

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.)

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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.

THE
COTTER'S SATURDAY NIGHT

A POEM

BY

ROBERT BURNS

SET TO MUSIC FOR CHORUS AND ORCHESTRA BY

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THE COTTER'S SATURDAY NIGHT.

November chill blaws loud wi' angry sugh¹ ;
The short'ning winter-day is near a close ;
The miry beasts retreating frae the pleugh ;
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, stacher²
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,³ the elder bairns come drapping in,
At Service out, amang the farmers roun' ;
Some ca' the pleugh, some herd, some tentie⁴ 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 spiers⁵ :
The social hours, swift-wing'd, unnotic'd fleet ;
Each tells the uncos⁶ 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,
Gars⁷ 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 eydent⁸ hand,
And ne'er, tho' out o' sight, to jauk⁹ 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 hafflins¹⁰ is afraid to speak ;
Weel-pleas'd the Mother hears, it's nae wild,
worthless Rake.

With kindly welcome, Jenny brings him ben ;¹¹
A strappan youth ; he takes the Mother's eye ;
Blythe Jenny sees the visit's no ill taen ;
The Father cracks¹² of horses, pleughs,
and kye.¹³
The Youngster's artless heart o'erflows wi' joy,
But blate¹⁴ and laithfu',¹⁵ 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.¹⁶

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 soupe¹⁷ their only hawkie¹⁸ does afford,
That 'yont¹⁹ the hallan²⁰ snugly chows her
cood:

The Dame brings forth, in complimentary mood,
To grace the lad, her weel-hain'd²¹ kebbuck,²²
fell,²³

And aft he's prest, and aft he ca's it guid;
The frugal Wife, garrulous, will tell,
How 'twas a towmond²⁴ auld, sin' Lint was i'
the bell.²⁵

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 haffets²⁶ wearing thin and bare;
Those strains that once did sweet in Zion glide,
He wales²⁷ 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* beats²⁸ 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!

¹ *Sugh*, rushing sound.

² *Stacher*, stagger.

³ *Belyve*, by-and-bye.

⁴ *Tentie*, attentively.

⁵ *Spiers*, inquires.

⁶ *Uncos*, anything unusual.

⁷ *Gars*, makes.

⁸ *Eydent*, diligent.

⁹ *Jauk*, dally, trifle.

¹⁰ *Hafflins*, almost.

¹¹ *Ben*, inner apartment.

¹² *Cracks*, chats, converses.

¹³ *Kye*, cows.

¹⁴ *Blate*, bashful.

¹⁵ *Laithfu'*, diffident.

¹⁶ *Lave*, others.

¹⁷ *Soupe*, drink.

¹⁸ *Hawkie*, cow.

¹⁹ *'Yont*, beyond.

²⁰ *Hallan*, a partition wall in a cottage.

²¹ *Weel-hained*, well kept.

²² *Kebbuck*, cheese.

²³ *Fell*, hot, biting.

²⁴ *Towmond*, twelvemonth.

²⁵ *Lint i' the bell*, flax in flower.

²⁶ *Lyart haffets*, grey temples.

²⁷ *Wales*, chooses, selects.

²⁸ *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

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

mf

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

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

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 -
 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
f *p*
p

The mo - ther, wi' her

The mo - ther, wi' her

The piano accompaniment consists of a treble and bass clef system. The treble clef part features a melodic line with eighth and sixteenth notes, while the bass clef part provides a harmonic accompaniment with chords and single notes.

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

The piano accompaniment continues with a similar melodic and harmonic structure, supporting the vocal lines.

f new, as weel's the new ;

f new, as weel's the new ;

mf The fa - ther

ff L.H. *mf*

The piano accompaniment features a more active texture in the final system, with a prominent left-hand part marked *ff* and a right-hand part marked *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.

Allegretto.
Allegretto. ♩. = 92.

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 single treble clef with a key signature of one flat and a common time signature. The lyrics are "The wi - ly" followed by "To do some er - rands, and con-voy her home." The piano accompaniment consists of two staves (treble and bass clefs) with chords and moving lines. A dynamic marking of *p* (piano) is placed above the piano part. The system concludes with the instruction *stacc.* (staccato).

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 vocal line continues with the lyrics "mo - ther sees the con-sci-ous flame Sparkle in Jen - ny's e'e, and flush her cheek ;". The piano accompaniment continues with chords and moving lines. The system concludes with the instruction *stacc.* (staccato).

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 vocal line continues with the lyrics "Wi' heart-struck, an-xious care, en-quires his name, While Jen-ny, haf-flins, is a -". The piano accompaniment continues with chords and moving lines. A dynamic marking of *mf* (mezzo-forte) is placed above the piano part in both systems. The system concludes with the instruction *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 ;

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 part with chords and a left-hand part with chords and some melodic lines. There are dynamic markings like *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 chords and some melodic lines. There are dynamic markings like *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 continues with chords and some melodic lines. There are dynamic markings like *fz*.

heart . . o'er-flows wi' joy,

heart . . o'er-flows wi' joy,

But blate . . and laith - fu', scarce can weel be -

The first system of the musical score. It consists of four staves. The top two staves are vocal lines in G major, with the lyrics 'heart . . o'er-flows wi' joy,'. The third staff is a vocal line with the lyrics 'heart . . o'er-flows wi' joy,'. The bottom two staves are piano accompaniment, with the lyrics '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 ;

The second system of the musical score. It consists of four staves. The top two staves are vocal lines in G major, with the lyrics 'The mo - ther, wi' a'. The third staff is a vocal line with the lyrics 'But blate . . and laith - fu', scarce can weel be - have ;'. The bottom two staves are piano accompaniment, with the lyrics '- have ;'.

Weel - pleas'd to

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

The third system of the musical score. It consists of four staves. The top two staves are vocal lines in G major, with the lyrics 'Weel - pleas'd to'. The third staff is a vocal line with the lyrics 'wo-man's wiles, can spy What makes the youth sae bash-fu' an' sae grave ;'. The bottom two staves are piano accompaniment.

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

The first system consists of a vocal line and piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat. The lyrics are "think her bairn's re - spect - ed like the lave. . .". The piano accompaniment is in two staves, with the right hand playing a rhythmic pattern of eighth and sixteenth notes, and the left hand playing chords. The system ends with a fermata over the final note.

O hap - - py love! . . .

O hap - - py love! . . .

O hap - - py love! . . .

O hap - - py love! . . .

The second system features a vocal line and piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat. The lyrics are "O hap - - py love! . . .". The piano accompaniment is in two staves, with the right hand playing a rhythmic pattern of eighth and sixteenth notes, and the left hand playing chords. The system ends with a fermata over the final note.

mf where love . . . like this . . . *p* is found! . . .

mf where love . . . like this . . . *p* is found! . . .

mf where love . . . like this . . . *p* is found! . . . *p* O

mf where love . . . like this . . . *p* is found! . . .

The third system features a vocal line and piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat. The lyrics are "where love . . . like this . . . is found! . . .". The piano accompaniment is in two staves, with the right hand playing a rhythmic pattern of eighth and sixteenth notes, and the left hand playing chords. The system ends with a fermata over the final note.

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,

p

f

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'

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;

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

8025.

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

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

p

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'

mf *f*

ff lint was i' the bell.

ff lint was i' the bell.

ff lint was i' the bell.

ff lint was i' the bell.

ff

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 staves are piano accompaniment. The piano part features a rhythmic pattern of eighth notes with accents (>) and a key signature of one flat.

The second system of the musical score consists of five staves. The top four staves are vocal staves and the bottom two staves are piano accompaniment. The piano part features a rhythmic pattern of eighth notes with accents (>). The vocal lines include the lyrics: "The cheer - fu' sup-per . . . done, wi'". The dynamic marking *mf* is present above the vocal staves.

The third system of the musical score consists of five staves. The top four staves are vocal staves and the bottom two staves are piano accompaniment. The piano part features a rhythmic pattern of eighth notes with accents (>). The vocal lines include the lyrics: "done, wi' se - rious face, . . . They, round the se - rious face, . . . They, round the in - gle, . . .". The dynamic markings *f* and *mf* are present below the piano accompaniment staves.

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

form a cir - cle wide; . .

mf The

Detailed description: This system contains the first two systems of music. The first system has a vocal line with lyrics 'in-gle, . . form a cir - cle wide;' and a piano accompaniment. The second system has a vocal line with lyrics 'form a cir - cle wide; . .' and a piano accompaniment. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand. A dynamic marking of *mf* is present above the piano part in the second system.

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

Detailed description: This system contains the third system of music. It features a vocal line with lyrics 'cheer fu' sup-per . . done, . . wi' ser - ious' and a piano accompaniment. The piano accompaniment continues with the eighth-note pattern in the right hand and a bass line in the left hand.

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

p

Detailed description: This system contains the fourth system of music. It features a vocal line with lyrics 'face, They, round . . the in - gle, . . form a' and a piano accompaniment. A dynamic marking of *p* is placed above the piano part. The piano accompaniment continues with the eighth-note pattern in the right hand and a bass line in the left hand.

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'

p

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

dec'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.

largamente. *a tempo, più animato.*

rit.

mf

p

The priest - like

p

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

p

The priest - like fa - ther reads the

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 -

The piano accompaniment features a series of triplet eighth notes in the right hand and chords in the left hand.

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

The piano accompaniment includes a *fz* (forzando) marking and features a melodic line with triplets in the right hand.

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,

The piano accompaniment includes a *f* (forte) marking and features a melodic line with triplets in the right hand.

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: *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 two staves.

Musical score for the second system, including vocal lines and piano accompaniment. The piano part features dynamic markings *p* and *dolce*. The vocal lines are on three staves.

Per - haps the Chris - tian

Musical score for the third system, including vocal lines and piano accompaniment. The piano part features dynamic markings *p* and *dolce*. The vocal lines are on three staves.

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 *p*

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.

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,

p

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 *pp*

cres.

mf *cres.* *f*

ff *stacc.*

mf *molto marcato.* *mf* *mf*

That makes her
From scenes like these, old Sco - tia's grandeur springs, That makes her
From scenes like these, old Sco - tia's grandeur springs, That makes her

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 hon - est man's the no - blest work, the noblest work of God, . . . the

f "An hon - est man's the no - blest work, the no-blest work of God, . . . the

f "An hon - est man's the no - blest work, the noblest work of God, the

f "An hon - est man's the no - blest work, the noblest work of God, . . . the

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

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

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

no - blest work . . . of God, . . . an hon - est 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

p

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

f
f

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

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

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

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

p *f*

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! . . .

dim. *pp* *calando.*

Tempo lmo.

f From scenes like

f From scenes like

f From scenes like

f From scenes like

f 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.”

God, the no-blest work of God.”

stringendo *sempre.*

stringendo *sempre.*

Piu 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

Piu 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 content! . . .

blest with health, and peace, and sweet content! . . .

blest with health, and peace, and sweet content! . . .

blest with health, and peace, and sweet content! . . .

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

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.
FRANZ ABT.			
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	—	—
W. CROWTHER-ALWYN.			
MASS, IN F (Latin and English) ...	3/0	—	5/0
THOMAS ANDERTON.			
YULE TIDE ...	1/6	2/0	3/0
THE NORMAN BARON ...	1/0	—	—
WRECK OF THE HESPERUS (Sol-Fa, 0/4) ...	1/0	—	—
W. I. ARGENT.			
MASS, IN B FLAT ...	2/6	—	—
P. ARMES.			
HEZEKIAH ...	2/6	—	—
ST. JOHN THE EVANGELIST ...	2/6	—	—
E. ASPA.			
THE GIPSIES ...	1/0	—	—
ENDYMION ...	4/0	—	—
ASTORGA.			
STABAT MATER ...	1/0	1/6	—
BACH.			
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	—	—
J. BARNBY.			
REBEKAH (Sol-Fa, 0/2) ...	1/0	1/6	2/6
THE LORD IS KING (97th Psalm) ...	1/6	2/0	—
LEONARD BARNES.			
THE BRIDAL DAY ...	2/6	—	4/6
J. F. BARNETT.			
THE ANCIENT MAKINER (Sol-Fa, 2/0) ...	3/6	4/0	5/0
THE RAISING OF LAZARUS ...	6/6	—	9/0
BEETHOVEN.			
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	—	—
WILFRED BENDALL.			
THE LADY OF SHALOTT (Female voices) ...	2/6	—	—
SIR JULIUS BENEDICT.			
ST. PETER ...	3/0	3/6	5/0
THE LEGEND OF ST. CECILIA (Sol-Fa, 1/6) ...	2/6	3/0	4/0
SIR W. STERNDALE BENNETT.			
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	—	—
W. R. BEXFIELD.			
ISRAEL RESTORED ...	4/0	—	6/0
J. BRADFORD.			
THE SONG OF JUBILEE ...	2/0	—	—
PRAISE THE LORD ...	2/0	—	—
W. F. BRADSHAW.			
GASPAR BECERRA ...	1/6	—	—
J. BRAHMS.			
A SONG OF DESTINY ...	1/0	—	—
J. C. BRIDGE.			
DANIEL ...	3/6	—	—
J. F. BRIDGE.			
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
DUDLEY BUCK.			
THE LIGHT OF ASIA ...	3/0	3/6	5/0
EDWARD BUNNETT.			
OUT OF THE DEEP (130th Psalm) ...	1/0	—	—
CARISSIMI.			
JEPHTHAH ...	1/0	—	—
F. D. CARNELL.			
SUPPLICATION ...	5/0	—	—
GEORGE CARTER.			
SINFONIA CANTATA (116th Psalm) ...	2/0	—	3/3
WILLIAM CARTER.			
PLACIDA ...	2/0	2/6	4/0
CHERUBINI.			
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
E. T. CHIPP.			
JOB ...	4/0	—	—
NAOMI ...	5/0	—	—
FREDERICK CORDER.			
THE BRIDAL OF TRIERMAIN (Sol-Fa, 1/0) ...	2/6	—	—
SIR MICHAEL COSTA.			
THE DREAM ...	1/0	—	—
F. H. COWEN.			
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
W. CRESER.			
EUDORA (A dramatic Idyll) ...	2/6	—	—
W. CROTCH.			
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
THE MESSIAH, edited by W. T. Best	2/0	2/6	4/0
ISRAEL IN EGYPT, edited by Mendelssohn	2/0	2/6	4/0
ISRAEL IN EGYPT, edited by V. Novello, Pocket Edit.	1/0	1/6	2/0
JUDAS MACCABÆUS (Sol-FA, 1/0)	2/0	2/6	4/0
JUDAS MACCABÆUS, Pocket Edition	1/0	1/6	2/0
SAMSON	2/0	2/6	4/0
SOLOMON	2/0	2/6	4/0
JEPHTHA	2/0	2/6	4/0
JOSHUA	2/0	2/6	4/0
DEBORAH	2/0	2/6	4/0
SAUL	2/0	2/6	4/0
CHANDOS TE DEUM	1/0	1/6	2/6
DETTINGEN TE DEUM	1/0	1/6	2/6
OT CRECHT JUBILATE	1/0	—	—
O PRAISE THE LORD (6th Chandos Anthem)	1/0	—	—
CORONATION AND FUNERAL ANTHEMS	—	—	5/0
Or, singly:— THE KING SHALL REJOICE	0/8	—	—
ZADOK THE PRIEST	0/8	—	—
MY HEART IS INDITING	0/3	—	—
LET THY HAND BE STRENGTHENED	0/6	—	—
THE WAYS OF ZION	1/0	—	—
ALEXANDER'S FEAST	2/0	2/6	4/0
ACIS AND GALATEA	1/0	1/6	2/6
DITTO, New Edition, edited by J. Barnby	1/0	1/6	2/6
Ditto, Sol-FA, 1/0	—	—	—
ODE ON ST. CECILIA'S DAY	1/0	1/6	2/6
L'ALLEGRO	2/0	2/6	4/0
HAYDN. THE CREATION (Sol-FA, 1/0)	2/0	2/6	4/0
THE CREATION, Pocket Edition	1/0	1/6	2/0
THE SEASONS	3/0	3/6	5/0
Each Season, singly	1/0	—	—
FIRST MASS, IN B FLAT (Latin)	1/0	1/6	2/6
Ditto (Latin and English)	1/0	1/6	2/6
SECOND MASS, IN C (Latin)	1/0	1/6	2/6
THIRD MASS (IMPERIAL) (Latin and English)	1/0	1/6	2/6
Ditto (Latin)	1/0	1/6	2/6
SIXTEENTH MASS (Latin)	1/6	2/0	3/0
THE PASSION; OR, SEVEN LAST WORDS OF OUR SAVIOUR ON THE CROSS	2/0	2/6	4/0
TE DEUM (English and Latin)	1/0	—	—
INSANÆ ET VANÆ CURÆ (Ditto)	0/4	—	—
BATTISON HAYNES. THE FAIRIES' ISLE (Female voices)	2/6	—	—
H. HEALE. JUBILEE ODE	1/6	—	—
EDWARD HECHT. ERIC THE DANE	3/0	—	—
O MAY I JOIN THE CHOIR INVISIBLE	1/0	—	—
GEORGE HENSCHEL. OUT OF DARKNESS (130th Psalm)	2/6	—	—
HENRY HILES. FAYRE PASTOREL	6/6	—	—
THE CRUSADERS	2/6	—	—
FERDINAND HILLER. NALA AND DAMAYANTI	4/0	—	6/0
A SONG OF VICTORY	1/0	1/6	—

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HEINRICH HOFMANN.					MENDELSSOHN—continued.			
FAIR MELUSINA	2/0	2/6	4/0	LORD, HOW LONG WILT THOU FORGET ME	1/0	—	—	
CINDERELLA	4/0	—	—	Ditto, SOL-FA, 0/4	—	—	—	
SONG OF THE NORNS (Female voices)	1/0	—	—	HEAR MY PRAYER (s. solo and chorus) (SOL-FA, 0/3)	1/0	—	—	
HUMMEL.				LAUDA SION (Praise Jehovah) (SOL-FA, 0/3)	2/0	2/6	4/0	
FIRST MASS, IN B FLAT	1/0	1/6	2/6	THE FIRST WALPURGIS NIGHT (SOL-FA, 1/0)...	1/0	1/6	2/6	
COMMUNION SERVICE, ditto	2/0	—	4/0	MIDSUMMER NIGHT'S DREAM (Female voices)	1/0	—	—	
SECOND MASS, IN E FLAT	1/0	1/6	2/6	ATHALIE (SOL-FA, 1/0)	2/0	2/6	4/0	
COMMUNION SERVICE, ditto	2/0	—	4/0	ANTIGONE (Male voices) (SOL-FA, 1/0)	4/0	—	6/0	
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