

# R U T H ,

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THE HOLY SCRIPTURES.

THE MUSIC COMPOSED BY

GEORGE TOLHURST.

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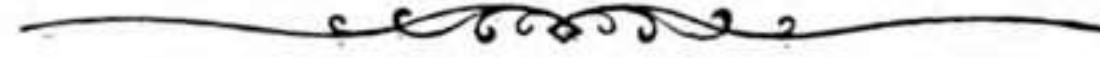
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*To the Queen,*

*a humble tribute of devotion.*



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# RUTH.

The return to Beth-lehem, of Naomi and Ruth, after the famine in the land had given place to abundance, forms the subject of the first part;—the meeting of Boaz with Ruth in the harvest-field, the second part of this Oratorio. It was first performed in the Town Hall, Prahran, near Melbourne, Victoria, Jan. 21st, 1864.

## Part First.

### No. 1.—OVERTURE.

### No. 2.—CHORUS.

Now it came to pass in the days when the judges ruled, there was a famine in the land. And a certain man of Beth-lehem-judah went to sojourn in the country of Moab, he, and his wife, and his two sons.

And the name of the man was Elimelech, and the name of his wife Naomi, and the name of his two sons Mahlon and Chilion, Ephrathites of Beth-lehem-judah. And they came into the country of Moab, and continued there.

And Elimelech Naomi's husband, died; and she was left, and her two sons.

And they took them wives of the women of Moab; the name of the one was Orpah, and the name of the other Ruth: and they dwelled there about ten years.

And Mahlon and Chilion died also both of them; and the woman was left of her two sons and her husband.

### No. 3.—RECITATIVE.

Then she arose with her daughters in law that she might return from the country of Moab:—

### No. 4.—AIR.

For she had heard in the country of Moab how that the Lord had visited his people in giving them bread.

### No. 5.—CHORUS.

And they went on the way to return into Judah.

### No. 6.—RECITATIVE.

And Naomi said unto her two daughters in law,—

### No. 7.—AIR.

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 you that ye may find rest, each in the house of her husband.

### No. 8.—CHORUS.

Then she kissed them; and they lifted up their voice, and wept.

### No. 9.—DUETT.

Surely we will return with thee unto thy people.

### No. 10.—RECITATIVE.

Turn again, my daughters, go your way.

### No. 11.—CHORUS.

And they lifted up their voice and wept again:—

### No. 12.—RECITATIVE.

And Orpah kissed her mother in law; but Ruth clave unto her.

### No. 13.—RECITATIVE.

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

### No. 14.—TRIO.

And Orpah left Naomi, but Ruth clave unto her.

### No. 15.—AIR.

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:—

### No. 16.—RECITATIVE.

The Lord do so to me, and more also, if ought but death part me and thee.

### No. 17.—CHORUS.

When she saw that she was stedfastly minded to go with her, then she left speaking unto her.

### No. 18.—AIR.

So they two went until they came to Beth-lehem. And it came to pass, when they were come to Beth-lehem, that all the city was moved about them, and they said, Is this Naomi?

### No. 19.—CHORUS.

And all the city was moved about them.

### No. 20.—RECITATIVE.

And she said unto them, Call me not Naomi, call me Mara: for the Almighty hath dealt very bitterly with me.

### No. 21.—AIR.

I went out full, and the Lord hath brought me home again empty: why then call ye me Naomi, seeing the Lord hath testified against me, and the Almighty hath afflicted me?

### No. 22.—RECITATIVE.

So Naomi returned, and Ruth the Moabitess, her daughter in law with her, which returned out of the country of Moab: and they came to Beth-lehem in the beginning of barley-harvest.

### No. 23.—CHORUS.

Lowly and solemn be  
Thy children's cry to Thee,  
Father divine;  
A hymn of suppliant breath,  
Owing that life and death  
Alike are Thine.

### No. 24.—CHORUS.

The Lord gave, and the Lord hath taken away,—

### No. 25.—CHORUS.

Blessed be the name of the Lord. AMEN.





## Part Second.

### No. 26.—CHORUS.

And Naomi had a kinsman of her husband's, a mighty man of wealth, of the family of Elimelech; and his name was Boaz.

### No. 27.—RECITATIVE.

And Ruth the Moabitess said unto Naomi,—

### No. 28.—AIR.

Let me now go to the field, and glean ears of corn after him in whose sight I shall find grace.

### No. 29.—RECITATIVE.

And she said unto her, Go, my daughter.

### No. 30.—CHORUS.

And she went, and came, and gleaned in the field after the reapers: and her hap was to light on a part of the field belonging to Boaz, who was of the kindred of Elimelech.

### No. 31.—CHORUS.

And behold, Boaz came from Beth-lehem, and said unto the reapers, The Lord be with you. And they answered him, The Lord bless thee.

### No. 32.—RECITATIVE.

Then said Boaz unto his servant that was set over the reapers, Whose damsel is this?

### No. 33.—RECITATIVE.

And the servant answered him,—

### No. 34.—AIR.

It is the Moabitish damsel that returned with Naomi:

And she said, I pray you, let me glean and gather among the sheaves: so she came and hath continued from the morning until now.

### No. 35.—RECITATIVE.

Then said Boaz unto Ruth,—

### No. 36.—AIR.

Hearst thou not, my daughter? Go not to glean in another field, neither go from hence, but abide here fast by my maidens.

### No. 37.—CHORUS.

Then she fell upon her face, to the ground, and said unto him, Why have I found grace in thine eyes, that thou shouldest take knowledge of me, seeing I am a stranger.

### No. 38.—AIR.

It hath fully been shewed me, all that thou hast done unto thy mother in law since the death of thine husband: and how thou hast left thy father and thy mother, and the land of thy nativity and art come unto a people which thou knowest not heretofore.

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

### No. 39.—RECITATIVE.

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

### No. 40.—CHORUS.

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

### No. 41.—AIR.

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, though I be not like unto one of thine handmaidens.

### No. 42.—TRIO.

At mealtime come thou hither, and eat of the bread, and dip thy morsel in the vinegar. And she sat beside the reapers: and he reached her parched corn, and she did eat, and was sufficed, and left.

Let her glean even among the sheaves, and reproach her not.

### No. 43.—CHORUS.

And she sat beside the reapers: and he reached her parched corn, and she did eat, and was sufficed, and left.

And when she was risen up to glean, Boaz commanded his young men, saying, Let her glean even among the sheaves, and reproach her not.

And let fall also some of the handfuls of purpose for her, and leave them, that she may glean them, and rebuke her not.

### No. 44.—CHORUS.

Soon as the morning trembles o'er the sky,  
And unperceived unfolds the spreading day,  
Before the ripened field the reapers stand  
In fair array.

So she gleaned in the field until even.

### No. 45.—CHORUS.

When thou cuttest down thine harvest in the field, and hast forgot a sheaf in the field, thou shalt not go again to fetch it: it shall be for the stranger, for the fatherless, and for the widow: that the Lord thy God may bless thee in all the work of thine hands.

### No. 46.—RECITATIVE.

So she gleaned in the field until even, and beat out that she had gleaned: and it was about an ephah of barley.

And she took it up, and went into the city: and her mother in law saw what she had gleaned: and she brought forth, and gave to her that she had reserved after she was sufficed.

And her mother in law said unto her, Where hast thou gleaned to day? and where wroughtest thou? blessed be he that did take knowledge of thee. And she shewed her mother in law with whom she had wrought, and said, The man's name with whom I wrought to day is Boaz.

### No. 47.—RECITATIVE.

And Naomi said unto her daughter in law,—

### No. 48.—QUARTET.

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

### No. 49.—RECITATIVE.

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

### No. 50.—RECITATIVE.

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.

### No. 51.—CHORUS.

We are witnesses this day.

### No. 52.—CHORUS.

Blessed be the Lord, which hath not left thee this day without a kinsman, that his name may be famous in Israel.

### No. 53.—CHORUS.

AMEN.



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# RUTH,

## Part 1,

No. 1.

### Overture.

*Andante*  $\text{♩} = 88.$  unis.

PIANO-FORTE.

*p* Tympani. *f* *p* Violini e flauti.

*ff* Str. *f*

*ff* Trombe e Tromboni.

Str.

*ff* **A** **B**

*Allegro. p - 116.* Cello.

Viol. *mf*

Viol. *f* Bassi.

Brass *ff* **A**

*f* Reeds. *ff* Str. *gva.*

*loco*

Clar! *p* Cello.

*f* e Fagi. *era* *ff* tutti.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of a series of chords and melodic lines. A circled letter 'B' is placed above the bass staff, and the instruction 'Vio<sup>o</sup> pizz.' is written below it.

Second system of musical notation. The bass staff includes the instruction 'Str. f' with an accent mark, followed by 'p' (piano) markings. The top staff concludes with the instruction 'Viol. e clar!'.

Third system of musical notation. The top staff begins with the instruction 'e flauti.' and contains melodic lines with accents. The bass staff provides harmonic support with chords.

Fourth system of musical notation. The top staff is marked 'e fagotti.' and 'cres.' (crescendo). The bass staff continues with chordal accompaniment.

Fifth system of musical notation. The top staff is marked 'Clar.' and 'mf' (mezzo-forte). It features a prominent melodic line with many slurs and accents.

Sixth system of musical notation, continuing the melodic and harmonic development of the piece.

Seventh system of musical notation, the final system on this page, showing complex melodic and harmonic textures.

Viol. e trombe. *crea*

This system shows the first two staves of a musical score. The upper staff is for Violins and Trombones, starting with a piano (*p*) dynamic and featuring a melodic line with slurs and accents. The lower staff provides harmonic support with chords and moving lines.

e Clar. *f* **C**

This system continues the musical score. The upper staff includes Clarinets, with a melodic line marked *f* (forte) and a circled 'C' below it. The lower staff continues the harmonic accompaniment.

Trombe e Tromboni. *ff* Viol.

This system features Trombones and Tromboni in the upper staff, marked *ff* (fortissimo). The lower staff includes Violins. The music is characterized by dense chordal textures and moving lines.

Tromboni.

This system focuses on the Trombone part in the upper staff. The lower staff continues the accompaniment. The music features a mix of sustained notes and moving lines.

Str. *ff*

This system features the String section (Str.) in the upper staff, marked *ff*. The lower staff continues the accompaniment. The music is dense and rhythmic.

*gva* Str. **D**

This system includes a *gva* (glissando) marking in the upper staff. The lower staff features a circled 'D' below the staff line. The music is highly rhythmic and textured.

*loco* *gva*

This system features a *loco* (loco) marking in the upper staff. The lower staff continues the accompaniment. The music is highly rhythmic and textured.



First system of piano accompaniment, featuring a treble and bass clef with a key signature of one sharp (F#) and a common time signature. The music consists of flowing eighth and sixteenth notes in both hands.

Second system of piano accompaniment, including the word *loco* above the treble staff. It features a mix of eighth and sixteenth notes with some rests.

Third system of piano accompaniment, featuring a treble staff with a complex chordal texture and a bass staff with a melodic line. A circled 'E' above the bass staff indicates a key signature change to E major, with the word *Bassi* and a dynamic marking *f* below.

Flauti e Clar.

First system for Flutes and Clarinets, showing a treble clef staff with a melodic line and a bass clef staff with a supporting line.

Second system, combining piano accompaniment and Flutes/Clarinets. The piano part is marked *p* and the Flutes/Clarinets part is marked *f*. The word *Viol.* is written above the piano part.

Fourth system of piano accompaniment, continuing the melodic and harmonic development with eighth and sixteenth notes.

Third system combining piano accompaniment with other instruments. The piano part is marked *p*. The Flutes, Clarinet, and Bassoon are marked *p*. The Violins and Basses are marked *f*. The word *unis.* (unison) is written below the strings.

6

*mf*  
Cello. Viol.

This system shows the Cello and Violin parts. The Cello part begins with a piano (*p*) dynamic and a six-measure phrase marked with a '6' above it. The Violin part enters with a mezzo-forte (*mf*) dynamic.

Clarinet e Fag. Viol. Cello.

This system features the Clarinet and Bassoon, Violin, and Cello parts. The Clarinet and Bassoon part has a melodic line, while the Violin and Cello parts provide harmonic support.

Viol. Flauti. *p* Viol.

This system includes the Violin and Flute parts. The Flute part has a melodic line, and the Violin part has a lower melodic line. The system concludes with a piano (*p*) dynamic marking for the Violin.

*cres.* *dim.* *p* *cres.* *dim.* *cres.*

This system is dedicated to dynamic markings, showing a sequence of crescendo (*cres.*), decrescendo (*dim.*), piano (*p*), and further crescendo and decrescendo markings.

Clar. Fagotti.

*dim.* *F* *p*

This system features the Clarinet and Bassoon parts. It includes a decrescendo (*dim.*) marking, a fortissimo (*F*) dynamic marking, and a piano (*p*) dynamic marking.

e Flauti. e Bassi.

This system includes the Flutes and Basses parts. The Flutes part has a melodic line, and the Basses part has a lower melodic line.

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

This system continues the dynamic markings, showing a sequence of crescendo (*cres.*), decrescendo (*dim.*), and further crescendo (*cres.*) markings.

The musical score consists of seven systems. The first system is a piano introduction marked *mf* with a common time signature. The second system continues the piano accompaniment. The third system features a melodic line in the right hand and a bass line in the left hand. The fourth system includes a section for Violins and Basses, marked *ff*. The fifth system features a section for Horns and Cornets, marked *ff*, and includes a *cres.* marking. The sixth system features a section for Strings, marked *ff*, and includes a *gva* marking. The seventh system features a section for Strings, marked *f*, and includes a *loco* marking.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various note values and rests, with some notes marked with first, second, and third endings (1, 2, 3).

Second system of musical notation, continuing the grand staff. It includes a *f* dynamic marking and a *tutti* instruction.

Third system of musical notation, showing a continuation of the grand staff with various rhythmic patterns and articulation marks.

Fourth system of musical notation, featuring a grand staff with *Viol.* and *Trombe Str.* markings.

Fifth system of musical notation, featuring a grand staff with a *f* dynamic marking and a *Trombe.* marking.

Sixth system of musical notation, featuring a grand staff with a *Clar. Flauti e Fag.* marking and a *tutti.* instruction.

Seventh system of musical notation, featuring a grand staff with a *f* dynamic marking and a *Tymp e Bassi.* marking.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of a series of chords and melodic fragments. A dynamic marking of *crec.* (crescendo) is present.

Second system of musical notation. The upper staff is marked *ff* *Viol. e Clar.* and *Trombe e Tromboni.* The lower staff is marked *Viol. &c.*. A dynamic marking of *gva* (ritardando) is indicated above the upper staff.

Third system of musical notation. The upper staff is marked *loco* and *Trombe &c.*. The lower staff is marked *tutti. f*. A dynamic marking of *f* is present.

Fourth system of musical notation. The upper staff is marked *crec.* and *ff Viol.*. The lower staff is marked *ff*.

Fifth system of musical notation. The upper staff is marked *gva* and *loco*. The lower staff is marked *Trombe.*, *Viol.*, *e Trombe.*, and *tutti.*

Sixth system of musical notation. The upper staff is marked *ff tutti.*, *p trombe.*, *ff tutti.*, *p trombe.*, and *ff tutti.*. The lower staff is marked *ff tutti.*

Seventh system of musical notation. The upper staff is marked *Segue Chorus.*. The lower staff is marked *Segue Chorus.*

No. 2.

CHORUS — NOW IT CAME TO PASS.

Andante Maestoso. ♩ = 80.

RUTH, Ch: I, ver: 1 to 5.

SOPRANO.

ALTO.

TENORE.

BASS.

PIANO  
FORTE.  
or  
ORGAN.

*alla recitativo.*

*ff*

*alla recitativo.*

Now it came to pass in the days when the judges ruled,

*alla recitativo.*

Now it came to pass in the days when the judges ruled,

*alla recitativo.*

Now it came to pass in the days when the judges ruled,

*alla recitativo.*

Now it came to pass in the days when the judges ruled,

there was a fa mine in the

*dim.*

there was a there fa mine in the

*dim.*

there was a there fa mine in the

*dim.*

there was a there fa mine in the

*dim.*

land. And a certain man of Beth-lehem ju - dah went to so - journ in the  
 land. And a certain man of Beth-lehem ju - dah went to so - journ in the  
 land. And a certain man of Beth-lehem ju - dah went to so - journ in the  
 land. And a certain man of Beth-lehem-ju - dah went to so - journ in the

coun - try of Mo - ab, he, and his wife, and his  
 coun - try of Mo - ab, he, and his wife, and his  
 coun - try of Mo - ab, he, and his wife, and his  
 coun - try of Mo - ab, he, and his wife, and his

two sons.  
 two sons. and the  
 two sons. And the name . . . . of the man . . . . was E - lim - e - lech, and the  
 two sons. And the name . . . . of the man . . . . was E - lim - e - lech,

and the name of his two sons

name of his wife was Na - o - - mi, and the name of his two sons

name of his wife was Na - o - - mi, and the name of his two sons

and the name of his two sons

Ma - lon and Chi - li - on, Ephrathites of Beth - lehem - ju - dah. And they

Ma - lon and Chi - li - on, Ephrathites of Beth - lehem - ju - dah. And they

Ma - lon and Chi - li - on, Ephrathites of Beth - lehem - ju - dah. And they

Ma - lon and Chi - li - on, Ephrathites of Beth - lehem - ju - dah. And they

came in to the coun - try of Mo - ab, and con - tin - ued there. And E -

came in to the coun - try of Mo - ab, and con - tin - ued there. And E -

came in to the coun - try of Mo - ab, and con - tin - ued there.

came in to the coun - try of Mo - ab, and con - tin - ued there.



*lim-e-lech Na-o-mi's hus-band died; and she was left, and her*

*lim-e-lech Na-o-mi's hus-band died; and she was left, and her*

*f And E-lim-e-lech Na-o-mi's hus-band died; and she was left, and her*

*f And E-lim-e-lech Na-o-mi's hus-band died; and she was left, and her*

two sons.

two sons.

two sons.

*f* two sons. And they took them wives of the wo-men of Mo-ab;

the name of the one was

*p* the name of the o-ther Ruth: and they dwelt there a-bout ten

Or-pah, and they dwelt there a-bout ten

and they dwelt there a-bout ten

and they dwelt there a-bout ten

**B**

years. And Mah - lon and Chi - lion died al - so both of  
 years. And Mah - lon and Chi - lion died al - so both of  
 years. And Mah - lon and Chi - lion died al - so both of  
 years. And Mah - lon and Chi - lion died al - so both of

them; and the wo - man was left, was left of her two sons and her  
 them; was left of her two sons and her  
 them; her two sons and her  
 them; the wo - man was left of her two sons and her

hus - band. and the wo - man was left was  
 hus - band. and the wo - man was  
 hus - band. and the wo - man was left, was left of her

left, was left and the wo-man was left, was left  
 left, was left and the  
 and the wo-man was left, was left, was left  
 two sons and her hus ..... band and the wo-man was

was left of her two sons and her  
 wo-man was left, was left, was left of her two sons and her  
 and the wo-man was left, was left of her two sons and her  
 left, was left of her two sons, was left of her two sons and her

*p senza accomp.*

hus ..... band .....  
 hus ..... band .....  
 hus ..... band .....  
 hus ..... band .....

*dim. accomp.*

**No. 3. RECIT.: THEN SHE AROSE WITH HER DAUGHTERS IN LAW.**

SOPRANO VOICE.

Then she a . rose with her daughters in law

PIANO FORTE or ORGAN.

that she might re . . turn from the coun . try of Mo . ab.

**AIR. - FOR THE LORD HAD VISITED HIS PEOPLE.**

**No. 4.**

Andante. *mf*

*p*

For the Lord had vi . sit . ed his peo . ple, had

vi.sit.ed his people in giv.ing them bread.

*f*

For she had heard in the country of Moab how that the

*p*

Lord had visited his people, had visited his people, had visited his people.

*f*

For the Lord had visit.ed his

*p*

peo - ple, had vis.it.ed his peo - ple in giv.ing them bread,in giving them

bread had visit.ed his peo.ple had vis.it.ed his

*grva*

*f* *p* *f* *p*

peo.ple his people in giv. . . . ing them bread.

*tr*

*f*

*cres:*

*tr*

CHORUS. — AND THEY WENT ON THE WAY.

No. 5.

*ALLEGRO  
MODERATO*  
Met. ♩ = 116.

*ff*

And they went on the way to re- turn un- to Ju - - dah.

And they

And they  
 they went on the way And they  
 went on the way to re - turn un - to Ju - dah. And they  
 And they

went on the way  
 went on the way  
 went on the way And they went on the  
 went on the way, And they went on the way to re - turn un - to

And they went on the way to re - turn un - to Ju - dah, they  
 they  
 way And they went on the way they  
 Ju - dah. they went on the way they



went on the way to re - turn un - to Ju - dah.

went on the way to re - turn un - to Ju - dah.

went on the way to re - turn un - to Ju - dah.

went on the way to re - turn un - to Ju - dah.

*ff*

A

And they went on the way

And they went on the way, on the way

And they went on the

*mf*

to re - - - turn . . . . un - - to Ju - - - dah.

And they went on the way . . . . .

And they went, and they went on the way . . . . .

way and they went on the way . . . . .

*ff*

*p*  
And they went  
*p*  
And they went  
*p*  
And they went  
*p*  
And they went

*cres.*  
on the way to re - - turn . . . . un - - to Ju - -  
*cres.*  
on the way to re - - turn un - - to Ju - -  
*cres.*  
on the way to re - - turn un - - to Ju - -  
*cres.*  
on the way to re - - turn un - - to Ju - -

*p*  
-dah, they went on the way to re - turn  
*p*  
-dah, they went on the way to re - turn  
*p*  
-dah, they went on the way to re - turn  
*p*  
-dah, they went on the way to re - turn

*dim.*

*dim.* un - to Ju - dah. they went on the way *f*

*dim.* un - to Ju - dah. they went on the way *f*

*dim.* un - to Ju - dah. they went on the way *f*

*dim.* un - to Ju - dah. they went on the way *f*

*ff* they went on the way **(B)**

*ff* they went on the way

*ff* they went on the way

*ff* they went on the way

they went on the way

*ff* *ff* *f*

**(B)**

*f* And they went on the way, on the

*f* And they went on the way to re - turn un - to Ju - dah.

*f* to re - turn un - to Ju - dah.

And they went on the way, And they

way on the way to re-  
to re-  
on the way And they went on the way to re-  
went on the way to re- turn un- to Ju- dah.

turn un- to Ju- dah. And they went on the way  
turn un- to Ju- dah. And they went on the way  
turn un- to Ju- dah. And they went on the way  
And they went on the way

*crea* to re - - turn . . . . un - - to Ju - - dah, they went  
*crea* to re - - turn un - - to Ju - - dah, they went  
*crea* to re - - turn un - - to Ju - - dah, they went  
*crea* to re - - turn un - - to Ju - - dah, they went

on the way to re - - turn un - - to Ju - - - -

on the way to re - - turn un - - to Ju - - - -

on the way to re - - turn un - - to Ju - - - -

on the way to re - - turn un - - to Ju - - - -

on the way to re - - turn un - - to Ju - - - -

*p* *dim.*

-dah. And they went on the way to re - turn un - to Ju - - dah.

-dah. And they went on the way to re - turn un - to Ju - - dah.

-dah. And they went on the way to re - turn un - to Ju - - dah.

-dah. And they went on the way to re - turn un - to Ju - - dah.

-dah. And they went on the way to re - turn un - to Ju - - dah.

*ff*

*ff*

## No. 6.

## RECITATIVE — AND NAOMI SAID.

And Na-o-mi said un-to her two daughters in law —

## No. 7.

## AIR — GO RETURN, EACH TO HER MOTHER'S HOUSE.

*Larghetto.* Met: ♩ = 72.

Go, re - - turn each to her mother's house,

Go, re - turn each to her mother's house

*f*

Go, re - - turn each to her mother's house,

*p* *f*

each to her mother's house: the Lord deal

*p*

kind - - ly with you, the Lord deal kind - - - ly with you, deal

**A**

kind - ly, kind - ly, kind - ly with you, deal kind - - - - -

*pp*

- - - - ly with you, as ye have dealt with the dead and with

*cres.* *p*

me, with the dead and with me. The

*f* *cres.* *dim.* *p* *pp*

**B**

Lord grant you that ye may find rest

*sost.* *cres.*

**B**



each in the

*f*

*p*

house of her hus - band, each in the house of her

*dim.*

*cres.*

hus - band, find rest, find rest in the house of her

*p*

hus - band.

*f*

CHORUS — THEN SHE KISSED THEM.

No. 8.

*Largo. p = 54.*

SOPRANO. Then she kissed them, then she kissed them, she

ALTO. Then she kissed them, then she kissed them, she

TENORE. Then she kissed them, then she kissed them, she

BASS. Then she kissed them, then she kissed them, she

PIANO FORTÉ. *Largo.*

kissed them, she kissed them and they lifted up their voice and wept.

kissed them, she kissed them and they lifted up their voice and wept.

kissed them, she kissed them and they lifted up their voice and wept.

kissed them, she kissed them and they lifted up their voice and wept.

*ores.*

Then she kissed them, then she kissed them,

Then she kissed them, then she kissed them, *mf*

Then she kissed them, then she kissed them, and they lifted up their voice

Then she kissed them, then she kissed them,

*mf*

and wept, and wept. and  
 and... they lifted up their voice and wept. and  
 and wept. and wept. and  
 and wept. and wept. and

*p* *mf* *p* *f* *p*

wept, and wept, and wept. Then she  
 wept, and wept, and wept. Then she  
 wept, and wept, and wept. Then she  
 wept, and wept, and wept. Then she

*f* *p* *f* *p* *cres.* *f*

kissed them, then she kissed them. *dim.*  
 kissed them, then she kissed them. *dim.*  
 kissed them, then she kissed them. *dim.*  
 kissed them, then she kissed them. *dim.*

*p* *dim.* *pp*

32  
DUET — SURELY WE WILL RETURN WITH THEE.

No. 9.

ALLEGRETTO.

$\text{♩} = 80.$

The musical score is arranged in systems. The first system shows the piano introduction in G major, 2/4 time, marked *ALLEGRETTO.* and  $\text{♩} = 80.$  with a dynamic of *f*. The piano accompaniment continues through the second system. The vocal parts enter in the third system. Soprano 1 and Soprano 2 sing in unison: "Sure - - ly we will re - turn with thee,". The piano accompaniment in the third system is marked *p*. The fourth system continues the vocal melody with lyrics: "Sure - - ly we will re - turn with thee, re - - turn, . . . . re -". The piano accompaniment includes dynamics *f*, *fp*, and *pp*, and the instruction *crec.* (crescendo). The fifth system shows the vocal parts with lyrics: "- turn re - - turn with thee, Sure - ly we will re -". The piano accompaniment is marked *mf*. The sixth system concludes the vocal parts with lyrics: "- turn re - - turn with thee,". The piano accompaniment continues with a dynamic of *mf*.

- turn with thee, Sure - - ly we will return with thee, Sure - - ly we will re-  
 Sure - - ly we will return with thee, Sure - - ly we will return with thee, re-  
 - turn, - re - turn, re - turn with thee, we will, we will re - - turn, re-  
 - turn, - re - turn, re - turn with thee, we will, we will re - - turn, re-  
 - turn, re - turn with thee, re - - - - - turn, re - - - - -  
 - turn, re - turn with thee, re - - - - - turn, re - - - - -  
 - turn, re - - - - - turn, re - - - - - turn, -  
 - turn, re - - - - - turn, re - - - - - turn, -

*f*  
*f*  
*p*  
*ores.*  
*f*  
*pp*  
*f*  
*mf*

Surely we will re-turn with thee, Surely we will re-turn with thee,  
 Surely we will re-turn with thee, Surely we will re-turn with thee,

*p* *cres:* *dim:* *p* *cres:* *dim:*

Surely we will re-turn, re - turn, re - turn with thee, we will return with  
 Surely we will re-turn, re - turn, re - turn with thee, we

*p* *f* *p* *f*

thee, we will return with thee, we will return with thee, with thee . . .  
 will return with thee, we will return with thee, we will return with thee, with

*f* *p*

... with thee . . . un-to thy peo - - ple  
 thee, with thee . . . un-to thy peo - - ple re-

*mf* *p* *f* *p*

return, return, re - turn . . . . . return, return, re -

- turn return, re - turn . . . . . re - turn, return, re -

*pp* *p*

- turn, . . . . . return, return, re - turn . . . . . re -

- turn, . . . . . re - turn, return, re - turn . . . . . re -

*pp* *p*

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

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

*mf*

- turn, . . . . . re - turn, . . . . . re - turn, . . . . . unto thy

- turn, . . . . . re - turn, . . . . . re - turn, . . . . . unto thy

*p*

peo - ple. re - turn, re - turn, re - turn, re - turn, re - turn, re -

peo - ple. re - turn, re - turn, re - turn, re - turn, re - turn, re -

*f* *p* *mf*

**B** *rall.*

- turn, re - turn, re - - turn.

- turn, re - turn, re - - turn.

**B** *rall.* *f* *a tempo.*

*f*

*p* *p* *dim.*



No. 10.

RECIT. — TURN AGAIN MY DAUGHTERS.

Turn a-gain, my daughters, turn a-gain, go your way.

No. 11. CHORUS — AND THEY LIFTED UP THEIR VOICE AND WEPT AGAIN.

*Adagio.* ♩ = 68

SOPRANO.

ALTO.

TENORE.

BASS.

PIANO FORTE.

*Adagio.*

*f*

*mf*

*mf* >

And they lift-ed up their voice and wept a-gain.

And they lift-ed up their voice and wept a-gain.

And they lift-ed up their voice and wept a-gain.

*mf* >

And they lift-ed

*f* > And they lift - ed up their voice and wept a - gain . . .

*f* > And they lift - ed up their voice and wept a - gain.

*f* > And they lift - ed up their voice and wept a - gain.

*cres.* up their voice and wept a - gain, they wept a - gain, they wept a - gain . . .

*cres.* *f*

... *p* They wept a - gain, wept, wept, wept,

*p* They wept a - gain. wept, wept,

*p* They wept again. wept, wept,

... They wept again. wept, wept,

*p* >

wept, they wept a gain.

wept, they wept a gain.

wept, they wept a gain.

wept, they wept a gain.

*cres.* *f* *gva*

*col gva*

they wept again, ..

they wept again, ...

they wept again, ...

*loco*

*p*

Org. Ped.

... they wept a - gain. wept, wept, they wept a - gain.

they wept a - gain. wept, wept, they wept a - gain.

wept, wept, they wept a - gain.

wept, wept, they wept a - gain.

*A mf*

And they lift - - - - ed up their

And they

*mf*

*cres.*

voice and wept  
 lift . . . . . ed up their voice  
 And they lift . . . . . ed

And they lift . . . . . ed up their  
 And they lift . . . . . ed up their  
 up their voice . . . . .

And they lift . . . . . ed up their

voice . . . . .  
 voice  
 voice  
 And they lift . . . . . ed

voice

*f* And they *ff* lift - - - - ed

lift - - - - ed *ff* up their *ff*

up their voice their

*p* And they lift - - - - ed up their

up their voice and wept, they

voice and wept, they

voice and wept, they

voice and wept, they

**B** wept again, they wept again, *f* And they lifted up their voice and wept again.

wept again, they wept again, *f* And they lifted up their voice and wept again.

wept again, they wept again, *f* And they lifted up their voice and wept again.

wept again, they wept again, *f* And they lifted up their voice and wept again.

**B** *f* *gva*

*ff* And they lifted up their voice and wept again. *mf* they wept a gain.

*ff* And they lifted up their voice and wept again. *mf* they wept a gain.

*ff* And they lifted up their voice and wept again. *mf* they wept a gain.

*ff* And they lifted up their voice and wept again. *mf* they wept a gain.

*ff* And they lifted up their voice and wept again. *mf* they wept a gain.

*p* wept, wept, *dim.* they wept a gain. *pp* wept, wept, a - - - gain.

*p* wept, wept, *dim.* they wept a gain. *pp* wept, wept, a - - - gain.

*p* wept, wept, *dim.* they wept a gain. *pp* wept, wept, a - - - gain.

*p* wept, wept, *dim.* they wept a gain. *pp* wept, wept, a - - - gain.

*p* wept, wept, *dim.* they wept a gain. *pp* wept, wept, a - - - gain.

*p* wept, wept, *dim.* they wept a gain. *pp* wept, wept, a - - - gain.

*p* wept, wept, *dim.* they wept a gain. *pp* wept, wept, a - - - gain.

*p* wept, wept, *dim.* they wept a gain. *pp* wept, wept, a - - - gain.

*p* wept, wept, *dim.* they wept a gain. *pp* wept, wept, a - - - gain.

*p* wept, wept, *dim.* they wept a gain. *pp* wept, wept, a - - - gain.


*p* wept, wept, *dim.* they wept a gain. *pp* wept, wept, a - - - gain.

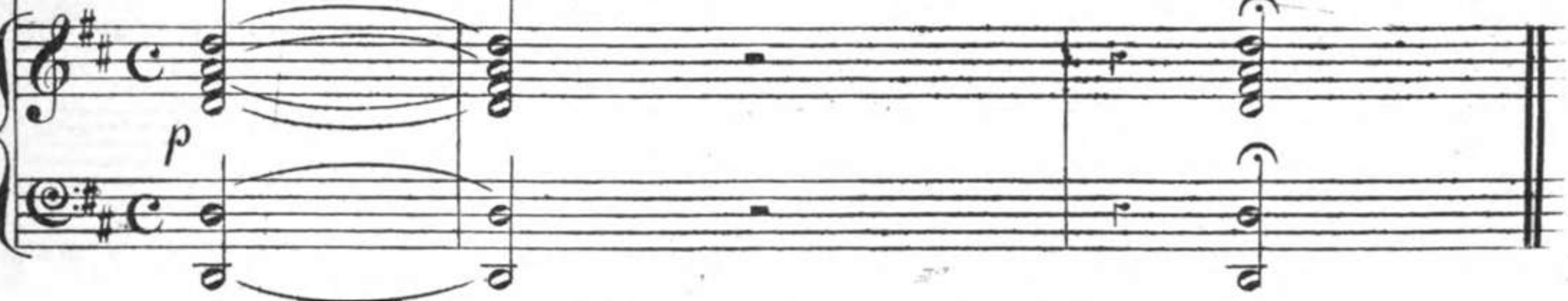
*p* wept, wept, *dim.* they wept a gain. *pp* wept, wept, a - - - gain.

Empty musical staves for vocalists.


*f* *p* Organ alone

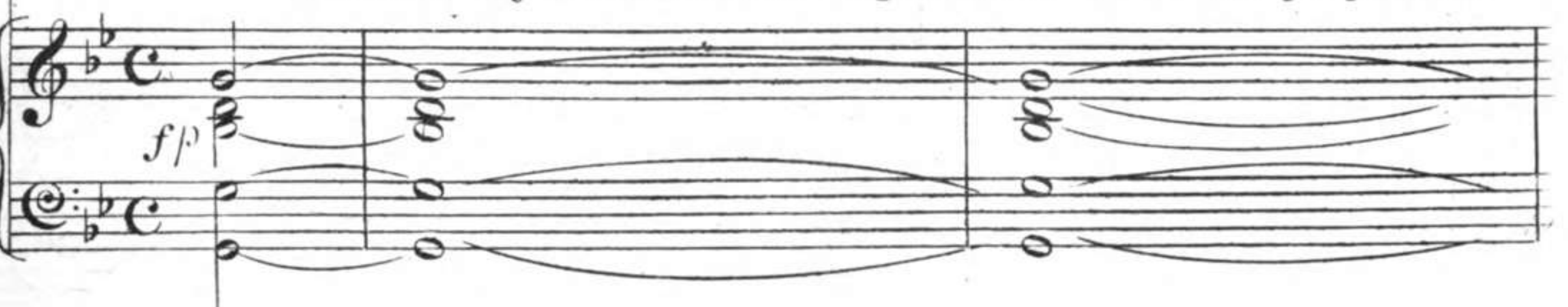
**No. 12. RECIT — AND ORPAH KISSED HER MOTHER IN LAW.**


SOPRANO.  And Orpah kissed her mother in law; but Ruth clave unto her.

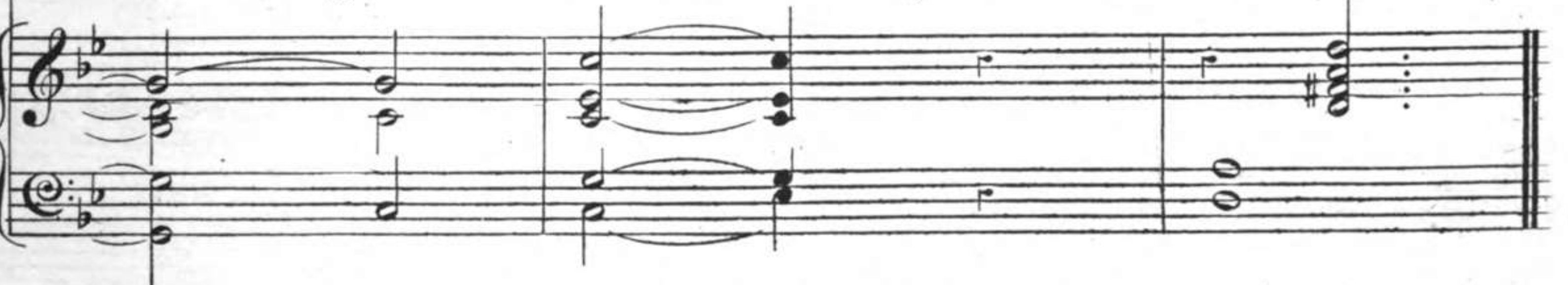
PIANO FORTE. 

**No. 13. RECIT — BEHOLD, THY SISTER IN LAW IS GONE BACK.**

SOPRANO.  Be-hold, thy sis-ter in law is gone back un-to her people, and

PIANO FORTE. 

 un-to her gods: re-turn thou af-ter thy sis-ter in law.



**No. 14. TRIO — AND ORPAH LEFT NAOMI.**

*Andante.*  *mf* *express.*

$\text{♩} = 160.$  



SOPRANO 2<sup>o</sup>

And Or - - pah left Na - o - - mi; but Ruth clave un - to her. And

SOPRANO 1<sup>o</sup>

And Or - - pah left Na

Or - - pah left Na - o - - mi; but Ruth clave un - to her.

SOPRANO 3<sup>o</sup>

Be - hold . . . . .

- o - mi; but Ruth clave un - to her. And Or - pah left Na - o - - mi; but

Ruth clave un - to her. Or - pah left Na - o - - mi;

Or - pah is gone back unto her peo - ple. Be - hold . . . . . Or - pah is gone



Ruth clave un- to her. And Orpah left Na- o-mi; And Orpah left Na- o-mi, And  
 Ruth clave un- to her. And Orpah left Na- o-mi; And Orpah left Na- o-mi, And  
 back un- to her people. And Orpah left Na- o-mi; And Orpah left Na- o-mi, And

Orpah left Na- o-mi, but Ruth clave un- to her. Ruth clave un-  
 Orpah left Na- o-mi, but Ruth clave un- to her. Ruth clave un-  
 Orpah left Na- o-mi, but Ruth clave un- to her. Ruth clave un-

-to her. Ruth clave un- to her, Ruth clave un- to her. <sup>(A)</sup>  
 -to her. Ruth clave un- to her, Ruth clave un- to her.  
 -to her. Ruth clave un- to her, Ruth clave un- to her.

Ruth clave un - to her un - to . . . . .

Ruth clave un to her. *f* Ruth clave un

Ruth clave un to her. Ruth clave, Ruth clave un

her, un - to . . . . . her. . . . . *f* And

-to her. un - to . . . . . her. . . . . *f* And

-to her. un - to . . . . . her. . . . . *f* And

Or - - pah left Na - o - - mi, but Ruth clave un to her. . . . . *f* And

Or - - pah left Na - o - - mi, Ruth clave un to her. *f* And

Or - - pah left Na - o - - mi, but Ruth clave un - to her. *f* And

*f p* *crec.*

B

Or - - pah left Na - o - - mi, . . . . but Ruth clave un - to her.

Or - - pah left Na . o - - mi, . . . . clave un - - to her.

Or - - pah left Na - o - - mi, . . . . but Ruth clave un - to her. but

*f p*

Org. Ped. 8<sup>va</sup>

but Ruth clave un - to her. but

but Ruth clave un - to her.

Ruth clave un - to her, but Ruth clave un - to her.

*mf* *dim.* *p*

Ruth clave un - to her, but Ruth clave un - to her.

but Ruth clave un - to her.

but Ruth clave un - to her.

*mf* *p*

Ruth clave un - to her, Ruth clave un - to her... Ruth

Ruth clave un - to her, Ruth clave un - to her... Ruth

Ruth clave un - - - to her, Ruth clave un - to her... Ruth

*pp*

clave un - to her, Ruth clave... un - - - to...

clave un - to her, Ruth clave... un - - - to...

clave un - - - to her, Ruth clave... un - - - to...

4

her.

her.

her.

*f*

*cres.*

*ff*

AIR — INTREAT ME NOT TO LEAVE THEE.

No. 15.

Larghetto.

$\text{♩} = 126.$

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It begins with a piano (*p*) dynamic and features several trills (*tr*) and a crescendo (*cres.*) leading to a mezzo-forte (*mf*) dynamic. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment.

The second system continues the musical piece. The upper staff features a crescendo (*cres.*) leading to a forte (*f*) dynamic, followed by a piano (*p*) dynamic and another forte (*f*) dynamic. The lower staff continues the accompaniment with various chordal textures.

The third system shows the continuation of the melody and accompaniment. The upper staff has a piano (*p*) dynamic and a forte (*f*) dynamic. The lower staff maintains the accompaniment.

The fourth system introduces the vocal line. The upper staff contains the lyrics: "In - treat me not to leave thee, or to re - turn from following after thee: in -". The lower staff is the piano accompaniment, starting with a piano (*p*) dynamic.

The fifth system continues the vocal line and piano accompaniment. The upper staff contains the lyrics: "-treat me not to leave thee, in - treat me not . . . . to leave thee,". The lower staff is the piano accompaniment, ending with a piano (*p*) dynamic and a crescendo (*cres.*).

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

*f* *p*

- turn from following after thee, In - - treat me not, in-

*f* *p*

- treat me not to leave thee, In - - treat me not, in - treat me not to

*mf* *p*

leave thee, intreat me not, intreat me not to leave thee, or to re - turn from following after

thee, or to re - - turn from following af-ter thee

*f*

First system of musical notation, including vocal line and piano accompaniment.

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, thy God my God, thy God my

The first system of music features a vocal line in G major with a treble clef and a piano accompaniment in G major with a bass clef. The lyrics are "God my God, thy God my God, thy God my". The piano part begins with a *pp.* dynamic marking and includes various musical notations such as slurs and accents.

God: . . . . . Where thou di - - est will I die

The second system continues the vocal line with the lyrics "God: . . . . . Where thou di - - est will I die". The piano accompaniment features a *mf* dynamic marking and includes a section with a *p* dynamic marking. The system concludes with a repeat sign.

and there will I be bu - - ri - ed . . . . . In -

The third system continues with the lyrics "and there will I be bu - - ri - ed . . . . . In -". The piano accompaniment includes a *f* dynamic marking and a *p* dynamic marking. The system ends with a repeat sign.

- treat me not to leave thee, or to re - turn from following after thee, In -

The fourth system continues with the lyrics "- treat me not to leave thee, or to re - turn from following after thee, In -". The piano accompaniment features a consistent rhythmic pattern with slurs.

- treat me not, in - treat me not, in - treat me not to leave thee, In -

The fifth system continues with the lyrics "- treat me not, in - treat me not, in - treat me not to leave thee, In -". The piano accompaniment maintains the same rhythmic and melodic structure as the previous systems.



- treat me not to leave thee In -

*f* *p*

- treat me not, in - treat me not In -

*f*

- treat me not, in - - treat me not . . . *giva (ad lib)* to re -

*pp* *p*

- turn from following af - ter thee.

*f*

*tr*

RECIT — THE LORD DO SO TO ME.

No. 16.

The Lord do so to me, and more al- so, if ought but death part me and thee.

CHORUS — WHEN SHE SAW THAT SHE WAS STEDFASTLY MINDED.

No. 17.

*Allegro.*  
♩ = 108

*ff* *sf* *f* *cres.* *ff*

TREBLE. *ff*

ALTO. *ff*

TENORE. *ff*

BASS. *ff*

When she saw . . . that she was stedfastly, stedfastly

When she saw . . . that she was stedfastly, stedfastly

mind - - ed to go with her then she left speak ing un-

mind - - ed to go with her she left, left speak ing un-

mind - - ed to go with her then she left speak ing un-

mind - - ed to go with her then she left speak ing un-

-to her.

*mf*

-to her. she saw that she was sted - fastly mind - ed, she saw that she was

-to her. she saw that she was

-to her.

*f* She saw that she was sted-fast-ly mind-ed

sted-fast-ly mind-ed, She saw that she was sted-fast-ly mind-ed

sted - - fastly mind-ed, She saw that she was sted-fast-ly mind-ed

She saw that she was sted-fast-ly mind-ed

*A mf* then she left speaking

*mf* then she left speaking

*mf* then she left speaking

*mf* then she left speaking

*mf* then she left speaking

*f* un - - - to her, she left speaking

*p* un - - - to her.

*f* un - - - to her. *mf* she left speaking,

*f* un - - - to her. *mf* she left speak-ing un-to

un - - - to her, she left speaking un-to her, she left speak-ing un-to

she left speak - ing unto her,

she left speak - ing unto her, she left speak - ing unto her,

her, she left speak - ing unto her, she left speaking

her, she left speaking she left speaking

**B** then she left speak - ing un - - - to her. *mf*

then she left speak - ing un - - - to her, she left speaking *mf*

then she left speak - ing un - - - to her, she left speak - ing un - to

then she left speak - ing un - - - to her.

she left speak - ing unto her, she left speak - ing unto her, she left

she left speak - ing unto her, she left

her, she left speak - ing unto her, she left speaking she left

she left speaking she left

speaking she left speak - ing unto her, she left speak - ing unto  
 speak - ing unto her, she left speaking she left speaking to  
 speak - ing unto her, she left speak - ing unto her, she left speak - ing unto  
 speak - ing unto her, she left speaking, she left

her, she left speaking un - - - to her. When she saw that she was  
 her, she left speaking un - - - to her. When she saw that she was  
 her, left speaking un - - - to her. When she saw that she was  
 speaking, left speaking un - - - to her. When she saw that she was

sted - fast - ly minded, she saw that she was sted - fast - ly minded *p*  
 sted - fast - ly minded, she saw that she was sted - fast - ly minded to go with  
 sted - fast - ly minded, she saw that she was sted - fast - ly minded  
 sted - fast - ly minded, she saw that she was sted - fast - ly minded *p*

*p* sted - fast - ly mind - ed to go with her . . . . .

her, . . . . . sted - fast - ly mind - ed to go with

sted . . . . fast - ly sted . . . . fast - ly

sted . . . . fast - ly sted . . . . fast - ly

*pp*

*pp* then she left speak - ing un - . . . . to her.

*pp* her then she left speak - ing un - . . . . to her.

*pp* then she left speak - ing un - . . . . to her.

*pp* then she left speak - ing un - . . . . to her.

*mf*

## AIR — SO THEY TWO WENT UNTIL THEY CAME.

## No. 18.

*Allegretto* ♩ = 120.

BASS VOICE.

ACCOM.

*f* >

*p*

So they two went un - til they came, un - til they

came to Beth - le - - hem. So they two went un - til they



came, un - til . . . they came . . . to Beth - le - hem. And it

came to pass, when they were come to Beth - le - hem, that

all the ci - ty was mo - ved a - bout them,

and they said, Is this Na - o - mi?

Is this Na - o - mi? Is this Na - o - mi?

mi Na - o - - - mi So they two went un -

*p* *p* Vio: solo.

- til they came, un - til they came to Beth - le -

- hem. So they two went un - til they came, un -

*p*

- til they came to Beth - le - - hem.

**B** *ff*

And . . . . . they said, Is

*f* *dim.* *mf* *mf* >

this Na - o - - mi? Is this Na - o - - mi?

*mf* *cres.* *ff* *f*

Is this.... Na - o - - mi? Is this.... Na - o - - mi? Is

*p dim.* *pp* *espress.*

this Na - o - - - - - mi?

*p* *pp* *Vio. solo.*

*mez f* *f*

*f* *ff* *gva*

64  
CHORUS — AND ALL THE CITY WAS MOVED ABOUT THEM.

No. 19.

*Allegro* ♩ = 152.

SOPRANO.

ALTO.

TENORE.

BASS.

ACCOM:

bout them, And all the ci - - ty was mov - - ed a - bout them, And all the

bout them. And all the

bout them. And all the ci - - ty

bout them.

ci - - ty was mov - ed a - bout them, was mov - ed a -

ci - ty was mov - ed a - bout them, was mov - ed a -

was mov - ed a - bout them, was mov - ed a -

was mov - ed a - bout them, was mov - ed a - - -

bout them. And all the

bout them. And all the ci - - ty was mov'd,

bout them. And all the

bout them, And all the ci - - ty was mov - ed a - bout them. And all the

ci - - ty was mov - ed a - bout them, All . . . the ci - ty was moved a -  
was mov - ed a - bout them, the ci - ty was moved a -  
ci - - ty was mov - ed a - bout them, the ci - ty was moved a -  
ci - - ty was mov - ed a - bout them, All . . . the ci - ty was moved a -

*ff* *p* *crea.* *f*  
*p* *crea.* *f*  
*p* *crea.* *f*  
*p* *crea.* *f*

*gva* *crea.* *f*

- bout them, And all the  
- bout them, And all the  
- bout them, And all the ci - ty was moved a - - bout them, All the  
- bout them. And all the

*ff* *p* *ff* *f* *f* *f* *ff* *ff* *f* *ff* (A)

ci - ty was mov - ed a - bout them,  
ci - ty was mov - ed a - bout them, And all the ci - - - ty was mov - - ed a -  
ci - ty was mov - ed a - bout them,  
ci - ty was mov - ed a - bout them, And all the

*mf*

And all the ci - - ty was mov - - ed a - - bout them, all . . . .

- bout them

And all the ci - - - ty was mov'd, all . .

And all the ci - - ty

And all, And

ci - - ty

And all the ci - - ty, And all, And all,

... all . . . . And all the ci ty was mov - ed a -

And all, And all the ci ty was mov - ed a -

all, And all, And all, And all the ci ty was mov - ed a -

And all, And all, And all, . . . . . And all the ci ty was mov - ed a -

*dim.* *p* *f* *gva*

- bout them, a - bout . . . . . them a - - bout . . . . . them, a -

- bout them, was mov'd a - - bout them,

- bout them was mov'd a - - bout them. was mov'd a -

- bout them, was mov'd . . . . .

*ff*

...bout . . . . . them was moved a - bout . . . . . them, And all the

was moved a - bout . . . . . them, And all the

...bout them, was moved a - bout . . . . . them, And all the

... was moved a - bout . . . . . them, And all the

*f* *ff* *gva*

ci - ty was mov - ed a - bout . . . . . them . . . . .

ci - ty was mov - ed a - bout . . . . . them . . . . .

ci - ty was mov - ed a - bout . . . . . them . . . . .

ci - ty was mov - ed a - bout . . . . . them . . . . .

Ped.

*p*

*p*

*p*

*p*



No. 20.

RECIT. — AND SHE SAID UNTO THEM, CALL ME NOT NAOMI.

ALTO.

ACCOM:

And she said un-to

them, Call me not Na - o - mi, call me Ma - ra, for the almighty hath dealt ve-ry

bit - - ter - - ly with me.

No. 21.

AIR — I WENT OUT FULL.

Grave.

♩ = 54.

*alla marcia con dolore.*

*p*

*gva*

First system of piano accompaniment, featuring a treble and bass clef with various chords and melodic lines.

Second system of piano accompaniment, continuing the musical texture with chords and melodic fragments.

Third system of piano accompaniment, including dynamic markings *p*, *cres.*, and *ff*.

Fourth system of piano accompaniment, featuring dynamic markings *f* and *mf*.

ALTO.

First system of the alto vocal line, showing the beginning of the lyrics.

I went out full, I went out full and the Lord hath brought me

Fifth system of piano accompaniment, including dynamic markings *f*, *p*, and *cres.*

Second system of the alto vocal line, continuing the lyrics.

home a-gain emp-ty. I went out full, why then call ye me Na-o-mi,

Sixth system of piano accompaniment, including a *dim.* marking.

seeing the Lord hath tes - ti - fied a - gainst me, and the Al-

-migh - ty hath af - flict - ed me, the Al - migh - ty hath af - flict - ed me.

af - flict - ed me, af - flict - - - ed

me, I went out full, I went out full, and the Lord hath brought me

home a - gain emp - ty, the Lord hath tes - ti - fied a - gainst me, and the Al-

- migh-ty hath af- flict-ed me. why then call ye me Naomi, why then call ye me Naomi, why

The first system features a vocal line in G major with a key signature of one flat and a 4/4 time signature. The piano accompaniment includes dynamic markings *pp* and *♩ sost.* (ritardando).

call ye me Naomi, why call ye me Naomi. I went out full, I went out full . . . .

The second system continues the vocal line and piano accompaniment. Dynamic markings include *p* and *ores.* (crescendo).

and the Lord hath

The third system features a vocal line and piano accompaniment with triplets. Dynamic markings include *f pesante.*, *ff*, and *pp*.

brought me home a-gain emp- -ty, the Lord hath brought me home again,

The fourth system continues the vocal line and piano accompaniment.

home again empty.

The fifth system concludes the vocal line and piano accompaniment. Dynamic markings include *mf* and *f*.

## RECIT—SO NAOMI RETURNED, AND RUTH THE MOABITNESS.

## No. 22.

ALTO.

So Na - o - - mi re - turn - ed, and Ruth the

PIANO FORTE.

Mo - a - bi - tess, her daughter in law, with her, which re -

- turn - ed out of the coun - try of Moab: and they came to Bethle -

- hem in the be - gin - ning of bar - ley har - - vest.

No. 23.

74  
CHORUS — LOWLY AND SOLEMN BE.

Largo. ♩ = 54.

SOPRANO.

Low - ly and so - - lemn be

ALTO.

Low - ly and so - - lemn be

TENORE.

Low - ly and so - - lemn be

BASS.

Low - ly and so - - lemn be

PIANO  
FORTE.

or  
ORGAN.

*f* < > *p* *f* < >

Thy chil - dren's cry to Thee,

Fa - ther di - vine;

Thy chil - dren's cry to Thee,

Fa - ther di - vine;

Thy chil - dren's cry to Thee,

Fa - ther di - vine;

Thy chil - dren's cry to Thee,

Fa - ther di - vine;

A hymn of suppliant breath,

Ow - ing that

A hymn of suppliant breath,

Ow - ing that

A hymn of suppliant breath,

Ow - ing that

A hymn of suppliant breath,

Ow - ing that

*f* < > *p* *f* < > *p*

life and death A-like are thine.

life and death A-like are thine.

life and death A-like are thine.

life and death A-like are thine.

*f* *p* *f*

**No. 24. CHORUS — THE LORD GAVE, AND THE LORD HATH TAKEN AWAY.**

*Largo.* ♩ = 54.

SOPRANO. *f* The Lord gave and the Lord hath ta-ken a-

ALTO. *f* The Lord gave and the Lord hath ta-ken a-

TENORE. *f* The Lord gave and the Lord hath ta-ken a-

BASS. *f* The Lord gave and the Lord hath ta-ken a-

PIANO FORTE OR ORGAN. *Largo.* *f* The Lord gave and the Lord hath ta-ken a-

-way, The Lord gave and the Lord hath ta-ken a-way;

-way, The Lord gave and the Lord hath ta-ken a-way;

-way, The Lord gave and the Lord hath ta-ken a-way;

-way, The Lord gave and the Lord hath ta-ken a-way;

*Segue.*

No. 25. CHORUS — BLESSED BE THE NAME OF THE LORD.

Allegro. ♩ = 132.

SOPRANO. ALTO. TENORE. BASS. ACCOM:

Bless - ed be the name... of the Lord

A... men.

Bless... ed

ACCUM: *f*

A... men.

men.

be the name... of the Lord.

Bless... ed be the

Bless... ed

Bless - ed be the name... of the Lord.

A... men.

men.

name... of the Lord.



*p*  
A . . . . . men . . . . . A . . . . . men . . . . .  
A . . . . . men . . . . . A . . . . . men . . . . .  
A . . . . . men . . . . . A . . . . . men . . . . .  
A . . . . . men . . . . . A . . . . . men . . . . .  
A . . . . . men . . . . . A . . . . . men . . . . .

*f*  
A . . . . . men, A . . . . . men. A . . . . . men, A . . . . . men. A . . . . . men, A . . . . . men.  
A . . . . . men, A . . . . . men. A . . . . . men, A . . . . . men. A . . . . . men, A . . . . . men.  
A . . . . . men, A . . . . . men. A . . . . . men, A . . . . . men. A . . . . . men, A . . . . . men.  
A . . . . . men, A . . . . . men. A . . . . . men, A . . . . . men. A . . . . . men, A . . . . . men.  
*gva*

A . . . . . men, A . . . . . men. A . . . . . men.  
A . . . . . men, A . . . . . men. A . . . . . men.  
A . . . . . men, A . . . . . men. A . . . . . men.  
A . . . . . men, A . . . . . men. Bless . . . . . ed be the name . . . . . of the Lord.  
Bless . . . . . ed be the name . . . . . of the Lord.

Bless - ed be the name . . . . of the Lord. A . . . . men,  
 Bless - ed A . . . . men,  
 Bless - ed A . . . . men,  
 Bless - ed A . . . . men,

A - men. A . . . . men, A - men. A . . . . men, A - men.  
 A - men. A . . . . men, A - men. A . . . . men, A - men.  
 A - men. A . . . . men, A - men. A . . . . men, A - men.  
 A - men. A . . . . men, A - men. A . . . . men, A - men.

A . . . . men, A - men. A . . . . men.  
 A . . . . men, A - men. A . . . . men.  
 A . . . . men, A - men. Bless - ed be the name . . . . of the  
 A . . . . men, A - men. A . . . . men.

A musical score for a piece titled "Amen". The score is arranged in systems, each containing vocal staves and piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *pp*, *ff*, and *cres.*. The lyrics are "Amen", "Amen, Amen", "Amen, Amen, Amen, Amen, Amen, Amen", and "Bless-ed be the name... of the Lord. Amen." The piano part features a prominent melodic line in the right hand and a supporting bass line in the left hand, with a pedal point in the final section.

**System 1:**  
 Vocal 1: A...men.  
 Vocal 2: A...men, A...men. A...men, A...men.  
 Vocal 3: Lord..... A...men. A...men.  
 Piano: A...men, A...men. A...men, A...men.

**System 2:**  
 Vocal 1: Bless-ed be the name... of the Lord. A...men.  
 Vocal 2: A...men. A...men.  
 Vocal 3: A...men. A...men.  
 Piano: A...men. A...men. *ff* A...men.

**System 3:**  
 Vocal 1: A...men. Amen, Amen, Amen, Amen, Amen, Amen.  
 Vocal 2: A...men. Amen, Amen, Amen, Amen, Amen, Amen.  
 Vocal 3: A...men. Amen, Amen, Amen, Amen, Amen, Amen.  
 Piano: A...men. Amen, Amen, Amen, Amen, Amen, Amen.

**System 4:**  
 Piano: *pp* *cres.* *cres.*

Amen, Amen. Amen. Amen. Amen.

Amen, Amen. Amen. Amen. Amen.

Amen, Amen. Amen. Amen. Amen.

Amen, Amen. Amen. Amen. Amen.

Amen. Amen. Amen. Amen. Amen.

Bless-ed be the name of the Lord, Bless-ed Amen.

Bless-ed be the name of the Lord, Bless-ed Amen.

Bless-ed Amen. Amen. Amen. Amen.

Amen. Bless-ed be the name of the Lord, Bless-ed be the name of the Lord, Amen.

Amen. Amen. Amen. Amen.

men. *f* A ..... men. ....

Blessed be the name of the Lord. A ..... men. ....

men. *f* Bless-ed be the name of the Lord.

A ..... men.

*gva* Ped.

Blessed be the name of the Lord. *ff* A ..... men, Amen.

Bless-ed be the name of the Lord. *ff* A ..... men, Amen.

A - - men, A ..... men. *ff* A ..... men, Amen.

Bless-ed be the name ... of the Lord. A ..... men, Amen.

*ff*

A - - men, A - men. A - - - men, A - men. A - - - men, A - men. A -

A - - men, A - men. A - - - men, A - men. A - - - men, A - men.

A - - men, A - men. A - - - men, A - men. A - - - men, A - men.

A - - men, A - men. A - - - men, A - men. A - - - men, A - men.

men. A

A men. A

A men. A

A men.

men. A men, A

men. A men, A men, A

men. A men, A men, A

A men, A men, A men,

men. A men...

men. A men...

men. A men...

A men. A men...

## Part 2,

CHORUS—AND NAOMI HAD A KINSMAN OF HER HUSBAND'S.

No. 26.

RUTH, ch: 2. v. 1.

*Allegro.*  $\text{♩} = 108.$

SOPRANO. *And Na-*

ALTO. *And Na-*

TENORE. *And Na-*

BASS. *And Na-*

PIANO FORTE. *Allegro.* *ff* *gva*

- o - - mi had a kins - man of her hus - bands,

- o - - mi had a kins - man of her hus - bands, a migh - ty

- o - - mi had a kins - man of her hus - bands,

- o - - mi had a kins - man of her hus - bands, a migh - ty

RUTH. N° 26.

man of wealth, a migh-ty man of wealth, a migh-ty man of wealth, a migh-ty  
a migh-ty  
man of wealth, a migh-ty man of wealth, a migh-ty man of wealth, a

a mighty  
man of wealth, a mighty man of wealth, a mighty man of wealth, a mighty  
man of wealth, a mighty man of wealth, a mighty man of wealth, a mighty  
man of wealth,  
*ff*

man . . . . . of wealth, of the fa-mi-ly of E-  
man . . . . . of wealth, of the fa-mi-ly of E-  
man . . . . . of wealth, . . . . . of the fa-mi-ly of E-  
a man of wealth, of the fa-mi-ly of E-  
*f*  
*gva*



(A)

lem-e-lech; and his name was Boaz, and his name was  
 lem-e-lech; and his name was Boaz, and his name was  
 lem-e-lech; and his name was Boaz, and his name was  
 lem-e-lech; and his name was Boaz, and his name was

*ff*

Boaz. a mighty man  
 Boaz. a mighty man of wealth,  
 Boaz. a mighty man of  
 Boaz.

*mf*

a man of wealth, and his name was  
 and his name was  
 wealth, and his name was  
 a mighty man of wealth, and his name was

*f*

Bo - - az, and his name was Bo - - - az, and his name was  
 Bo - - az, and his name was Bo - - - az, and his name was  
 Bo - - az, and his name was Bo - - - az, and his name was  
 Bo - - az, and his name was Bo - - - az, and his name was

Bo - - az, and his name was Bo - - - az. a migh - - ty man of  
 Bo - - - az, and his name was Bo - - - az.  
 Bo - - - az, and his name was Bo - - - az.  
 Bo - - - az, and his name was Bo - - - az.

wealth, a migh - - ty man of wealth, a migh - - - ty man of  
 a migh - - ty man of wealth, a migh - - - ty man of  
 a mighty man, a mighty man,

wealth, and his name was Bo - - az, and his name was  
 and his name was Bo - - az, and his name was  
 wealth, and his name was Bo - - az, and his name was  
 and his name was Bo - - az, and his name was

Bo - - az. a migh - - - - - ty man of wealth,  
 Bo - - az. a mighty man, . . . . .  
 Bo - - az. a migh - - ty man of wealth, a migh - - - ty man of  
 Bo - - az. a mighty man of wealth,

a mighty man . . . . . a man of wealth and his name was  
 . . . a man of wealth, a man of wealth, and his name was  
 wealth, and his name was  
 a migh - - ty man of wealth, and his name was

Bo - - - az, and his name was Bo - - - az, of the fa - mi - ly of E -  
 Bo - - - az, and his name was Bo - - - az, of the fa - mi - ly of E -  
 Bo - - - az, and his name was Bo - - - az,  
 Bo - - - az, and his name was Bo - - - az, of the fa - mi - ly of E -

- lim - e - lech; and his name was Bo - az. of the fa - mi - ly of E -  
 - lim - e - lech; and his name was Bo - az. of the fa - mi - ly of E -  
 and his name was Bo - az. of the fa - mi - ly of E -  
 - lim - e - lech; and his name was Bo - az.

- lim - e - lech; and his name was Bo - az. and his name was  
 - lim - e - lech; and his name was Bo - az. and his name was  
 - lim - e - lech; and his name was Bo - az. and his name was  
 and his name was Bo - az. and his name was

*ff* *wis.* *f*

Boaz, and his name was Boaz, and his name was Boaz, and  
 Boaz, and his name was Boaz, and his name was Boaz, and  
 Boaz, and his name was Boaz, and his name was Boaz, and

Boaz, and his name was Boaz, and his name was Boaz, and

his name was Boaz, and his name was Boaz, and his name, and  
 his name was Boaz, and his name was Boaz, and his name, and  
 his name was Boaz, and his name was Boaz, and

his name was Boaz, and his name was Boaz, and

his name was Boaz. Na. o. mi had a kinsman of her husband's,  
 his name was Boaz. And Na. o. mi had a kinsman of her husband's,  
 his name was Boaz. And Na. o. mi had a kinsman of her husband's,

his name was Boaz. And Na. o. mi had a kinsman of her husband's,

*gva* *loca*

Na o-mi had a kinsman of her husbands', of her husbands',  
 And Na o-mi had a kinsman of her husbands', of her husbands',  
 And Na o-mi had a kinsman of her husbands', of her husbands',

And Na o-mi had a kinsman of her husbands', of her husbands',

of her husbands', and his name, his name was  
 of her husbands', and his name, his name was  
 of her husbands', and his name, his name was

of her husbands', and his name, his name was

Bo ..... az.  
 Bo ..... az.  
 Bo ..... az.

Bo ..... az.

**No. 27. RECIT. AND RUTH THE MOABITRESS.**

SOPRANO.  And Ruth the Mo-a-bitress said un-to Na-o-mi, —

PIANO FORTE. 

**No. 28. AIR — LET ME NOW GO TO THE FIELD.**

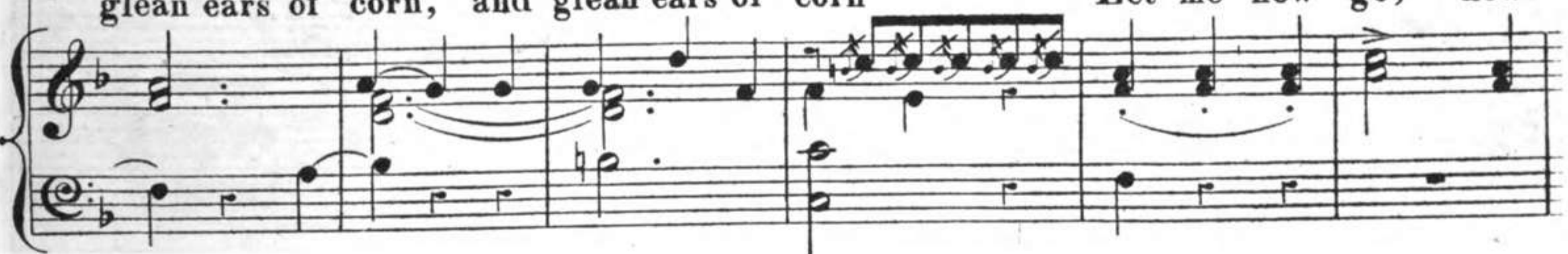
Andante   $\text{♩} = 80.$

 *f* *p* *mf* *ff* *gva*.....

SOPRANO.  Let me now go, now go to the field, and

*loco* *dim.* *mf* *p* 

glean ears of corn, and glean ears of corn Let me now go, now



go to the field and glean ears of corn, and glean ears of corn, and



glean af ter him in whose sight I shall find grace. Let me now go, let me now go, go

to the field and glean ears of corn, and glean ears of

corn after him in whose sight I shall find grace I shall find

grace, I shall find grace Let me glean . . . . . after him, let me

glean . . . . . after him, let me glean . . . . . after him, let me



glean ..... Let me glean ..... in whose

This system contains the first two staves of music. The vocal line (top staff) begins with a melodic phrase for the word 'glean', followed by a rest, then another melodic phrase for 'Let me glean', followed by another rest, and finally a phrase for 'in whose'. The piano accompaniment (bottom two staves) features a rhythmic pattern of eighth notes in the right hand and a more melodic line in the left hand.

sight I shall find grace Let me glean ears of

*mf* *p*

This system contains the next two staves. The vocal line continues with 'sight I shall find grace' and then 'Let me glean ears of'. The piano accompaniment continues with similar rhythmic patterns. Dynamic markings *mf* and *p* are present in the piano part.

corn af - ter him in whose sight I shall find grace glean .....

*tr*

This system contains the third and fourth staves. The vocal line continues with 'corn af - ter him in whose sight I shall find grace' and then 'glean .....'. The piano accompaniment features a trill marked *tr* in the right hand.

... let me glean ..... let me glean .....

*tr* *tr*

This system contains the fifth and sixth staves. The vocal line repeats the phrase 'let me glean .....'. The piano accompaniment continues with the trill marked *tr* in the right hand.

... let me glean ..... glean .....

*gva*

This system contains the seventh and eighth staves. The vocal line continues with 'let me glean ..... glean .....'. The piano accompaniment features a *gva* (gracevole) marking in the left hand.

... in whose sight I shall find grace let me glean . . . . .

after him in whose sight I shall find grace, let me glean . . . . .

af - ter him in whose sight I shall find grace . . . . . *gva* *tr* *loco*  
*pp* *p*

*mf* *f*

No. 29.

RECIT. — AND SHE SAID UNTO HER, GO, MY DAUGHTER.

ALTO.

And she said un-to her, Go, my daughter.

ACCOM.

*p*

No. 30.

CHORUS — AND SHE WENT AND CAME.

*Allegretto.* ♩ = 84.

SOPRANO. *giocoso.* *p*  
And she went, and

ALTO. *giocoso.* *p*  
And she went, and

TENORE.

BASS.

PIANO FORTE. or ORGAN. *f giocoso.* *f* *p*

came, and gleaned in the field and gleaned in the field after the reap - - -

came, and gleaned in the field and gleaned in the field after the reap - - -

*cres.*

*cres.*

*mf giocoso.*

*mf giocoso.*

*mf*

ers: and she went and came and gleaned in the field and

ers: and she went and came and gleaned in the field and

And she went and came and gleaned in the field and gleaned in the

And she went and came and gleaned in the field and gleaned in the

gleaned after the reap . . . . . ers . . . . .  
 gleaned after the reap . . . . . ers . . . . . *f* And she went and came . . . . . and  
 field after the reap . . . . . ers . . . . . *f* And she went and  
 field after the reap . . . . . ers . . . . .  
*f*

came . . . . . and glean . . . . .  
 gleaned in the field . . . . . and gleaned in the field after the reap . . . . .  
 came . . . . . and gleaned in the field . . . . . and gleaned after the reap . . . . .  
 and glean . . . . . ed and gleaned in the field after the reap . . . . .  
*f* *cres.* *cres.* *cres.* *cres.*

ed . . . . . and she went . . . . . and . . . . .  
 ers . . . . . and she went . . . . . and . . . . .  
 ers . . . . . and she went . . . . . and . . . . . came . . . . .  
 ers . . . . . and she went . . . . . and . . . . . came . . . . .  
*f* *f* *f* *f* *f*

came . . . came . . . and glean . . . ed and her hap was to light on a

came . . . came . . . and glean . . . ed and her hap was to light on a

and . . . came . . . and glean . . . ed and her hap was to light on a

and . . . glean . . . ed and her hap was to light on a

part of the field be longing un to Boaz, who was of the kin dred of . . . E

part of the field be longing un to Boaz, who was of the kin dred of . . . E

part of the field be longing un to Boaz, who was of the kin dred of . . . E

part of the field be longing un to Boaz, who was of the kin dred of . . . E

lim e lech, of E lim e lech, of E *dim.*

lim e lech, of E lim e lech, of E *dim.*

lim e lech, of E lim e lech, of E *dim.*

lim e lech, of E lim e lech, of E *dim.*

lim e lech, of E lim e lech, of E



The musical score is arranged in four systems. Each system contains four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment consisting of a grand staff (treble and bass clefs). The lyrics are written below the vocal staves, alternating between Hebrew and English. The score includes various musical notations such as dynamics (pp, mf, ff), articulation (accents), and performance directions (cres., *gva*). A section marked with a circled 'A' begins in the first system and continues through the second system. The piano accompaniment features a steady rhythmic pattern with some melodic lines.

**System 1:**  
 Hebrew: *lim e lech.*  
 English: And . . . she  
 Hebrew: *lim e lech.*  
 English: And she went and came . . . and  
 Hebrew: *lim e lech.*  
 English: And . . . she  
 Hebrew: *lim e lech.*  
 English: And she went and came . . . and

**System 2:**  
 English: went, and came and gleaned af . . . ter the reap . . .  
 English: gleaned in the field, and gleaned in the field af . . . ter the reap . . .  
 English: went, and came and gleaned af . . . ter the reap . . .  
 English: gleaned in the field, and gleaned in the field af . . . ter the reap . . .

**System 3:**  
 English: ers: the reap . . . ers she went and came,  
 English: ers: the reap . . . ers she went and came she went and  
 English: ers: the reap . . . ers she went and came she went and  
 English: ers: the reap . . . ers she went and came

*cres.* she went and came, she went, and came . . . . .  
*f* came she went, she went and came . . . . .  
*f* came she went, she went and came . . . . .

she went and came, she went, she went and came . . . . .  
*cres.* *f*

*p* she went and came she went and came she  
*p* she went and came she went and came she  
*p* she went she went and came she went she went and came  
*p* she went and came she went and came

*p*

went and came she went and came  
 went and came she went and came and came  
 she went she went and came she went, and came . . . *mf*  
 she went and came went and came and her hap was to light on a

*mf*

and her hap was to light on a  
 part of the field be-long-ing un--to Bo--az, her hap was to light on a  
 and her  
 and her  
 part of the field be--long--ing un---to Bo----az her  
 part of the field be--long--ing un---to Bo----az her  
 hap was to light on a part of the field be--long-ing un--to Bo-----az  
 hap was to light on a part of the field be--long-ing un--to Bo-----az  
 hap was to light on a part of the field be--long-ing un--to Bo--az  
 hap was to light on a part of the field be--long-ing un--to Bo--az to

*mf*  
*mf*  
*f*  
*f gva*



First system of musical notation. It includes four vocal staves (Soprano, Alto, Tenor, Bass) and piano accompaniment. The vocal parts begin with a *cres.* (crescendo) marking. The lyrics "she" are written under the vocal staves. The piano part features a *f* (forte) dynamic and a *cres.* marking.

Second system of musical notation. It includes four vocal staves and piano accompaniment. The lyrics are: "went and came she went and came she", "went and came she went and came she", "she went, she went and came she went, she went and came", and "she went and came she went and came". The piano part continues with a *p* (piano) dynamic.

Third system of musical notation. It includes four vocal staves and piano accompaniment. The lyrics are: "went and came, she went and came", "went and came she went, she went and came she", "she went, she went and came she went and came she", and "she went and came went and came". The piano part concludes with a *mf* (mezzo-forte) dynamic.

*cres.*  
and glean . . . . . ed  
went . . . and came . . . and glean . . . . . ed *mf*  
went . . . and came . . . and glean . . . ed she went . . . . . and *mf*  
and came . . . and glean . . . ed she went . . . . . and *mf*

*mf*  
and glean . . . ed *f*  
came . . . and glean . . . ed she went . . . . . and came . . . . . and *f*  
came . . . and glean . . . ed she went . . . . . and came . . . . . and *f*  
came . . . and glean . . . ed she went and came . . . . . and *f*

**B**  
*cres.* came . . . . . *dim.* came . . . . . came and  
*cres.* came . . . . . came . . . . . came . . . . .  
*cres.* came . . . . . came . . . . . came . . . . .  
*cres.* came . . . . . came . . . . . came . . . . .  
**B**  
came . . . . . came . . . . . came . . . . . *p*

glean... ed... and glean... ed...  
 came... and glean... ed...  
 came... and glean... ed...  
 came... and glean... ed...

mf  
 And she went and came... and glean-ed in the  
 mf  
 And she went and came... and glean-ed in the  
 mf  
 And she went and came... and glean-ed in the  
 mf  
 And she went and came... and glean-ed in the

field... and gleaned in the field after the reap... ers:  
 field... and gleaned in the field after the reap... ers:  
 field... and gleaned in the field after the reap... ers:  
 field... and gleaned in the field after the reap... ers:

*f* And she went and came... and gleaned in the field... and gleaned in the  
*f* And she went and came... and gleaned in the field... and gleaned in the  
*f* And she went and came... and gleaned in the field... and gleaned in the  
*f* And she went and came... and gleaned in the field... and gleaned in the

field after the reap...ers...  
 field after the reap...ers...  
 field after the reap...ers... *f* And she went and came and  
 field after the reap...ers... *f* And she went and came and

*f* and she went and came gleaned after the reap...ers...  
*f* and she went and came gleaned after the reap...ers...  
 gleaned in the field... and gleaned in the field after the reap...ers...  
 gleaned in the field... and gleaned in the field after the reap...ers...  
*ff*

*p* And . . . she . . . went and came went and came . . . and

*p* And . . . . . she . . . went . . . and came went . . . came . . . and

*p* And . . . she went . . . and came went . . . came . . . and

And . . . she . . . went and came went and came . . . and

glean . . . . . ed . . . came . . . . . and gleaned *cres.* came . . . . .

glean . . . . . ed . . . came . . . . . and gleaned *cres.* came . . . . .

glean . . . . . ed . . . came . . . . . and gleaned

glean . . . . . ed . . . came . . . . . and gleaned

... came . . . . . and gleaned *f* came . . . . . and

... came . . . . . and gleaned glean . . . ed

came . . . . . and gleaned came . . . . . and came . . . . . and

came . . . . . and gleaned came . . . . . and glean ed

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gleaned after the reap... ers after the reap... ers after the

after the reap... ers the reap... ers after the

gleaned after the reap... ers after the reap... ers after the

after the reap... ers after the reap... ers after the

reap... ers after the reap... ers... came... and

reap... ers the reap... ers... came... and

reap... ers after the reap... ers...

reap... ers after the reap... ers...

glean-ed came... ed... came... and

glean-ed came... ed... came... and

came... and glean-ed came... and glean-ed

came... and glean-ed came... and glean-ed

glean-ed came . . . . and glean-ed af-ter the reap . . . . .  
 glean-ed glean-ed af-ter the reap . . . . .  
 came . . . . and came . . . . and glean-ed af-ter the reap . . . . .  
 came . . . . and glean-ed af-ter the reap . . . . .

ers after the reap . . . . ers after the reap . . . . ers after the  
 ers the reap . . . . ers after the reap . . . . ers the  
 ers after the reap . . . . ers after the reap . . . . ers after the  
 ers after the reap . . . . ers after the reap . . . . ers after the

reap . . . . ers: the reap  
 reap . . . . ers: the reap  
 reap . . . . ers: the reap  
 reap . . . . ers: the reap

The first system of the musical score consists of five staves. The top four staves are vocal parts, each with a treble clef and a dashed line below it. The bottom staff is the piano accompaniment, with a grand staff (treble and bass clefs). The music is written in a common time signature. The vocal lines contain lyrics, with the word "ers:" appearing on each of the four staves. The piano accompaniment features a steady eighth-note bass line and a more complex treble line with various rhythmic patterns and slurs.

The second system of the musical score consists of five staves. The top four staves are empty, indicating that the vocalists are silent during this section. The bottom staff is the piano accompaniment, featuring a grand staff. The music is characterized by a dense texture of sixteenth-note chords in the right hand and a steady eighth-note bass line in the left hand. Dynamic markings include a forte (*f*) marking at the beginning and a fortissimo (*ff*) marking later in the system.

The third system of the musical score consists of five staves. The top four staves are empty. The bottom staff is the piano accompaniment, featuring a grand staff. The music continues with a similar texture to the previous system, but with a dynamic marking of *dim.* (diminuendo) at the beginning, followed by a piano (*p*) marking and a pianissimo (*pp*) marking towards the end of the system. The system concludes with a double bar line.



No. 31.

CHORUS.—AND, BEHOLD, BOAZ CAME FROM BETHLEHEM.

*Andante.* ♩ = 104.

SOPRANO. *ff* And, be- hold, and said unto the

ALTO. *f* And, be- hold, Bo- az came, and said unto the

TENORE. *f* And, behold, Bo- az came, and said unto the

BASS. *f* And, behold, Bo- az came, and said unto the

PIANO FORTE. or ORGAN. *f* *ff* *f* *And, be- hold, Boaz came from Beth- le- hem, and said unto the*

reapers, *p* And the reapers answered

reapers, *p* And the reapers answered

reapers, *p* The Lord . . . . . be with you.

reapers, *p* And the reapers answered

him, *f* The Lord . . . . . bless thee.

him, *f* The Lord . . . . . bless thee.

him, *f* The Lord . . . . . bless thee.

him, *f* The Lord . . . . . bless thee.

RUTH. No. 31.

*ff* The Lord . . . . . bless . . . thee.

*ff* The Lord . . . . . bless . . . thee.

Lord be with . . . . . you. *ff* The

The Lord . . . . . bless . . . thee.

*f* The . . . . . *ff* Lord . . . . . bless . . . . .

*f* The . . . . . *ff* Lord . . . . . bless . . . . .

Lord . . . . . be with you, The . . . . . *ff* Lord . . . . . bless . . . . .

The . . . . . *f* Lord . . . . . *ff* bless . . . . .

thee . . . . .

thee . . . . .


thee . . . . .

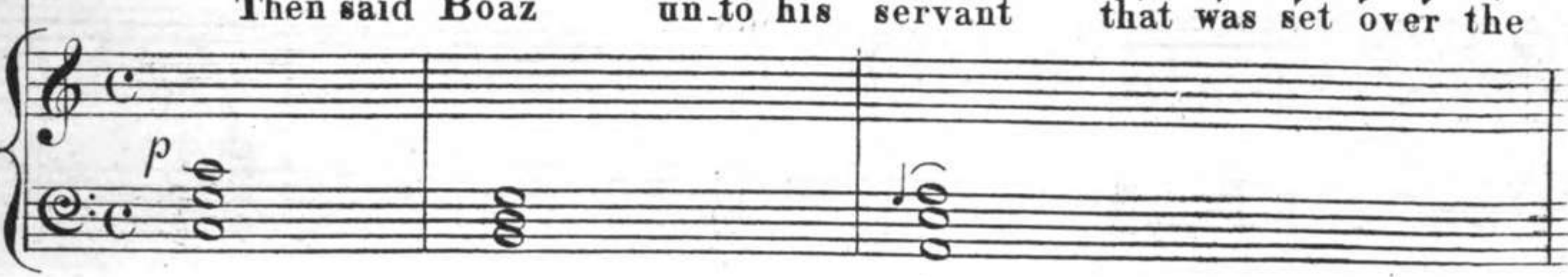
thee . . . . .

*ff*

No. 32.

RECIT — THEN SAID BOAZ UNTO HIS SERVANT.

TENOR.  Then said Boaz un.to his servant that was set over the


PIANO FORTE. 

 reapers, Whose dam - sel is this?



No. 33.

RECIT — AND THE SERVANT ANSWERED HIM.

BASS.  And the ser - - - vant answer'd him,

PIANO FORTE. 

No. 34.

AIR — IT IS THE MOABITISH DAMSEL.

*Andante*  
♩ = 120.  
*p con espress* 

*p cres.* 

BASS.  It is the Moab-i-tish dam-sel that re -

*p* 

-turn - ed with Na - o - mi: and she said, I pray you, let me glean and  
 ga - ther a - mong the sheaves: let me  
 glean... a - mong the sheaves: so she came, and hath con - tin - ued from the  
 morn - - ing until now, so she came, and hath con - tin - ued from the  
 morn - - ing until now, from the morn - - - - - ing It

*p*  
*f*  
*mf*

is the Moab-i-tish dam-sel that re-turn-ed with Na-o-mi: and she

said I pray you, let me glean and gather among the sheaves: so she

came.... and hath con-tin-ued from the morn-ing un-til now. so she

came.... and hath con-tin-ued from the morn-ing un-til now. she

came and hath continued, hath continued until now..... she

came and hath continued, hath continued until now . . . . . she

*gva.* . . . . . *loco*

*cres.* *f* *pp*

came and hath continued, hath continued until now . . . . . she

*gva.* . . . . . *loco*

*cres.* *f* *dim.* *p*

came and hath continued, hath continued until now, un . . . . . til now . . .

*gva.* . . . . . *loco*

*cres.* *f*

...

*p* *f*

*ff* *p* *pp*

No. 35.

RECIT - THEN SAID BOAZ UNTO RUTH.

TENORE VOICE.

Then said Bo - az un - to Ruth, -

PIANO-FORTE or ORGAN.

No. 36.

AIR - HEAREST THOU NOT, MY DAUGHTER.

Presto.  $\rho = 112$ .

Hear . . . est thou

not, . . . my daugh . . . ter? . . . Hear . . .

est thou not, ..... my daugh ..... ter? .....

The first system of music features a vocal line in a soprano clef and a piano accompaniment in a grand staff. The key signature has two flats (B-flat and E-flat), and the time signature is common time. The vocal line contains the lyrics: "est thou not, ..... my daugh ..... ter? .....". The piano accompaniment includes dynamic markings such as accents (>) and a crescendo (cres:).

..... Go not ..... to glean ..... in a no .....

The second system continues the musical piece. The vocal line lyrics are: "..... Go not ..... to glean ..... in a no .....". The piano accompaniment includes dynamic markings for *dim:* (diminuendo), *p* (piano), and an accent (>).

ther field, ..... Go ..... not to glean .....

The third system of music shows the vocal line with lyrics: "ther field, ..... Go ..... not to glean .....". The piano accompaniment features dynamic markings for *cres:* (crescendo), *f* (forte), and *sf* (sforzando), along with a circled letter 'B'.

..... in a no ..... ther field..... Go not ..... to

The fourth system continues with the vocal line lyrics: "..... in a no ..... ther field..... Go not ..... to". The piano accompaniment includes dynamic markings for *f* (forte) and *p* (piano).

glean ..... in a no ..... ther field, .....

The fifth and final system on the page shows the vocal line lyrics: "glean ..... in a no ..... ther field, .....". The piano accompaniment includes dynamic markings for *cres:* (crescendo) and *f* (forte).



Go not to glean in a no . . . . ther

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The vocal line begins with a half note G, followed by quarter notes A, B, C, D, E, and F. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand. Dynamics include *sf* and *p*.

field, Go not to glean go not

The second system continues the vocal line with a half note G, followed by quarter notes A, B, C, D, E, and F. The piano accompaniment continues with the same eighth-note pattern. Dynamics include *f* and *p*. A common time signature (C) is present in the piano part.

to glean go . . . . . not . . . . .

The third system shows the vocal line with a half note G, followed by quarter notes A, B, C, D, E, and F. The piano accompaniment continues with the eighth-note pattern. Dynamics include *ff* and *sf p*.

..... go not to glean, neither go,

The fourth system features a vocal line with a half note G, followed by quarter notes A, B, C, D, E, and F. The piano accompaniment continues with the eighth-note pattern. Dynamics include *f* and *p*. A common time signature (C) is present in the piano part, and the instruction *agitato.* is written below the piano part.

neither go from hence, but a-bide, a-bide here fast by my maidens:

The fifth system shows the vocal line with a half note G, followed by quarter notes A, B, C, D, E, and F. The piano accompaniment continues with the eighth-note pattern. Dynamics include *f* and *p*.

neither go, neither go from hence but a . bide, a . bide here fast by my

maidens:

Hear . . . est thou not . . . . . my

daugh . . . . . ter? Hear . . . est thou

not . . . . . my daugh . . . . . ter? . . . . .

Go ..... not to glean ..... in a - no - - - - ther field, ...

*sf p*

... Go ..... not to glean in a - no - - - ther

*f p*

field,

*gva loco gva*

*ff*

but a - bide, a bide here fast ..... by my maidens, ...

*loco dim: f dolce e lusingando.*

but a - bide, a bide here fast by my maidens, ...

*cres: mf*

but a . . . bide . . . . . fast by my maid . . . ens,

*dim:* *pp*

a . . . . . bide . . . . . fast by my maid . . .

ens: but a . . . bide but a . . . bide

*cres:* *express:* *f* *gva* *loco.* *pp*

a . . . bide here fast by my maidens: a . . . bide

*f* *p*

a . . . bide here fast by my maidens: a . . .

*f* *p* *f* *p*

. bide here fast by my maidens: a . . bide here fast by my maidens:

Musical notation for the first system, including vocal line and piano accompaniment. The piano part features dynamics *mf* and *p*.

a . bide here, a . bide here, neither go,

Musical notation for the second system, including vocal line and piano accompaniment. The piano part features dynamics *f*, *p*, *mf*, and *cres:*.

neither go from hence, but a . bide a . bide here fast by my maidens:

Musical notation for the third system, including vocal line and piano accompaniment.

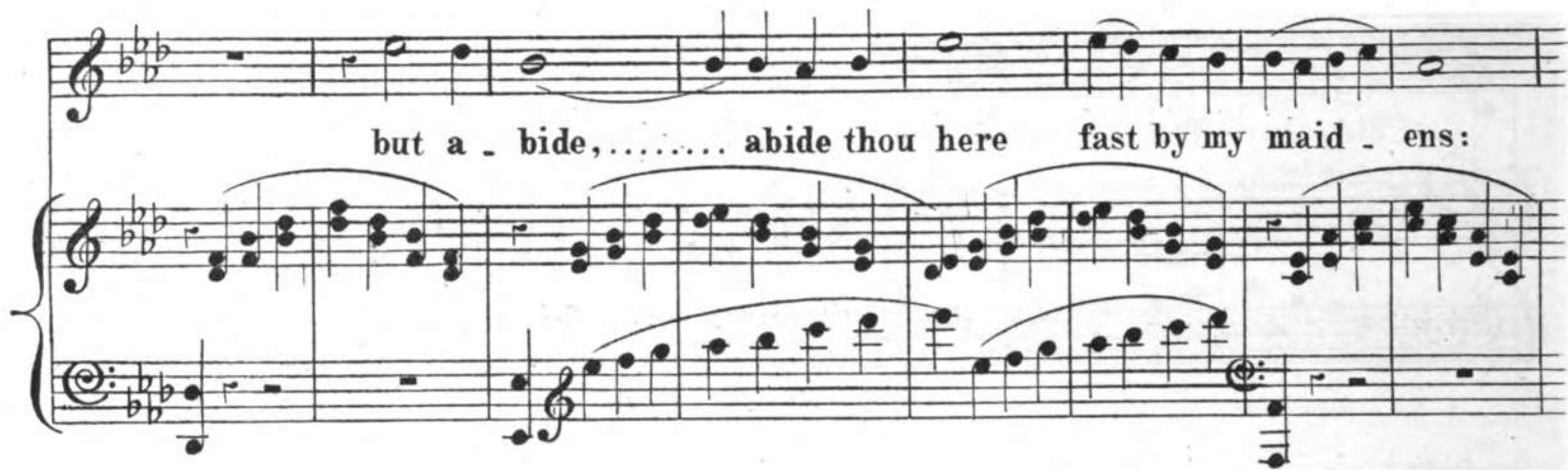
neither go, neither go from hence, but a . bide, a . bide here fast by my

Musical notation for the fourth system, including vocal line and piano accompaniment.

maidens: but a . bide . . . . . a . bide thou here fast by my maid . . ens,

Musical notation for the fifth system, including vocal line and piano accompaniment. The piano part features dynamics *cres:* and *mf*.

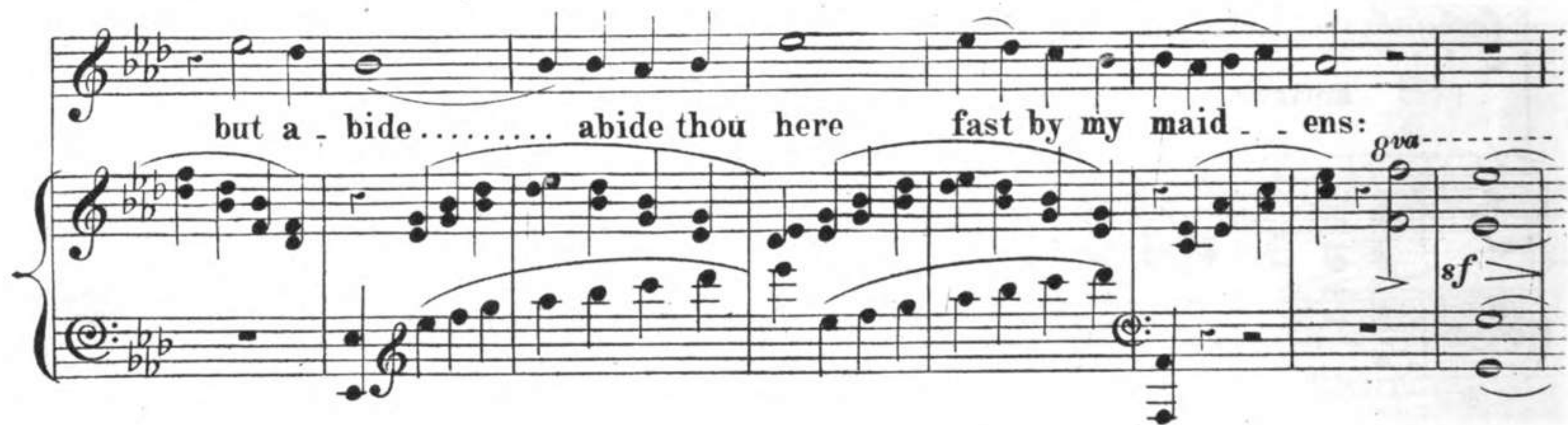
but a - bide,..... abide thou here fast by my maid - ens:



but a - bide..... abide thou here fast by my maid - ens:



but a - bide..... abide thou here fast by my maid - ens: *gva*



*loco.* a - bide a - bide Hear . . .



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



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

Go . . . . . not to glean . . . . . in a . . . . . ther

field . . . . . Go not, Go not to glean

in an . o . ther field.

No. 37.

CHORUS — THEN SHE FELL ON HER FACE TO THE GROUND.

*Largo*  $\text{♩} = 52.$  *alla recit:*

SOPRANO *pp* Then she fell upon her face to the ground, *mf* Then she

ALTO. *pp* Then she fell upon her face to the ground, *mf* Then she

TENORE *pp* Then she fell upon her face to the ground, *mf* Then she

BASS. *pp* Then she fell upon her face to the ground, *mf* Then she

PIANO FORTE. or ORGAN. *Largo* *pp* *alla recit:*

*cres.*

fell, and bow'd her self to the ground, and said unto him, Why have I found grace in thine

fell, and bow'd her self to the ground, and said unto him, Why have I found grace in thine

fell, and bow'd her self to the ground, and said unto him, Why have I found grace in thine

fell, and bow'd her self to the ground, and said unto him, Why have I found grace in thine

*cres.*

*dim.* eyes, that thou should'st take knowledge of me, seeing I am - I am a stranger?

*dim.* eyes, that thou should'st take knowledge of me, seeing I am - I am a stranger?

*dim.* eyes, that thou should'st take knowledge of me, seeing I am - I am a stranger?

*dim.* eyes, that thou should'st take knowledge of me, seeing I am - I am a stranger?

*dim.*



No. 38.

AIR — IT HATH FULLY BEEN SHEWED ME.

TENOR. *Larghetto* ♩ = 92.

PIANO FORTE. or ORGAN.

It hath fully been

shew'd me all that thou hast done un-to thy mother in law, un-to thy

mother in law since the death of thine husband: It hath fully been

shew'd me all that thou hast

*p col 8<sup>va</sup>*

done, all . . . that thou hast done: and how thou hast

*sf* *p*

left thy father and thy mother, and the land of thy na-

-ti-vi-ty, and art come unto a peo-ple which thou knew'st not here-to-fore. It

hath fully been shew'd me, It hath fully been shew'd

me all . . . . . that thou hast done It hath fully been

shew'd me all that thou hast done all that thou hast

done all . . . . . that thou hast done . . . . . The

Lord re-com-pense thy work, and a full reward be giv-en thee of the

Lord . . . . God of Is-ra-el, un-der . . . . . whose wings, under whose

wings thou'rt come to trust, un-der whose wings thou'rt come to

trust.

RECIT - WHY HAVE I FOUND GRACE IN THINE EYES.

No. 39.

Why have I found grace in thine eyes, that thou shouldst take  
 know-ledge of me, see - ing I am a stranger?

CHORUS - THE LORD RECOMPENSE THY WORK.

No. 40.

Allegretto

$\text{♩} = 152$

SOPRANO. The Lord recom. pensethy work, and a full reward  
 ALTO. The Lord recom. pensethy work, and a full reward be  
 TENORE. The Lord recom. pensethy work, and a full reward be  
 BASS. The Lord recom. pensethy work, and a full reward be  
 PIANO FORTE OR ORGAN. *Allegretto.* The Lord recom. pensethy work, and a full reward be

be given thee of the Lord God, the God of Is - ra - el, . . .  
 given thee of the Lord God of Is - ra - el, the God of Is - ra - el, . . .  
 given thee of the Lord God of Is - ra - el, the God of Is - ra - el, . . . un-  
 given thee of the Lord God of Is - ra - el, the God of Is - ra - el,  
*ff* *mf*

un...der whose wings thou art

thou art come thou art

der... whose wings thou art

un...der whose wings thou art

thou art come, thou art come to

come, thou art come, thou art come, thou art come, thou art come to

come, thou art come, thou art come... to

come, thou art come, thou art come to

*cres.* *f*

trust. un...der

trust. un...der

trust, thou art come to trust. un...der

trust, thou art come to trust. un...der

*p* *mf* **A**

*f* The Lord re - com - pense thy work,  
 whose wings, The Lord re - com - pense thy work,  
 whose wings, The Lord recom - pense thy work,  
 whose wings thou art come, The Lord recom - pense thy work, un -

*p* un - - - - - der whose wings thou art come The  
*f* un - - - - - der un - - - - - der... whose wings thou art come The  
*p* un - - - - - der whose wings The  
 - der... whose wings thou art come, The

*ff* Lord recom - pense thy work, a full... reward be giv'n thee, a full... reward of the  
 Lord recom - pense thy work, a full... reward be giv'n thee, a full... reward  
 Lord recom - pense thy work, a full... reward, reward... of the  
 Lord recom - pense thy work, a full reward... of the

Lord . . . . . God of Is - - ra - - el, . . . . .

*ff* of the Lord . . . . . God of Is - - ra - - el, . . . . . *mf*

Lord . . . . . God of Is - - ra - - el, . . . . . un -

Lord . . . . . God the God of Is - - ra - - el,

*ff* *mf*

**B**

un - der . . . . .

un - - - der whose wings thou art come

- der . . . . . whose wings, un - der . . . . .

*mf*

thou art come to trust.

**B**

... whose wings thou art come, thou art

un - der . . . . .

... whose wings thou art come

un - der . . . . .

come un-der . . . . .

. . . . . whose wings,

un-der . . . . . whose

. . . . . whose wings, un-

. . . . . whose wings, un-

un-der . . . . . whose wings, un-

wings, un-der . . . . . whose wings, un-

-der . . . . . whose wings, un-

*f*

-der . . . . . whose wings, un-der . . . . .

-der . . . . . whose wings, un-der . . . . .

-der . . . . . whose wings, un-der . . . . .

-der . . . . . un-der . . . . .



..... whose wings, un- der whose wings thou art come.... to trust, un-

..... whose wings, un- der whose wings thou art come to trust, un-

..... whose wings, un- der whose wings thou art come to trust, un-

..... un- der whose wings thou art come to trust, un-

- der whose wings thou art come to trust.

- der whose wings thou art come to trust, un- der.....

- der whose wings thou art come to trust, under whose wings.....

- der whose wings thou art come to trust. under whose wings

- der..... under whose wings, un- der.....

..... under whose wings thou'rt come to trust,

un- der.....

thou'rt come, under whose wings, thou'rt come,

un - der whose wings thou'rt come to trust. . . . . under. . . . .

un - der whose wings, un - der whose wings thou'rt come to trust, under. . . . .

un - der whose wings, un - der whose wings thou'rt come to trust, thou'rt come . . . . .

un - der whose wings thou'rt come to trust, . . . . . thou'rt come . . . . .

*dim.* *p* ... whose wings thou'rt come

*dim.* *p* ... whose wings, un - - der whose wings, un - -

*dim.* *p* un - - der whose wings, un - -

*dim.* *p* ... thou'rt

un - - - - - der whose wings thou'rt

- der whose wings, un - - - - - der whose wings, un - - - - - der whose wings thou'rt

- der whose wings, un - - - - - der whose wings, un - - - - - der whose wings thou'rt

come, un - - - - - der whose wings thou'rt

come, un - - - der  
come, un - - - der, un - - - der whose wings, un - - - der whose wings, un - -  
come, un - - - der, un - - - der whose wings, un - - - der whose wings, un - -  
come, un - - - - der

un - - - - der whose wings thou'rt come to trust.  
- der whose wings, whose wings thou'rt come to trust.  
- der whose wings, whose wings thou'rt come to trust.  
un - - - - der whose wings thou'rt come to trust.

*f* *f*

No. 41.

AIR. - LET ME FIND FAVOUR IN THY SIGHT. <sup>136</sup>

Larghetto. ♩ = 72.

SOPRANO  
VOICE.

PIANO  
FORTE  
or  
ORGAN.

com - - fort.ed me, com - - fort.ed me,

com - - fort.ed me, hast com - - fort.ed me, . . . . and

for that thou hast spo.ken friend.ly, friend.ly un.to thine hand.maid.en,

for that thou hast spo.ken friend.ly, friend.ly un.to thine hand.maid.en,

for that thou hast spo.ken friend.ly, friend.ly un.to thine hand.maid.en,

spoken friendly, spoken friendly, spoken friendly,

*gva* *loco.*

*mf* *p* *mf*

Let me find fa - - - vour, find

**B**

*p*

fa - - vour in thy sight, . . . . . for thou hast

com - - fort - ed hast com - - - - fort - ed me, hast

*mf*

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

*p*

friend-ly un-to thine hand - maid - en, tho' I be not like un-to

one of thine handmaid-ens. Let me find favour in thy sight, my lord; find

fa - - - vour in thy sight, Let me find fa-vour in thy

sight, find fa - vour in - - thy sight.

*f* *p* *cres:*

TRIO. AT MEALTIME COME THOU HITHER.

No. 42.

*Allegretto.*  
♩ 80.

*p affettuoso.* *cres:* *f* *ff*

This system shows the first two staves of the piano introduction. The right hand starts with a melody in G minor, marked *p affettuoso*. The left hand provides a simple accompaniment. The dynamics increase from *p* to *ff* over the course of the system.

*mp* *dim:* *p* *pp* *f*

This system continues the piano introduction. The right hand features a more complex texture with chords and moving lines. The dynamics fluctuate, including *mp*, *dim:*, *p*, *pp*, and *f*.

TENORE.

At mealtime come thou hither, At

The vocal entry begins in the second measure of this system. The tenor part is written on a single staff with a treble clef and a key signature of one flat. The lyrics are "At mealtime come thou hither, At".

*dim:* *p*

This system shows the piano accompaniment for the first vocal line. The right hand has a flowing, arpeggiated texture, while the left hand provides a steady bass line. Dynamics include *dim:* and *p*.

mealtime come, At mealtime come, And she sat beside the reapers: and he reach'd her parched

The vocal entry continues in the second system. The lyrics are "mealtime come, At mealtime come, And she sat beside the reapers: and he reach'd her parched".

This system shows the piano accompaniment for the second vocal line. The texture continues with arpeggiated figures in the right hand and a supporting bass line in the left hand.



corn, BASS.

Let her glean ev'n a\_mong the sheaves, and reproach her not, Let her

SOPRANO (A)

and re-  
and re-

glean e\_ven a\_mong the sheaves, and re\_ - proach her not, and ..... re-

- proach her not:.... come, come, come,.... And she

- proach her not:.... come, come, come,....

- proach her not:.... come, come, come,....

sat beside the reap - ers: and he reach'd... her parch.ed corn, At  
 And she sat beside: and he reach'd... her parch.ed corn,  
 And she sat beside the reap - - - - - ers,

mealtime come, At mealtime come, At meal - time come, At mealtime come. she  
 At mealtime come, at mealtime At mealtime come, At mealtime come,  
 At mealtime come, at mealtime come, At mealtime, at mealtime come.....

**B**  
 sat beside the reap - - ers: the reap - - - - - ers:  
 come ..... At meal - time come, At meal - time come..  
 ..... At mealtime come..... At

come ..... at mealtime come, At  
 ..... come, come, come, At mealtime come, At  
 meal - time come, At meal - time come, come, come, At mealtime come,

mealtime come, At mealtime come, At mealtime come, At mealtime come.  
 mealtime come, At mealtime come, At mealtime come, At mealtime come, At  
 At mealtime come, At mealtime come, At mealtime come..... At

At meal - - time come, at  
 mealtime come thou hi - ther, and eat of the bread, and dip thy morsel in the  
 mealtime come thou hi - ther, and eat of the bread, and dip thy morsel in the

meal-time come, come thou hi . . . ther, at  
 vi . . ne-gar, At mealtime come thou hi-ther, At meal-time  
 vi . . ne-gar, At mealtime come thou hi-ther, At meal-time

meal . . . time come, At meal-time come, At  
 come, At meal-time come, At meal-time come, At  
 come, At meal-time come, At meal-time come, At

(VOICES ONLY.) (ACCOMP:) *ff* *p*

meal-time come, At meal-time come, At meal . . . time  
 meal-time come thou hi . . . ther, At meal-time come, At  
 meal-time come thou hi . . . ther, At meal . . . time

come, ... At meal\_time come, At meal\_time come, ... At  
 meal\_time come, And she sat be - side the reap - - - ers:  
 come ..... And she sat be - side the reap - - - ers: At mealtime

meal - - time come, come, ..... At meal\_time come, At  
 come, At mealtime come, ..... At meal time come, At  
 come, At mealtime come, At meal\_time come, At

*mf*

meal\_time come, At meal\_time come, At meal\_time come, .....

meal\_time come, At meal\_time come, At meal\_time come,

meal\_time come, At meal\_time come, At meal\_time come,

At meal\_time come,.....  
 come, come,.....  
 At meal\_time come.....  
 come, come,.....  
 At meal\_time come,.....  
*p*  
*cres:*

come,.....  
 come, At meal\_time come, At meal\_time come, At  
 come,..... At meal\_time come, At meal\_time come, At  
*cres:* *p*

come, come,..... come  
 meal\_time come, At meal\_time come, come, At  
 meal\_time come, At meal\_time come, come,  
*p*

come, at meal\_time come,..... come,.....  
 meal\_time come, come,.... come, At  
 come, At meal\_time come,..... come,..... At  
*cres:* *p*

come, come, come,  
 meal\_time come, At meal\_time come, At meal\_time come, At  
 meal\_time come, At meal\_time come, At meal\_time come, At

come,.... come,..... come, At mealtime come,....  
 meal\_time come, come,come, At mealtime come, come,....  
 meal\_time come, come,come, come,At mealtime come,....

come, come, at mealtime come, At mealtime come, At mealtime come, At  
 come, come, come, come,  
 come,..... At mealtime come, At mealtime come, At mealtime come, At

mealtime come, she sat beside the  
 And she sat..... beside the reap - - - ers, the  
 mealtime come, she sat... beside the

reap - ers: At meal.time come thou hi - - - ther, At meal.time come, At  
 reap - ers: come,..... come,  
 reap ers: At meal.time come thou hi.ther, At meal - - - time.....



meal time come, At. mealtime come thou hi . . . ther, At mealtime come, at  
 ..... come thou hi . . . ther, At mealtime come, at  
 come,..... At mealtime come thou hi . . . ther, At mealtime come, at

meal time come, come, come, come, come.....  
 meal time come, come, come, come, come.....  
 meal time come, come, come. come, come.....

*mf*

.....  
 .....  
 .....

*f* *ff*

No. 43. CHORUS. AND SHE SAT BESIDE THE REAPERS. 150

*Allegretto.* ♩ = 76

SOPRANO. *f* And she sat ... beside the

ALTO. *f* And she sat ... beside the

TENOR. *f* And she sat ... beside the

BASS. *f* And she sat ... beside the

PIANO FORTE or ORGAN. *mf* *legato.* *Allegretto.*

reap - ers: and he reach'd her parched corn, ... and she did

reap - ers: and he reach'd her parched corn, ... and she did

reap - ers: and he reach'd her parched corn, ... she

reap - ers: and he reach'd her parched corn, ... she

eat, ... and was suf - fi - - - ced, and was suf - fi - - - ced, and

eat, ... and was suf - fi - - - ced, and was suf - fi - - - ced, and

ate, ... and was suf - fi - - - ced, and was suf - fi - - - ced, and

ate, ... and was suf - fi - - - ced, and was suf - fi - - - ced, and

left.... and she did eat,..... and she did eat,..... and was suf.  
 left.... and she did eat,..... and she did eat,..... and was suf.  
 left.... and she did eat, and she did eat,  
 left.... and she did eat, and she did eat,

fi . . . ced, and left.  
 fi . . . ced, and left. And..... when she was ri . sen  
 and was suf . fi . ced, and left. And when she was ri . sen  
 and was suf . fi . ced, and left.

up to glean,  
 up to glean, Boaz com manded his young men say . . ing.  
 Let . . . . her

and re-proach, reproach her  
 and re-proach, reproach her  
 and . . . . . re-proach, reproach her  
 glean e - - - ven a - mong the sheaves, and re-proach, reproach her

not: and re-proach . . . her not: . . . And she  
 not: and re-proach her . . . . . not: . . . And she  
 not: and re-proach her . . . . . not: And . . . . . she  
 not: and re-proach . . . her not: . . . she

sat.. be side the reap - - - - - ers . . . . . And let  
 sat.. be side the reap - - - - - ers . . . . . And let  
 sat.. be side the reap - - - - - ers . . . . . And let  
 sat.. be side the reap - - - - - ers . . . . . And let

fall... some of the hand-fuls of pur- - - - pose for her, and

fall... some of the hand-fuls of pur- - - - pose for her, and

fall... some of the hand-fuls of pur- pose for her, and

fall also some of the hand-fuls of pur- - - - pose for her, and

leave, ... that she may glean them, and re-buke re-buke her

leave them, that she may glean them, and re-buke . . . . her

leave them, that she may glean them, and re-buke her . . .

leave them, that she may glean them, and re-buke . . . . her

not . . . . . And let fall al- so some of the hand-fuls . . . of

not . . . . . And let fall al- so some of the hand-fuls . . . of

not . . . . . And let fall al- so some of the hand-fuls . . .

not . . . . . And let fall al- so some of the hand-fuls . . . of

pur - - - - - pose for her, and leave them, that she may

pur - - - - - pose for her, and leave them, that she may

of pur - - - - - pose for her, and leave them, that she may

pur - - - - - pose for her, and leave them, that she may

glean them, and re buke, rebuke her not. And she sat... beside the

glean them, and re buke..... her not. And she sat... beside the

glean them, and re buke her not. *f* And she sat... beside the

glean them, and re buke..... her not. *f* And she sat... beside the

reap - - ers: and he reach'd... her parch.ed corn,... and she did

reap - - ers: and he reach'd... her parch.ed corn,... and she did

reap - - ers: and he reach'd her parch.ed corn,...

reap - - ers: and he reach'd her parch.ed corn,...

eat,..... and was suf fi - - ced, and was suf fi - - ced, and *cres.*  
 eat,..... and was suf fi - - ced, and was suf fi - - ced, and *cres.*  
 she did eat and was suf fi - - ced, *p* and was suf fi - - ced, and *cres.*  
 she did eat and was suf fi - - ced, *p* and was suf fi - - ced, and *cres.*

*p* *cres:*

*dim:* left,.. and was suf fi - - ced, *pp* and left.....  
*dim:* left,.. and was suf fi - - ced, *pp* and left.....  
*dim:* left,.. and was suf fi - - ced, *pp* and left..... And when she was ris en  
*dim:* left,.. and was suf fi - - ced, *pp* and left..... And *f*

*dim:* *p* *pp* *f*

*f* Let her  
 Boaz com manded his young men, say - - - ing,  
 up to glean, Boaz com manded his young men, say - - - ing,  
 when she was ris en up to glean, Boaz com manded his young men

glean e - - ven a - mong the sheaves, and re - proach, reproach her

Let her glean, . . . . and re - proach, reproach her

Let her glean, . . . . and re - proach, reproach her

saying, Let her glean, and re - proach, reproach her

not, and . . . . re - proach, reproach her not: . . . .

not, and . . . . re - proach, reproach her not: . . . .

not, and . . . . re - proach, reproach her not: . . . .

not, and . . . . re - proach, reproach her not: . . . .

*ff* And let fall . . . some of the hand - fuls of pur - - - - pose

*ff* And let fall . . . some of the hand - fuls of pur - - - - pose

*ff* And let fall . . . some of the hand - fuls of pur - - - -

*ff* And let fall also some of the hand - fuls of pur - - - - pose



for her, and leave..... that she may glean them, and re buke, rebuke her

for her, and leave them, that she may glean them, and re buke..... her

for her, and leave them that she may glean them, and re buke her.....

for her, and leave them that she may glean them, and re buke..... her

not. So she glean'd in the field un\_til e - - - - ven.....

not. So she glean'd in the field un\_til e - - - - ven.....

not. So she glean'd in the field un\_til e - - - - ven.....

not. So she glean'd in the field un\_til e - - - - ven.....

*f* *f dim: p* *ff*

CHORUS — SOON AS THE MORNING TREMBLES O'ER THE SKY.

No. 44.

Allegro. ♩ = 84.

SOPRANO.

ALTO.  
TENORE.  
BASS.

ACCOM:

as the morning trembles o'er the sky, And unperceiv'd unfolds the spreading

Soon

day, Soon

Soon, Soon as the morning trembles o'er the sky, And

as

unperceiv'd unfolds the spreading day, Soon as the morning trembles o'er the

ALTO the morn

sky, And unperceiv'd unfolds the spreading day,...

TENORE sky, And unperceiv'd unfolds the spreading day,...

BASS sky, And unperceiv'd unfolds the spreading day,...

sky, And unperceiv'd unfolds the spreading day,...

*ores.* *mf*

ing . . . . . Be-fore, be-fore the  
 . . . . . Be-fore, be-fore the  
 . . . . . Be-fore, be-fore the ri-pen'd  
 . . . . . Be-fore, be-fore the ri-pen'd

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The lyrics are: "ing . . . . . Be-fore, be-fore the", ". . . . . Be-fore, be-fore the", ". . . . . Be-fore, be-fore the ri-pen'd", and ". . . . . Be-fore, be-fore the ri-pen'd". The piano accompaniment features a melody in the right hand and a bass line in the left hand, with dynamic markings of *ff* and *dim.*.

ri-pen'd field the reap-ers stand in fair ar-  
 ri-pen'd field the reap-ers stand in fair ar-  
 field, be-fore the ripen'd field the reap-ers stand in fair ar-  
 field, be-fore the ripen'd field the reap-ers stand in fair ar-

The second system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The lyrics are: "ri-pen'd field the reap-ers stand in fair ar-", "ri-pen'd field the reap-ers stand in fair ar-", "field, be-fore the ripen'd field the reap-ers stand in fair ar-", and "field, be-fore the ripen'd field the reap-ers stand in fair ar-". The piano accompaniment continues with a melody in the right hand and a bass line in the left hand.

-ray. . . . . Be-fore, be-fore the ri-pen'd  
 -ray. Be-fore, be-fore the ri-pen'd  
 -ray. . . . . Be-fore, be-fore the ri-pen'd field, be-  
 -ray. Be-fore, be-fore the ri-pen'd field, be-

The third system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The lyrics are: "-ray. . . . . Be-fore, be-fore the ri-pen'd", "-ray. Be-fore, be-fore the ri-pen'd", "-ray. . . . . Be-fore, be-fore the ri-pen'd field, be-", and "-ray. Be-fore, be-fore the ri-pen'd field, be-". The piano accompaniment continues with a melody in the right hand and a bass line in the left hand.

field, before the field the reap...ers stand in fair ar-ray... the

field, before the field the reap...ers stand in fair ar-ray. the

fore the ripen'd field the reap...ers stand in fair ar-ray... the

fore the ripen'd field the reap...ers stand in fair ar-ray. the

reap...ers stand in fair ar-ray, the reap...ers

reap...ers stand in fair ar-ray, the reap...ers

reap...ers stand in fair ar-ray, the reap...ers

reap...ers stand in fair ar-ray, the reap...ers

stand in fair ar-ray. the reapers stand

stand in fair ar-ray. the reapers stand . . . . .

stand in fair ar-ray, the reapers stand, the reapers stand in fair ar.

stand in fair ar-ray, the reapers stand . . . . . in fair ar.

in fair ar-ray . . . . .

in fair ar-ray . . . . .

- ray in fair ar-ray the reapers stand in fair ar-

- ray . . . . . the reapers stand in fair ar-

the reapers stand in fair ar-ray; stand the reapers stand in fair ar-

the reapers stand in fair ar-ray; stand the reapers stand in fair ar-

-ray; stand the reapers stand in fair ar-ray; stand in fair ar-

-ray; stand the reapers stand in fair ar-ray; stand in fair ar-

ray, . . . . . in fair ar-ray,

ray, . . . . . in fair ar-ray,

ray, . . . . . in fair ar-ray; the reapers stand in fair ar-

ray, . . . . . in fair ar-ray; the reapers stand in fair ar-

the reapers stand in fair ar. ray; stand      the reapers stand in fair ar.  
 the reapers stand in fair ar. ray; stand      the reapers stand in fair ar.  
 ray; stand      the reapers stand in fair ar. ray; stand      in fair ar.  
 ray; stand      the reapers stand in fair ar. ray; stand      in fair ar.

- ray . . . . . in fair ar. . . . . ray.      Be -  
 - ray . . . . . in fair ar. . . . . ray.      Be -  
 - ray . . . . . in fair ar. . . . . ray.      Be - fore, . . . . . be -  
 - ray . . . . . in fair ar. . . . . ray.      Be - fore, . . . . . be -

- fore, be - fore the ri. . . . . pen'd field      the  
 - fore, be - fore the ri. . . . . pen'd field      the  
 - fore the ri. . . . . pen'd field, be - fore the ripen'd field the  
 - fore the ri. . . . . pen'd field, be - fore the ripen'd field the

reap...ers stand in fair ar-ray. Be-fore, be-

reap...ers stand in fair ar-ray. Be-fore, be-

reap...ers stand in fair ar-ray. Be-fore, be-fore the

reap...ers stand in fair ar-ray. Be-fore, be-fore the

fore the ri...pen'd field, before the field the reap...ers

fore the ri...pen'd field, before the field the reap...ers

ri...pen'd field, be-fore the ripen'd field the reap...ers

ri...pen'd field, be-fore the ripen'd field the reap...ers

stand in fair ar-ray, the reap...ers stand in fair ar--

stand in fair ar-ray, the reap...ers stand in fair ar--

stand in fair ar-ray, the reap...ers stand in fair ar--

stand in fair ar-ray, the reap...ers stand in fair ar--



-ray; the reap...ers stand in fair ar...

-ray, the reap...ers stand in fair ar...ray. <sup>(A)</sup> Soon

as the morning trembles o'er the sky, <sup>p</sup> Soon as the morning trembles o'er the

*cres.* as the morning trembles o'er the sky, *f* And sky, *f* And un-per-ceiv'd un-folds the spread-ing

*cres.* sky . . . . . And un-per-ceiv'd un-folds the spread-ing

*cres.* sky . . . . . And un-per-ceiv'd un-folds the spread-ing

*cres.* sky . . . . . And un-per-ceiv'd un-folds the spread-ing

un-per-ceiv'd un-folds the spread-ing day, un-folds the spread-ing

day; and un-per-ceiv'd un-folds the spread-ing

day; . . . . . and un-per-ceiv'd un-folds the spread-ing

day; and un-per-ceiv'd un-folds the spread-ing

*gva* *loco*

*ff* day, And unperceiv'd unfolds the spreading day, *mf* And

*ff* day, And unperceiv'd unfolds the spreading day, *mf* And

*ff* day, And unperceiv'd unfolds the spreading day, *mf* And

*ff* day, And unperceiv'd unfolds the spreading day, *mf* And

day, And unperceiv'd unfolds the spreading day, And

unperceiv'd unfolds the spreading day, And unperceiv'd unfolds the spreading  
 unperceiv'd unfolds the spreading day, And unperceiv'd unfolds the spreading  
 unperceiv'd unfolds the spreading day, And unperceiv'd unfolds the spreading  
 unperceiv'd unfolds the spreading day, And unperceiv'd unfolds the spreading

day. *mf* Soon as the morn...ing trem.....bles  
 day. *mf* Soon as the morn...ing trem.....bles  
 day. *mf* Soon as the morn...ing trem.....bles  
 day. *mf* Soon as the morn...ing trem.....bles

o'er the sky, And un...per...ceiv'd un...folds  
 o'er the sky, And un...per...ceiv'd un...folds  
 o'er the sky, And un...per...ceiv'd un...folds  
 o'er the sky, And un...per...ceiv'd un...folds

the spread . . . ing day, Be . . . . . fore the

the spread . . . ing day, Be . . . . . fore the

the spread . . . ing day, Be . . . . . fore the

the spread . . . . . ing day, Be . . . . . fore the

ri . . . . . pen'd, ri . . . . . pen'd field, the reap . . . . . ers

ri . . . . . pen'd, ri . . . . . pen'd field, the reap . . . . . ers

ri . . . . . pen'd, ri . . . . . pen'd field, the reap . . . . . ers

ri . . . . . pen'd, ri . . . . . pen'd field, the reap . . . . . ers

stand in fair ar . . . . . ray. **B**

stand in fair ar . . . . . ray.

stand in fair ar . . . . . ray. *f*

stand in fair ar . . . . . ray. **B** Soon

*f* Soon as the morn-ing trem-bles o'er the

Soon as the morn-ing trem-bles o'er the

as the morn-ing trem-bles o'er the sky, And

sky, And un-per-ceiv'd un-folds the spreading

as the morn-ing trembles o'er the sky, Be . . . .

sky, And un-per-ceiv'd un-folds the spreading

un-per-ceiv'd un-folds the spreading day, Be . . . .

day, before the field the reapers stand in fair ar.....ray. . . . .

fore the ripen'd field the reapers stand in fair ar.....ray. So she

day, before the field the reapers stand in fair ar.....ray.

fore the ripen'd field the reapers stand in fair ar.....ray.

So she  
 glean-ed in the field un-til the even, So she  
 So she glean-ed in the field un-til the

glean ed  
 glean-ed in the field un-til the even, So she  
 even, So she glean-ed in the field un-til the

glean ed,

glean ed in the field un-til e ven, she  
 gleaned in the field until the field un-til e ven, she  
 even, in the field un-til e ven, she  
 glean ed in the field un-til e ven, she

The musical score is arranged in four systems. The first system contains four vocal staves and a piano accompaniment. The lyrics for the first system are: "glean...ed till e...ven, she" (top staff), "glean...ed till e...ven," (second staff), "glean...ed till e...ven," (third staff), and "glean...ed till e...ven," (fourth staff). The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. The second system contains four vocal staves and a piano accompaniment. The lyrics for the second system are: "glean...ed un...til e...ven." (top staff), "un...til even." (second staff), "un...til e...ven." (third staff), and "un...til even." (fourth staff). The piano accompaniment continues with similar melodic and bass lines. The third system contains four vocal staves and a piano accompaniment. The lyrics for the third system are: "glean...ed un...til e...ven." (top staff), "un...til even." (second staff), "un...til e...ven." (third staff), and "un...til even." (fourth staff). The piano accompaniment continues with similar melodic and bass lines. The fourth system contains four vocal staves and a piano accompaniment. The lyrics for the fourth system are: "glean...ed un...til e...ven." (top staff), "un...til even." (second staff), "un...til e...ven." (third staff), and "un...til even." (fourth staff). The piano accompaniment continues with similar melodic and bass lines. The score concludes with a double bar line.

# CHORUS. WHEN THOU CUTTEST DOWN THINE HARVEST

No. 45.

Andante. ♩ = 80.

DEUT. 24 ch., 19 ver.

SOPRANO.

ALTO.

TENORE.

BASS.

PIANO FORTE or ORGAN.

Andante. ♩ = 80.

*mf* *f* *gva*

*mf*

When thou cuttest down thine harvest in thy field, and

*mf*

When thou cuttest down thine harvest in thy field, and

*mf*

When thou cuttest down thine harvest in thy field, and

*mf*

When thou cuttest down thine harvest in thy field, and

*loco.*

hast for - got a sheaf in the field, thou shalt not go a -

hast for - got a sheaf in the field, thou shalt not go a -

hast for - got a sheaf in the field, thou shalt not go a -

hast for - got a sheaf in the field, thou shalt not go a -



gain to fetch it: it shall be for the stranger, it shall be for the stranger,  
 gain to fetch it: it shall be for the stranger, it shall be for the stranger,  
 gain to fetch it: it shall be for the stranger, it shall be for the stranger,  
 gain to fetch it: it shall be for the stranger, it shall be for the stranger,

for the fatherless and for the widow: that the Lord thy  
 for the fatherless and for the widow: that the Lord thy  
 for the fatherless and for the widow: that the Lord thy  
 for the fatherless and for the widow: that the Lord thy

God may bless thee in all the work of thine hands.....  
 God may bless thee in all the work of thine hands.....  
 God may bless thee in all the work of thine hands.....  
 God may bless thee in all the work of thine hands.....

RECITATIVE. SO SHE GLEANED IN THE FIELD UNTIL THE EVEN.

No. 46.

SOPRANO  
VOICE.

PIANO  
FORTE  
or  
ORGAN.

So she gleaned in the field un.til the e . . ven, and

beat out that she had gleaned; and it was about an ephah of bar.ley.

And she took it up, and went into the city: and her mother in law saw what she had

gleaned: and she brought forth, and gave to her that she had re.

served after she was suf. fi. ced. And her mother in law said un.to

her, Where hast thou gleaned to day? and where wroughtest thou? Blessed be

he that did take knowledge of thee. And she shewed her

mother in law with whom she had wrought, and said, The man's

name with whom I wrought to day is Bo - az.

**RECITATIVE. AND NAOMI SAID UNTO HER DAUGHTER IN LAW.**

**No. 47.**

ALTO VOICE.

And Na.o.mi said un.to her daughter in law, —

PIANO  
FORTE  
or  
ORGAN.

No. 48.

176  
QUARTET — BLESSED BE HE OF THE LORD.

Larghetto. ♩ = 88.

SOPRANO.   
 ALTO.   
 TENORE.   
 BASS.   
 ACCOM:   
 Lyrics: Blessed be he of the Lord, . . . . . of the

Lord, . . . . . Bless . . . . . ed, . . . . . Bless . . . . .   
 Blessed be he of the Lord, . . . . . Bless . . . . . ed, Bless . . . . .   
 Lord, Bless . . . . . ed, . . . . . Bless . . . . .   
 Blessed be he of the Lord, . . . . . Bless . . . . . ed,   
 ACCOM:

-ed, . . . . . Blessed be he of the Lord, . . . . .   
 -ed, . . . . . Blessed be he of the Lord, . . . . .   
 -ed, . . . . . Blessed be he of the Lord, . . . . .   
 Blessed be he of the Lord, . . . . . Blessed be he of the   
 ACCOM:

Blessed be he of the Lord, . . . . Bless . . . . ed, . . . .

Blessed be he of the Lord, . . . . Bless . . . . ed, . . . .

Blessed be he of the Lord, . . . . Bless . . . . ed, . . . .

Lord, . . . . Blessed be he of the Lord, . . . .

Blessed be he of the Lord, . . . . who hath not left off his kindness

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

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

who hath not left off his kindness

kindness to the living and to the dead. who hath not left off his

to the living and to the dead. who hath not left off his

kindness to the living and to the dead. who hath not left off his

to the living and to the dead. who hath not left off his

who hath not left off his kind-ness, his kind-ness,  
 kind-ness, not left off his kind-ness  
 his kind-ness  
 kind-ness, his kind-ness

blessed be he of the Lord. Bless-ed,  
 blessed be he of the Lord. Bless-ed be  
 blessed be he of the Lord. Bless-ed be  
 blessed be he of the Lord, blest be he of the Lord,

blest be he of the Lord, blest be he of the Lord, be  
 he, bless-ed be he, bless-ed be  
 he, bless-ed be he, bless-ed be  
 Blest be he of the Lord, blest be he of the Lord, be

he of the Lord. Bless - ed, Bless - ed, Bless - ed,  
 he of the Lord. Bless - ed, Bless - ed, Bless - ed,  
 he of the Lord. Bless - ed, Bless - ed, Bless - ed,  
 he of the Lord. Bless - ed, Bless - ed, Bless - ed,

Bless - ed, Bless - ed be he, Bless - ed be he, Bless - ed be he, Bless - ed be he,  
 Bless - ed, Bless - ed be he, Bless - ed be he, Bless - ed be he, Bless - ed be he,  
 Bless - ed, Bless - ed be he, Bless - ed be he, Bless - ed be he, Bless - ed be he,  
 Bless - ed, Bless - ed be he, Bless - ed be he, Bless - ed be he, Bless - ed be he,

he, Bless - ed, Bless - ed, Bless - ed, Bless - ed, Bless - ed be he, Bless - ed, Bless - ed, Bless - ed, Bless - ed, Bless - ed be he,  
 he, Bless - ed, Bless - ed, Bless - ed, Bless - ed, Bless - ed be he, Bless - ed, Bless - ed, Bless - ed, Bless - ed, Bless - ed be he,  
 he, Bless - ed, Bless - ed, Bless - ed, Bless - ed, Bless - ed be he, Bless - ed, Bless - ed, Bless - ed, Bless - ed, Bless - ed be he,  
 he, Bless - ed, Bless - ed, Bless - ed, Bless - ed, Bless - ed be he, Bless - ed, Bless - ed, Bless - ed, Bless - ed, Bless - ed be he,

he, he ... of ... the ...

he, he ... of ... the ...

he, he ... of ... the ...

he, he ... of ... the ...

Lord ...

Lord ...

Lord ...

Lord ...

**No. 49. RECIT: — THE MAN IS NEAR OF KIN UNTO US.**

ALTO VOICE.

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



No. 50.

RECIT. — YE ARE WITNESSES THIS DAY.

TENOR VOICE.

Ye are wit-ness-es this day, that Ruth the Moabitess, the

PIANO FORTE or ORGAN.

wife of Mah-lon, have I pur-chas-ed to be my wife, to raise

up the name of the dead.

No. 51.

CHORUS. — WE ARE WITNESSES.

SOPRANO

Allegretto.  $f = 112.$  *alla recit.*

ALTO.

TENORE

BASS.

PIANO FORTE or ORGAN.

We are wit-ness-es, We are

We are wit-ness-es, We are

We are wit-ness-es, We are

We are wit-ness-es, We are

We are wit-ness-es, We are

*Allegretto.*

*alla recit.*

*ff*

The musical score is arranged in four systems. The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics for the vocal parts are "wit\_ ness\_ es" and "this day." The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The second system continues the vocal parts with the lyrics "We are . . . . . wit\_ ness\_ es" and "witnesses". The piano accompaniment continues with similar rhythmic patterns. The third system shows the vocal parts with the lyrics "this day . . . . ." and the piano accompaniment providing harmonic support. The fourth system concludes the piece with the vocal parts holding the notes for "this day . . . . ." and the piano accompaniment ending with sustained chords.

No. 52.

CHORUS — BLESSED BE THE LORD.

*Andante.*  $\text{♩} = 76.$

Blessed be the Lord      Bless-ed    Blessed be the Lord  
 Blessed be the Lord    Bless .....ed    Blessed be the Lord  
 Bless .....ed    Bless-ed    Blessed be the Lord    Blessed be the Lord

*Andante.*

Bless .....ed    Bless .....ed    Blessed be the Lord

Bless .....ed    which hath not left thee this day with-out a    kins.....  
 Bless .....ed    which hath not left thee this day with-out a    kins .....  
 Bless .....ed    which hath not left thee this day with-out a    kins .....

Bless .....ed    which hath not left thee this day with-out a    kins.....

-man,    that his name, his name may be    *ff* fa-mous in    Is...ra...el.  
 -man,    that his name, his name may be    *ff* fa-mous in    Is...ra...el.  
 -man,    that his name, his name may be    *ff* fa-mous in    Is...ra...el.  
 -man,    that his name, his name may be    *ff* fa-mous in    Is...ra...el.

-man,    that his name, his name may be    *ff* fa-mous in    Is...ra...el.

No. 53.

CHORUS — <sup>184</sup> AMEN.

*Allegro Moderato.* ♩ = 84.

SOPRANO.

ALTO.

TENORE.

BASS.

PIANO  
FORTE  
or  
ORGAN.

The first system of the score includes staves for Soprano, Alto, Tenor, Bass, and Piano/Organ. The Soprano, Alto, and Tenor parts are currently silent, indicated by whole rests. The Bass part begins with a melodic line starting on a dotted quarter note. The Piano/Organ part also begins with a similar melodic line. The key signature is one sharp (F#) and the time signature is 3/2. The tempo is marked 'Allegro Moderato' with a quarter note equal to 84 beats per minute.

The second system continues the vocal and instrumental parts. The Soprano, Alto, and Tenor parts remain silent. The Bass part has lyrics: "men A...men". The Piano/Organ part continues its accompaniment. The key signature and time signature remain the same.

The third system continues the vocal and instrumental parts. The Soprano, Alto, and Tenor parts remain silent. The Bass part has lyrics: "men A...men". The Piano/Organ part continues its accompaniment. The key signature and time signature remain the same.

A musical score for the hymn "Amen". The score is written in G major (one sharp) and 4/4 time. It consists of six systems of staves. Each system includes vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment (Right and Left Hand). The lyrics "Amen" are repeated throughout the piece. The score includes various musical notations such as notes, rests, and dynamic markings like *f*, *ff*, and *Af*. The piano part features a rhythmic accompaniment with chords and moving lines. The vocal parts are arranged in a four-part setting, with each part having its own line of lyrics.

First system of musical notation. It includes four vocal staves and a piano accompaniment. The lyrics are: A...men A...men A...men A...men. The piano part features a rhythmic accompaniment with eighth and sixteenth notes.

Second system of musical notation, marked with a circled **B**. It includes four vocal staves and a piano accompaniment. The lyrics are: -men A...men A...men A...men. The piano part includes dynamic markings *ff* and *f*.

Third system of musical notation, marked with a circled **C**. It includes four vocal staves and a piano accompaniment. The lyrics are: A...men A...men A...men A...men. The piano part includes dynamic markings *f* and *ff*.

men  
men A men  
men A men  
men A men

men  
men  
men A men  
men A men

men  
men  
men A men  
men A men

men  
men  
men A men  
men A men

men  
men  
men A men  
men A men

men  
men  
men A men  
men A men

musical score system 1, featuring vocal lines and piano accompaniment. The lyrics include "A...men A...men A...men".

musical score system 2, featuring vocal lines and piano accompaniment. The lyrics include "men A...men men A...men".

musical score system 3, featuring vocal lines and piano accompaniment. The lyrics include "A...men A...men A...men".



musical score system 1, measures 1-4. Includes vocal lines with lyrics 'men' and piano accompaniment. Dynamics include *ff* and *f*. Markings 'A' and 'men' are present.

musical score system 2, measures 5-8. Includes vocal lines with lyrics 'men' and piano accompaniment. Dynamics include *mf*. Markings 'A' and 'men' are present.

musical score system 3, measures 9-12. Includes vocal lines with lyrics 'men' and piano accompaniment. Dynamics include *p* and *dim.*. Markings 'A', 'men', and 'dim.' are present.

musical score system 4, measures 13-16. Includes vocal lines with lyrics 'men' and piano accompaniment. Dynamics include *p* and *dim.*. Markings 'A' and 'men' are present.

First system of musical notation, including vocal staves and piano accompaniment. Dynamics include *ppp*, *ores.*, *f*, and *ff*. Lyrics include "men," and "A...men".

Second system of musical notation, including vocal staves and piano accompaniment. Dynamics include *f* and *ff*. Lyrics include "men A", "men A...men", and "men A".

Third system of musical notation, including vocal staves and piano accompaniment. Dynamics include *mf*. Lyrics include "...men", "A...men", and "men A".

men A men A men A men A

*f* *dim.* *p* *f* *ores.*

*f* *dim.* *p* *f* *ores.*

*f* *dim.* *p* *f* *ores.*

*ores.* *f* *dim.* *p* *f* *ores.*

*ores.* *ff* *dim.* *p* *f* *ores.*

men A men A men

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

men A men A men

men A men A men

men A men A men

*ff*

A men . . . . .

A men . . . . .

A men . . . . .

A men . . . . .

A men . . . . .

FINIS.

