

## The Reception of Western Music in South India around 1800

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### Introduction

Generally speaking, Indian traditional or classical music is said to have been preserved well and the Western impact on the traditional music is less perceptible than in other Asian countries. It may be partially true due to the guru-sisya (from a master to a disciple) method of transmitting traditional music has been well preserved. Then the education system of Indian music in academic institutions was well established during the Nationalist movement under the British Raj and as a result Indian traditional music is well appreciated today by the mass including young generations. This perception seems to have been more or less shared by scholars.

Focused on the academic studies on music, Indian music appreciated by Westerners at the early stage of the British invasion such as Hindustani air, that is Indian melodies collected by Europeans to be arranged for the accompaniment by Western musical instruments, sometimes with English lyrics, has attracted the scholars' attention so far (Farrell 1997: 28-44, Woodfield 2000: 149-154). On the other hand, Western music appreciated by Indians at that time has been rarely studied.<sup>1</sup>

In my paper, I will take up the Western music appreciated by Indians in South India around 1800 when Hindustani air was flourishing in Calcutta (now Kolkata) in the early colonial period. I will particularly focus on the contribution of Serfoji II (reign: 1798-1832), then Maratha King of Thanjavur, who is said to have been the first Indian composer appropriating Western styles. He established the Tanjore (Thanjavur) Band, a military band attached to his palace and composed music for the band (Figure 1). I will also refer other examples of the Western impact on Indian music of the same period such as

**Figure 1** Serfoji in procession along with the Tanjore Band, Tanjore, c.1820 (Archer 1970: Plate 5)



<sup>1</sup> Though several references (See footnote 5) are available in the studies on the indigenous musical tradition done by scholars, they are not focused on the same topic.

*Nottusvara Sahitya*, that can be regarded as a counter-specimen of Hindustani air or Indian reconstruction of Western music, composed by Muttusvami Dikshitar (1775-1835), one of the musical trinity of Carnatic music (South Indian classical music), and the adaptation of violin as an indispensable instrument for Carnatic music today.

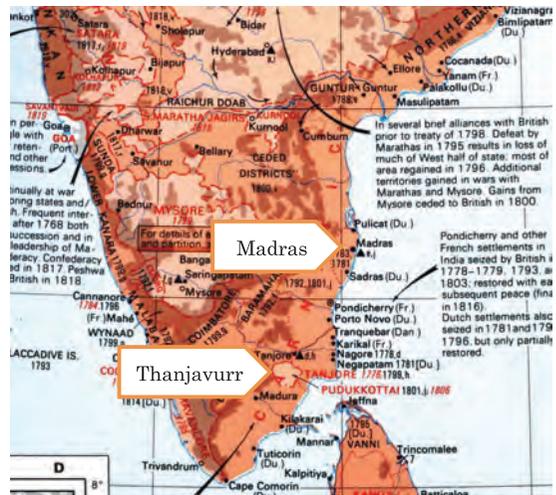
## 1. Historical Background: Serfoji II and Christian missionaries

Thanjavur (Figure 2) is a famous city where literature, art and architecture have been flourishing since the Chola period<sup>2</sup>, particularly after the construction of the Brhadisvara (Siva) Temple (also called the Big Temple) in the early 11<sup>th</sup> century. Such cultural activities and personalities were patronized by Maratha rulers after the mid 17<sup>th</sup> century when the Nayakas' (local rulers after the Vijayanagara Empire) rule collapsed. First I will describe the brief biographical sketch of Serfoji II, one of the Maratha rulers, who is the most important personality of my paper.

The Maratha rule of Thanjavur started in 1675 and ended in 1855 when British took over the territory (Figure 3). The reign of Tulaja II (reign: 1763-1787) was a crucial time of the transformation from the native rule to the British Raj. He was responsible for the political weakening of Thanjavur. In his surrender to the Nawab of Carnatic and the East India Company, he had to pay a regular tribute to the former and Rs. 400,000 to the Company for his safety. He had no issue and adopted Serfoji from a collateral branch. On Tulaja's death in 1787, Amarasimha, a son of a concubine of Pratapsimha (reign: 1739-1763) ascended the throne as Regent to Serfoji. As he was forced into a treaty with the British to pay tribute and the Company started to take over its own land, he developed apathy towards the authoritarianism of the British. Consequently he lost his throne in 1798 and Serfoji II ascended the throne. He had to give up the administration of Thanjavur to the British in return for an annual pension and one-fifth of the net revenue though he was permitted to retain his throne. It caused him to devote his life to the pursuit of cultural activities more and more. As a result Thanjavur became famous for its learning.

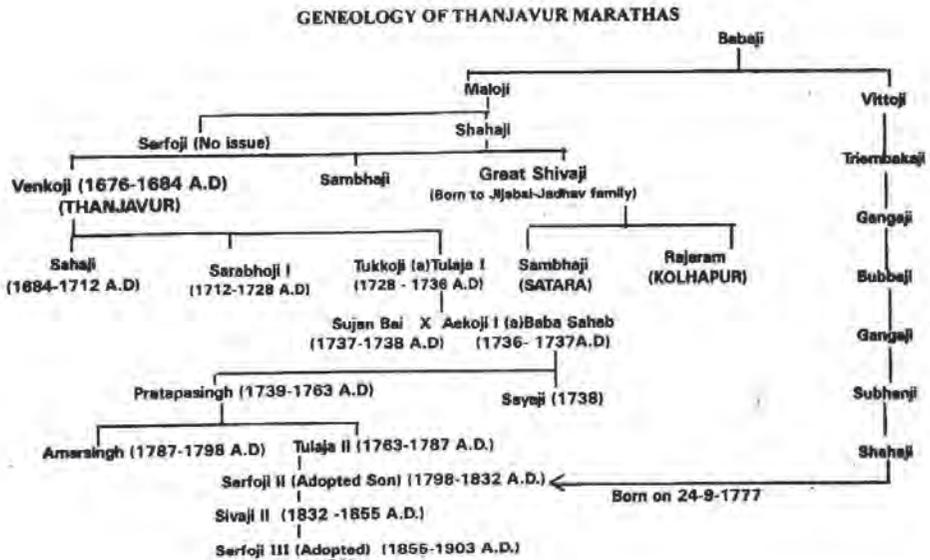
Serfoji II had a close friendship with Christian missionaries who introduced him to Western learning and culture that made him grow his knowledge of Western music. Friedrich Schwartz

Figure 2 Map of South India



<sup>2</sup> The origin of this ancient kingdom is unknown but its name was mentioned in some records of the 3<sup>rd</sup> century B.C.

Figure 3 Geneology of Thanjavur Marathas (Bosale 1999)



(1726-1798), a German Protestant missionary was the most important personality among them. Having learnt Tamil to assist in a translation of the Bible, Schwartz decided to be a missionary to India. He arrived in India in 1750 and made a friendship with Tulaja II in 1769. Shortly before his death Tulaja II committed to Schwartz the education of his adopted son and successor (Figure 4). Schwartz taught the prince Serfoji along with another pupil Vedanayakam Sastiriyar (1774-1864), a Tamil Christian. Vedanayakam was a proficient poet / lyricist who left over 500 lyrics and 133 books. They were composed for the congregational singing of Tamil Christians though they were set to Carnatic ragas and talas. His works were rather simple than those of his contemporary saint-singers such as Tyagaraja and Muttuswami Dikshitar. Having worked in the villages around Thanjavur as a mission school teacher for some time, he was appointed as an official court poet in the Palace.<sup>3</sup>

After the demise of Schwartz in 1798, Serfoji II erected a monument in marble in the chapel at Thanjavur. Another missionary cum scholar, Wilhelm Gericke (1742-1803) also

Figure 4 From left: Tulaja II, Serfoji II, Schwartz (A copy kept in the Palace)



<sup>3</sup> I wrote a brief introduction of Vedanayakam Sastiriyar as a part of the topic on Christian contribution to Carnatic music (井上 2006: 109-114). His most famous work is *Bethlehem Kuravanji* which is based on the indigenous musical-dramatic Tamil genre (Peterson 2002, 2003).

gave the education to Serfoji II. Some scholars said that his appreciation of Western music was mainly led by Gericke since Schwartz did not write anything about music in his letters to Serfoji II (Iyer 1944: 35-36). In spite of his close attachment to missionaries, Serfoji II avoided conversion to Christianity (Subramanian 1928: 87). Instead he went on a pilgrimage to Kasi (Varanasi, one of the famous Hindu sacred places) and renovated the Brhadiswara Temple at Thanjavur.

Serfoji II's love of learning led him to enrich the Sarasvati Mahal Library, then the Palace Library. He evinced keen interest in the development of the library by purchasing around 4000 books from abroad at his own cost and sending many Pandits to collect huge number of books and manuscripts, which are now preserved in the library. His library included treatises on the whole range of fields such as Vedanta, grammar, music, dance and drama, architecture, astronomy, medicine, training of elephants and horses, etc.

Serfoji II set up the first Devanagari printing press in South India, using stone letters. He had a small museum of old coins. His Durbar hall was decorated with oil paintings of Maratha rulers of Thanjavur besides other prints and paintings in the library. His unique architectural contribution is an eight-storied tower Manora at Saluvanayaka Pattinam to commemorate the victory of British over Napoleon in the Battle of Leipzig in the year 1813. Physicians of Allopathy, Ayurveda, Unani and Siddha researched their systems of medicine at the Dhanavantri Mahal. Serfoji II patronized music, dance, and the fine arts and improved the Sangita Mahal, a music hall in good acoustics. He constructed several choultries and initiated poor-feeding.

Shivaji II (reign: 1833-1855) was the only surviving son of Serfoji II. He continued to patronize poets, musicians, dancers, and scholars. He also showed keen interest in the upkeep and developments of the Sarasvati Mahal Library. He had two daughters and no son on his death in 1855. Lord Dalhousie's law on the lapse of inheritance came into force and the Maratha rule of Thanjavur came to an end.

## **2. Serfoji II's appreciation of Western Music**

Serfoji II is famous for his cultural activities in music, painting, science and else. He patronized both Hindustani music (North Indian classical music) and Western music apart from Carnatic music. Many foreign musicians and dancers gave their performances at the Thanjavur Palace and the Sangita Mahal. Their names are found in Modi documents (Marathi administrative documents written in Modi scripts)<sup>4</sup> as follows:

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<sup>4</sup> In 1935, the Modi documents of Thanjavur Marathas were classified into 3 groups according to their subject and were preserved in different places as follows:

- A. Foreign correspondences preserved in the Tamilnudu Archives.
- B. District information preserved in the Thanjavur Collector's office (400 bundles).
- C. Palace information preserved in the Sarasvati Mahal Library (800 bundles).

Among them, the category C has been preserved till now though they were asked to be destroyed. About 10 years ago, the category A was shifted to the Tamil University, and B + C were shifted to the Sarasvati Mahal Library. The total number of Modi documents preserved in the Sarasvati Mahal Library now is 1200 bundles. Among them, only 32 bundles were translated into Tamil and published so far. Most of the documents belong to the period from 1739 to 1900.

James Yatto (fiddle): April 5<sup>th</sup> 1803  
Davis Smith (trumpet): Dec. 2<sup>nd</sup> 1828  
Catherine Henesee (dance): Jan. 8<sup>th</sup> 1828  
Elizabeth Mascarine (dance): April 9<sup>th</sup> 1829  
Joseph White (flute) and his wife (dance): Dec. 16<sup>th</sup> 1830  
Issak Johnson (fiddle): March 27<sup>th</sup> 1841  
Manuel Jeprayi (fiddle) and his wife (dance): March 27<sup>th</sup> 1841

Foreign travelers visited the Thanjavur Palace and left their travelogues including impressions on Serfoji II and his cultural activities. For example, Lord Valentia<sup>5</sup> who visited Thanjavur on 29<sup>th</sup> January 1804 wrote about his impression with reference to music as follows:

“Hung up against the wall were several native musical instruments, somewhat resembling a guitar, richly ornamented with diamonds and pearls. The Rajah made one of his people play several tunes, and amongst others, God save the King, and Malbrook. In one corner was an English pedal harp, his favourite instrument; but as it is beneath his dignity to be supposed to understand music, I could not request him to play. He however composes tunes, and is training an English band, having sent to Europe for instruments.” (Valentia 1994 [1811]: 312-313)

There are records with reference to Western music in Modi documents listed as follows (not completed):

1770: Mr. Anthony, a European to learn music for Rs.5.  
1801: Purchase of European instruments and strings.  
1803: Purchase of European instruments from Madras and the expenditure incurred thereof.  
1807: The expenditure incurred for purchasing instruments and books on Western music from Mr. Hebbber was 64 varahas. Purchase of wind instruments for 55 varahas.  
1822: Through Silvestre De Costa, a harp instrument was purchased for which he was given 200 puli varahas. Agnis Bruce, a European Irish pipe player's salary for Rs.45.  
1823: Violin strings were placed by Rupert, a European.  
1830: Purchased from Abraham Pillai, English books on English music for Rs. 99-8-0. Purchase of 2 trumpets.  
1831: Purchased books on English music and science from traders of Tiruchirapalli.  
1841: Purchase of fiddle strings.  
1842: Queen and the women in the royal harem were entertained with music & dance performances in their chambers. The list of western and Indian musical instruments lent to accompany Western and Hindustani dances performed in the establishment Krishna Vila's of Queen Saidambaboi Saheb. The musical instruments used were – svarabat: 2, sarangi: 3, violin: 1, sitar: 2, Bourbon French guitar: 1,

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<sup>5</sup> George Viscount Valentia (1770-1844, 2nd Earl of Mountnorris), a British peer and politician who started traveling to India via the Cape in 1802 and return in 1806.

dalcimer: 1, bass violin: 1, vina: 3, clarinet: 3, French guitar: 1.

The references are available in English letters written by the King, residents and collectors as follows (not completed):

1799: Acquisition of Western musical instruments and notebooks from England and other place by the King of Tanjore.

1802 -1803: The letters from Silvestre De Costa addressed to Serfoji II contains a few Western tunes for the practice, reference of the capital organ with three pedals costing 1000 pagodas, a new composition and fresh lessons composed by him for the King, availability of four clarinets, Serfoji II wanted to take lessons in Western music from Mr. Martensen.

1803: French horn, bassoon and other instruments arrived at the port near the Palace.

1804: Serfoji II received a German flute from London sent by Mr. Torin, and requested to send Silvestre De Costa for tuning the instruments.

1817: The Brahmin tuner of Raja's piano forte was requisitioned by the European ladies.

1830: The Governor in Calcutta sent two trumpet players to Thanjavur.

Apart from above records, copies of notebooks contain songs in staff notation and theory explained by Thomas Chapman.

The Tanjore band (Figure 5), a military band established by Serfoji II had 42 members including Irish pipe, harp, violin, piano, clarinet, flute, French horn, trumpet and else apart from Indian instruments. Serfoji II also replaced English names of the musical instruments used in his military band into Sanskrit and Marathi equivalent words as follows:

Trumpet Bugle → Kartiki, Kettle Drum → Birudu Dundubhi,  
Hangaai → Thallaki, Triangle → Aya (iron kinkini),  
Clarinet → Manjula Sarkva, Instrument like gun → Kahana,  
Trombone (Whirling Horn) → Surpakahala, Flat Drum with bells → Chandrika,  
Flute → Bama, Big Drum → Dundubhi Danka (Figure 6, 7, 8)

(Bhosale 1999: 111) <sup>6</sup>

On the request of the Governor of Madras, Serfoji II sent musicians of the Tanjore Band, among whom a vina player Varahappayyar (Varahappa Dikshitar, 1795-1869), the minister of the Thanjavur Palace who took a main lead of the whole orchestra. He was a highly placed official well-versed in English who had an in-depth knowledge of music, learning Western music on the violin and the piano from English residents in Thanjavur. He was appointed as the superintendent of all palace musicians in Carnatic, Hindustani and Western style. He also helped the King to

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<sup>6</sup> Other names are given in the different page of the same book as follows:

Trumpet → Karkir, Thuruthuri, Big drum → Bridu Dundubhi, Horn → Sringa, Clarinet → Manjula Sura. (Bhosale 1999: 81) The book was written by the late King Tulajendra, a descendent of the Thanjavur Marathas.

**Figure 5** Military costumes of the Thanjavur Marathas (Krishna 1994)



**Figure 6** Kettledrum (Birudu Dundubhi) Preserved in the Palace Museum



**Figure 7** Whirling Horn (Surpakahala) Preserved in the Palace Museum



**Figure 8** Clarinet (Manjula Sarkva) and Whirling Horn (Surpakahala) Preserved in the Palace Museum



supervise the Sarasvati Mahal Library preparing the catalogue of the library collection.

Thus Modi documents, English letters and other materials give a lot of information how Western music was appreciated and patronized by Serfoji II along with traditional Indian music.<sup>7</sup>

Serfoji II purchased music books as well as Western musical instruments through European residents. These music books were published from various music shops in London. The total number of works included in his collection of music books preserved in the Sarasvati Mahal Library is 306 in 40 bundles. They are mainly sheet music or published scores, a few theoretical books, and so on written by the contemporary European composers of Serfoji II. Almost half of the collection is songs (147 out of 306) and the second is compositions for the piano (37). Roughly speaking, frequent appearing musical instruments are the piano, the violin, and the flute. Some compositions for the piano have the reference that it can be played either the piano or the harpsichord and some for the violin have the reference that it can be played either the violin or the flute. The frequent appearing composers are Mr. Dibdin (13), Luigi Gianella (12), W. Reeve (10),

<sup>7</sup> Since the Modi documents have been published only 32 bundles out of 1200 bundles, the reference would be more if we could go through all documents. The information here is collected from several references as follows: Iyer 1944: 127-136, Radhika 1996: 63-64, 87-99, Seetha 1981: 111-112, Veñkaṭarāmayā 1984: 232-233.

Joseph Haydn (10), and I. Braham (7).<sup>8</sup>

Mr. Dibdin might be Charles Dibdin (1745-1814), a British musician, dramatist, novelist, actor, and songwriter. He is famous for his patriotic sea-songs which described the loyalty and manly courage of the British sailor. His songs raised the national spirit and were officially appropriated by the British Navy. Actually he had an Indian connection. His eldest brother Captain Thomas Dibdin (1726-1780), a sailor who had a post in Calcutta, invited him to visit India but he could not. Thomas Dibdin died in Calcutta and Charles composed a well-known song “Tom Bowling” for his memory of the demise of his eldest brother. He also opened a music shop and published his compositions.

Luigi Gianella (1778-1817) was an Italian composer cum flutist who made his career mainly in Paris. He is famous for his Flute Quartette.

W. Reeve might be William Reeve (1757-1815), an English theatre composer cum organist. He also occasionally worked as an actor. His compositions are known for his easy listening comic songs in the popular Scottish style and scores based on ballads and folksongs. He served as a co-proprietor, director of music, and shareholder of Sadler’s Welles Aquatic Theatre where he set about 80 librettos including the scores written by Charles Dibdin, another co-proprietor.

Joseph Haydn (1732-1809) was one of the most prolific and prominent composers in those days (Figure 9). He made a large success in his visits in London which made him one of the most popular composers in England. Woodfield mentions that Haydn might have heard about the success of his music in Calcutta and his music was regularly imported into India and his symphonies were performed in public concerts held there (Woodfield 2000: 220).

I. Braham might be John Braham (1774-1856), an English tenor cum composer. Among the Serfoji II’s collection of sheet music, his name frequently appears on songs included in the comic opera ‘The Cabinet’ written by Thomas Dibdin, an elder brother of Charles Dibdin. Braham wrote the music of his own part of this opera, and by then he started to collaborate with various composers.<sup>9</sup>

The Serfoji II’s collection shows us that the music popular among

**Figure 9** Trois Sonates by Joseph Haydn Preserved in the Sarasvati Mahal Library



<sup>8</sup> See Appendix 1 - 6. Appendix 1 is the complete list of Serfoji II’s collection of music books. Appendix 2 shows a number of works included in each bundle. Appendix 3 shows musical genres according to the instrument used for each works. Appendix 4 shows frequent appearing composers. Appendix 5 shows musical instruments used in these works. Appendix 6 shows publishers of music books.

<sup>9</sup> I greatly owe the information of composers appearing in the Serfoji II’s collection of music books to Prof. Shigeru Ohsaki, a musicologist.

British residents, administrators, soldiers, and missionaries in Thanjavur was songs written by their contemporaries but not the great composers appearing in the conventional history of Western classical music written by musicologists today except Haydn. In fact, the collection included only two compositions by Beethoven and one by Mozart. It suggests that Serfoji II did not share the same perception of Western classical music with us while he obtained the knowledge of popular English composers of his time.

### 3. Compositions for the Tanjore Band by Serfoji II

Serfoji II ranks as the first Indian composer in the style of Western music. His two notebooks which include his compositions written in staff notation are preserved in the Sarasvati Mahal Library. One is the unpublished notebook dated 1803. All the 20 titles included in this notebook are supposed to have been composed by Serfoji II since his name was written with their titles. Indian Sargam notation in Devanagri scripts were written under staff notation (Figure 10). Their titles are:

No.1 New ??? Composed by ??? Slow March ??? at 22 ??? of 1803

No.2 New Quick Step Composed by His Highness of Serfojee Maha Rajah at 25<sup>th</sup> of August 1803

No.3 Grandeur March,

No.4 Quick Step,

No 5 Slow March to His Highness of Serfojee Maha Rajah,

No.6 Quick March to His Highness of Serfojee Maha Rajah,

No.7 Slow March to His Highness of Serfojee Maha Rajah,

No.8 Quick March to His Highness of Serfojee Maha Rajah,

No.9 Slow March to His Highness of Serfojee Maha Rajah,

No.10 Quick March to His Highness of Serfojee Maha Rajah,

No.11 & No.12 are missing,

No.13, No.15, No.17, No.19: Slow March

No.14, No.16, No.18, No.20: Quick March

**Figure 10** Quick March to His Highness Serfojee Maha Rajah in his notebook dated 1803 (Sargam Notation in Devanagri below the Staff Notation)



(Rajah Serfoji's Compositions of Military March: With Notation for Band Music.  
Unpublished Manuscript. E1658a)

Most of the compositions are either slow marches or quick marches with simple melodies set to the major scale. The melody lines without any orchestration were written in them. It is not

mentioned which musical instruments should be used for these compositions.

Another notebook is published in a form of the photographic reproduction from the original manuscript. The first page of this notebook gives the date 1828. The total number of compositions included in this notebook is supposed to be 54. Because of several missing pages, 51 titles can be recognized as follows:

Slow March: 14, Quick Step: 14, Dead March: 3, Grand Parade March: 3,  
 Slow March 4<sup>th</sup> Dragoon Guards: 2, Quick Step Turkish Music: 2,  
 Allegro T. Floute A, Slow March George the 4<sup>th</sup>, Quick Step Ennis Fancy,  
 Turkish Quick Step, Swiss Dead March, Grand Slow March,  
 God Preserve the Emperor (composed by Franz Joseph Haydn), Operas,  
 Quick March, Grand March, Turkish Pas Resemble, The Nightingale,  
 Slow March Composed by His Highness the Maha Rajah of Tanjore.

One of them can be clearly recognized to be composed by Serfoji II since his name was written with the title (Figure 11). The staff notations were written for the flute, the oboe or the piccolo whose melodies were set to the major scale (equivalent to the raga Sankarabharanam of Carnatic music) but in different keys. It shows that the Tanjore Band mainly played simple military music.

Apart from the notebooks owned by Serfoji II, there are other music manuscripts of 10 bundles preserved in the Sarasvati Mahal Library.<sup>10</sup> They are not composed by Serfoji II but handwritten copies of existing works as follows:

MS No.1: Total 122 works for a military band in full score.

MS No.2: (damaged manuscript)

More than 100 works for a military band in full score.

MS No.3: Exercises for beginners on the harp.

20 works for the main melody part of a military band.

MS No.4: 7 works for the Flute Primo

8 Slow Marches for the Flute Primo  
 20 works for the flute part of a military band.

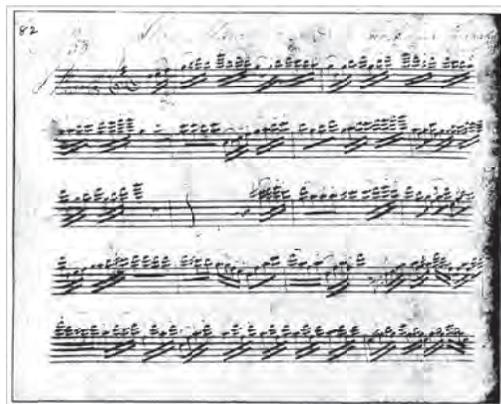
MS No.5: 14 works in various genres.

MS No.6: 2 works in different genres.

MS No.7: 4 Slow Marches and 2 Quick Marches.

MS No.8: 65 works for the main melody part of

**Figure 11** Slow March Composed by His Highness the Maha Rajah of Tanjore in his notebook dated 1828 (Staff notation only)



<sup>10</sup> Unfortunately a numbers of manuscripts in this series of bundles are damaged and I could not make out the detailed information of these works.

a military band.

MS No.9: 15 works for the main melody part of a military band.

MS No.10: 2 works in different genres.

The works for his military band in full score are included in Bundle No. 1 and 2. Each bundle has more than 100 titles. Most of the military music consisted of various wind instruments: Trumpet in F, Horn, Flute 1, Flute 2, Clarinet 1 in B, Clarinet 2, Bassoon, Trombone, and Serpent. The frequently appearing composers included in these manuscripts are H. Walsh and C. Hayes, the late master of the band 41<sup>st</sup> Regt. The information of these composers is hardly available.

The most well-known composer among those who appear in these manuscripts is Giachino Rossini (1792-1868), an Italian composer who wrote 39 operas along with the other music genres. Some songs from his operas such as *Il barbiere di Siviglia*, *La donna del lago* and else were arranged for a military band. Rossini visited England in 1823 and welcomed by the English audience including George IV.

Thus the Tanjore Band had a large repertoire popular in England around 1800. It suggests that a quite a few of trained musicians were available at the Thanjavur Palace.

#### 4. Muttuswami Dikshitar's *Nottusvara Sahitya* and the after

*Nottusvara Sahitya* (nottu means note and sahitya means lyric) of Muttuswami Dikshitar is a typical specimen suggesting the Indian perception of Western music in the early British period. *Nottusvara Sahitya* can be regarded as a correspondence to the counter-specimen of Hindustani Air as it is a kind of compositions in Sanskrit lyrics which praise Hindu deities, set to the existing Western melodies which Muttuswami learned through listening to music played by the Governor's Band in Madras. On the other hand, Hindustani air is a kind of compositions based on the existing Indian melodies and arranged in the Western style.

*Nottusvara Sahitya* with lyrics in Sanskrit and notations in Tamil was published in 1977. According to this published version, there are 39 songs including the British National Anthem 'God Save the King' ('Santatam pāhi mām') (Figure 12). Well-known songs are 'Śakti sahita

**Figure 12** "God Save the King (Santatam pāhi mām)" in *Nottu Svvara Sahityas of Muttuswami Dikshitar* (Sargam Notation in Tamil by P. Ramachandran 1977)

19 திசுரம்			
வினாயக சாலத்தி பாலவும் சுத்ததம் பாஹி மாம்			
1	2	3	4
ஸா ஸா ி	ி , ஸ ி	கா கா மா	கா , ி ஸா
ஸந் த தம்	மா ஹி மாம்	ஸங் க் த	ச்யா ம ளே
ி ஸா ி	ஸா , ப த் தி	ஸா , ி க ம	
ஸந் வர தா	தே று ன னி	தே று ன னி	
பா பா பா	மா , ம கா	மா மா மா	மா , க ி
சிந் தி தார்	தத, பர தே	சிந், ரு பி	ணி ி வே
கா ம க ி ஸ	கா , ம பா	த ப மா கா	ி ஸா ;
புந் கு கு கு று	கே னி தே	சி வ மோ ஹா	கா தே .

**Figure 13** “Śakti sahita ganapatim” in *Oriental Music in European Notation* (Staff notation by A. M. Chinnaswami Mudaliyar 1892)



ganapatim’ (Figure 13), ‘Śyāmale mīnāksī’, and ‘Vande mīnāksī’ often sung by children or beginners even today. All the melodies of *Nottusvara Sahitya* are set to the raga Sankarabharanam equivalent to the major scale of Western music and their talas used are

either in Tisram (3 beats) or in Chatrasram (4 beats).

The most famous song adopting Western style in Carnatic music is ‘English Note’ (G mm rg P R G S in Tisram) composed by Harikeshanallur Muthiah Bhagavathar (1877-1945) famous for creating new ragas (Figure 14). ‘English Note’ was popularized by Madurai Mani Iyer (1912-1968), his well-known disciple famous for the unique virtuoso singing. This song is still enjoyed as one of the closing pieces at concert stages.

Though ‘English Note’ has a rather complicated structure than *Nottusvara Sahitya*, both melodies are dominated by the Western major scale and 3 beats. As we can also find in Serfoji II’s compositions for his military band, the music set to the major scale and simple beats can be regarded as an Indian’s typical understanding of Western music. This perception had been unchanged for one hundred years from the Serfoji II’s period. This fact reflects the common saying among Indians, “There are only two ragas, the major and the minor, in Western music while there are thousands of ragas in Indian music.”

**Figure 14** “Harikeshanallur Muthiah Bhagavathar (1877-1945), a composer of “English Note”



## 5. Who adapted the violin?

Today the violin is one of the indispensable instruments of Carnatic music. It is said to have been first adapted around 1800 mainly through four personalities, namely Balaswami Dikshitar (1786-1859), Varahappayyar, Vadivelu (1810-1845), and Krishna Bhagavathar (1824-18??).<sup>11</sup>

<sup>11</sup> Weidman mentions three popular versions of stories of the violin’s entry into Carnatic music, Balaswami, Vadivelu and Varahappayyar (Weidman 2006: 29-33). Though she wrote that Vadivelu studied Western violin with Schwartz, it is not possible for him to study with Schwartz as he was born in 1810 while Schwartz passed away in 1798.

Among them, Varahappayyar and Vadivelu were attached to the Thanjavur Palace.

Balaswami was a younger brother of Muthuswami Dikshitar, a composer of *Nottusvara Sahitya*. The Dikshitar family once lived at Manali near Madras and Manali Muthukrishna Mudaliar working for the British Governor patronized the family. It was Mudaliar who introduced Balaswami to Western music at the performance of the European Band attached to the East India Company. Balaswami learned to play the Western violin for three years. Then he began trying to play Carnatic music on the violin.

Varahappayyar was a vina player attached to the Thanjavur Palace, who worked as the superintendent of Palace musicians. On his visit to the British Governor's residence in Madras, he had an occasion to see various Western musical instruments in the collection. His close friendship with the Governor enabled him to try them out. Though he was initially struck at the range of the piano spanning 7 octaves, he realized that it was the violin that was eminently adaptable to Indian music. With a short period of practice, he made progress in his violin playing that the Governor gifted it to him. Then he became proficient enough to provide accompaniment to vocal music.

Vadivelu was the youngest of the Tanjor Quartette attached to the Brihadiswara temple and the Thanjavur Palace, who was also a disciple of Muthuswami Dikshitar and famous for his dance compositions. Vadivelu might have got a practical knowledge of Western music and the violin playing through Serfoji and Varahappayyar. As he left Thanjavur due to the disagreement over the temple right with Serfoji, he got a new post in the Travancore Palace. Swati Tirunal (1813-1847), the composer-king encouraged Vadivelu to take up playing the violin. He presented an ivory violin to Vadivelu in 1834. Vadivelu is credited with introducing short passages on the violin for dance performances.

Krishnaswami Bhagavatar was a son of Walajapet Venkataramana Bhagavatar (1781-1874). Both father and son were chief disciples of Tyagaraja. Believed to be highly proficient, Krishnaswami is said to have had the honour of providing violin accompaniment to Tyagaraja at his daily Bhajana singing (Hindu congregational singing). Krishnaswami himself used to

**Figure 15** Dancing girls in Thanjavur 19 c. (Nevile 1996)

Top: from left, violin, nattuvangam, dancer, mridangam, and bagpipe

Bottom: from left, mridangam, sarangi, two dancers, and nattuvangam



sing along as he played like vina players of his time.

The violin got rapid popularity from the beginning of its introduction to Indian musicians. It reflects the possibility and flexibility of the violin as a musical instruments whose sound quality was regarded not to be spoiled if the instrument was separated from its musical style. The reason why Indian musicians immediately realized the violin to be adaptable to their own music is that the similar instrument such as the sarangi had been used for the vocal accompaniment before (Figure 15). After all, the violin is merely a high potential instrument applicable to any type of music, different from the piano whose keys are tuned in fixed pitches.

### **Concluding remarks**

What is the implication of Serfoji II's positive approach to Western music? Why did he show his keen interest in Western culture and learning? Serfoji II lived in the transitional period from the native rule to the British Raj. He lost his political power as his throne could be retained only with the permission given by the Governor of Madras. On the other hand, most Europeans who visited Thanjavur Palace paid their homage to Serfoji II and admired his knowledge and learning, that is proved from several accounts on him written by those foreign visitors and residents. Instead, Serfoji II seems to have acted as a good friend of the British. We should, however, not forget that Serfoji II was a generous patron of both native and Western culture as his ancestral rulers were. He did not convert to Christianity but remained to be a staunch Hindu. How should we interpret his ambiguous attitude between the native and the British?

It was in the period of Serfoji II that the officially institutionalized Orientalism of the Asiatic Society of Bengal was set up by William Jones (1746-94) at Calcutta. Serfoji II's attitude can be taken as neither a simple kind of reaction or answer to the colonial discourse nor a kind of negotiation with the colonial policy "divide and rule". Rather, it is a process that the native constructs the British as the exotic "Other" during the period of first colonial encounter. Serfoji II tried to obtain Western knowledge similar to Orientalists' pursuit of indigenous knowledge. Both native and colonial ways of practice in those days were empirical and experimental as depending on indigenous or imported texts and on native or colonial informants as the "Other".<sup>12</sup>

Serfoji II did not share the same works of the great composers in the conventional history of Western music but he shared the rather popular works of those days in England. As the informants existing around him were British officials, residents, missionaries, and the Governor's band, Serfoji II got more familiar with military band music. That is why he himself organized and instructed the military band attached to his Palace and made the band play conventional British military music and his compositions. I also said that *Nottusvara Sahitya* was a counterpart of Hindustani Air which was a Western reconstruction of Indian music as it can be regarded as an Indian reconstruction of Western music. Meantime, the violin had been totally indigenized by its

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<sup>12</sup> The critical interpretation on orientalism by Breckenridge and Veer is useful for understanding from the theoretical point of view (Breckenridge and Veer 1993: 1-19).

tuning, playing techniques and the way of holding it. It is also important to point out that Western major scale and simple beats (3 or 4 beats) was a typical Indian understanding of Western music which might cause to strengthen the Indian perception of complexity of their indigenous music.

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## Appendix 1 The Complete List of Serfoji II's Collection of Music Books

MU. No.	Title	Musical Instrument	Composer	Lyricist	Publisher	City
1	The captive songsters complaint & r release. A characteristic piece for the Piano Forte with an accompaniment for Flute or Violin.	P.(F.&V.)	Ph.J.Meyer.Jun		R.Birchall	London
1	Sensibility how charming. A favorite Scotch Air, arranged as a Glee for four voices with a Piano Forte accompaniment and dedicated to Mrs.Heseltine.	Vo.(P.)	J.Welsh		Monzani & Co.Music sellers to H.R.H. the Prince of Wales	London
1	Al tuo piant Rond sung by Sig Rosselli at the Kings theatre Hay market, in the opera of La Vendetta Di Nino	Vo.	Sig Rosselli		Corri Dussek & Co.	Edinburgh
1	The villagers dance from the ballet of La Belle Laitiere composed and arranged for the Piano Forte.	P.	D.Steibelt		R.Birchall	London
1	The celebrated song "When Henry monarch my heart" And Rond "Tell me fluttering bosom tell me" sung with universal applaud by Mrs.Cooke.	Vo.	Thomas Carter		Thomas Johns	London
1	The favorite ballad If tender looks and beautiful smiles. And Rond "Say Louifa can you leave me" sung by Master Gray, at Vauxhall gardens	Vo.	Thomas Carter		Thomas Johns	London
1	Now is the Merry month of May. A trio and chorus with and accompaniment for two performers on one Piano Forte taken from the ode addressed to their grances the Duke and Duchels of Bedford, on their arrival in Ireland & performed on their grances at the Rotunda concerts with the gratest applause.	P.	Sir John Stevenson Mus Doc.	H.B.C.Esg.	W • Power & Cos.Music and Musical Instrument	Dublin
1	Ah what is wealth dedicated by him and to Miss Mary Morgan	Vo.	An amateur	An amateur		
1	The owl is out. The Glee for three voices.	Vo.	M.P.King		W. Turnbull	London
1	If I could guess your heart was flown Being the answer to "Never 'till I felt loves dart" .	Vo.	G.G.Ferrari	Mrs. Rich Chichelay Prowoen	R.Birchall	London
1	And will he come not again. A Glee for three voices with an accompaniment for the piano forte on harp composed and dedicated to M.J.Williams	Vo.(P.&Ha.)	Sir L.A.Stevenson Mus. Doc		W • Power & Cos.Music and Musical Instrument	Dublin
1	Sweet lady look not thus again. A ballad with an accompaniment for the Piano Forte.	Vo.(P.)	Sir John Stevenson Mus.Doc.	Thomas M.Esq.	W • Power & Cos.Music and Musical Instrument	Dublin

## The Reception of Western Music in South India around 1800

MU. No.	Title	Musical Instrument	Composer	Lyricist	Publisher	City
1	Strike the lyre of joy. A Glee for three voices composed & most respectfully inscribed to the right honorable Lord Viscount Dudley Ward.	Vo.	M.P.King		W. Turnbull	London
1	The maid of the western isle. Composed & sung by Mr. Spray at his rooms Rutland Square.	Vo.	Mr. Spray	H.B.C.Esg.	W • Power & Cos.Music and Musical Instrument	Dublin
1	Thysis when he left me. A fragram from Lay,Set as a Glee for three voices inscribed to his friend Sir J. Stevenson.	Vo.	M.Clifton		W • Power & Cos.Music and Musical Instrument	Dublin
2	Three Sonatas for the Piano Forte or Harpsichord,with an accompaniments for a Flute & Violoncello dedicated to Miss Meysey	P.(F.&Cel.)	M.Clementi		Longman & Broderip	London
2	Three Sonatas for the grand & small Piano Forte in which are introduced for the subject of the Adagjo's wind gentle evergreen my native placewith an accompaniments for a Flute & Violoncello	P.(F.&Cel.)	Adalbert Gyrowetz		Longman & Broderip	London
2	Trois Sonates for the Piano forte avec accompagnement de violon & viloncello composes and dedecates to Madame Schrecter	P.(V.&Cel.)	Joseph Haydn Mus.Doc		Longman & Broderip	London
3	Se Tu M'ami O Mia Regina (Andante)	F.				
3	Resta E Mi Sia Partendo (Allegro)	F.				
3	Wenn mir dein Auge strahlet. Un transport que L'ignare	F.				
3	O dankel der machtigen Sonne. Chantens alibrens les greur	F.				
4	A parody in form of a Sonata for the piano forte. This sonata is intended as a parody of one by a celebrated composer and performer now on the continent.	P.	J.B.Cramer		R.Birchall	London
4	Quel cor umano e tenero-Duet- sung by Sig.Morelli & Sig.Morichelli at the Kings theatre,Haymarket,in the opera of Il Burbero di buon core with an accompanment for the Piano Forte.	Vo.(P.)	Dr.Haydn	Sig. Da Ponte	Corri Dussek & Co.	Edinburgh
4	Imitation of many of the most eminent professors, in twenty six variations on favorite Gavot in Achille et Deidamie for the piano forte ad libitum composed & dedicated to his royal highness the duke of Susset	P.	T.Latour		R.Birchall	London
4	Three Sonatas for the Piano Forte composed & dedicated to Miss Harriot Gompertz.	P.	Muzio Clementi		Longman & Broderip	London
4	Six original German Wartzes arrangement for two performers on one Piano Forte and respectfully dedicated with permission to theR.Hon. Lady Charlotte Randon.	P.	P.K.Moran		W • Power & Cos.Music and Musical Instrument	Dublin
5	Chorus of Falconers	Vo.				
5	Ah what a pity. A favorite Air as sung by Sig.Storage at the Theatre Royal Covent Garden in the comic opera of The CABINET.	Vo.	I.Braham	T.Dibdin	J.Dale	London
5	Nature will prevail. A favorite song sung by Mr. Munden in the comic opera of The CABINET.	Vo.	I.Moorehead	T.Dibdin	J.Dale	London
5	Hope is now no more. Sung by Mr.Incledon in the comic opera of The CABINET.	Vo.	J.Davy	T.Dibdin	J.Dale	London
5	Grand march, at the entre of the marquis as performed at the Theatre Royal Covent Garden in the comic opera of The CABINET.	Vo.	W.Reeve	T.Dibdin	J.Dale	London
5	Never think of meeting sorrow. A favorite duet sung by Sig.Storage & Mr.Fancett at the Theatre Royal Covent Garden in the comic opera of The CABINET.	Vo.	W.Reeve	T.Dibdin	J.Dale	London
5	Fortune may flown. A favorite ballad as sung by Mr.Incledon at the Theatre Royal Covent Garden in the comic opera of The CABINET.	Vo.	W.Reeve	T.Dibdin	J.Dale	London
5	Tell me sweet bird. A favorite Air sung by Mr.Incledon The Cabinet accompanied on the Flageolet by Mr.Sharp.	Vo.	I. Moorehead	T.Dibdin		
5	Qualltetto sung by Sig.Storage,Mr.Tancett,Mr.Emery&Mr.Blanchard at the Theatre Royal Covent Garden in the comic opera of The CABINET.	Vo.	W.Reeve	T.Dibdin	J.Dale	London
5	The Beautiful maid. A favorite ballad as sung by Mr.Braham at the Theatre Royal Covent Garden in the comic opera of The CABINET.	Vo.	I.Braham	T.Dibdin	Dale & Son	London
5	Turn minutes to seconds. A favorite Rond, sung by Mrs. Atkins at the Theatre Royal Covent Garden in the comic opera of The CABINET.	Vo.	W.Reeve	T.Dibdin	J.Dale	London

Takako Inoue

MU. No.	Title	Musical Instrument	Composer	Lyricist	Publisher	City
5	The favorite bird duet as sung by Sig.Storage & Mr.Braham at the Theatre Royal Covent Garden in the comic opera of The CABINET.	Vo.	I.Braham	T.Dibdin	J.Dale	London
5	The single married & the married happy. Sung by Mr. Eawcett at the Theatre Royal Covent Garden in the comic opera of The CABINET.	Vo.	W.Reeve	T.Dibdin	J.Dale	London
5	Fair Ellen. A favorite ballad as sung by Mr.Braham at the Theatre Royal Covent Garden in the comic opera of The CABINET.	Vo.	I.Braham	T.Dibdin	J.Dale	London
5	Quintetto					
5	Oh thou to whom my vows are plighted. A favorite song sung by Mr. Braham .	Vo.	John Davy	T.Dibdin	J.Dale	London
5	With a friend & a wife. A favorite duet sung by Mr.Braham & Mr.Incledon at the Theatre Royal Covent Garden in The CABINET	Vo.	I.Braham	T.Dibdin	J.Dale	London
5	No more by sorrow Pollacca. Sung by Mr.Braham at the Theatre Royal Covent Garden in The CABINET	Vo.	I.Braham	T.Dibdin	J.Dale	London
6	The Blackbird. Sung with great applause by Mr.Dignum at Vauxhall Garden.	Vo.	J. Costellow		E.Riley	London
6	A favorite Air adapted with variations for the piano forte by J.L.Dussek.	P.			Longman,Clementi & Co.	London
6	Grand March of the priests & priestesses in the temple of the sun in the celebrated tragedy of PIZARRO arranged as a Rond for the Piano Forte.	P.	Gluck/ T.Haigh		W.Rolfe	London
6	The favorite dance, introduced in the new comedy called Speed the Plough arranged as a Rond for the Piano Forte.	P.	I. Moorehead		John Longman.Clementi & Co.	London
6	The Blackbird sung with great applause by Mr.Dignum at Vauxhall Garden.	Vo.	J. Costellow		E.Riley	London
6	A favorite Air adapted with variations for the Piano Forte by J.L.Dussek.	P.			Longman,Clementi & Co.	London
6	Grand March of the priests & priestesses in the temple of the sun in the celebrated tragedy of PIZARRO arranged as a Rond for the Piano Forte.	P.	Gluck/ T.Haigh		W.Rolfe	London
6	The favorite dance, introduced in the new comedy called Speed the Plough arranged as a Rond for the Piano Forte.	P.	I. Moorehead		John Longman.Clementi & Co.	London
6	She never told her love taken from Shakespeare.		J.K.Day		W.Rolfe	London
6	The Labourer's welcome home, written & composed by Mr. Dibdin and sung by him in his new entertainment called The SPHINX.	Vo.	Mr.Dibdin	Mr.Dibdin	Mr.Dibdin	London
6	Jone's catalogue of New Songs Variations & Rondo's.					
6	Nature will prevail. A favorite song sung by Mr. Munden in the comic opera of The CABINET.	Vo.	I.Moorehead	T.Dibdin	J.Dale	London
6	The Labourer's welcome home, written & composed by Mr. Dibdin and sung by him in his new entertainment called The SPHINX.	Vo.	Mr.Dibdin	Mr.Dibdin	Mr.Dibdin	London
6	The pilot that weatherd The Storm.		Mr. Williams Clington Jun		W.Rolfe	London
6	Every man's friend, written & composed by Mr. Dibdin and sung by him in his new entertainment called Valentine's day.	Vo.		Mr.Dibdin	Mr.Dibdin	London
6	A collection of periodical English Songs, Duets, Trios & c.					
6	The Lover's sigh, sung by Mr.Billington in the comic opera of the ALGONAH.	Vo.				
6	Damon & Phillis Pastoral Dialogue, sung by Miss Daniels & Mr. Dignum at Vauxhall Gardens.	Vo.	Mr.Brooks		Preston	London
6	Gentle Echo. A favorite song, with an accompaniment for the Piano forte,Harp or Flute.	Vo.(P.,H.,F)	J.Taylor		Preston	London
6	The Fowler. A favorite song & Air extracted from Morzart's celebrated opera of the ZAUBER=FLOTE arranged as a Rond for the Piano Forte.	Vo.(P.)	T.Haigh		W.Rolfe	London
6	Sophia. A favorite song, with the great applause by Master Brand.	Vo.	J. Blewitt		Thomas Johns & Co.	London
6	Sweetly blooms the opening rose A favorite song, with an accompaniment for the Piano Forte.	Vo.(P.)	Schultz		W.Rolfe	London

## The Reception of Western Music in South India around 1800

MU. No.	Title	Musical Instrument	Composer	Lyricist	Publisher	City
6	Go and sin no more. A sacred song sung by Mrs.Crouch.	Vo.	M.Kelly	Thomas Moore Esg.	M.Kelly	London
6	Cold blows the wind Duetto,sung at the concerts of Harison,W.Knybett ,Bartleman & Greatorex.	Vo.	S.Webbe		Clementi & Co.	London
6	Wert thou like me. A favorite song with an accompaniment for a piano forte composed by In Fergus organist Glasgow.	Vo.(P.)	In.Fergus		Goulding & Co.	London
6	Britannia Triumphant. A new song written by J.H. in honor of the victories obtained by England during the last twelve months for the bass voice.	Vo.	J.H.	R.Hudson	Longman,Clementi & Co.	London
7	Three original Sonatas in which are introduced the favorite Airs of with accompaniment for a Violin and Bass.	Vo.(V.&Ba.)	Ignace Pleyel		Corri Dussek & Co.	Edinburgh
7	Sonatas for the Piano forte with or without the additional keys and arcompaniment for a Violin or Flute composed & humbly inscribed.	P.(V.&F.)	Joseph Mazzinghi		G.Goulding	London
7	Three Sonatas for the Piano Forte with or without the additional keys and arcompaniment for a Flute or Voiolin Ad Libitum composed and inscribed to Mrs.Trotter.	P.(V.&F.)	Joseph Mazzinghi		G.Goulding	London
8	Two divertimentos for the Piano Forte with an accompaniment for Violin & Violoncello.	P.(V.&Cel.)	Adalbert Gyrowetz		Clementi & Co.	London
8	Three Sonatas for the Piano Forte or Harpsichord with an accompaniment for a German Flute or Violin & Violoncello dedicated by permission to Mrs. Hodges.	P. or Hc (Gf,V,Cel)	Leopord Kozeluch		R.Birchall	London
8	Three Sonatas for the Piano Forte or Harpsichord with an accompaniment for a German Flute or Violin & Violoncello composed & dedicated to the right honorable Lady Katharine Manners.	P. or Hc (Gf,V,Cel)	Leopord Kozeluch		R.Birchall	London
8	Three Sonatas for the Piano Forte with an accompaniment for a Violin & Bass ad Libitum in which are introduced the Airs of Thou foft flowing avon- avaf German Waltz & Wind gentle evergreen composed & dedicated to Miss Welch.	P. or Hc (V&Ba)	J.B.Cramer		R.Birchall	London
8	Three Sonatas for the Piano forte or Harpsichord with an accompaniment for Flute & Violoncello dedicated to Miss Meysey	P. or Hc (F&V.)	Muzio Clementi		Longman,Clementi & Co.	London
8	Trois Sonates pour le Clavecin Avec l'Accompagnement Dun Violon & Violoncello.	Hc(V.&Cel.)	Joseph Haydn		Longman,Clementi & Co.	London
8	Trois Sonates pour le Clavecin Avec l'Accompagnement Dun Violon & Violoncello.	Hc(V.&Cel.)	Joseph Haydn		J.J.Hummel A Berlin avec privilege du Roi Au Grand Magazine de Musique	
8	Three grand Sonatas with favorite Scotch Airs & Reefs for the Adagios and fast movements for the piano forte with accompaniments for a Violin & Violoncello.	P.(V.&Cel.)	Dr.Haydn		Longman,Clementi & Co.	London
9	Peter Pull-Haul A favorite song as sung by Mr. Munden at the Theatre Covent Garden in the comic opera of The CABINET.	Vo.	W.Reeve	T.Dibdin	J.Dale	London
9	In Britain the soil A favorite hunting song sung by Mr. Incledon in the comic opera of The CABINET.	Vo.	J.Davy	T.Dibdin	J.Dale	London
9	By my mother 'twas said A favorite song sung by Sig. Storace at the Theatre Royal Covent Garden in the comic opera of The CABINET.	Vo.	I.Braham	T.Dibdin	J.Dale	London
9	Oh what a monstrous gay day A favorite duet sung by Sig.Storage & Mr.Fancett at the Theatre Royal Covent Garden in the comic opera of The CABINET.	Vo.	W.Reeve	T.Dibdin	J.Dale	London
9	Finale					
10	Six Sonatas pour deux Flutes Traversieres DÉ DiÉES Monsieur Le Comte De Morant Mestre de Camp desDragons delaRaine Par M.Delusse.	F.	M.Delusse			Paris
10	Flaut Secondo					
10	Six duets for two German Flutes.	Gf	F. Hoffmeister		E.Riley	London
10	Three Torios for three Flutes or three Violins.	F. or V.	G.Demachi		J.Fentume	London
10	Hail lovely peace!	Vo.	J. Sanderson	Gentleman	E.Riley	London
11	A Sally Roy. A Scottish ballad sung by Mr.Incledon. A wondering melodist.	Vo.	Mr.Shield	Mr.Rannie	Goulding & Co.	London

Takako Inoue

MU. No.	Title	Musical Instrument	Composer	Lyricist	Publisher	City
11	The Caledonian Mount with variations for the Piano Forte.	P.	T.Latour		A.Brand & Weller's Music Warehouse	London
11	Tis Midnight hour. A song.	Vo.	Sig. Rauzzini	S.Walley	Goulding & Co.	London
11	When night spreads her shadows around. A song.	Vo.	Sig. Rauzzini			
11	The maid of the Severn. A favorite song composed for the Bath concerts.	Vo.	Sig. Rauzzini	S.Walley	Goulding Phipps & D'Almine	London
11	Sweet is the Woodbine's fragrance twine. A favorite song .	Vo.	Sir John Stevenson Mus.Doc.		Goulding Phipps & D'Almine	London
11	La Meuniere. A original French Air Arranged with variations for the Piano Forte and inscribed his pupil Master R. Loraine.	P.	James Knottesford Ansell		Goulding Phipps & D'Almine	London
11	Caledonian Leddy. A favorite Scotch Air, arranged as a Rond for the Piano Forte.	P.	T.Latour		A.Brand & Weller's Music Warehouse	London
11	Love and Whiskey. A Favorite Irish Air sung by Mr. Johnstone in the opera of the Wife of the two husbands arranged as a Rond for the Piano Forte.	P.	T.Smith		Goulding Phipps & D'Almine	London
11	A Select Collection of Country dances for the Piano Forte.	P.			Goulding Phipps & D'Almine	London
11	Merrily Danc'd the Quaker's Wife with other favorite Air as a Rond for the Piano Forte.	P.	G.Saffery		Goulding Phipps & D'Almine	London
11	The negro girl A Ballad.		Sig. Rauzzini		Goulding & Co.	London
11	The girl of my heart A favorite ballad as sung by Mr.Incledon at the Theatre Royal Covent Garden.	Vo.	W.Shield	J.Rannie	Goulding Phipps & D'Almine	London
11	The Rose bud A Ballad as sung with universal applause by Mr. Bland at Vauxhall.	Vo.	J.F. Burrowes		Goulding Phipps & D'Almine	London
11	A second set of original German Waltz for the Piano Forte composed & dedicated to Mrs.Wye of Oport Set to an original Scottish Air.	P.	J.G.Graeff		L.Lavenu	London
11	The wounded Hussar. A favorite ballad written by T.Campbell Esq.Author of the pleasures of Hope, a poem. A favorite Ballad sung by Mr.Dignum at Vauxhall Gardens.	Vo.		T.Campbell Esq,	Longman	London
11	Fair Rose of the Green.	Vo.	T. Costellow	Dr. Honlton	Clementi,Banger,Hyde, Collard& Davis	London
11	The Pirate. A celebrated sea song sung by Mr.Tonsend in the Genoes pirate of Black Beard.	Vo.	Mr.Sanderson	Mr.Cross	Longman & Co.	London
11	Cold blows the wind Duetto,sung at the concerts of Harison,W.Knybett ,Bartleman & Greatorex.	Vo.	S.Webbe		Clementi & Co.	London
12	Trois Sonates pour le Clavecin ou Piano Forte avec accompagnement din Violin et Violoncello obliges.	Hc.(V&Cel.)	I.F.Sterkel		Longman & Broderip	London
12	Three Sonatas for the Piano Forte with accompaniments for Flute or Violin and Violoncello composed & humbly dedicated to her Royal Highness The Prince of Wales.	P.(F.,V.,Cel.)	Leopord Kozeluch		Goulding Phipps & D'Almine	London
12	Three original Sonatas in which are introduced the favorite Airs with accompaniment for a Violin and Bass either obligate et Ad libitum by Ignace Pleyel.	P. (V.&Ba)	Ignace Pleyel		Corri Dussek & Co.	London
12	Three grand Sonatas for the Piano Forte or Harpsichord with accompaniments for Violin and Violoncelo in which are introduced for the subject of The Adagio & Last movements select Scotch Airs composed by Ignace Payel entered at Stationers Hall.	P. or Hc. (V.&Cel.)	Ignace Pleyel		J.Dale	London
12	Three grand Sonatas for the Piano Forte or Harpsichord with accompaniments for Violin and Violoncelo in which are introduced for the subject of The Adagio & Last movements select Scotch Airs composed by Ignace Payel entered at Stationers Hall	P. or Hc. (V.&Cel.)	Ignace Pleyel		J.Dale	London
12	Three Sonatas for the Piano Forte with accompaniments for Flute or Violin and Violoncello composed & humbly dedicated to her Royal Highness The Prince of Wales.	P.(F.,V.,Cel.)	Leopord Kozeluch		F.Linley	London
12	Trois Sonates pour le Piano Forte avec accompaniment the Violin & Violoncello composees & dediees a Madame Schrecter.	P.(V.&Cel.)	Joseph Haydn Mus.Doc		Longman & Broderip	London

## The Reception of Western Music in South India around 1800

MU. No.	Title	Musical Instrument	Composer	Lyricist	Publisher	City
12	Three grand Sonatas for the Piano Forte with accompaniments for Violin & Bass being recording book of A Sett of Twelve New Sonatas.	P. (V.&Ba)	Mr.Pleyel		Corri Dussek & Co.	London
12	Trois Sonates pour le Clavecin ou Piano Forte avec Violin & Violoncelle Oevre X X XVII.	Hc. or P.(V.&Cel.)	Mr.Jgnace Pleyel		J.J.Hummel A Berlin avec privilege du Roi Au Grand Magazine de Musique	
12	Trois Grands Trios pour le Clavecin ou Piano Forte avec accompagnement de Violin & Violoncelle composees & dediees R Son Altesse Madame La Princesse Marie Esterhazy Nee Princesse de Lichtenstein .	Hc. or P.(V.&Cel.)	Joseph Haydn Mus.Doc		J.J.Hummel A Berlin avec privilege du Roi Au Grand Magazine de Musique	
13	The Songs,Duets and Chorusses of the Histrical romance Richard coeur de Lion as performed at the Theatre Royal in Drury Lane	Vo.	Mons Gretry	Mr.Linley	S.A.&P Thompson	London
13	The doctor and the Apothecary. A musical entertainment as it is performed at the Theatre Royal Drury Lane the Music.		T.Storage		Autbor &Mefs Birehall & Andrews	London
13	Inkle and Yarico A Comick Opera as performed at the Theatre Royal in the Hay Market adapted for the Voice,Harpsichord & Pianoforte.	Vo.,Hc.,P.	D.Arnold	George Colman	Longman & Broderip	London
13	Index to the Songs, Duets & c. in INKLE and YARICO.					
14	Handle's songs selected from his oratorios for the Harpsichord,Voice,Hoboy or German Flute Vol. II .The instrumental parts may be had separate to compleat them for concerts	Hc.,Vo.,Ob., Gf	Mr. Handle		I.Walsh	London
15	The Farmer. A comic opera performed withe great applause at the Theatre Royal Concert Garden.	Vo.	W.Shield	J.O'keefe Esg.	music & Clementi.Co.	London
15	Overture to Rosina Adapted as a lesson for the Harpsichord & Piano Forte.	Hc.& P.				
15	Overture to the poor soldier for the Harpsichord & Piano Forte.	Hc.& P.	Shield			
15	Trois Sonates pour le Fortepiano et Violon oblige composees et dediees Mons J.Partisch.	P.& Vio	F. Hoffmeister		Hoffmeister & Comp.	Vienne
16	Collection of Hymn Tunes For three and four voices composed for use of Surry Chapel respectfully dedicated by permission to The Rev. Rorland Hill.	Vo.	D.Arnold		Vestry of Surry Chapel & B.Jacobs.	
16	Index.					
17	Finale sung by Mr. Edwin Miss Harper.	Vo.	D.Arnold			
18	The Mountaineers as performed with the utmost applause at the Theatre Royal Hay Market.	Vo.	D.Arnold	George Colman	Preston & Son	London
18	Advertisement.					
19	Tell her I'll love her. A ballad sung my Mr.Incledon in hi new entertainment at the Songsters Jublee.	Vo.	W.Shield		Goulding Phipps & D'Almine	London
19	Poor little Adeline. A favorite comic ballad as sung by Mrs. Rossey. In the new grand spectacle called The Mine on the black forest of Idria performing with universal applause at the new Royal circus.	Vo.	J. Sanderson	Mr.Cross	Longman,Clementi & Co.	London
19	The green willow grove with and accompaniment for the Piano Forte respectfully dedicated to Miss Nicolson of Locheno	Vo.(P.)	John Ross	Mr.Rannie	Longman,Clementi & Co.	London
19	Song translated from the French Le Chevelier de Coucy.	Vo.	H.Thompson Esg.		W.Rolfe	London
19	Remember I live but for you. A song with and accompanement for the Piano Forte formarly one of the children of His Majesty's chapels Royal.	Vo.(P.)	W.Cahusac		R.Birchall	London
19	Tis the Lark that charms mine that ear a favorite ballad dedicated by permission. The most noble. The Marquis Blandford.	Vo.	G.Nicks	G.Nicks	W.Bainbridge	London
19	A spruce little Drummer sung by Miss de Camp & Mrs. Mills in the Review or wags of windsor.	Vo.	D.Arnold		J.& Caulfield	London
19	Smithfield Bargains sung by Mr. Dibdin in his new entertainment called The Sphinx.	Vo.	Mr.Dibdin	Mr.Dibdin	Mr.Dibdin	London
19	Ti Tum Ti, a Comic Ballad sung by Mr.Liston at the Theatre Royal in Haymarket in the cornaly of Two Miles off the Finger Tasty	Vo.	W.Reeve	Mr.Dibdin	W. Turnbull	London
19	London Nights. A favorite comic song sung by Mr.Smith with the great applause at the Aquatic Theatre,Sadlers Wells	Vo.	W.Reeve	Mr.Dibdin	W. Turnbull	London
19	Love's probation written & composed by Mr. Dibdin and sung by him in his new entertainment called The Sphinx.	Vo.	Mr.Dibdin	Mr.Dibdin	Mr.Dibdin	London

Takako Inoue

MU. No.	Title	Musical Instrument	Composer	Lyricist	Publisher	City
19	A salt Eel for Mynheer, written & composed by Mr. Dibdin and sung by him in his new entertainment called The Sphinx.	Vo.	Mr.Dibdin	Mr.Dibdin	Mr.Dibdin	London
19	The Weeping Maid of Glasgow sung by Mrs. Robbey at Vauxhall Gardens.	Vo.	Mr.Hook		Clementi & Co.	London
19	A favorite song sung by Mr.Dignum at Vauxhall Gardens.	Vo.	Mr.Hook	T.E.Hook	Clementi & Co.	London
19	Love and Loyalty sung by Mr. Dignum Vauxhall Gardens.	Vo.	Mr.Hook		Clementi & Co.	London
19	A favorite Ballad written words from Carlises Specimens of Arabian Poetry.	Vo.	T.Haigh		John Longman.Clementi & Co.	London
19	All's one to Jack written & composed by Mr. Dibdin and sung by him in his new entertainment called The Sphinx.	Vo.	Mr.Dibdin	Mr.Dibdin	Mr.Dibdin	London
19	The Fisherman A new song sung by Mr.Gibbons at Vauxhall Gardens.	Vo.	T. Costellow		E.Riley	London
19	The Ditty at the shipwrecko seaman's story sung by Mr.Incledon with unbounded applause at the Theatre Royal Covent Garden.	Vo.	Mr.Dibdin	J.Davy	Goulding & Co.	London
19	The Lafs of the Lake sung by Miss Waters at the Theatre Covent Garden in the Domion of Fancy.	Vo.	I. Moorehead		Thomas Johns & Co.	London
19	O best beloved could I but again.	Vo.	Mr.Ross of Aberdeen	Mr.R.A. Davenport	R.Birchall	London
19	Tol De Rol De Rol written & composed by Mr. Dibdin and sung by him in his new entertainment called The Sphinx.	Vo.	Mr.Dibdin	Mr.Dibdin	Mr.Dibdin	London
19	In the good ship Revenge. A favorite song sung by Mr.Helme at the Royal Circus in Black Beard.	Vo.	James Sanderson	I.C.Cross	Longman & Broderip	London
19	By all the softness of the hour A Ballad.	Vo.	Sig. Rauzzini	Miss Lee	Goulding & Co.	London
19	I know that my Redeemer Land as sung by Madam Mara in the Messiah.	Vo.			Clementi & Co.	London
19	Ye who fortune's favors share. An Admir'd Ballad composed & dedicated to Miss F.Cotton		E.Bailey		Goulding Phipps & D'Almine	London
19	How eager with joy the fond Parent survey. A pathetic Ballad sung by Mrs.McCartney in the successfull cruise of Nobody coming to woo as performed at the Sans Pariel in the Strand written by Miss Scott.	Vo.	Mr. Ambrose		J.Power & W.Power	Dublin
19	The Fisher An admired Ballad with and accompaniment for the Piano Forte	Vo.(P.)	Reichardt		W.Rolfe	London
19	Advice written & composed by Mr. Dibdin and sung by him in his new entertainment called A Tour to the Land's End.	Vo.	Mr.Dibdin	Mr.Dibdin	Mr.Dibdin	London
19	A favorite Swiss Air with Variations for the Harp or Piano Forte.	Ha.&P.	Louis Van Beethoven		R.Birchall	London
19	Give and Take written & composed by Mr. Dibdin and sung by him in his new entertainment called The Sphinx.	Vo.	Mr.Dibdin	Mr.Dibdin	Mr.Dibdin	London
19	The Opera Music Warehouse out upon it Canzonett Composed & dedicated by permission to Sir Richard Hankey.	Vo.	I.W.Windson		Monzani & Co.Music sellers to H.R.H. the Prince of Wales	London
19	Where honor can its power display. A favorite Ballad sung by Mr.Welsh At the Theatre Royal Drury Lane in the opera of Algonah The overtune & New Music.	Vo.	M.Kelly		M.Kelly	London
19	The dear little girl of his heart sung by Mr.Gibsons.	Vo.	J.Sanderson		E.Riley	London
19	A Tastic of Grog. A favorite sea song sung by Mr.Moss with universal applause in the Burletta of the successfull cruise or nobody coming to woo Now performing at the Sans Periel in the Strand.	Vo.	J. Sanderson	Miss Scott	J.Power & W.Power	London
19	Fickle Time. A Duett With an accompaniment for the Harp or Piano Forte The words translated from Spanish of Garcilaso de ga Vega.	Vo.(P.&Ha.)	Thomas Attwood	Walpole	T.Monzani Music sellers to H.R.H. the Prince of Wales	London
19	The Breeze A favorite Ballad.	Vo.	M.P.King	M.P.King	R.Birchall	London
19	A Rosebud by my early walk. A favorite Canzonett.	Vo.	T.Haigh		Clementi & Co.	London
19	A little Cabin Boy. An old English Diddy. With an accompaniment for the Piano Forte.	Vo.(P.)	T.Haigh		R.Birchall	London
19	The Magate Hoy sung by Mr. Blanchard at the Theatre Royal Covent Garden.	Vo.	Thomas Attwood	Mr.T. Dibdin	Thomas Johns	London
19	Beauty's Banners written & composed by Mr. Dibdin and sung by him in his new entertainment called A Tour to the Land's End.	Vo.	Mr.Dibdin	Mr.Dibdin	Mr.Dibdin	London
19	A falling leaf. A favorite song sung at Sadlers Wells.	Vo.	C.Dibdin	C.Dibdin	Goulding & Co.	London

## The Reception of Western Music in South India around 1800

MU. No.	Title	Musical Instrument	Composer	Lyricist	Publisher	City
19	Henry. A favorite Ballad sung by Mrs.Bland at Vauxhall Gardens.	Vo.	Thomas Costellow		E.Riley	London
19	The woe-tun'd voice of hopeless love.A Canzonett.	Vo.	Mr.Ross	Mr.Rnnie	R.Birchall	London
19	A spanish Air arranged as a Rondo by D.Steibelt.		D.Steibelt		R.Birchall	London
19	Congenial to Friends is the Gay Rosy Bowl, a carnival duett respectfully dedicated to the R.Honble Earl of Barrymore.	Vo.	Sir I.Stevenson Mus.Doc.	Joseph Atkinson Esg.	W.Power & Co.	Dublin
19	That Shepherd sure is he. A Ballad with an accompaniment for the Piano Forte.	Vo.(P.)	Sir I.Stevenson Mus.Doc.		W.Power & Co.	Dublin
19	Les follies d Espagne. A favorite Air with variations for the Harp.	Ha.			R.Birchall	London
19	The Dutch skipper. A favorite Air arranged as a Rondo for the Piano Forte with or without additional keys by Johna Bourke.	P.	John Bourke		W.Power & Co.	Dublin
19	Valentine's Day written & composed by Mr. Dibdin and sung by him in his new entertainment called Valentine's Day.	Vo.	Mr.Dibdin	Mr.Dibdin	Mr.Dibdin	London
19	Ah tell me not Chloe. A favorite song composed by I.Ringwood organist Cathedral Waterford.	Vo.	I.Ringwood		W.Power & Co.	Dublin
19	The Roundelay sung with unbounded applause by Mrs.Cooke at the Theatre Royal.	Vo.	T.Cooke		W.Power & Co.	Dublin
19	Monopoly. A favorite comic song sung by Mr. Davis at Sadler's Wells and by Mr.Quick, before his Majesty at Wermouth.	Vo.	C.Dibdin		John Longman	London
19	The Nancy written & composed by Mr. Dibdin and sung by him in his new entertainment called The Sphinx.	Vo.	Mr.Dibdin	Mr.Dibdin	Mr.Dibdin	London
19	Mary A favorite Scotch Song composed by Thomas Thompson organist new castle upon Tyne.	Vo.	Thomas Thompson	Mr. Anderson	Goulding & Co.	London
20	A Cantata & English Songs set to music by Mr. Greene.	Vo.	Mr.Greene		I.Walsh	London
20	GeorgeR.					
20	Cymon & Iphigenia. A Cantata set by Mr. Arne & sung by Mr. (illegible) at Vauxhall Hall Garden	Vo.	Mr.Arne			
20	The Garland. A Collection of Songs & Cantatas.	Vo.	Mr. Holcomebe		T.Simpson	London
20	The flower garden. The collection of Songs,Duetts and Cantatas set to music by Mr. John Broderip Organist,Vicar and Master of the Choristers of the Cathedral Church of Wells/	Vo.	Mr.John Broderip		T.Simpson	London
20	The envious fair appeard					
20	The well advised lover.					
21	Introduction to the Art of Playing on Guttertdge's Rem Patent Clarinet comprizing The Elements of music Instruction for fingering Exam- ples,Exercises,Duets,Waltzes Quadrilles,Alilitarp Troops. Quick steps &c.				Clementi & Co.	London
21	Introduction.					
21	Explanation of Gammut.					
21	A Sellection of popular tunes to exercise the fingers in quick music, consisting of Quadrilles,Waltzes, Favorite dances, Qiock steps, Military Rondos,Troops & c.					
22	A favorite Sonata for the Piano Forte.	P.	Ignace Pleyel		Preston	London
22	Trois Sonates pour le Clavecin ou Piano Forte avec accompaniment din Violin et Violoncello obliges.	P. (V)	I.F.Sterkel		Longman & Broderip	London
22	Three Favorite divertimentos for the Piano Forte in which are introduced Marches,Andantes,& Original German Waltzes,with an accompaniment for the Tamburino & Triangle.	P.(Tam.&Tri .)	T.Haigh		T.Preston and wolesale	London
22	Three Sonatas for the Piano Forte with an accompaniment for a Violin or German Flute composed & dedicated to Miss Frodsham.	P.(V.&Gf.)	D.Steibelt		T.Preston and wolesale	London
22	Air with Variations for the Piano Forte composed by W.A.Mozart.	P.	W.A.Mozart		Broderip & Wilkinson	London
23	Three Sonatas for the grand or small Piano Forte with and accompaniment for the Violin.	P. (V.)	Valentino Nicolai		Broderip & Wilkinson	London
24	Three Duetts for two performers or one Harpsichord or Piano Forte with accompaniment for the Violin composed & incribed to the honorable Miss (illegible) & Miss Catherine by John A.K.Colizzi.	Hc.& P.(V.)	John A.K.Colizzi		R.Birchall	London
24	A Catalogue of Vocal & Instrumental Music.					

Takako Inoue

MU. No.	Title	Musical Instrument	Composer	Lyricist	Publisher	City
25	Trois Grand Trois pour le Clavacin ou Piano Forte Avec l'Accompagnement de Violin & Violoncelle composés & dédiés R. Son Mtesse Madame La Princesse Marie Esterhazy Née Princess de Lichtenstein par Joseph Hydn.	P.	Joseph Haydn		J.J.Hummel A Berlin avec privilege du Roi Au Grand Magazine de Musique	
25	A Sonata for the grand & small Piano Forte with additional keys composed & dedicated to Miss Chinnery.	P.	J.L.Dussek		Broderip	London
25	Trois Sonates pour le Clavecin ou Piano Forte avec Violin & Violoncelle.	P.(V.&Cel.)	Mr.Ignace Pleyel		J.J.Hummel A Berlin avec privilege du Roi Au Grand Magazine de Musique	
26	Music, printed by J. Dale No.19 Cornhill & 152 Oxford Street.(list)					
26	Overture to the Siege of Belgrade.					
27	Preludes and Selecte Airs passing in a relative progresion of the Major & Miner keys for the Harp.	Ha.	T.Desargus		C.Wheatstone	London
27	Preludes or Exercise in the Major key E b Major & its recitative key C Minor.					
27	The Earl of Moira's Welcome to Scotland. A favorite strathspey with variations for the Harp or Piano Forte composed & dedicated by permission to the Right Honble The Countess of Loudoun & Moira by J.Elouis.	P.	J.Elouis		R.Birchall	London
27	The favorite Sonata for the Harp.	Ha.	I. Krumpholtz		Lavenue & Mitchell	London
27	The favorite Air of Laurette composed by F.Smart arranged as a Rondo for the Piano Forte or Harp & respectfully inscribed to Miss Beechey by Joseph Major	P. or Ha.	F.Smart		L.Lavenu	London
27	List.					
28	Three Sonatas for the Piano forte with an accompaniments for Flute or Violin and Violoncello composed & humbly dedicated by permission to Her Royal Highness The Princess of Wales.	P.(F.,V.,Cel.)	Leopold Kozeluch		Goulding Phipps & D'Almine	London
28	Trois Sonates pour le Clavecin ou Piano Forte avec accompagnement din Violin et Violoncello obliges.	P.(V.,Cel.)	I.F.Sterkel		Longman & Broderip	London
28	Three grand Sonatas for the Piano Forte with accompaniments for Violin & Bass being recording book of a sett of Twelve New Sonatas Composed by Mr.Pleyel.	P. (V.&Ba)	Mr.Pleyel		Corri Dussek & Co.	London
28	Three Sonatas for the Piano forte with an accompaniment for a Violin or German Flute composed & dedicated to Miss Frodsham.	P.(V.or Gf.)	D.Steibelt		T.Preston and wolesale	London
28	Three Sonatas for the Harpsichord or Piano Forte.	Hc. or P.	Leopold Kozeluch			
29	Wragg's Preceptor for the German Flute.Eighteenth edition, with considerable additions & improvements.	Gf	J..Wragg		Clementi & Co.	London
29	Eighteenth edition of Wragg's Improved flute preceptor. or the whole ART of playing the German Flute Renderd perfectly easy to every capacity.A set of Duets, a pleasing collection of Scottish & other Airs. A set of precludes in the various keys. Suple Instruction for the eight key'd Flute.	Gf	J..Wragg		Clementi & Co.	London
29	Wragg's improved flute preceptor.					
29	The author's address.					
29	A dictionary of the Most useful terms made use of in music.					
29	Second appendix.					
29	Catalogue of Flute music concluded.					
30	Four Sonatas for the Harp with an accompaniment for the Violin ad Libitum composed & dedicated to the Queen of France.	Ha.(V.)	Mr.Cardon Fils		L.Lavenu	London
30	A favorite Sonata for the Harp with an accompaniment for Flute or Violin Obligato,composed & dedicated to John Baptiste Cramer.	Hc(V&F.)	John Baptiste Mayer		Falkner & Christmas/Late M Kelly	London
31	Abroad and at home. A comic opera now performing with the greatest applause, at the Theatre Royal Covent Garden	Vo.	Gretry Giomovich & William Shield	Geo Holman	Longman & Broderip	London
31	Overture for the Piano Forte& Harpsichord.	P. or Hc.				
32	The Rival Candidates. A comic opera as it is performed at the Theatre Royal Drury Lane	Vo.	T.Carter		R.Bremner	London

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MU. No.	Title	Musical Instrument	Composer	Lyricist	Publisher	City
32	Sinfonia					
33	Twelve Sonatas for the Piano Forte & Harpsichord with accompaniments for a Violin & Violoncello. In which are introduced a variety of Scotch Airs & favorite pieces.	P. & Ha.(V.&Cel)	Ignace Pleyel		J.Dale	London
33	Three Sonatas for the Piano Forte or Harpsichord with accompaniments for a Violin & Violoncello dedicated to Miss Meysey.	P. & Ha.(V.&Cel)	Muzio Clementi		Longman. Clementi & Co.	London
33	Three Sonatas for the Piano Forte or Harpsichord with accompaniments for a flute & Violoncello dedicated to Miss Meysey.	P. & Ha.(F.&Cel)	Muzio Clementi		Longman. Clementi & Co.	London
34	Sacchini's overture in the opera Evelina arranged for the Piano Forte.	P.	Mr. K.Kambra		R.Birchall	London
34	A favorite march as performed at the King's Theatre, Hay Market in the serious opera of Evelina.		Sig. Sacchini		R.Birchall	London
34	Ah! Voi Giusti E Sommi Dei. A favorite song as sung by Madame Banti at the King's Theatre Haymarket in the serious opera of Evelina.	Vo.	Sig. Sacchini	L.Daponte	L.Lavenu	London
34	Ah Io Mio Cor. A favorite song as sung by Madame Banti at the King's Theatre Haymarket in the serious opera of Evelina.	Vo.	Sig. Sacchini	L.Daponte	L.Lavenu	London
34	Ah Quel Core. A favorite song as sung by Madame Banti at the King's Theatre Haymarket in the serious opera of Evelina.	Vo.	Sig. Sacchini		Longman & Broderip	London
34	Oh Lieto Di. A favorite trio as sung at the King's Theatre Haymarket in the serious opera of Evelina by Madame Banti, Sig.Rovedino & Viganoni.	Vo.	Sig. Sacchini		Longman & Broderip	London
34	Ah per Pietade. A favorite Duett as sung by Madame Banti & Viganoni at the King's Theatre Haymarket in the serious opera of Evelina.	Vo.	Sig. Sacchini	L.Daponte	L.Lavenu	London
34	Guardami Un Poco as sung by Signora Morichelli at the King's Theatre Haymarket in the oera La Squola de Maritati.	Vo.	Signor Martini		J.Dale	London
34	Gia Vicin È Quel Di. A favorite Air as sung by Sig.Brida at the King's Theatre Haymarket in the oera La Squola de Maritat	Vo.	Signor Martini		J.Dale	London
34	Pollacca La Donna Ha Dolce Il Core as sung by Sig.Brida at the King's Theatre Haymarket in the oera La Squola de Maritati.	Vo.	Signor Martini		J.Dale	London
34	Nel Cor Mi Sent Un Giubilo. A favorite air as sung by Sig. Morichelli at the Kings Theatre Hay Market, in the opera of La Scuola de Maritati.	Vo.	Sig.V. Martini		J.Dale	London
34	Mirate Mirate. A favorite duett sung by Sig Morichelli & Sig Morelli at the Kings Theatre Hay Market, in the opera of La Scuola de Maritati.	Vo.	Sig.V. Martini		J.Dale	London
34	Vedrete Che Allegria. A favorite duet as sung by Sig Morichelli & Sig Apriani at the Kings Theatre Hay Market, in the opera of La Scuola de Maritati.	Vo.	Sig.V. Martini		J.Dale	London
34	Il Riso -A Canone- performed at the Kings Theatre Hay Market, in the opera called La Scuola de Maritati.	Vo.	Sig.V. Martini		V.Martini	London
34	Sigra Banti's favorite song in the opera of Semiramide o le Nendetta di Nino.	Vo.	Sig. Guglielmi		Longman & Broderip	London
34	A Compir gia vo L'impresa Recitative and Air, with a violin obligato sung by Signora Banti & Accompanied by Mr. Cramer, at the Kings Theatre Hay Market.	Vo.	Sig. Guglielmi		Corri Dussek & Co.	Edinburgh
34	Quest È Dunque Il Loco Usato.The favorite Cavatina as sung by Sig Viganoni in the opera of Nina.	Vo.	G.Paisiello		R.Birchall	London
34	The favorite Pastorale as sung by Sig Viganoni in the opera of Nina.	Vo.	G.Paisiello			
34	O Momento Fortunato. The favorite duett, sung by Sig.Viganoni in the opera of Nina.	Vo.	G.Paisiello		R.Birchall	London
34	Zon gia tuo bell Idol mio. Terzetto in the opera of Nina sung by Signora Banti,Sig.Viganoni & Sig.Rovedino.	Vo.	G.Paisiello		R.Birchall	London
35	Serenade for a third concert, and B Tenor Flute.	Btf.	L .De.Call		Monzani & Hill Musical Instruments & Music sellers to H.R.H. the Prince of Wales	London
35	TwoTrios, concertante, for a third concert,& B Tenor Flute for Bassoon composed & dedicated to William Adams Esg.	Btf.	Luigi Gianella		Monzani & Hill Music sellers to His Majesty	London

Takako Inoue

MU. No.	Title	Musical Instrument	Composer	Lyricist	Publisher	City
35	A Third Grand. Trio concertante for third concert & B Tenor Flute in which is introduced Jomelli's favorite Chacone composed & dedicated to Count Constantine Ludolf.	Btf.	Luigi Gianella		Monzani & Hill Music sellers to His Majesty	London
35	Eight favorite national melodies arranged & composed for A third concert, B Tenor Flute for Bassoon	Btf.	Luigi Gianella		Monzani & Hill Music sellers to His Majesty	London
35	A Second set of melodies, arranged & composed for A third concert,& B Tenor Flute or Violoncello.	Btf. or Cel.	Luigi Gianella		Monzani & Hill Music sellers to His Majesty	London
35	A Third set of favorite Airs arranged & composed for A third concert,& B Tenor Flute,Bassoon or Violoncello dedicated to W.H.White Esg.	Btf.,Fag., Cel.	Luigi Gianella		Monzani & Hill Music sellers to His Majesty	London
35	Thirteen Italian melodies. Adapted Trios. for A third concert,& B Tenor Flute, or Violoncello.	Btf. or Cel.	Luigi Gianella		Monzani & Hill Music sellers to His Majesty	London
35	La Conversazione.Terzetto concertante between The Hen, Cuckoo & Donkey arranged for A third concert,& B Tenor Flute.	Btf.	F. Hoffmeister		Monzani & Hill Music sellers to His Majesty	London
35	Terzettino, for A third concert,& B Tenor Flute.	Btf.	H.Kohler		Monzani & Hill Music sellers to His Majesty	London
35	Three Serenades for two concert Flutes & B Tenor Flute, Bassoon or Violoncello.	F.,Btf.Fag. Cel.	F.Mayer		Monzani & Hill Music sellers to His Majesty	London
36	Serenade for a third concert, and B Tenor Flute.	Btf.	L .De.Call		Monzani & Hill Musical Instruments & Music sellers to H.R.H. the Prince of Wales	London
36	TwoTrios, concertante, for a third concert,& B Tenor Flute for Bassoon composed & dedicated to William Adams Esg.	Btf.,Fag.	Luigi Gianella		Monzani & Hill Music sellers to His Majesty	London
36	A Third Grand. Trio concertante for third concert & B Tenor Flute in which is introduced Jomelli's favorite Chacone composed & dedicated to Count Constantine Ludolf.	Btf.	Luigi Gianella		Monzani & Hill Music sellers to His Majesty	London
36	Eight favorite national melodies arranged & composed for A third concert, B Tenor Flute for Bassoon.	Btf.,Fag., Cel.	Luigi Gianella		Monzani & Hill Music sellers to His Majesty	London
36	A Second set of melodies, arranged & composed for A third concert,& B Tenor Flute or Violoncello.	Btf. or Cel.	Luigi Gianella		Monzani & Hill Music sellers to His Majesty	London
36	A Third set of favorite Airs arranged & composed for A third concert,& B Tenor Flute,Bassoon or Violoncello dedicated to W.H.White Esg.	Btf.,Fag., Cel.	Luigi Gianella		Monzani & Hill Music sellers to His Majesty	London
36	Thirteen Italian melodies. Adapted Trios. for A third concert,& B Tenor Flute, or Violoncello.	Btf. or Cel.	Luigi Gianella		Monzani & Hill Music sellers to His Majesty	London
36	La Conversazione.Terzetto concertante between The Hen, Cuckoo & Donkey arranged for A third concert,& B Tenor Flute.	Btf.	F. Hoffmeister		Monzani & Hill Music sellers to His Majesty	London
36	Terzettino, for A third concert,& B Tenor Flute.	Btf.	H.Kohler		Monzani & Hill Music sellers to His Majesty	London
36	Three Serenades for two concert Flutes & B Tenor Flute, Bassoon or Violoncello.	Btf.,Fag., Cel.	F.Mayer		Monzani & Hill Music sellers to His Majesty	London
36	Catalogue of Flute music.					
	Catalogue of Flute music, continued.					
37	Three Sonatas for the Piano Forte or Harpsichord with accompaniments for a Violin & Violoncello dedicated to Miss Meysey.	P. or Ha (V.Cel.)	Muzio Clementi		Longman & Broderip	London
37	Three Sonatas for the grand or small Piano Forte in which are introduced for the subject of the Adagio's wind gentle evergreen my native land with and accompaniment for aViolin & Violoncello.	P.(Cel.)	Adalbert Gyrowetz		Longman & Broderip	London
37	Trois Sonates for the piano forte avec accompagnement de violon & viloncello composes and dedecates to Madame Schrechter.	P.(V.,Cel.)	Joseph Haydn		Longman & Broderip	London
38	Orange Boven Country Dance composed & arranged as a Rondo for the Harp.	Ha.	F.I.Klose		L.Lavenu	London
38	Le Melange A Favorite Pastral composed & arranged for the piano forte.	P.	Steibelt		L.Lavenu & Mitchell	London
38	Four favorite Airs arranged for the Harp & dedicated to The Honble Mrs.Fane.	Ha.	S.Dussek		R.Birchall	London

## The Reception of Western Music in South India around 1800

MU. No.	Title	Musical Instrument	Composer	Lyricist	Publisher	City
38	Durandarte & Belerma . (the following)					
38	A favorite dance advanced by Mr.D Egvilles Pupils at the Kings Theatre arranged as a Rondo for the piano forte.	P.	H.R. Bishop,F.K lose		L.Lavenu	London
38	Dussek's Grand Concerto for the Pedal Harp or Piano Forte with or without additional keys and with accompaniments for Violin & c. as performed at Salomons Concerts Hanover Square dedicated to Miss Anne Thompson by the author .	Ph. or P.	Dussek		Goulding D'Atmaine.Potter & Co.	London
38	Steibelt's Celebrated Storm, arranged for the Harp with accompanied ad libitum dedicated to Miss Elizabeth Sophia Ronley	Ha.	Henry Horn		L.Lavenu	London
38	Romance & Polacca for the Piano Forte & Harp.	P. or Ha.	M.P. Dalvimare		L.Lavenu	London
38	The Celebrated Air Russe arranged with variations for the Harp of an accompaniment for the Horn & Viola ad-libitum.	Ha. (Hor.& Vio.)	F.J. Naderman		J.Platts	London
38	Four favorite Airs arranged for the Harp.	Ha.	M.P. Dalvimare		Lavenu & Mitchell	London
38	Collection of favorite Airs with variations for the Harp selected from different authors.	Ha.	Ph.J.Meyer.Jun		R.Birchall	London
38	Calder Fair. A favorite Scotch Air arranged for the Piano Forte or Harp.	P. or Ha.	Joseph Dale		J.Dale	London
38	A Favorite Thema, with variations for the Harp composed & dedicated to Miss E.Thompson	Ha.	L.De Marin		J.Platts	London
38	Roy's Wife A favorite Air, with variations for the Harp, composed & dedicated to Miss Harford.	Ha.	John Michael Weippert		L.Lavenu	London
39	A New Edition Logier's introduction to the Art of Playing on the Royal Kent Bugle, with considerable addition & improvements by the Author.		Henrysmith		Clementi	London
39	A New Edition with considerable addition & improvements of Logier's introduction to the Art of Playing on the Royal Kent Bugle, illustrated with general precepts for acquiring a good embouchure & Rules for the management of Jone to which is added a variety of appropriated to facilitate the improvement of the pupil and a choice of collection of favorite arts, Marches.& c. Arranged for One,Two & Three performers, carefully adated to instrument & fingered by the Author.		Henrysmith		Clementi	London
39	The following little treatise is very profound respect and veneration. Most humbly dedicated to His Royal Highness the Duke of Kent by the Author.		Henrysmith			
39	Preface. (the following)					
39	Preliminary observations. (the following)					
39	Introduction. (the following)					
39	Description of the Nine Keyed Concert Bugle newly invented and made by Henrysmith and told by Clementi		Henrysmith		Clementi	London
40	Quatuor pour deux Violons Alto et Violoncelle composé et dedicé a Mr. J.C.Pommer Esche Conseiller de la Chamble de sa majeste le Roi de Suede par ??? Eleve de J. Haydn	V.&Cel.	Haydn		A Offebach s/m chez Jean Andre	
40	Six Quatuor concertance pour deux Violons & Alto et Basse. Dedicé Am De St.George.	V.,Ba.	Dufresne		Mr. Durieu	Paris
40	Quatuors du Ballet, Die Geschopfe des Promentheus composé & arrange pour deux Violons, Viola & Basse.	V.,Vio.,Ba.	Mr.L.de Beethoven		J.J.Hummel A Berlin avec privilege du Roi Au Grand Magazine de Musique	
40	Quatuor pour deux Violons, Viola & Basse composé et dedicé A son Altesse Royale Monseigneur Le prince Loise Ferdinand De prusse .	V.,Vio.,Ba.	P.Rode		J.J.Hummel A Berlin avec privilege du Roi Au Grand Magazine de Musique	
40	Three Quartettes for two Violins, Tenor or Violoncello.	V.,Te.,Cel.	Mr.L.de Beethoven		Clementi, Banger, Hyde, Collard & Davis	London
40	Three Quartettes Serenatas for Flute, Violin, Tenor & Bass.	F.,V.,Te.,Ba.	I.B.Viotti		Clementi, Banger, Hyde, Collard & Davis	London

## Appendix 2 A Number of Works Included in Each Bundle

MU. No.	A Number of Works
1	15
2	3
3	4
4	5
5	18
6	26
7	3
8	8
9	5
10	5
11	19
12	10
13	4
14	1
15	4
16	2
17	1
18	2
19	55
20	7
21	2
22	5
23	1
24	2
25	3
26	2
27	6
28	5
29	7
30	2
31	2
32	2
33	3
34	20
35	10
36	10
37	3
38	14
39	4
40	6
Total	306

## Appendix 3 Music Genres

Music Genres	Total
Vocal	147
Piano Solo	37
Piano + $\alpha$	26
B Tenor Flute	17
Harp	12
Piano Trio	12
Flute	11
Strings Quartet	5
Harpsichord	4
Quintet	1

## Appendix 4 Composer

	Composer	Total
1	Mr. Dibdin	13
2	Luigi Gianella	12
3	W. Reeve	10
4	Joseph Haydn	10
5	I. Braham	7

	Famous Composer	Total
	Joseph Haydn	10
	Lde Beethoven	2
	W. A. Mozart	1

## Appendix 5 Musical Instrument

Musical Instrument	Total	Main Appearance
Vocal	147	134
Piano	91	69
Violin	45	5
Cello	45	
Harp	24	14
B Tenor Flute	20	19
Flute	18	8
Harpsichord	18	11
German Flute	7	3
Viola	6	
Bassoon	6	
Horn	1	
Oboe	1	
Tambourine	1	
Triangle	1	

## Appendix 6 Publisher

	Publisher	City	Total
1	J. Dale	London	29
2	R. Birchall	London	20
3	Monzani & Hill Music Sellers to His Majesty	London	18
4	Longman & Broderip	London	17
5	Clementi & Co.	London	15
6	Mr. Dibdin	London	13
7	Goulding Phipps & D'Almine	London	12
8	L. Lavenu	London	11
9	Longman, Clementi & Co.	London	10
10	Goulding & Co.	London	10