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978-1-108-00213-4 - *The Music of Nature: Or, an Attempt to Prove that What is Passionate and Pleasing in the Art of Singing, Speaking and Performing upon Musical Instruments, is Derived from the Sounds of the Animated World*

William Gardiner

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### The Music of Nature

The English composer and concert producer William Gardiner (1770–1853) published this work in 1832 in order to explain the ‘true principles of musical taste and expression’ by listening to the ‘germs of melody’ in nature. Here he musically notates the sounds of oxen, a Newfoundland dog, a blackbird, a cooing dove and even an angry child in an attempt to combine natural history, personal observation and historical anecdotes with his passion for music. Notable for introducing Beethoven’s music to Britain, Gardiner sets out his general beliefs about the adaptability of the human ear, the differences between noise and sound, singing and oratory, and the musicality of ordinary language. He also discusses many noted singers of his day and delves into the different techniques used by singers and instrumentalists to elicit emotion in their audiences.

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OF

**The Animated World.**

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WITH CURIOUS AND INTERESTING ILLUSTRATIONS,

BY

WILLIAM GARDINER.

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LONDON :

LONGMAN, REES, ORME, BROWN, GREEN, AND LONGMAN;

AND

T. COMBE AND SON; AND A. COCKSHAW, LEICESTER.

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TO

THOMAS MOORE, Esq.

---

MY DEAR SIR,

IN dedicating this Work to you, I am well aware that the sanction of your name will confer upon it an honour much above its merits; but to whom could I address my performance with so much propriety, as to our greatest Lyric Poet, who has united the *Music of Nature* to his verse, with a success unattained by any other writer of the present age.

I am, dear Sir, with great regard,

Your obliged and faithful Servant,

WILLIAM GARDINER.

LEICESTER, *June 4th*, 1832.

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## P R E F A C E.

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THE author of the following pages has been in the habit of listening to sound of every description, and that with more than ordinary attention; but none have interested him so much as the cries of animals, and the song of birds. In the busy world, or in quiet and repose, he has amused himself with taking down these germs of melody; and, had his pursuits led him more into rural life, a more ample collection might have been made. The instances here recorded are a faithful transcript of the voice of Nature, and it will strike every one, that music has had its origin in these simple and immutable expressions. With these facts before him, he has taken a philosophical view of the science, and endeavoured to explain the true principles of musical taste and expression; but not confining himself to this enquiry, he has

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ventured to treat upon other matters in which sound is concerned. Many of these are for the first time considered, and he is aware that some of his opinions may be called in question, and excite much controversy. In the chapter on the *Analysis of Utterance*, the author begs to acknowledge the able assistance of a friend, who has carried the research to a greater depth than was at first contemplated. The novelty of the subjects may claim for this book some attention; and if it does not elucidate every point upon which the author has touched, he ventures to presume that it will suggest to the reader many facts, curious, entertaining, and instructive.

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## ERRATUM.

The plate (page 431) should have followed page 462.