

NOVELLO'S ORIGINAL OCTAVO EDITION.

RUTH

A DRAMATIC ORATORIO

THE WORDS SELECTED FROM HOLY SCRIPTURE

BY

JOSEPH BENNETT

THE MUSIC COMPOSED BY

FREDERIC H. COWEN.

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RUTH

A DRAMATIC ORATORIO.

CHARACTERS REPRESENTED.

RUTH <i>Soprano.</i> ORPAH <i>Soprano.</i> NAOMI <i>Contralto.</i>		BOAZ <i>Tenor.</i> AN ELDER <i>Baritone.</i> A REAPER <i>Baritone.</i>
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HEBREWS, MOABITES, REAPERS AND GLEANERS, ELDERS, &c.

PART I.

SCENE I.—*Before the house of Naomi, in the land of Moab. A Hebrew Caravan approaches, on its way to the land of Israel.*

THE HEBREWS.

Lord, Thou hast been our dwelling-place in all generations. Before the mountains were brought forth, or ever Thou hadst formed the earth and the world, even from everlasting to everlasting Thou art God.

Our eyes shall see Jerusalem a quiet habitation, a tabernacle that shall not be taken down. There the glorious Lord will be unto us a place of broad rivers and streams. For the Lord is our King. He will save us.

[At a sign from Naomi, the Caravan stops.]

NAOMI.

What is the place whereto ye go ?

AN ELDER.

We wandered abroad for bread, saying "Where is it?" but now we return unto our own house and show how great things God hath done unto us. He hath given water for the weary to drink, and hath not withholden bread from the hungry.

[The Caravan moves on. The following Chorus dies gradually away.]

THE HEBREWS.

There the glorious Lord will be unto us a place of broad rivers and streams. For the Lord is our King. He will save us.

NAOMI.

Like as a father pitieth his children, so the Lord pitieth them that fear Him. For He knoweth our frame; He remembereth that we are dust.

My soul longeth, yea, even fainteth for the courts of the Lord; my heart and my flesh cry out for the living God. When shall I come and appear before God ?

[Ruth and Orpah enter from the house.]

NAOMI.

I will arise and go again, O daughters, to my own people, and to the land of my nativity.

ORPAH.

Lo! famine consumes the land. They cry to the Lord in their trouble.

NAOMI.

Yea, and He hath heard their supplication. He hath commanded the clouds from above, and opened the doors of Heaven. He hath sent them meat to the full.

[Neighbours of Naomi gather round.]

ORPAH AND THE NEIGHBOURS.

Leave us not, we pray thee. We will rejoice and be glad in thee; we will remember thy love more than wine. All the upright love thee.

RUTH.

Out of heaven He hath made thee to hear His voice.

Be of good comfort, arise, He calleth thee, and will bring thee by a way thou knowest not. He will lead thee in paths thou hast not known, and darkness shall be light before thee.

The Lord redeemeth the soul of His servants, and none of them that trust in Him shall be desolate.

THE NEIGHBOURS.

The Lord thy God shall bless thee in all that thou doest.

Blessed shalt thou be in the city; blessed shalt thou be in the field.

Blessed shalt thou be when thou comest in; blessed shalt thou be when thou goest out.

For the Lord thy God is with thee from this time forth for evermore.

SCENE II.—*On the road to the land of Israel. Early morning. A company of returning Hebrews prepare to resume their journey. With them are Naomi, Ruth, and Orpah.*

THE HEBREWS.

God shall help us when the morning appeareth. Then we shall see His glory. We will sing aloud of Thy mercy in the morning, for Thou hast been our defence and refuge in the day of trouble.

NAOMI (to RUTH and ORPAH).

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

RUTH AND ORPAH.

Surely we will return with thee unto thy people!

NAOMI.

My daughters, why will ye go with me? Return to the land of your fathers and of your kindred, for it grieveth me much that the hand of the Lord hath gone out against me.

RUTH.

As the Lord liveth, and as thy soul liveth, I will not leave thee.

NAOMI.

Turn again, my daughters, go your way.

ORPAH.

Behold, to obey is better than sacrifice. I will go to them that are at rest.

NAOMI (to ORPAH).

There shall no evil befall thee, neither shall any plague come nigh thy dwelling. For He shall give His angels charge to keep thee in all thy ways.

RUTH, ORPAH, AND NAOMI.

Go in peace. Peace be to thee, and peace to thine house, and peace unto all thou hast. [*Orpah embraces Naomi and Ruth, and departs.*]

THE HEBREWS.

Arise, let us go again to our own people.

NAOMI (to RUTH).

Behold, thy sister-in-law is gone back unto her people, and unto her gods: return thou after thy sister-in-law.

RUTH.

Intreat 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.

NAOMI.

According to thy words so be it. Thus shalt thou do in the fear of the Lord, faithfully, and with a perfect heart.

[*The Caravan sets out.*]

THE HEBREWS.

Arise, let us go again to our own people; let us go everyone into his own country. The Lord hath done great things for us, of which we are glad.

Yet a little while, and the time of harvest shall come, when they that sow in tears shall reap in joy.

SCENE III.—*In the Harvest Field at Bethlehem. Reapers and Gleaners have assembled. Ruth is with them.*

SOLO (A REAPER), AND REAPERS AND GLEANERS.

Fear not, O land, be glad and rejoice; for the pastures of the wilderness do spring, for the tree beareth her fruit, the fig-tree and the vine do yield their strength. And the floors shall be full of wheat, and the vats shall overflow with wine and oil. And ye shall eat in plenty and be satisfied, and praise the Name of the Lord your God.

Put ye in the sickle, for the harvest is ripe.

[*Boaz comes out of the city.*]

BOAZ.

The Lord be with you.

REAPERS AND GLEANERS.

The Lord bless thee.

BOAZ (*observing RUTH*).

Whose damsel is this ?

A REAPER.

This is the Moabitish damsel that came back with Naomi out of the country of Moab. And she said : I pray you let me glean and gather after the reapers among the sheaves : so she came and hath continued even from the morning until now.

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 reap, and go thou after them : and when thou art athirst, go unto the vessels, and drink of that which the young men have drawn.

RUTH.

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

BOAZ.

It hath fully been shewed me, all that thou hast done to Naomi 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.

RUTH.

Let me find favour in thy sight, my lord, for that thou hast comforted me, and for that thou hast spoken friendly unto thine handmaid.

BOAZ.

The Lord recompense thy work, and a full reward be given thee of the Lord God of Israel, under whose wings thou hast come to trust.

At meal time come thou hither, and eat of the bread, and dip thy morsel in the vinegar. (*To the Reapers.*) Let her glean even among the sheaves, and reproach her not. (*Going away.*) The Lord be with you.

REAPERS AND GLEANERS.

The Lord bless thee.

[*As Ruth gleans, evening comes on. The Reapers and Gleaners cease their labour, and return towards the city.*]

REAPERS.

Man goeth forth unto his labour until the evening. Now shall we dwell in a peaceful habitation, and in quiet resting-places. This is the rest wherein He maketh the weary to rest, and this is the refreshing.

GLEANERS.

Fear not, O land, be glad and rejoice ; for the pastures of the wilderness do spring, for the tree beareth her fruit, the fig-tree and the vine do yield their strength.

[*Without the gate, Ruth is met by Naomi. The Reapers and Gleaners pass on.*]

NAOMI.

Where hast thou gleaned to-day ? and where wroughtest thou ? Blessed be he that did take knowledge of thee.

RUTH.

The man's name with whom I wrought to-day is Boaz.

NAOMI.

Blessed be he of the Lord, who hath not left off his kindness to the living and the dead. The man is near of kin to us ; one of our next kinsmen.

RUTH.

He said unto me also : thou shalt keep fast by my young men, until they have ended all my harvest.

NAOMI.

It is good, my daughter, that thou go out with his maidens, that they meet thee not in another field.

[*During the dialogue of Ruth and Naomi, the Chorus of Reapers and Gleaners is heard at intervals. It now fades away in the distance.*]

REAPERS (*in the distance*).

Now shall we dwell in a peaceful habitation, and in quiet resting-places. This is the rest wherein He maketh the weary to rest, and this is the refreshing.

GLEANERS (*in the distance*).

The fig-tree and the vine do yield their strength.

END OF PART I.

PART II.

ORCHESTRAL INTRODUCTION.

THANKSGIVING AT HARVEST-TIME.

SCENE I.—*A Harvest Feast at the Threshing Floor of Boaz. Reapers and Gleaners gather to the sound of pastoral music. Boaz and the Elder enter.*

BOAZ.

How excellent is Thy loving-kindness, O God! Thou visitest the earth and maketh it soft with showers; Thou crownest the year with Thy goodness, and Thy paths drop fatness. They drop upon the pastures of the wilderness, and the little hills are girded with joy. The valleys also are covered over with corn; they shout for joy, and sing.

God hath given me of the dew of heaven, and the fatness of the earth, and plenty of corn and wine.

REAPERS AND GLEANERS.

He will love thee and bless thee; He will also bless the fruit of thy land, thy corn, and thy wine.

THE ELDER.

Thus saith the Lord: I will give you the rain of your land in due season, that thou mayest gather in thy corn. After that thou hast gathered in thy corn and thy wine, thou shalt rejoice in thy feast. Because the Lord thy God shall bless thee in all thine increase, thou shalt surely rejoice.

REAPERS AND GLEANERS.

Bring hither the timbrel, the pleasant harp, with the psaltery. Blow up the trumpet on our solemn feast day.

Dance of Gleaners, with Chorus of Reapers.

REAPERS.

Now shall the virgin rejoice in the dance, for she is comforted and glad. O virgin of Israel, thou shalt again be adorned with thy timbrels, and shalt go forth in the dances of them that make merry. Sing to one another in dances, saying: How great is His goodness! How great is His beauty!

Dance of Reapers, with Chorus of Gleaners.

GLEANERS.

Corn shall make the young men cheerful. The seed shall be prosperous. The vine shall give her fruit. The ground shall yield her increase, and the heavens their dew. There shall be joy and gladness, and cheerful feasts.

REAPERS AND GLEANERS.

The Lord said: I will send a famine among them: I will take from them the voice of mirth, and the voice of gladness, and this whole land shall be a desolation and an astonishment. Then the famine was sore in the city; there was no bread for the people. The Elders ceased from the gate, the young men from the music; our dance was turned into mourning.

We will praise Thee, O Lord. Though Thou wast angry with us, Thine anger is turned away. Praise Him, call upon His Name, declare His doings among the people. Praise Him with the sound of the trumpet: praise Him with the psaltery and harp. Praise Him with the timbrel and dance. From the rising of the sun unto the going down thereof, the Lord's Name be praised.

[Night falls. The people depart. Boaz lies down near the end of a heap of corn, and sleeps. Ruth presently enters.]

RUTH.

My Father, Thou art the guide of my youth. My times are in Thine hand; therefore, for Thy Name's sake, lead me. In Thee do I put my trust; let Thy loving-kindness continually preserve me.

[She draws near to Boaz, who awakes.]

BOAZ.

Who art thou?

RUTH.

I am Ruth, thine handmaid. Be gracious unto thy servant, for thou art a near kinsman.

BOAZ.

Blessed be thou of the Lord, my daughter, for all the city of my people doth know that thou art a virtuous woman.

RUTH.

Let me find grace in the sight of my lord.

BOAZ.

It is true that I am thy near kinsman, but there is one nearer than I. If he will perform unto thee the part of a kinsman, well; if not, then will I, as the Lord liveth.

RUTH.

Happy am I, for the daughters will call me blessed! Return to thy rest, O my soul, for the Lord hath dealt bountifully with thee.

BOAZ.

Many daughters have done virtuously, but thou excellest them all. Wisdom shall give to thy head an ornament of grace; a crown of glory shall she deliver unto thee.

SCENE II.—*At the Gate of Bethlehem. Ruth, Naomi, and Boaz, with the Elders and People.*

BOAZ.

Ye are witnesses this day that Ruth the Moabitess, the wife of Mahlon, have I purchased to be my wife; to raise up the name of the dead upon his inheritance, that the name of the dead be not cut off from among his brethren, and from the gate of his place.

ELDERS AND PEOPLE.

We are witnesses.

The Lord make the woman that is come unto thine house like Rachel and Leah, which two did build the house of Israel.

RUTH.

The Lord is my strength and my shield; my heart trusted in Him, and I am helped; therefore my heart greatly rejoiceth, and with my song will I praise Him.

NAOMI.

I have been young and now am old, yet have I not seen the righteous forsaken, nor his seed begging bread. Though he fall, he shall not be utterly cast down, for the Lord upholdeth him.

BOAZ.

The meek shall inherit the earth, and shall delight themselves in the abundance of peace. They shall not be ashamed in the evil time, and in the days of famine they shall be satisfied.

ELDERS AND PEOPLE.

The Lord bless you and keep you. The Lord make His face to shine upon you and be gracious unto you. The Lord lift up His countenance upon you and give you peace.

THE ELDER.

Behold, new things do I declare; before they spring forth I tell you of them. There shall be a son born to Naomi, and he shall be a restorer of thy life and a nourisher of thy old age, for thy daughter-in-law whom thou lovest shall bear him. And a Branch shall grow out of his roots, and the Spirit of the Lord shall rest upon Him. He shall grow as the lily, and cast forth His roots as Lebanon; they that dwell under His shadow shall revive as the corn, and flourish as the vine. He will be as the dew unto Israel.

ALL.

O generation, see ye the words of the Lord!

For as the earth bringeth forth her bud, and as the garden causeth the things that are sown in it to spring forth, so the Lord God shall cause righteousness and praise to spring forth before all the nations.

Sing, O ye heavens, break forth into singing, ye mountains, O forest, and every tree therein! For the Lord hath glorified Himself in Israel. Amen and Amen.

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RUTH

A DRAMATIC ORATORIO.

PART I.

SCENE I.—*Before the house of Naomi, in the Land of Moab. A Hebrew caravan approaches, on its way to the Land of Israel.*

No. 1. CHORUS.—“LORD, THOU HAST BEEN OUR DWELLING-PLACE.”

Andante moderato.

PIANO.
♩ = 54.

pp molto mesurato.

p *pp*

sempre pp

p *A*

CHORUS. TENOR.

BASS.

Lord, . . . Thou hast been our dwelling-place in all ge - ne - ra - tions, . .

fore the moun - tains were brought forth, or ev - er Thou hadst form'd the earth and the
 forth, or ev - er Thou hadst form'd the earth,

poco cres.
 world, ev - en from ev - er - last - - ing to ev - er - last -
poco cres.
 ev - en from ev - er - last - - ing to ev - er - last - ing, Thou art God, from ev - er -

poco cres.
 - - ing Thou art God, . . . Thou art God, . . .
 last - ing to ev - er - last - ing Thou art God, . . .

cres. *dim.*
 Lord, Thou hast been our dwelling - place in all ge - ne -
 Lord, . . . Thou hast been our dwell - ing - place in all ge - ne - ra - tions . . .

ra - tions.

dim.

B SOPRANO.

Our eyes shall see Je - ru - sa - lem, . . .

Our eyes shall see Je - ru - sa - lem, . . .

Our eyes shall see Je - ru - sa - lem, . . .

Our eyes shall see Je - ru - sa - lem, . . .

p

Ped. * *Ped.* * *Ped.* *

ru - sa - lem, a qui - et ha - bi - ta - tion,

ru - sa - lem, a qui - et ha - bi - ta - tion,

a qui - et ha - bi - ta - tion, our eyes shall see Je -

our eyes shall see . . . Je - ru - sa - lem,

dim. *mf*

p

Ped. * *Ped.* *

mf 5

our eyes shall see Je - ru - sa - lem, . . . a ta -

our eyes shall see Je - ru - sa - lem, a ta - ber - na - cle, . . . a ta -

ru - sa - lem, . . . a ta - ber - na -

our eyes shall see Je - ru - sa -

Ped. * *Ped. dim.* *

ber - na - cle that shall not, . . . shall not be ta - ken down, . . .

ber - na - cle that shall not be ta - ken down, . . .

cle that shall not, shall not be ta - ken down, . . .

lem, a qui - et ha - bi - ta - tion, . . .

dim.

pp

our eyes shall see Je - ru - sa - lem,

our eyes shall see Je - ru - sa - lem,

our eyes shall see Je - ru - sa - lem,

our eyes shall see Je - ru - sa - lem,

pp

No. 8005.

our eyes shall see Je - ru - sa - lem.

our eyes shall see Je - ru - sa - lem.

our eyes shall see Je - ru - sa - lem.

our eyes shall see Je - ru - sa - lem.

pp

Lord, . . . Thou hast been our dwelling-place in

Lord, . . . Thou hast been our dwelling-place in all ge - ne - ra - tions.

mf

cres. *mf* *cres.*

There the glo - rious

There the glo - rious

all ge - ne - ra - tions . . . The glo - rious

The glo - rious Lord, the

cres. *cen.* *do.*

Lord will be un - to us a place of broad riv - ers and

Lord will be un - to us a place of broad riv - ers and

Lord will be un - to us a place of broad riv - ers and

Lord will be un - to us a place of broad riv - ers and

streams, there the glo - - - rious

streams, there the glo - - - rious

streams, there the glo - - - rious

streams, there the glo - - - rious

Lord will be un - to us a place of broad riv - ers and

Lord will be a place of broad riv - ers and

Lord will be un - to us a place of broad riv - ers and

Lord will be to us a place of broad riv - ers and

streams, For the Lord is our King, . . . for the Lord is our
 streams, For the Lord is our King, . . . for the Lord is our
 streams, For the Lord is our King, . . . for the Lord is our
 streams, For the Lord is our King, . . . for the Lord is our

f *f* *f* *f*

Ped. *Ped.*

King, for the Lord is our King, . . . He will
 King, for the Lord is our King, He will
 King, for the Lord is our King, He will
 King, for the Lord is our King He will

f

save us, will save us.
 save us, will save us.
 save us, will save us.
 save us, will save us.

f *f* *f* *f*

D *D*

(At a sign from Naomi the Caravan stops.)

sempre f

NAOMI. *RECIT.* *mf*
 What is the place where-to ye go?

AN ELDER. *quasi a tempo.* *p*
 We

p a tempo.

wan-dered a-broad for bread, say-ing "Where is it?" But now we re-turn un-to our

p *p*

cres. *dim.* *mf*
 own house and shew how great things God . . hath done un-to us. He hath

cres. *dim.* *p*

giv - en wa - ter for the wea - ry to drink, and hath not with - hold - en bread from the

mf *p*

(The Caravan moves on.)

hun - - gry.

p *cres.*

CHORUS.

There the glo - - - rious Lord

There the glo - - - rious Lord

There the glo - - - rious Lord

There the glo - - - rious Lord

ff *f* *E*

will be un - to us a place of broad riv - ers and streams,
 will be un - to us a place of broad riv - ers and streams,
 will be un - to us a place of broad riv - ers and streams,
 will be un - to us a place of broad riv - ers and streams,

Ped.

ff there the glo - - - rious Lord
ff there the glo - - - rious Lord
ff there the glo - - - rious Lord
ff there the glo - - - rious Lord

Ped.

will be un - to us a place of broad riv - ers and streams,
 will be a place of broad riv - ers and streams,
 will be un - to us a place of broad riv - ers and streams,
 will be to us a place of broad riv - ers and streams,

No. 8005. Ped.

For the Lord is our King, for the Lord is our
 For the Lord is our King, for the Lord is our
 For the Lord is our King, for the Lord is our
 For the Lord is our King, for the Lord is our

f *f* *f* *f*

Ped.

King, for the Lord is our King, . . . He will
 King, for the Lord is our King, He will
 King, for the Lord is our King, He will
 King, for the Lord is our King, He will

f

save us, will save us.
 save us, will save us.
 save us, will save us.
 save us, will save us.

ff *ff* *ff* *ff*

poco a poco dim.

p

pp

pp BASSES. *dim.*

Lord, . . . Thou hast been our dwelling-place in all ge-ne-ra-tions. . .

dim. *ppp* *Attaca.*

No. 2.

{ AIR.—"LIKE AS A FATHER."
 { SCENA AND CHORUS.—"I WILL ARISE."

Andante non troppo. ♩ = 56.

NAOMI.

Like as a fa - - ther pi - ti-eth his

poco rit. *p*

chil - dren, so the Lord pi - ti-eth them that

poco cres.

fear Him; For He know-eth our frame, . . . for He know-eth our

poco cres.

dim.

frame; He re - member-eth, He re - mem - ber-eth that we are

dim.

Poco agitato.

G

dust. My soul long - eth, yea, ev - en faint - eth for the

Poco agitato.

courts of the Lord, . . . my soul long - eth, yea, ev - en

faint - eth for the courts of the Lord; My heart

and my flesh, my heart and my flesh cry out, cry out . . .

for the liv - ing God, . . . my heart and my flesh cry

p *marcato.*

out for the liv - ing God.

dim. *pp*

rit. *♩ a tempo.*

Like as a fa - ther

rit. *p a tempo.*

Ped. *

pi - ti-eth his chil - dren, so the Lord pi - ti - eth

cres.

them that fear Him, Like as a fa - ther

cres.

pi - ti-eth his chil - dren, so the Lord

dim.

... pi - ti - eth them that fear Him, ... so the

molto rall.

Lord, .. the Lord, . . . the Lord pi - ti-eth

pp *molto rall.*

Ped. *

rall.

them, pi - ti-eth them that fear

colla voce. *pp* *rall.*

a tempo.

Him.

a tempo. *pp* *rall.*

Lento. *Recit.*

When shall I come and ap-pear . . be-fore God? . .

Lento. *Andante moderato.* ♩ = 54

pp

(Ruth and Orpah enter from the house.)

pp
L.I.
f
piu rivo. = 80.

mf a tempo.
I will a-rise, and go a-gain, O daughters, to my own peo-ple, and to the
p a tempo.

I ORPAH. *mf*
land of my na-ti-vi-ty. Lo! fa-mine con-
mf *Agitato.*

-sumes the land— they cry to the Lord in their trou-
3 3

NAOMI. *mf*
-ble. Yea, and He hath heard their sup-plica-tion;
p 3

mf
He hath command - ed the clouds from a - bove, and o - pened the doors of heav'n;

(Neighbours of Naomi gather round.)
Allegro molto moderato.

He hath sent them meat to the full.

Allegro molto moderato. ♩ = 76.

mf

Sra.....

ff

Sra.....

dim.

A

ОРПАН.
Leave us not, . . . we pray thee,

CHORUS. SOPRANO.
Leave us not,

ALTO.
Leave us not,

TENOR.
Leave us not, leave us

BASS.
Leave us not, leave us not,

Detailed description: This system contains the first five staves of the musical score. The top staff is for the Organ (ОРПАН.) with lyrics 'Leave us not, . . . we pray thee,'. Below it are four vocal staves: Soprano (CHORUS. SOPRANO.), Alto (ALTO.), Tenor (TENOR.), and Bass (BASS.), each with the lyrics 'Leave us not,'. The piano accompaniment is shown in a grand staff at the bottom of the system. Dynamics include *p* and *sf*.

leave us not, . . . we pray thee, leave us not, leave us not,

leave us not, leave us not, leave us

leave us not, leave us not, leave us

not, leave us not,

leave us not, leave us

Detailed description: This system contains the next five staves of the musical score. The vocal parts continue with the lyrics: Soprano (leave us not, . . . we pray thee, leave us not, leave us not), Alto (leave us not, leave us not, leave us), Tenor (leave us not, leave us not, leave us), and Bass (not, leave us not, leave us not, leave us). The piano accompaniment continues in the grand staff at the bottom. Dynamics include *p* and *sf*.

we pray thee,
not, . . . we pray . . . thee,
not . . . we pray . . . thee, we pray thee . . .
we pray thee, we pray thee . . .
not, . . . we pray . . . thee, we pray thee . . .

p

p

p

p

J
We will re - joice . . . and be glad in thee,
We will re - joice . . . and be glad in thee,
We will re - joice . . .
We will re - joice . . .
We will re - joice . . .

p

p

p

p

p

ОРПАН.

mf

We will re - mem - ber thy love, we will re -

mf

We will re -

mf

We will re - mem - ber thy love, re - mem -

mf

. . and be glad in thee, be glad in thee, we will re -

mf

. . and be glad in thee, we will re - mem - ber thy love, we will re -

mf

- mem - ber thy love,

cres.

- mem - ber thy love, we will re - mem - - - ber thy

cres.

- - - - ber thy love, we . . . will re - mem - ber thy

cres.

- mem - ber thy love, we will re - mem - - - ber thy

cres.

- mem - ber thy love, we will re -

cres.

we will re - mem - - - - ber, . . we will re -
 love more than wine, . . . we
 love more than wine, we will re - joi - ce and be glad, . . .
 love more than wine, we will re - joi - ce, and . . be glad, . . .
 - mem - ber thy love, we will be

- mem - ber thy love, . . . re - mem - ber thy love
 will . . re - joi - ce, we will re - joi - ce and be glad in thee;
 . . be glad in thee, be glad . . in thee;
 . . be glad in thee, we will be glad . . . in thee;
 glad . . in thee, we will re - joi - ce and be glad in thee;

more than wine. Leave . . us not,

All the up-right love thee.

All the up-right love thee.

All the up-right love thee.

All the up-right love thee.

All the up-right love thee.

K

p *cres.*

NAOMI. affrettando.

I will a - rise . . and go a - gain,

All the up - right love thee.

All the up - right love thee.

All the up - right love thee.

All the up - right love thee.

affrettando.

p *p*

O daugh - ters, to my own peo - ple, and to the

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in a soprano or alto register, with lyrics: "O daugh - ters, to my own peo - ple, and to the". The piano accompaniment is in the left hand, featuring a steady eighth-note bass line and chords in the right hand.

land . . of my . . na - ti - vi - ty,

Leave us not,

Leave us

Leave us not,

Leave us

a tempo.

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line has lyrics: "land . . of my . . na - ti - vi - ty, Leave us not, Leave us Leave us not, Leave us". The piano accompaniment continues with a similar rhythmic pattern. The system concludes with a piano solo section marked *a tempo.*, featuring a more complex and flowing piano accompaniment.

we will re-joice, . . . and be glad in thee,

not,

we will re-joice, . . . and be glad in thee, we will re

not, we will re-joice . . . and be glad in

p

ОРПАН.

We will re - mem - - - ber thy love more..

We will re - mem - - - ber thy love more..

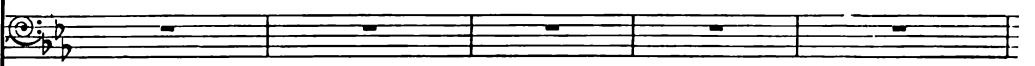
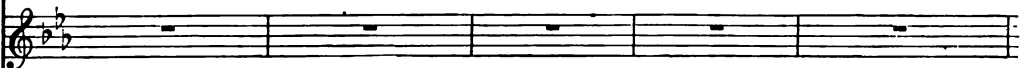
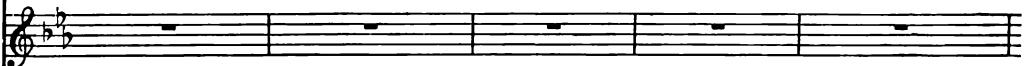
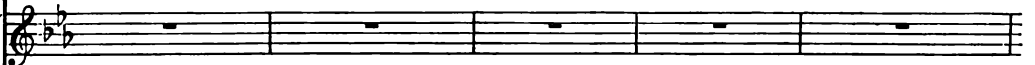
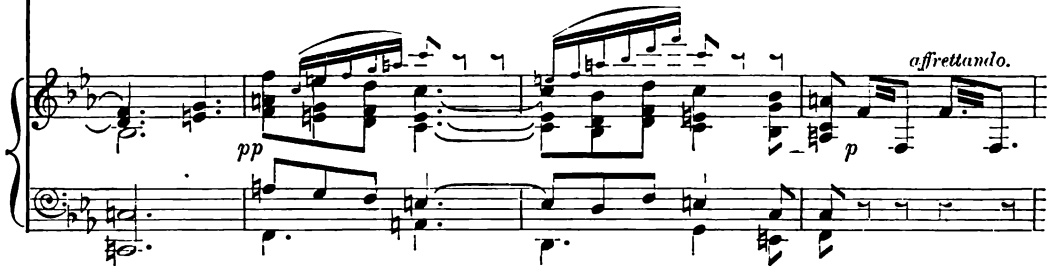
we will re - mem - - - ber, . . . we will re - mem - ber . .

- mem - ber thy love, we will re - mem - - ber thy

thee, we . . will . . re - mem - - - ber thy

mf

affrettando.
 NAOMI.



L a tempo. ОРФАН.

peo - ple. We will re - mem - ber thy love, we will re -

we will re -

we will re - mem - ber thy love, re - mem -

we will re - mem - ber, we will re -

we will re - mem - ber thy love more than wine, we will re -

L a tempo.

- mem - ber thy love, . . . we will . . re -

- mem - ber thy love, we will re - mem - . . .

- ber thy love, we . . will re - mem - . . .

- mem - ber thy love, we will . . re - mem - . . .

- mem - ber thy love, . . . we will re - mem - . . .

- mem - ber thy love, . . .

- ber thy love more than wine, . . .

- ber thy love more than wine, . . .

- - - - ber thy love more . . . than wine, . . .

- ber thy love more than wine, . . .

. . . we will re - jice . . . and be glad, and be

. . . we . . . will re - jice and be glad, . . . we will re - jice and be

. . . we . . . will re - jice and be glad, . . . re-joyce and be

. . . we will . . . re - jice and be glad, we will re -

glad, and be glad in
 glad, and be glad in
 glad, and . . . be glad in
 - joice, . . . and be glad, . . . be glad in .

M *ORPHAN* *p*

We . . . will re - joice, . . . and be glad in
 thee,
 thee,
 thee, we will re - joice, . . . and be glad in
 thee, we will re - joice, . . . and be glad in

M *p*

thee,
 we . . . will re - joice . . . and be glad in
 we will re - joice . . . and be glad in
 thee,
 thee,
p

mf Leave us not, we
cres. *mf* thee, Leave us not, we pray thee, we
cres. *mf* thee, Leave us not, we pray thee, we
p *mf* Leave us not, we pray thee, we
p *mf* Leave us not, we pray thee, we
p *cres.* *cen.* *do.*

ff

pray . . . thee.

pray . . . thee, leave . . us not, . . . we

pray . . . thee, leave . . us not, . . . we

pray . . . thee, leave . . us not, . . . we

ff

pray . . . thee, leave . . us not, . . . we

ff

Ped. *

pray thee. . .

pray thee, . . . we pray thee. . .

pray thee, . . . we pray thee. . .

pray thee, . . . we pray thee. . .

p

p

Ritn. Lento.

Out of heav'n . . . He hath made thee to hear His

Lento.

f *dim.* *p*

dim.

No. 8.

AIR AND CHORUS.—“BE OF GOOD COMFORT.”

Lento con moto.

voice.

Lento con moto, ♩ = 52.

p

RUTH. p

Be of good com-fort, a - rise, He

dim. rit. p a tempo.

call-eth thee.

p

L.H.

Péd. *

mf

Be of good com - fort, He call-eth thee, . . . and will bring thee

p

dim.

by a way, a way thou know - - est not. He will

N

lead thee in paths thou hast not known, and darkness shall be light be -

p

- fore thee, . . and dark - ness shall be light,

p

Ped. *

p

dark - ness shall be light be - fore thee, He will lead thee in paths thou

p *cres.*

Ped. *

hast not known, . . . and dark-ness shall be light . . . be - fore . . .

. . . thee. The Lord redeem-eth the soul of His ser- vants, and none of them that

trust in Him shall be de - so - late. . . Be of good comfort, a -

- rise, He call-eth thee, He call-eth thee, He call-eth thee, He will

lead thee in paths thou hast not known, . . . and dark-ness shall be light,

dim.
 dark-ness shall be light.. be - fore . . thee.
dim.
p *p*

Be of good com - fort, a - rise, He call-eth thee, . . He
f *f*
f

call . . . eth thee.
 CHORUS.
 SOPRANO. *dim.*
 The Lord thy God shall bless thee in all that thou do - est.
 ALTO. *dim.*
 The Lord thy God shall bless thee in all that thou do - est.
 TENOR. *dim.*
 The Lord thy God shall bless thee in all that thou do - est.
 BASS. *ff* *dim.*
 The Lord thy God shall bless thee in all that thou do - est.
f *dim.* *p*

Q

Bless - ed shalt thou be in the
 Bless - ed shalt thou be . . . in the ci - ty,
 Bless - ed shalt thou be when thou go-est out... For the
 Bless-ed shalt thou be . . . when thou comest in, For the
 field, For the For the
 For the
 Lord thy God is with thee from this time forth . . . for ev - er - more, . . . the
 Lord thy God is with thee from this time forth . . . for ev - er - more, . . . the
 Lord thy God is with thee from this time forth . . . for ev - er - more, . . . the
 Lord thy God is with thee from this time forth . . . for ev - er - more, . . . the

Ped.

Ped.

Ped.

SCENE II.—On the road to the Land of Israel. Early morning. A company of returning Hebrews prepare to resume their journey. With them are Naomi, Ruth and Orpah.

No. 4.

CHORUS.—“GOD SHALL HELP US.”

Con moto ma non troppo. ♩ = 100.

pp

sempre pp

pp

Ped.
BASSES. p

God shall

p.

help us when the morn - ing ap - pear - eth, when . . the morn - ing ap -

SOPRANO.

God shall help us when the morn - ing ap -

ALTO.

God shall help us when the morn - ing ap -

TENOR.

- pear - - - eth,

- pear - eth, when the morn - ing ap - pear - - - eth,

- pear - eth, when the morn - ing ap - pear - - - eth,

God shall help us,

God shall help us,

God shall help us,

God shall help us

God shall help us,

God shall help us when the morn - ing ap -
 when the morn - ing ap - pear - eth, God shall
 when the morn - ing ap - pear - eth,
 God shall help us when the morn

pear - eth, when the morn - ing ap - pear - eth ;
 help us when the morn ap - pear - eth ;
 God shall help us when morn ap - pear - eth ;
 ing ap - pear - eth, when the morn - ing ap - pear - eth ;

Then we shall see His
 Then we shall see His glo - - - ry, then we shall see His
 Then we shall see His glo - - - ry, then we shall see His
 Then we shall see His glo - - - ry, then we shall see His

glo - ry, then we shall see His glo - ry, then we shall see His glo - ry, then we shall see His glo - ry, shall see His glo - ry, shall see His glo - ry, shall see His glo - ry. We will sing a - loud of Thy mer - cy in the morn - ing,

we will sing a - loud of Thy mer - cy, Thy mer - cy in the
 we will sing a - loud, will sing.
 loud, we will sing of Thy
 loud, of Thy mer - cy, Thy mer - cy in the

morn - ing.
 God shall help us, God shall
 mer - cy. God shall help us when the morn - ing ap -
 morn - ing, for Thou hast been our de - fence and

God shall help us when the morn - ing ap -
 help us when the morn - ing, the morn - ing ap -
 - pear - eth, shall help us,
 re - fuge in the day of trou -

pear - eth, when . . . the morn - ing ap -
 pear - eth, when . . . the morn - ing ap -
 ble, *pp* God shall help
 in the day of

- pear - eth, we will sing a - loud of Thy mer - cy,
 - pear - eth, God shall help us, shall help us,
 us, we will sing a - loud of Thy mer - cy,
 trou - ble. We will sing, we will sing a -

f we will sing a - loud of Thy mer - cy, . . . we will
 God shall help us, we will
 we will sing a - loud of Thy mer - cy, . . . we will
 - loud . . . of Thy mer - cy, . . . we will

sing, . . . we will sing . . . of Thy mer - cy

sing, . . . we will sing . . . of Thy mer - cy

sing, a - loud, we will sing a - loud of Thy mer - - -

sing . . a - loud, we will sing a - loud of Thy mer - - cy, . .

D f

God shall help us, God shall

in . . the morn - ing, we will sing a - loud,

- cy, God shall help us, God shall

. . . we will sing, we will sing a - loud, we will sing a -

D

help us, we will sing a - loud, . . . we will sing

we will sing a - loud, we will sing . . a - loud of Thy

help us, . . . we will sing of Thy mer - - cy,

- loud, . . . we will sing of Thy

sempre f

a - broad of Thy mer - cy, Thy mer - - - cy in . . . the
 mer - cy, sing . . of Thy mer - cy in . . . the
 we . . will sing, we will sing of Thy mer - cy . . . in the
 mer - cy, we will sing of Thy mer - cy in . . . the

morn ing.
 morn ing.
 morn ing.
 morn ing.

Then we shall see Thy glo - ry, then we shall see Thy
 Then we shall see Thy glo - ry, then we shall see Thy
 Then we shall see Thy glo - ry, then we shall see Thy
 Then we shall see Thy glo - ry, then we shall see Thy

The musical score consists of several systems. The first system features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts have the lyrics "glo - ry." written below them. The piano accompaniment includes dynamic markings such as *ff* and *Ped.*. The second system continues the vocal and piano parts, with dynamic markings *dim.* and *p*. The third system shows the vocal parts ending with a double bar line, while the piano accompaniment continues with dynamic markings *dim.* and *pp*. The piano part includes a *Star* marking above a specific melodic line.

No. 5. SCENA AND CHORUS—GO, RETURN EACH TO HER MOTHER'S HOUSE."

*L'istesso Tempo.*NAOMI. *a tempo.*

Go, re - turn each to her

L'istesso Tempo.

pp

mo - - ther's house The Lord deal kind - ly with

p

"you, as ye have dealt with the dead . . . and with

rit.

p

rit.

me. The

pp a tempo.

Esort.

Lord grant that ye may find rest each of you in the house of her hus - band.

Molto moderato.

p

Molto allegro. mf RUTH.

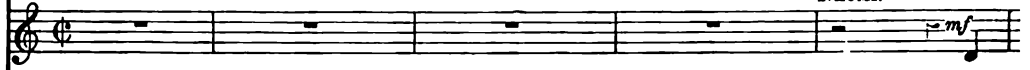
Sure - ly we will re - turn with thee un - to thy peo - ple.

ORPAH.

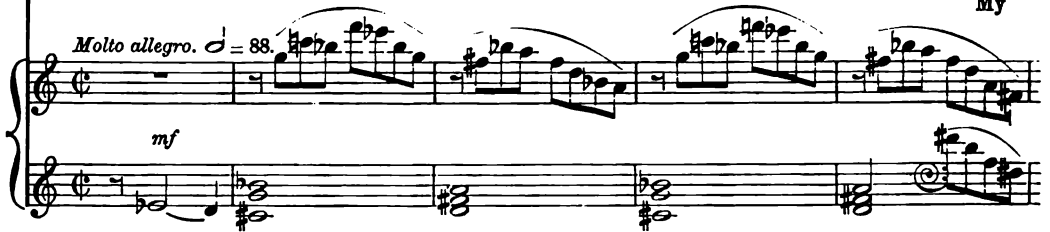


Sure - ly we will re - turn with thee un - to thy peo - ple.

NAOMI.



My

Molto allegro. mf $\text{♩} = 88.$ *sempre a tempo.*

daugh - ters, why will ye go with me? Re - turn to the



land . . of your fa - thers, and . . of your kin - dred,



for it griev - eth me much that the hand of the



Lord hath gone out a - gainst . . . me. E

RUTH. *f* As the Lord liv - eth, and

as thy soul liv - eth, I will not

leave thee.

NAOMI. *mf* Turn a - gain, my daugh - ters, go your

way, re - turn to the land . . of your fa - thers.

RECIT. ORPAH.
mf Più lento. *dim.* *molto moderato. a tempo.*

Be-hold, to o - bey is bet - ter than sa - crifice. I will go to them that are at
Più lento. *molto moderato. ♩ = 72.*

NAOMI (to Orpah).

rest. There shall no e - vil be - fall thee, neith - er shall

rit. *sempre a tempo.*

an - y plague come nigh thy dwell - ing; for He shall give His an - gels

charge to keep thee in all thy ways.

F
a tempo.

РУТН.

Go in peace,

Go in peace,

F
a tempo.

pp *pp*

Ped. * *Ped.* * *Ped.* *

p

Peace be to thee, and

ОРПАН.

Peace be to thee, peace be to thee, and

Peace be to thee, peace be to thee,

peace to thine house, and peace un - to all thou

peace to thine house, and peace un - to all thou . . .

and to thine house, and peace un - to all thou

Molto vivace. (Orpah embraces Naomi and Ruth, and departs.)

hast.

hast.

hast.

Molto vivace. $\text{♩} = 84.$

mf

p

pp

CHORUS. SOPRANO.

ALTO.

TENOR.

BASS.

A - rise!

p

p

p

p

p

p

A - rise!

p

A - rise! a - rise!

rise! a - rise!

a - rise!

mf

p

Let us go a - gain . .

pp

dim. *pp*

Detailed description: This system contains the first system of music. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The piano part begins with a *dim.* (diminuendo) marking and a sharp sign (#) on the first measure. The vocal line enters with a *pp* (pianissimo) marking and the lyrics "Let us go a - gain . .".

Let us go a - gain . . to our own peo - ple,

... to our own peo - ple,

pp

Detailed description: This system continues the music. The vocal line has a *pp* marking and the lyrics "Let us go a - gain . . to our own peo - ple,". The piano accompaniment continues with a *p* (piano) marking in the final measure of the system.

G

A - rise, . .

G *A* *m* *A* *A*

Detailed description: This system includes a section marked "G" at the beginning. The piano accompaniment features a *m* (mezzo-forte) marking. The vocal line has an *pp* marking and the lyrics "A - rise, . .". There are also dynamic markings *G*, *A*, *m*, and *A* above the piano part.

rise, a - rise, a - rise,

a - rise,

pp

let us

let us go a - gain . . . to our own peo - ple,

pp

NAOMI (to Ruth).

Be - hold, thy sis - ter-in - law is gone back

let us go . . . let us

go a - gain . . . to our own peo - ple, let us go . . .

let us go a - gain, . . . let us

pp

un - to her peo - ple, and un - to her gods: . . .

go a - gain, . . . let us go . . . a - gain to

let us go, . . . let us go . . . a - gain to

go a - gain, let us go a - gain to our . . .

pp let us go . . . a - gain to

sempre pp

Detailed description: This system contains five vocal staves and two piano staves. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The lyrics are: "un - to her peo - ple, and un - to her gods: . . . go a - gain, . . . let us go . . . a - gain to let us go, . . . let us go . . . a - gain to go a - gain, let us go a - gain to our . . . let us go . . . a - gain to". The piano accompaniment includes a right-hand part with chords and a left-hand part with a rhythmic pattern. Dynamic markings include *pp* and *sempre pp*.

re - turn thou

our own peo - ple.

our own peo - ple.

our own peo - ple.

our own peo - ple.

pp

Detailed description: This system contains five vocal staves and two piano staves. The vocal parts continue with the lyrics: "re - turn thou our own peo - ple. our own peo - ple. our own peo - ple. our own peo - ple.". The piano accompaniment features a right-hand part with sustained chords and a left-hand part with a rhythmic pattern. A dynamic marking of *pp* is present.

af - ter thy sis - ter - in - law.

RUTH. *Adagio. dim.*
In - treat me not to leave thee,
Adagio.

Molto sostenuto. con espressione.
In - treat me not to leave thee, or to re - turn from fol - low - ing af - ter thee, for
Molto sostenuto. ♩ = 46.

whither thou go - est I will go, and where thou lodgest I will lodge; thy peo - ple shall be

my peo - ple, and thy God my God, where thou di - est will I die, and

there will I be bu - ried: the Lord do so to me, . . . and more al - so,

p *pp*

if aught but death, . . if aught but death part thee

mf *molto espressivo.* *dim.* *poco rit.*
molto dim. *pp* *poco rit.*

and me. Ac -

a tempo. *NAOMI. RECIT.* *p*
pp a tempo. *rit.*

cord - ing to thy words so be it. Thus shalt thou do in the

Moderato. *mf a tempo.*
Moderato. *p a tempo.*

fear of the Lord, . . faith - ful - ly, and with a per - fect

mf RECIT.

No. 6. CHORUS.—“THE LORD HATH DONE GREAT THINGS.”

Molto vivace. (The caravan sets out.)

heart.

Molto vivace. $\text{♩} = 84.$

mf *p*

pp

SOPRANO.

ALTO.

TENOR.

BASS.

p *p* *A*

A - rise, . . .

A - rise, . . .

A - rise, a - rise, . . .

- rise, . . . a - rise, . . .

. . . a - rise, . . .

mf *p*

Let us
Let us

dim.

p

Let us go a - gain . . .

Let us go a - gain . . . to our own peo - ple, . . .

go a - gain . . . to our own peo - ple, let us

go a - gain . . . to our own peo - ple, let us go . . .

mf

cres.

mf

mf

cres.

to our own peo - ple,

to our own peo - ple, Let us go, ev - 'ry - one in -

go a - gain, . . .

to our own peo - ple, Let us go, ev - 'ry - one in -

p

p

cres . . . *cen*

a - rise,
 to his own coun - try,
 a - rise,
 do. *f*

ff a - rise.
ff a - rise.
 rise, . . . *ff* a - rise.
 a - rise.
ff *Sua* . . .
cres. *ff*

ff The Lord hath done great things for us, of which
ff The Lord hath done great things for us, of which
ff The Lord hath done great things for us, of which
ff The Lord hath done great things for us, of which
Sua . . . *ff*

we are glad, . . .

we are glad, . . .

we are glad, . . . *f*

we are glad, . . . the Lord hath done great things, . . . the Lord hath *marcato.*

the Lord hath done great things, . . . the Lord hath

the Lord hath

done great things, . . . great things for us, *f* the Lord hath

sempre marcato.

the Lord hath done great things, . . . the Lord hath

done great things, great things for us, of which . . . we are glad, He hath

done great things, great things for us, . . . He hath done . . . great

done great things for us, . . . of which, of

done great things, great things for us, the Lord hath done great things . . .

done great things, great things for us, the Lord hath done

things for us, which . . . we are glad, the Lord hath done great things, the Lord hath

. . . great things for us, of which . . . we are glad, the Lord hath

great things, of which we are glad, the Lord hath

the Lord hath done . . . great things . . . for us, the Lord hath

done great things, . . . of which . . . we are glad, the Lord hath

done great things for us, the Lord hath done great things for us, the Lord hath

done great things for us, the Lord hath done great things for us, the Lord hath

done great things for us, the Lord hath done great things for us, the Lord hath

done great things for us, the Lord hath done great things for us, the Lord hath

done great things for us, the Lord hath done great things for us, great

done great things for us, the Lord hath done great things for us, great

done great things for us, the Lord hath done great things for us, great

done great things for us, the Lord hath done great things for us, great

ff

things for us,

things for us, the Lord hath

things for us, the Lord hath done great things . . . for

things for us, the Lord hath done great things . . . for

f

marcato.

the Lord hath done great things, . . . great things for us, of which

done great things for us, . . . of which we . . .

us, great things for us, of which

us, the Lord hath done . . . great things, great

f

dim. K
 we are glad. . .
dim. are glad. . .
dim. we are glad. . .
dim. things for us. . . Yet a lit - tle while, . . . and the

dim. K
p *pp*

p Yet a lit - tle while, and the
 time of har - vest shall come,

sempre pp

p Yet a lit - tle while, . . . and the time of
 time of har - vest shall come,

har - vest shall come,
 Yet a lit - tle while . . . and the time of har - vest shall
 Yet a lit - tle while . . . and the time of har - vest shall

sempre pp

pp when they that sow, . . . that sow in tears, . . . when
pp come, when they that sow in tears, . . . in tears, . . . when
pp when they that sow in tears, . . . in tears, . . . when
pp come, when they that sow, . . . that sow in tears, . . . when

they that sow in tears shall reap in joy. . . .
 they that sow . . . shall reap in joy.
 they that sow . . . shall reap in joy.
 they that sow . . . shall reap in joy. . . .

mf *crea.*

The first system of the score shows a piano introduction. It consists of five staves: four vocal staves (Soprano, Alto, Tenor, Bass) and one grand piano staff. The key signature is two flats (B-flat and E-flat), and the time signature is common time. The piano part begins with a forte (*f*) dynamic and features a rhythmic pattern of eighth and sixteenth notes. There are accents (^) over the first and third measures of the piano part.

The second system contains the first line of the hymn. It features four vocal staves and a grand piano staff. The lyrics are: "The Lord hath done great things for us, The Lord hath done great things for us, The Lord hath done great things for us, The Lord hath done great things for us." The piano part continues with a *cres.* (crescendo) marking and a *ff* (fortissimo) dynamic. A *L* (Lento) marking is placed above the piano part in the second measure.

The third system contains the second line of the hymn. It features four vocal staves and a grand piano staff. The lyrics are: "of which we are glad, of which we are glad, the Lord hath of which we are glad, the Lord hath done great". The piano part continues with a *f* (forte) dynamic and includes a *v* (ritardando) marking at the end of the system.

the Lord hath done great things, . . .

done great things for us, the Lord hath done great things, . . .

the Lord . . . hath done, . . . hath done great things, *f marcato.*

things, great things, . . . Yet a

f marcato il basso.

the Lord hath done great things, . . .

. . . great things for us, for us, the Lord hath

great things for us, the Lord hath done

lit - tle while . . . and the time of har - vest shall

f marcato.

Yet a lit - tle while . . . and the time of

done great things for us,

great things, the Lord hath done great things . . .

come, The Lord hath done great things, of

sempre f

har - vest shall come,
marcato.
f
 Yet a lit - tle while, . . . and the time of
 . . . for us, Yet a lit - tle while, . . .
 which we are glad, the Lord hath done great things, of

f marcato.
 yet a lit - tle while, . . . and the time of
 har - vest shall come, the Lord hath
 yet a lit - tle while, . . . and the time of
 which we are glad, the Lord hath done great things, . . .

M
 har - vest shall come, . . . the Lord hath done great things, . . .
 done great things, . . . the Lord hath done great things, . . .
 har - vest shall come, the Lord hath done . . . great things, . . .
 for us, . . . the Lord hath

M
f

great things for us, of which . . . we are glad,
 great things for us, of which . . . we are glad, the Lord hath
 great things for us, . . . of which we are glad, great . . .
 done great things, . . . hath done great things for us,

of which, . . . of which . . . we are glad, the Lord hath
 done great things, . . . of which . . . we are glad, the Lord hath
 things, . . . of which . . . we are glad, the Lord hath
 great things for us, of which we are glad, the Lord hath

done great things for us, the Lord hath done great things for us, the Lord hath
 done great things for us, the Lord hath done great things for us, the Lord hath
 done great things for us, the Lord hath done great things for us, the Lord hath
 done great things for us, the Lord hath done great things for us, the Lord hath

done great things for us, the Lord hath done great things for us, of
 done great things for us, the Lord hath done great things for us, of
 done great things for us, the Lord hath done great things for us, of
 done great things for us, the Lord hath done great things for us, of

which we are glad,
 which we are glad, . . . are
 which we are glad, . . . are
 which we are glad, . . . are

of which, of which . . .
 glad, of which, of which . . .
 glad, of which, of which . . .
 glad, of which, of which . . .

Ped.

* Ped.

No. 8005.

* Ped.

*

we . . . are glad.

we . . . are glad.

we . . . are glad.

we . . . are glad. *Sua*

fff

Ped. * *Ped.* * *Ped.* *

Sua

sempre fff

Ped. *

fff

Ped.

END OF THE SECOND SCENE

SCENE III.—*In the Harvest Field at Bethlehem. Reapers and Gleaners have assembled. Ruth is with them.*

No. 7.

{ SOLO AND CHORUS.—“ FEAR NOT, O LAND.”
SCENA.—“ THE LORD BE WITH YOU.”

Allegretto vivace. ♩ = 84.

p tranquillo. *p*

pp *L.H.* *pp*

p. *pp*

p. *p.* *p.* *p.*

sempre pp

The musical score consists of six systems of piano and left hand parts. The key signature is three sharps (F#, C#, G#) and the time signature is 6/8. The tempo is marked 'Allegretto vivace' with a quarter note equal to 84 beats per minute. The score includes various dynamic markings: *p* (piano), *pp* (pianissimo), and *sempre pp* (always pianissimo). There are also articulation marks such as *p.* (piano) and *L.H.* (left hand). The piano part features a mix of eighth and sixteenth notes, often beamed together, while the left hand part provides a steady accompaniment with eighth notes and chords.

poco cres.

cres.

f

sempre f

A REAPER.

mf

Fear not, O land, . . be glad and . . re-joice; . .

mf

REAPERS AND GLEANERS.
SOPRANO.

For the pas - tures of the wil - der - ness do spring,

ALTO. *p*
For the pas - tures of the wil - der - ness do . . . spring,

dim. *p*

for the tree bear-eth her fruit, . . . the

the tree bear-eth her fruit,

poco cres.
tree beareth her fruit, . . . the fig - tree and the vine, . . . the fig - tree and the

poco cres.
the tree . . . beareth her fruit, the fig - tree and the vine, . . . the

poco cres.

vine do yield . . . their strength, the fig tree, . . .
vine yield their strength.. the fig - tree, the
fig - tree and the vine do yield . . . their strength, . . . the

A REAPER *mf*

And the

dim.
the fig - tree and the vine . . . do yield their strength. . . .
fig - tree and the vine do yield . . . their strength. . . .
dim.
fig - tree and the vine . . . do yield their strength. . . .

floors shall be full of wheat, . . . and the vats . . . shall o - ver -

- flow with wine and oil, . . . And ye shall eat in

plen - ty, and be sat - is - fied, . . and praise the Name . . . of the Lord your

B

God. . .

SOPRANO. *f*

And ye shall eat in plen - ty, and be sat - is - fied, . . and

ALTO.

And ye shall eat in plen - ty, and be sat - is - fied, . . and

TENOR. *f*

And ye shall eat in plen - ty, and be sat - is - fied, . . and

BASS. *f*

And ye shall eat in plen - ty, and be sat - is - fied, . . and

B

praise the Name . . of the Lord your God, . . and praise the Name, . .
praise the Name . . of the Lord your God, . . and
praise the Name . . of the Lord your God, . . and
praise the Name . . of the Lord your God, . . and

mf *mf* *mf* *mf*

and praise the Name of the
and praise the Name, . . and praise the Name of the
praise the Name, and praise the Name, praise the Name of the
praise the Name, and praise the Name, praise the Name of the
praise the Name, and praise the Name, praise the Name of the

mf *mf* *mf* *mf* *mf*

No. 8005.

Lord your God,
 Lord your God,
 Lord your God,
 Lord your God,
 Lord your God,

f

dim.

C A REAPER.

mf

Fear not, O land, . . . be glad and re-joice.

p

For the

SOPRANO.

Fear not, O land, . . . be glad and re-joice;

ALTO.

Fear not, O land, . . . be glad and re-joice;

pas-tures of the wil-der-ness do spring.

for the pas-tures

for the pas-tures

of the wil-der-ness do spring, for the tree bear-eth her fruit, . . . the

of the wil-der-ness do . . . spring, the tree bear-eth her fruit,

poco cres.

tree bear-eth her fruit, . . . the fig-tree and the vine, . . . the fig-tree and the
poco cres.
 the tree . . . bear-eth her fruit, the fig-tree and the vine, . . . the

vine do yield . . . their strength, the fig - tree,
 vine yield their strength, the fig - tree, the
 fig - tree and the vine do yield . . . their strength, . . . the

A REAPER. mf
 Ye . . .
dim.
 the fig - tree and the vine . . . do yield their strength. . .
 fig - tree and the vine do yield . . . their strength. . .
dim.
 fig - tree and the vine . . . do yield their strength. . .
dim. *mf*

... shall eat in plen - ty, and be sat - is - fied, . . . and praise the Name . . .

... of the Lord your God, . . .

SOPRANO. *f* Ye . . . shall eat in plen - ty,

ALTO. *f* Ye . . . shall eat in plen - ty,

TENOR. *f* Ye . . . shall eat in plen - ty,

BASS. *f* Ye . . . shall eat in plen - ty,

Ye . . . shall eat in plen - ty,

and praise the Name, . . . and praise the Name of the

and be sat - is - fied, . . . and praise the Name, . . . and praise the Name of the

and be sat - is - fied, . . . and praise the Name, . . . and praise the Name of the

and be sat - is - fied, . . . and praise the Name, . . . and praise the Name, . . .

and be sat - is - fied, . . . and praise the Name, . . . and praise the Name of the

Lord, . . . and praise the Name, .. and praise . . the Name of the

Lord, . . . and praise, and praise . . the Name, and praise the Name of the

Lord, and . . praise . . the Name, and praise the Name of the

. and praise the Name of the

Lord, and praise the Name, praise . . the Name, the Name of the

sempre f

f Lord your God.

f Lord your God.

f Lord your God.

f Lord your God.

f Lord your God.

f

A REAPER. *a tempo.*

mf Put ye in . . the sick - le, for the har - vest . . is

ripe.

SOPRANO.

Put ye in . . the sick - le, for the

ALTO.

Put ye in . . the sick - le, for the

TENOR.

Put ye in . . the sick - le, for the

BASS.

Put . . ye in . . the sick - le, for the

har - vest is ripe.

har - vest is ripe.

har - vest is ripe.

har - vest is ripe.

f

Ped. *

Molto moderato. ♩ = 72.

f marcato.

(Boaz comes out of the city.)

sempre f

Ped. *

BOAZ. *mf a tempo.*

The Lord be

a tempo.

Ped. *

RECIT. (observing Ruth.)

with you,
ALTO.

Whose dam-sel is this?

The Lord bless . . . thee,
TENOR.

The Lord bless . . . thee,

BASS. *p*
The Lord bless . . . thee,*p*

Recit.

RECIT. A REAPER.

This is the Mo-ab - i - tish dam - sel that came back with Na - o - mi out of the country of

*pp**quasi a tempo.*

Moab; and she said: I pray . . . you let me glean and gather af - ter the reap - ers among the

*pp**Allegretto come prima.**pp a tempo.*

sheaves:

so she came, . . . and

Allegretto come prima. ♩ = 84.*pp*

hath con - tin - - ued ev - en from . . the morn - ing

sempre pp

un - - - - - til now. Hear - est thou

Boaz (to Ruth).
quasi a tempo.

p

not, . . my daugh - ter? Go not to glean in an - o - ther field, . .

sempre p

nei - - ther go from hence, but a - bide here

p *poco rit.*

poco rit.

fast by my maid - ens; let thine eyes be on the

a tempo. *p*

p a tempo.

2
field that they reap, . . . and go thou af - - - ter them :

pp

mf *quasi a tempo.*
and when thou art a - thirst, go un-to the

a tempo. *p*

dim.
ves - sels, and drink . . . of that which the young

men have drawn.

pp

Moderato tranquillo.
G *Ruth. mf*

Why have I found grace in thine eyes, that thou shouldst take know . . .

Moderato tranquillo. $\text{♩} = 76.$

mf

dim.

- ledge of me, see - ing I am a stran - - -

dim.

Boaz. a tempo.

- ger. It hath ful - ly been shewed me, all that thou hast done to Na - o - mi

p *p poco espressivo.*

since the death of thine hus - band, and how thou hast left thy fa - ther and thy

sempre p

moth - er, and the land of thy na - tiv - i - ty, and art come un - to a

cres. *mf*

dim.

peo - ple which thou knewest not here - to - fore.

dim. *p* *dim.* *molto rall.*

Molto sostenuto. RUTH. *pp*

Let me find fa - vour in thy sight, my lord;

Molto sostenuto. ♩ = 54.

pp

for that thou hast com - fort-ed me, and for that thou hast spo - ken friend - ly

sempre pp

dim. un - to thine . . hand - - maid. H

Boaz. *p*

The

espress. *p* Thou hast

Lord re - com - pense thy work, and a full . . re - ward..

com - fort - ed me, . . . and hast spo - ken friend - ly, . . .
 . . . be giv - en thee . . . of the Lord God of Is - ra - el,

mf friend - ly un - to thine *dim.* *pp* hand - - - maid . . . *rall.* *a tempo.*
mf un - der whose wings thou hast come *dim.* *pp* to trust. . . *rall.* *a tempo.*

pp *rall.*

Moderato. BOAZ RECIT.
 At meal-time come thou hi-ther, and eat of the bread, and dip thy mor-sel in the

Moderato.

(To the Reapers.)
 vin - e - gar. Let her glean ev - en a - mong the sheaves, and re - proach her not.

p

Molto moderato. ♩ = 72.

f marcato.

BOAZ (going away). *mf a tempo.*

CHORUS *mf* The Lord be with you. *Alto.*

TENOR *mf* The Lord bless thee. . .

BASS *mf* The Lord bless thee. . .

The Lord bless thee. . .

a tempo. *mf* *f*

Ped. * Ped. *

Allegretto vivace. ♩ = 84.

p *p*

f

f

f

(As Ruth glean, evening comes on.)

pp

dim - in - u - en - do.

poco marcato ma p

(The Reapers and Gleaners

pp

dim.

cease their labour, and return towards the city.)

No. 8. CHORUS AND RECIT.—“MAN GOETH FORTH UNTO HIS LABOUR.”

The ♩ a very little slower than the preceding ♩.

Moderato cantabile. ♩ = 72.

pp

BASSES. *legato.* *p*

Man go-eth forth un-to his

p

Ped. *

la-bour un-til the eve-ning,

Ped. *

man go-eth forth un-to his la-bour un-til the eve-ning,

pp

Ped.

TENORS. *legato.* *mf* *p*

Now shall we dwell in a peace-ful ha-bi-ta-tion, and in qui-et

We shall dwell in a peace-ful ha-bi-ta-tion, and in qui-et

p

*

poco cres.

rest - ing pla - ces, *p* Now shall we dwell in qui - et rest - ing *poco cres.*

1st Bass.

rest - ing pla - ces, *p* now shall we dwell in qui - - et, qui - et rest - ing *poco cres.*

2nd Bass.

rest - ing pla - ces, *p* now shall we dwell in qui - et, in qui - et rest - ing *poco cres.*

p pla - ces. This is the rest where-in He mak - eth the wea - ry to *pp*

pla - ces. *p* This . . . is the rest, this is the

pla - ces. This . . . is the rest, is the

p

Ped. *

1st TENOR. *p* rest . . . and this is the re - fresh - - ing. *dim.* *pp*

2nd TENOR. *p* rest, . . . and this is the re - fresh - ing, this the re - fresh - - ing. *dim.* *pp*

rest, . . . *dim.* *pp* And this the re - fresh - - ing. *pp*

rest, . . . *dim.* *pp* And this the re - fresh - - ing. *pp*

Ped. *

Ped.

SOPRANO. *J* *L'istesso tempo.*
 Fear not, O land, . . be glad and re-joice, . . .

ALTO.
 Fear not, O land, . . be glad and re-joice, . . .

1st & 2nd Bass. *p*
 Man go-eth forth un-to his la-bour . . . un-til the

p *mf* *p*

L'istesso tempo.

. . . for the pas-tures of the wil-der-ness do spring, for the

the pas-tures of the wil-der-ness . . do . . spring,

eve . . ning. . . *tr tr tr*

mf *mf* *p*

tree beareth her fruit, . . the tree beareth her fruit, . . the fig-tree and the vine, . . the

the tree beareth her fruit, the tree . . beareth her fruit, the fig-tree and the vine, . . the

mf *poco cres.*

Ped. *

fig - tree and the vine do yield . . . their strength, the fig - tree, tree, the
do yield . . . their strength . . . the fig - tree, the

fig - tree and the vine do yield, do yield . . . their strength, the

dim.

Ped. *

dim. *Molto lento.* (Without the

the fig - tree and the vine do yield do yield their strength. . .
fig tree and the vine do yield . . . their strength. . .

fig - - tree and the vine . . . do yield their strength.

Molto lento. ♩ = 72. (One bar like a bar and a half of the preceding.)

pp *pp trem.* *spres.*

gate, Ruth is met by Naomi. The Reapers and Gleaners pass on.)
NAOMI. *sotto voce e parlante.*

Where hast thou glean'd to - day ? and where wroughtest thou ? bless-ed be he that did take

RUTH. *sotto voce e parlante.*

know-ledge of thee. The man's name with whom I wrought to - day is Bo - az.

pp

Now shall we dwell in a peaceful ha-bi-ta-tion and in qui-et rest-ing-pla-ces.

pp

BASSES.

We shall dwell in a peaceful ha-bi-ta-tion and in qui-et rest-ing-pla-ces.

K Moderato. ♩ = 72. (The crotchets like the preceding quavers).

pp

NAOMI. *parlante.*

Blessed be he of the Lord, who hath not left off his kindness to the living and the

Molto lento come lma.

pp

dim.

dead. The man is near of kin to us, one of our next kinsmen.

pp

pp

Moderato come lma.

1st TENOR. *pp*

This is the rest where-in He maketh the wea-ry to rest, . . and this is the re-

2nd TENOR. *pp*

This is the rest where-in He mak-eth the wea-ry to rest, . . and this is the re-

1st BASS. *pp*

This is the rest, this is the rest, . .

2nd BASS. *pp*

This is the rest, is the rest, . .

Moderato come lma.

pp

Molto lento come lma.
RUTH. *parlante.*

He said un-to me al - so. Thou shalt keep
- fresh - - - - ing. . . .
- fresh - ing, the re - fresh - - ing. . . .
pp and the re - fresh - - ing. . . .
pp and the re - fresh - - ing. . . .

Molto lento come lma.

pp

NAOMI.

fast by my youngmen, un-til they have ended all my harvest. It is good, my
daugh-ter, that thou go out with his maid - ens, that they meet thee not in an - o - ther

molto rall.

pp *molto rall.*

Moderato come 1ma.

field.

SOPRANO. *(In the distance.)*
ppp

ALTO. *ppp*

The fig-tree and the vine, the fig-tree and the vine do yield their strength.

The fig-tree and the vine, the fig-tree and the vine do yield their strength.

Moderato come 1ma. ♩ = 72.

pp a tempo.

Ped.

L.H.

sempre rall. e dim.

Ped.

Sva

ppp rall.

pppp rall.

Ped.

Sva

PART II.

No. 9.

ORCHESTRAL INTRODUCTION.

THANKSGIVING AT HARVEST TIME.

Moderato con moto. ♩ = 69.

p

pp

dim. *p*

L.H.

The musical score is written for piano and consists of five systems of music. Each system has a treble and bass clef staff. The key signature is one flat (B-flat major or D minor), and the time signature is common time (C). The tempo is marked 'Moderato con moto' with a quarter note equal to 69 beats per minute. The dynamics range from piano (p) to pianissimo (pp) and include a decrescendo (dim.). The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The left hand (L.H.) is indicated in the final system.

dim. *pp*

A *In modo d'un Canto religioso.*
L'istesso tempo.

p *un poco espressa.*

p

poco cres.

dim. *p*

poco cres. *dim.*

B
p
p

il Thema un poco marcato.

mf

p

First system of musical notation, featuring a treble and bass clef with a key signature of one flat. The music is marked *mf* and includes various melodic lines and chords.

Second system of musical notation, continuing the piece. It includes dynamic markings *dim.* and *p*.

Third system of musical notation, marked *un poco marcato.* and *p*. The music features a more rhythmic and chordal texture.

Fourth system of musical notation, marked *p*. It continues the chordal and rhythmic texture from the previous system.

Fifth system of musical notation, marked *mf* and *cres.*. The music shows a gradual increase in volume and intensity.

Sixth system of musical notation, marked *p*. It concludes the piece with a final melodic and harmonic statement.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with one sharp (F#) and a common time signature. The right hand plays a series of chords and eighth-note patterns, while the left hand provides a steady accompaniment. Dynamics include *mf* and *cres.*

Second system of musical notation, continuing the piece. The right hand features a melodic line with slurs and accents, while the left hand continues with a rhythmic accompaniment. The dynamic *p* is indicated.

Third system of musical notation, showing a change in dynamics. The right hand has a melodic line with a *f* dynamic, while the left hand has a *p* dynamic. The music is in a key with two flats (Bb and Eb).

Fourth system of musical notation, marked with a *C* time signature change. The right hand has a melodic line with a *f ben marcato* dynamic. The left hand continues with a rhythmic accompaniment.

Fifth system of musical notation, featuring a *Sva* (Soprano) marking above the right hand. The right hand has a melodic line with a *f* dynamic. The left hand continues with a rhythmic accompaniment.

Sixth system of musical notation, also featuring a *Sva* marking above the right hand. The right hand has a melodic line with a *f sempre marcato* dynamic. The left hand continues with a rhythmic accompaniment.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with two flats and a 3/4 time signature. It includes various rhythmic patterns and dynamic markings such as *ff* and accents (^).

Second system of musical notation, continuing the piece with similar rhythmic complexity and dynamic markings like accents (^).

Third system of musical notation, marked with a *D* above the staff. It features dynamic markings *p* and *f*, along with accents (^).

Fourth system of musical notation, including dynamic markings *sf* and *p*, and a *Ped.* instruction. An asterisk (*) is placed below the staff.

Fifth system of musical notation, featuring a *pp* dynamic marking and a hairpin indicating a crescendo.

Sixth system of musical notation, including dynamic markings *dim.*, *pp*, and *pp* L.H., along with a *Ped.* instruction and an asterisk (*) at the end.

SCENE I.—*A Harvest Feast at the Threshing Floor of Boaz. Reapers and Gleaners gather to the sound of pastoral Music. Boaz and the Elder enter.*

No. 10. AIR AND CHORUS.—“HOW EXCELLENT IS THY LOVING-KINDNESS.”

Con moto. ♩ = 100.

p

cres. *f*

p

pp

pp

Poco più lento. Boaz. quasi recit. *dim.*

mf

How ex - cel - lent is Thy lov - ing . kind - ness, O

Poco più lento.

Tempo lmo.

God. . . Thou vi - sit - est the earth and mak - eth it soft with show'rs.

Tempo lmo. ♩ = 100.

p

p

Thou crown - est the

cres.

year with Thy good - ness, Thou crown - est the year with Thy good - ness, Thou

cres.

dim.

crown - est the year with Thy good - ness, and Thy paths . . . drop

dim.

A

fat - - ness. They

poco più animato.

drop up-on the pas - tures of the wil - der-ness . . . and the

poco più animato. ♩ = 120.

lit - tle hills are gird - ed with joy. . . The val - - leys

cres.

al - so are cov-ered o - ver with corn, they shout . . . for

cres.

joy, they shout for joy and

f *colla voce.*

sing. *a tempo.* God hath

dim. *p*

giv - en me . . . of the dew of heaven, and the fat - ness of the

p

earth, and the fat - ness of the earth, and plen - ty of corn and

poco cres. *dim.*

wine. How ex - cel - lent . . . is Thy lov - ing -

rit. *a tempo animato.*

- kind - ness; Thou vis - it - est the earth, . . . Thou vis - it - est the
 REAPERS AND GLEANERS. SOPRANO. *cres.*
 He will love thee and bless thee; He will *cres.*
 ALTO. *p*
 He will love thee and bless thee; He will *cres.*
 TENOR. *p*
 He will love thee and bless thee; He will *cres.*
 BASS. *p*
 He will love thee and bless thee; He will *cres.*

earth and mak - eth it soft, . . . and mak - eth it soft . . . with
 al - - so bless the fruit of thy land, thy corn and thy
 al - - so bless . . . thy laud, . . . thy corn and thy
 bless the fruit of thy land, . . . thy corn, thy corn and thy
 bless . . . thy corn and thy wine, thy

show'rs. The hills . . . are
 wine.
 wine.
 wine, thy corn and wine.
 corn . . . and wine.

gird - ed with joy, . . . the val - leys are cov - ered, are cov - ered *cres.*
 He . . . will love thee and bless thee,
 He . . . will love thee and bless thee,
 He will love, . . . will love thee and bless thee,
 He will love and bless . . . thee,

o - ver with corn, . . . they shout . . . for joy, . . . they

He will love thee and bless thee, will

He will love thee and bless thee, will

He will love thee and bless thee, will

He will love . . . thee and bless

f *sempre animato.*

mf *sempre animato.*

mf *sempre animato.*

mf *sempre animato.*

mf *sempre animato.*

shout for joy, . . . they shout for joy . . . and sing, . . . they

love and bless thee, and bless . . . the fruit of thy land, and thy

love and bless thee, al - so the fruit of thy land, and thy

love and bless thee, al - so the fruit of thy land, and thy

thee, and bless the fruit of thy land, and thy

mf *sempre animato.*

shout . . . for joy, for joy,
 corn, thy corn and wine, thy corn
 corn and wine, thy corn . . . and . . .
 corn, thy corn and thy wine, . . . thy corn
 corn, thy corn and wine, . . . thy corn

dim. . . e . . . rall.
rall.
rall.
p rall.
rall.
dim. . . e . . . rall.

and sing. . . .
 and wine.
 . . . thy wine.
 and wine.
 and wine.

a tempo.
a tempo.
a tempo.
a tempo.
a tempo.
p a tempo.

tr *tr* *tr* *tr*

BOAZ. *p à piacere.* *poco rit.*
 How ex - cel - lent is Thy lov - ing

dim.
Ped. *

kind - - ness, O God! is Thy lov - - - ing

a tempo. *sf* *dim.*
a tempo. *sf* *dim.*

poco rit. e dim. *p*
 kind - ness, Thy lov - ing - kind - - - ness, . . . O . . .

God.

p

3 *dim.* *pp* *ri.*

No. 11.

RECIT.—“THUS SAITH THE LORD.”
CHORUS AND DANCES OF REAPERS AND GLEANERS.

THE ELDER.

f RECIT. *Moderato.*

mf

Thus saith the Lord, *a tempo, moderato.* I will give you the rain of your

land in due sea - son, that thou mayst ga - ther in thy corn.

p a tempo.

af - ter that thou hast gathered in thy corn and thy wine, thou shalt re - joice in thy feast .

a tempo. p

mf . . . Because the Lord thy God shall bless thee in all . . . thine in - crease, *f* thou shalt

f sure - ly, sure - ly re - joice.

Allegro non troppo. $\text{♩} = 92.$

REAPERS AND GLEANERS.
SOPRANO. *mf*

ALTO. *mf* Bring hith - er the tim - brel, the pleasant harp with the

TENOR. *mf* Bring hith - er the tim - brel, the pleasant harp with the

BASS *mf* Bring hith - er the tim - brel, the pleasant harp with the

Bring hith - er the tim - brel, the pleasant harp with the

psal - try.

psal - try.

psal - try.

psal - try.

THE ELDER. *fa*

Blow up the trum - pet on our so - lemn feast *dim.*

D

day.

f Blow up the trum - pet on our so - lemn feast day. *dim.*

f Blow up the trum - pet on our so - lemn feast day. *dim.*

f Blow up the trum - pet on our so - lemn feast day. *dim.*

f Blow up the trum - pet on our so - lemn feast day. *dim.*

D

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

f *

f

f *lunga.*

DANCE OF GLEANERS (WITH CHORUS OF REAPERS).

Meno mosso. $\text{♩} = 72$.

p
Ped.
p con grazia.

REAPERS. TENOR.

p
sempre p
Ped.

Now shall the vir - gin re-joice in the

dance,
BASS. *p*

for she is

Now shall the vir - gin re-joice in the dance,

mf
p
con grazia.
mf
Ped.
** Ped.*

com-fort-ed and glad.

for she is com-fort-ed and glad.

vir - gin of Is - ra-el, . . thou shalt a - gain be a - dorned with thy

dim.

dim.

mf

* Ped. * Ped. * Ped. *

tim - brels,

And shalt go forth in the dan - ces of

p

dim.

cres.

Ped. * Ped. *

them that make merry.

tr

tr

tr

tr

af

af

f

Sing to one an -

Sing to one an -

mp

p

marcato.

dim.

p

Ped. *

oth - er in dan - ces, say - ing: How great is His good-ness, how
 oth - er in dan - ces, say - ing: How great is His good-ness, how

great is His good-ness! How great is His beau - ty!
 great is His good-ness! How great is His beau - ty!

O vir - gin of Is - ra-el, . . . thou shalt a -

gain be a-dorned with thy tim - brels,
 and shalt go

mf *dim.* *mf* *dim.* *mf* *dim.* *cres.*

Ped. * *Ped.* * *Ped.* * *Ped.* *

forth in the dan - ces of them that make mer-ry.

Sing to one an -
 Sing to one an -

- oth - er in dan - ces, say - ing : How great is His good-ness ! How
 - oth - er in dan - ces, say - ing : How great is His good-ness ! How

great is His beau - ty !
 great is His beau - ty !

Musical notation includes piano (p), forte (f), mezzo-forte (mf), and fortissimo (ff) dynamics. It also features trills (tr), accents (^), and triplets (3). The piano accompaniment includes marcato and dim. markings. The score is in 3/4 time and ends with a double bar line and repeat sign.

DANCE OF REAPERS (WITH CHORUS OF GLEANERS).

Allegro. ♩ = 144.

GLEANERS.
SOPRANO.

Corn shall

make the young men cheer-ful,

ALTO.

Corn shall make the young men cheer-ful,

shall make them cheer-ful,

The

shall make them cheer-ful.

* Ancient Hebrew melody.

seed shall be pros-perous. The vine shall give her
 The seed shall be pros-perous.

mf

mf

sf *sf* *sf* *sf*

L.H.

fruit. The ground shall
 The vine shall give her fruit. The ground shall

mf

mf

cres.

L.H.

yield . . her in - crease, and the hea - vens their dew.
 yield her in - crease, the hea - vens their dew.

dim.

dim.

fp

There shall be joy . . and glad-ness,
 There shall be joy . . and

p

Joy and glad-ness, and cheer-ful feasts.

glad-ness, Joy and glad-ness, and cheer-ful feasts.

Ped. *

The seed shall be pros-per-ous.

The seed shall be

mf * *sfV* *sfV* *sfV*

The vine shall give her fruit.

pros-per-ous. The vine shall give her

mf * *sfV* *sfV* *sfV* *sfV*

L.H.

The ground shall yield .. her in-crease, and the

fruit. The ground shall yield her in-crease, the

mf * *dim.* *dim.*

cres. L.H.

hea - vens their dew. There shall be joy . . and glad - ness,

hea - vens their dew.

p

fp

There shall be joy . . and glad - ness, joy and glad - ness, and

joy and glad - ness, and

p

Ped. *

cheer - ful feasts. . . .

cheer - ful feasts. . . .

Ped. *

REAPERS.
Come 1ma. TENOR. *mf*

O vir - gin of Is - ra - el, . . . thou shalt a -

Come 1ma. $\text{♩} = 72$.

mf *dim.*

Ped. *

gain be a-dorned with thy tim-brels.

BASS. *p*

and shalt go

mf *dim.* *tr* *3* *3* *3* *ores.*

Ped. * *Ped.* *

forth in the dan-ces of them that make mer-ry.

tr *tr* *tr* *tr* *sf* *f* *marcato.*

H mf

Sing to one an-oth-er in dan-ces, say-ing: How

Sing to one an-oth-er in dan-ces, say-ing: How

H *dim.* *mf* *3* *3* *3* *3*

great is His goodness! How great is His beau-ty!

great is His goodness! How great is His beau-ty!

f *tr* *sf* *sf*

Allegro.

Musical score for the first system, featuring piano accompaniment in 3/4 time with a key signature of two flats. The tempo is marked *Allegro*.

Allegro. ♩ = 144.

p

Musical score for the second system, continuing the piano accompaniment. It includes a *Ped.* (pedal) marking and an asterisk.

mf GLEANERS. SOPRANO.

There shall be joy . . and glad - ness,

Alzro.

There shall be joy . . and

Musical score for the third system, featuring a soprano vocal line and piano accompaniment. The vocal line includes lyrics and dynamic markings.

joy and glad - ness and cheer - ful feasts. . . .

glad - ness, and cheer - ful feasts. . . .

Musical score for the fourth system, concluding the piece with piano accompaniment and vocal lines. It includes *Ped.* markings and an asterisk.

Come 1^{ma}. ♩ = 72.

Piano introduction in 2/4 time, marked *f* and *marcato*. The right hand features a rapid sixteenth-note pattern, while the left hand provides a steady bass line with accented chords.

GLEANERS. SOPRANO.

mf

Soprano vocal line with lyrics: "Corn shall".

ALTO.

mf

Alto vocal line with lyrics: "Corn shall".

REAPERS. TENORS.

Now shall the vir - gin rejoice in the dance,

BASS.

Now shall the

Piano accompaniment for the first vocal system, marked *f* and *ben marcato*. It features a complex rhythmic pattern with many beamed notes.

mf

make the young men cheer - ful, corn shall

make the young men cheer - ful, corn shall

for she is com - fort - ed and glad,

vir - gin rejoice in the dance, for she is

Piano accompaniment for the second vocal system, continuing the complex rhythmic pattern from the first system.

make the young men cheer-ful. *mf* The seed shall be

make the young men cheer-ful.

f Now shall the vir-gin re-joyce in the dance, *f*

com-fort-ed and glad, Now shall the

sempre f

pros-per-ous, *mf* The

The seed shall be pros-per-ous, The

for she is com-fort-ed and glad,

vir-gin re-joyce in the dance, for she is

I

vine shall give her fruit, the vine shall give her fruit.

vine shall give her fruit, the vine shall give her fruit.

f she is com-fort-ed and glad.

com-fort-ed and glad, she is com-fort-ed and glad.

I

f

the vine . . shall give her fruit,
 the vine . . shall give her fruit,
 for she is com - - fort - ed and glad, for she is
 she is com - fort - ed and glad,
 she is com - fort - ed.

Molto vivace. *f*

the vine . . shall give her fruit. There shall be
 the vine . . shall give her fruit. *mf* Sing to one an -
 com - - fort - ed and glad. Sing to one an -
 she is com - fort - ed and glad. *mf* Sing to one an -
 she is com - fort - ed. *Molto vivace.* ♩ = 160. *8va*
f *Ped.* * *Ped.* *

joy . . and glad - ness. *f*

There shall be joy . . and
 oth - er in dan - ces, say - ing: How great is His
 oth - er in dan - ces, say - ing: How great is His

8va *Ped.* * *simile.*

there shall be joy . . and glad - ness,

glad - ness, there shall be

good - ness! sing to one an - oth - er in dan - ces, say - ing: How

good - ness! sing to one an - oth - er in dan - ces, say - ing: How

and cheer - ful feasts, joy and glad - ness,

joy . . and glad - ness, and cheer - ful feasts, glad - ness,

great is His good - ness! how great is His beau - ty! how great

great is His good - ness! how great is His beau - ty!

joy and glad - ness, joy and glad - ness and cheer - ful

joy . . and glad - ness, there shall be glad - ness and cheer - ful

is His good - ness, is His good - ness, His good -

how great is His good - ness, . . is His good -

No. 8005.

sempre più animato.

feasts. joy, glad-ness,

sempre più animato.

feasts. joy . . and glad-ness, joy . . and

sempre più animato.

- ness. Sing, sing,

sempre più animato.

- ness. Sing to one an-oth-er, sing to one an-oth-er,

f sempre più animato.

there shall be glad-ness and cheer-ful feasts,

glad-ness, and cheer-ful, cheer-ful feasts,

say-ing: How great is His good-ness!

say-ing: How great is His good-ness! Sing to one an-

f

f joy, glad-ness, there shall be glad-ness and

joy . . and glad-ness, joy . . and glad-ness, and cheer-ful

Sing, sing, say-ing, how great

- oth-er, sing to one an-oth-er, say-ing, how great is His

sempre accel - - *f* er - an - do.

cheer - ful feasts, joy and glad - ness,

feasts, joy and glad - ness, joy and

is His beau - ty! how great

beau - - - ty, sing in dan - ces, say - ing, how

sempre accel - - er - an - do.

ff

and cheer - ful feasts.

glad - ness and feasts.

is His good - - - ness!

great is His good - - - ness!

ff

Ped. *

ff

Ped. *

Attacca subito.

No. 12. CHORUS.—“THE LORD SAID, I WILL SEND A FAMINE.”

Andante moderato.

BASSES. RECIT. *mf* *a tempo.*

The Lord said, I will send a fa - mine a - mong them: I will

Andante moderato. ♩ = 69.

take from them the voice of mirth, and the voice of glad - ness, and this whole

land . . shall be a de - so - la - tion, and an as - ton - ish - ment. . .

dim.

K SOPRANO.

ALTO.

TENOR.

BASS.

Then the fa - mine was sore in the ci - ty; there was no bread for the

Then the fa - mine was sore in the ci - ty; there was no bread for the

Then the fa - mine was sore in the ci - ty; there was no bread for the

Then the fa - mine was sore in the ci - ty; there was no bread for the

K

peo - ple. The el - ders ceased from the gate,
 peo - ple, The el - ders ceased from the gate,
 peo - ple, The young men from the
 peo - ple, Our

mu - sic ; We will praise Thee, O
 dance was turned in - to mourning ; We will praise Thee, O
 We will praise Thee, O

Lord, . . . we will praise Thee, O Lord.
 Lord, . . . we will praise Thee, O Lord.
 Lord, . . . we will praise Thee, O Lord.
 praise Thee, O Lord, we will praise Thee, O

Though Thou wast an - gry with us, . . . Thine an - ger is turned, . . .
 Though Thou wast an - gry with us, . . . Thine an - ger is turned, . . .
 Though Thou wast an - gry with us, . . . Thine an - ger is turned, . . .
 Lord. Though Thou wast an - gry with us, . . . Thine an - ger is

Allegro poco maestoso.
 is turned a - way.
 is turned a - way.
 is turned a - way.
 turned a - way.

Allegro poco maestoso. ♩ = 72.

ff
 Praise Him, praise Him, call up-on His
 Praise Him, praise Him, call up-on His
 Praise Him, praise Him, call up-on His
 Praise Him, praise Him, call up-on His

poco rit.
a tempo.

Name, praise Him, praise Him, call upon His

Name, praise Him, praise Him, call upon His

Name, praise Him, praise Him, call upon His

Name, praise Him, praise Him, call upon His

Ped.

Name, . . . de - clare . . His do - ings a - mong the peo - ple, de -

Name, de - clare His do - ings a - mong the peo - ple, de -

Name, . . de - clare His do - ings a - mong the peo - ple, de -

Name, de - clare . . His do - ings a - mong . . the peo - ple, de -

- clare . . His do - ings a - mong the peo - ple, praise Him,

- clare His do - ings a - mong the peo - ple, praise Him,

- clare . . His do - ings a - mong the peo - ple, praise Him,

- clare, . . de - clare His do - ings, His . . do - ings, praise Him,

sempre f

praise Him, praise Him, praise Him, de-clare His do-ings a -
praise Him, praise Him, praise Him, de-clare His do-ings a -
praise Him, praise Him, praise Him, de-clare His do-ings a -
praise Him, praise Him, praise Him, de-clare His do-ings a -

-mong the peo-ple. Praise Him with the sound of the trumpet, praise Him with the
-mong the peo-ple. Praise Him with the sound of the trumpet, praise Him with the
-mong the peo-ple. Praise Him with the sound of the trumpet, praise Him with the
-mong the peo-ple. Praise Him with the sound of the trumpet, praise Him with the

psal-t'ry and harp, praise Him with the tim-brel and dance, praise Him with the trumpet,
psal-t'ry and harp, praise Him with the tim-brel and dance, praise Him with the trumpet,
psal-t'ry and harp, praise Him with the tim-brel and dance, praise Him with the trumpet,
psal-t'ry and harp, praise Him with the tim-brel and dance,

sempre f
sempre f
sempre f
sempre f

praise Him with the psal - t'ry and harp, with . . the trum - pet, and psal - t'ry, and
 praise Him with the psal - t'ry and harp, with . . the trum - pet, and psal - t'ry,
 praise Him with the psal - t'ry and harp, with the trum - pet, and psal - t'ry, and
 praise Him with psal - t'ry and harp, with . . the trum - pet, psal - t'ry, and

tim - brel and dance, with the trum - pet, and tim - - - - brel and
 tim - brel and dance, with the trum - pet, tim - - - - brel and
 tim - brel and dance, with the trum - pet, and tim - - - - brel and
 tim - brel and dance, with the trum - pet, tim - - - - brel and

dance. M
 dance.
 dance.
 dance. From the ris - ing of the sun, un-to the go - ing

From the

down there-of, the Lord's Name be praised. . . .

ris - ing of the sun, . . . un - to the go - ing down there-of, the

Lord's Name be praised.

From the ris - ing of the

mf

p

f *mf*

mf *dim.*

mf marcato. *p* *p*

f *mf*
 sun, un - to the go - ing down there-of, the

mf *dim.*
 from the ris - ing of the sun,
 Lord's Name be praised. *mf*

f *mf*
 from the ris - ing of the sun,
 from the ris - ing, to the go - - ing
 from the ris - ing of the sun, un - to the, go - - ing
 from the ris - ing, to the go - - ing

Ped. * *Ped.* *

p call up - on His Name. *mf* From the sun, *mf* call up - on His From the ris - ing of the sun,

mf From the ris - ing of the ris - ing of the sun, of . . . the Name, *mf* call up - on His Name, cen - do.

f sun, . . . un - to the go - ing down there - of, . . . un - to the go - ing sun, . . . un - to the go - ing down there - of, . . . un - to the go - ing call up - on His Name, *f* from the ris - ing of the sun un - to the praise Him, praise Him, *f* from the ris - ing, . . . the ris - ing

down thereof, the Lord's Name be praised,
 down, . . . the Lord's Name be praised,
 go - ing down, the Lord's Name be praised, praise Him,
 of the sun, the Lord's Name be praised, praise Him,

p praise Him, call up - on His Name, *p* praise Him with the
p praise Him, call up - on His Name, praise Him with the trum - pet,
 call up - on His Name, praise Him with the trum - pet,
 call up - on His Name, praise Him with the

psal - t'ry, praise Him with the tim - brel,
 praise Him with the harp, praise Him with the tim - brel,
 praise Him with the harp, praise Him with the tim - brel,
 psal - t'ry, praise Him with the tim - brel, praise Him with the

Musical score for piano accompaniment, including dynamics such as *f*, *dim.*, and *pp*.

praise Him with the psal - t'ry and harp, praise Him with the tim - brel and dance,

praise Him with the psal - t'ry and harp, praise Him with the tim - brel and dance,

praise Him with the psal - t'ry and harp, praise Him with the

dance, praise Him with the psal - t'ry and harp, praise Him with the

p *cres.*

praise Him, praise Him, praise Him,

praise Him, praise Him, praise Him,

dance, praise Him, praise Him, praise Him,

dance, praise Him, praise Him, praise Him,

poco cres. *mf* *poco cres.* *mf* *poco cres.* *mf*

mf *sempre cres.*

Him, praise Him, praise Him,

Him, praise Him, praise Him,

Him, praise Him, praise Him,

Him, praise Him, praise Him,

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

f *rit.* *ff a tempo.*

call up-on His Name, praise Him, praise Him,
 call up-on His Name, praise Him, praise Him,
 call up-on His Name, praise Him, praise Him,
 call up-on His Name, praise Him, praise Him,

Ped.

call up-on His Name, . . de - clare . . His do - ings a - mong the
 call up-on His Name, de - clare His do - ings a - mong the
 call up-on His Name, . . de - clare His do - ings a - mong the
 call up-on His Name, de - clare . . His do - ings a - mong . . the

Ped.

peo - ple, de - clare . . His do - ings a - mong the peo - ple,
 peo - ple, de - clare His do - ings a - mong the peo - ple,
 peo - ple, de - clare . . His do - ings a - mong the peo - ple,
 peo - ple, de - clare . . His do - ings a - mong the peo - ple,

Ped.

sempre f
 praise Him with the sound of the trump-et, praise Him with the psal - t'ry and harp,
 praise Him with the sound of the trump-et, praise Him with the psal - t'ry and harp,
 praise Him with the sound of the trump-et, praise Him with the psal - t'ry and harp,
 praise Him with the sound of the trump-et, praise Him with the psal - t'ry and harp,

sempre f
 praise Him with the tim - brel and dance, praise Him with the trumpet, praise Him with the
 praise Him with the tim - brel and dance, praise Him with the trumpet, praise Him with the
 praise Him with the tim - brel and dance, praise Him with the trumpet, praise Him with the
 praise Him with the tim - brel and dance, praise Him with the trumpet, praise Him with

psal - t'ry and harp, with . . the trum - pet, and psal - t'ry, and tim - brel, and
 psal - t'ry and harp, with . . the trum - pet, and psal - t'ry, tim - brel, and
 psal - t'ry and harp, with the trump - et, and psal - t'ry, and tim - brel, and
 psal - t'ry and harp, with . . the trump - et, psal - t'ry, and tim - brel, and

f

harp; From the ris - ing of the

harp; From the ris - ing of the sun, ris - ing of the

harp; From the ris - ing of the sun, from the

harp; From the ris - ing of the sun, from the

sempre più e più animato.

f

sun, un-to the go - ing down thereof, un - to the go - ing

sun, un - to the go - ing down there - of, un - to the go - ing

ris - ing of the sun, un - to the go - ing down, un - to the go - ing

ris - - - - - ing, un - to the go - ing down,

down thereof, from the ris - ing of the sun, un - to the go - ing down there-
sempre cres.

down, from the ris - ing of the sun, un - to the go - ing down, the go - ing
sempre cres.

down thereof, from the ris - ing of the sun, *sempre cres.*

from the ris - ing of the sun, un - to the go - ing down, un - to the go - ing
sempre cres

- of, un - to the go - ing down, un - to the go - ing down, the go - ing down thereof, praise Him,
 down, . . . the go - ing down, . . . praise Him,
sempre cres.
 un - to the go - - ing, the go - ing down, un - to the go - ing down, praise Him,
 down . . . there - of, praise Him,
cen do.

praise Him, praise Him, praise Him, praise Him,
 praise Him, praise Him, praise Him, praise Him,
 praise Him, praise Him, praise Him, praise Him,

praise . . . Him, *molto rit.* praise
 praise . . . Him, *molto rit.* praise
 praise . . . Him, *molto rit.* praise . . .
molto rit.

praise . . . Him, praise
molto rit.

al tempo lmo. R

Him. *al tempo lmo.*

Him. *al tempo lmo.*

Him. *al tempo lmo.*

Him. *al tempo lmo.*

Him. *al tempo lmo.*

R 8va

al tempo lmo. *ff*

Ped. *

(Night falls. The people depart. Boaz lies down near the end of a heap of corn, and sleeps.)


dim. poco . a . poco.

p *dim.* *pp*

sempre dim.

pp *poco ritenuto il tempo.* *pp* *Segue.*

No. 13. { SOLO.—“ MY FATHER, THOU ART THE GUIDE OF MY YOUTH.”
DUET.—“ WHO ART THOU ? ”

Molto lento. ♩ = 69. *The ♩ almost like the preceding* 



p espress.
pp

cres. *dim.*

p *cres.*

espress. *dim.* *p*

S (Ruth enters.) *p*

p

Molto Andante. *RUBH. con devozione.*

My Fa-ther, Thou art the guide of my youth. My

Molto Andante. $\text{♩} = 63.$

times are in Thine hand, there-fore, for Thy Name's . . . sake, for Thy Name's . . . sake,

lead . . . me . . . In Thee do I put my trust, in Thee do I

put my trust; let Thy lov-ing-kind-ness con-tin-u-al-ly pre-serve me, let . . . Thy

lov-ing-kind-ness pre-serve me. My Fa-ther, Thou art the

pp *p* *poco cres.* *p* *poco cres.* *dim.* *poco rit.* *p* *T* *p* *pp* *p colla voce.*

guide of my youth. . . My times are in Thine hand; for Thy Name's sake, . .

p

cres.

for Thy Name's sake, lead me, lead . . me;

dim.

p

dim.

p

for Thy Name's sake, lead me, lead . . me.

p

pp

pp

Con moto ma tranquillo.

Con moto ma tranquillo. ♩ = 84.

pp L.H.

(She draws near to Boaz, who awakes.)

BOAZ. RECIT. *pp* Who art thou?

RUTH. *a tempo. pp* I am Ruth, thine hand-maid. Be

gracious un - to thy ser-vant, for thou art a near kinsman.

BOAZ. *mf* U Bless-ed be thou of the Lord, my daugh - ter, for all the ci - ty of my

pp

poco espress.

peo-ple doth know that thou art a vir - tu-ous woman. Let me find

RUTH. *p*

grace in the sight of my lord. It is true that

BOAZ. RECIT. *Poco più lento. pp*

Recit.

tranquillo.

I am thy near kins-man, but there is one near-er than I.

Come 1ma.

RECIT.

If he will per-form . . un-to thee the part of a kinsman, well; if

Recit.

not, then will I, as the Lord liv-eth. . .

rall. e dim.

Poco allegretto.

RUTH.

Poco allegretto. ♩ = 92.

Hap - - py am I, for the

daugh - ters will call me bless - ed.

BOAZ...

Ma - ny daugh - ters have done vir-tuously, . . but

p

Hap - - py am I, for the
 thou ex - cel - lest . . . them all.

p

Ped. *

cres.

daugh - ters will call me bless - ed.

mf

Ma - ny daugh - ters have done vir - tuously, . . . but

cres. *mf*

Ped. * *Ped.* *

p

Re - turn to thy rest, O my

thou ex - cel - lest them all.

V L'istesso tempo.

dim. *p*

p

soul, re - turn to thy

p

poco cres.

rest, O my soul, for the Lord, . . . the

Lord hath dealt boun - ti - ful - - ly with thee, . . . the

dim.

Lord, the Lord hath dealt boun - - ti - ful - ly with

dim. *p*

un poco animato.

thee.
Boaz.

mf

Wis - dom shall give to thy head . . . an or - na - ment of

un poco animato.

p

mf

Hap - - py am I,

grace ; a crown of glo - ry shall she de -

mf *p*

Ped. *

mf

Hap - - py am I, . . for the

- liv - - - er un - to thee ;

mf

Ped. * *Ped.* *

cres. *dim.*

daugh - ters, the daugh - ters will call . . me bless - -

cres. *dim.*

a crown of glo - ry shall she de - liv - er un - to

cres. *dim.*

W *p*

- ed ; hap - py am I,

thee ; *W* *p*

wis - dom shall

p

hap - py am I, for the daugh - ters will
 give, give thee an or - na -

p

rall. e dim. call me bless - ed. *Più tranquillo.* Re -
rall. e dim. ment .. of .. grace. . . .

rall. *Più tranquillo. ♩ = 72.*

p

- turn to thy rest, O my soul, . . . Bless - ed be thou of the

poco cres. re - turn to thy rest, *dim.* for the Lord, *dim.* the
 Lord, *poco cres.* ma - ny daugh - ters, *dim.* ma - ny . . . have

mf *dim.*

Lord . . . hath dealt boun - ti - ful - ly with
 done vir-tuous-ly, but thou . . . ex - cel - lest them

thee. Re - turn to thy
 all.

rest, O my soul, *mf* . . . the Lord, the Lord, . . . hath
 Wis - dom shall give to thy head an or - - na -

dim. *p* *poco rall.*
 dealt boun - ti - ful - ly with thee; Re -
dim. *p* *poco rall.*
 - ment, an or - na - ment of grace;

dim. *p* *colle voci.* *poco rall.*
 Ped. * M

X tranquillo.

- turn to thy rest, O my soul, re - turn to thy

a crown of glo - ry,

X tranquillo.

p *p*

Ped. *

rest, O my soul, re - turn . . . to thy rest, O my

shall she de - liv - er, de - liv - - - - -

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

Sra...

rall.

Ped. *

soul, . . . to thy rest. . . .

er . . . un - - - to thee.

colle roci. *tranquillo.*

pp *p*

Ped * *Ped.* *

rall. al Fine.

dim. *pp*

Ped. *

SCENE II.—At the Gate of Bethlehem. Ruth, Naomi, and Boaz, with the Elders and People.

No. 14. { RECIT. AND CHORUS.—“YE ARE WITNESSES.”
 (QUARTET AND CHORUS (MALE VOICES).—“THE LORD IS MY STRENGTH.”

Molto moderato. $\text{♩} = 72.$

f *marcato.*

sempre f

Ped. *

BOAZ. RECIT. *quasi a tempo.*

Ye are wit-ness-es this day,

Recit. quasi a tempo. *p*

Ped. *

that Ruth the Mo-ab-i-tes, the wife of Mah-lon, . . . have I pur-chas'd to be my

a tempo.

wife: PEOPLE AND ELDERS. to raise up the name of the dead up-on his in-

SOPRANO. *p*

ALTO. *p* We are wit-ness-es, . . .

TENOR. *p* We are wit-ness-es, . . .

BASS. *p* We are wit-ness-es, . . .

We are wit-ness-es, . . .

a tempo. *p*

The musical score is written in a key signature of one flat (B-flat) and common time (C). It begins with a piano introduction in a 'Molto moderato' tempo, marked with a quarter note equal to 72 beats per minute. The introduction features a piano accompaniment with a melody in the right hand and a more active bass line in the left hand, marked with a forte dynamic and a marcato articulation. The score then transitions to a recitative section for Boaz, marked 'quasi a tempo'. The vocal lines for the Soprano, Alto, Tenor, and Bass are written in a simple, declamatory style. The piano accompaniment during the recitative is sparse, providing harmonic support. The piece concludes with a final piano accompaniment section, marked 'a tempo' and 'p'.

- her - i - tance, that the name of the dead be not cut off from a-mong his

mf *dim.*

dim.
breth- ren, and from the gate of his place.

SOPRANO. We are wit-ness-es. . . The

ALTO. We are wit-ness-es. . . The

TENOR. We are wit-ness-es. . . The

BASS. We are wit-ness-es. . .
We are wit-ness-es. . .

p

p *Ped.* *

A un poco più moto.

Lord make the wo - man that is come un - to thine house like Ra - chel and

Lord make the wo - man that is come un - to thine house like Ra - chel and

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

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

A un poco più moto. ♩ = 80.

Le - ah, which two did build . . . the house of Is - ra - el . . .

Le - ah, which two, which two . . . did build Is - ra - el . . .

house like Ra - chel and Le - ah, which two did build Is - ra - el . . .

house like Ra - chel and Le - ah, which two . . . did build Is - ra - el . . .

p *p*

Ped.

Andantino. **RUTH.** *p*

The Lord is my strength and my shield; . . . my

Andantino. ♩ = 52. *p*

heart trust-eth in Him, and I am help - ed; . . . there-fore my

poco cres. *poco cres.*

heart great-ly re - joic - eth, therefore my heart great-ly re - joic - eth, and with my

p

song . . will I praise Him, with my song, . . with my song will I

praise Him, will I praise . . . Him.

dim. *p* *dim.*

B NAOMI.
I have been young, and now am old, . . . yet have I not

p

seen the right - - - eous for - sak - en, nor his seed

beg - ging bread, . . . Though he fall . . . he shall not be

p sf dim.

ut - ter - ly cast down, for the Lord up - hold - - eth, up -

p

hold - eth him. Boaz.

The meek shall in - her - it the earth and

Più moto, ma poco. = 60.

mf

shall delight them selves in the a - bun - dance of peace, They shall . .

p

. . . not be a - sham - ed in the e - vil time, and in the days of

RUTH *p*

The

fa - mine they shall be sat - is - fied, they shall be sat - is -

dim. poco rit.

dim. colla voce.

Lord is my strength and my shield; . . . my heart trusteth in Him and I am

NAOMI.

I have been young, and now am old; . . . yet have I not seen the right -

- fied.

C Come 1ma. ♩ = 52.

p

help - ed; . . . there - fore my heart great - ly re - joic - eth, therefore my

poco cres.

- eous for - sa - ken, nor his seed beg - ing bread, . . .

poco cres.

heart great - ly re - joic - eth, and with my song . . . will I praise Him, with my song, . . .

Though he fall, . . . he shall not be ut - - ter - ly cast

... with my song will I praise Him, will I praise . . .
 down, for the Lord, . . . the Lord up - hold - eth . . .

dim. *poco rit.*

dim. *poco rit.*

dim. *poco rit.*

L'istesso tempo.

Him.
 him.

THE ELDER. *a tempo.*

p

The Lord bless you and

L'istesso tempo.

f *sf* *f* *a tempo.*

Ped. *

keep you, . . . the

ELDERS AND PEOPLE. **TENOR.**

p

The Lord bless you and keep you, . . .

BASS. *p*

The Lord bless you and keep you, . . .

p *Λ* *p* *Λ*

Lord make His face to shine up - on you and be gra - cious un - to

you: . . .

The Lord make His face to shine up - on you and be gra - cious un - to

The Lord make His face to shine up - on you and be gra - cious un - to

The Lord lift up His coun - tenance up - on you . . . and give . . . you

you: . . .

you: . . .

Boaz. *mf*

peace. . .

The

p the Lord lift up His coun - tenance up - on you . . and give . . you *dim.*

p the Lord lift up His coun - tenance up - on you . . and give . . you *dim.*

p

p

D *Più moto, ma poco.*

NAOMI.

p I have been young, and now am old; . .

meek shall in - her - it the earth and shall delight themselves in the a -

peace.

peace.

D *Più moto, ma poco.* $\text{♩} = 60.$

mf

yet have I not seen . . the right - eous for - as - ken,

- bund - ance of peace. They shall . . not be a - sham - ed in the e - vil

p

nor his seed beg-ging bread. . . .

time, and in the days . . . of fa - mine they shall be sat - is - fied,

poco rit. RUTH. *mf* Come 1ma.

The Lord is . . my strength and my

poco rit. *mf*

I have been young, and now am

dim. *poco rit.* *mf*

they shall be sat - is - fied. They shall in - her - it the

poco rit. THE ELDER.

The Lord bless you and

poco rit. PRIESTS AND ELDERS.

The Lord bless you and

poco rit. *p*

The Lord bless you and

Come 1ma. ♩ = 52.

dim. *colla voce.* *p*

Ped. *

shield ; . . . my heart trust - ed in Him and I am
 old ; . . . yet have I not seen the right - -
 earth and shall de-light them - selves
 keep you.
 keep you.
 keep you.

Ped. *

poco cres.
 help - ed ; . . . there-fore my heart great - ly re -
 - - eous for - sa - ken, *poco.cres.* nor his seed
 in the a - bun - dance of peace ;
 The Lord make His face to

poco cres.
Ped. * *Ped.* * *Ped.* *

- joic - eth, there-fore my heart great-ly re - joic - eth, and with my
mf
 beg - ging bread. *mf* Though he fall, he
 they shall . . . not be a - sham - ed
 shine up - on you,
p The Lord make His
p The Lord make His

Ped. *

song, . . . will I praise Him, with my song, . . .
 shall not be ut - - - ter - ly cast
 in the ev - il time, and in the days . . .
p and be gra - cious un - to you, . . .
 face to shine up - on you,
 face to shine up - on you,
Ped. * *Ped.* *

with my song . . . will I praise Him, will I praise
 down, for the Lord up - hold . . . eth, up
 . . . of fa - mine they . . . shall be
 and give you peace, . . . give
 and
 and
 Ped. * Ped. * Ped. *

poco rit. *E a tempo.* *tranquillo.*
 Him; . . . The Lord is my
 - hold eth him; for the Lord . . . up -
 sat - is - fied, in the days . . . of
 you peace, . . . The
 give you peace, . . .
 give you peace, . . .
poco rit. *E a tempo.* *tranquillo.*
 p

strength and my shield, the Lord is my strength and my
 - hold - eth lum, for the Lord . . up - hold - eth
 fa - - mine they shall . . be sat - is
 Lord . . . give . . . you
 The Lord give you
 The Lord give you

dim.
p
dim.
p
dim.
p
dim.
dim.

shield ; my heart . . . re - joic - eth, and with my
 him,
 fied,
 peace,
 peace,
 peace,

rit.
p
un poco meno.
rit.
rit.
rit.
rit.
rit.
pp
rit.
8va...
un poco meno.
p

Ped.

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

song, . . . with my song.. will I praise Him, will I

pp *p*

be . . .

give . . .

p *colla voce.*

poco rall. *a tempo.*

praise Him.

poco rall. *a tempo.*

hold eth him.

poco rall. *a tempo.*

sat is fied.

poco rall. *a tempo.*

you peace.

poco rall. *pp* *a tempo.*

give you peace.

poco rall. *pp* *a tempo.*

give you peace.

poco rall. *pp* *a tempo.* *rall.* *pp*

Ped.

No. 15.

{ SOLO.—“BEHOLD, NEW THINGS DO I DECLARE.”
 { QUARTET AND CHORUS.—“O GENERATION.”

THE ELDER. RECIT.

Moderato. *f* *Be -*

Moderato. ♩ = 76. *f marcato.* *a piacere.*

- hold, . . new things . . do I de - clare ; before they spring forth I tell you of

RECIT. *mf*

mp a tempo.

them. There shall be a son born to Na - o - mi, and

a tempo. p

he shall be a re - sto - rer of thy life, . . and a nou - rish - er of thy old

sempre p

age, . . for thy daughter - in - law whom thou lov - est shall bear

The musical score is written for voice and piano. It begins with a vocal line in C major, 4/4 time, marked 'Moderato'. The piano accompaniment is in the same key and time, marked 'Moderato. ♩ = 76.' and 'f marcato.'. The lyrics are: 'hold, . . new things . . do I de - clare ; before they spring forth I tell you of'. The vocal line continues with 'them. There shall be a son born to Na - o - mi, and he shall be a re - sto - rer of thy life, . . and a nou - rish - er of thy old age, . . for thy daughter - in - law whom thou lov - est shall bear'. The piano accompaniment features complex chordal textures and arpeggiated patterns. The score includes dynamic markings such as *f*, *mf*, *mp*, *p*, and *sempre p*. The piece concludes with a final chord in the piano part.

Allegro non troppo.

p *misterioso.*

him. *Allegro non troppo.* ♩ = 108. And a Branch shall grow out of His

misterioso.
pp

roots, and the Spi - rit of the Lord shall rest up - on Him.

sf pp

Ped.

Ped.

8va... He shall grow as the li - ly, and cast - forth His roots as

mf

Leb - an-on; They that dwell un - der his sha - dow shall re -

dim.

- vive as the corn . . . and flour-ish as the vine. . .

Ped.

f *dim. e rit.*

He . . . will be as the dew un - to Is - - - ra -

p *rit.* *p*

Con moto ma non troppo.

el
ELDERS AND PEOPLE.
SOPRANO.

ALTO. *f marcato.*
O ge - ne - ra - tion,

TENOR.
O ge - ne - ra - tion,

BASS. *marcato.*
O ge - ne - ra - tion, see ye the words of the

Con moto ma non troppo. ♩ = 88.

f marcato.
O ge - ne -

see ye the words of the Lord,

f marcato.
O ge - ne - ra - tion,

Lord, O ge - ne - ra - tion,

ra - tion, see ye the words of the Lord.
 of the Lord.
 see ye the words of the Lord, of the Lord.
 see ye the words of the Lord.

f *f* *f* *f* *f*

Ped.

RUTH.
 For as the earth bringeth forth her bud, and as the gar - den caus - eth the
 NAOMI.
 As the earth bringeth forth her bud, and as the gar - den
 BOAZ.
 As the earth bringeth forth her bud, and as the gar - den
 THE ELDER.
 For as the earth bringeth forth her bud, and as the gar - den caus - eth the

things that are sown in it to spring forth, so the Lord God shall cause
 caus - eth the things to spring forth, so the Lord . . . shall cause
 caus - eth the things to spring forth, so the Lord God shall cause
 things that are sown to spring forth, so the Lord . . God shall cause

righteousness and praise, . . . to spring forth be - fore all the na -

righteousness and praise, . . . to spring forth be - fore all the na -

righteousness and praise, . . . to spring forth be - fore, bo - fore all the na -

praise, to spring forth be - fore all . . . the na -

G ELDERS AND PEOPLE.
tions.

Sop. For as the earth bring-eth forth her bud, and as the gar - den caus - eth the

Alt. As the earth bring-eth forth her bud, and as the gar - den

Ten. As the earth bring-eth forth her bud, . . . and as the gar - den

Bass. For as the earth bring-eth forth her bud, and as the gar - den caus - eth the

things that are sown in it to spring forth, so the Lord God shall cause

caus - eth the things to spring forth, so the Lord . . . shall cause

caus - eth the things to spring forth, so the Lord God shall cause

things that are sown to spring forth, so the Lord . . . God shall cause

righteousness and praise . . . to spring forth be - fore . . . all the na -

righteousness and praise . . . to spring forth be - fore . . . all the na -

righteousness and praise . . . to spring forth be - fore . . . all the na -

praise to spring forth be - fore . . . all the na -

Allegro vivace.

tions.

tions.

tions.

tions.

Allegro vivace. ♩ = 100.

f 3 6 6 6 *cres - cen - do.*

ff Sing, O ye hea - vens,

ff Sing, O ye hea - vens,

ff Sing, O ye hea - vens,

ff Sing, O ye hea - vens,

ff *Sua*

break forth in - to sing - ing, ye

break forth in - to sing - ing, ye

break forth in - to sing - ing, ye

break forth in - to sing - ing, ye

Sva.....

Sva.....

Ped......

moun - tains, O fo - rest, and ev' - ry tree therein,

moun - tains, O fo - rest, and ev' - ry tree therein,

moun - tains, O fo - rest, and ev' - ry tree therein,

moun - tains, O fo - rest, and ev' - ry tree therein,

Sva.....

f

f

f

f

Ped......

O fo - rest, and ev' - ry tree therein, for the

O fo - rest, and ev' - ry tree therein, for the

O fo - rest, and ev' - ry tree therein, for the

O fo - rest, and ev' - ry tree therein, for the

O fo - rest, and ev' - ry tree therein, for the

sempre f

sempre f

sempre f

sempre f

sempre f

sempre f

Ped......

H

Lord hath glo - ri - fied Him - self in Is - - ra - el, the

Lord hath glo - ri - fied Him - self in Is - - ra - el, the

Lord hath glo - ri - fied Him - self in Is - - ra - el, the

Lord hath glo - ri - fied Him - self in Is - - ra - el, the

Lord hath glo - ri - fied Him - self in Is - - ra - el, the

Lord hath glo - ri - fied Him - self in Is - - ra - el, hath

Lord hath glo - ri - fied Him - self in Is - - ra - el, the

Lord hath glo - ri - fied Him - self in Is - - ra - el, hath

Lord . . . hath glo - ri - fied Him - self in Is - - ra -

glo - ri - fied Him - self . . . in Is - - ra -

Lord . . . hath glo - ri - fied Him -

glo - ri - fied . . . Him - self . . . in Is - ra -

el. *mf*

el. *mf* 0

self. *mf* Sing, sing,

el. 0 for - est, and ev' - ry tree there - in,

mf *cres.*

0 for - est,

for - est, and ev' - ry tree there-in, *mf* *cres.*

mf 0 for - est, *cres.*

Sing, sing,

and ev' - ry tree there-in, *f* Sing,

cres. Sing, sing, 0 ye hea - vens, *f* ye

and ev' - ry tree there-in, *f* Sing,

0 ye hea - vens, ye

sing, . . . sing, . . .
 moun - tains, O for - est, and ev' - ry
 sing, . . . sing, . . .
 moun - tains, O for - est, and ev' - ry

sing, . . . sing, . . . sing,
 tree there-in, . . . sing,
 sing, . . . sing, . . . O ye hea . . .
 tree there-in, . . . sing, O ye hea . . .

O ye hea - - - vens, break
 O ye hea - - - vens, break
 vens, break forth in - to sing
 vens, break forth in - to sing

forth in - to sing
 forth in - to sing
 ing, ye moun
 ing, ye moun

Musical score for the first system. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "forth in - to sing", "forth in - to sing", "ing, ye moun", and "ing, ye moun". The piano part includes a dynamic marking of *f* and a series of sixteenth-note patterns in the right hand.

ing, for the Lord . . . hath
 ing, for the Lord . . . hath
 tains, for the Lord . . . hath
 tains, for the Lord . . . hath

Musical score for the second system. It features four vocal staves and a piano accompaniment. The lyrics are: "ing, for the Lord . . . hath", "ing, for the Lord . . . hath", "tains, for the Lord . . . hath", and "tains, for the Lord . . . hath". The piano part includes dynamic markings of *f* and *ff*, and a series of sixteenth-note patterns in the right hand.

glo - ri - fied Him - self in Is - - ra -
 glo - ri - fied Him - self in Is - - ra -
 glo - ri - fied Him - self in Is - - ra -
 glo - ri - fied Him - self in Is - - ra -

Musical score for the third system. It features four vocal staves and a piano accompaniment. The lyrics are: "glo - ri - fied Him - self in Is - - ra -", "glo - ri - fied Him - self in Is - - ra -", "glo - ri - fied Him - self in Is - - ra -", and "glo - ri - fied Him - self in Is - - ra -". The piano part includes dynamic markings of *f* and *ff*, and features sixteenth-note patterns in the right hand with triplet markings (3) and sixteenth-note patterns in the left hand.

el, the Lord hath glo - ri - fied Him - self in Is - - ra -
 - el, the Lord hath glo - ri - fied Him - self in Is - - ra -
 - el, the Lord hath glo - ri - fied Him - self in Is - - ra -
 - el, the Lord hath glo - ri - fied Him - self in Is - - ra -

el, the Lord . . . hath glo - ri - fied, . . . hath glo - ri -
 - el, hath glo - ri - fied, hath glo - - - ri - -
 - el, the Lord, . . . the Lord hath . . . glo - ri -
 - el, hath glo - ri - fied . . . Him - self, . . .

fied, . . . hath glo - - - ri - - - fied
 fied, . . . hath glo - - - ri - - - fied
 fied, glo - ri - fied Him - - - self,
 the Lord . . . hath glo - - - ri - - fied

ff *ff* *ff*

Him - self in Is - - - ra

Him - self in Is - - - ra

Him - self in Is - - - ra

Him - self in Is - - - ra

sf

Molto più presto.

el. O

el. O for - est,

el. Sing, sing, O

el. Ye hea - vens, ye moun - tains,

f

Molto più presto. - 152.

f

for - est, and ev - 'ry tree there-in, sing, for the Lord hath

and ev - 'ry tree there-in, sing, for the Lord hath

for - est, and ev - 'ry tree there-in, for the Lord hath

sing, sing, for the Lord hath

f

f

glo - ri - fied Him - self in Is - ra -
glo - ri - fied Him - self in Is - ra -
glo - ri - fied Him - self in Is - ra -
glo - ri - fied Him - self in Is - ra -

el. *fff*
el. *fff* A
el. *fff* A
el. *fff* A

Ped. *fff* ** Ped. b*

men, *rit.*
men, *rit.*
men, *rit.*
men, *rit.*

ff *rit.*

*b**

fff \wedge *molto rall.*

and *fff* \wedge *molto rall.*

and *fff* \wedge *molto rall.*

and *fff* \wedge *molto rall.*

and *fff* \wedge *molto rall.*

fff *molto rall.*

fff *a tempo.*

men. *fff* \wedge *a tempo.*

men. *fff* \wedge *a tempo.*

men. *fff* \wedge *a tempo.*

men. *fff* \wedge *a tempo.*

fff *a tempo.*

fff *lunga.*

fff \wedge

Ped. * Ped. *

Ped. *

Ped. *