
Volume 2

[http://theses.gla.ac.uk/8655/](http://theses.gla.ac.uk/8655/)

Copyright and moral rights for this thesis are retained by the author

A copy can be downloaded for personal non-commercial research or study, without prior permission or charge

This thesis cannot be reproduced or quoted extensively from without first obtaining permission in writing from the Author

The content must not be changed in any way or sold commercially in any format or medium without the formal permission of the Author

When referring to this work, full bibliographic details including the author, title, awarding institution and date of the thesis must be given
ITALIAN MUSIC AND MUSICIANS IN EDINBURGH c. 1720-1800.
A HISTORICAL AND CRITICAL STUDY

2 VOLUMES

VOLUME 2

SONIA TINAGLI BAXTER
Ph.D. UNIVERSITY OF GLASGOW

DEPARTMENT OF MUSIC
AUGUST 1999

(c) Sonia Tinagli Baxter 1999
Barsanti, Francesco  
Katharine Ogie

As nothing forth to view the Plain, upon a Morning early by, While my first Sigh did close my Brain
From Flowers which gave so near By, I chanced to meet a pretty Maid, So sweet that it was frigid, I told her

1

I found a whole and did admire
To see a Nymph so pretty, So high an merit did acquire
In a Country Maid so witty; Such sweet Elegance she displayed Like a Lily in a Grove
Diana's Jeff was once arranged
Like this fair Katharine Ogie.

Thou Fower of Female Beauty's Verse
Who hast the fairest eye so wise, Thy brow art deckt in other lusty, Yet thou canst counterfeit thee;
The heavenly Air, will sympathise For art the amorous Minstrel
Thou art a Nymph for Lord to Unite,
My charming Katharine Ogie.

O were I but from Shepherd Sound, To see my Folly beside thee, At Evening time to leave the Plain, In Glory to shine there, To think if I see a happier Man. For she that hope her Daughters tri, If I but Katharine Ogie.

Thou art the Doy of the Imperial Throne, As Scotland's generous Nation, I'd be a King, I'd sede my Crown, I'd ride on conquering Nations, Might I carry, and still so swift, This Leaf to when I'm wrote, For thou art Fairest, and still look bright, In special of Katharine Ogie.

But I see the God who best describ'd For me it fits a Country, Whos Beauty must needs her round All other Watts in Nature, Clouds of Deities surround by Love, That are both dark and fair, Put my Grief to Reason in so, Ells I'll. join with thee, O God.

Katherine Ogie

As walking forth to view the Plain, upon a

morning. Early, while May's sweet incense did

clear my Brain from Flowers which grow so rarely:

I chanced to meet a pretty Maid; she shined tho'

it was Fogie, I asked her Name; sweet Sir, she

said, My Name is Katherine Ogie.
A
s walking forth to view the Plain,
Upon a Morning early,
While May's sweet Scent did cheer my Brain,
From Flowers which grow so rarely;
I chanc'd to meet a pretty Maid,
She shin'd, tho' it was fogie;
I ask'd her Name: sweet Sir, she said,
My Name is Katherine Ogie.

I flood a while, and did admire,
To see a Nymph so fitely;
So brisk an Air there did appear
In a Country Maid so neatly:
Such natural Sweetness she display'd,
Like a Lillie in a Bogie;
Diana's self was ne'er array'd,
Like this same Katherine Ogie.

Thou Flower of Females, Beauty's Queen,
Who sees thee, sure must prize thee;
ORPHEUS CALEDONIUS.

Tho' thou art dreft in Robes but mean,
Yet these cannot disguise thee:
Thy hand'some Air, and graceful Look,
Far excels any clownish Rogie;
Thou art Match for Lord, or Duke,
My charming Katherine Ogie.

O were I but some Shepherd-Swain!
To feed my Flock beside thee,
At Boughtring-time to leave the Plain,
In milking to abide thee;
I'd think myself a happier Man,
With Kate, my Club, and Dogie,
Than he that hugs his Thousands ten,
Had I but Katherine Ogie.

Then I'd despise th' Imperial Throne,
And Statesmens dangerous Stations:
I'd be no King, I'd wear no Crown,
I'd smile at conquering Nations:
Might I cares and still possess
This Lass, of whom I'm vogie;
For these are Toys and still look less,
Compar'd with Katherine Ogie.

But I fear the Gods have not decreed
For me so fine a Creature,
Whose
46  **Orpheus Caledonius.**

Whose Beauty rare makes her exceed
All other Works in Nature.
Clouds of Defpair surrond my Love,
That are both dark and fogie:
Pity my Cafe, ye Powers above,
Else I die for Katherine Ogie.
The last Time I came o'er the Moor, I left my Love behind me: For

Beneath the cooling Shade I lay,
Gazing and sighing away,
When bright and pleasant Time away,
Till Night closed her black Curtain.
I pined all beneath the Shine,
Kiss't Rings, when she was nigh me;
In Raptures I beheld her Eyes,
Which could but win me.

Should I be call'd where Cannons roar,
Where mortal Steel may wound me,
Or soft upon some foreign Shore,
Where Danger may concern me:
Yet hope again to see my Love,
To rest on glowing Kissing,
Shall make my Cares at Distance move,
In P raise of such Bliss.

In all my Soul, there's not one Place
To let a Rival enter;
Since she excells in every Grace,
In her my Love shall center.

The next Time I go o'er the Moor,
She shall a Lover find me,
And that my Faith is firm and pure,
The I left her behind me;
Thus I may her sacred Bonds shall chain
My Heart to her fair Bosom,
There, while my Being does remain,
My Love more fresh shall blazon.

Barsanti, Francesco "The last time I came o'er the moor" from A Collection of Old Scots Tunes With the Bass for Violoncello or Harpsichord Set and most Humbly dedicated, to The Right Honourable The Lady Erskine by Francis Barsanti (Edinburgh: Alexander Baillie, [1742]), 4. Mitchell Library copy reproduced here.
[Pasquali, Nicolò] "When first I saw thee" from University of Glasgow MS R.d. 26, 134. Miscellaneous songs in a volume dated 1773.
"A New Song" by Pasquali, Niccolò from *Clio and Euterpe or, the British Harmony. A Collection of Celebrated Songs and Cantatas by the Most Approv'd Masters Curiously Engrav'd with the thorough Bass for the Harpsichord and Transcription for the German Flute Embelish'd [sic] with Designs adapted to each Song in III Volumes (London: H. Roberts, 1762), 22. National Library of Scotland copy reproduced here.
"Duet" by Pasquali, Nicolò from *A Collection of Airs and Marches for Two Violins or German Flutes, Some of which have Basses* (Edinburgh: Bremner, [c. 1770]), 4. National Archives of Scotland copy reproduced here.
"Minuet" by Pasquali, Nicolò from Select Minuets. Second Book. Collected from the late Operas, the Balls at Court, the Masquerades, and all the Publick Entertainments for the Harpsichord, German Flute, or Violin by Mr Handel, Sigr St Martini, Sigr Pasquali, Sigr Hasse. To which are added Twenty Six Venetian Tunes (London: Walsh, [c. 1744]), 34. National Library of Scotland copy reproduced here.
OVERTURE
in the SAMPires of the SPRINGS

VIOLINO PRIMO

Presto Assai
OVERTURE

VIOLINO SECONDO

in the SYMPH of the SPRINGS

Presto assai

\[ \text{[Musical notation image]} \]
OVERTURE
ALTO VIOLA
ALTO VIOLA

MARCH ANDANTE

PRESTO
OVERTURE
the SYMPHONY of the SPRINGS

BASSO

PRESTO piano

\[ \text{Music notation} \]
SYMPHONIA

VIOLINO SECONDO

Allegro

Largo adagio
VIOLINO SECONDO

[Music notation image]
ALTO VIOLA

SYMPHONIA

ALLEGRO

LARGO Andante
ALTO VIOLA

[Music notation image]

ALLEGRO
SYMPHONIA

BASSO

ALLEGRO

LARGO

Adagio

Pianissimo
Sonata VI

The

SOLEMN

DIRGE

Romeo and Juliet

Composed by

NICOLO PASQUALI.

LONDON.

Printed and sold by R. BREMNER, opposite Somerset house, STRAND.

Where may be had
Maid of the Mill
Daphne and Aemeter
Cunning Man
Guardian Outwitted
Harmer's Magazine

Scots Songs in 2 books each 2s. 6d.
Merry Songs
Free Maltese Songs
Harlequin Doation
Dunciads Lessons for Singing

10s. 6d.
4s.
5s.
8s.
12s.

1s.
2s.
1s.
2s.
7s.
Song

As both her relations, her friends, and her admirers, for delight they:

--- Music notation ---

--- End of natural text ---
Song

Arioso

Her life was

Her house!
Chorus

Let us then set her gone with lily stories, draw around the early-falling flow'res, and bloom a - round the early-falling flow'res.
Pasquali, Nicolò *The Solemn Dirge in Romeo and Juliet Composed by Nicolo Pasquali* (London: Bremner, [1771]). Cambridge University Library copy reproduced here.
"Pasqualios Minuet" from National Library of Scotland, Inglis 153, 23. Reels, minuets, hornpipes, marches, and other dances, with a list of reels (incomplete) at the beginning and notes of Charles Kirkpatrick Sharp.
When we fly,

When we fly,

When we fly,

When we fly,

When we fly,

When we fly,

When we fly,

When we fly,

When we fly,

When we fly,

When we fly,

When we fly,

When we fly,

When we fly,

When we fly,

When we fly,

When we fly,

When we fly,
Pasquali, Nicolò "Pastora" from Thorough-Bass Made Easy: or, Practical Rules for finding and applying its various Chords with little Trouble; Together with Variety of Examples in Notes, shewing the Manner of accompanying Concertos, Solos, Songs, and Recitatives by Nicolo Pasquali (Edinburgh: Author, 1757), plates XXIV-XXIX. University of Glasgow copy reproduced here.
An approved Method of Tuning the Harpsichord.

The sound must be tuned neither flat nor sharp.

If the first string is too high, it must be stretched; otherwise, it may be bent or tuned, as by the practice of good-Lord.

By this Method of Tuning the instrument, it is proper to compose the work, which is the direct object of the practice.

Pasquali, Nicolò "An approved Method of Tuning the Harpsichord" from Thorough-Bass Made Easy: or, Practical Rules for finding and applying its various Chords with little Trouble; Together with Variety of Examples in Notes, shewing the Manner of accompanying Concertos, Solos, Songs, and Recitatives by Nicolo Pasquali (Edinburgh: Author, 1757), plate XV. University of Glasgow copy reproduced here.
An approved Method of tuning the Harpsichord, &c.

After tuning the Pitch, or 6th Note, C, with a Tuning Fork, proceed to tune the Fifths, till you arrive at the 1st Trial;—if this makes a good (sharp) Third, you may go on to the 2d and 3d Trials, as what has been done may be depended on; but if it should not be a good Third, it will be advisable to begin again; and so of the 2d and 3d Trials. After tuning a Bass Note to its Octave, it will be proper to compare it with the Treble Notes, (see the Example at A) because in a Succession of Octaves the Ear is apt to be deceived. By this Method of Tuning, the Imperfection of the Instrument is thrown into G, and D.

N. B. The Fifths must be tuned rather flat than otherwise.

"A Favourite Minuet" by Bocchi, Lorenzo from *A Second Collection of English Aires & Minuets, with Severall Favorite Air's [sic] out of the Late Operas of Otho, Iulius Caesar, Vespasian, & Rodelinda; all Sett with a Bass, being Proper for the Violin, German Flute, Harpsicord or Spinett* (Dublin: Neale, [1724]), 5. National Library of Ireland copy reproduced here.
Bocchi, Lorenzo A *Musicall Entertainment for a Chamber. Sonatas for Violin Flute Violoncello and Six String Bass. With a Thorough bass for the Harpsicord or bass Violin. Lastly, a Scotch Cantata with the Instrumentall parts after the Italian Manner. Dedicated to his Grace James Duke of Hamilton and Brandon. Compos'd by Lorenzo Bocchi. Opera Prima* (Dublin: John and William Neale, [1726]), XII, i, 42. Cambridge University Library copy reproduced here (the quality of the copy represents that of the original edition).
Urique: an English Air Improved after an Italian manner
Bocchi, Lorenzo A Musicall Entertainment for a Chamber. Sonatas for Violin Flute Violoncello and Six String Bass. With a Thorough bass for the Harpsicord or bass Violin. Lastly, a Scotch Cantata with the Instrumentall parts after the Italian Manner. Dedicated to his Grace James Duke of Hamilton and Brandon. Compos'd by Lorenzo Bocchi. Opera Prima (Dublin: John and William Neale, [1726]), XII, iii, 45. Cambridge University Library copy reproduced here (the quality of the copy represents that of the original edition).
Ah, should a breast so soft as yours contain a heart of stone. Da Capo.
Mote with melting heart she listened to the Boy.

O'er came she mild and promised him her Love He

in return this sang his rising joy.

Allegro
Hence free my breast contentious

Core

pine My heaven’s good my heaven’s fair and a her sweet are
Hence, frae my breast Contentious Care ye be tae thee.

My heart's good by thee, fair

And all sweet's are miss'd.
Arm's and give me faith of dear enchanting Elise A

Violin con la parte

O spread thine thousand joys ar round thy mouth A
The Melodious Songstress

By Putti, Giovanni Angelo Battista

"Minuet by Sirr. Pluti," from National Library of Scotland, Inglis 153,
Adieu ye Streams that Smoothly Flow. A New Song

O Fairer than the Italy morn
When flow's the dewy fields adorn.
Unfaded as the Gernal ray
That warms the gentle Breeze of May.

The Charms divinely Sweet appear
And add new Splendour to the year
Improve the Day with fresh Delight
And Gild with Joy the Sleepy Night.

Palma, Filippo Adieu ye Streams that Smoothly Flow. A New Song ([s.l: s.n., s.a.]). National Library of Scotland copy reproduced here.
A FAVOURITE SONG

Allegretto

By an Eminent Master

Shepherds would you hope to please or you must every humour try. Sometimes

flatter sometimes tease us. Often laugh and sometimes cry. Sometimes fляter

trials of the heart we wish to gain, the worse fly and seem to fly if you pur-

see we fly in vain, tho' we're fly and seem to fly if you pursue we fly in vain.

Soft da-capo but trials of the heart we wish to gain tho' we're fly and

soem to fly if you pursue we fly in vain tho' we're fly and seem to fly if

you pursue we fly in vain. Shepherds would you hope to please or you must
For the German Flute

Allegretto

Fine

Every Humour try, sometimes flat-ter sometimes tease us, often Laugh and sometimes Cry.

Palma, Filippo "A Favourite Song By an Eminent Master" ([s.l: s.n., s.a.]). Dundee Public Library copy reproduced here.
"Lesson" by Larini, Signor from Bremner, Robert The Harpsichord or Spinnet Miscellany Being a Gradation of Proper Lessons from the Beginner to the tolerable Performer Chiefly intended to save Masters of the trouble of writing for their Pupils. To which are prefixed Some Rules for Time by Robert Bremner (London: R. Bremner [c. 1761/1765]), 21-22. Mitchell Library copy reproduced here.
Arne, Thomas “O too Lovely, too Unkind” from Artaxerxes in Corri, Domenico A Select Collection of the most admired Songs, Duetts From Operas in the highest Esteem &c. and from other works in Italian, English, French, Scotch, Irish &c. In three books The first consisting of Italian Songs, Rondeaus, Duetts &c. The second of English Songs, Duetts, Terzettes &c. The third of Airs, Rondos, Canzonette, Duettini, Terzetti, Catches, Glees, etc in their respective languages (Edinburgh: John Corri, [c. 1779]), II, 45-46. University of Glasgow copy reproduced here.
Arne, Thomas “Water parted from the Sea” from Artaxerxes in Corri, Domenico A Select Collection of the most admired Songs, Duetts From Operas in the highest Esteem &c. and from other works in Italian, English, French, Scotch, Irish &c. In three books The first consisting of Italian Songs, Rondeaus, Duetts &c. The second of English Songs, Duetts, Terzetts &c. The third of Airs, Rondos, Canzonette, Duettini, Terzetti, Catches, Glees, etc in their respective languages (Edinburgh: John Corri, [c. 1779]), II, 47-48. University of Glasgow copy reproduced here.
Arne, Thomas "Fair Aurora Prithee Stay" from Artaxerxes in Corri, Domenico A Select Collection of the most admired Songs, Duets From Operas in the highest Esteem &c. and from other works in Italian, English, French, Scotch, Irish &c. In three books The first consisting of Italian Songs, Rondeaus, Duets &c. The second of English Songs, Duets, Terzets &c. The third of Airs, Rondos, Canzonette, Duettini, Terzetti, Catches, Glee, etc. in their respective languages (Edinburgh: John Corri, [c. 1779]), II, 51-52. University of Glasgow copy reproduced here.
Scale of one Breve in a breath

Scale of two Semibreves in a breath

Tenducci, Giusto Ferdinando "Scale of one Breve in a breath" and Scale of two Semibreves in a breath from Instruction of Mr. Tenducci to his Scholars (London: Longman & Broderip, c.1785), 3.

Mitchell Library copy reproduced here.
Lesson I.

Begin with a delicate softness, increasing the tone to its loudest degree and diminishing it to the same point of softness with which you began.

The swelling and dying of the Voice

Messa di Voce

The Soul of Music.

Corri, Domenico “Lesson I” from The Singers Preceptor, or Corri’s Treatise on Vocal Music (London: Silvester, [1810]), 14. University of Glasgow copy reproduced here.
Tenducci, Giusto Ferdinando “Third Lesson” from Instruction of Mr Tenducci to his Scholars (London: Longman & Broderip, [c. 1785]), 19. Mitchell Library copy reproduced here.
Tenducci, Giusto Ferdinando “Fifth Lesson” from *Instruction of Mr Tenducci to his Scholars* (London: Longman & Broderip, [c. 1785]), 31. Mitchell Library copy reproduced here
Comely Garden.

Dow, Daniel "Comely Garden" from Twenty Minuets and Sixteen Reels or Country Dances for the violin, harpsichord, or a German flute (Edinburgh: Author, [1773]), 30. National Library of Scotland reproduced here.
Corri, Domenico "Donald" from *A New & Complete Collection of the Most Favourite Scots Songs Including a few English & Irish with proper Graces and Ornaments peculiar to their Character, likewise the New Method of Accompaniment of Thorough-Bass by Sigr. Corri* (Edinburgh: Corri & Co., [1788]), 30. Sandeman Public Library copy reproduced here.
Illustration facing “Explanation of the Nature and Design of the Following Work” from Corri, Domenico A Select Collection of the most admired Songs, Duets From Operas in the highest Esteem &c. and from other works in Italian, English, French, Scotch, Irish &c. In three books The first consisting of Italian Songs, Rondeaus, Duets &c. The second of English Songs, Duets, Terzetts &c. The third of Airs, Rondos, Canzonette, Duettini, Terzetti, Catches, Glees, etc in their respective languages (Edinburgh: John Corri, [c. 1779]), I. University of Glasgow copy reproduced here.
Detail of “Old System” from Illustration facing “Explanation of the Nature and Design of the Following Work” from Corri, Domenico A Select Collection of the most admired Songs, Duetts From Operas in the highest Esteem &c. and from other works in Italian, English, French, Scotch, Irish &c. In three books The first consisting of Italian Songs, Rondeaus, Duetts &c. The second of English Songs, Duetts, Terzetts &c. The third of Airs, Rondos, Canzonette, Duettini, Terzetti, Catches, Glees, etc in their respective languages (Edinburgh: John Corri, [c. 1779]), I. University of Glasgow copy reproduced here.
Detail of “Corri’s New System” from Illustration facing “Explanation of the Nature and Design of the Following Work” from Corri, Domenico A Select Collection of the most admired Songs, Duets From Operas in the highest Esteem &c. and from other works in Italian, English, French, Scotch, Irish &c. In three books The first consisting of Italian Songs, Rondeaus, Duets &c. The second of English Songs, Duets, Terzetts &c. The third of Airs, Rondos, Canzonette, Duettini, Terzetti, Catches, Glee$, etc in their respective languages (Edinburgh: John Corri, [c. 1779]), I. University of Glasgow copy reproduced here.
Quanto è dolce quanto è santo il lamento del Dio della terra, e ferber la gema al core del cielo; e
l'aura del lago dal mio, e ferber la gema al core del cielo; e
Giordani, Tommaso “Quanto è dolce” from *La Marchesa Giardiniera* in Corri, Domenico *A Select Collection of the most admired Songs, Duettts From Operas in the highest Esteem &c. and from other works in Italian, English, French, Scotch, Irish &c. In three books* The first consisting of Italian Songs, Rondeaux, Duetts &c. The second of English Songs, Duettts, Terzetts &c. The third of Airs, Rondos, Canzonette, Duettini, Terzetti, Catches, Glees, etc in their respective languages (Edinburgh: John Corri, [c. 1779]), 1, 32-33. University of Glasgow copy reproduced here.
Mozart, Wolfgang Amadeus "Il Core Vi Dono" from Così fan Tutte in Corri, Domenico A Select Collection of the most admired Songs Duets From Operas in the highest Esteem &c. and from other works in Italian, English, French, Scotch, Irish &c. In three books The first consisting of Italian Songs, Rondeaus, Duets &c. The second of English Songs, Duets, Terzetts &c. The third of Airs, Rondos, Canzonette, Duettini, Terzetti, Catches, Glees, etc in their respective languages (Edinburgh: John Corri, [c. 1795]), IV, 70-73. University of Glasgow copy reproduced here.
The small notes whether placed in the Accompaniment or Bass line, express the accompaniment, and are variously played by either of the hands. But generally the Right hand is to be applied to the Accompaniment line, and the left to the Bass, unless directed otherwise by these marks Ri. Le. Uni which were explained above with these Exceptions that when the Harpsichord is the only instrument, the Right hand is to take the Symphony in preference to the accompaniment. But in case there is any other instrument which plays the Symphony the Right hand is then to take the accompaniment only, & where the Right hand having no accompaniment is directed to play the line above, if the accompanying instrument plays also the same notes or in unison, in that case the Right hand may take the accompaniment marked Le. The Left hand playing only the common large notes.

Although the above method of accompaniment is the most Elegant, as it may prove difficult particularly in passages where the voice and the accompaniment differ entirely. Those who have not sufficient execution, to make it easier may play any Arpeggio accompaniment as a chord, for Example this may be expressed thus or this Thus or this Thus or this Thus or this Thus or this

Thus or this Thus or this Thus or this Thus or this Thus or this Thus or this

It will appear by the above examples that the arrangement is altered the Harmony is the same, express'd by the chords which would in the ordinary way of notation Thoro Bass be marked by figures.

Corri, Domenico "Explanation of the Nature and Design of the Following Work" from A Select Collection of the most admired Songs, Duets From Operas in the highest Esteem &c. and from other works in Italian, English, French, Scotch, Irish &c. In three books The first consisting of Italian Songs, Rondeaux, Duets &c. The second of English Songs, Duets, Terzets &c. The third of Airs, Rondos, Canzonette, Duettini, Terzetti, Catches, Glees, etc in their respective languages (Edinburgh: John Corri, [c. 1779]), I, 3. University of Glasgow copy reproduced here.
Corri, Domenico "Explanation of the Nature and Design of the Following Work" from A Select Collection of the most admired Songs, Duetts From Operas in the highest Esteem &c. and from other works consisting of Italian Songs, Rondeaus, Duetts &c. The third of Airs, Rondos, Canzonette, Duetts, Terzetti, Catches, Glees, etc. In their respective languages (Edinburgh: John Corri, [c. 1779]), I, 3. University of Glasgow copy reproduced here.

When this mark † is used, a Pause is always to be made and breath taken. The Pause to be about as long as that made by a Comma in reading, and the time taken for it to be deduced from the Note to which the mark is nearest. For example, when before the note This † will be nearly equal to this \[\frac{3}{4}\] and when after the note, This † is equal to this \[\frac{3}{4}\]. NB. This is likewise applicable to Instrumental Music.

This Mark † also directs the Singer to take breath in the same manner as above, but to make the pause as imperceptible as possible; because (as has been remarked) it is to be done only on account of a period being too long, or when a particular exertion of voice is necessary, as before a Cadence &c. &c.
VARIATION of a Pas

Wherever the common notes are turned downwards they express the original passage, the Variation, comprehends the notes and also all the common notes that are turned upwards. For example the original passage is thus... with the Variation will be this:... observe wherever any common note is not turned up, that is no part of it. 

Note. These ornaments being only meant to vary a passage are optional.

Corri, Domenico “Variation of a Passage” from A Select Collection of the most admired Songs, Duets From Operas in the highest Esteem &c. and from other works in Italian, English, French, Scotch, Irish &c. In three books The first consisting of Italian Songs, Rondeaux, Duets &c. The second of English Songs, Duets, Terzettes &c. The third of Airs, Rondos, Canzonette, Duettini, Terzetti, Catches, Glees, etc in their respective languages (Edinburgh: John Corri, [c. 1779]), I, 8. University of Glasgow copy reproduced here.
TRAVERSO or VIOLINO PRIMO

Sonata VI

Vivace

Bourree

Allegro
VIOLINO SECONDO

Sig. Arragoni

SONATA VI

Vivace
Bourée

Aria

Menuet

VIOLINO SECONDO
Sigfrido Arragoni

Sonata No. 6

Basso

Vivace

Bourrée
A Fifth Concerto.
Arranged for the Piano Forte or Harpsichord

With a VIOLIN Obligato

by P. Urbani.

Composed

and most respectfully dedicated to

MISS HENRIETTA HUNTER
OF BLACKNESS.

G. Stabilini

Op. 5th

Entered in Stationers Hall

EDINBURGH.

Price 5/.

Printed for the Author, and to be had at his house, back of St James's Square, and at all the Music Shops, where may also be had, the 3d, 9th, 15th, and 4th Concertos, and Stabilini's Minuet and Gigue with Variations.
LIST OF SUBSCRIBERS.
Stabilini, Girolamo *A Fifth Concerto Adapted for the Piano-Forte or Harpsichord With a Violin Obligato by P. Urbani. Composed and most Respectfully Dedicated to Miss Henrietta Hunter of Blackness by G. Stabilini* (Edinburgh: Author, [c. 1800]). Author’s own copy reproduced here.
A VIOLIN CONCERTO
By Giovanni
ADAPTED FOR THE
Harpsichord
By Domenico Corri
Pr. 2fl. 6s.

Edin. Printed by Corri & Co. Comp.
Music Sellers to Her Majesty.
Giornovichi, Giovanni Maria; Corri, Domenico ed A Violin Concerto
By Jarnowick Adapted for the Harpsichord by Domenico Corri
(Edinburgh: Corri & Co., [s.a.]), 148-154. Det Kongelige Bibliotek,
Copenhagen, copy reproduced here.
Giornovichi, Giovanni Maria Giornovichi's Violin Concerto (in G) as performed at most of the Concerts in London, Bath, & Edinburgh with Accompaniments for an Orchestra Dedicated to Chaplin Hankey Esqr by the Author (London and Edinburgh: Corri, Dussek & Co, [s.a.]), 7. New York Public Library, Music Division, copy reproduced here.
Mr Jarnovichi's Reel
Composed by Himself

AND FOUR FAVOURITE TUNES

Printed for and Sold by GOW & SHEPHERD at their Music Shop No 41 North Bridge Street, Edin' Where may be had Music and Musical Instruments at the London Prices.

Giornovichi, Giovanni Maria Mr Jarnovichi's Reel (Edinburgh: Gow & Shepherd, [c. 1796]). National Library of Scotland copy reproduced here.
Oh, why to others art thou fair?
Ah! why to others art thou fair?

Written by P. Pindar.

Air—When she came 'ben she bobbed.

I. Ah! why to others art thou fair?—

Why, from thy bosom's snowy smile,
Why, from thy cheek, thy glossy hair,
Shall other shepherd's heart delight?

From tears to see me shine,
Until thy countenance appeared;

By chance that ever shepherd sees,
If there! wrong my 

II. I feel the beauties that are thine,
Yet let me 

As sport of love is mine,
That shows like aves on their stem.

Then, Delia, view my secret soul,
And with thy smile, 

To her whose eyes no 

IF THOSE WHO LIVE IN SHEPHERD'S BOWER.

Written by James Thomson.

To the same air.

I. If those who live in shepherd's bower,

Frets not the rich and stately bed,
Frets not the rich and stately bed,

The new-mown bay and breathing 

The vines their wonted tendrils

With smiles, thy checks, thy glossy hair,

And double vender gild the flowers.

II. If those who drain slow howl,

We'll raise our voices to the strain,

And crown them with the village feast.

If those who join in she; Ise튌 sport,

Gay dancing on the daisies' ground,

I have nm the splendour of a coo.

Yet love 

The joy I feel—when thus on land.

TO THE SAME AIR.

THE LOVELY DELIA SMILES AGAIN.

Written by Mr. Shenstone.

To the same air.

I. The lovely Delia smiles again,

That killing frown has left her brow,
That killing frown has left her brow,

Can she forgive my jealous pain,

And give me back my angry 

And give me back my angry

Love is on April's 

The while we see the tempest's

Among the roses that are there;

And quite forget the graying clow.

II. The fans in that long arc lapsed here,

And broken by the recent rain;

The vines their wanton tendrils

The sprightly birds that droop their nest

Below the power of rain and wind,

The joy I fill—when thus on land.

WHEN I UPON THY BOSOM LEAN.

Written by Mr. J. Lapraik.

To the same air.

I. When I upon thy bosom lean,

The eyes I upon thy bosom lean,

And fondly clasp thee

I glory in the sacred 

A mutual flame inspires us both

The tender look, the melting 

Even tears shall ne'er destroy our love,

But only give us change of theme.

II. But I will, it's a far 

I will see thee, and take my 

And if that 

And if that 

And beg her not, to drop a tear

United shall her love and mine;

In the 

The joy I feel—when thus on land.

The Mary to be so unkind.

Andante

Amensoo

Cean.

Fine: Mary to be so unkind, And cruel was thy bliss. . . . They

Lips for rap, turn were dir-tigold, Then let me steal their kiss, . . . ex. What tho' a scon- or

two I take? He gen'reous, Gent and scorn 'em! Yet should't thou soon to have them back; I

promise to re-turn 'em.
No. VI.—FIE! MARY, TO BE SO UNKIND.

WRITTEN BY P. PINDAR.

AIR—NANCY'S TO THE GREEN-WOOD GANE.

Fie! Mary, to be so unkind.
And cruel hoard thy kisses.
Those lips for rapture were design'd,
Then let me steal their kisses.

What, shan't a score or two I take?
Be generous, girl, and scorn 'em,
Yet shouldn't thou part to have them back,
I promise to return 'em.

THERE'S NANCY'S TO THE GREEN-WOOD GANE.

ORIGINAL WORDS.

WRITTEN BY ALLAN RAMSAY.

I.

THERE'S NANCY's to the green-wood gane,
To hear the goud-spink chat-cring,
And Willie he has follow'd her,
To gain her love by flattering.
But 'tis that he could say or do,
She shook'd and scorn'd at him;
And a' that he could say or do,
She bid him mind who gat him.

II.

Altho' my father was nae said,
'Tis daffy to be vunty,
He kempt ay a good kailyard,
A ba' house and a pantry;
A good blue bonnet on his head,
An outlay 'bout his craigy,
And ay until the day he died,
He made on good shank's nagy.

III.

Now war and wonder on your snout!
Wad ye bar bonny Nancy?
Wad ye compare yersell to me,
A docken till a tansie?
I have a wooer of my am,
'Mighty ca' him Souple Sandy;
And if I war, his bonny miss'
Is sweet like sugar-candy.

IV.

What ails ye at my dad, quoth he,
My minny, or my scanty?
With crowdy-mowdy they fed me,
Lang-kail, and nasty-tasty.
With hankocks of good harley meat
Of that there was right plenty,
With chapped stocks fou butter'd weel
And was not that right dainty?

V.

Now, Nancy, what needs at this limb?
Do I not ken this Sandy?
I'm sure the chief of a' his kin
Wad read the beggar's story;
His minny, Meg, up' her back,
Bare bath him and his bally,
Will ye compare a nasty pack,
To me your winsome Willie?

VI.

My gutcher left a good broad sword,
Tho' it be auld and rusty,
Yet ye may tak it on my' word,
It is baith stout and trusty:
And if I can but get it drawn,
Which will be right uneasy,
I shall lay baith my lugs in paint,
That he shall get a hrazy.

VII.

Then Nancy turn'd her round about,
And said, Did Sandy hear ye,
Ye wadna miss to get it clear;
I ken be dlass fear ye:
Saw, had ye' tongue, and say nae mair;
Set somewhere else your fancy;
For as long's Sandy's to the fore,
Ye never shall get Nancy.

Ah! Chloris, know but this as an entertain'd as when your in front beauty could forget so burgeon nor pain. When I thy downing did admire, and praise the
Your charms in harmless childhood lay,
As metals in the mine;
Age from no face takes more way,
Than youth concealed in thine;
But as your charms insensibly
To their perfection pleased;
No love as unperceived did fly,
And enter’d in my breast.

My passion with your beauty grew,
White Cupid at my heart,
Still as his mother favour’d you,
Throw a new flaming dart,
Each glori’d in the wanton part;
To make a lover, he
Employ’d the utmost of his art;
To make a beauty, she.

Lochaber.

PP. Farewell to Loch—b—ber and farewell, my Jean, where heart-some with thee I have mo—ny days been; For Lochaber no more, Lochaber no more will my re-turn to Lochaber no more.
Thee tears that I shed, they are for my Dear and so for the dangers attending on wear; tho',

borne on rough seas to a far bloody shore, may be to return to Lochaber no more.

Tho' hurricanes rise, and rise ev'ry wind,
They'll never make a tempest like that in my mind.
Tho' loudest of thunder on loudest waves roar,
That's nothing like leaving my love on the shore.

To leave thee behind me, my heart is fair pained;
Be safe that's inglorious, no fame can be gained.
And beauty and love's the reward of the brave,
And I must deserve it before I can crave.

Then glory, my Jeany, main plead my excuse,
Since Honour commands me, how can I refuse!
Without it I ne'er can have merit for thee;
And without thy favour, I'd better not be!

I go then, my life, to win honour and fame,
And if I should seek to come gloriously hame,
A heart I will bring thee with love turning o'er,
And then I'll leave thee, and Lochaber no more.

For soon the winter of the year,
And yea, life's winter, will appear;
At this, thy living bloom will fade,
As that, will flipp the verdant shade.
Our tale of pleasure then is o'er
The feather'd fongstes are no more;
And when they droop, and we decay,
Adieu the birks of Invermay.

Behold the hills and vales around,
With lowing herds and flocka abound;
The wanton kids, and frisking lambs,
Gambol and dance about their dams;

The busy bees with humming noise,
And all the reptile kind rejoice;
Let us, like them, then sing and play
About the birks of Invermay.

Hark, how the waters, as they fall,
Loudly my love to gladness call;
The wanton waves sport in the beams,
And fishes play throughout the streams.
The circling fan does now advance,
And all the planets around him dance.
Let us so jocund be as they.

Among the birks of Invermay.

What beamless does Flora disclose how sweet are her smiles upon Tweed yet

Mary's still sweeter than thine, Both nature and fancy excede. No daily nor
The workers are heard in the grove,
The lark, the lark, and the thrush,
The blithe bird, and sweet roving dove,
With music every part.
Come, set on go forth to the mead,
Let's see how the primrose spring.
We'll lodge in some village on Tweed,
And love, while the feathered folks sing.

How long my love shall I be seen?
Dost love our tend a few sheep?
Do they utter sweetly they,
While, softly the hills sleep?

Tweed's murmurs should call her to rest,
Kind Nature indulging my wish.
To ease the soft pains of my breast,
I'll steal an ambrosial kiss.

'Tis she does the virgin excel,
No beauty with her may compare,
Love's graces around her do dwell,
She's fairest, where thousands are fair.

Say, charm'er, where do thy flock stray,
Oh tell me at noon where they feed.
Is it on the sweet wending Tay,
Or pleasant banks of the Tweed.
C' can ye few cushions and can ye few sheet, and can ye fine

bells loo, wing the bringy greet, "And bee and bow birdie, and bee and bow a
Cauld. Kail in H'arden.

There's cauld kail in A' harshen, And ricks its bairn for Ge in the ten.

And ye may sit up a' the night. And
Will thou be my peace when sorrow wounds the heart, O

Will thou let me cheer thee? By the treasures of my soul that’s the love I have there: I bear and

Will thou let me cheer thee? By the treasures of my soul that’s the love I have there: I bear and
For the sake of some body, by Burns.

My heart is fair, I dive as tell, My heart is fair for some body, Oh I could weep.

Winter night a' for the sake o' some body, some body. Oh heart for some body.
Ye Pow're that smile on virtuous love.

O,, thriftily smile on Somebody:

Free the danger keep him free,

And fend me safe my Somebody.

Oh, brist for Somebody.

Oh, hey for Somebody.

I wad do _ what wad I not _

For the sake o' Somebody;

Thème
avec
Variations
pour
Deux Violons, Viola et
Violoncelle
composés
par
M. URBANI
1820
a Vienne chez Artaria & Comp.
Andante.

**THEMA**

**Variations**

Violino I.

Var. I.

Var. II.

Con forza.

1820
Violino II.

Andante.

THEMA

avec

Variations

Vari: I.

Var: II.

Var: III Tace.

Var: IV.

Con moto

Vari: III Tacet.

Thoma D-C. Senza Replica Pianissimo.
Urbani, Pietro Thème avec Variations pour deux Violons, Viola et Violoncelle composés par Mr Urbani (Vienna: Artaria, [s.a.]). Szent István Király Múzeum, Székesfehérvár, copy reproduced here.
Cauld kail in Aberdeen.

There's cauld kail in Aberdeen, And ca' folks in it is, bo-

Lively

ye may fit up a' the night; And drink til it be brak day light; Gin-

me a loch sae clean and tight, To dance the Reel of Bogie.

Now ilka lad has got a lass, Save you auld danc'd Bogie. And had a bonie lass, Ye're welcome to your Coo-ge. And

Now a' the lads in Aberdeen, And drink till it be braid day light; Gin-

me a loch sae clean and tight, To dance the Reel of Bogie.

Come, Lads, and view your Partners well, Now a' the lads in Aberdeen, And drink till it be braid day light; Gin-

me a loch sae clean and tight, To dance the Reel of Bogie.

In Cotillons the French excel, John Bull, in Country-dances; Munthe an Alhambre prances; In Fourfome Reels the Scots delight. The Threecome must dance wondrous, But Twosome danc'd a' out of light. (Light: Danc'd to the Reel of Bogie.)

Now a' the lads in Aberdeen, And drink till it be braid day light; Gin-

me a loch sae clean and tight, To dance the Reel of Bogie.

Come, Lads, and view your Partners well, Now a' the lads in Aberdeen, And drink till it be braid day light; Gin-

me a loch sae clean and tight, To dance the Reel of Bogie.

Cauld kail in Aberdeen" from Johnson, James; Stenhouse, William ed The Scots Musical Museum; consisting of upwards of six hundred songs, with proper basses for the pianoforte originally published by James Johnson; and now accompanied with copious notes and illustrations of the lyric poetry and music of Scotland, by the late William Stenhouse with additional notes and illustrations (Edinburgh and London: Blackwood, 1853), II, 170. University of Glasgow copy reproduced here.
Wilt thou be my Dearie.

Written for this Work by Robert Burns.

Wilt thou be my Dearie; When sorrow
wrings thy gentle heart, O wilt thou let me cheer thee:
By the treasure of my soul, That's the love I bear thee! I
swear and vow, that only thou shalt ever be my dearie,
Only thou I swear and vow, Shall ever be my Dearie.

Lassie, say thou lo'es me;
Or if thou wilt na be my ain,
Say na thou'lt refuse me;
If it winna, canna be,
Thou for thine may choose me,
Let me, Lassie, quickly die,
Trusting that thou lo'es me
Lassie, let me quickly die,
Trusting that thou lo'es me.

"Wilt thou be my Dearie" from Johnson, James; Stenhouse, William ed The Scots Musical Museum; consisting of upwards of six hundred songs, with proper basses for the pianoforte originally published by James Johnson; and now accompanied with copious notes and illustrations of the lyric poetry and music of Scotland, by the late William Stenhouse with aditional notes and illustrations (Edinburgh and London: Blackwood, 1853), V, 484. University of Glasgow copy reproduced here.
She did her sweetest part,
When ever the spoke, or told it.

Her eyes, white round and smooth,
Breathe flying in their down.
To age it would give youth,
To proof them with her bow.
Through all my spirits ran
An ecstacy of bliss.
When I such sweetones find,
Wreat in a balmy kifs.

Without the help of art,
Like flowers which grace the wild,
She di did her sweetest part,
When ever the spoke, or told it.

Her looks, they were so wild,
Free from affected pride.
She me to have beguilid;
I will he for my bride.

Oh had I all that wealth,
Hopetoun's high mountains fill,
Inward long life and health,
And plesure's at my will.
I'd promise and fulfil,
That none but bonny she,
The love of Peat's mill,
Should share the same with me.

The Lass of Peaty's Mill.

Her arms, white round and smooth,
Breasts rising in their dawn;
To age it would give youth;
To prove them with his hand;
Through all my spirits ran
An ecstasy of bliss,
When I such sweetness find,
Wrept in a balmy kiss.

Without the help of art,
Like-flowers which grace the wild,
She did her sweets impart,
Where'er she spoke, or smiled.

Her looks, they were so mild,
Free from affected pride,
She me to love beguile;
I wish'd her for my bride.

O had I all that wealth
Hope-toun's high mountains fill,
Infirm'd long life and health,
And pleasure at my will:
I'd promise and fulfil,
That none but bonny be,
The lass of Peaty's mill,
Should share the tone with me.

The Lure of Fairest Mill

Gay; in spite of all my skill, her sweet sound on my heart away.

When trod'ning of the Hay - Her head on the green, Love

midst her locks did play, And wanton'd in her Em.
Cauld Kail in Aberdeen.

Therre's cauld kail in Aberdeen, And east'erns in Strabogie, Gin

I ha' but a bonny lair, Yer welcome to your Co-gie. And

ye may fit up a' the night; And drink till it be braed day light; Gin

me a lair with clean and right, To dance the reel of ho-gie.
THERE'S cauld kail in Aberdeen,
An caitsocks in Strebogie;
Gin I ha' but a bonny lass,
Ye're welcome to your cogie,
And ye may sit up a' the night,
And drink till it be braid day-light;
Gie me a left hand clean and tight,
To dance the reel of Bogie.

There's cauld kail in Aberdeen,
Come, lads, and view your partners well,
Wae each a blythsome roglo
I'll take this lassie to my sel,
She seems fa' keen and vogue;
Now, piper lad, bang up the sping,
The country fashion is the thing,
To pint their mou's ere we begin
To dance the reel of Bogie.

In citillions the French excel,
Now like lad has got a lass,
Sure you would doilied Bogie,
And ta'en a ring ups' the glafs,
But a' the lassies look fa' fein,
We canna think oursel's to hain;
For they mean he' the come again,
To dance the reel of Bogie.

In foursome reels the Scotch delight,
Now a' the lads ha' done their belt,
Like true men of Strebogie;
We'll flop a while and tak a reft,
And nipple out a cogie;
Come now, my lads, and ask your glafs,
And try ilk other to furpair.
In wishing health to every lass
To dance the reel of Bogie.

In threefome maift dance wound'rous light,
Danc'd to the reel of Bogie.

When I this evening did admire, and piously the coming day,

little thought that silence fire would take my rest away.
Portrait of Giusto Ferdinando Tenducci by Gainsborough (undated).
Barber Institute of Fine Arts, University of Birmingham, copy reproduced here.
Grave of Girolamo Stabilini, St Cuthbert's Church, Edinburgh.