

N A O M I I.

A SACRED IDYLL.

The Music composed and dedicated to

Sir Michael Costa

BY

Edmund T. Chipp.

Mus: Doc: Cantab:

Ent. Sta. Hall.

Price 7/6.

The Orchestral accompaniments arranged
for the Pianoforte by the Composer.

Chorus parts are published.

LONDON
Novello, Ewer and C^o
Berners Street.

HAMBURG
G.W. Niemeyer.

N A O M I.

PREFACE.

THIS work is supposed to commence at the time when Naomi — still sorrowing for her dead, determines to return to her native land, and to her own people, longing, we may imagine, for the comfort to be derived from the sympathy of those who knew her in her youth, and whose faith and religion were the same as her own.

Mrs. Finn in her charming book — “Home in the Holy Land”, most graphically describes the scene of the gathering in of the harvest at Bethlehem, showing that even at the present day many of the old customs still retain their hold upon the people. The following quotation may therefore not be without interest here, as it was suggestive to the compiler of the Libretto, the greater part of which, although selected from the Bible, received such additions as the author trusts may not be deemed inappropriate or out of keeping with the simple grace and religious character of the Hebrew Story.

Harvest in Bethlehem. “The grain was rather pulled than cut, and as each handful was taken, the reaper gave it a flourishing swing up into his bosom, (see Psalm 129, 7.) As they reaped they sang — one led, the rest responded in chorus, “reaping with joy,” and now and then the women who were getting the grain into bundles would stop and clap their hands with measured beat, and then go off into the shrill el-el-lu. The gleaners, mostly old women and young girls, followed hard upon the reapers, filling the corners of their veil (Ruth 3, 15.) with such ears as had fallen from the hands of the reapers. Presently there was a bustle among the people — the songs became louder — the chorus vociferous. The owner, one of the shiekhs of the town, had come from Bethlehem to inspect progress. “God be with you.” (Allah ma koom.) “God bless thee.” “May he strengthen your bodies.” “And thine.” And the singing was resumed, and the reaping went on more briskly than ever. After the gleaners follow oxen, sheep, goats, cows, asses, and camels, eagerly cropping the fresh straw and picking up the stray ears which had escaped the gleaners.”

The devoted tenderness of Ruth to her Mother-in-law in her deep sorrow and affliction is fully returned by Naomi’s earnest love, as shown in her endeavour to reward her daughter-in-law by effecting an alliance for her with her rich kinsman Boaz, according to Jewish custom; so, that although Ruth is, without doubt, the most attractive, Naomi must ever remain the prominent-character of the Narrative, therefore her name has been chosen in preference to that of Ruth.

E. J. C.

NARRATIVE.

It came to pass when Eli governed the people of Israel, that there was a famine in the land. And a certain man of Bethlehem-judah, with his wife Naomi, and his two sons went to sojourn in the land of Moab. And the man died. Then the two sons took unto them Orpah, and Ruth, daughters of Moab, to wife. And these men died also.

CHORUS.

Man that is born of a woman is of few days and full of trouble. All flesh is grass, and all the beauty thereof is as the flower of the field. The grass withereth, and the flower fadeth, but the word of the Lord abideth for ever.

Job. 14, 1. Isaiah 40, 6, 8.

RECIT. NAOMI.

Alone toward my native land
I bend my weary way;
No earthly joys to me remain,
No loving hands my steps sustain:
Bow'd to the earth with grief,
Where shall I find relief?
Lord to thee I turn mine eyes,
Help thy servant ere she dies.

DUETT. RUTH and ORPAH.

Nay, Mother, we to Judah go,
Are we not partners in thy woe?
Our watchful love thy steps shall tend,
And from all care thy life defend.

RECIT. NAOMI.

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

RECIT. RUTH and ORPAH.

Surely we will return with thee unto thy people.

RECIT. NAOMI.

Turn again my daughters, for the hand of the Lord is gone out against me.

NARRATIVE.

Then she kissed them, and they lifted up their voices and wept. And Orpah kissed her Mother-in-law, and turned to go again to her own people; but Ruth clave unto her.

RECIT. NAOMI.

Behold, thy sister is gone back unto her people, and unto her gods. Go, follow her.

ARIA. RUTH.

Entreat me not to leave thee, or to return from following after thee: whither thou goest I will go, and where thou dwellest I will dwell: where thou diest I will die, and sleep in death with thee. Thy people shall be my people, and thy God my God.

NARRATIVE.

So Naomi suffered Ruth to bear her company. And they came to Bethlehem-judah in the beginning of barley harvest, and the city was moved at the sight of them.

CHORUS.

What women strange are these clad in the garb of woe? Traces of deep sorrow o'er their faces linger, and they turn aside to weep. Yet surely one we know? Yes, it is Naomi.

RECIT. NAOMI.

Call me not Naomi, call me Mara: for the Almighty hath dealt very bitterly with me. I went out full and the Lord hath brought me home again empty: why then call ye me Naomi, seeing that the Lord hath testified against me, and the Almighty hath afflicted me.

CHORUS.

They that sow in tears shall reap in joy.

Psalm 126, 6.

NARRATIVE.

Now Naomi had a kinsman of her husband's, a mighty man of wealth, whose name was Boaz. And Ruth said unto Naomi — Let me go glean, that we may have bread. And she said — Go, my daughter. And Ruth gleaned in the fields of Boaz.

CORN FIELDS OF BOAZ.

CHORUS.

Songs of gladness let us sing
Unto God, our bounteous King!
Who hath bid the earth bestow
All the riches she can grow:
Corn, and wine, and oil in store,
Can we desire or ask for more?
Then unto God, our bounteous King!
Songs of gladness we will sing.

RECIT. BOAZ.

The Lord be with you.

CHORUS.

The blessing of the Lord be upon you, we bless you in the Name of the Lord. Psalm 129, 8.

RECIT. BOAZ.

Bless the Lord of Israel, O my people, that he hath caused the earth to yield her increase. Bless His Holy Name.

CHORUS.

To the Lord of the harvest, we offer our praise,
To God, our deliverer, our voices we raise!
For the famine, dire curse of God's anger, is o'er,
And the earth yields her increase again as of yore.
To the Lord of the harvest, we offer our praise,
To God, our deliverer, our voices we raise!

RECIT. BOAZ.

What damsel fair is this? Her face I know not,
yet much it moveth me.

CHORUS of MAIDENS.

'Tis Ruth of Moab, who hath left her people
and her gods to follow Naomi. A damsel good
as fair.

RECIT. BOAZ.

Fear not my daughter. Go not hence. Abide
here by my maidens, and when thou hungerest
or art athirst, eat freely of my bread and drink
of my wine.

RECIT. RUTH.

Why have I found grace in thy sight, my lord
that thou shouldst take knowledge of me, seeing
I am a stranger?

RECIT. BOAZ.

I know thee damsel who thou art, the love and
care that thou hast shown in the good work that
thou hast done. How thou hast left thy people
and thy gods to follow Naomi, thy Mother here,
The Lord my God, he shall reward thee, yea,
even the God of Israel.

QUARTETT and CHORUS

God is a father of the fatherless, and defendeth
the cause of the widows, even God in his holy
habitation. Psalm 68, 5.

NARRATIVE.

And at eventide Ruth returned unto Naomi, and
told her how she had found favour in the sight
of Boaz. And Naomi rejoiced, saying, Blessed be
he that did take knowledge of thee. So Ruth
kept fast by the maidens of Boaz to glean unto
the end of the harvest; and she dwelt with her
Mother-in-law.

RECIT. NAOMI.

My daughter, shall I not seek rest for thee?
Only obey my voice and it shall be well with thee.
Is not Boaz of our kindred, with whose maidens

thou wert? Behold, he winnoweth barley tonight
in the thrashing-floor. Adorn thyself therefore,
and put thy veil upon thee, and get thee down to
the floor, but make not thyself known until the
feasting be over. And it shall be when he lieth
down, go thou in and lie down at his feet: and
he will tell thee what thou shalt do.

THRASHING-FLOOR.

CHORUS.

Blessed be the Lord, who daily loadeth us with
benefits. He crowneth the year with his goodness.
The pastures are clothed with flocks; the valleys
are covered over with corn; they shout for joy,
they also sing.— Blessed be the Lord, even the
God of our salvation. Psalms 68, 19; 65, 11, 13.

RECIT. and ARIA. BOAZ.

Thou hast put gladness in my heart since the
time that their corn, and wine, and oil increased.

Therefore will I offer the sacrifice of righteous-
ness, and put my trust in the Lord.

I will lay me down in peace, and take my rest,
for it is thou Lord, only, that makest me dwell
in safety. Psalm 4.

SOLO. RUTH and CHORUS.

Behold, he that keepeth Israel shall neither
slumber nor sleep. Unto thee lift I up mine eyes,
O thou that dwellest in the heavens.

Thy word is a lantern unto my feet, and a light
unto my path.

In the Lord I will trust. He will bless them
that fear him.

The Angel of the Lord tarrieth round about
them that fear him. Blessed are they that trust
in him. Psalms 121; 123; 119; 115; 34.

NARRATIVE.

And it came to pass at midnight that the man
was sore afraid, and behold, a woman lay at his
feet. And he said, Who art thou?

RECIT. RUTH.

I am Ruth thine handmaid. Let me find favour
in thy sight, my lord, for thou art a near kinsman.

RECIT. BOAZ.

Blessed be thou of the Lord, my daughter.
Fear not, for all the city of my people doth know
that thou art holy. Thou lovest righteousness, and
hatest wickedness, therefore God, thy God, hath
anoointed thee with the oil of gladness, and will cause
thy name to be remembered in all generations.

Psalm 45, 7, 17.

DUETT. RUTH and BOAZ.

O praise the Lord with me, and let us magnify his Name together. I sought the Lord, and he heard me, yea, he delivered me from all my fear.

Psalm 34, 3, 4.

NARRATIVE.

And Ruth returned to Naomi with the offerings which Boaz had sent unto her, saying, Go not unto thy Mother-in-law empty handed, for she hath a claim upon me.

RECIT. NAOMI.

Blessed be he of the Lord, who hath not left off his kindness to the living and the dead. His seed shall be mighty upon the earth; the generation of the upright shall be blessed. Wealth and riches shall be in his house; his horn shall be exalted with honour. Surely he shall not be moved for ever: the righteous shall be in everlasting remembrance.

Psalm 112, 2, 3, 6.

NARRATIVE.

So Boaz took Ruth to wife, according to the law of Israel. And the Lord blessed Ruth that she bare a son, and they called his name Obed. Then Naomi took the child, and laid it in her bosom, and became nurse to it. And the women, her neighbours, said unto her —

CHORUS of WOMEN.

Blessed be the Lord, who hath not left thee this day without a kinsman, that his name may be famous in Israel. And he shall be unto thee a restorer of thy life, for is he not the child of Ruth, who loveth thee beyond the love of seven sons? Blessed be the Lord.

RECIT. and ARIA. NAOMI.

I will extol thee. O Lord, for thou hast turned my mourning into rejoicing; thou hast put off my sackcloth, and girded me with gladness.

O how great is thy goodness, which thou hast paid up for them that fear thee; which thou hast wrought for them that trust in thee.

Psalms 30,*1, 11; 31, 19.

LAST CHORUS.

Who is like unto the Lord our God, that hath his dwelling so high, and yet humbleth himself to behold the things that are in heaven and earth? The Lord loveth the righteous. The Lord raiseth up them that are bowed down. The Lord preserveth the strangers; he relieveth the fatherless and widow: but all the wicked he will destroy.

Blessed be the name of the Lord, from this time forth for evermore.

Psalms 113, 5; 146, 8, 9; 113, 2.

DRAMATIS PERSONÆ.

Naomi — *Contralto.* *Ruth* — *Soprano.* *Orpah* — *Mezzo-Soprano.* *Boaz* — *Basso.*
Narrative — *Tenor, or Soprano.*

INDEX.

<i>No.</i>		<i>Page.</i>
1	<i>Recit. It came to pass.</i>	1.
2	<i>Chorus. Man that is born.</i>	2.
3	<i>Recit. Alone toward my native land.</i>	12.
4	<i>Duetto. Nay, Mother.</i>	14.
5	<i>Recit. Go, return my daughters.</i>	18.
6	<i>Aria. Entreat me not.</i>	21.
7	<i>Recit. So Naomi.</i>	24.
8	<i>Chorus. What women strange are these?</i>	25.
9	<i>Recit. Call me not Naomi.</i>	28.
10	<i>Chorus. They that sow in tears.</i>	30.
11	<i>Recit. Now Naomi had a kinsman.</i>	38.
12	<i>Chorus. Songs of gladness.</i>	40.
13	<i>Recit. and Chorus. } The Lord be with you.</i>	45.
	<i> } To the Lord of the harvest.</i>	
14	<i>Recit. What damsel fair is this.</i>	51.
15	<i>Quartetto and Chorus. God is a father.</i>	57.
16	<i>Recit. And at eventide.</i>	63.
17	<i>Chorus. Blessed be the Lord.</i>	67.
18	<i>Recit and Aria. } Thou hast put gladness.</i>	82.
	<i> } I will lay me down in peace.</i>	
19	<i>Solo and Chorus. Behold, he that keepeth Israel.</i>	86.
20	<i>Recit. And it came to pass.</i>	91.
21	<i>Duetto. O praise the Lord.</i>	94.
22	<i>Recit. And Ruth returned.</i>	100.
23	<i>Chorus of Women. Blessed be the Lord.</i>	105.
24	<i>Recit and Aria. } I will extol thee.</i>	108.
	<i> } O how great is thy goodness.</i>	
25	<i>Last Chorus. Who is like unto the Lord.</i>	111.

Engraved and printed by G. W. Niemeyer at Hamburg.

NAOMI.

Nº 1. NARRATIVE.

Andante.

Edmund T. Chipp.

quasi Recit.

Tenor or
Soprano - voice.

It came to pass when E - li gov - ern'd the peo - ple of

Pianoforte. *p*

Is - rael, that there was a fa - mine in the land. And a cer - tain man of

Beth - le - hem - ju - dah, with his wife Na - o - mi, and his

two sons, went to sojourn in the land of Mo - ab. And the man died.

Lento. *p* *sempre p*

Recit.

Then the two sons took un - to them Or - pah and Ruth, daugh - ters of

Lento.

Mo - ab, to wife. And these men died al - so.

Lento.

Nº 2. CHORUS.

Andante sostenuto. ♩ = 66.

Soprano.

Alto.

Tenore.

Basso.

Corni.

Pianoforte.

Man that is born of a wo - - man is of

Man that is born of a wo - - man is of

mf

All flesh is grass,

mf

All flesh is grass,

few days, and full of trou - - ble.

few days, and full of trou - - ble.

p

cresc.

all flesh is grass, and all the beau - ty there - of is as a flow - er of the

cresc.

all flesh is grass, and all the beau - ty there - of is as a flow - er of the

cresc.

field.

field.

Man that is born of a wo - man is of few - days, and full of

Man that is born of a wo - man is of few - days, and full of

mf

mf All flesh is grass, all flesh is grass, and *cresc.*
mf All flesh is grass, all flesh is grass, and *cresc.*
 trou - - ble.

trou - - ble.

p *cresc.*

all the beau - ty there - of is as the flow - er of the
 all the beau - ty there - of is as the flow - er of the

field. *mf* and the flow - er
 field. *mf* and the flow - er

mf The grass wi - ther - eth,
mf The grass wi - ther - eth,

fa - deth. and the flower fa - deth. The

fa - deth. and the flower fa - deth. The

The grass wi - ther - eth, The

The grass wi - ther - eth, The

grass - wi - ther - eth, and the flow - er fa - deth. All flesh is

grass - wi - ther - eth, and the flow - er fa - deth. All flesh is

grass - wi - ther - eth, and the flow - er fa - deth. All flesh is

grass - wi - ther - eth, and the flow - er fa - deth. All flesh is grass,

cresc. grass, and all the beauty there - of is as the flower of the

cresc. grass, and all the beauty there - of is as the flower of the

cresc. grass, and all the beauty there - of is as the flower of the

and all the beauty thereof is as the flower of the field.

field. *P* The grass wi - ther - eth, and the flow - er fa - deth,

field. *P* The grass wi - ther - eth, and the flow - er fa - deth,

field. *P* The grass wi - ther - eth, and the flow - er fa - deth,

The grass wi - ther - eth, and the flow - er fa - deth,

P All flesh is grass, *cresc.* and all the beau - ty there -

All flesh is grass, *cresc.* and all the beau - ty there -

P All flesh is grass, *cresc.* and all the beau - ty there -

All flesh is grass, and all the beau - ty there - of is

cresc.

- of is as the flow - er of the field. *P* The

- of is as the flow - er of the field. *P* The

- of is as the flow - er of the field. *P* The

as the flow - er of the field. The

grass withereth, and the flower fadeth.

grass withereth, and the flower fadeth.

grass withereth, and the flower fadeth.

grass withereth, and the flower fadeth.

p All flesh is grass, *cresc.* and all the beauty there.

p All flesh is grass, *cresc.* and all the beauty there.

p All flesh is grass, *cresc.* and all the beauty there.

p All flesh is grass, *cresc.* and all the beauty there.

p *cresc.*

- of is as the flower of the field. The

- of is as the flower of the field. The

- of is as the flower of the field. The

as the flower of the field. The

p

grass wi - ther - eth, and the flow - er fa - deth,

grass wi - ther - eth, and the flow - er fa - deth,

grass wi - ther - eth, and the flow - er fa - deth,

grass wi - ther - eth, and the flow - er fa - deth, but the

but the word the word of the Lord a -

but the word the word of the Lord a -

but the word the word of the Lord a -

word the word of the Lord a -

- bi - - deth for e - ver, but the word

- bi - - deth for e - ver, but the word

- bi - - deth for e - ver, but the word

- bi - - deth for e - ver, but the word the word of the

the word of the Lord a - bi - - deth for e - ver the

the word of the Lord a - bi - - deth for e - ver the

the word of the Lord a - bi - - deth for e - ver the

Lord a - bi - - deth for e - ver the

word of the Lord a - bi - deth a - bi - deth for e - ver, the

word of the Lord a - bi - deth a - bi - deth for e - ver, the

word of the Lord a - bi - deth a - bi - deth for e - ver, the

word of the Lord a - bi - deth a - bi - deth for e - ver, the

word of the Lord a - - bi - deth for e - - -

word of the Lord a - - bi - deth for e - - -

word of the Lord a - - bi - deth for e - - -

word of the Lord a - - bi - deth for e - - -

-ver, the word of the Lord a - bi - deth for e - ver, the word of the
 -ver, the word of the Lord a - bi - deth for e - ver, the word of the
 -ver, the word of the Lord a - bi - deth for e - ver, the word of the
 -ver, the word of the Lord a - bi - deth for e - ver, the word of the

Lord a - bi - deth for e - ver, the word of the Lord a - bi - deth for
 Lord a - bi - deth for e - ver, the word of the Lord a - bi - deth for
 Lord a - bi - deth for e - ver, the word of the Lord a - bi - deth for
 Lord a - bi - deth for e - ver, the word of the Lord a - bi - deth for

e - ver, the word of the Lord a - bi - deth for e - ver, the
 e - ver, the word of the Lord a - bi - deth for e - ver, the
 e - ver, the word of the Lord a - bi - deth for e - ver, the
 e - ver, the word of the Lord a - bi - deth for e - ver, the

word of the Lord, a - bi - deth for e - - -

word of the Lord, a - bi - deth for e - - -

word of the Lord, a - bi - deth for e - - -

word of the Lord, a - bi - deth for e - - -

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and two piano staves. The lyrics are "word of the Lord, a - bi - deth for e - - -". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand.

- ver, the word of the Lord a - bi - deth for e - ver, for

- ver, the word of the Lord a - bi - deth for e - ver, for

- ver, the word of the Lord a - bi - deth for e - ver, for

- ver, the word of the Lord a - bi - deth for e - ver, for

The second system continues the vocal and piano parts. The lyrics are "- ver, the word of the Lord a - bi - deth for e - ver, for". The piano accompaniment continues with the same rhythmic pattern, featuring chords and arpeggiated figures.

e - - - ver.

e - - - ver.

e - - - ver.

The third system primarily consists of vocal staves. The lyrics are "e - - - ver.". The piano accompaniment is mostly silent, with only a few notes visible in the bass line.

Ped.

The fourth system includes piano accompaniment. The lyrics are "e - - - ver.". The piano part features a series of chords and arpeggiated figures. A "Ped." (pedal) marking is present at the bottom of the system.

№ 3. RECITATIVO.

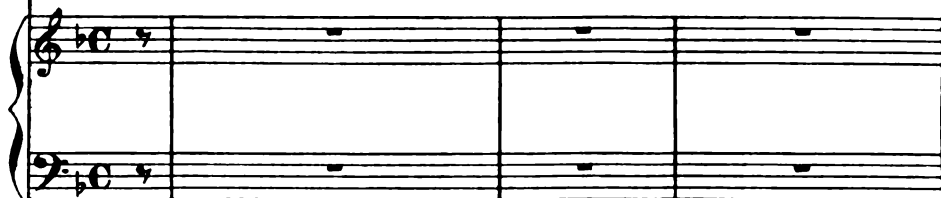
Lento.
quasi recit.

Naomi.

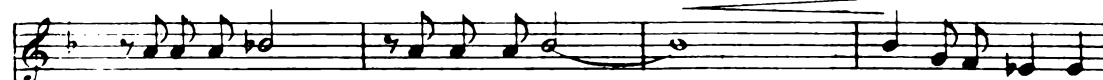


A - lone toward my native land I bend my wea - ry

Pianoforte.



way; No earth - ly joys to me re - main,



no lov - ing hands my steps sustain: ————— Bow'd to the earth with



poco piu lento

grief, where shall I find re - lief? where shall I find re -

- lief? Lord, to thee I turn mine eyes, Lord, to

thee I turn mine eyes, help thy ser - vant, help thy

ser - vant ere she dies.

allacca.

Nº 4. DUETTO.

Andante sostenuto. ♩ = 80.

Ruth.

Nay, Mother, we to Ju-dah go, we to Ju-dah

Orpah.

Nay, Mother, we to Ju-dah

Pianoforte.

go, are we not part-ners in thy woe, part-ners in thy

go, we to Ju-dah go, are we not part-ners in thy

woe? Our watch-ful love thy steps shall tend, and from all

woe? Our watch-ful love thy steps shall tend, and from all

care thy life de - fend. Nay, Mo - ther, we to Ju - dah go,
 care thy life de - fend. Nay, Mo - ther,

we to Ju - dah go, Mo - ther, we to Ju - dah go.
 we to Ju - dah go, Mo - ther, we to Ju - dah go.

Are we not part - ners in thy woe? Our watch - ful love thy
 Are we not part - ners in thy woe?

steps shall tend, and from all care thy life de - fend, thy
 Our watchful love thy steps shall tend, and from all care thy

cresc.

life de fend. Nay, Mother, we to Ju dah go. Mother, we to Ju dah

life de fend. Nay, Mother, we to Ju dah go. Mother, we to Ju dah

dimin. *p*

go. Are we not part_ners in thy woe? Are we not

go. Are we not part_ners.

p *cresc.*

part_ners in thy woe? Nay, Mo ther

part_ners in thy woe? Nay, Mo ther

dimin. *p*

we to Ju - dah go. Our watch - ful love thy

we to Ju - dah go. Our watch - ful love thy

steps shall tend, And from all care all care thy life de -

steps shall tend, And from all care all care thy life de -

dimin. *ritard.*

dimin. *ritard.*

pp ritard.

- fend. Nay, Mo.ther, we to Ju - dah go.

- fend. Nay, Mo.ther, we to Ju - dah go.

Ped.

p in tempo.

attacca.

Nº 5. RECITATIVO.

Allegro. **Recit.**

Naomi. 

Go, re-turn my daugh-ters, each to her

Pianoforte. 

Lento.

Mother's house: the Lord deal kind-ly with you, as ye have dealt



tranquillo


kind-ly with the dead, and me. **Allegro.** The Lord grant that

Lento. **Lento.**

p Lento. *p sempre*



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



wept: and Orpah kissed her Mother-in-law, and turned to go a -

- gain to her own people: but Ruth clave un - to her. ten.

f animato

**Recit.
Naomi.**

Be-hold, thy sis - ter is gone back, gone back un - to her

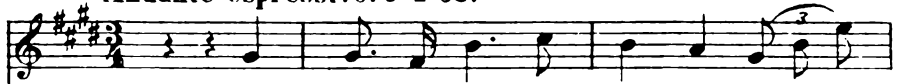
people, and un - to her gods. Go, fol - low her.

allacca.

N^o 6. ARIA.

Andante espressivo. ♩ = 56.

Ruth.



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

Pianoforte.



- turn from fol - low - ing af - ter thee: En -

- treat me not to leave thee: whither thou go - est, I will

go; and where thou dwell - est, I will dwell: where thou

di - est, I will die, and sleep in death with thee:

cresc. *dimin.*

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

p

- turn from follow - ing af - ter thee: whither thou go - est, I will

go; where thou dwellest, I will dwell: where thou di - est, I will

cresc. *dimin.*

die, and sleep in death with thee: Thy peo - ple shall be

cresc. *p* *mf*

my peo - ple, and thy God — my God. Entreat me not to

leave thee, or to re - turn from follow - ing thee. Thy peo - ple shall be

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

espress.

dimin.

my peo - ple, and thy God

ad lib.

my God.

colla voce.

in tempo

dimin.

Ped. + Ped. +

Nº 7. NARRATIVE.

Audante.

quasi Recit.

**Tenor or
Soprano voice.**

So Na-o-mi suf-fer'd Ruth to bear her

Pianoforte.

acc
p

com-pany. And they came to

p *p*

Beth-le-hem - ju-dah, in the be-gin-ning of bar-ley har-vest, and the

p *pp*

ci-ty was mo-ved at the sight of them.

pp *p* *pp*

allacca.

Nº 8. CHORUS.

Andante lento. ♩ = 60.

Soprano. *mf*
 What women strange are these clad in the garb of woe?

Alto. *mf*
 What women strange are these clad in the garb of woe?

Tenore.

Basso.

Pianoforte. *mf*
p

mf
 What women strange are these clad in the garb of woe?

mf
 What women strange are these clad in the garb of woe?

Traces of deep sor-row_ o'er their fa-ces lin-ger,

Traces of deep sor-row_ o'er their fa-ces lin-ger,

Traces of deep sor-row_

Traces of deep sor-row_

and they turn to weep, they

and they turn to weep, they

o'er their fa-ces lin-ger, and they turn to weep, they

o'er their fa-ces lin-ger, and they turn to weep, they

cresc.

turn a-side to weep, they *cresc.* turn a-side to weep, they

turn a-side to weep, they *cresc.* turn a-side to weep, they

turn a-side to weep, they *cresc.* turn a-side to weep, they

turn a-side to weep, they *cresc.* turn a-side to weep, they

cresc.

Allegro con

dimin.

turn to weep, they turn aside to weep. Yet

dimin.

turn to weep, they turn aside to weep. Yet

dimin.

turn to weep, they turn aside to weep.

dimin.

turn to weep, they turn aside to weep.

dimin.

p

f

spirito. $\text{♩} = 120.$

sure - ly one we know? Yes, it is

sure - ly one we know? Yes, it is

Yet sure - ly one we know?

Yet sure - ly one we know?

Yet sure - ly one we know?

f

Na_o_mi! Yes, yes, it is Na_o_mi!

Na_o_mi! Yes, yes, it is Na_o_mi!

Yes, it is Na_o_mi! Yes, yes, it is Na_o_mi!

Yes, it is Na_o_mi! Yes, yes, it is Na_o_mi!

Yes, it is Na_o_mi! Yes, yes, it is Na_o_mi!

f

Nº 9. RECITATIVO.

Lento.

Recit.,
appassionato, ma sempre molto tenuto.

Naomi.

Call me not Na - o - mi, — call me

Pianoforte.

Ma - ra, call me Ma - ra: for the Al - migh - ty hath dealt

bit - ter - ly, ve - ry bit - ter - ly with me. I went out

cresc.

full, and the Lord hath brought me home a - gain

cresc.

emp - ty: why then call ye me Na - o - mi,

why then call ye me Na - o - mi, — see - ing that the Lord hath

tes - ti - fied a - gainst me, and the Al -

molto ritenuto.
- migh - ty hath af - flic - ted me. *Lento.* ♩ = 92.

allora

Nº 10. CHORUS.

Allegro, ma non troppo. ♩ = 92.

Soprano.

They that sow in tears shall—

Alto.

Tenore.

Basso.

Pianoforte.

tranquillo
p sempre

reap in— Joy. They— that

They that sow in

sow in tears shall reap in joy.

tears shall reap in joy.

This system contains the first two systems of the musical score. It features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The lyrics are: "sow in tears shall reap in joy." and "tears shall reap in joy." The piano part consists of a steady eighth-note accompaniment.

p They that sow in tears shall *cresc.*

p They that sow in tears shall reap *cresc.* in

p They that sow in tears shall reap in

p They that sow in tears shall reap in

This system contains the third and fourth systems of the musical score. The vocal lines begin with the lyrics: "They that sow in tears shall" and "They that sow in tears shall reap in". The piano accompaniment continues with the eighth-note accompaniment. Dynamic markings include *p* (piano) and *cresc.* (crescendo).

reap in joy. *dimin.*

joy. They that sow in

reap in joy, in joy.

joy. *dimin.*

This system contains the fifth and sixth systems of the musical score. The vocal lines conclude with "reap in joy." and begin a new phrase "They that sow in reap in joy, in joy." The piano accompaniment continues with the eighth-note accompaniment. Dynamic markings include *dimin.* (diminuendo) and *joy.* (piano).

tears shall reap in joy.

This system contains the first vocal phrase. The vocal line (treble clef) has lyrics "tears shall reap in joy." The piano accompaniment (grand staff) features a flowing eighth-note melody in the right hand and a bass line in the left hand. The key signature has three sharps (F#, C#, G#).

They that sow in tears shall reap in

They that sow in tears shall reap in

This system contains the second vocal phrase. The vocal line (treble clef) has lyrics "They that sow in tears shall reap in". The piano accompaniment (grand staff) continues with a similar eighth-note melody. A piano dynamic marking (*p*) is present at the beginning of the piano part.

joy. They that sow in

They that sow in

They that sow in tears shall

joy. They that sow in

This system contains the final vocal phrase. The vocal line (treble clef) has lyrics "joy. They that sow in" and "They that sow in" and "They that sow in tears shall" and "joy. They that sow in". The piano accompaniment (grand staff) concludes with a similar eighth-note melody. A piano dynamic marking (*p*) is present at the beginning of the piano part.

cresc. *f*

tears shall reap in joy. They that

tears shall reap in joy. They that

reap in joy. They that

tears shall reap in joy. They that

dimin.

sow in tears shall reap in joy.

sow in tears shall reap in joy.

sow in tears shall reap in joy.

sow in tears shall reap in

p

They that sow in tears shall

They that sow in tears shall reap shall

They that sow in tears shall reap shall

joy. They that sow in tears shall

cresc.

reap shall reap in joy. They that sow in
 reap in joy, reap in joy. They that sow in
 reap in joy, reap in joy. They that

reap shall reap in joy. They that sow in

cresc.

dimin.

tears shall reap in joy.
 tears shall reap in joy.
 sow in tears shall reap in joy.
 tears shall reap in joy.

dimin.

dimin.

dimin.

p

p
 They that sow in tears shall reap in joy.

This system contains the first vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. The piano accompaniment is in bass clef. The lyrics are: "They that sow in tears shall reap in joy."

p
 They that sow in tears shall reap in joy.

p
 They that sow in tears shall reap in joy.

They that sow in

This system contains the second vocal line and piano accompaniment. The vocal line is in treble clef. The piano accompaniment is in bass clef. The lyrics are: "They that sow in tears shall reap in joy." and "They that sow in".

cresc.
 They that sow, they that sow in

cresc.
 They that sow in tears that sow in

cresc.
 They that sow in tears

cresc.
 tears in tears

This system contains the third vocal line and piano accompaniment. The vocal line is in treble clef. The piano accompaniment is in bass clef. The lyrics are: "They that sow, they that sow in", "They that sow in tears that sow in", "They that sow in tears", and "tears in tears".

dimin.

tears, that sow in tears shall reap in

tears, that sow in tears shall reap in

that sow in tears in tears shall reap in

that sow in tears shall reap in

dimin.

cresc.

joy. They that sow, they that

joy. They that sow in tears, that

joy. *p* They that sow in

joy. They that sow in

cresc.

dimin.

sow in tears, that sow in tears shall

sow in tears, that sow in tears shall

tears, that sow in tears in tears shall

tears, that sow in tears shall

dimin.

reap in joy. They that sow in tears shall

reap in joy. They that sow in tears shall

reap in joy. They that sow in tears shall

reap in joy. They that sow shall

dimin. reap in joy, shall reap in joy, shall *cresc.*

dimin. reap in joy, shall reap in joy, shall *cresc.*

dimin. reap in joy, shall reap in joy, shall *cresc.*

dimin. reap in joy, shall reap in joy, shall *cresc.*

reap in joy, shall reap in joy, shall

reap in joy.

reap in joy.

reap in joy.

reap in joy.

f *ritard.*

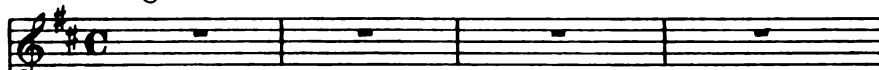
f *dimin.*

Ped.

Nº 11. NARRATIVE.

Allegro.

Soprano or
Tenor voice.



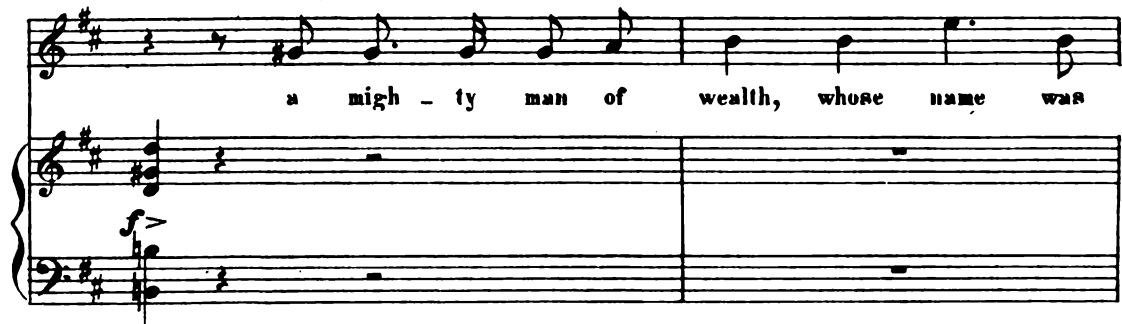
Pianoforte.



Recit.



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



a migh - ty man of wealth, whose name was

Boaz.



Allegro. p stacc. *cresc.* *accel.*

Recit.

And Ruth said un - to Na - o - mi — let me go

Recit.

p

espress.

glean that we may have bread. And she said —

ten.

p

Go, my daugh - ter. And Ruth

Lento.

p

glean - ed in the fields — the fields of Bo - az.

p

Nº 12. CHORUS.

HARVEST SONG.

(Without Accompaniment.)

Moderato e con moto. ♩ = 100.

Soprano. *mf*
Songs of gladness let us sing Un to God our

Alto. *mf*
Songs of gladness let us sing Un to God our

Tenore. *mf*
Songs of gladness let us sing Un to God our

Basso. *mf*
Songs of gladness let us sing Un to God our

Pianoforte. *mf*

humble King. Songs of gladness let us sing Un to

humble King. Songs of gladness let us sing Un to

humble King. Songs of gladness let us sing Un to

humble King. Songs of gladness let us sing Un to

God our boun - teous King. Songs of glad - ness let us
 God our boun - teous King. Songs of glad - ness let us
 God our boun - teous King. Songs of glad - ness let us
 God our boun - teous King. Songs of glad - ness let us

sing Un - to God our boun - teous King. Songs of glad - ness
 sing Un - to God our boun - teous King. Songs of glad - ness
 sing Un - to God our boun - teous King. Songs of glad - ness
 sing Un - to God our boun - teous King. Songs of glad - ness

let us sing Un - to God our boun - teous King.
 let us sing Un - to God our boun - teous King.
 let us sing Un - to God our boun - teous King.
 let us sing Un - to God our boun - teous King.

Who hath bid the earth bestow All the rich-es
 Who hath bid the earth bestow All the rich-es
 Who hath bid the earth bestow All the rich-es she can grow:
 Who hath bid the earth bestow All the rich-es she can grow:

she can grow: Corn, and wine, and oil, and oil in—
 she can grow: Corn, and wine, and oil, and oil in—
 Corn, and wine, and oil, and oil in store, in
 Corn, and wine, and oil, and oil in store, in

store, Can we de-sire or ask for more? Can we de-sire or ask for
 store, Can we de-sire or ask for more? Can we de-sire or ask for
 store, Can we de-sire or ask for more? Can we de-sire or ask for
 store, Can we de-sire or ask for more? Can we de-sire or ask for

more? Can we de - sire or ask for more?

more? Can we de - sire or ask for more?

more? Can we de - sire, Can we de - sire or ask for more?

more? Can we de - sire, Can we de - sire or ask for more?

— Then un - to God our boun - teous King, Songs of glad - ness

Then un - to God our boun - teous King, Songs of glad - ness

— Then un - to God our boun - teous King, Songs of glad - ness

— Then un - to God our boun - teous King, Songs of glad - ness

we will sing. Then un - to God our boun - teous

we will sing. Then un - to God our boun - teous

we will sing. Then un - to God our boun - teous

we will sing. Then un - to God our boun - teous

King. Songs of glad - ness we will sing. Songs of
 King. Songs of glad - ness we will sing. Songs of
 King. Songs of glad - ness we will sing. Songs of

glad - ness we will sing. Songs of glad - ness, songs of
 glad - ness we will sing. Songs of glad - ness, songs of
 glad - ness we will sing. Songs of glad - ness, songs of
 glad - ness we will sing. Songs of glad -

glad - ness we will sing, we will sing. *ritard.*
 glad - ness we will sing, we will sing. *ritard.*
 glad - ness we will sing, we will sing. *ritard.*
 - ness we will sing, we will sing. *ritard.*

Nº 13. RECITATIVO AND CHORUS.

Lento.

Boaz.

The Lord be with you. **Allegro.** ♩ = 112.

Soprano.

The blessing of the Lord be up -

Alto.

The blessing of the Lord be up -

Tenore.

The blessing of the Lord be up -

Basso.

The blessing of the Lord be up -

Pianoforte.

- on you: we bless you in the name of the Lord.

- on you: we bless you in the name of the Lord.

- on you: we bless you in the name of the Lord.

- on you: we bless you in the name of the Lord.

Lento.

Bless the Lord of Is - rael, O my peo - ple, that he hath cau - sed the

Lento.

p *alce*

earth to yield her increase. Bless — His Ho - - ly Name.

ad lib.

$\text{♩} = 72.$

p *pp*

Andante religioso. $\text{♩} = 72.$

To the Lord of the har - vest, we of - fer our praise, To

To the Lord of the har - vest, we of - fer our praise, To

To the Lord of the har - vest, we of - fer our praise, To

To the Lord of the har - vest, we of - fer our praise, To

p *Corni.*

cresc.

God our de - li - ver - er, our voi - ces we raise! To the Lord of the

cresc.

God our de - li - ver - er, our voi - ces we raise! To the Lord of the

cresc.

God our de - li - ver - er, our voi - ces we raise! To the Lord of the

cresc.

God our de - li - ver - er, our voi - ces we raise! To the Lord of the

f

dimin.

cresc.

har - vest, we of - fer our praise, To God our de - li - ver - er our

cresc.

har - vest, we of - fer our praise, To God our de - li - ver - er our

cresc.

har - vest, we of - fer our praise, To God our de - li - ver - er our

cresc.

har - vest, we of - fer our praise, To God our de - li - ver - er our

p

cresc.

voi - ces we raise! For the famine - dire curae of God's anger, For the

cresc.

voi - ces we raise! For the famine - dire curae of God's anger, For the

cresc.

voi - ces we raise! For the famine - dire curae of God's anger, For the

cresc.

voi - ces we raise! For the famine - dire curae of God's anger, For the

p

cresc.

famine_dire curse of God's anger, is o'er, is o'er, And the
 famine_dire curse of God's anger, is o'er, is o'er, And the
 famine_dire curse of God's anger, is o'er, is o'er, And the
 famine_dire curse of God's anger, is o'er, is o'er, And the

Corral

earth yields her increase again as of yore, again as of
 earth yields her increase again as of yore, again as of
 earth yields her increase again as of yore,
 earth yields her increase again as of yore,
 earth yields her increase again as of yore,

yore, of yore, the earth yields a gain a gain as of
 yore, of yore, the earth yields a gain a gain as of
 again as of yore, the earth yields a gain as of
 again as of yore, the earth yields again as of

dimin. *p*

voce. To the Lord of the har_ vest, we of_ fer our praise, To

dimin. *p*

voce. To the Lord of the har_ vest, we of_ fer our praise, To

voce. To the Lord of the har_ vest, we of_ fer our praise, To

dimin. *voce.* To the Lord of the har_ vest, we of_ fer our praise, To

dimin. *p* Corni

cresc.

God our de - li - ver_ er, our voi - ces we - raise! To the

cresc.

God our de - li - ver_ er, our voi - ces we raise! To the

cresc.

God our de - li - ver_ er, our voi - ces we raise! To the

cresc.

God our de - li - ver_ er, our voi - ces we raise! To the

cresc.

Lord of the har_ vest we of_ fer our praise, we of - fer our

Lord of the har_ vest we of_ fer our praise, we of - fer our

Lord of the har_ vest we of_ fer our praise, we of - fer our

Lord of the har_ vest we of_ fer our praise, we of - fer our

dimin.

praise. To God our deli-ver-er, our voi-ces we raise. To

dimin. *p sempre*

praise. To the Lord of the har - - - vest, To the Lord of the

dimin. *p sempre*

praise. To the Lord of the har - - - vest, To the Lord of the

dimin. *p sempre*

praise. To the Lord of the har - - - vest, To the Lord of the

God our deli-ver-er, our voi-ces we raise, our voi-ces we raise, our

har - - - vest, we of - - -

har - - - vest, we of - - -

har - - - vest, we of - - -

ritard.

voi - ces we raise.

ritard.

- fer our praise, we of - fer our praise.

ritard.

- fer our praise, we of - fer our praise.

ritard.

- fer our praise.

ritard.

Ped. +

Nº 14. RECITATIVO AND CHORUS.

Boaz. *Allegro.* *Recit.*

What damsel fair is this? Her face I know not, yet

Pianoforte.

Soprani. *Audante con moto.* $\text{♩} = 92.$

Chorus of Maidens. 'Tis Ruth of Mo-ab, who hath left her people, and her

Alti. 'Tis Ruth of Mo-ab, who hath left her people, and her

much it mov-eth me.

gods, to fol-low Na-o-mi. A damsel good as fair.

gods, to fol-low Na-o-mi. A damsel good as fair.

attacca.

Recit.

Andante sostenuto. ♩ = 69.

Boaz. Fear not my daughter. Go not hence. Abide here by my

Lento. *p* *ten.*

maidens, and when thou hungerest, or art athirst, when thou

crese.

hungerest or art athirst, eat freely of my bread,

piu crese.

eat freely of my bread, and drink of my wine.

ritard.

dimin. *ritard. p ten.*

Quasi Recit.
espress.

Ruth. Why have I found grace in thine eyes, my lord, that thou shouldst take

poco più lento.

know-ledge of me, see-ing I am a stran-ger?

Moderato con moto. ♩ = 104.

Boaz. I know thee damsel who thou art; the love and care that thou hast

shown in the good work that thou hast done.

poco a poco più animato

How thou hast left thy peo - ple, and thy gods, to fol - low

p poco a poco più animato *cresc.*

Na - o - mi thy Mo - ther here. The Lord my

dimin. *p*

God, He shall re - ward thee. The Lord my

sempre p

God He shall re - ward thee. Yea, ev'n the God of Is - ra - el, Yea,

sempre p

ev'n the God of Is - ra - el. The Lord my God

The first system of the musical score. The vocal line (bass clef) begins with a half note 'ev'n' followed by quarter notes 'the', 'God', 'of', 'Is - ra - el.' There is a fermata over the final note 'el.'. The piano accompaniment (treble and bass clefs) consists of a steady eighth-note accompaniment in the right hand and a similar eighth-note accompaniment in the left hand. The key signature has two sharps (F# and C#).

shall re - ward thee. The Lord my God shall re -

cresc.

The second system of the musical score. The vocal line continues with 'shall re - ward thee.' followed by a fermata over 'thee.'. The piano accompaniment continues with the eighth-note accompaniment. A 'cresc.' (crescendo) marking is placed above the piano part. The key signature remains two sharps.

- ward thee. Yea, ev'n the God, yea, ev'n the

cresc.

The third system of the musical score. The vocal line continues with '- ward thee.' followed by a fermata over 'thee.'. The piano accompaniment continues with the eighth-note accompaniment. A 'cresc.' (crescendo) marking is placed above the piano part. The key signature remains two sharps.

God of Is - ra - el. He shall re - ward thee.

The fourth system of the musical score. The vocal line continues with 'God of Is - ra - el.' followed by a fermata over 'el.'. The piano accompaniment continues with the eighth-note accompaniment. The key signature remains two sharps.

Yea, ev'n the God of Is-ra - el. He shall re - ward

p *f* *>* *p*

thee. The Lord my God, He shall re - ward re - ward

rallent. *in tempo*

rallent. *f* *p*

thee. He shall re - ward thee, re - ward

ritard.

p *f* *>* *>* *>* *ritard.*

thee.

f *in tempo*

Nº 15. QUARTETTO AND CHORUS.

Audante tranquillo. $\text{♩} = 56.$

Soprano.

p *cresc.*

God is a Father of the fa_ther_ less, God is a

Alto.

p *cresc.*

God is a Father of the fa_ther_ less, God — is a

Tenore.

p *cresc.*

God is a Father of the fa_ther_ less, God is a

Basso.

p *cresc.*

God is a Father of the fa_ther_ less, God is a

Soprano.

Alto.

Tenore.

Basso.

Pianoforte.

SOLO.

CHORUS.

dimin. *p*

Father of the fa_ther_ less, and de_ fend_ eth the cause, the cause of the

dimin. *p*

Father of the fa_ther_ less, and de_ fend_ eth the cause of the

dimin. *p*

Father of the fa_ther_ less, and de_ fend_ eth the cause, the cause of the

dimin. *p*

Father of the fa_ther_ less, and de_ fend_ eth the cause of the

p Corni

cresc. *dimin.*

wi_ dows, ev'n God in his ho_ ly ha_ bi_ ta_ tion.

cresc. *dimin.*

wi_ dows, ev'n God in his ho_ ly ha_ bi_ ta_ tion.

cresc. *dimin.*

wi_ dows, ev'n God in his ho_ ly ha_ bi_ ta_ tion.

cresc. *dimin.*

wi_ dows, ev'n God in his ho_ ly ha_ bi_ ta_ tion.

p

p God is a Father of the father-less, *cresc.* God is a Father of the father-less, and de- *dimin.* *p*
p God is a Father of the father-less, *cresc.* God is a Father of the father-less, and de- *dimin.* *p*
p God is a Father of the father-less, *cresc.* God is a Father of the father-less, and de- *dimin.* *p*
p God is a Father of the father-less, *cresc.* God is a Father of the father-less, and de- *dimin.* *p*

p Corni

cresc. *dimin.*
 fend eth the cause, the cause of the wi-dows, ev'n God in his ho-ly ha-bi-ta-tion.
cresc. *dimin.*
 fend- eth the cause of the wi-dows, ev'n God in his ho-ly ha-bi-ta-tion.
cresc. *dimin.*
 fend eth the cause, the cause of the wi-dows, ev'n God in his ho-ly ha-bi-ta-tion.
cresc. *dimin.*
 fend- eth the cause of the wi-dows, ev'n God in his ho-ly ha-bi-ta-tion.

p God is a Fa - - ther, *cresc.* God is a Fa - ther of the fatherless,
p God is a Fa - ther of the fatherless, *cresc.* God is a Fa - ther,
p God is a Fa - ther of the fatherless, *cresc.* God is a Fa - ther,
p God is a Fa - - ther, *cresc.* God is a Fa - ther of the fatherless,
p *Corn.*

p and de - fendeth the cause of the widows, ev'n God in his ho - ly ha - bi - ta - tion. *cresc.* *dimin.*
p and de - fendeth the cause of the widows, ev'n God in his ho - ly ha - bi - ta - tion. *cresc.* *dimin.*
p and de - fendeth the cause of the wi - dows, ev'n God in his ho - ly ha - bi - ta - tion. *cresc.* *dimin.*
p and de - fendeth the cause of the wi - dows, ev'n God in his ho - ly ha - bi - ta - tion. *cresc.* *dimin.*

p
 God is a Fa - ther of the fa - ther - less,
p
 God is a Fa - ther of the fa - ther - less;
p
 God is a Fa - ther of the fa - ther - less,
p
 God is a Fa - ther of the fa - ther - less,
cresc.
 God

cresc. *dimin.*
 God is a Fa - ther of the fa - ther - less, and de -
dimin.
 is a Fa - ther of the fa - ther - less, and de -
cresc. *dimin.*
 God is a Fa - ther of the fa - ther - less, and de -
cresc. *dimin.*
 God is a Fa - ther of the fa - ther - less, and de -
Cant.
p cresc. *p*

cresc.

- fend - eth the cause, the cause of the wi - dows,

cresc.

- fend - eth the cause, the cause of the wi - dows,

cresc.

- fend - eth the cause, the cause of the wi - dows,

cresc.

- fend - eth the cause, the cause of the wi - dows,

cresc.

dimin. ritard.

ev'n God in his ho-ly ha-bi-ta-tion.

dimin. ritard.

ev'n God in his ho-ly ha-bi-ta-tion.

dimin. ritard.

ev'n God in his ho-ly ha-bi-ta-tion.

dimin. ritard.

ev'n God in his ho-ly ha-bi-ta-tion.

dimin. ritard. pp in tempo

N^o 16. NARRATIVE.

Andante.

Soprano or
Tenor=voice.

Recit. ten.

And at E - ven_tide Ruth re_turn_ed un_to

Pianoforte.

Na_o_mi, and told her how she had found fa_vour in the sight of

p

Bo_az. And Na_o_mi re_joi_ced, say_ing Blessed be he that did take

p *mf*

knowledge of thee. So Ruth kept fast by the maidens of

p *f*

Bo - az to glean un - to the end of the har - vest;

and she dwelt with her Mother - in - law.

Naomi. Recit.

My daughter, shall I not seek

dimin. *ritard.* **Lento.**

ten. rest for thee? shall I not seek *ten.* rest for thee?

Lento. ♩ = 72.

On - ly o - bey my voice, and it shall be well with

cresc. *dimin.*

Recit.

thee. Is not Bo - az of our kindred, with whose maidens thou

tremolo

p *pp* *sempre*

wert? Be - hold, he winnow - eth bar - ley to - night in the

sempre pp

thrash - ing floor. A - dorn thy - self there - fore, and put thy

veil up-on thee, and get thee down to the floor, but make not thyself

The first system of music features a vocal line in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The lyrics are "veil up-on thee, and get thee down to the floor, but make not thyself". The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a steady bass line.

known until the feast-day be o-ver. And it shall be when he

The second system continues the vocal line with the lyrics "known until the feast-day be o-ver. And it shall be when he". The piano accompaniment remains consistent with the first system, providing harmonic support for the vocal melody.

Lento. ♩ = 50.

li-eth down, go thou in, and lie down at his feet: and

The third system begins with the tempo marking "*Lento.*" and a metronome marking of "♩ = 50". The vocal line continues with the lyrics "li-eth down, go thou in, and lie down at his feet: and". The piano accompaniment includes a dynamic marking of "p" (piano) in the left hand.

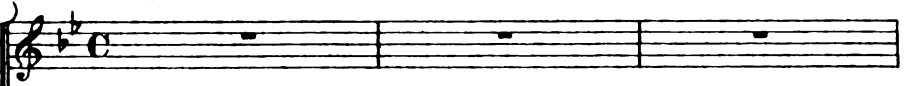
he will tell thee what— thou shalt do.

The fourth system concludes the vocal line with the lyrics "he will tell thee what— thou shalt do." The piano accompaniment features a more complex texture with arpeggiated chords and a final cadence. A dynamic marking of "p" is present in the left hand.

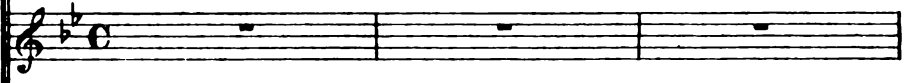
Nº 17. CHORUS.

Allegro maestoso e vivace. ♩ = 112.

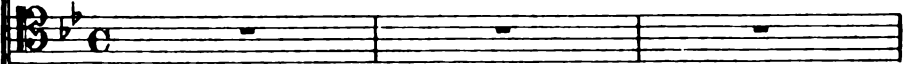
Soprano.



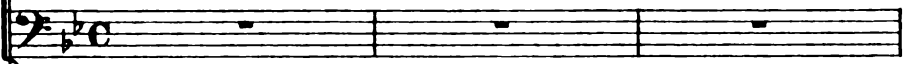
Alto.



Tenore.



Basso.



Pianoforte.



Bles_sed be the Lord who dai_ly loadeth us with ben - e_fits.

Bles_sed be the Lord who dai_ly loadeth us with ben - e_fits.

Bles_sed be the Lord who dai_ly loadeth us with ben - e_fits.

Bles_sed be the Lord who dai_ly loadeth us with ben - e_fits.

Bles_sed be the Lord who dai_ly loadeth us with ben - e_fits.

Bles_sed be the Lord who dai_ly loadeth us with ben - e_fits.

Bles_sed be the Lord who dai_ly loadeth us with ben - e_fits.

Bles_sed be the Lord who dai_ly loadeth us with ben - e_fits.

Blessed be the Lord who dai_ly loadeth us with ben - e_fits. He

Blessed be the Lord who dai_ly loadeth us with ben - e_fits. He

Blessed be the Lord who dai_ly loadeth us with ben - e_fits. He

Blessed be the Lord who dai_ly loadeth us with ben - e_fits. He

crown - eth the year with his good - - - ness. He
 crown - eth the year with his good - - - ness. He
 crown - eth the year with his good - - - ness. He
 crown - eth the year with his good - - - ness. He

crown - eth the year with his good - - - ness. The *mf*
 crown - eth the year with his good - - - ness. The *mf*
 crown - eth the year with his good - - - ness.
 crown - eth the year with his good - - - ness.

pas - tures are cloth'd with flocks, the valleys are cov - er'd
 pas - tures are cloth'd with flocks, the valleys are cov - er'd
sempre stacc.

o-ver with corn.

o-ver with corn. *mf*

The pas-tures are cloth'd with flocks, the

The pas-tures are cloth'd with flocks, the

The pas-tures are

valleys are cov-er'd over with corn.

valleys are cov-er'd over with corn.

cloth'd, are cloth'd with flocks,

The pas-tures are *mf*

The musical score consists of two systems of vocal and piano parts. The vocal parts are written in treble and bass clefs, and the piano accompaniment is in bass clef. The music is in a minor key and 4/4 time. The lyrics are: 'o-ver with corn. The pas-tures are cloth'd with flocks, the valleys are cov-er'd over with corn. cloth'd, are cloth'd with flocks, The pas-tures are'. The score includes dynamic markings such as *mf* and phrasing slurs.

the valleys are
 cloth'd, are cloth'd with— flocks,

mf

cov - - er'd o - ver with— corn.
 the valleys are

mf

The pastures are cloth'd, are
 cov - er'd o - ver with— corn.

mf

p

cloth'd with flocks, the valleys are cov-er'd

o-ver with corn. The pas_tures are cloth'd, are

The pas_tures are cloth'd, are

The pas - tures are cloth'd, are

The pas_tures are cloth'd, are

cresc. *mf*

cloth'd with flocks, the valleys are cov-er'd

cloth'd with flocks, the valleys are cov-er'd

cloth'd with flocks, the valleys are cov-er'd

cloth'd with flocks, the valleys are cov-er'd

dimin.

cresc.

o - ver with corn. They al - so sing,

o - ver with corn. *cresc.* They al - so sing,

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

o - ver with corn. *cresc.* They shout for joy, they shout for

they al - so sing. They shout for joy, they al - so

they al - so sing. They shout for joy, they al - so

joy, they shout for joy, they al - so

joy, they shout for joy, they al - so

sing. They shout for joy, they al - - so sing. They shout for

sing. They shout for joy, they al - - so sing. They shout for

sing. They shout for joy, they al - - so sing. They shout for

sing. They shout for joy, they al - - so sing. They shout for

joy, they shout for joy. *ritard.* *in tempo* Blessed be the

joy, they shout for joy. *ritard.* *in tempo* Blessed be the

joy, they shout for joy. *ritard.* *in tempo* Blessed be the

joy, they shout for joy. *ritard.* *in tempo* Blessed be the

ff *con forza* *ritard.* *sf* *in tempo*

Lord who daily loadeth us with ben - e - fits. Blessed be the

Lord who daily loadeth us with ben - e - fits. Blessed be the

Lord who daily loadeth us with ben - e - fits. Blessed be the

Lord who daily loadeth us with ben - e - fits. Blessed be the

Lord who daily loadeth us with ben - e - fits. Blessed be the

Lord who daily loadeth us with ben - e - fits. Blessed be the

Lord who daily loadeth us with ben - e - fits. Blessed be the

Lord who daily loadeth us with ben - e - fits. Blessed be the

Lord who dai - ly loadeth us with ben - e - fits. He

Lord who dai - ly loadeth us with ben - e - fits. He

Lord who dai - ly loadeth us with ben - e - fits. He

Lord who dai - ly loadeth us with ben - e - fits. He

crown - eth the year with his good - ness. He

crown - eth the year with his good - ness. He

crown - eth the year with his good - ness. He

crown - eth the year with his good - ness. He

Più animato. ♩ = 132.

crown - eth the year with his good - ness.

crown - eth the year with his good - ness.

crown - eth the year with his good - ness.

crown - eth the year with his good - ness. He crown - eth the

sempre stacc.

He crown - eth the year, crown - - - eth, He crown - eth the
 - eth the year, crown - - - eth, He crowneth the
 crown - eth the year, He crown - eth the
 year, He crown - eth the year, He

year, crown - - - eth, crown - - - eth, He crown - eth the
 year, crown - - - eth, crown - - - eth, He crown - eth the
 year, He crown - - - eth the year, He
 crown - - - eth the year, He crown - eth the

year, crown - - - eth, He crown - eth the year, crown - -
 year, crown - - - eth, He crown - eth the year, crown - -
 crown - - - eth the year, He crown - - - eth the
 year, He crown - - - eth the year, He

- eth, He crown - eth the year with his good - ness. He
 - eth, He crown - eth the year with his good - ness. He
 year, crown - eth the year with his good - ness. He
 crown - - eth the year with his good - ness,

crown - - eth the year, the year with his goodness.
 crowneth the year, He crown - eth the year with his goodness.
 crown - - eth, crown - - eth.
 He crown - - eth, He crowneth.

Più animato.

Blessed be the Lord, Blessed be the Lord,
 Blessed be the Lord, Blessed be the Lord,
 Blessed be the Lord, Blessed be the Lord,
 Blessed be the Lord, Blessed be the Lord,

ev'n the God of our sal - - va - - tion.

ev'n the God of our sal - - va - - tion.

ev'n the God of our sal - - va - - tion.

ev'n the God of our sal - - va - - tion.

ev'n the God of our sal - - va - - tion.

Blessed be the Lord, blessed be the Lord,

Blessed be the Lord, blessed be the Lord,

Blessed be the Lord, blessed be the Lord,

Blessed be the Lord, blessed be the Lord,

Blessed be the Lord, blessed be the Lord,

ev'n the God of our sal - - va - - tion.

ev'n the God of our sal - - va - - tion.

ev'n the God of our sal - - va - - tion.

ev'n the God of our sal - - va - - tion.

ev'n the God of our sal - - va - - tion.

Blessed be the Lord, blessed be the Lord, ev'n the
 Blessed be the Lord, blessed be the Lord, ev'n the
 Blessed be the Lord, blessed be the Lord, ev'n the
 Blessed be the Lord, blessed be the Lord, ev'n the

God of our sal - va - tion. Blessed be the Lord,
 God of our sal - va - tion. Blessed be the Lord,
 God of our sal - va - tion. Blessed be the Lord,
 God of our sal - va - tion. Blessed be the Lord,

Blessed be the Lord, ev'n the God of our sal -
 Blessed be the Lord, ev'n the God of our sal -
 Blessed be the Lord, ev'n the God of our sal -
 Blessed be the Lord, ev'n the God of our sal -

- va - tion. Blessed be the Lord, Blessed be the
- va - tion. Blessed be the Lord, Blessed be the
- va - tion. Blessed be the Lord, Blessed be the
- va - tion. Blessed be the Lord, Blessed be the

This system contains four vocal staves and two piano accompaniment staves. The vocal parts are in treble and bass clefs, with lyrics printed below them. The piano accompaniment is in treble and bass clefs, featuring chords and melodic lines.

Lord, Bles - sed be the Lord.
Lord, Bles - sed be the Lord.
Lord, Bles - sed be the Lord.
Lord, Bles - sed be the Lord.

This system continues the vocal and piano parts from the first system. It features four vocal staves and two piano accompaniment staves. The lyrics are printed below the vocal staves.

This system includes a key signature change to D major (two sharps) and a time signature change to 6/8. It features four vocal staves and two piano accompaniment staves. The piano accompaniment includes a dynamic marking of *ff* (fortissimo).

Nº 18. RECITATIVO ED ARIA.

Andante tranquillo. $\text{♩} = 116$.

Boaz.

Pianoforte.

The first system shows the vocal line for Boaz in the bass clef, which is mostly silent. The piano accompaniment is in the treble and bass clefs, starting with a piano (*p*) dynamic. The music is in 6/8 time and the key signature has one sharp (F#).

The second system continues the piano accompaniment with various rhythmic patterns and chordal textures.

The third system continues the piano accompaniment. A *dimin.* (diminuendo) marking is present in the right hand of the piano part towards the end of the system.

Recit.

The recitative section begins with the vocal line in the bass clef, set in common time (C). The lyrics are: "Thou hast put glad - ness in my heart since the time that their". The piano accompaniment is in the treble and bass clefs, with the right hand in common time and the left hand in 4/4 time.

corn, and wine, and oil in - creased. **Tempo I^o**

Recit.
There - fore will I of - fer the sacrifice of righteous - ness,

ARIA.
Andante lento. ♩ = 60

and put my trust in the Lord. I will lay me down in peace, and

take - my rest, for it is thou, Lord, on - ly that makest me dwell in

safety. I will lay me down in peace, and

take my rest, for it is thou, Lord, on - ly that

cresc.

makest me dwell in safety. I will lay me down in peace, and

dimin. *p*

take my rest. I will lay me

cresc. *dimin.* *p*

down in peace, and take my rest, for it is thou,

Lord, on - ly that makest me dwell in safety; for it is thou, Lord, on - ly

cresc. dimin. p

that makest me dwell in safe - ty; for it is thou, Lord, only that

cresc. dimin.

perendosi

makest me dwell in safe - ty. I will lay me down in peace in

p

ritard.

peace and take my rest.

pp ritard. p in tempo

No 19. SOLO AND CHORUS.

Andante, ma non troppo. ♩ = 80.

Ruth.

Soprani.

Alti.

Pianoforte.

TUTTI. *pp* *cresc.*

Be-hold, he that keepeth Is-ra-el shall

tremolo.

pp sempre *cresc.*

con espress.

Un-to thee lift I

dimin. *p*

nei-ther slumber nor sleep.

pp

up mine eyes, O thou that

dwellest in the heav'ns. Thy word is a

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staves. The vocal line begins with the lyrics "dwellest in the heav'ns. Thy word is a". The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

lan - tern un - to my feet, and a light

The second system continues the vocal line with the lyrics "lan - tern un - to my feet, and a light". The piano accompaniment maintains the same rhythmic pattern as the first system.

un - - to my path. **TUTTI pp**
The An-gel of the

The third system concludes the vocal line with the lyrics "un - - to my path." and includes the instruction **TUTTI pp**. The piano accompaniment continues with the same rhythmic pattern.

pp sempre

The fourth system shows the piano accompaniment continuing with the same rhythmic pattern, marked with **pp sempre**. The system ends with a fermata over the final notes.

cresc. *dimin.* *p*

Lord tarrieth round a_bout them that fear him.

cresc. *dimin.* *pp*

This system contains the first vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. It features a melodic line with lyrics. The piano accompaniment is in a grand staff (treble and bass clefs) and includes dynamic markings: *cresc.*, *dimin.*, and *pp*. A large bracket spans across the piano accompaniment staves.

In the Lord I will trust, in the Lord I will trust.

This system contains the second vocal line and piano accompaniment. The vocal line continues the melody with the lyrics "In the Lord I will trust, in the Lord I will trust." The piano accompaniment provides harmonic support with chords and moving lines in both hands.

He will bless them that fear him.

This system contains the third vocal line and piano accompaniment. The vocal line concludes with the lyrics "He will bless them that fear him." The piano accompaniment continues with a similar rhythmic and harmonic pattern.

He will bless them that fear him. Un - to

The first system of the musical score. It features a vocal line in the upper staff with lyrics "He will bless them that fear him. Un - to". Below the vocal line are two empty staves. At the bottom is a piano accompaniment consisting of a grand staff (treble and bass clefs) with a complex, rhythmic pattern of chords and single notes.

thee lift I up mine eyes, 0

The An - gel of the Lord tar - rieth round a -

The An - gel of the Lord tar - rieth round a -

The second system of the musical score. The vocal line begins with "thee lift I up mine eyes, 0". The piano accompaniment includes dynamic markings *pp* (pianissimo) in both the upper and lower staves. The lyrics "The An - gel of the Lord tar - rieth round a -" are repeated in two different vocal parts.

thou that dwell - est in the heav'ns.

- bout them that fear him. Blessed are they that trust in

- bout them that fear him. Blessed are they that trust in

The third system of the musical score. The vocal line continues with "thou that dwell - est in the heav'ns." and "- bout them that fear him. Blessed are they that trust in". The piano accompaniment features a *pp* (pianissimo) marking and includes a large, sweeping melodic line in the upper staff.

In the Lord I will trust.

him. Blessed are they that trust in

him. Blessed are they that trust in

The first system of the musical score features a vocal line in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The lyrics "In the Lord I will trust." are written below the notes. Below the vocal line are two staves for piano accompaniment, with the right hand in treble clef and the left hand in bass clef. The piano part includes dynamic markings such as *p* and *pp*. The system concludes with a double bar line.

He will bless them that fear him. I will

him. Blessed are they that trust in

him. Blessed are they that trust in

The second system continues the musical score. The vocal line begins with the lyrics "He will bless them that fear him. I will". The piano accompaniment features a prominent bass line with chords and moving lines in both hands. Dynamic markings include *pp* and *dimin.* (diminuendo). The system ends with a double bar line.

trust in the Lord.

him, that trust in him.

him, that trust in him.

The third system of the score features a vocal line with the lyrics "trust in the Lord." and "him, that trust in him." The piano accompaniment continues with a steady bass line and chords. Dynamic markings include *pp* and *dimin.*. The system concludes with a double bar line and a final chord.

Nº 20. NARRATIVE.

Lento. ♩ = 66.

Tenor or
Soprano voice.

Pianoforte.

The first system consists of a vocal line (Tenor or Soprano voice) and a piano accompaniment (Pianoforte). The piano part features a tremolo section marked *pp tremolo.* The tempo is Lento, with a quarter note equal to 66 beats per minute.

quasi Recit.

The second system continues the musical narrative. The piano accompaniment is marked *sempre pp* and *pp*. The lyrics for the vocal part are: "And it came to pass at".

The third system continues the musical narrative. The piano accompaniment is marked *pp*. The lyrics for the vocal part are: "midnight that the man was sore a - fraid, and be - hold a".

The fourth system concludes the musical narrative. The piano accompaniment is marked *Allegro*. The lyrics for the vocal part are: "woman lay at his feet. Allegro And he said, who art thou?".

Lento.
espress.

Ruth. I am Ruth thine handmaid. Let me find fa_vour in thy sight, my lord,

for thou art a near_kin - - man. **Allegro.** ♩ = 132.

Boaz. animato.

Blessed, Blessed be thou of the

Recit.

Lord, my daughter. Fear not, for all the city of my people doth

know that thou art ho - ly. Thou lovest righ - teousness, and

ha - - test wick - edness; therefore God, thy

God, hath anointed thee with the oil of gladness, and will

cause thy name to be re - member'd in all ge - ne - rations.

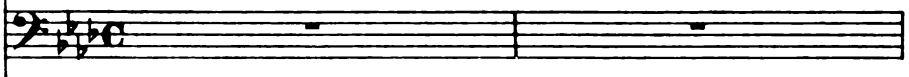
allacca.

Nº 21. DUETTO.

Allegro moderato. ♩ = 96.

express.

Ruth.  O praise the Lord with me, and let us

Boaz. 

Pianoforte.  *p*

 mag - nify his Name to - ge - ther. I sought the



 *p*

 Lord, — and he heard me, yea, he de -



 *cresc.*

rall.
 liv - er'd me from all my fear.
a tempo
 O praise the Lord with

The first system of the musical score consists of four staves. The top staff is a vocal line in treble clef with lyrics. The second staff is a bass line in bass clef. The third and fourth staves are piano accompaniment in treble and bass clefs respectively. The tempo marking *rall.* is above the first measure, and *a tempo* is above the second measure. The piano part features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

me, and let us mag - nify his Name to - ge - ther.

The second system continues the musical score with four staves. The vocal line (top) has lyrics. The piano accompaniment (bottom two staves) continues with the same rhythmic pattern. The tempo marking *rall.* is above the first measure, and *p a tempo* is above the second measure.

I sought the Lord, — and he

The third system consists of four staves. The vocal line (top) has lyrics. The piano accompaniment (bottom two staves) continues with the same rhythmic pattern. The tempo marking *rall.* is above the first measure, and *p a tempo* is above the second measure.

heard me, yea, he de - liv - er'd me from all my

The fourth system consists of four staves. The vocal line (top) has lyrics. The piano accompaniment (bottom two staves) continues with the same rhythmic pattern. The tempo marking *rall.* is above the first measure, and *cresc.* and *rall.* are above the second and third measures respectively.

a tempo

O praise the Lord with me,
 fear. O praise the Lord with
 me, O praise the Lord with
 me, O praise the Lord with
 and let us mag - nify his Name. to -
 me,
 - ge - ther. O praise the Lord with
 O praise the Lord with me,
 O praise the Lord with me,
 O praise the Lord with me,
 O praise the Lord with me.

p
a tempo

me, O praise the Lord with me, O praise the
 O praise the Lord with me, O praise the

cresc.

Lord with me, and let us mag-ni-fy his Name to-ge-ther.
 Lord with me, and let us mag-ni-fy his Name to-ge-ther.

ritard. **Lento.**

ritard. **Lento.**

O praise the Lord with me, and let us mag-ni-fy his Name to-

in tempo

in tempo

p

-ge-ther. I sought the Lord,

I sought the Lord, and he

ritard.

and he heard me, yea, he de - liver'd me from all my
 heard me, yea, he de - liver'd me from all my

ritard.

in tempo

piu ritard.

fear. O praise the Lord, praise the Lord with me, I sought the
 fear. O praise the Lord, the Lord with me, I sought the

in tempo *dimin.* *piu ritard.*

in tempo

Lord, and he heard me. O praise the Lord, praise the Lord with
 Lord, and he heard me. O praise the Lord, the Lord with

in tempo *dimin.*

espress.

me. O praise the Lord with me,
 me.

p

Ped. + Ped. + Ped. +

ritard.

espress. and let us mag - ni - fy his
 O praise the Lord with me, and let us mag - ni - fy his

f ritard.

Ped.

in tempo

ritard.

Name - to - ge - ther. O praise the Lord with me, and
 Name - to - ge - ther. O praise the Lord with me, and

tenuto. *f in tempo* *ritard.*

Adagio.

let us magnify his Name to - ge - ther.
 let us magnify his Name to - ge - ther.

Adagio.

pp *p* *in tempo dolce*

Ped.

+ Ped. +

Nº 22. NARRATIVE.

Tenor or Soprano-voice.

Pianoforte.

Allegro. ♩ = 152.

Recit.

And Ruth re -

- turn'd to Na - o - mi with the of - fer - ings which

Bo - az had sent un - to her, say - ing -

Go not un - to thy Mo - ther in - law emp - ty

hand - ed for she hath a claim up - on

p

Naomi.

Moderato. ♩ = 120.

me. Bles - sed,

f

bles - sed he he of the Lord, who hath

p

not left off his kind - - ness to the

liv - ing and the dead.

cresc.

Recit.

His seed shall be

fsf con forza

migh - ty up - on the earth.

fsf con forza

The ge - ne - - ra - tion of the up - right shall be

bles_sed. Wealth and rich - es shall be in his

f sempre

house. His horn shall be ex - al - ted with honour.

Sure - ly he shall not be mo_ved for e_ver. The righteous

shall be in ever - last - ing re - membrance. *Maestoso*. $\text{♩} = 112$.

ritard. *f* *con furza*.

Lento. Narrative.
Recit. Tenor or Soprano.

So Bo - az took Ruth to wife according to the

ritard. *f* *p* *pp*

Moderato. ♩ = 88.

law of Is-ra-el. And the Lord blessed Ruth that she bare a

son, and they called his name O-bed. Then Nao-mi took the child, and

Recit. *espress.*

laid it in her bo - som, and became Nurse to it:

ten.

Allegro.

and the women, her neighbours, said un-to her—

Allegro.

Nº 23. CHORUS OF WOMEN.

Allegro con spirito. $\text{♩} = 88.$

Soprani.



Bles_sed be the Lord,— Bles_sed be the Lord,

Alti.



Bles_sed be the Lord,— Bles_sed be the Lord,

Pianoforte.



Second system of musical notation for the Soprano and Alto parts, showing two staves with lyrics and accompaniment.

who hath not— left thee this day with— out a kins— man

who hath not— left thee this day with— out a kins— man

Third system of musical notation for the Soprano and Alto parts, showing two staves with lyrics and accompaniment.

that his name may be famous in Is— ra— el; and he shall be

that his name may be famous in Is— ra— el; and he shall be

un_to thee a re - stor - er of thy life, — for is he not the
 un_to thee a re - stor - er of thy life, — for is he not the

child the child of — Ruth, for is he not the
 child the child of — Ruth, for is he not the

child the child of — Ruth, who lov_eth
 child the child of — Ruth, who lov_eth

thee beyond the love of sev'n sons? Bles - sed be the
 thee beyond the love of sev'n sons? Bles - sed be the

Lord, Bles - sed be the Lord, Bles - sed be the
Lord, Bles - sed be the Lord, Bles - sed be the

This system contains the first two systems of music. Each system has a vocal line (treble clef) and a piano accompaniment (grand staff). The lyrics are: "Lord, Bles - sed be the Lord, Bles - sed be the". The piano part features chords and moving lines in both hands.

Lord, Bles - - - sed, be the Lord, who
Lord, Bles - - - sed, be the Lord, who

This system contains the third and fourth systems of music. The lyrics continue: "Lord, Bles - - - sed, be the Lord, who". The piano accompaniment includes a dynamic marking of *ff* (fortissimo) at the beginning of the system.

hath not left thee this day without a kins - man.
hath not left thee this day without a kins - man.

This system contains the fifth and sixth systems of music. The lyrics are: "hath not left thee this day without a kins - man.". The piano accompaniment continues with chords and moving lines.

Bles - - sed be the Lord.
Bles - - sed be the Lord.

This system contains the seventh and eighth systems of music. The lyrics are: "Bles - - sed be the Lord.". The piano accompaniment features a long, sustained chord in the right hand and a moving line in the left hand.

№ 24. RECITATIVO AND ARIA.

Recit.

Naomi.

I will ex - tol thee, O Lord; for thou hast

Pianoforte.

turn-ed my mourning in-to re - joic - ing: thou hast put

off my sackcloth, and girded me with glad -

mf Moderato.

ARIA.

Andante. ♩ = 56.

-ness. O how great is thy goodness, which thou hast laid up for

dimin. *p* *crese.*

them that fear thee; great is thy goodness, which thou hast wrought

mf *p*

—for them that trust in thee. O how

p ten. *mf* *din.* *p*

great is thy good — — ness. O how great is thy good — —

cresc. *cresc.*

—ness, great is thy goodness, great is thy goodness, which thou hast

p

laid up for them that fear thee, that trust in thee. O how great

ritard. *in tempo* *ritard.* *pp* *p* *in tempo*

is thy good-ness, which thou hast laid up for

cresc.

them that fear thee; which thou hast wrought for them

dimin.

that trust in thee, that trust in thee, that trust in thee.

cresc. *dimin.* *ten.*

O how great is thy good-ness, O how great, how

ritard. *p* *ritard.*

great is thy good-ness.

p *pp in tempo*

Nº 25. LAST CHORUS.

Andante con moto. ♩ = 80.

Soprano. *mf* Who is like un_to the Lord our God, that *cresc.*

Alto. *mf* Who is like un_to the Lord our God, that *cresc.*

Tenore. *mf* Who is like un_to the Lord our God, that *cresc.*

Basso. *mf* Who is like un_to the Lord our God, that *cresc.*

Pianoforte. *mf* *cresc.*

f hath his dwelling so high, and yet hum_bleth him - *p*

f hath his dwelling so high, and yet hum_bleth him - *p*

f hath his dwelling so high, and yet hum_bleth him - *p*

f hath his dwelling so high, and yet hum_bleth him - *p*

f hath his dwelling so high, and yet hum_bleth him - *p*

cresc. *f* *p* *mf*

cresc. *f* *p*

cresc. *f* *p*

cresc. *f* *p*

cresc. *f* *p* *sempre p*

Lord loveth the righteous:

mf

The Lord raiseth up them that are

mf

The Lord preserveth the strangers;

how ed down.

mf

He re -

but all the
but all the
but all the
liev_ eth the fa_ therless and wi_ dow: but all the

cresc.

wick_ ed He will de_ _ stroy. He
wick_ ed He will de_ _ stroy. He
wick_ ed He will de_ _ stroy. He
wick_ ed He will de_ _ stroy. He

cre - _ scen -

will de_ _ stroy. *ritard.*
will de_ _ stroy. *ritard.*
will de_ _ stroy. *ritard.*
will de_ _ stroy. *ritard.*

- do *piu cresc.* *ritard.*

Blessed be the Name the Name of the Lord from this

Blessed be the Name the Name of the Lord from this

Blessed be the Name the Name of the Lord from this

Blessed be the Name the Name of the Lord from this

Piano accompaniment with chords and melodic lines.

time forth for e - - - ver - more. Bles - sed be the

time forth for e - - - ver - more. Bles - sed be the

time forth for e - - - ver - more. Bles - sed be the

time forth for e - - - ver - more. Bles - sed be the

Piano accompaniment with chords and melodic lines.

Name the Name of the Lord from this

Name the Name of the Lord from this time - forth for

Name the Name of the Lord

Piano accompaniment with chords and melodic lines.

from this time forth for e-ver-more.

time forth for e-ver-more, for e-ver-more.

e-ver-more, for e-ver-more, for e-ver-more.

from this time forth for e-vermore, for e-ver-more.

Bles-sed be the Name the Name of the Lord from this

Bles-sed be the Name the Name of the Lord from this

Bles-sed be the Name the Name of the Lord from this

Bles-sed be the Name the Name of the Lord from this

time forth for e-ver-more, for

time forth for e-ver-more, for

time forth for e-ver-more, for

time forth for e-ver-more, for

e - - ver - more. Bles - sed be the
 e - - ver - more. Bles - sed be the
 e - - ver - more. Bles - sed be the
 e - - ver - more. Bles - sed be the

Lord, Bles - sed be the Lord,
 Lord, Bles - sed be the Lord,
 Lord, Bles - sed be the Lord,
 Lord, Bles - sed be the Lord,

Bles - sed be the Lord from this time forth for
 Bles - sed be the Lord from this time forth for
 Bles - sed be the Lord from this time forth for
 Bles - sed be the Lord from this time forth for

e - - - ver - more, from this time forth for

e - - - ver - more, from this time forth for

e - - - ver - more, from this time forth for

e - - - ver - more, from this time forth for

e - - ver more, from this time forth for e - - ver -

e - - ver more, from this time forth for e - - ver -

e - - ver more, from this time forth for e - - ver -

- more. Bles_sed be the Name the Name of the Lord from this time

- more. Bles_sed be the Name the Name of the Lord from this time

- more. Bles_sed be the Name the Name of the Lord from this time

- more. Bles_sed be the Name the Name of the Lord from this time

forth for e_ vermore, from this time forth for e - -
 forth for e_ vermore, from this time forth for e - -
 forth for e_ vermore, from this time forth for e - -
 forth for e_ vermore, from this time forth for e - -

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and two piano accompaniment staves (Right and Left Hand). The lyrics are: "forth for e_ vermore, from this time forth for e - -". The music is in G major and 4/4 time.

- ver - more. Bles_ sed be the Name the Name of the
 - ver - more. Bles_ sed be the Name the Name of the
 - ver - more. Bles_ sed be the Name the Name of the
 - ver - more. Bles_ sed be the Name the Name of the

The second system continues with the same four vocal staves and two piano accompaniment staves. The lyrics are: "- ver - more. Bles_ sed be the Name the Name of the". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

Lord from this time forth for e_ vermore, from this time
 Lord from this time forth for e_ vermore, from this time
 Lord from this time forth for e_ vermore, from this time
 Lord from this time forth for e_ vermore, from this time

The third system continues with the same four vocal staves and two piano accompaniment staves. The lyrics are: "Lord from this time forth for e_ vermore, from this time". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

forth for e - - - ver - more. Bles_sed be the
 forth for e - - - ver - more. Bles_sed be the
 forth for e - - - ver - more. Bles_sed be the
 forth for e - - - ver - more. Bles_sed be the

Lord, Bles_sed be the Lord, Bles_sed be the Lord, the
 Lord, Bles_sed be the Lord, Bles_sed be the Lord, the
 Lord, Bles_sed be the Lord, Bles_sed be the Lord, the
 Lord, Bles_sed be the Lord, Bles_sed be the Lord, the

Name of the Lord, Bles_sed be the Lord, Bles_sed be the
 Name of the Lord, Bles_sed be the Lord, Bles_sed be the
 Name of the Lord, Bles_sed be the Lord, Bles_sed be the
 Name of the Lord, Bles_sed be the Lord, Bles_sed be the

Lord, Blessed be the Lord, the Name of the Lord from

Lord, Blessed be the Lord, the Name of the Lord from

Lord, Blessed be the Lord, the Name of the Lord from

Lord, Blessed be the Lord, the Name of the Lord from

ff con forza

ff con forza

ff con forza

ff con forza

Lord, Blessed be the Lord, the Name of the Lord from

ff con forza

this time forth for e - - -

this time forth for e - - -

this time forth for e - - -

this time forth for e - - -

this time forth for e - - -

Ped.

- ver - - more.

- ver - - more.

- ver - - more.

- ver - - more.

ritard.

Ped.

Fin