

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 J<sup>th</sup> 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.



# LIST OF SUBSCRIBERS.

	COPIES.	COPIES.	COPIES.
<b>A.</b>			
ANDERSON, Miss,	1		
Adair, Robert, Esq.	1		
Amherst, W. K. Esq.	2		
Arnold, Lieut.	1		
Alcock, Lieut.	1		
Ashworth, Lieut.	1		
Auriol, J. Esq.	1		
Allen, C. Esq.	1		
Apfrey, Capt.	1		
<b>B.</b>			
BRISTOW, Mrs.	1		
Barlow, Mrs.	1		
Burrington, Miss,	1		
Burgh, Mrs.	1		
Birch, Mrs.	1		
Bruce, Mrs.	3		
Brightman, Miss,	1		
Burrington, Col.	1		
Brooke, W. A. Esq.	2		
Bird, S. Esq.	3		
Barlow, G. H. Esq.	1		
Bathurst, R. Esq.	2		
Blunt, Sir Charles, Bart.	1		
Bateman, Major,	1		
Bruce, Capt. Rob.	1		
Brown, Mrs. Anne,	1		
Baillie, James, Esq.	1		
Boyd, George, Esq.	1		
Boyd, William, Esq.	1		
<b>C.</b>			
CORNWALLIS, Earl,			1
Cox, Mrs. S.	2		
Cockerell, Mrs.			1
Calvert, Mrs.			2
Cockerell, Colonel,			1
Cullen, Capt. J. P.			1
Campbell, Capt. J.			1
Cameron, Capt. W. N.			1
Cust, Capt. T.			1
Cox, Capt. S.			1
Cunningham, Capt. D.			1
Cochrane, James, Esq.			1
Crockatt, Lieut.			1
Collins, Capt.			1
Campbell, Archibald, Esq.			2

## LIST OF SUBSCRIBERS.

	COPIES.		COPIES.
Cuming, Ensign,	1	Frith, Captain,	1
Crisp, B Esq.	1	Fawcett, Captain,	1
Cockerell, C. Esq.	1	Frazer, Lieut. C.	1
Champain, J. Esq.	1	Frith, Lieut R.	1
Crisp, J. Esq. Governor of Bencoolen,	1	Fenwick, E. Esq.	1
Clark, Major,	1	Fleming, J. Esq.	1
Cumming, W. Esq.	1	Farquharson, J. Esq.	1
Cock, Mr. V.	2		
Collins, Esq.	1		
Chatfield, Major,	1		
		G.	
		Greene, Mrs.	1
D.		Grant, Mrs. R.	2
DOUGLASS, Mrs.	1	Gascoigne, Mrs.	1
Dent, Mrs.	1	Greene, Major,	1
Duff, Col.	1	Grant, R. Esq.	1
Duncan, Major,	1	Grand, G. F. Esq.	2
Dalrymple, Capt.	1	Grant, Capt. L.	1
De Castro, Capt.	1	Grace, Capt. H.	1
Don, Lieut. P.	1	Gahan, Lieut. R.	1
Davies, Lieut. Robt.	1	Grant, G. F. Esq.	1
Tandridge, G. Esq.	1	Green, Lieut.	1
Delamaine, Lt. J.	1	Gardiner, Capt.	1
Dyer, Major,	1	Gordon, Lieut. John.	1
Dickson, Capt. A. R.	1	Gladwin, F. Esq.	1
Davidson, Lieut.	1	Graham, J. Esq.	1
Devis, Mr. William,	2	Golding, Lieut.	1
		Gascoigne, Lieut.	1
E.		Grant, J. Esq.	3
EVANS, Mrs.	1	Grant, C. Esq.	2
Eskine, Colonel,	1	Graham, J. Jun. Esq.	1
Eyres, Colonel,	1	Gardiner, J. P. Esq.	1
Evans, Lieut. S.	1	Goodlad, R. Esq.	2
Edwards, Lieut.	1	Gofling, R. Esq.	1
		H.	
F.		HASTINGS, Mrs.	1
FORBES, Mrs.	1	Hay, Mrs. E.	1
Farquharson, Miss,	2	Hastings, W. Esq.	2
Frith, Mrs.	1	Hyndman, Capt. H.	1
Forbes, Lieut. Col.	1	Hay, Major,	1
Farmer, Major,	1	Hamilton, Capt. R.	1

## LIST OF SUBSCRIBERS.

3

	COPIES.		COPIES.
Helme, Miss,	2	McLeod, Mrs. Col.	1
Hay, Major,	1	Maule, Mrs.	1
Hamilton, Capt. R.	1	Murray, Mr. J.	1
Haynes, Capt. J.	1	McKenzie, Major,	1
Heffernan, Lieut. M.	1	Murray, Lieut. Col. P.	2
Hardy, Major,	1	Melville, J. Esq.	1
Hall, Phineas, Esq.	1	Maxwell, Captain,	2
Hardwick, Thomas, Esq.	1	MacDougall, Captain,	1
Hamilton, G. Esq.	1	Morris, Capt. J.	1
Harvey, H. Esq.	1	Montague, Capt. E.	1
Haldane, J. Esq.	1	Macan, Capt. J.	1
Hartley, B. Esq.	1	Macleod, G. Esq.	1
Hickey, W. Esq.	1	McCulloch, F. Esq.	1
Hyde, J. Esq.	1	Mouggach, Lieut.	1
I. J.		M'Corkill, Lieut. J.	1
IVES, Mrs.	1	Mence, Major,	1
Johnson, R. Esq.	1	Mason, B. Esq.	1
K.		Montgomery, A. Esq.	1
KIRKPATRICK, Mrs.	1	Mordaunt, Capt. H.	1
Kerr, Miss Eliza,	1	Munro, W. R. Esq.	1
Kyd, Col.	1	Miller, John, Esq.	1
Kyd, Capt.	2	Middleton, Lt. Col.	1
Knowles, Capt.	1	Middleton, Enf. G.	1
Keighly, J. J. Esq.	1	McKenzie, Capt.	1
Keating, C. Esq.	1	McCougall, Esq. D. H.	1
Keasbury, Lieut.	1	Fee, Benjamin, Esq.	1
Kennaway, R. Esq.	2	Mercer, Laurence, Esq.	1
L.		Maxwell, Lieut. James,	1
LARKINS, W. Esq.	1	Morrison, Lieut. A.	1
Law, T. Esq.	1	Middleton, S. Esq.	1
Laird, J. Esq.	1	Moore, Wm. Esq.	1
Lumsden, Lieut. D.	1	N.	
Long, Lieut. T.	1	NICHOLLS, Mrs.	1
M.		O.	
MURRAY, Mrs. P.	1	OCHTERLONY, Lieut. D.	1
Mackenzie, Mrs.	2	Orr, J. Esq.	1
		Oldfield, C. Esq.	1

## LIST OF SUBSCRIBERS.

	COPIES.		COPIES.
O'Halloran, Lieut. J.	- - - - 1	Sandford, Capt. E.	- - - - 1
Oehme, Mr.	- - - - 1	Short T. V. Esq.	- - - - 1
P.		Stuart, Senr. Lieut. C.	- - - - 1
Plowden, Mrs.	- - - - 1	Sandys, Lieut. W.	- - - - 1
Polhill, Mrs.	- - - - 1	Stewart, Lieut. W.	- - - - 1
Peacock, Miss,	- - - - 1	Shuldharn, Lieut. J.	- - - - 1
Palmer, Major,	- - - - 2	Staunton, Lieut. T.	- - - - 1
Pringle, Capt. J.	- - - - 1	Scrimgeour, Capt.	- - - - 1
Pringle, Capt. A.	- - - - 1	Speke, P. Esq.	- - - - 1
Playdell, J. M. Esq.	- - - - 1	Swainston, W. Esq.	- - - - 1
Pigott, Lieut. T. P.	- - - - 1	Scott, Lieut. S.	- - - - 1
Palmer, Lieut. W. G.	- - - - 1	Shaw, Lieut.	- - - - 1
Perreau, Montague, Esq.	- - - - 1	Scott, Capt. D.	- - - - 1
Pearce, ——, Esq.	- - - - 1	Spotteswood, W. Esq.	- - - - 1
Pierard, F. Esq.	- - - - 1	T.	
Price, Mr. J. Jun.	- - - - 1	TOMLINSON, Mrs.	- - - - 1
Palmer, Lieut. S.	- - - - 1	Taylor, M. S. Esq.	- - - - 2
Pote, E. Esq.	- - - - 1	Tiffeah, J. Esq.	- - - - 1
Power, Mr. T.	- - - - 1	V. U.	
R.		VIBART, Captain,	- - - - 1
RAMSAY, Mrs.	- - - - 1	Upjohn, Mr. A.	- - - - 1
Rous, C. W. B. Esq.	- - - - 2	W.	
Rawstorne, Lieut. Col.	- - - - 1	WOODBURN, Mrs.	- - - - 1
Russell, Major,	- - - - 1	Williams, Miss,	- - - - 1
Rayne, Capt. R.	- - - - 1	Ware, Col. Chas.	- - - - 1
Radcliffe, C. Esq.	- - - - 8	Woodburn, Major,	- - - - 1
Ranken, Lieut. W.	- - - - 1	Wilson, Capt. G.	- - - - 1
Redford, Mr.	- - - - 1	Williamson, Capt. S.	- - - - 1
Robertson, Col.	- - - - 1	Wood, Capt. J.	- - - - 1
Roberts, C. Esq.	- - - - 1	White, Lieut. H. V.	- - - - 1
S.		Wroughton, W. Esq.	- - - - 1
SMITH, Miss	- - - - 1	Watherstone, Lieut. R.	- - - - 1
Stuart, Hon. C.	- - - - 1	Wroughton, Lieut.	- - - - 1
Shore, J. Esq.	- - - - 1	Y.	
Scawen, J. Esq.	- - - - 1	YEATS, Mr. T.	- - - - 1
Skelly, Major,	- - - - 1		
Stuart, Col. R.	- - - - 1		

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 کردی	-	-	8
VI.	Soonre mashukan ! be wufa !	- - -	سنری ماشو قان بیوفا	-	-	9
VII.	Ky bafshud ! O by bafshud !	- - -	کی باشد و کی باشد	-	-	12
VIII.	Hi purri chehreh !	- - -	ای پری چھڑ	-	-	13
IX.	Autese boll, bundoo !	- - -	آوتی سین بول بندو	-	-	14
X.	Gid a sumba,	- - -	گیت اشنبہ	-	-	15
XL.	Susha myra bear,	- - -	شیش گمی رابیار	-	-	17
XII.	Dande kala,	- - -	ڈاندی کلا	-	-	18
XIII.	Dandera vakee,	- - -	ڈندر واکی	-	-	20
XIV.	Toom ko sum shouta,	- - -	تمکو سمجھو اتا	-	-	21
XV.	Mera pearab ia re,	- - -	میرا پیارا اب آیاری	-	-	22
XVI.	Kan ja kia,	- - -	کہاں جا کھی	-	-	25
XVII.	Quoee sara que sutke,	- - -	کوئی صحر اکی صدقی	-	-	26
XVIII.	Shifeh bur shrob,	- - -	شیش پر شراب	-	-	ib.
XIX.	Ya laum, ya laum,	- - -	اعلام اعلام	-	-	28
XX.	Dil me danne leea re,	- - -	دل ندانی لیاری	-	-	29
XXI.	Mera mutchelli !	- - -	میری مجھیا	-	-	31
XXII.	Deem tere na,	- - -	دیم دیم ترنا	-	-	ib.
XXIII.	Hi bibbi mon karella,	- - -	ای بی بی من کارہ لیو	-	-	32
XXIV.	O ! yaar O !	- - -	ای یارو	-	-	35
XXV.	Ley chila re,	- - -	لیچپوری	-	-	36
XXVI.	Piar mera soon,	- - -	پیار امیرا سن	-	-	37
XXVII.	Mun shuma,	- - -	من شمع	-	-	39
XXVIII.	Dandie's song,	- - -	گیت ملاحان	-	-	40
XXIX.	Mooni bibbi nochare,	- - -	منی بی بی ناچی ری	-	-	42
XXX.	Rewannah kifsty,	- - -	روانہ کشی	-	-	43
XXXI.	Sonata,	- - -	-	-	-	47
XXXII.	Minuetto,	- - -	-	-	-	53
XXXIII.	Jigg,	- - -	-	-	-	54
XXXIV.	For the Guitar,	- - -	-	-	-	59



# T H E G U T.

♩

The musical score consists of four staves of music, each with a treble clef and a key signature of one sharp. The first staff begins with a dynamic of **Pia.**, followed by **cres.**, **Forte**, **Fortissimo**, and **Pia.**. The second staff starts with **Andante**, followed by **Segue**, and ends with **Allegro**. The third staff features **For.** and **Pia.** dynamics. The fourth staff features **For.** and **Pia.** dynamics. The fifth staff, labeled "Variation 1st", consists of two staves. The top staff concludes with **Finis**. The bottom staff concludes with **Volti presto**.

♩

**Pia.**      **cres.**      **Forte**      **Fortissimo**      **Pia.**  
**Andante**      **Segue**      **Allegro**  
**For.**      **Pia.**      **For.**      **Pia.**  
**For.**      **Finis**  
**Volti presto**



## Variation 2d

## Variation 3d.

Da Capo.

# R E K H T A H.

*mus.*

Sakia! fusul beharust,

Chanam,

tr                      tr                      tr

Pia.                      Forte                      Pia.                      Forte

Andante

tr                      tr                      tr                      tr

Fine                      For.

Volti presto

For.  
Da Capo.

Pia.

D. C.

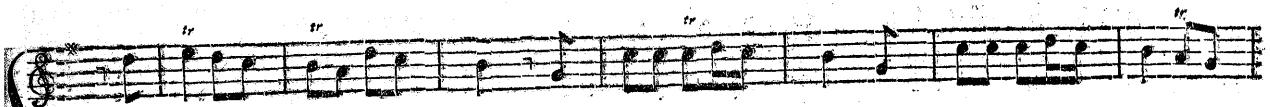
## T U P P A H.

Kia kam keea dil ne?

Dillfook..

Pia.

Largo



Non

Fine.



## Variation 1st.



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*

Ouwul keh mura buh isht razee kurdee.

*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.

Musical score for two staves, Treble and Bass, showing measures 1-10. The score includes dynamics (e.g., *tr*, *pia*), tempo changes (e.g., *Vivace*, *Adagio*), and endings.

The score consists of ten measures:

- Measures 1-2: Treble staff starts with a dynamic *tr*. Bass staff starts with a dynamic *tr*.
- Measure 3: Treble staff starts with a dynamic *Vivace*.
- Measures 4-5: Treble staff starts with a dynamic *tr*. Bass staff starts with a dynamic *tr*.
- Measure 6: Treble staff starts with a dynamic *tr*. Bass staff starts with a dynamic *pia*.
- Measure 7: Treble staff starts with a dynamic *tr*. Bass staff starts with a dynamic *Adagio*.
- Measure 8: Treble staff starts with a dynamic *tr*. Bass staff starts with a dynamic *Vivace*.
- Measures 9-10: Treble staff starts with a dynamic *tr*. Bass staff starts with a dynamic *pia*.

# 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.

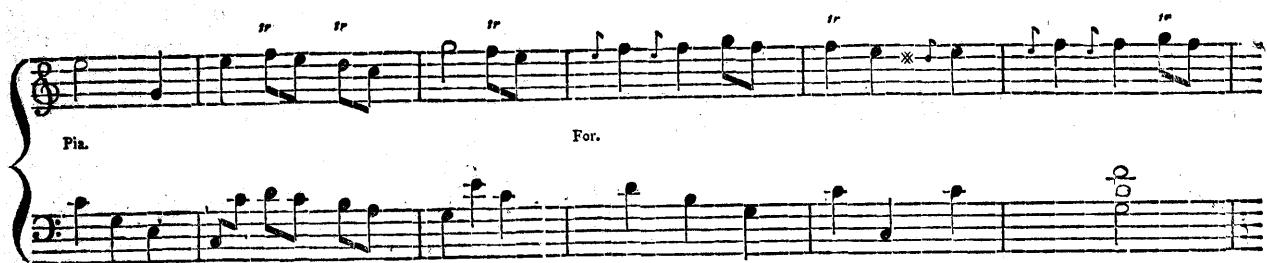
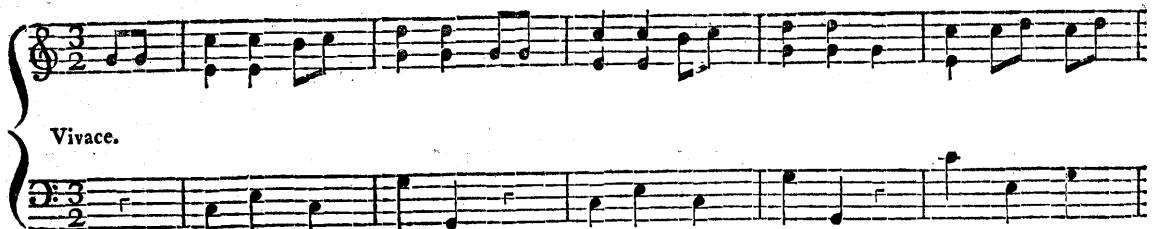
Fortiss.

*S: S:*

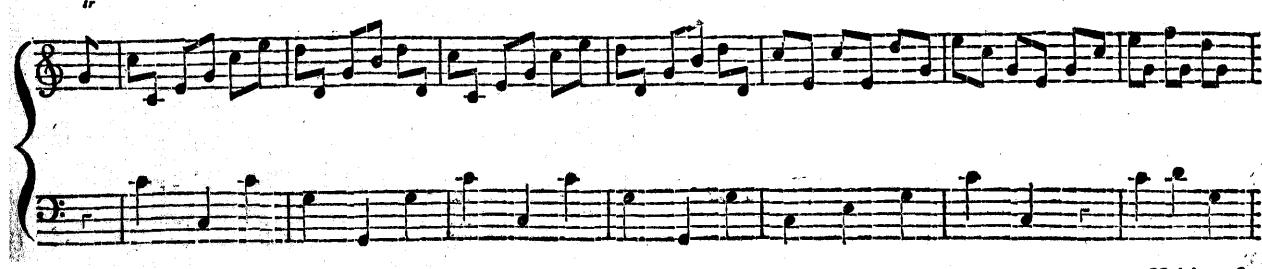
# R E K H T A H.

Gid a Shumba,

Bengal.



Variation 1st.



### Variation 2d.

A musical score page showing two staves of music. The top staff is for the treble clef (G-clef) voice, and the bottom staff is for the bass clef (F-clef) voice. Both staves feature sixteenth-note patterns. Measure 11 ends with a fermata over the bass clef staff. Measure 12 begins with a dynamic instruction 'Pia.' above the bass clef staff. The page number '10' is visible at the bottom right.

A musical score for piano featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The music consists of six measures. Measures 11 and 12 begin with eighth-note patterns in the treble clef staff, followed by eighth-note patterns in the bass clef staff. Measure 13 starts with a single eighth note in the bass clef staff, followed by eighth-note patterns in both staves. Measure 14 begins with eighth-note patterns in the treble clef staff, followed by eighth-note patterns in the bass clef staff. Measure 15 concludes with a single eighth note in the bass clef staff.

### Variation 3d.

A musical score for two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves use common time. The music consists of six measures. Measure 1: Treble staff has eighth-note pairs followed by a sixteenth-note cluster. Bass staff has quarter notes. Measure 2: Treble staff has a sixteenth-note cluster. Bass staff has a sixteenth-note cluster. Measure 3: Treble staff has eighth-note pairs followed by a sixteenth-note cluster. Bass staff has a sixteenth-note cluster. Measure 4: Treble staff has eighth-note pairs followed by a sixteenth-note cluster. Bass staff has a sixteenth-note cluster. Measure 5: Treble staff has eighth-note pairs followed by a sixteenth-note cluster. Bass staff has a sixteenth-note cluster. Measure 6: Treble staff has eighth-note pairs followed by a sixteenth-note cluster. Bass staff has a sixteenth-note cluster.

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 vertical brace groups the two staves together. The page number '10' is at the top right, and the instruction 'D. C.' (Da Capo) is at the bottom right.

# 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.

Pia.

Pianiss.

Pia.

## T E R A N A.

Dandera vakee

Sérodes.

tr

tr

tr

S:

Pia.

Vivace.

S:

For.

Pta.

Fine.

Pia.



Forte

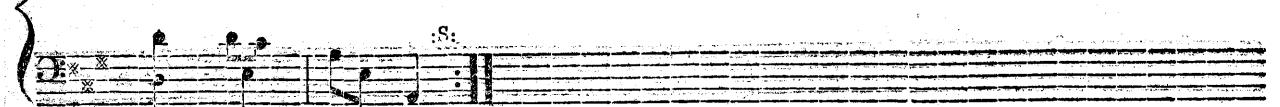


Pia.

For.



S:



### T U P P A H.

Toom co sumshouta,

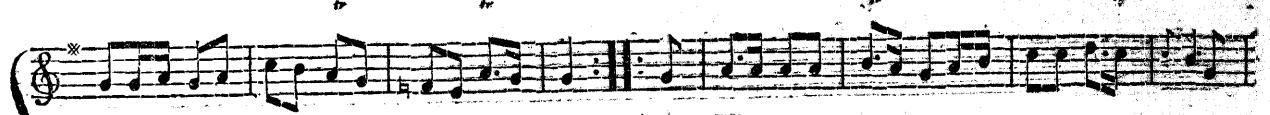
Dillsook.

Adagio.

Pia.

For.

Volti presto



" " " "

" " " "

R E K H T A H.  
Mera pecari abja re

Rutten

" " " "

" " " "

" " " "

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 the 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.

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

R

Volti presto



R E K H T A H.

Serodes.

The score continues with two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature changes to B-flat major (two flats). The tempo is 'Andante.' The lyrics 'Quoee fera que futke,' are repeated. The dynamic 'Pia.' is indicated above the notes.

The score continues with two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature remains B-flat major. The lyrics 'Quoee fera que futke,' are repeated.

The score concludes with two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature remains B-flat major. The lyrics 'Quoee fera que futke,' are repeated. The word 'Fine.' is written below the notes.

R E K H T A H.

Shish bur shrob,

Bengal.

The score begins with a treble clef staff in 6/8 time. The lyrics 'Shish bur shrob,' are written below the notes. The tempo is 'Vivace.' The score then transitions to a bass clef staff in 6/8 time, continuing the melody.

tr tr tr tr tr tr

Pia. For.

## Minore.

tr tr tr tr

Fine.

tr tr tr tr

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

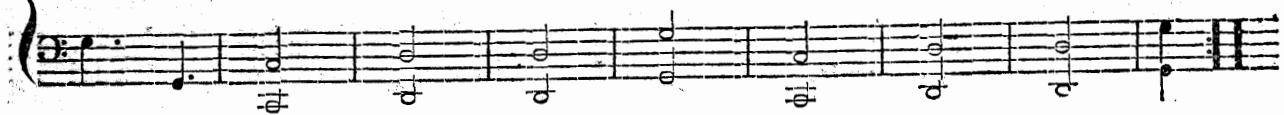
Fine.

Adagio,





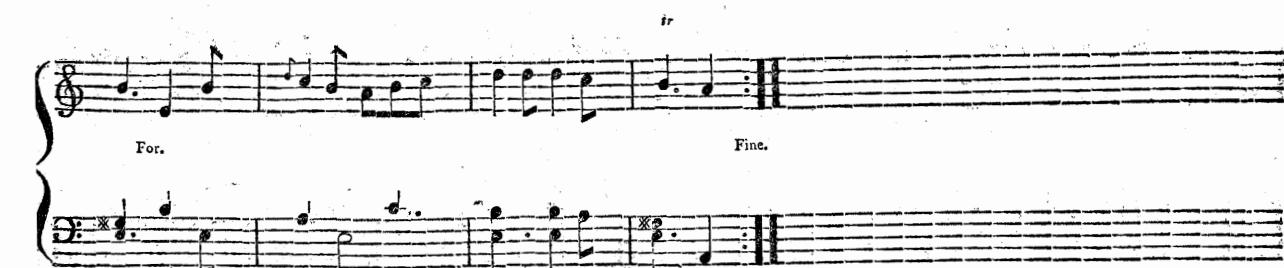
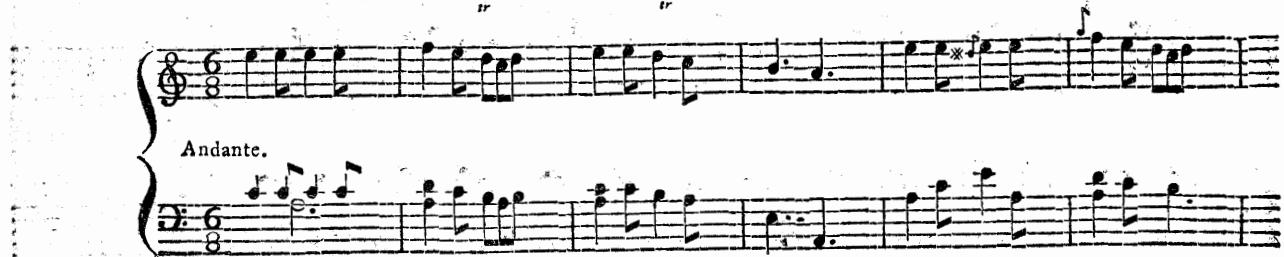
D. C.



R E K H T A H.

Dill ne danne leea re,

Patan;



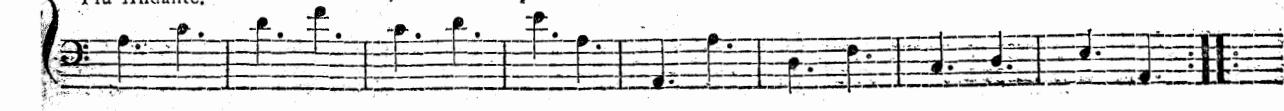
Fine.

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 contains 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 contains 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 contains 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 contains 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 contains 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.



Continuation of the musical score. The top staff is labeled "Pia." and the bottom staff is labeled "For.". The music continues for six more measures.

Continuation of the musical score for six more measures.

Continuation of the musical score for six more measures.

R E K H T A H.

Hi bibbi mon karella,

Bengal.

Continuation of the musical score for six more measures. The tempo is indicated as "Vivace". The music consists of six measures.



For.

Pia.



MINUTE.



Pia.

D. C.



Pia.

For.



Pia.



Variation 1st.



Two staves of musical notation for two voices. The top staff is in treble clef and the bottom staff is in bass clef. The music consists of eighth-note patterns. The first six measures end with a repeat sign and a bassoon clef. The next three measures end with a bassoon clef. The final measure ends with a bassoon clef and a fermata. The vocal parts enter at the beginning of the second measure.

D. C.

## Variation 2d.

Continuation of the musical score for Variation 2d. The top staff shows a melodic line with eighth-note pairs. The bottom staff shows harmonic support with eighth-note chords. The vocal parts continue from the previous section.

Two staves of musical notation for two voices. The top staff is in treble clef and the bottom staff is in bass clef. The music consists of eighth-note patterns. The first six measures end with a repeat sign and a bassoon clef. The next three measures end with a bassoon clef. The final measure ends with a bassoon clef and a fermata. The vocal parts enter at the beginning of the second measure.

## Variation 3d.

Continuation of the musical score for Variation 3d. The top staff shows a melodic line with eighth-note pairs. The bottom staff shows harmonic support with eighth-note chords. The vocal parts continue from the previous section. Dynamic markings "Pia." and "Pia." are placed above the staves.

Poco Adagio.

Pia.

Pia.

Final section of the musical score for Variation 3d. The top staff shows a melodic line with eighth-note pairs. The bottom staff shows harmonic support with eighth-note chords. The vocal parts continue from the previous section. Dynamic markings "Pia.", "For.", and "D. C." are placed above the staves.

Pia.

For.

D. C.

## T U P P A H.

35

Patan.

O! yaar O!

Affettuoso.

Pia.

For.

Pia.

Fine.

Pia.

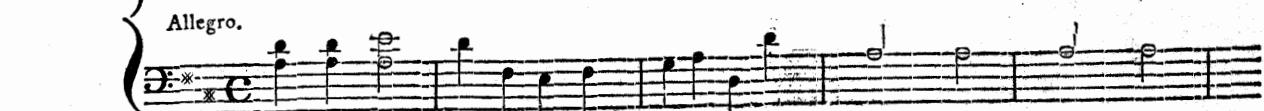
Largo.

The musical score consists of two staves of music. The top staff is in treble clef and 2/4 time, with dynamic markings including trills and grace notes. The bottom staff is in bass clef and 2/4 time. Both staves feature various musical markings such as trills, grace notes, and dynamic changes (tr, p). The score includes lyrics in Devanagari script and English, and performance instructions like 'Affettuoso.' and 'Largo.'

## R E K H T A H.

Bengal.

Ley chila re,



Pia.

Fortissio.

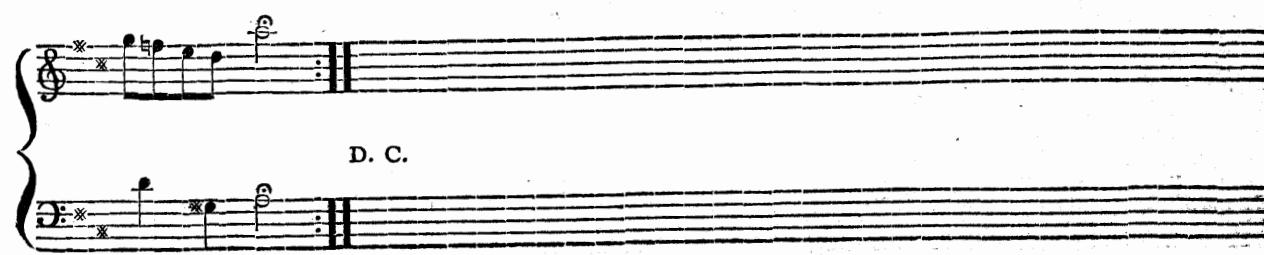
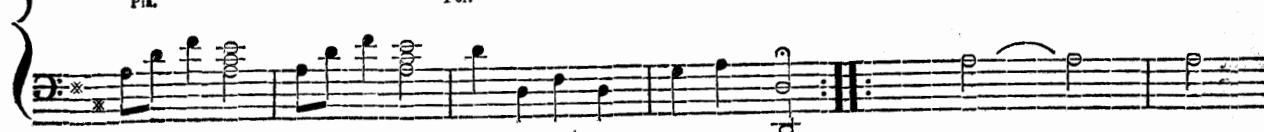


Pia.

For.

Fine.

Pia.



## T U P P A H.

37

Piar mera foon,

Patan.

tr. tr. tr.

Pia. For. Pia. For.

Andante.

Fine. Pia. For.

D. C.

Variation 1st.

The score consists of four systems of music. The first system starts with a treble clef staff, followed by a bass clef staff. The second system starts with a bass clef staff, followed by a treble clef staff. The third system starts with a treble clef staff, followed by a bass clef staff. The fourth system starts with a bass clef staff, followed by a treble clef staff. Each system contains multiple measures of music with various note heads and stems. Dynamics such as 'tr.' (trill), 'Pia.' (piano), and 'For.' (forte) are indicated above the staves. Measure endings are marked with colons and vertical lines. The first system ends with 'Fine.', the second with 'Pia.', and the third with 'For.'. The fourth system ends with 'D. C.' (Da Capo). The final section, 'Variation 1st.', contains four systems of music, each starting with a treble clef staff and ending with a bass clef staff. The notation includes various note heads and stems, with dynamics like 'tr.', 'Pia.', and 'For.' throughout.

## 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*

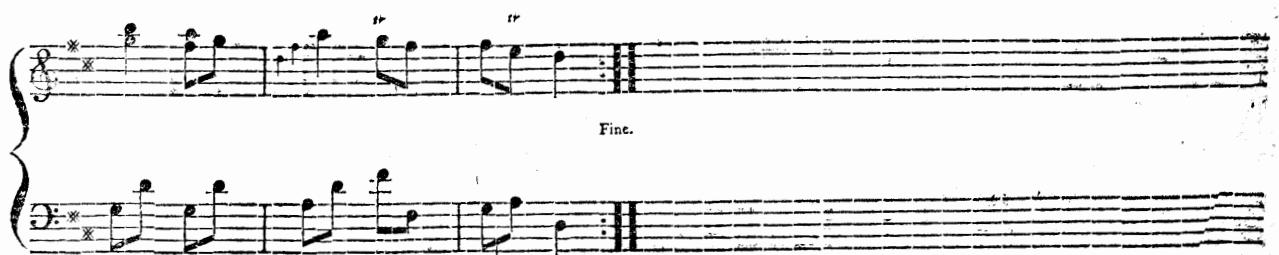
*tr*

*Volti presto.*

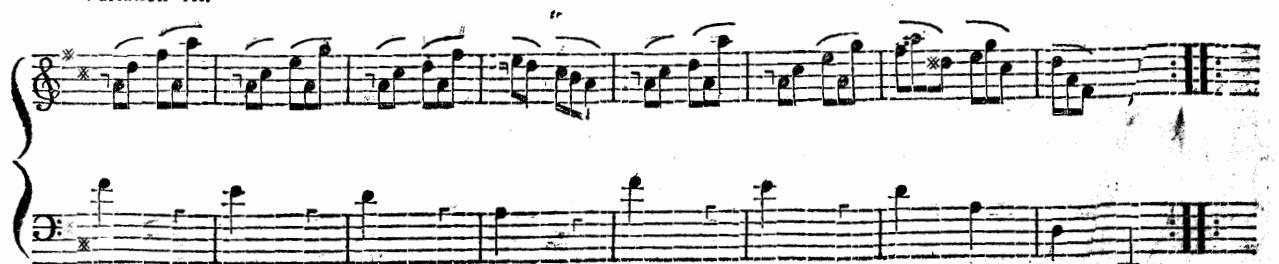


R E K H T A H.

Bengal. (Dandies.)

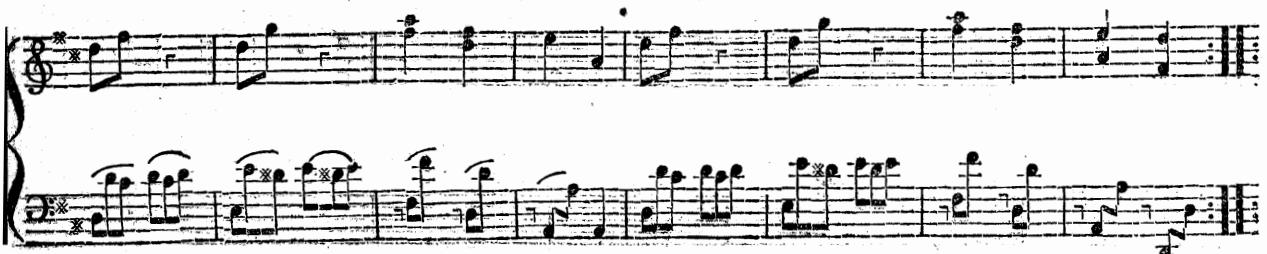


Variation 1st.





## 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 concludes with a forte dynamic.

Pia.

For.

Fortissimo.

Pia.

Dandekala.

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

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

tr tr  
Pia. For. Pia. tr  
Shisha mera bia.

tr tr tr tr Pia. tr  
Hi puree chera.

For. tr Pia. tr

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 1-3. The score consists of three staves. The top staff has a treble clef and a common time signature. It contains six measures of music with dynamic markings "tr" (trill) and "Pia." (pianissimo). The middle staff has a bass clef and a common time signature. It contains three measures of music. The bottom staff has a bass clef and a common time signature. It contains three measures of music.

Musical score page 51, measures 4-7. The score consists of three staves. The top staff has a treble clef and a common time signature. It contains four measures of music with dynamic markings "Pia.", "For.", "Pia.", "For.", and "For.". The middle staff has a bass clef and a common time signature. It contains three measures of music. The bottom staff has a bass clef and a common time signature. It contains three measures of music. The instruction "Affetuoso." appears above the middle staff, and "P." appears below the bottom staff.

Musical score page 51, measures 8-11. The score consists of three staves. The top staff has a treble clef and a common time signature. It contains four measures of music with dynamic markings "F.", "L.", "F.", and "Pianiss." The middle staff has a bass clef and a common time signature. It contains three measures of music. The bottom staff has a bass clef and a common time signature. It contains three measures of music.

Musical score page 51, measures 12-15. The score consists of three staves. The top staff has a treble clef and a common time signature. It contains five measures of music with dynamic markings "For.", "tr", "Pia.", "tr", "For.", "tr", and "tr". The middle staff has a bass clef and a common time signature. It contains four measures of music. The bottom staff has a bass clef and a common time signature. It contains four measures of music.

Volti presto.

Musical score page 52, first system. The score consists of three staves. The top staff is for the Flute (For.), 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 like forte (f), piano (p), and accents. The vocal line includes lyrics: 'Ya laum,' followed by a rest, and then 'For.'.

Musical score page 52, second system. The score continues with three staves: Flute (For.), Piano (Pia.), and Bassoon (Bass.). The key signature changes to A major (no sharps or flats). The music consists of continuous eighth-note patterns across all three staves.

Musical score page 52, third system. The score continues with three staves: Flute (For.), Piano (Pia.), and Bassoon (Bass.). The key signature changes to E major (one sharp). The music features eighth-note patterns with some sixteenth-note figures in the bassoon part.

Musical score page 52, fourth system. The score continues with three staves: Flute (For.), Piano (Pia.), and Bassoon (Bass.). The key signature changes to C major (no sharps or flats). The music consists of eighth-note patterns with some sixteenth-note figures in the bassoon part.

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.

For,

Shifeh bur shrob,

Pia.

Volti prestissimo.

For.

Pia.

For. tr

tr

tr

tr

tr

tr

tr

tr

Ley chila re,

tr

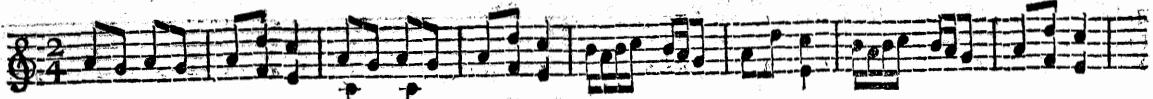
tr

Fine.



# For the Guitar.

## SYMPHONY.



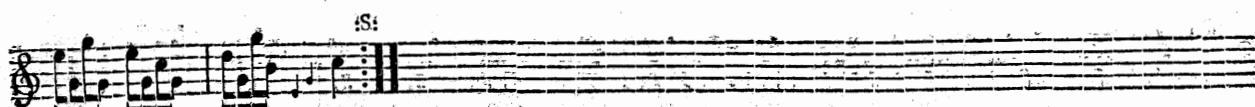
Allegro.



Variation 1st.



Variation 2d.



Sakia ! fulful baharuf,



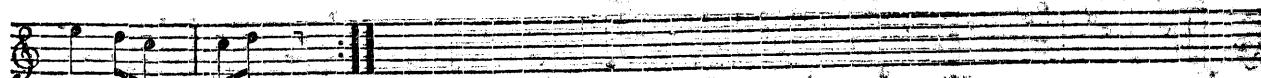
Andante.



D. C.  
Volti presto.



Kia kam keea dil ne?



Variation.



Mutru be khoosh nuwa bego,



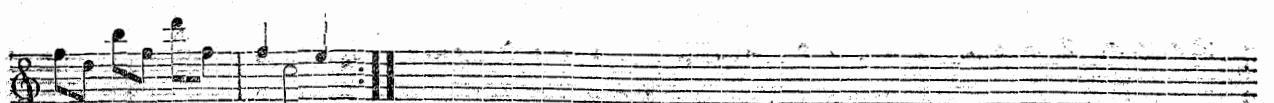


Ouwul keh mura buh isht razee kurded,

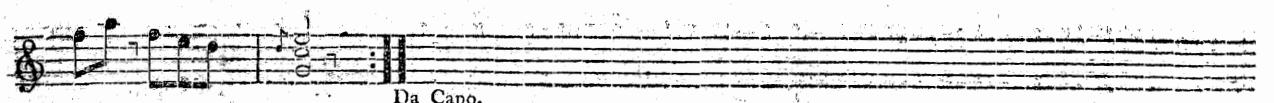


Da Capo.

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;

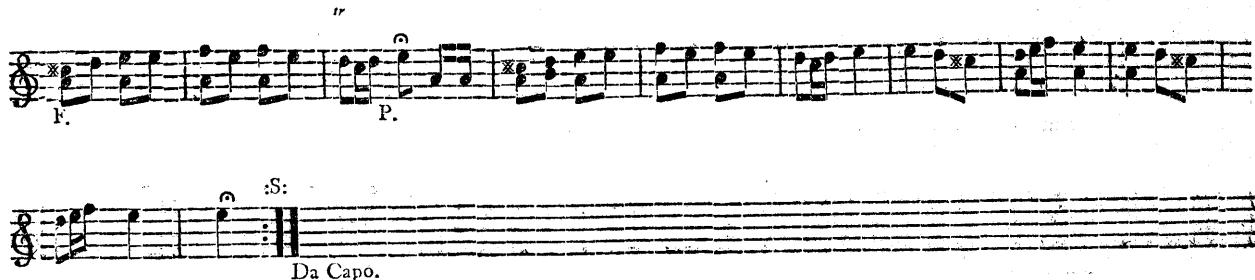
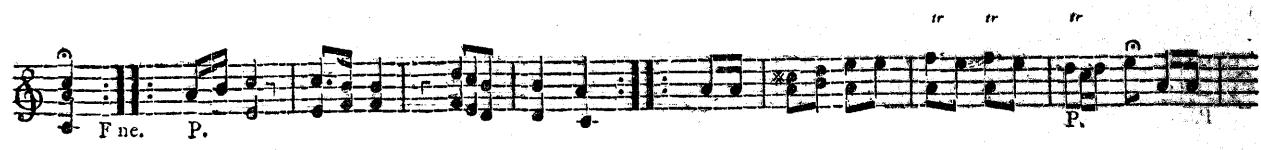
Variation.

Shusha myra bear,

:S:



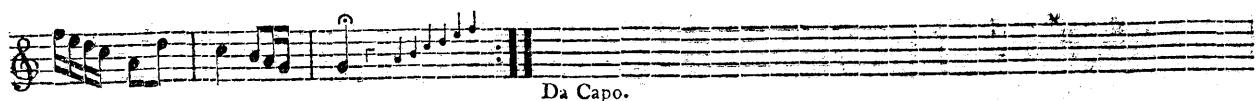
Adagio.



Dandee kala,



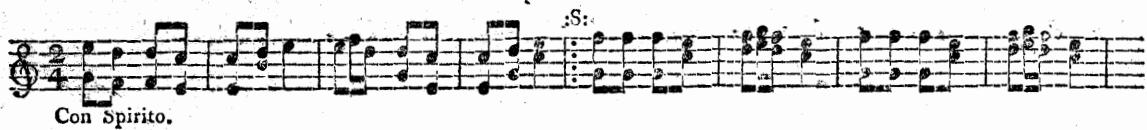
Affetuoso.



Variation.



Dandera vakee,



Toom ko sum shouta,



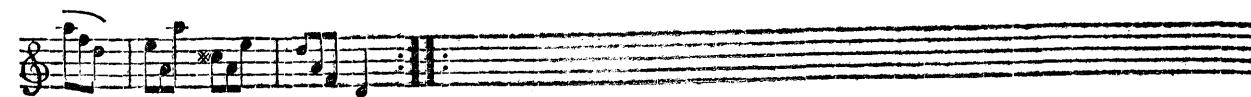
Mera pecari ab ia re,



Vivace,



Variation.



Kan ja kia,



Affetuoso.

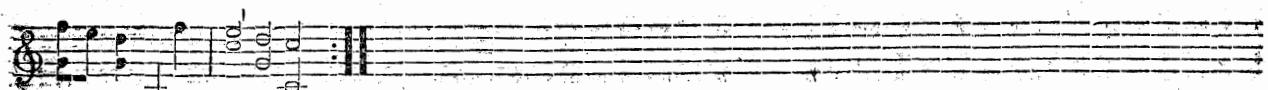


Da Capo.

Quoee fera que satkeh,



Andante.



Fine.

Shifeh bur shrob,



Con spirito.

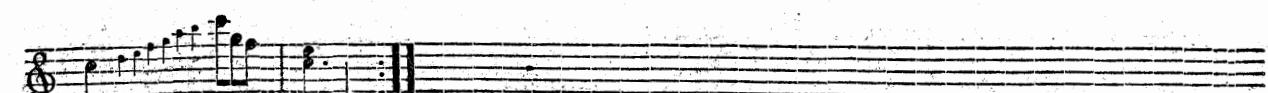


Minore.



Da Capo.

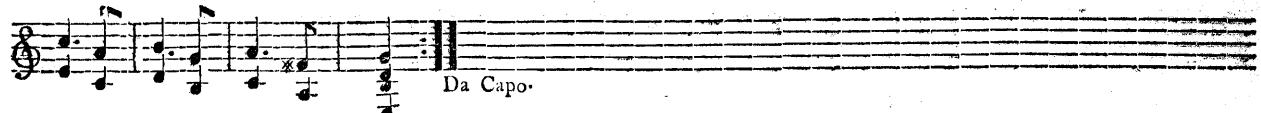
Variation.



Ya laum, ya laum,



Adagio.



Dil ne danne leea re,



Andante.



Variation 1st.

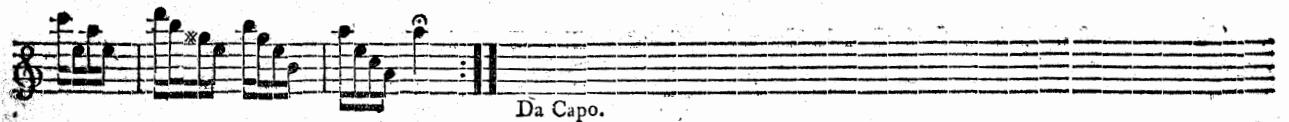


Variation 2d.



Variation. 3d.





Mera mutchelli!



Deem tere na,



Volti presto.



Hi bibbi mon karella,



Allegro.



Da Capo.

Variation.



Da Capo.

O yaar oh !

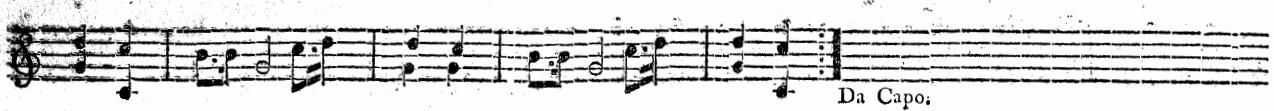


Andante.



P.

Fine. Adagio.



Ley chila ré,



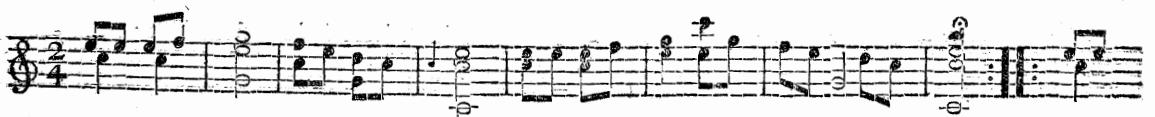
Con spirito.



Fine.



Piar mera foon,



Andante.



Variation 1st.



Variation 2d.





Rekhtah.

Dandies.



Allegro.



Fine.

Variation..



Mooni bibbi nochare,



Andante.



Rewannah kifly,



Andante.



# The End.

