

m  
Margaret Ruthven Lang (1867-1972)

Here's A Health  
to Ane I Lo'e Dear

# Here's A Health to Ane I Lo'e Dear...

Robert Burns (1759-1796)

Margaret Ruthven Lang (1867-1972)

## Andantino Grazioso

The musical score is arranged in five staves. The top four staves are for vocalists: TENOR 1 (treble clef), TENOR 2 (treble clef), BASS 1 (bass clef), and BASS 2 (bass clef). All vocal staves are currently empty, showing only rests. The fifth staff is for the Piano, with a grand staff (treble and bass clefs). The piano part begins with a dynamic marking of *mp* and includes an *8va* marking at the end of the first system. The tempo and mood are indicated as *Andantino Grazioso*. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 6/8.

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Here's a health to ane I lo'e dear \_\_\_\_\_ Here's a  
I mourn through the gay gau-dy day \_\_\_\_\_ As -

Here's a health to ane I lo'e dear \_\_\_\_\_ Here's a  
I mourn through the gay gau-dy day \_\_\_\_\_ As -

Here's a health to ane I lo'e dear - Here's a  
I mourn thru the gay gau-dy day \_\_\_\_\_ As -

Here's a health to ane I lo'e dear I love dear. Here's a  
I mourn thru the gay gau-dy day, gau-dy day. As -

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health to one I lo'e dear \_\_\_\_\_ Thou art sweet as the smile when fond lo - vers meet; And  
hope-less I muse on thy charms \_\_\_\_\_ But - wel - come the dream 'o sweet slum-ber, anc. For -

health to ane I lo'e dear \_\_\_\_\_ Thou art sweet as the smile when fond lo - vers meet; And  
hope-less I muse on thy charms \_\_\_\_\_ But wel come the dream 'o sweet slum-ber, anc. For -

health to ane I lo'e dear, I lo'e dear, Thou art sweet as the smile when fond lo - vers meet; And  
hope-less I muse on thy charms, on thy charms. For

health to ane I lo'e dear, \_\_\_\_\_ Thou art sweet as the smile when fond lo - vers meet; And  
hope-less I muse on thy charms. For

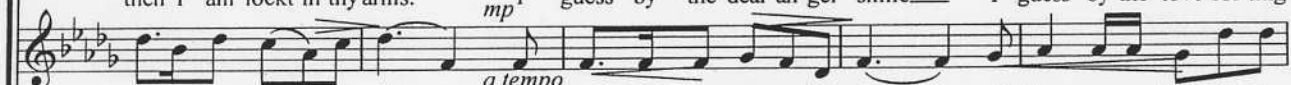
*poco rit.*

*mp*  
*a tempo*

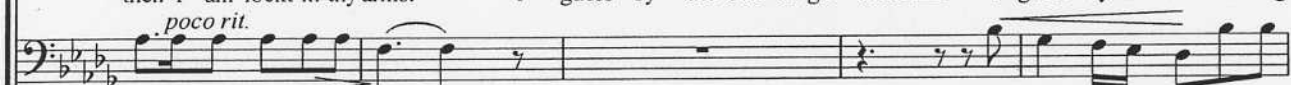
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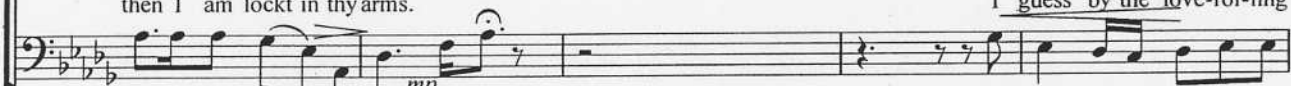
soft as their par - ting tears. Al - tho thou maun ne-ver be mine, Al - tho e-ven hope is de  
then I am lockt in thy arms. *mp* I guess by the dear an-gel smile. I guess by the love-rol-ling



soft as their par - ting tears. Al - tho thou maun ne-ver be mine, Al - tho e-ven hope is de  
then I am lockt in thy arms. I guess by the dear an-gel smile. I guess by the love-rol-ling



soft as their part - ing tears. Al - tho e-ven hope is de  
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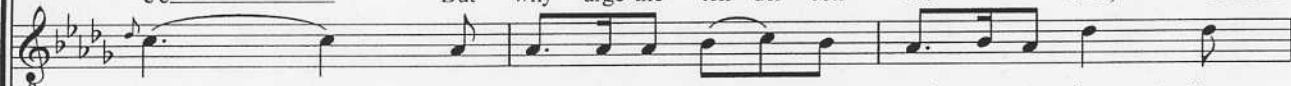
soft as their part - ing tears. *mp* Jessie Al - tho e-ven hope is de  
then I am lockt in thy arms. Jessie I guess by the love-rol-ling



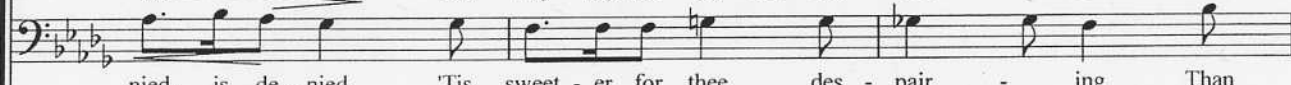
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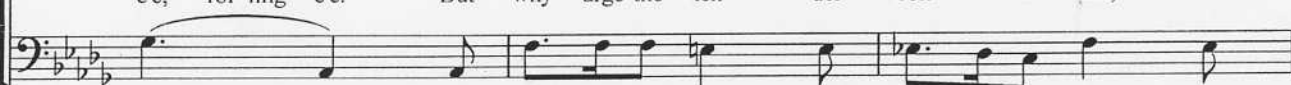
nied 'Tis swee - ter for thee des - pair - ing, Than  
e'e But why urge the ten - der con - fes - sion, 'Gainst



nied 'Tis swee - ter for thee des - pai - ing, Than  
e'e But why urge the ten - der con - fes - sion 'Gainst



nied, is de - nied 'Tis sweet - er for thee des - pair - ing Than  
e'e, rol-ling e'e. But why urge the ten - der con - fes - sion, 'Gainst



nied, - - 'Tis sweet - er for thee des - pair - ing Than  
e'e But why urge the ten - der con - fes - sion, 'Gainst



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*rit.*

*pp*

aught in the world be - side, Jessie  
 for - tunes fell cru - el de - cree, Jessie.

aught in the world be - side, Jes - sie  
 for - tunes fell cru - el de - cree, Jes - sie

aught in the world be - side -  
 for - tunes fell cru - el de - cree

aught in the world be - side -  
 for - tunes fell cru - el de - cree

*Ped.* \* *Ped.* \*

*Ped.* \*