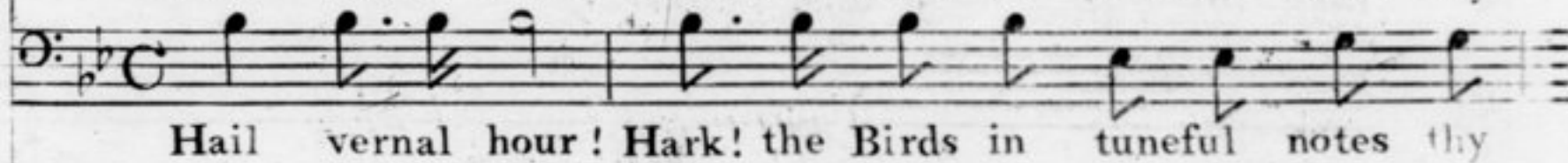
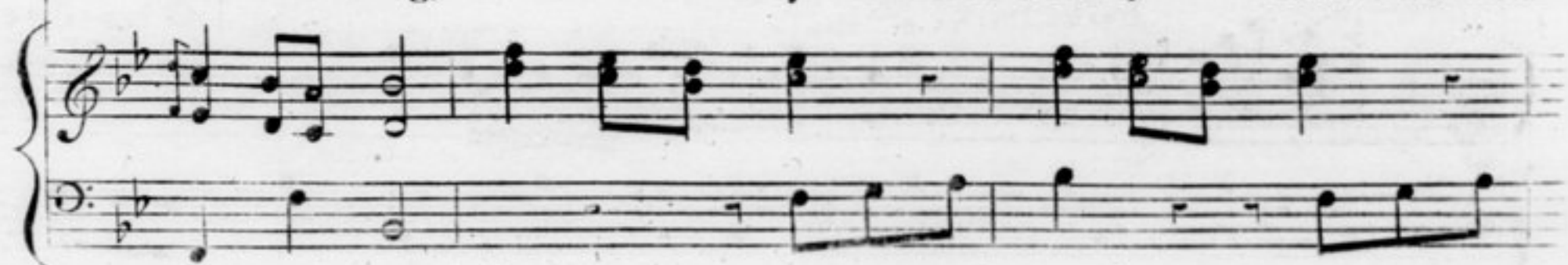
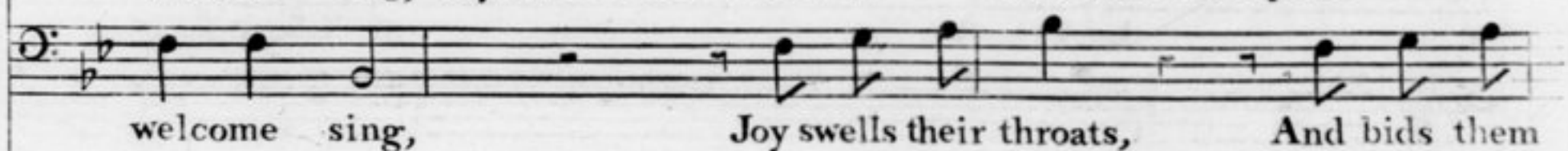
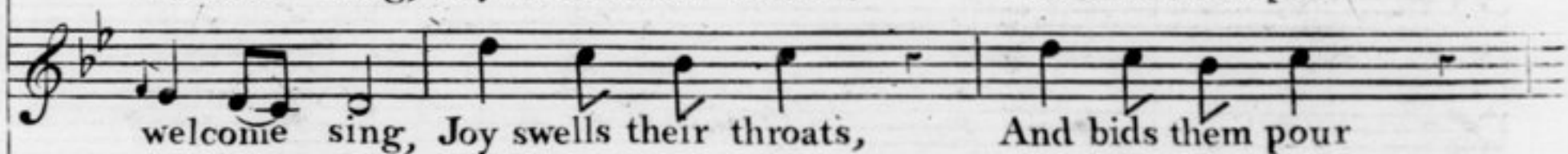
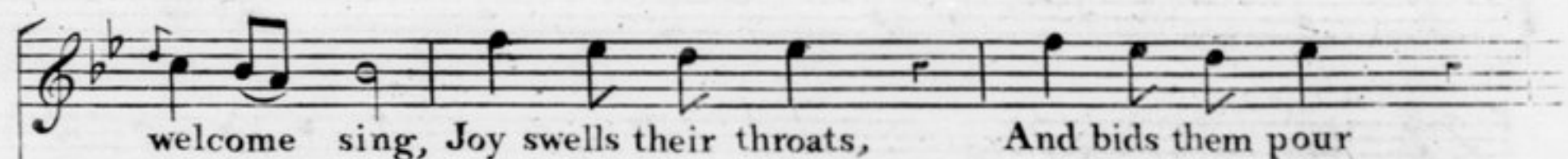
Hail vernal hour!

Air XI

Allegretto

Soprano
1^oSoprano
2^o

Basso

Piano
Forte

The Obligato Accompaniment has been added to this Air.

merry merry roun-de-lays to welcome the Spring,
merry merry roun-de-lays to welcome the Spring,
pour merry roun-de-lays to welcome the Spring,

f Hark the Thrush *f* poizd in air
and the Lark *8^{va} alta* *loco*

hark! hark! O how they sing
hark! hark! O how they sing
hark! hark! *8^{va} alta* O how they

O how they sing merry merry roundelays to welcome the Spring,
O how they sing merry merry roundelays to welcome the Spring,
sing O how they sing merry roundelays to welcome the Spring,

But alas! no more I hail its pow'r with true and heartfelt glee,
But alas! no more I hail its pow'r with true and heartfelt glee,
But alas! no more I hail its pow'r with true and heartfelt glee,

Joy flies from me and Hope my love, is fled with thee! yet
Joy flies from me and Hope my love, is fled with thee! yet
Joy flies from me and Hope my love, is fled with thee! yet

still shall my voice, try with nature's to rejoice, and hail this hour

still shall my voice, try with nature's to rejoice, and hail this hour

still shall my voice, try with nature's to rejoice, and hail this hour

while the birds in tuneful notes its welcome sing Joy swells their throats

while the birds in tuneful notes its welcome sing Joy swells their throats

while the birds in tuneful notes its welcome sing Joy swells their throats

8^{va} alta

and bids them pour merry merry roun - de - lays to

and bids them pour merry merry roun - de - lays to

throats and bids them pour merry roun - de - lays to

40

welcome the Spring Hark the Thrush

welcome the Spring

welcome the Spring loco and the Lark 8va

hark! hark! O how they sing

poiz'd in air hark! hark! O how they sing

loco hark! hark! 8va alta O how they

O how they sing merry merry roundelays to welcome the Spring.

O how they sing merry merry roundelays to welcome the Spring.

sing O how they sing merry roundelays to welcome the Spring.

REKHTAH.

Gid a Shumba

گیت اشنبه

Bengal.

Away to the battle for danger draws nigh,

Air XII

CON SPIRITO

Soprano

1.^o

Soprano

2.^o

Tenore

Basso

Piano

Forte

A - way to the bat - tle! for danger draws nigh,

A - way to the bat - tle! for danger draws nigh, the

A - way to the bat - tle! for danger draws nigh, the

A - way to the bat - tle! for danger draws nigh,

CON SPIRITO

to conquer or die, so no - ble our

Trum - pet a - wakes us, so no - ble our

Trum - pet a - wakes us, so no - ble our

to conquer or die, so no - ble our

The Original Melody ends at the first double Bar, the rest is added.

42

cause is, that we, 'tis de - creed shall glorious - ly conquer or

cause is, that we, 'tis de - creed shall glorious - ly conquer or

cause is, that we, 'tis de - creed shall glorious - ly conquer or

cause is, that we, 'tis de - creed shall glorious - ly conquer or

glo - rious - ly bleed. Then why this re - luctance can fear those en -

glo - rious - ly bleed. can fear those en -

glo - rious - ly bleed. Then why this re - luctance can fear those en -

glo - rious - ly bleed. Then why this re - luctance can fear those en -

thrall whom Fame must at - tend let them tri - umph or fall? No

thrall whom Fame must at - tend let them tri - umph or fall? No

thrall whom Fame must at - tend let them tri - umph or fall? No

thrall whom Fame must at - tend let them tri - umph or fall? No

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "thrall whom Fame must at - tend let them tri - umph or fall? No". The music is in a key with two flats (B-flat and E-flat) and a 4/4 time signature. Dynamics include *f* (forte), *p* (piano), and *f* (forte) for the vocal parts, and *f* (forte) and *p* (piano) for the piano accompaniment.

hence with these terrors since lau - rels shall bloom in life on our

hence with these terrors since lau - rels shall bloom in life on our

hence with these terrors since lau - rels shall bloom in life on our

hence with these terrors since lau - rels shall bloom in life on our

The second system continues with the same four vocal staves and piano accompaniment. The lyrics are: "hence with these terrors since lau - rels shall bloom in life on our". The musical notation and dynamics are consistent with the first system.

44

brow and in death on our tomb. then on to the bat-tle! tho'

brow and in death on our tomb. then on to the bat-tle! tho'

brow and in death on our tomb. then on to the bat-tle! tho'

brow and in death on our tomb. then on to the bat-tle! tho'

The piano accompaniment consists of two staves. The right hand plays a series of chords and single notes, while the left hand plays a steady eighth-note accompaniment.

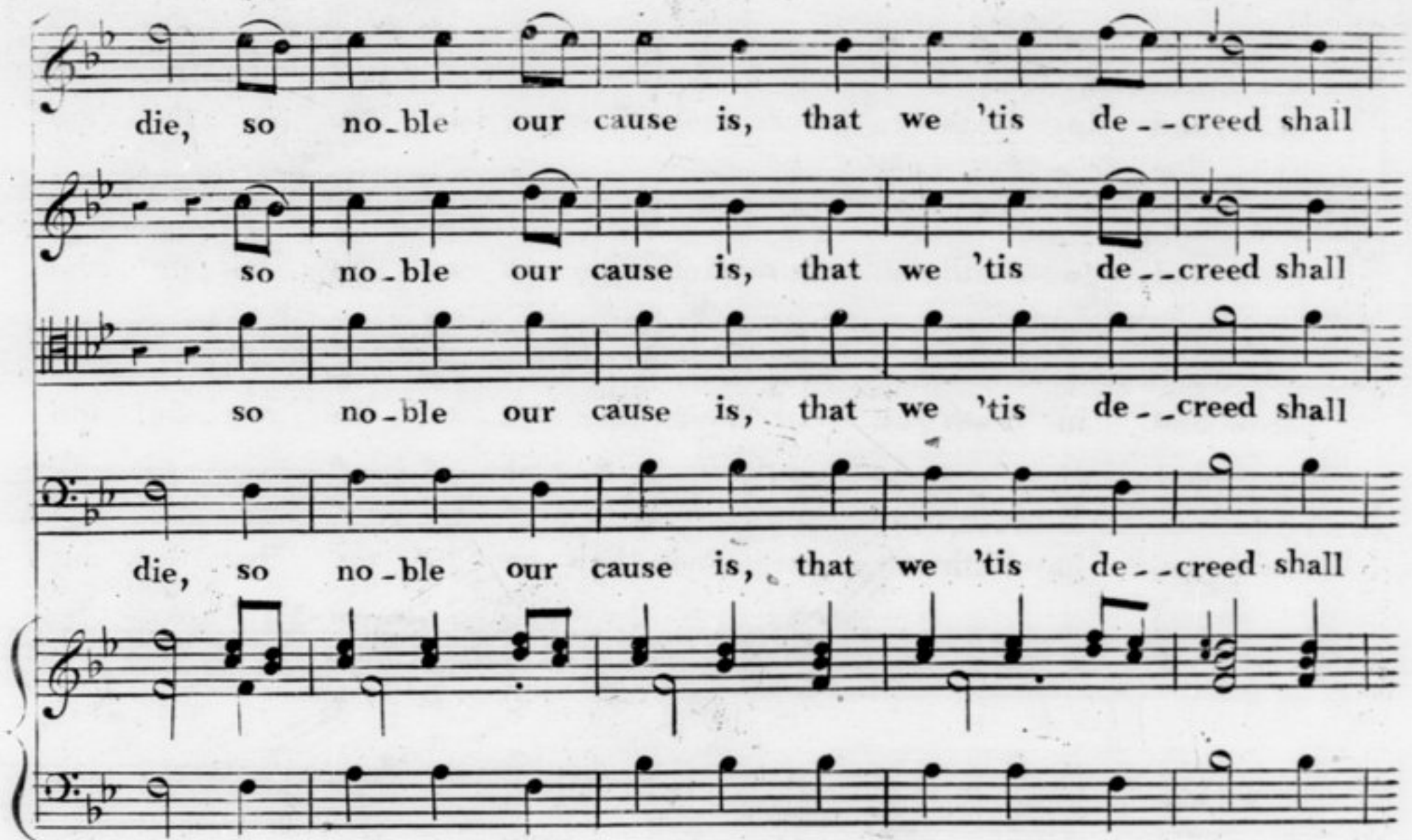
danger draws nigh. to conquer or

danger draws nigh. the Trumpet a--wakes us.

dan-ger draws nigh. the Trumpet a--wakes us.

dan-ger draws nigh. to conquer or

The piano accompaniment consists of two staves. The right hand plays a series of chords and single notes, while the left hand plays a steady eighth-note accompaniment.

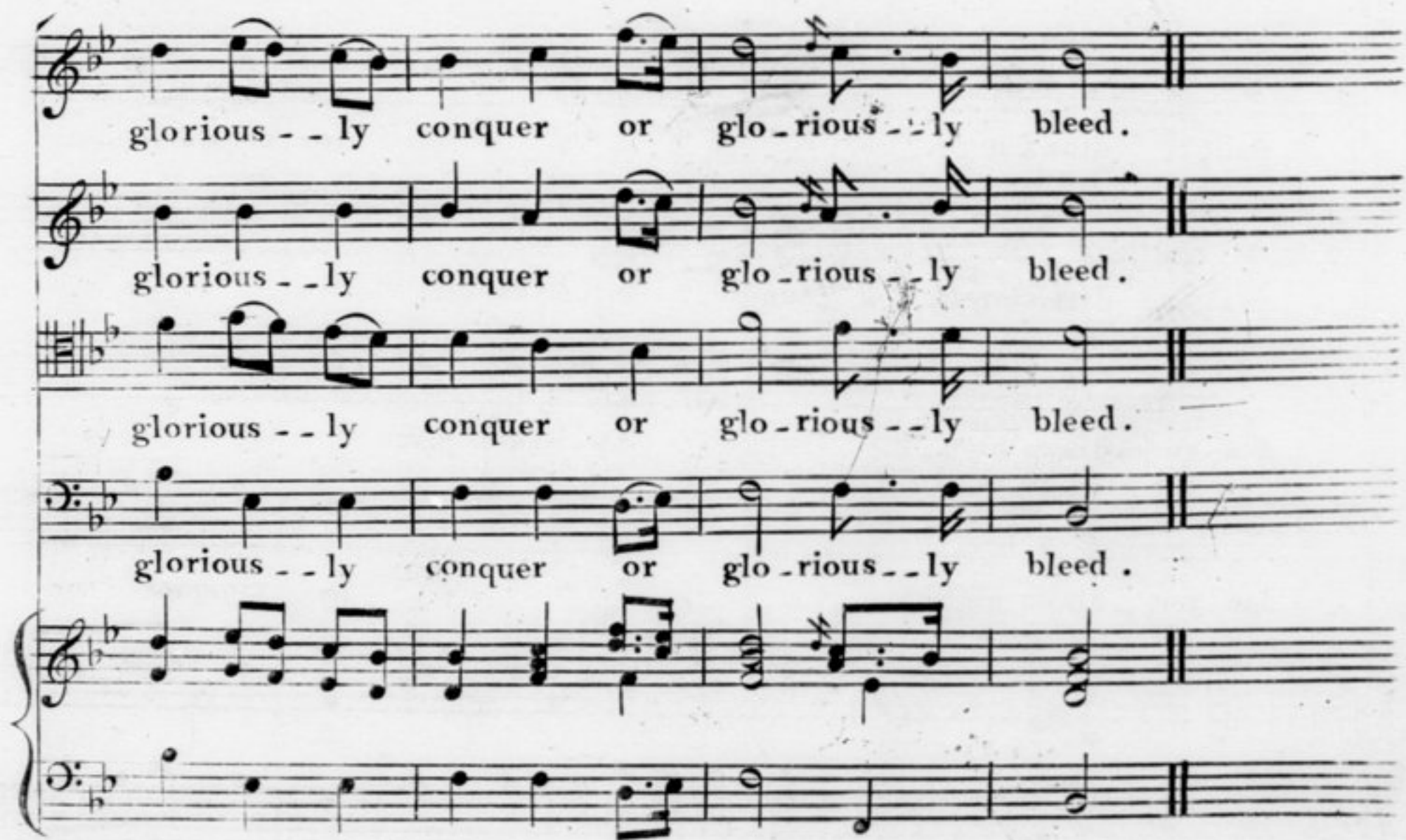


die, so no-ble our cause is, that we 'tis de--creed shall

so no-ble our cause is, that we 'tis de--creed shall

so no-ble our cause is, that we 'tis de--creed shall

die, so no-ble our cause is, that we 'tis de--creed shall



glorious - - ly conquer or glo-rious - - ly bleed.

glorious - - ly conquer or glo-rious - - ly bleed.

glorious - - ly conquer or glo-rious - - ly bleed.

glorious - - ly conquer or glo-rious - - ly bleed.

