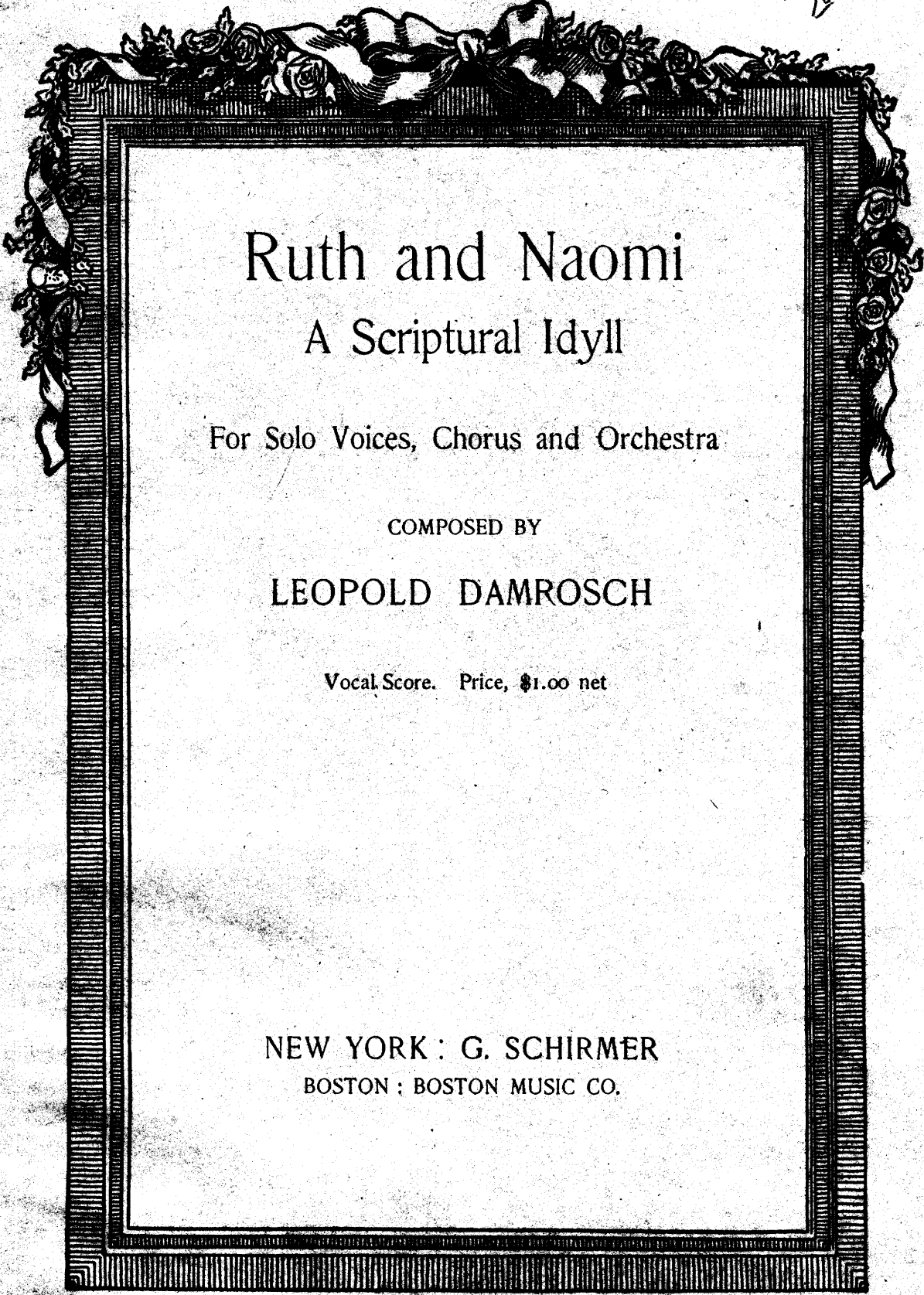


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Ruth and Naomi

A Scriptural Idyll

For Solo Voices, Chorus and Orchestra

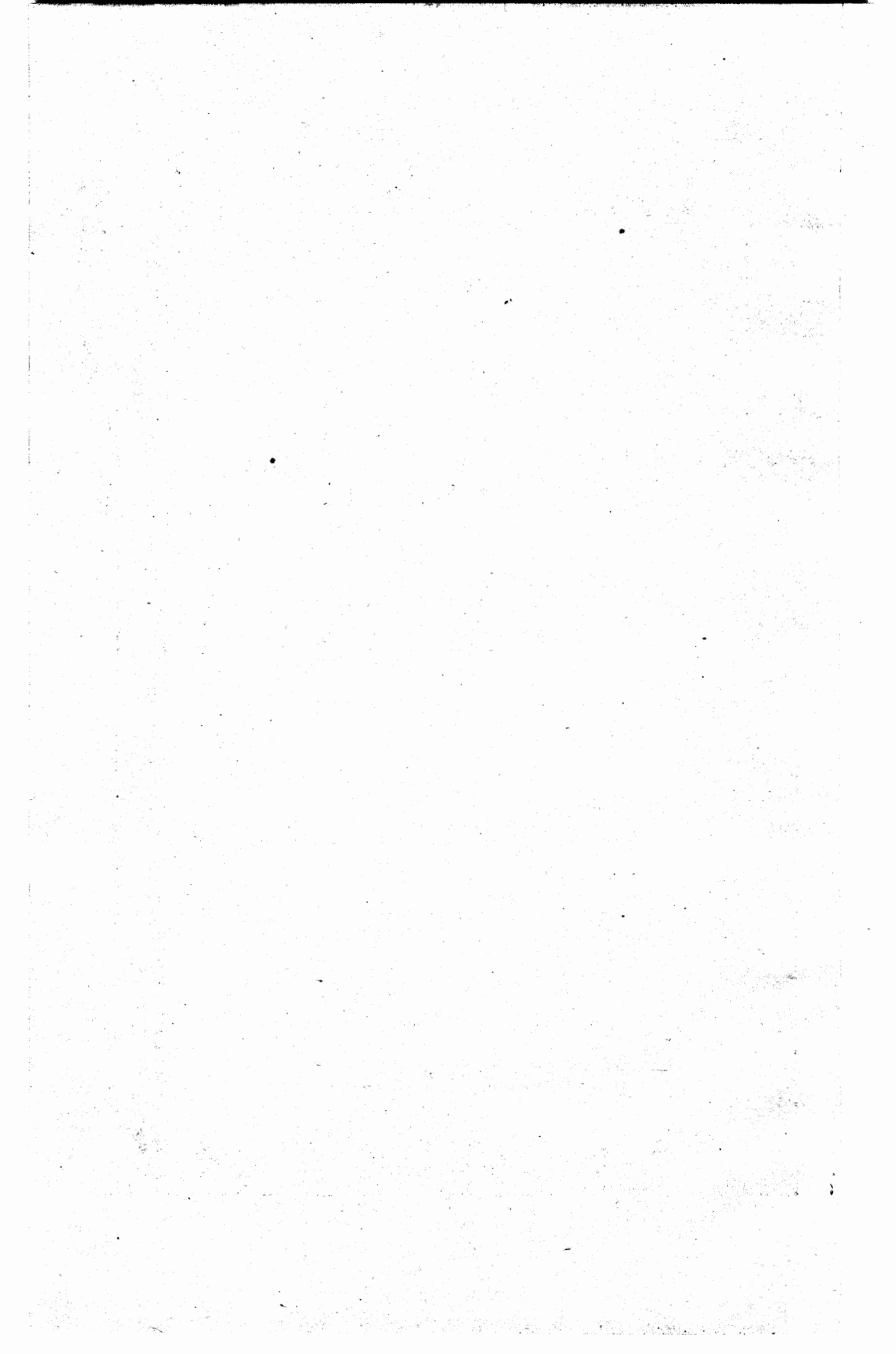
COMPOSED BY

LEOPOLD DAMROSCH

Vocal Score. Price, \$1.00 net

NEW YORK : G. SCHIRMER

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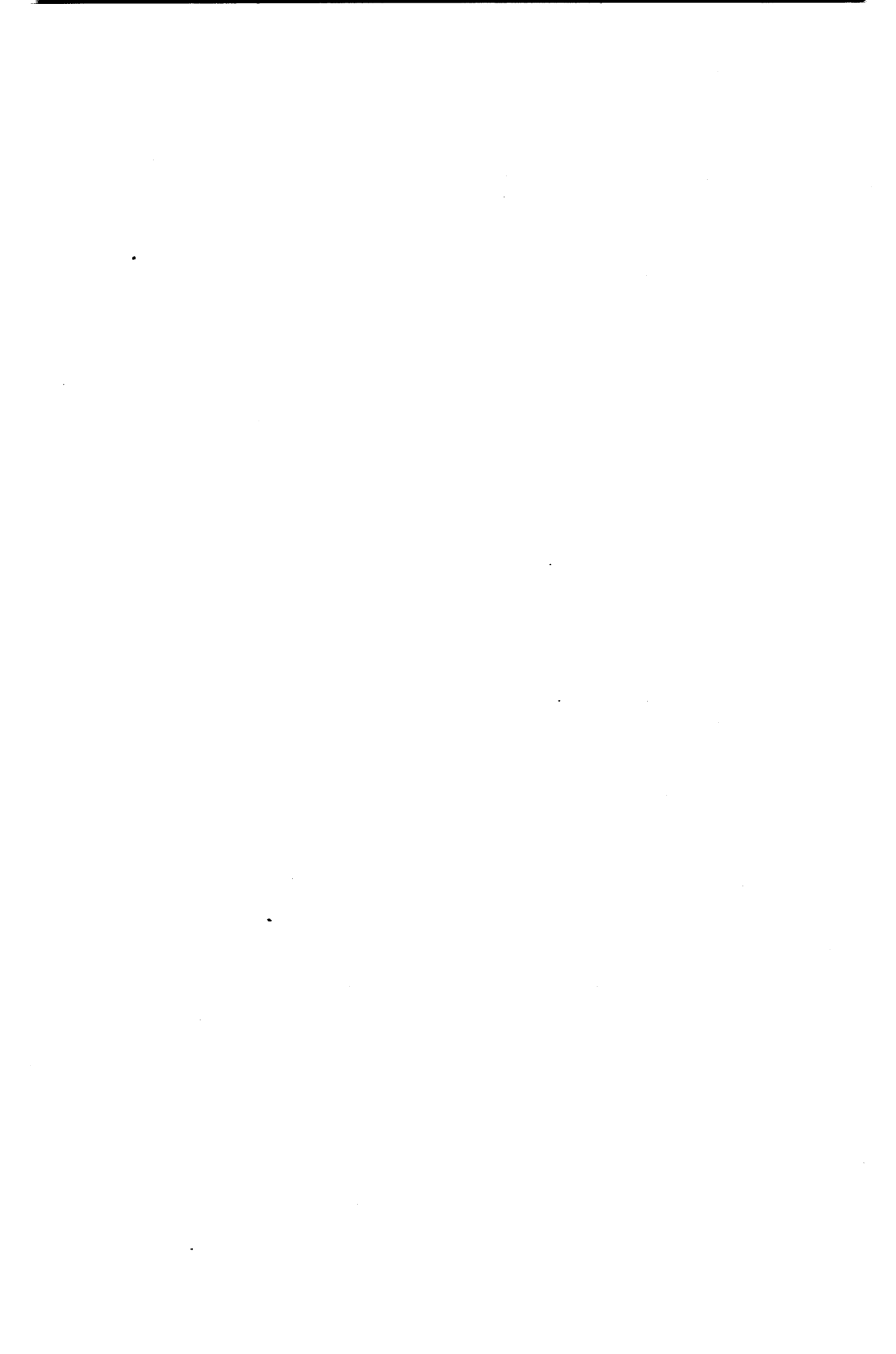
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TO MY WIFE
HELENE VON HEIMBURG DAMROSCH



PREFACE

The great impression produced on reading the book of Ruth depends not merely upon the poetic charm which pervades this Idyll, but rather upon its own deep meaning.

The Israelitish law commanded the nearest relative of a widow to become her protector, and to marry her if she insisted upon her right. Only the *Israelitish* woman, not the widow of a foreign race, could plead this law.

In the fulfilment of this law by Boaz, he shows that only love and respect for Ruth, the *Moabitess*—the stranger who had left her nation, her family, her home, and her faith, to become the protectress of her mother-in-law, overwhelmed by misfortune, and to unite herself to the people of Israel—led him to choose her as wife. Prejudice against the stranger was conquered by love.

The history of Ruth has moreover an especial significance through her relation to *Christ*. From Obed, the son of Boaz and Ruth, descended King David, from whose house in Bethlehem, the city where Ruth's story is laid, the *Redeemer* came. The author of this work believes that this connection ought not to be lost, and makes use of it at the close of the Idyll to connect the narrative proper with its especial religious importance in a far-extended, historic perspective.



RUTH AND NAOMI

PART THE FIRST

INTRODUCTION (ORCHESTRA)

RECITATIVE (TENOR)

Now it came to pass in the days when the judges ruled, that there was famine in the land. And a certain man of Bethlehem-Judah went to sojourn in the country of Moab, he, and his wife, Naomi, and his two sons. And now Elimelech, Naomi's husband, died, and she was left, and her two sons. And they took them wives of the women of Moab, Orpah and Ruth. And Naomi's two sons died, both of them, and she was left of her two sons and her husband.

Then she arose with her daughters-in-law, that she might return from the country of Moab; for she had heard how that the Lord had visited his people in giving them bread. Wherefore she went forth out of the place where she was, and her two daughters-in-law with her; and they went on the way to return unto the land of Judah. And Naomi said unto her daughters-in-law:

NAOMI

My dear daughters, go, return each to her mother's house. The Lord deal kindly with you, as you have dealt with the dead, and with me. The Lord grant you, that ye may find rest, each of you in the house of her husband. Return.

ORPAH AND RUTH

Surely, we will return with thee unto thy people.

NAOMI

Turn again, my daughters. Why will you go with me? The hand of the Lord is gone out against me; go, return each to her mother's house.

RECITATIVE

And they lifted up their voice, and wept. And Orpah kissed her mother-in-law, but Ruth clave unto her.

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, I will 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

Thy mercy, O Lord, is in the heavens, and Thy faithfulness reacheth unto the clouds. Continue Thy loving-kindness unto them that know Thee, and Thy righteousness to the upright in heart.

RECITATIVE

So they two went until they came to Bethlehem. And it was in the beginning of barley harvest. And Ruth asked leave of Naomi to go to the field and glean ears of corn. And she went, and came, and gleaned in the field after the reapers: and her hap was to light on a part of the field belonging unto Boaz, who was of the kindred of Elimelech. And, behold, Boaz came from Bethlehem, and said to the reapers:

BOAZ

The Lord be with you.

CHORUS

The Lord bless thee, the Lord preserve thee, the Lord be thy shade upon thy right hand. The sun shall not smite thee by day, nor the moon by night. The Lord shall preserve thy going out and thy coming in from this time forth and even for evermore.

BOAZ

Whose damsel is this?

ONE OF THE REAPERS

It is the Moabitish damsel that came back with Naomi out of Moab. And she said, "I pray you, let me glean and gather after the reapers, among the sheaves." So she came, and has continued until now, that she tarried a little in the house.

BOAZ (*to Ruth*)

Hearst thou not, my daughter? Go not to glean in another field, neither go from hence, but abide here fast by my maidens. Let thine eyes be on the field that they do reap, and go thou after them. Have I not charged the young men that they shall not touch thee? And when thou art athirst, go unto the vessels and drink of that which the young men have drawn. Go not to glean in another field, neither go from hence.

RUTH

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

BOAZ

It has fully been showed me all that thou hast done to thy mother-in-law since the death of thine husband, and how thou hast left thy father and thy mother, and the land of thy nativity, and art come unto a

people which thou knewest not heretofore. The Lord recompense thy work, and a full reward be given thee of the Lord, under whose wings thou art come to trust.

QUARTET (RUTH AND THREE REAPERS)

RUTH

Let me find favour in thy sight, my lord; thou hast comforted me, thou hast spoken friendly unto thine handmaid, though I be not like unto one of thine handmaidens.

THREE REAPERS

Blessed is he that considereth the poor; the Lord will preserve him, and he shall be blessed upon the earth.

RECITATIVE

So Ruth kept fast by the maidens of Boaz, to glean unto the end of barley harvest, and brought forth and gave to her mother, Naomi, that she had reserved. And the reapers praised the Lord.

CHORUS

Praise ye the Lord. Sing unto the Lord with thanksgiving, who covered the heaven with clouds, who prepareth rain for the earth, who maketh grass to grow upon the mountains. Let us praise the name of the Lord, for His name is excellent; His glory is above the earth and heaven.

PART THE SECOND

NAOMI

My daughter, shall I not seek rest for thee, that it may be well with thee? And now is not Boaz of our kindred, with whose maidens thou wast? Behold, he winnoweth barley to-night in the threshing floor. Wash thyself therefore, and anoint thee, and put thy raiment upon thee, and get thee down to the floor. And it shall be, when he lieth down, that thou shalt go in and lay thee down at his feet; and he will tell thee what thou shalt do.

RECITATIVE

And she went down unto the floor, and did according to all that Naomi bade her. And when Boaz had eaten and drunk, and his heart was merry, he went to lie down at the end of the heap of corn. And she came softly, and uncovered his feet, and laid her down.

NOTTURNO (ORCHESTRAL)

RECITATIVE

And it came to pass at midnight, that the

man was afraid, and turned himself; and, behold, a woman lay at his feet.

BOAZ

Who art thou?

RUTH

I am Ruth, thine handmaid. Spread thy skirt over thine handmaid, for thou art a near kinsman.

BOAZ

Blessed be thou of the Lord, my daughter. Fear not; I will do to thee all that thou requirest; for all the city of my people doth know that thou art a virtuous woman. Tarry this night; I will not be in rest until I have finished this.

RUTH AND CHORUS

The Lord is my shepherd, I shall not want. He restoreth my soul; He leadeth me in the paths of righteousness for His name's sake.

RECITATIVE

And in the morning Boaz went up to the gate, and sat him down there, and said unto the elders of the city, and unto all the people:

BOAZ

Ye people and elders of the city, be witnesses this day, that I have bought all that was Elimelech's, of the hand of Naomi. Moreover, Ruth, the Moabitess, have I pur-

chased to be my wife, to raise up the name of the dead upon his inheritance.

CHORUS OF MEN

We are witnesses this day, that thou hast bought all that was Elimelech's, and hast purchased Ruth to be thy wife, that the name of the dead be raised upon his inheritance.

FULL CHORUS

The Lord make the woman that is come into thine house like Rachel and Leah; and do thou worthily in Ephratah, and be famous in Bethlehem.

RECITATIVE

So Boaz took Ruth, and she was his wife, and she bare a son.

NAOMI

Hail, hail, the Lord is with me! Out of my house the Redeemer shall come. He shall be great, and shall be called the Son of the Highest, and the Lord God shall give unto him the throne of his father, David. And he shall reign over the house of Jacob for ever, and [of his kingdom] there shall be no end. Amen.

CHORUS

O, come, let us worship and bow down; let us kneel before the Lord, our Maker. The Lord reigneth; he is clothed with majesty.

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RUTH AND NAOMI

Part the First

№ 1. INTRODUCTION

Andante non troppo lento

Piano

Horn dolce
mf

p

This system shows the beginning of the introduction. The piano part is in the left hand, and the horn part is in the right hand. The tempo is marked 'Andante non troppo lento'. The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. The piano part starts with a series of chords and moving lines, while the horn part enters with a melodic line. Dynamics include *mf* for the horn and *p* for the piano.

dim.

p

cresc.

This system continues the piano accompaniment. The piano part features a variety of textures, including chords and moving lines. The horn part continues its melodic line. Dynamics include *dim.* (diminuendo), *p* (piano), and *cresc.* (crescendo).

p

This system continues the piano accompaniment. The piano part features a variety of textures, including chords and moving lines. The horn part continues its melodic line. Dynamics include *p* (piano).

Molto tranquillo

pp

espressivo

pp

pp

This system concludes the introduction. The piano part features a variety of textures, including chords and moving lines. The horn part continues its melodic line. Dynamics include *pp* (pianissimo), *espressivo* (expressive), and *pp* (pianissimo). The tempo is marked 'Molto tranquillo'.

First system of musical notation. The piano part (left) features a melodic line with slurs and dynamics including *f* and *pp*. The bass part (right) has a rhythmic accompaniment with dynamics *sed.* and *pp*. There are asterisks (*) under the piano staff and a *sed.* marking under the bass staff.

dolce espressivo

Second system of musical notation. The piano part (left) begins with a *p* dynamic and includes a *marcato* marking. The bass part (right) continues the accompaniment with a consistent rhythmic pattern.

poco stringendo

ritard.

a tempo

Third system of musical notation. The piano part (left) includes markings for *r.h.*, *cresc.*, *l.h.*, *r.h.*, and *f*. The bass part (right) features a *p* dynamic. The tempo changes from *poco stringendo* to *ritard.* and then back to *a tempo*.

Fourth system of musical notation. The piano part (left) has a complex, flowing melodic line. The bass part (right) provides a steady accompaniment.

Fifth system of musical notation. The piano part (left) begins with a *p* dynamic. The bass part (right) includes a *sed.* marking and an asterisk (*) at the end of the system.

First system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats (B-flat and E-flat). The time signature is 9/8. The music features complex rhythmic patterns with many beamed notes. Dynamic markings include *cresc.*, *f*, and *f*. There are also hairpins for crescendo and decrescendo. A fermata is placed over a chord in the second measure of the upper staff.

Second system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats. The time signature is 6/8. The tempo marking *Molto tranquillo* is centered above the staff. Dynamic markings include *f*, *dim*, *p*, *pp*, and *espressivo*. The music is characterized by flowing, melodic lines in the upper staff and more rhythmic accompaniment in the lower staff.

Third system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats. The time signature is 6/8. Dynamic markings include *f*, *pp*, *f*, *pp*, and *f*. The music features a mix of melodic and harmonic textures.

Fourth system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats. The time signature is 6/8. Dynamic markings include *pp*, *f*, *dim*, and *p*. The tempo marking *espressivo* is placed above the staff. The music continues with intricate melodic and harmonic development.

Fifth system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats. The time signature is 6/8. Dynamic markings include *marcato*, *p*, and *poco stringendo*. The music concludes with a more rhythmic and accented feel.

a tempo

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with two flats. It includes dynamic markings *p* and *ff*, and accents (^) over notes. The tempo is marked *a tempo*.

stringendo

Second system of musical notation, continuing the grand staff. The tempo is marked *stringendo*. It features dynamic markings *f* and *f* throughout the system.

Third system of musical notation, continuing the grand staff. It includes dynamic markings *f*, *ff a tempo*, *p*, and *f*.

diminuendo al Fine

Fourth system of musical notation, continuing the grand staff. It includes dynamic markings *p* and *pp*. The tempo is marked *diminuendo al Fine*.

Fifth system of musical notation, continuing the grand staff. It includes dynamic markings *ppp* at the end of the system.

NO 2. RECITATIVE, TENOR
"Now it came to pass in the days"

Moderato

Tenor

Now it came to pass in the days when the judg-es rul'd,

Piano

grave

that there was fam-ine in the land.

Piano

And a cer-tain man—

Piano

— of Beth-le-hem - Ju-dah went— to so-journ— in the coun-try of

Piano

Mo-ab, he, and his wife, Na-o-mi, and his two sons.

The first system features a vocal line in a treble clef with a key signature of two flats and a 4/4 time signature. The lyrics are "Mo-ab, he, and his wife, Na-o-mi, and his two sons." The piano accompaniment is shown in grand staff notation (treble and bass clefs). The music is characterized by a somber mood with a mix of eighth and quarter notes.

cresc. *pp*

The piano accompaniment for the first system consists of a grand staff with treble and bass clefs. It features a melodic line in the right hand and a more rhythmic, chordal accompaniment in the left hand. The dynamics range from piano (*p*) to pianissimo (*pp*). The tempo is marked *cresc.* (crescendo).

lento
And now E-lim-e-lech, Nao-mi's hus-band, died,

espressivo
p

The second system begins with the tempo marking *lento*. The vocal line continues with the lyrics "And now E-lim-e-lech, Nao-mi's hus-band, died,". The piano accompaniment includes the dynamic marking *espressivo* and *p* (piano). The music maintains the somber and expressive character.

espress.
and she was left, and her two sons.

f *p* *pp* *p* *pp*

The piano accompaniment for the second system features a grand staff with treble and bass clefs. It includes dynamic markings of *f* (forte), *p* (piano), *pp* (pianissimo), and *p* (piano). The tempo is marked *espress.* (espressivo). The accompaniment is highly expressive and detailed.

And they took them wives

The piano accompaniment for the third system consists of a grand staff with treble and bass clefs. It features a melodic line in the right hand and a rhythmic accompaniment in the left hand. The dynamics range from *f* (forte) to *pp* (pianissimo). The music concludes with a sustained chord in the right hand.

— of the wo-men of Mo-ab, Or - pah and Ruth.

poco ritard. And Nao-mi's two sons died,

both — of them, and she was left

espressivo

of her two sons and her hus - band.

Then she a - rose with her daugh - ters - in - law; that she might re - turn -

from the coun - try of Mo - ab; for she had

con spirito

heard how that the Lord had vis - it - ed his peo - ple in giv - ing them

bread.

con anima

f sempre

ff

rit.

P

Where-fore she went forth out of the

a tempo
p

place where she was, and her two

p sempre *poco rinforzando*

daugh - ters - in - law with her; and they went on the

rit.

way to re - turn un - to the land of Ju - dah.

f poco rit. *colla voce* *f stringendo*

And Nao - mi said un - to her daugh - ters - in - law,

№ 3. AIR FOR ALTO

"My dear daughters"

Lento

The piano introduction for the first system is written in 4/4 time with a key signature of one sharp (F#). It consists of two staves: a treble staff and a bass staff. The music begins with a series of eighth and sixteenth notes in the right hand, moving from a lower register to a higher one. The left hand provides a steady accompaniment of eighth notes. Dynamic markings include *p* (piano), *mf* (mezzo-forte), and *f* (forte).

NAOMI (Alto)

Poco più moto *con grand' espressione*

The first vocal line for Naomi is in 4/4 time. The lyrics are: "My dear daughters, go, go, re-turn". The music is in the key of F# and starts with a half rest. The vocal line features a melodic phrase with a fermata over the word "daugh-ters". The piano accompaniment consists of chords and moving lines in both hands. Dynamic markings include *p*, *cresc.*, and *f*.

The second vocal line continues the lyrics: "each to her moth-er's house, go, re-". The vocal line has a melodic line with a fermata over "moth-er's house". The piano accompaniment features a prominent bass line with a *pp* (pianissimo) marking. Dynamics include *p* and *pp*.

The third vocal line continues the lyrics: "turn, go, re - turn each to her". The vocal line has a melodic line with a fermata over "re - turn". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. Dynamic markings include *sf* (sforzando) and *p*.

moth - er's house. The Lord deal kind - ly with

dolce ben sostenuto

p

you, as you have dealt with the dead,

pp

f

and with me. The Lord

cresc.

f

grant you, that ye may find rest, each of

p

pp

p

you in the house of her husband. Re - turn...

pp *rit.* *pp* *pp*

Allegro con moto, un poco agitato RUTH and ORPAH (Sopranos) *f*

Sure - - ly, we - - will re -

pp *pp* *f* *rit.*

turn - - with thee, with thee un -

f *rit.*

to thy peo-ple, un - to thy peo-ple.

f *f* *dimin.*

NAOMI

con amarezza

Turn a-gain, my daugh-ters. Why will you go_ with me?

largamente

mf

lugubre

The hand of the Lord is gone out a-

f

ff

gainst_ me, a-gainst me; go, go,

Tempo come sopra (un poco più lento)

p

rit.

re-turn each to her moth-er's house.

tranquillo

p

rit.

pp

pp

Tenor *dolce con espressione*

And they lift - ed up their voice,

and wept. And Or - pah

kiss - ed her moth - er - in - law, —

appassionato
but Ruth — clave — un-to her.

No 4. AIR FOR SOPRANO

"Entreat me not to leave thee"

Allegro molto con fuoco

RUTH *con passione*

En-treat me not to

leave — thee, or to re - turn from fol - low - ing af - ter

thee: for whith - er thou go - est,

I will go; and where thou lodg - est, I will lodge:—

thy

f *dim.* *p* *rit. p*

Più tranquillo

peo-ple shall be my peo-ple, and

f *p* *p*

thy God my God.

sempre dolce *cresc.*

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

f *ff* *p*

fol-low-ing af-ter thee.

ff molto con fuoco *p* *f*

Where — thou —

di - est, I — will die, —

and — there will I be bu -

rit.

- ri - ed. Più tranquillo The Lord — do

so to me, — and more al - so, — if aught but

death part thee and me.

p *stringendo*

En-treat me not to leave thee, to

ff *p*

leave thee, en-treat me not to leave thee, to

f *f sempre*

leave thee.

ff *ff*

allargando

ff *allargando*

No 5. CHORUS. — "Thy mercy, O Lord"

Moderato, ma non troppo

f con gioia

Thy mer-cy, O Lord, is in_ the

Thy mer-cy is in the

Thy mer-cy is in_ the

Moderato, ma non troppo

Thy mer-cy is in_ the

ff *ff sempre* *f*

heav - ens, and Thy faith - ful - ness

heav - ens, and Thy faith - ful - ness_ reach - eth un -

heav - ens, and Thy faith - ful - ness reach - eth un - to,

heav - ens, Thy faith - ful - ness

f *ff sempre*

reach-eth un - to the clouds. Thy mer - cy, O Lord, is in the
 to the clouds. Thy mer - cy, O Lord, is
 un - to the clouds. Thy mer - - cy - is
 reach-eth un - to the clouds. Thy mer - cy is in the

ff

heav - ens, in the heav - ens, and Thy
 in the heav - - ens, and Thy faith - ful - ness reach -
 in the heav - ens, and Thy faith - ful - ness
 heav - ens, in the heav - ens, and Thy faith - ful -

ff

Poco più moto f
 faith - ful - ness reach-eth un - to the clouds un - to
 - eth un - - to the clouds.
 reath - eth un - to the clouds. O con - tin - ue Thy
 ness reach - eth un - to the clouds.

Poco più moto f

them_ that know_ Thee.

un - to them_ that

lov - - ing - kind - ness, con - tin - ue,

O con - tin - ue Thy lov - -

Detailed description: This system contains the first four staves of music. The top staff is the vocal line with lyrics 'them_ that know_ Thee.' The second staff continues the vocal line with 'un - to them_ that'. The third staff continues with 'lov - - ing - kind - ness, con - tin - ue,'. The fourth staff continues with 'O con - tin - ue Thy lov - -'. The piano accompaniment is on the bottom two staves.

O con - tin - ue Thy lov - - - ing -

know_ Thee,

con - tin - - ue, O con - tin - ue Thy lov - -

- ing - kind - ness, Thy kind - ness

Detailed description: This system contains the next four staves of music. The top staff continues the vocal line with 'O con - tin - ue Thy lov - - - ing -'. The second staff continues with 'know_ Thee,'. The third staff continues with 'con - tin - - ue, O con - tin - ue Thy lov - -'. The fourth staff continues with '- ing - kind - ness, Thy kind - ness'. The piano accompaniment is on the bottom two staves.

kind - - - ness_ to them that know,

un - to them_ that

- ing, lov - - ing - kind - ness

un - to them that

ff

Detailed description: This system contains the final four staves of music. The top staff continues the vocal line with 'kind - - - ness_ to them that know,'. The second staff continues with 'un - to them_ that'. The third staff continues with '- ing, lov - - ing - kind - ness'. The fourth staff continues with 'un - to them that'. The piano accompaniment is on the bottom two staves, ending with a fortissimo (*ff*) dynamic marking.

know Thee. O con - tin - ue Thy
 know Thee. O con - tin - ue Thy
 un - to them that know Thee,
 know Thee, that know Thee. O con - tin - ue Thy

lov - ing - kind - ness un - to
 lov - ing - kind - ness un - to them that know
 that know Thee, that know Thee.
 lov - ing - kind - ness un - to them that know

them, un - to them that know
 Thee. O con - tin - ue Thy
 O con - tin - ue Thy lov - ing - kind - ness
 Thee. O con - tin - ue, O con -

Thee, that know Thee,
 lov - ing - kind - ness.
 un - to them - that know Thee, to the up -
 tin - ue Thy lov - ing - kind - ness.

f *f sempre*

to the up - right
 right,

in heart.

un - to them - that know, that
 O con - tin - ue Thy lov - ing - kind - ness,

ff

Con - tin - ue Thy — lov - ing -
 O con - tin - ue Thy lov - - - ing -
 know — Thee,
 O con - tin - ue Thy lov - -

ff

kind - - - ness, Thy kind - -
 kind - ness, Thy kind - ness, — Thy —
 Thy lov - ing - kind - ness, Thy — lov - -
 - ing, lov - ing - kind - ness,
ff sempre

f sempre

ness, *f sempre* O con - tin - ue Thy lov - -

kind - ness, *f sempre* O con - tin - ue Thy lov - ing,

ing - kind - ness, *f sempre* O con - tin - ue Thy lov - -

O con - tin - ue Thy lov - -

ff pesante *ff sempre* *deciso*

- ing, Thy lov - ing - kind -

lov - ing, Thy lov - ing - kind -

- ing, Thy lov - ing - kind -

- ing, Thy lov - ing - kind -

ff ness to the up - right, the up - right in heart.

ff ness to the up - right, the up - right in heart.

ff ness to the up - right, the up - right in heart.

ff ness to the up - right, the up - right in heart.

ff

Attacca

N^o 6. RECITATIVE FOR TENOR

"So the two went"

Allegretto con moto Tenor

So they

dolce

p

two — went un - til — they came to

rit.

pp *rit.*

Beth - le - hem.

Tranquillo, quasi pastorale

pp *p* *pp*

First system of musical notation. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The piano part features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. Dynamics include *p sempre* and *p*.

Second system of musical notation. The piano accompaniment continues with the same rhythmic pattern. The vocal line has rests. Dynamics include *p*.

Third system of musical notation. The piano accompaniment continues. The vocal line begins with the lyrics "And it" and features a melodic line with a fermata. Dynamics include *pp*.

Fourth system of musical notation. The piano accompaniment continues. The vocal line has the lyrics "was in the be-gin-ning of bar-ley har-vest." Dynamics include *p*.

p *p sempre*

This system shows the piano accompaniment for the first system of the score. It consists of three staves: a vocal line (top), a piano right-hand line (middle), and a piano left-hand line (bottom). The key signature is three flats (B-flat, E-flat, A-flat). The piano part features a melodic line in the right hand with slurs and a steady accompaniment in the left hand. Dynamic markings include *p* and *p sempre*.

And Ruth ask-ed leave_ of Na - o - mi

espressivo tranquillo *p* *p*

This system contains the vocal line and piano accompaniment for the second system. The vocal line has the lyrics "And Ruth ask-ed leave_ of Na - o - mi". The piano accompaniment continues with a melodic line in the right hand and accompaniment in the left hand. Dynamic markings include *espressivo tranquillo*, *p*, and *p*.

to go to the field_

poco rit. *p a tempo* *pp* *pp* *Red.*

This system contains the vocal line and piano accompaniment for the third system. The vocal line has the lyrics "to go to the field_". The piano accompaniment continues with a melodic line in the right hand and accompaniment in the left hand. Dynamic markings include *poco rit.*, *p a tempo*, *pp*, *pp*, and *Red.*

and glean ears of corn.

p *pp*

*

pp *leggiere*

fed. *

And she went, and came, and gleaned in the

pp *p sempre* *colla voce*

poco rit.

field af-ter the reap-ers: and her hap was to light on a

a tempo *a tempo* *f*

part of the field be-long-ing un-to Bo-az, who was of the

kin - - dred of— E - lim-e-lech. And, be-

hold, Bo-az came from Beth-le-hem, and said to the reap-ers:

Andante un poco sostenuto
BOAZ (Bass)

The Lord be with you!— The Lord be with you!

mf *p* *pp*

Attacca

№ 7. CHORUS (unaccompanied).—"The Lord bless thee"

Soprano *p*

The Lord bless thee, the Lord pre-serve thee, the Lord be thy

Alto *p*

Tenor *p*

Bass *p*

The Lord bless thee, the Lord pre-serve thee, the Lord be thy

pp shade — up - on — thy right —

pp shade — up - on thy — right

pp shade — *dolce* up - on — thy — right

p the Lord — be thy shade — up - on thy right —

pp hand. The sun shall not smite, not smite — thee by day, nor the

pp hand. not smite thee by day, nor the

pp hand. not smite thee by day,

pp hand. not smite thee by day, by day,

moon by night, by night. The Lord bless
 moon, the moon by night, by night. The Lord bless
 nor the moon by night. The Lord bless
 nor the moon by night, by night. The Lord bless

thee, the Lord pre-serve thee, the Lord shall pre-serve thy
 thee, the Lord pre-serve thee, the Lord shall pre-serve thy
 thee, the Lord pre-serve thee, the Lord shall pre-serve thy

go - ing out and thy com - ing in from
 go - ing out, thy go - ing out and thy com - ing in from
 go - ing out and thy com - ing in from

this time forth and e-ven for ev - er - more.
 this time forth and e-ven for ev - er - more.
 this time forth and e-ven for ev - er - more.

№ 8. RECITATIVE AND AIR FOR BASS

"Whose damsel is this?"

Allegretto con moto

RECIT.

BOAZ

Whose dam-sel is this?

One of the Reapers (Soprano)

It is the Mo-ab-i-tish dam-sel that came

back with Na-o-mi out of Mo-ab.

And she

dolce

p

said, "I pray you, let me glean and gather after the

poco rit. *a tempo* *pp* *p*

reap - ers, a - mong the sheaves." So she

pp

came, and has con - tin - ued un - til now, that she tar - ried a lit - tle

stringendo

in the house.

BOAZ

Hear - - est thou not, my daugh - ter?

colla voce *ff*

Andante affettuoso

rit.

Go _____ not to glean in an-oth-er field, nei-ther go from

rit. p

hence, but a-bide _____ here fast by my maid -

pp

p

p sempre

ens, by my maid-ens. Let thine eyes be on the

dolce

espress.

pp

p

field that they do reap, and go thou af-ter

dolce

dim.

pp

them. Have I not charged the young men that they

p

shall not touch thee?

f *p*

And when thou art a-thirst, go un-to the ves-sels

p *dolce*

and drink of that which the young men have drawn.

cresc.
sempre p colla voce *dimin.*

Go not to glean in another field, nei-ther go from

hence.

espressivo

pp *p* *dim.*

RUTH *Molto più allegro, appassionato*

Why have I found grace in thine eyes,

pp *cresc.* *f* *ff* *p* *f*

that thou shouldst take knowledge of

ff *cresc.* *f*

Lento

me, — see - ing I am a stran - ger?

p *p colla voce* *lunga* *pp*

Sostenuto, quasi adagio

BOAZ *rit.*

It has ful - ly been showed_ me all that thou hast

pp *rit.*

Più adagio

grave

done to thy moth - er - in - law since the death of_ thy

espressivo molto *pp colla voce*

hus - band, and how thou hast left thy fa - ther and thy moth - er, and the

poco a poco stringendo *cresc. f* *f*

land of thy na - tiv - i - ty, and art

The first system of music features a vocal line in the bass clef and a piano accompaniment in the grand staff. The vocal line has a melodic line with a fermata over the word 'ty'. The piano accompaniment includes dynamic markings of *ff* and *p*.

come un-to a peo-ple which thou knew - est not

The second system continues the vocal and piano parts. The vocal line has a fermata over 'not'. The piano accompaniment features a *cresc.* marking and dynamic markings of *f* and *ff*.

here - to - fore. The Lord re - com - pense thy

The third system shows the vocal line with a fermata over 'fore'. The piano accompaniment has dynamic markings of *ff* and *p*.

work, and a full re - ward be giv - en thee of the

The fourth system continues the vocal and piano parts. The piano accompaniment includes dynamic markings of *f* and *ff*.

Lord, under whose wings thou art come to trust.

The fifth system concludes the page with the vocal line and piano accompaniment. The piano accompaniment includes dynamic markings of *ff* and *p*. The system ends with a double bar line and the instruction *Attaca No 9*.

№ 9. QUARTET. — "Let me find favour"

Allegretto ma non troppo, con dolcezza

Soprano Solo

RUTH AND THREE REAPERS

Alto Solo

Tenor Solo

Bass Solo

Allegretto ma non troppo, con dolcezza

p

poco ritard.

a tempo

Let

cresc.

poco ritard.

pp

a tempo

Red.

me find fa - - - vour in thy sight, — my

p

lord, thou hast comforted me, thou hast spok-en — friend-ly un-
Bless-ed he that con-
Bless-ed he that con-sid-er-eth the
Bless-ed he that con-sid - 'reth the

mf

Red.

to thine hand-maid, tho' I be not — like un-
sid-er-eth the poor; the Lord will pre-serve him,
poor, the poor; the Lord will pre-serve him,
poor; the Lord will pre-serve him, pre-serve him,

to one, un - to one of thine hand-

p *colla voce*

maid - ens. and he shall

p *pp*

Let me find and he shall be bless -
 be blessed up - on the earth, he shall be
 and he shall be blessed, be

fa - vour in thy sight, thou hast
ed, bless - ed up - on the earth,
bless - ed, bless - ed up - on the earth,
bless - ed, blessed up - on the earth, he shall be

spok - en friend - ly, thou hast spok - en friend - ly un -
blessed up - on the earth, be
blessed up - on the earth, blessed up - on the
blessed up - on the earth, he shall be bless -

to thine hand - maid,
blessed up - on the earth,
earth, up - on the earth, and he shall be
ed up - on the earth, and he shall be blessed

let me find fa-vour, find fa-vour in thy
 blessed, be bless-ed up -
 up -

ritard.
ritard.
ritard.
p
ritard.

sight,
 up - on the earth.
 on the earth.
 on the earth. bless - ed is he

a tempo
a tempo
a tempo
a tempo
p
pp
pp sempre

let me find fa - - - vour, find
 that con - sid - er - eth the poor, con -
 that con - sid - er - eth the poor, con -
 is he

p *rall.* *p* *rall.* *p* *rall.* *p* *rall.*

poco a poco rall.
pp

fa - vour in thy sight.
 sid - er - eth the poor.
 sid - er - eth the poor.
 that con - sid - 'reth the poor.

pp *pp* *pp* *pp*

pp

No 10. RECIT. AND CHORUS. — "So Ruth kept fast by the maidens"

Tenor

So Ruth kept fast by the maid-ens of Bo-az, to

glean un-to the end of bar-ley har-vest, and brought forth and gave to her

Poco vivace

moth-er, Na-o-mi, that she had re-served.

And the reap-ers prais-ed the Lord.

CHORUS

Soprano

Alto

Tenor

Bass

Allegro marcato

Praise ye the
Praise ye the
Praise ye the Lord, praise the Lord,

sva bassa

Lord, praise the Lord,
Lord, praise the Lord, the Lord,
the Lord,
the Lord,

praise_ ye the Lord, praise_ ye the Lord,
 praise_ ye the Lord, praise_ the_ Lord,
 praise_ ye the Lord, praise_ ye the Lord,

8
 praise ye the Lord, praise ye the Lord,
ff *ff*

who cov - er'd the heav - en with
 praise ye the Lord.

mf

clouds.
 who cov - er'd the

f
 praise ye the Lord,
mf

who pre - par - eth
 heav - en with clouds, who pre - par - eth
 who pre - par - eth

Red. *p.* *

rain for the earth, who pre - par - eth,
 rain for the earth, who pre - par - eth,
 rain for the earth, who pre -

mf *mf* *mf* *mf*
 who

cresc. who pre - par - eth rain for the
cresc. who pre - par - eth rain for the
cresc. par - eth, who pre - par - eth rain for the
 — pre - par - eth, who pre - par - eth rain for the

cresc.

earth, who mak - eth grass to grow up - on the

earth, who mak - eth grass to grow up - on the

f *f sempre*

moun-tains. Sing—

moun-tains. Sing— un-to the Lord with thanks-giv - ing,

ff

un - to the Lord with thanks - giv - - ing, un - to

Sing— un-to the

un - to the Lord with thanks - giv - ing,

sempre ff

— the Lord with thanks - giv - ing,

Lord with — thanks-giv - ing, sing — un - to — the Lord, un -

Sing — un-to the Lord with thanks-giv -

sing — un-to the Lord with thanks -

Con sus

to — the Lord, sing un - to — the Lord — with thanks -

ing, sing un - to — the Lord, un - to the Lord,

giv - ing, sing — un-to the

ff

8

— un - to the Lord with thanks - - giv - ing, with

giv - ing, with thanks - giv - ing, un - to the

sing un - to the Lord, sing — un - to the Lord with

Lord with thanks - giv - - ing, un - to the Lord — with

thanks - - giv - - ing, - sing - un - to the
 Lord with thanks-giv - ing, with thanks-giv - ing, with
 thanks-giv - ing, sing - un-to the Lord, un -
 thanks - giv - ing, sing un - to the Lord, un -

Lord, sing - un-to the Lord, - - - - - sing -
 thanks-giv - - - - - ing, sing un - to the Lord,
 to the Lord, sing - un-to the Lord, - - - - - sing un -
 to the Lord,

un-to the Lord, sing - un-to the
 sing - un-to the Lord, un-to the
 to the Lord, sing - un-to the Lord, sing
 sing - un-to the Lord, sing - un-to the Lord, - - - - -

Lord, the Lord. Praise ye the
 Lord. Praise ye the
 un-to the Lord. Praise ye the
 sing un-to the Lord. Praise ye the

ff
con que sua bassa

Lord, praise the Lord, praise ye the Lord, praise the
 Lord, praise the Lord, praise ye the Lord, praise the
 Lord, praise the Lord, praise ye the Lord, praise the
 Lord, praise the Lord, praise ye the Lord, praise the

ff

Lord, praise
 Lord, praise
 Lord, praise
 Lord, praise
 Lord, praise

p cresc. poco a poco
cresc.
cresc.
cresc.

ff

praise, ———— praise, ———— praise —

praise, ———— praise, ———— praise —

the Lord, praise, *poco tenuto* ———— *a tempo* praise the Lord,

the Lord, praise, *poco tenuto* ———— *a tempo* praise — the

the Lord, praise, *poco tenuto* ———— *a tempo* praise the Lord, —

praise — the

ff *poco tenuto* *a tempo* *mf*

praise ———— the Lord, ———— praise ———— the

Lord, ———— praise the Lord, ———— praise ———— the

praise the Lord, ———— praise, ———— praise ———— the

Lord, ———— praise ———— the Lord, ———— the

mf *f* *sempre ff*

Lord, praise the Lord, the Lord.

Lord, praise the Lord, the Lord.

Lord, praise the Lord, the Lord.

Lord, praise the Lord, the Lord.

ff pesante
Let us praise the name of the Lord.

ff pesante
Let us praise the name of the Lord.

ff pesante
Let us praise the name of the Lord.

ff pesante
Let us praise the name of the Lord.

Lord, for His name is

Lord, for His name is

ex - cel - lent, His glo-ry is a - bove the earth, His glo-ry

ex - cel - lent, His glo-ry is a - bove the earth, His glo-ry

ff

This system contains the first two systems of music. It features two vocal staves (Soprano and Alto) and a piano accompaniment. The lyrics are: "ex - cel - lent, His glo-ry is a - bove the earth, His glo-ry". The piano part includes a forte (*ff*) dynamic marking.

is a - bove the earth ——— and heav'n. ———

is a - bove the earth ——— and heav'n. ———

ff

This system contains the second two systems of music. It features two vocal staves and a piano accompaniment. The lyrics are: "is a - bove the earth ——— and heav'n. ———". The piano part includes a forte (*ff*) dynamic marking.

Let us praise the

Let us praise the

The first system of the musical score consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The music is in a major key and 4/4 time. The vocal lines start with a forte (*f*) dynamic. The piano accompaniment features a triplet of eighth notes in the right hand and a steady bass line in the left hand.

name of the Lord.

name of the Lord.

The second system of the musical score consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The music continues from the first system. The vocal lines end with a fermata. The piano accompaniment features a triplet of eighth notes in the right hand and a steady bass line in the left hand.

fff *ff*

The third system of the musical score consists of two staves for piano accompaniment. The music is in a major key and 4/4 time. The right hand features a triplet of eighth notes and a fermata. The left hand features a steady bass line. The dynamics are *fff* and *ff*.

End of Part I

Part the Second

№ 11. RECITATIVE FOR ALTO
 "My daughter, shall I not seek rest"

Allegretto tranquillo

First system of musical notation, featuring piano accompaniment. The tempo is marked "Allegretto tranquillo". The piano part includes the instruction "con tenerezza" and dynamic markings "p".

Second system of musical notation, continuing the piano accompaniment. It includes dynamic markings "p".

Third system of musical notation, including the vocal entry for NAOMI. The piano accompaniment includes the markings "ritard." and "tranquillo". The vocal line begins with "My".

Fourth system of musical notation, including the vocal line and piano accompaniment. The vocal line includes the lyrics "daugh - ter, shall I not seek rest for". The piano accompaniment includes the marking "pp sempre".

thee, that it may be well with thee,

The first system of the musical score consists of a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with the lyrics 'thee, that it may be well with thee,'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more melodic line in the left hand.

well with thee,— well with thee? And now

p sempre

The second system continues the vocal line with the lyrics 'well with thee,— well with thee? And now'. The piano accompaniment includes the instruction '*p sempre*' (piano sempre) and continues with a similar rhythmic pattern.

is not Bo-az of our kin-dred, with whose maid-ens thou wast?

The third system features the vocal line with the lyrics 'is not Bo-az of our kin-dred, with whose maid-ens thou wast?'. The piano accompaniment is mostly silent, with only a few chords in the right hand and a few notes in the left hand.

Più vivace *Tempo I* Be-hold,

p *rit.* *pp*

The fourth system begins with the tempo change '*Più vivace*' and '*Tempo I*', followed by the lyrics 'Be-hold,'. The piano accompaniment is more active, with a melodic line in the right hand and a bass line in the left hand. Dynamics include '*p*', '*rit.*', and '*pp*'.

he win-now-eth bar-ley to-night in the thresh-ing floor. Wash

The fifth system features the vocal line with the lyrics 'he win-now-eth bar-ley to-night in the thresh-ing floor. Wash'. The piano accompaniment is mostly silent, with only a few chords in the right hand and a few notes in the left hand.

rit.

— thy-self there-fore, and an-oint thee, and put thy rai-ment up-on thee,

a tempo

and get thee down to the floor. And it shall be,

pp *pp* *pp*

when he li-eth down, that thou shalt go in and lay thee

sempre pp

down at his feet; and he will tell thee what thou shalt do.

pp

Tenor

And she went down un-to the floor, and

pp

did ac-cord - ing to all that Nao-mi bade her.

pp

Poco più vivace

And when Bo - az had eat-en and drunk, and his heart was

p

poco rit.

mer-ry, he went to lie down at the end_ of the heap of corn.

pp *poco rit.*

a tempo

And she came soft - ly, and un-

p

cov - er'd his feet, and laid her down.

pp *pp rit.* *lunga*

Adagio, molto con sentimento

The musical score is written for piano and oboe. It consists of five systems of music. The first system shows the piano introduction with a *pp* dynamic in the bass and *p* in the treble. The second system features a *cresc.* marking in the bass and *pp* in the treble. The third system continues the piano part with *p* dynamics. The fourth system introduces the oboe part, marked *(Oboe)*, with *sempre pp* in the bass and *p semplice, ma espress.* in the treble. The fifth system shows the piano accompaniment with a *leg.* marking in the bass. The score includes various musical notations such as slurs, ties, and dynamic hairpins.

pp

pp

p

dimin.

f

mf

pp

rinforzando

dimin.

The first system of music consists of two staves. The upper staff is in treble clef and contains a series of chords with moving inner voices, some marked with accents. The lower staff is in bass clef and features a more active melodic line with eighth and sixteenth notes, interspersed with chords. The key signature has three sharps (F#, C#, G#).

The second system continues the piece. It includes dynamic markings such as *mf* (mezzo-forte) and *f* (forte). Tempo markings include *rit.* (ritardando) and *a tempo*. The notation shows a mix of chords and melodic fragments in both staves.

The third system features a *ff* (fortissimo) dynamic marking in the upper staff, indicating a powerful chordal passage. The lower staff has a *p* (piano) dynamic marking. The music continues with complex textures in both staves.

The fourth system includes a *f* (forte) dynamic marking. It concludes with a *ritard.* (ritardando) and *pp* (pianissimo) marking. The notation shows a final chordal texture in the upper staff and a melodic line in the lower staff.

The fifth system begins with the tempo marking *Assai agitato*. It features a *p* (piano) dynamic marking, followed by a *cresc.* (crescendo) marking. The system ends with a *ff* (fortissimo) dynamic marking. The notation is highly active, with many sixteenth and thirty-second notes, and includes triplets in the upper staff.

First system of musical notation. The treble clef staff contains complex chordal textures with many accidentals. The bass clef staff has a more rhythmic accompaniment. Dynamics include *ff* and *mf*. There are also some markings like *v* and *s*.

Second system of musical notation. The treble clef staff features a melodic line with triplets. The bass clef staff continues the accompaniment. Dynamics include *cresc.* and *ff*.

Third system of musical notation. The treble clef staff has a melodic line with triplets. The bass clef staff has a rhythmic accompaniment. Dynamics include *ff* and *dimin. e ritard.*

Fourth system of musical notation. The treble clef staff has a melodic line. The bass clef staff has a rhythmic accompaniment. Dynamics include *pp* and *rit.*. The tempo marking *Tempo I* is present above the staff.

Fifth system of musical notation. The treble clef staff has a melodic line. The bass clef staff has a rhythmic accompaniment. Dynamics include *a tempo* and *molto espressivo*.

Sixth system of musical notation. The treble clef staff has a melodic line. The bass clef staff has a rhythmic accompaniment. Dynamics include *pp*.

First system of musical notation. The treble clef staff contains a series of chords and melodic lines, with some notes marked with 'x' and '7'. The bass clef staff contains a rhythmic accompaniment of eighth notes. A dynamic marking *pp* is present in the bass staff.

Second system of musical notation. The treble clef staff continues with chords and melodic lines. The bass clef staff features a rhythmic accompaniment. Dynamic markings include *cresc.* and *ff* in both staves.

Third system of musical notation. The treble clef staff has chords and melodic lines. The bass clef staff has a rhythmic accompaniment. Dynamic markings include *ff sempre* in the bass staff.

Fourth system of musical notation. The treble clef staff has chords and melodic lines. The bass clef staff has a rhythmic accompaniment. Dynamic markings include *ff sempre*, *p*, and *dimin.* in the bass staff.

Fifth system of musical notation. The treble clef staff has chords and melodic lines. The bass clef staff has a rhythmic accompaniment. Dynamic markings include *pp* in the bass staff.

Sixth system of musical notation. The treble clef staff has chords and melodic lines. The bass clef staff has a rhythmic accompaniment. Dynamic markings include *perdendosi* in the bass staff.

№ 13. RECITATIVE FOR TENOR

“And it came to pass at midnight”

Allegro agitato

Tenor

And it came to pass at mid-night, that the

fp

man was a-fraid, and turn'd him-

f

self: and, be-hold, a wo - - man

ff

BOAZ

lay at his feet. Who art thou?

molto accelerando

ff

rit.

p

RUTH

I am Ruth, thine hand-maid:

spread thy skirt o - ver thine hand-maid,

for thou art a near kins-man.

con tenerezza

Sostenuto, ma non troppo

BOAZ

Blessed be thou of the

Lord, my daugh-ter. Fear not, I will do to thee

sempre p e tranquillo

all that thou re - quir - est: for all the cit - y

solenne

of my peo - ple doth know that thou art a

vir - tuous wo - man.

Tar - - ry this night; I will not

pp *R.H.* *pp*

be in rest un - til I have fin -

pp *dimin.*

Detailed description: This system contains the first two lines of music. The top line is a vocal line in bass clef with lyrics. The bottom two lines are piano accompaniment in treble and bass clefs. The piano part begins with a series of chords in the left hand and a melodic line in the right hand. Dynamics include *pp* and *dimin.* with a hairpin. There are also triplets in the piano part.

Tempo come nel notturno

ished this.

ppp *p*

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with the lyrics "ished this." and has a long note with a fermata. The piano accompaniment features a complex texture with triplets and a *ppp* dynamic. The system ends with a *p* dynamic and a fermata.

p

Detailed description: This system contains the fifth and sixth lines of music. It is entirely instrumental piano accompaniment. The right hand has a melodic line with a *p* dynamic, while the left hand provides harmonic support with chords and moving lines.

p *pp* *ppp*

Detailed description: This system contains the seventh and eighth lines of music. It is entirely instrumental piano accompaniment. The right hand continues the melodic line with a *p* dynamic, and the left hand has a steady accompaniment. Dynamics include *pp* and *ppp*. The system concludes with a final chord and a fermata.

No 14. SOLO AND CHORUS WITH ORGAN ACCOMPANIMENT

"The Lord is my Shepherd"

Andante sostenuto

Soprano

Alto

Tenor

Bass

The Lord

The

Andante sostenuto

p

The Lord is my shep - herd, the Lord

is my shep - herd, is my shep -

Lord is my shep - herd, is my shep - herd, the

The Lord is my shep - herd, the

Soprano Solo RUTH



I shall not
is my shep-herd, is my shep-herd.
herd, the Lord is my shep-herd.
Lord is my shep-herd, is my shep-herd.
Lord is my shep-herd, my shep-herd.



want, not want, I shall not
I
I shall not want.
I shall not want, I shall not

want, He re-
shall not want, I shall not want.
He leadeth me be - side the still wa - ters,
He leadeth me be - side the still wa - ters,
want. He lead-eth me be - side the still wa - ters,

cresc.
stor - eth, He re - stor - eth my soul, - my soul,
p He re - stor-eth, He re - stor-eth my soul,
p He re - stor-eth, He re - stor-eth my soul,
p He re - stor-eth, He re - stor-eth my soul,
p He re - stor-eth, He re - stor-eth my soul,
p He re - stor-eth, He re - stor-eth my soul,
p He re - stor-eth, He re - stor-eth my soul,
p He re - stor-eth, He re - stor-eth my soul,
cresc. *f*

He re - stor -

He re-storeth, He re - storeth, re - storeth my soul,

He re - storeth, re - storeth my soul,

my soul, He re - storeth, re - storeth my soul,

my soul, He re - stor - eth my soul,

p

- eth my soul, my soul, He re - stor - eth my soul,

poco

He

f *dim.* *poco*

p *pp*

più moto, ma sempre tranquillo

lead-eth me in the paths of right-eous - ness, He lead-eth, He

p

più moto, ma sempre tranquillo

p sempre

p

He lead - eth me in the

leadeth me, lead - eth me, —

He — lead - eth me, lead - eth me in — the

He lead - eth me in the paths of right-eous -

paths of right-eous - ness, He — lead-eth me, He leadeth me in the

He lead-eth me in the paths of right - eous-
 paths of right - eous-ness, He lead-eth me in the paths of right - eous-
 ness, He lead-eth me, lead-eth me in the paths of right - eous-
 paths of — right - eous - ness, He lead-eth me in — the paths of

ness, — right - eous-ness, He lead - eth me, —
 — ness, He lead-eth me, — He lead - eth me, — He
 — ness, — lead - eth me, — me, — He lead - eth, lead - eth
 right - eous - ness, He lead-eth,

lead - eth, He leadeth me in the paths of right-eous-
 lead - eth me, - He leadeth me in the paths of right-eous-
 me, He leadeth me, lead-eth me in the paths of right-eous-
 He leadeth me, leadeth me in the paths of right-eous-

dim.
dim.
dim.
dim.
dim.

for His name's, His name's sake.
 ness, for His, His name's sake.
 ness, for His name's, for His name's sake.
 ness, for His name's, for His name's sake.
 ness, for His, His name's sake.

p
dim.
dim.
dim.
dim.
ppp

№ 15. RECIT. AND CHORUS.—"And in the morning Boaz went"

Assai vivace, poco strepitoso

First system of the piano introduction. The right hand is mostly silent. The left hand plays a rhythmic pattern of eighth notes with sixteenth-note accents, marked *mf*. The system concludes with a *cresc.* marking and a sixteenth-note flourish.

Second system of the piano introduction. The right hand enters with chords and eighth-note patterns. The left hand continues with a similar rhythmic pattern. The system ends with a *ff* marking and a sixteenth-note flourish.

Tenor

And in the morn-ing Bo-az went up to the gate, and sat him

Tenor vocal line and piano accompaniment for the first part of the recitative. The vocal line is in a tenor clef with lyrics. The piano accompaniment is in the left hand, marked *ff*.

down there,

Piano accompaniment for the second part of the recitative. The right hand is silent. The left hand plays a rhythmic pattern of eighth notes with sixteenth-note accents, marked *mf*. The system concludes with a *cresc.* marking and a sixteenth-note flourish.

and said un - to the

el - ders of the cit - y, and un - to all the peo - ple:

BOAZ Moderato

Ye peo - ple and el - ders of the cit - y, be

wit - ness - es this day, that I have bought all - that was E -

lim - e - lech's, of the hand of Nao - mi. More-

o - ver, Ruth, the Mo - ab - i - tess, have I pur -

chas - ed to be my wife, to raise up the

name of the dead up - on his in - her - it -

CHORUS of MEN
Più moto con fuoco

Tenor I

We, we are wit - ness - es this day, that

Tenor II

We, we are wit - ness - es this day, that

ff Bass I

We, we are wit - ness - es this day, that

Bass II

We, we are wit - ness - es this day, that

Più moto con fuoco

ff

ff.

thou hast bought all that was _____ E - lim - e-lech's,

thou hast bought all that was _____ E - lim - e-lech's,

thou hast bought all that was _____ E - lim - e-lech's,

thou hast bought all that was _____ E - lim - e-lech's,

ff

and hast pur-chas'd
and hast pur-chas'd
and hast pur-chas'd Ruth, and hast pur-chas'd

and

Ruth to be thy wife, that the name of the
Ruth to be thy wife, that the name of the
Ruth to be thy wife, that the name of the
hast pur-chas'd Ruth, that the name of the

dead be rais'd up - on his in - her - it - ance. —
dead be rais'd up - on his in - her - it - ance. —
dead be rais'd up - on his in - her - it - ance. —
dead be rais'd up - on his in - her - it - ance. —

Più lento, ma non troppo

Soprano

Alto

Tenor

Bass

Più lento, ma non troppo

* *f* The Lord make the wo - man that is come in-to thine

mf The Lord make the wo - man that is come in-to thine

mf The Lord make the wo - man that is come in-to thine

house like Ra-chel and like Le - ah; and *ff*

house like Ra-chel and like Le - ah, like Le -

house like Ra-chel and like Le - ah, like Le -

* Old Hebrew Melody 21412

do thou worth-i-ly in Eph - ra - tah, and be fa - mous -
 ah; and do thou worth - i - ly, and be fa - mous -
 ah; and do thou worth - i - ly, and be fa -

ff *mf*

in Beth - le - hem. The Lord make the wo -
 in Beth - le - hem. The Lord make the wo -
 - mous in Beth - le - hem.

f

man that is come in - to thine house like Ra - chel
 man that is come in - to thine house like Ra - chel

ff *cresc.* *ff*

and like Le - ah; and do thou worth-i - ly in
 and like Le - ah; and do thou worth - i -

Eph - ra - tah, and be fa - mous in Beth - le -
 ly, and be fa - mous in Beth - le -

Soprano
 hem. The Lord make the
 Alto
 hem. The Lord make the
 Tenor
 The Lord make the wo -
 Bass
 The Lord make the wo -

con fuoco
ff
ff
ff *sempre*

wo - man that is come in - to thine house like Ra - chel
 wo - man that is come in - to thine house like Ra - chel
 man that is come in - to thine house like Ra - chel
 man that is come in - to thine house like Ra - chel

and like Le - ah; and do thou
 and like Le - ah; and
 and like Le - ah; like Le - ah;
 and like Le - ah; and do thou

worth - i - ly in Eph - ra - tah, and be fa - mous in
 do thou worth - i - ly, and be fa - mous in
 and do thou worth - i - ly, and be fa - mous
 worth - i - ly in Eph - ra - tah, and be fa - mous

Beth - le - hem, — in Beth - le - hem. — *ff*

Beth - le - hem, — in Beth - le - hem. — *ff*

in — Beth - le - hem, — in Beth - le - hem. — *ff*

in — Beth - le - hem, — in Beth - le - hem. — *ff*

ff *ff* *ff*

rit. *f*

Leg. *ff* ** fll*

№ 16. RECITATIVE FOR TENOR

“So Boaz took Ruth”

Moderato

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats and a common time signature. It begins with a whole rest. The piano accompaniment is in a grand staff (treble and bass clefs) with the same key signature and time signature. It starts with a *mf* dynamic marking. The right hand features a melodic line with a slur over the first two measures, followed by a *p* marking. The left hand provides harmonic support with chords and moving lines. Dynamic markings *pp* and *p* are also present in the piano part.

The second system continues the musical score. The vocal line remains in a whole rest. The piano accompaniment continues with a *p* dynamic marking. The right hand has a melodic line with a slur, and the left hand continues with harmonic accompaniment.

Recitative

Tenor

The recitative section begins with the vocal line in a treble clef. The lyrics are: "So Bo-az took Ruth, and she was his wife, and she bare a". The vocal line is marked with a *rit.* (ritardando) dynamic. The piano accompaniment is in a grand staff and begins with a *rit.* dynamic marking. The right hand has a melodic line with a slur, and the left hand provides harmonic accompaniment.

Adagio religioso

son. *pp* *pp* *p* *solenne*

Detailed description: This system contains the first two staves of music. The top staff is a vocal line with a treble clef and a key signature of two flats. The bottom staff is a piano accompaniment with a grand staff (treble and bass clefs). The music is in 6/8 time. The piano part features a prominent bass line with a 7 7 fingering. Dynamics include *pp* and *p*. The tempo/mood is 'Adagio religioso'.

Detailed description: This system contains the third and fourth staves of music. The piano accompaniment continues with a steady bass line and chords. The dynamics are *pp*.

NAOMI (in prophetic ecstasy)

Hail, hail,— the

pp *pp*

Detailed description: This system contains the fifth and sixth staves. The vocal line begins with the lyrics 'Hail, hail,— the'. The piano accompaniment provides a harmonic and rhythmic foundation. Dynamics are *pp*.

Poco più animato

Lord is with me! Out of

pp *pp* *pp*

Detailed description: This system contains the seventh and eighth staves. The vocal line continues with the lyrics 'Lord is with me! Out of'. The piano accompaniment features a more active bass line. Dynamics are *pp*.

my — house the Re - deem - er shall —

cresc.

Più animato

come. He shall be

ff poco stringendo ff p

great, and shall be

pp sempre

called — the Son of the High - est, and — the

pp

Lord shall give un - to

The first system of the musical score. The vocal line (treble clef) contains the lyrics "Lord shall give un - to". The piano accompaniment (grand staff) features a rhythmic pattern of eighth-note chords in the right hand and a bass line with a melodic line in the left hand. A slur is placed over the piano accompaniment.

Him the throne of the fa - ther, Da -

The second system of the musical score. The vocal line (treble clef) contains the lyrics "Him the throne of the fa - ther, Da -". The piano accompaniment (grand staff) continues with the same rhythmic pattern. A *cresc.* marking is present in the piano part, and a key signature change to D major is indicated by a sharp sign on the F line.

vid, and He shall

The third system of the musical score. The vocal line (treble clef) contains the lyrics "vid, and He shall". The piano accompaniment (grand staff) continues with the same rhythmic pattern. A *p* marking is present in the piano part, and a *pp* marking is present in the piano part.

reign o - ver the house of Ja - cob for

The fourth system of the musical score. The vocal line (treble clef) contains the lyrics "reign o - ver the house of Ja - cob for". The piano accompaniment (grand staff) continues with the same rhythmic pattern. A *pp* marking is present in the piano part.

ev - er, and there shall be no

pp *pp* *pp sempre*

end, be no end.

ppp

mf
A - - men! A - -

pp stringendo il tempo e cresc. *f*

ff rit.
men! A - - men!

f *molto ritard.*

ff Soprano
O, come, let us wor-ship, let us wor-ship,

ff Alto
O, come, let us wor-ship, let us wor-ship,

ff Tenor
O, come, let us wor-ship, let us wor-ship,

ff Bass
O, come, let us wor-ship, let us wor-ship, let us

O come, let us wor-ship, let us wor-ship, let us

let us wor-ship, let us wor-ship, let us

let us wor-ship, O come, let us

wor-ship, O come, let us wor-ship,

ff

con sua.....

ship, bow down, let us bow-

wor-ship, let us bow down,

wor-ship, bow down, bow down, let us

wor-ship, let us bow down, bow down,

p

down, let us bow down, *p*
 let us bow, bow down, *p*
 bow, let us bow, bow down,

f and kneel be - *poco stringendo*
divoto and kneel, and kneel be - *poco stringendo*
mf *divoto* and kneel, and kneel be - *poco stringendo*
mf and kneel be - fore the Lord, be - *poco stringendo*

p

fore the Lord, the Lord our *rit.*
 fore the Lord, the Lord our *rit.*
 fore the Lord, the Lord our *rit.*
 fore the Lord our Mak

f *rit.*

Mak - - er. - -

Mak - - er. - -

Mak - - er. - -

er. - - The Lord reign-eth, He is cloth'd with

Allegro con fuoco

The Lord reign-eth,

The Lord reign-eth, He is cloth'd with ma - jes - ty,

ma - jes - ty, is cloth'd with ma - jes - ty, He is - cloth'd

The Lord reign-eth, He is

He is cloth'd with ma - jes - ty, He is cloth'd, cloth'd with ma - jes -

He is - cloth'd is cloth'd with ma - jes - ty, with ma - jes -

- with ma - jes - ty, with ma - jes - ty,

cloth'd with ma - jes - ty, with ma-jes-ty, The Lord reign-eth with
 ty, the Lord reign-eth, reign - eth, the Lord reign-eth with
 ty, — the Lord reign - eth;
 The Lord reign-eth, He is cloth'd with

ma - jes - ty, — with ma - jes - ty, He is
 ma - jes - ty, the Lord — reign-eth with ma-jes-
 the Lord reign-eth, He is cloth'd with ma - jes-
 ma - jes-ty, the Lord, the Lord — reign-eth with ma-jes-

cloth'd, — cloth'd with ma - jes - ty,
 ty, the Lord reign-eth, He is
 ty, the Lord reign-eth, reign - eth with ma-jes -
 ty, the Lord reign-eth, reign - eth with ma-jes -

ff the Lord reign-eth, He is cloth'd with ma - - jes -
 cloth'd with ma-jes-ty, with ma - - jes ty, with ma-jes-ty, with
 ty, with ma-jes-ty, with ma-jes-ty, is cloth'd with ma-jes-ty, with
 ty, with ma-jes-ty, with ma-jes-ty, is cloth'd with ma-jes-ty, with

ff sempre

ty, with ma - jes - ty, with ma-jes-ty, —
 ma - jes - ty, with ma - jes - ty, with ma-jes-
 ma - jes - ty, with ma - jes - ty,
 ma - jes - ty, with ma - jes - ty, with ma-jes-

ff sempre

—with ma-jes-ty, with ma - - jes -
 ty, with ma-jes-ty, with ma - - jes -
 is cloth'd, is cloth'd with ma-jes-ty, with
 ty, with ma-jes-ty, is cloth'd with ma-jes-ty, with

ff

ty, is cloth'd with ma - jes -
 ty, is cloth'd with ma - jes -
 ma - jes - ty, with ma - jes -
 ma - jes - ty, with ma - jes -

ff

ty, with ma - jes - ty, He is cloth'd, He is
 ty, with ma - jes - ty, with ma - jes - ty, He is
 ty, with ma - jes - ty, with ma - jes - ty, with ma - jes -
 ty, is cloth'd with ma - jes - ty, with ma - jes - ty, with ma - jes -

ff *sempre* *ff*

cloth'd with ma - jes - ty, is cloth'd with ma - jes -
 cloth'd with ma - jes - ty, is cloth'd with ma - jes -
 ty, He is cloth'd, He is cloth'd with ma - jes - ty,
 ty, He is cloth'd, is cloth'd with ma - jes - ty, with ma - jes -

ty, He is cloth'd, He is cloth'd, is cloth'd with ma-jes-ty,
 ty, *ff* He is cloth'd, He is cloth'd, is cloth'd with ma-jes-ty,
 with ma-jes-ty, with ma-jes-ty,
 ty, He is cloth'd, he is cloth'd with ma-jes-ty

gucs

ff ma-jes-
ff ma-jes-
 The Lord reign-eth, He is cloth'd with ma-jes-ty,
 The Lord reign-eth, He is cloth'd with ma-jes-ty,

ff *ff* *ff sempre*

ty, ma-jes-ty, ma-jes-ty. The Lord *ff* reign-eth, He is
 ty, ma-jes-ty, ma-jes-ty. The Lord *ff* reign-eth,
 ma-jes-ty, ma-jes-ty, — The Lord
 ma-jes-ty, ma-jes-ty, He is cloth'd with ma-jes-ty, is

cloth'd with ma - jes - ty, ma jes - ty, ma - jes - ty, ma -
 He is cloth'd with ma - jes - ty, ma - jes - ty, with
 reigns with ma - jes - ty, ma - jes - ty, ma - jes - ty, with
 cloth'd with ma - jes - ty, ma - jes - ty, ma - jes - ty, He is

- jes - ty, He is cloth'd with ma - jes -
 ma - jes - ty, He is cloth'd with ma - jes -
 ma - jes - ty, He is cloth'd with ma - jes -
 cloth'd with ma - jes - ty, he is cloth'd with ma - jes -

ty. The Lord reign - eth, He is cloth'd with
 ty. The Lord reign - eth, He is cloth'd with
 ty. The Lord reign - eth, He is cloth'd with
 ty. The Lord reign - eth, He is cloth'd with

sua alto
pesante ff *a tempo* *ff*

ma - jes - ty, with ma - jes - ty. O,

ma - jes - ty, with ma - jes - ty. O,

ma - jes - ty, with ma - jes - ty. O,

ma - jes - ty, with ma - jes - ty. O,

dim. *rit.* *dim.* *rit.* *dim.* *rit.* *dim.* *rit.* *rit.* *dim.* *rit.* *p*

Adagio religioso

come, — let us worship, let — us wor - ship, wor -

come, — let us wor - ship, let us wor - ship, wor -

come, — let us wor - ship, let us wor - ship, wor -

come, — let us wor - ship, let us wor - ship, wor -

p

Adagio religioso

p *p* *coll'gva.*

Allegro, quasi Presto

ship, wor - ship. The Lord reign-eth, He is cloth'd with
 ship, wor - ship. The Lord reign-eth, He is cloth'd with
 ship, wor - ship. The Lord reign-eth, He is cloth'd with
 ship, wor - ship. The Lord reign-eth, He is cloth'd with

pp *ff* *pp* *ff* *pp* *ff* *pp* *ff*

Allegro, quasi Presto

pp *mf* *cresc.*

ma - jes - ty, with ma - jes - ty. _____
 ma - jes - ty, with ma - jes - ty. _____
 ma - jes - ty, with ma - jes - ty. _____
 ma - jes - ty, with ma - jes - ty. _____

rit. *a tempo* *rit.* *a tempo* *rit.* *a tempo* *rit.* *a tempo*

ff *ff a tempo* *ff*



