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THE

ORIENTAL MISCELLANY;

BEING A COLLECTION

OF THE MOST FAVOURITE

Airs of Hindoostan,

COMPILED AND ADAPTED FOR THE

Harpsichord, &c.

BY

William Hamilton Bird.

CALCUTTA
Print.d By Jo.ph Cooper.
MDCCLXXXIX

Vault
M
1808
B61

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.

R.

Runjeet

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 Dillſook†, to render them pleaſing.

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

* A famous Woman Singer. † A male Singer, of great eminence.

tions,

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

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 ſingers 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 fortes, as eſſentially neceſſary. Some ſongs of the ſerodes (men-ſingers) have a degree of MAESTOSO, which a good performer can eaſily expreſs.

The

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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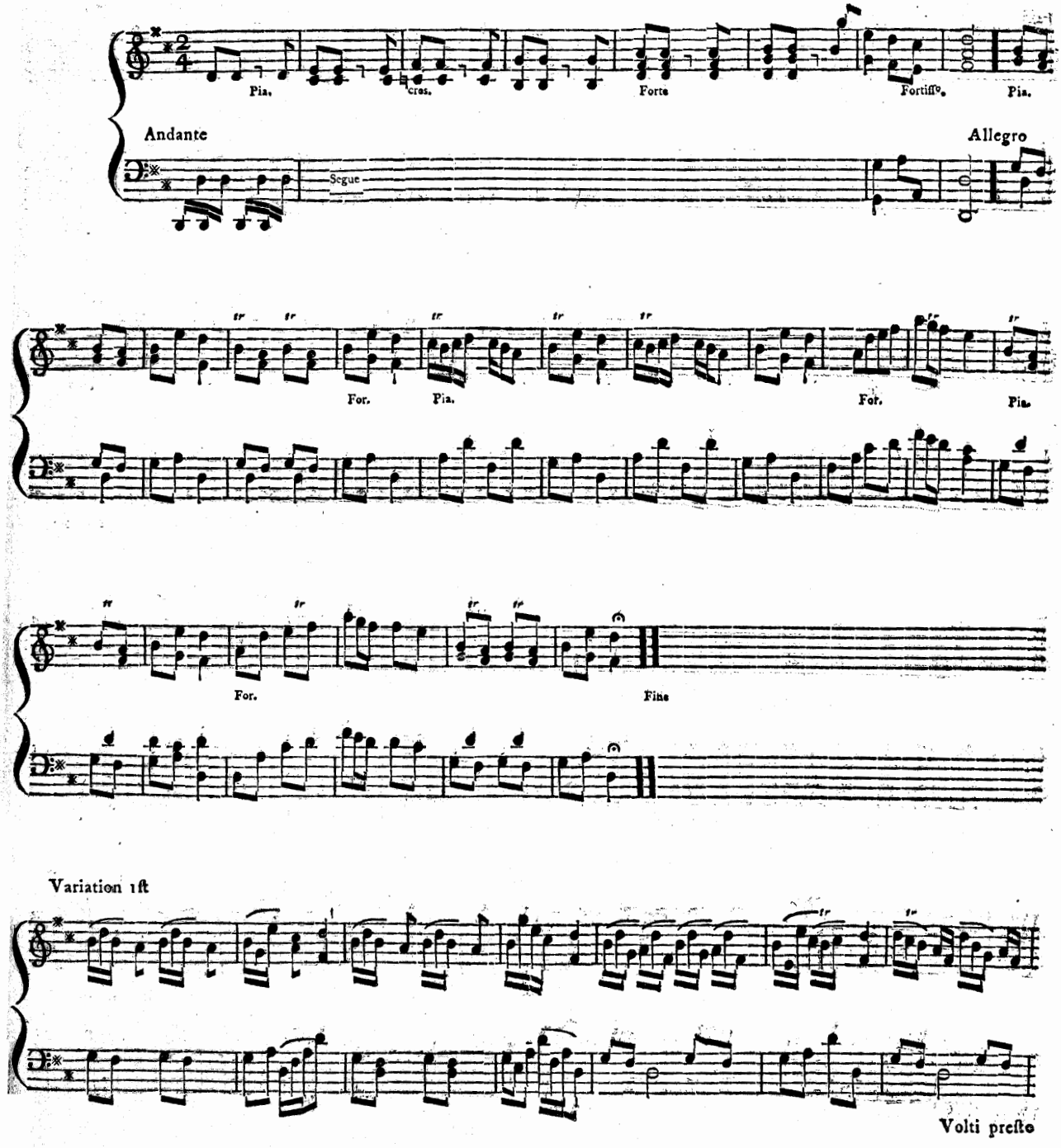
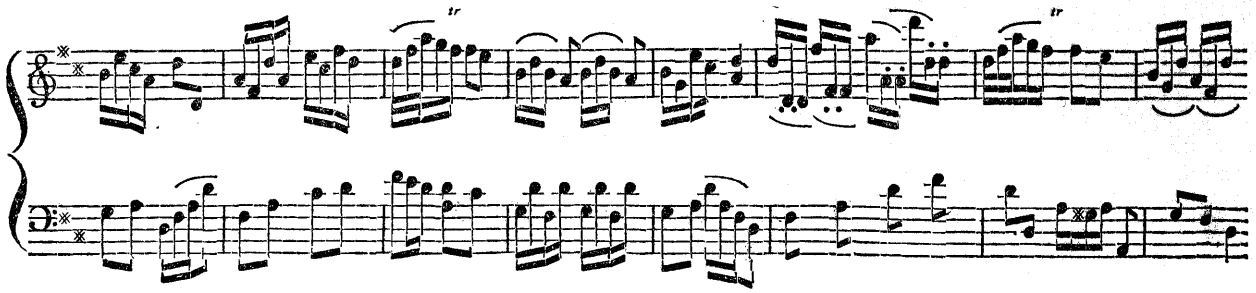
THE GUT.

گت


Pia.
Cres.
Forte
Fortiss.
Pia.
Andante
Segue
Allegro
For.
Pia.
For.
Pia.
For.
Fine
Variation 1ft
Volti preſto



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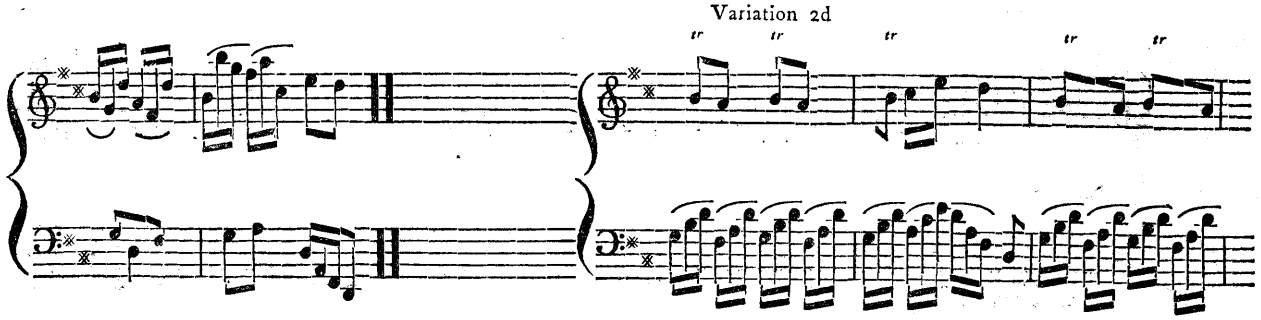

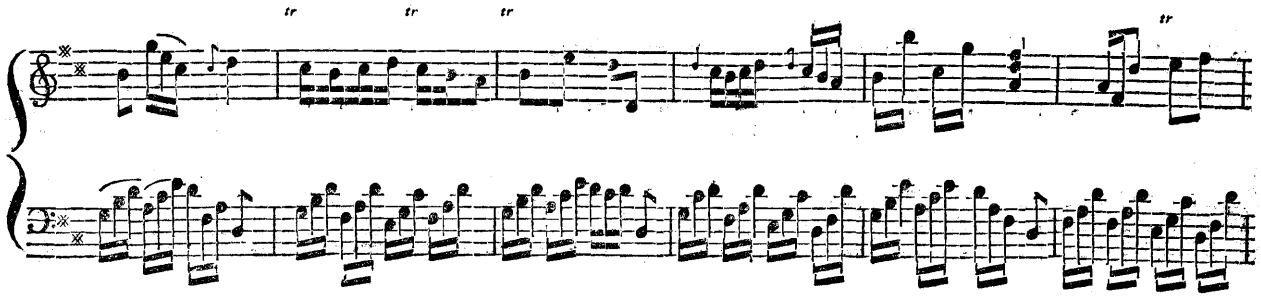

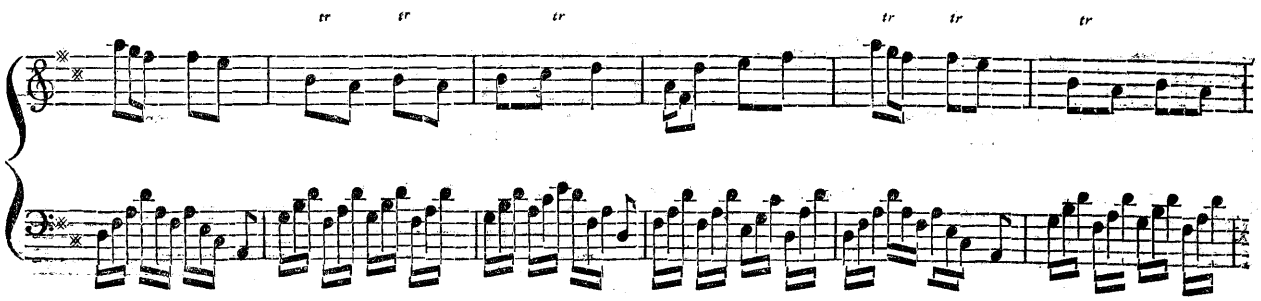

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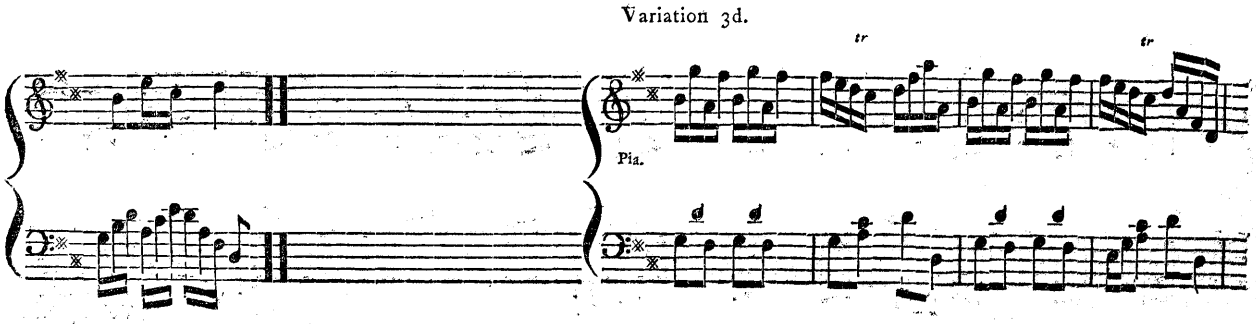
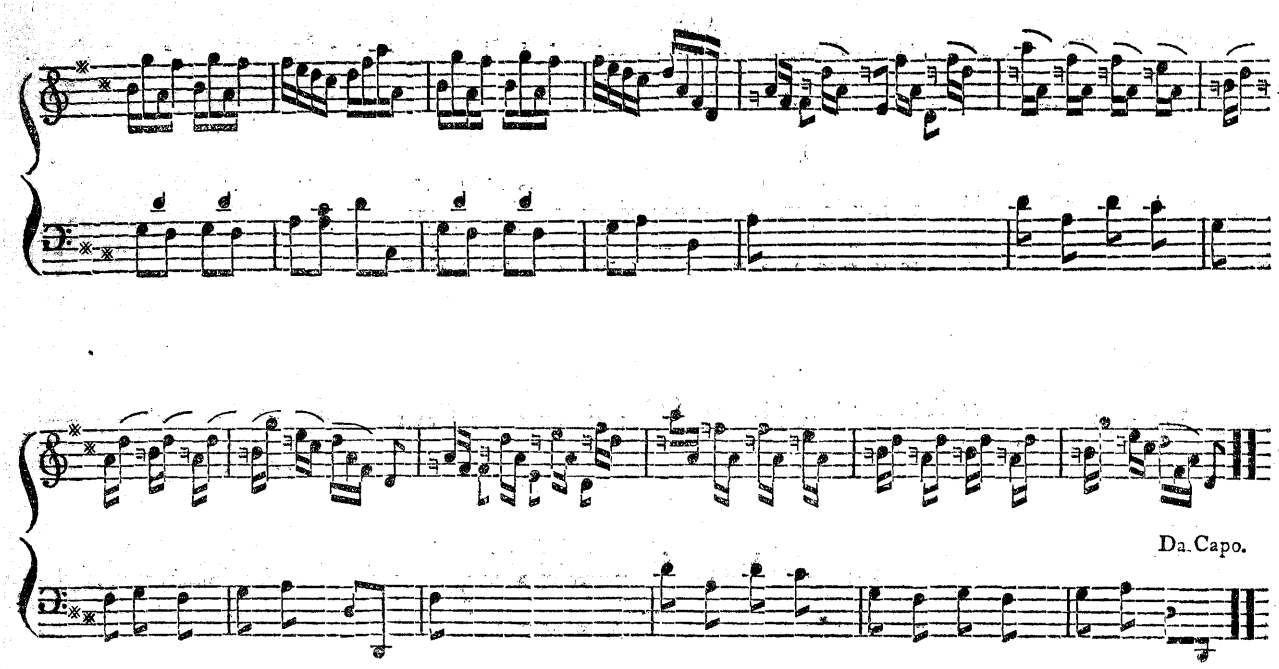
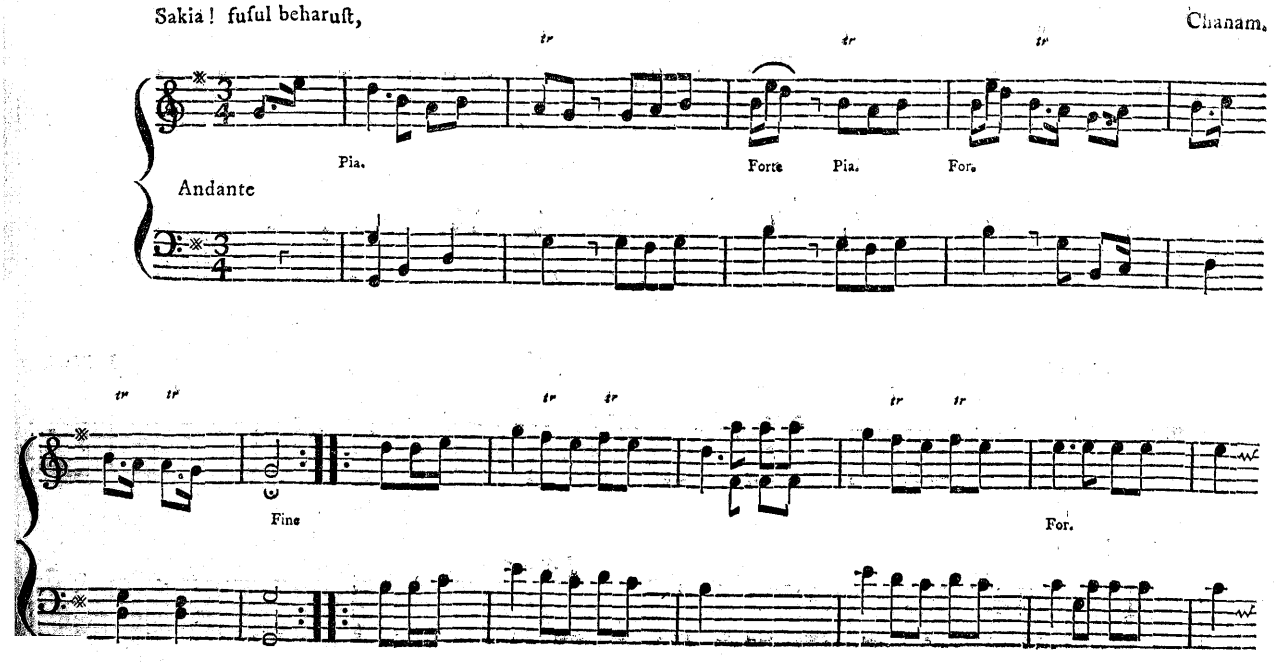




REKHTAH.

ریختہ

Sakia! fuſul beharuſt, Chanam.



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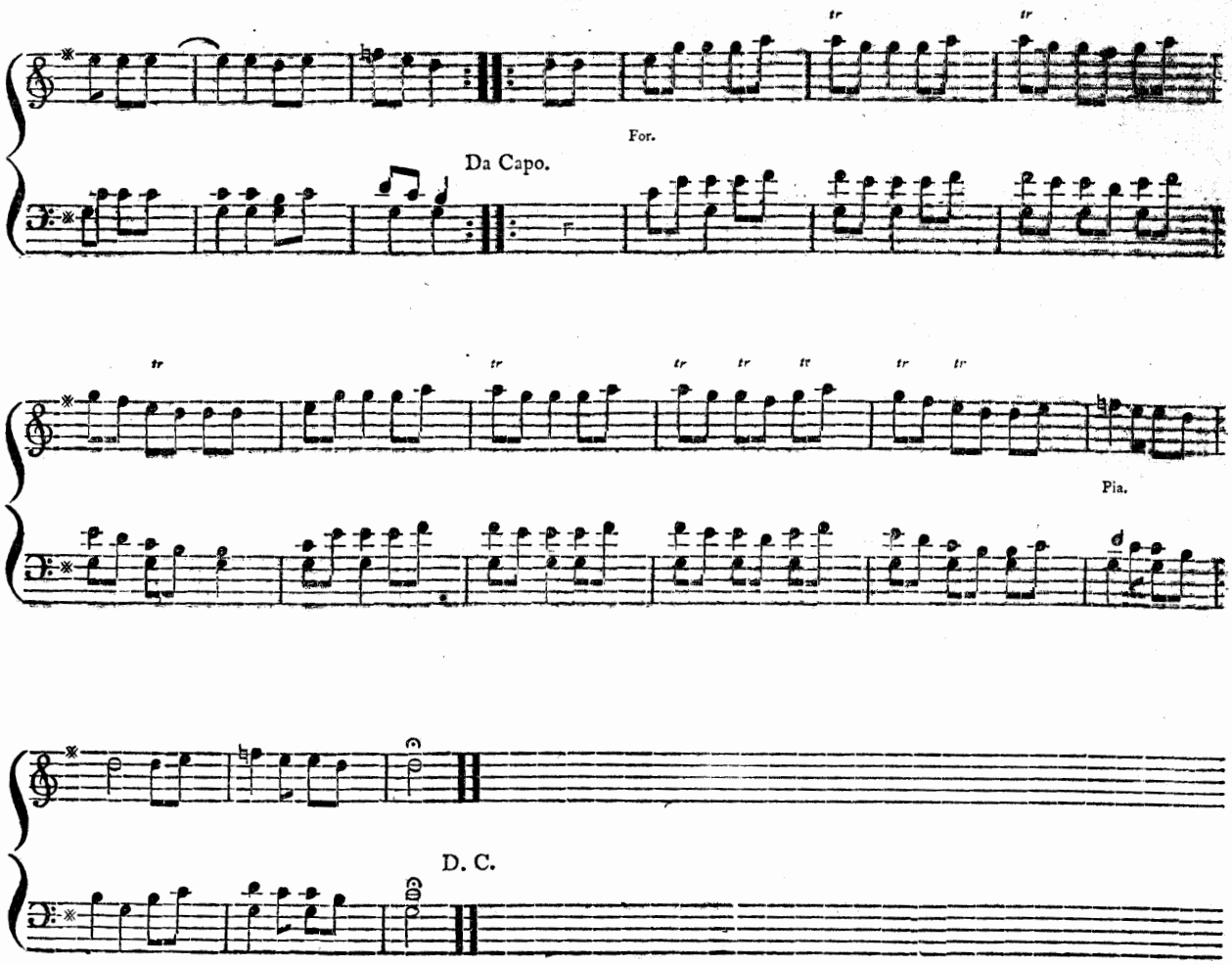

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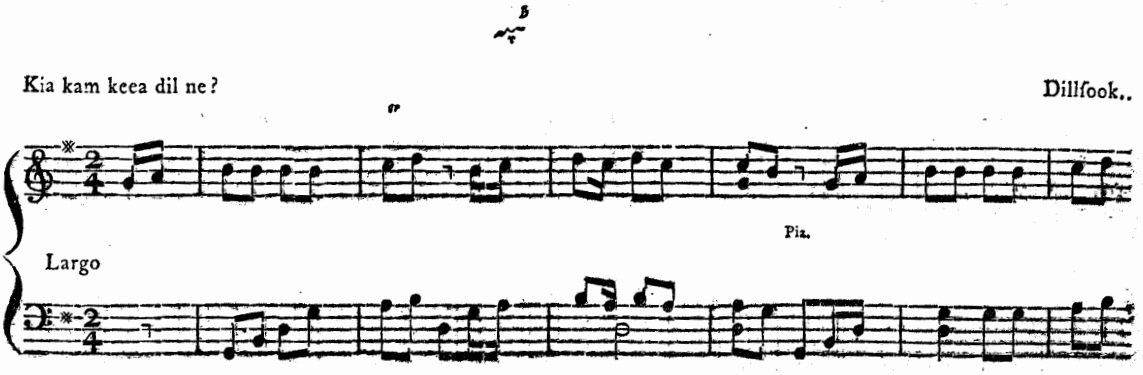
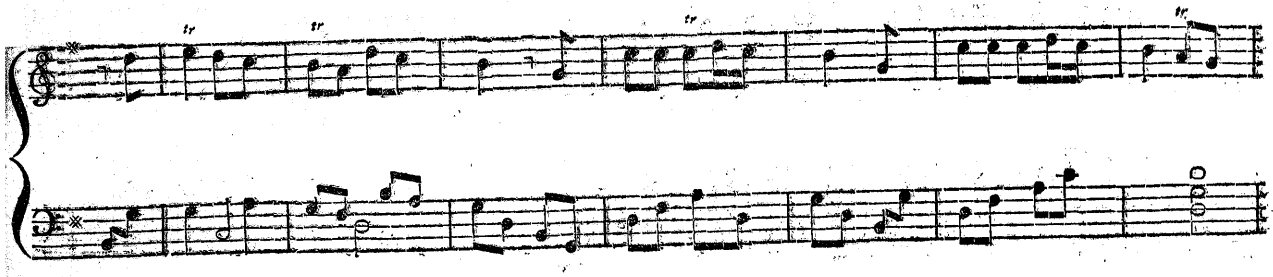
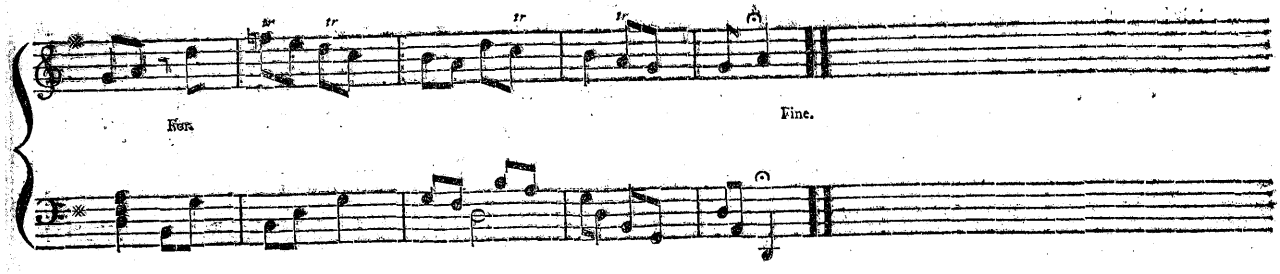
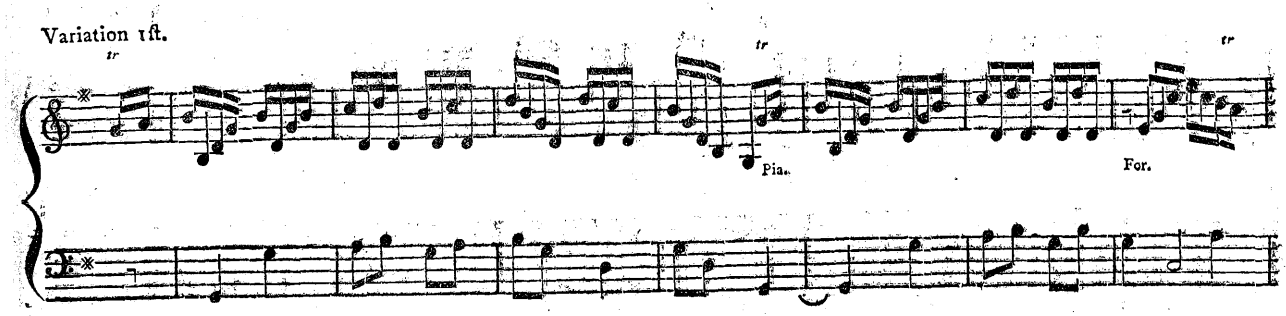
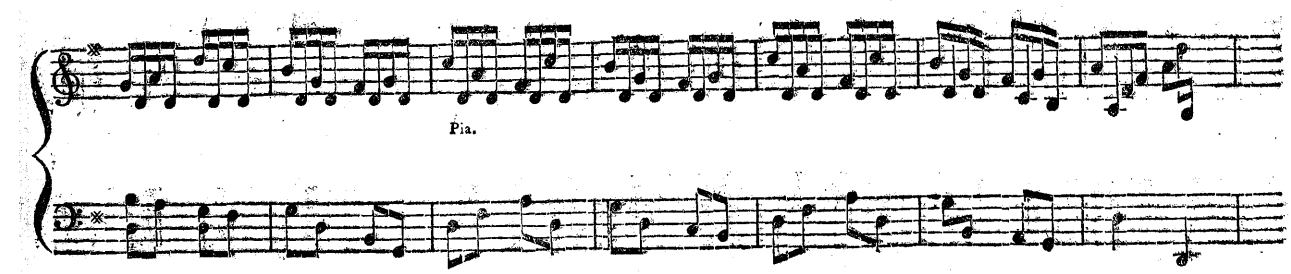


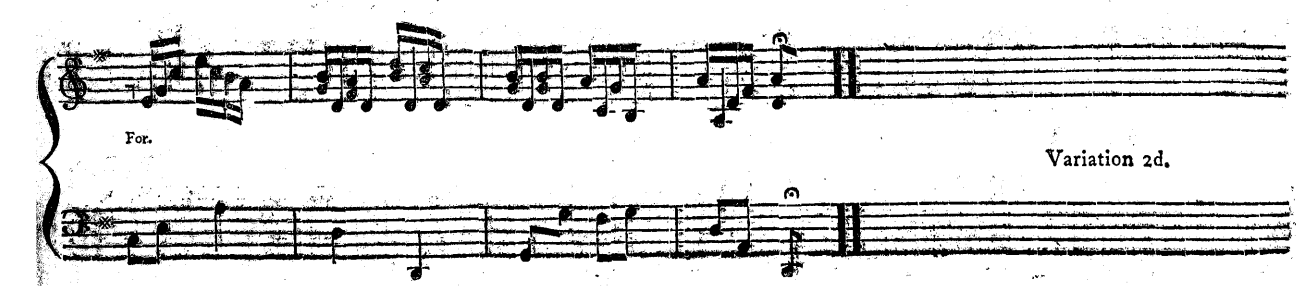




Variation 1ſt.

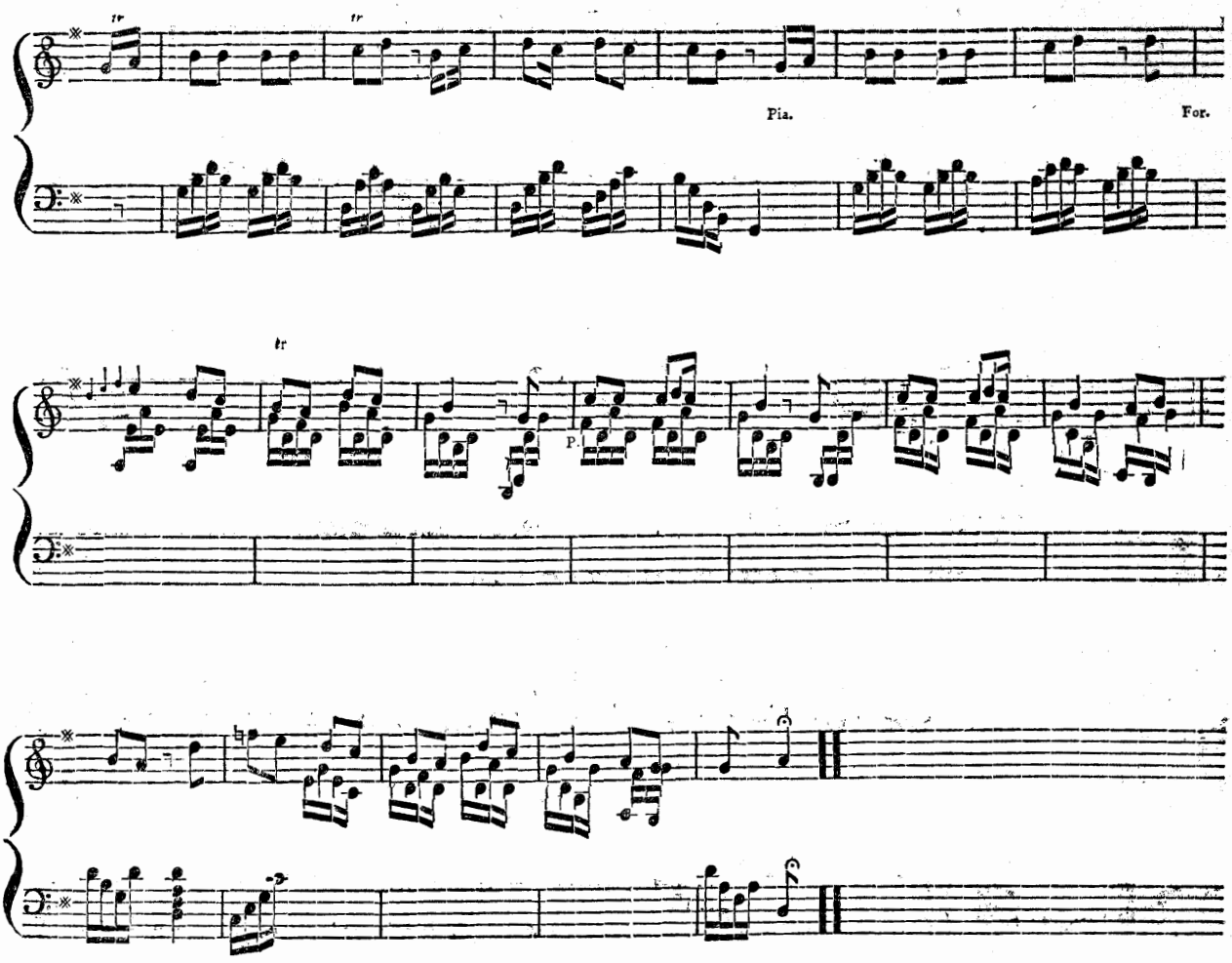




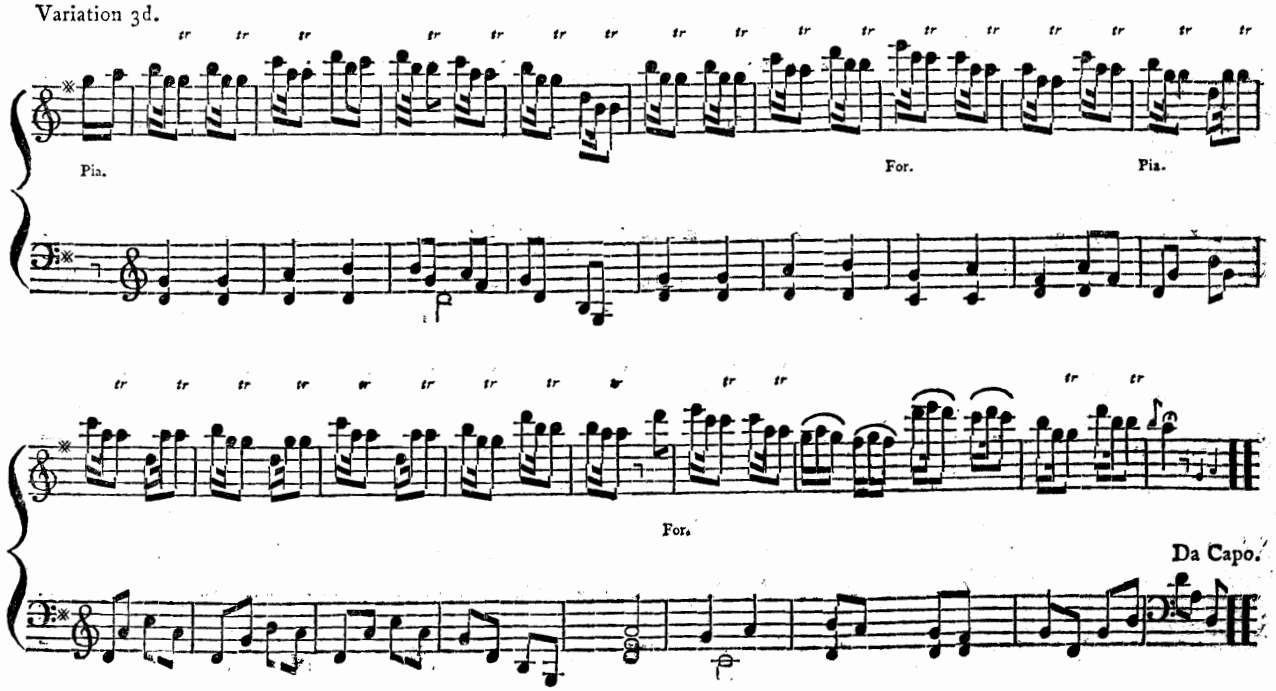


Variation 2d.

Variation 2d.



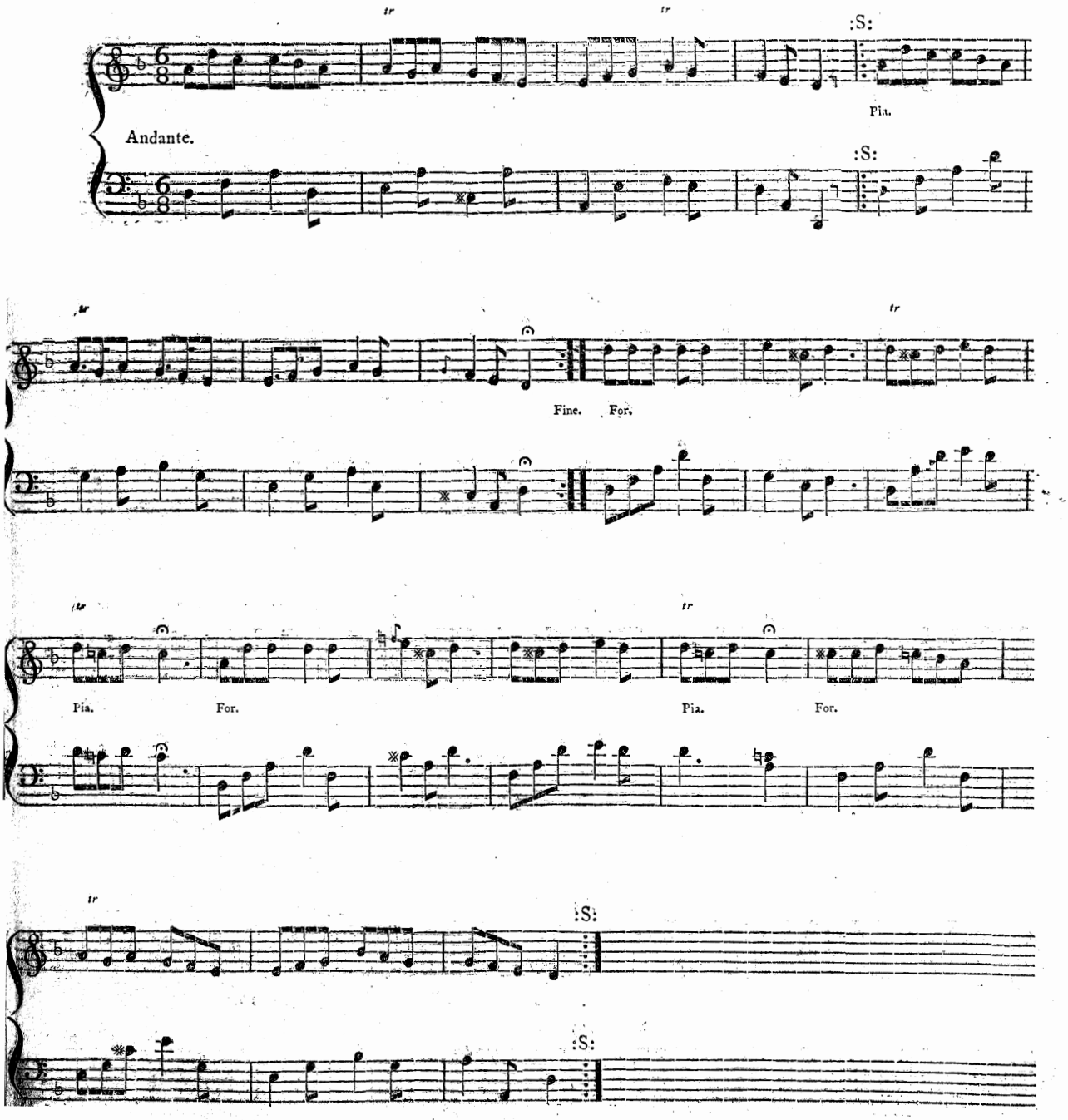
Variation 3d.



REKHTAH.

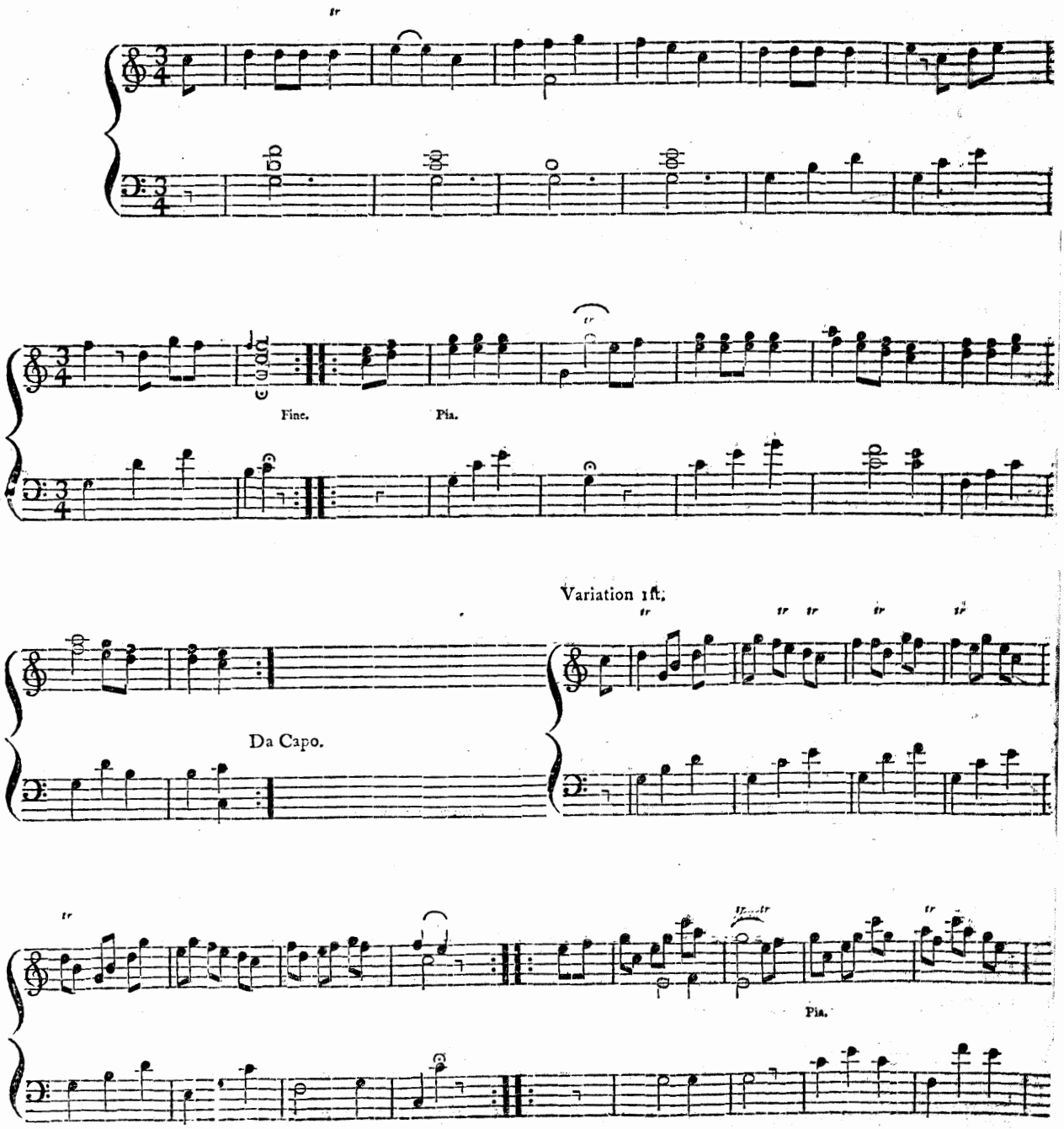
ریختہ

Mutru be khooſh nuwa bego — Chanam.

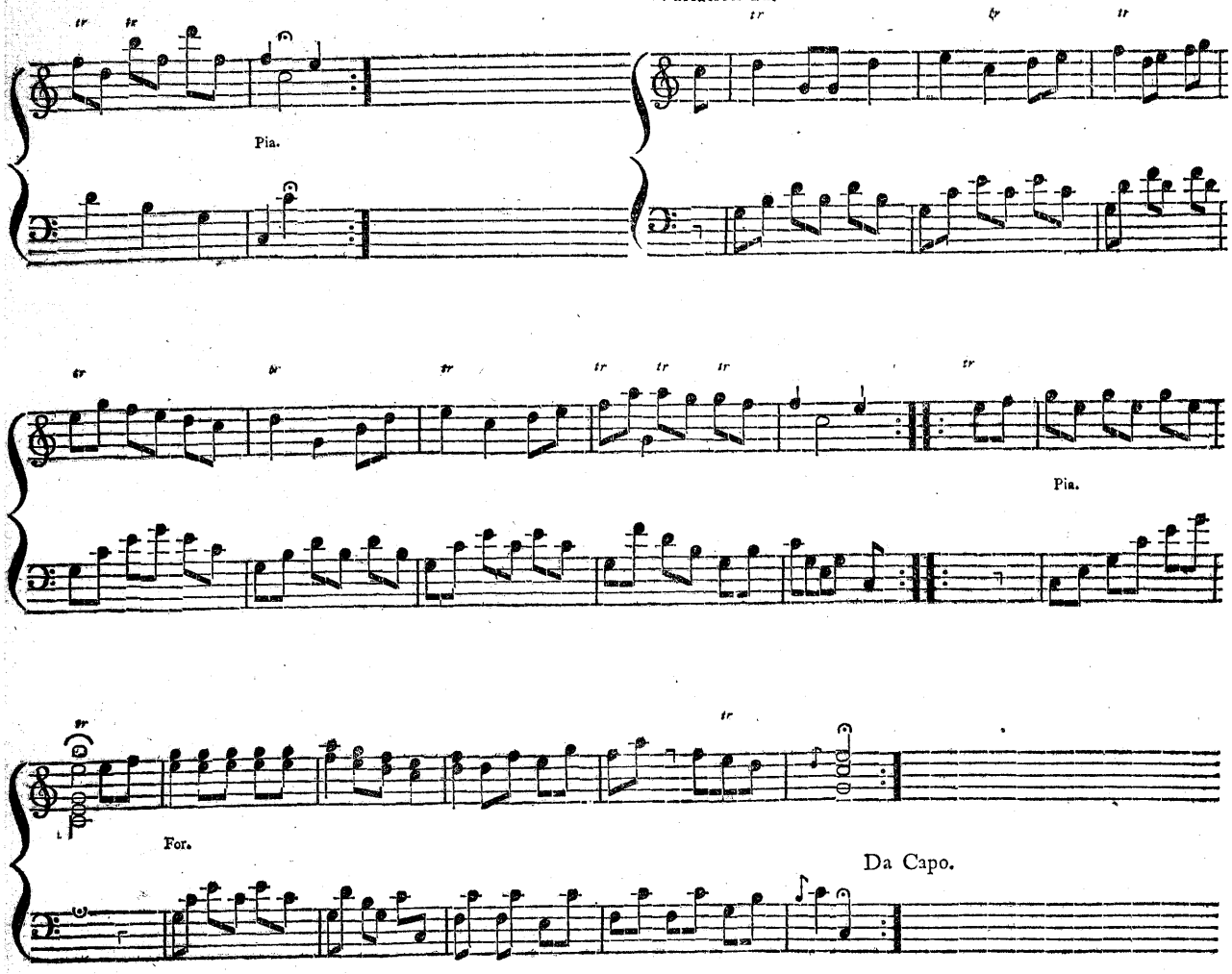


T U P P A H.

Ouwul keh **mura** buh iſht razee kurdee. Dillfook.



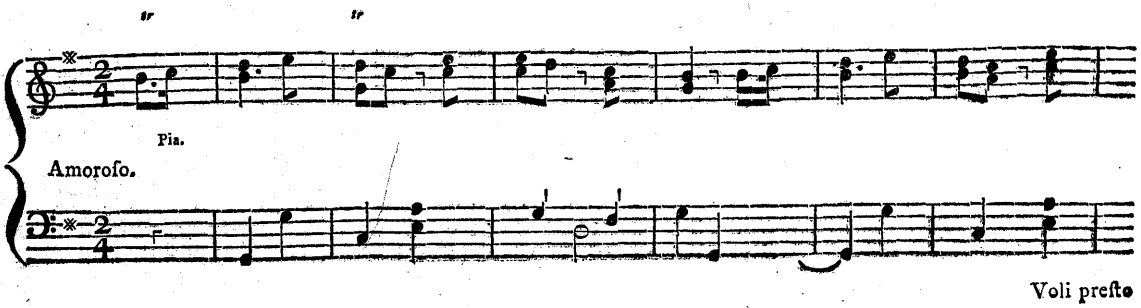
Variation 2d.

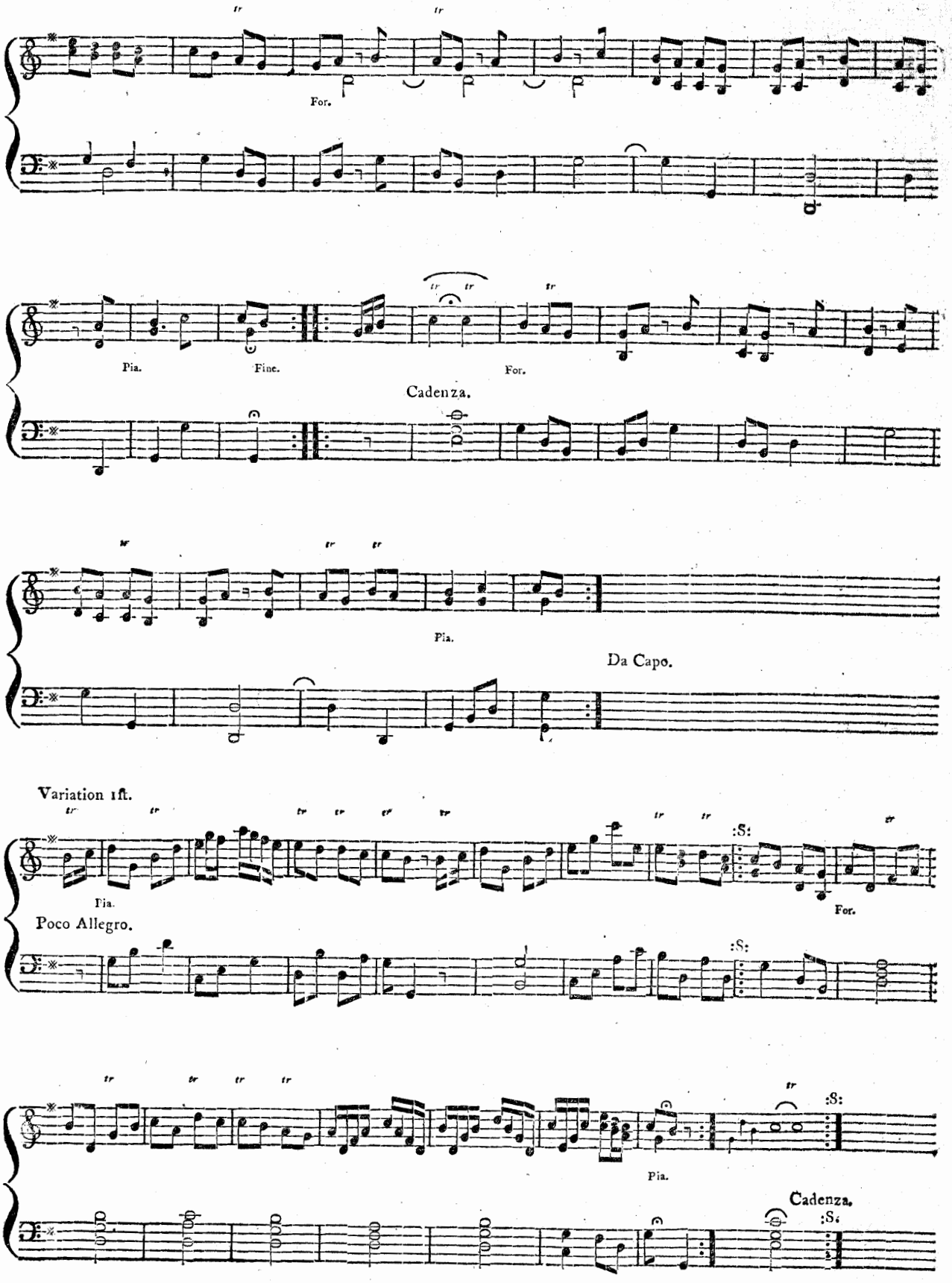


REKHTAH.

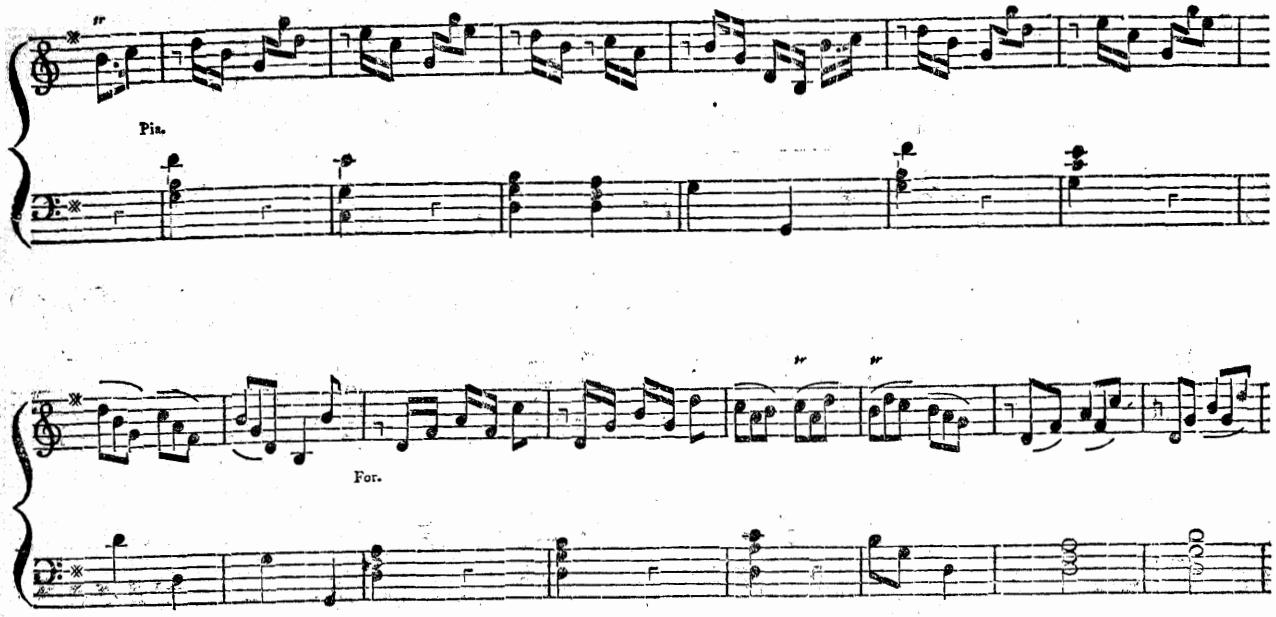
ریختہ

Soonre mashookan! be wufa! Chanam.

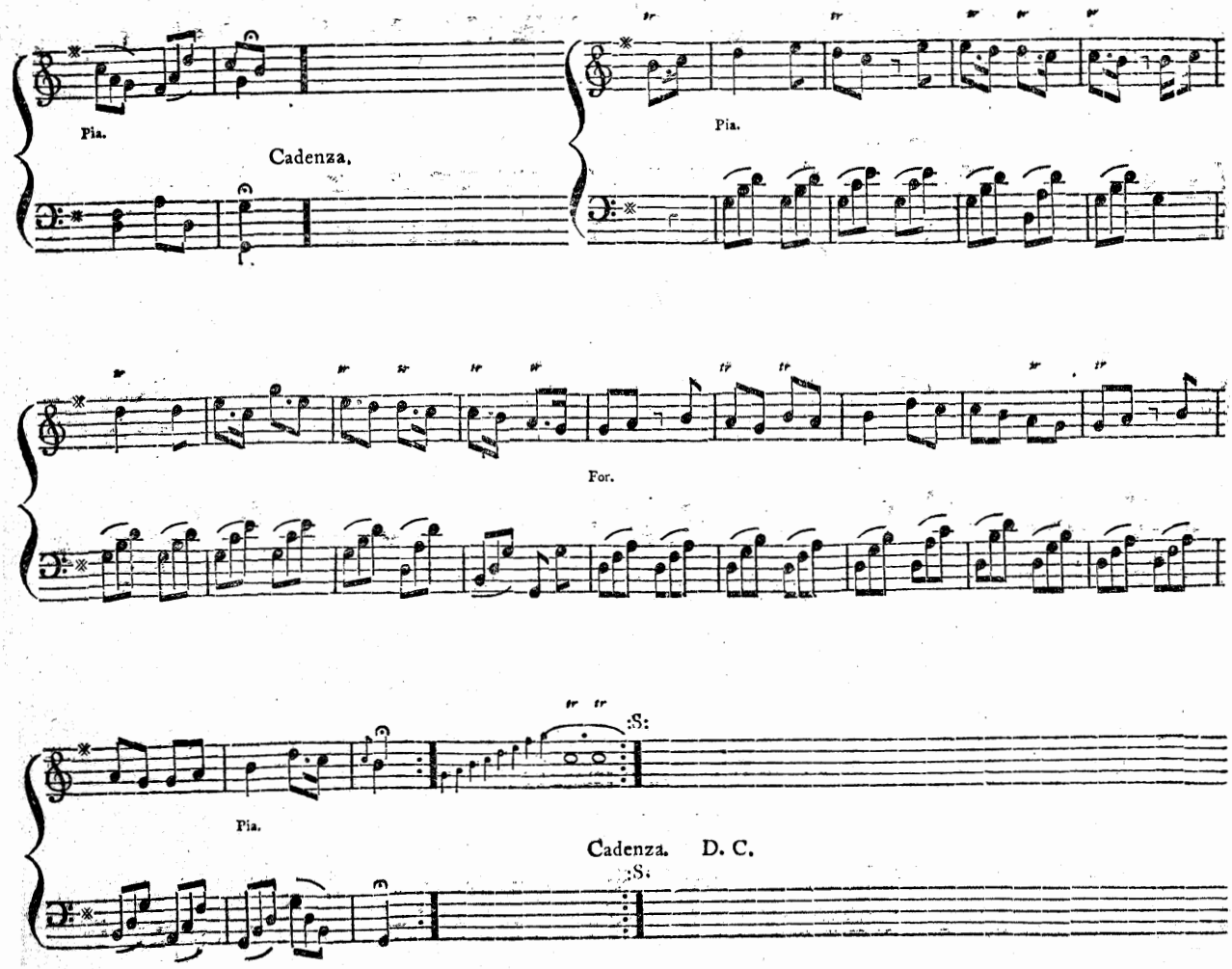



For.
Pia.
Fine.
For.
Cadenza.
Pia.
Da Capo.
Variation 1ft.
Pia.
:S:
For.
Poco Allegro.
:S:
:S:
Pia.
Cadenza.
:S:

Variation 2d.



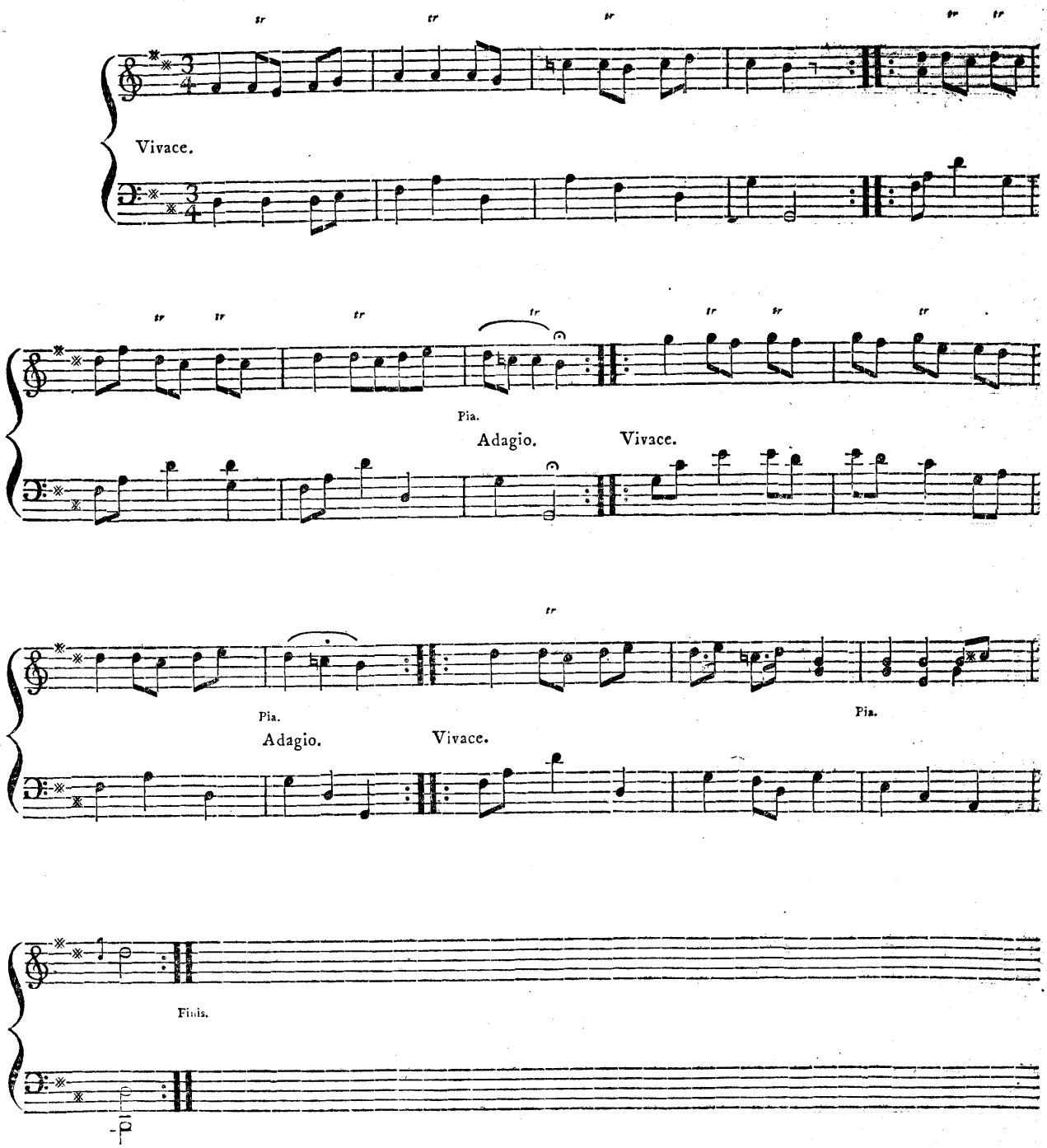
Variation 3d.



REKHTAH.

ریختہ

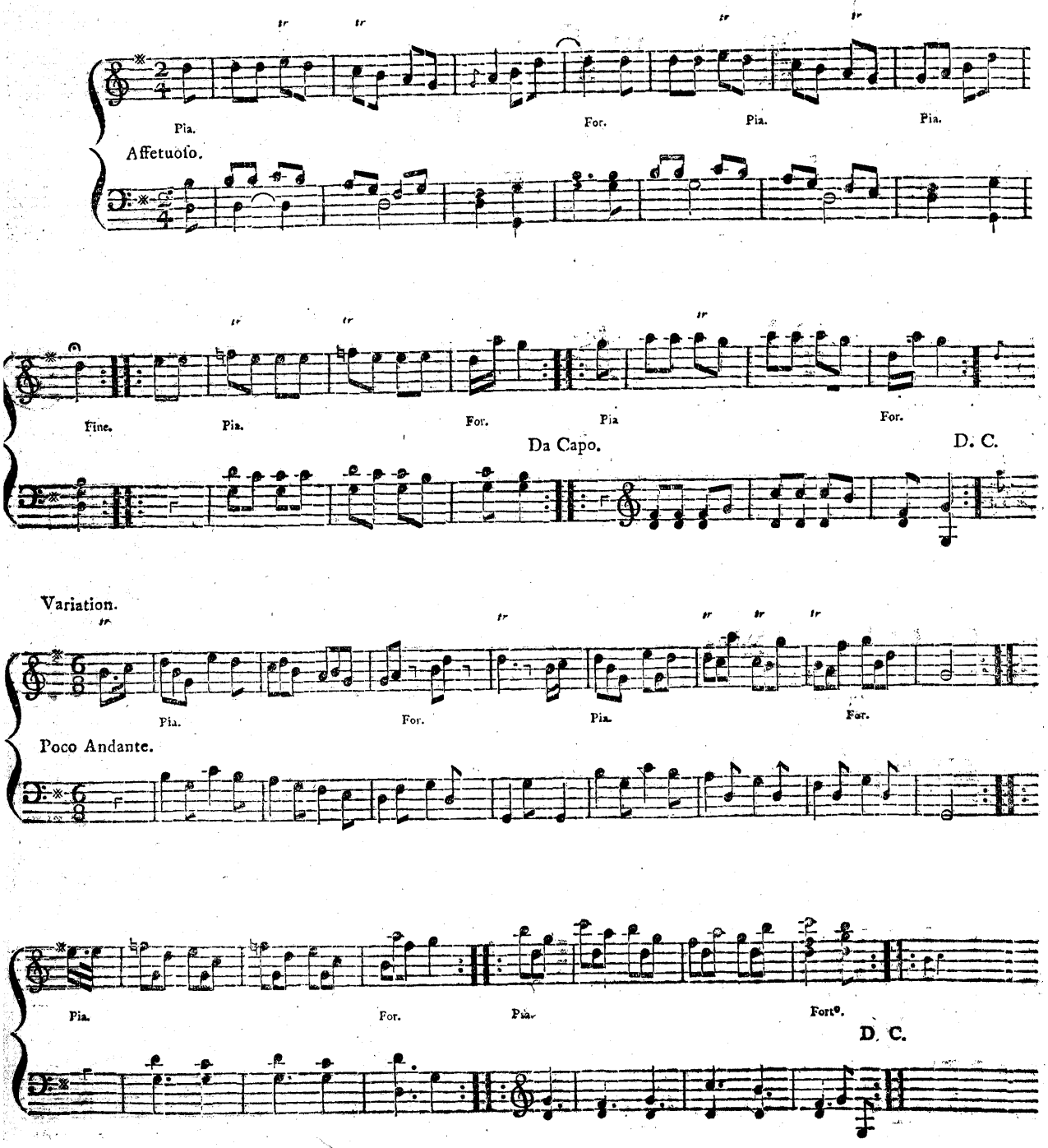
Hy baſhud, o hy baſhud, — Chanam.



T U P P A H.

Ai purri chehreh !

Dillfook.

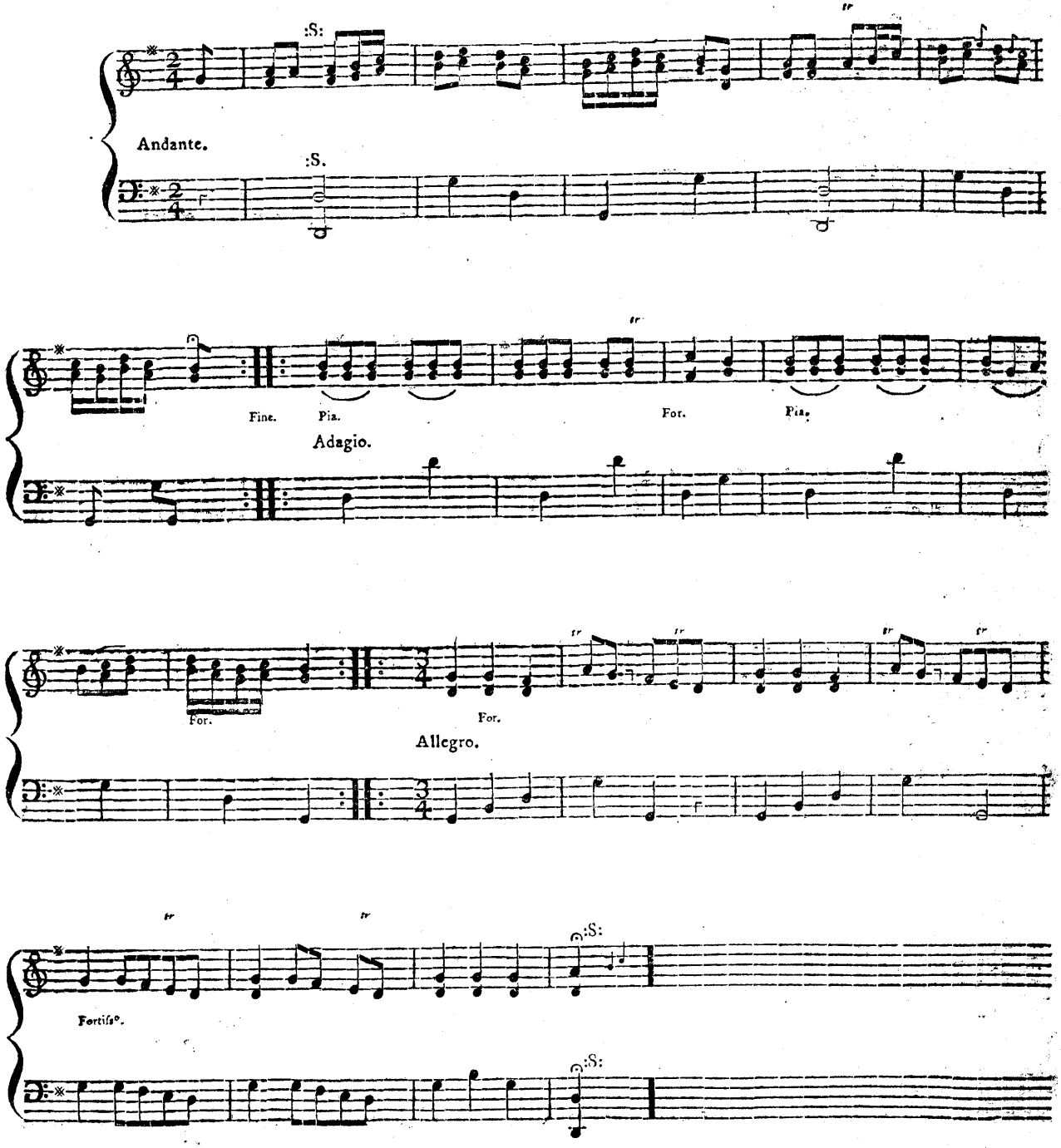


TERANA.

ترانا

Aute ſe bole, bundoo!

Serodes.

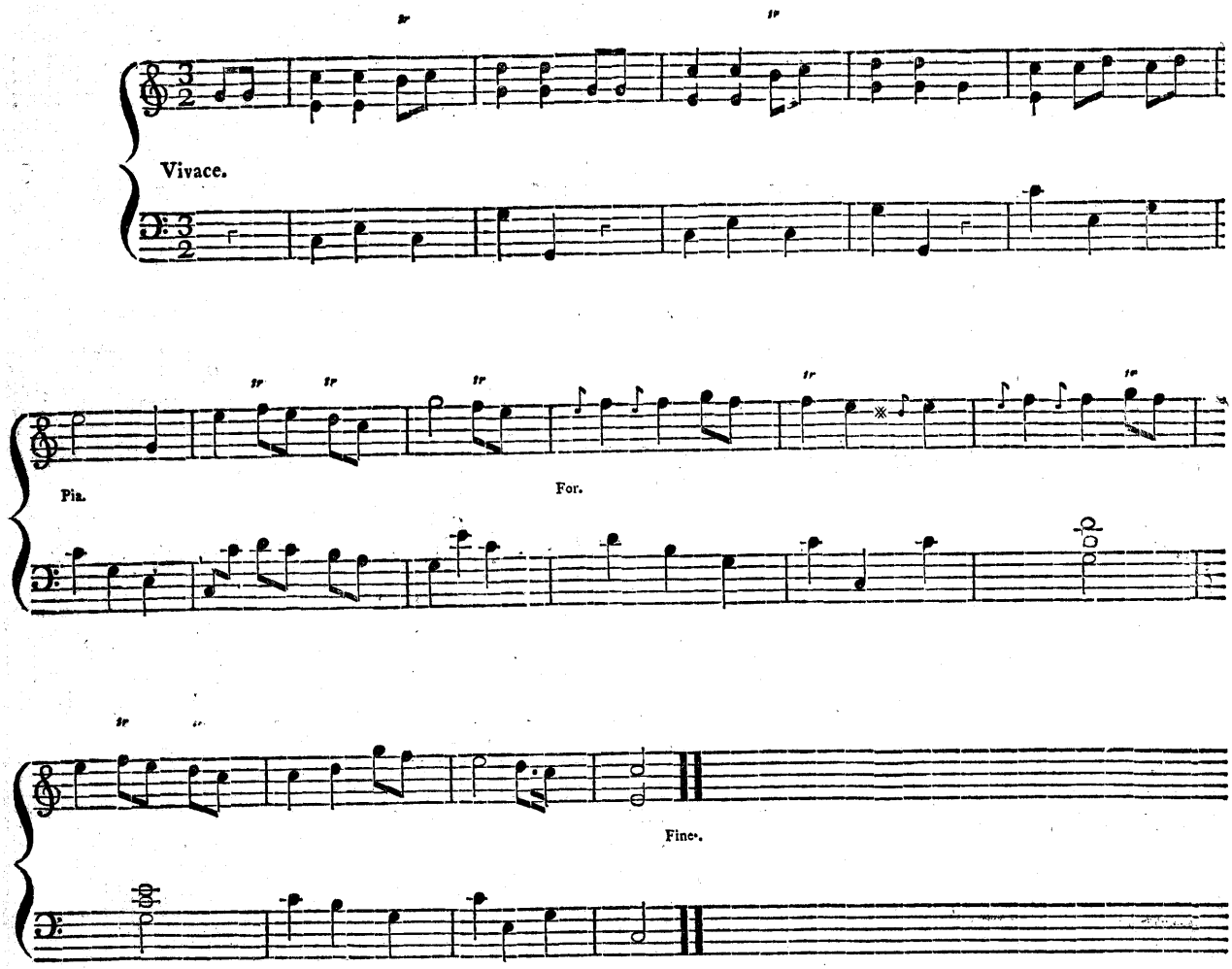


REKHTAH.

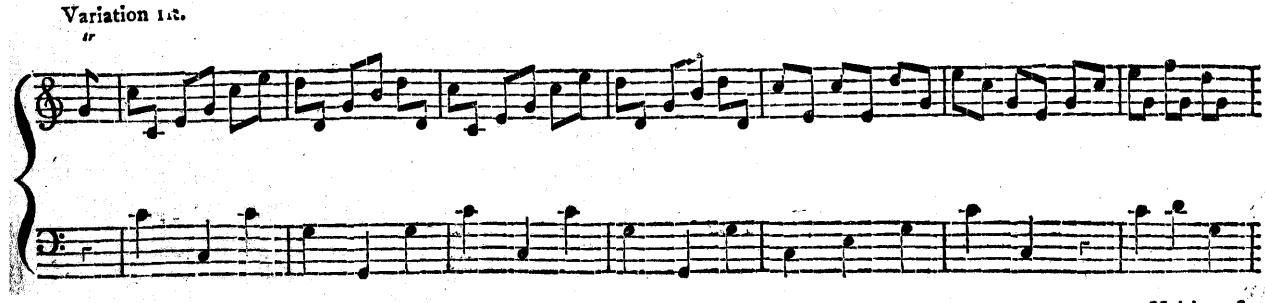
ریختہ

Gid a Shumba,

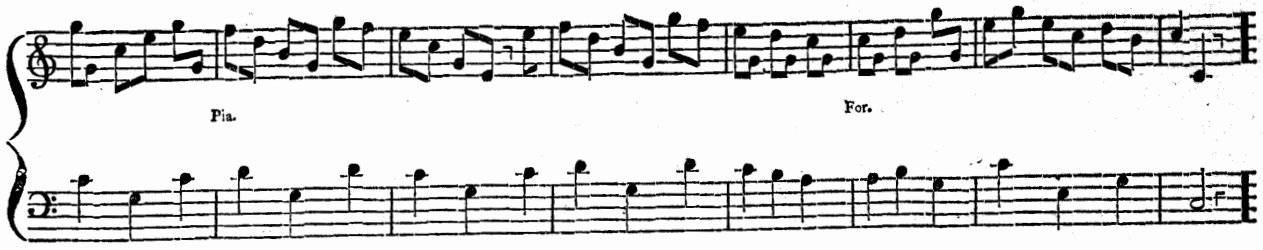
Bengal.



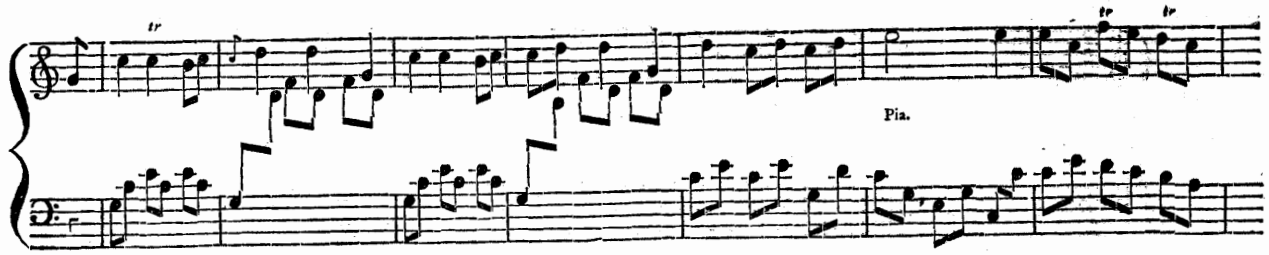
Variation 1st.

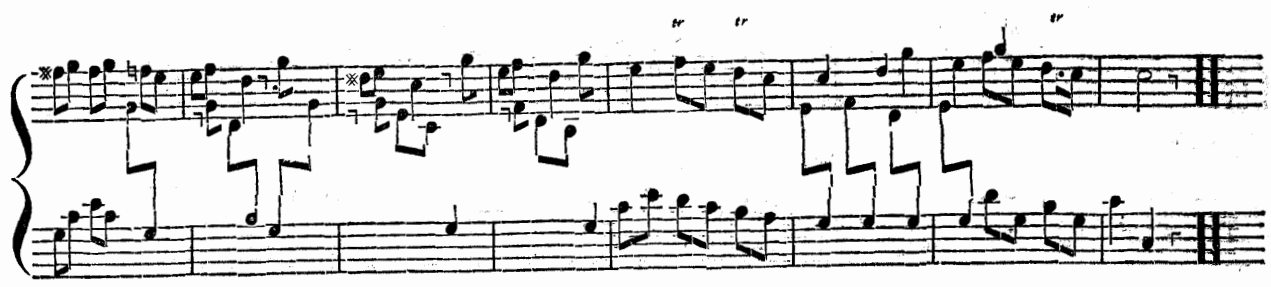


Volti presto

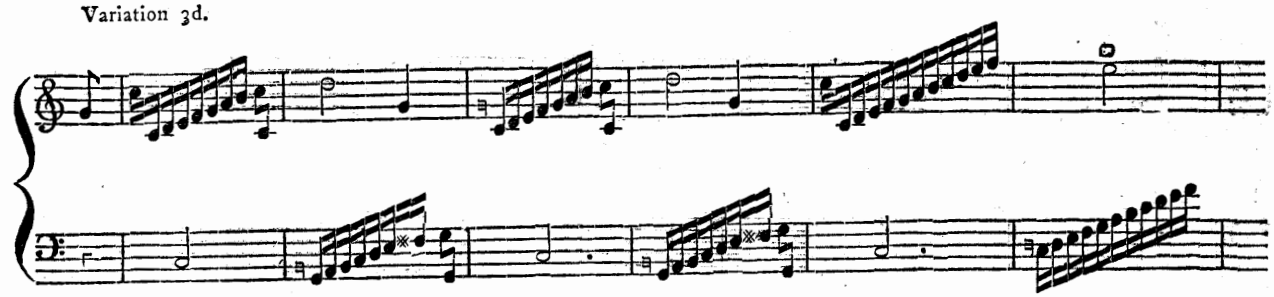


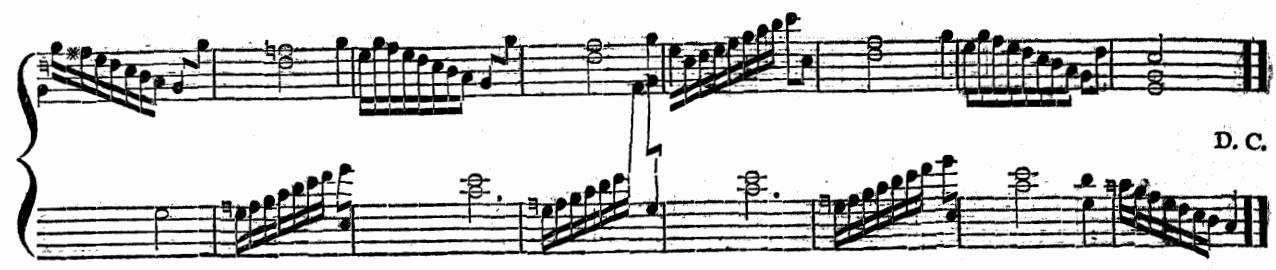
Variation 2d.





Variation 3d.

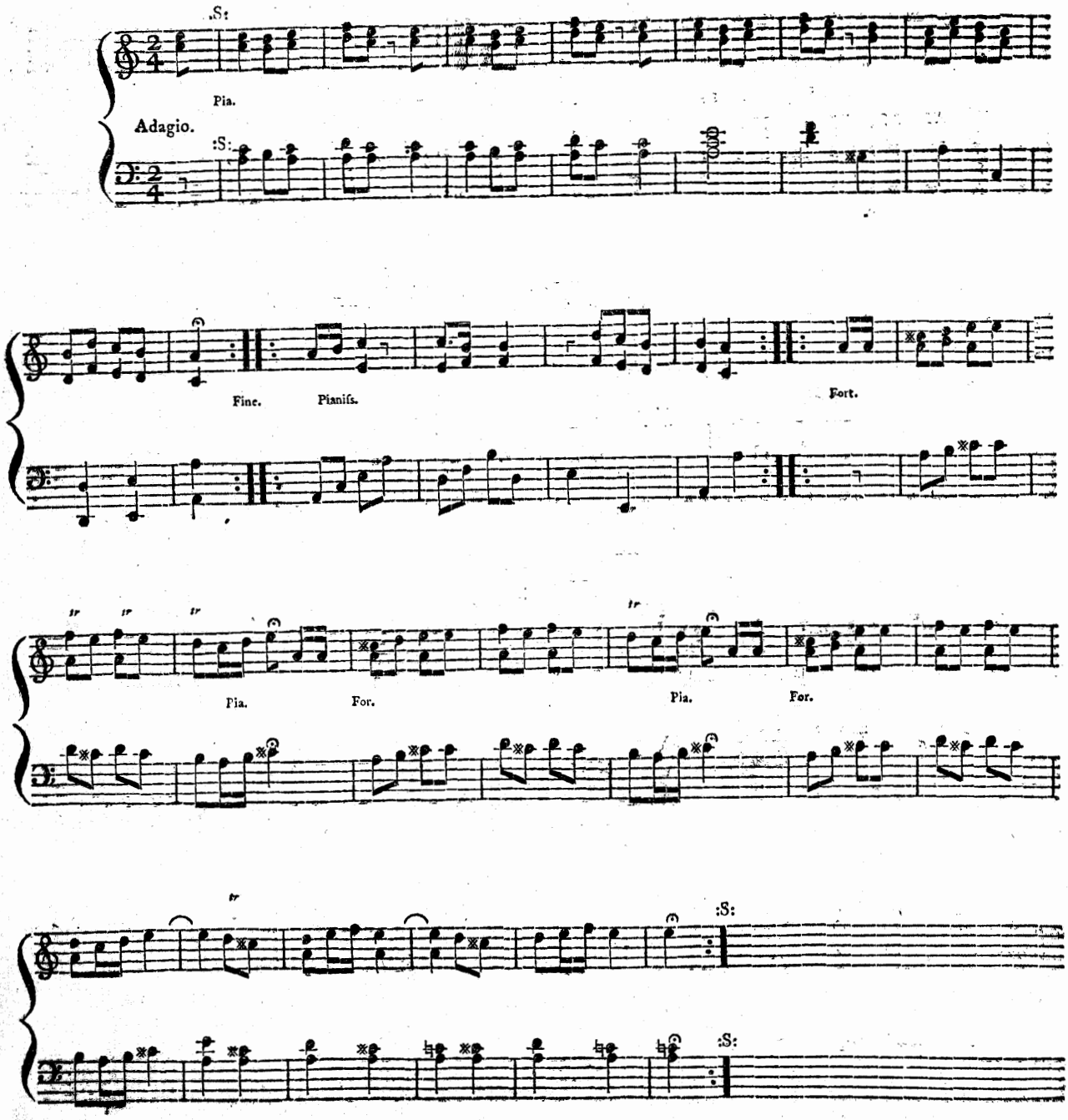




REKHTAH.

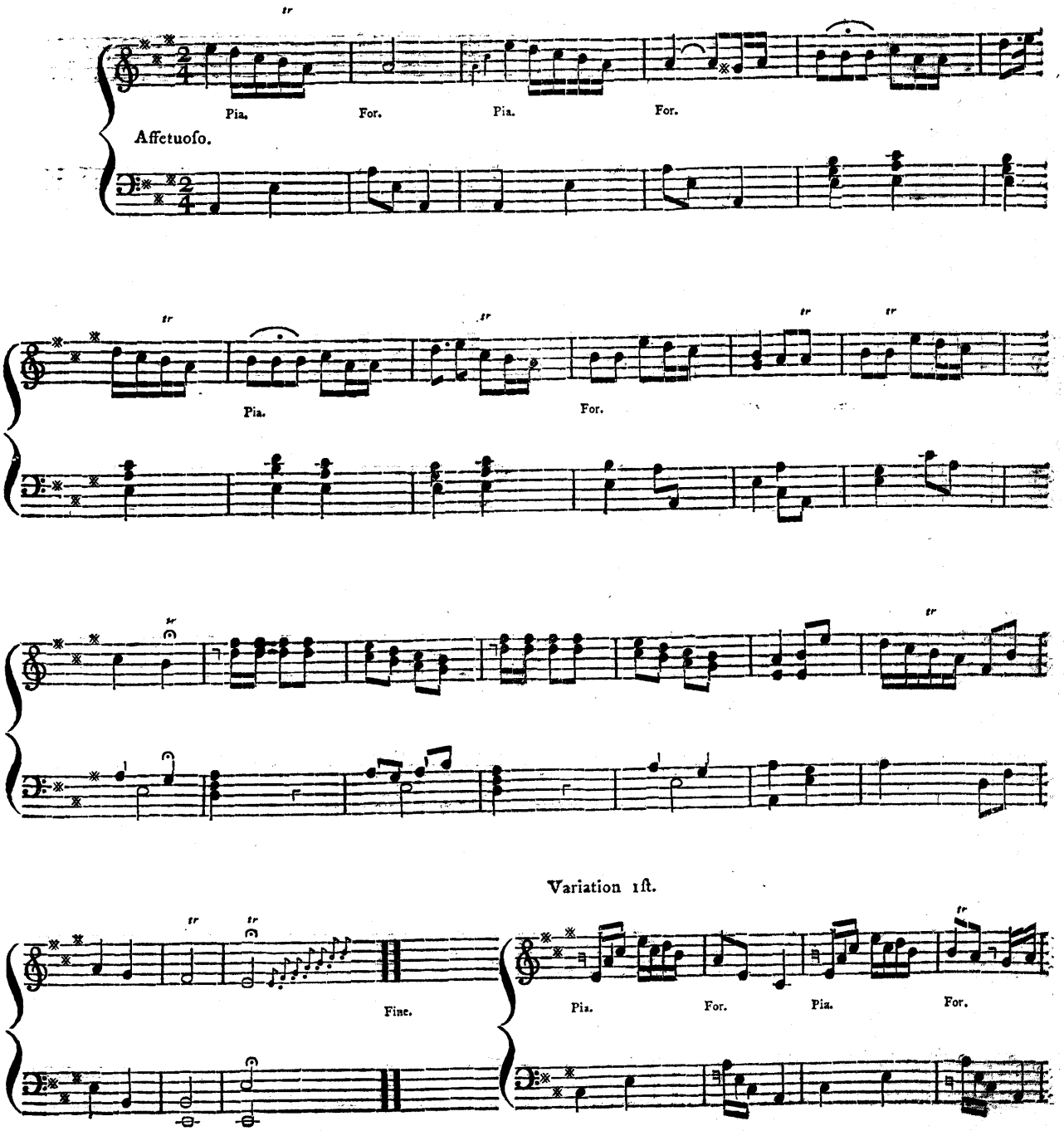
ریختہ

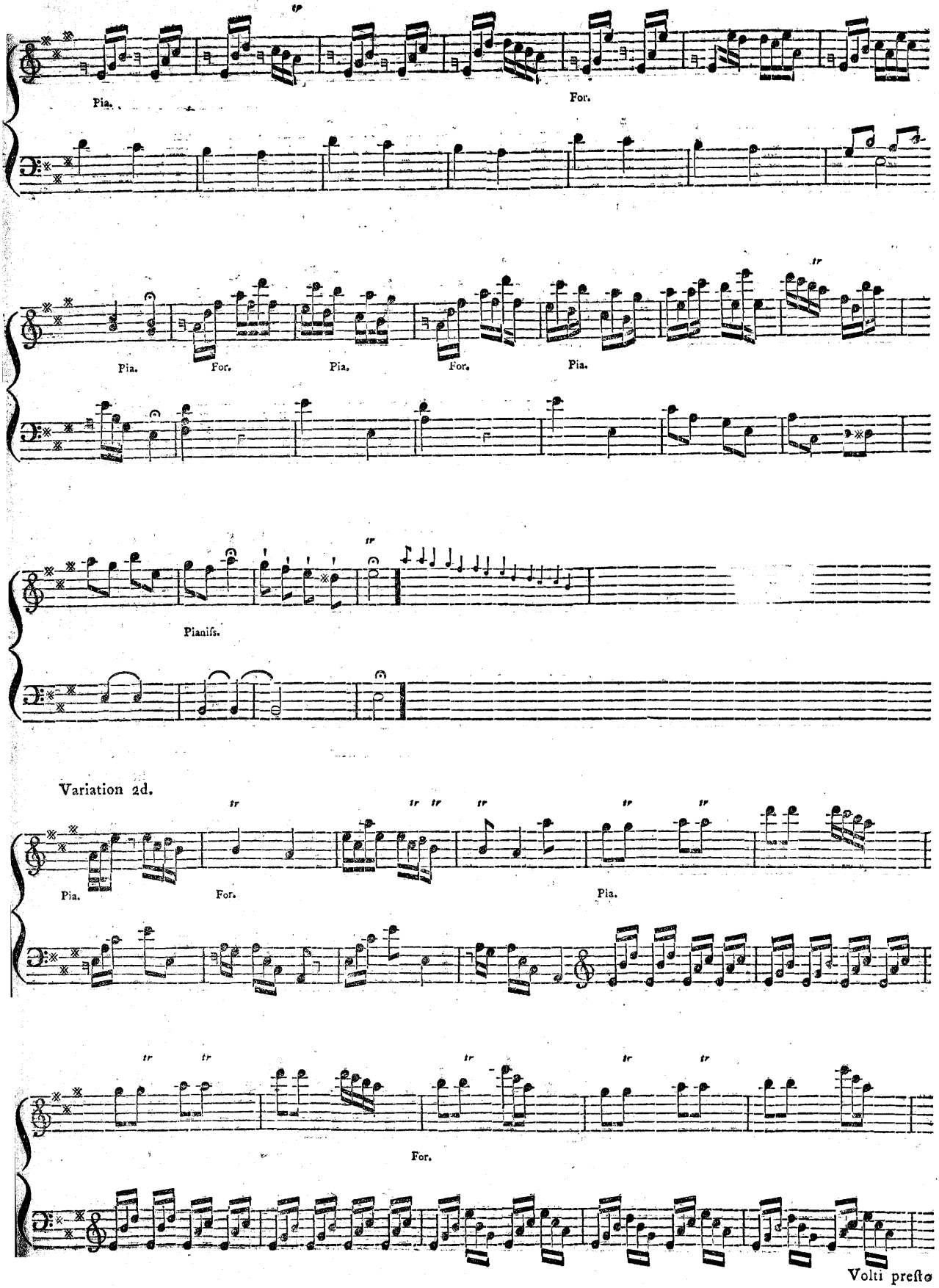
Shufhah myra bear, Serodes,

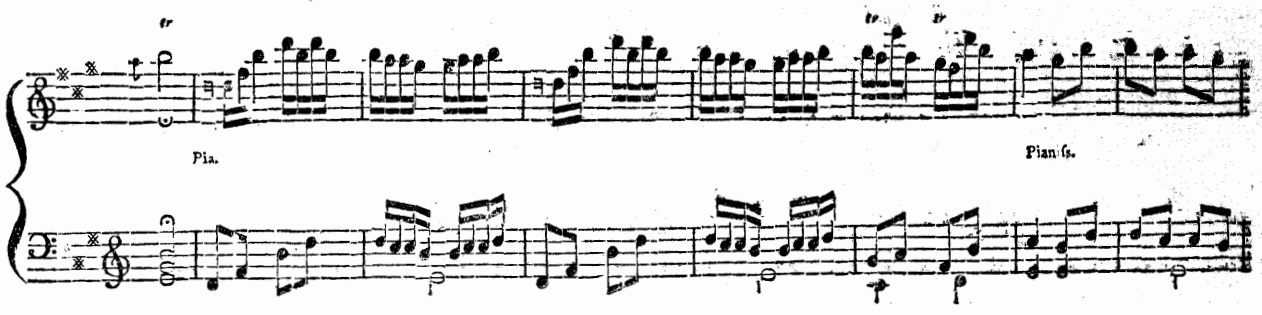


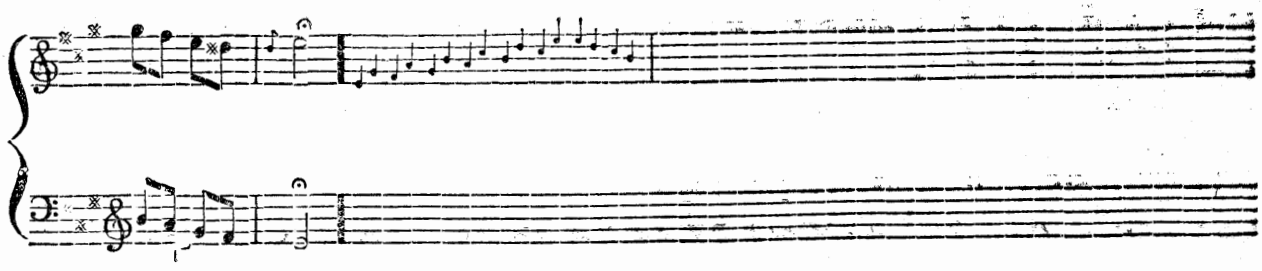
TUPPAH.

Dande ka la, Dillfook.




Pia.
For.
Pia.
For.
Pia.
For.
Pia.
Pianiſs.
Variation 2d.
Pia.
For.
Pia.
For.
Volti preſto

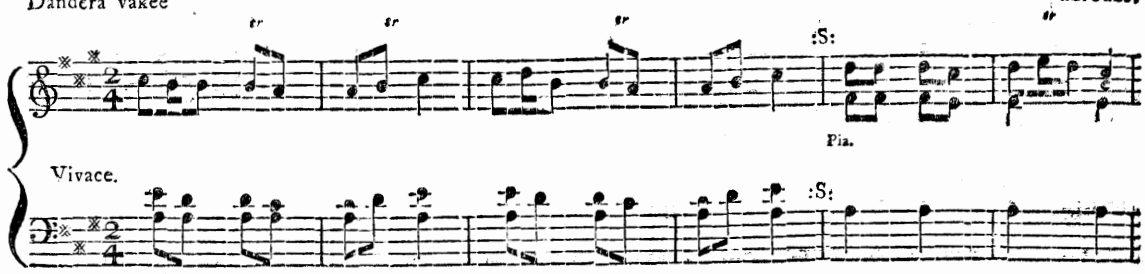


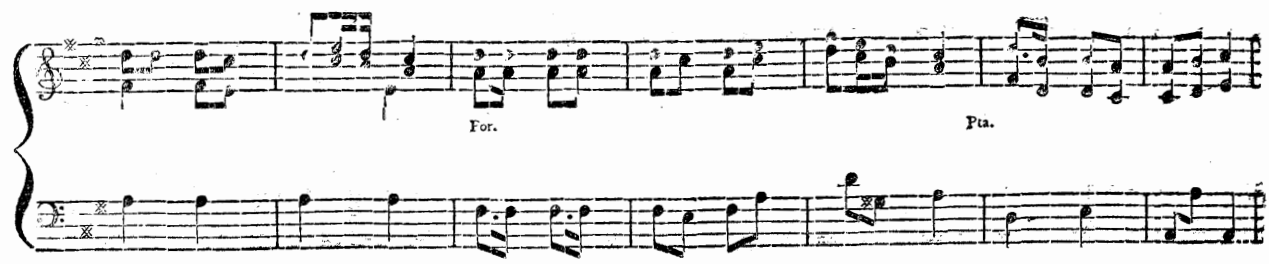


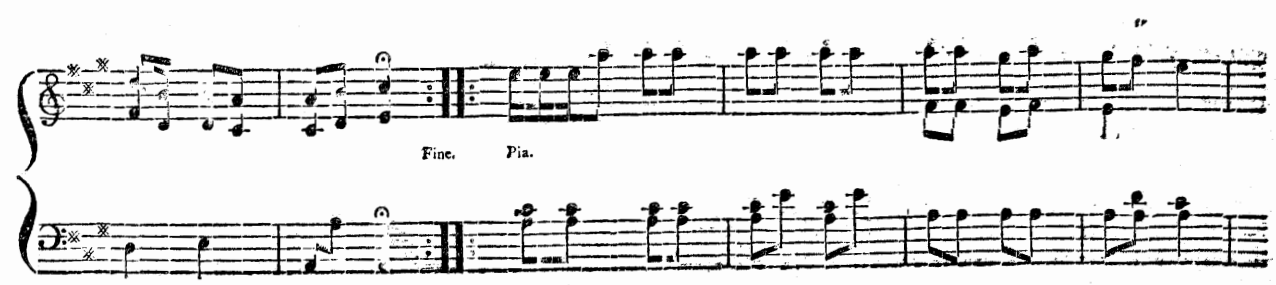
T E R A N A.

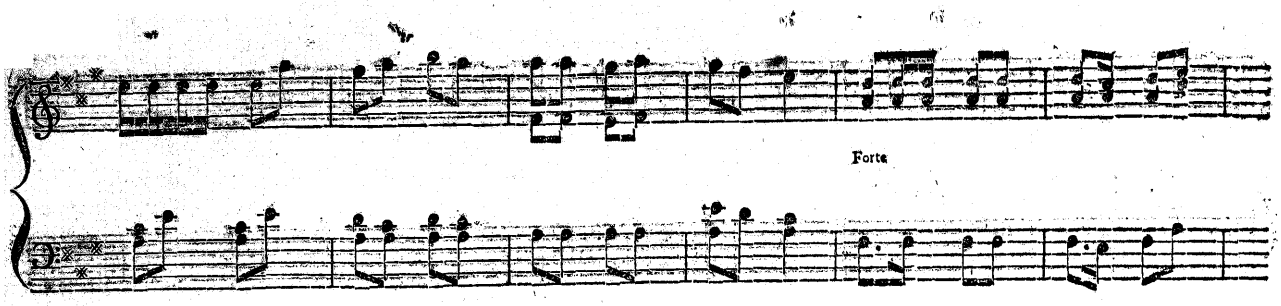
Dandera vakee

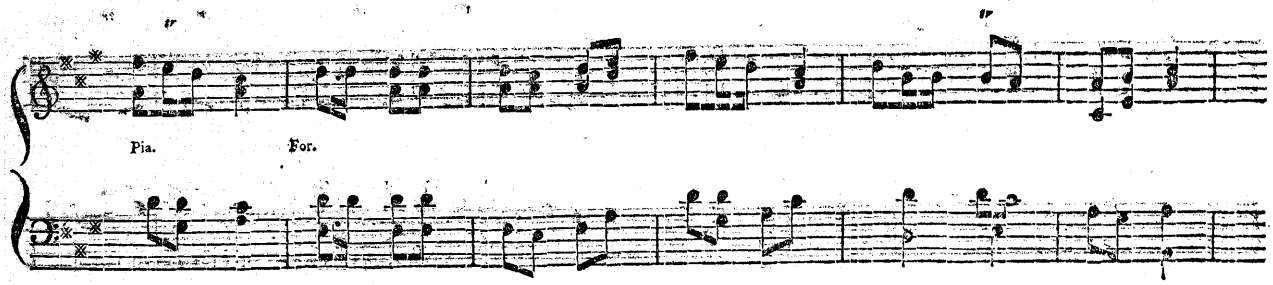
Serodes.

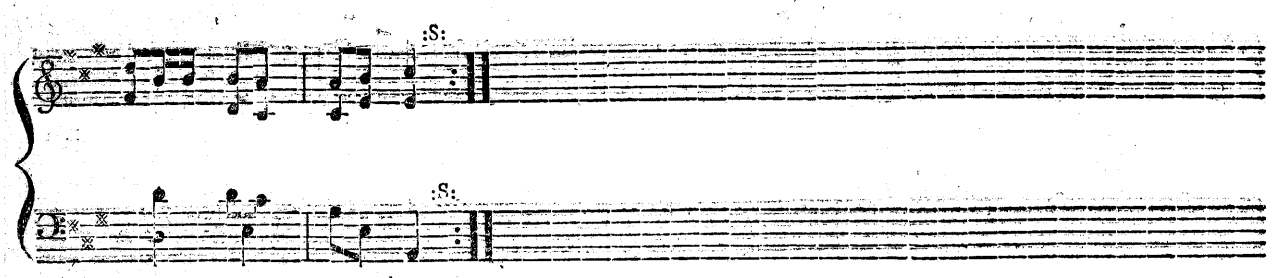






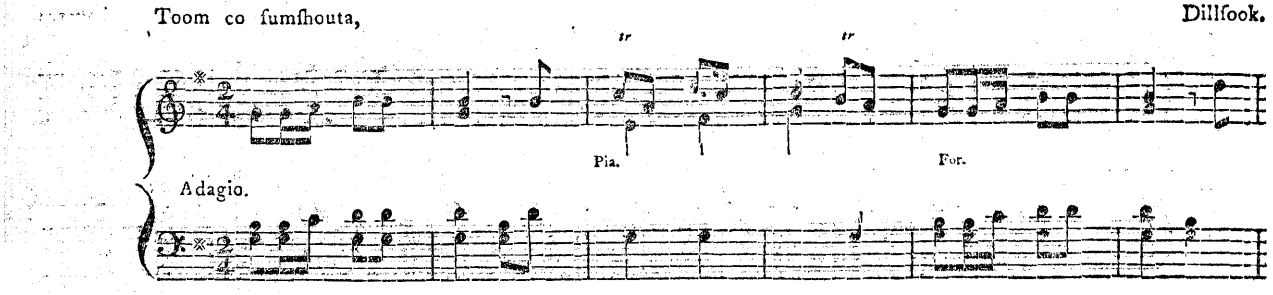


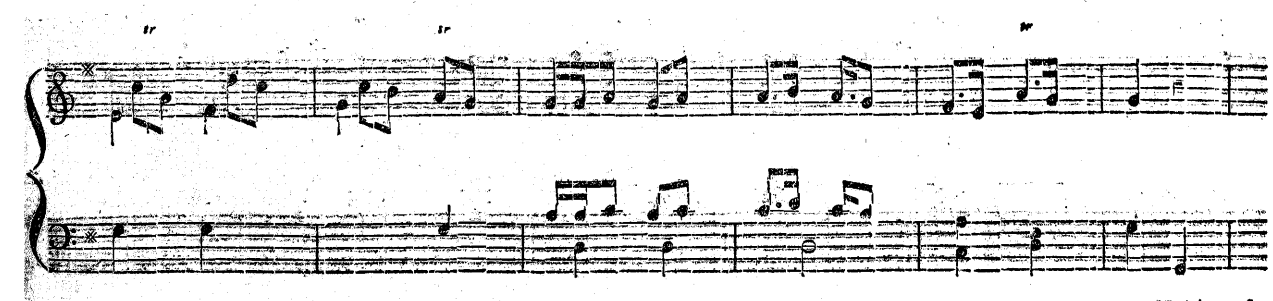




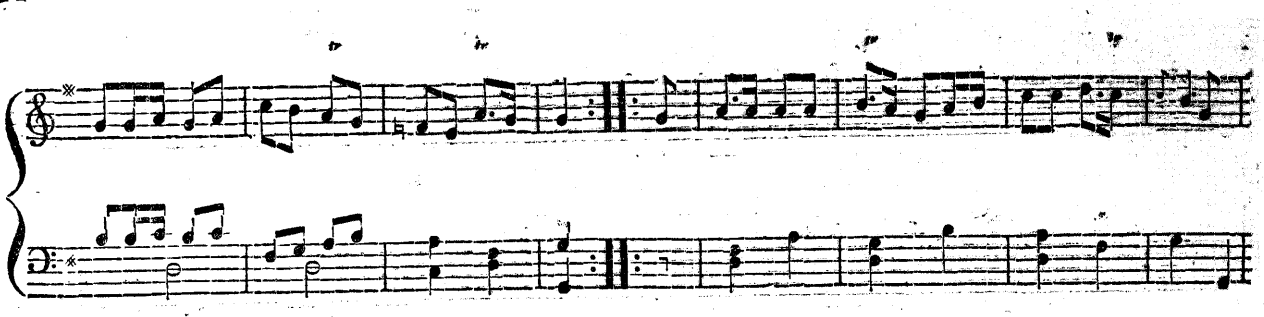
T U P P A H.

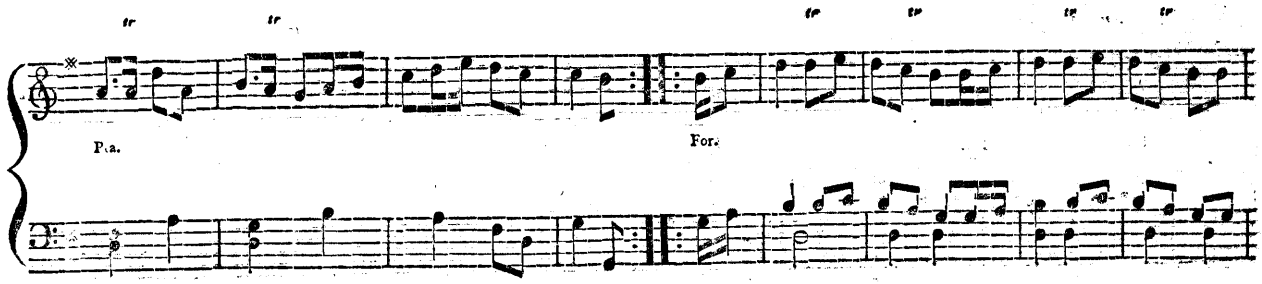
Toom co ſumſhouta, Dillſook.

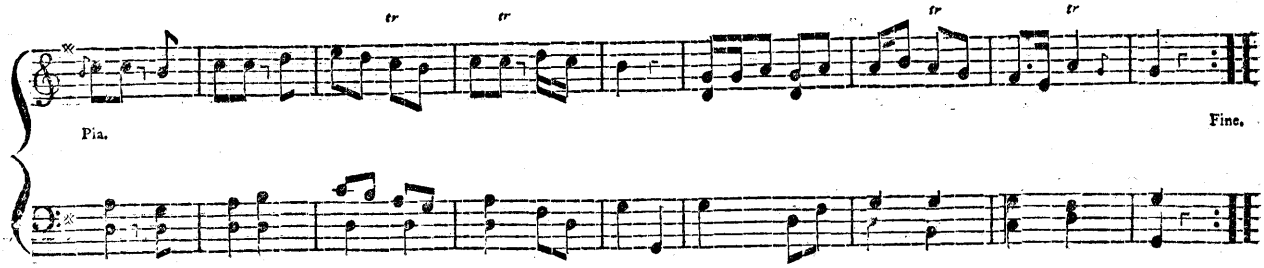




Volti preſto



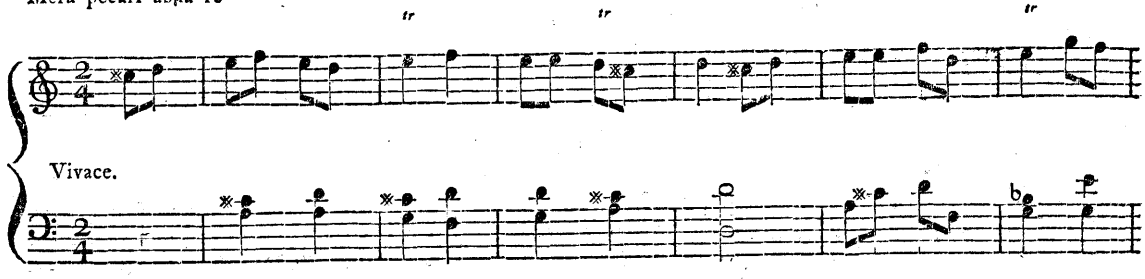


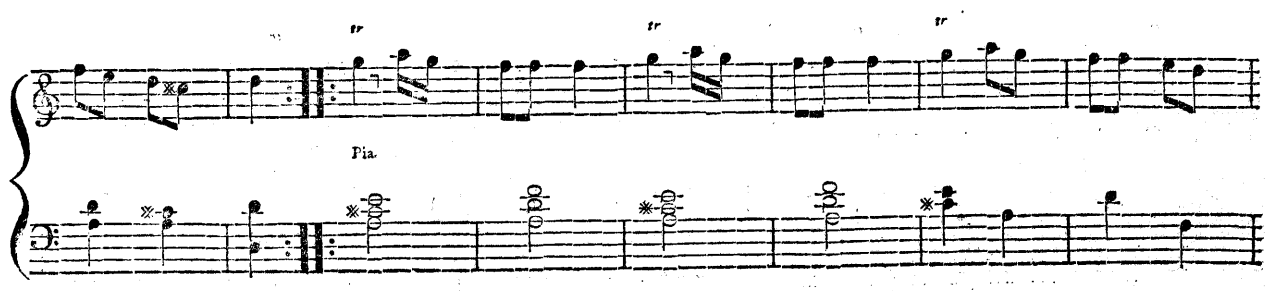


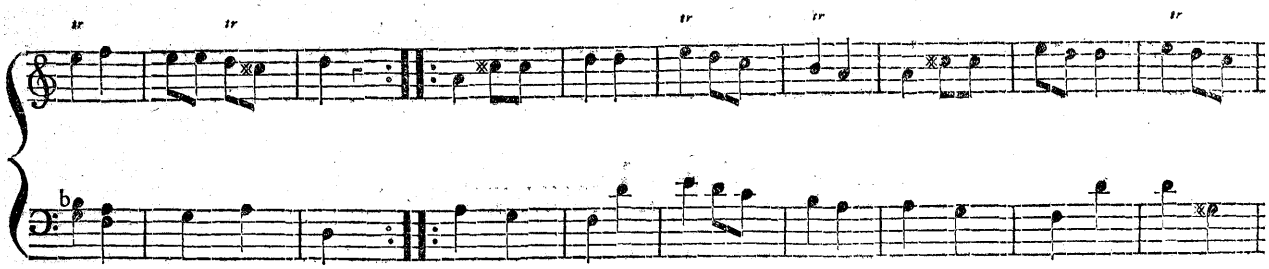
R E K H T A H.

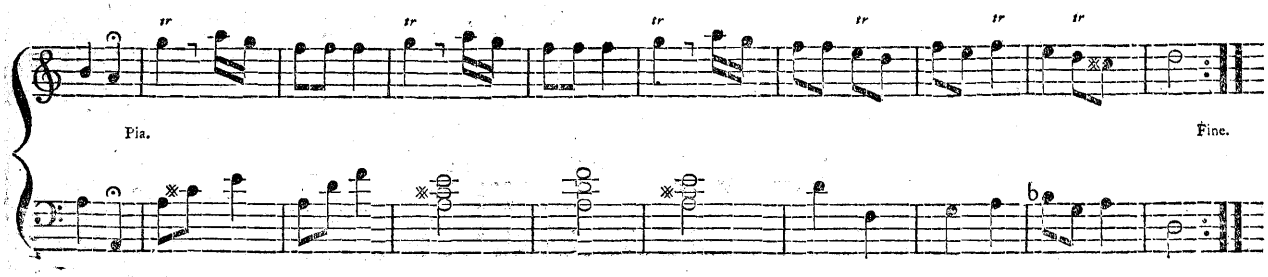
Mera peeari abjia re

Rutten

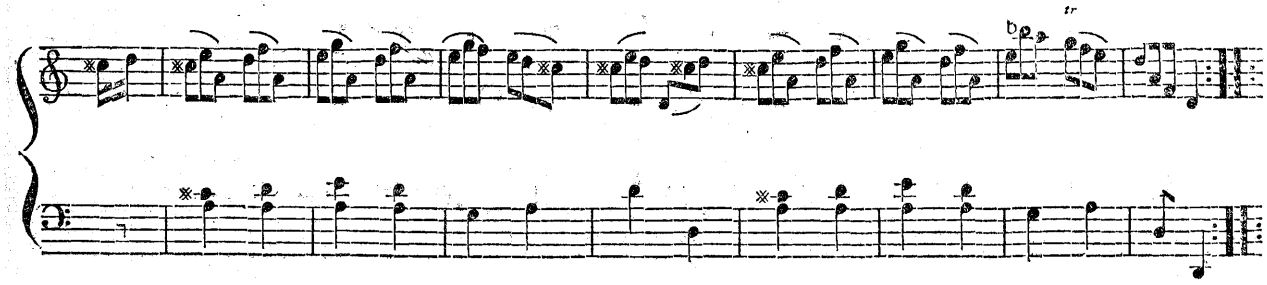


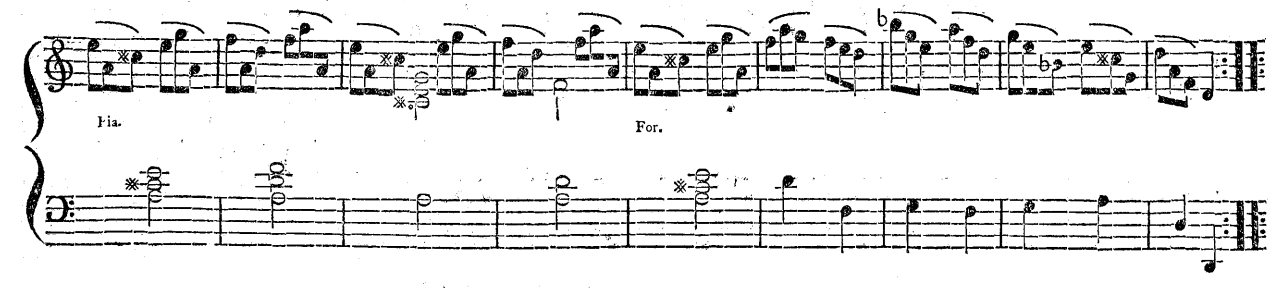


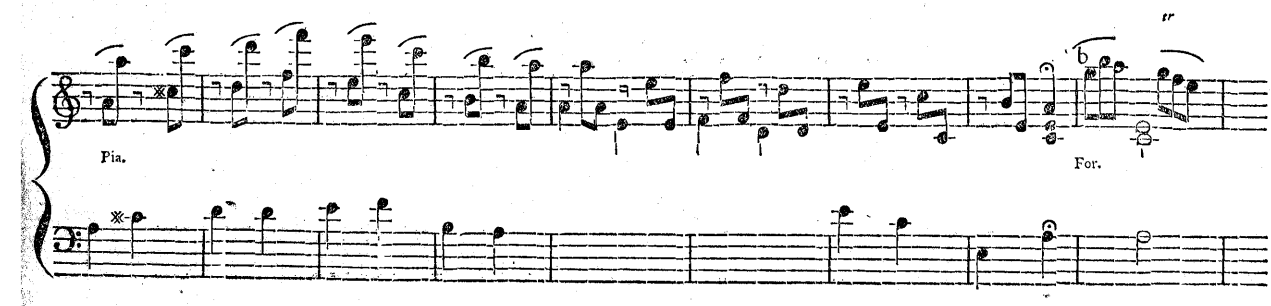




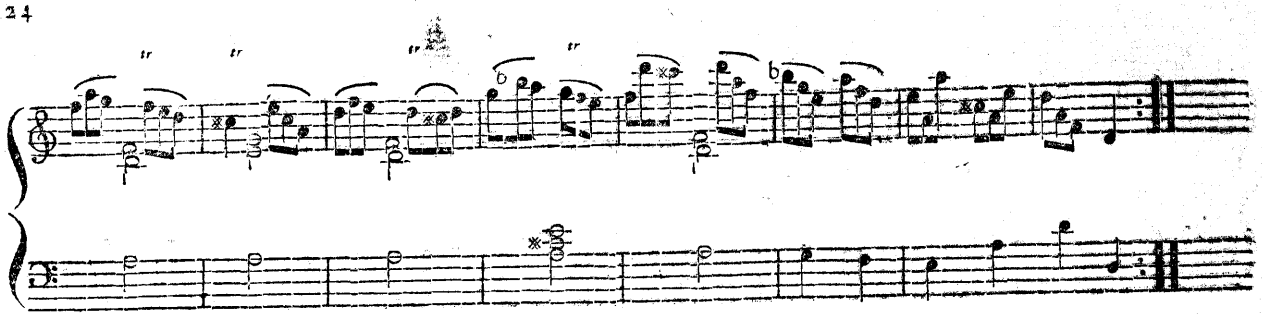
Variation 1ſt.



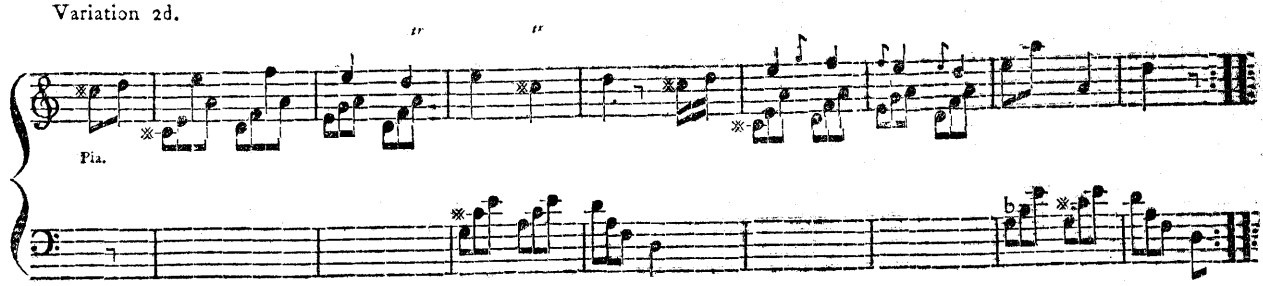


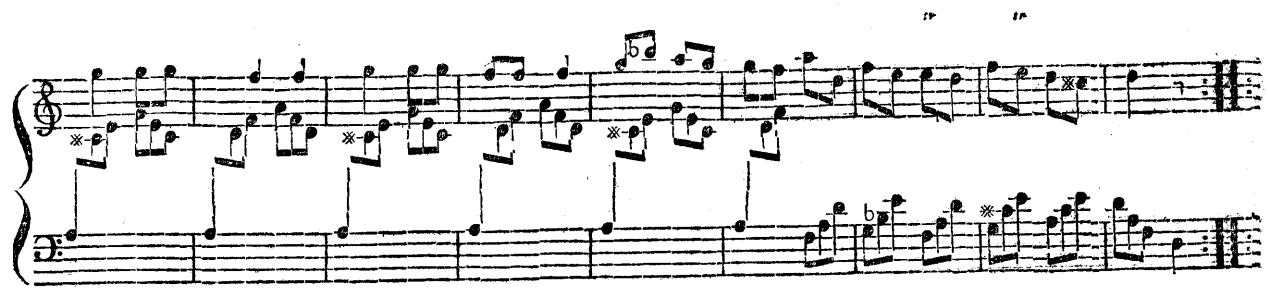


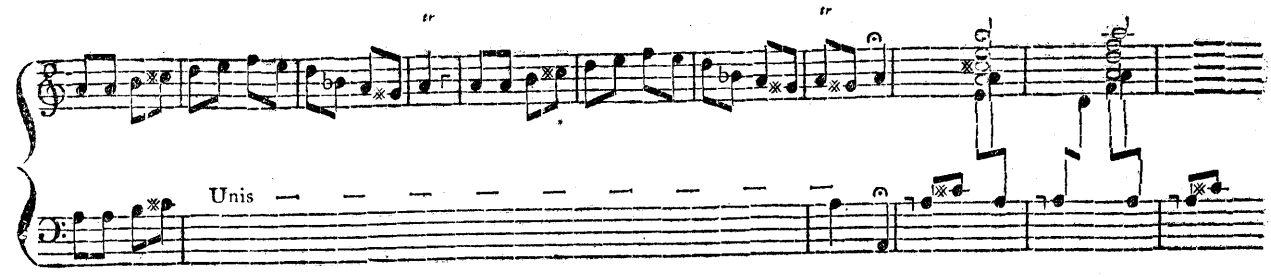
Volti preſto

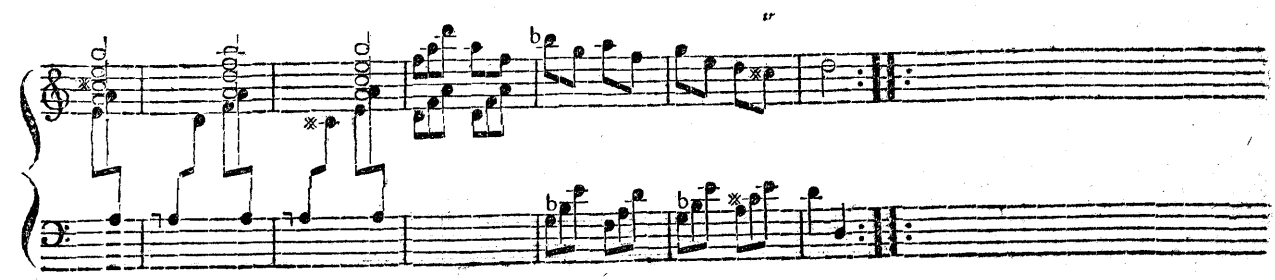


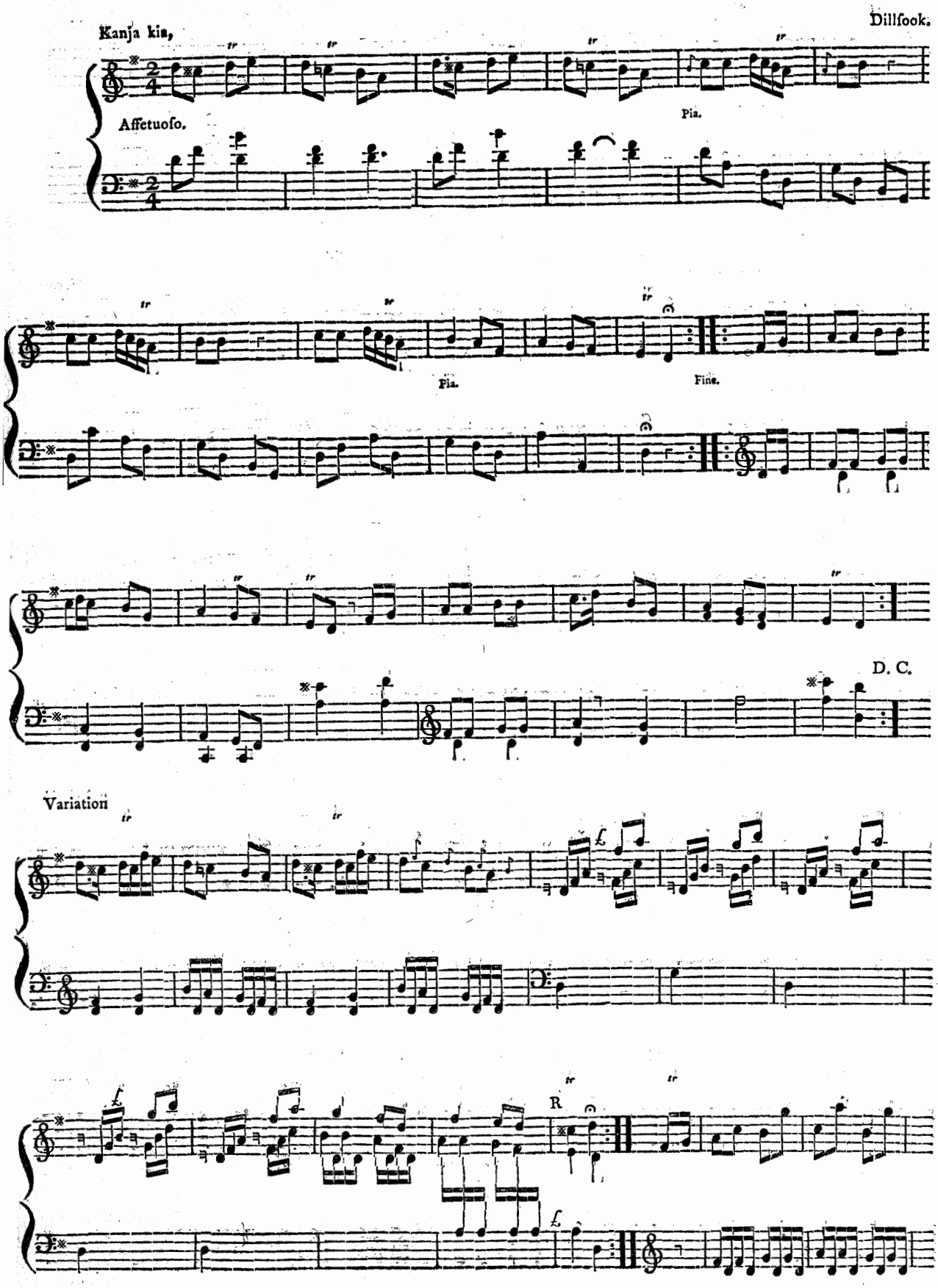
Variation 2d.

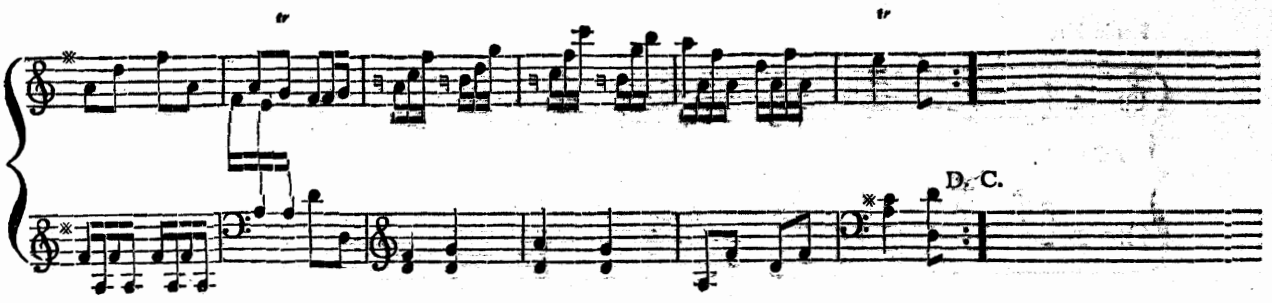








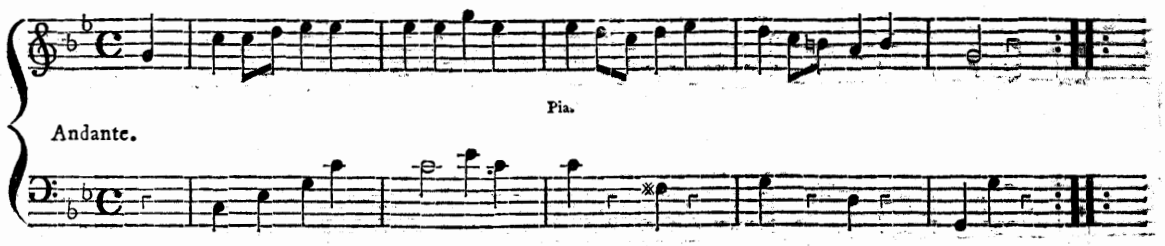

Kanja kia,
Dillfook.
Affetuoso.
Pia.
Pia.
Fine.
D. C.
Variation
R
Volti preſto

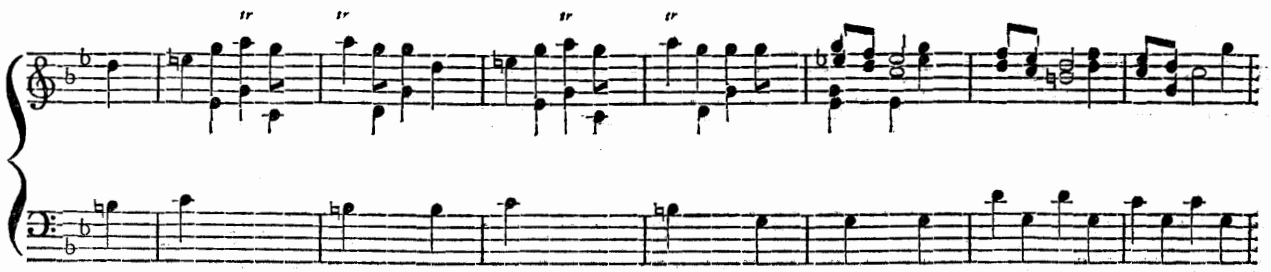


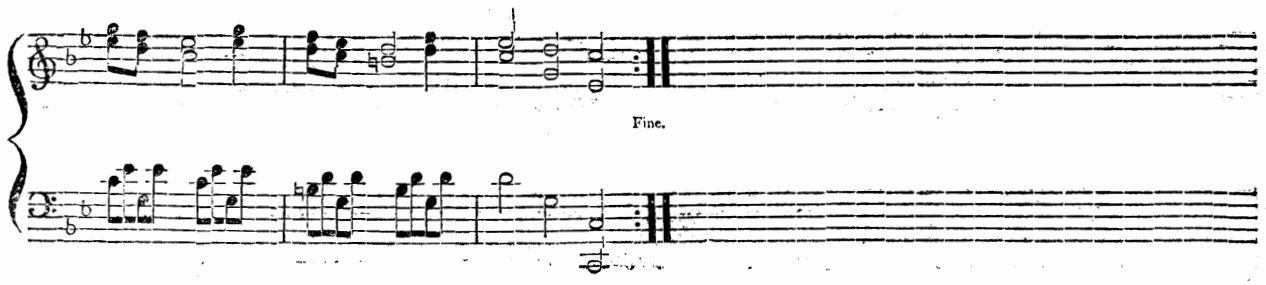
R E K H T A H.

Quoee fera que ſutke,

Serodes.



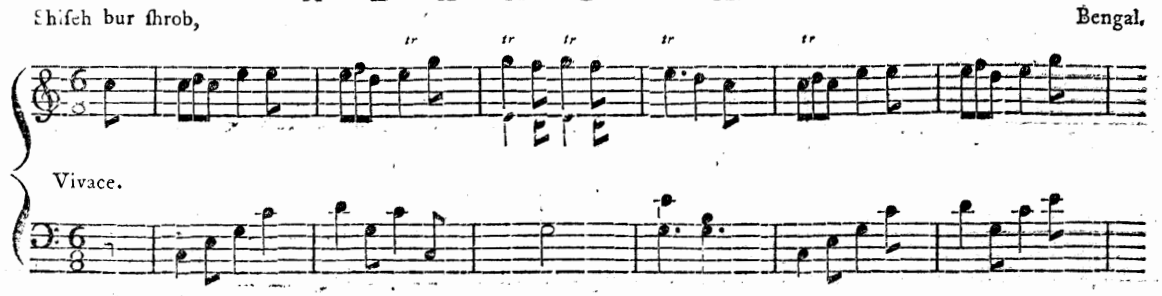


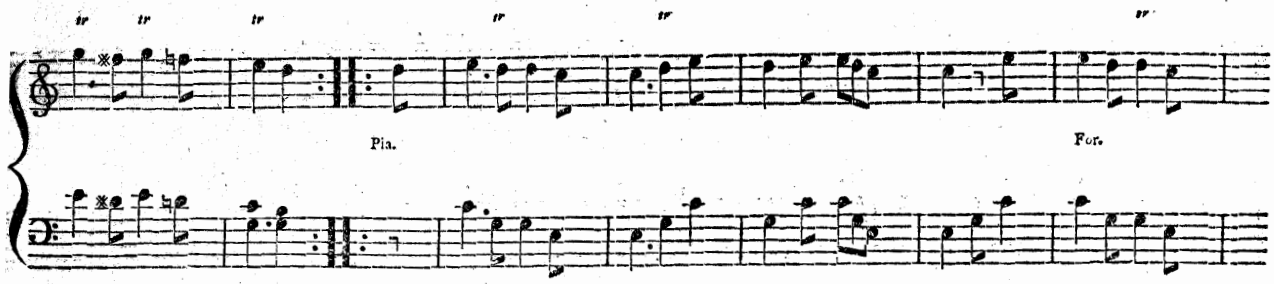


R E K H T A H.

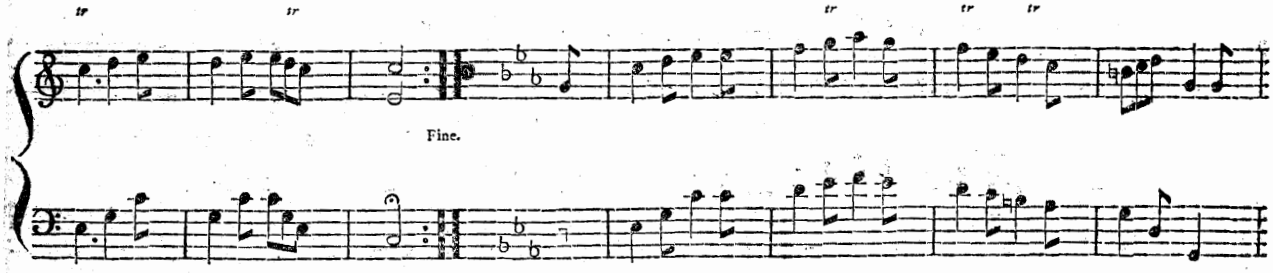
Shiſeh bur ſhrob,

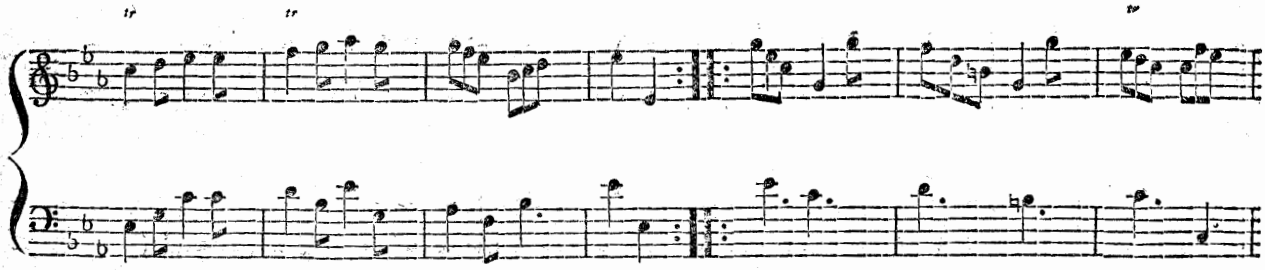
Bengal.

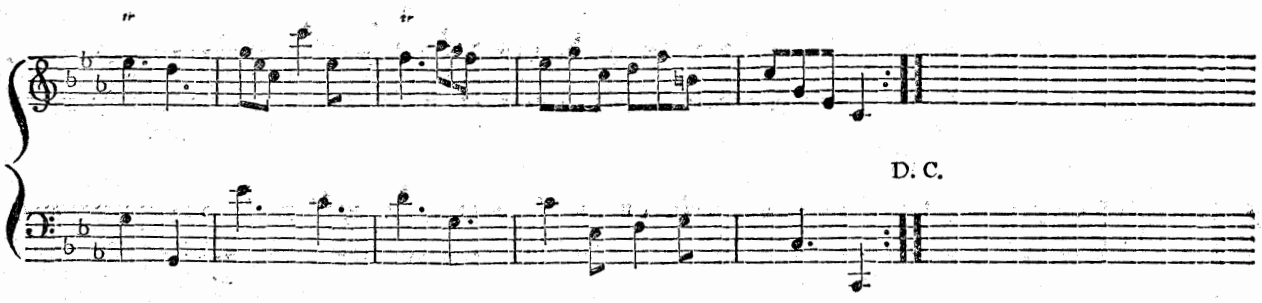




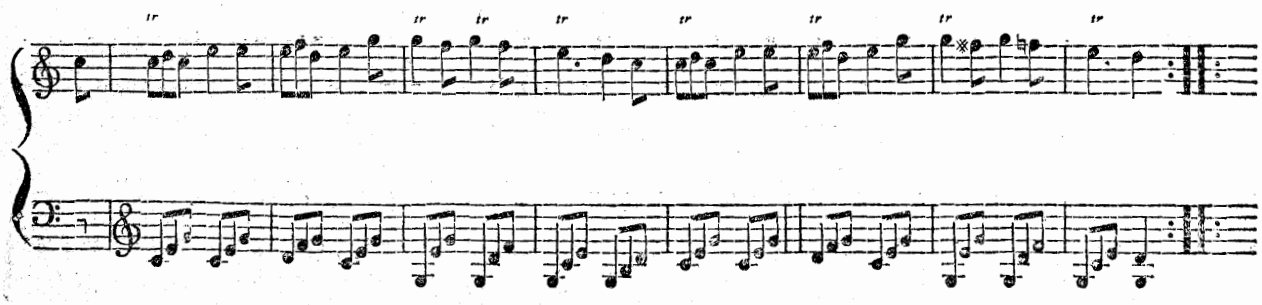
Minore.

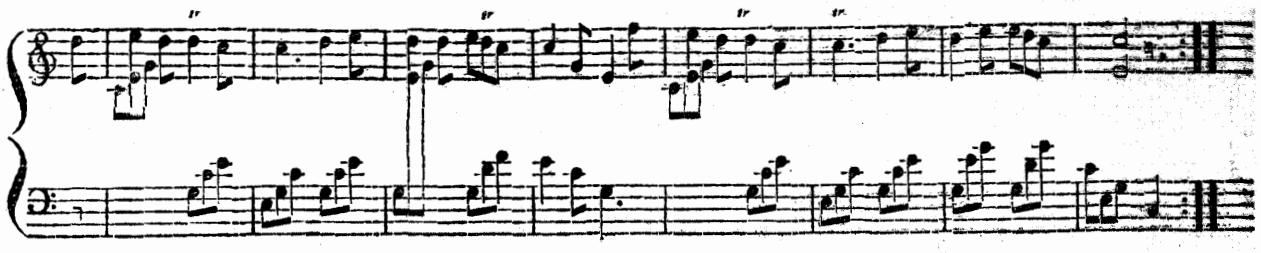




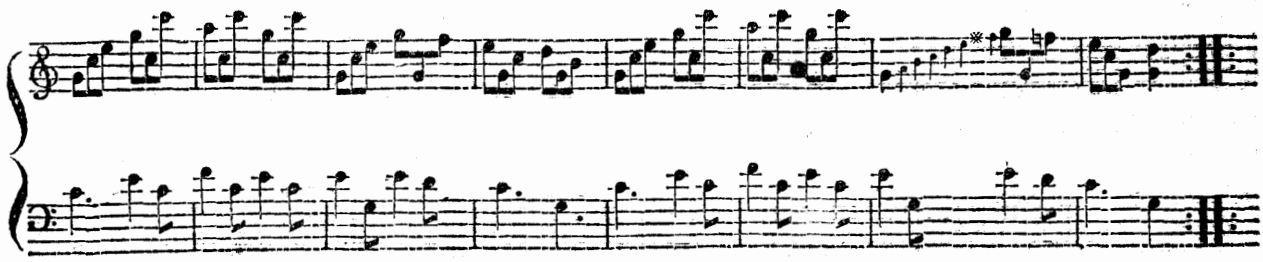


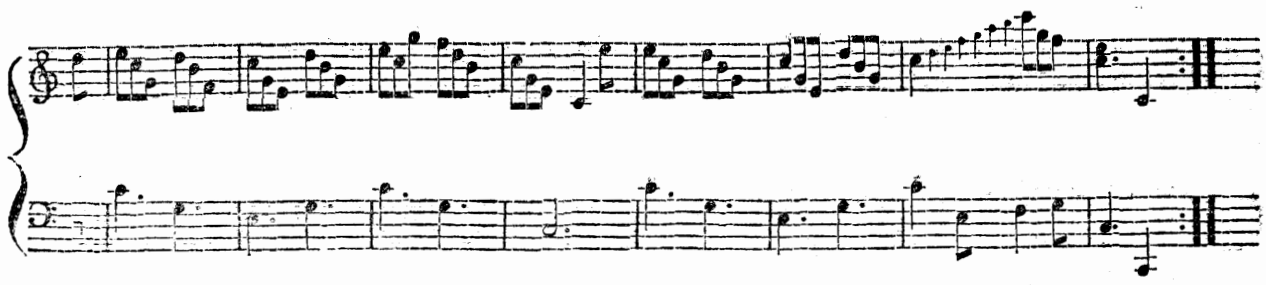
Variation 1ſt.





Variation 2d.

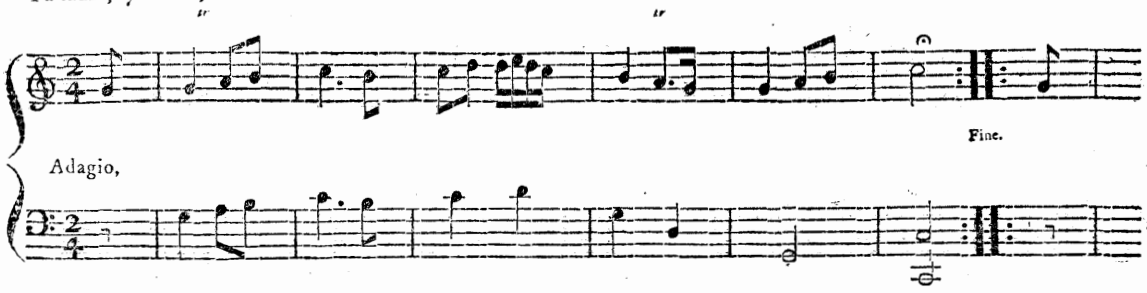


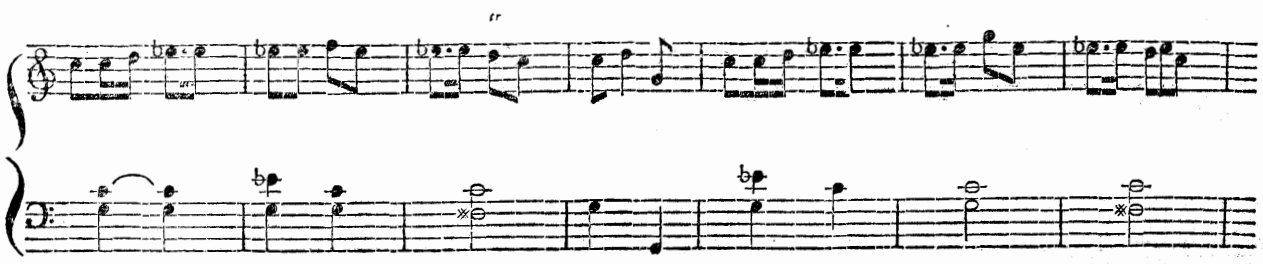


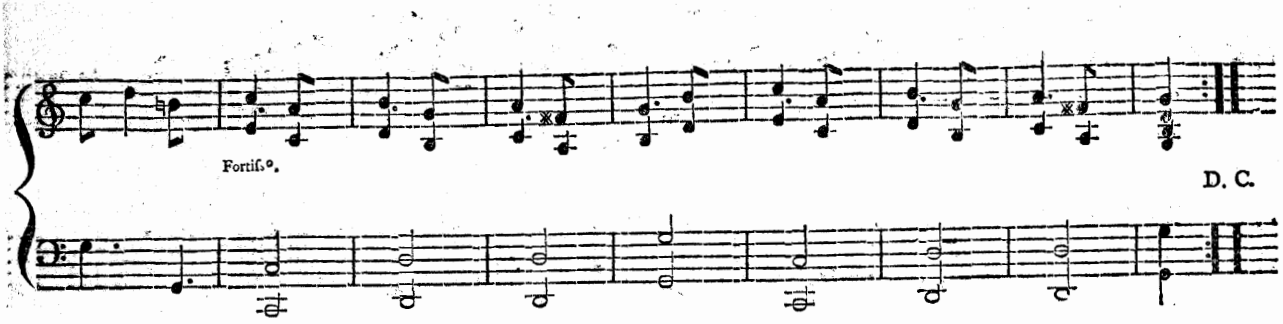
T E R A N A.

Ya laum, ya laum,

Serodes.



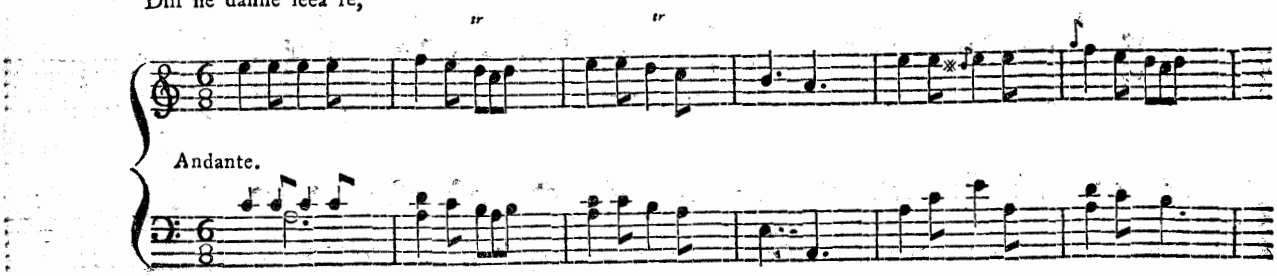


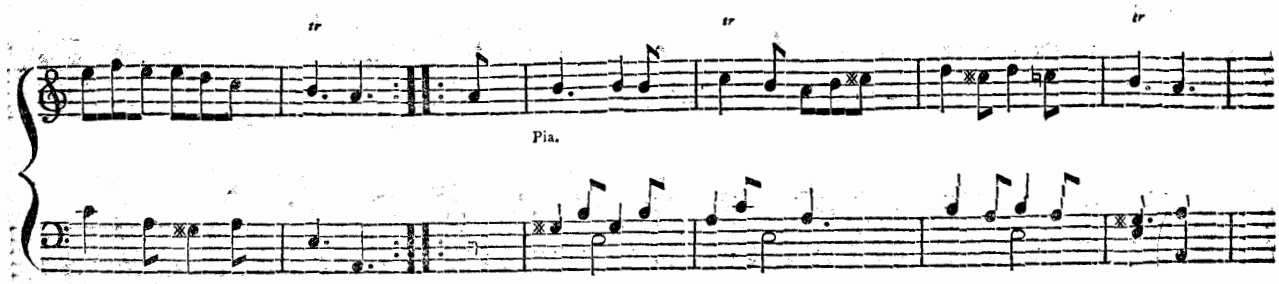


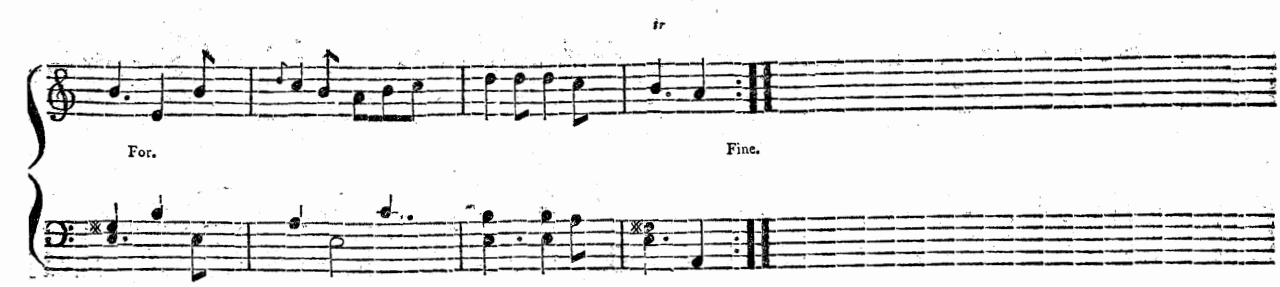
R E K H T A H.

Dill ne danne leea re,

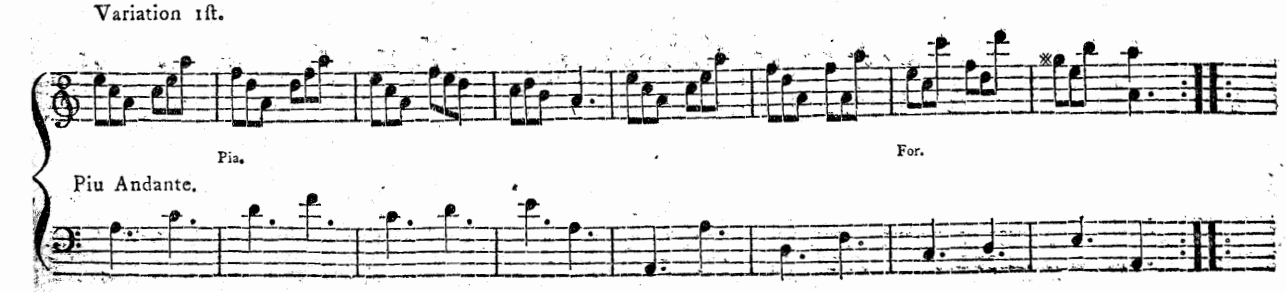
Patan.

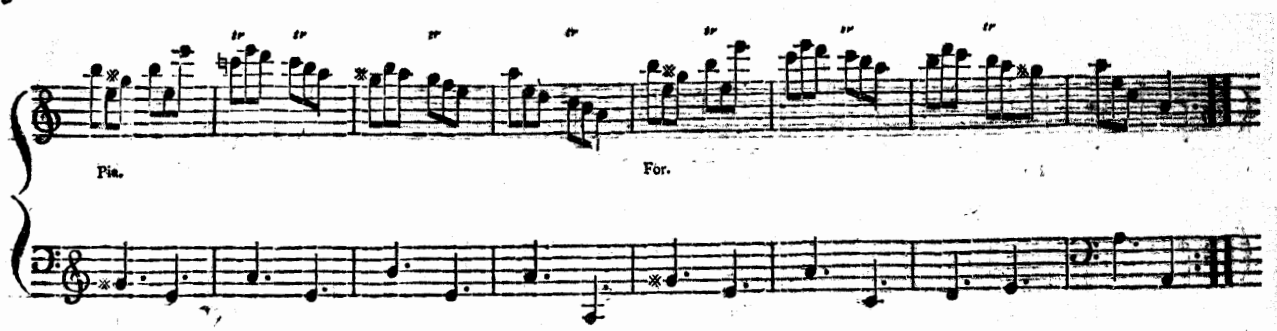




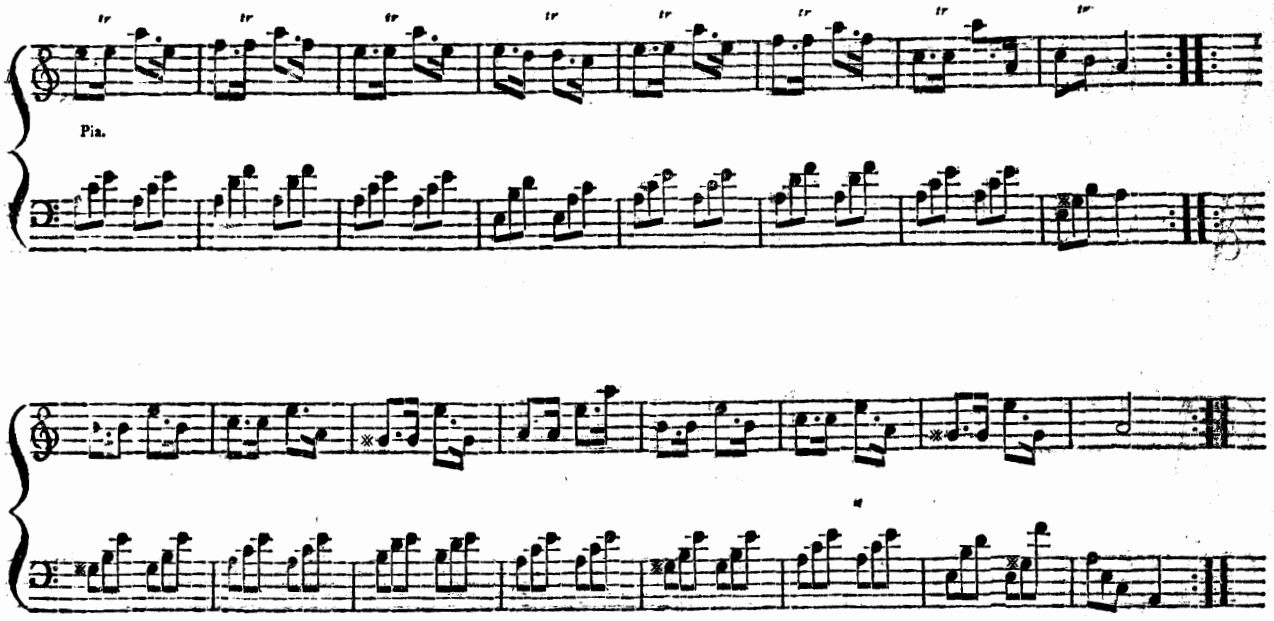


Variation 1ſt.

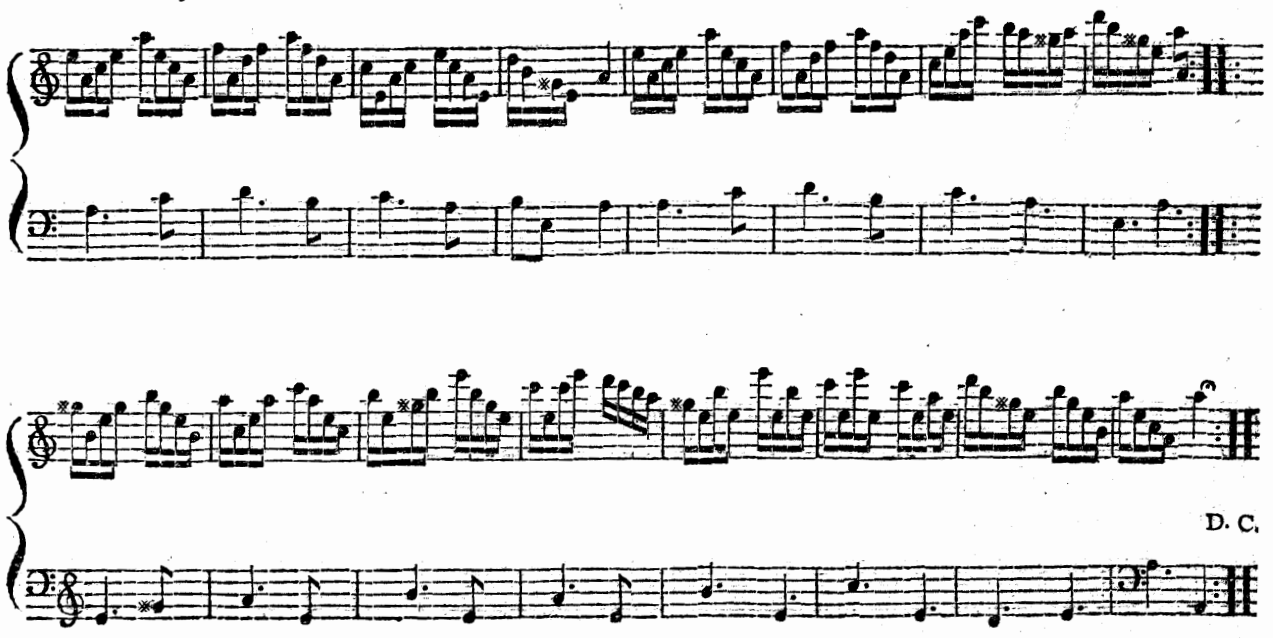




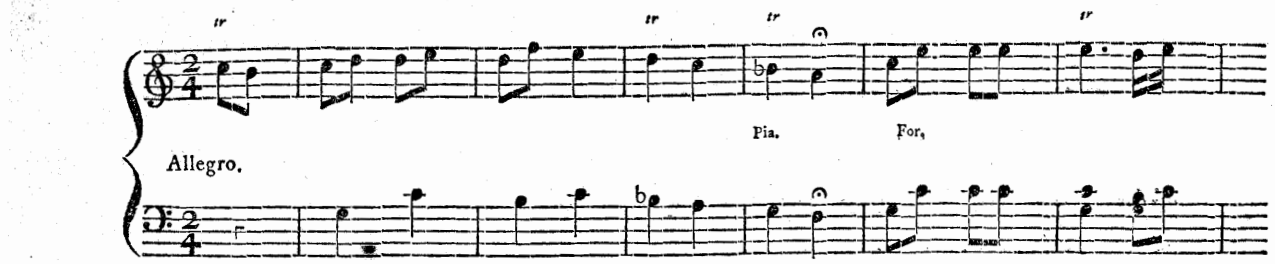
Variation 2d.

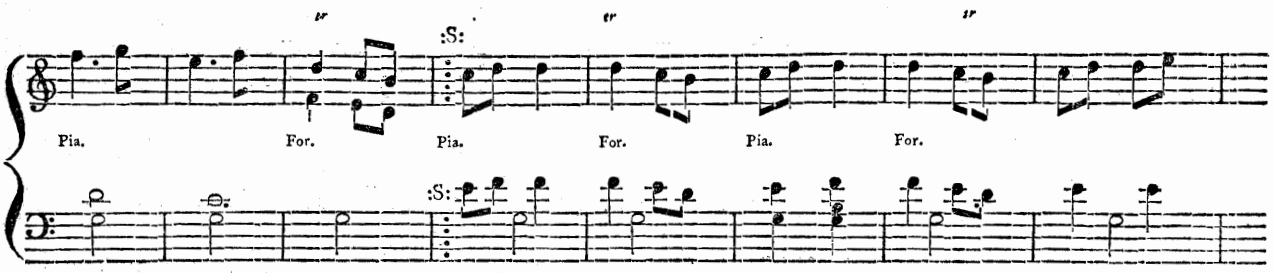


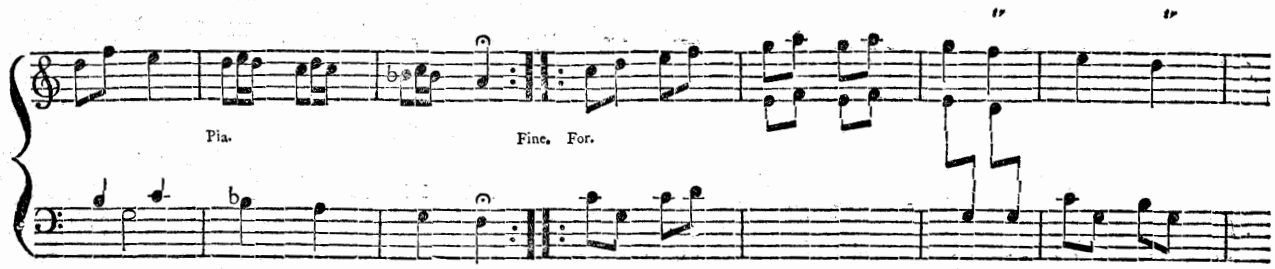
Variation 3d.

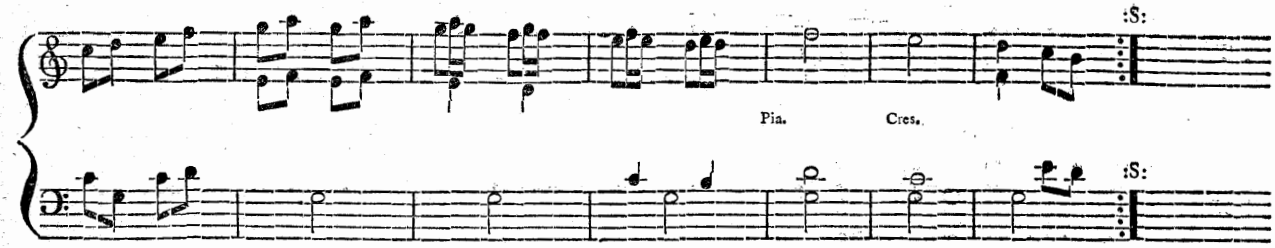


Mera mutchelii, Rutten,



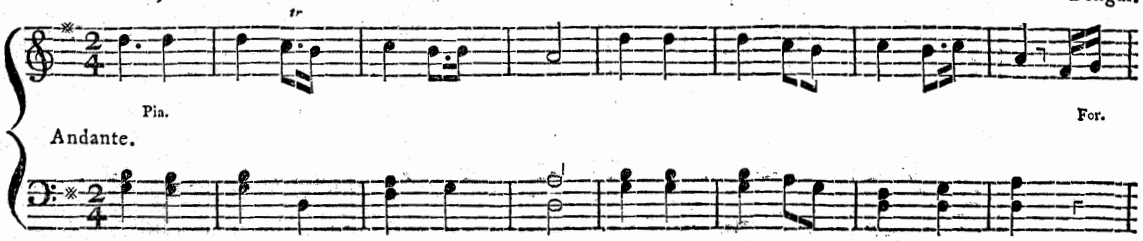




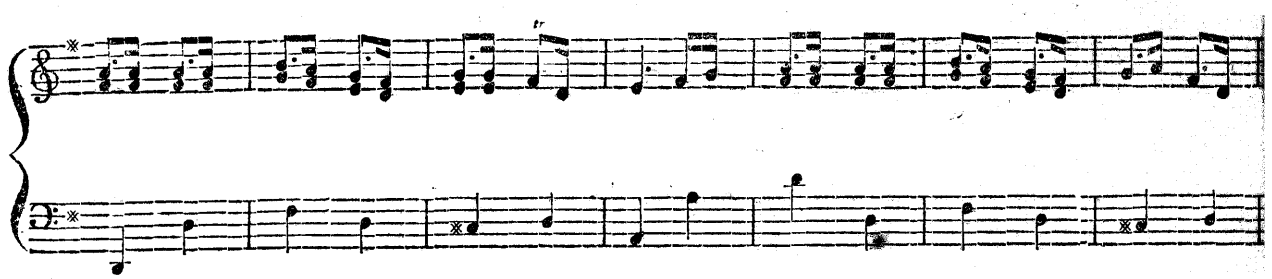


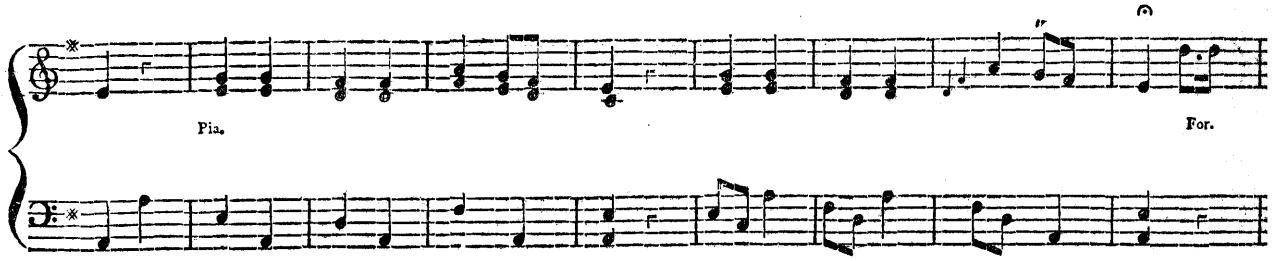
T U P P A H.

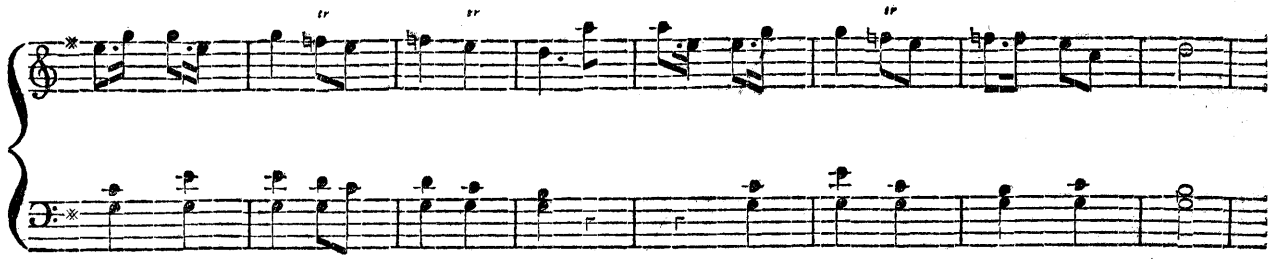
Deem tere na, Bengal.

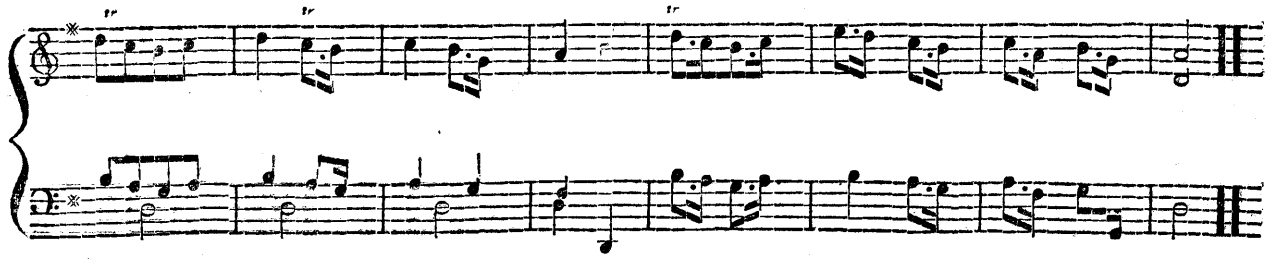


14503 Volti presto.



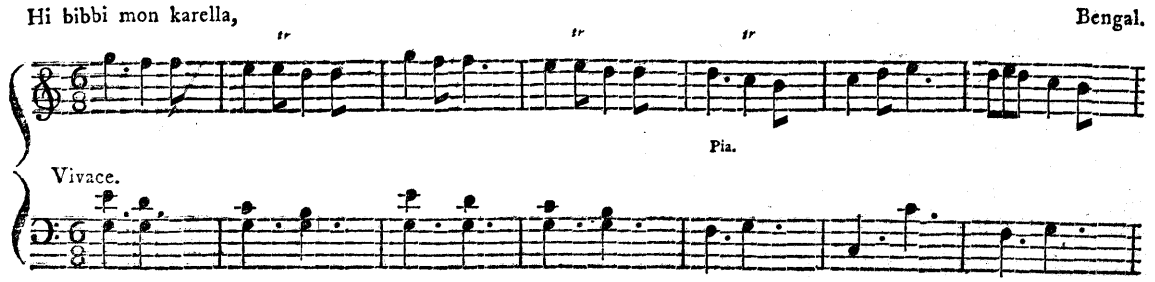


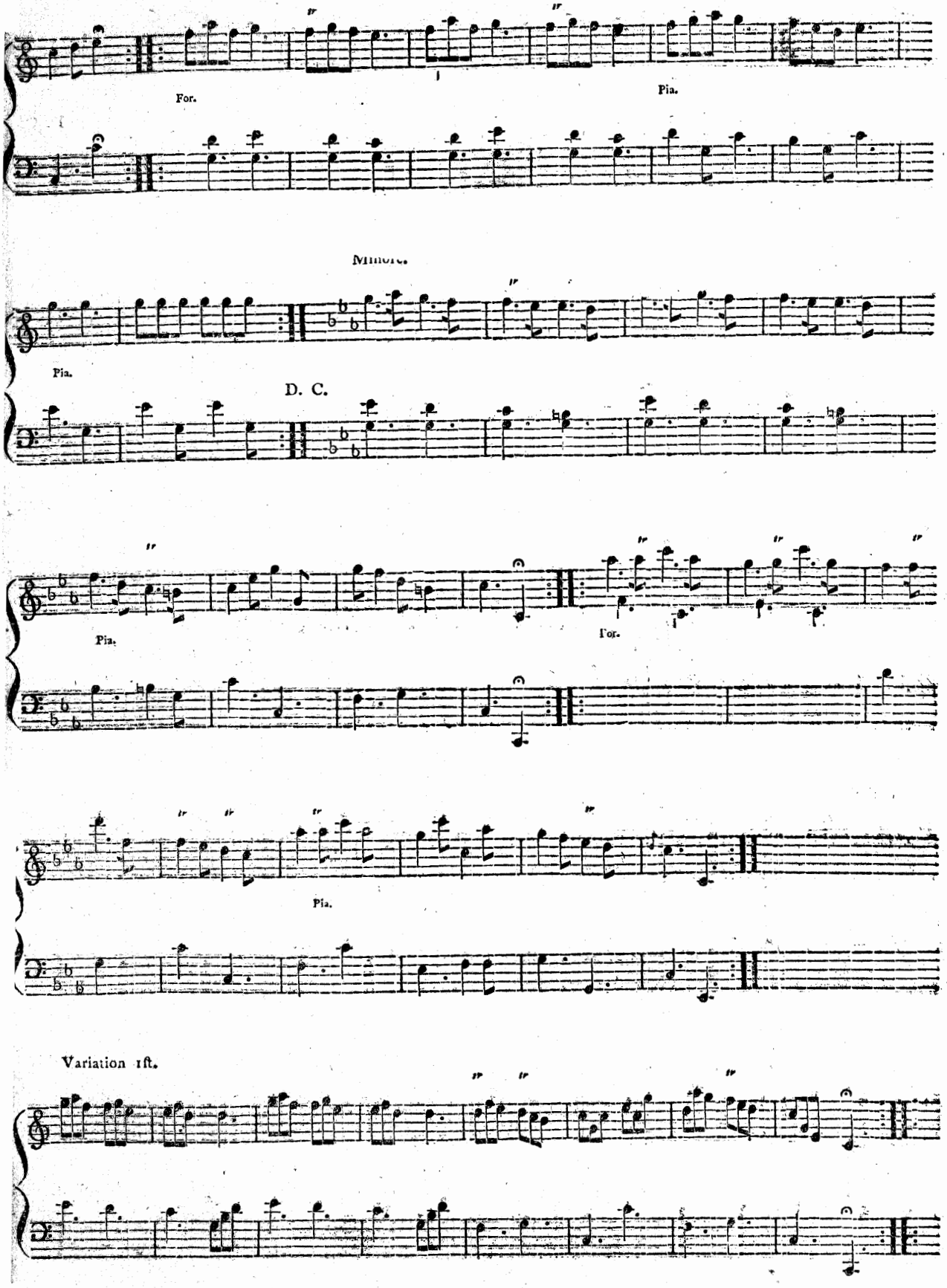


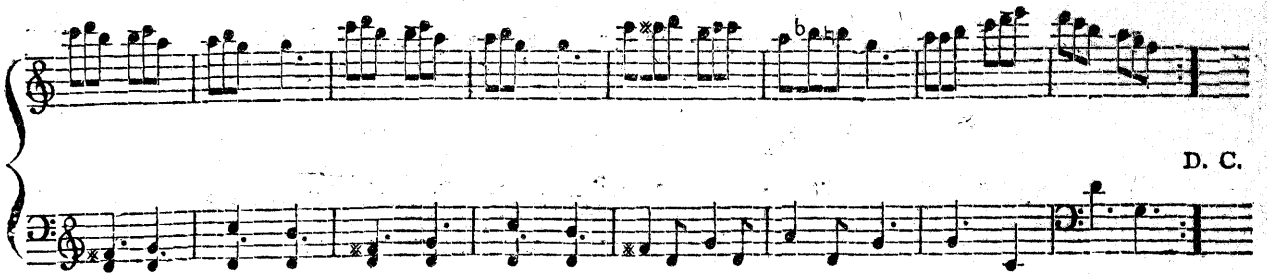


R E K H T A H.

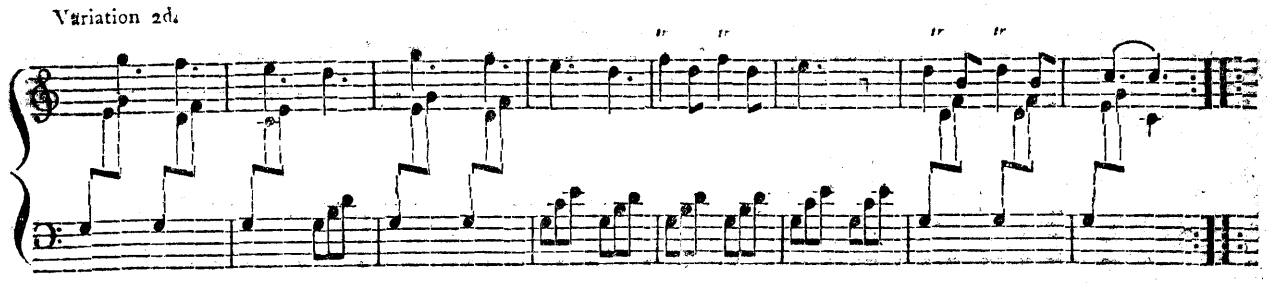
Hi bibbi mon karella, Bengal.

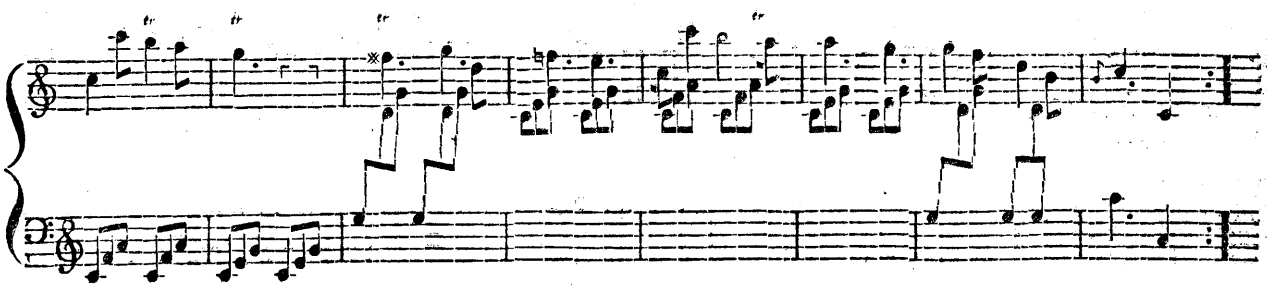



For.
Pia.
Minore.
Pia.
D. C.
Pia.
For.
Pia.
Variation 1ft.

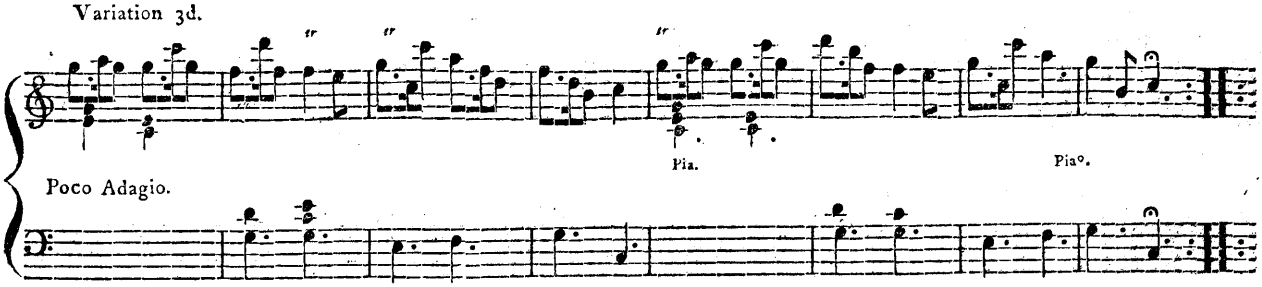


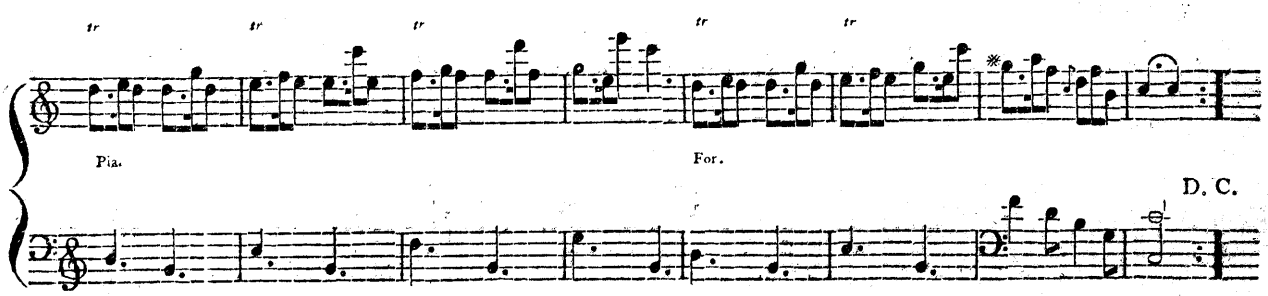
Variation 2d.





Variation 3d.





Patan.

O! yaar O!

Affetuoso.

Pia.

For.

Pia.

Fine.

Pia.

Largo.

REKHTAH.

Bengal.

Ley chila re,

Allegro.

Pia.

Fortiſs°.

Pia.

For.

Fine.

Pia.

D. C.

Piar mera foon, Patan.

Pia. For. Pia. For.

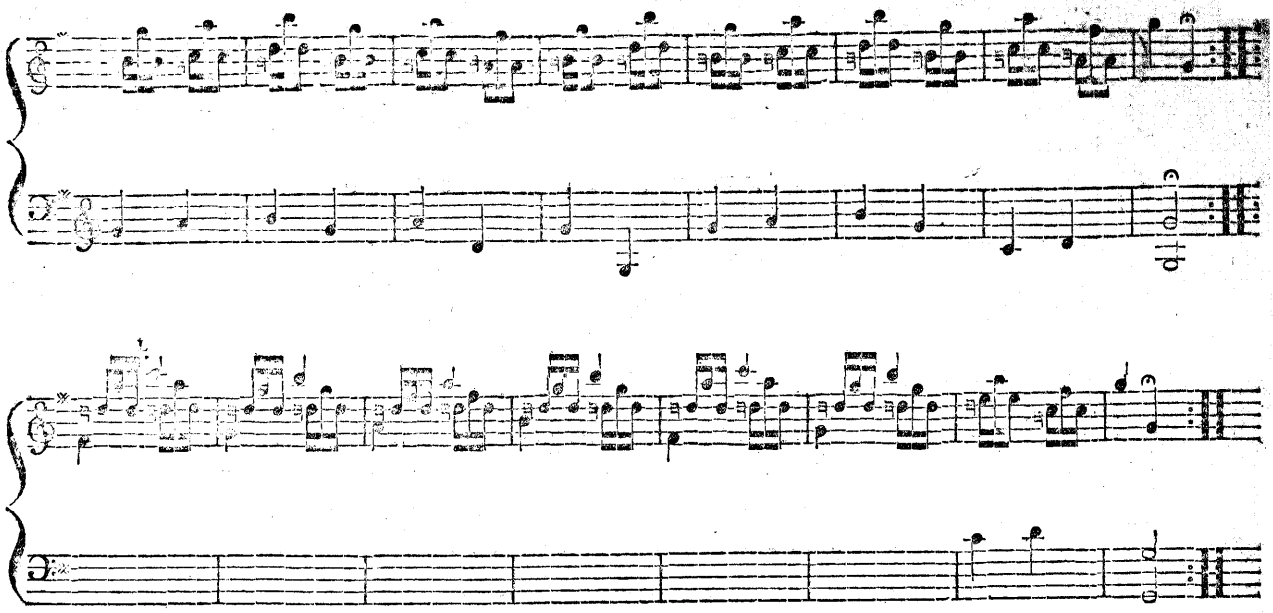
Andante.

Fine. Pia. For.

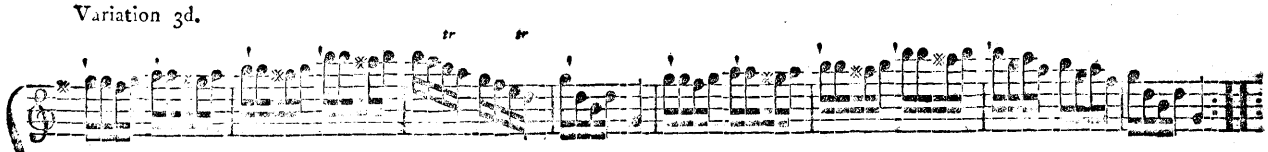
D. C.

Variation 1ft.

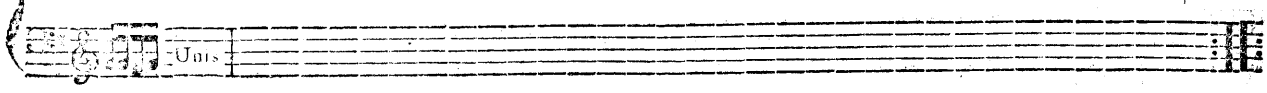
Variation 2d.

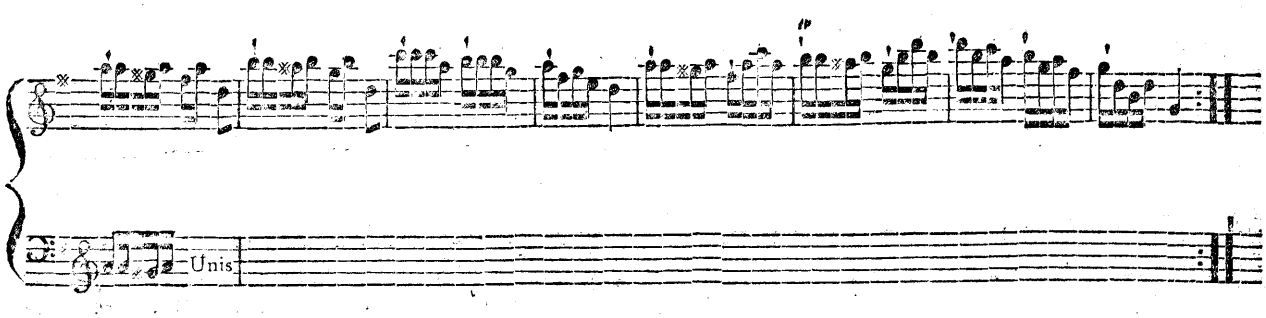


Variation 3d.

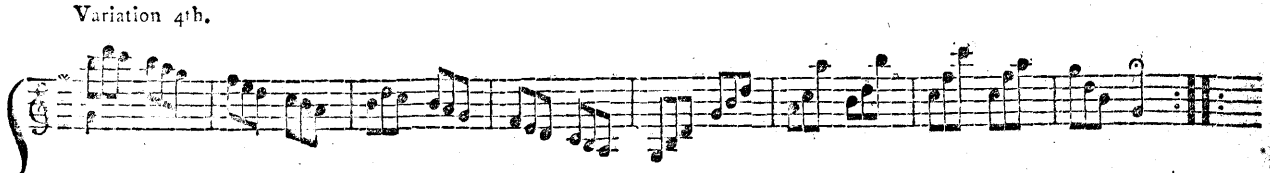


A la Kanoon *.

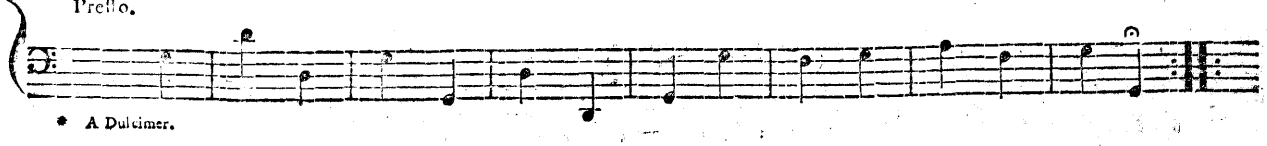




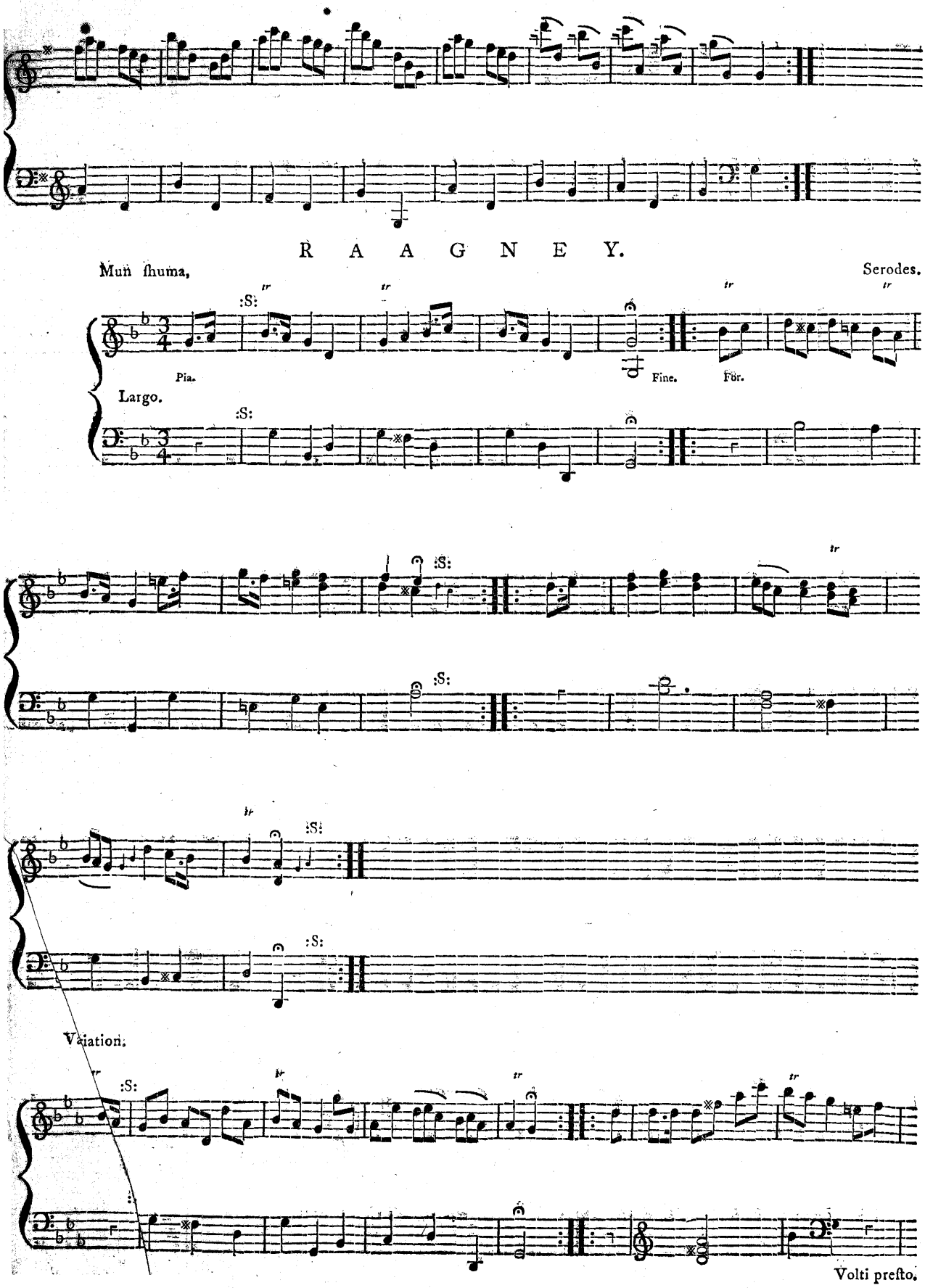
Variation 4th.

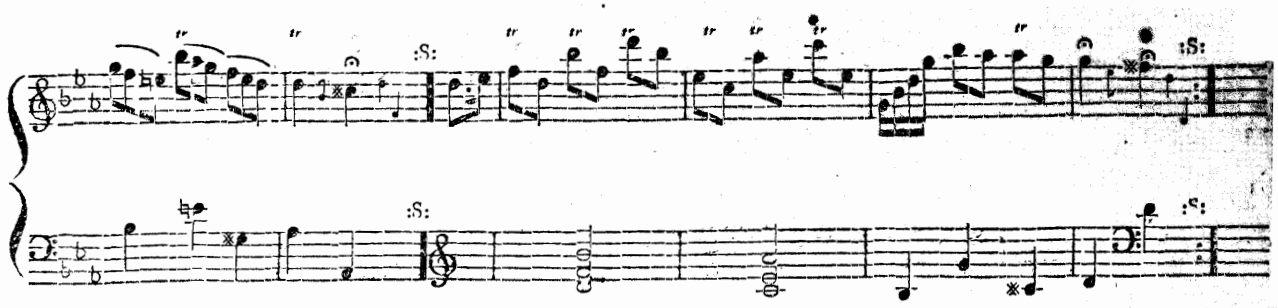


Presto.



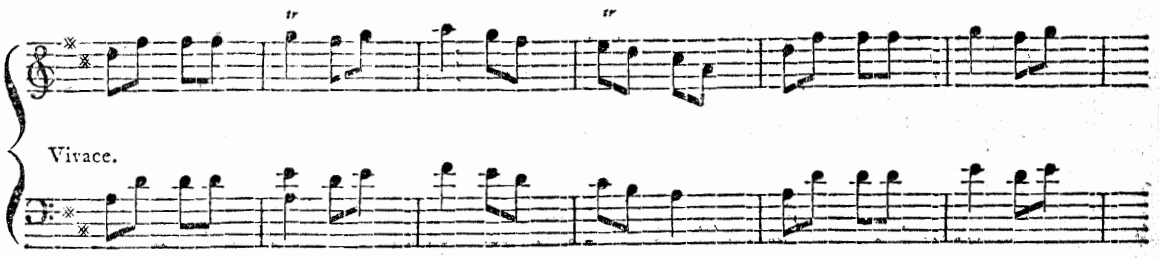
* A Dulcimer.

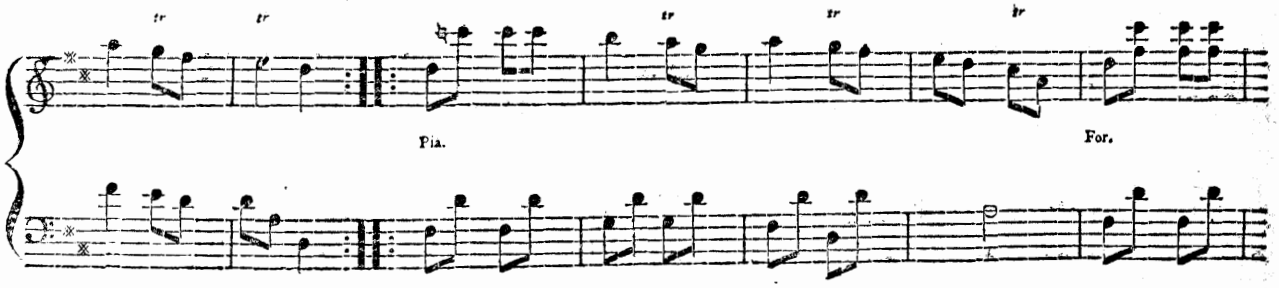

R A A G N E Y.
Mun ſhuma,
Serodes.
Pia.
Fine.
For.
Largo.
Variation.
Volti preſto.

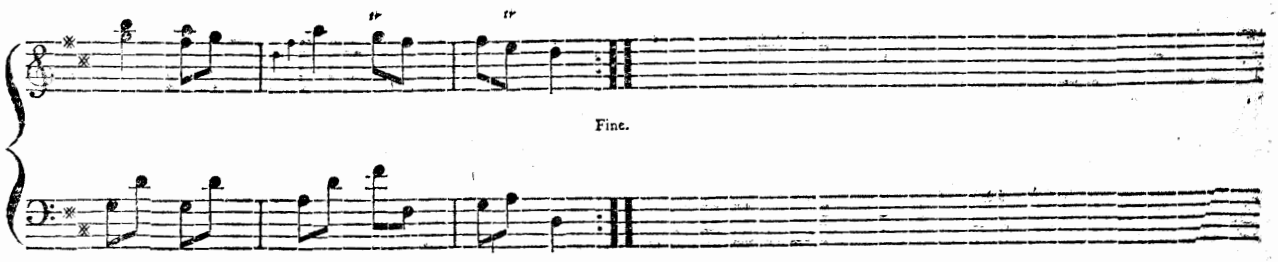


R E K H T A H.

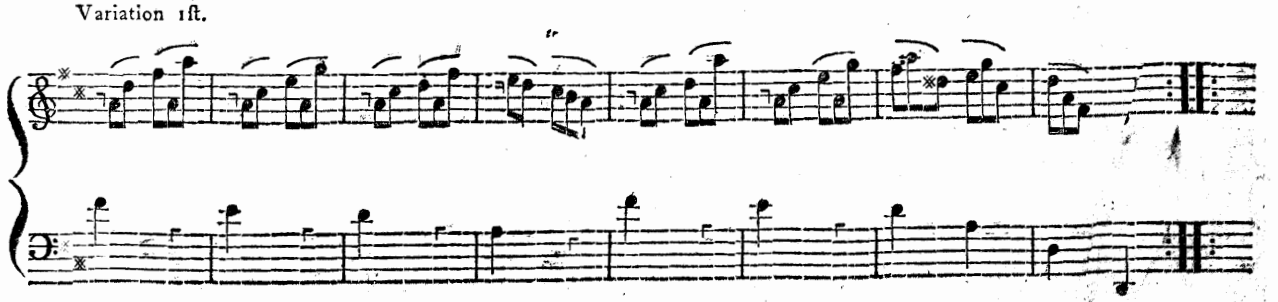
Bengal. (Dandies.)

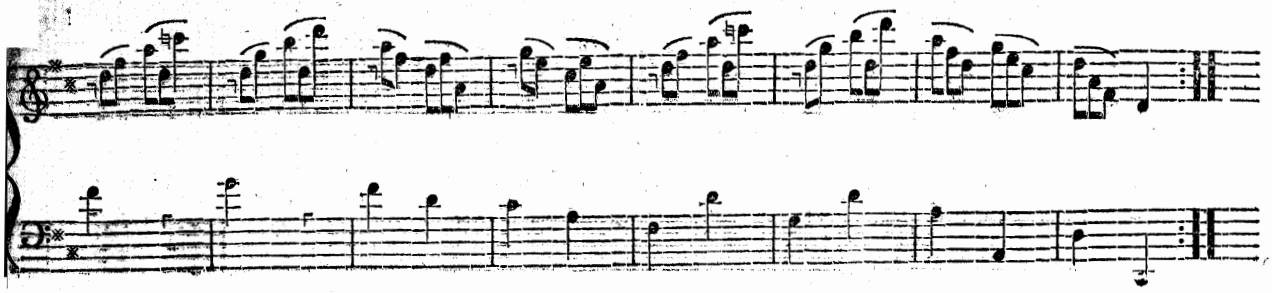




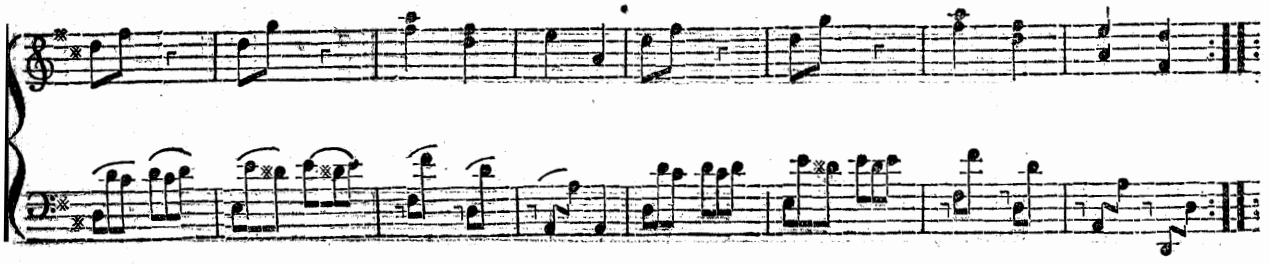


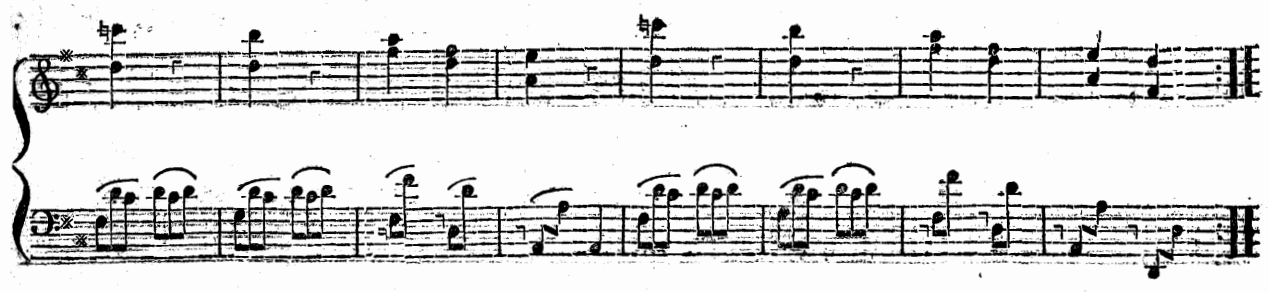
Variation 1ft.



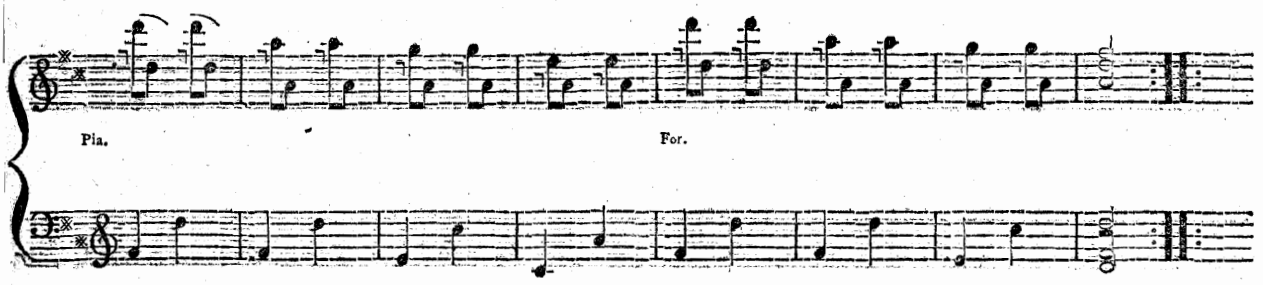


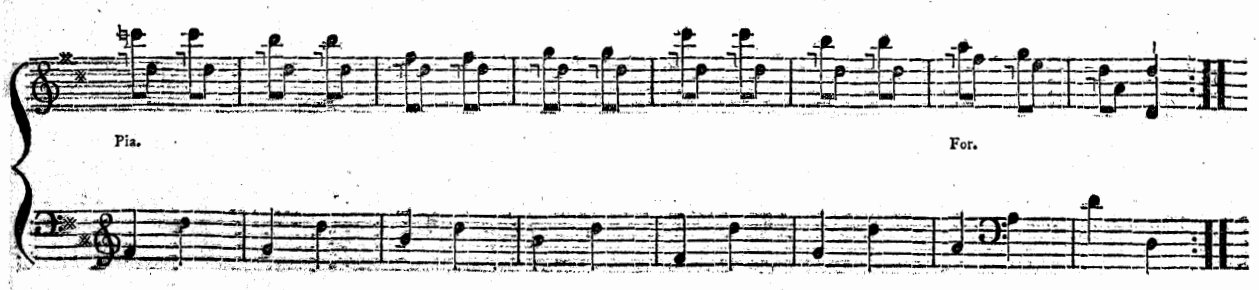
Variation 2d.





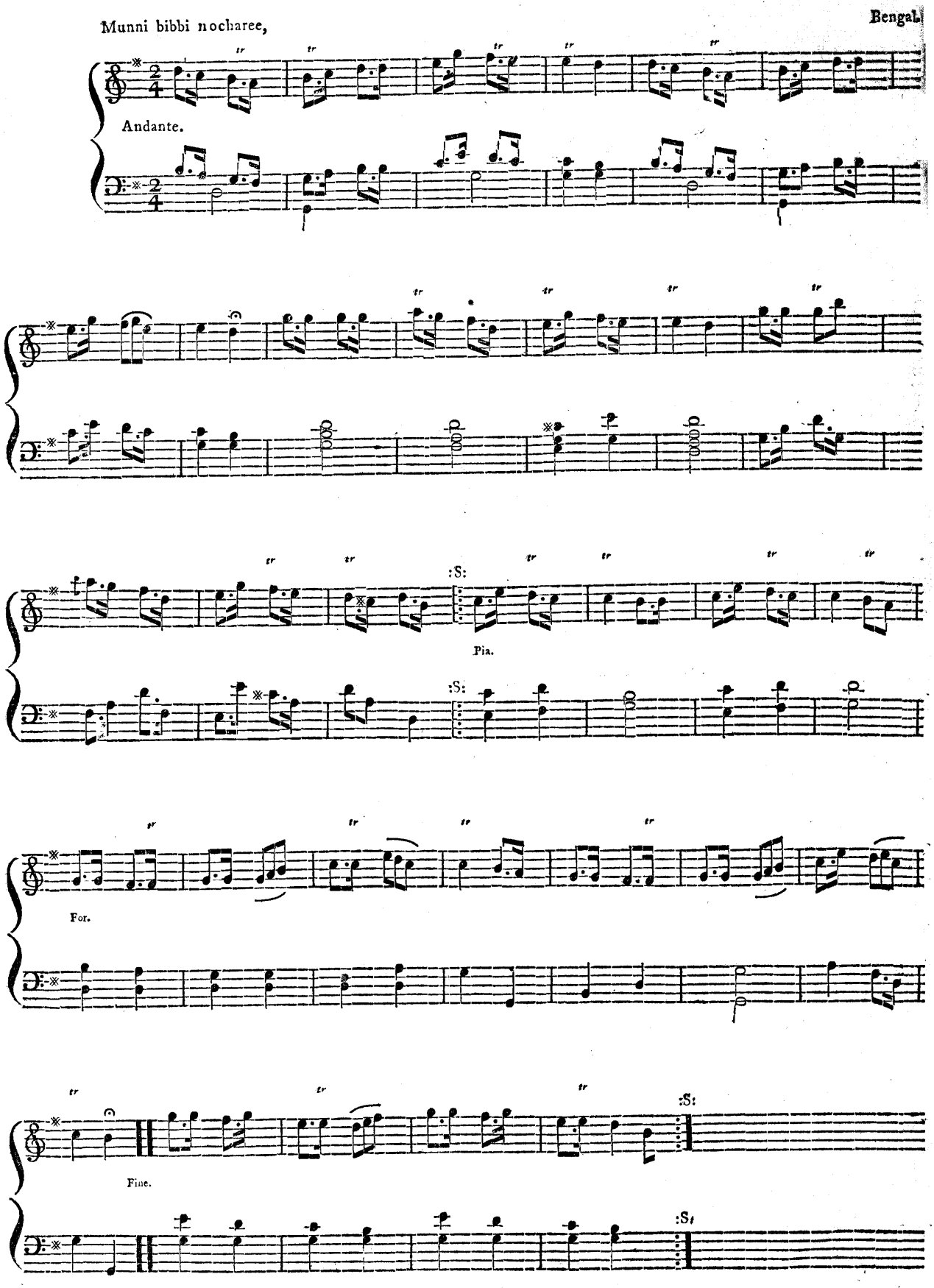
Variation 3d.



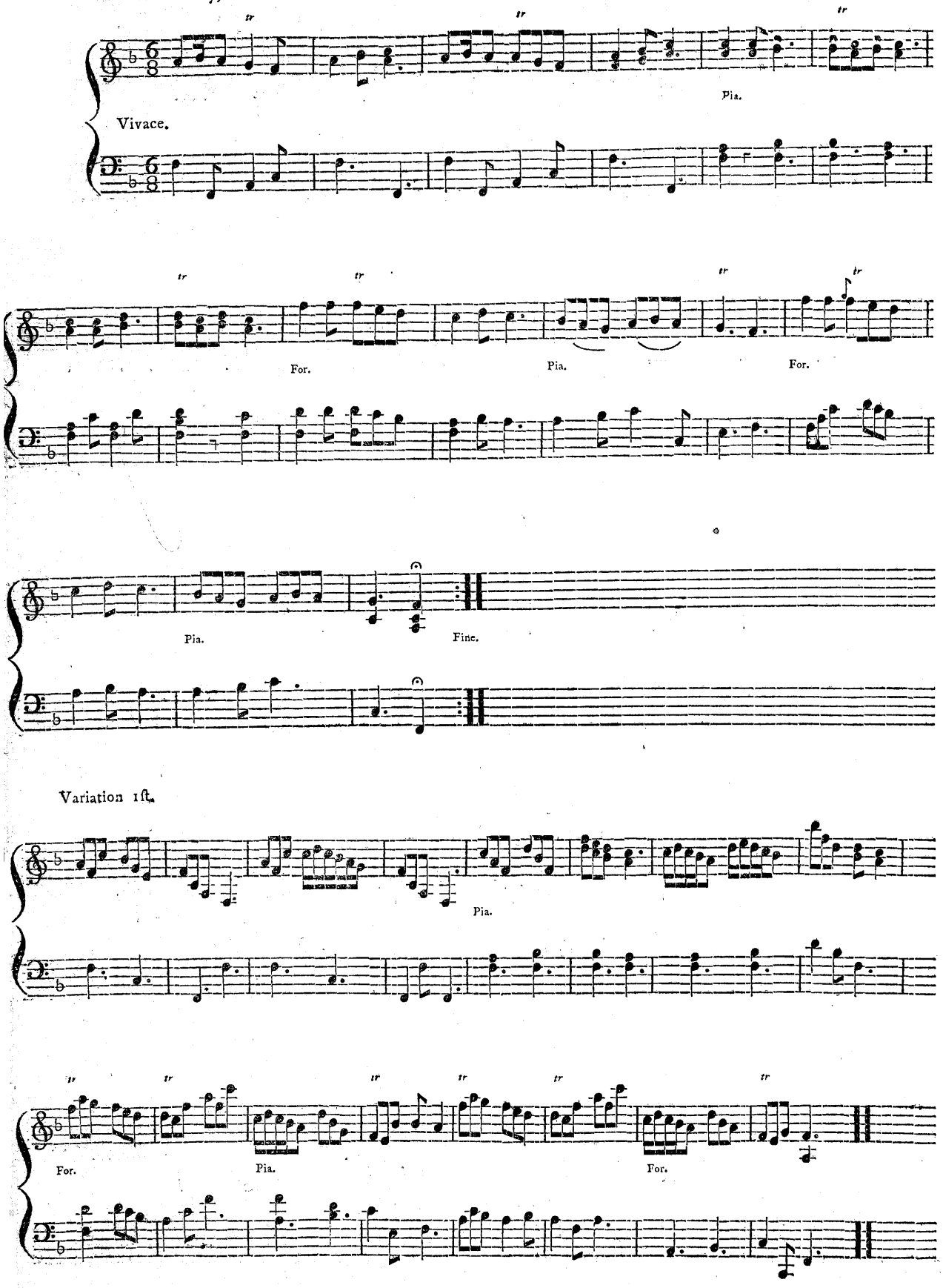


R E K H T A H.

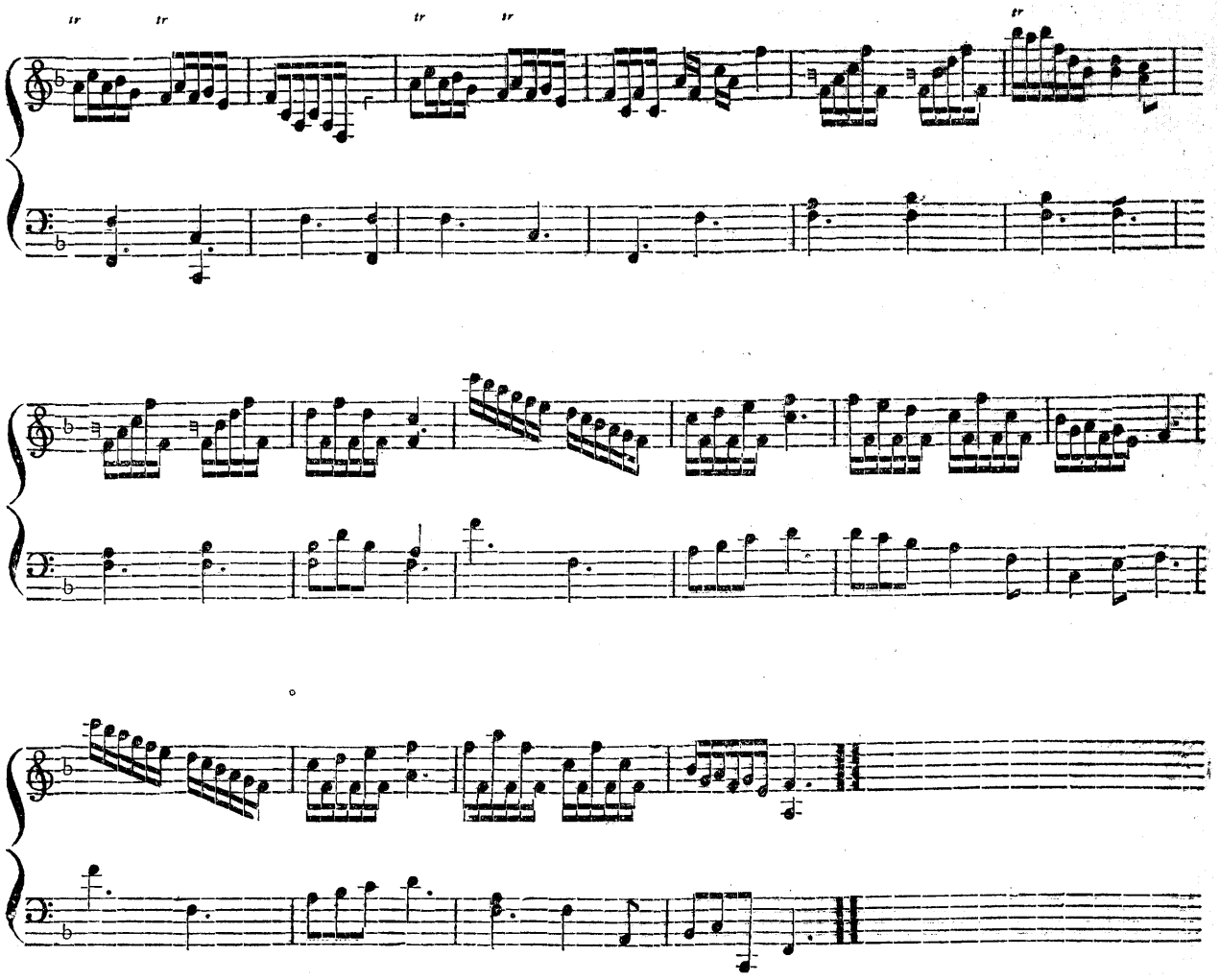
Munni bibbi nocharee, Bengal.



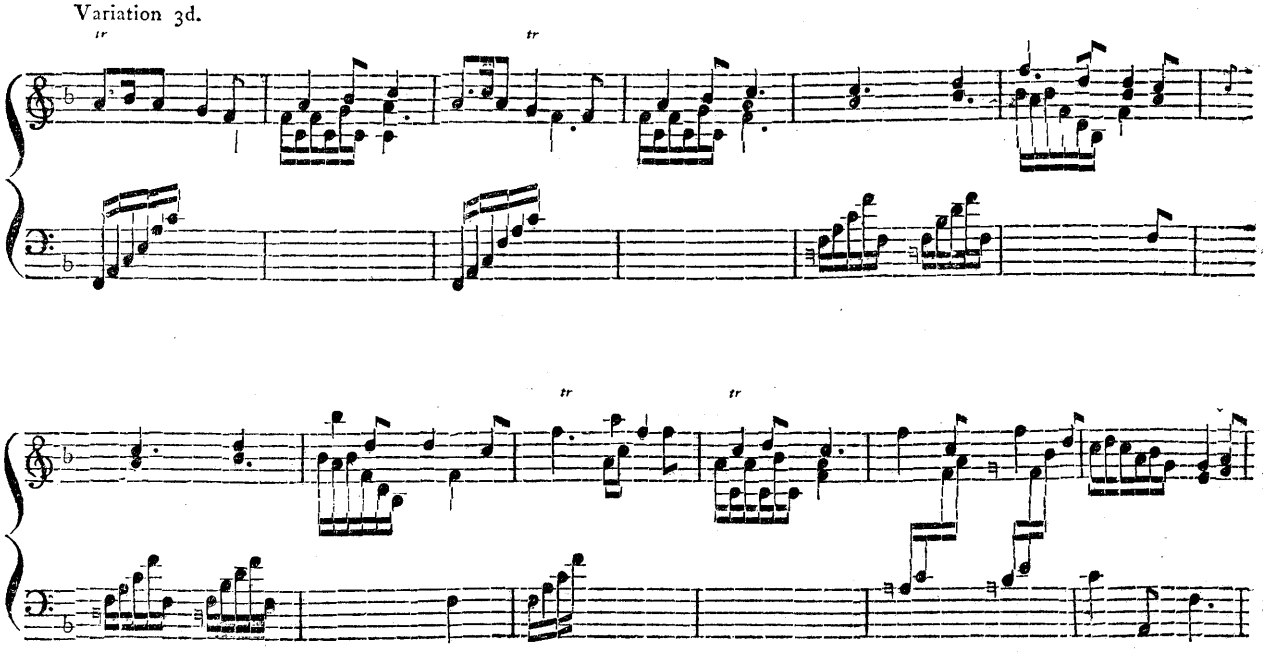
Rewannah kifty, Chanam.

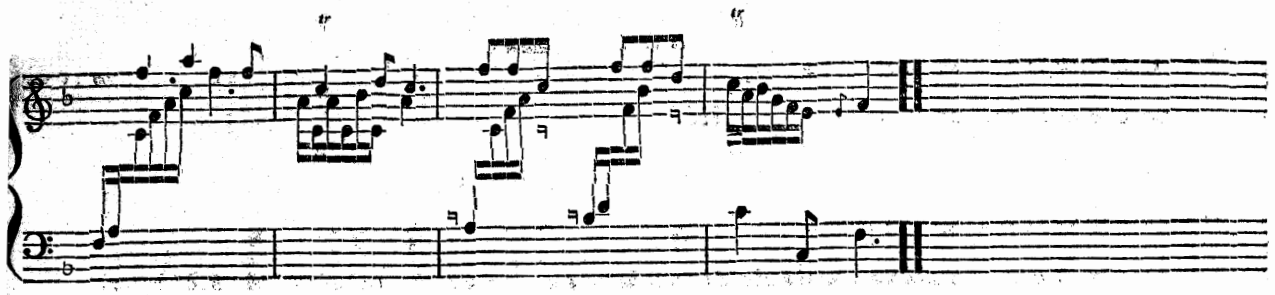


Variation 2d.

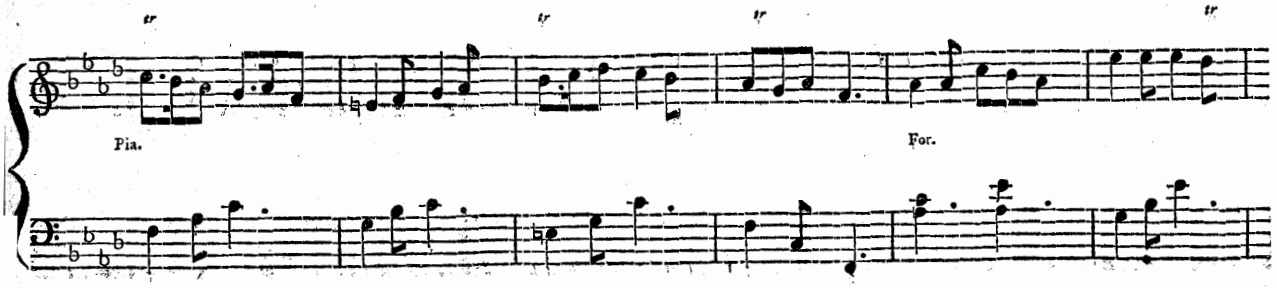


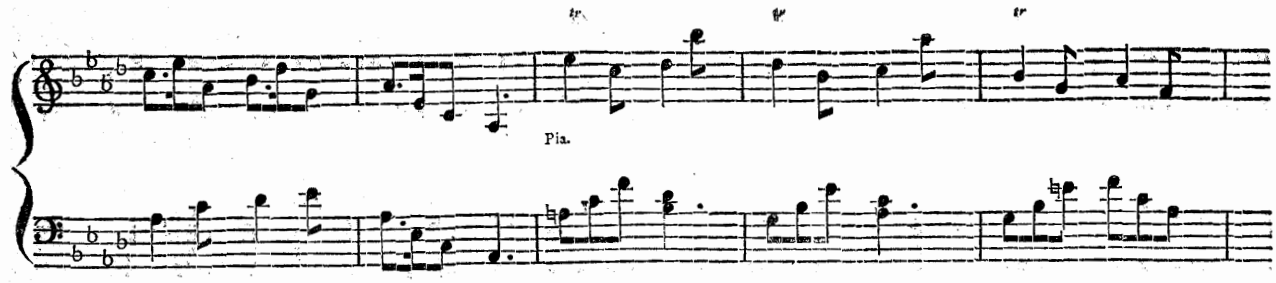
Variation 3d.

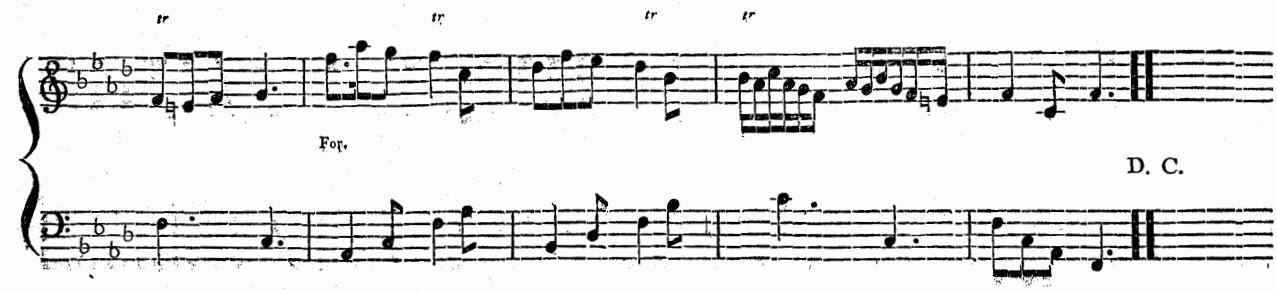




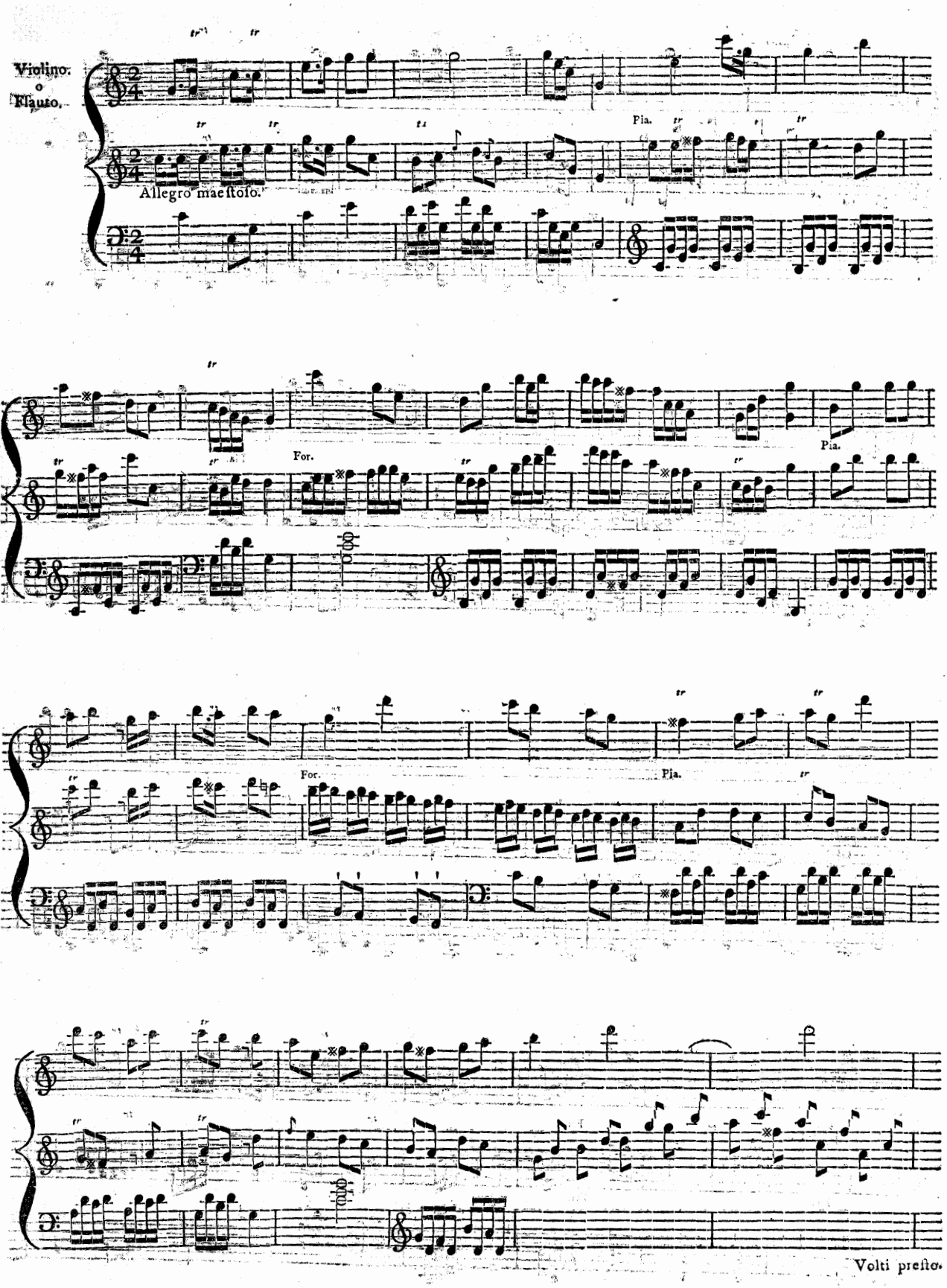
Minore.

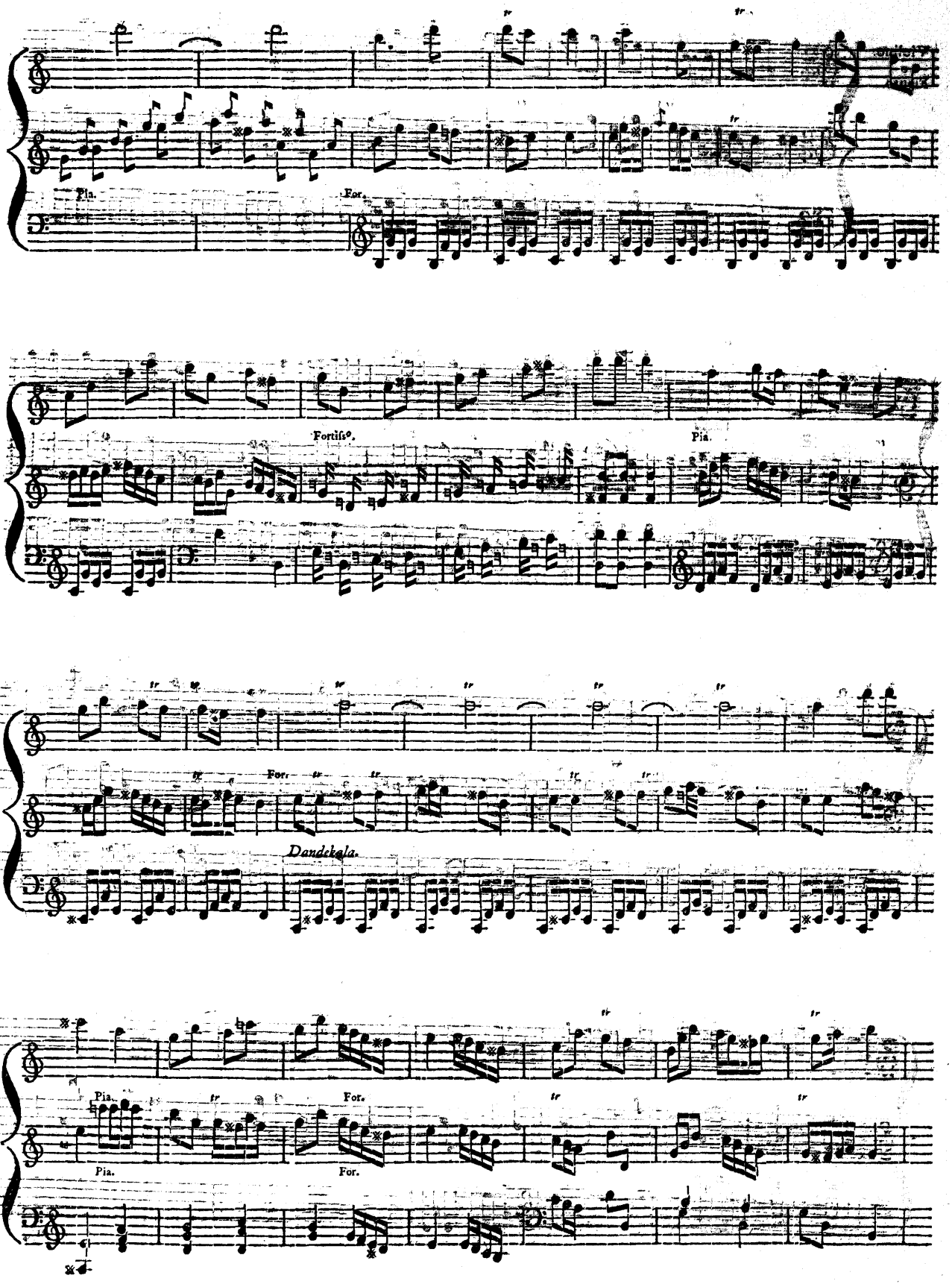


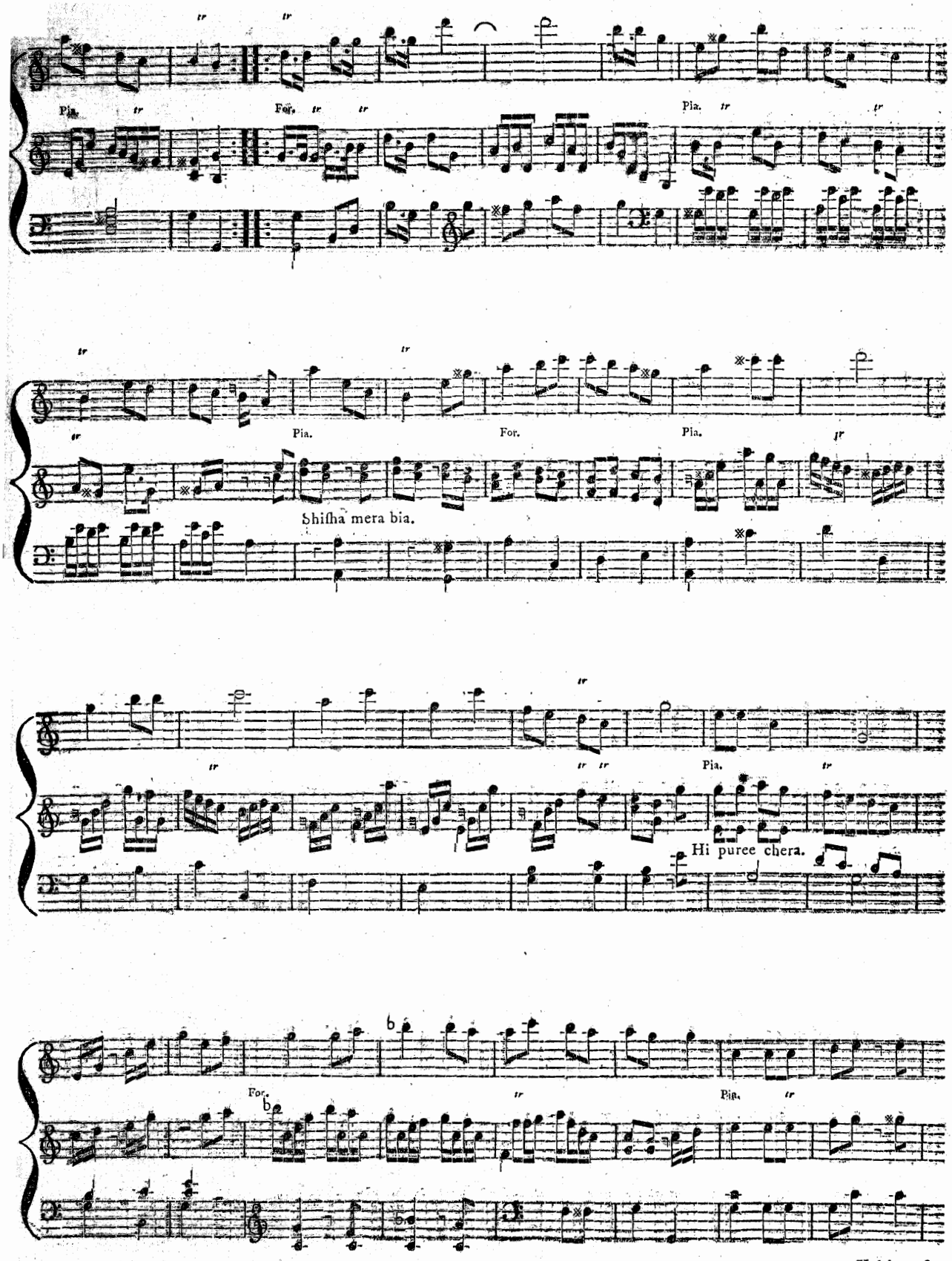




F I N I S.


Violino.
o
Flauto.
Allegro maestoso.
Pia.
For.
Pia.
For.
Pia.
Volti presto.


Pia.
For.
Fortiſs°.
Pia.
For.
Dandekala.
Pia.
For.
Pia.
For.



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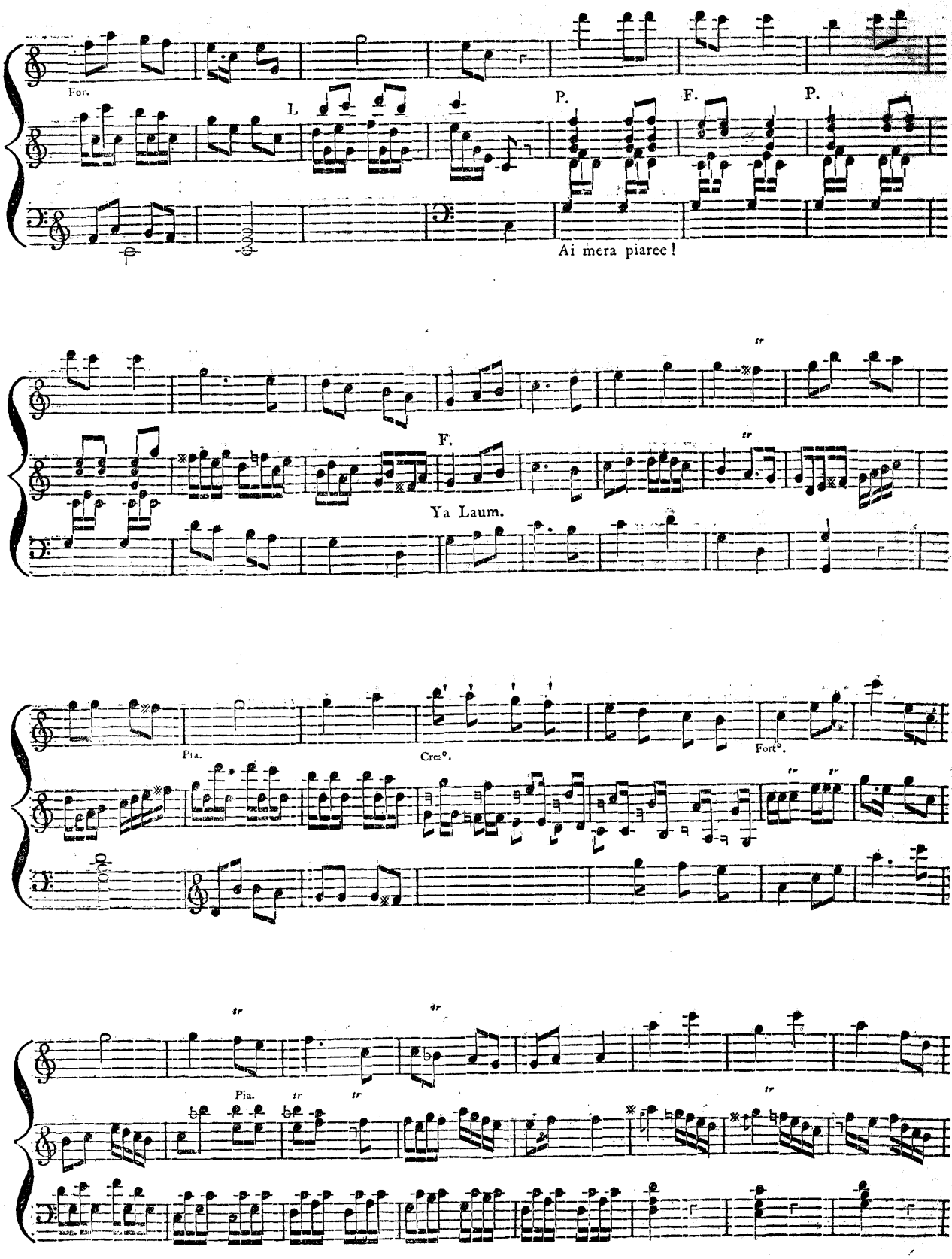
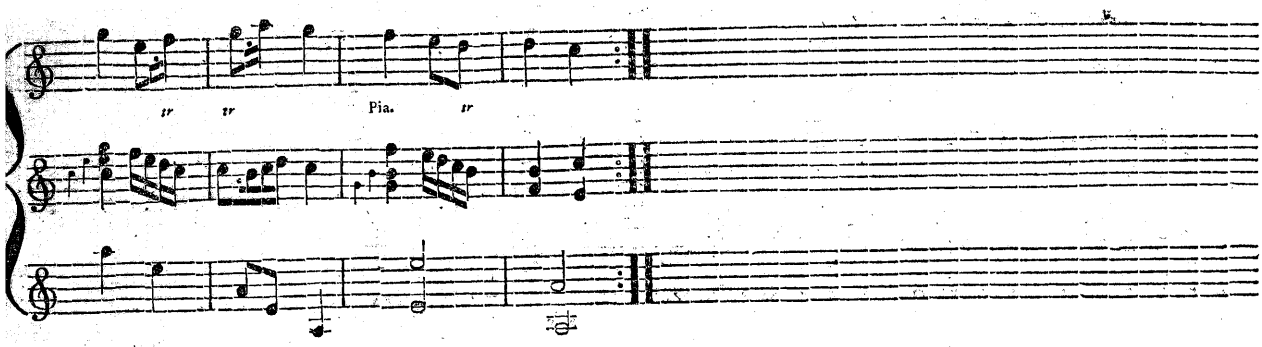
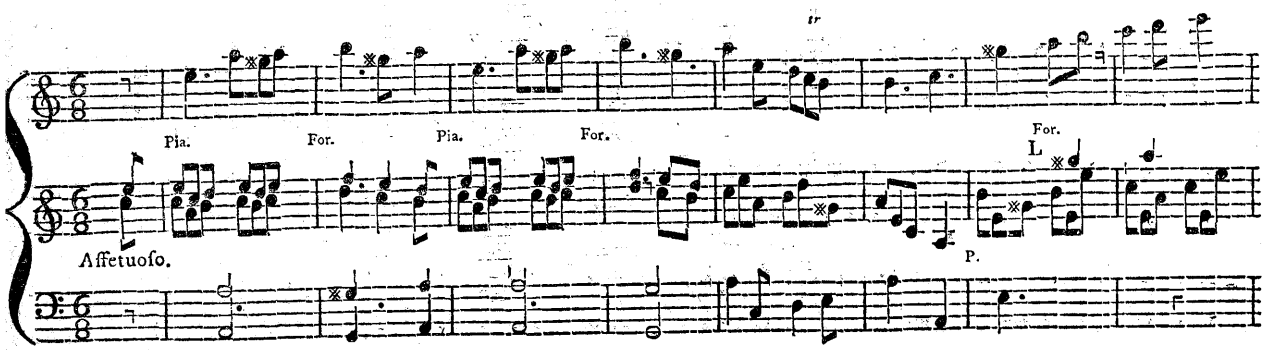
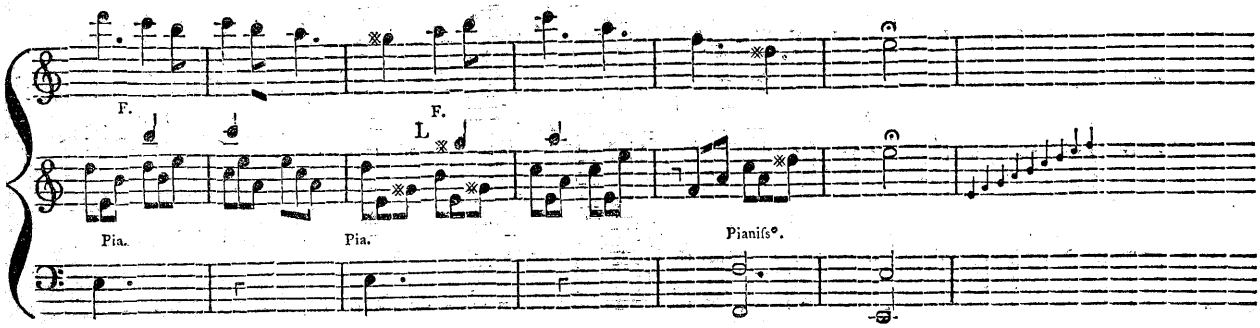
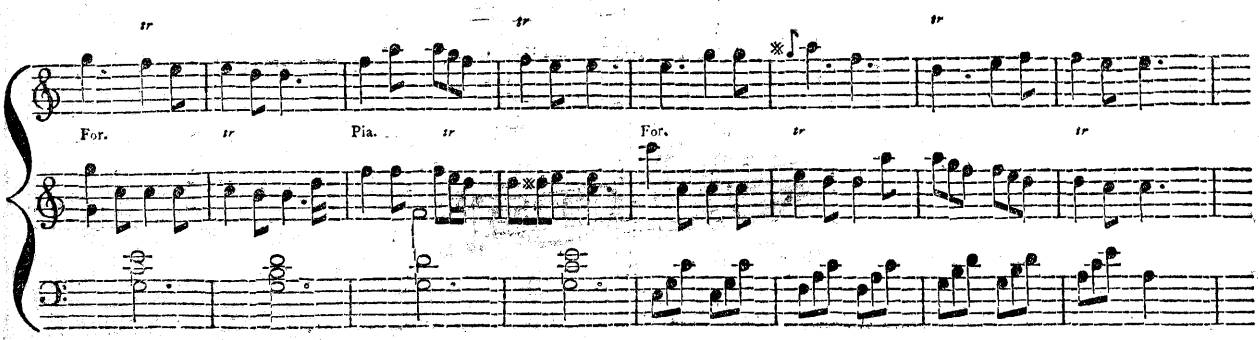

For.
L
P.
F.
P.
Ai mera piaree!
F.
Ya Laum.
Pia.
Cres°.
Fort°.
Pia.

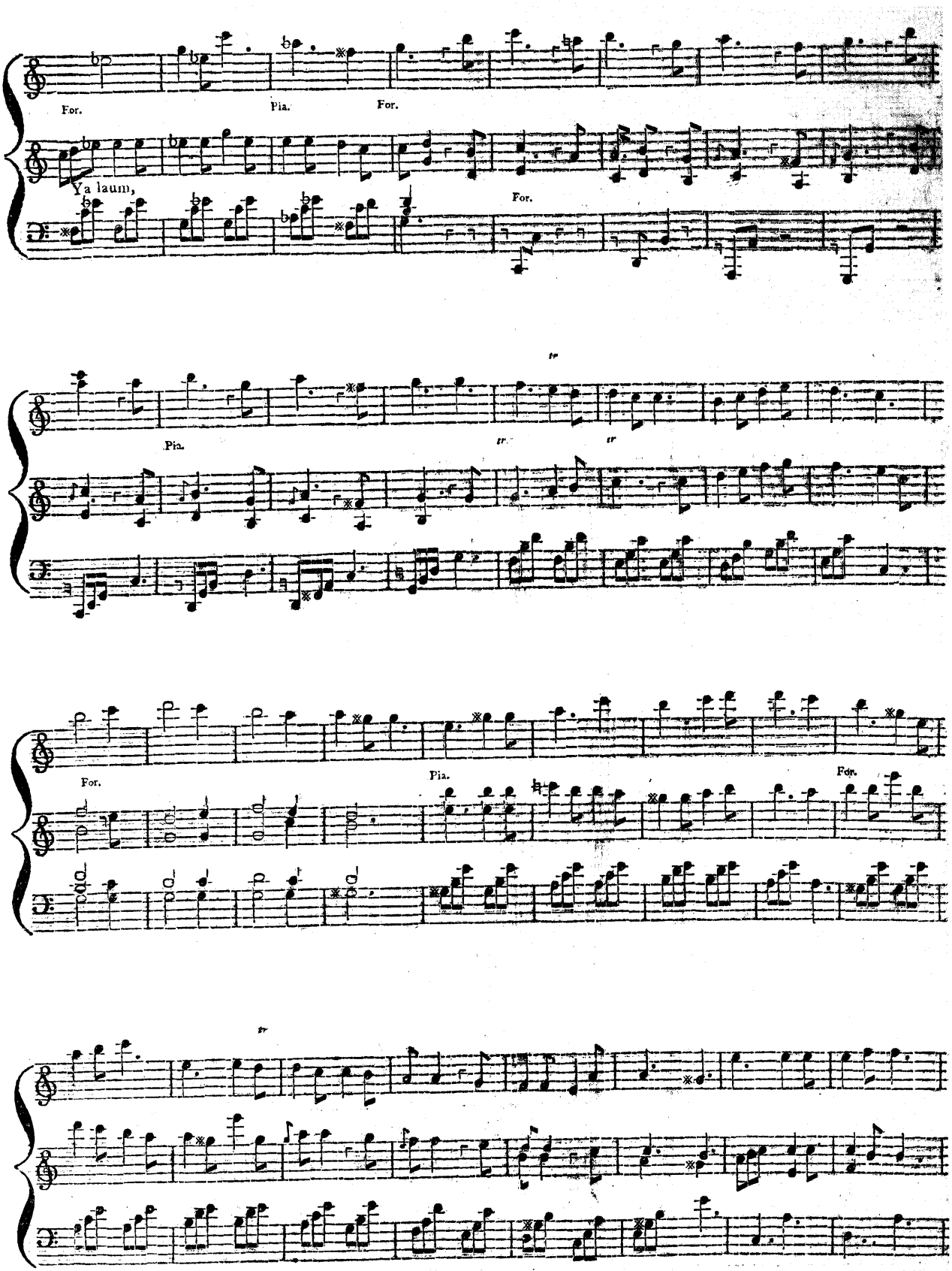


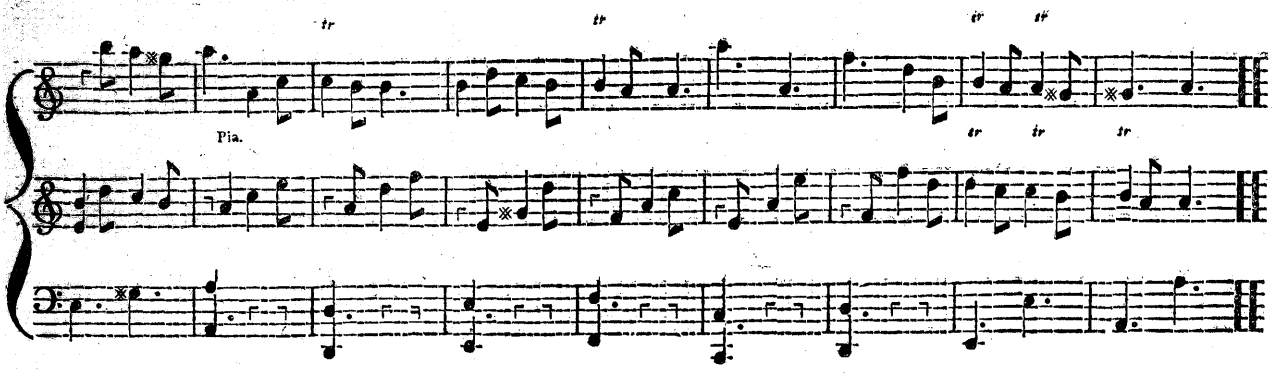




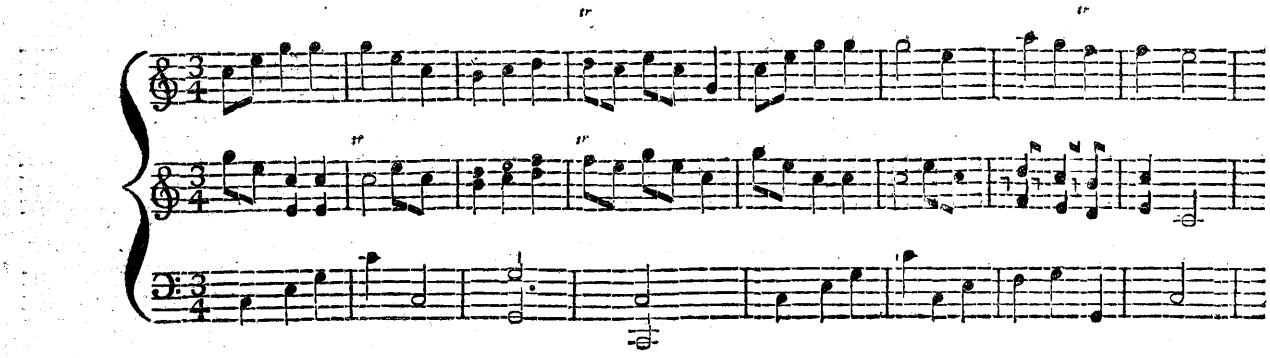


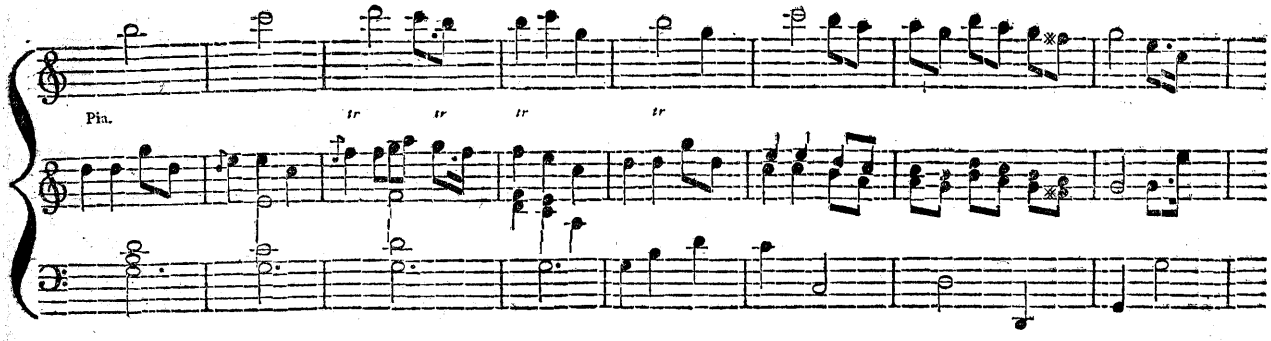
Volti preſto.

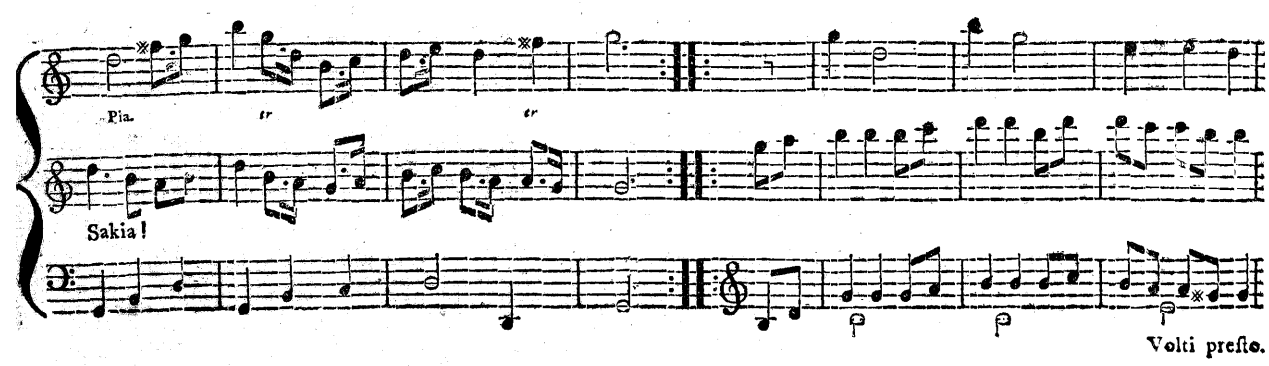

For.
Pia.
For.
Ya laun,
For.
Pia.
tr
tr
tr
For.
Pia.
Fdr.
tr

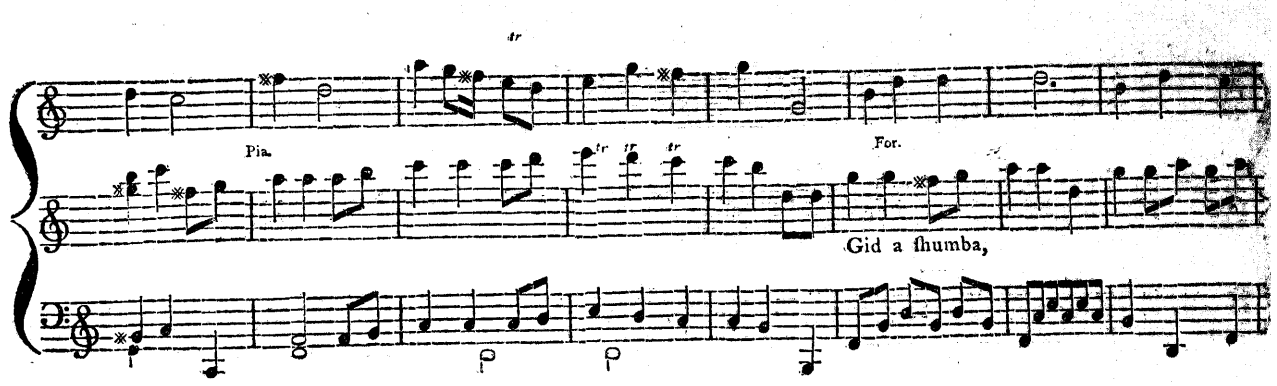


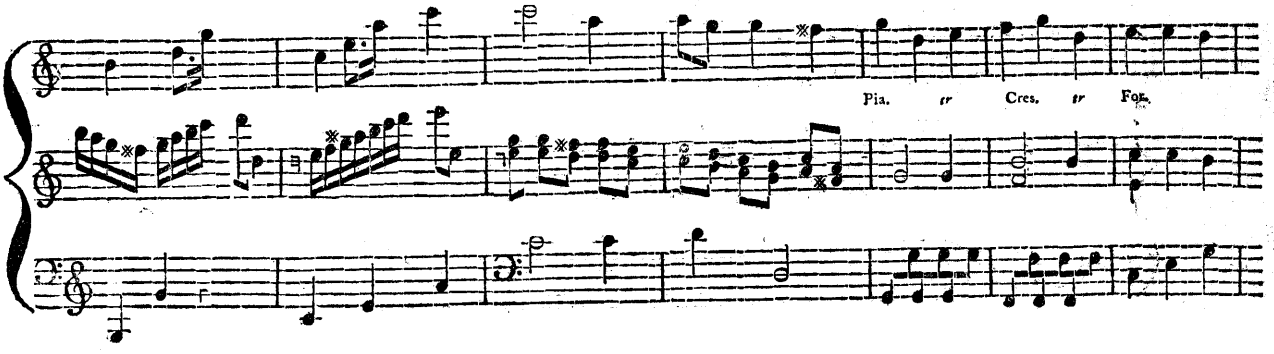
MINUETTO.

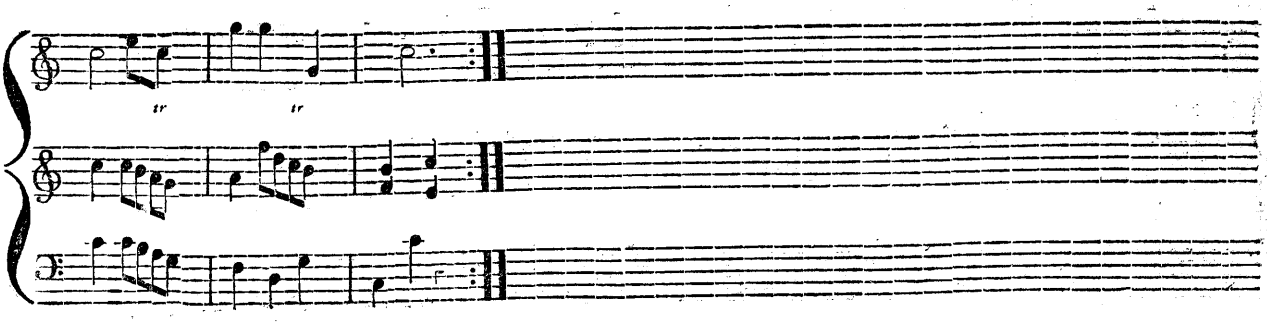




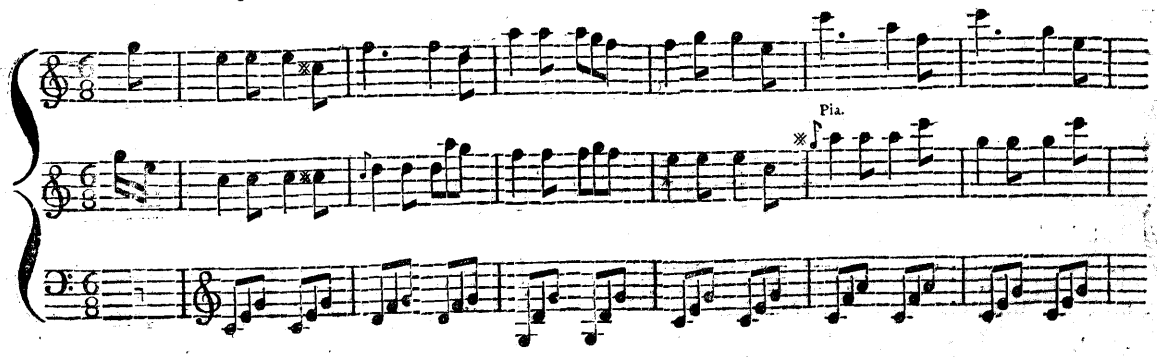


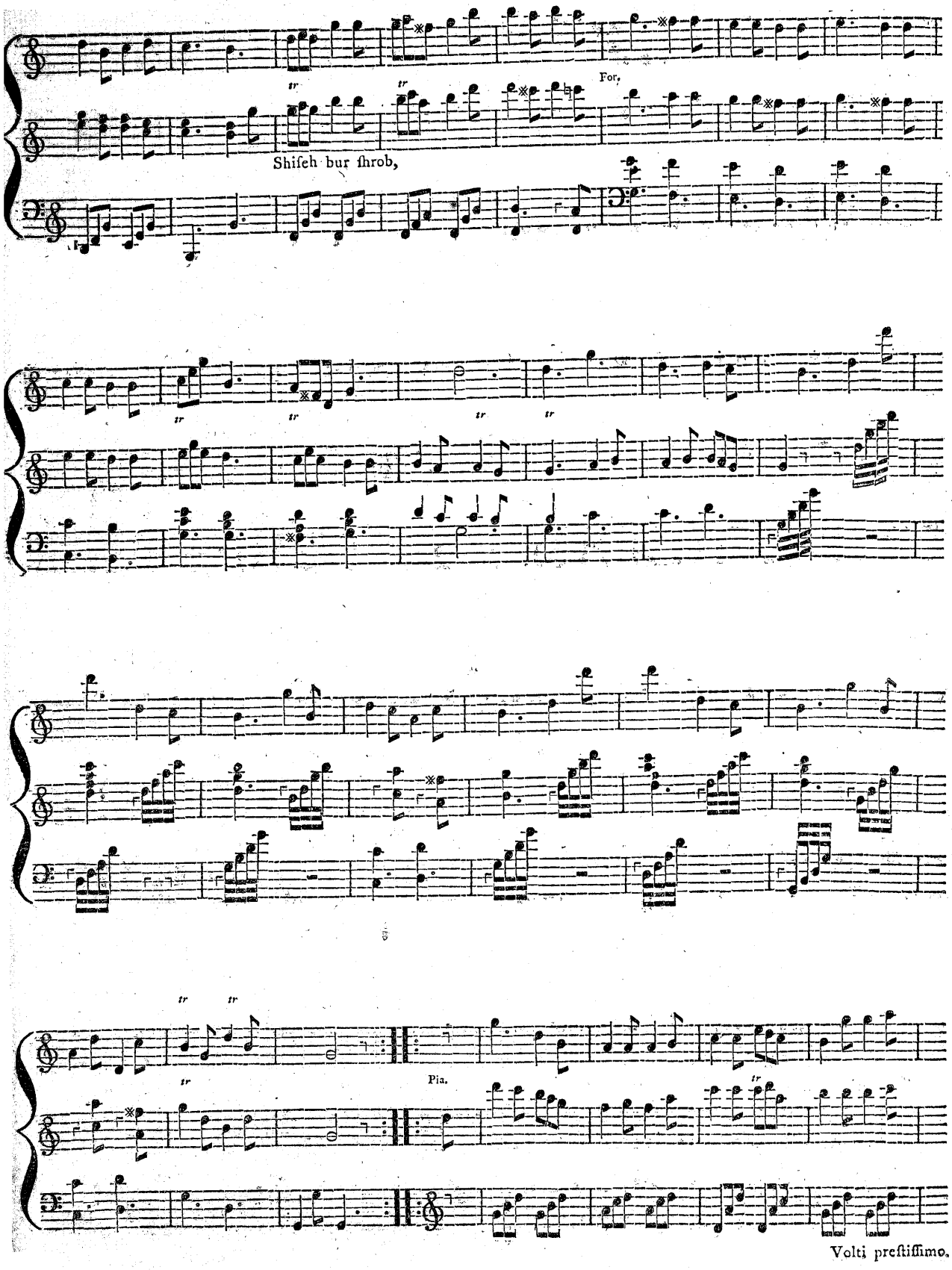


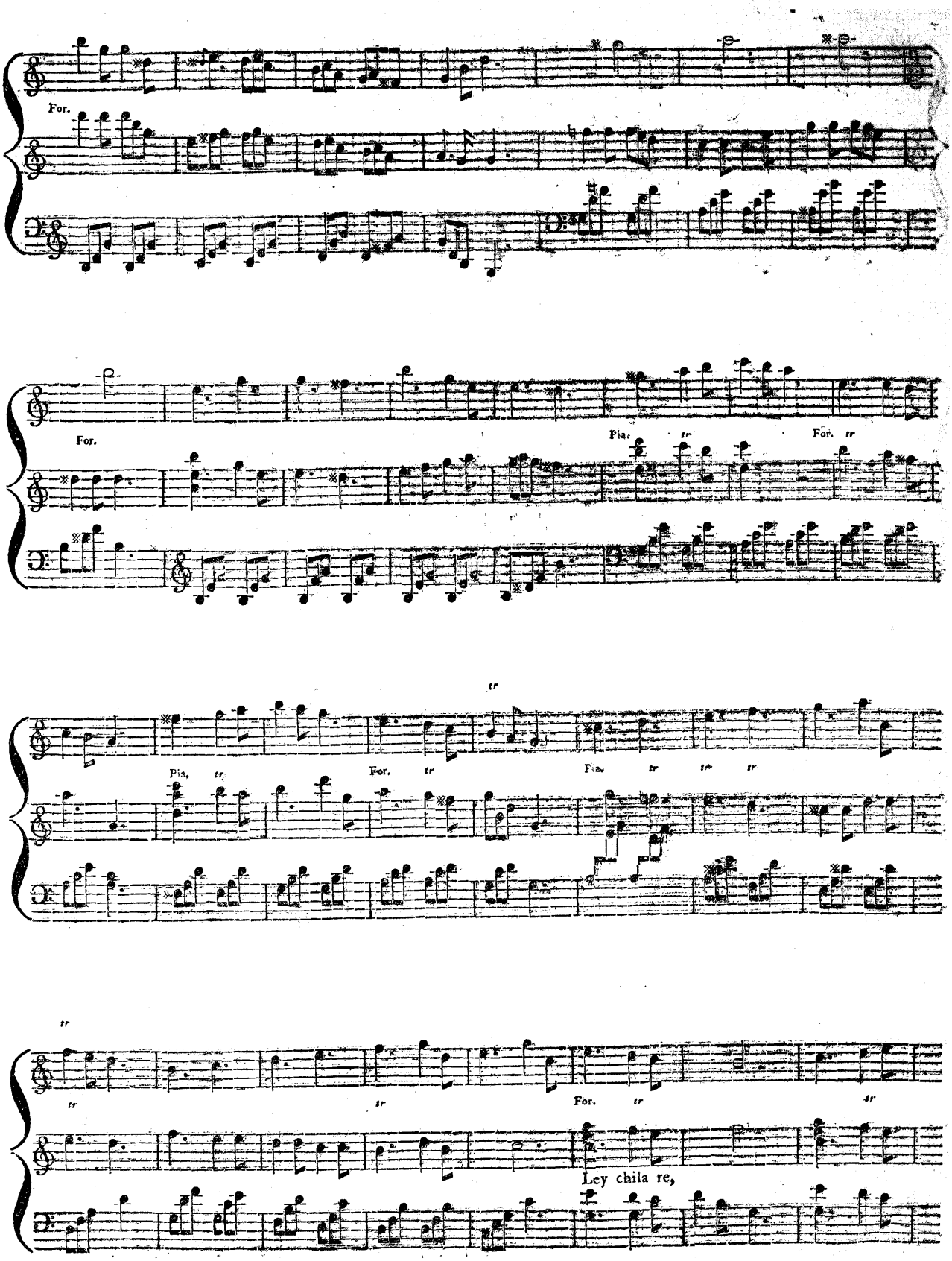




J I G G.




For.
Shifeh bur ſhrob,
Pia.
Volti preſtiſſimo.


For.
For.
Pia. tr
For. tr
tr
Pia. tr
For. tr
Pia. tr tr tr
tr
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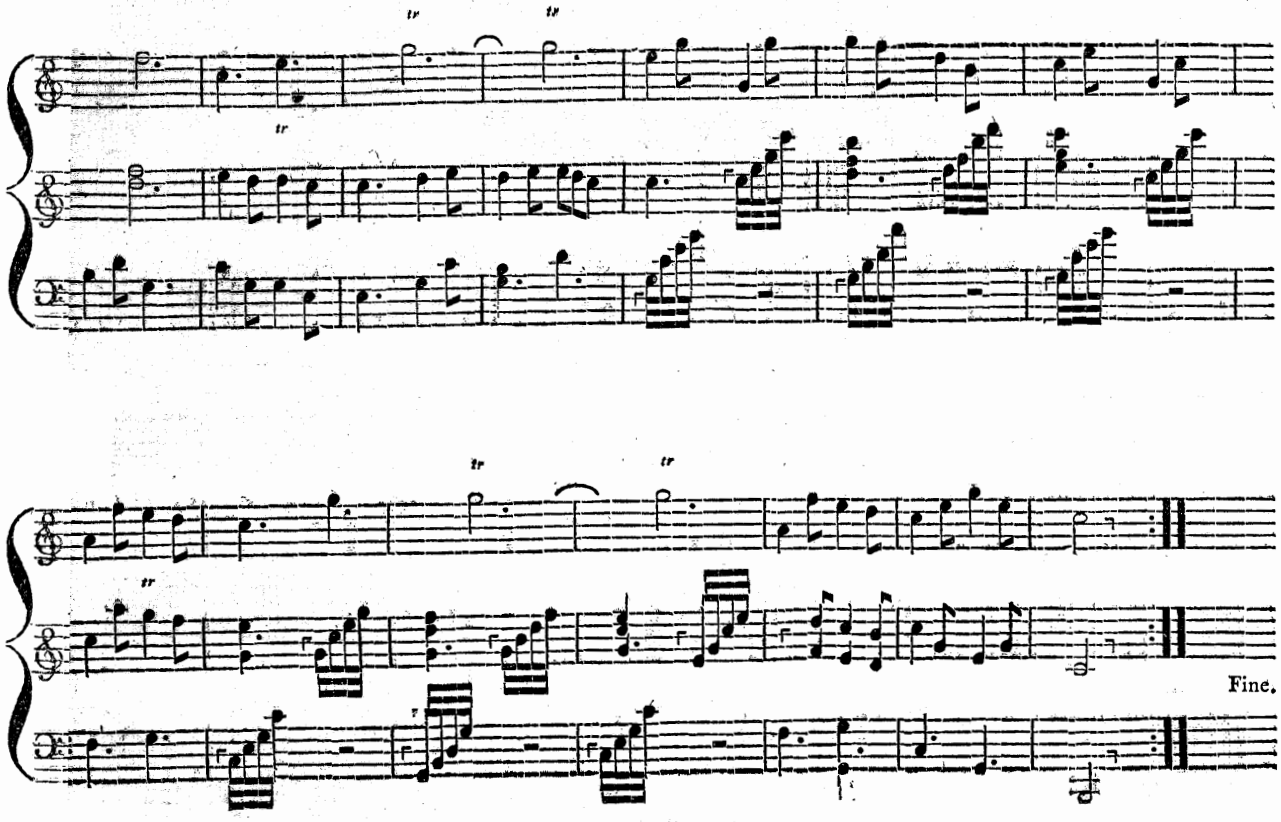
For. tr
tr
Ley chila re,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tr
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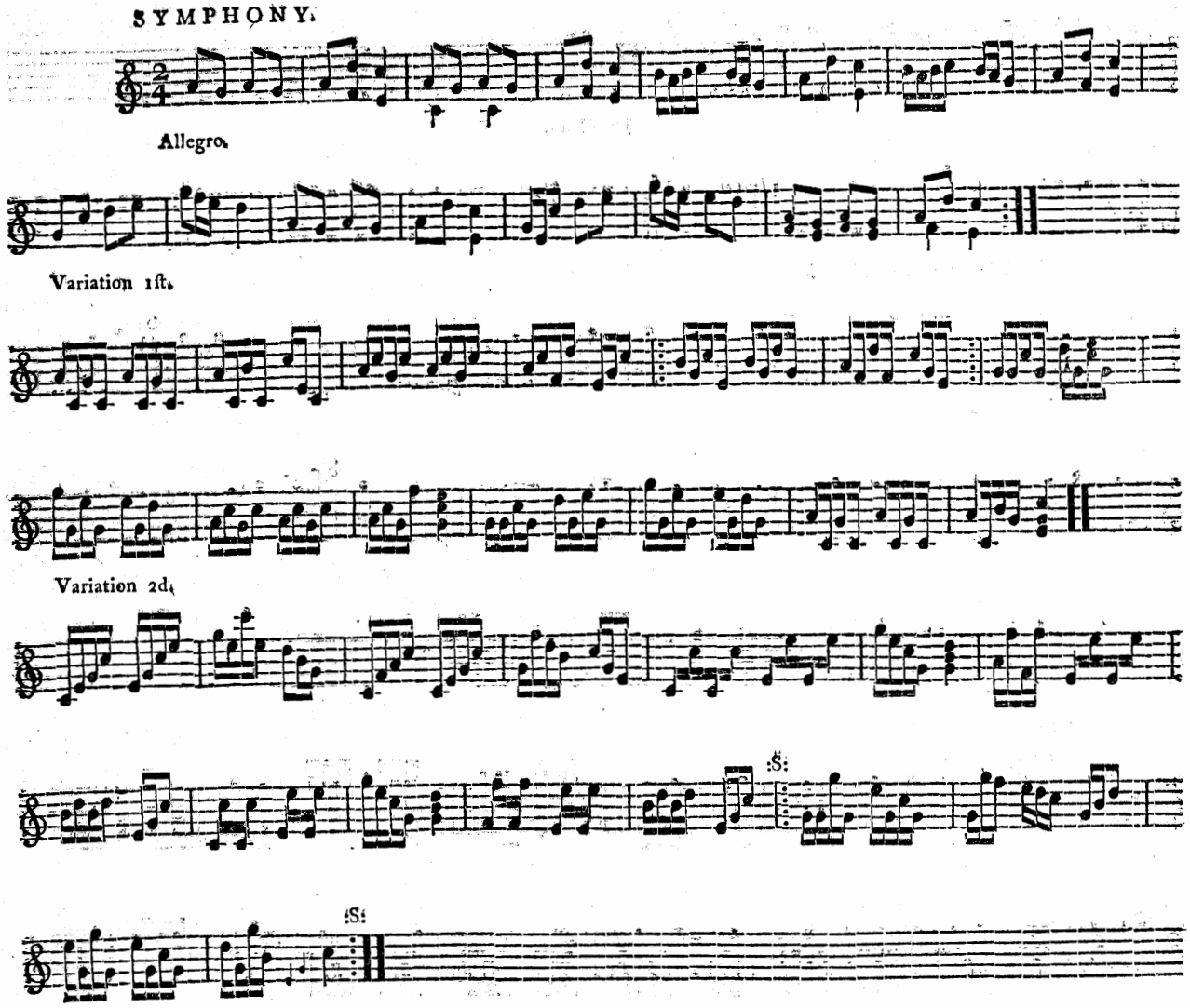
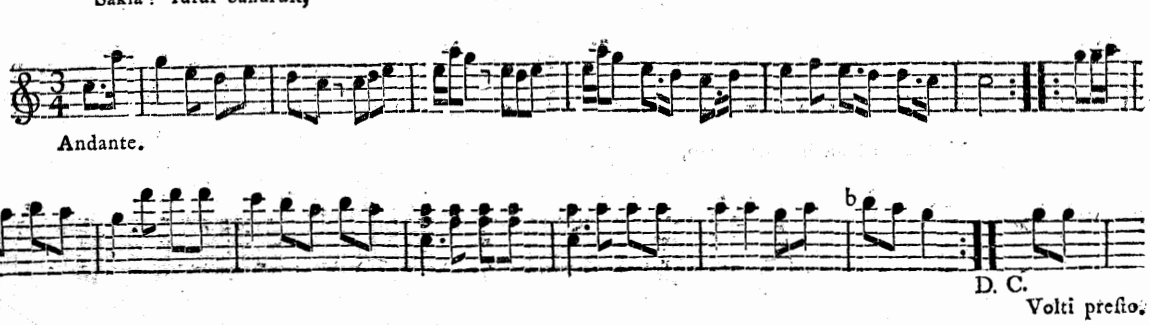
Fine.

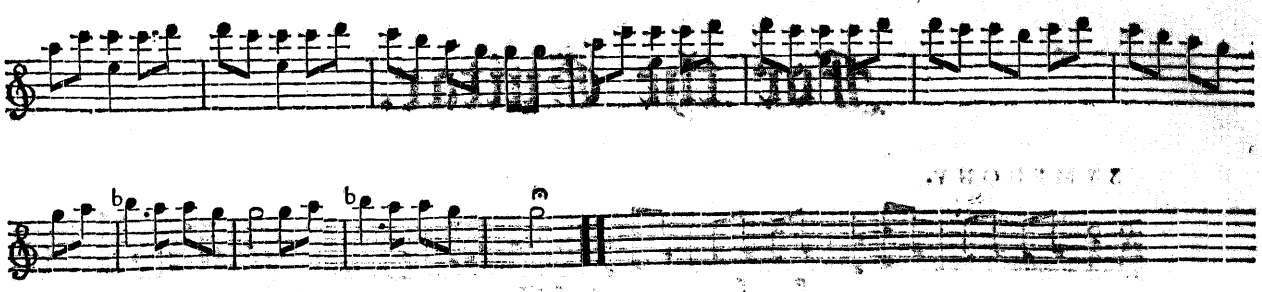
For the Guitar.

SYMPHONY.



Sakia! fuſul baharuſt,

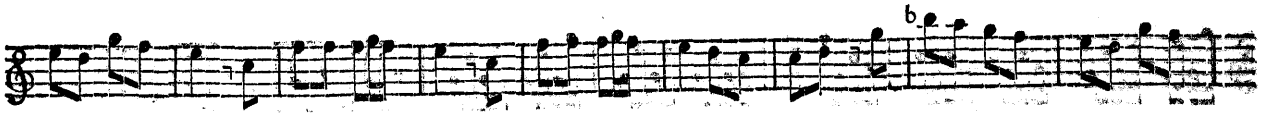


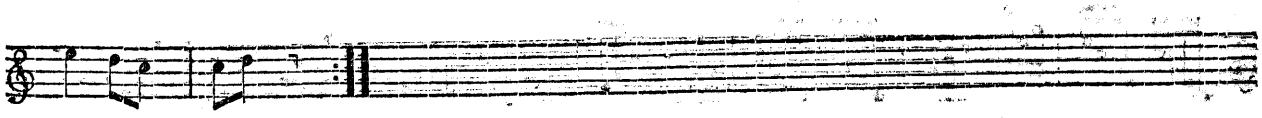


Da Capo.

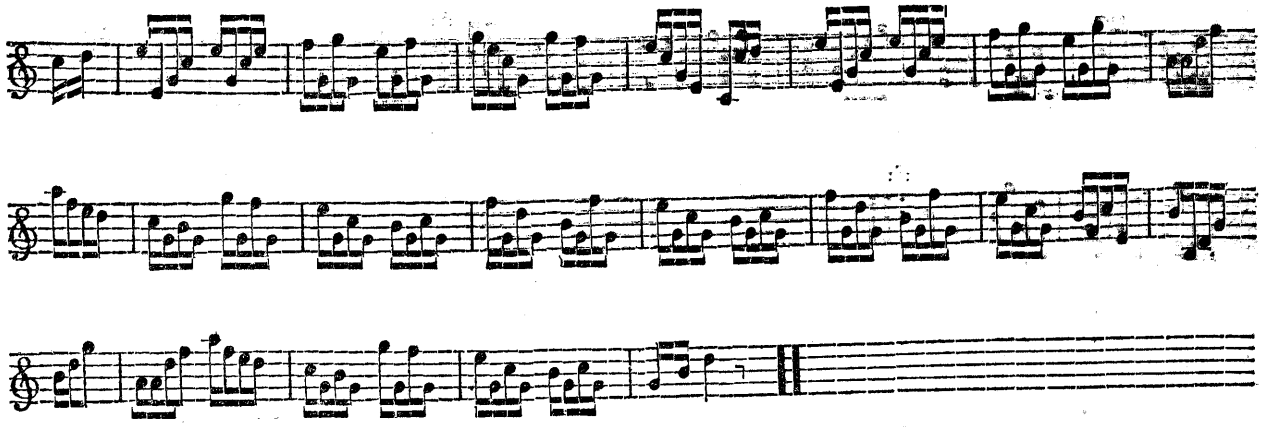
Kia kam keea dil ne?

Largo.

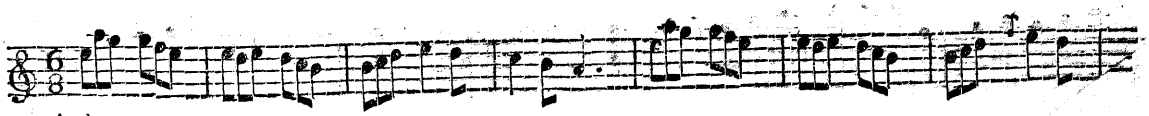




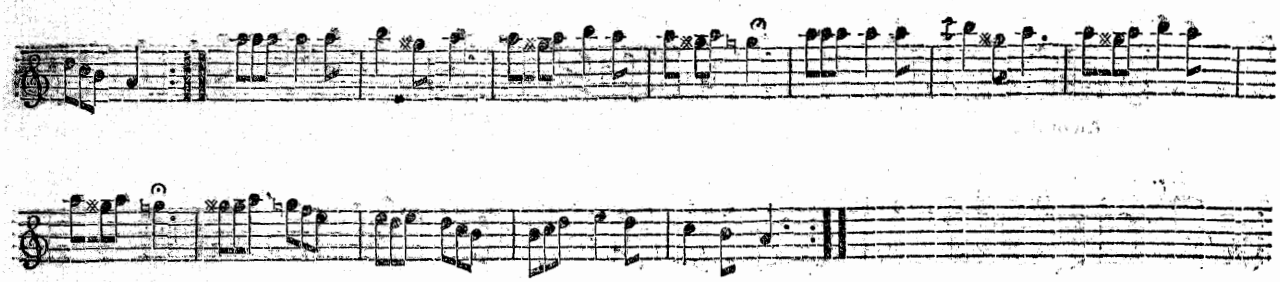
Variation.



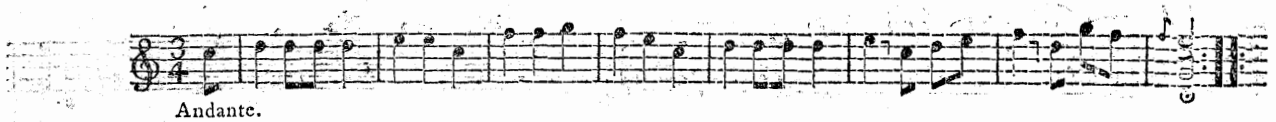
Mutru be khoosh nuwa bego,

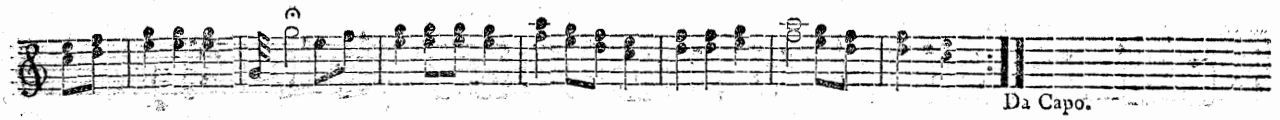


Andante.

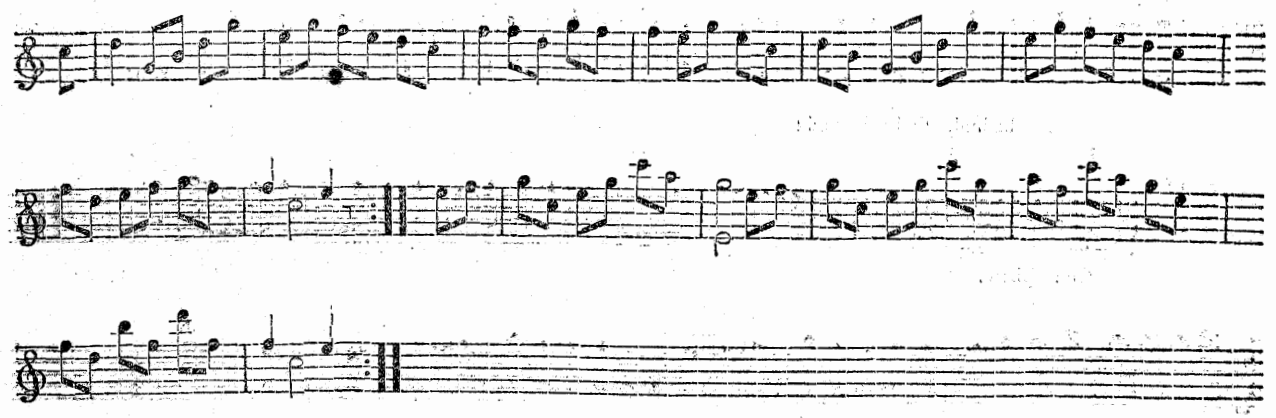


Ouwul keh mura buh iſht razee kurdee,

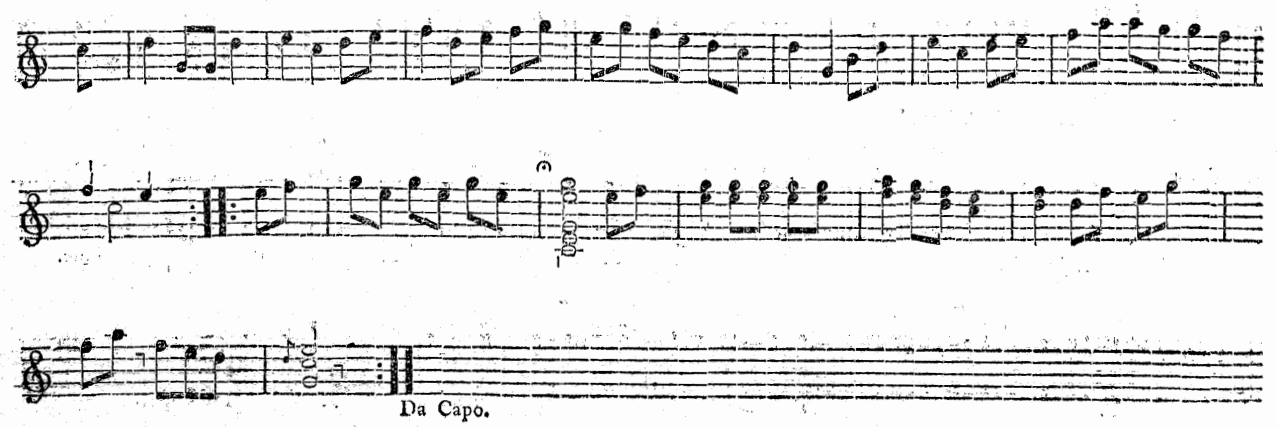




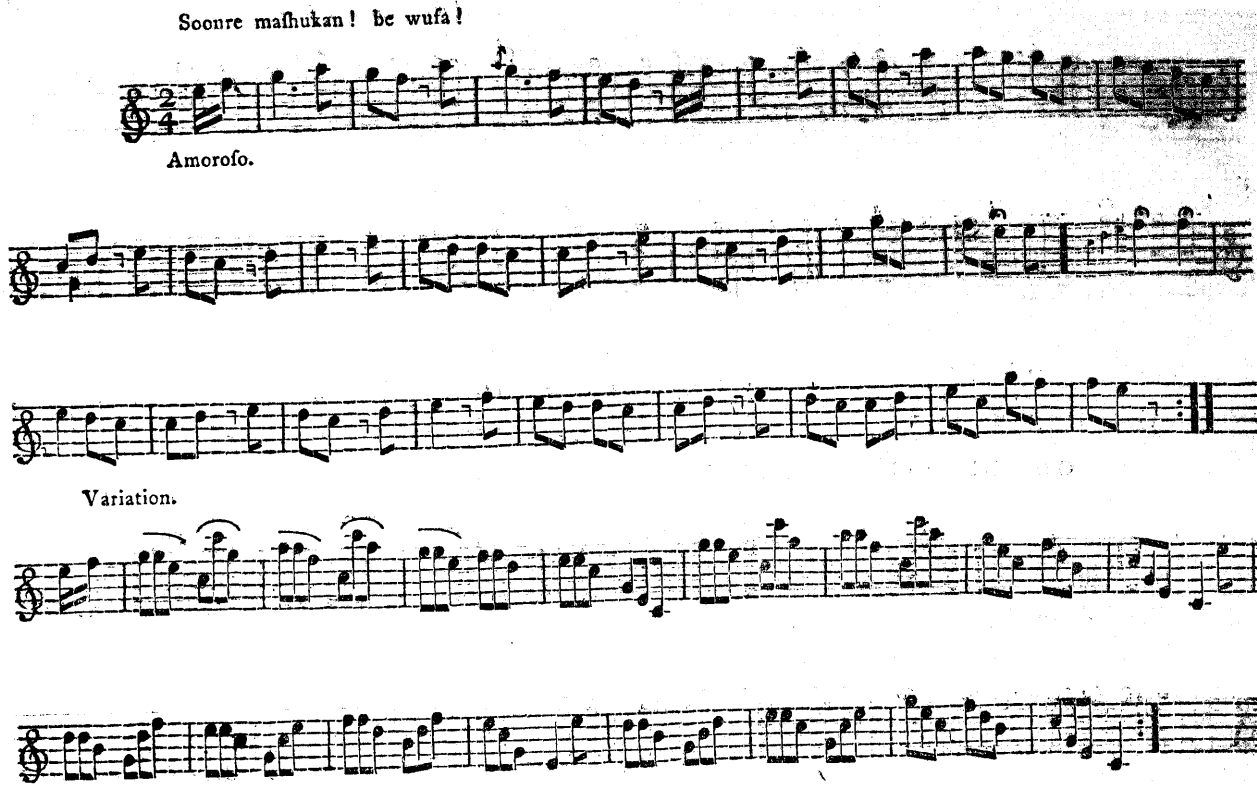
Variation 1ſt.



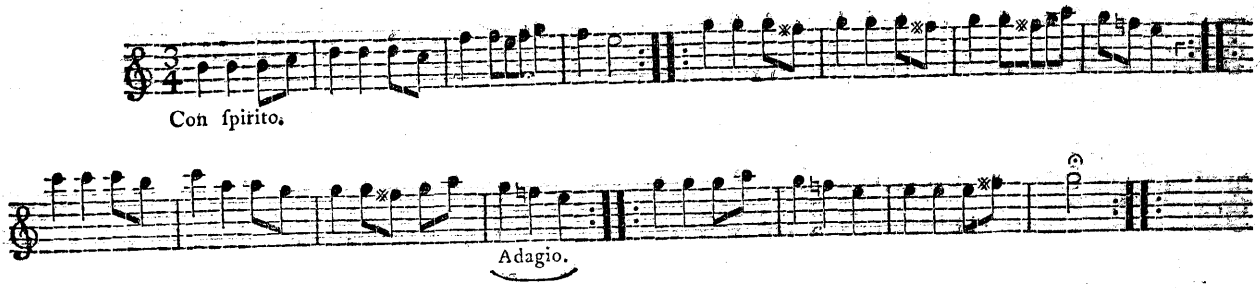
Variation 2d.



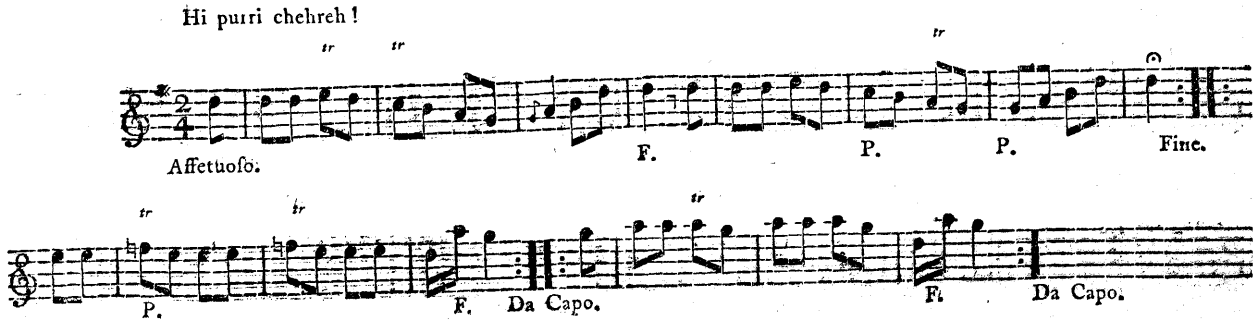
Soonre maſhukan! be wufa!



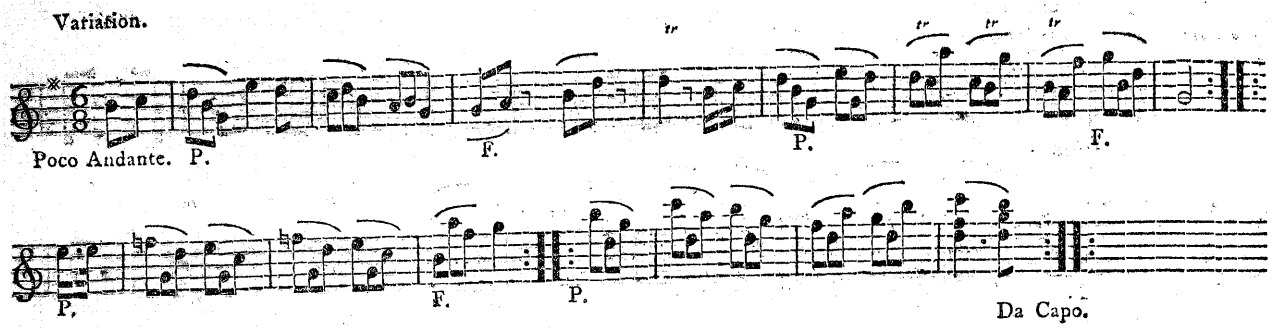
Hy baſhud, O hy baſhud!



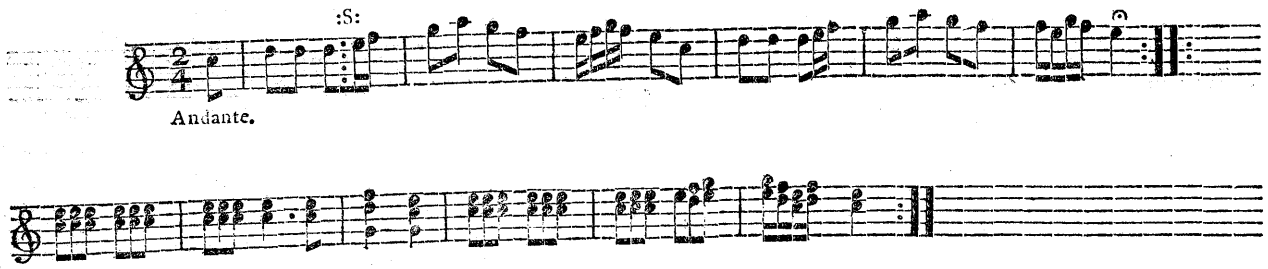
Hi purri chehreh!

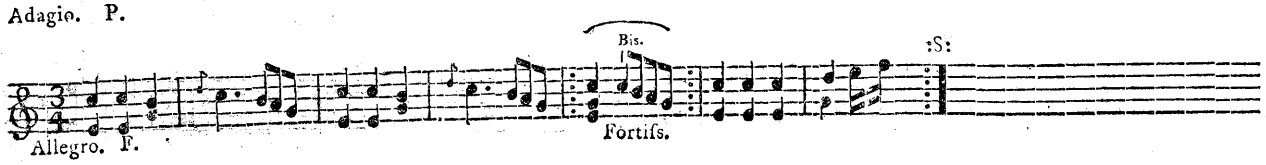


Variation.

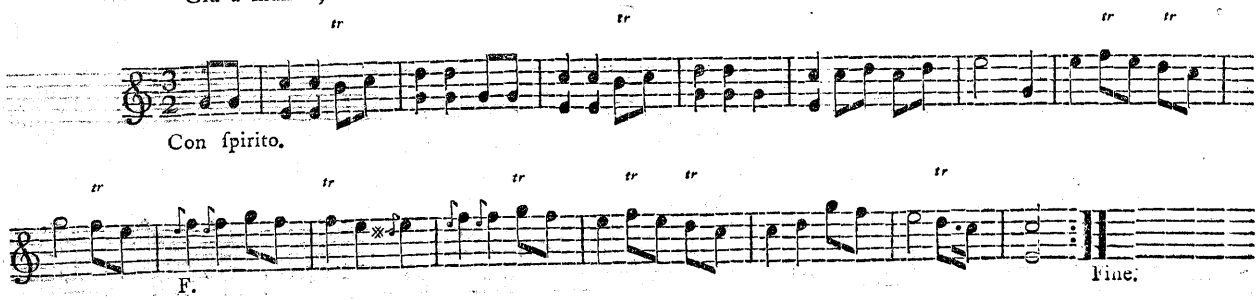


Aute ſe bole bundoo !

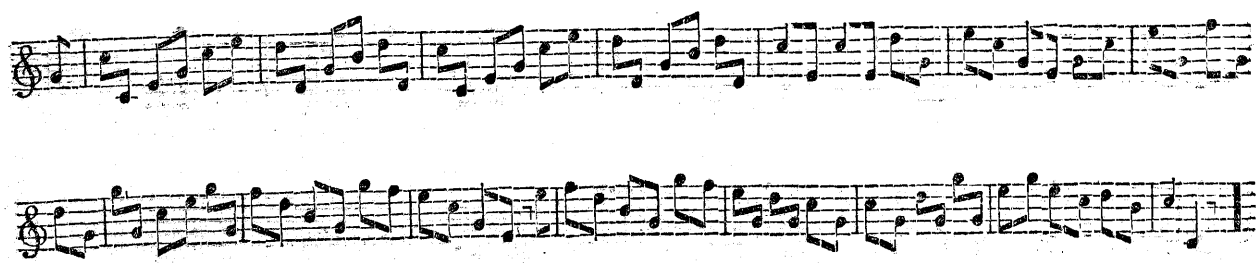




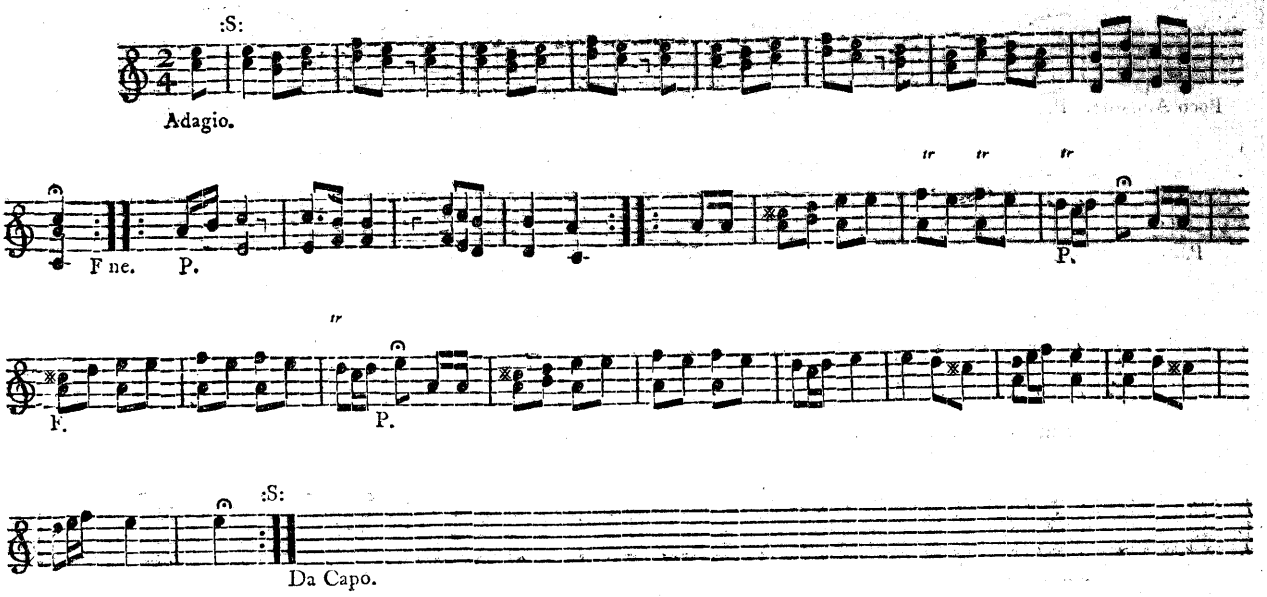
Gid a ſhumba,



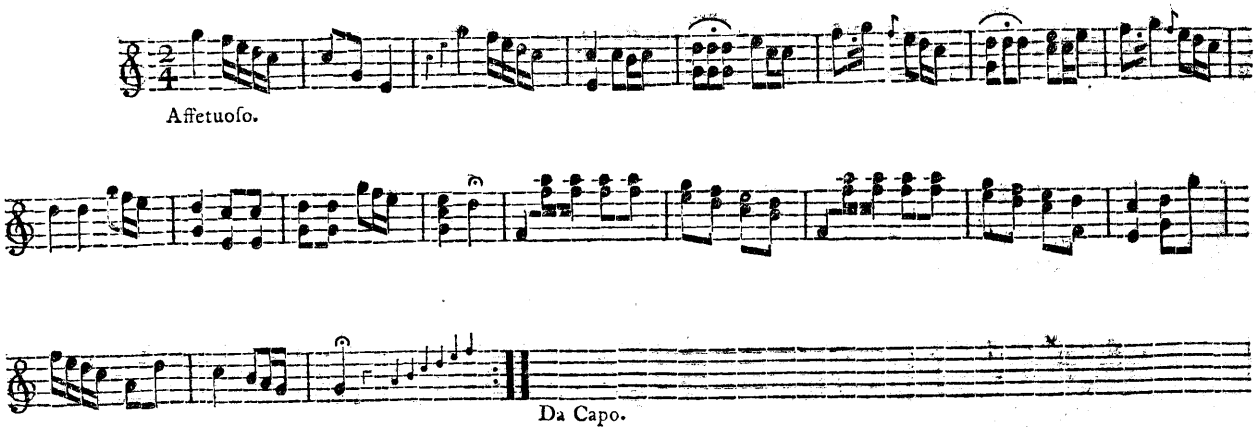
Variation.



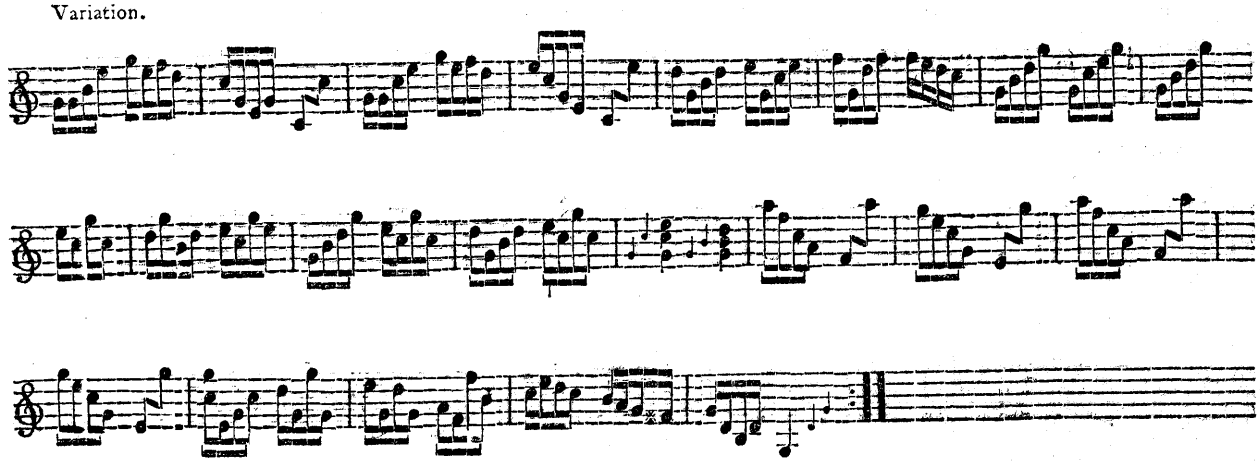
Shuſha myra bear,



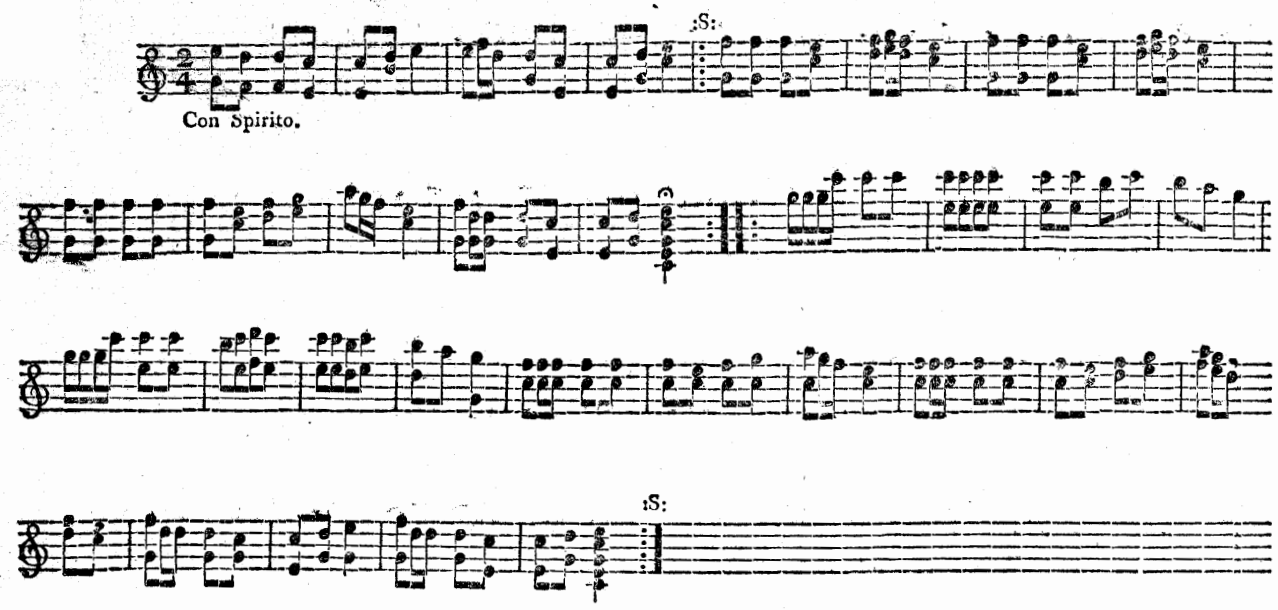
Dandee kala,



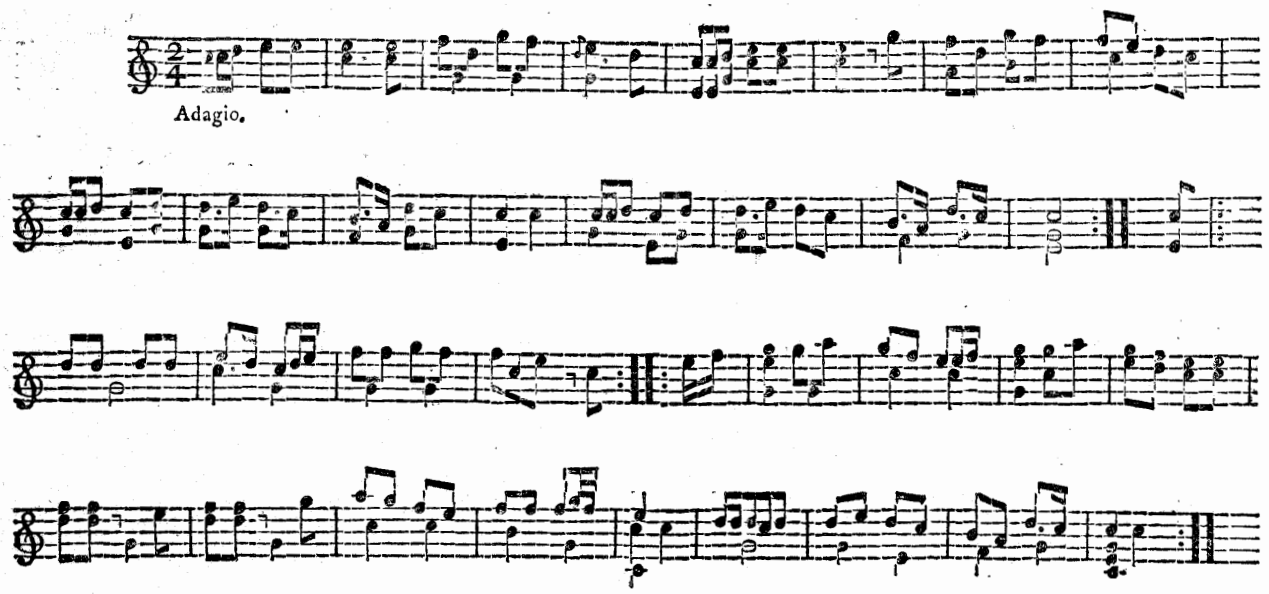
Variation.



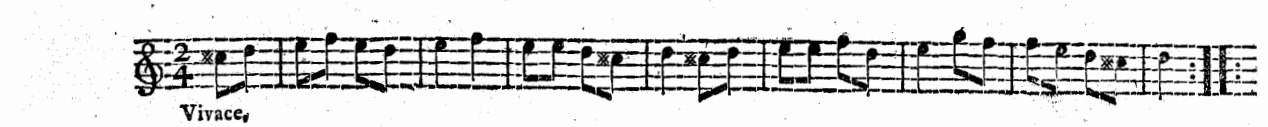
Dandera vakee,

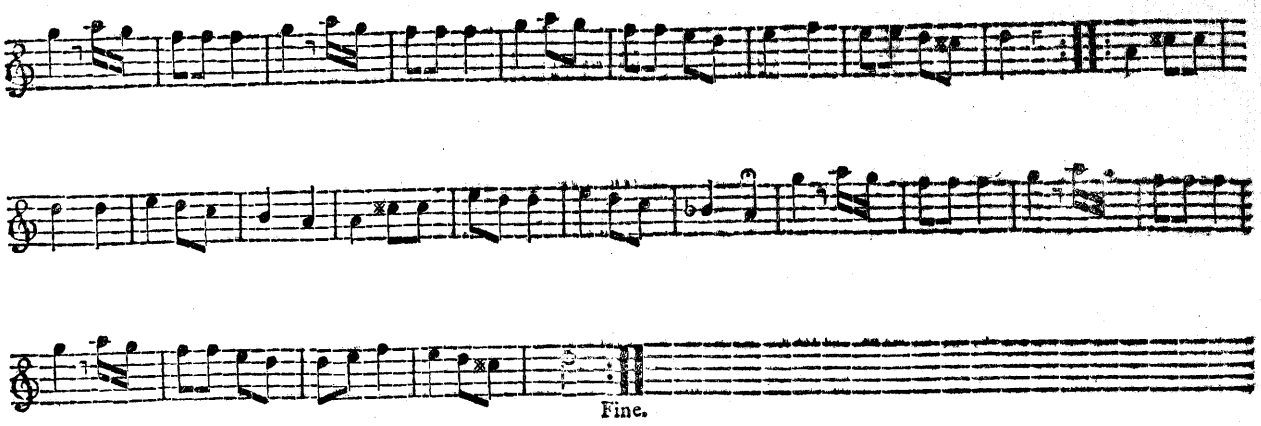


Toom ko ſum ſhouta,

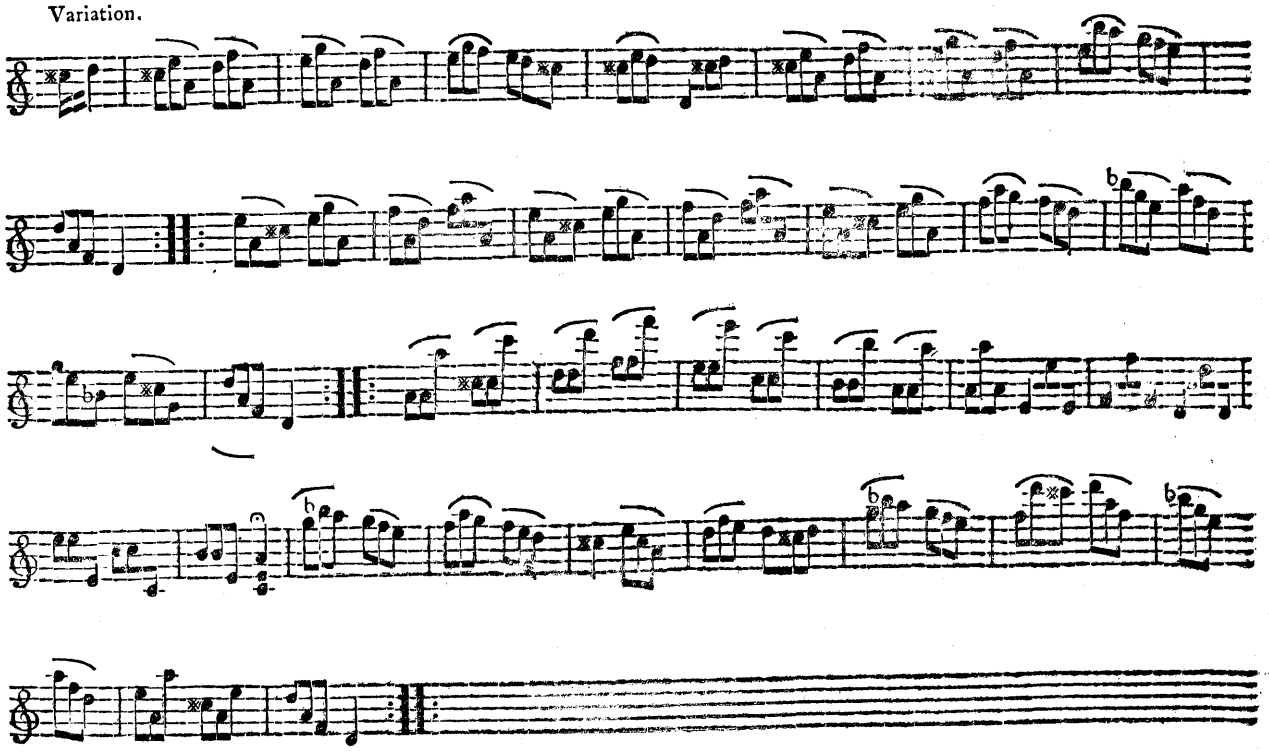


Mera peeari ab ia re,

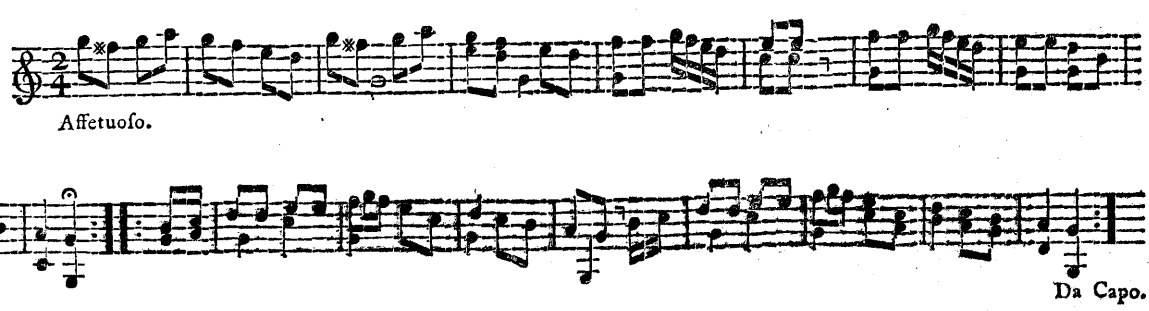




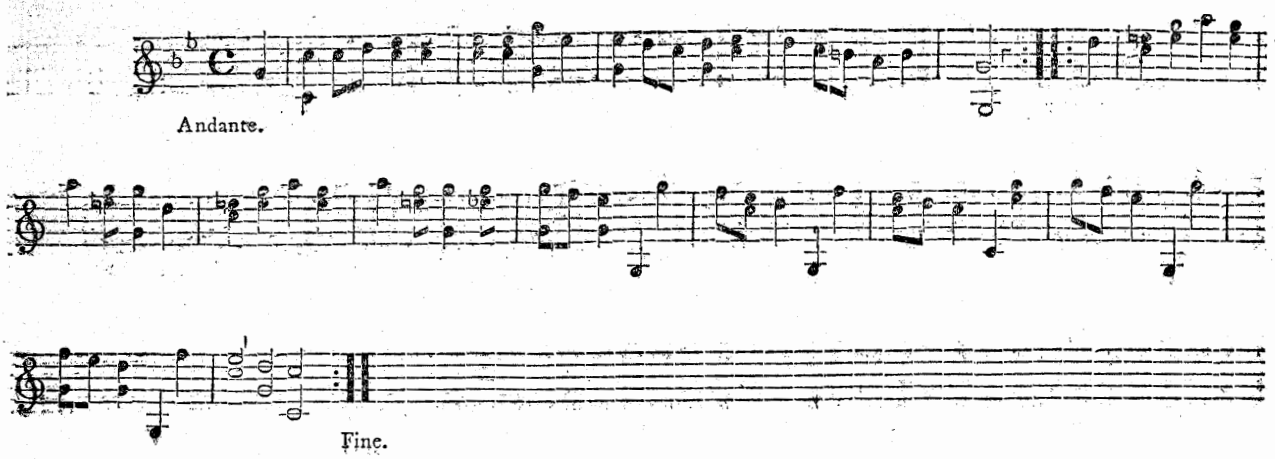
Variation.



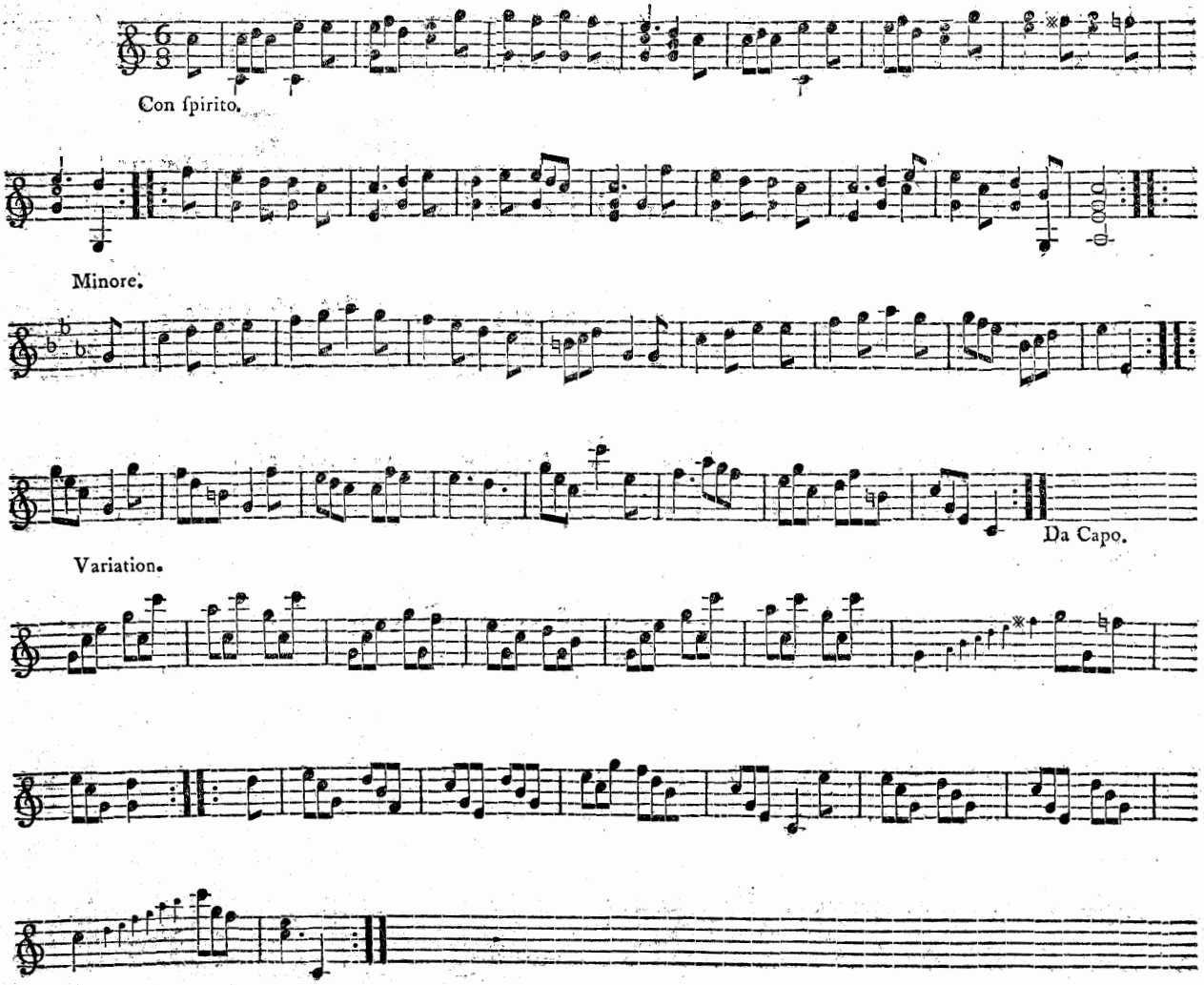
Kan ja kia,



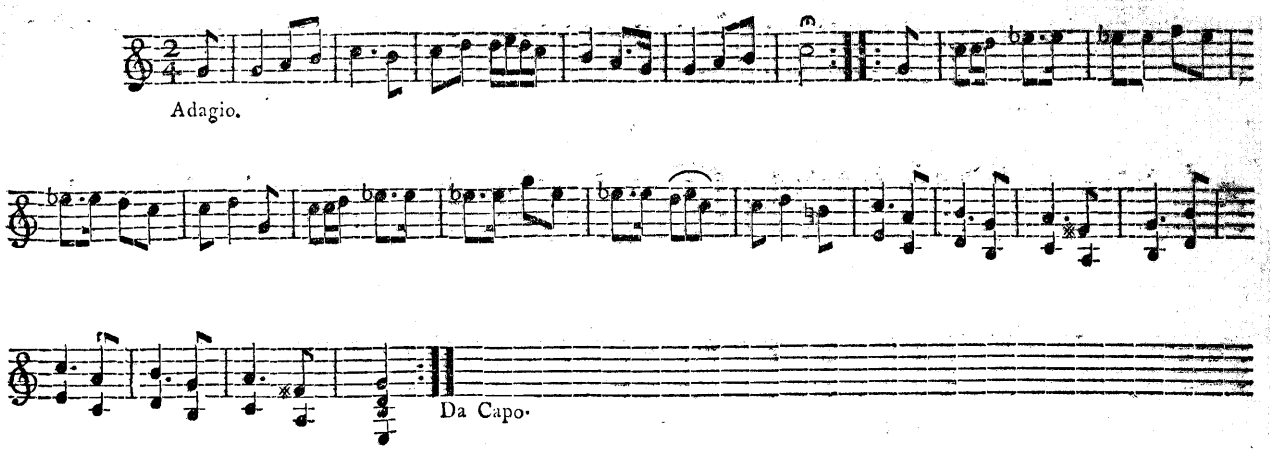
Quoce fera que ſatkeh,



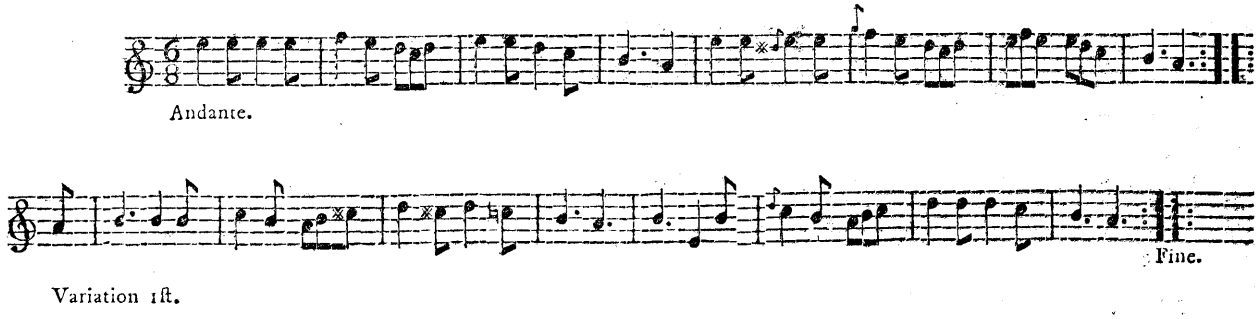
Shiſeh bur ſhrob,



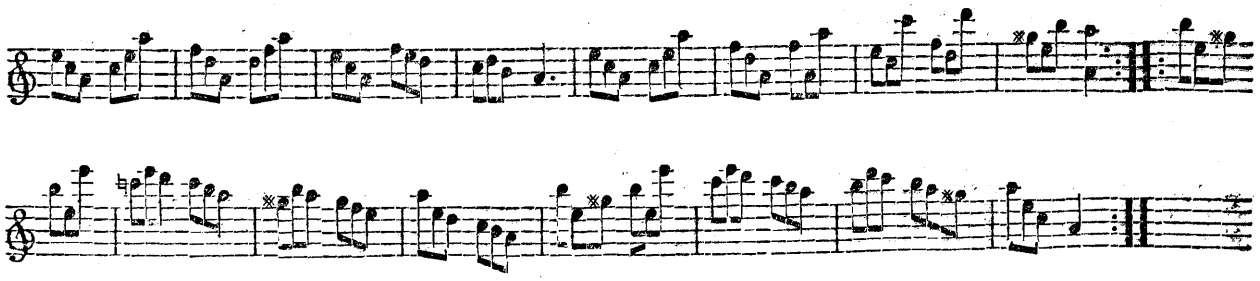
Ya laum, ya laum,



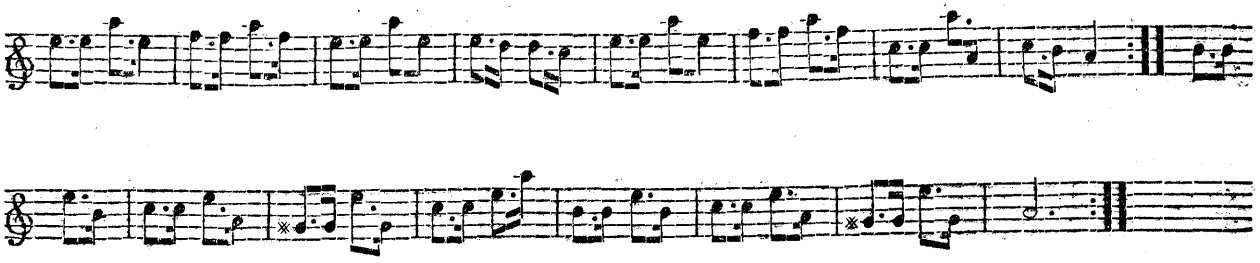
Dil ne danne leea re,



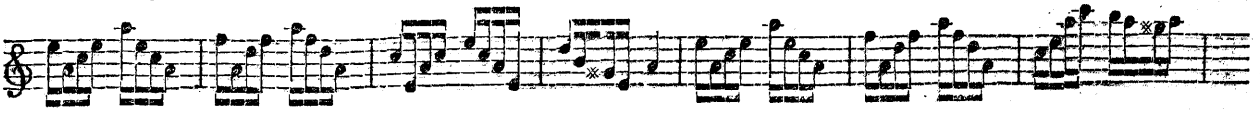
Variation 1ſt.

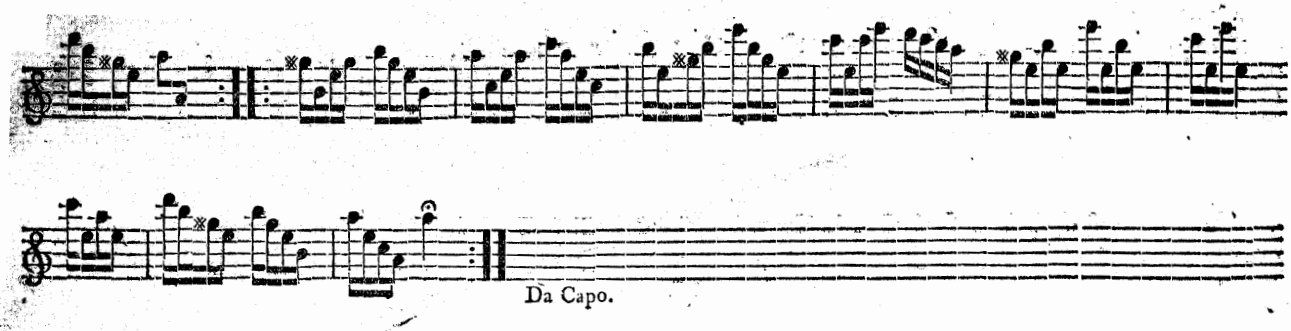


Variation 2d.

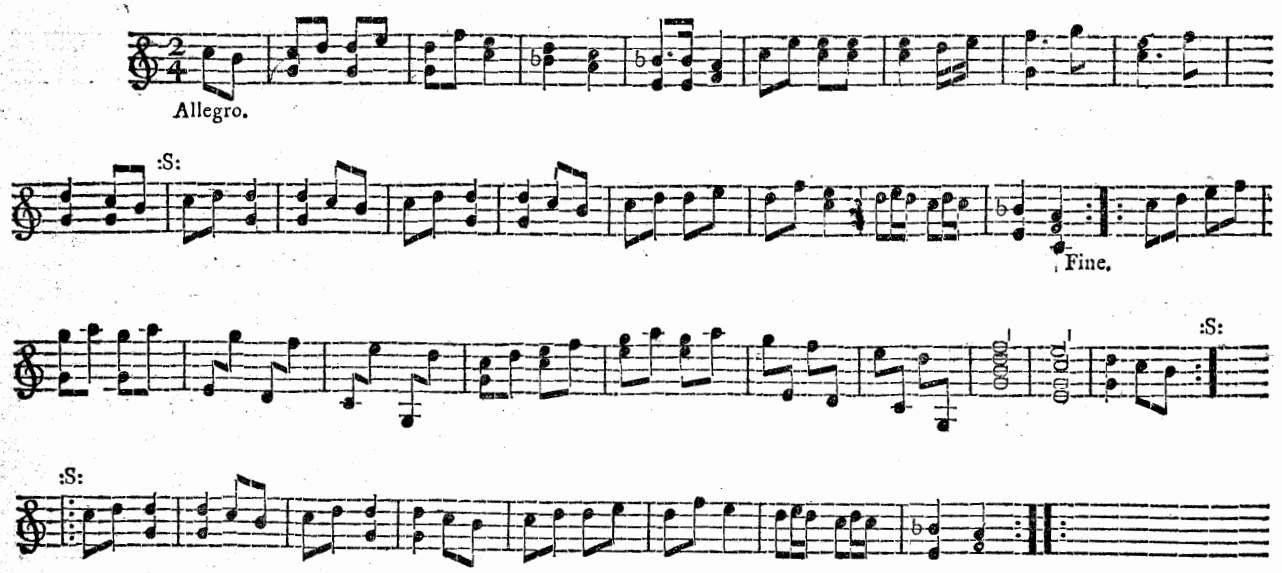


Variation. 3d.

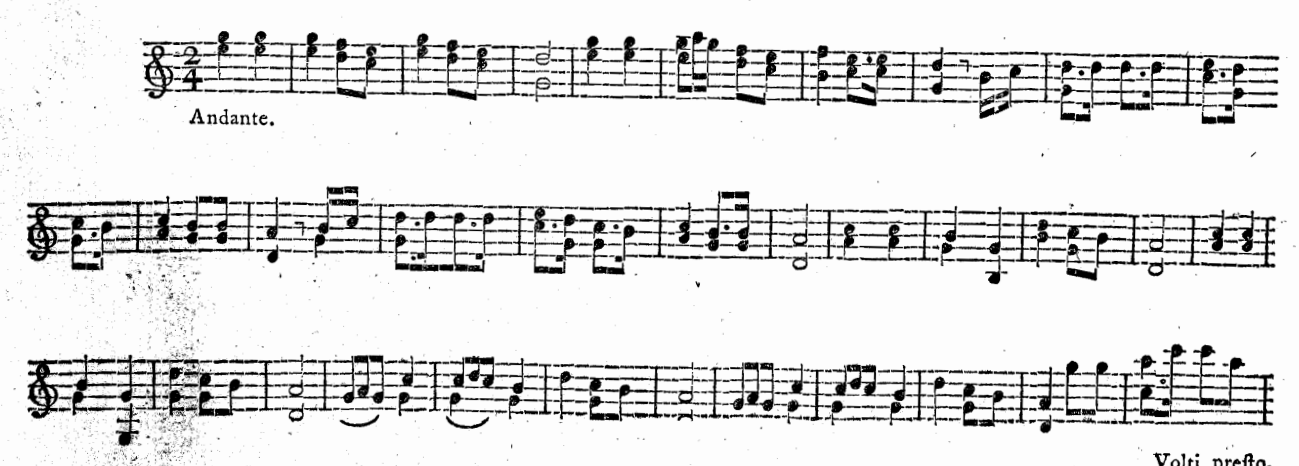


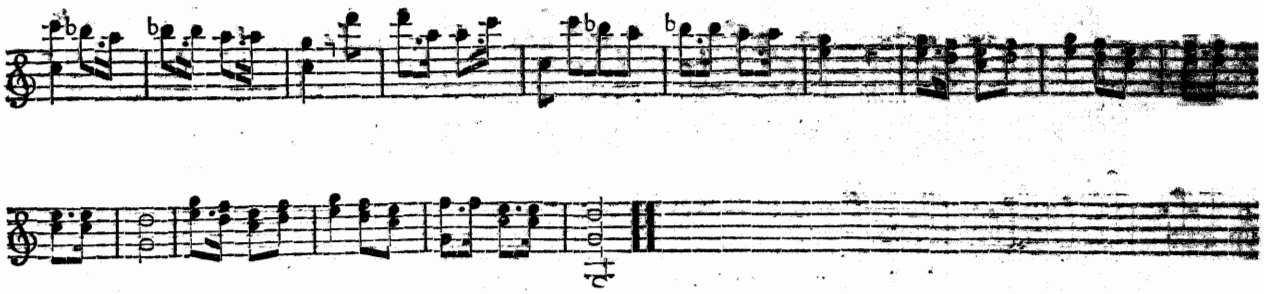


Mera mutchelli!

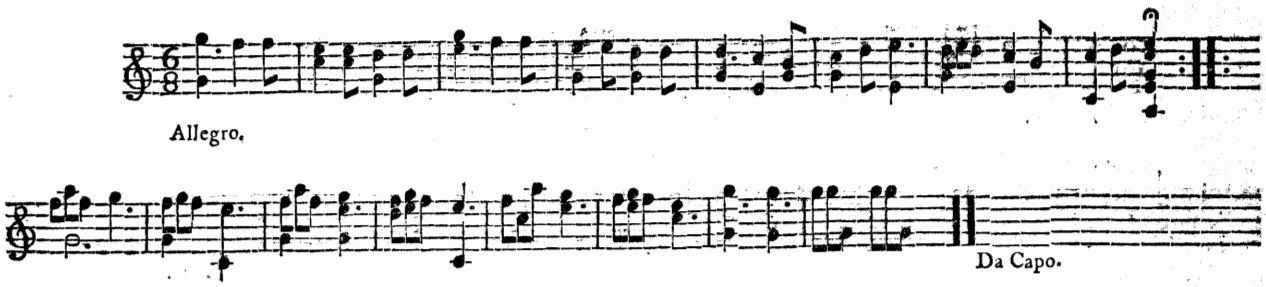


Deem tere na,

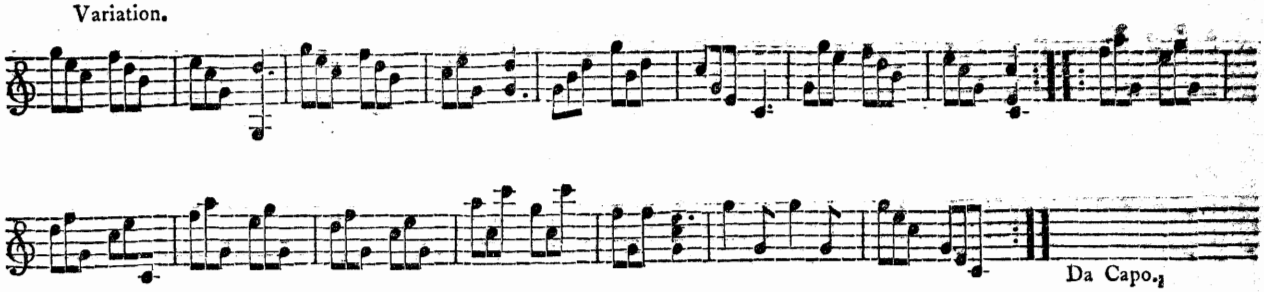




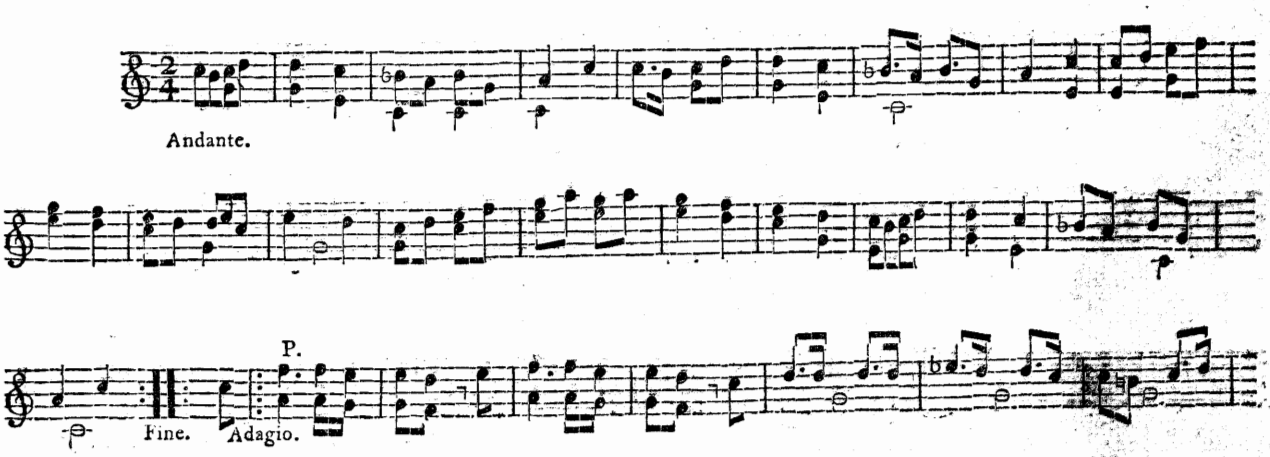
Hi bibbi mon karella,



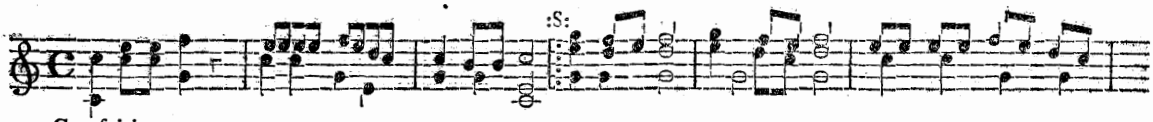
Variation.



O yaar oh!

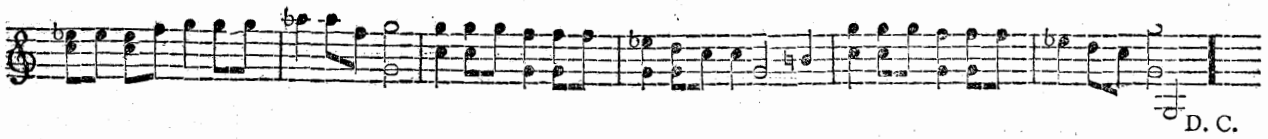


Ley chila ré,

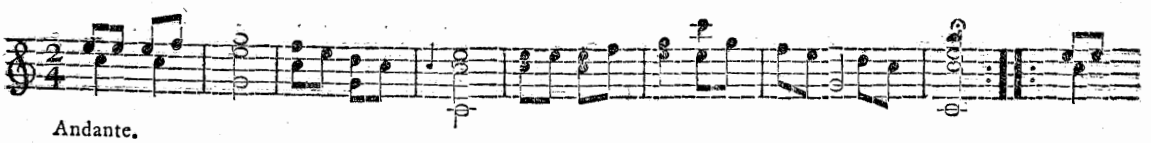


Con ſpirito.

Fine.



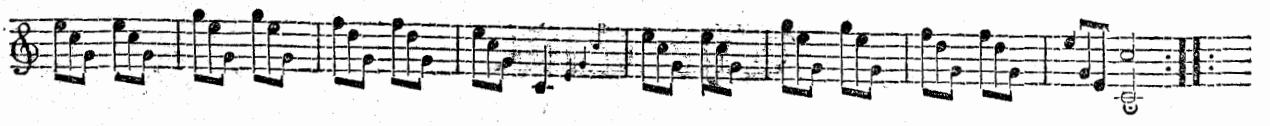
Piar mera foon,

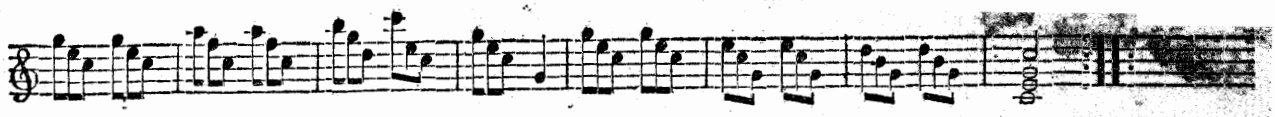


Andante.

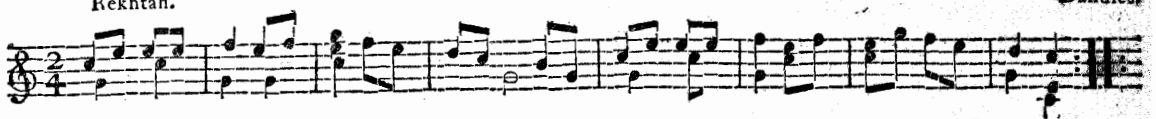
Variation 1ſt.

Variation 2d.

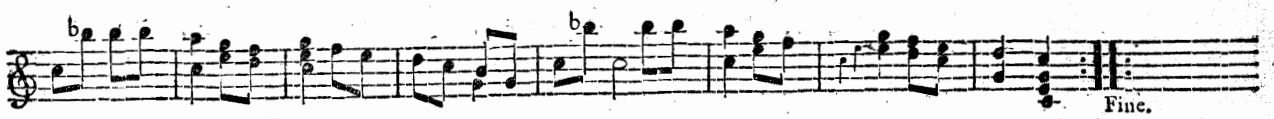




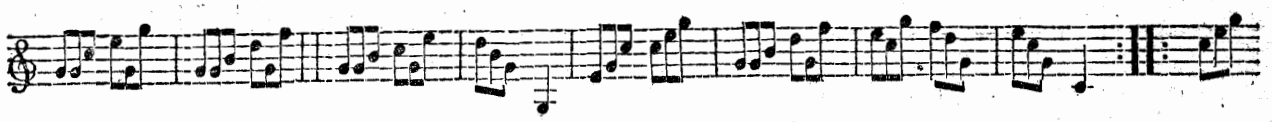
Rekhtah. Dandies.

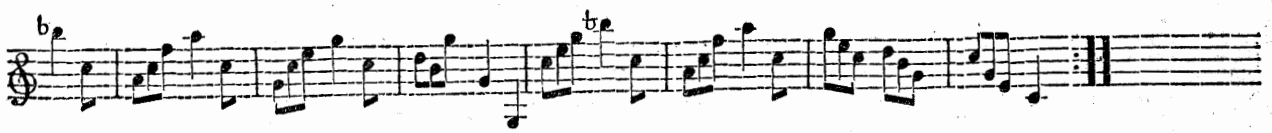


Allegro.

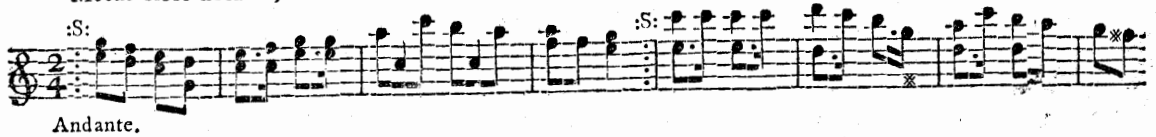


Variation.

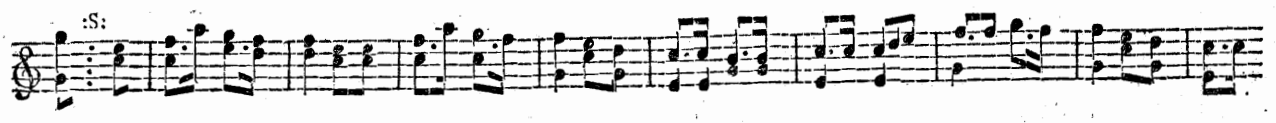


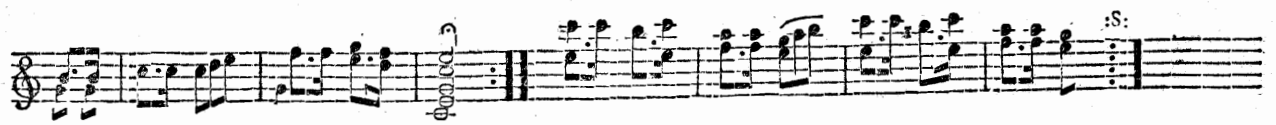


Mooni bibbi nochare,

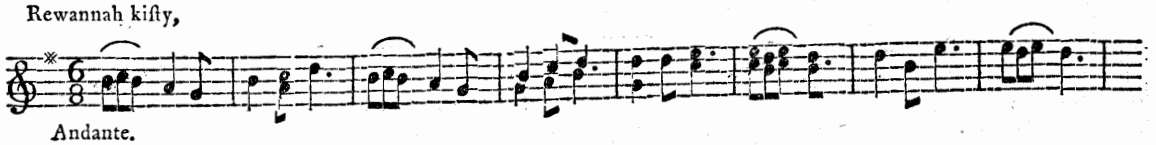


Andante.

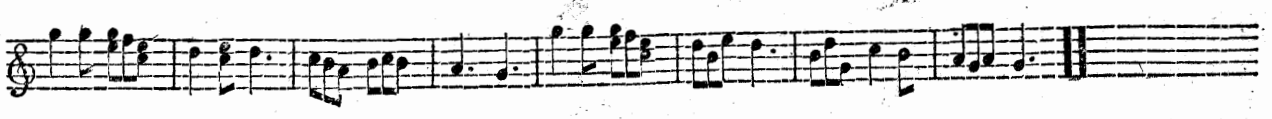




Rewannah kifty,



Andante.



The End.