

HANDEL

NOVELLO'S ORIGINAL OCTAVO  
EDITION.

A. C. MACKENZIE.

THE COTTER'S  
SATURDAY NIGHT

TWO SHILLINGS.

100

LONDON: NOVELLO, EWER & CO

BACH

MOZART BEETHOVEN HAYDN

SPOHR MENDELSSOHN WEBER

THE  
**VOYAGE OF MAELDUNE**  
 BALLAD

BY

ALFRED, LORD TENNYSON

SET TO MUSIC FOR SOLI, CHORUS, AND ORCHESTRA BY

**C. VILLIERS STANFORD.**

(OP. 34.)

							s.	d.
Vocal Score, paper cover	....	....	....	....	....	....	2	6
"    paper boards	....	....	....	....	....	....	3	0
"    cloth gilt	....	....	....	....	....	....	4	0
Vocal Parts	....	....	....	....	....	....	3	0
String Parts	....	....	....	....	....	....	12	6
Full Score and Wind Parts, MS.								

DAILY TELEGRAPH.

... There should be no delay in proclaiming the success achieved to-day, a success, having regard to the theme of "The Revenge," proportionate to that won by Professor Stanford in 1886.

STANDARD.

Throughout the work the composer is at his best. He always shows himself a musician of the first rank; but he does not always rise to the level of his theme so distinctly as in the present instance. The tone-painting is almost uniformly vivid, and shows a sense of beauty as well as of fitness. There need be no hesitation in according it a place among its composer's most successful efforts.

DAILY NEWS.

Lord Tennyson's descriptions of the various Isles afford Dr. Stanford plenty of opportunity not only for striking musical contrasts, but also for that descriptive choral work of which the Irish composer has already proved himself a master. . . . It is not surprising that a work so picturesque and interesting . . . attained a success at once decisive and unanimously accorded.

DAILY CHRONICLE.

The orchestration, both for ingenuity of device and happy realization of intentions, must rank among his best endeavours. The choral parts are grateful to the interpreters. The latter branch of the work is indeed characterised by the boldness and catching flow of tune that so speedily made "The Revenge" a favourite.

WEEKLY DISPATCH.

Another conspicuous success was made by Professor Stanford's setting of Tennyson's ballad "The Voyage of Maeldune." . . . I am inclined to think "The Voyage of Maeldune" is the best thing the composer has done since his "Elegiac Ode."

SUNDAY TIMES.

The whole work teems with beauty and poetic charm of a kind not to be resisted: music, ever grateful for the singers, being enhanced in significance and grace by the most refined and striking orchestration. In its way, therefore, "The Voyage of Maeldune" is a masterpiece.

LEEDS MERCURY.

... To sum up, we have in "The Voyage of Maeldune" a remarkable creation, which, associated with the different yet equally remarkable "St. Cecilia's Day," will make the present Festival memorable in English history. We unfeignedly rejoice at so marked a triumph of our national art.

LONDON & NEW YORK: NOVELLO, EWER AND CO.

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NOVELLO'S ORIGINAL OCTAVO EDITION.

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THE  
COTTER'S SATURDAY NIGHT

A POEM

BY

ROBERT BURNS

SET TO MUSIC FOR CHORUS AND ORCHESTRA BY

A. C. MACKENZIE.

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PRICE TWO SHILLINGS.

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LONDON & NEW YORK  
NOVELLO, EWER AND CO.



# THE COTTER'S SATURDAY NIGHT.

November chill blaws loud wi' angry sugh<sup>1</sup> ;  
The short'ning winter-day is near a close ;  
The miry beasts retreating frae the plough ;  
The black'ning trains o' craws to their  
repose :  
The toil-worn Cotter frae his labor goes,  
This night his weekly moil is at an end,  
Collects his spades, his mattocks and his hoes,  
Hoping the morn in ease and rest to spend,  
And weary, o'er the moor, his course does  
hameward bend.

At length his lonely Cot appears in view,  
Beneath the shelter of an aged tree ;  
The expectant wee-things, toddlan, stacher<sup>2</sup>  
through  
To meet their Dad, wi' flichterin noise and  
glee.  
His wee-bit ingle, blinkan bonilie,  
His clean hearth-stane, his thrifty Wifie's  
smile,  
The lispin infant, prattling on his knee,  
Does a' his weary carking cares beguile,  
And makes him quite forget his labor and his  
toil.

Belyve,<sup>3</sup> the elder bairns come drapping in,  
At Service out, amang the farmers roun' ;  
Some ca' the plough, some herd, some tentie<sup>4</sup> rin  
A cannie errand to a neebor town :  
Their eldest hope, their Jenny, woman-grown,  
In youthfu' bloom, Love sparkling in her e'e,  
Comes hame, perhaps, to shew a braw new  
gown,  
Or deposite her sair-won penny-fee,  
To help her Parents dear, if they in hardship be.

With joy unfeign'd, brothers and sisters meet,  
And each for other's weelfare kindly spiers<sup>5</sup> :  
The social hours, swift-wing'd, unnotic'd fleet ;  
Each tells the uncos<sup>6</sup> that he sees or hears.  
The Parents partial eye their hopeful years ;  
Anticipation forward points the view ;  
The Mother, wi' her needle and her sheers,  
Gars<sup>7</sup> auld claes look amaist as weel's the new ;  
The Father mixes a' wi' admonition due.

Their Master's and their Mistress's command,  
The youngkers a' are warn'd to obey ;  
And mind their labors wi' an eydent<sup>8</sup> hand,  
And ne'er, tho' out o' sight, to jauk<sup>9</sup> or play :  
“ And O ! be sure to fear the Lord alway !  
And mind your duty, duely, morn and night !  
Lest in temptation's path ye gang astray,  
Implore His counsel and assisting might :  
They never sought in vain that sought the  
Lord aright.”

But hark ! a rap comes gently to the door ;  
Jenny, wha kens the meaning o' the same,  
Tells how a neebor lad came o'er the moor,  
To do some errands, and convoy her hame.  
The wily Mother sees the conscious flame  
Sparkle in Jenny's e'e, and flush her cheek,  
With heart-struck, anxious care enquires his  
name,  
While Jenny hafflins<sup>10</sup> is afraid to speak ;  
Weel-pleas'd the Mother hears, it's nae wild,  
worthless Rake.

With kindly welcome, Jenny brings him ben ;<sup>11</sup>  
A strappan youth ; he takes the Mother's eye ;  
Blythe Jenny sees the visit's no ill taen ;  
The Father cracks<sup>12</sup> of horses, pleughs,  
and kye.<sup>13</sup>

The Youngster's artless heart o'erflows wi' joy,  
But blate<sup>14</sup> and laithfu',<sup>15</sup> scarce can weel  
behave ;  
The Mother, wi' a woman's wiles, can spy  
What makes the youth sae bashfu' and sae  
grave ;  
Weel-pleas'd to think her bairn's respected like  
the lave.<sup>16</sup>

O happy love ! where love like this is found !  
O heart-felt raptures ! bliss beyond compare !  
I've paced much this weary, mortal round,  
And sage Experience bids me this declare—  
“ If Heaven a draught of heavenly pleasure spare,  
One cordial in this melancholy Vale,  
'Tis when a youthful, loving, modest Pair,  
In other's arms, breathe out the tender tale,  
Beneath the milk-white thorn that scents the  
ev'ning gale.”

. . . . .

But now the Supper crowns their simple board,  
The healsome Porritch, chief of Scotia's food:  
The soupe<sup>17</sup> their only hawkie<sup>18</sup> does afford,  
That 'yont<sup>19</sup> the hallan<sup>20</sup> snugly chows her  
cood:

The Dame brings forth, in complimentary mood,  
To grace the lad, her weel-hain'd<sup>21</sup> kebbuck,<sup>22</sup>  
fell,<sup>23</sup>

And aft he's prest, and aft he ca's it guid;  
The frugal Wife, garrulous, will tell,  
How 'twas a towmond<sup>24</sup> auld, sin' Lint was i'  
the bell.<sup>25</sup>

The chearfu' Supper done, wi' serious face,  
They, round the ingle, form a circle wide;  
The Sire turns o'er, with patriarchal grace,  
The big ha'-Bible, ance his Father's pride:  
His bonnet reverently is laid aside,  
His lyart haffets<sup>26</sup> wearing thin and bare;  
Those strains that once did sweet in Zion glide,  
He wales<sup>27</sup> a portion with judicious care;  
"And let us worship God!" he says with  
solemn air.

They chant their artless notes in simple guise!  
They tune their hearts, by far the noblest  
aim:

Perhaps *Dundee's* wild warbling measure's rise,  
Or plaintive *Martyrs*, worthy of the name;  
Or noble *Elgin* beats<sup>28</sup> the heaven-ward flame,  
The sweetest far of Scotia's holy lays:  
Compar'd with these, Italian trills are tame;  
The tickl'd ears no heart-felt raptures raise;  
Nae unison hae they, with our Creator's praise.

The priest-like Father reads the sacred page,  
How Abram was the Friend of God on high;  
Or, Moses bade eternal warfare wage,  
With Amalek's ungracious progeny;  
Or how the royal Bard did groaning lye,  
Beneath the stroke of Heaven's avenging ire;  
Or Job's pathetic plaint, and wailing cry;  
Or rapt Isaiah's wild, seraphic fire;  
Or other Holy Seers that tune the sacred lyre.

Perhaps the Christian Volume is the theme,  
How guiltless blood for guilty man was shed;  
How He who bore in Heaven the second name,  
Had not on Earth whereon to lay His head:  
How His first followers and servants sped;  
The Precepts sage they wrote to many a land:  
How he, who lone in Patmos banished,  
Saw in the sun a mighty angel stand;  
And heard great Bablon's doom pronounc'd  
by Heaven's command.

Then kneeling down to Heaven's Eternal King,  
The Saint, the Father, and the Husband  
prays:

Hope "springs exulting on triumphant wing,"  
That thus they all shall meet in future days:  
There, ever bask in uncreated rays,  
No more to sigh, or shed the bitter tear,  
Together hymning their Creator's praise,  
In such society, yet still more dear;  
While circling Time moves round in an eternal  
sphere.

Then homeward all take off their sev'ral way;  
The youngling Cottagers retire to rest:  
The Parent-pair their secret homage pay,  
And proffer up to Heaven the warm request,  
That He who stills the raven's clam'rous nest,  
And decks the lily fair in flow'ry pride,  
Would, in the way His Wisdom sees the best,  
For them and for their little ones provide;  
But chiefly, in their hearts with Grace divine  
preside.

From scenes like these, old Scotia's grandeur  
springs,

That makes her lov'd at home, rever'd abroad:  
Princes and lords are but the breath of kings,  
"An honest man's the noble work of God!"

O Scotia! my dear, my native soil!  
For whom my warmest wish to Heaven is sent!  
Long may thy hardy sons of rustic toil,  
Be blest with health, and peace, and sweet  
content!

<sup>1</sup> *Sugh*, rushing sound.

<sup>2</sup> *Stacher*, stagger.

<sup>3</sup> *Belyve*, by-and-bye.

<sup>4</sup> *Tentie*, attentively.

<sup>5</sup> *Spiers*, inquires.

<sup>6</sup> *Uncos*, anything unusual.

<sup>7</sup> *Gars*, makes.

<sup>8</sup> *Eydent*, diligent.

<sup>9</sup> *Jauk*, dally, trifle.

<sup>10</sup> *Hafflins*, almost.

<sup>11</sup> *Ben*, inner apartment.

<sup>12</sup> *Cracks*, chats, converses.

<sup>13</sup> *Kye*, cows.

<sup>14</sup> *Blate*, bashful.

<sup>15</sup> *Laithfu'*, diffident.

<sup>16</sup> *Lave*, others.

<sup>17</sup> *Soupe*, drink.

<sup>18</sup> *Hawkie*, cow.

<sup>19</sup> *'Yont*, beyond.

<sup>20</sup> *Hallan*, a partition wall in a cottage.

<sup>21</sup> *Weel-hained*, well kept.

<sup>22</sup> *Kebbuck*, cheese.

<sup>23</sup> *Fell*, hot, biting.

<sup>24</sup> *Towmond*, twelvemonth.

<sup>25</sup> *Lint i' the bell*, flax in flower.

<sup>26</sup> *Lyart haffets*, grey temples.

<sup>27</sup> *Wales*, chooses, selects.

<sup>28</sup> *Beets*, excites, nourishes.

# THE COTTER'S SATURDAY NIGHT.

BURNS.

A. C. MACKENZIE.

PIANO. ♩ = 56.

*Lento.* *fz* *f* *p* *f* *fz*

*dim.* *p*

*fz* *f* *dim.*

SOPRANO.

ALTO.

TENOR.

BASS.

No - vem - ber chill blaws loud wi' an - gry sigh;

*marcato.*

*p*

The short'ning winter-day . . . is near a close ;      The mi-ry beasts re-treat -

- ing frae the pleugh ;      The black'ning trains o' craws to their re-pose :

The toil-worn cot-ter  
The toil-worn cot-ter

*p*



frac his la - bour goes, This night his week - ly

frac his la - bour goes, This night his week - ly

*p*

*p*

moil is at an end, Col-lects his spades, his mat-tocks and his hoes,

moil is at an end, Col-lects his spades, his mat-tocks and his hoes,

*mf* Hop - ing the morn in ease and rest to spend, And *pp*

*mf* Hop - ing the morn in ease and rest to spend, And *pp*

*mf* *p*

wea - ry, o'er the moor his course . . . does hame - ward bend. . .

wea - ry, o'er the moor his course . . . does hame - ward bend. . .

*Più animato.*

At length his lone - ly cot ap - pears in view,

At length his lone - ly cot ap -

*Più animato.*

At length his lone - ly cot ap - pears in view, Be - neath the  
Be - neath the  
At length his lone - ly cot ap - pears in view, Be - neath the  
- pears in view,

shel-ter of an a - ged tree; Th'ex-pec - tant wee - things,  
shel-ter of an a - ged tree; Th'ex-pec - tant wee - things,  
shel-ter of on a - ged tree; Th'ex-pec - tant wee - things,  
Th'ex-pec - tant wee - things.

tod - dlin, stach - er through To meet their dad, wi' flicht' - rin noise and glee. His  
tod - dlin, stach - er through To meet their dad, wi' flicht' - rin noise and glee. His  
tod - dlin, stach - er through To meet their dad, wi' flicht' - rin noise and glee. His  
tod - dlin, stach - er through To meet their dad, wi' flicht' - rin noise and glee. His

wee - bit in - gle, blin - kin' bon - ni - lee, His clean hearth - stane, his thrif - ty wi - fie's

wee - bit in - gle, blin - kin' bon - ni - lee, His clean hearth - stane, his thrif - ty wi - fie's

wee - bit in - gle, blin - kin' bon - ni - lee, His clean hearth - stane, his thrif - ty wi - fie's

wee - bit in - gle, blin - kin' bon - ni - lee, His clean hearth - stane, his thrif - ty wi - fie's

smile, The lisp - ing in - fant, prattling on his knee, Does

smile, The lisp - ing in - fant, prattling on his knee, Does

smile, The lisp - ing in - fant, prattling on his

smile, The lisp - ing in - fant, prattling on his

a' his wea - ry cark - ing cares be - guile, And makes him quite for - get his la -

knee, Does a' his wea - ry cark - ing cares be - guile, And makes him quite for - get his la -

knee, Does a' his wea - ry cark - ing cares be - guile, And makes him quite for - get his la -

knee, Does a' his wea - ry cark - ing cares be - guile, And makes him quite for - get his la -

bour and his toil.

bour and his toil.

bour and his toil.

bour and his toil.

Be - lyve, the el - der bairns come drap-pin' in, At ser-vice

Be - lyve, the el - der bairns come drap-pin' in, At ser-vice

Be - lyve, the el - der bairns come drap-pin' in, At ser-vice

Be - lyve, the el - der bairns come drap-pin' in, At ser-vice

out, among the far - mers roun'; Some ca' the pleugh, some herd, some ten - tie rin A can-nie

out, among the far - mers roun'; Some ca' the pleugh, some herd, some ten - tie rin A can-nie

out, among the far - mers roun'; Some ca' the pleugh, some herd, some ten - tie rin A can-nie

out, among the far - mers roun'; Some ca' the pleugh, some herd, some ten - tie rin A can-nie

er-rand to a nee - bor town : Their eld - est

er-rand to a nee - bor town : Their eld - est

er-rand to a nee - bor town : Their eld - est

er-rand to a nee - bor town : Their eld - est

*p*

hope, their Jen-ny,

hope, their Jen-ny, wo - man grown, In youth - fu'

hope, their Jen-ny,

their Jen-ny,

*p*

*p* love spark - ling in her e'e, . . . *sempre più animato.*

bloom, *p* love spark - ling in her e'e, . . .

*p* love spark - ling in her e'e, . . .

love spark - ling in her e'e, Comes hame, per - haps, to shew a brow new *mf* *sempre più animato.*

*mf*

To help her  
 Or de-pos-ite her sair - won pen - ny - fee, . .  
 gown, . .

*mf*

To help her par - ents dear, if they in  
 par - ents dear, if they in hard - ship be.

*mf*

hard - ship be. With joy un - feign'd,  
 With joy un - feign'd,

*accel.*

*mf.* *accel.*

*Animato.*

With joy un-feign'd, brothers and sis-ters meet, And

With joy un-feign'd, brothers and sis-ters meet, And

With joy un-feign'd, brothers and sis-ters meet, And

*Animato.*  $\text{♩} = 108.$  With joy un-feign'd, brothers and sis-ters meet, And

each for o-ther's wel-fare kind-ly spiers; The so-cial hours, . . . swift-

each for o-ther's wel-fare kind-ly spiers; The so-cial hours, . . . swift-

each for o-ther's wel-fare kind-ly spiers; The so-cial

each for o-ther's wel-fare kind-ly spiers; The so-cial hours, . . .

- wing'd, swift-wing'd, un-no-tic'd fleet; Each tells, each tells the un-cos that he sees or

- wing'd, swift-wing'd, un-no-tic'd fleet; Each tells, each tells the un-cos that he sees or

hours, swift-wing'd, un-no-tic'd fleet; Each tells, each tells the un-cos that he sees or

swift-wing'd, un-no-tic'd fleet; Each tells . . . the un-cos that he sees or



hears, With joy un - feign'd,  
 hears, With joy un - feign'd,  
 hears, with joy un - feign'd, with joy un - feign'd,  
 hears, With joy un - feign'd,

with joy un-feign'd, brothers and sis - ters meet, And  
 with joy, with joy un - feign'd, brothers and sis - ters meet, And  
 -feign'd, with joy un - feign'd, brothers and sis - ters meet, And  
 With joy un - feign'd, brothers and sis - ters meet, And

each for o - ther's wel - fare kind - ly spiars ; The so - cial hours, swift -  
 each for o - ther's wel - fare kind - ly spiars ; The so - cial hours, swift -  
 each for o - ther's wel - fare kind - ly spiars ; The so - cial  
 each for o - ther's wel - fare kind - ly spiars ; The so - cial hours, swift -

- winged, un - noticed fleet; . . . The pa - rents, par - tial,  
 - winged, un - noticed fleet; . . . The pa - rents, par - tial,  
 hours . . . fleet; . . . The pa - rents, par - tial,  
 - winged, swift-winged, un - noticed fleet; The pa - rents, par - tial,

eye their hope - ful years; An - ti - ci - pa - tion for - ward points the  
 eye their hope - ful years; An - ti - ci - pa - tion for - ward points the  
 eye their hope - ful years;  
 eye their hope - ful years;

view, an - ti - ci - pa - tion for - ward points the view;  
 view, an - ti - ci - pa - tion for - ward points the view;  
 view,  
 An - ti - ci - pa - tion for - ward points the view;  
 An - ti - ci - pa - tion for - ward points the view; *p*  
*p*

The mo - ther, wi' her  
The mo - ther, wi' her

nee - dle an' her sheers, . . . Gars auld claes look a - maist as weel's the  
nee - dle an' her sheers, . . . Gars auld claes look a - maist as weel's the

*f*  
new, as weel's the new ;  
new, as weel's the new ;

*mf*  
The fa - ther

*ff* L.H. *mf*

Their mas-ter's an' their mis-tress-'s com -  
 mix - es a' wi' ad-mon-i - tion due. Their mas-ter's an' their mis-tress-'s com -

The youn - kers a' are warned to o - bey; And mind their la - bours,  
 The youn - kers a' are warned to o - bey; And mind their  
 - mand, The youn - kers a' are warned to o - bey; And mind  
 - mand, The youn - kers a' are warned to o - bey; And mind their

and mind their la - bours wi' an ey - dent hand, And ne'er, tho' out o'  
 la - bours wi' an ey - dent hand, and ne'er, And ne'er, tho' out o'  
 their la - bours wi' a hand, and ne'er, And ne'er, tho' out o'  
 la - bours wi' an ey - dent hand, and ne'er, And ne'er, tho' out o'

sight, to jauk or play, to jauk or play: "And O! be sure to fear the  
 sight, to jauk or play, to jauk or play: "And O! be sure to fear the  
 sight, to jauk or play, to jauk or play: "And O! be sure to fear the  
 sight, to jauk or play, to jauk or play: "And O! be sure to fear the

*f* *mf* *p*

Lord al - way! An' mind your du - ty, du - ly,  
 Lord al - way! An' mind your du - ty, du - ly,  
 Lord al - way! An' mind your du - ty, du - ly,  
 Lord al - way! An' mind your du - ty, du - ly,

*p* *p*

morn an' night! Lest in temp - ta - tion's path . . ye gang as - tray, Im -  
 morn an' night! Lest in temp - ta - tion's path . . ye gang as - tray, Im -  
 morn an' night! Lest in temp - ta - tion's path . . ye gang as - tray, Im -  
 morn an' night! Lest in temp - ta - tion's path . . ye gang as - tray, Im -

*pp* *pp* *pp* *pp*

- plore his coun - sel and as - sist - ing might :  
 - plore his coun - sel and as - sist - ing might :  
 - plore his coun - sel and as - sist - ing might :  
 - plore his coun - sel and as - sist - ing might :

They nev - er sought in vain that sought the Lord a -  
 They nev - er sought in vain that sought the Lord a -  
 They nev - er sought in vain that sought the Lord a -  
 They nev - er sought in vain that sought the Lord a -

*Più Animato.*

- right."  
 - right."  
 - right."  
 - right."

*Più Animato.*

Musical score for the first system, featuring five staves. The top four staves are empty. The fifth staff is a grand staff with piano accompaniment, including chords and arpeggiated figures.

*Allegretto.*

Musical score for the second system, featuring five empty staves.

*Allegretto.* ♩ = 92.

Musical score for the third system, featuring five staves. The top four staves are empty. The fifth staff is a grand staff with piano accompaniment, including dynamics like *f* and *p*, and the instruction *leggiero*.

Musical score for the fourth system, featuring five staves. The top four staves are empty. The fifth staff is a grand staff with piano accompaniment. The vocal line is on the third staff, with lyrics: "But, hark! a rap comes gen - tly to the".

Musical score for the fifth system, featuring five staves. The top four staves are empty. The fifth staff is a grand staff with piano accompaniment.

door ;

*p*

*mf* Jen - ny, *p* wha kens, *pp* wha kens the mean - ing o' the same,

*mf* Jen - ny, *p* wha kens, *pp* wha kens the mean - ing o' the same, Tells

*mf* Jen - ny, *p* wha kens, *pp* wha kens the mean - ing o' the same,

*mf* Jen - ny, *p* wha kens, *pp* wha kens the mean - ing o' the same,

*p* *pp*

how a nee - bor lad came o'er the moor, came o'er the moor,



The wi - ly  
To do some er - rands, and con-voy her home.

*p*

*stacc.*

Detailed description: This system contains the first two systems of music. The top system features a vocal line in a treble clef with a key signature of one flat and a common time signature. The lyrics 'The wi - ly' are written below the notes. The second system continues the vocal line with the lyrics 'To do some er - rands, and con-voy her home.' Below the vocal line are three empty staves for alto, tenor, and bass voices. The piano accompaniment begins in the third system, starting with a treble clef and a common time signature. It features a series of chords and moving lines in both hands, with a piano dynamic marking (*p*) and a staccato instruction (*stacc.*) at the end of the system.

mo - ther sees the con-sci-ous flame Sparkle in Jen - ny's e'e, and flush her cheek ;

Detailed description: This system contains the third and fourth systems of music. The top system features a vocal line in a treble clef with a key signature of one flat and a common time signature. The lyrics 'mo - ther sees the con-sci-ous flame Sparkle in Jen - ny's e'e, and flush her cheek ;' are written below the notes. The second system continues the vocal line with a rest. Below the vocal line are three empty staves for alto, tenor, and bass voices. The piano accompaniment continues in the third system, featuring a series of chords and moving lines in both hands. The fourth system continues the piano accompaniment with similar harmonic and melodic patterns.

Wi' heart-struck, an-xious care, en-quires his name, While Jen-ny, haf-flins, is a -

*mf*

*mf*

Detailed description: This system contains the fifth and sixth systems of music. The top system features a vocal line in a treble clef with a key signature of one flat and a common time signature. The lyrics 'Wi' heart-struck, an-xious care, en-quires his name, While Jen-ny, haf-flins, is a -' are written below the notes. The second system continues the vocal line with a rest. Below the vocal line are three empty staves for alto, tenor, and bass voices. The piano accompaniment continues in the third system, featuring a series of chords and moving lines in both hands, with a mezzo-forte dynamic marking (*mf*). The fourth system continues the piano accompaniment with similar harmonic and melodic patterns, also marked *mf*.

*mf*

- fraid . . . to speak; Weel - pleas'd . . . the mo - ther hears it's

Weel - pleas'd . . . the mo - ther hears it's

Weel - pleas'd . . . the mo - ther hears it's

Weel - pleas'd . . . the mo - ther hears it's

*f*

nae wild worth - less rake. . . With

nae wild worth - less rake. . . With

nae wild worth - less rake. . . With

nae wild worth - less rake. . . With

kind - ly wel - come, kind - ly wel - come, Jen - ny brings him ben ;

kind - ly wel - come, kind - ly wel - come, Jen - ny brings him ben ;

kind - ly wel - come, kind - ly wel - come, Jen - ny brings him ben ;

kind - ly wel - come, kind - ly wel - come, Jen - ny brings him ben ;

Piano introduction for the first system, featuring a complex arpeggiated texture in the right hand and a steady bass line in the left hand.

Piano introduction for the second system, continuing the arpeggiated texture with dynamic markings like *f* and *fz*.

Vocal and piano accompaniment for the third system, including lyrics and dynamic markings.

A strap - pin' youth ; he taks the mo-ther's eye ; Blithe

strap - pin' youth ; he taks the mo ther's eye ; Blithe

he taks the mo-ther's eye ; Blithe

he taks, he taks the mo-ther's eye ; Blithe

Jen - ny sees the vi - sit's no ill ta'en ;

Jen - ny sees the vi - sit's no ill ta'en ;

Jen - ny sees the vi - sit's no ill ta'en ;

Jen - ny sees the vi - sit's no ill ta'en ; The fa - ther

The piano accompaniment consists of a right-hand melody with eighth and sixteenth notes, and a left-hand accompaniment with chords and eighth notes. Dynamics include *f* and *mf*.

The fa - ther cracks of hor - ses, pleughs, and kye.

The youngster's

cracks of hor - ses, pleughs, and kye.

The piano accompaniment continues with a right-hand melody and a left-hand accompaniment. Dynamics include *fz*.

The youngster's art - less heart o'er-flows wi' joy,

The youngster's art - less

art - less heart . . o'er - flows wi' joy, the youngster's

The youngster's heart o'er-flows wi' joy,

The piano accompaniment features a right-hand melody with eighth notes and a left-hand accompaniment with chords and eighth notes. Dynamics include *fz*.

heart . . o'er-flows wi' joy,  
heart . . o'er-flows wi' joy,  
But blate . . and laith - fu', scarce can weel be -

The mo - ther, wi' a  
But blate . . and laith - fu', scarce can weel be - have ;  
- have ;

Weel - pleas'd to  
wo-man's wiles, can spy What makes the youth sae bash-fu' an' sae grave ;

think her bairn's re - spect - ed like the lave. . .

The first system of the musical score consists of five staves. The top staff is a vocal line in G major, starting with the lyrics "think her bairn's re - spect - ed like the lave. . .". The second, third, and fourth staves are empty, representing other vocal parts. The fifth staff is the piano accompaniment, featuring a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

O hap - - py love! . . .

O hap - - py love! . . .

O hap - - py love! . . .

O hap - - py love! . . .

The second system of the musical score consists of five staves. The top staff is a vocal line in G major, starting with the lyrics "O hap - - py love! . . .". The second, third, and fourth staves are empty, representing other vocal parts. The fifth staff is the piano accompaniment, featuring a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

where love . . . like this . . . is found! . . .

where love . . . like this . . . is found! . . .

where love . . . like this . . . is found! . . .

where love . . . like this . . . is found! . . .

The third system of the musical score consists of five staves. The top staff is a vocal line in G major, starting with the lyrics "where love . . . like this . . . is found! . . .". The second, third, and fourth staves are empty, representing other vocal parts. The fifth staff is the piano accompaniment, featuring a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

O heart  
 O heart  
 heart - - - felt rap - - - tures, O heart  
 O heart

felt rap - - - tures ! . . . bliss be  
 felt rap - - - tures ! . . . bliss be  
 felt rap - - - tures ! . . . bliss be  
 felt rap - - - tures ! . . . bliss be

yond com - pare ! . . .  
 yond com - pare ! . . .  
 yond com - pare ! . . . I've  
 yond com - pare ! . . .

Musical score for page 25, featuring vocal lines and piano accompaniment. The score is in G major and 4/4 time. It includes lyrics in French. The piano part features a rhythmic accompaniment of eighth notes in the right hand and chords in the left hand. Dynamics include *p*, *mf*, and *pp*.

I've pa - - ced  
 I've pa - - ced much, I've pa - - ced  
 pa - - ced much, I've pa - - ced much, pa - - ced  
 I've pa - - - - ced

much this wea - ry, mor - tal round,  
 much this wea - ry, wea - ry, mor - tal round,  
 much this wea - - ry, wea - ry, mor - tal round,  
 much this wea - ry, wea - ry mor - tal

And sage . . . ex - per - ience bids . . me this . . de -  
 And sage . . . ex - per - ience bids . . me this . . de -  
 And sage . . . ex - per - ience bids . . me this . . de -  
 round, And sage . . . ex - per - ience bids . . me this . . de -



clare : . . . "If Heaven . . . a

clare : . . . "If Heaven . . . a

clare : . . . "If Heaven . . . a

clare : . . . "If Heaven . . . a

draught . . . of heaven - - - ly

draught . . . of heaven - - - ly

draught . . . of heaven - - - ly

draught . . . of heaven - - - ly

plea - - sure spare, . . . One cor - dial

plea - - sure spare, . . . One cor - dial

plea - - sure spare, . . . One cor - dial

plea - - sure spare, . . . One . . cor - dial

in this mel-an - cho - ly vale,

in this mel-an - cho - ly vale,

in this mel-an - cho - ly vale,

in this mel-an - cho - ly vale,

*f* 'Tis when a youth - ful,

*f* 'Tis when a youth - ful,

*f* 'Tis when a youth - ful,

*f* 'Tis when a youth - ful,

lov - ing, lov - ing, mo - dest pair,

lov - ing, lov - ing, mo - dest pair, In

lov - ing, lov - ing, mo - dest pair,

lov - ing, lov - ing, mo - dest pair,

In oth - er's arms, . . . breathe  
 oth - er's arms, in oth - er's arms, . . . breathe  
 In oth - er's arms . . . breathe  
 In oth - er's arms . . . breathe

out . . . the ten - der tale, . . . Be -  
 out . . . the ten - der tale, . . . Be -  
 out . . . the ten - der tale, . . . Be -  
 out . . . the ten - der tale, . . . Be -

- neath . . . the milk - white thorn, be - neath . . . the  
 Be - neath . . . the  
 - neath . . . the milk - white thorn, be - neath . . . the  
 Be - neath . . . the

*calando.*

milk - white thorn that scents the ev' ning

milk - white thorn that scents the ev' ning

milk - white thorn that scents the ev' ning

milk - white thorn that scents the ev' ning

*p calando.*

*a tempo.*

*a tempo.*

*a tempo.*

*a tempo.*

*p a tempo. dolce.*

gale."

gale."

gale."

gale."

But now the

But now . . . the sup-per . . .

*cres.* *ff*

But now . . . the sup-per . . .

sup-per . . . crowns their sim - - ple board,

But now the

crowns their sim - - ple board,

crowns their sim - - ple board,

The hale - some par-ritch, . . .

sup-per . . . crowns their sim - - ple board,

The hale - some

The hale - some par-ritch, . . . chief of  
 chief of Sco - tia's food :  
 The hale - some par-ritch, . . .  
 par-ritch, . . . chief of Sco - tia's food :

Sco - tia's food : The soupe their  
 The soupe, the soupe their  
 chief of Sco - tia's food : The soupe their  
 p

on - ly haw - kie does . . . af - ford, . . . That  
 on - ly haw - kie does . . . af - ford, . . . That  
 on - ly haw - kie does . . . af - ford, . . . That 'yont the  
 p

'yont . . . the hal-lan . . snug - ly chows . . her  
 'yont . . . the hal-lan . . snug - ly chows . . her  
 the hal-lan . . snug - ly chows . . her  
 hal - lan, 'yont the hal-lan . . snug - ly chows . . her

*mf*  
 cood : The dame brings forth, . . in com - - pli -  
 cood :  
 cood : *mf* The dame brings forth, . . in  
 cood :

*p* *mf*

- men - tal mood, . . To grace . . the lad,  
 com - - pli - men - tal mood, . . To grace . . the lad,

*f*

Her weel-hained keb- buck, fell, An' aft he's

Her weel-hained keb- buck, fell, An'

*fz fz p mf*

prest, . . an' aft . . he's prest, an' aft . . . he

aft he's prest, . . an' aft . . he's prest, an' aft . . .

ca's it guid, he ca's it guid; . . .

. . . he ca's it guid, he ca's it guid;

*p p*



*pp* The fru - gal wi - fie, gar - ru - lous, *mf* will  
*pp* The fru - gal wi - fie, gar - ru - lous, *mf* will  
*pp* The fru - gal wi - fie, gar - ru - lous, *mf* will  
*ppp* The fru - gal wi - fie, gar - ru - lous, *mf* will

*f* tell, How 'twas a tow-mond auld, sin' lint . . . was . . . i' . . . the . . . bell, sin'  
*f* tell, How 'twas a tow-mond auld, sin' lint was i' the bell, sin'  
*f* tell, How 'twas a tow-mond auld, sin' lint was i' the bell, sin'  
*f* tell, How 'twas a tow-mond auld, sin' lint . . . was . . . i' . . . the . . . bell, sin'

*ff* lint was i' the bell. . . .  
*ff* lint was i' the bell. . . .  
*ff* lint was i' the bell. . . .  
*ff* lint was i' the bell. . . .

The first system of the musical score consists of five staves. The top four staves are vocal staves (Soprano, Alto, Tenor, Bass) and the bottom two are piano accompaniment staves. The piano part features a rhythmic pattern of eighth notes with accents (>) and a key signature of one flat.

The second system continues the musical score. It includes vocal staves with lyrics and piano accompaniment. The lyrics are: "The cheer - fu' sup-per . . done, wi'". The piano accompaniment features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. Dynamics include *mf*.

The third system continues the musical score. It includes vocal staves with lyrics and piano accompaniment. The lyrics are: "done, wi' se - rious face, . . They, round the se - rious face, . . They, round the in - gle, . .". The piano accompaniment features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. Dynamics include *f* and *mf*.

in-gle, . . form a cir - cle wide;

form a cir - cle wide; . .

*mf* The

cheer fu' sup-per . . done, . . wi' ser - ious

face, They, round . . the in - gle, . . form a

*p*

cir - cle wide ;

*dim. rit. pp*

*Adagio molto.*

*Quasi Recit. mf*

The sire turns o'er, with pa-tri-ar-chal grace, The big ha' - Bi - ble, ance his fa-ther's

*Adagio molto. ♩ = 56. mf*

*Quasi Recit. p*

His bon-net rev'rent-ly is laid a - side, His ly-art haf-fets wearing thin an'

His ly-art haf-fets wearing thin an'

His ly-art haf-fets wearing thin an'

pride ; His ly-art haf-fets wearing thin an'

*dolce.*  
bare ; Those strains that once did sweet in Zi - on  
*dolce.*  
bare ; Those strains that once did sweet in Zi - on  
*dolce.*  
bare ; Those strains that once did sweet in Zi - on  
*p dolce.*  
bare ; Those strains that once did sweet in Zi - on

glide, He wales a por-tion with ju - di - cious care ; And " Let us wor - ship  
glide, He wales a por-tion with ju - di - cious care ; And " Let us wor - ship  
glide, He wales a por-tion with ju - di - cious care ; And " Let us wor - ship  
glide, He wales a por-tion with ju - di - cious care ; And " Let us wor - ship

*calando.*  
God ! " he says, with so - lemn air. . .  
*calando.*  
God ! " he says, with so - lemn air. . .  
*calando.*  
God ! " he says, with so - lemn air. . .  
*calando.*  
God ! " he says, with so - lemn air. . .

They chant their

*p*

*Allegretto tranquillo.*

art - less notes in sim-ple guise; They tune their hearts, by far the noblest aim, They chant their

They chant their

*p*

*Allegretto tranquillo. ♩ - 76.*

*triquillo.*

art - less notes, they chant their art - less notes in sim-ple guise, They

They chant . . . their art - less notes, tune their . . .

art - less notes in simple guise, they chant their art - less notes in simple guise, They tune their

*triquillo.*

*p*

*poco calando.*

*a tempo.*

tune their hearts, by far the no - blest aim;

hearts, by far the no - blest aim; Per - haps "Dun - dee's" wild warbling measures

hearts, their hearts, by far the no - blest aim;

by far the no - blest, no - blest aim; Per - haps "Dun

Or plain - tive "Martyrs," worthy of the

rise, per - haps "Dundee's" wild warbling measures rise, Or plain - tive

dee's" wild warbling measures rise, per - haps "Dun - dee's" wild warbling measures rise, Or plain - tive

name, wor - thy of the name;

"Mar - tyrs," wor - thy of the name;

"Mar - tyrs," wor - thy of the name;

"Mar - - tyrs," worthy of the name; Or no - ble "El - gin"

*poco calando.* *mf a tempo.* *mf* *p*

*p* Or no - ble "El - gin" beets the heav'nward flame, The *pp*

*p* Or no - ble "El - gin," no - ble "El - gin" beets the heav'n - ward flame, The *pp*

no - ble "El - gin" beets the heav'nward flame, . . . beets the heav'n - ward flame, The *pp*

beets the heav'nward flame, or no - ble "El - gin" beets the heav'n - ward flame, The *pp*

sweet - est far of Sco - tia's ho - ly lays ;

sweet - est far of Sco - tia's ho - ly lays ;

sweet - est far of Sco - tia's ho - ly lays ;

sweet - est far of Sco - tia's ho - ly lays ;

*p* Com - pared with these, I - tal - ian trills are tame, com - pared with these, I - tal - ian trills are

*p* Com - pared with these, I - tal - ian trills are tame, com - pared with these, I - tal - ian trills are

*p* Com - pared with these, I - tal - ian trills are tame, com - pared with these, I - tal - ian trills are

*p* Com - pared with these, I - tal - ian trills are tame, com - pared with these, I - tal - ian trills are



tame; The tick - I'd ears no heart - - felt rap - tures raise; . . . Nae

tame; The tick - I'd ears no heart - - felt rap - tures raise; . . . Nae

tame; The tick - I'd ears no heart - - felt rap - tures raise; . . . Nae

tame; The tick - I'd ears no heart - - felt rap - tures raise; . . . Nae

*fz*

*ff*

*largamente.* *a tempo, più animato.*

u - ni - son hae they with our Cre - a - tor's praise.

u - ni - son hae they with our Cre - a - tor's praise.

u - ni - son hae they with our Cre - a - tor's praise.

u - ni - son hae they with our Cre - a - tor's praise.

u - ni - son hae they with our Cre - a - tor's praise.

*largamente.* *a tempo, più animato.*

*rit.*

*mf*

3 3 3 3 3 3 3

*p*

The priest - like

*p*

The priest - like fa - ther reads the sa - cred page, How

*p*

The priest - like fa - ther reads the

3 3 3 3 3 3 3 3 3 3 3 3

fa - ther reads the sa - cred page, How A - bram was the  
 A - bram was the friend of God, how A - - - - - bram  
*p* The priest - like fa - ther reads the sa - cred page, How  
 sa - cred page, . . . . . How A - bram was the

friend . . . of God . . . on high ; . .  
 was the friend of God . . . on high ;  
 A - bram was the friend of God on high ; . .  
 friend of God on high ; . .

Or, Mo - ses  
*p* Or, Mo - ses bade e - ter - nal war - fare wage, e -  
 Or, Mo - ses bade e - ter - nal

bade e - ter - nal war - fare wage With A - malek's un -  
 - ter - - - nal war - fare wage With A - malek's un -  
 e - ter - nal war - fare wage With A - melek's un -  
 war - fare wage, . . . . . With A - malek's un -

- gra - - - cious pro - gen - y : Or  
 - gra - - - cious pro - gen - y : Or  
 - gra - - - cious pro - gen - y : Or  
 - gra - - - cious pro - gen - y : Or

how the roy - al Bard did groan - ing lye, . .  
 how the roy - al Bard did groan - ing lye,  
 how the roy - al Bard did groan - ing lye,  
 how the roy - al Bard did groan - ing lye,

Be - neath the stroke of Heaven's a - veng - ing

Be - neath the stroke of Heaven's a - veng - ing

Be - neath the stroke of Heaven's a - veng - ing

Be - neath the stroke of Heaven's a - veng - ing

*accel. molto.*  
ire, of Heaven's a - veng - ing ire: . . . . .

*accel. molto.*  
ire, of Heaven's a - veng - ing ire: . . . . .

*accel. molto.*  
ire, the shock . . . . . of Heaven's a - veng - ing ire: . . . . .

*accel. molto.*  
ire, of Heaven's a - veng - ing ire: . . . . .

*a tempo.*  
Or, Job's pa -

*a tempo.*  
Or, Job's pa - thet - ic plaint, and wail - ing cry, . . . . .

*a tempo.*  
Or, Job's pa - thet - - ic

*a tempo.*  
Or, Job's pa - thet - ic plaint, or,

- thet - ic plaint, and wail - ing cry: Or, rapt I - sa - - iah's  
 and wail - ing cry; . . . Or, rapt I - sa - - iah's  
 plaint, and wail - ing cry: Or, rapt . . . I - sa - - iah's  
 Job's pa - thet - ic plaint, and wail - ing cry: Or, rapt . . . I - sa - iah's

*calando.* *molto tranquillo. Tempo lmo.*  
*f* wild, se-raph - ic fire: . . . . . *p* Or oth - er ho - ly  
*f* wild, se-raph - ic fire: . . . . . *p* Or oth - er  
*f* wild, se-raph - ic fire: . . . . . *p* Or oth - er ho - ly  
 wild, se-raph - ic fire: . . . . . *f* *calando.* *molto tranquillo. Tempo lmo.*

seers that tune, that tune the sa - cred lyre. . .  
 ho - ly seers that tune the sa - cred lyre. . .  
 ho - ly seers that tune the sa - cred lyre.  
*p* that tune the sa - cred lyre. . .

Musical score for the first system, featuring piano accompaniment. The score includes dynamic markings *fz* and *p*, and triplet figures. The piano part consists of a right-hand melody with triplets and a left-hand accompaniment.

Musical score for the second system, including vocal lines and piano accompaniment. The piano part features a *dolce.* marking and a *p* dynamic. The vocal lines are partially obscured by the piano accompaniment.

Musical score for the third system, including vocal lines and piano accompaniment. The piano part features a *dolce.* marking and a *p* dynamic. The vocal lines are partially obscured by the piano accompaniment.

How guilt - less blood for guilt-y man was  
 How guilt - less blood for guilt-y man was  
 How guilt - less blood for guilt-y man, for  
 Vol - ume is the theme, How guilt - less blood for guilt-y man, for

shed : . . . How He, who bore in heaven the se - cond name, Had *p*

shed . . . How He, who bore in heaven the se - cond name, Had *p*

guil - ty man was shed : How He, who bore in heaven the se - cond name, Had *p*

guil - ty man was shed : How He, who bore in heaven the se - cond name, Had *p*

not on earth where-on to lay His head : . . . How His first *p*

not on earth where-on to lay His head : . . . How His first *pp*

not on earth where-on to lay His head : . . . How His first *pp*

not on earth where-on to lay His head : . . . How His first *pp*

fol - low - ers and ser - vants sped ; The pre - cepts sage they wrote to

fol - low - ers and ser - vants sped ; The pre - cepts sage they wrote to

fol - low - ers and ser - vants sped ; The pre - cepts sage they wrote to

ma - ny a land :

*Quasi Recit.*

ma - ny a land : How he, who lone in Pat - mos ban - ished,

ma - ny a land :

*Quasi Recit.*

How he, who lone in Pat - mos ban - ished,

*Quasi Recit.*

*trem.* *fz* *pp*

How he, who lone in

Saw . . in the sun a migh - ty an - gel stand,

How he, who lone in

Saw . . in the sun a migh - ty an - gel stand,

Pat - mos banished, Saw . . in the sun a migh - ty an - gel stand,

Pat - mos banished, Saw . . in the sun a migh - ty an - gel stand,



And heard great Bab'-lon's doom pronounc'd by Heaven's command.

And heard great Bab'-lon's doom pronounc'd by Heaven's command.

And heard great Bab'-lon's doom pronounc'd by Heaven's command.

And heard great Bab'-lon's doom pronounc'd by Heaven's command.

Then

Then

Then

Then

*Lento.* kneel - ing down to Heaven's E - ter - nal King, The saint, the fa - ther, *mf*

kneel - ing down to Heaven's E - ter - nal King The saint, the fa - ther, *mf*

kneel - ing down to Heaven's E - ter - nal King, The saint, the fa - ther, *mf*

kneel - ing down to Heaven's E - ter - nal King, The saint, the fa - ther, *mf*

*Lento.* 69. ORGAN.

and the hus-band prays : Hope "springs ex - ult - ing on tri - um-phant wing,"

and the hus-band prays : Hope "springs ex - ult - ing on tri - um-phant wing."

and the hus-band prays : Hope "springs ex -

and the hus-band prays : Hope "springs ex -

That thus they all shall meet in fu - - ture days,

That thus they

ult - ing on tri - um-phant wing," That thus, that thus they all shall meet . .

ult - ing on tri - um-phant wing," That thus they

shall meet in fu-ture days : . . There, ev-er bask in un-cre-a-ted

all shall meet in fu - ture days : There, ev-er bask in un-cre-a-ted

. . . shall meet in fu - ture days : There, ev-er bask in un-cre-a-ted

all shall meet in fu - ture days : There, ev-er bask in un-cre-a-ted

rays, No more to sigh, or shed the bit - ter tear, To - geth - er

rays, No more to sigh, or shed the bit - ter tear, To - geth - er

rays, No more to sigh, or shed the bit - ter tear, To - geth - er

rays, No more to sigh, or shed the bit - ter tear, To - geth - er

hymning their Cre - a - tor's praise, In such so - ci - e - ty, yet still more dear; While

hymning their Cre - a - tor's praise, In such so - ci - e - ty, yet still more dear; While

hymning their Cre - a - tor's praise, In such so - ci - e - ty, yet still more dear; While

hymning their Cre - a - tor's praise, In such so - ci - e - ty, yet still more dear; While

cir - cling time moves round in an e - ter - nal sphere. . .

cir - cling time moves round in an e - ter - nal sphere. . .

cir - cling time moves round in an e - ter - nal sphere. . .

cir - cling time moves round in an e - ter - nal sphere. . .

*Allegretto.*

*Allegretto.* ♩ = 76.

*p dolce.*

*p dolce.*

Then home-ward all take off their sev-ral

way :

*p dolce.*

*dolce.*

The young - ling cot-ta-gers re - fire to

Then home-ward all take off their sev'ral way :

rest :

*p dolce.*

The young - ling cot - ta - gers re - tire to rest ;

*col. Sva... calando.*

*dim.*

*p*

The pa - rent - pair their

se - cret hom - age pay, And prof - fer up to Heaven the warm re - quest,

That He who stills the ra-ven's clam-'rous nest, And decks the li - ly

*p*

*piu lento.*

fair in flow - 'ry pride,

*pp* Would, in the way His

*pp* Would, in the way His

*piu lento.* ♩ = 56.

*pp*

*p* For them and for their lit - tle ones, their *mf*

wis-dom sees the best, For them and for their lit - tle ones, their *mf*

*p* For them and for their lit - tle ones, their *mf*

wis-dom sees the best, For them and for their lit - tle ones, their *mf*

lit - tle ones pro - vide;

*mf* *sempre dim.* *pp*

*p* But chief - ly, in their hearts with grace di - vine pre - side, . . . but, chief - ly, in their

*p* But chief - ly, in their hearts with grace di - vine pre - side, . . . but, chief - ly, in their

*p* But chief - ly, in their hearts with grace di - vine pre - side, . . . but, chief - ly, in their

*p* But chief - ly, in their hearts with grace di - vine pre - side, . . . but, chief - ly, in their

*p* *legato.* *p*

*rit.* *Allegro marcato.*

hearts with grace . . . di - vine pre - side.

*rit.* hearts with grace . . . di - vine pre - side.

*rit.* hearts with grace . . . di - vine pre - side.

*rit.* hearts with grace . . . di - vine . . . pre - side.

*Allegro marcato.*  $\text{♩} = 108.$  *pp*

pp

cres.

mf

cres.

f

ff

stacc.

mf

mf

*molto marcato.*

That makes her

mf

From scenes like these, old Scotia's grandeur springs, That makes her

mf

mf



lov'd at home, . . re-ver'd a - broad :

lov'd at home, . . re-ver'd a - broad :

lov'd at home, . . re-ver'd a - broad :

*mf* That makes her lov'd at home, rever'd, re - ver'd a-broad : Prin - ces and lords are

*mf* That makes her lov'd at home, rever'd, re - ver'd a broad : Prin - ces and lords are

*mf* That makes her lov'd at home, rever'd, re - ver'd a-broad : Prin - ces and

*mf* That makes her lov'd at home, rever'd, re - ver'd a-broad : Prin - ces and

but the breath of kings, . . prin - ces and lords are but the breath, the

but the breath of kings, . . prin - ces and lords are but . . the

lords . . are but the breath of kings, are but the breath, . . the

lords . . are but the breath of kings, are but the breath, the

breath of kings;

breath of kings;

breath of kings;

breath of kings;

*f* "An honest man's the noblest work, the noblest work of God, . . . the

*f* "An honest man's the noblest work, the noblest work of God, . . . the

*f* "An honest man's the noblest work, the noblest work of God, the

*f* "An honest man's the noblest work, the noblest work of God, . . . the

no - blest work of God, . . . an honest man's the no - blest . . .

no - blest work of God, . . . an honest man's the no - blest . . .

no - blest work . . . of God, an honest man's the no - blest . . .

no - blest work . . . of God, . . . an honest man's . . . the no - blest . . .

*ff*

work, the no - blest work of God."

*ff*

work, the no - blest work of God."

*ff*

work, the no - blest work . . of God."

*ff*

work, the no - blest work of God."



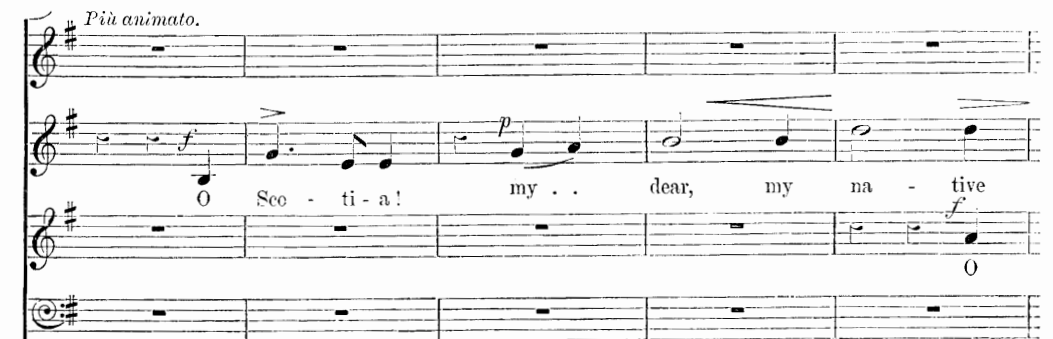

*Più animato.*

*f*

O Sco - ti - a! my . . dear, my na - tive

*f*

O



*Più animato.*

*fp*

*f*



O Sco - ti - a !  
 soil !  
 Sco - ti - a ! my . . dear, my na - tive soil !

*f*  
*p*  
*f*

my . . dear, my na - tive soil !  
 O Sco - ti - a ! my . .

*p*  
*f*  
*f*  
*p*

dear, my na - tive soil ! For whom my warm - est

O Sco - ti - a! *mf* my dear, *p* my na - tive

My dear, *mf* my dear, *p* my na - tive

My dear, *mf* my dear, *p* my na - tive

wish to Heaven is sent! *mf* my dear, *p* my dear, my na - tive

soil! For whom my warm - est wish to Heaven is

soil! For whom my warm - est wish to Heaven is

soil! For whom my warm - est wish to Heaven is

soil! For whom my warm - est wish to Heaven is

sent! . . . Long may thy har - dy sons of

sent! . . . Long may thy har - dy sons of

sent! . . . Long may thy har - dy sons of

sent! . . . Long may thy har - dy sons of

rus - tic toil Be blest . . with health, and peace, and sweet con -

rus - tic toil Be blest . . with health, and peace, and sweet con -

rus - tic toil Be blest . . with health, and peace, and sweet con -

rus - tic toil . . Be blest . . with health, and peace, and sweet con -

- tent! Long may thy har - dy sons of rus - tic

- tent! Long may thy har - dy sons of rus - tic

- tent! Long may thy har - dy sons of rus - tic

- tent! Long may . . thy har - dy sons . . of rus - tic

*p dolce.*  
toil Be blest . . with health and sweet . . con - tent! . .

*p dolce.*  
toil Be blest . . with health and sweet . . con - tent!

*p dolce.*  
toil Be blest, be blest . .

*p dolce.*  
toil Be blest,

*mf*

be blest . . . with peace, and

with peace, and health, be blest . . . with peace, and

*mf*

*p* health, with peace, and health, and sweet con - tent! *f* Long may thy

*p* with peace, and health, and sweet con - tent! *f* Long may thy

*p* health, with peace, and health, and sweet con - tent! *f* Long may thy

*p* with peace, and health, and sweet con - tent! *f* Long may thy

har - dy sons of rus - tic toil *p* Be blest . . with health, and

har - dy sons of rus - tic toil *p* Be blest . . with health, and

har - dy sons of rus - tic toil *p* Be blest with health, and

har - dy sons of rus - tic toil *p* Be blest with health, and

*p* *p*

*dim.* *calando.*  
*pp*  
 peace, and sweet con- tent! . . .  
 peace, and sweet *dim.* *pp* con- tent! . . .  
 peace, and sweet *dim.* *pp* con- tent! . . .  
 peace, and sweet *dim.* *pp* con- tent! . . .

*Tempo lmo.*  
 From scenes like  
 From scenes like  
 From scenes like  
 From scenes like  
 From scenes like

*Tempo lmo.*  
*p* *cres.* *f*

these old Sco - tia's grandeur springs, That makes her lov'd at home,  
 these old Sco - tia's grandeur springs, That makes her lov'd at home,  
 these old Sco - tia's grandeur springs, That makes her lov'd at home,  
 these old Sco - tia's grandeur springs, That makes her lov'd at home,



re-ver'd a-broad,

re-ver'd a-broad,

re-ver'd a-broad,

re-ver'd a-broad,

*mf* That makes her lov'd at home, re-ver'd, re-ver'd a-broad, Prin-ces and

*mf* That makes her lov'd at home, re-ver'd, re-ver'd a-broad, Prin-ces and

*mf* That makes her lov'd at home, re-ver'd, re-ver'd a-broad,

*mf* That makes her lov'd at home, re-ver'd, re-ver'd a-broad,

lords are but the breath of kings, prin-ces and lords are

lords are but the breath of kings, prin-ces and lords are

prin-ces and lords . . are but the breath of kings, are but the

prin-ces and lords . . are but the breath of kings, are but the

but the breath, the breath of kings.

breath, the breath of kings.

breath, the breath of kings.

breath, the breath of kings.

“An honest man's the no-blest work, the no-blest work of

“An honest man's the no-blest work, the no-blest work of

“An honest man's the no-blest work, the no-blest work of

“An honest man's the no-blest work, the no-blest work of

God, the no-blest work of God.”

God, the no-blest work of God.”

God, the no-blest work of God.”

God, the no-blest work of God.”

God, the no-blest work of God.”

*stringendo* *sempre.*

*stringendo* *sempre.*

*Più presto.*

O Sco - ti - a! my . . . dear, my

O Sco - ti - a! my . . . dear, my

O Sco - ti - a! my . . . dear, my

O Sco - ti - a! my . . . dear, my

*Più presto.*

na - tive soil! . . . For . . . whom my warm - est

na - tive soil! . . . For . . . whom my warm - est

na - tive soil! . . . For . . . whom my warm - est

na - tive soil! . . . For . . . whom my warm - est

wish to Heaven is sent!

wish to Heaven is sent!

wish to Heaven is sent!

wish to Heaven is sent!

Long may thy har - dy sons of rus - tic toil Be

Long may thy har - dy sons of rus - tic toil Be

Long may thy har - dy sons of rus - tic toil Be

Long may thy har - dy sons of rus - tic toil Be

blest with health, and peace, and sweet con - tent, long

blest with health, and peace, and sweet con - tent,

blest with health, and peace, and sweet con - tent,

blest with health, and peace, and sweet con - tent,

may thy har - dy sons of rus - tic toil Be

thy sons of rus - tic toil Be

long may thy sons of rus - tic toil Be

long may thy sons of rus - tic toil Be

blest with health, and peace, and sweet con - tent! . . .

blest with health, and peace, and sweet con - tent! . . .

blest with health, and peace, and sweet con - tent! . . .

blest with health, and peace, and sweet con - tent! . . .

Long may thy har - dy sons . . . of rus-tic toil Be

Long may thy har - dy sons of rus-tic toil Be

Long may thy har - dy sons . . . of rus-tic toil Be

Long may thy har - dy sons Be blest, be

blest . . . with health, . . . and

blest . . . with health, . . . and

blest . . . with health, . . . and

blest . . . with health, . . . and

peace, and sweet, and  
 peace, and sweet, and  
 peace, and sweet, and  
 peace, and sweet, and

sweet con - - tent!  
 sweet con - - tent!  
 sweet con - - tent!  
 sweet con - - tent!

# NOVELLO'S ORIGINAL OCTAVO EDITIONS

OF

## Oratorios, Cantatas, Odes, Masses, &c.

	Paper Cover.	Paper Boards.	Cloth Gilt.
<b>FRANZ ABT.</b>			
THE FAYS' FROLIC (Female voices) ...	2/6	—	—
SPRINGTIME (ditto) ...	2/6	—	—
SUMMER (ditto) ...	2/6	—	—
THE GOLDEN CITY (ditto) ...	2/6	—	—
THE WISHING STONE (ditto) ...	2/6	—	—
THE WATER FAIRIES (ditto) ...	2/6	—	—
THE SILVER CLOUD (ditto) ...	2/6	—	—
MINSTER BELLS (ditto) ...	2/6	—	—
<b>W. CROWTHER-ALWYN.</b>			
MASS, IN F (Latin and English) ...	3/0	—	5/0
<b>THOMAS ANDERTON.</b>			
YULE TIDE ...	1/6	2/0	3/0
THE NORMAN BARON ...	1/0	—	—
WRECK OF THE HESPERUS (Sol-Fa, 0/4) ...	1/0	—	—
<b>W. I. ARGENT.</b>			
MASS, IN B FLAT ...	2/6	—	—
<b>P. ARMES.</b>			
HEZEKIAH ...	2/6	—	—
ST. JOHN THE EVANGELIST ...	2/6	—	—
<b>E. ASPA.</b>			
THE GIPSIES ...	1/0	—	—
ENDYMION ...	4/0	—	—
<b>ASTORGA.</b>			
STABAT MATER ...	1/0	1/6	—
<b>BACH.</b>			
MASS, IN B MINOR ...	2/6	3/0	4/0
MISSA BREVIS, IN A ...	1/6	—	—
THE PASSION (S. MATTHEW) ...	2/0	2/6	4/0
THE PASSION (S. JOHN) ...	2/0	2/6	4/0
CHRISTMAS ORATORIO ...	2/0	2/6	4/0
MAGNIFICAT ...	1/0	—	—
GOD GOETH UP WITH SHOUTING ...	1/0	—	—
GOD SO LOVED THE WORLD ...	1/0	—	—
GOD'S TIME IS THE BEST ...	1/0	—	—
MY SPIRIT WAS IN HEAVINESS ...	1/0	—	—
O LIGHT EVERLASTING ...	1/0	—	—
BIDE WITH US ...	1/0	—	—
A STRONGHOLD SURE ...	1/0	—	—
BE NOT AFRAID (Sol-Fa, 0/4) ...	0/6	—	—
BLESSING, GLORY, AND WISDOM ...	0/6	—	—
I WRESTLE AND PRAY (Sol-Fa, 0/2) ...	0/4	—	—
THOU GUIDE OF ISRAEL ...	1/0	—	—
JESU, PRICELESS TREASURE ...	1/0	—	—
WHEN WILL GOD RECALL MY SPIRIT ...	1/0	—	—
JESUS, NOW WILL WE PRAISE THEE ...	1/0	—	—
<b>J. BARNBY.</b>			
REBEKAH (Sol-Fa, 0/2) ...	1/0	1/6	2/6
THE LORD IS KING (97th Psalm) ...	1/6	2/0	—
<b>LEONARD BARNES.</b>			
THE BRIDAL DAY ...	2/6	—	4/6
<b>J. F. BARNETT.</b>			
THE ANCIENT MAKINER (Sol-Fa, 2/0) ...	3/6	4/0	5/0
THE RAISING OF LAZARUS ...	6/6	—	9/0
<b>BEETHOVEN.</b>			
THE PRAISE OF MUSIC ...	1/6	2/0	3/0
RUINS OF ATHENS ...	1/0	1/6	2/6
ENGEDI; OR, DAVID IN THE WILDERNESS ...	1/0	1/6	2/6
MOUNT OF OLIVES ...	1/0	1/6	2/6
MASS, IN C ...	1/0	1/6	2/6
COMMUNION SERVICE, IN C ...	1/6	—	3/0
MASS, IN D ...	2/0	2/6	4/0
THE CHORAL SYMPHONY ...	2/6	—	—
Ditto, THE VOCAL PORTION ...	1/0	—	—
THE CHORAL FANTASIA ...	1/0	—	—
A CALM SEA AND A PROSPEROUS VOYAGE ...	0/4	—	—
MEEK, AS THOU LIVEDST HAST THOU DEPARTED ...	0/2	—	—
<b>WILFRED BENDALL.</b>			
THE LADY OF SHALOTT (Female voices) ...	2/6	—	—
<b>SIR JULIUS BENEDICT.</b>			
ST. PETER ...	3/0	3/6	5/0
THE LEGEND OF ST. CECILIA (Sol-Fa, 1/6) ...	2/6	3/0	4/0
<b>SIR W. STERNDALE BENNETT.</b>			
THE MAY QUEEN (Sol-Fa, 1/0) ...	3/0	3/6	5/0
THE WOMAN OF SAMARIA (Sol-Fa, 1/0) ...	4/0	—	6/0
INTERNATIONAL EXHIBITION ODE (1862) ...	1/0	—	—
<b>W. R. BEXFIELD.</b>			
ISRAEL RESTORED ...	4/0	—	6/0
<b>J. BRADFORD.</b>			
THE SONG OF JUBILEE ...	2/0	—	—
PRAISE THE LORD ...	2/0	—	—
<b>W. F. BRADSHAW.</b>			
GASPAR BECERRA ...	1/6	—	—
<b>J. BRAHMS.</b>			
A SONG OF DESTINY ...	1/0	—	—
<b>J. C. BRIDGE.</b>			
DANIEL ...	3/6	—	—
<b>J. F. BRIDGE.</b>			
ROCK OF AGES (Latin and English) (Sol-Fa, 0/4) ...	1/0	—	—
MOUNT MORIAH ...	3/0	—	—
BOADICEA ...	2/6	—	—
CALLIRHOË (Sol-Fa, 1/6) ...	2/6	3/0	4/0
<b>DUDLEY BUCK.</b>			
THE LIGHT OF ASIA ...	3/0	3/6	5/0
<b>EDWARD BUNNETT.</b>			
OUT OF THE DEEP (130th Psalm) ...	1/0	—	—
<b>CARISSIMI.</b>			
JEPHTHAH ...	1/0	—	—
<b>F. D. CARNELL.</b>			
SUPPLICATION ...	5/0	—	—
<b>GEORGE CARTER.</b>			
SINFONIA CANTATA (116th Psalm) ...	2/0	—	3/3
<b>WILLIAM CARTER.</b>			
PLACIDA ...	2/0	2/6	4/0
<b>CHERUBINI.</b>			
REQUIEM MASS, C MINOR (Latin and English) ...	1/0	1/6	2/3
SECOND MASS, IN D MINOR ...	2/0	2/6	3/6
THIRD MASS (CORONATION) ...	1/0	1/6	2/6
FOURTH MASS, IN C ...	1/0	1/6	2/6
<b>E. T. CHIPP.</b>			
JOB ...	4/0	—	—
NAOMI ...	5/0	—	—
<b>FREDERICK CORDER.</b>			
THE BRIDAL OF TRIERMAIN (Sol-Fa, 1/0) ...	2/6	—	—
<b>SIR MICHAEL COSTA.</b>			
THE DREAM ...	1/0	—	—
<b>F. H. COWEN.</b>			
ST. JOHN'S EVE ...	2/6	3/0	4/0
A SONG OF THANKSGIVING ...	1/6	—	—
SLEEPING BEAUTY (Sol-Fa, 1/6) ...	2/6	3/0	4/0
RUTH (Sol-Fa, 1/6) ...	4/0	4/6	6/0
<b>W. CRESER.</b>			
EUDORA (A dramatic Idyll) ...	2/6	—	—
<b>W. CROTCH.</b>			
PALESTINE ...	3/0	3/6	5/0

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W. H. CUMMINGS. THE FAIRY RING ... ..	2/6	—	—
W. G. CUSINS. TE DEUM ... ..	1/6	—	—
FÉLICIEN DAVID. THE DESERT (Male voices) ... ..	1/6	2/0	—
P. H. DIEMER. BETHANY ... ..	4/0	—	—
M. E. DOORLY. LAZARUS ... ..	2/6	—	—
ANTONÍN DVOŘÁK. ST. LUDMILA ... ..	5/0	6/0	7/6
Ditto (German and Bohemian Words) ... ..	8/0	—	—
THE SPECTRE'S BRIDE ... ..	3/0	3/6	5/0
Ditto (German and Bohemian Words) ... ..	6/0	—	—
STABAT MATER ... ..	2/6	3/0	4/0
PATRIOTIC HYMN ... ..	1/6	—	—
Ditto (German and Bohemian Words) ... ..	3/0	—	—
A. E. DYER. SALVATOR MUNDI ... ..	2/6	—	—
H. J. EDWARDS. THE ASCENSION ... ..	2/6	—	—
ROSALIND F. ELLICOTT. ELYSIUM ... ..	1/0	—	—
HENRY FARMER. MASS, IN B FLAT (Latin and English) ... ..	2/0	2/6	3/6
MYLES B. FOSTER. THE LADY OF THE ISLES ... ..	1/6	—	—
THE ANGELS OF THE BELLS (Female voices) ... ..	1/6	—	—
THE BONNIE FISHWIVES (ditto) ... ..	2/6	—	—
ROBERT FRANZ. PRAISE YE THE LORD (117th Psalm) ... ..	1/0	—	—
NIELS W. GADE. PSYCHE (Sol-FA, 1/6) ... ..	2/6	3/0	4/0
SPRING'S MESSAGE (Sol-FA, 0/3) ... ..	0/8	—	—
ERL-KING'S DAUGHTER (Sol-FA, 0/9) ... ..	1/0	1/6	2/6
ZION ... ..	1/0	1/6	2/0
THE CRUSADERS (Sol-FA, 1/0) ... ..	2/0	2/6	4/0
COMALA ... ..	2/0	2/6	4/0
CHRISTMAS EVE (Sol-FA, 0/4) ... ..	1/0	1/6	—
HENRY GADSBY. LORD OF THE ISLES (Sol-FA, 1/6) ... ..	2/6	—	—
ALCESTIS (Male voices) ... ..	4/0	—	—
COLUMBUS (Male voices) ... ..	2/6	—	—
G. GARRETT. HARVEST CANTATA ... ..	1/0	—	—
THE SHUNAMMITE ... ..	3/0	—	—
A. R. GAUL. JOAN OF ARC (Sol-FA, 1/0) ... ..	2/6	3/0	4/0
PASSION SERVICE ... ..	2/6	3/0	4/0
RUTH (Sol-FA, 0/9) ... ..	2/0	2/6	4/0
THE HOLY CITY (Sol-FA, 1/0) ... ..	2/6	3/0	4/0
FR. GERNSHEIM. SALAMIS. A TRIUMPH SONG (Male voices) ... ..	1/6	—	—
F. E. GLADSTONE. PHILIPPI ... ..	2/6	—	—
GLUCK. ORPHEUS (Act III.) ... ..	1/0	—	—
HERMANN GOETZ. BY THE WATERS OF BABYLON (137th Psalm) ... ..	1/0	—	—
NCENIA ... ..	1/0	—	—
THE WATER-LILY (Male voices) ... ..	1/6	—	—
CH. GOUNOD. MORS ET VITA (Latin or English) ... ..	6/0	6/6	7/6
Ditto, Sol-FA (Latin and English) ... ..	2/0	—	—
THE REDEMPTION (English words) (Sol-FA, 2/0) ... ..	5/0	6/0	7/6
Ditto (French Words) ... ..	8/4	—	—
Ditto (German Words) ... ..	10/0	—	—
MESSE SOLENNELLE (St. Cecilia) ... ..	1/0	1/6	2/6
COMMUNION SERVICE (Messe Solennelle) ... ..	1/6	2/0	3/0
TROISIÈME MESSE SOLENNELLE ... ..	2/6	—	—
DE PROFUNDIS (130th Psalm) (Latin Words) ... ..	1/0	—	—
Ditto (Out of darkness) ... ..	1/0	—	—
THE SEVEN WORDS OF OUR SAVIOUR ON THE CROSS (Filiz Jerusalem) ... ..	1/0	—	—
DAUGHTERS OF JERUSALEM ... ..	1/0	—	—
GALLIA (Sol-FA, 0/4) ... ..	1/0	—	—
C. H. GRAUN. THE PASSION OF OUR LORD (Der Tod Jesu) ... ..	2/0	2/6	4/0
TE DEUM ... ..	2/0	2/6	4/0
J. O. GRIMM. THE SOUL'S ASPIRATION ... ..	1/0	—	—
HANDEL. ALCESTE ... ..	2/0	—	—
SEMELE ... ..	3/0	3/6	5/0
THE PASSION ... ..	3/0	3/6	5/0
THE TRIUMPH OF TIME AND TRUTH ... ..	3/0	3/6	5/0
ALEXANDER BALUS ... ..	3/0	3/6	5/0
HERCULES ... ..	3/0	3/6	5/0
ATHALIAH ... ..	3/0	3/6	5/0
ESTHER ... ..	3/0	3/6	5/0
SUSANNA ... ..	3/0	3/6	5/0
THEODORA ... ..	3/0	3/6	5/0
BELSHAZZAR ... ..	3/0	3/6	5/0
THE MESSIAH, edited by V. Novello (Sol-FA, 1/0) ... ..	2/0	2/6	4/0
THE MESSIAH, ditto, Pocket Edition ... ..	1/0	1/6	2/0
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