



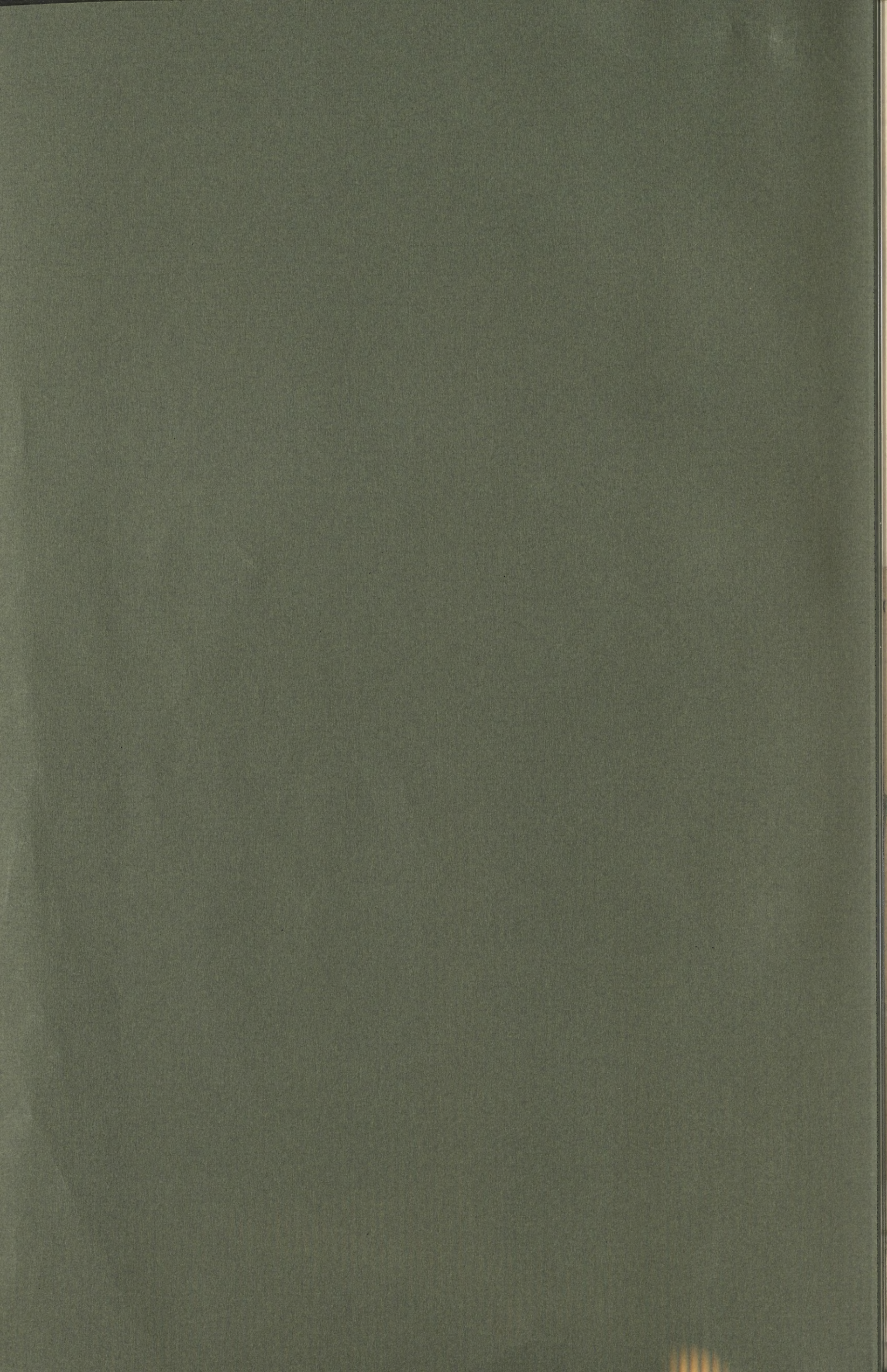






D 1435







A Specimen of

History

MS 4861

# ANTIEN BRITISH

## Music

### Part II.

With their proper songs and Symphonies as they are

performed by the ~~the~~ Cambro-Britains  
(At this time) at their musical meetings  
the songs also attempted in English.

Designed for the Press

by — B. W.

1745

—



20000606901

rema 15623

MS + 36

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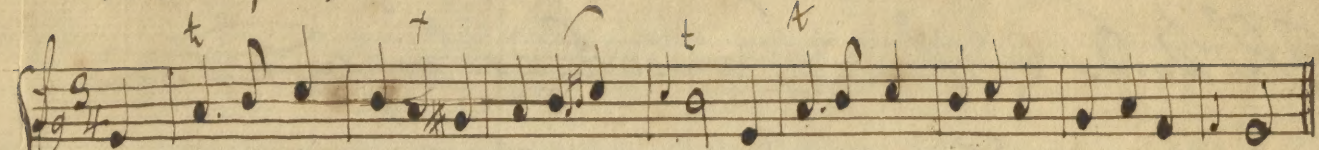
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II

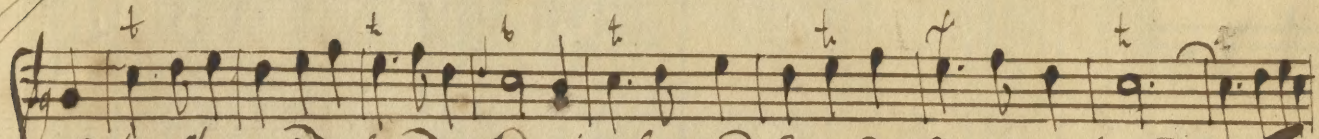
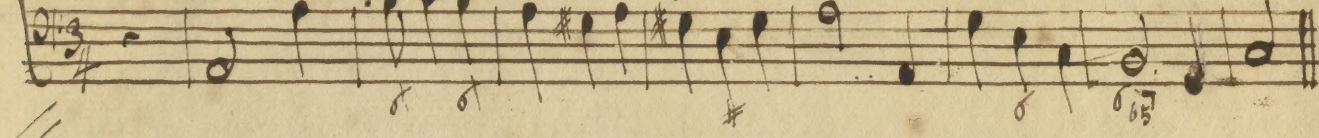
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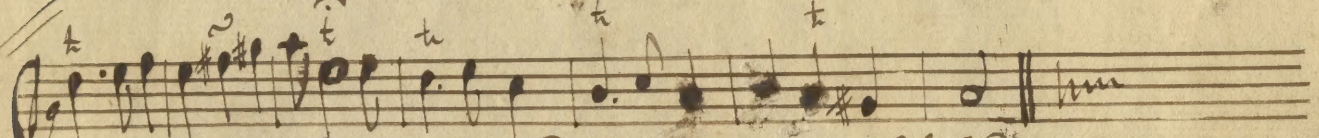
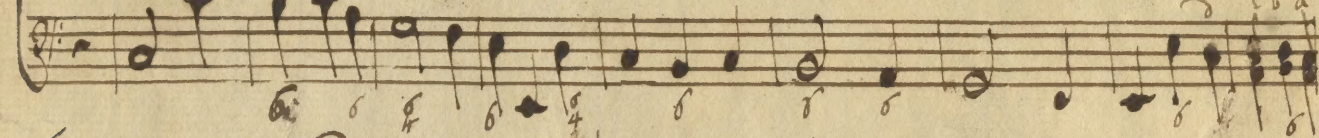
Gallu Caniad } Poncraig  
 The Power of Love }



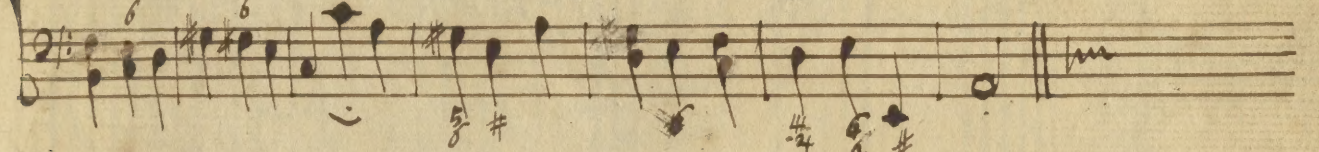
Yn gwrosg yw Caniad lle lwmid yn lawr, ag anlawd ei difodd o'nyndd yn iawn  
 Love is a ~~hot~~ <sup>warm</sup> fire one fully comenc'd, and ~~difficult~~ <sup>kindled</sup> a right is not easily quenched



Er fywallt y morddd abrodd y Bvd. ni orphwys ond Ewynn Dwy Donnan Bob Dwy  
 Tho' on it all Seas and Rivers yowd Dour, 'twill burn and not cease through their want Er y Ho



- yd. ni orphwys ond Ewynn Dwy Donnan Bob Dwy.  
 - ur. 'twill burn and not cease thro' their want Er y Ho.



2  
 Ni fydd ni o'istegu nawr Dygn ei wdd  
 Gan un. rhyw gredur o' Bvd ond y Bdd  
 Ho bwn hyd Angen Dan fionnan Di frög  
 Gläumiawd galonnan ma'r Donian mo'r Dög

2  
 It will not be stifled it is noble and brave  
 By any ~~thing~~ <sup>thing here</sup> below but the grave  
 't will last until death. ~~with such that find are~~ <sup>with such that find are</sup>  
~~and~~ <sup>and</sup> hearts well united; 'twill always abound.

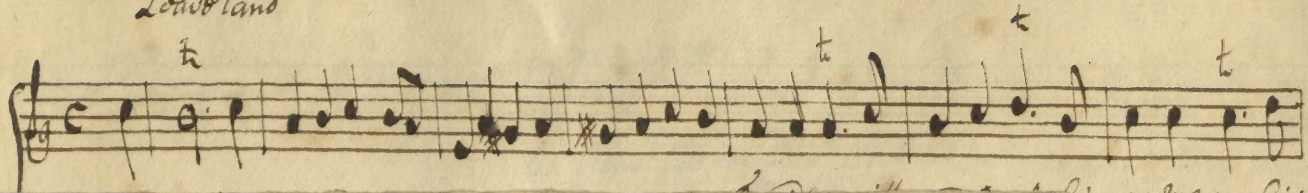


The Cuckoo's Song - the Original  
The Words & Music much corrupted in  
Joneses Edition of Welch Songs.

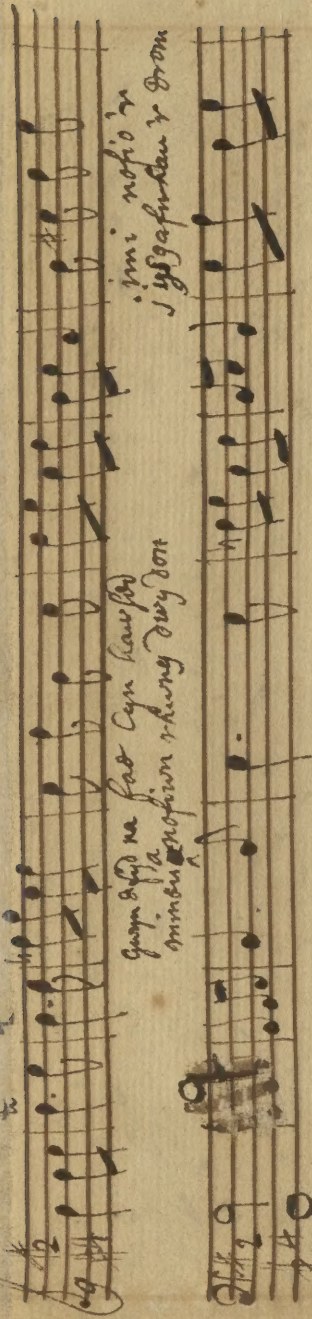
Handwritten musical notation on five staves. The notation consists of black dots and stems on a five-line staff, representing a melody. The first staff begins with a treble clef and a common time signature. The notation is somewhat sparse, with many notes connected by stems. There are some faint markings below the staves, possibly indicating lyrics or performance instructions, but they are illegible due to fading and bleed-through.

*[Faint, illegible handwritten text, likely bleed-through from the reverse side of the page.]*



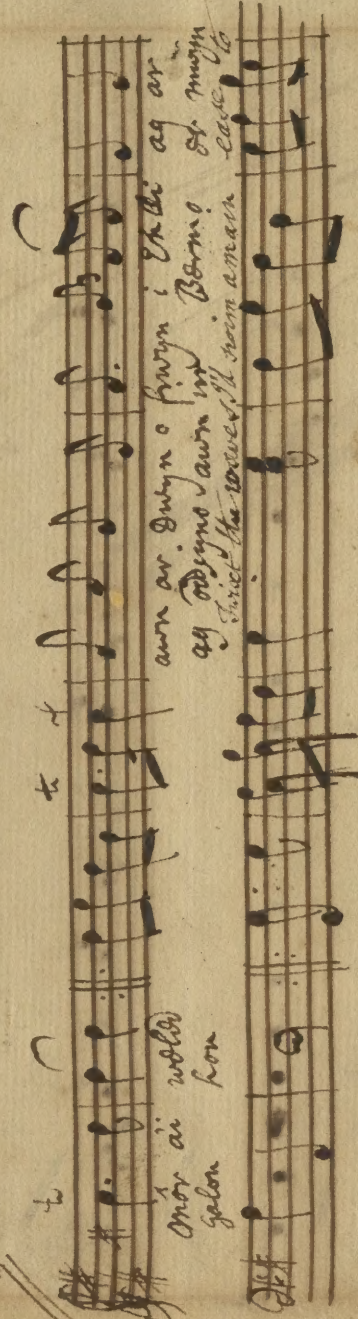


in wrong un hain  
lat ama golly



imi noho in  
yggafurden r Drim

gym d'af na far Can hawf  
ommon' op'ium shewng Dwy son



am ar Dwy n o furyn i Chli ag ar  
ag Ddym's lawr int' Bomi of myn  
Tinct the wavel'll win amath -Lace

mor ai wold  
galon kon



I could I furin with as much Ease  
As I can avoid the waching seas  
Let them but waver I'd swim a main  
In the stormy heart of the Pain  
On a thick I'd furin so Enlie  
on an other to Pwllheli  
dew from Pwllheli the Dornio y' se  
for his sake that's dear to me

in arall i Pwllheli  
y fur yn wgn di Biao  
give my heart in pain.

for Guerdaf  
pleafur  
worspr well  
quid.

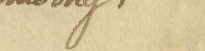
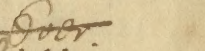
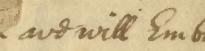
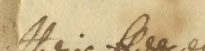
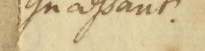
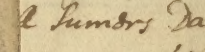
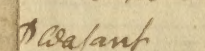
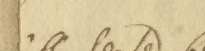
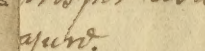
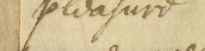
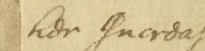
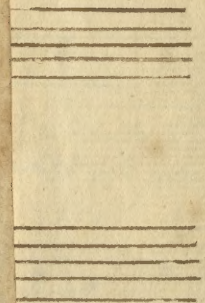
'll beate be  
Pwllant  
a Summers Day  
In aysant.

their fides the  
ing  
i Color Servit  
and will Em brad

Over  
thinking



Gadol' Sir yn  
Leuv' the land





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

0010100

A handwritten musical score on aged, stained paper. The score consists of six staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation is in a historical style, featuring various note values, rests, and bar lines. The paper shows signs of age, including water stains and foxing. The score is written in black ink and is the central focus of the page.



Gaelic Air  
Levee Land

in wrong un thin  
3  
lat ama golly

Gaelic Air in  
Levee the Land

as ndr Guerdaf  
nd pleafur  
2 foras pdr well  
'trapun.

oo' a leated be  
! Obalant  
all fumbos Day  
y Inapant.

is their fides that  
dr's <sup>ing</sup> ~~leat~~ ~~scribit~~  
th we will Embrad

over  
hindring,

gornudo by ngstrian  
ngstrian Anglun - - De  
gornudo by ngstrian Anglun - - De  
gornudo by ngstrian Anglun - - De



The Lockow's Song - The Original  
 The Words & Music much corrupted in  
 Jones's

*Handwritten musical score with lyrics in German and English.*

*Handwritten text on the right margin:*  
 At my first entrance into the camp  
 of the English at Jerusalem

*Handwritten text on the left margin:*  
 The words of the original are  
 much corrupted in Jones's

*Lyrics (German):*  
 Ich bin ein armer Mann, in der Welt  
 Ich bin ein armer Mann, in der Welt  
 Ich bin ein armer Mann, in der Welt  
 Ich bin ein armer Mann, in der Welt

*Lyrics (English):*  
 I am a poor man, in the world  
 I am a poor man, in the world  
 I am a poor man, in the world  
 I am a poor man, in the world



Vocal line: *Gadol' hir yn hawg gwrawn i gadol' hir yn  
Lleuoland y Caid most fitt Lleuoland*

Piano accompaniment: *hauwg gwrawn i na' mado' thi' nhirion-bryd.  
y Caid most fitt than Dart with that my charmer.*

1  
Y Dadar a rydd in di chwad  
I fod yn fwyd in yorthi  
A phob peth ondur paurion lwyd  
Rhaq Aniaeth rhwydlyn rhodi

2  
Ni gawn rhyw le ar Ddar y ffonn  
a golwg Divion arno  
ar Ddar Hirddyd Haf i wold wyn bach  
ai nodau'n gach yn noiddio

3  
Gwlan y rhain ai mainau'nghyd  
an gona ni'n ghyd y gairaf  
Iu am gofleidiwn yn di gwrd  
hwy na Ddol i'is Gorphnaf.

2  
The Earth will ridde us ndr furdage  
for Our Support and pleafure  
And Every thing shall prosper well  
from Providence's Treafure.

3  
By fone hill fide woo' a leatd be  
that has a Profpct Obafant  
where woo' ~~the~~ <sup>wee</sup> all funder Day  
the Lambkin's Play yn apant.

4  
Thee and thoir Dam thoir fiddio's the  
yeld for Our winter's ~~Coat~~ <sup>ing</sup> Serddio  
And in thoir warmth we will embard  
untill all Cold be over  
untill July's Sun flinding.



1875

1875

1875

1875

1875

1875

1875

1875

1875

1875

1875



All<sup>o</sup>

Os Codaun Tydd yn Cadio Sorch, rhwng maib a merch m'arian.  
 Mi' gaf im'ion yn g'afir Ddiol, am jynnu yn ei y farhad.  
 If bags are th' only bonds of love betwixt eack Lad and Lass.  
 Then in the yoke my neck will sell just at the market Cass.

for na-  
 Yn o gol faon iud o' am sorch na chwaith am  
 Yn o gol faon iud o' am sorch na chwaith am sorch  
 After find love then doth search, one maid that's good  
 for Beauties Charms, but for doth seek or find that's good

Chratiol, ymhob lle anaf'r Crif ar gwan am arian yn ymoral, ymhob lle anaf'r Crif  
 hwr self - but every where both strong & weak doth search & seek for self but every where both strong

ar gwan am arian yn ymoral.  
 and weak doth search and seek for self.

<p>End O mor Dedwydd ydyr' forch          A gad roi sorch lle onyma          A chowladio'r a'ongeyn gwych          Yn fynych a Dymmunna          Golud Prydol Byth ni fodd          na swyn na rhinwedd ronyu          As ni wnant lury Doin or' all          A bod yn mynysto Casdoyu</p>	<p>But O how happy is the maid          That whom she likes may love          And Embrace the lovely youth          As often as she'd approve          Wordly self no Virtue has          nor any solid charms          It will not any ways avail          And being in safe full Arms</p>
--	---



Black for Harry liv'd about 1400-  
or sooner; the tune is of the 15<sup>th</sup> Cent.  
not ~~longer~~ earlier.

The page contains handwritten musical notation on aged, yellowed paper. At the top, there is a line of musical notation on a five-line staff with a treble clef. A cross symbol (+) is positioned above the staff. Below this staff, there are several lines of dots, which appear to be a form of musical shorthand or a score for a specific instrument. The dots are arranged in a way that suggests a melodic line. The paper shows signs of age, including some staining and discoloration.



*Sr Harri Dai*  
*Black L. Henry*

*See Joneses Collection (4)*

*All<sup>o</sup>*  
*Gwyn di ffo a gad dy ganlyn*  
*Could I follow that Dear Harry*

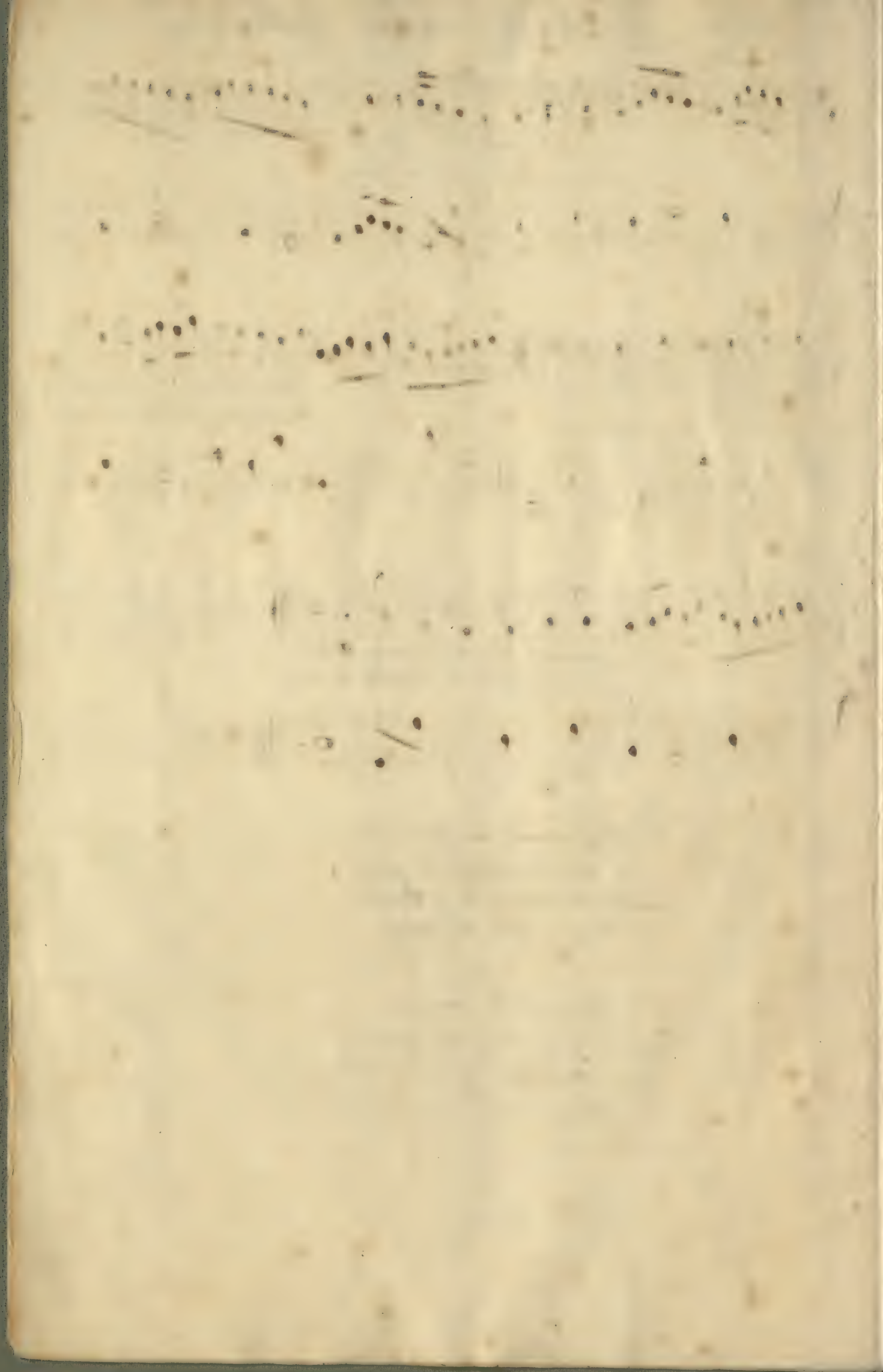
*Harri hwn a Dwyn dy delyn.*  
*And a long thy Harp to Carry.*  
*y hŏs i oedd yn dy freichiau*  
*She might with in thy arms today*

*Dawnsio'r Dydd lo Chwaraod Fithau.*  
*She Dances to Dance when thou do Play.*

*Au Dy Gwmpni mi Ddymunwn*  
*God God Dydd bob awr Pa gallwn*  
*Rhag bod angen ar fy nghariad*  
*O Dim a allwn iti'n cofad*

*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.*







Dydd Da fo ir leron lincis Lawson hards ganghon feinwon feryn. Pa fod folly  
 Dydd Da foir Hëndwyn chrydri Gudyn oddrausis anain di Dwyym. Pam foir liry

Good morrow Blythyr Charming Stella most beautifuls kind and fair. How so Dyd say  
 She said to you and your sharp nose and grayish locks of hair. when the know is  
 yr ychwi'n bannu nid wyf cyn hynod oni wn hynny nas galla' i'm wagna  
 ar yr Aron hi fydd yn dor yn nyfryn Alwon fo rowa siglton y

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

march.  
 Torch.

Aron. a mountain so called  
 Alwon. a valley so called

closo.  
 Trofo. Mad goi<sup>deifoth</sup> ganid Porfaith  
 Gŵt Eneth atad i.  
 Gid ois gan inau fawr fddygliau  
 I chwarae gyd a chwi.  
 Bodd yw'r achos na Ddeirin agos  
 A llawndd rŵd fy lincis Atlawg Dango di  
 Hi wis i hŵddwyn llyd di Gudyn (nyfi  
 Gŵt wrenhithio'r fath Enethyn nidi mofyn a  
 di gai ganid diwahaniad Da affiad rhwng di  
 Oni gaf wrenwyn a llyd anfyw allawd byddwyn tro  
 di gai'n dy fddyg anidhir rŵioog  
 Cum Cant anian anian Enwog i thŵr goludog glan  
 Achawl chwitkayn y gwely  
 Dan Dwyd oclain yn Poffy chu  
 Da llyd or hynny wren.  
 di gair Cwbl wrth dy fddywl  
 A byw in Ddidwobl Draw  
 Is Caf hynny ondria'ek Cam  
 Gwry lymu yn dich law.  
 Gwi Poffydaf hynny fddyaf  
 Arnat. canrinuon i wren araf  
 Is marw fydda fi  
 Hynny yw fy mddywl  
 Dura Porwyl i gad' dyn o gowlded  
 Anwyl arwl' dich Anwyl chwi

(2)  
 I have unfailing love prevailing  
 My Darling girl thy due  
 I have no undoing nor designing  
 Of sporting much with you  
 O tell me why, thou art so shy  
 And wilt not unto me come nigh  
 To gay my Linnet you be.  
 In vain it is for such Gray Locks,  
 So think to fool and play the fox  
 With such a lass as me.  
 Love Inseparable thou shalt have  
 Our love sweet to Compose  
 I shall have nojome life and troublesome  
 With many a turn's 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 widd Gynning Laughing in  
 What will all then avail  
 Thou shalt have all at the Desire  
 And live quite at thy Ease  
 On such Joynture I will venture  
 In you by the Hand will I set  
 I will settle all on thee sure  
 If my life should not endure  
 But die before sweet thou  
 That's my wish, <sup>Green</sup> and Basse  
 So have a youth of dear Embraces when I widd you  
 (the Red)  
 (shall be)



Handwritten musical notation on a page with five staves. The notation includes various notes, rests, and clefs, though the specific details are difficult to discern due to the image's resolution and the age of the manuscript.

Two columns of handwritten text, likely lyrics or descriptive notes corresponding to the musical notation above. The text is written in a cursive or semi-cursive hand and is significantly faded, making it largely illegible. The left column appears to be a single block of text, while the right column contains several distinct paragraphs or sections.



*And:*  
Gwyn ai fyf na faf Cyn haulfa  
& Couid I swim with as much ease

I mi nofiwr môr ai wled  
As I can row the raging seas  
Minnau nofiwr  
Between two waves

Shwng Dwy Down i ysgafnau'r Drom galon honn.  
I'd swim a-main to ease my heavy heart from pain.

(2)

Awn ar un o'r Bryn i Enlli  
Ag ar un arall i Bwlhidi  
Ag od'yno awn i'r Bermo  
Er mwyn y fin yr wy'n oi Ceicio

(2)

On a Rush I'd sail to<sup>(a)</sup> Enlli  
And on another to<sup>(b)</sup> Pwlhidi  
And from thence the<sup>(c)</sup> Bermo I'd see  
For her sake that's Dear to me.

(a) An island adjoining to the western point of Carnarvonshire sometimes called Bardsey Island  
(b) A. Mart. and Seaport town in the same County  
(c) sometimes called Barmouth in Gwyneddshire a. Haven



Handwritten musical notation on a page with five staves. The notation consists of dots and vertical lines, characteristic of early manuscript notation. The first staff begins with a clef-like symbol. The notation is arranged in five horizontal lines, with various symbols placed above and below the lines. The ink is dark and the paper is aged and yellowed.



Handwritten musical notation on a single staff, including a treble clef, a key signature of one flat, and a 3/4 time signature. The notation features a series of eighth and sixteenth notes. Above the staff, there are two small 't' symbols. Below the staff, the text "Dy-dit Eos faindos fuyy gurangayna ngân" is written in a cursive hand.

Handwritten musical notation on a single staff, continuing the piece with various note values and rests.

Handwritten musical notation on a single staff, featuring a treble clef and a 3/4 time signature. A 't' symbol is placed above the staff.

Handwritten musical notation on a single staff, showing a continuation of the melodic line.

Handwritten musical notation on a single staff, including a treble clef and a 3/4 time signature. A 't' symbol is placed above the staff.

Handwritten musical notation on a single staff, continuing the musical composition.

Handwritten musical notation on a single staff, featuring a treble clef and a 3/4 time signature. Two 't' symbols are placed above the staff.

Handwritten musical notation on a single staff, showing a continuation of the piece.

Handwritten musical notation on a single staff, including a treble clef and a 3/4 time signature. Two 't' symbols are placed above the staff.

Handwritten musical notation on a single staff, concluding the piece with a final cadence.



Handwritten musical notation on a five-line staff, featuring various note values and stems.

Handwritten musical notation on a five-line staff, including a clef and a key signature.

Handwritten musical notation on a five-line staff, showing a sequence of notes.

Handwritten musical notation on a five-line staff, with some notes beamed together.

Handwritten musical notation on a five-line staff, featuring a complex rhythmic pattern.

Handwritten musical notation on a five-line staff, with a variety of note values.

Handwritten musical notation on a five-line staff, showing a melodic line.

Handwritten musical notation on a five-line staff, with some notes marked with accents.

Handwritten musical notation on a five-line staff, including a repeat sign.

Handwritten musical notation on a five-line staff, with a variety of note values and stems.



From

5<sup>th</sup>

O mor Dromfy nglalon i  
O How heavy is my Heart

Pan Proghly mudo  
Wahra from his time

Handwritten musical notation on six vertical staves. The notation includes various note values, rests, and clefs, typical of early manuscript notation. The staves are arranged vertically on the page.

Handwritten text or markings on the right margin, possibly a page number or reference.



Faint handwritten musical notation at the top of the page.

A handwritten musical score consisting of five staves. The top staff contains a melodic line with various note values and rests. The second staff appears to be a bass line or accompaniment, also with notes and rests. The third and fourth staves are mostly empty, with only a few scattered notes and rests. The fifth staff contains a melodic line similar to the first staff. The notation is in a historical style, possibly from the 18th or 19th century.

Faint handwritten musical notation at the bottom of the page.



slow

O nor Dromy n'ghalon  
O How heavy is my Heart

Pan Podylwy' mas a  
waha from his

2:

Pan Podylwy' mas a the  
from that I think to Part

O y Cofiai' am bob  
of thought of ad to be

A mil o' Dwr A mil o' bwr Susan = an  
And the thousand of y' 1000 Sweetest Kisses.



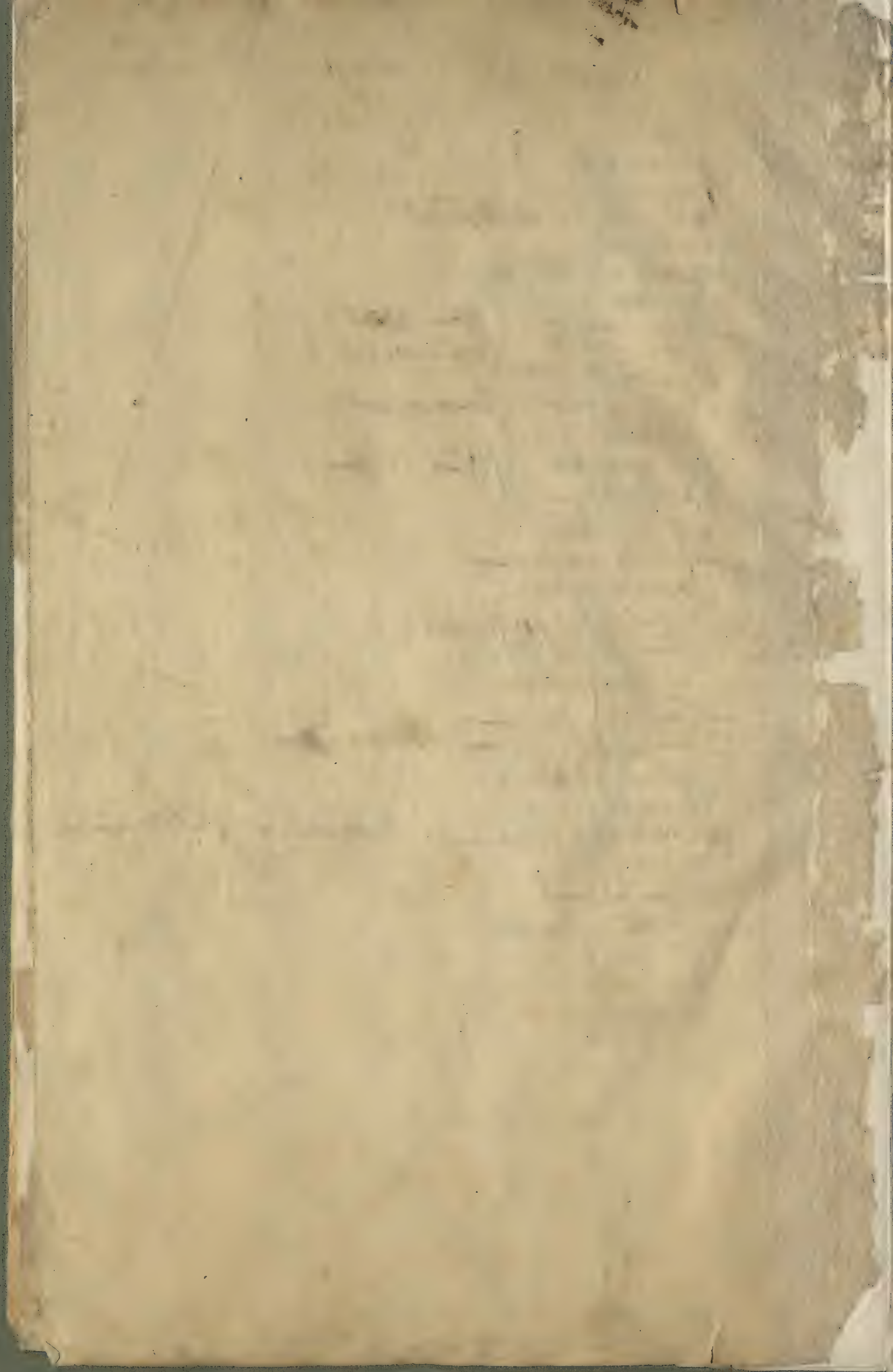
*[The text on this page is extremely faint and illegible due to fading and low contrast. It appears to be a list or a series of entries, possibly containing names and dates, but the specific details cannot be discerned.]*



A list of Proverbs that E. W. has those marked and in this specimen

- Corposffwrn  
 Blodeu'r Dyffryn  
 Phauji'r Bronhin  
 Yr ffôn Eos rot. (Nightingale)  
 + Gwen daudo  
 — Mogan a golod di gardys —  
 + Dencraig  
 — Calon dom — (Heavy heart)  
 Gofal ymaith (Cast away care)  
 + Maldod golgollon  
 — + Gaddl Gŵr — (Leave the land)  
 Bôd-colort  
 + f? ffamî dŵ (Black pr. fanny)  
 + A Phrynn ſy ar  
 Cil yr wyaleh  
 — Gairwêl tud Pw —  
 Digan y Crythor Dŵ  
 y Pâl uchaf (top) High Park  
 Glân fôrwood fŵyn  
 Cŵ ſmŵy'r ffônŵr  
 — Codiad yr ffôydo —  
 — Mwynon — Mwynen Mon.  
 Barnad yr ffôliwr  
 An hawd ymadol  
 — Breuddwyo y ffônŵr — Breuddwyo y ffônŵr.  
 y Cŵilog Du  
 Digan y Droll  
 — Moutia gwen —  
 ffol yw'r ffanſi  
 Bywyd y milwr  
 Cŵi chwarter Cŵn  
 &c.







12 17

ANTIEN T BRITISH MUSIC;

O R, A

COLLECTION

O F

T U N E S,

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.

P A R T I.

CONTAINING

T W E N T Y - F O U R A I R S,

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.*

L O N D O N :

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THE UNIVERSITY OF CHICAGO

PHYSICS DEPARTMENT

LECTURE NOTES

PHYSICS 230

CLASSICAL MECHANICS

BY

JOHN H. COLEMAN

1968



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A B R I E F  
 A C C O U N T  
 O F T H E  
 B R I T I S H,  
 O R  
 C A M B R I A N  
 M U S I C.

**T**H E 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 carested 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<sup>a</sup>) were in the *Isle of Britain*; and Mr. *Rowlands* points out the very Spot to be *Anglesey*<sup>b</sup>, where their chief Schools were. *Ammianus Marcellinus*, who flou-

<sup>a</sup> Cæf. Com. lib. iv. cap. 1.

<sup>b</sup> Mona. Antiq. Restaurata.



rished about Three hundred and eighty Years after *Christ*, tells us, that the Tribe of them, called the *Bards*, fung in well-made Compositions to the *Lyra*<sup>c</sup>, the heroic Acts of their great Men.

This *Druidical* Institution in *Britain* and *Gaul*, is supposed to be of very antient standing, and not above Five hundred Years from the Flood; *i. e.* not above three or four Removes, at farthest, from the Person who is supposed to have possessed all human Knowledge; whence we may date the Origin of our *British Music*. This may seem an odd Position to common Readers, but to Persons well versed in Antiquity and History, it contains nothing absurd or strange.

Time having made a terrible Havock among our antient History, we find, at this distance, but Glimmerings of Light, 'till the great *Cæsar's* Ambition opened a new Scene, which is yet delivered us but partially, as some bold Spirits have hinted, particularly *Suetonius* and *Lucan*<sup>d</sup>.

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

The *British History*<sup>e</sup> mentions one *Blegywryt*, a *King of Britain*, about One hundred and ninety Years before *Christ*, who was a great Master of Instrumental Music, and upon that Account called the *God of Harmony*.

Our *Druids*, upon the *Roman* Conquests, having retired to *Ireland* and the *Isle of Man*, (Places that the *Roman* Sword could not then reach) it is said the Theory of the *British Music* moved along with them, and settled in *Ireland* particularly, which, no doubt, was the Seat of Philosophy and Politeness for many Ages, till Wars and Dissensions buried almost all in Oblivion.

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

<sup>c</sup> Commonly translated a *Harp*.

<sup>d</sup> Suct. Vit. Luc. Pharsal.

<sup>e</sup> Galf. Moa.



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<sup>f</sup>, the *Romans* at that Time knew nothing of Mathematics farther than Arithmetic and Reasoning; or, as Mr. *Kennet* expresses it<sup>g</sup>, 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*<sup>h</sup> (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<sup>i</sup>.

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<sup>k</sup>) 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-

<sup>f</sup> Cic. Tusc. Quest.

<sup>g</sup> Kennet's Essay.

<sup>h</sup> A kind of Flute made of Cranes Legs.

<sup>i</sup> Dr. J. D. Rhys's Gram. p. 303.

<sup>k</sup> Carad. Chron. in vit. Gr. ap Cyn.



ments (*i. e.* between a Minuet and a Fidle) hath misled all his Readers ever since, in saying, that the Harp and Crowd<sup>1</sup> (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 Arcbilliaca, CROTTA Britanna canat<sup>m</sup>.*

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 ancient 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<sup>n</sup>, 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:

<sup>1</sup> *Dr. Powel* calls it *Crowth*; in *British*, *Crowth*; a kind of Tenor to the Harp, with six Strings.

<sup>m</sup> *Vejan. lib. vii. car. 8.*  
<sup>n</sup> See *Pezron's* *Antiq. of Nations*, and *Lhwyd's* *Archæologia Britannica*.



*Llyma'r Pedwar mesur ar hugain Cerdd dant, yn ol  
Rheol Fesur oll, fal y cyfansoddwyd 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°, &c.

Hence it appears, that Prince *Gruffydd 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<sup>p</sup>:

“ 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, <sup>et</sup> Hibernica topographia nostra declarat in hæc  
“ verba: Mirum quod in tanta, tam præcipiti digitorum rapacitate mu-  
“ fica servatur proportio, et arte per omnia indemnitate, <sup>Inter</sup> crispatos mo-  
“ dulos organaque multipliciter, intricata, tam suavi velocitate; tam  
“ dispari paritate, tam discordi concordia, consona redditur, et completur  
“ melodia, <sup>sen diateharon</sup> <sup>diapente</sup> seu <sup>diatense</sup> chordæ concrepent: semper <sup>tamen</sup> <sup>autem</sup> <sup>+</sup>  
“ <sup>B.</sup> molli incipiunt, & in idem redeunt, ut cuncta sub jucundæ sono-  
“ ritatis dulcedine compleantur. Tam subtiliter modulos intrant & ex-  
“ eunt; ficque sub obtuso grossioris chordæ sonitu, gracilium tinnitus li-  
“ centius ludunt, latentius delectant, lasciviusque demulcent, ut pars  
“ artis maxima videatur artem velare, tanquam |

from MS.  
+ am / 10<sup>th</sup> Cent.  
copy B.M.  
15<sup>th</sup> B. XII.

+ A, B<sup>+</sup>

° A Literal Translation.

<sup>p</sup> Cambr. Descr. cap. xi. p. 889. Frankfort edit. out of Camden's Copy.



“ Si lateat profit  
 — “ Ferat ars deprensa pudorem. + Deprehensa.

+ *Discernentibus* <sup>cidit</sup> “ Hinc accedit, ut ea quæ subtilius intuentibus, et artis arcana acute  
 “ discutientibus, internas & ineffabiles comparant animi delicias, ea non + *Delicias*  
 “ attendentibus, sed tanquam videndo non videntibus, & audiendo non  
 “ intelligentibus, aures potius onerent quam delectant, et tanquam  
 “ confuso, ~~ordinato~~ <sup>ordinato</sup> strepitu, invitis auditoribus, fastidia pariant tæ-  
 “ diofa. Tribus <sup>autem</sup> utuntur Instrumentis, Cythara, Tibiis, & Choro. —

And a little further;

+ *J. Hall's* “ In Cantilenis, Rhythmicis, et dictamine tam subtiles inveniuntur, ut  
 “ miræ, & exquisite inventionis, lingua propria tam verborum quam  
 “ sententiarum <sup>preferant</sup> preferant exornationes. Unde et poëtis quos Bardos + *tax*  
 “ vocant ad hoc deputatos in hac natione multos invenies. Juxta  
 “ illud poëticum;

Plurima concreti fuderunt Carmina Bardis. †  
*Simphoniciis*

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

+ *In Borealibus an English* “ In musico modulamine non uniformiter, ut alibi, sed multipliciter,  
 “ multisque modis et modulis cantilenas emittunt, adeo ut in turba ca- + *audies*  
 “ 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 convenientiam melodiam.” +  
 + *In Borealibus an English*  
 + *transl. gives of stops at*  
 + *Pueris etiam. & gives*  
 + *Latin no farther*  
 + *contraction.*

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.<sup>o</sup>*

Musical notation for the first system of Aria V. The treble staff contains a melodic line with notes and rests, marked with 'hr' and 'x'. The bass staff contains a bass line with notes and rests, marked with '6' and '6\*'. The time signature is 3/4.

Musical notation for the second system of Aria V. The treble staff continues the melodic line with notes and rests, marked with 'hr' and '+'. The bass staff continues the bass line with notes and rests, marked with '6' and '6\*'. The time signature is 3/4.

Musical notation for the third system of Aria V. The treble staff continues the melodic line with notes and rests, marked with 'hr' and '+'. The bass staff continues the bass line with notes and rests, marked with '6' and '6\*'. The time signature is 3/4.

*Aria*  
VI

*Vivace*

Musical notation for the first system of Aria VI. The treble staff contains a melodic line with notes and rests. The bass staff contains a bass line with notes and rests, marked with '6' and '6\*'. The time signature is common time (C).

Musical notation for the second system of Aria VI. The treble staff continues the melodic line with notes and rests, marked with 'hr'. The bass staff continues the bass line with notes and rests, marked with '6' and '6\*'. The time signature is common time (C).

Musical notation for the third system of Aria VI. The treble staff continues the melodic line with notes and rests, marked with 'hr'. The bass staff continues the bass line with notes and rests, marked with '6' and '6\*'. The time signature is common time (C).

Musical notation for the fourth system of Aria VI. The treble staff continues the melodic line with notes and rests. The bass staff continues the bass line with notes and rests, marked with '6' and '6\*'. The time signature is common time (C).



Handwritten musical score on aged paper, featuring multiple staves of music with notes, clefs, and bar lines. The notation is dense and appears to be a complex composition, possibly for a multi-instrument ensemble or a large vocal group. The paper shows signs of wear, including discoloration and some faint markings.



The score consists of approximately 15 staves of music. The notation includes various note values, rests, and bar lines. There are some markings that look like 'III' or 'IV' at the beginning of some staves, possibly indicating measures or sections. The handwriting is somewhat faded and the ink is dark, making it difficult to read precisely. The paper is yellowed with age and has some irregular staining, particularly along the left edge.



*Aria*  
VII

*Aria*  
VIII

*Amoroso*



Handwritten musical notation on a five-line staff, including notes and rests.

Handwritten musical notation on a five-line staff, including notes and rests.

Handwritten musical notation on a five-line staff, including notes and rests.

Handwritten musical notation on a five-line staff, including notes and rests.

Handwritten musical notation on a five-line staff, including notes and rests.

Handwritten musical notation on a five-line staff, including notes and rests.



Aria IX

*All. Moder.*

Aria X

*Andante*



Handwritten musical score on aged paper, featuring multiple staves of music and some illegible text. The notation is dense and appears to be a complex composition, possibly for a multi-instrument ensemble or a large choir. The paper shows signs of wear, including discoloration and faint markings.





*Aria*  
XI

*Andante*

*Aria*  
XII

*And.<sup>e</sup>*



*[The page contains approximately 12 lines of extremely faint, illegible text, likely bleed-through from the reverse side of the page. The text is too light to transcribe accurately.]*



*Aria*  
XIII

*Vivace e forte*

Musical notation for the first system of Aria XIII, including treble and bass staves with various ornaments and fingerings.

Musical notation for the second system of Aria XIII, including treble and bass staves with various ornaments and fingerings.

Musical notation for the third system of Aria XIII, including treble and bass staves with various ornaments and fingerings.

*Aria*  
XIV

*Largh.<sup>o</sup>*

Musical notation for the first system of Aria XIV, including treble and bass staves with various ornaments and fingerings.

1<sup>st</sup> 2<sup>d</sup>

Musical notation for the second system of Aria XIV, including treble and bass staves with various ornaments and fingerings.

for:

Musical notation for the third system of Aria XIV, including treble and bass staves with various ornaments and fingerings.



Handwritten musical score on aged paper, featuring multiple staves of music and some illegible text. The notation is dense and appears to be a manuscript or a working draft. The paper shows signs of age, including discoloration and some staining.



The image shows a page of handwritten musical notation on aged, yellowed paper. There are approximately 12 staves of music, each with a five-line staff and various notes, rests, and clefs. The handwriting is somewhat faded and difficult to read. To the right of the staves, there are some faint markings that could be figured bass or performance instructions, but they are mostly illegible. The paper has a textured appearance and some minor stains, particularly near the top and bottom edges.



*Aria*  
XV

*Affetuoso*

The first system of music for Aria XV consists of two staves. The treble staff is in a 3/8 time signature and contains a melodic line with several trills (tr) and sixteenth-note patterns. The bass staff provides a harmonic accompaniment with sixteenth-note figures and rests.

The second system continues the piece, featuring similar melodic and harmonic textures. It includes trills and sixteenth-note passages in both staves, with repeat signs at the beginning of the system.

The third system of music shows the continuation of the melodic and harmonic themes established in the previous systems, with trills and sixteenth-note accompaniment.

The first system of music for Aria XVI is marked 'Largo' and is in common time (C). It features a treble staff with a melodic line and a bass staff with a more active accompaniment. The system includes a repeat sign.

The second system of music continues the 'Largo' piece, maintaining the melodic and harmonic structure with trills and sixteenth-note accompaniment.

The third system of music shows the continuation of the melodic and harmonic themes, with trills and sixteenth-note accompaniment.

The fourth system of music concludes the 'Largo' piece, featuring a final melodic and harmonic statement with trills and sixteenth-note accompaniment.



Handwritten musical notation on aged paper, consisting of approximately 15 staves. The notation is extremely faint and illegible due to fading and the age of the document. The staves appear to be organized into systems, with some staves containing what might be clefs and notes, but the details are completely obscured.



*Aria*  
XVII

*All.<sup>o</sup> moderato*

*or thus*

*Aria*



Handwritten musical notation on a page, consisting of several staves with notes and clefs. The text is extremely faint and illegible.

Handwritten musical notation on a page, consisting of several staves with notes and clefs. The text is extremely faint and illegible.



*Aria*  
XVIII

*Andante*

*Aria*  
XIX

*Affett.<sup>o</sup>*



Handwritten musical score on aged paper, consisting of multiple systems of staves. The notation is dense and includes various musical symbols such as notes, rests, and clefs. The paper shows signs of wear, including discoloration and some faint markings.

The score is organized into several systems, each containing two staves. The notation is dense and includes various musical symbols such as notes, rests, and clefs. The paper shows signs of wear, including discoloration and some faint markings.

III 77



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The first part of the document  
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 system, and the  
 second to the  
 practical details  
 of its use. The  
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 contains a  
 list of the  
 various  
 instruments  
 and materials  
 required for  
 the work. The  
 fourth section  
 describes the  
 various  
 operations  
 which are  
 performed in  
 the course of  
 the work. The  
 fifth section  
 contains a  
 list of the  
 various  
 diseases  
 which are  
 treated by  
 the system. The  
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 cases which  
 have been  
 treated by  
 the system. The  
 seventh section  
 contains a  
 list of the  
 various  
 results which  
 have been  
 obtained by  
 the system. The  
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 objections  
 which have  
 been raised  
 against the  
 system. The  
 ninth section  
 contains a  
 list of the  
 various  
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 which are  
 derived from  
 the system. The  
 tenth section  
 contains a  
 list of the  
 various  
 conclusions  
 which have  
 been reached  
 by the  
 system.



Sung by Sig.<sup>ra</sup> Sorofini in Darius <sup>(1)</sup>

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in 3/8 time and B-flat major. The bass line includes several sixteenth-note chords marked with the number '6'.

Second system of musical notation with lyrics: *Pastorel chin folta selva per sal-var-si davna bel-va che svol pas-cer-si di sangue mentro*. The bass line includes sixteenth-note chords marked with '6' and '7'.

Third system of musical notation with lyrics: *Corre in-contraun anque se non ha' chi lo soccorre in-fe-li-ce peri-ra pe-ri-*. The bass line includes sixteenth-note chords marked with '6' and '7'.

Fourth system of musical notation with lyrics: *ra pe-ri-ra Pastorel chin folta selva*. The bass line includes sixteenth-note chords marked with '6' and '7'.

Fifth system of musical notation with lyrics: *per sal var-si dav-na belva che sol pa - - - - - cer si di sangue mentro*. The bass line includes sixteenth-note chords marked with '6'.

Sixth system of musical notation with lyrics: *corre in-contraun anque se non ha' chi lo soccorre in-fe-li-ce perira mentro corre in-contraun*. The bass line includes sixteenth-note chords marked with '6'.



anque Se non ha chi lo soccorre in fe lice peri ra pe rira - - - peri ra'

Tale in merro amici tranni

fieri ol tragie crudia affanni se tro var non posso ai ta la mia vita manche in se tro var non popo

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

For the **FLUTE**

Solo  
sum.  
SO.  
SO.  
D C







THE HISTORY OF THE

The first part of the history of the  
 world is the history of the  
 creation of the world and  
 the history of the  
 world from the beginning  
 of time to the present  
 time. The second part  
 of the history of the  
 world is the history of  
 the world from the  
 beginning of time to  
 the present time. The  
 third part of the history  
 of the world is the  
 history of the world  
 from the beginning of  
 time to the present  
 time. The fourth part  
 of the history of the  
 world is the history of  
 the world from the  
 beginning of time to  
 the present time. The  
 fifth part of the history  
 of the world is the  
 history of the world  
 from the beginning of  
 time to the present  
 time. The sixth part  
 of the history of the  
 world is the history of  
 the world from the  
 beginning of time to  
 the present time. The  
 seventh part of the  
 history of the world is  
 the history of the world  
 from the beginning of  
 time to the present  
 time. The eighth part  
 of the history of the  
 world is the history of  
 the world from the  
 beginning of time to  
 the present time. The  
 ninth part of the  
 history of the world is  
 the history of the world  
 from the beginning of  
 time to the present  
 time. The tenth part  
 of the history of the  
 world is the history of  
 the world from the  
 beginning of time to  
 the present time.



Sung by Sig.<sup>r</sup> Senefino in Darius

First system of musical notation, consisting of two staves (treble and bass clef) with various notes, rests, and accidentals.

Second system of musical notation, including lyrics: *Dite voi o giuste stelle Seun amico Seun a*

Third system of musical notation, including lyrics: *mante e--ran pregio e--ran pregio del mio amor del mio a mor*

Fourth system of musical notation, including lyrics: *Dite voi o giuste stelle s'un amico s'un amante s'un amante Seun amico*

Fifth system of musical notation, including lyrics: *e--ran pregio del mio amor*

Sixth system of musical notation, including lyrics: *Seun amico s'un amante eran pregio del mio amor Seun amico Seun a mante eran*



*pregio del mio amor* *in un istante*

*performar la mia sciagura e l'amante una spergiura el amico un traditor l'ami cou un traditor*

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

*tor l'amico un traditor*

*Da Capo. s.*

*al segno*

*S.*

For the FLUTE

*S.*

*song*

*Sym.*

*so.*

*Sym.*

*so.*

*S.*

*DC*



Handwritten musical score on aged paper, featuring multiple staves of music with notes and clefs. The page is heavily faded and contains illegible text.



The first part of the book is devoted to a general  
 description of the country and its inhabitants.  
 The author describes the various tribes and  
 their customs and manners. He also mentions  
 the different languages spoken in the country.  
 The second part of the book is a history of  
 the country from the earliest times to the  
 present. The author relates the various wars  
 and revolutions which have taken place in  
 the country. He also mentions the different  
 governments which have reigned in the  
 country. The third part of the book is a  
 description of the natural history of the  
 country. The author describes the various  
 plants and animals which are found in the  
 country. He also mentions the different  
 minerals which are found in the country.  
 The fourth part of the book is a description  
 of the arts and manufactures of the  
 country. The author describes the different  
 trades and professions which are carried  
 on in the country. He also mentions the  
 different arts and manufactures which are  
 practiced in the country. The fifth part  
 of the book is a description of the  
 government and laws of the country. The  
 author describes the different forms of  
 government which have reigned in the  
 country. He also mentions the different  
 laws which have been enacted in the  
 country. The sixth part of the book is a  
 description of the climate and seasons of  
 the country. The author describes the  
 different seasons and the climate which  
 prevails in the country. He also mentions  
 the different diseases which are common  
 in the country. The seventh part of the  
 book is a description of the religion and  
 customs of the country. The author  
 describes the different religions which are  
 practiced in the country. He also  
 mentions the different customs and  
 manners which are observed in the  
 country. The eighth part of the book is  
 a description of the commerce and trade  
 of the country. The author describes the  
 different commodities which are exported  
 and imported in the country. He also  
 mentions the different markets and fairs  
 which are held in the country. The ninth  
 part of the book is a description of the  
 military and naval forces of the country.  
 The author describes the different armies  
 and navies which have been raised in the  
 country. He also mentions the different  
 battles and sea fights which have taken  
 place in the country. The tenth part of  
 the book is a description of the  
 literature and sciences of the country.  
 The author describes the different  
 authors and works which have been  
 produced in the country. He also  
 mentions the different sciences which are  
 practiced in the country.

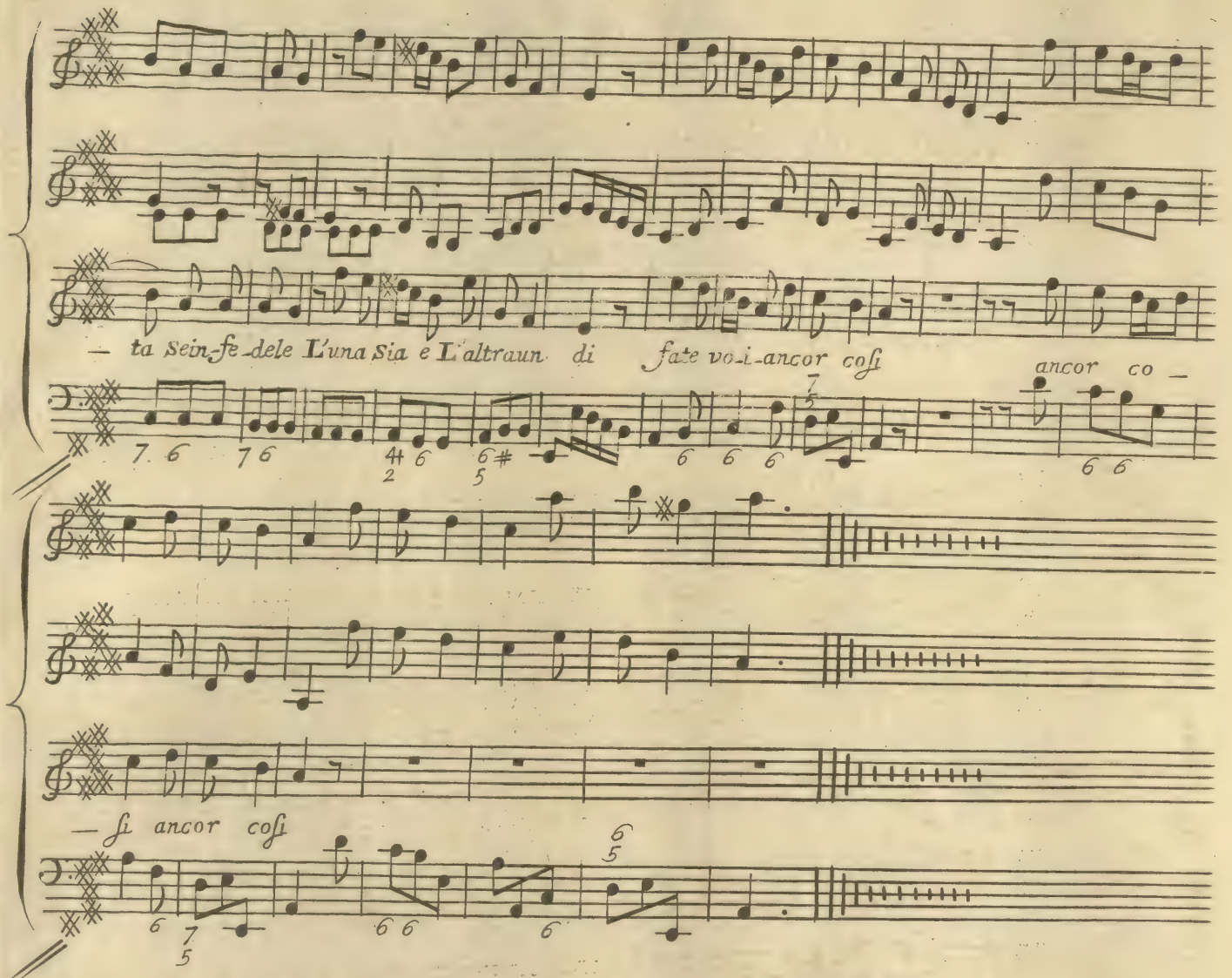


Sung by Sig.<sup>r</sup> Borofini in Darius

*Larghetto*

Fate voi ancor così ancor così an-  
 cor così da più vol-ti e da più amori ben suggete il dolce mie-le il dolce  
 miete poiche importa Sein-fe- dele sein-fe - dele L'una sai e L'altraundi  
 poi che importa sein-fe - dele sein-fe - de - le L'una si - a e L'altraundi poi chun por-





ta sein fe dele L'una Sia e L'altra un di fate voi ancor cosi

7 6 7 6 4# 6 6# 5 6 6 6 7 6 6 6

ancor co -

si ancor cosi

6 7 5 6 6 6 5 6

For the  
**FLUTE**

*Larghetto*



song Sym. So.

S. S. S.

Sym. So.

Sym.







Handwritten text at the top of the page, possibly a title or header.

Main body of handwritten text, consisting of several lines of script.

Continuation of the main body of handwritten text, showing a clear structure.

Final section of handwritten text at the bottom of the page.



Sung by Sig.<sup>ra</sup> Sorofini in Darius <sup>(7)</sup>

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



tr tr tr tr

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

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

- ver che non si lagni chi ha compa - - - gni

Da Capo nel dolor Da Capo

for the Flute

So. Sy. tr tttt tt So. tt tt







Handwritten title or header at the top of the page.

Handwritten text, likely a list or series of entries, spanning the majority of the page. The text is extremely faint and illegible due to fading or bleed-through from the reverse side of the paper.







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

de i numi rido se uncor infido credon punire credon punire regnando ancor de i numi rido

se uncor infido credon punire regnando ancor regnando ancor

*Allegro*  
for the FLUTE

Da Capo al fegno :S:



Handwritten text in a cursive script, likely a historical document or manuscript. The text is arranged in approximately 20 horizontal lines across the page. The ink is dark and the paper shows signs of age, including yellowing and some staining. The script is dense and difficult to decipher due to its cursive nature and the fading of the ink.







Sung by Sig.<sup>(11)</sup> Pacini in Darius

*Andante*

The musical score is written for voice and piano. It consists of 15 systems of staves. The vocal line is on the top staff of each system, and the piano accompaniment is on the bottom two staves. The lyrics are in Italian and are written below the vocal line. The tempo is marked 'Andante'. The key signature has two flats (B-flat and E-flat), and the time signature is 3/8. The score includes various musical notations such as clefs, notes, rests, and ornaments. The lyrics are: 'Voi del Ciel pietosi numi proteggiete l'innocenza. l'innocenza vendicate l'empietà - - - vendica te l'empietà Voi del Ciel pietosi numi proteggiete l'innocenza l'innocenza vendica - - - te l'empietà vendi - - - ca - - - te l'empietà'. There are also some performance instructions like 'numi' and 'ca' written below the piano accompaniment.



Musical notation for the first system, including vocal line and piano accompaniment. The piano part features complex chordal textures with many accidentals and fingerings.

Deh volgete i vostri lumi i vostri lumi e con sguardi di clemenza di clemenza fate bella la pieta fate bella la pie

Musical notation for the second system, including vocal line and piano accompaniment. The piano part continues with intricate chordal patterns.

Da Capo

Musical notation for the third system, including vocal line and piano accompaniment. The piano part features complex chordal textures with many accidentals and fingerings.

for the FLUTE

Musical notation for the fourth system, including flute line and piano accompaniment. The piano part continues with intricate chordal patterns.

Andante

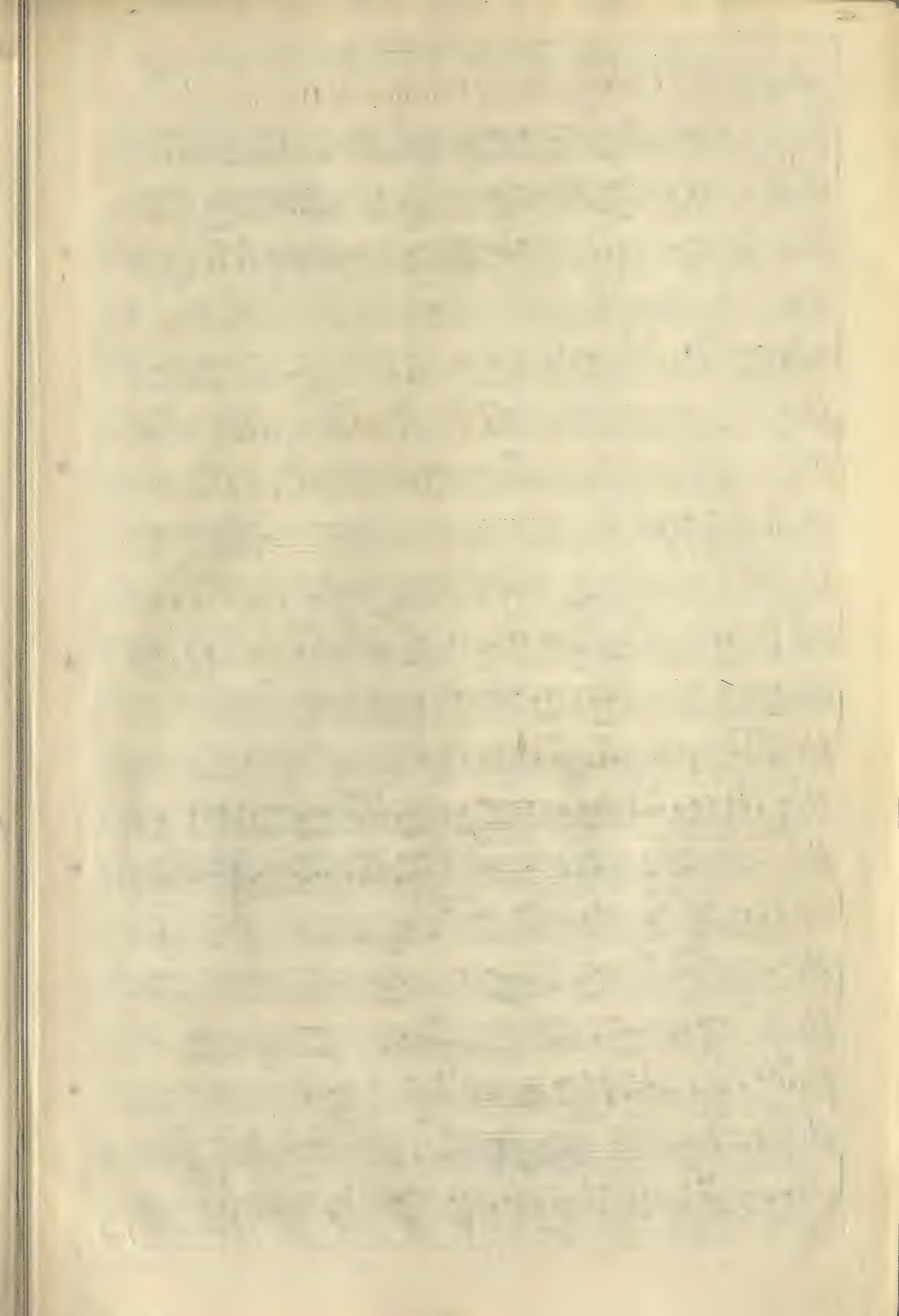
Musical notation for the fifth system, including flute line and piano accompaniment. The piano part continues with intricate chordal patterns.

Da Capo al segno











Sung by Sig.<sup>ra</sup> Cuzzoni and Sig.<sup>r</sup> Senefino in Darius

Duetto

Caro oh dio almen potessi dopo sciolti i lacci miei spi-rar l'alma nel tuo sen spi-rar

l'alma spirar l'alma nel tuo sen

Ca-ro oh di-o almen potessi dopo sciolti i lac-ci miei

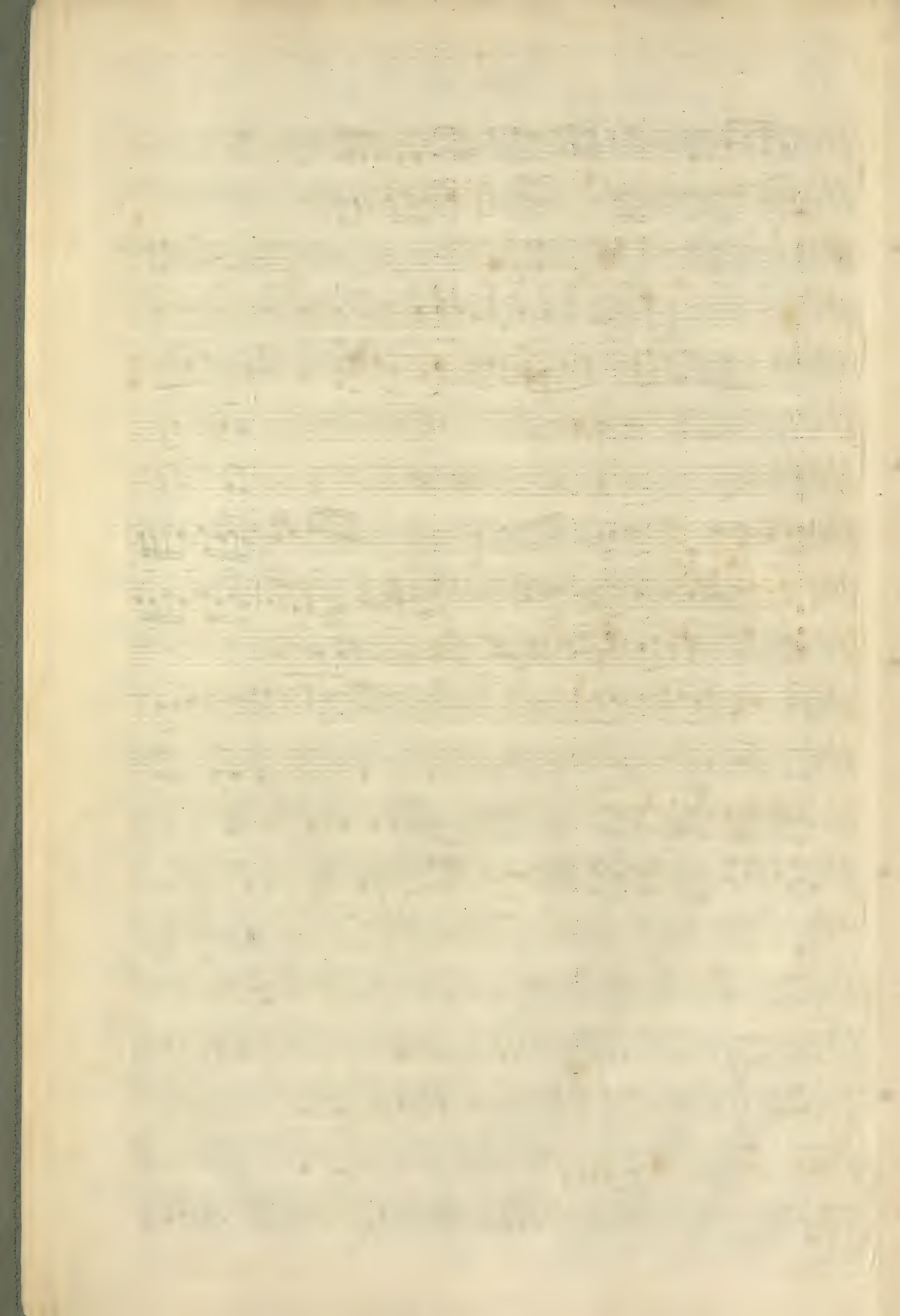
sciolti i lacci miei spirar l'alma spirar l'alma spirar l'alma spirar

l'alma nel tuo sen Caro oh dio almen po-tes-si dopo  
l'alma nel tuo sen Ca-ro oh di-o almen po-tes-si



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  
 ma spirar l'al - ma spi - rar l'al -  
 l'al - ma spirar l'al - ma spi - rar l'al -  
 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







Meco a viver s'io te -

-lessi ah ah contento allor fa rei allor farei

Meco a viver s'io t'elefsi ah ah contento allor fa = rei allor farei

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

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



Handwritten musical score on aged paper, featuring multiple staves of music with notes, clefs, and other musical notation. The page is heavily faded and contains illegible text.



The first part of the document discusses the importance of maintaining accurate records of all transactions. It is essential to ensure that every entry is properly documented and verified. This process helps in identifying any discrepancies or errors early on, allowing for prompt correction and ensuring the integrity of the financial data.

Furthermore, the document emphasizes the need for transparency and accountability. All stakeholders should have access to the relevant information, and any changes or updates should be clearly communicated. This fosters trust and ensures that everyone is working with the most current and accurate data available.

In addition, the document outlines the various methods used to collect and analyze data. These methods include direct observation, interviews, and the use of specialized software tools. Each method has its own strengths and limitations, and it is important to choose the most appropriate one for the specific task at hand.

Finally, the document concludes by highlighting the importance of continuous improvement. The data collection and analysis process should be regularly reviewed and updated to reflect changes in the business environment and emerging best practices. This ensures that the organization remains competitive and able to make data-driven decisions.



(16)  
Sung by Sig.<sup>r</sup> Pacini in Darius

Qual fra'l porto e la tempesta nave incerta e l'alma mia nave incerta e l'al - - ma mia

Qual fra'l porto e la tempesta nave incerta e l'alma

mia nave incerta e l'alma mia qual fra'l porto e la tempesta nave in -

- certa nave incer -

ta e l'al - - ma mia nave in - - certa e l'alma mia nave in -

- certa e l'alma mia nave incerta e l'alma mia

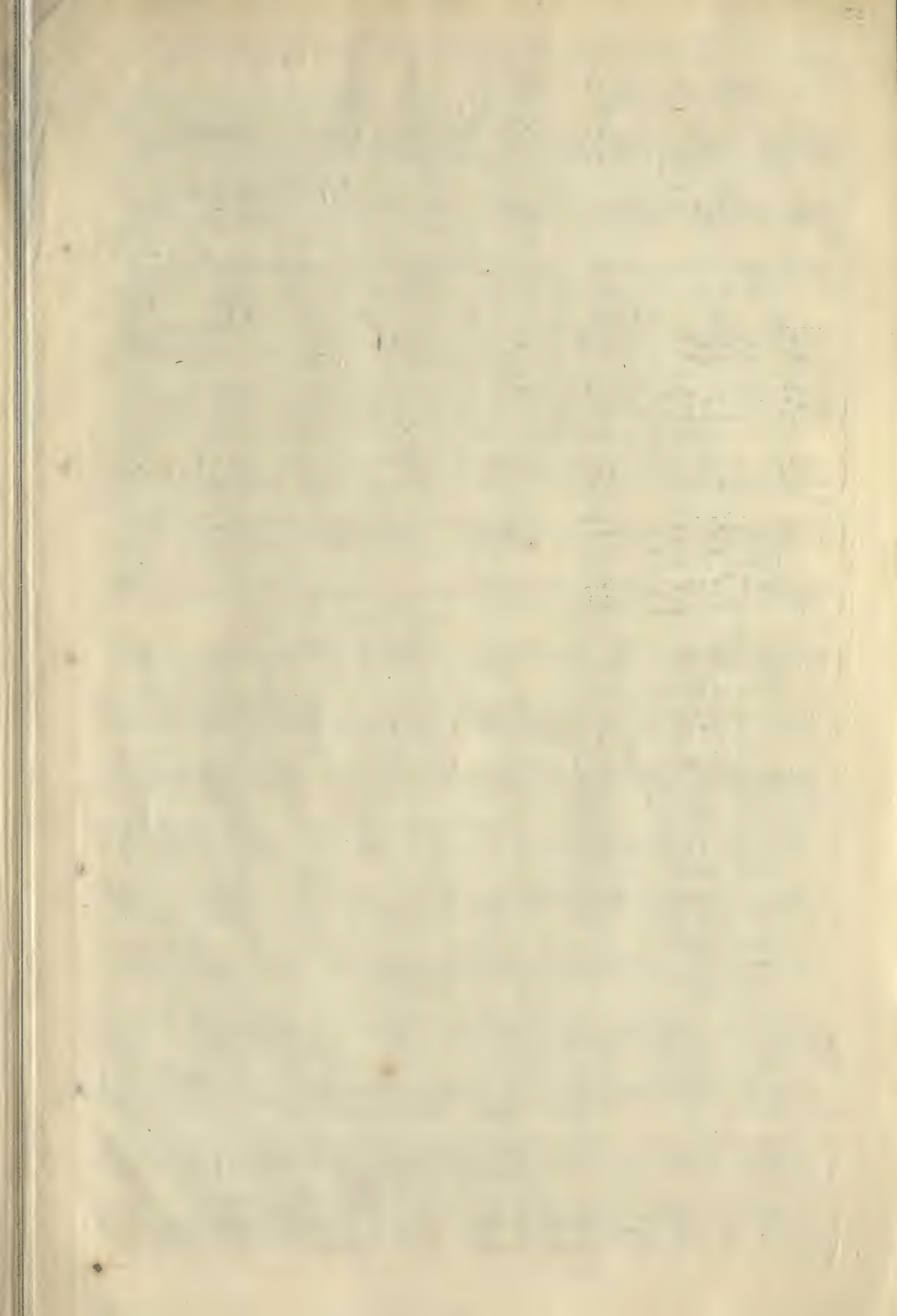














Sung by Sig<sup>ra</sup> Curzoni in Darius (18)

*Pia dopo lor rore d'un fato sdegnato si rende be-a-to L'af-*  
*fanno del cor si rende be-a-to L'affanno del cor*  
*L'affan - no L'affanno del cor*  
*Pia dopo lor rore dun' fato sdeg-*  
*nato si rende be-a-to l'affanno del cor*  
*si rende be-a-to l'af -*  
*fanno del cor l'affan - no l'affanno del cor*  
*si rende be-a-to l'affanno del cor l'affan -*  
*no l'affan - no l'affanno del cor l'affan - no l'af -*



- faino del cor Questäl-machün

tempo fupre daal tormento or giun-toil contento vainbandoil dolor

vain ban do vain

bandoil dolor vainbando vainbandol dolor Pia

D C al segno

For the  
FLUTE

*S. song*  
*sym.* *so.*  
*sym.* *so.*  
*sym.* *so.*  
*sym.* *so.*  
*sym.* *so.*  
*sym.* *so.*  
*sym.* *so.*  
*sym.* *so.*  
*sym.* *so.*

al segno







(20)  
Sung by Sig.<sup>ra</sup> Dotti & Cuzzoni in Darius

Largo Sig.<sup>ra</sup> Dotti

S'ho lasso il piè col pa d'amor fol e ma  
dolce fon - no al - men pa - ce mi ren - da

Sig.<sup>ra</sup> Cuzzoni

Il tuo do - lor - tor - menta questo cor ama - to e caro  
ben e par t'offen - da

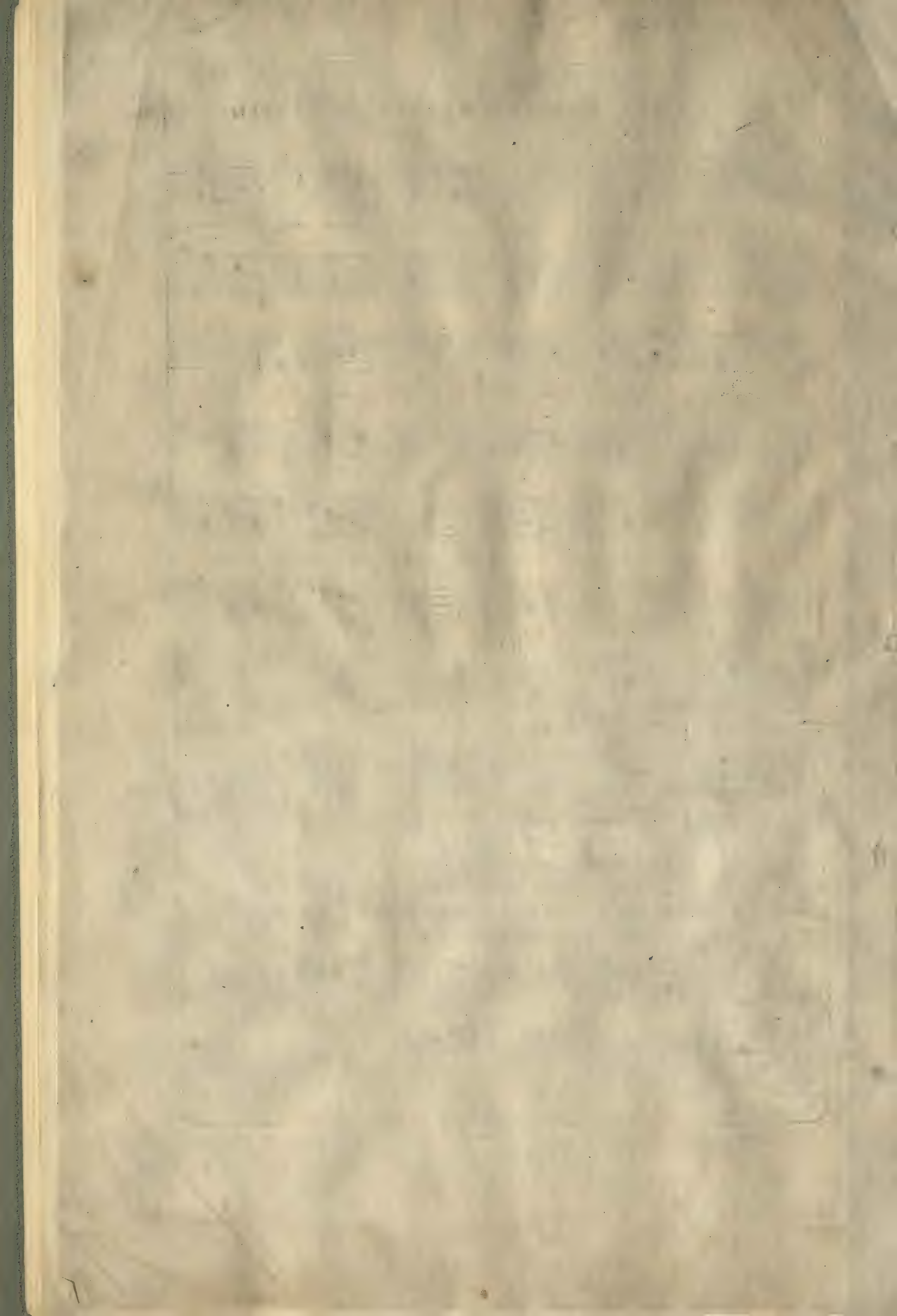
Sig.<sup>ra</sup> Dotti *That with wearied limbs I rove  
Is the fault of hapless Love  
But sweet slumbers may some rest  
Render to my troubled Breast*

Sig.<sup>ra</sup> Cuzzoni *Thy grief my Love torments my Heart  
As it does mine with equal Smart*

*For the Flute*

Largo

















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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.



