

THE COTTER'S SATURDAY NIGHT.

BURNS.

A. C. MACKENZIE.

PIANO. $\text{♩} = 56.$

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 :

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

frae his la - bour goes, *p* This night his week - ly

frae his la - bour goes, *p* This night his week - ly

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, *pp* And *pp*

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

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

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

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

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

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

mf

mf To help her

mf 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.

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

With joy un - feign'd, .

mf *accel.* *f*

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. ♩ = 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 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, 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; *più tranquillo.*

p The mo - ther, wi' her

p 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 ;

f new, as weel's the new ;

mf The fa - ther

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

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,

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 -

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

Più Animato.
 - right."
 - right."
 - right."
 - right."
Più Animato.

Allegretto.

Allegretto. ♩ = 92.

But, hark! a rap comes gen - tly to the

door;

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

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

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

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

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

The wi - ly

To do some er - rands, and con-voy her hame.

p

stacc.

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

mf

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

mf

mf

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

mf

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

mf

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

mf

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

f

nae wild worth - less rake. . . With

f

nae wild worth - less rake. . . With

f

nae wild worth - less rake. . . With

f

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 ;

The first system of the score features a piano introduction. It consists of five staves: four vocal staves (Soprano, Alto, Tenor, Bass) and a grand piano accompaniment. The vocal staves contain whole rests, indicating that the vocalists enter later. The piano accompaniment begins with a series of chords and moving lines in both the right and left hands, setting a rhythmic and harmonic foundation for the piece.

The second system continues the piano introduction. The vocal staves remain empty. The piano accompaniment continues with its melodic and harmonic development. The system concludes with a measure in the vocal staves marked with a forte (*f*) dynamic and a fermata, preparing for the vocal entry.

The third system marks the vocal entry. The vocal staves begin with the lyrics "A strap-pin' youth ; he taks the mo-ther's eye ; Blithe". The piano accompaniment continues with chords and moving lines, providing harmonic support for the vocal melody. The system concludes with a measure in the vocal staves marked with a forte (*fz*) dynamic and a fermata, preparing for the vocal entry.

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

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

The youngster's

cracks of hor - ses, pleughs, and kye.

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,

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. . .

O hap - - py love! . . .

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

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

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

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

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

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

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

8025.

First system of the musical score. It includes four vocal staves and a piano accompaniment. The lyrics are: "I've pa - - ced", "I've pa - - ced much, I've pa - - ced", "pa - - ced much, I've pa - - ced much, pa - - ced", and "I've pa - - ced". The piano part features a complex, flowing melody in the right hand and a steady bass line in the left hand.

Second system of the musical score. It includes four vocal staves and a piano accompaniment. The lyrics are: "much this wea - ry, mor - tal round," repeated three times across the staves. The piano part continues with a similar melodic and harmonic structure to the first system.

Third system of the musical score. It includes four vocal staves and a piano accompaniment. The lyrics are: "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 -", and "round, And sage . . . ex - per - ience bids . . . me this . . . de -". The piano part features a more active melody in the right hand and a supporting bass line in the left hand.

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

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

out the ten - der tale, Be -

out the ten - der tale, Be -

out the ten - der tale, Be -

out the ten - der tale,

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

Be - neath the

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

Be - neath the

A musical score for the song 'The Rose Tree'. The score is written for four voices (Soprano, Alto, Tenor, Bass) and a Piano accompaniment. The key signature is one flat (B-flat), and the time signature is 4/4. The lyrics are written below the vocal staves. The piano part is shown at the bottom, featuring a melody in the right hand and a bass line in the left hand.

But now the

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

cres. *f fz*

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

'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 :

mf

cood : 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;

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

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

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

Piano introduction for the first system, featuring a treble and bass staff with a complex, rhythmic accompaniment.

Vocal and piano accompaniment for the second system. The vocal line enters with the lyrics "The cheer - fu' sup-per . .". The piano accompaniment continues with a steady rhythm.

Vocal and piano accompaniment for the third system. The vocal line continues with the lyrics "done, wi' se - rious face, . . . They, round the in - gle, . .". The piano accompaniment features a change in dynamics from *f* to *mf*.