A Specimen of

ANTIENT BRITISH

Music

Part II.

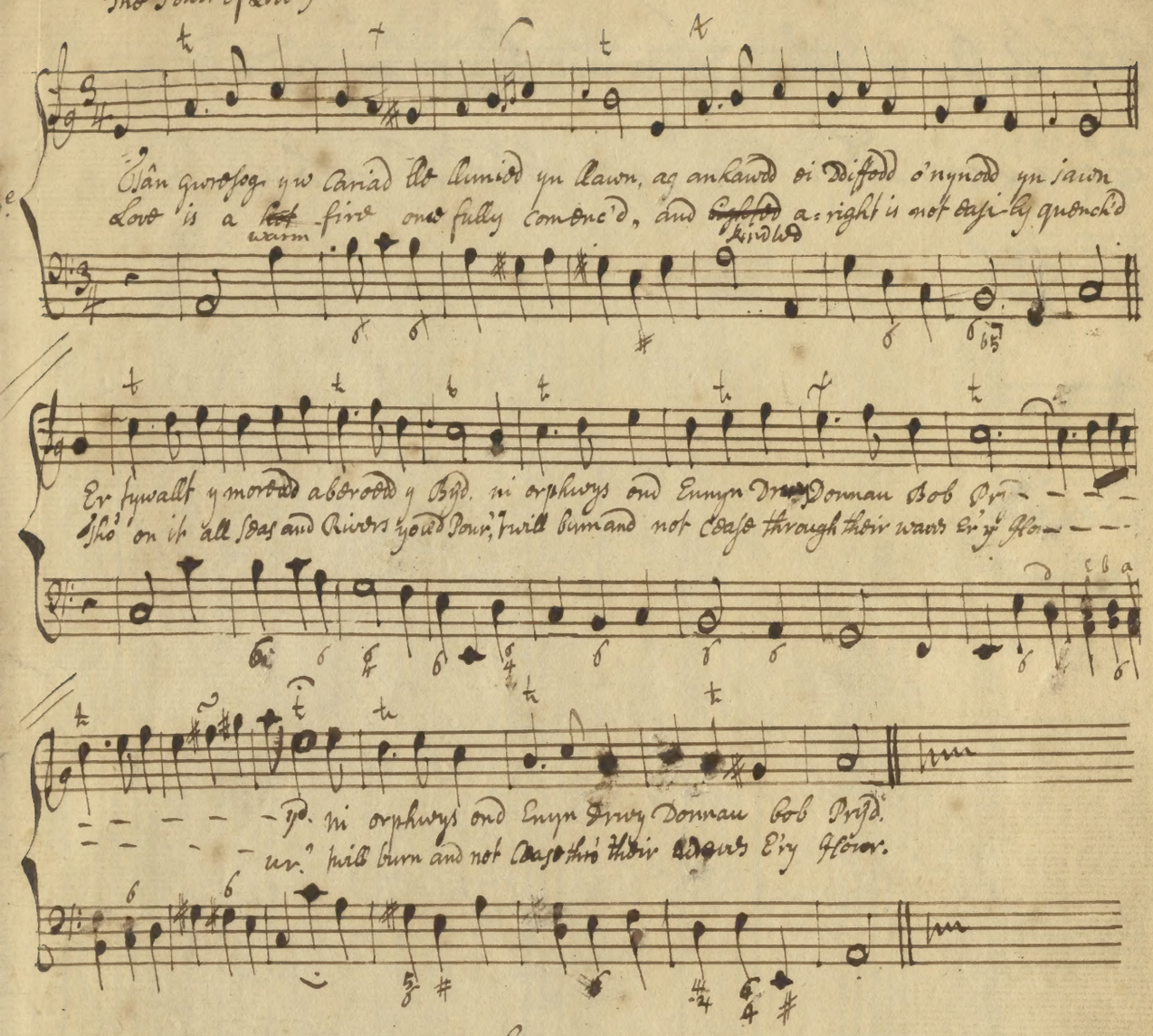
With their Proper Songs and Symphonies as they are
Performed by the Cambro-Britains
(At this time) att their musical meetings
The Songs Also attempted in English.

Designed for the Press

by — E: W:

1745

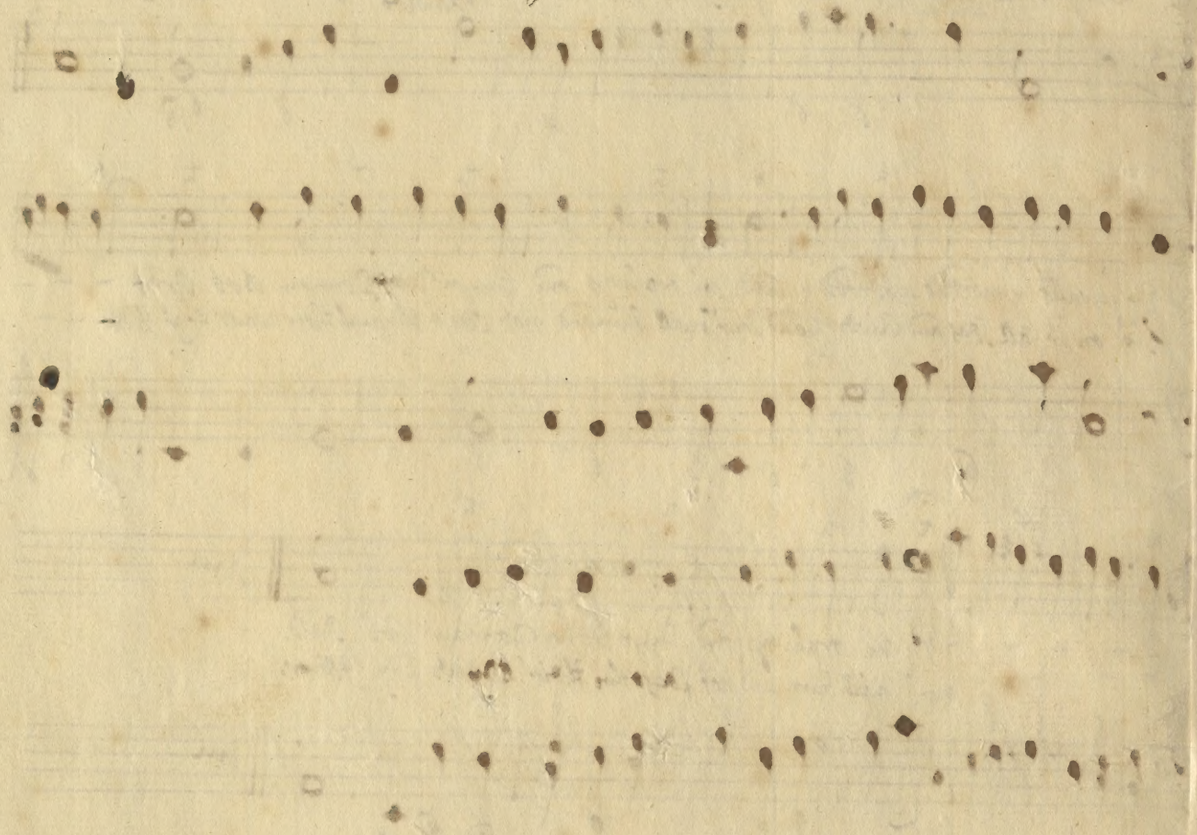
Gallu Cariad
The Power of Love } Poncraig



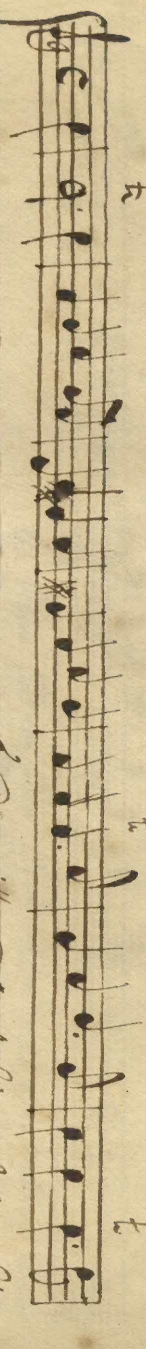
Ni fynn mo'i ostegu nawr Dygn ei wedd
Gan un: rhyw Greddur o'r Byd ond y Bedd
Ac ben hyd Angau Dan fronnau Di frêg
Gleâu miawn Galonnau mad'r Donian mo'r Dêg

It will not be Stifled it is noble and Brave
By any ~~thing~~ here below but the Grave
'Tis will last unto Death with Such that true are
and ~~Its Flame and~~ atoning its Gifts are so ~~fair~~ ~~rare~~ fair
~~In~~ Hearts well ~~united~~; ~~'twill always abound.~~

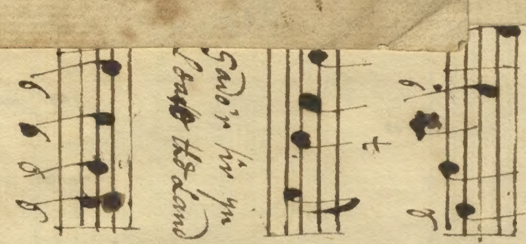
The Cuckoo's Song — the Original
The Words & Music much corrupted in
Joneses Edition of Welch Songs.

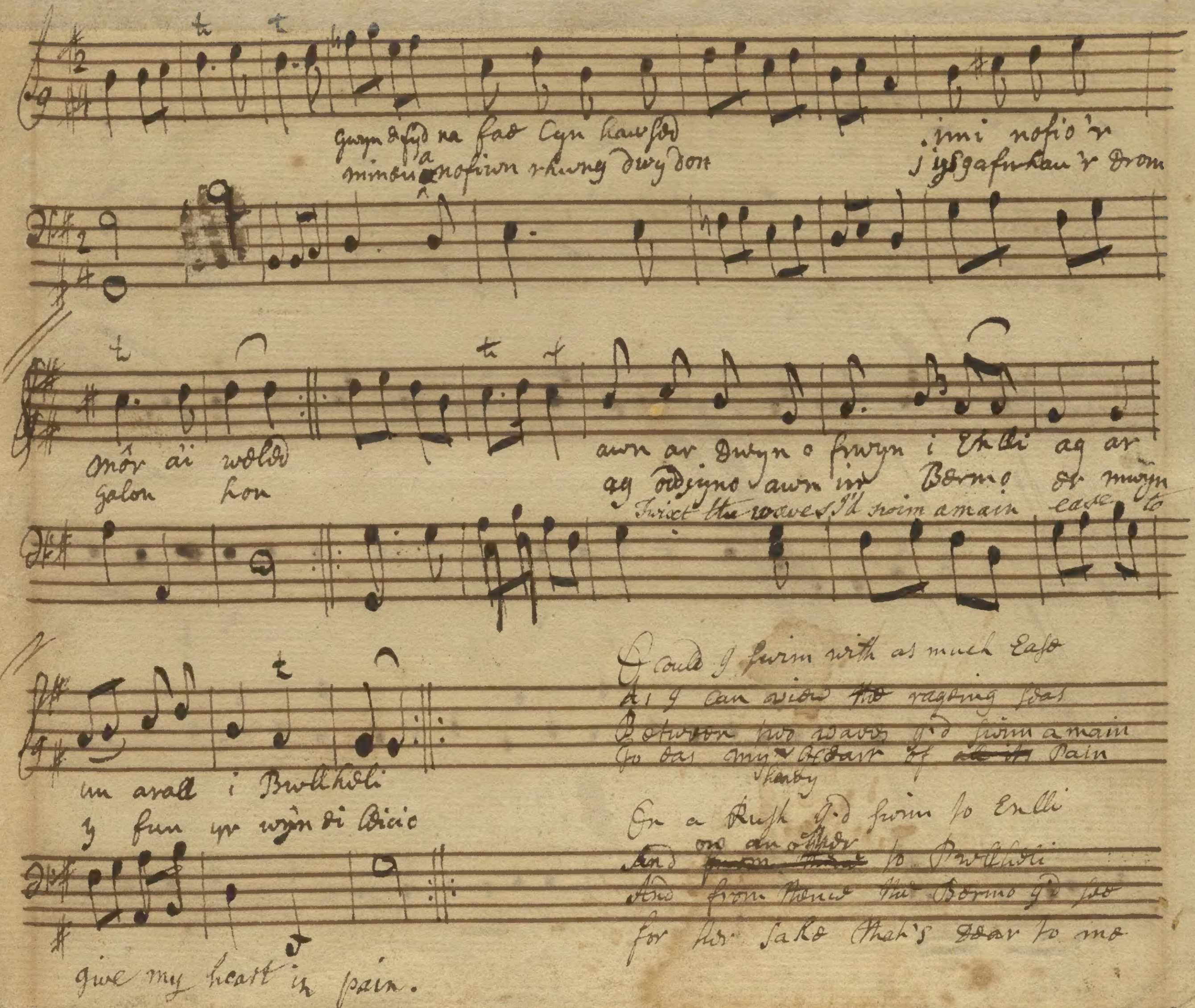


Gadel Sir
Leave land



...'n wrong un hini
...hat am a Golly



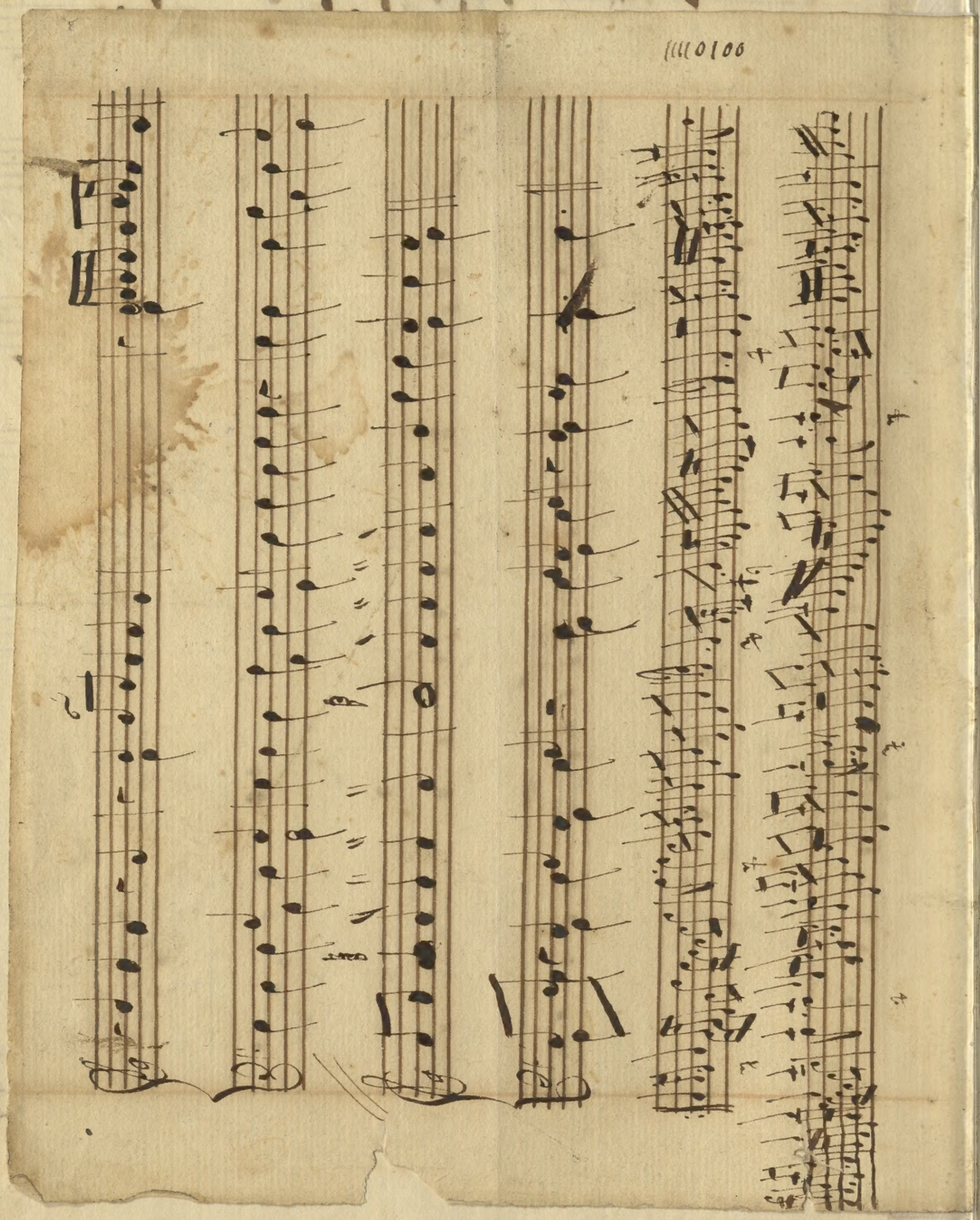


Could I swim with as much Ease
As I can view ~~the~~ raging seas
Between the waves I'd swim amain
To ease my heart of ~~all its~~ Pain
Speedy

On a Rush I'd swim to Enlli
~~And~~ ~~from thence~~ on another to Pwllheli
And from thence the Bermo I'd see
for her sake that's dear to me

her Guerdase
pleasure
prosper well
asure.
'll Seated be
Pleasant
l Sumers Day
Incesant.
their fleeces tha
; ~~Over~~ Serving
and will Embrace
~~Door~~
Chiding;

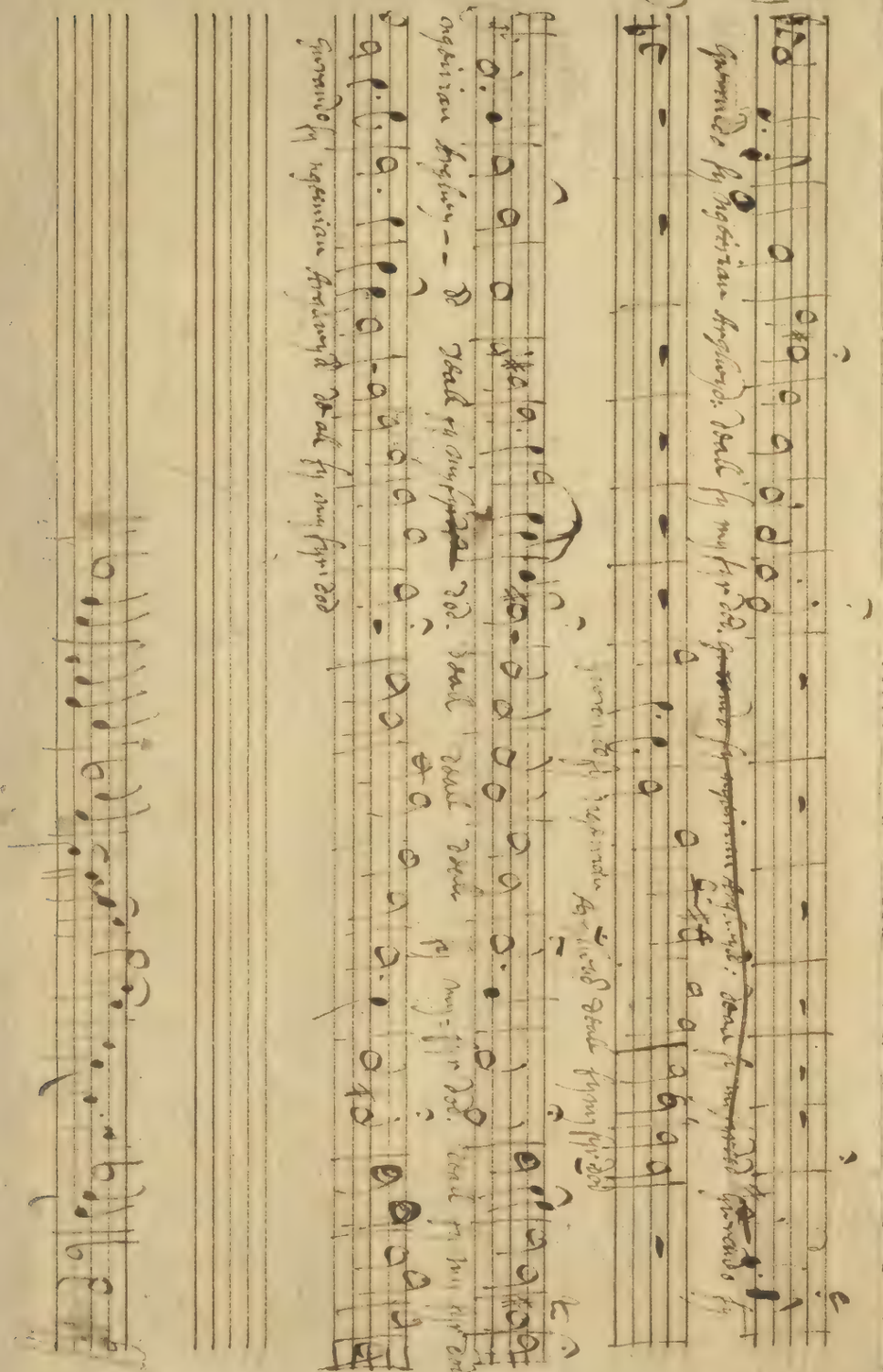
The Cuckoo's Song — the Original
The Words & Music much corrupted in
Jonesses Edition of Welch Songs.



Gadol Sir
Lewd land

3

Gado'r Sir yn
Lewd the Land



The Cuckoo's Song — the Original
The Words & Music much corrupted in
Somerset

Lost by Mr. Marin Esq. of the Kings Bay. [illegible] in the Downs in
the Granado of Jamaica

Lento

So thee's gentle Days alone, is Doing an Our Peace; or Like Our Joys are designed Short, or that our

Sorrows wait.

1

Our Nymph's wedge Land or Grand or Crew
Some Lovers the Prospects
By Love Charming a Divorce
In her Own Choice is Slight.

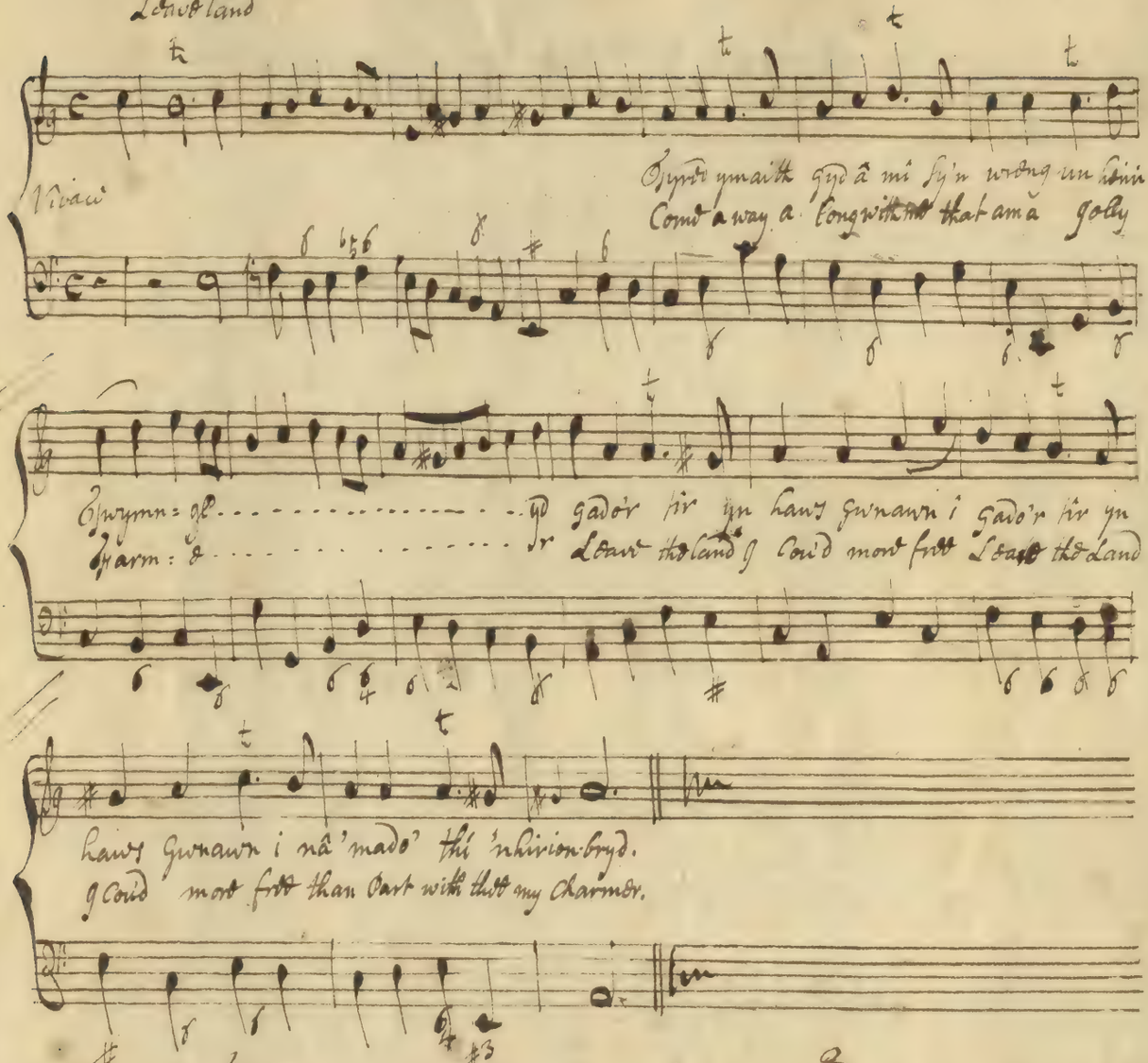
2

But Nature's Lets Love Show
The Eden Weeping Face
Conjures that Hope to Love in Day
The Object of her Care.

3

So grasp Infinite Wishings form the Thought
That motion Chased her Sleep
Thus by Our Selves are Effected wrought
The Spirit pass when the Reap.

Gado' sir
Leave land



1

Y Ddadar a rydd in di chawd
A rod yn fwyd in porthi
A ffrioe'l pob ondwa purion Awyr
Rhag Cuniadth rhwydd fy'n rhodd

2

Ni gawn ryw lle ar Dir y ffrwn
A golwg Dirion arno
ar ~~Drw~~ Ffirddyd Ffaf i wel'd wyn bach
ai Rodau'n gach yn rhoio

4

Gwlân y rhain ai mainau'nghyd
i ân Gwna ni'n glyd y gaiaf
Si ân Gofleidiwn yn di Gwrid
hyd na Ddel fis Gorphenaf.

1

The Earth will yeilds her Increase
for Our Support and pleasure
And Every thing shall prosper well
from Providence's treasure.

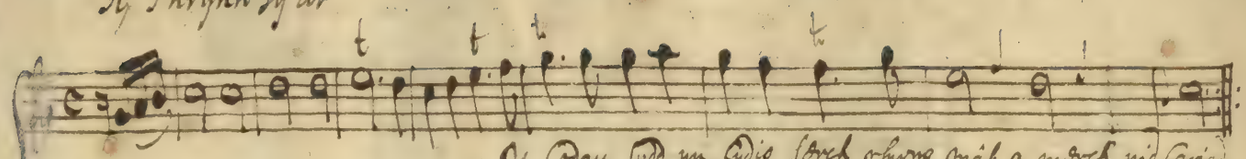
2

By some hill side we'll lay down
that has a Prospect Pleasant
where we may all Summer Day
the Lambkins play in pleasant.

4

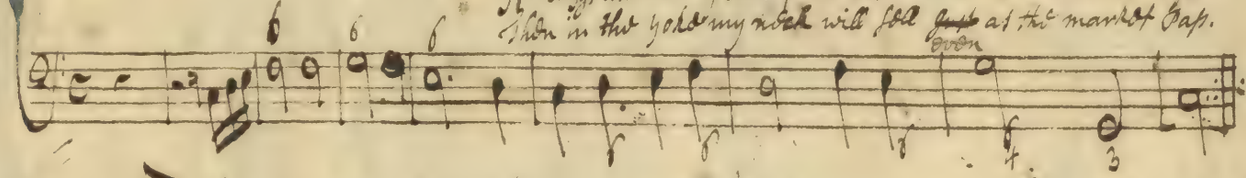
They and their Dams their fleeces shall
yeild for Our winter's ~~Cloa~~ Serving
And in their warmth we will Embrace
~~until all Cold be over~~
untill July's Sun shinding.

A Phrynn Sy'ar

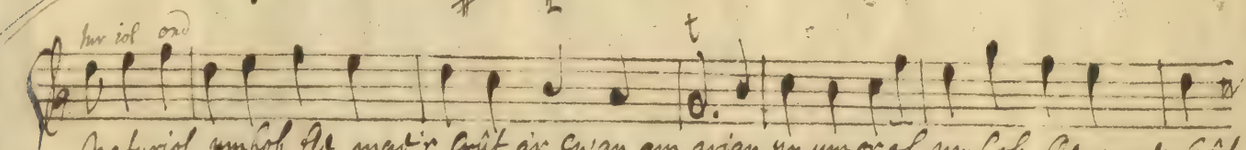


All.

Os Codau Sydd yn Cydio Serch. rhwng mab a merch nid Cariad
Nid gat inwn ingoffin ddôl. ain frynnu yn ôl y farchnad.
If bagg's are th' only bonds of Love. between each Lad and Lass.
Then in the yolde my ware will sell ~~just~~ even as the market Cass.

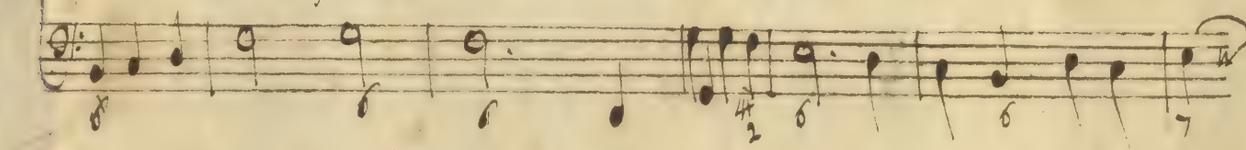


Yn ô yol faon nid oes am Serch na Chwaith am ~~rod ar yn yol fydd am serch~~ na chwaith am for na-- Serch
~~Ffyl- find love fan Doth Search. ere nair that's Good~~
for Beauteous Charm, but fair Doth Seek or find that's Good

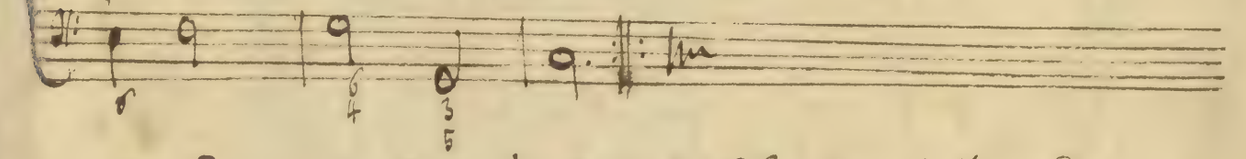


hur iol ond

Chaturiol. ymhob lle mae'r Crist ar Gwan am arian yn ymorol. ymhob lle mae'r Crist
hur Self. but Every where both Strong & weak Doth Search & Seek for Self but Every where both Strong



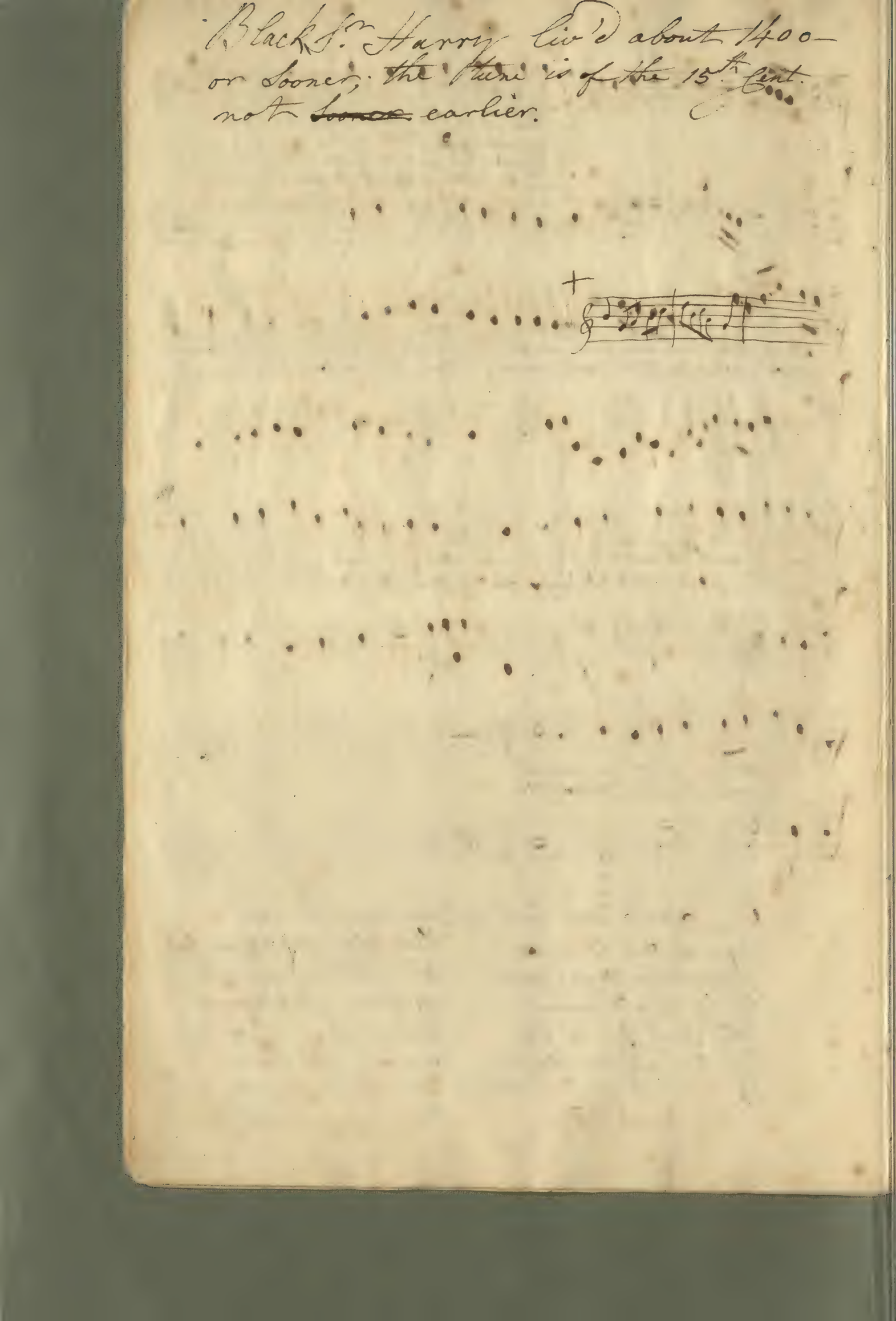
ar Gwan am arian yn ymorol.
and weak Doth Search and Seek for Self.



And O mor Ddedwydd ydyw'r forch
A gad roi Serch lle mynna
A Chowlidic'r Alergeyn Gwych
Yn fynych a Dymmuna
Golud Bydol Byth ni fodd
Yna fwyn na rhinwedd rowyn
Ag ni wnant hwy Dim or Ddâ
A bod yn mynnwch Casddyn

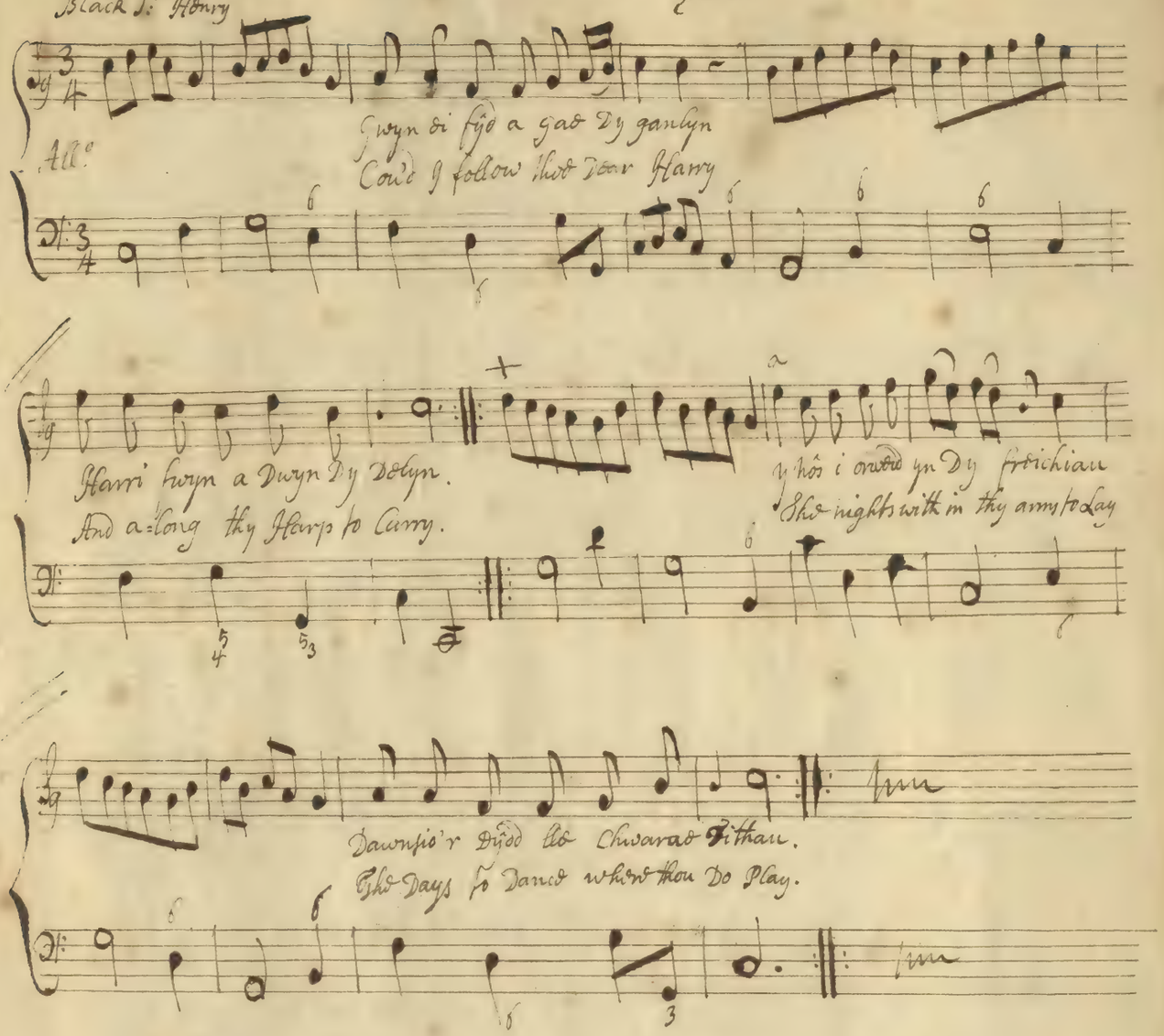
But O how happy is the maid
That whom she likes may Love
And Embrace the Lovely youth
As often as she'l approve
Worldly Pelf no Virtues has
Nor any solid Charms
It will not any ways avail
And being in Lascfull Arms

Black S.r Harry liv'd about 1400 or sooner; the Tune is of the 15th Cent. not ~~sooner~~ earlier.



Sr. Harri Doi
Black Sr. Henry

See, Jones's Collection (4)



Yn dy gwmnhi mi ddymunwn
Hod bob dydd bob awr pa gallwn
Rhag bod angen ar fy mhgariad
O ddim a allwn iti'n ostad

In thy agreeable Company
Could I each Day each Hour be
For fear that my Love should want
Of any thing that I Could Grant.

A Dialogue } Malldod Doigolion

Ef. } Dydd da fo ir Soron liwiet Lawen Hardd Ganhlon foinwen fwyn. Pa fod folly
Hi } Dydd da fo'ir Ffonddyn lwydi Gudyn oddrausus Gnain di Drwyn. Pam fo'r Eiry

Ha } Good morrow Blytheir Charming Stella most beauteous kind and fair. How so D'yd say
Sho } The same to you and your sharp nose sir and grayish locks of hair. when the know is

yr y'chwi'n barnu nid 'wyf fyn hynod ami wn hynny nas Galla' i'mwaggu a
ar yr Aron hi fydd yn ddu yn nyffryn Alwen fo rowa figlen y

I'm not so gray nor yet so old but can and may. in with a fair maid
on the Aron 'twill be Cold in Vale of Alwen. Love's Spring will then be

morch.
Sorch.

Aron. a mountain so Called
Alwen. a Valley so Called

Closo.
Hwyl.

(2)

Mae gonif Deifedd Ganiad Perfaith
Nid ennyd attad fi.
Nid oes gan imau fawr foddylian
I chwarau fyd a chwi.
Both yw'r Achos na Ddoeth agos
A Cawdnad wyd fy llinos Ffolwch dangos di
Pi wiw i hiddyn Awyd di Gudyn (mysi
Ffyth wnhwithio'r ffatt Eudhyn nid molyn a
Di gai Ganiad diwahaniad Da affiad rhwng dwy
Chi gaf ddiwyn a lyd anfwyn a Cawdr Bychdwyn Cras
Di gai'n dy ffodog mdhir ymiog
Dum Cant arian anian Enwog ddhir goludog glan
Ach Cadl chwithau yn y Gwely
Dan Ddwyd oclaim yn Ffyffchu
Pa ch or hynny wnan'.

(3)

Di gair Cwbl wrth dy foddwl
A byw in Ddidrwbl Draw
Os Caf hynny ondtria'ch Cam
Drwy Lynu yn dich Claw.
Chi ffofydlaf hynny foddaf
Arnaf. ondiwddw iwedn araf
Os marw fydda fi
Ffynny yw fy mddwl
Dwed Dorwyl i gadl'dyn o gowldd'd
Anwyl arol dich Arwyl chwi

(2)

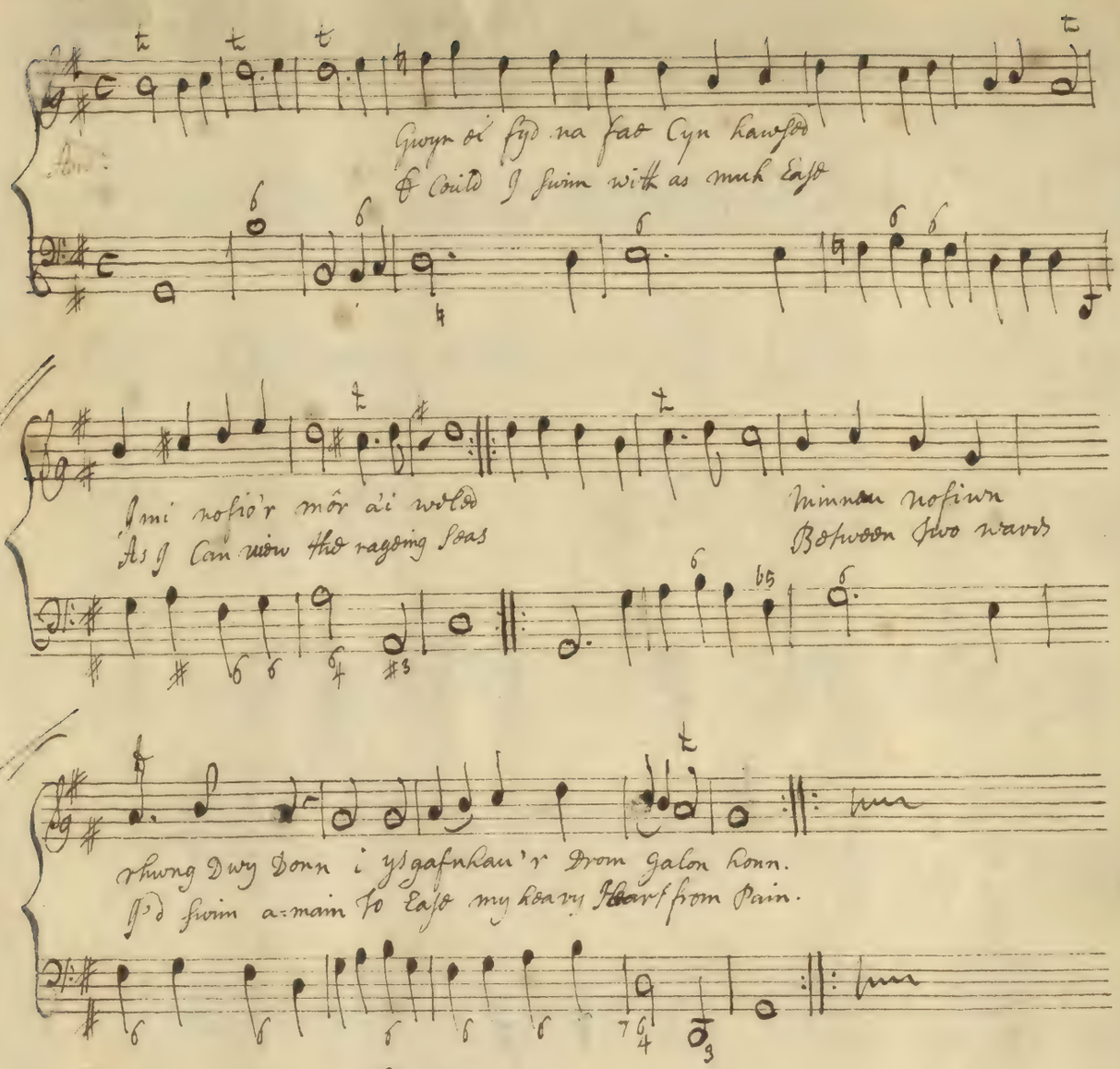
I have unfailing love Prevailing
Any Darling girl thy Due
I have no ondaning nor Designing
If Sporting much with you
O tell me why, thou art so Shy
And wilt not unto me Come nigh
So gay my Linnet you be.
In vain it is for such Gray Locks,
To think to fool and Play the fox
With such a Lass as me.

(3)

Love Infsprable thou shalt have
Our lives swell to Compose
I shall have noysome life and troublesome
With many a turn'd up nose
Thou shalt have Land to be my Bride
And five hundred pounds beside
All Down upon the nail
And to have you when I wed Grunting Coughing in (the Bed
What will all this avail

(4)

Thou shalt have all at thy Desire
And live quite at thy Ease
In such Joynture I will venture
In you by the Stand will Seize
I will settle all on thee sure
If my life shou'd not Endure
But die before sweet thee
That's my wishes ~~and~~ crown and Blisses (shall be.
To have a mouth of Dear Embraces when Buried you



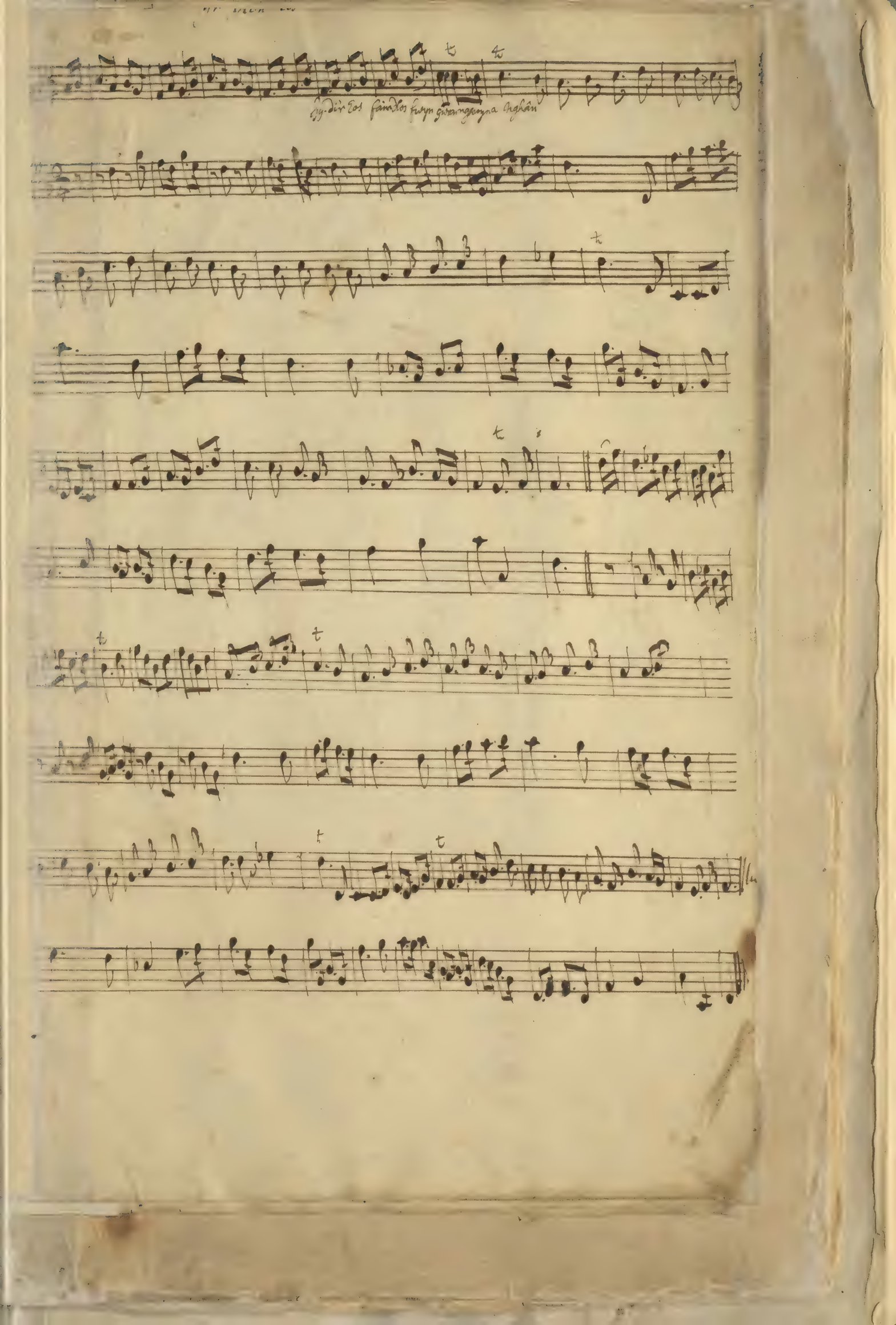
(2)

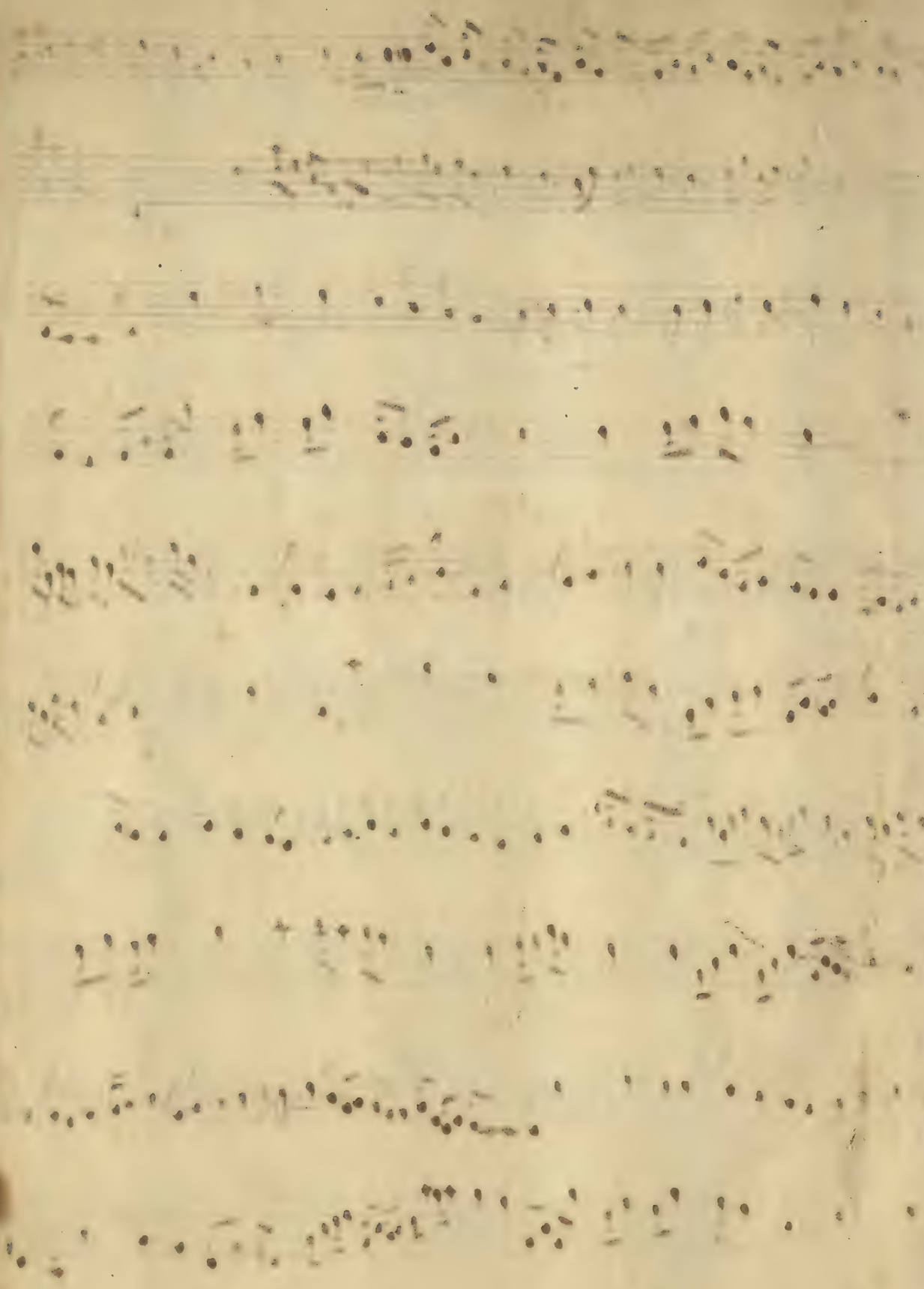
Awn ar un ôr Bwyn i Enlli
Ag ar unarall i Bwllheli
A g ôd'yno awn i'r Bermo
Er mwyn y fûn yr wy'n ei Ceisio

(2)

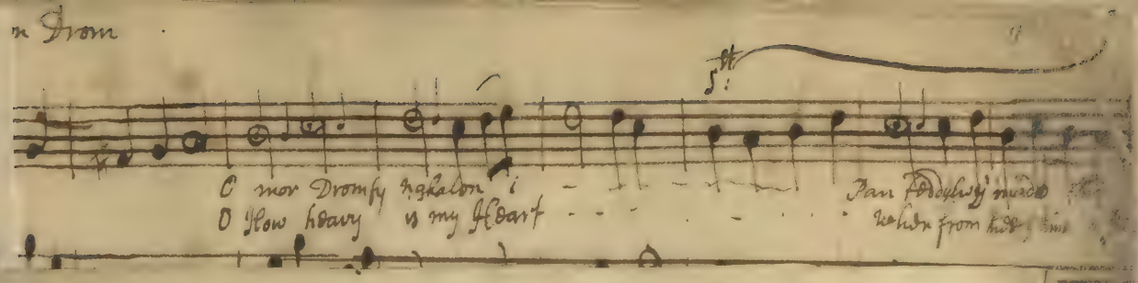
On a Rush I'd Sail to [a] Enlli
And on another to [b] Pwllheli.
And from thence the [c] Bermo I'd Set
For her Sake that's Dear to me.

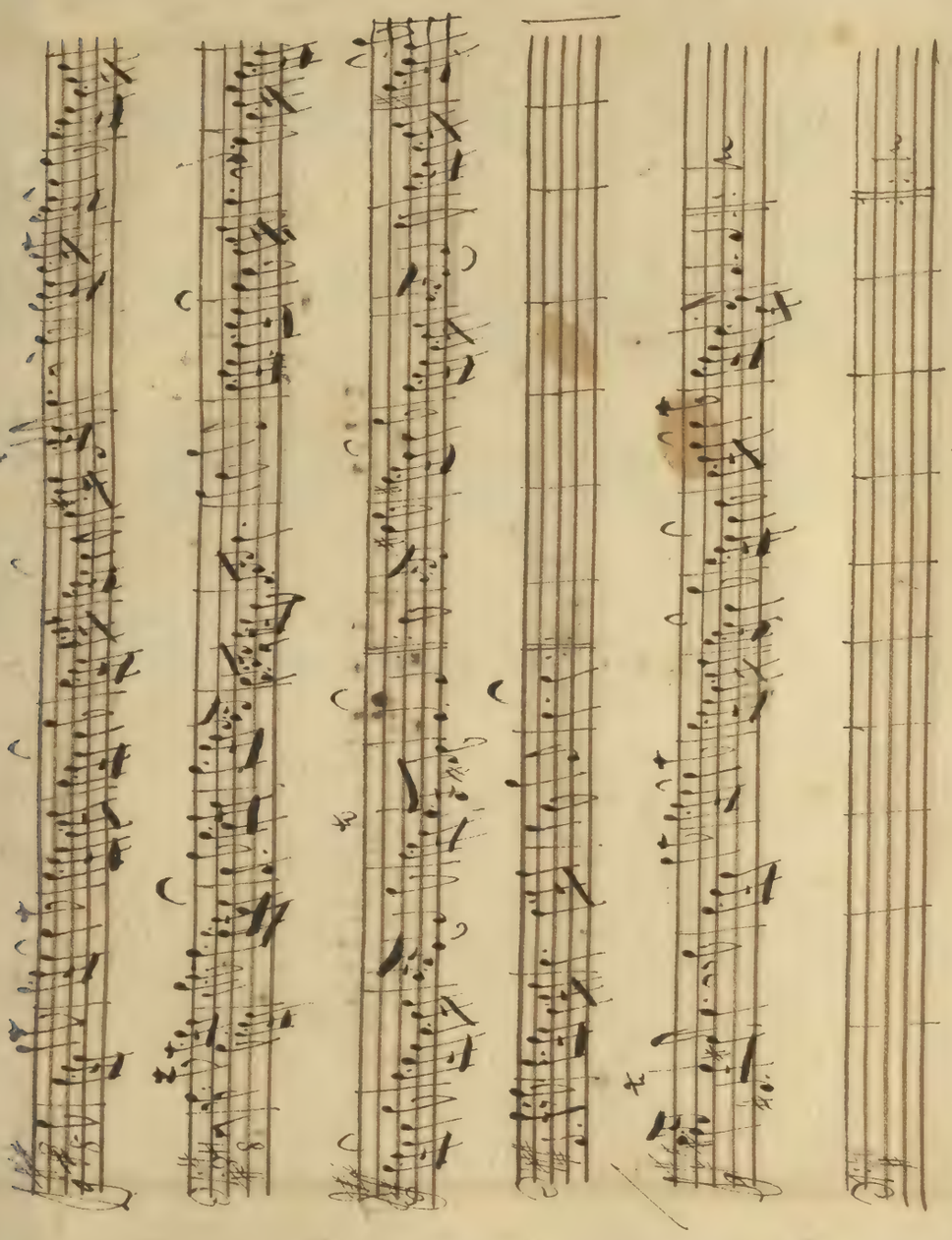
[a] An Island adjoyning to the western Point of Camarvanshire Sometimes Called Bardsey Island
[b] A Smart and Seaport Town in the Same County
[c] Sometimes Called Barmouth in Merionithshire a Haven

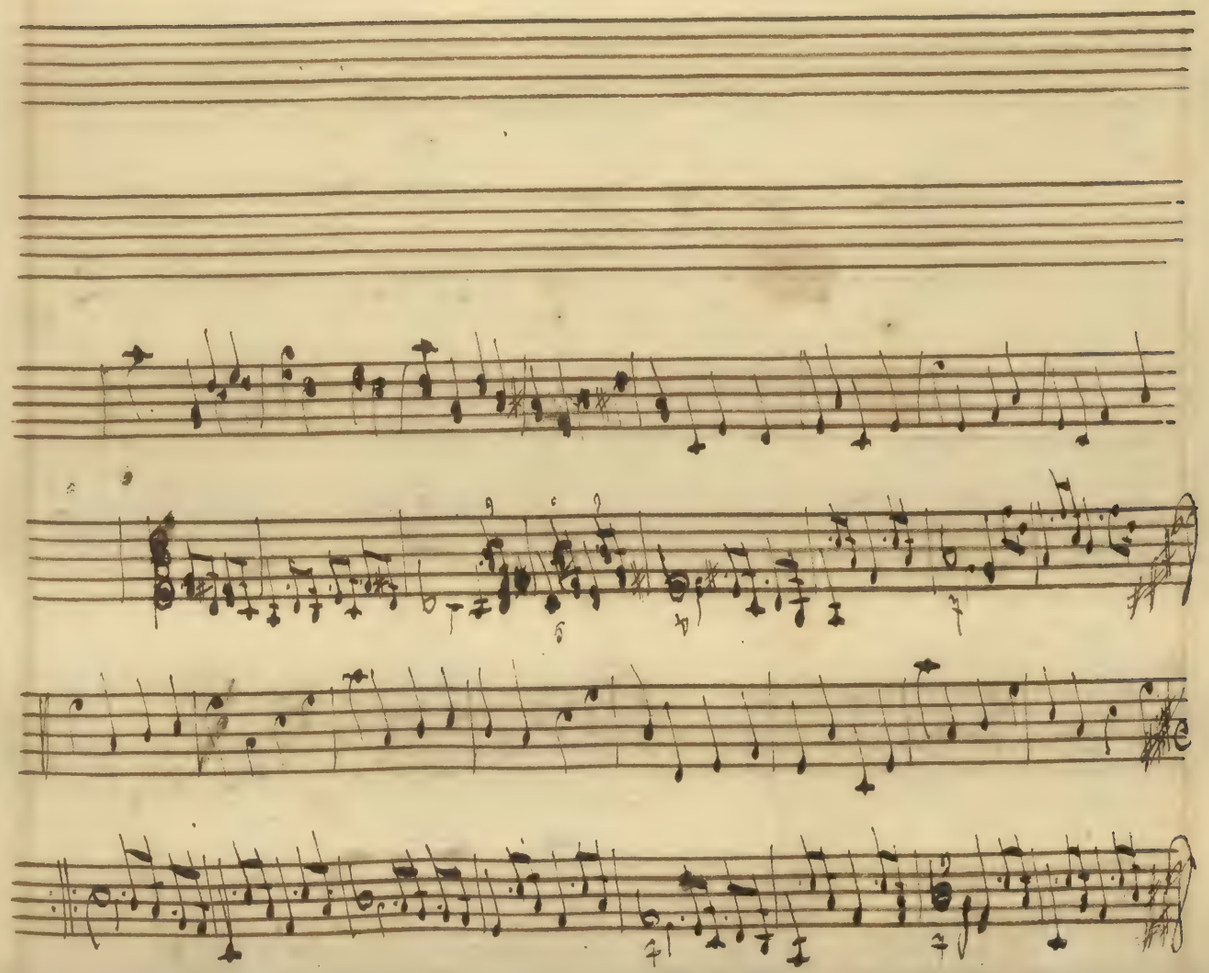

Cy dir Eos fandlos furyn gwrangoyna Cyghân



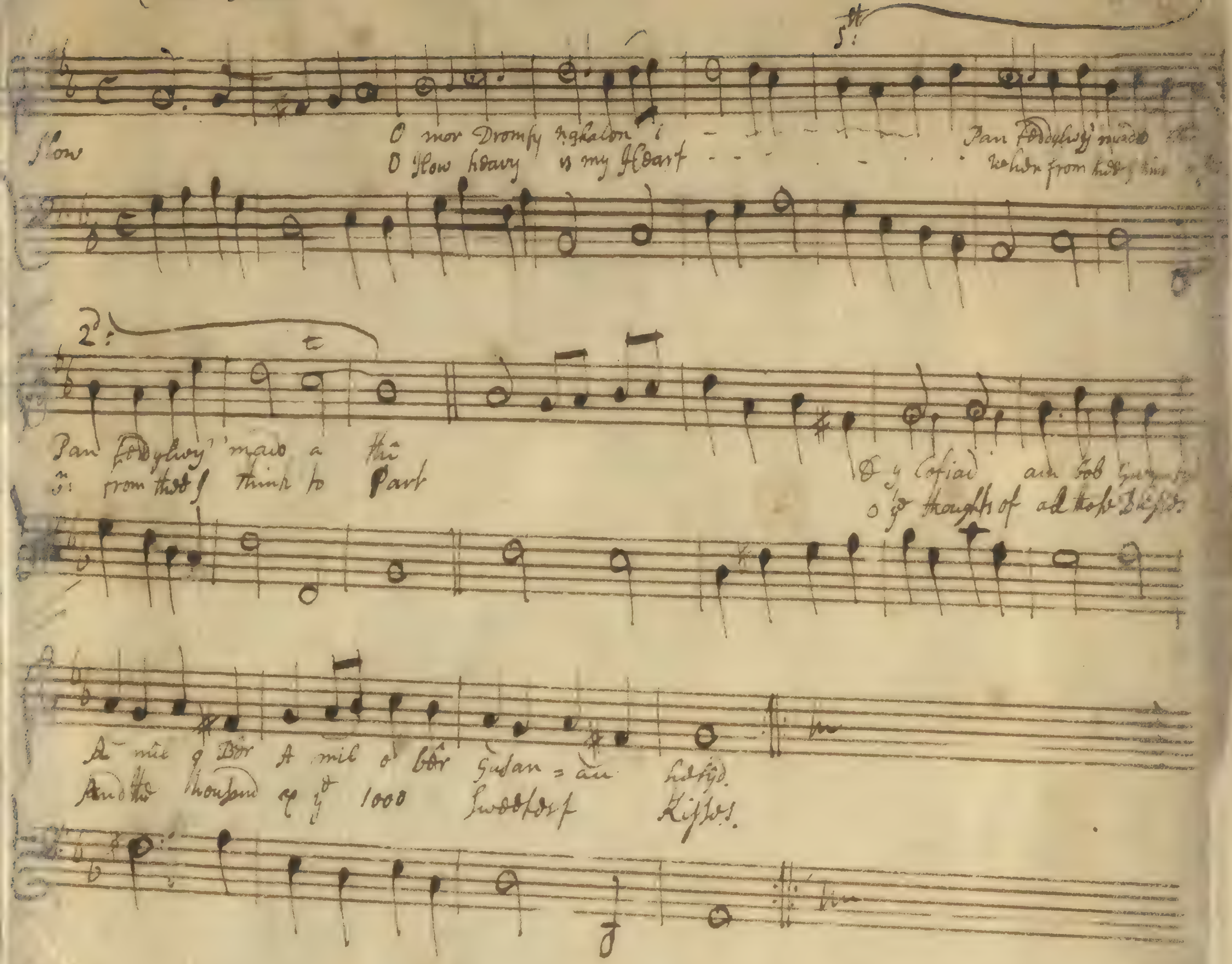
n From


O nor Dromfy Nighalon
O How heavy is my Heart
Tan Drochiy' mudo
kelder from hit time





Caion Drom


Slow
5th:
O mor Dromsy ngalon i
O How heavy is my Heart
Pan feddylwy' madd
when from thee I think
2d:
tr
Pan feddylwy' madd a thi
when from thee I think to Part
O y Cofiad am bob gu[illegible]
O ye thoughts of all those Blisses.
A mil o Bôr A mil o bôr Gusan = au hefyd.
And the thousand of ye 1000 Sweetest Kisses.
fin
fin

A list of Proverbs that E: W^ms has those marked here in this specimen

Corpossiwn
Blodau'r Dyffryn
Phansi'r Brenhin
Yr Aderyn Eos neu (Nightingale)
† Gwên Daudo
— Mogan a gollodd i gardys —
† Odncraig
— Calon Dom — (Heavy Heart)
Gofal y maith (Cast away Care)
† Malldod Dolgollon
— † Gadel Tir — (Leave the Land)
Bodd-colbert
† Sr. Hanri Ddû (Black Sr. Henry)
† A Phrynn Sy'ar
Cil yr wyalch
— Harwel hud Puw —
Digan y Crythor Dû
Y Pâl uchaf (neu) High Park
Glân Siddwdod Hûrn
Cŷ Drwy'r Hendre
— Codiad yr Haddydd —
— Mwynen — — — — Mwynen Mon.
Barnad yr Holiwr
An hawdd y madel
— Breuddwyd y Frenhines — Breuddwyd y Frenhines.
Y Deilog Du
Digan y Droell
— Montia Gwen —
Hol yw'r Hansi
Bywyd y milwr
Eri Chwaeler Eôn
&c.
— — — — — — — — —

ANTIENT BRITISH MUSIC;

OR, A

COLLECTION

OF

TUNES,

Never before Publiſhed,

Which are retained by the *CAMBRO-BRITONS*, (more particularly in NORTH-WALES) and ſuppoſed, by the Learned, to be the Remains of the MUSIC of the Antient DRUIDS, ſo much famed in ROMAN Hiſtory.

PART I.

CONTAINING

TWENTY-FOUR AIRS,

Set for the Harp, Harpſichord, Violin, and all within the Compaſs of the *German* Flute; and figured for a Thorough-Baſs.

To which is prefixed,

An Hiſtorical Account of the Riſe and Progreſs of MUSIC among the Antient *BRITONS*; wherein the Errors of Dr. *Powel*, and his Editor Mr. *Wynne*, on that Subject, in their *Hiſtory of WALES*, are pointed out, and confuted; and the whole ſet in its true and proper Light.

DIRMYGIR NI WELIR. *Hen Ddihareb.*

LONDON:

Printed for, and ſold by the Compilers, JOHN PARRY at his Houſe in *Jermyn-Street*, near *St. James's Market*; and EVAN WILLIAMS at Mr. *Mickleborough's* in *New-Bond-Street*, near *Union-Street*; and are to be had at the Muſic Shops. M DCC XL II.

[*Price Four Shillings.*]

A BRIEF ACCOUNT OF THE *BRITISH*, OR *CAMBRIAN* MUSIC.

THE antient Music of the People of *Britain* hath been so intermixed with that of other Nations, who have from time to time made Conquests, or otherwise inhabited in this Island, that, as well in that as in other Arts and Sciences among them, it is, at this day, a very difficult Matter to trace out the true *British Music* and its Revolutions; yet, upon a strict Enquiry into our History, and antient Manuscripts in that Science, still extant among the Curious, we may make a tolerable guess at its Rise and Progress among the *British* Nation: This, of all other Arts of Amusement, seems to be the most antient, and hath been caressed by all People in the World, Barbarous as well as Civil. The most antient Account we find of our *British* Music, is in the Time of the *Druids*, it being a very considerable Branch of the Pagan Religion. The most learned of that Profession in this part of the World (as *Julius Cæsar* says[a]) were in the *Isle of Britain*; and Mr. *Rowlands* points out the very Spot to be *Anglesey*[b], where their chief Schools were. *Ammianus Marcellinus*, who flou-

[a] Cæs. Com. lib. iv. cap. 1.

[b] Mona. Antiq. Restaurata.

 rished

rifhed about Three hundred and eighty Years after *Chrift*, tells us, that the Tribe of them, called the *Bards*, fung in well-made Compofitions to the *Lyra*[c], the heroic Acts of their great Men.

This *Druidical* Inftitution in *Britain* and *Gaul*, is fuppofed to be of very antient ftanding, and not above Five hundred Years from the Flood; *i. e.* not above three or four Removes, at fartheft, from the Perfon who is fuppofed to have poffeffed all human Knowledge; whence we may date the Origin of our *Britifh Mufic*. This may feem an odd Pofition to common Readers, but to Perfons well verfed in Antiquity and Hiftory, it contains nothing abfurd or ftrange.

Time having made a terrible Havock among our antient Hiftory, we find, at this diftance, but Glimmerings of Light, 'till the great *Cæfar*'s Ambition opened a new Scene, which is yet delivered us but partially, as fome bold Spirits have hinted, particularly *Suetonius* and *Lucan*[d].

Abaris (which our Critics pronounce *ap Rhys)* was a noted *Britifh Druid* in the Time of *Pythagoras*, and mentioned by *Roman* Authors; and unlefs *Ithel*, *Jorwerth* [or *Edwart*,] and *Yr Athro Fêdd*, were *Druids*, who invented the *Chromatic Notes*, and thofe *Keys* which bear their Names, we have none other of the Names of the *Druids* handed down to us.

The *Britifh Hiftory*[e] mentions one *Blegywryt*, a *King of Britain*, about One hundred and ninety Years before *Chrift*, who was a great Mafter of Inftrumental Mufic, and upon that Account called the *God of Harmony*.

Our *Druids*, upon the *Roman* Conquefts, having retired to *Ireland* and the *Ifle of Man*, (Places that the *Roman* Sword could not then reach) it is faid the Theory of the *Britifh* Mufic moved along with them, and fettled in *Ireland* particularly, which, no doubt, was the Seat of Philofophy and Politenefs for many Ages, till Wars and Diffentions buried almoft all in Oblivion.

The *Romans* had but a poor Title to Mufic, Poetry, or any Part of polite Learning, before the *Grecian* Conquefl, which was about One hundred and Fifty Years before the Birth of *Chrift*, *i.e.* about One hundred Years before they invaded *Britain*; fo that the Arts and Sciences (except the Military and Oratory) were but in their In-

[c] Commonly tranflated *a Harp*.
[d] Suet. Vit. Luc. Pharfal.
[e] Galf. Mon.

fancy

fancy at *Rome* when *Julius Cæsar* visited us, which was about Fifty-three Years before *Christ*; for in the 592d Year of the City (which was about One hundred and sixty-two Years before *Christ*) all Teachers of Philosophy and Politeness were banished the *City of Rome* by a Public Edict, some few *Grecian* Teachers having then crept among them: And *Cicero* owns [f], the *Romans* at that Time knew nothing of Mathematics farther than Arithmetic and Reasoning; or, as Mr. *Kennet* expresses it [g], Measuring and Casting Accompts. *Cato*, in his *Origines*, mentions the Music of the antient *Romans*, which *Cicero* quotes, to prove they had, formerly, a kind of Music as well as other Nations; "They sang to the *Tibia* [h] (says he) the Praises of famous Men."

I think this proves the *British* Music to be entirely our own, and a Remains of *Druidism*; and that we could not borrow it from the *Romans*, or any other Nation. *Ireland*, as before mentioned, being the chief Store-house of Politeness, for Ages after the *Roman* Invasion, it is to be supposed that the Wars and Distractions in *Britain* (which are never Friends to Learning) drove what little Knowledge was left here, into the *Mountains of Wales*, as the most safe Retirements; and there remains to this Day, among those simple well-meaning *Britains*, for all that the *Romans*, *Picts*, *Scots*, *Saxons*, *Danes*, and *Normans* could do: The peculiar Air of their Music, and Method of Singing, plainly shews it, even at this distance of Time.

There were some Regulations made in the Keys of Music, in *King Cadwaladr*'s Time, which might be about the Year 700; and Dr. *John David Rhys* names some Keys and Tunes [i].

We read of no remarkable Alterations in our Music, or Instruments, after this, till about A.D. 1100, when *Gruffydd ap Cynan*, *Prince of North-Wales* (as *Caradoc* tells us [k]) reformed the Disorders of the *Welsh Minstrels*, by a Statute made for that Purpose. Dr. *Powel*, in his Notes on *Caradoc*, informs us what this Reformation was; it prescribed their Behaviour, Rewards, and Punishments. But the Doctor says farther, that the Music, for the MOST PART, in *Wales*, in his Time, (not the Instruments) either came over from *Ireland*, with the said Prince and his *Irish* Musicians, or was composed by them afterwards. Mr. *Wynne*, the late Editor of *Caradoc*'s History, hath mixed all the Notes with the Text through the whole Book, as well as in this Place, and, mistaking the Sense of this Passage in Dr. *Powel*, by not distinguishing between Instrumental Music and Musical Instru-

[f] Cic. Tusc. Quest.
[g] Kennet's Essay.
[h] A kind of Flute made of Cranes Legs.
[i] Dr. J. D. Rhys's Gram. p. 303.
[k] Carad. Chron. in vit. Gr. ap Cyn.

ments

ments (*i. e.* between a Minuet and a Fidle) hath misled all his Readers ever since, in saying, that the Harp and Crowd[1] (as he calls it) came from *Ireland.*

The Authority of *Vejanus* may prove the CRWTH to be a *British* Instrument:

> *Romanusque Lyra, plaudat tibi Barbarus Harpa,*
> *Græcus Archilliaca,* CROTTA *Britanna canat*[m].

And it also appears from this Distich, that the *Roman Lyra* and the *Barbarian Harpa* (both which the Moderns take for our *Telyn* or *Harp)* are quite different Instruments.

As to Dr. *Powel*'s Note on *Caradoc*, before mentioned, where he argues from the *Irish* Names of the Tunes in our antient Books of Music, that *most part* of our *British* Music was had from the *Irish:* If so, it was but paying what they had borrowed before. But it seems the Doctor had no great Knowledge in that Art, or had not seen many Books of Music; a good Antiquarian may be a bad Musician; it seems to turn out quite otherwise than what he says; for most of the Terms of Art, Names of Tunes, Keys, *&c.* in our old *British* Books, (of which I have seen many.) are either *British*, or deriveable from the *Greek*, as a great part of the Language by its Analogy seems to be[n], or else are so very obscure, that neither the *British* nor *Irish* can account for them; and those, for aught we know, may be the antiquated Terms of the *Druids.*

The Enumeration of two particular Keys being *Irish*, described in our old Books of *British* Music, as *y Cywair Gwyddelig dieithr*, and *y Lleddf gywair Gwyddyl, i. e. the Strange Irish Key*, and *the Flat Irish Key*, plainly shew all the other Keys (Flat and Sharp) are *British*; and some Pieces of Music attributed to the *Irish*, or that bear *Irish* Names, which are but few, as *y Gaingc ddu o'r Werddon, i. e. the Black Tune from Ireland, &c.* demonstrate the same.

But what clears all up, in regard to the above Passage, is the following Account I find in an old Manuscript of *British* Music.

After several Examples of the Measures of Music in Composition, after the Manner of the *Britons*, says he:

[1] Dr. *Powel* calls it *Crowth*; in *British*, *Crwth*; a kind of Tenor to the Harp, with six Strings.

[m] Vejan. lib. vii. car. 8.

[n] See *Pezron*'s Antiq. of Nations, and *Lhwyd*'s Archæologia Britannica.

Llyma

Llyma 'r Pedwar mesur ar hugain Cerdd dant, yn ol
Rheol Fesur oll, fal y cyfanfoddwyd mewn Eisteddfod, &c.

i. e. These are the Twenty-four Measures of Instrumental Music, all according to the Rule of Measure, as they were composed in a Congress before many Doctors of the Science, of *Britons*, curious in that Art, and others of *Irish*, in the Time of *Gruffydd ap Cynan*, and were wrote in Books by Order of Both Parties, *viz.* the *British* and *Irish*, Principal and Royal, of that Time, and copied from thence [o], *&c.*

Hence it appears, that Prince *Griffydd ap Cynan* only brought some of the chief *Irish* Musicians with him, who joined with the *Britons* in regulating the Art of Composition; and, whether the *Irish* had kept their Music in greater Perfection than the *North-Wales Men*, or not, this Prince having been bred and born in the *City of Dublin*, and thereby having imbibed a natural Affection for the *Irish* Music, he at least thought so; which occasioned the above mentioned Congress.

We read of some Laws in relation to Music, made by *Bleddyn ap Cynfyn, Prince of Powys*, about the Year 1065; but have not room to enlarge upon that Head, and shall close up this Account with a Passage out of *Giraldus Cambrensis*, who was Secretary to King *Henry* the Second, and Tutor to King *John*, and wrote the Histories of *Ireland* and *Wales* about the Year 1150. He would never have given the *Britons* such a Character in Music, if they had but lately, (and in his Time) borrowed their Instruments and Music from the *Irish*.

In his Description of *Wales*, he says [p]:

" In musicis Instrumentis dulcedine aures deliniunt & demulcent, " tanta modulorum celeritate pariter & subtilitate feruntur, tantamque " discrepantium sub tam præcipiti digitorum rapacitate consonantiam " præstant, quantum, ut breviter transeam in tribus nationibus, titulo " de musicis Instrumentis, et Hibernica topographia nostra declarat in hæc " verba: Mirum quod in tanta, tam præcipiti digitorum rapacitate mu- " sica servatur proportio, et arte per omnia indemniter. Inter Crispatos mo- " dulos organaque multipliciter, intricata, tam suavi velocitate; tam " dispari paritate, tam discordi concordia, consona redditur, et completur " melodia, ~~diatessaron~~ seu diatessaron ~~diatessis~~ seu diapente chordæ concrepent: semper ~~autem~~ tamen ~~a~~, " ~~B.~~ molli incipiunt, & in idem redeunt, ut cuncta sub jucundæ sono- " ritatis dulcedine compleantur. Tam subtiliter modulos intrant & ex- " eunt; sicque sub obtuso grossioris chordæ sonitu, gracilium tinnitus li- " centius ludunt, latentius delectant, lasciviusque demulcent, ut pars " artis maxima videatur artem velare, tanquam

tam / from MS. 15th Cent. copy B.M. 15 B. XII.

+ A, B

[o] A Literal Translation.
[p] Cambr. Descr. cap. xi. p. 889. *Frankfort* edit. out of *Camden*'s Copy.

" *Si lateat prosit*
—" *Ferat ars deprensa pudorem.*

" Hinc accedit, ut ea quæ subtilius intuentibus, et artis arcana acute
" discutientibus, internas & ineffabiles comparant animi delitias, ea non
" attendentibus, sed tanquam videndo non videntibus, & audiendo non
" intelligentibus, aures potius onerent quam delectant, et tanquam
" confuso, inordinatoque strepitu, invitis auditoribus, fastidia pariant tæ-
" diosa. Tribus utuntur Instrumentis, Cythara, Tibiis, & Choro.—

And a little further;

" In Cantilenis, Rhythmicis, et dictamine tam subtiles inveniuntur, ut
" miræ, & exquisite inventionis, lingua propria tam verborum quam
" sententiarum preferant exornationes. Unde et poëtis quos Bardos
" vocant ad hoc deputatos in hac nation multos invenies. Juxta
" illud poëticum;

Plurima concreti fuderunt Carmina Bardi.

Again, in cap. xiii. p. 890. De Symphonis eorum cantilenis organicis.

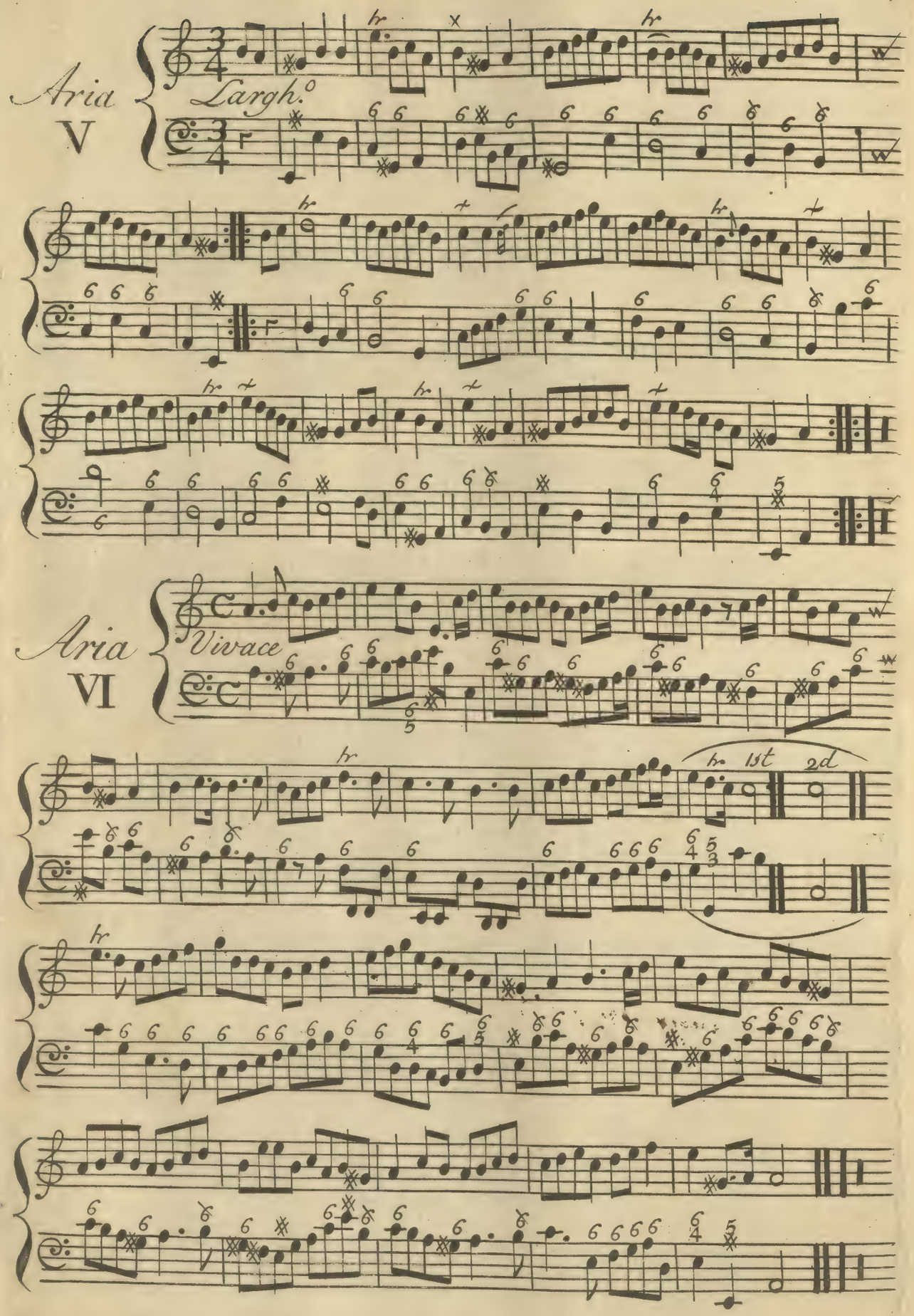
" In musico modulamine non uniformiter, ut alibi, sed multipliciter,
" multisque modis et modulis cantilenas emittunt, adeo ut in turba ca-
" nentium, sicut huic genti mos est, quot videas capita, tot audias
" carmina, discriminaque vocum, varia in unam denique sub B mollis dul-
" cedine blanda consonantiam & organicam convenientia melodiam."

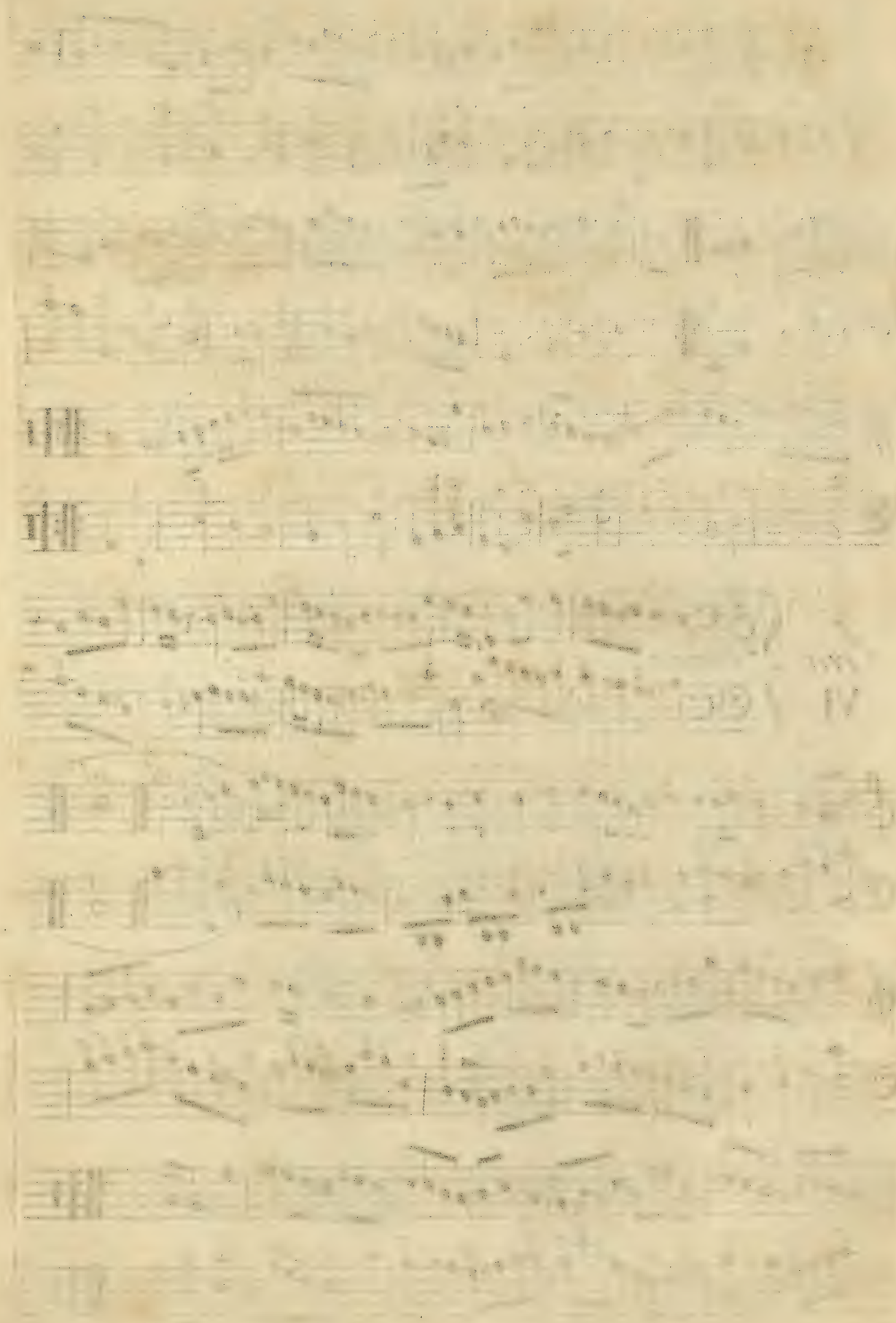
From this curious Account of *Giraldus*, it appears, that the *British* Music (which hence may be taken for granted to be a Remains of *Druidism*) had then arrived at a very great Perfection; the greatest Art being to conceal Art. And the Chromatic Note *B flat* being so frequent (as he mentions) in their Compositions, shews it to be an antient Invention among them, though it was not known to the rest of the World till the Time of *Guido Aretinus* the Monk, who might be a contemporary of *Giraldus*.

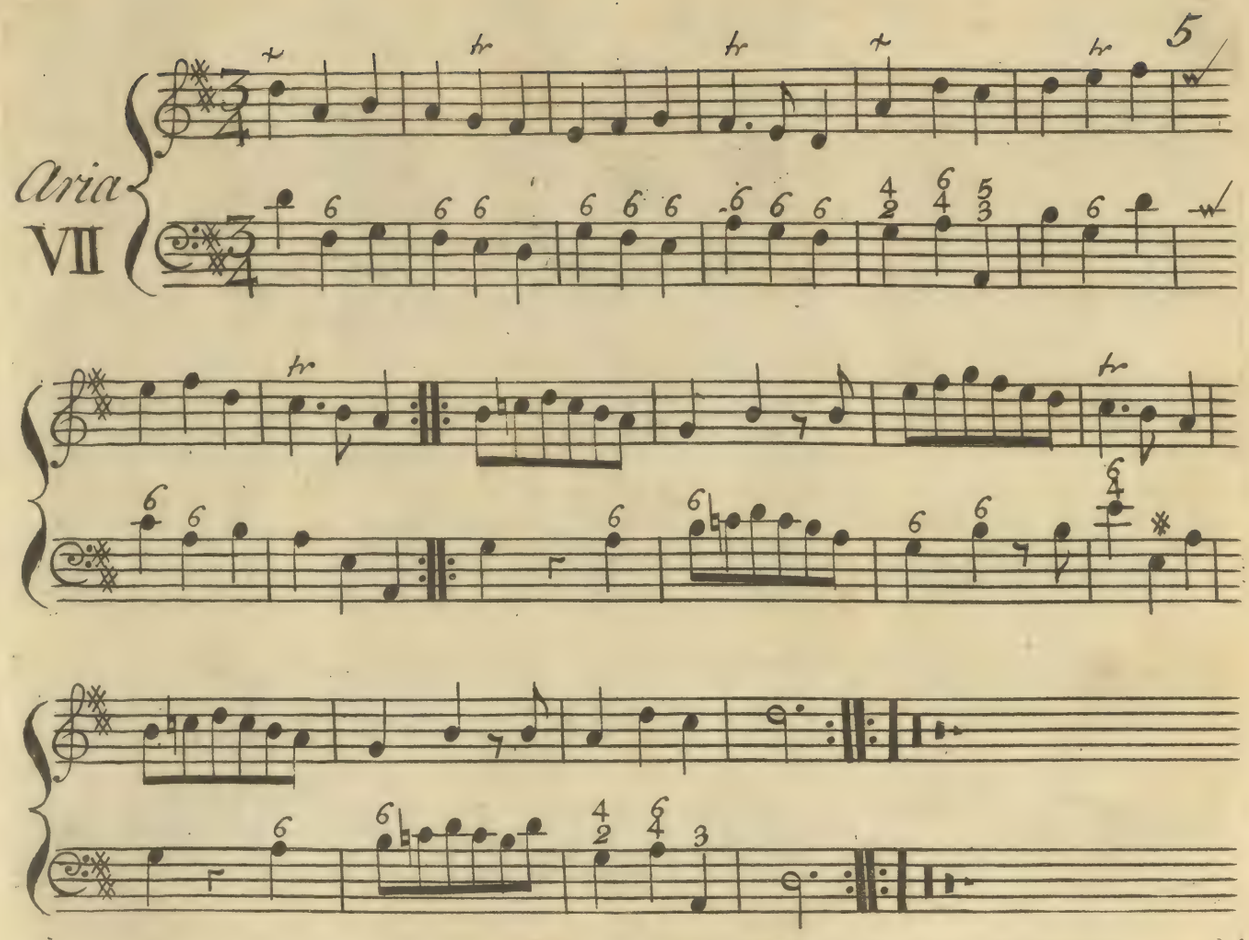
The Curious may expect a further Account of the *British* Music (if the Publishers of this Collection are encouraged to go on) containing their Rules of Composition, Terms of Art, *&c.* which may be a Means of preserving a valuable Branch of *British* Antiquity.

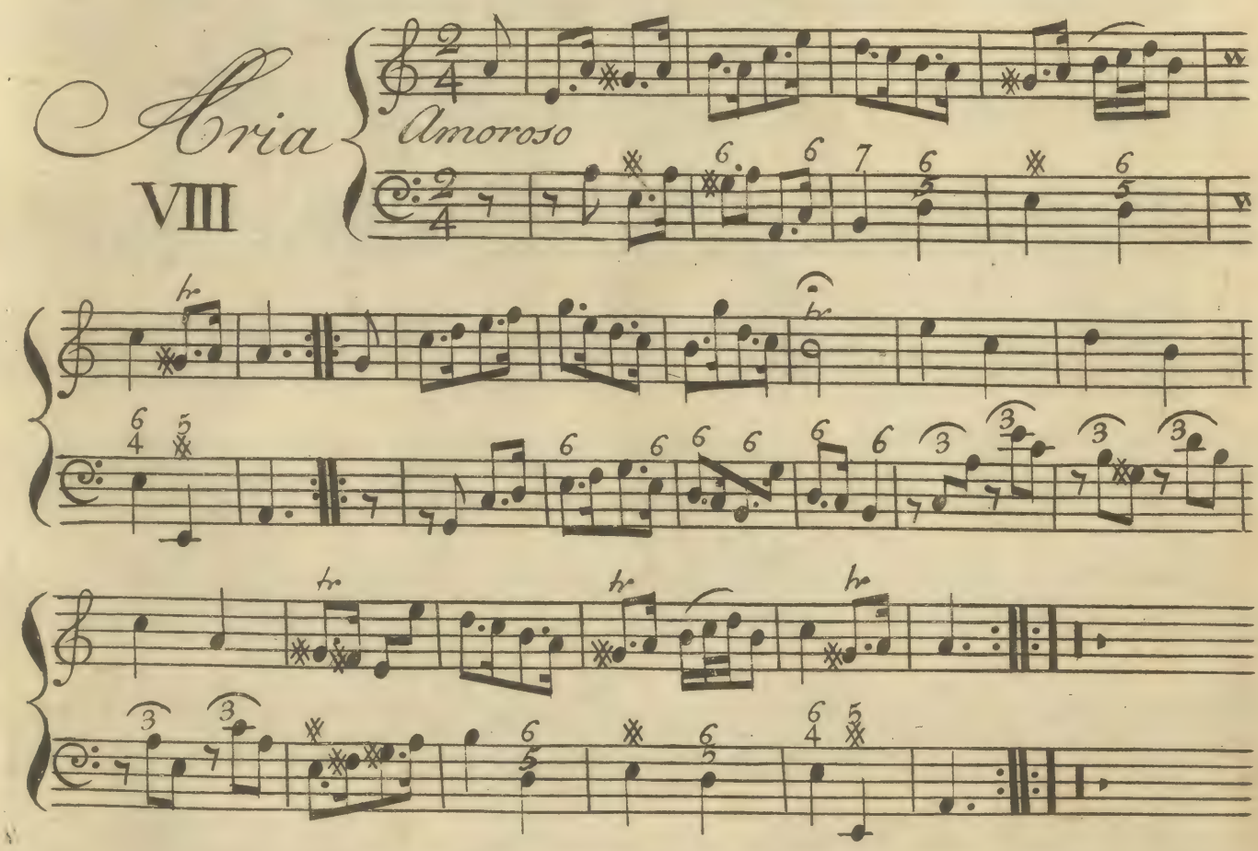
N. B. These Airs being in their Style different from any extant of other Nations, we thought it proper to acquaint the Encouragers thereof, that the surest way of attaining the true Taste of them, is to play, even the Allegros, slower than commonly done; and the other Movements will be best and surest found out by the same Rule; for, in playing them too fast, their Beauties will be entirely lost.

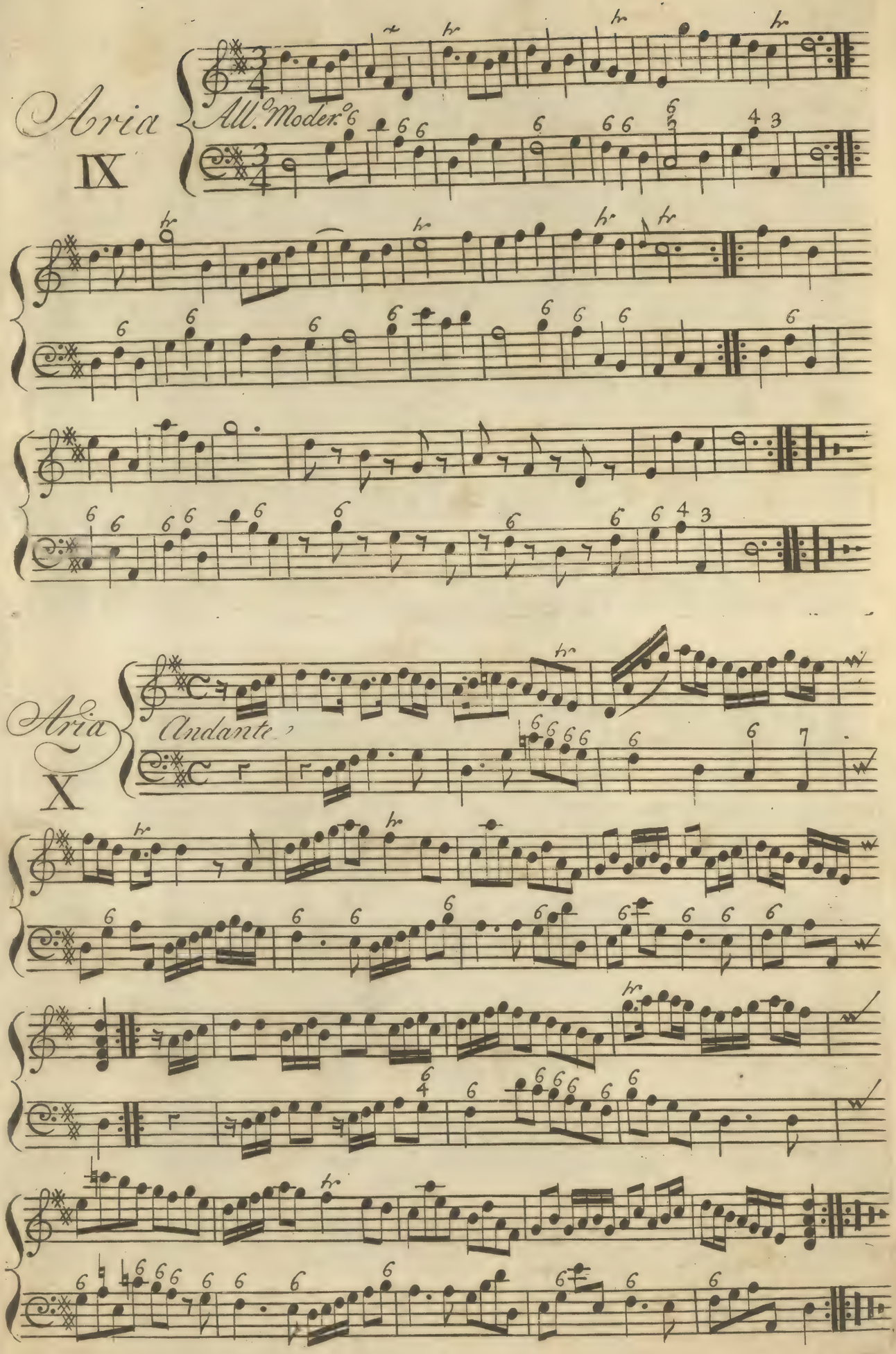
THE

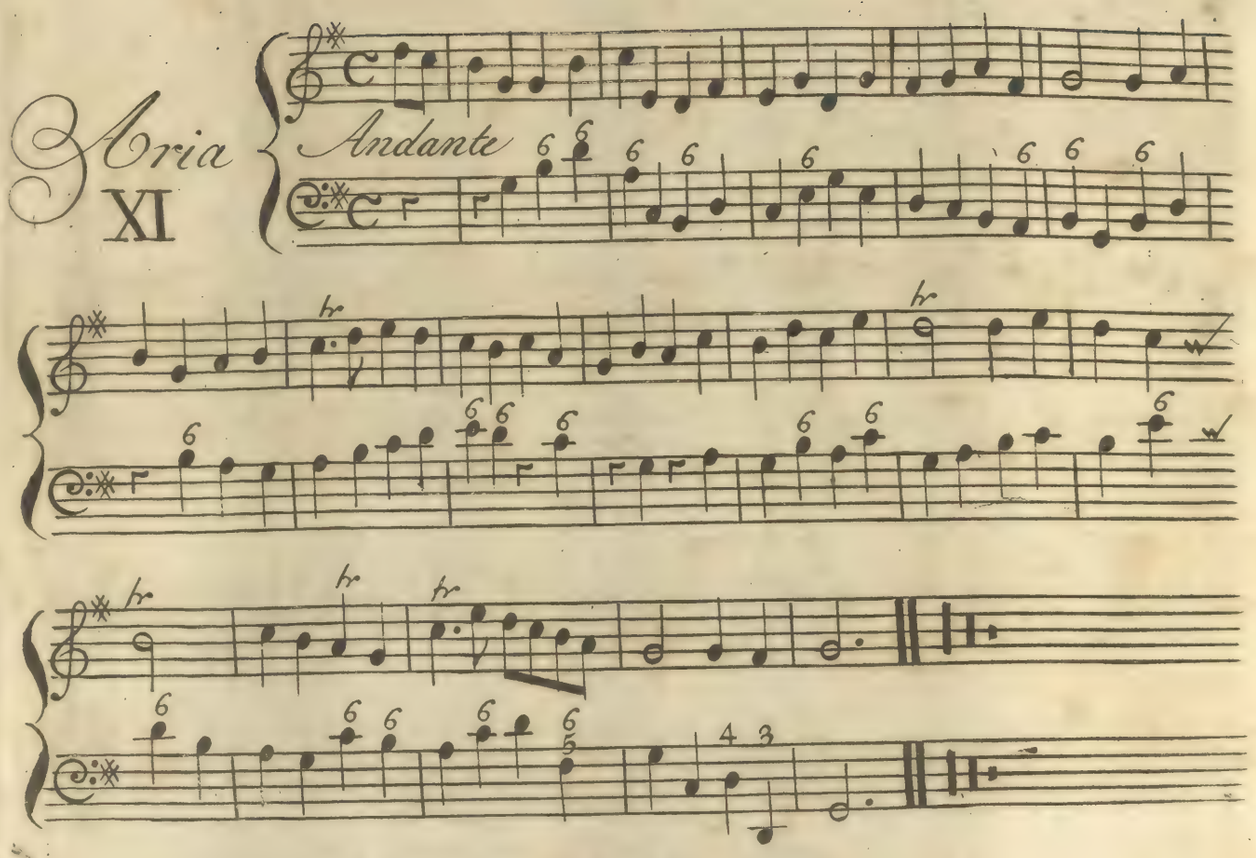

Aria
V
Largh.o
Aria
VI
Vivace
1st
2d

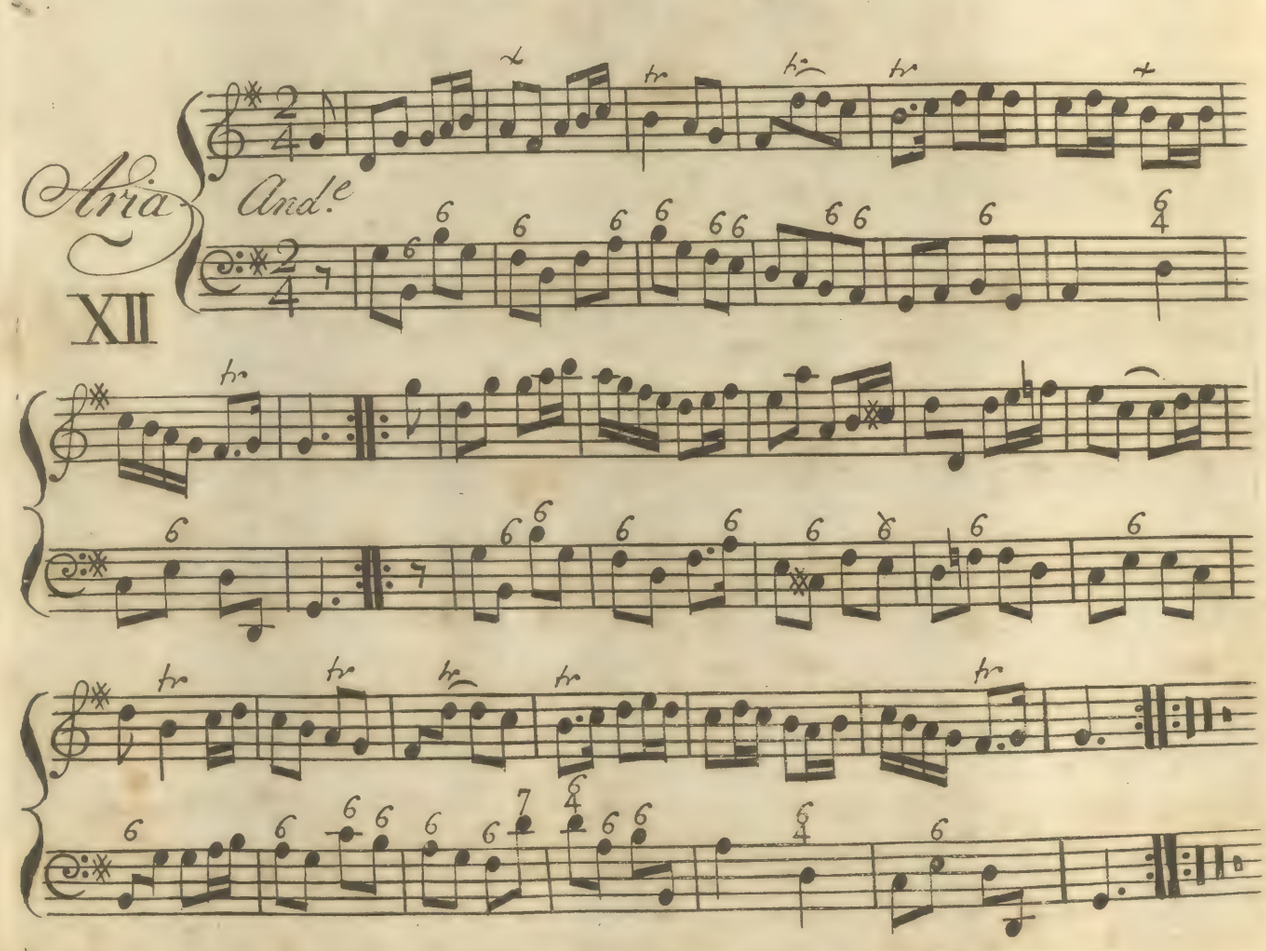


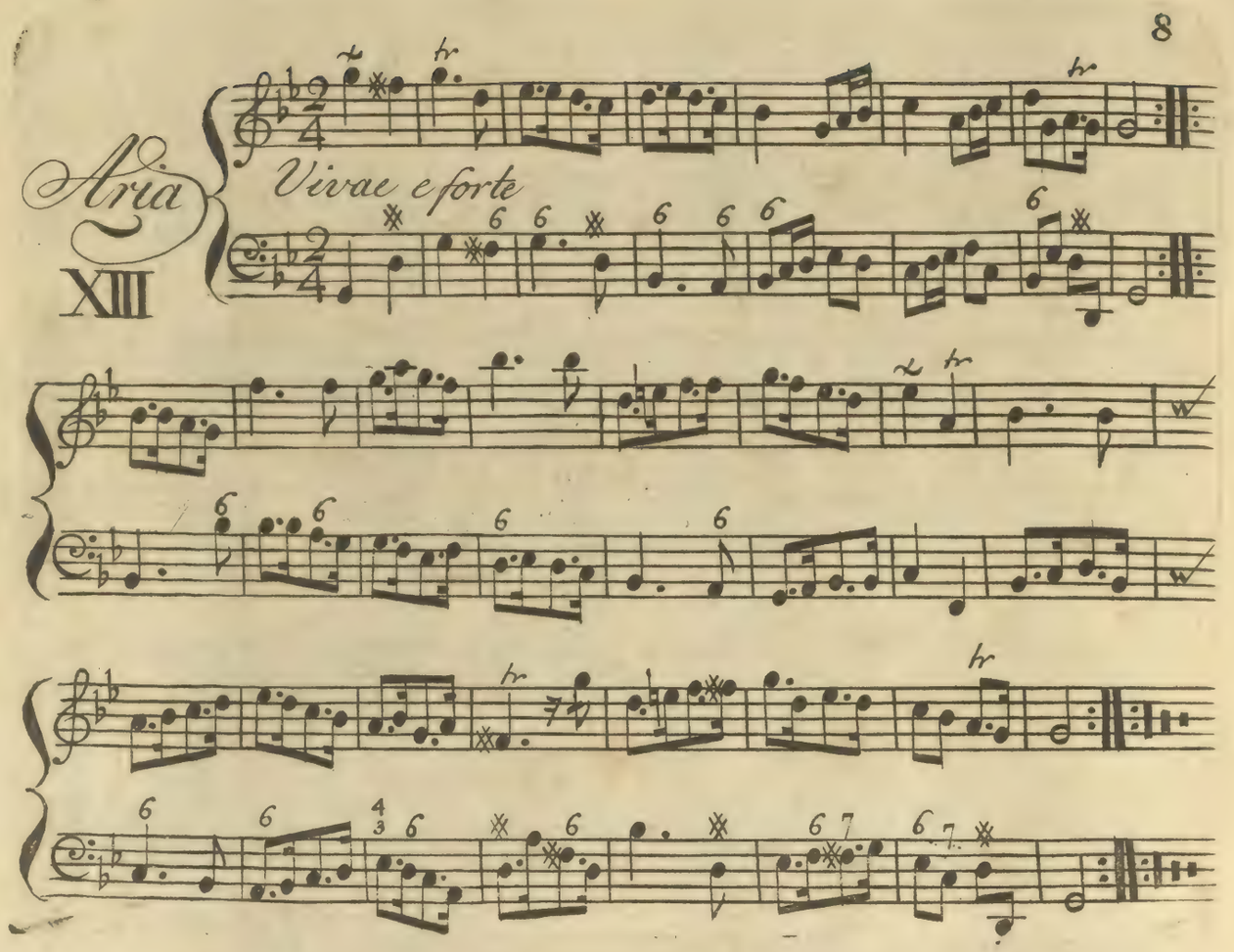

Aria
VII

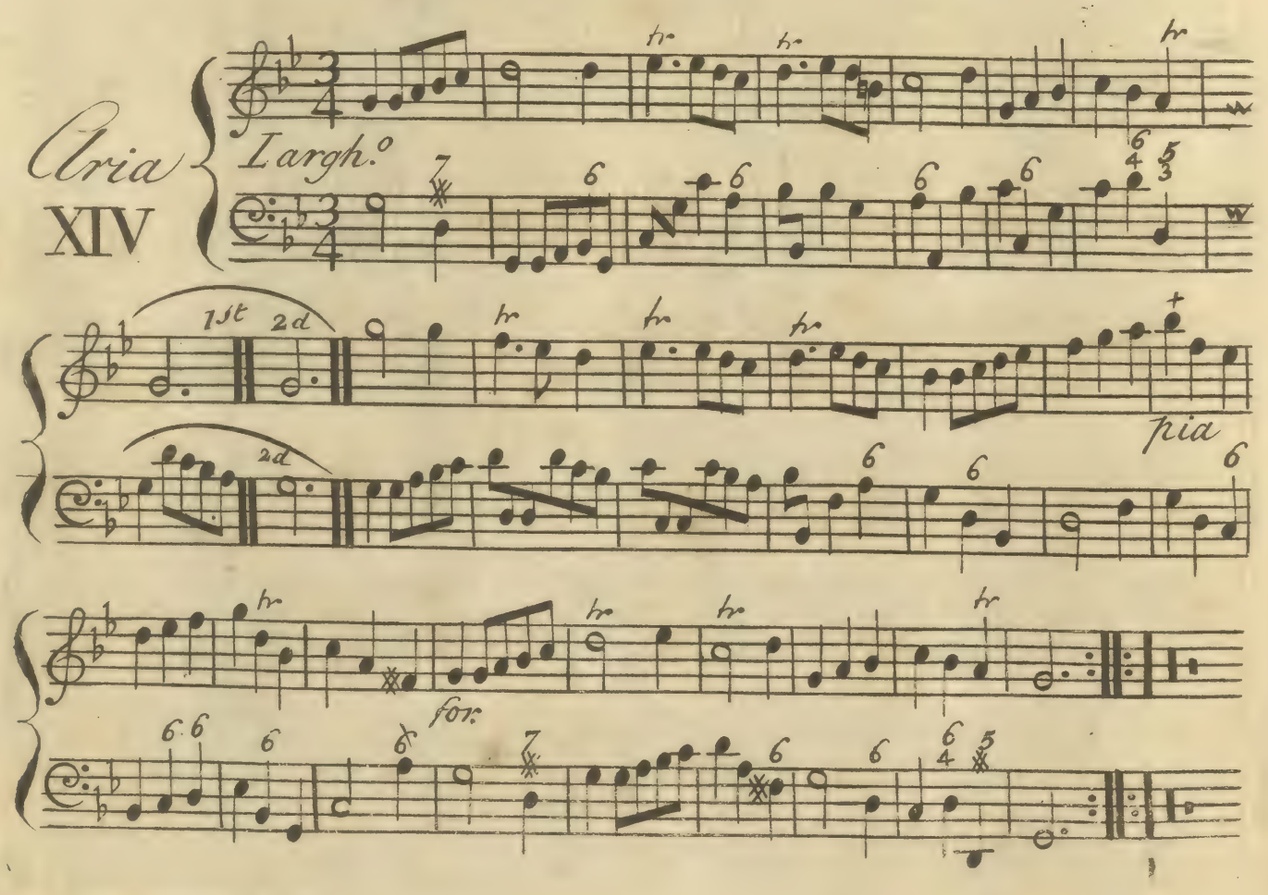

Aria
VIII
Amoroso

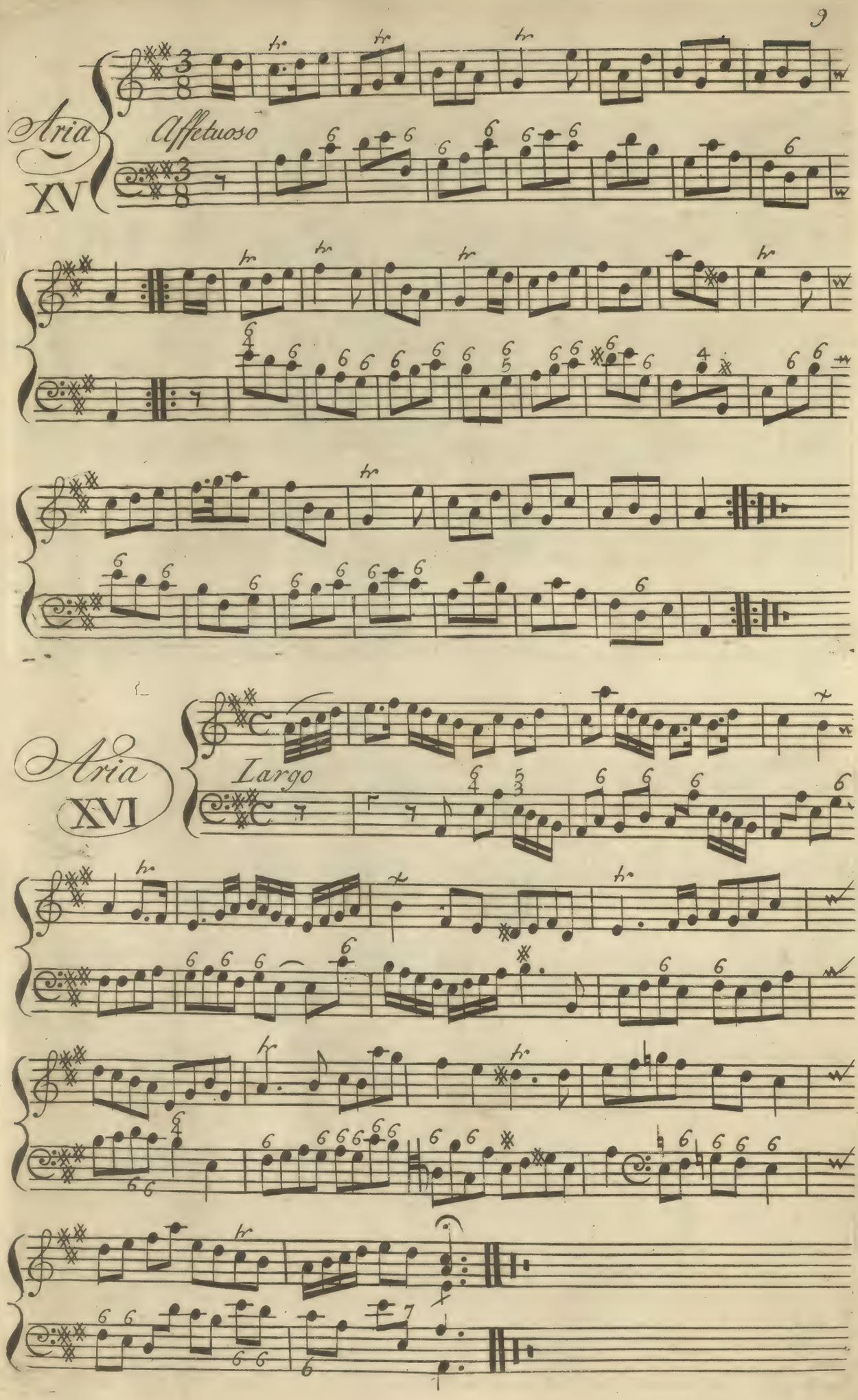

Aria
IX
All.o Moder.o
Aria
X
Andante

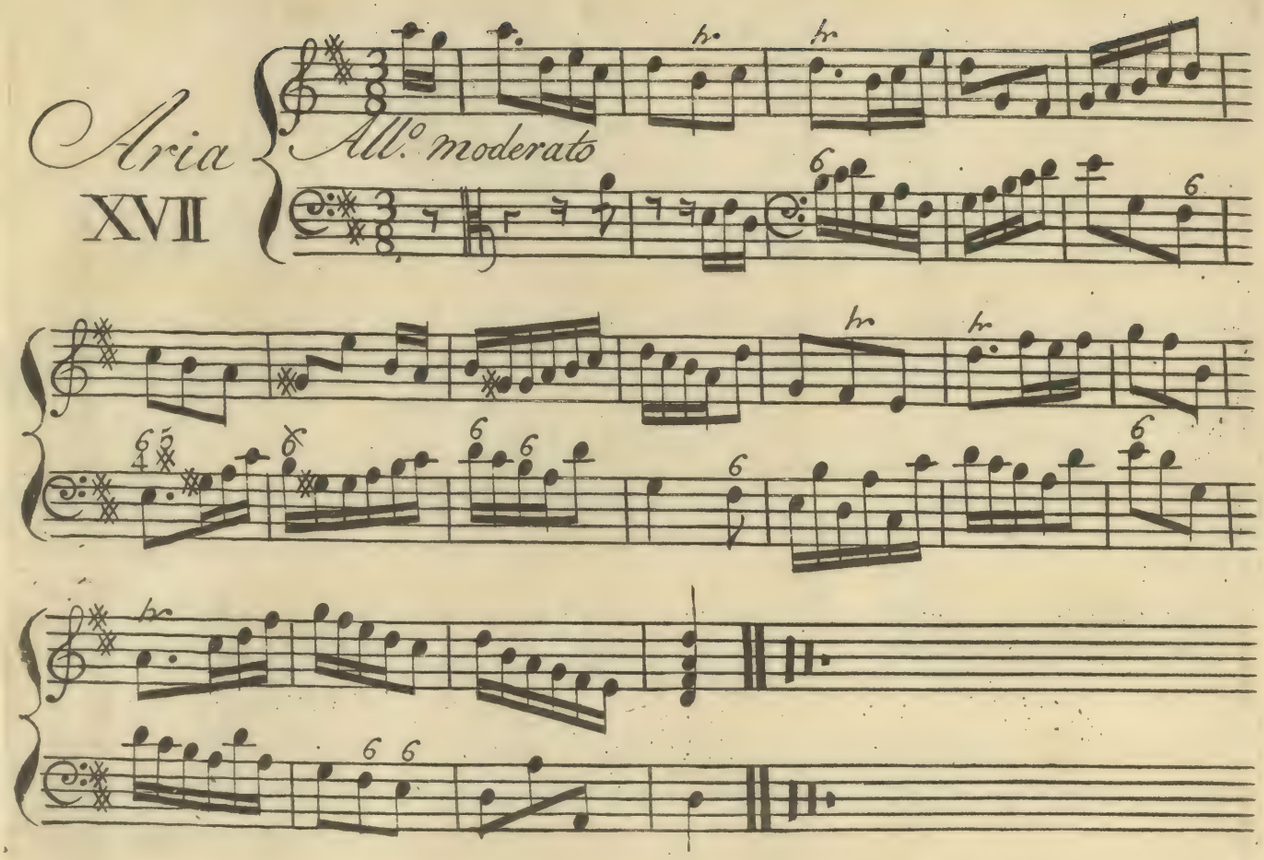

Aria
XI
Andante

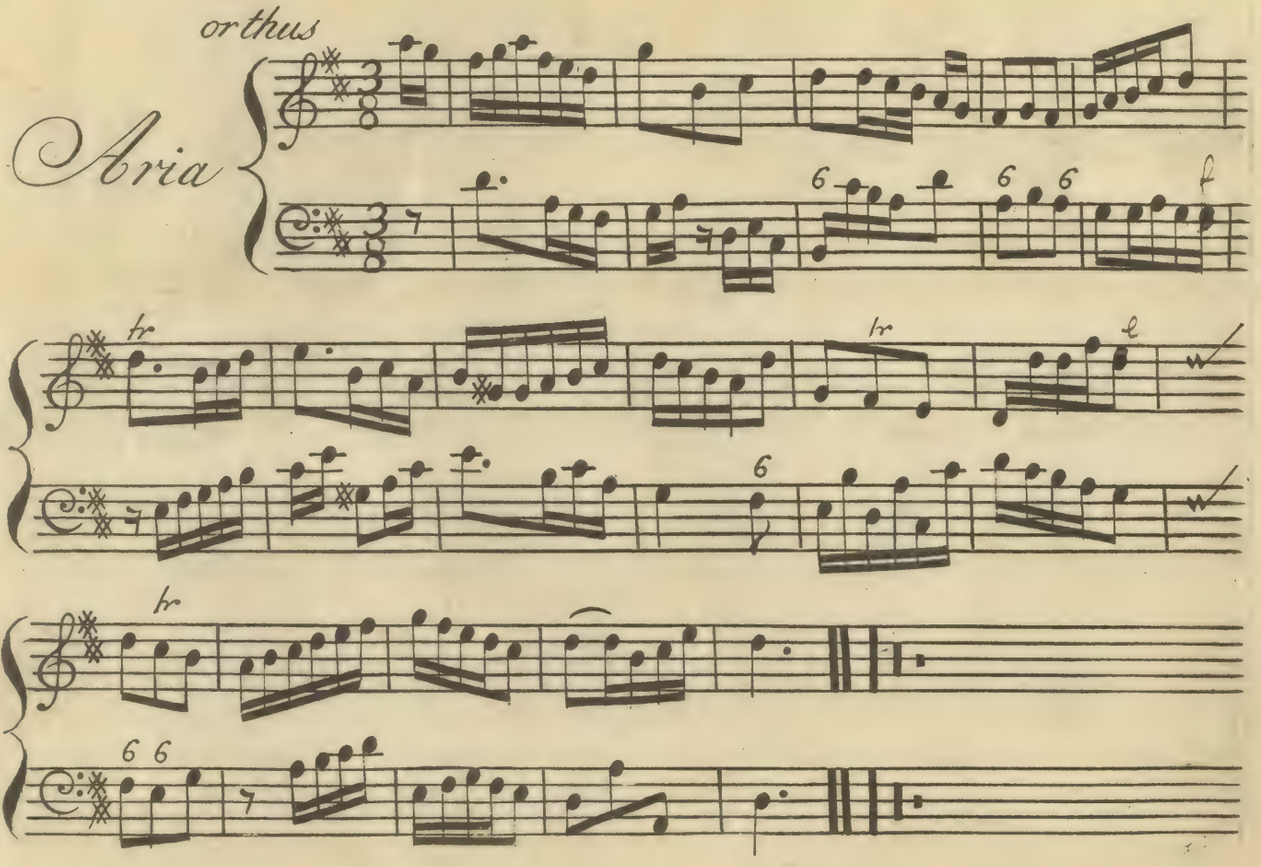

Aria
XII
And.e

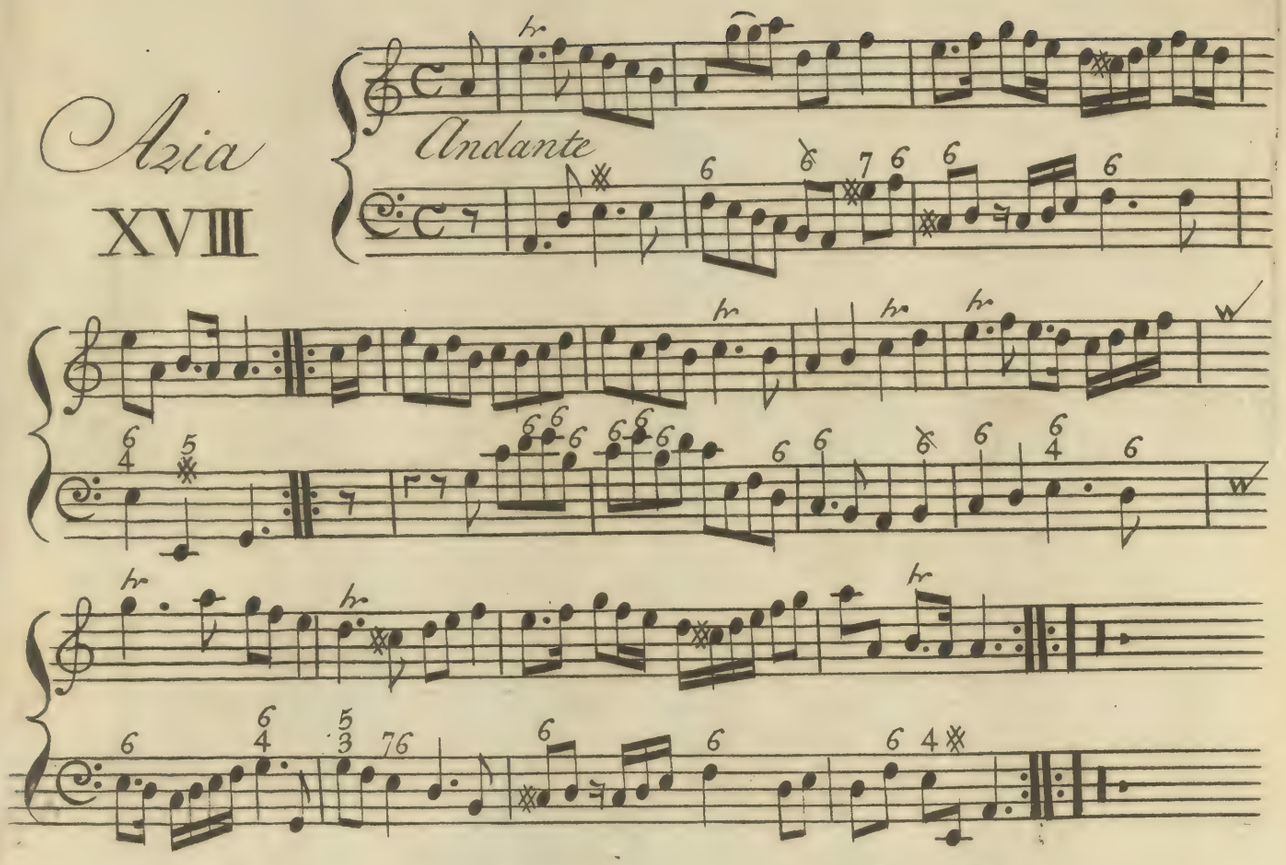

Aria
XIII
Vivae e forte

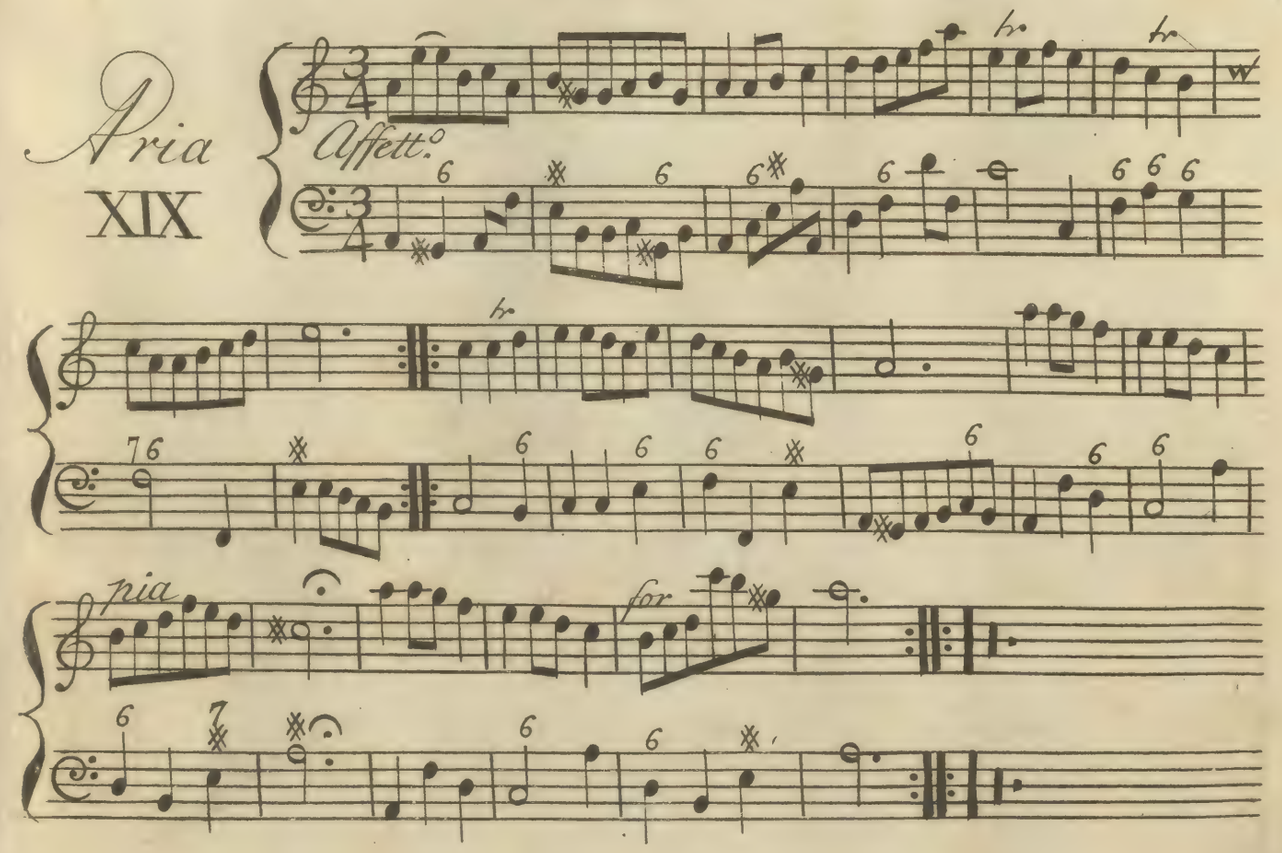

Aria
XIV
Largh.o
1st
2d
2d
pia
for:

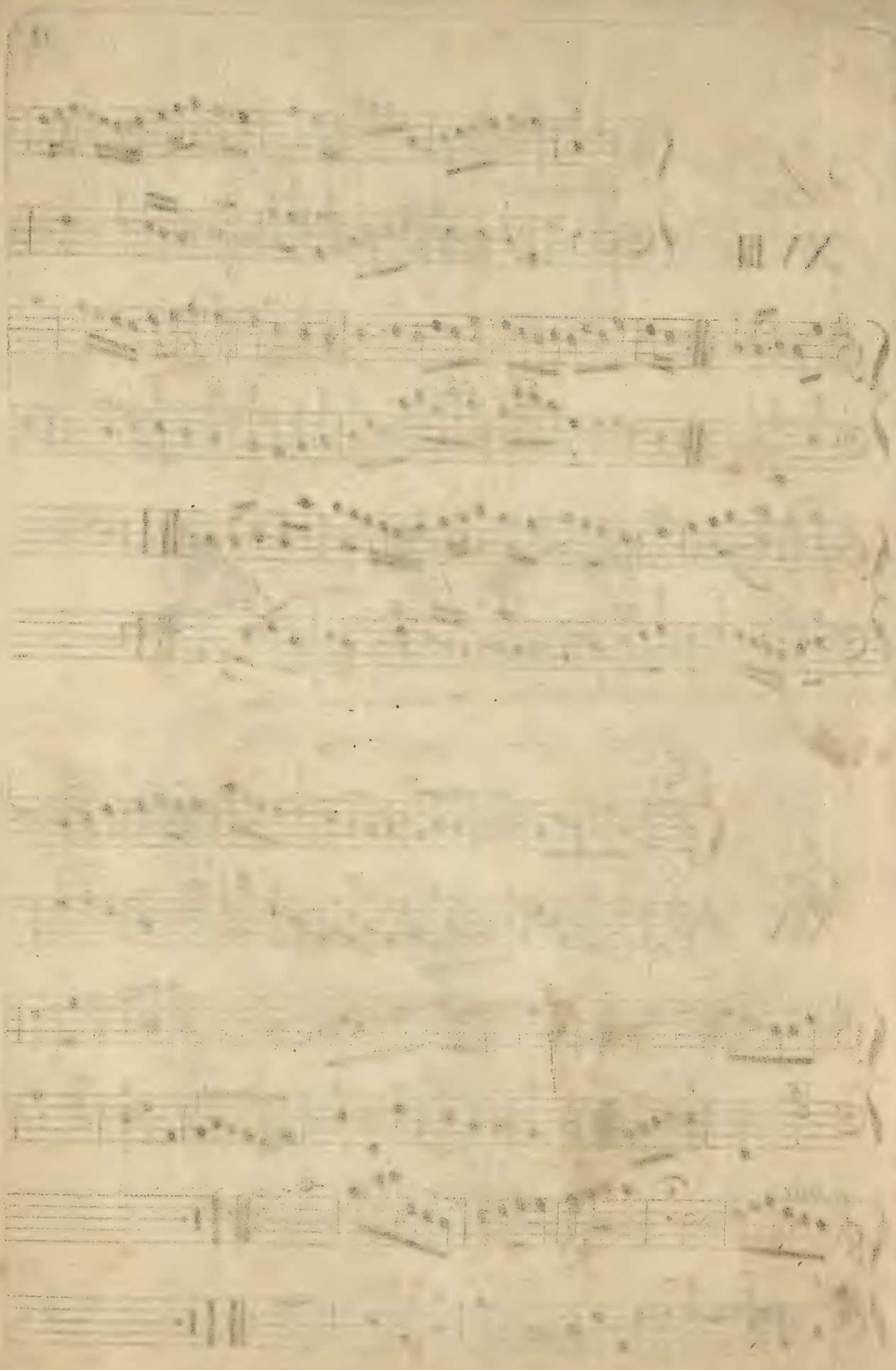

Aria
XV
Affetuoso
Aria
XVI
Largo


Aria
XVII
All.o moderato


orthus
Aria


Aria
XVIII
Andante


Aria
XIX
Affett.o
pia
for



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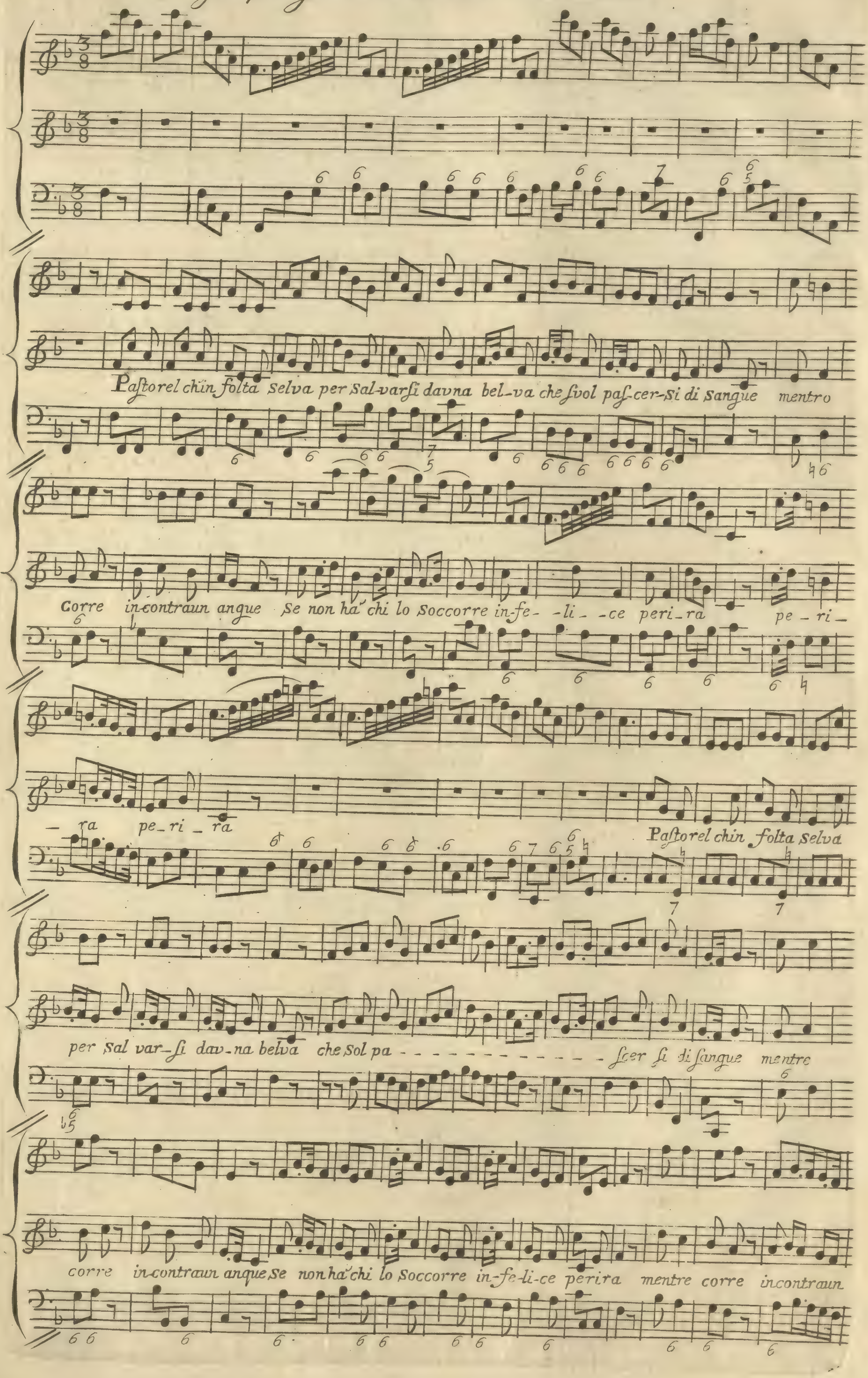
Aquilio	Cyrus	Acis & Galatea
Calphurnia	Otho	Additional Songs in Otho
Julius Cæſar	Floridant	Dito in Floridant
Veſpaſian		

Sung by Sig.ra Soroſini in Darius



anque Se non ha chi lo soccorre infe lice peri ra pe rira - - - - - - peri ra

Talein merro amici tranni

fieriol traggie crudia ffanni se tro var non posso ai ta la mia vita manche in se tro var non popo

aita la mia vita manche in man che ra la mia vi ta man che ra Da Capo

For the FLUTE

Sono

Sym.

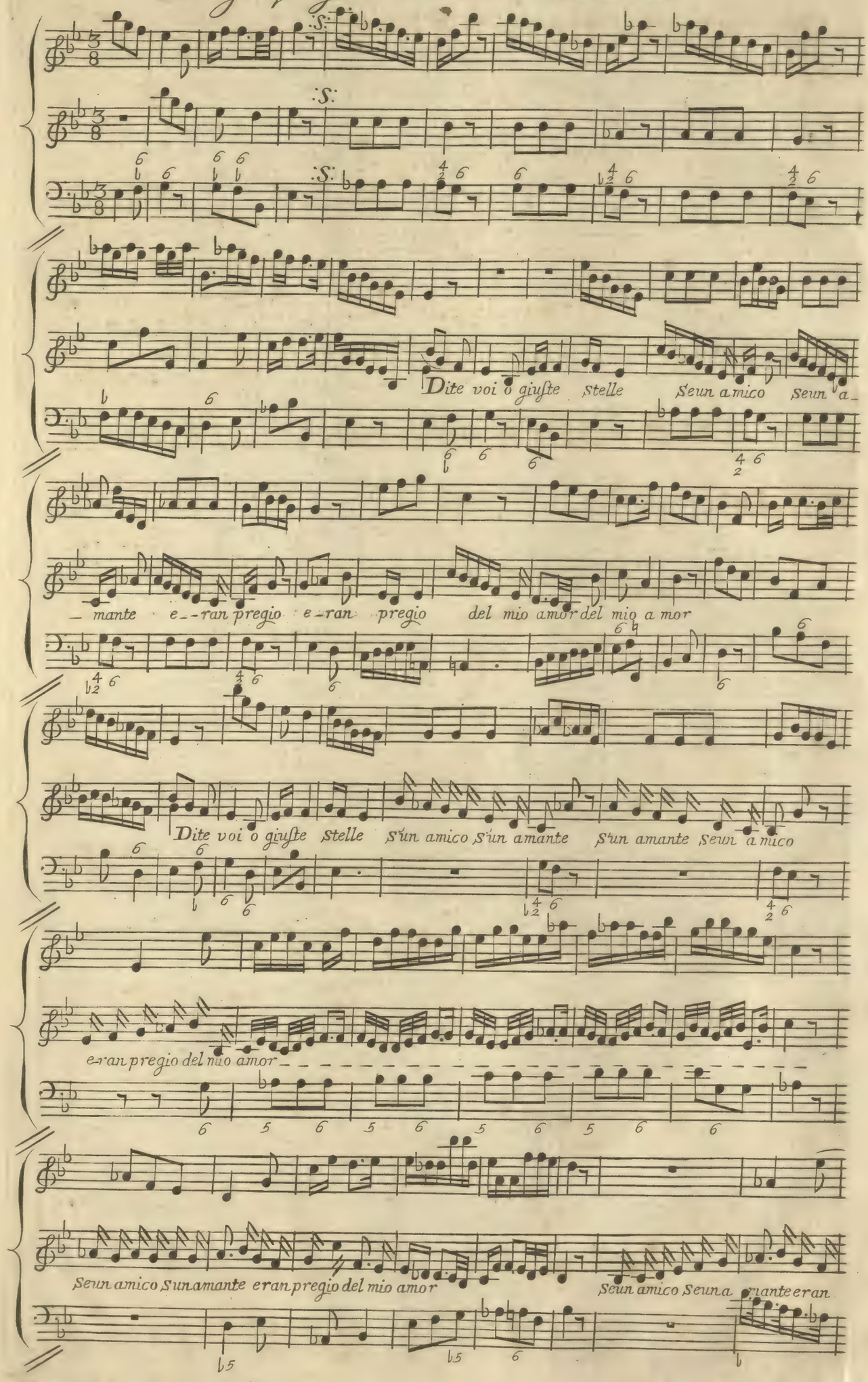
So.

Sym.

So.

D C

Sung by Sig.r Senesino in Darius



pregio del mio amor

ma di vien in un istante

performar la mia sciagura e l'amante una sper giura e l amico un traditor l'ami coun traditor

e di viene in un istante performar la mia sgiagura e l'amante una spergiura e l'amico un tradi-

— tor l'amico un traditor

S.

al Segno

Da Capo S.

For the FLUTE

S.

Song

Sym.

So.

Sym.

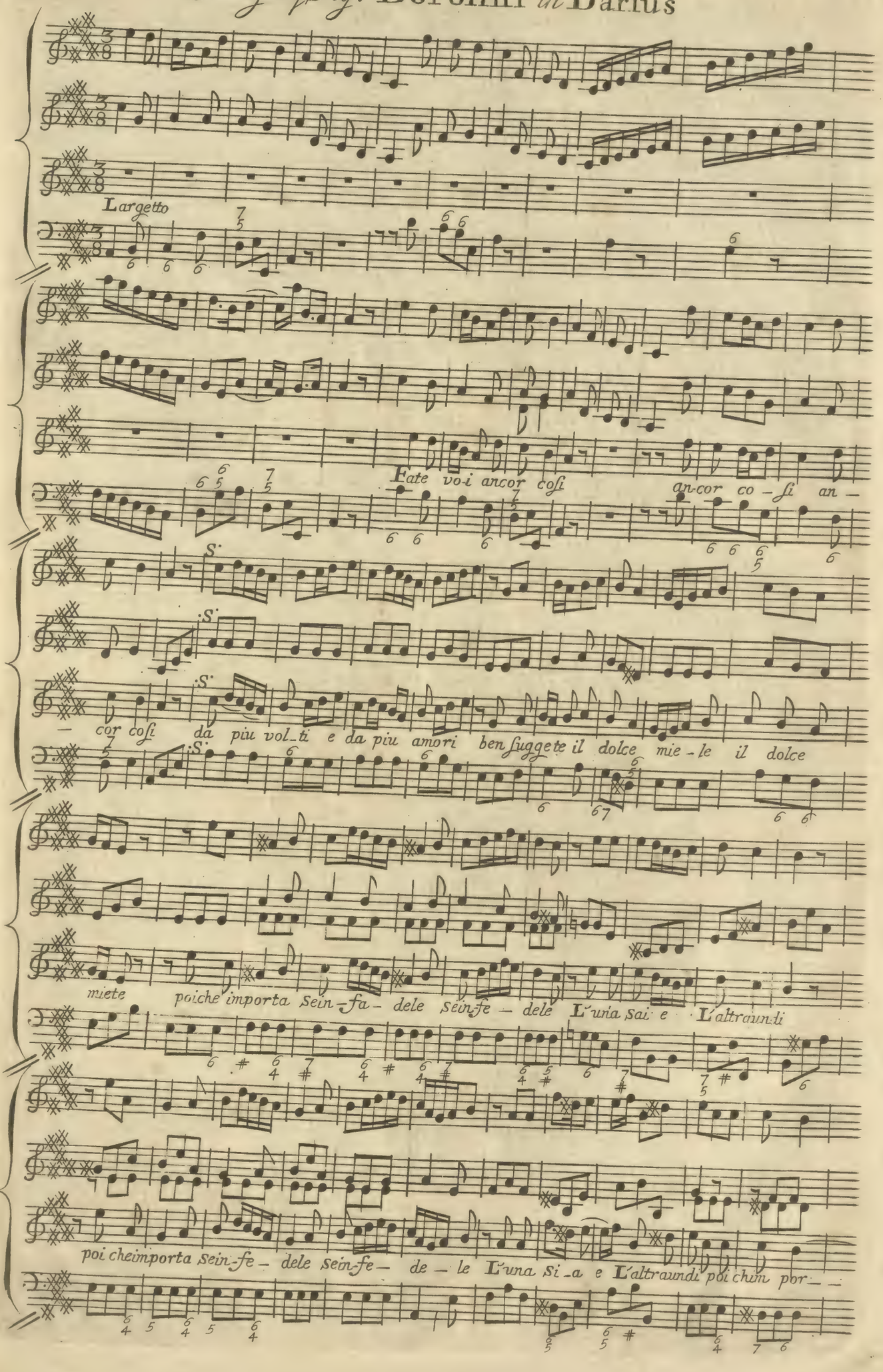
So.

Sym.

S.

D C

Sung by Sig.r Borosini in Darius



— ta Sein-fe-dele L'una Sia e L'altraun di fate voi-ancor cosi ancor co —

— si ancor cosi

For the FLUTE

Larghetto

Song

Sym.

So.

S

Sym.

So.

Sym.

Sung by Sig.ra Sorosini in Darius

Se non fosse inganna-trice la speranza degl'a - - - manti ogni cor sa-

-ria fe-li-ce sospi-ran - - - - - - - - - do per a-

-mor Se non fos-

-se ingannatrice - - la speranza degl'a - - manti ogni cor sa- -ria felice sos-pi-

ran - - - - - - do per amor saria felice saria felice og-ni

cor sospi- - -ran - - - - - - do amor

Ma se questa e infida a tanti e do- - -ver che non si lag=

-ni chi hà compa- - - - -gni nel dolor e dover e do-

-verche non si lagni chi hà compa- - - - - - - - -gni

nel dolor

Da Capo

Da Capo

for the Flute

So. Sy. So.

Sy.

So.

Sy.

Sy.

So.

Da Capo

Sung by Sig.r Borosini in Darius.

Allegro

Che bel piacere poter go-dere

Che bel piacere poter godere sino dell' i-ra sino dell'ira dell' proprio cor

del proprio cor sino dell' ira del proprio cor del proprio cor

Che bel piacere poter godere che bel piacere poter godere sino dell' ira del

proprio cor sino dell' ira del proprio cor sino dell' ira del proprio cor

sino dell' ira sino dell'ira dell' proprio cor

de i numi rido se un cor infido credon punire credon punire regnando ancor de i numi rido

:S: Da Capo

se un cor infido credon punire regnando ancor regnando ancor

al segno

for the FLUTE

Allegro

Sy. :S: :S: So. Sy. So. Sy. So. tr

1st. Sym. again

Da Capo al segno :S:

Sung by Sig.r Pacini in Darius

Andante

Voi del Ciel pie - tosi numi protteggiete l'innocen - za l'inno - cenza

vendicate l'empieta — — — — — — vendica — — — —

te l'empieta Voi del Ciel pie - to - si

numi protteggiete l'innocenza l'innocenza vendica — — — —

te l'empieta vendi -

- ca — — — — — — — — te l'empieta

Deh volgete i vostri lumi i vostri lumi e con sguardi di clemenza di cle-

-menza fate bella la pieta fate bella la pie-

-ta fate bella la pieta

:S: Da Capo al segno

for the FLUTE

Andante

:S: So. Sy. So. Sy. So.

Sy. Sy. So. Sy. Sy.

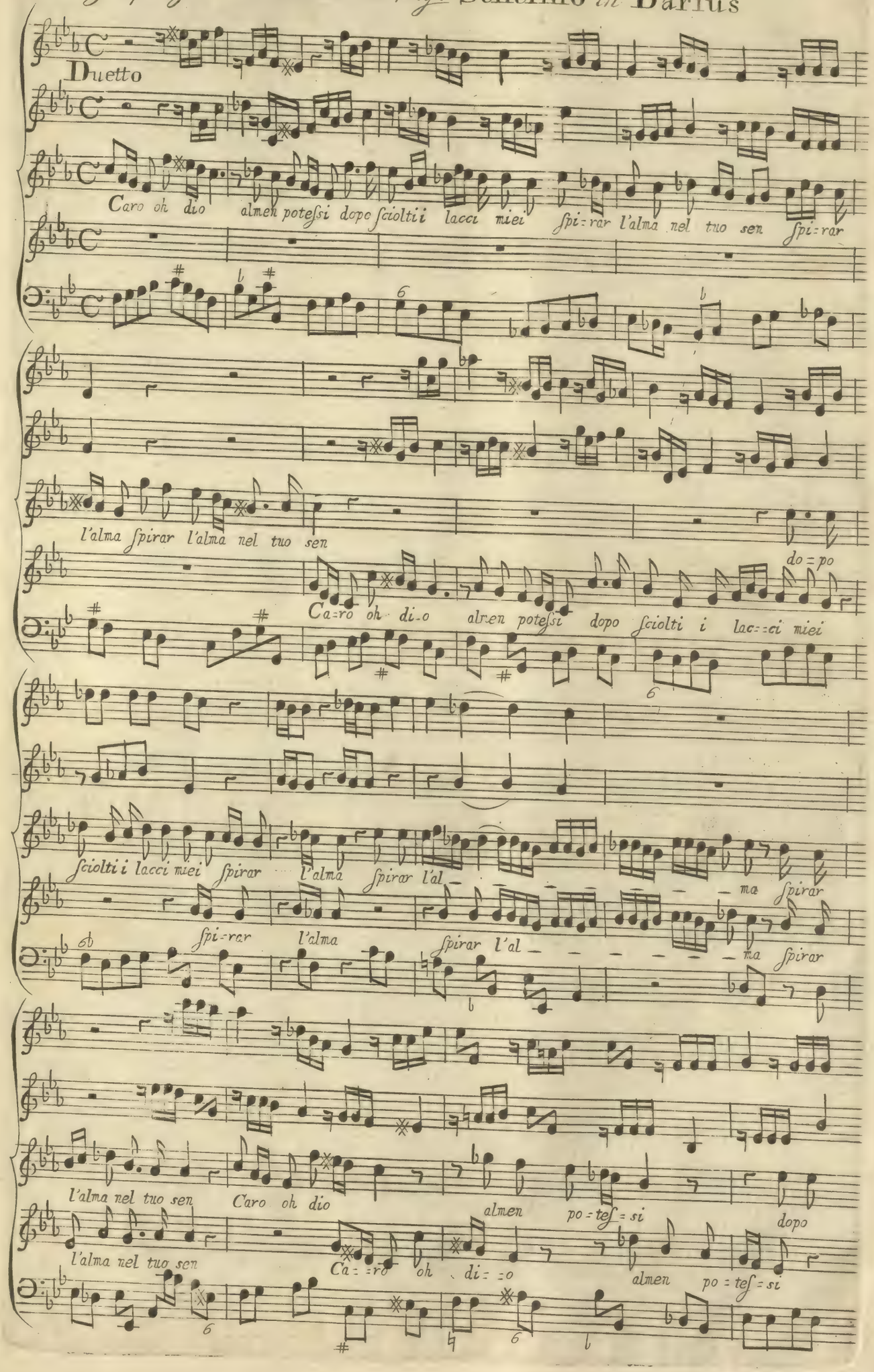
So. Sy. So.

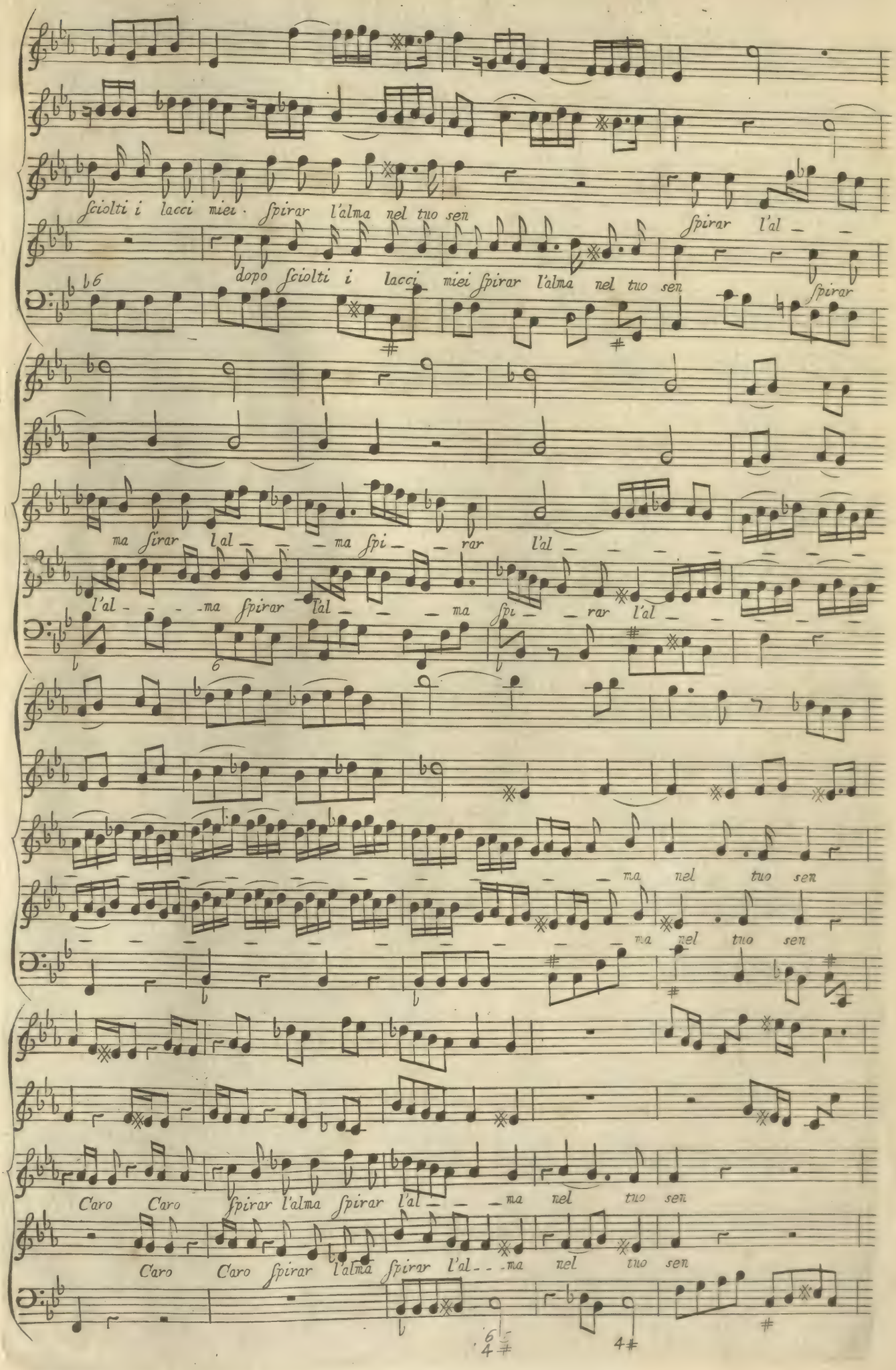
So. Sy. So.

Sy. So.

:S: Da Capo al segno

Sung by Sig.ra Cuzzoni *and Sig.r* Senesino *in* Darius




ſciolti i lacci miei . ſpirar l'alma nel tuo sen ſpirar l'al _ _
dopo ſciolti i lacci miei ſpirar l'alma nel tuo sen ſpirar
b6
ma ſirar l'al _ _ _ ma ſpi _ _ rar l'al _
l'al _ _ _ ma ſpirar l'al _ _ _ ma ſpi _ _ rar l'al _
6
ma nel tuo sen
ma nel tuo sen
Caro Caro ſpirar l'alma ſpirar l'al _ _ ma nel tuo sen
Caro Caro ſpirar l'alma ſpirar l'al _ _ ma nel tuo sen
6 5
4 #
4#

Meco a viver s'io te=

-lessi ah ah contento allor sa rei allor sarei

Meco a viver s'io t'elessi ah ah contento allor sa=rei allor sarei

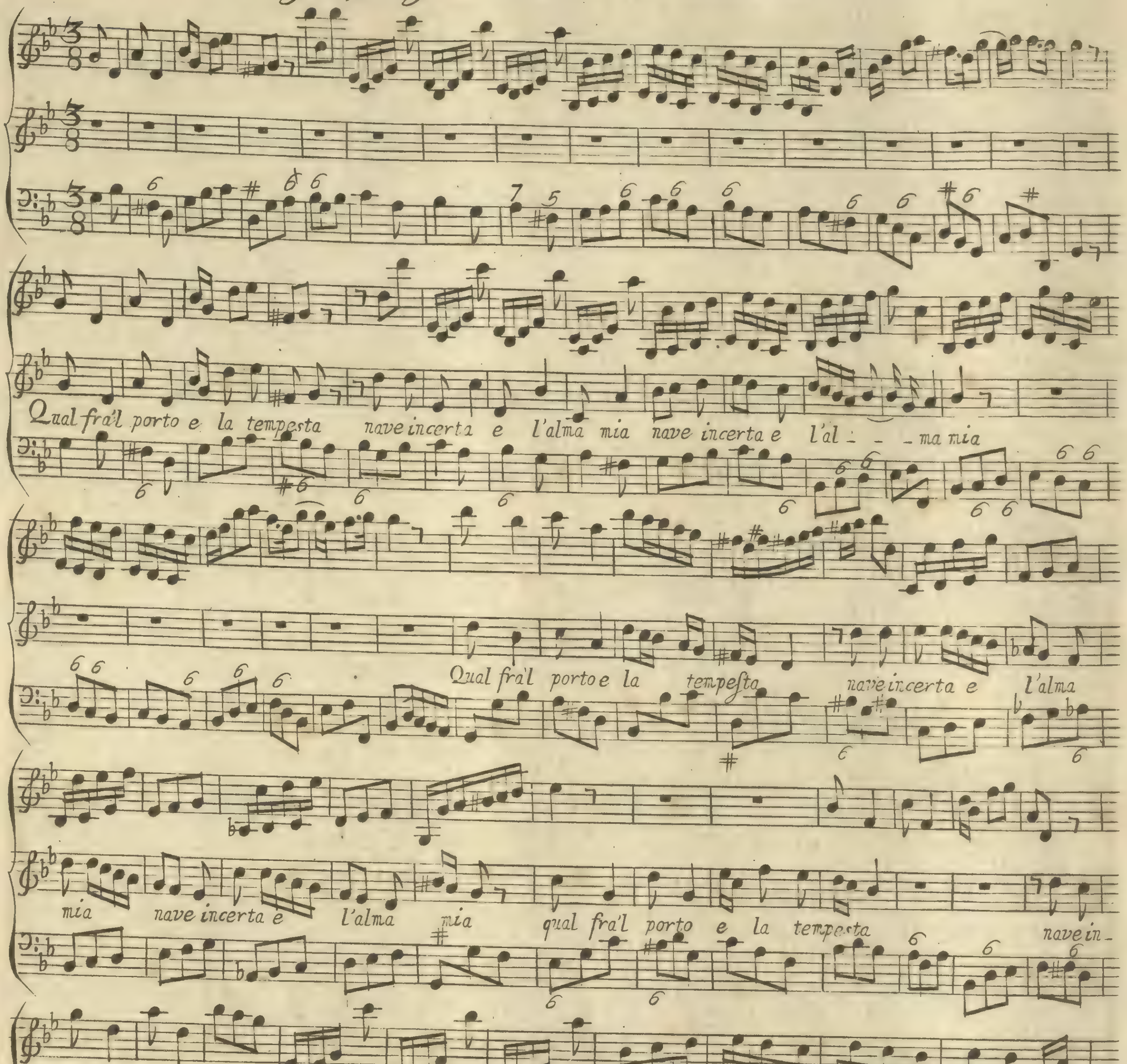
di morir con te mio ben ah ah ah contento allor sa-rei

ah ah di morir con te mio ben ah contento allor sa=rei allor sarei

di morir mio ben mio ben con te mio ben mio ben con te ah Ca Da Capo

di morir mio ben mio ben con te mio ben mio ben con te ah

Sung by Sig.r Pacini in Darius



Pur s'affida e crede a questa perche i mali

ch'ella teme vince il ben ch'ella de si a pur s'affi da e crede a

questa perche i ma - - - li ch'ella teme vince il ben ch'ella desi-

-a vince ben ch'ella de=si=a

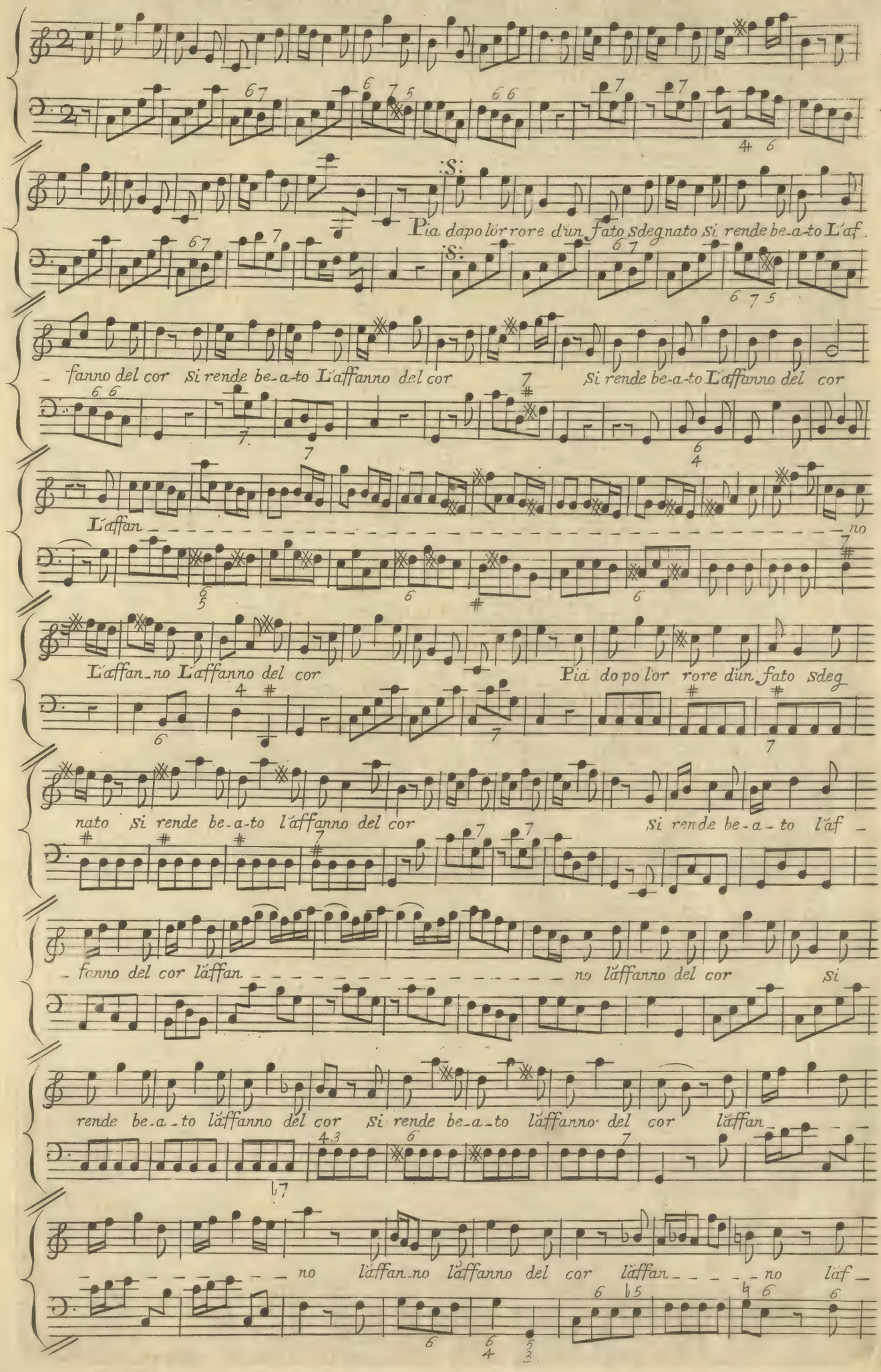
Da Capo

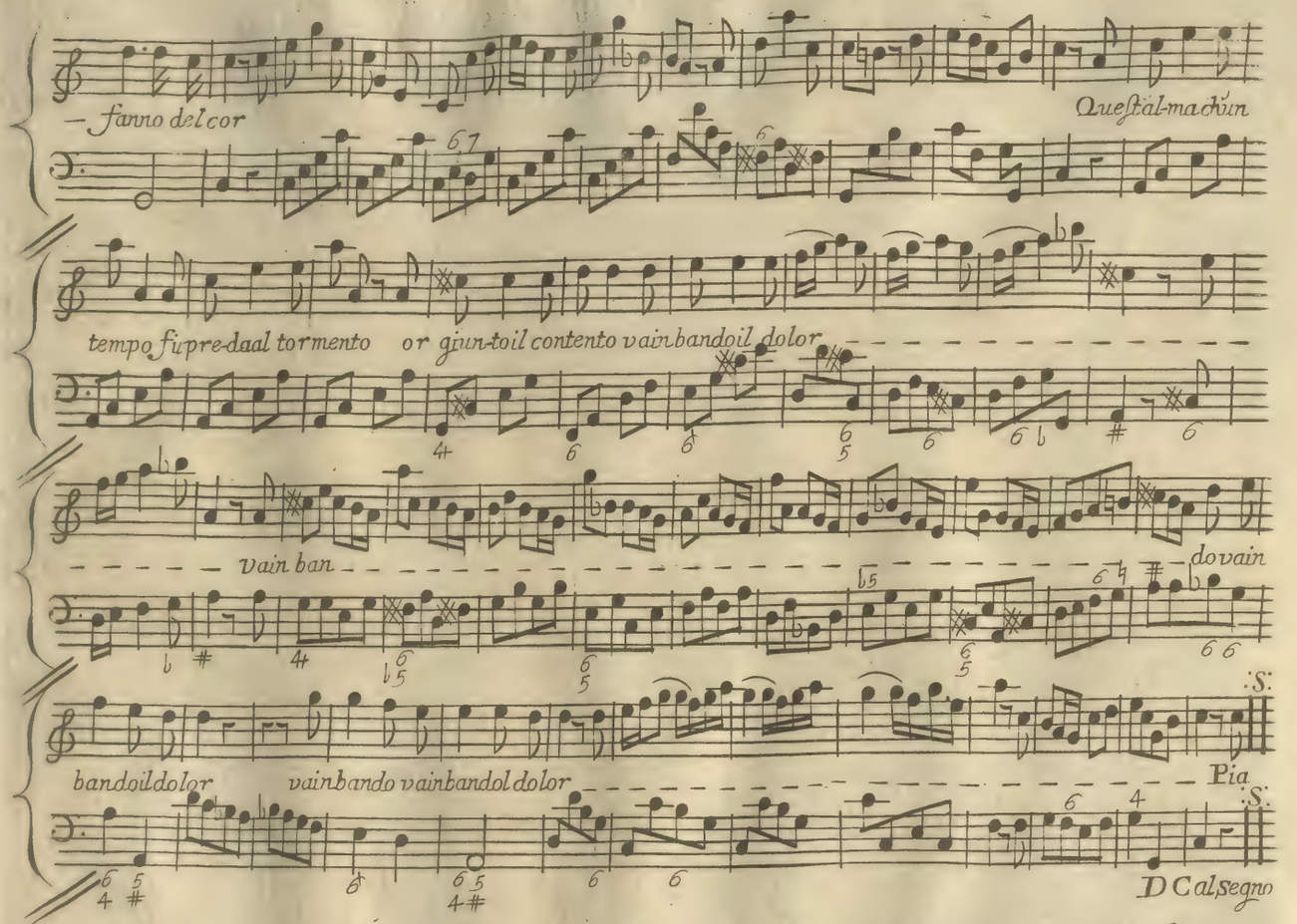
Da Capo

for the FLUTE

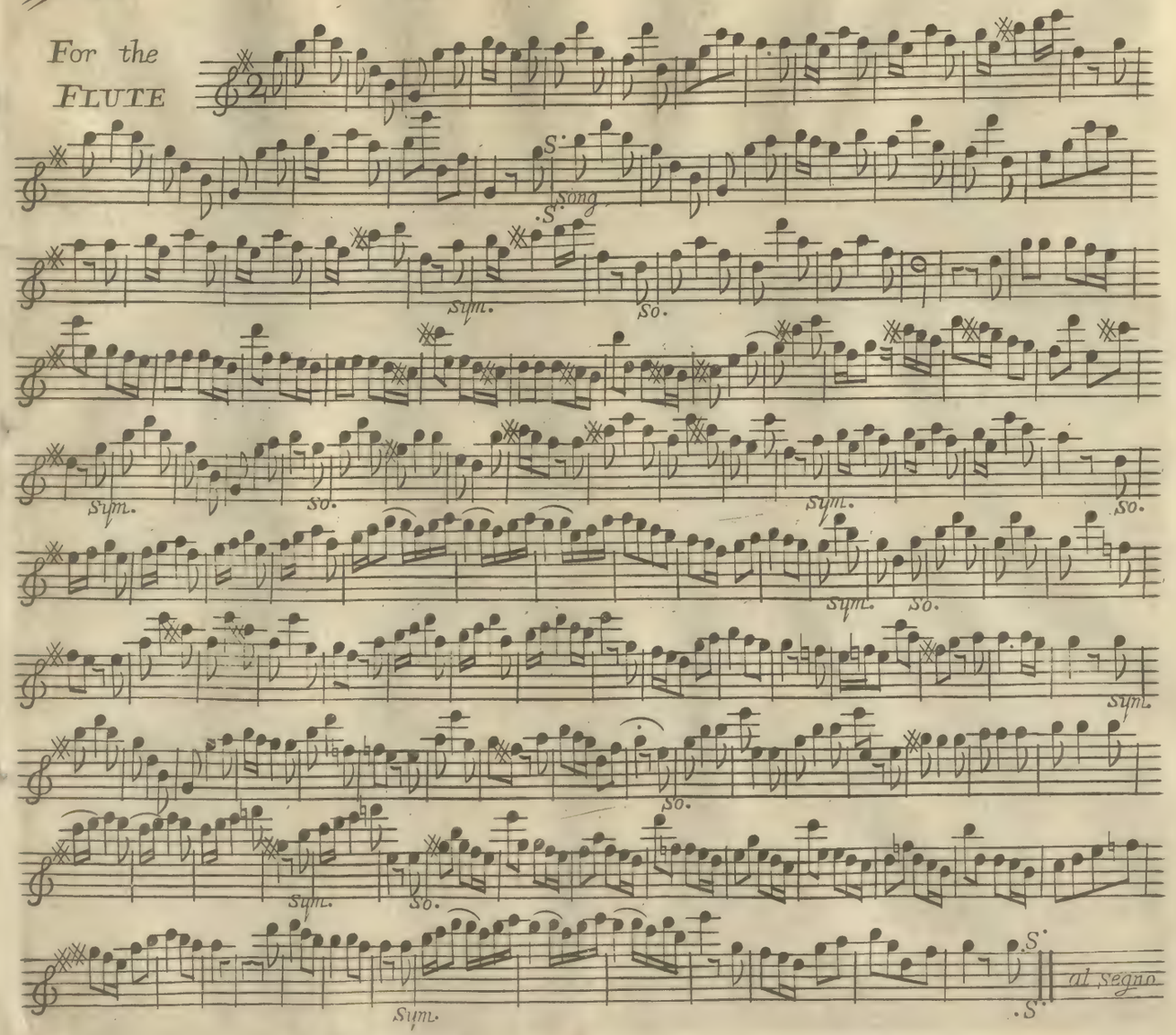
Sy. So. Sy. So. Sy. So. Sy. So. Sy. Sy. So. Sy. So. Sy. So. Sy. So. Da Capo

Sung by Sig^ra Curzoni in Darius

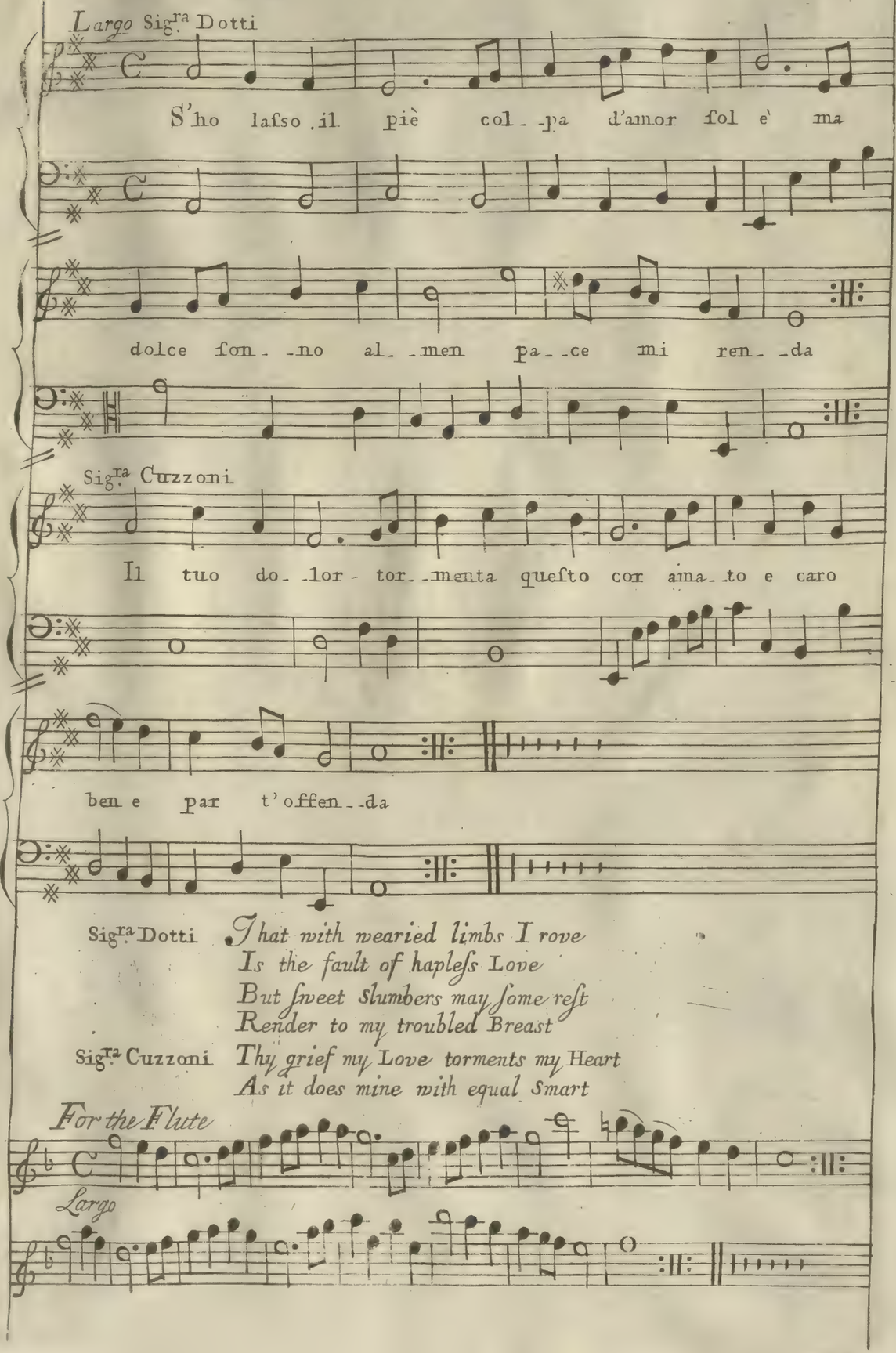




For the FLUTE



Sung by Sig.ra Dotti & Cuzzoni in Darius



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RCM XXXII.B.20(4) ANCIENT BRITISH MUSIC.

The annotations to the printed copy (eg p.6), and the annotations on f.1v of the MS additional material, are in the handwriting of JOHN STAFFORD SMITH.

This can be checked by comparing it with the handwriting of John Stafford Smith which appears,with his signature, in RCM 61776.a.2.(Smith's annotated copy of Burney's History of Music).

Particularly characteristic are : the capital 'E','S'
also 'p' '&'
also the word 'The' etc.

J.Littlejohn.
Administrative Assistant.
For Keeper.
29.5.1973.