

NOVELLO'S ORIGINAL OCTAVO EDITION.

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# RUTH

A DRAMATIC ORATORIO

THE WORDS SELECTED FROM HOLY SCRIPTURE

BY

JOSEPH BENNETT

THE MUSIC COMPOSED BY

FREDERIC H. COWEN.

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COMPOSED EXPRESSLY FOR THE WORCESTER MUSICAL FESTIVAL, 1887.

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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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HEBREW, 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

The musical score is written for piano and consists of five systems. The first system is marked 'Andante moderato' and 'pp molto mesurato'. The second system has a 'p' dynamic. The third system has a 'pp' dynamic. The fourth system is marked 'sempre pp'. The fifth system has a 'p' dynamic and a section marked '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 -

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*

*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.

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

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

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.

*ff* *ff* *ff* *ff*

*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*

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

*cres.* *dim.* *mf*

*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

*f* *ff* *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,

*f*

No. 8005. *Ped.*



*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.II.  
*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-pli-ca-tion;  
*p* 3

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

*p* *f*

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

He hath sent them meat to the full.

*Allegro molto moderato. ♩ = 76.*

*mf*

*Sra.....*

*f*

*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 vocal part has the lyrics 'Leave us not,'. The piano accompaniment is shown in a grand staff at the bottom of the system, with dynamics like *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 'leave us not, . . . we pray thee, leave us not, leave us not,'. The piano accompaniment continues with dynamics like *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 . . .

*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

This system contains a vocal line and four staves of piano accompaniment. The vocal line begins with the lyrics "O daugh - ters, to my own peo - ple, and to the". The piano accompaniment consists of a right-hand melody and a left-hand bass line.

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

*a tempo.*

*mf* Leave us not,

*mf* Leave us

*mf* Leave us not,

*mf* Leave us

*a tempo.*

This system continues the musical score. It features a vocal line and piano accompaniment. The vocal line includes the lyrics "land . . of my . . na - ti - vi - ty," followed by "Leave us not," and "Leave us". The tempo marking *a tempo.* appears above the first staff, and the dynamic marking *mf* (mezzo-forte) is placed above the vocal line for the first and third phrases. The piano accompaniment continues with a right-hand melody and a left-hand bass line.

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..

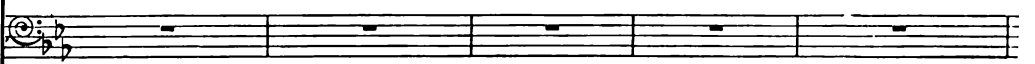
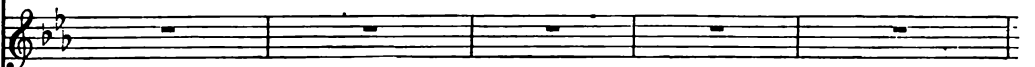
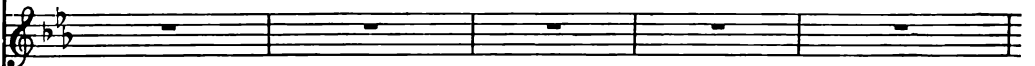
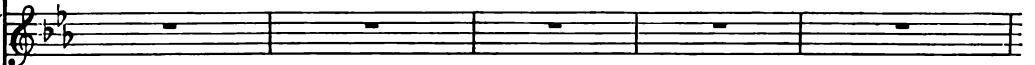
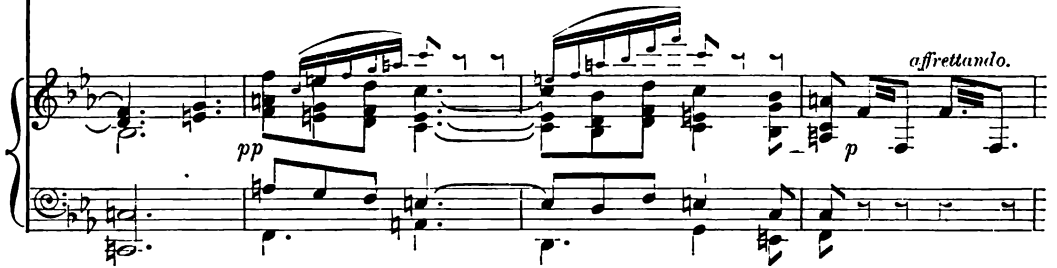
We will re - mem - - - ber thy love . . . . more..

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 -

*mf*

*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 - - -

*f*

- 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** *ORPH.* *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* *p*

thee,

*p*

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 -

- 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

*cres.*

*Ped.* \*

*cres.*

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*

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  
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.



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

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

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

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

*dim.* *ff* *dim.* *p*

*ff* *dim.* *p*

*ff* *dim.* *p*

*ff* *dim.* *p*

*ff* *dim.* *p*

*Ped.* \*

ev - er - more, . . . for ev - er - more. . . . .

ev - er - more. . . . for ev - er - more. . . . .

ev - er - more, . . . for ev - er - more. . . . .

ev - er - more, . . . for ev - er - more. . . . .

*pp* *pp* *pp* *pp* *pp* *pp*

*pp* *pp* *pp* *pp* *pp* *pp*

*p* *pp* *p* *pp* *p* *pp*

*dim.* *rall.* *ff* *pp*

END OF THE FIRST SCENE.

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

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,

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

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

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

**B**

**B**

- cy, of Thy mer - cy in the morn - ing, we will sing a -  
 we will sing a - loud, of Thy mer - cy, will sing a -  
 - cy in the morn - ing, we will sing a - loud, we will sing a -  
 we will sing a - loud, we will sing, . . . we will sing a -  
 - loud, we will sing . . . a - loud of Thy mer - cy in the morn - ing,  
 - loud, sing of Thy mer - cy in . . . the morn - ing,  
 - loud, we will sing . . . a - loud of Thy mer - cy in the morn,  
 - loud, sing of Thy mer - cy in . . . the morn, we will sing a -  
*sempre f*  
 we will sing a - loud, we will sing a - loud,  
 we will sing a - loud, we will sing a - loud,  
 we will sing a - loud, we will sing a - loud, we will sing a -  
 - loud, we will sing a - loud, we will sing a -

No. 8005.

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

dim. 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  
*sempre f*



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*

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

*ff*  
 morn . . . . . ing.  
*ff*  
 morn . . . . . ing.  
*ff*  
 morn . . . . . ing.  
*ff*  
 morn . . . . . ing.

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

*Ped.* \*  
*Ped.* \*  
 No. 8005. \*

The musical score is arranged in systems. The first system features four vocal staves and a grand staff for piano. The vocal parts are marked with the lyrics "glo - ry." and "Stra...". The piano accompaniment includes dynamic markings such as *ff* and *Ped.*. The second system shows the vocal parts continuing with the lyrics "glo - ry." and "Stra...". The piano accompaniment includes dynamic markings like *dim.* and *p*. The third system shows the vocal parts continuing with the lyrics "glo - ry." and "Stra...". The piano accompaniment includes dynamic markings like *dim.* and *pp*. The score concludes with a double bar line and a star symbol.

## 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. q = 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

*f*

as thy soul liv - eth, I will not

*dim.*

leave thee.

NAOMI. *mf*

Turn a - gain, my daugh - ters, go your

*p*

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. . . .

*rit.*

**F**  
*a tempo.*

**РУТН.**

Go in peace, . . . .

Go in peace,

**F**  
*a tempo.*

*pp* *pp*

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

*p*

Peace be to thee, and

**ОРПАИ.**

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

*p*



*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 staves: three vocal staves (Soprano, Alto, Tenor) and one piano accompaniment staff. The vocal staves are mostly empty, with the lyrics 'Let us go a - gain . .' appearing in the Soprano staff. The piano accompaniment begins with a melodic line in the right hand and a rhythmic accompaniment in the left hand. Dynamics include *dim.* and *pp*.

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

... to our own peo - ple,

*pp*

Detailed description: This system contains the second system of music. It features four staves: three vocal staves and one piano accompaniment staff. The vocal staves contain the lyrics 'Let us go a - gain . . to our own peo - ple,' and '... to our own peo - ple,'. The piano accompaniment continues with a similar rhythmic pattern. Dynamics include *pp*.

A - rise, . .

*G*

*G* *A* *A* *A*

*mj*

Detailed description: This system contains the third system of music. It features four staves: three vocal staves and one piano accompaniment staff. The vocal staves contain the lyrics 'A - rise, . .'. The piano accompaniment features a melodic line with several accents (^) and a dynamic marking of *mj*. Chord symbols *G* and *A* are placed above the piano staff. Dynamics include *pp* and *mj*.

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 B-flat major key with a common time signature. 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 lyrics are: "re - turn . . . . . thou our own peo - ple. our own peo - ple. our own peo - ple. our own peo - ple.". The piano accompaniment includes 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,

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

and me. Ac -

NAOMI. RECIT.

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, . . . 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

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

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

*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

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

*dim.* *p* *pp*

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

*p* *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 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,

*ff* *L*

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

*f*

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 dynamics range from piano (p) to pianissimo (pp) and pianissimo sempre (sempre pp). The left hand part is specifically marked 'L.H.' in the second system. The score includes various musical notations such as slurs, ties, and articulation marks.

*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*

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*

No. 8005.

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

*f*

*dim.*

C. A. REAPPE.

*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

*p*

*poco cres.*

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.*

**F**

*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.* ♩ = 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.* 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*

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

*p*

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

*p*

*Ped.* \*

1st TENOR. *p* *dim.* *pp*

rest . . . and this is the re - fresh - - - ing.

2nd TENOR. *p* *dim.* *pp*

rest, . . . and this is the re - fresh - ing, this the re - fresh - - - ing.

*p* *dim.* *pp*

rest, . . . And this the re - fresh - - - ing.

*p* *dim.* *pp*

rest, . . . And this the re - fresh - - - ing.

*p* *dim.* *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

*mf* *mf*

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

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

*p*

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

*mf*

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

*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.

BASSES. *pp*

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. . . . 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

*molto rall.*

daugh-ter, that thou go out with his maid - ens, that they meet thee not in an - o - ther

*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 in a key signature of two flats (B-flat and E-flat) and a common time signature (C). It consists of five systems of music, each with a treble and bass staff. 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 piece features a melodic line in the right hand and a more rhythmic accompaniment in the left hand, with various articulations and phrasing.

*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*

*il Thema un poco marcato.*

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two flats (B-flat and E-flat). The music begins with a piano (*p*) dynamic. A section marked with a bold 'B' starts in the second measure. The melody in the upper staff is characterized by eighth-note patterns and slurs. The bass line provides harmonic support with chords and moving lines.

The second system continues the musical piece with two staves. The notation includes various rhythmic values and slurs, maintaining the piano (*p*) dynamic.

*mf*

The third system features a mezzo-forte (*mf*) dynamic. The upper staff shows a more active melodic line with slurs, while the lower staff continues with harmonic accompaniment.

The fourth system continues the musical development with two staves, showing further melodic and harmonic progression.

*p*

The fifth system returns to a piano (*p*) dynamic. It includes a fermata over a note in the upper staff, indicating a moment of suspension or emphasis.

The sixth system concludes the piece with two staves, ending with a final cadence.

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 series of chords and melodic fragments.

Fourth system of musical notation, marked *p*. It continues the chordal and melodic development.

Fifth system of musical notation, marked *mf* and *cres.*. It features a series of chords with accents and a crescendo.

Sixth system of musical notation, marked *p*. It concludes the piece with a series of chords and melodic lines.

First system of musical notation. The right hand (treble clef) features a complex rhythmic pattern with many accents (^) and slurs. The left hand (bass clef) plays a steady accompaniment. Dynamics include *mf* and *cres.*

Second system of musical notation. The right hand continues with complex rhythmic patterns and accents. The left hand has a more active role with slurs and accents. Dynamics include *p*.

Third system of musical notation. The right hand has a melodic line with accents and slurs. The left hand provides a rhythmic accompaniment. Dynamics include *p* and *f*.

Fourth system of musical notation. The right hand features a melodic line with a *C* time signature change and accents. The left hand has a rhythmic accompaniment. Dynamics include *f ben marcato*.

Fifth system of musical notation. The right hand has a melodic line with a *8va* (octave) marking and accents. The left hand has a rhythmic accompaniment. Dynamics include *ff*.

Sixth system of musical notation. The right hand has a melodic line with a *8va* (octave) marking and accents. The left hand has a rhythmic accompaniment. Dynamics include *f sempre marcato*.

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 dynamic markings such as *ff* and accents (^).

Second system of musical notation, continuing the piece with various chordal textures and melodic lines. Accents (^) are used throughout.

Third system of musical notation, marked with a *D* above the staff. Dynamics range from *p* to *f*. Accents (^) are present.

Fourth system of musical notation, featuring a *sf* dynamic marking and a *Ped.* instruction. An asterisk (\*) is placed below the staff.

Fifth system of musical notation, marked with *pp* dynamics. The music features flowing melodic lines in both hands.

Sixth system of musical notation, concluding the page. It includes dynamic markings *dim.*, *pp*, and *pp L.H.*. A *Ped.* instruction and an asterisk (\*) are also present.

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.

The musical score consists of six systems of music, each with a treble and bass clef staff. The first system is marked *p* and *Con moto.* ♩ = 100. The second system continues the melody. The third system is marked *cres.* and *f*. The fourth system is marked *f* and *p*. The fifth system is marked *pp*. The sixth system is marked *pp* and ends with a double bar line.

*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.* *p* *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.

*mf*

*mf*

gird - ed with joy, . . the val - leys are cov - ered, are cov - ered  
 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,

*cres.*

*p*

*p*

*p*

*p*

*cres.*

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.*

\*

*a tempo.*

*sfz.*

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

*a tempo.*

*sf*

*dim.*

*poco rit. e dim.*

*p*

kind - ness, Thy lov - ing - kind - - - ness, . . . O . . .

God.

*p*

3

*dim.*

*pp*

*ri.*

*Segue subito.*

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. *ff* *dim.*

Blow up the trum - pet on our so - lemn feast

**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.



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



DANCE OF REAPERS (WITH CHORUS OF GLEANERS).

*Allegro.* ♩ = 144.

*p*

GLEANERS.  
SOPRANO.

Corn shall

*p*

*Ped.*

make the young men cheer-ful,

ALTO.

Corn shall make the young men cheer-ful,

*p*

*Ped.*

shall make them cheer-ful,

The

shall make them cheer-ful.

*p*

*mf*

*Ped.*

\* Ancient Hebrew melody.





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

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

*Ped.* \* *Ped.*

The seed shall be pros-per-ous.

The seed shall be

*mf* \* *mf* *sf* *sf* *sf*

The vine shall give her fruit.

pros-per-ous. The vine shall give her

*mf* \* *mf* *sf* *sf* *sf*

L.H. *sf*

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

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

*mf* \* *mf* *dim.* *dim.*

*cres.* L.H. *sf*

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*

*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. ♩ = 72.

*mf* *dim.*

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



*Allegro.*

Allegro.  $\text{♩} = 144.$

*p*

*Ped.* \*

*mf* GLEANERS. SOPRANO.

There shall be joy . . and glad - ness, *Alzro.* *mf*

There shall be joy . . and

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

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

*Ped.* \* *Ped.*

Come 1<sup>ma</sup>. ♩ = 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 and a descending bass line.

*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, featuring a steady bass line and chords in the right hand.

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  
8va

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!  
8va

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 -  
8va

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

*pp* *sf* *pp*

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

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

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

*ff* 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* *dec.* *mf*  
 sun, . . . . . un - to the go - ing down there-of, the

*sf* *dim.*  
*Ped.* \*

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

*mf* *f*  
 from the ris - ing of the sun, . . . . .  
*Ped.*

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

*mf* *f*  
 from the ris - ing, to the go - - ing  
*Ped.* \*

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

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

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

No. 8005.

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 tim - brel and dance,

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

*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* *mf* *mf*

*mf* *sempre cres.*

Him, praise Him, praise Him,

Him, praise Him, praise Him,

Him, praise Him, praise Him,

Him, praise Him, praise Him,

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

\*

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,



*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.*

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*





*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.*



*Molto Andante.* *RUBH. con devozione.*

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

*Molto Andante.*  $\text{♩} = 63.$  *pp* *p*

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

*p* *poco cres.*

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

*p* *poco cres.*

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

*dim.*

*poco rit.* *p* *T*

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

*p colla voce.* *pp*

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

*cres.* *mf* *Ped.* \* *Ped.* \*

*p* *V L'istesso tempo.*

Re - turn to thy rest, O my  
 thou ex - cel - lest them all.

*V L'istesso tempo.* *p* *dim.*

*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. \*

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* *p* *rall.*

*rall.*

*Ped.* \*

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

er . . . un - - - to thee.

*pp* *pp* *rall.* *tr.*

*colle roci.* *pp* *p* *tr.*

*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 a common time signature (C). It begins with a piano introduction marked 'Molto moderato' with a tempo of 72 beats per minute. The introduction features a melody in the right hand and a more active accompaniment in the left hand, marked 'f marcato'. The score then transitions to a recitative section for Boaz, marked 'quasi a tempo'. The vocal parts (Soprano, Alto, Tenor, Bass) enter with the lyrics 'Ye are witnesses this day, that Ruth the Moabite, the wife of Mahlon, have I purchased to be my wife: People and Elders, to raise up the name of the dead upon his inheritance.' The vocal parts are marked 'p' (piano). The piano accompaniment continues with a steady accompaniment, 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. . .

BASS. 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 p*

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

*p*

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

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

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

*C*

*p*

*C Come 1ma. ♩ = 52.*

*p*

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

- 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.*

*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* *p*

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

*p*

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

*p* *p* *p*

*p<sub>A</sub>* *p*

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

you: . . .

you: . . .

*p*

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*

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*

*p* 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

*dim.* *colla voce.* *p* Come 1ma. ♩ = 52.

*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.* \*



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

shield; my heart . . . re - joic - eth, and with my  
 him,  
 fied,  
 peace,  
 peace,  
 peace,  
 8va... un poco meno.

*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*

*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

*p*

*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,





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*

*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*

*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.*

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,

*Molto più presto. 152.*

el. Ye hea - vens, ye moun - tains,

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

sing, sing, for the Lord hath



