

THE
ORIENTAL MISCELLANY;

BEING A COLLECTION

OF THE MOST FAVOURITE

Airs of Hindoostan,

COMPILED AND ADAPTED FOR THE

Harpsichord, &c.

B V

William Hamilton Bird.

CALCUTTA

Print'd By Jth Cooper

MDCCLXXXIX

Wm. H. Bird
1808
B. 61.

To WARREN HASTINGS, Esquire,

SIR,

IF, like the generality of Dedicators, I studied the Name and Dignity only, of my Patron, I should be fully gratified in the great Respectability of yours; but I have a higher Object in View, in the humble Hope, that the following Exertion of musical Talents will prove acceptable; and that you will receive it as a Mark of the unfeigned Respect, and invariable Attachment, with which I have the Honour to be,

SIR,

Your most faithfully devoted,

Most humble and

Obedient Servant,

CALCUTTA,

May 20th, 1789.

W. H. BIRD,

My Dear Lucy

Accept this Book of Hindostany
Music as a mark of attention from a
Distant friend.

J. G.

Rингвуд



INTRODUCTION.

THE Compiler of the following airs heartily regrets the great insipidity which must attend the frequent repetition of subject, and their want of variety; and he fears the variations will but poorly compensate.

He has strictly adhered to the original compositions, though it has cost him great pains to bring them into any form as to TIME, which the music of Hindostan is extremely deficient in. The airs of Cashimere and Rohilcund are most perfect and regular; but even those, on their being sung, need the grace of a Chanam*, and the expression of a Dillfook†, to render them pleasing.

The greatest imperfection, however, in the music in every part of India, is the total want of accompaniments; a third, or fifth, are addi-

* A famous Woman Singer.

† A male Singer, of great eminence.

tions,

I N T R O D U C T I O N.

tions, the Compiler, during a residence of nineteen years in this country, and with the most favorable opportunities, has never heard; and neither composers or performers have had an idea exceeding an octave, though their modulations constantly require relief to the ear.

The different styles of music in practice are,

Rekhtahs,

Teranas,

Tuppahs, and

Raagnies.

The Rekhtahs are most admired, because they are comprehensible, and exceed all others in form and regularity.

The Teranas are performances of the Rohillahs, and sung only by men. They are next in perfection to the Rekhtahs, and have a great resemblance in style.

The Tuppahs are wild, but pleasing, when understood. They are of Mogul extraction, and have a peculiar style of their own.

The

I N T R O D U C T I O N.

The Raagnies are so void of meaning, and any degree of regularity, that it is impossible to bring them into a form for performance, by any fingers but those of their country (Hindostan); and they appear to be the efforts of men enraptured by words, to which they have added notes as their fancy and amorous flights have dictated.

The grand essentials in all music are, meaning, and expression; the Raagnies sometimes possess the latter, but are so deficient in the former, that the Compiler has laid them aside. He has, however, selected one, as an example that will prove his solicitude to render the collection as complete as possible; but, at the same time evince, that to put a Raagnie into form, it will resemble, in too forcible a manner, a style not its own.

The Sonata, at the conclusion, the Compiler claims as his own; though, to give it some right to its present station, he has introduced a number of select passages from the airs. In the performance of them he earnestly recommends attention to the pianos, and fortés, as essentially necessary. Some songs of the ferodes (men-fingers) have a degree of MAESTOSO, which a good performer can easily express.

The

I N T R O D U C T I O N.

The songs of Bengal are too lively to admit of much expression; and one, or more, may be danced to as cotillions; the Minores have been added, for that purpose.

This being the first public musical attempt of the Compiler's, he hopes for indulgence from his judges. And though the performance fails in perfection, that they believe his humble endeavours have been anxiously exerted for the entertainment of his friends, and the publick.



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I N D E X.

NUMBER.

	T	HE Ghut,	گت	-	1
II.	Sakia ! fusul baharust,	- - - -	ساویا فصل بہارست	-	3
III.	Kia kam keea dil ne ?	- - - -	کیا کام کیا دل نی	-	4
IV.	Mutru be khoosh nuwa bego,	- - - -	مطرب خوش نوا	-	7
V.	Ouwul keh mura buh isht razee kurdee,	- - - -	اول کہ مر العشق راضی کر دی	-	8
VI.	Soonre mashukan ! be wufa !	- - - -	سنری ماشوقان بیوفا	-	9
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T H E G U T.

♩

The musical score consists of four staves of music, each with a different dynamic and tempo marking:

- Staff 1:** 2/4 time, treble clef. Dynamics: Pia., cres., Forte, Fortissimo, Pia. Tempo: Andante, Segue, Allegro.
- Staff 2:** 2/4 time, bass clef. Dynamics: For., Pia., For., Pia.
- Staff 3:** 2/4 time, treble clef. Dynamics: For., Pia.
- Staff 4:** 2/4 time, bass clef. Dynamics: For., Pia.

Variation 1st

Staff 5: 2/4 time, treble clef. Dynamics: Volti presto.



Variation 2d

Variation 3d.

Da Capo.

R E K H T A H.

mus.

Sakia! fusul beharust,

Chanam,

Andante

tr tr tr

Pia. Forte Pia. Forte

tr tr tr tr tr tr

Fine For. For.

Volti presto

For.
Da Capo.

Pia.

D. C.

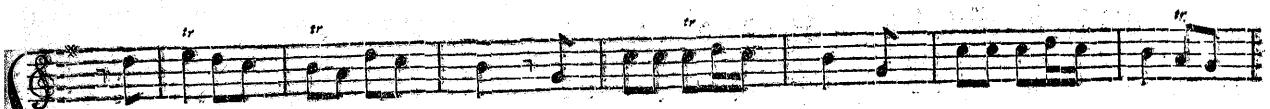
T U P P A H.

Kia kam keea dil ne?

Dillfook..

Pia.

Largo



Non.

Fine.



Variation 1st.

tr.



Pia.

For.



Pia.



For.
For.

Variation 2d.



Variation 2d.

The musical score consists of two staves. The top staff is for the piano (Pia.) and the bottom staff is for the forte (For.). The music is in common time. The piano part features eighth-note patterns, some with grace notes. The forte part features sixteenth-note patterns. The score is divided into three sections by vertical bar lines. The first section ends with a double bar line and repeat dots, indicating a return to the beginning. The second section begins with a forte dynamic. The third section ends with a double bar line and repeat dots, followed by a final section labeled "Variation 3d".

Variation 3d.

The musical score consists of two staves. The top staff is for the piano (Pia.) and the bottom staff is for the forte (For.). The music is in common time. The piano part features eighth-note patterns, some with grace notes. The forte part features sixteenth-note patterns. The score is divided into four sections by vertical bar lines. The first section ends with a forte dynamic. The second section begins with a piano dynamic. The third section ends with a forte dynamic. The fourth section begins with a piano dynamic and includes a "Da Capo" instruction at the end.

R E K H T A H.

Mutru be khoosh nuwa bego —

Chanam.

Andante.

Fine. For.

Pia. For. Pia. For.

tr S: S:

T U P P A H.

Ouwul keh mura buh isht razee kurdee.

Dillfook.

tr

Fine. Pia.

Variation 1st.

" " " "

Da Capo.

Pia.

Variation 2d:

Pia.

For.

Da Capo.

R E K H T A H.

Soonre mashookan! be wufa!

Chanam.

Pia.

Amorofo.

Voli presto

tr tr

For.

Pia. Fine. For.
Cadenza.

Pia. Da Capo.

Variation Ift.

Pia. For.
Poco Allegro.

Pia. Cadenza.
;S:

Variation 2d.

Musical score for Variation 2d. The score consists of two staves. The top staff is for the Violin (Vln.) and the bottom staff is for the Cello (Cello). The music is in common time. The Violin part features sixteenth-note patterns with grace notes. The Cello part provides harmonic support with sustained notes and bass lines. The dynamic marking "Pia." appears above the Violin staff.

Continuation of Variation 2d. The score remains in common time. The Violin part continues its sixteenth-note patterns. The Cello part provides harmonic support. The dynamic marking "For." appears above the Violin staff.

Variation 3d.

Musical score for Variation 3d. The score consists of two staves. The top staff is for the Violin (Vln.) and the bottom staff is for the Cello (Cello). The music is in common time. The Violin part features sixteenth-note patterns. The Cello part provides harmonic support. The dynamic markings "Pia." appear above both the Violin and Cello staves. A "Cadenza." label is placed between the two staves.

Continuation of Variation 3d. The score remains in common time. The Violin part continues its sixteenth-note patterns. The Cello part provides harmonic support. The dynamic marking "For." appears above the Violin staff.

Final section of Variation 3d. The score consists of two staves. The top staff is for the Violin (Vln.) and the bottom staff is for the Cello (Cello). The music is in common time. The Violin part features sixteenth-note patterns. The Cello part provides harmonic support. The dynamic markings "Pia." appear above both the Violin and Cello staves. The section concludes with a "Cadenza. D. C." instruction, followed by a repeat sign and a double bar line.

R E K H T A H.

Hy bashud, o hy bashud,

Chanam.

Vivace.
Pia.
Adagio. **Vivace.**
Pia.
Adagio. **Vivace.**
Pia.
Fluis.

T U P P A H

Ai purri chehreh !

Dillfook.

Pia.
Affetuoso.

For. Pia. Pia.

Fine. Pia. For. Pia. For.

Da Capo. D. C.

Variation.

Pia. For. Pia. For.

Poco Andante.

Pia. For. Pia. For.

D. C.

T E R A N A.



Aute se bole, bundoo!

Serodes.

S: S:

Andante.

S.

Fine. Pia. For. Pia.

Adagio.

For. For.

Allegro.

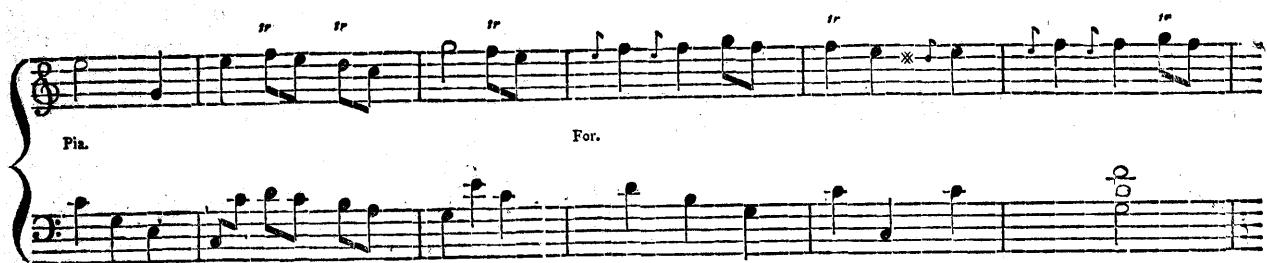
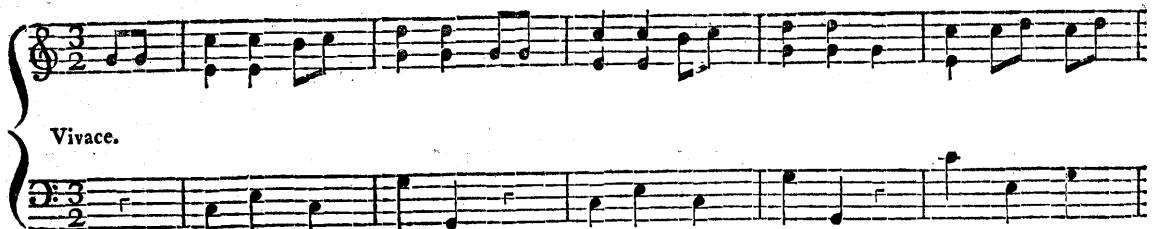
For. Fortiss.

S: S:

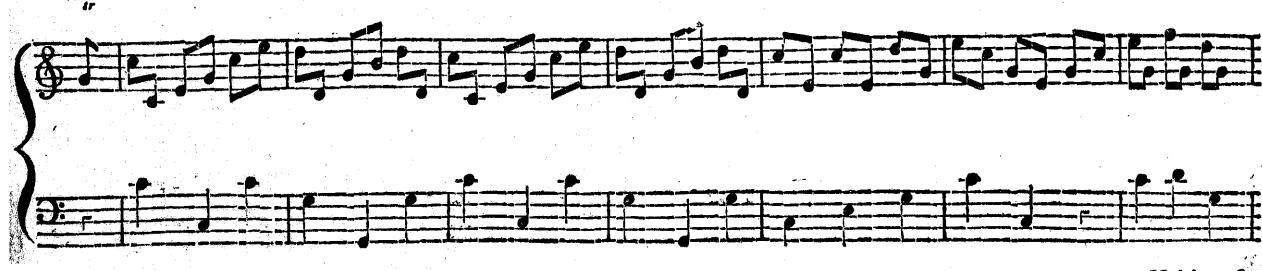
R E K H T A H.

Gid a Shumba,

Bengal.



Variation 1st.



Musical score for piano and forte section. The top staff shows a treble clef, a common time signature, and a key signature of one sharp. It consists of two measures of eighth-note patterns. The bottom staff shows a bass clef, a common time signature, and a key signature of one sharp. It also consists of two measures of eighth-note patterns. The piano part is labeled 'Pia.' and the forte part is labeled 'For.'

Variation 2d.

A musical score for piano, featuring two staves. The top staff is in treble clef and the bottom staff is in bass clef. Measure 11 starts with a dynamic of *ff*. The melody consists of eighth-note patterns. Measure 12 begins with a dynamic of *pia.* The bass staff features sustained notes and eighth-note patterns. The score is set against a background of vertical dashed lines representing a grid or staff lines.

Variation 3d.

The musical score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time. The music features eighth-note patterns, sixteenth-note patterns, and grace notes. Measure 1 starts with a single note followed by a sixteenth-note pattern. Measure 2 begins with a grace note followed by a sixteenth-note pattern. Measure 3 starts with a single note followed by a sixteenth-note pattern. Measure 4 begins with a grace note followed by a sixteenth-note pattern. Measure 5 starts with a single note followed by a sixteenth-note pattern. Measure 6 begins with a grace note followed by a sixteenth-note pattern.

A musical score page showing two staves of music. The top staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It features a series of eighth-note patterns with various dynamics like forte (f), piano (p), and sforzando (sf). The bottom staff begins with a bass clef, a key signature of one sharp (F#), and a common time signature. It also shows eighth-note patterns with dynamics. A large brace groups both staves together. Measure 12 concludes with a repeat sign and a first ending instruction.

R E K H T A H.

Shushah myra bear,

Serodes,

S:

Pia.

Adagio.

S:

Fine.

Pianiss.

Fort.

Pia.

For.

Pia.

For.

S:

S:

T U P P A H.

Dande ka la,

Dillfook.

tr

Pia. For. Pia. For.

Affetoso.

tr *tr* *tr* *tr*

Pia. For.

Variation 1st.

tr *tr*

Fine.

Pia. For. Pia. For.

Pia. For.

Pia. For. Pia. For. Pia.

Pianiss.

Variation 2d.

Variation 24

Pia. For. Pia.

For.

Volti presto

Pia.

Pianiss.

Pia.

T E R A N A.

Dandera vakee

Sérodes.

tr

tr

tr

S:

Pia.

Vivace.

S:

For.

Pta.

Fine.

Pia.



Forte

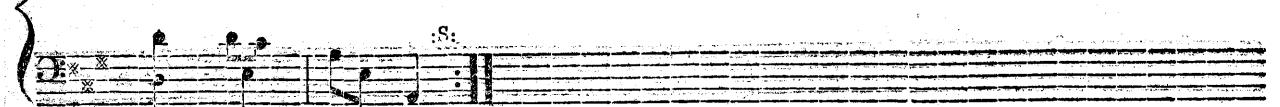


Pia.

For.



S:



T U P P A H.

Toom co sumshouta,

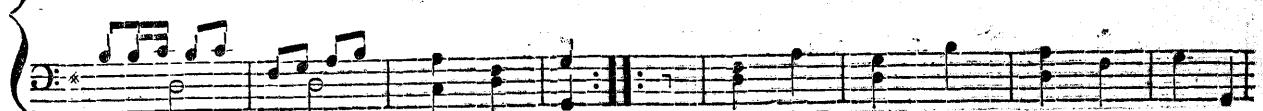
Dillsook.

Adagio.

Pia.

For.

Volti presto



" " " "

Pia. For.

tr tr tr tr

Pia. Fine.

R E K H T A H.

Mera peeari abja re

Rutten

tr tr

Vivace.

tr tr

Pia.

tr tr

Musical score for Variation 1st. The score consists of two staves. The top staff is in G major, common time, with a treble clef. The bottom staff is in C major, common time, with a bass clef. Both staves feature sixteenth-note patterns. Measure 1 ends with a double bar line. Measures 2-3 follow. The piece concludes with a final double bar line labeled "Fine." The first measure of the variation starts with a bass note.

Variation 1st.

Continuation of Variation 1st. The score consists of two staves. The top staff is in G major, common time, with a treble clef. The bottom staff is in C major, common time, with a bass clef. Both staves feature sixteenth-note patterns. The piece concludes with a final double bar line labeled "Fine."

Pia.

For.

Ending of Variation 1st. The score consists of two staves. The top staff is in G major, common time, with a treble clef. The bottom staff is in C major, common time, with a bass clef. Both staves feature sixteenth-note patterns. The piece concludes with a final double bar line labeled "Fine."

Pia.

For.

Musical score for Variation 2nd. The score consists of two staves. The top staff is in G major, common time, with a treble clef. The bottom staff is in C major, common time, with a bass clef. Both staves feature sixteenth-note patterns. The piece concludes with a final double bar line labeled "Fine."

Volti presto

Musical score for Variation 2d, measures 1-2. The score consists of two staves. The top staff is treble clef and the bottom staff is bass clef. Both staves have a common time signature. Measure 1 starts with a dynamic of *tr*. Measure 2 starts with a dynamic of *tr*. The bass staff has a note marked with an asterisk (*).

Variation 2d.

Musical score for Variation 2d, measures 3-4. The score consists of two staves. The top staff is treble clef and the bottom staff is bass clef. Both staves have a common time signature. Measure 3 starts with a dynamic of *tr*. Measure 4 starts with a dynamic of *tr*. The bass staff has a note marked with an asterisk (*). The piano part is indicated by the label "Pia." in measure 3.

Musical score for Variation 2d, measures 5-6. The score consists of two staves. The top staff is treble clef and the bottom staff is bass clef. Both staves have a common time signature. Measure 5 starts with a dynamic of *tr*. Measure 6 starts with a dynamic of *tr*.

Musical score for Variation 2d, measures 7-8. The score consists of two staves. The top staff is treble clef and the bottom staff is bass clef. Both staves have a common time signature. Measure 7 starts with a dynamic of *tr*. Measure 8 starts with a dynamic of *tr*. The bass staff has a note marked with an asterisk (*). The piano part is indicated by the label "Unis" in measure 7.

Musical score for Variation 2d, measures 9-10. The score consists of two staves. The top staff is treble clef and the bottom staff is bass clef. Both staves have a common time signature. Measure 9 starts with a dynamic of *tr*. Measure 10 starts with a dynamic of *tr*.

Kanja kia,

Dillsook.

Affetuoso.

Pia.

Pia.

Fine.

D. C.

Variation

Affetuoso.

Affetuoso.

Volti presto



R E K H T A H.

Quoee fera que futke,

Serodes.

A musical score for two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is C major (no sharps or flats). The time signature is common time. The music consists of six measures. Measure 1: eighth notes. Measure 2: eighth notes. Measure 3: eighth notes. Measure 4: eighth notes. Measure 5: eighth notes. Measure 6: eighth notes. The dynamic 'Pia.' (pianissimo) is indicated above the first four measures. The dynamic 'Andante.' is at the beginning of the section.

A musical score for two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is C major (no sharps or flats). The time signature is common time. The music consists of six measures. Measure 1: eighth notes. Measure 2: eighth notes. Measure 3: eighth notes. Measure 4: eighth notes. Measure 5: eighth notes. Measure 6: eighth notes.

A musical score for two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is C major (no sharps or flats). The time signature is common time. The music consists of six measures. Measure 1: eighth notes. Measure 2: eighth notes. Measure 3: eighth notes. Measure 4: eighth notes. Measure 5: eighth notes. Measure 6: eighth notes. The dynamic 'Fine.' is at the end of the section.

R E K H T A H.

Shish bur shrob,

Bengal.

A musical score for two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is C major (no sharps or flats). The time signature is common time. The music consists of six measures. Measure 1: eighth notes. Measure 2: eighth notes. Measure 3: eighth notes. Measure 4: eighth notes. Measure 5: eighth notes. Measure 6: eighth notes. The dynamic 'tr' (trill) is indicated above the first four measures. The dynamic 'Vivace.' is at the beginning of the section.

tr tr tr tr tr tr

Pia. For.

Minore.

tr tr tr tr

Fine.

D. C.

Variation 1st.

tr tr tr tr tr tr tr



Variation 2d.



T E R A N A.

Ya laum, ya laum,

Scrodes.

tr

Fine.

Adagio,





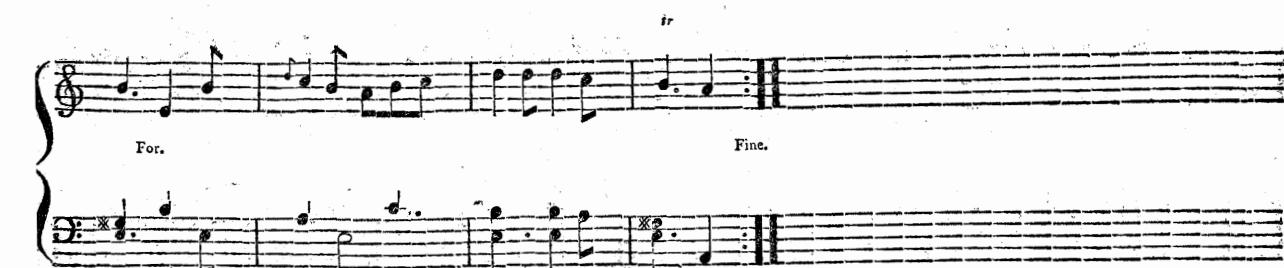
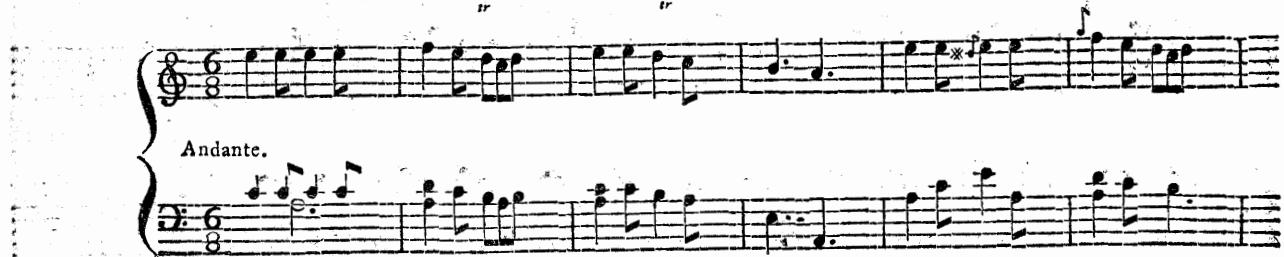
D. C.



R E K H T A H.

Dill ne danne leea re,

Patan;



Fine.

Variation 1st.



For.

Piu Andante.



Pia. For.

This section consists of two staves. The top staff is in common time (indicated by a 'C') and features sixteenth-note patterns. The bottom staff is in 2/4 time and shows eighth-note patterns. The instruction 'Pia.' is placed under the first measure of the top staff, and 'For.' is placed under the second measure of the same staff.

Variation 2d.

Pia.

This section consists of two staves. The top staff is in common time (indicated by a 'C') and features sixteenth-note patterns. The bottom staff is in 2/4 time and shows eighth-note patterns. The instruction 'Pia.' is placed under the first measure of the top staff.

This section consists of two staves. The top staff is in common time (indicated by a 'C') and features sixteenth-note patterns. The bottom staff is in 2/4 time and shows eighth-note patterns.

Variation 3d.

This section consists of two staves. The top staff is in common time (indicated by a 'C') and features sixteenth-note patterns. The bottom staff is in 2/4 time and shows eighth-note patterns.

D. C.

This section consists of two staves. The top staff is in common time (indicated by a 'C') and features sixteenth-note patterns. The bottom staff is in 2/4 time and shows eighth-note patterns. The instruction 'D. C.' is placed at the end of the bottom staff.

R E K H T A H.

31

Mera mutchelii,

Rutten,

Allegro.

T U P P A H.

Deem tere na,

Bengal.

Andante.

145033 Volti presto.



The musical score continues with two staves. The top staff has 'Pia.' written below it and 'For.' written above the end of the measure. The bottom staff continues the melodic line.

The musical score continues with two staves. The top staff shows a transition with different note heads. The bottom staff continues the melodic line.

The musical score continues with two staves. The top staff shows a transition with different note heads. The bottom staff continues the melodic line.

R E K H T A H.

Hi bibbi mon karella,

Bengal.

The musical score continues with two staves. The top staff is in 6/8 time and the bottom staff is in 2/4 time. Both staves have a key signature of one sharp (F#). The text 'Vivace.' is written above the bottom staff.



For.

Pia.



MINUTE.



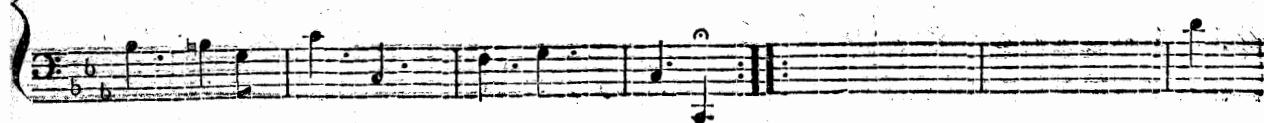
Pia.

D. C.



Pia.

For.



Pia.



Variation 1st.



Musical score for Variation 2d. The top staff is in treble clef, G major, common time. The bottom staff is in bass clef, C major, common time. The music consists of two staves of six measures each. The first measure starts with eighth-note pairs. The second measure has eighth-note pairs followed by quarter notes. The third measure has eighth-note pairs followed by eighth-note pairs. The fourth measure has eighth-note pairs followed by eighth-note pairs. The fifth measure has eighth-note pairs followed by eighth-note pairs. The sixth measure has eighth-note pairs followed by eighth-note pairs.

D. C.

Variation 2d.

Musical score for Variation 2d. The top staff is in treble clef, G major, common time. The bottom staff is in bass clef, C major, common time. The music consists of two staves of six measures each. The first measure starts with eighth-note pairs. The second measure has eighth-note pairs followed by quarter notes. The third measure has eighth-note pairs followed by eighth-note pairs. The fourth measure has eighth-note pairs followed by eighth-note pairs. The fifth measure has eighth-note pairs followed by eighth-note pairs. The sixth measure has eighth-note pairs followed by eighth-note pairs.

Musical score for Variation 3d. The top staff is in treble clef, G major, common time. The bottom staff is in bass clef, C major, common time. The music consists of two staves of six measures each. The first measure starts with eighth-note pairs. The second measure has eighth-note pairs followed by quarter notes. The third measure has eighth-note pairs followed by eighth-note pairs. The fourth measure has eighth-note pairs followed by eighth-note pairs. The fifth measure has eighth-note pairs followed by eighth-note pairs. The sixth measure has eighth-note pairs followed by eighth-note pairs.

Variation 3d.

Musical score for Variation 3d. The top staff is in treble clef, G major, common time. The bottom staff is in bass clef, C major, common time. The music consists of two staves of six measures each. The first measure starts with eighth-note pairs. The second measure has eighth-note pairs followed by quarter notes. The third measure has eighth-note pairs followed by eighth-note pairs. The fourth measure has eighth-note pairs followed by eighth-note pairs. The fifth measure has eighth-note pairs followed by eighth-note pairs. The sixth measure has eighth-note pairs followed by eighth-note pairs.

Poco Adagio.

Pia.

Pia.

Musical score for Variation 3d. The top staff is in treble clef, G major, common time. The bottom staff is in bass clef, C major, common time. The music consists of two staves of six measures each. The first measure starts with eighth-note pairs. The second measure has eighth-note pairs followed by quarter notes. The third measure has eighth-note pairs followed by eighth-note pairs. The fourth measure has eighth-note pairs followed by eighth-note pairs. The fifth measure has eighth-note pairs followed by eighth-note pairs. The sixth measure has eighth-note pairs followed by eighth-note pairs.

Pia.

For.

D. C.

T U P P A H.

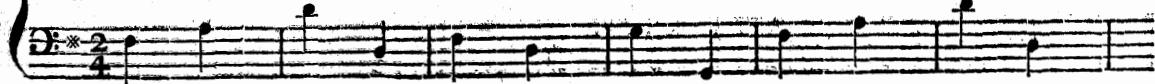
35

Patan.

O! yaar O!

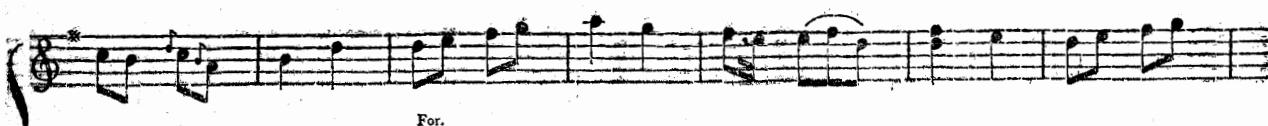


Affetuofo.



Pia.

tr tr

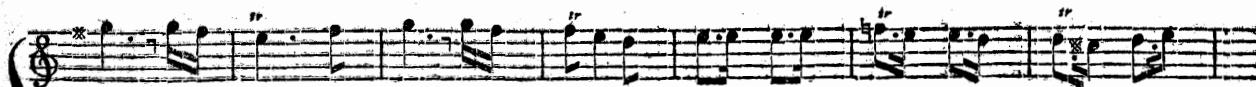
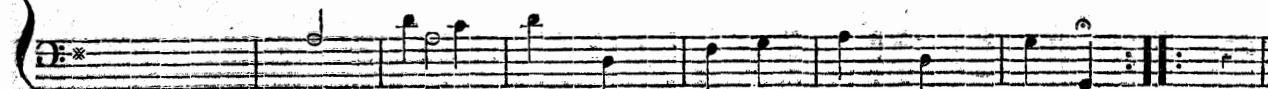


For.



Pia.

Fine.



Pia.

Largo.



R E K H T A H.

Bengal.

Ley chila re,



Allegro.

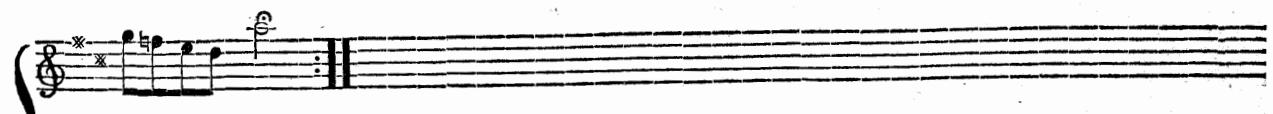


Pia.

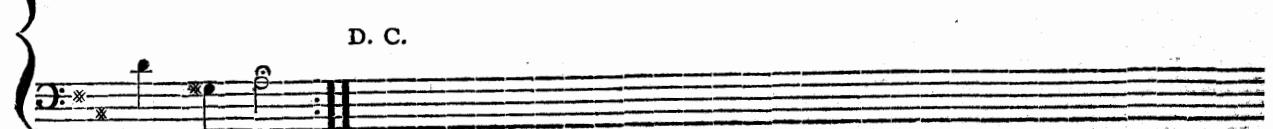
Fortissimo.



Fine.



D. C.

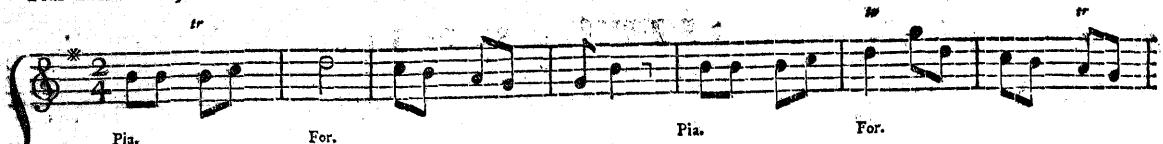


T U P P A H.

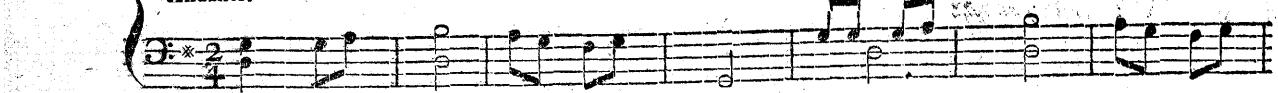
37

Piar mera foon,

Patan.

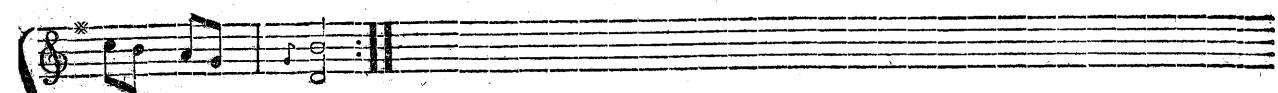


Andante.

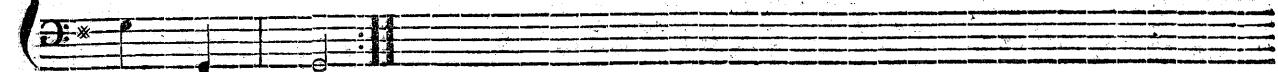


Fine, Pia.

For.



D. C.



Variation 1st.



Variation 2d.

Musical score for Variation 2d. The score is divided into two systems by a brace. Each system contains two staves. The top staff uses a treble clef and common time. The bottom staff uses a bass clef and common time. Both staves are filled with sixteenth-note patterns.

Variation 3d.

Musical score for Variation 3d. The score is divided into two systems by a brace. Each system contains two staves. The top staff uses a treble clef and common time. The bottom staff uses a bass clef and common time. Both staves are filled with sixteenth-note patterns.

A la Kanoun *.

Musical score for A la Kanoun. The score is divided into two systems by a brace. Each system contains two staves. The top staff uses a treble clef and common time. The bottom staff uses a bass clef and common time. Both staves are filled with sixteenth-note patterns.

Variation 4th.

Musical score for Variation 4th. The score is divided into two systems by a brace. Each system contains two staves. The top staff uses a treble clef and common time. The bottom staff uses a bass clef and common time. Both staves are filled with sixteenth-note patterns.

Preflo.

* A Dulcimer.

R A A G N E Y.

Muñ shuma,

Serodes.

S: tr

Pia.

Largo.

S: tr

Fine.

För.

S: tr

Variation:

S: tr

tr

tr

tr

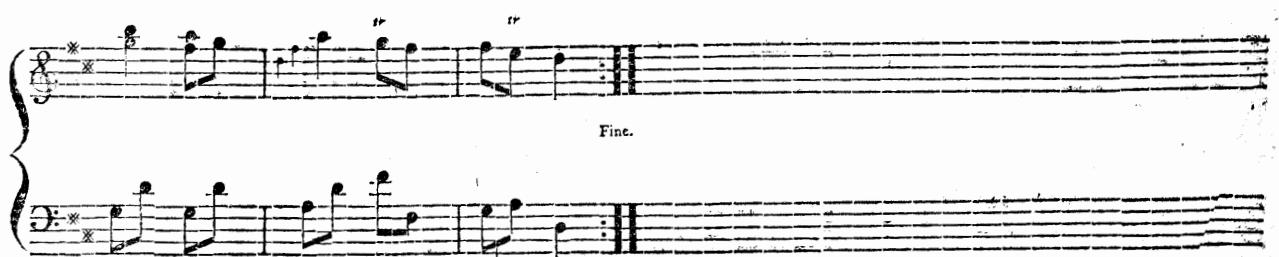
tr

Volti presto.

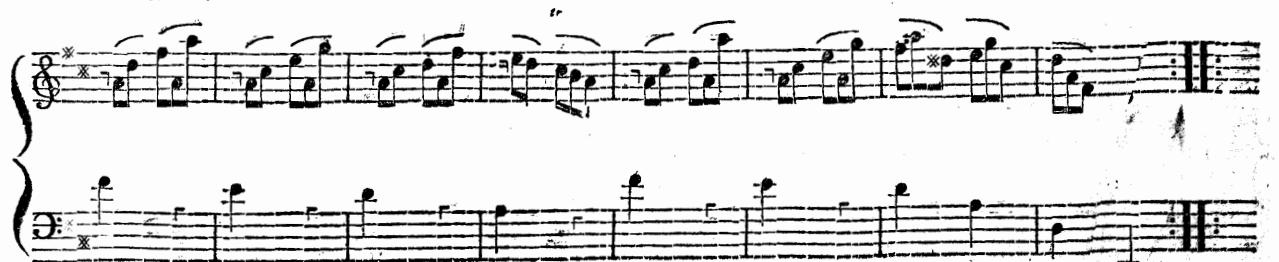


R E K H T A H.

Bengal. (Dandies.)



Variation 1st.





Variation 2d.



Variation 3d.



Pia.

For.



Pia.

For.



R E K H T A H.

Munni bibbi nocharee,

Bengali

Andante.

Pia.

S:

For.

Fine.

S:

Rewannah kisty,

Chanam.

Vivace.

For.

Pia.

For.

Pia.

Fine.

Variation 11.

Pia.

For.

Pia.

For.

Variation 2d.

tr *tr* *tr* *tr*

tr

Variation 3d.

tr

tr *tr*



Minore,

tr. tr. tr. tr.

Pia. For.

tr. tr. tr. tr.

Pia.

tr. tr. tr. tr.

For. D. C.

F I N I S.

Violino: Flauto.

Allegro maestoso.

Pia. Pia.

For. Pia.

For. Pia.

Volti presto.

The image shows a page from a musical score for a sonata. It consists of four staves of music, each with a different instrument's part. The top two staves are for the Violin (Violino) and Flute (Flauto), both in treble clef. The bottom two staves are for the Piano (Pia.) and Bass (For.), with the Bass staff in bass clef. The music is in common time. The first section starts with a dynamic of trill-like eighth-note pairs. The Violin and Flute play eighth-note patterns, while the Piano provides harmonic support. The section ends with a forte dynamic. The second section begins with a forte dynamic, followed by eighth-note patterns from all instruments. The third section starts with eighth-note patterns from the Violin and Flute, with the Piano providing harmonic support. The fourth section begins with eighth-note patterns from the Violin and Flute, with the Piano providing harmonic support. The final section starts with eighth-note patterns from the Violin and Flute, with the Piano providing harmonic support. The music is divided into sections by vertical bar lines and measures. The piano part includes some rests and eighth-note patterns. The bass part includes some rests and eighth-note patterns. The violin and flute parts include some rests and eighth-note patterns. The overall style is classical, with a focus on harmonic progression and rhythmic patterns.

Pia.

For.

Fortissimo.

Pia.

Dandekala.

Pia. tr. For. tr. For. tr.

Pia. tr. For. tr. Pia. tr.

Measures 1-4 show two staves. The top staff has three measures of piano (Pia.) with trills (tr.). The bottom staff has three measures of forte (For.) with trills (tr.). The piano part continues with a measure of forte (For.) and a measure of piano (Pia.).

tr. Pia. For. Pia. tr.

Measures 5-8 show two staves. The top staff has a measure of piano (Pia.) followed by a measure of forte (For.) with a melodic line. The bottom staff has a measure of piano (Pia.) followed by a measure of forte (For.) with a melodic line. The piano part concludes with a measure of forte (For.) and a measure of piano (Pia.). The lyrics "Shisha mera bia." are written below the piano staff.

Pia. tr.

Measures 9-12 show two staves. The top staff has a measure of piano (Pia.) followed by a measure of forte (For.) with a melodic line. The bottom staff has a measure of piano (Pia.) followed by a measure of forte (For.) with a melodic line. The piano part concludes with a measure of forte (For.) and a measure of piano (Pia.). The lyrics "Hi puree chera." are written below the piano staff.

For. tr. Pia. tr.

Measures 13-16 show two staves. The top staff has a measure of forte (For.) with a melodic line followed by a measure of piano (Pia.) with a melodic line. The bottom staff has a measure of forte (For.) with a melodic line followed by a measure of piano (Pia.) with a melodic line.

Volti presto.

Fort. L P. F. P.

Ai mera piaree!

This system contains four staves. The top staff is soprano, the second is alto, the third is bass, and the fourth is tenor. The vocal line starts with a forte dynamic (Fort.) and includes lyrics "Ai mera piaree!". The piano accompaniment consists of eighth-note chords.

F.

Ya Laum.

This system contains four staves. The top staff is soprano, the second is alto, the third is bass, and the fourth is tenor. The vocal line starts with a forte dynamic (F.) and includes lyrics "Ya Laum.". The piano accompaniment consists of eighth-note chords.

Pia. Cres°. Fort°.

This system contains four staves. The top staff is soprano, the second is alto, the third is bass, and the fourth is tenor. The piano accompaniment features sustained notes and dynamics labeled "Pia.", "Cres°.", and "Fort°".

Pia. tr. tr. tr.

This system contains four staves. The top staff is soprano, the second is alto, the third is bass, and the fourth is tenor. The piano accompaniment features eighth-note chords and dynamics labeled "Pia.", "tr.", and "tr.".

Musical score page 51, measures 1-6. The score consists of three staves. The top staff has a treble clef and a common time signature. It features sixteenth-note patterns with dynamic markings "tr" (trill) and "Pia." (pianissimo). The middle staff also has a treble clef and common time, continuing the sixteenth-note patterns. The bottom staff has a bass clef and common time, providing harmonic support.

Musical score page 51, measures 7-12. The top staff is in 8/8 time with a treble clef, showing sixteenth-note patterns with dynamics "Pia.", "For.", "Pia.", "For.", and "For.". The middle staff is also in 8/8 time with a treble clef, featuring sixteenth-note patterns with dynamics "Affetuoso." and "P.". The bottom staff is in 3/8 time with a bass clef, providing harmonic context.

Musical score page 51, measures 13-18. The top staff has a treble clef and 3/8 time, with sixteenth-note patterns and dynamics "F." and "L.". The middle staff has a treble clef and 3/8 time, with sixteenth-note patterns and dynamics "Pia." and "Pia.". The bottom staff has a bass clef and 3/8 time, with sustained notes and dynamics "Pianiss.".

Musical score page 51, measures 19-24. The top staff has a treble clef and 3/8 time, with sixteenth-note patterns and dynamics "For.", "tr", "Pia.", "tr", "For.", "tr", and "tr". The middle staff has a treble clef and 3/8 time, with sixteenth-note patterns and dynamics "Pia." and "tr". The bottom staff has a bass clef and 3/8 time, with sustained notes and dynamics "Pianiss.".

Volti presto.

Musical score page 52, first system. The score consists of three staves. The top staff is for the Flute (Fl.), the middle staff is for the Piano (Pia.), and the bottom staff is for the Bassoon (Bass.). The key signature is B-flat major (two flats). The time signature is common time (indicated by 'C'). The music includes various dynamics such as forte (f), piano (p), and accents. The vocal line includes lyrics: 'Ya laum,' and 'For.' The bassoon part features sustained notes and rhythmic patterns.

Musical score page 52, second system. The score continues with three staves: Flute (Fl.), Piano (Pia.), and Bassoon (Bass.). The key signature changes to A major (no sharps or flats). The time signature remains common time. The piano part provides harmonic support with sustained notes and chords. The bassoon part continues its rhythmic patterns.

Musical score page 52, third system. The score continues with three staves: Flute (Fl.), Piano (Pia.), and Bassoon (Bass.). The key signature changes to E major (one sharp). The time signature remains common time. The piano part provides harmonic support. The bassoon part continues its rhythmic patterns.

Musical score page 52, fourth system. The score continues with three staves: Flute (Fl.), Piano (Pia.), and Bassoon (Bass.). The key signature changes to C major (no sharps or flats). The time signature remains common time. The piano part provides harmonic support. The bassoon part continues its rhythmic patterns.

Pia.

tr tr tr tr

tr tr

tr

MINUETTO.

tr

tr tr

tr

Pia.

tr tr tr tr

Pia.

tr

tr

Sakia!

Volti presto.

4r

Pia. For.
Gid a shumba,

Pia. tr Cres. tr For.

J I G G.

Pia.

Shifeh bur shrob,

For,

tr tr

Pia.

Volti prestissimo.

For.

Pia. tr For. tr

tr Pia. tr For. tr tr

tr For. tr tr

tr For. tr tr

Ley chila re,

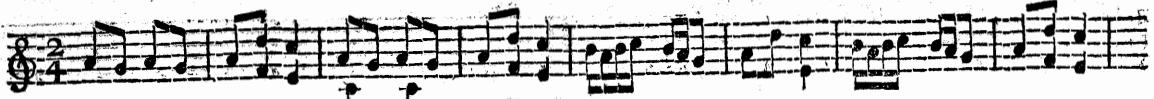
tr

tr

Fine.

For the Guitar.

SYMPHONY.



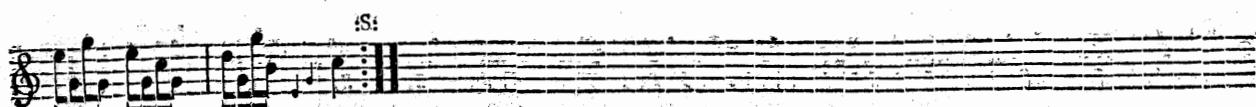
Allegro.



Variation 1st.



Variation 2d.



Sakia ! fulful baharuf,



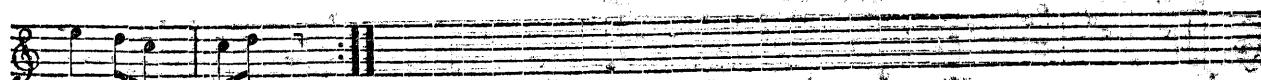
Andante.



D. C.
Volti presto.



Kia kam keea dil ne?



Variation.



Mutru be khoosh nuwa bego,



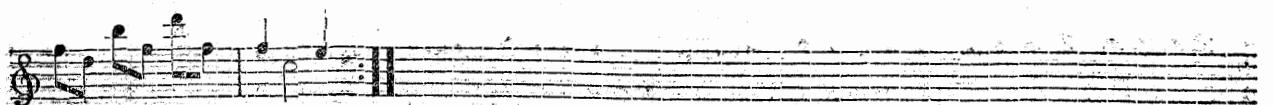


Ouwul keh mura buh isht razee kurded,

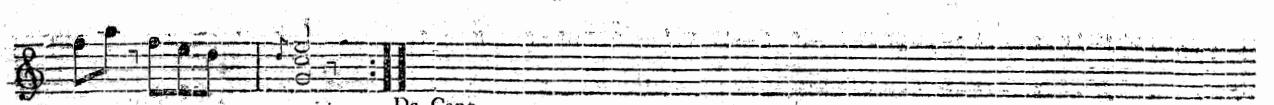


Da Capo.

Variation 1st.



Variation 2d.



Soonre mashukan! be wufa!



Amorofo.



Variation.



Hy bashud, O hy bashud!



Con spirito.



Adagio.

Hi purri chehreh!

tr *tr*

tr



Affetuoso.

F.

P.

P.

Fine.



P.

F. Da Capo.

F. Da Capo.

Variation.

Poco Andante. P.

F.
P.
F.
P.
Da Capo.

Aute se bole bundoo !

:S:

Andante.

Adagio. P.

Bis.
Fortiss.

Allegro. F.

Gid a shumba,

Con spirito.

F.
Fine;

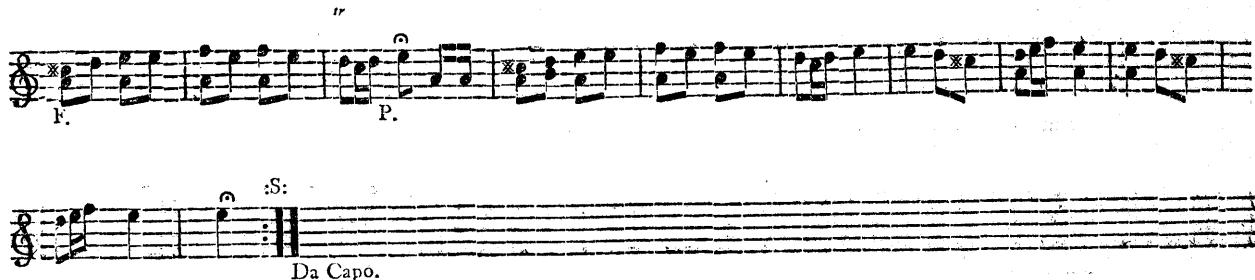
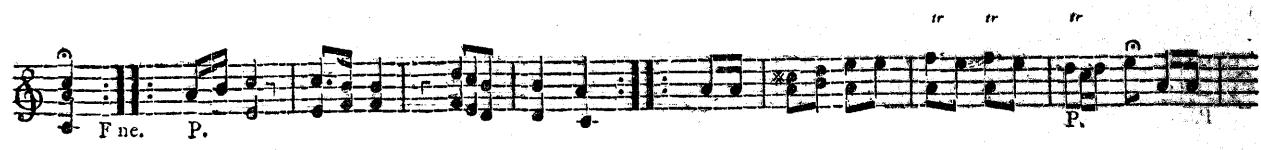
Variation.

Shusha myra bear,

:S:



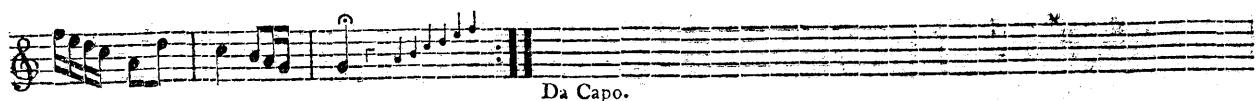
Adagio.



Dandee kala,



Affetuoso.



Variation.



Dandera vakee,



Toom ko sum shouta,



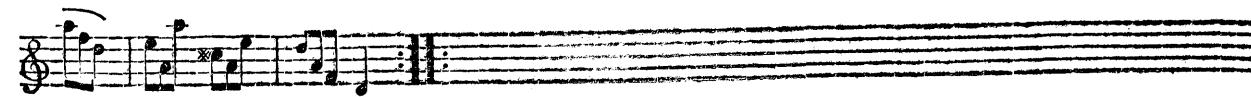
Mera pecari ab ia re,



Vivace,



Variation.



Kan ja kia,



Affetuoso.

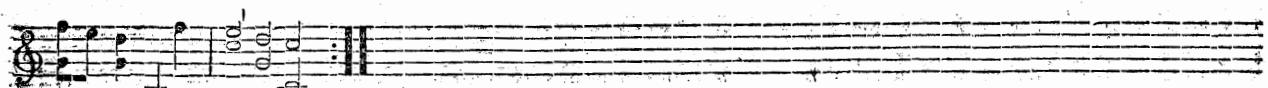


Da Capo.

Quoee fera que satkeh,



Andante.



Fine.

Shifeh bur shrob,



Con spirito.

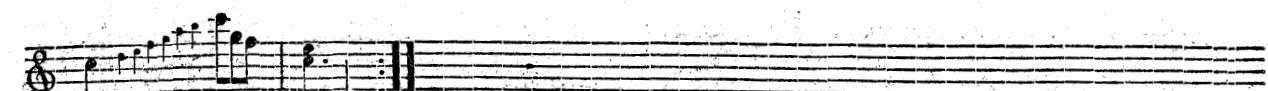


Minore.



Da Capo.

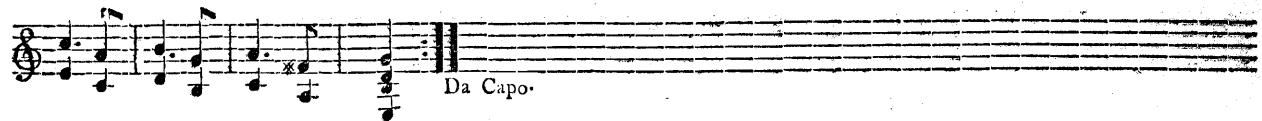
Variation.



Ya laum, ya laum,



Adagio.



Dil ne danne leea re,



Andante.



Variation 1st.

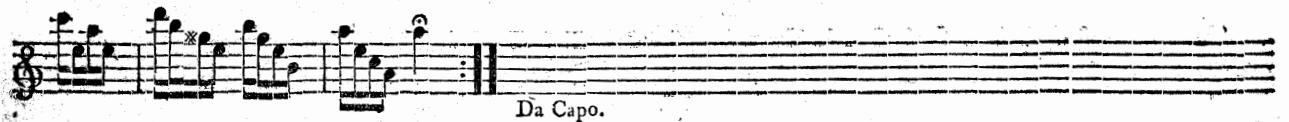


Variation 2d.



Variation. 3d.





Mera mutchelli!



Deem tere na,



Volti presto.



Hi bibbi mon karella,



Allegro.



Variation.

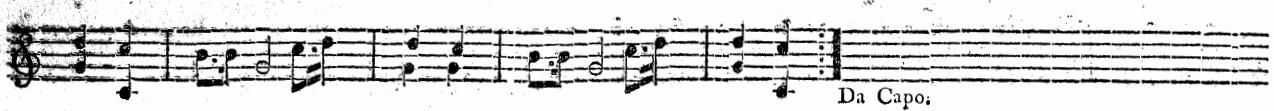


O yaar oh !



Andante.





Ley chila ré,



Con spirito.

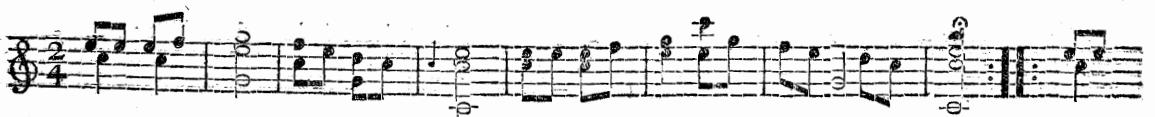


Fine.



D. C.

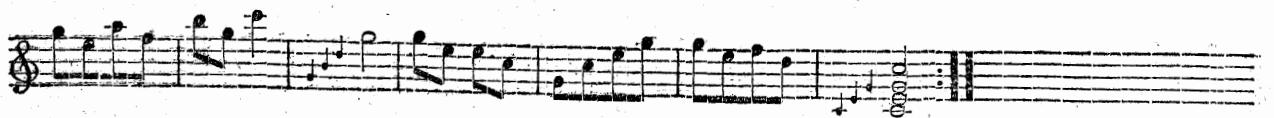
Piar mera foon,



Andante.



Variation 1st.



Variation 2d.





Rekhtah.

Dandies.



Allegro.



Fine.

Variation..



Mooni bibbi nochare,



Andante.



Rewannah kifly,



Andante.



The End.

