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Ruth



A. R. Gaul

New York, G. Schirmer

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Ruth
A Sacred Cantata

Words by
Edward Orenford

Music
by
Alfred R. Gaul

Vocal Score
Pr. 75c. net

New York & G. Schirmer

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RUTH.

CHARACTERS.

NAOMI - - - - - *Contralto.*
RUTH - - - - - *Soprano.*
ORPAH - - - - - *Soprano.*
BOAZ - - - - - *Bass.*

ELDERS, HANDMAIDENS REAPERS, ETC., ETC.

PART I.

SORROW.

In the Country of Moab, and on the road to Bethlehem.

CHORUS.

A grievous famine smote the land,
And chasten'd Judah's children sore;
It was the Lord's divine command
That earth her fruits should yield no more!
O praise the Lord! He knoweth best
When peace and plenty to accord;
To Him all things are manifest.
O praise the Lord! O praise the Lord!

And now to Him it seemeth good
Again to send His people bread;
And where of late gaunt Famine stood
Sweet Plenty raiseth up her head!
O praise the Lord! He knoweth best
When peace and plenty to accord;
To Him all things are manifest.
O praise the Lord! O praise the Lord!

RECITATIVE AND AIR.—*Naomi.*

Now go your ways, my daughters well-beloved;
Return ye each unto your mother's house;
The Lord deal kindly with ye, as ye both
Have dealt with those departed, and with me.

O gracious Lord, cast down Thine eyes
Upon Thy servant here,
And grant me strength thro' life's brief length
My earthly woes to bear.
It hath seem'd well, Almighty God,
That I should chasten'd be;
But O, I would not stay the rod,
For all is known to Thee!

If by the way I faint and fall,
Of burdens sore complain,
Desert me not, but strength allot,
That I may rise again!
And when my life on earth is o'er,
Have mercy, Lord, on me,
And let me dwell for evermore
In Paradise with Thee!

CHORAL RECITATIVE.

They lifted up their voice and wept again,
For grief and sorrow dwelt within their hearts.

TRIO.—*Naomi, Orpah, and Ruth.* *Naomi.*

Farewell! the hour has come for parting!
Farewell! love's link must break at last!
Heed not the truant teardrops starting;
They do but greet the mirror'd past!

Orpah.

"Farewell!" the word is all unspoken!
"Farewell!" it cannot yet be said!
For O, our hearts will then be broken,
And peace for ever from us fled!

Ruth.

Alas! and must we from thee sever?
 Alas! our souls are wrung with pain;
 O say not it must be for ever,
 But soon our lives will join again!

Naomi.

Alas! my soul is fill'd with sorrow,
 Alas! to part is bitter pain;
 Yet comfort from this promise borrow,
 In Heaven we shall meet again!
 Farewell!

Ah, no!

Farewell!

Ah, no!

Ye may no more beside me stay!
 O we will cleave to one another!
 Alas!

It may not be—away!

SOLO.—*Ruth.*

Entreat me not, to leave thee, or to return
 from following after thee: for whither
 thou goest, I will go; and where thou
 lodgest, I will lodge: thy people shall be
 my people, and thy God my God: where
 thou diest, will I die, and there will I be
 buried: the Lord do so to me, and more
 also, if aught but death part thee and me.

CHORUS.

Speak! art thou that Naomi, daughter,
 Who left us when famine was here?
 When streams were despoil'd of their
 water,
 And Earth was all barren and sere?
 Yea! thou art the one who departed
 With husband and sons in the past;
 Say, why art thou sorrowful-hearted
 Now home thou art welcom'd at last?

RECITATIVE.—*Naomi.*

Call me not Naomi,
 For grief and woe are mine:
 The Lord hath dealt full bitterly,
 It was His will divine!
 I went out full from Bethlehem,
 All empty come I now,
 Yet to the High God's just decree
 My head I humbly bow.

CHORUS.

Weep no more, for we will cheer thee!
 Weep no more, but dry thine eyes!
 To our hearts we will endear thee!
 From thy sorrow, daughter, rise!

Weep no more, the Lord will aid thee;
 He ne'er faileth in distress;
 Bygone woes have only made thee
 Fitter for new happiness!
 Weep no more!
 O weep no more!

PART II.

JOY.

*In the harvest-field, at the abode of Naomi,
 and at the Gate of Bethlehem.*

CHORUS OF REAPERS.

See! the golden rays of morning
 Now the meadows are adorning;
 Earth is from all gloomy shadows,
 Born of sombre Night, releas'd!
 O'er the crest of distant mountain,
 O'er the brook and bubbling fountain,
 Gleam anew the waking sunbeams:
 Day appears within the East!

While the pearly dewdrops glisten
 To the cornfields let us hasten,
 There with songs of praise to lighten
 Hours that are ordain'd for toil;
 Blithely we will do our reaping,
 Still within our mem'ry keeping
 Thoughts of Him who, in His mercy
 Giveth us the fruitful soil!

See! the morn, with pointed finger,
 Biddeth us no longer linger,
 Warneth 'tis the time for labor
 Golden stems of corn among.
 To the fields then let us hasten
 While the pearly dewdrops glisten,
 There the hours of toil to lighten
 With thanksgiving and with song!

CHORAL RECITATIVE.

Naomi had a kinsman of her husband's, a
 mighty man of wealth, whose name was
 Boaz.

AIR.—*Ruth.*

Let me hie unto the field
 Where the reapers reap the corn;
 Scatter'd ears the ground will yield,
 Fallen since the dewy morn.

Kindly hearts I there may find—
 Hearts that will not this deny,
 While the golden sheaves they bind
 To the sickles' melody.

'Mid the drooping sheaves to glean
 Let me now, I pray thee, go ;
 Where the reaper's scythe hath been
 Ears of golden corn lie low.
 Homeward then, with yellow spoil,
 I shall haste at close of day,
 Having gather'd from the soil
 Wealth that others cast away.

RECITATIVE.—*Naomi.*

Go, my daughter, and may thy gleaning
 prosper ;
 May plenty cross thy footsteps, and thy
 heart,
 When thou returnest home, be fill'd with
 joy
 That dieth not to-day, but liveth on
 Till thou from earthly scenes art call'd
 away !

AIR.—*Boaz.*

Go not from hence, my daughter,
 But glean between the sheaves ;
 The field is mine, and all is thine
 That ev'ry reaper leaves.
 Abide here by my maidens,
 And join their mid-day rest ;
 No tongue shall say thy gleaning nay,
 Or aught thy search molest.

Go not from hence, my daughter,
 But to my cornfields keep,
 And follow close beside of those
 Whose task it is to reap.
 Thou shalt not be upbraided,
 No voice thy hands shall stay ;
 The field is mine, and all is thine
 That thou canst glean to-day !

RECITATIVE AND AIR.—*Ruth.*

Why have I found grace in thine eyes,
 O my lord ?
 Why shouldst thou take knowledge of
 me, seeing I am a stranger ?

Past all knowledge
 Is the kindness
 Thou dost show, my lord, to me ;
 I am lowly,
 And thy favor
 All unmerited must be !
 There are many
 More deserving,

There are many—I am least,—
 Yet thy bounty,
 Gracious master,
 Bids me join thy maidens' feast !
 Deeds so kindly
 Fill my bosom
 With a wish thy name to laud ·
 Yea, for actions
 Good and tender
 Ev'ry heart would fain applaud.
 Hear me offer
 Loud thanksgiving,
 Hear thine handmaid give thee praise ;
 Gracious master,
 For thy welfare
 I shall pray throughout my days !

RECITATIVE.—*Boaz.*

I know the goodly deeds that thou hast
 done, O my daughter !
 And the Lord God of Israel,
 Under whose wings thou art come to
 trust,
 Shall give thee full reward !

CHORAL RECITATIVE.

So she glean'd in the field until even,
 And beat out that she had gleaned ;
 Then went she up to the city,
 And her heart was fill'd with joy.

DUET.—*Naomi and Ruth.*

Naomi.

With joyous heart I greet thee home,
 O daughter, for thine hour is come !
 No more thy weary lot shall be
 To dwell, and weep, and wail with me !

Ruth.

With joyous heart thy cheek I press,
 O mother, full of tenderness ;
 But, tho' we part, I still shall be
 A daughter evermore to thee.

Naomi and Ruth.

Farewell, my { daughter } dear, farewell!
 { mother }
 May joy upon thy pathways fall !
 May peace beside thee ever dwell,
 The gift of God, the Lord of all.

Naomi.

Go, cleave to him who is thy lord :
 His heart with gracious love is stor'd,
 Go, daughter, go ; thine hour is come
 To leave me for a fairer home.

Ruth.

I go, but in my heart will dwell
A love that years will not dispel ;
A deeper love there could not be,
For, mother, 'tis my love of thee.

Naomi and Ruth.

Farewell, my { daughter } dear, farewell!
 { mother }
May joy upon thy pathways fall !
May peace beside thee ever dwell,
The gift of God, the Lord of all.

CHORALE.—NIGHTFALL.

Look down, O Lord, from realms above,
Look down, we pray ;
All dangers of the night remove
From out our way ;
Protect us with Thy watchful love
As thro' the day.

We put our hearty trust in Thee,
And Thee alone ;
O cease not, then, our guide to be,
Almighty One ;
The ills that threaten, Thou canst see,
For all is known.

Look down, O Lord, from realms on high,
We Thee implore,
And guard us while the night is nigh
From peril sore ;
And we Thy Name shall glorify
For evermore.

INTERMEZZO.—DAYBREAK.

WEDDING-CHORUS.

Hark, hark ! the cymbals clash,
The harps sound up to heaven ;
And by the tender dulcimer
Sweet melody is given.
With trumpet and with shawm
The air is now resounding,
And songs of joy without alloy
Are through the land abounding.

The Lord who dwells above
Hath joined two hearts together,
And fill'd them both with lasting love
That ne'er will break its tether.
So sing ye songs of joy,
And sound ye harps unceasing ;
May life for them but prove a gem
With radiance aye increasing.

AIR.—*Boaz.*

Glory be to Thee, O Lord,
And praises never ceasing ;
O may Thy glory, day by day,
For ever be increasing.

On Thy servant Thou hast look'd,
From Thy great throne in heaven,
And to his most unworthy hand
A helpmate sweet hath given.

Grant that from Thy holy ways
My feet may wander never,
But that to Thee my soul may cleave
For ever and for ever.

CHORUS.

Rejoice, rejoice, rejoice,
For blessings round us fall ;
Your voices raise
In songs of praise
Unto the Lord of all.

In His kindness never ending,
In His mercy condescending,
He hath look'd upon His servant,
Blessings on his head bestowed.
Praise ye, then, the Lord of heaven
Who to us this joy hath given ;
Praise the Lord, and let thanksgiving
Rise to His divine abode.

Rejoice, rejoice, rejoice,
For blessings round us fall ;
Your voices raise
In songs of praise
Unto the Lord of all.

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Ruth.

Part I. — Sorrow.

Words by
EDWARD OXENFORD.



No 1. Introduction and Chorus. — "A grievous famine."

ALFRED R. GAUL.

Andante tranquillo. (♩. = 80.)

Piano.

Two beats
in a bar. *p*



The musical score consists of six systems of piano music. The first system includes the tempo marking 'Andante tranquillo. (♩. = 80.)' and the instruction 'Two beats in a bar. p'. The score is written in a 6/4 time signature with a key signature of two flats (B-flat and E-flat). The first system shows the initial melodic line in the right hand and a supporting bass line in the left hand. The second system continues the melodic development. The third system features a 'cresc.' (crescendo) marking and reaches a 'ff' (fortissimo) dynamic. The fourth system consists of block chords in the right hand and a steady bass line. The fifth system includes a 'dim.' (diminuendo) marking and features a triplet of eighth notes in the right hand. The sixth system concludes with a 'rall.' (rallentando) marking followed by a 'u tempo' (ad libitum) section, ending with a 'p' (piano) dynamic. Various performance markings such as 'Ped.' (pedal) and asterisks are present throughout the score.

pp *rall.*

Chorus. — "A grievous famine."

Grave. SOPRANO.

p
A grievous famine smote the land, And chas - ten'd

ALTO.

p
A grievous famine smote the land, And chas - ten'd

TENOR.

p
A grievous famine smote the land, And chas - ten'd

BASS.

p
A grievous famine smote the land, And chas - ten'd

Grave. (♩ = 56.)

p *mf*

mf *p*
Ju - dah's chil - dren sore; It was the Lord's di - vine com - mand That

mf *p*
Ju - dah's chil - dren sore; It was the Lord's di - vine com - mand That

mf *p*
Ju - dah's chil - dren sore; It was the Lord's di - vine com - mand That

mf *p*
Ju - dah's chil - dren sore; It was the Lord's di - vine com - mand That

mf *p*

Più mosso.

earth her fruits should yield no more! O praise the Lord! He

earth her fruits should yield no more! O praise the Lord! He

earth her fruits should yield no more! O praise the Lord! He

earth her fruits should yield no more! O praise the Lord! He

Più mosso. (♩ = 76.)

know - eth best When peace and plen - ty to ac - cord; To Him all

know - eth best When peace and plen - ty to ac - cord; To Him all

know - eth best When peace and plen - ty to ac - cord; To Him all

know - eth best When peace and plen - ty to ac - cord; To Him all

p *cresc.*

p *cresc.*

p *cresc.*

p *cresc.*

p *cresc.*

things are man - i - fest, O praise the Lord, O praise the Lord!

things are man - i - fest, O praise the Lord, O praise the Lord!

things are man - i - fest, O praise the Lord, O praise the Lord!

things are man - i - fest, O praise the Lord, O praise the Lord!

f *rall.*

f *rall.*

f *rall.*

f *rall.*

f *rall.*

a tempo.

Piano introduction in B-flat major, 4/4 time. The right hand features two groups of triplets of eighth notes, each marked with a '3' and a slur. The left hand provides a steady accompaniment with chords and single notes. The piece concludes with a series of chords in the right hand and sustained notes in the left hand.

Vocal entry for four voices (Soprano, Alto, Tenor, Bass). The lyrics are: "And now to Him it seem - eth good A -". The melody is simple and homophonic, with a final note on a long 'A' syllable. The dynamic marking is *mf*.

Piano accompaniment for the first vocal phrase. The right hand features sixteenth-note triplets, each marked with a '6' and a slur. The left hand plays a simple accompaniment of chords and single notes. The dynamic marking is *mf*.

Vocal entry for four voices. The lyrics are: "gain to give His peo - ple bread: And where of". The melody is more complex than the first phrase, with a final note on a long 'of' syllable. The dynamic marking is *f*.

Piano accompaniment for the second vocal phrase. The right hand features sixteenth-note triplets, each marked with a '6' and a slur. The left hand plays a simple accompaniment of chords and single notes. The dynamic marking is *f*.

late gaunt Fam - ine stood, Sweet Plen - ty rais-eth up her

late gaunt Fam - ine stood, Sweet Plen - ty rais-eth up her

late gaunt Fam - ine stood, Sweet Plen - ty rais-eth up her

late gaunt Fam - ine stood, Sweet Plen - ty rais-eth up her

head! O praise the Lord! He know - eth

head! O praise the Lord! He know - eth

head! O praise the Lord! He know - eth

head! O praise the Lord! He know - eth

best When peace and plen - ty to ac - cord; To

best When peace and plen - ty to ac - cord; To

best When peace and plen - ty to ac - cord; To

best When peace and plen - ty to ac - cord; To

Him all things are man - i - fest, O praise the

Him all things are man - i - fest, O praise the

Him all things are man - i - fest, O praise the

Him all things are man - i - fest, O praise the

ff

rall.
Lord, O praise the Lord!

rall.
Lord, O praise the Lord!

rall.
Lord, O praise the Lord!

rall.
Lord, O praise the Lord!

rall.

a tempo.

p

dim.

rall.

1

No. 2. {Recit.—“Now go your ways, my daughters.”
 {Air.—“O gracious Lord.”

CONTRALTO.

Naomi.

Piano.

rall.

Air.—“O gracious Lord.”

Andantino affettuoso. (♩=50.)

p

*Ad. * Ad. * Ad. * Ad. * Ad. * Ad. **

Naomi.

O gra-cious Lord, cast down Thine

rall.

eyes Up - on Thy ser - vant here,

And grant me strength thro' life's brief length My woes, my

earth - ly woes to bear. *rall.* *a tempo.* It hath seem'd

rall.

rit. * *rit.* * *rit.* *

well, Al - migh - ty God, that I should chas - tend

rit. * *rit.* * *rit.* * *rit.* * *rit.* * *rit.* *

be, But O, I would not stay the rod,

rit. * *rit.* * *rit.* *

For all is known, is known to Thee! O

gra - cious Lord, cast down Thine eyes up - on Thy ser -

vant here, And grant me strength thro' life's brief

length My woes, my earth - ly woes to bear. *rall.* *a tempo.*

*And. ** *And. ** *And. ** *And. ** *And. ** *And. **

If by the way I faint and fall,

rall.

*Ad.**

Of burdens sore com - - plain, De -

sert me not, but strength al - lot, That I may rise, may

rise a - gain! *a tempo.* And when my life on earth is

Ad. Ad.* Ad.* Ad.**

o'er, Have mer - cy Lord, on me,

Ad. Ad.* Ad.* Ad.* Ad.**

And let me dwell for ev-er - more With Thee, in

rall. * *rall.* *

Par - a - dise with Thee! If by the

way I faint and fall, Of burdens sore com -

plain, De - sert me not, but strength al - lot,

That I may rise, may rise a - gain.

rall. *p*

No 3. { Choral Recit. - "They lifted up their voice and wept?"
Trio. - "Farewell."

Largo moderato.

Soprano.

Musical staff for Soprano with lyrics: They lift - ed up their voice and wept a -

Alto.

Musical staff for Alto with lyrics: They lift - ed up their voice and wept a -

Tenor.

Musical staff for Tenor with lyrics: They lift - ed up their voice and wept a -

Bass.

Musical staff for Bass with lyrics: They lift - ed up their voice and wept a -

Largo moderato. (♩ = 54.)

Piano.

Piano accompaniment for the first section, including treble and bass staves.

Second section of the score, featuring vocal staves with lyrics: gain, For grief and sor - row dwelt with - in their hearts. and piano accompaniment.

Andante più lento. (♩ = 69.)

Naomi.

Final section of the score, featuring vocal staves with lyrics: "Fare - well!" the hour has come for and piano accompaniment.

cresc. part - ing! "Fare - well!" *dim.* love's link must break at

cresc. *dim.*

mf last! Heed not the tru - ant tear - drops

mf

dim. *p* start - ing, They do but greet the mir - ror'd

dim. *p*

mf Orpah. (CONTRALTO.)
"Fare - well!" the word is all un -
Past. "Fare - well!" the hour has

mf

cresc. spok - en! "Fare - well!" *dim.* it can - not yet be
cresc. *dim.* come, "Fare - well!" love's link must break at

cresc. *dim.*

mf
 said! For O, our hearts will then be
 last! Heed not the true - ant tear - drops

mf
 brok - en, And peace for ev - er from us
 start - ing, They do but greet the mir - ror'd

dim. *p*

Ruth. SOPRANO.

mf
 A - las! and must we from thee
 fled! "Fare - well!" is all un -
 Past. A-las! my soul is fill'd with

cresc. *dim.*
 sev - er? A - las! our souls are wrung with
 spok - en; "Fare - well!" it can - not yet be
 sor - row, A - las! to part is bit - ter

cresc. *dim.*

mf

pain! O say not, it — must be — for

said! — For O, — our hearts will then — be

pain; — Yet com - fort from — this prom - ise

dim. *p*

ev - er, But soon our lives will join a -

dim. *p*

brok - en, And peace for ev - er from us

dim. *p*

bor - row, In heav - en we shall meet a -

p

gain! Ah no!

fled! Ah

mf *mf*

gain! Fare - well! Fare - well!

dim.
 O we will cleave to one an - oth - er,
dim.
 no! O we will cleave to one an - oth - er,
dim. p
 Ye may no more be - side me stay, — It may not be, — a -

dim.
 O we will cleave to one an - oth - er,
dim.
 O we will cleave to one an - oth - er,
dim. p
 way! Ye may no more be - side me stay, — It may not

dim. pp rall.
 Ah no! ah no!
dim. pp rall.
 Ah no! ah no!
dim. pp rall.
 be, Fare - well! fare - well!
dim. pp rall. *a tempo* *rall.*

*) N^o 4. Air. "Entreat me not, to leave thee?"

Con espressione. (♩ = 66)

Piano. *mf* *p*

Ruth. SOPRANO. *tempo ad lib.* *a tempo*

En - treat me not, en - treat me not, en - treat me not, to

leave thee, or to re - turn from foll'wing af - ter thee, for whith - er thou

go - est I will go;

and where thou lodg - est I will lodge; thy peo - ple

Cor. *ad lib.* *a tempo*

*) An arrangement of this Air in the key of B flat will be found at the end of the work.
13398

shall be, shall be my— peo- ple, and thy God

shall be my— God; and thy God— shall be my

cresc. *f*

cresc. *f*

God.

Cor. *dim.*

And where thou di- est I will die, and there will

p

I— be bu- ri - ed. The Lord do so to me,

quasi recit.

cresc. rall. *f quasi recit.*

tempo ad lib.

and more, more al - so, if aught but death part thee from me.

p
p ad lib.
slowly.

Tempo I.

En - treat me not, to leave thee, or to re -

dim

turn from follw - ing af - ter thee, for whith - er thou go - est I

will go: En-treat me not, en-treat me not,

to leave_ thee.

rit.
p
rit.
p
p

Ed. *

*) The two bars in small type are only for use when the entire work is performed.

No 5. { Chorus. "Art thou that Naomi?"
 Recit. "Call me not Naomi!"
 Chorus. "Weep no more!"

Maestoso quasi Recit.

Soprano. *f* Speak! art thou that Na - o - mi, daugh - ter, *p* Who *mf*

Alto. *f* Speak! art thou that Na - o - mi, daugh - ter, *p* Who *mf*

Tenor. *f* Speak! art thou that Na - o - mi, daugh - ter, *p* Who *mf*

Bass. *f* Speak! art thou that Na - o - mi, daugh - ter, *p* Who *mf*

Piano. *f* *Maestoso quasi Recit. (♩ = 60)* *mf*

f left us when fam - ine was here? When streams were de - spoil'd of their

f left us when fam - ine was here? When streams were de - spoil'd of their

f left us when fam - ine was here? When streams were de - spoil'd of their

f left us when fam - ine was here? When streams were de - spoil'd of their

f

p wa - ter, And earth was all bar - ren and sere? *mf* Yea!

p wa - ter, And earth was all bar - ren and sere?

p wa - ter, And earth was all bar - ren and sere?

p wa - ter, And earth was all bar - ren and sere?

p *mf*

Andante con moto.

thou art the one who de-part - ed
 With hus - band and sons in the

Andante con moto. (♩ = 84)

past;
 Say, why art thou sor - row - ful heart - ed,
 Now

Yea! thou art the one who de -
 Yea! thou art the one who de -
 home thou art wel-com'd at last?

part - ed *mf* Say,

With hus - band and sons in the past; *mf*

part - ed *mf* Say,

With hus - band and sons in the past;

mf

r. * *r.* *

why art thou sor - row - ful heart - ed *mf*

Now

why art thou sor - row - ful heart - ed *mf*

Now

r. *

rall.

home thou art wel - com'd at last?

rall.

home thou art wel - com'd at last?

rall.

Recit.—“Call me not Naomi.”

Naomi.
mf *p*
 Call me not Na-o-mi, For grief and sor-row are mine: The

mf *p*
 Quasi Recit. (♩ = 60.)

mf
 Lord hath dealt full bit-ter-ly,— It was His will di-vine! I

p *mf*
 went out full from Beth-le-hem, All emp-ty come I now, Yet

mf *p* *mf*

p *rall.*
 to the High God's just de-cree My head I hum-bly bow.

p *rall.*

Chorus.—“Weep no more.”

Con moto.
SOPRANO.

ALTO.

TENOR.

BASS.

mf Weep— no more, for we— will cheer thee! Weep— no more, but *p*

mf Weep— no more, for we— will cheer thee! Weep— no more, but *p*

Con moto. (♩ = 84.)

mf *p*

mf dry— thine eyes! To our— hearts we will en - dear thee,

mf dry— thine eyes! To our— hearts we will en - dear thee,

mf *p*

p From thy sor - row, daugh - ter, rise! Weep— no more, the

p From thy sor - row, daugh - ter, rise! Weep— no more, the

p From thy sor - row, daugh - ter, rise! Weep— no more, the

p From thy sor - row, daugh - ter, rise! Weep— no more, the

p *p*

mf

Lord will aid thee, He ne'er fail - eth in distress;

Lord will aid thee, He ne'er fail - eth in distress;

Lord will aid thee, He ne'er fail - eth in distress;

Lord will aid thee, He ne'er fail - eth in distress;

mf

*Red. **

rall.

By - gone woes have on - ly made thee Fit - ter for new hap - piness.

By - gone woes have on - ly made thee Fit - ter for new hap - piness.

By - gone woes have on - ly made thee Fit - ter for new hap - piness.

By - gone woes have on - ly made thee Fit - ter for new hap - piness.

rall.

rall.

p meno mosso

pp *rall.*

Weep - no more, O weep - no more, O weep - no more!

p meno mosso *pp* *rall.*

Weep - no more, weep - no more, O weep - no more!

p meno mosso *pp* *rall.*

Weep - no more, weep - no more, O weep - no more!

p meno mosso *pp* *rall.*

Weep - no more, weep - no more, O weep - no more!

p Unaccompanied. *pp* *rall.* *pp*

Part II.—Joy.

Nº 6. Chorus of Reapers.—“See, the golden rays of morning.”

Allegretto con moto. (♩.=92.)

Piano. *mf* Three dotted quarter-notes in each measure.

ten.

Chorus of Maidens.
SOPRANOS.

mf See! the gold-en rays of morn-ing Now the mead-ows are a-dorn-ing;

ALTO.

mf See! the gold-en rays of morn-ing Now the mead-ows are a-dorn-ing;

Earth is from all gloomy shad-ows, Born of sombre Night, re-leas'd!

Earth is from all gloomy shad-ows, Born of sombre Night, re-leas'd!

Chorus of Men.

TENORS.

O'er the crest of dis-tant moun - tain, O'er the brook and bubbling foun - tain,

BASSES.

O'er the crest of dis-tant moun - tain, O'er the brook and bubbling foun - tain,

mf *mf* *mf* *mf*
Cresc. * Cresc. * Cresc. * Cresc. *

Gleam a-new the wak - ing sun - beams, Day ap - pears within the East!

Gleam a-new the wak - ing sun - beams, Day ap - pears within the East!

mf *mf* *mf* *mf*
Cresc. * Cresc. * Cresc. * Cresc. *

SOPRANO.

See! the gold-en rays of morn - ing Now the mead-ows are a - dorn - - ing;

ALTO.

See! the gold-en rays of morn - ing Now the mead-ows are a - dorn - - ing;

TENOR.

See! the gold-en rays of morn - ing Now the mead-ows are a - dorn - - ing;

BASS.

See! the gold-en rays of morn - ing Now the mead-ows are a - dorn - - ing;

f *f* *f* *f*
Cresc. * Cresc. * Cresc. * Cresc. *

Chorus.

rall.

Earth is from all gloom-y shad-ows, Born of som-bre Night, re - leas'd.—

rall.

Earth is from all gloom-y shad-ows, Born of som-bre Night, re - leas'd.—

rall.

Earth is from all gloom-y shad-ows, Born of som-bre Night, re - leas'd.—

rall.

Earth is from all gloom-y shad-ows, Born of som-bre Night, re - leas'd.—

rall.

a tempo

mf

ℓ

*

ℓ

*

ℓ

*

ten.

ℓ

*

ℓ

*

ℓ

*

SOPRANOS.

While the pearl-y dew-drops glis-ten, To the corn-fields let us has - ten,

ALTO.

While the pearl-y dew-drops glis-ten, To the corn-fields let us has - ten,

ℓ

*

ℓ

*

ℓ

*

ℓ

*

There with songs of praise to light-en Hours that are or-dain'd for toil.—

There with songs of praise to light-en Hours that are or-dain'd for toil.—

ℓ

*

ℓ

*

ℓ

*

ℓ

*

TENORS.

mf
 Blithe-ly we will do our reap - ing, Still with-in our mem-ry keep - ing

BASSES.

mf
 Blithe-ly we will do our reap - ing, Still with-in our mem-ry keep - ing

mf
 Ped. * Ped. * Ped. * Ped. *

Thoughts of Him, Who in His mer - cy Giv - eth us the faith-ful soil.

Thoughts of Him, Who in His mer - cy Giv - eth us the faith-ful soil.

cresc.
 Ped. * Ped. * Ped. *

SOPRANO.

See! the gold-en rays of morn - ing Now the mead-ows are a - dorn - ing;

ALTO.

See! the gold-en rays of morn - ing Now the mead-ows are a - dorn - ing;

TENOR.

See! the gold-en rays of morn - ing Now the mead-ows are a - dorn - ing;

BASS.

See! the gold-en rays of morn - ing Now the mead-ows are a - dorn - ing;

Chorus.

f
 Ped. * Ped. * Ped. * Ped. *

rall.
Earth is from all gloom-y shad-ows, Born of som-bre Night, re - leas'd!—

rall.
Earth is from all gloom-y shad-ows, Born of som-bre Night, re - leas'd!—

rall.
Earth is from all gloom-y shad-ows, Born of som-bre Night, re - leas'd!—

rall.
Earth is from all gloom-y shad-ows, Born of som-bre Night, re - leas'd!—

rall. *a tempo.*
mf
ten.

mf
ten.

mf
ten.

mf
ten.

mf
ten.

mf
ten.

mf
ten.

SOPRANOS.

mf
See! the morn, with point-ed fin-ger, Bid-deth us no long-er lin - ger,

ALTO.

mf
See! the morn, with point-ed fin-ger, Bid-deth us no long-er lin - ger,

mf
ten.

mf
ten.

mf
ten.

mf
ten.

Warn-eth, 'tis the time for la - bor Gold - en stems of corn a - mong.

Warn-eth, 'tis the time for la - bor Gold - en stems of corn a - mong.

R. * R. * R. * R. *

TENORS.

To the fields then let us has - ten While the pearl-y dew-drops glis - ten,

BASSES.

To the fields then let us has - ten While the pearl-y dew-drops glis - ten,

R. * R. * R. * R. *

There the hours of toil_ to light - en With thanks-giv - ing and with song!

R. * R. * R. * R. *

SOPRANO.

See! the gold-en rays of morn - ing Now the mead-ows are a - dorn - ing;

ALTO.

See! the gold-en rays of morn - ing Now the mead-ows are a - dorn - ing;

TENOR.

See! the gold-en rays of morn - ing Now the mead-ows are a - dorn - ing;

BASS.

See! the gold-en rays of morn - ing Now the mead-ows are a - dorn - ing;

Chorus.

Earth is from all gloom-y shad-ows, Born of som-bre Night, re - leas'd!_ *rall.*

Earth is from all gloom-y shad-ows, Born of som-bre Night, re - leas'd!_ *rall.*

Earth is from all gloom-y shad-ows, Born of som-bre Night, re - leas'd!_ *rall.*

Earth is from all gloom-y shad-ows, Born of som-bre Night, re - leas'd!_ *rall.*

Earth is from all gloom-y shad-ows, Born of som-bre Night, re - leas'd!_ *rall. a tempo.*

(Choral Recit.—“Naomi had a kinsman.”
 No 7. { Air.—“Let me hie unto the field.”
 { Recit.—“Go, my daughter.”

Moderato.

Soprano. *mf*
 Na - o - mi had a kins - man, a kins - man of her

Alto. *mf*
 Na - o - mi had a kins - man, a kins - man of her

Tenor. *mf*
 Na - o - mi had a kins - man, a kins - man of her

Bass. *mf*
 Na - o - mi had a kins - man, a kins - man of her

Piano. *mf*
 Moderato. (♩ = 54.)

f *ad lib.* *mf*
 husband's, a might - y man of wealth, whose name was Bo - az.

f *ad lib.* *mf*
 husband's, a might - y man of wealth, whose name was Bo - az.

f *ad lib.* *mf*
 husband's, a might - y man of wealth, whose name was Bo - az.

f *ad lib.* *mf*
 husband's, a might - y man of wealth, whose name was Bo - az.

f *ad lib.* *mf*

Air.—“Let me hie unto the field.”

Allegretto. (♩ = 80.)

mf

Ruth.

Let me hie un - to the field,

Cresc. *

Where the reap-ers reap the corn; Scat - ter'd ears the ground will yield,

Fall - en since the dew - y morn, fall - en since the dew - y morn. Kind - ly

hearts I there may find, Hearts that will not this de - ny, While the

gold-en sheaves they bind To the sickle's mel - o - dy, to the sickle's mel - o -

rall.

a tempo

dy. *a tempo* 'Mid the

This system shows the beginning of a musical piece. The vocal line starts with a half rest followed by a quarter note 'dy.' and another half rest. The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand. The key signature has three sharps (F#, C#, G#).

droop-ing sheaves to glean Let me now, I pray thee, go; Where the

The second system continues the vocal line with the lyrics 'droop-ing sheaves to glean Let me now, I pray thee, go; Where the'. The piano accompaniment continues with the eighth-note pattern, featuring some chordal textures in the right hand.

reaper's scythe hath been, Ears of gold - en corn lie low, ears of golden corn lie

The third system contains the lyrics 'reaper's scythe hath been, Ears of gold - en corn lie low, ears of golden corn lie'. The piano accompaniment maintains the eighth-note accompaniment.

low. Homeward then, with yellow spoil, I shall haste at close of day, Hav-ing

The fourth system has the lyrics 'low. Homeward then, with yellow spoil, I shall haste at close of day, Hav-ing'. The piano accompaniment continues with the eighth-note accompaniment.

gather'd from the soil Wealth that others cast a - way, wealth that others cast a -

rull.

The fifth system concludes the lyrics 'gather'd from the soil Wealth that others cast a - way, wealth that others cast a -'. The piano accompaniment ends with a *rull.* (ritardando) marking. The key signature remains three sharps.

a tempo.

way.

a tempo.

Recit.—“Go, my daughter.”

Moderato più lento. (♩ = 52.)

Naomi.

Go, my daugh-ter, and may thy glean - ing pros - per; May

plen - ty cross thy foot-steps, and may thy heart, when thou re-turn-est home,

rall.

be fill'd with joy, be fill'd with joy That di - eth not to - day, but

a tempo.

liv - eth on Till thou from earth - ly scenes art call'd a - way!

rall.

p

No 8. Air.—“Go not from hence”

Allegretto. (♩ = 80.)

pp (Song of Reapers in the distance.)

The first system of the score features a bass line with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The piano accompaniment consists of a treble and bass staff. The treble staff contains a melodic line with several triplet markings (indicated by a '3' above the notes) and a slur. The bass staff provides a harmonic accompaniment with chords and single notes.

The second system continues the musical piece. It maintains the same key signature and time signature. The piano accompaniment continues with similar triplet patterns and harmonic support. The system concludes with a double bar line and repeat signs.

Andantino. (♩ = 56.)

Boaz.

1. Go not from hence, my daughter, But glean be-tween the sheaves; The field is
2. Go not from hence, my daughter, But to my corn-fields keep, And fol - low

Hns.

The 'Boaz' section begins with a vocal line in the bass staff. Below the lyrics, there are two systems of piano accompaniment. The first system includes the lyrics for two verses. The piano accompaniment features a treble and bass staff with chords and melodic fragments. The section ends with the instruction 'Hns.' (Hens).

mine, and all is thine That ev - ry reap - er leaves, that ev - ry
close be-side of those Whose task it is — to reap, whose task it

The second system of the 'Boaz' section continues the vocal and piano parts. The lyrics are: 'mine, and all is thine That ev - ry reap - er leaves, that ev - ry close be-side of those Whose task it is — to reap, whose task it'. The piano accompaniment continues with chords and melodic lines.

reap - er leaves. A - bide here by my maid-ens, And join their mid - day
is — to reap. Thou shalt not be up - braid - ed, No voice thy hand shall

rest; No tongue shall say thy glean-ing nay, Or ought thy search mo -
stay; The field is mine, and all is thine That thou canst glean to -

lest; No tongue shall say thy glean-ing nay, Or ought thy search mo -
day; The field is mine, and all is thine That thou canst glean to -

lest.
day.

N^o 9. { Recit.—“Why have I found grace in Thine eyes?”
 Air.—“Past all knowledge is the kindness.”
 Recit.—“I know the goodly deeds that thou hast done?”

Ruth. *ad lib.*
 Why have I found grace in Thine eyes, O my Lord!

Piano. *ad lib.*

Why shouldst thou take know-ledge of me, See - ing I am a stran-ger?

rall.

Air.—“Past all knowledge is the kindness.”

Allegretto con moto. (♩ = 88)

Ruth.
 Past all know - ledge is the kind - ness Thou dost show, my

lord, to me, I am low - ly, and thy fa - vor

All un - mer - it - ed must be!

There are man - y more de - serv - ing,

There are man - y I am least: Yet thy boun - ty,

gra - cious mas - ter, Bids me join thy maid - en's feast!

Yet thy boun - ty, gra - cious mas - ter, Bids me join thy

rall.
maid - en's feast. — *a tempo.*

This system contains the first two measures of the piece. The vocal line begins with a half note followed by quarter notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand. The tempo is marked 'rall.' and then changes to 'a tempo.' after the first measure.

rall. Deeds — so kind - ly

This system contains the next two measures. The vocal line continues with quarter notes and a half note. The piano accompaniment maintains the eighth-note accompaniment. The tempo is marked 'rall.'.

fill — my bo - som With — a wish thy name to laud; —

This system contains the next two measures. The vocal line features a half note followed by quarter notes. The piano accompaniment continues with eighth notes. The system ends with a fermata over the final note.

Yea, — for ac - tions good — and ten - der, Ev - 'ry heart would

This system contains the next two measures. The vocal line consists of quarter notes. The piano accompaniment continues with eighth notes.

fain — ap - plaud! —

This system contains the final two measures. The vocal line features a half note followed by quarter notes. The piano accompaniment continues with eighth notes. The system ends with a fermata over the final note.

Hear me of - fer loud thanks-giv - ing, Hear thine hand - maid

give thee praise; Gra - cious mas - ter, for thy wel - fare

I shall pray through - out my days! Gra - cious mas - ter,

for thy wel - fare I shall pray through - out my days!

rall.

a tempo. *rall.*

Recit.—“I know the goodly deeds that thou hast done.”

Boaz. *ad lib.*

I know the good-ly deeds that thou hast done, O my daugh-ter! And the

colla voce.

Lord God of Is - ra - el, un - der whose wings thou'rt come to

trust, Shall give thee, shall give thee full re - ward!

rall.

No. 10. { Choral Recit.—“So she glean’d in the field until even.”
 Duet.—“With joyous heart I greet thee home?”

Andante.

Soprano.  So she glean'd in the field un-til e-ven, And beat out that she had

Alto.  So she glean'd in the field un-til e-ven, And beat out that she had

Tenor.  So she glean'd in the field un-til e-ven, And beat out that she had

Bass.  So she glean'd in the field un-til e-ven, And beat out that she had

Accomp.  Andante. (♩ = 66.)

rall.
 glean'd, Then went she up to the cit-y, And her heart was fill'd with joy.

rall.
 glean'd, Then went she up to the cit-y, And her heart was fill'd with joy.

rall.
 glean'd, Then went she up to the cit-y, And her heart was fill'd with joy.

rall.
 glean'd, Then went she up to the cit-y, And her heart was fill'd with joy.

rall.

Duet.—“With joyous heart I greet thee home?”

Tempo moderato. (♩ = 84.)



Naomi.

With joy-ous heart I greet thee home, O daughter, for thine hour is

come! No more thy wea-ry lot shall be To dwell, and weep, and wail with

Ruth.

me! With joy-ous heart thy cheek I press, O mother, full of ten-der-ness! But, tho' we

part I still shall be, I still shall be A daughter ev-er-more to

meno mosso.

thee! Fare-well, my moth-er dear, fare-well! May joy up-on thy path-ways

Naomi. *meno mosso.*
Fare-well, my daughter dear, fare-well! May joy up-on thy path-ways

ad lib.

fall; The gift of God, the Lord of all, of God, the Lord of all.

ad lib.

fall; The gift of God, the Lord of all, the gift of God, the Lord of all.

colla voce

a tempo

f

Naomi.

Go, cleave to him who is thy lord, His heart with gracious love is—

stor'd; Go, daughter, go, thine hour is come, To leave me

Ruth.

for a fair - er home! I go, but in my heart will dwell A love that

years will not dis - pel; A deep - er love there could not be, there could not

be, For, Moth - er, 'tis my love of thee! **Naomi.** Fare -

Fare -

meno

mosso

well, my moth - er dear, fare - well! May joy up - on thy path - ways fall; The

well, my daughter dear, fare - well! May joy up - on thy path - ways fall; The

mosso

ad lib.

gift of God, the Lord of all, *ad lib.* of God, the Lord of all.

gift of God, the Lord of all, the gift of God, the Lord of all.

ad lib.

collu voce

No 11. Chorale. — "Nightfall."

Largo religioso. (♩ = 54.)

Organ.

SOPRANO. *pp*
 Look down, O Lord, from realms a - bove, Look down we pray; — All

ALTO. *pp*
 Look down, O Lord, from realms a - bove, Look down we pray; — All

TENOR. *pp*
 Look down, O Lord, from realms a - bove, Look down we pray; — All

BASS. *pp*
 Look down, O Lord, from realms a - bove, Look down we pray; — All

cresc. dangers of the night re - move From out our way; — Pro - tect us *dim.* *p* *cresc.*

cresc. dangers of the night re - move From out our way; — Pro - tect us *dim.* *p* *cresc.*

cresc. dangers of the night re - move From out our way; — Pro - tect us *dim.* *p* *cresc.*

cresc. dangers of the night re - move From out our way; — Pro - tect us *dim.* *p* *cresc.*

f with Thy watch - ful love, As thro' the day. *dim.* *p*

f with Thy watch - ful love, As thro' the day. *dim.* *p*

f with Thy watch - ful love, As thro' the day. *dim.* *p*

f with Thy watch - ful love, As thro' the day. *dim.* *p*

f *dim.* *p*

rall.

f We put our heart - y trust in Thee, And Thee a - lone, *p* O

f We put our heart - y trust in Thee, And Thee a - lone, *p* O

f We put our heart - y trust in Thee, And Thee a - lone, *p* O

f We put our heart - y trust in Thee, And Thee a - lone, *p* O

f *f* *p*

cease not then our guide to be, Al - might - y one! — The

cease not then our guide to be, Al - might - y one! — The

cease not then our guide to be, Al - might - y — one! — The

cease not then our guide to be, Al - might - y one! — The

cresc. *p* *mf*
ills that threat-en Thou canst see, For all is known. —

cresc. *p* *mf*
ills that threat-en Thou canst see, For all is known. —

cresc. *p* *mf*
ills that threat-en Thou canst see, For all is known. —

cresc. *p* *mf*
ills that threat-en Thou canst see, For all is known. —

cresc. *p* *mf*
ills that threat-en Thou canst see, For all is known. —

rall.

Look down, O Lord, from realms on high, We Thee im - plore; — And

Look down, O Lord, from realms on high, We Thee im - plore; — And

Look down, O Lord, from realms on high, We Thee im - plore; — And

Look down, O Lord, from realms on high, We Thee im - plore; — And

guard us while the night is nigh From per - il sore; — And

guard us while the night is nigh From per - il sore; — And

guard us while the night is nigh From per - il sore; — And

guard us while the night is nigh From per - il sore; — And

we Thy Name shall glo - ri - fy For ev - er - more! —

we Thy Name shall glo - ri - fy For ev - er - more! —

we Thy Name shall glo - ri - fy For ev - er - more! —

we Thy Name shall glo - ri - fy For ev - er - more! —

No 12. { Intermezzo.—“Daybreak.”
Wedding Chorus.—“Hark! Hark! The cymbals clash!”

Calmato. (♩ = 56)

Accomp.

Tempo di Marcia. (♩ = 80)

Trumpets.

SOPRANO.
a tempo

Wedding Chorus.

Hark! hark! hark! hark! the cymbals clash, hark! hark! the cymbals clash, the—

ALTO.
Hark! hark! hark! hark! the cymbals, hark! the cymbals clash, hark! the—

TENOR.
Hark! hark! hark! hark! the cymbals, hark! the cymbals clash, hark! the—

BASS. *)
*) Ah! ah! ah! ah! hark! hark! the cymbals clash, ah! ah!

harps, the harps sound up to heav'n! Hark! hark!

harps, the harps sound up to heav'n! Hark! hark!

harps, the harps sound up to heav'n! Hark! hark!

ah! ah! sound up to heav'n! the harps sound! Hark! hark!

*) The expression "Ah" has been found to facilitate the singing of this and corresponding strains.

*) If preferred, or more convenient, each time the above passage occurs, the small notes may be employed.

hark! hark! the cymbals clash, hark! hark! the cymbals clash, the—
 hark! hark! the cymbals, hark! the cymbals clash, hark! the—
 hark! hark! the cymbals, hark! the cymbals clash, hark! the—
 hark! hark! hark! hark! the cymbals clash, hark! the—
 harps, the— harps sound up to heav'n; And by the ten-der
 harps, the— harps sound up to heav'n; And by the ten-der
 harps, the— harps sound up to heav'n; And by the
 harps sound, sound up to heav'n, to heav'n; And by the
 dul - ci - mer Sweet mel - o - dy is giv'n (yea) by the ten - der
 dul - ci - mer Sweet mel - o - dy is giv'n (yea) by the ten - der
 dul - ci - mer is giv'n
 ten - der dul - ci - mer Sweet mel - o -
 ten - der dul - ci - mer Sweet mel - o -

dul - ci - mer Sweet mel - o - dy is giv'n! With trum - pet
 dul - ci - mer Sweet mel - o - dy is giv'n! With trum - pet
 dy, sweet mel - o - dy is giv'n! With trum - pet and with
 dy, sweet mel - o - dy is giv'n, is giv'n, With trum - pet and with

and with shawm, — The air re -
 and with shawm, The air re -
 shawm The air, the air is now re - sound - ing; And songs of joy with -
 shawm The air, the air is now re - sound - ing; And songs of joy with -

sound - ing, And song a - bound - ing. Hark! hark!
 sound - ing, And song a - bound - ing. Hark! hark!
 out al - loy Are thro' the land a - bound - ing. Hark! hark!
 out al - loy Are thro' the land a - bound - ing. Hark! hark!

hark! hark! the cym - bals clash, hark! hark! the cym - bals
 hark! hark! the cym - bals clash, hark! hark! the cym - bals
 hark! hark! the cym - bals clash, hark! hark! the cym - bals
 hark! hark! hark! hark! the cym - bals clash,

clash; The harps, the harps sound up to heav'n.
 clash; The harps, the harps sound up to heav'n.
 clash; The harps, the harps sound up to heav'n.
 hark! the harps sound, sound up to heav'n, to heav'n.

mf The Lord who dwells, the Lord who dwells a - bove Hath
mf The Lord who dwells, the Lord who dwells a - bove Hath
mf The Lord who dwells, who dwells a - bove
 * The Lord who dwells, the Lord a - bove Hath

* If preferred, or more convenient, the Basses may sing with the Tenors during sixteen bars, also on the repetition of the same strain, in which case the bass will be left to the Organ or Orchestra.

join'd two hearts, hath join'd two hearts to - geth - er, And
 join'd two hearts, hath join'd two hearts to - geth - er, And
 — two hearts, — two hearts — hath join'd, — two hearts,
 join'd, hath join'd, hath join'd two hearts, And

fill'd them both, fill'd them both with last-ing love — That
 fill'd them both, them both with last-ing love — That
 — and fill'd — them both, — them both — with love
 fill'd them both, them both with love That

ne'er will break, ne'er break its teth - er. *f*
 ne'er will break, ne'er break its teth - er. So
 — That ne'er — will break — its teth - er.
 ne'er will break, its teth - er, its teth - er. So *f*

sing ye songs, so sing ye songs of joy, And sound ye, harps, ye harps un-ceas -
 sing ye songs, so sing ye songs of joy, And sound ye, harps, ye harps un-ceas -

May life for them, may life but prove a gem, With ra-diance in-creas - ing,
 ing!
 May life for them, may life but prove a gem, With ra-diance in-creas - ing,
 ing!

aye in - creas - ing! The Lord who dwells, the Lord who dwells a -
 TENOR I. The Lord who dwells, the Lord who dwells a -
 aye in - creas - ing! Th Lord who dwells, the Lord who dwells a -
 TENOR II. aye in - creas - ing! The Lord who dwells, who dwells
 The Lord who dwells, the Lord a -

bove, — Hath join'd two hearts, hath join'd two hearts to -

bove, — Hath join'd two hearts, hath join'd two hearts to -

bove, — Hath join'd two hearts, hath join'd two hearts to -

— a - bove, — two hearts, — two hearts, — hath join'd —

bove, Hath join'd two hearts, hath join'd two

geth - er, And fill'd them both, fill'd them both with last - ing

geth - er, And fill'd them both, them both with last - ing

geth - er, And fill'd them both, fill'd them both with last - ing

— two hearts, — And fill'd — them both, — them both —

hearts, And fill'd them both, them both with

love — That ne'er will break, ne'er break its teth - er.

love — That ne'er will break, ne'er break its teth - er.

love — That ne'er will break, ne'er break its teth - er.

— with love — That ne'er — will break — its teth - er.

love That ne'er will break its teth - er, its teth - er.

a tempo

Hark! hark! hark! hark! the cymbals, hark! hark! hark! the cymbals clash, the harps, the

Hark! hark! hark! hark! the cymbals, hark! the cymbals clash, hark! the harps, the

Hark! hark! hark! hark! the cymbals, hark! the cymbals clash, hark! the harps, the

Hark! hark! hark! hark! hark! hark! the cymbals clash, hark! the harps sound,

harps sound up to heav'n! Hark! hark! hark! hark! the cymbals clash, hark!

harps sound up to heav'n! Hark! hark! hark! hark! the cymbals, hark! the

harps sound up to heav'n! Hark! hark! hark! hark! the cymbals, hark! the

— sound up to heav'n! the harps sound! Hark! hark! hark! hark! hark! hark! the

hark! the cymbals clash, the harps, the harps! sound up to heav'n. And
 cymbals clash, hark! the harps, the harps! sound up to heav'n. And
 cymbals clash, hark! the harps, the harps! sound up to heav'n. And
 cymbals clash, hark! the harps sound, sound up to heav'n, to heav'n. And

by the ten-der dul-ci-mer Sweet mel-o-dy is giv'n, (yea)
 by the ten-der dul-ci-mer Sweet mel-o-dy is giv'n, (yea)
 by the ten-der dul-ci-mer Sweet
 by the ten-der dul-ci-mer Sweet

by the ten-der dul-ci-mer Sweet mel-o-dy is giv'n, With
 by the ten-der dul-ci-mer Sweet mel-o-dy is giv'n, With
 mel-o-dy, sweet mel-o-dy is giv'n, With
 mel-o-dy, sweet mel-o-dy is giv'n, is giv'n, With

trum - pet and with shawm, — The

trum - pet and with shawm, The

trum - pet and with shawm, The air, the air is now re - sound - ing; And

trum - pet and with shawm, The air, the air is now re - sound - ing; And

air re - sound - ing, And songs a - bound - ing. Hark! hark!

air re - sound - ing, And songs a - bound - ing. Hark! hark!

songs of joy with - out al - loy Are through the land a - bound - ing. Hark! hark!

songs of joy with - out al - loy Are through the land a - bound - ing. Hark! hark!

hark! hark! the cymbals clash, hark! hark! the cymbals clash, The —

hark hark! the cymbals clash, hark! hark! the cymbals clash, The —

hark! hark! the cymbals clash, hark! hark! the cymbals clash, The —

— hark! hark! — hark! hark! the cymbals clash, hark! the —

harps, the harps sound up to heav'n. The Lord who—
 harps, the harps sound up to heav'n. The Lord who—
 harps, the harps sound up to heav'n. The Lord who—
 —harps sound, — sound up to heav'n, to heav'n. The Lord who—

dwells, the Lord who dwells a - bove — Hath join'd two hearts, hath
 dwells, the Lord who dwells a - bove — Hath join'd two hearts, hath
 dwells, the Lord who dwells a - bove — Hath join'd two hearts, hath
 dwells, the Lord who dwells a - bove — Hath join'd two hearts, hath

join'd two hearts to - geth - er, And fill'd them both, fill'd them
 join'd two hearts to - geth - er, And fill'd them both, fill'd them
 join'd two hearts to - geth - er, And fill'd them both, fill'd them
 join'd two hearts to - geth - er, And fill'd them both, fill'd them

both with last - ing love, That ne'er will break, ne'er

both with last - ing love, That ne'er will break, ne'er

both with last - ing love, That ne'er will break, ne'er

both with last - ing love, That ne'er will break, ne'er

ff break its teth - er. So sing ye songs of joy, so

ff break its teth - er. So sing ye songs of joy, so

ff break its teth - er. So sing ye songs of joy, so

ff break its teth - er. So sing ye songs of joy, so

sing ye songs of joy, sing songs of joy. —

sing ye songs of joy, sing songs of joy. —

sing ye songs of joy, sing songs of joy. —

sing ye songs, sing songs of joy, so sing ye songs, sing songs of joy. —

N^o 13. Air.—“Glory be to Thee, O Lord.”

Boaz.
Moderato. (♩ = 66)

Bass.

f

Glo - ry be to Thee, O Lord, And prais - es nev - er ceas - ing; O

Piano.

f

may Thy glo - ry day by day For ev - er be in - creas - ing;

On Thy ser - vant Thou hast look'd, From

Thy great throne in heav'n, And to his most un - wor - thy hand A

help-mate sweet hast giv'n.

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in a bass clef with a key signature of two flats (B-flat and E-flat). The lyrics are "help-mate sweet hast giv'n." The piano accompaniment is in a grand staff (treble and bass clefs) and features a complex texture with many sixteenth and thirty-second notes, particularly in the right hand. A dynamic marking of *f* (forte) is present in the right hand.

rall. *a tempo*

Grant, that from Thy ho-ly ways my feet may wan-der

The second system continues the musical score. It begins with a *rall.* (rallentando) marking in the vocal line, which then returns to *a tempo* (ad libitum). The lyrics are "Grant, that from Thy ho-ly ways my feet may wan-der". The piano accompaniment features a *rall.* marking in the left hand and a *f* marking in the right hand.

never, But that to Thee my soul may cleave for ev-er and for

The third system continues the musical score. The lyrics are "never, But that to Thee my soul may cleave for ev-er and for". The piano accompaniment features a *f* (forte) dynamic marking in the left hand.

ev-er; On Thy servant Thou hast look'd, From Thy great throne in

The fourth system concludes the musical score on this page. The lyrics are "ev-er; On Thy servant Thou hast look'd, From Thy great throne in". The piano accompaniment features a *f* (forte) dynamic marking in the left hand.

heav'n, And to his most un - worthy hand A help-mate sweet hast giv -

p rit.

f

p rit.

en, On Thy servant Thou hast look'd, From Thy great throne in

a tempo

mf

a tempo

f

f

heav'n, And to his most un - worthy hand A help-mate sweet hast giv -

p rit.

f

p rit.

en.

a tempo

p

No 14. Chorus.—“Rejoice! For blessings round us fall.”

Allegro vivace.

Soprano.

Alto.

Tenor.

Bass.

Piano.

Re-
Re-
Re-
Re-

Allegro vivace. (♩=126.)

re-joice! rejoice! re-joice! rejoice, for blessings round us

re-joice! rejoice! re-joice! rejoice, for blessings round us

re-joice! rejoice! re-joice! rejoice, for blessings round us

re-joice! rejoice! re-joice! rejoice, for blessings round us

fall!— Your voices raise In songs of praise

fall!— Your voices raise In songs of praise

fall!— Your voices raise In songs of praise

fall!— Your voices raise In songs of praise

13398

Un - to the Lord of all! Re-joyce! rejoice! re-

Un - to the Lord of all! Re-joyce! rejoice! re-

Un - to the Lord of all! Re-joyce! rejoice! re-

Un - to the Lord of all! Re-joyce! rejoice! re-

Ad. * *Ad.* * *Ad.* * *Ad.* *

joyce! re-joyce, for bless - ings round us fall! — Your

joyce! re-joyce, for bless - ings round us fall! — Your

joyce! re-joyce, for bless - ings round us fall! — Your

joyce! re-joyce, for bless - ings round us fall! — Your

Ad. * *Ad.* * *Ad.* * *Ad.* *

voic - es raise In songs of praise Un - to the Lord of

voic - es raise In songs of praise Un - to the Lord of

voic - es raise In songs of praise Un - to the Lord of

voic - es raise In songs of praise Un - to the Lord of

Ad. * *Ad.* * *Ad.* * *Ad.* *

all! In His kind - ness nev - er - end - ing, In His
all! In His
all! In His kind - ness nev - er - end - ing, In His
all! In His

mer - cy con - de - scend - ing, He hath look'd up - on His
mer - cy con - de - scend - ing,
mer - cy con - de - scend - ing, He hath look'd up - on His
mer - cy con - de - scend - ing,

ser - vant, Bless - ings on his head be - stow'd! Praise ye
Bless - ings on his head be - stow'd!
ser - vant, Bless - ings on his head be - stow'd! Praise ye
Bless - ings on his head be - stow'd!

13398

then the Lord of Heav - - en Who to us this joy hath
 - - - - - Who to us this joy hath
 then the Lord of Heav - - en Who to us this joy hath
 - - - - - Who to us this joy hath

Ad. * Ad. * Ad. *

giv - en, Praise the Lord, and let thanks - giv - ing Rise to His di -
 giv - en, Praise the Lord, and let thanks - giv - ing Rise to His di -
 giv - en, Praise the Lord, and let thanks - giv - ing Rise to His di -
 giv - en, Praise the Lord, and let thanks - giv - ing Rise to His di -

Ad. * Ad. * Ad. * Ad. *

vine a - - bode! Re - joice! rejoice! re -
 vine a - - bode! Re - joice! rejoice! re -
 vine a - - bode! Re - joice! rejoice! re -
 vine a - - bode! Re - joice! rejoice! re -

Ad. * Ad. * Ad. * Ad. *

joice! rejoice for bless - ings round us fall! — Your
 joice! rejoice for bless - ings round us fall! — Your
 joice! rejoice for bless - ings round us fall! — Your
 joice! rejoice for bless - ings round us fall! — Your

Ad. * *Ad.* * *Ad.* * *Ad.* *

voic - es raise in songs of praise un - to the Lord of
 voic - es raise in songs of praise un - to the Lord of
 voic - es raise in songs of praise un - to the Lord of
 voic - es raise in songs of praise un - to the Lord of

Ad. * *Ad.* * *Ad.* * *Ad.* * *Ad.* * *Ad.* * *Ad.* *

all!
 all!
 all!
 all! Your voic - es raise in songs of praise un - to the Lord, the

f

Your voic - es raise in songs of praise un - to the Lord, the
 Lord of all, Your voic-es raise in songs of praise un - to the Lord, the

Your voic - es raise in songs of praise un - to the Lord, the
 Lord of all, Your voic-es raise in songs of praise un - to the Lord, the
 Lord of all, Your voic-es raise in songs of praise un - to the Lord, the

Your voic - es raise in songs of praise un - to the Lord, the
 Lord of all, Your voic-es raise in songs of praise un - to the Lord, the
 Lord of all, Your voic-es raise in songs of praise un - to the Lord, the
 Lord of all, Your voic-es raise in songs of praise un - to the Lord, the

ff
 Lord of all, Your voice - es raise in songs of praise, your voice - es raise in
 Lord of all, Your voice - es raise in songs of praise, your voice - es raise in
 Lord of all, Your voice - es raise in songs of praise, your voice - es raise in
 Lord of all, Your voice - es raise in songs of praise, your voice - es raise in

f
 * * * * *

mf
 songs of praise, your voice - es raise in songs of praise un - to the Lord, the
 songs of praise, your voice - es raise in songs un - to the Lord, the
 songs of praise.
 songs of praise, your voice - es raise in songs of praise un - to the Lord, the

mf
 * *

Lord of all, the Lord of all,
 Lord of all, the Lord of all, the Lord of all, un - to the Lord, the
 the Lord of all, the Lord of all, un - to the Lord, the
 Lord of all, the Lord of all, the Lord of all, un - to the Lord, the

mf

un - to the Lord of all, un - to the Lord of
 Lord of all, un-to the Lord, the Lord of
 Lord of all, the Lord of all,
 Lord of all, un - to the Lord, the Lord of

all, your voic - es - raise un-to the Lord of all, your
 all, to the Lord of all, your voic - es raise, your
 in songs of praise un - to the Lord, the Lord of all, in
 all, un - to the Lord, the Lord of all, in

voic-es raise in songs of praise un - to the Lord the Lord, of all, un - to the Lord, the
 voic - es raise in songs to the Lord, un - to the
 songs _____ to the Lord,
 songs _____ to the Lord,

rall. Lord of all, un - to the Lord of all. *f a tempo* Re - joice! re - joice! re -

rall. Lord, the Lord of all. *f a tempo* Re - joice! re - joice! re -

rall. the Lord of all. *f a tempo* Re - joice! re - joice! re -

rall. the Lord of all. *f a tempo* Re - joice! re - joice! re -

joice! rejoice, for bless - ings round us fall! — Your

joice! rejoice, for bless - ings round us fall! — Your

joice! rejoice, for bless - ings round us fall! — Your

joice! rejoice, for bless - ings round us fall! — Your

voic - es raise In songs of praise un - to the Lord of

voic - es raise In songs of praise un - to the Lord of

voic - es raise In songs of praise un - to the Lord of

voic - es raise In songs of praise un - to the Lord of

ff
 all, your voic - es raise in songs of praise un -
 all, your voic - es raise in songs of praise un -
 all, your voic - es raise in songs of praise un -
 all, of all, your voic - es raise in songs of praise un -

ff

to the Lord of all, un - to the Lord of all, un -
 to the Lord of all, un - to the Lord of all, un -
 to the Lord of all, un - to the Lord of all, un -
 to the Lord of all, un - to the Lord of all, un -

to the Lord, the Lord of all, un - to the Lord of all. —
 to the Lord, the Lord of all, un - to the Lord of all. —
 to the Lord, the Lord of all, un - to the Lord of all. —
 to the Lord, the Lord of all, un - to the Lord of all. —

No. 4. Air.—“Entreat me not, to leave thee.”

Con espressione. (♩ = 56.)

Piano.

The piano introduction is in 3/4 time, B-flat major, and consists of 16 measures. It begins with a mezzo-forte (mf) dynamic and ends with a piano (p) dynamic. The right hand features a melodic line with grace notes and slurs, while the left hand provides a harmonic accompaniment with chords and single notes. There are two asterisks (*) marking specific measures in the left hand.

Ruth.

*ad lib.**dim.**a tempo*

En-treat me not, en-treat me not, en-treat me not, to

*ad lib.**dim.**a tempo*

leave thee, or to re-turn from following af-ter thee: for whith-er thou

go-est, I will go;

and where thou lodg-est, I will lodge: thy peo-ple

shall be, shall be my peo - ple, and thy God

shall be my God, and thy God shall be my

cresc. *f*

cresc.

God:

Where thou di - est, will I die, and there will

p

I be bur - i - ed: the Lord do so to me,

quasi Recit.

rall.

cresc. *f* *collu parte.*

ad lib.
p
 and more, more al - so, If aught but death part thee and me.

p ad lib.

a tempo
 En - treat me not, to leave thee, or to re -

a tempo
dim.

turn from fol - lowing af - ter thee: for whither thou go - est I

will go, Entreat me not, entreat me not,

rit.
 to leave - thee.

p
rit.
p

ORATORIOS AND CANTATAS

PUBLISHED BY

G. SCHIRMER, NEW YORK

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