

1247

RUTH & NAOMI



ZENEAKADÉMIA
LISZT MÚZEUM

1247

1292



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LISZT MŰZEUM



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ZENEAKADÉMIA

LISZT MÚZEUM

1247

RUTH AND NAOMI:

A SCRIPTURAL IDYLL,

(WORDS TAKEN FROM THE BIBLE.)

IN VOCAL SCORE,

WITH AN

ACCOMPANIMENT FOR ORGAN OR PIANO-FORTE.



ZENEAKADÉMIA

COMPOSED BY

LISZT MŰZEUM

LEOPOLD DAMROSCH.



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ORCHESTRA PARTS FURNISHED BY THE PUBLISHERS.

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TO MY WIFE.



MRS. HELENE DAMROSCH.

ZENEAKADÉMIA

LISZT MÚZEUM



PREFACE



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PREFACE.

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

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

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

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



PART THE FIRST.

INTRODUCTION (ORCHESTRA).

RECITATIVE (TENOR).

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

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

NAOMI.

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

ORPAH AND RUTH.

Surely, we will return with thee unto thy people.

NAOMI.

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

RECITATIVE.

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

RUTH.

Entreat me not to leave thee, or to return from following after thee; for whither thou goest, I will go; and where thou lodgest, I will lodge; thy people shall be my people, and thy God my God. Where thou diest, I will die, and there I will be buried. The Lord do so to me, and more, also, if ought but death part thee and me.

CHORUS.

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

RECITATIVE.

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

BOAZ.

The Lord be with you.

CHORUS.

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

BOAZ.

Whose damsel is this?

ONE OF THE REAPERS.

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

BOAZ (*to Ruth*).

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

RUTH.

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

BOAZ.

It has fully been showed me all that thou hast done 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 knewest 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.

QUARTETTE.

RUTH.

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

THREE REAPERS.

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

RECITATIVE.

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

CHORUS.

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

PART THE SECOND.

NAOMI.

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

RECITATIVE.

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

NOTTURNO (ORCHESTRA).

RECITATIVE.

And it came to pass at midnight that the man was afraid, and turned himself; and behold, a woman lay at his feet.

BOAZ.

Who art thou?

RUTH.

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

BOAZ.

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

RUTH AND CHORUS.

The Lord is my shepherd, I shall not want. He restores my soul; he leads me in the paths of righteousness for his name's sake.

RECITATIVE.

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

BOAZ.

Ye, people and elders of the city, are witnesses this day, that I have bought all that was Elimelech's of the hand of Naomi. Moreover, Ruth, the Moabitess, have I purchased to be my wife, to raise up the name of the dead upon his inheritance. Ye are witnesses this day.

MALE CHORUS.

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

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FULL CHORUS.

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

RECITATIVE.

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

NAOMI.

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

CHORUS.

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

END.

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RUTH AND NAOMI.

13

No. 1. INTRODUCTION.

LEOPOLD DAMROSCH.

*Andante non troppo lento.**dim.*

PIANO-FORTE.

*mf**Horn dolce.**p**molto tranquillo.**espressivo.**dolce espressivo.**marcato**Ped.**Ped.**Ped.**Ped.*

Poco stringendo *Ritard.*

Cres.

r.h. *l.h.* *r.h.* *f*

The first system of the musical score consists of two staves. The upper staff is the piano part, and the lower staff is the right hand part. The key signature has two flats (B-flat and E-flat). The tempo is marked 'Poco stringendo' and 'Ritard.'. The piano part has a 'Cres.' (crescendo) marking. The right hand part has 'r.h.', 'l.h.', and 'r.h.' markings, and a forte 'f' dynamic.

a Tempo.

p

The second system continues the musical score. The tempo is marked 'a Tempo.'. The piano part starts with a piano 'p' dynamic. The right hand part features a series of ascending and descending eighth notes.

p *p*

Ped. *

The third system shows the piano part with a piano 'p' dynamic and the right hand part with a piano 'p' dynamic. A 'Ped.' (pedal) marking with an asterisk is present in the piano part.

tr 53 *Cresc.* *f* *f*

The fourth system includes a trill 'tr 53' in the piano part. The piano part has a 'Cresc.' (crescendo) marking and a forte 'f' dynamic. The right hand part also has a forte 'f' dynamic.

Molto tranquillo. *Espressivo.*

f *dim.* *p* *pp*

The fifth system is marked 'Molto tranquillo.' and 'Espressivo.'. The piano part starts with a forte 'f' dynamic, followed by a 'dim.' (diminuendo) marking and a piano 'p' dynamic. The right hand part has a piano 'pp' dynamic.

f *pp* *f* *pp* *f*

The sixth system continues the musical score with alternating forte 'f' and piano 'pp' dynamics in both the piano and right hand parts.

Espressivo.
dim.
pp. *f* *p* *Marcato.*

Poco stringendo.

A tempo. *Stringendo.*

f *ff* *A tempo.*

Diminuendo al Fine.
pp

pp *ppp*

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Moderato. *Grave.*

TENOR VOICE.

Now it came to pass in the days when the judges rul'd, that there was

Moderato.

PIANO-FORTE.

fam - ine in the land.

sfp *p* *cres.*

and a cer-tain man of Beth-lehem-Ju-dah went

f *tr* *f*

..... to so - journ in the coun-try of Mo-ab, he, and his wife Na - o - mi,

and his two sons.

cres.

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Lento.

And E - li - me - lech, Naomi's husband, died,

*pp**Espressivo.**Espress.*

and she was left, and her two sons.

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

And they took them wives of the women of

*f**ff*

Mo-ab, Or - pah and Ruth.

*f**f**Poco ritard.*

And Naomi's two sons died,

both..... of them,

*Espressivo.**p*

and she was left of her two sons, and her husband.

Then she a - rose with her daughters - in - law, that she might re - turn

..... from the coun - try of Mo - ab, for she had

Con spirito.

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

Sempre. f

Con anima. *ff*

Wherefore she

a Tempo. *p*

Rit. *p*

went forth out of the place, where she was,

Sempre. p

Rit.

and her two daughters-in-law with her, and they went on the way to re-

Poco rinforzando. *f Poco rit.*

- turn unto the land of Judah. And Naomi said un-to her daughters-in-law ;

Stringendo. *f*

Colla voce.

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Lento.

Lento.

p *mf* *f*

NAOMI. (Contralto.)

Poco piu moto. con grand espressione.

My dear daughters, Go, go, re - turn

Poco piu moto.

p *cres.* *f*

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

p *pp*

go, re - turn each to her moth - er's house. *dolce.*

sf *p* *p*

The Lord deal kind - ly with you, as

Ben sostenuto.

p

you have dealt with the dead,..... and with me.....

f *cres.* *f*

the Lord..... grant you, that ye may find rest..

f *p* *pp*

... each of you, in the house of your husband. Return...

p *pp* *rit.* *p* *pp*

Allegro con moto, un poco agitato.

RUTH and ORPAH (Soprani.)

Sure - ly, we.... will re -

pp *pp* *pp*

Allegro con moto, un poco agitato.

turn..... with thee, with thee un -

f

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

f *f* *dimin.*

NAOMI. *Con amarezza.*

Turn a - gain, my daughters, Why will you go with me?

Largamente.

pp *mf*

Lugubre.

The hand of the Lord is gone..... a -

f

gainst..... me, a-against me;..... go, go,

Tempo come sopra un poco piu lento.

p

Rit.

re - turn each to her mo - ther's house.....

Tranquillo.

p *pp*

TENOR. *Dolce con espressione.*

And they lift - ed up their voice,

p

Ped. *

and wept. And Or - pah

p

sfz

kis - sed her mother - in - law,

pp

pp *Non troppo lento.*

Appassionato.

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

f

Ped. *

No. 4. ENTREAT ME NOT TO LEAVE THEE.

*Allegro molto con fuoco.*RUTH. *Con passione.*

Entreat me not to leave.....

fp

ff

thee, or to re - turn fol - low - ing af - ter thee.

For whither thou go - est, I will go, and where thou

lodg - est, I will lodge.....

Thy peo - ple shall be my peo - ple,

Piu tranquillo.

and thy..... God, my.... God.

..... *f* Entreat me not to leave.... thee, or to re - turn fol - low - ing

ff p

af - ter thee. *ff molto con fuoco.* Where....

thou..... diest, I..... will

die,..... and..... there I will be

Rit.

bu - ri - ed. *Piu Tranquillo.* The Lord..... do

p pp

so to me,.... and more al - so,..... if aught but death.....

..... part thee and me..... En -

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

leave thee,..... to leave..... thee.

8va. Ad lib.

Enlargando.

SOPRANO. *f Con gioia.*

Thy mer - cy, O Lord, is in the hea - vens,

ALTO.

Thy mer - cy is in the hea - vens,

TENOR.

Thy mer - cy is in the hea - vens, and thy

BASS.

Thy mer - cy is in the hea - vens,

Moderato ma non troppo.

f *Sempre. ff*

and thy faith - ful - ness reacheth un - to the clouds. Thy

and thy faith - ful - ness reach - eth un - to the clouds.

faith - ful - ness reacheth un - to, un - to the clouds.

thy..... faith - ful ness reacheth un - to the clouds.

Sempre. ff

mer - cy, O Lord, is in..... the hea - vens, in the hea - vens,

Thy mer - cy, O Lord, is in.... the hea - vens,..... and thy

Thy mer - cy.... is in.... the hea - vens, and thy..

thy mer - cy is in the hea - vens, in the hea - vens,

Poco piu moto.

and thy faith - ful - ness reacheth un - to the clouds,

faith - ful - ness reach - eth un - to the clouds,

..... faith - ful - ness reach - eth un - to the clouds. *f* O con -

and thy faith - ful - ness reach - eth un - to..... the clouds. *Poco piu moto.*

un - to them that know..... thee.

un - to them that know -

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

O con - tin - ue thy lov - ing kind - ness un -

..... thee, un - to

tin - ue, O con - tin - ue thy lov - ing, lov - ing

kind - ness, thy kind - ness

them that know..... know..... thee, O con - tin - ue, thy

them that know..... thee, O con - tin - ue thy

kind - ness, un - to them that know thee

un - to them that know..... thee, that know thee, O con - tin - ue thy

lov - ing kind - ness un - to them,

lov - ing kind - ness un - to them..... that know thee.

..... that know..... thee, that know..... thee. O con - tin - ue

lov - ing kindness un - to them that know thee. O con -

un - to them that know..... thee. that know thee.

O con - tin - ue thy lov - ing kind - ness.

thy lov - ing kindness un - to them that know thee.

- tin - ue, O con - tin - ue thy lov - ing kind - ness.

Sempre. f

30

f to the up

to the up right,

f right in heart.

un - to them.... that know, that.....

O con - tin - ue thy lov - ing kind - ness.

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

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

know..... thee, thy lov - ing

O con - tin - ue thy lov - ing, lov - ing

Sempre. ff

Ped. * *Ped.*

f *Sempre. f*

thy kind - ness, O con - tin - ue thy

thy kind - ness, thy kind - ness, O con - tin - ue thy

Sempre. f

.....kind - ness, thy .. lov - ing kind - ness, O con - tin - ue thy

kind - ness, O con - tin - ue thy

ff Pesante. ff *Sempre.*

lov - ing, thy.... lov - ing

lov - ing, lov - ing, thy lov - ing

lov ing, thy.... lov - ing

lov ing, thy.... lov - ing

deciso.

f *Attacca No. 6.*

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

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

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

8va.

NO. 6. TENOR.—SO THE TWO WENT.

Allegretto con moto. *tenor.*
So the two....

Allegretto con moto.
dolce
p

rit.
went, un - til they came to Beth - le - hem.
pp *pp* *p*

Tranquillo quasi pastorale.
pp *Sempre. p*

tr

And it was in the be-gin-ning of bar-ley harvest,

pp *p* *pp* *Sempre. p*

And Ruth asked leave from Na - o - mi,

Espressivo tranquillo.

p *poco rit*

to go to the field, and glean ears of

p a tempo. *pp* *Ped.* *

corn.

pp *pp* *leggiere.* *Ped.* *

Poco rit.

And she went.... and came and gleaned in the field af-ter the

mp *Sempre. p* *Colla voce.*

a Tempo.

reap - ers, and her hap was to light on the part of the field, be -

f

long-ing un - to Bo - az, who was of the kind - red of El - i - me - lech.

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And behold, Bo - az came from Bethle-hem, and said to the reapers:

f

Andante un poco sostenuto. BOAZ, (Bass.) *Attacca No. 7.*

The Lord be with you, the Lord be with you.

Andante un poco sostenuto. *mf* *p* *pp*

No. 7. CHORUS.—(Without accompaniment.)—THE LORD BLESS THEE.

35

Soprano.

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

Alto.

Tenore.

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

Basso.

up - on.... thy right hand. The sun shall not
thy..... right hand,

dolce.

up - on thy right hand,

the Lord be thy shade..... up-on thy right hand,

smite, not smite.... thee by day, nor the moon..... by night..

not smite thee by day, nor the moon, the moon by night..

not smite thee by day,

nor the moon..

not smite thee by day, by day,

nor the moon by night,....

pp

by night. The Lord bless thee, the Lord pre - serve thee,

the

by night. The Lord bless thee, the Lord pre - serve thee,

the

by night. The Lord bless thee, the Lord pre - serve thee,

the Lord shall

Lord shall preserve thy go - ing out, and thy com - ing

Lord shall preserve thy go - ing out, thy go - ing out, and thy com - ing

shall.... pre - serve thy go - ing out, and thy com - ing

in, from this time forth and ev - er, for - ev - er - more.

in, from this time forth and ev - er, for - ev - er more.

No. 8.—WHOSE DAMSEL IS THIS?

Allegretto con moto.

RECITATIVE. BOAZ.

Whose dam - sel is this?

One of the Reapers. (Soprano.)

It is the Mo - a - bit - ish dam - sel that came

f *p*

back with Na - o - mi out of Mo - ab, *dolce.* and she

p

said; "I pray you let me glean,.. and gath - er af - ter the

Poco rit. a tempo. *pp* *p*

Ped.

reap - ers, among the sheaves." So she

pp *p*

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

Stringendo.....

BOAZ. *Rit.*

Reapers. Hear - est thou not, my daugh - ter? Go....

in the house.

Colla voce. *ff* *Rit.* *p*

Andante affettuoso.

..... not to glean in.... an - oth - er field, neither go from hence,

Andante affettuoso. *p* *pp*

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

Sempre. p

Dolce.

maidens, *Espress.* Let thine eyes be on the field, that they do

pp *p*

reap, and go.... thou af - ter them. Have I not charged the

Dolce. *dim.* *pp* *p* *p*

young men, that they shall not touch..... thee;

f *f* *p*

and when thou art a-thirst, go un - to the ves - sels and drink of

p *Dolce.*

that which the young men have drawn..... Go ... not to glean

Sempre p colla voce. *cres* *Dimin.* *p*

in a - noth - er field, neither go from hence.

Espressivo. *pp*

RUTH. *Molto piu allegro, appassionato.* *ff*
Why have I found grace

p *dim* *pp* *Molto piu allegro.* *cresc.*

..... in thine eyes,.... that.... thou shouldst take.... know -

ff *cresc.*

ledge of me,.... See - ing, I am a stran - ger,

Lento. *colla voce* *longa.* *pp*

Sostenuto. *BOAZ.* *rit.*

Sostenuto quasi adagio. It has ful - ly been shown..... me, all that thou hast

rit.

Piu Adagio. *grave.* *3*

done to thy mother-in-law, since the death of thy hus - band,

Piu Adagio. *Espressivo molto.*

Colla voce. *pp* *f* *pp*

and how thou hast left thy fa - ther and thy mother, and the land of thy..... na -

Poco a poco Stringendo. *Crescendo.* *f* *ff*

- ti - vi - ty, and art come un - to a peo - ple, which thou knew - est

p *cresc.* *f*

not..... here - to - fore. The Lord re - com - pense thy

ff *ff* *p*

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

f

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

ff *p*

Attacca No. 9.

No. 9. SOLO-QUARTETTE.—LET ME FIND FAVOR.

Allegretto ma non troppo, con dolcezza.

SOPRANO SOLO.

RUTH AND THREE REAPERS.

ALTO SOLO.

TENOR SOLO.

BASS SOLO.

Allegretto ma non troppo, con dolcezza.

p

cres.

Poco ritard.

A tempo.

Let me find fa - - - vor,

Poco ritard.

pp A tempo.

Ped.

*

in thy sight,.... my Lord, thou hast eom-fort - ed me, thou hast

Bless - ed

Bless - ed

p

mf

spok - en friend - ly un - to thine hand - maid, though I be not like un -

he that con - sid - er - eth the poor, the Lord will pre - serve him.

he that con - sid - er - eth the poor, the poor, the Lord will pre - serve him.

he that con - sid - ers the poor, the Lord will pre - serve him, pre - serve him.

Fed. *

to one, un - to one of thine hand - maid - ens.

Colla voce.

p

tr

Let me find.....

and he.....

and he..... shall be blessed..... up - on the

and he

pp

ZENEAKADEMIA

ST. MUZEUM

fav - or in thy.... sight,

shall be bless - ed, blessed up - on the earth,

earth, he shall be bless - ed, bless - ed up - on the earth,

shall be blessed. be bless - ed, blessed up - on the earth, he

thou hast spok - en friend - ly, thou hast spok - en friend - ly un -

blessed up - on the earth, be

blessed up - on the earth, blessed up - on the

shall be blessed up - on the earth, he shall be bless -

to thine hand - maid, let

blessed up - on the earth.

earth, up - on the earth, and he shall be blessed,

ed..... up - on the earth, and he shall be blessed.

Dolce.

pp *pp* *p*

Ritard. *A tempo.*

find me fa - vor, find fa - vor in thy sight,

Ritard. *p* *A tempo.* up - on the earth,

be bless - ed up - on..... the earth,

Ritard. *b* *A tempo.*

up - on.... the earth, bless - ed

Ritard. *p* *A tempo. pp*

let me..... find fa - vor,

that con - sid - er - eth the poor,

is he that con - sid - er - eth the poor,

Sempre. pp

p *Rallentando.* *pp*

find fa - vor in.... thy sight.....

con - sid - er - eth the poor.....

Rallentando *pp*

he that con - sid - ers the poor.....

Poco a poco Rallentando.

pp

No. 10.—RECIT. AND CHORUS.—SO RUTH KEPT FAST BY THE MAIDENS.

TENOR.

So Ruth kept fast by the maidens of Bo - az, to glean unto the end of

barley harvest, and bro't forth and gave to her mother, Na - o - mi, that she has re -

Poco vivace.

served.

And the reapers prais - ed.... the Lord.

cres.

SOPRANO. *Allegro marcato.*

ALTO.

TENOR.

BASS.

Praise ye the

ff Allegro marcato.

8va Bassa.

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

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

Lord, praise the Lord,

8va

praise ye the Lord, praise ye the Lord,

Lord,

praise ye the Lord, praise the Lord,

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

Ped.

f
who cov - er'd the heav - en with clouds.
f
Praise ye..... the Lord.
mf

who cov - er'd the heav - en with
f
Praise ye..... the Lord.
mf

p who..... pre - par - eth rain..... for the earth, who..... pre -
clouds, who pre - par - eth rain..... for the earth, who..... pre -
who..... pre - par - eth rain..... for the earth,
mf
Ped.

Lord, with thanks-giv - ing, un - to..... the Lord with thanks - giv - ing,
Sing.... un - to the Lord with thanks - giv - ing, *f* Sing...
..... the Lord with thanks - giv - ing, Sing... *f*

Sempre. ff

sing.... un - to the Lord, un - to..... the Lord, sing un - to the Lord.....
..... un - to the Lord with thanks - giv - ing, Sing un - to..... the Lord un - to the Lord *f*
..... un - to the Lord with thanks - giv - ing. Sing... *f*

Con Sus

ff
Sing..... un - to the Lord with thanks - giv - ing, with thanks
with thanks - giv - ing, with thanks - giv - ing, un - to the Lord, with
Sing un - to the Lord, Sing un - to the Lord with thanks-giv -
..... un - to the Lord with thanks - giv - ing, un - to the Lord with thanks -

giving, sing..... un-to the Lord, sing..... un-to the Lord,.....
thanks-giv-ing, with thanks-giv-ing, with thanks-giv-ing, sing
ing, sing.... un-to the Lord, un-to the Lord, sing.... un-to the
giving, sing un-to the Lord, un-to the Lord.
Sing.... un-to the Lord, Sing.... un-to the
un-to the Lord..... Sing.... un-to the Lord, un-to..... the
Lord, Sing un-to the Lord, Sing..... un-to the Lord, sing....
Sing.... un-to the Lord, Sing.... un-to the Lord.....
Lord, the Lord,..... Praise ye the Lord, praise the
Sempre. f
Lord..... Praise ye the Lord, praise the
un-to the Lord..... Praise ye the Lord, praise the
Sing un-to the Lord..... Praise ye the Lord, praise the
Con Sva Sva bassa

53

praise..... the Lord, praise..... the Lord,.... praise.....
Lord,..... praise the Lord, praise..... the Lord,.... praise.....
praise the Lord,.... praise.... praise..... the Lord,.... praise.....
Lord, praise..... the Lord, the Lord,.... praise.....
8va
mf f Sempre ff
the..... Lord,..... the Lord,..... Let us praise..... the name
the Lord,.... the Lord..... Let us praise..... the name
the..... Lord,.... the Lord..... Let us praise..... the name
the Lord,.... the Lord,..... Let us praise..... the name
Pesante. ff
of..... the Lord, for his name..... is
of..... the Lord, for his name..... is
ff f

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

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

bove the earth..... and heav'n,..... Let..... us.....

bove the earth..... and heav'n,..... Let..... us

praise the name of the Lord.....

praise the name of the Lord.....

8va

ff

ff

END OF PART I.

PART SECOND.

55

No. 11.—MY DAUGHTER, SHALL I NOT SEEK?

Allegretto tranquillo.
Con tenerezza.
p

NAOMI.
My daugh - ter, shall..... I not seek

Ritard. *Tranquillo.* *pp* *Sempre pp*

rest..... for thee? that it may be well..... with thee,

well.... with thee..... well with thee. And now is not Bo - az

Sempre p *p*

of our kindred, with whose maid - ens thou wast?

Piu vivace.

p

Rit. - - *Tempo 1 mo.*

Behold he winnoweth bar - ley to -

pp

night in the threshing floor. Wash thyself therefore, and anoint thee, and put thy rai -

ZENEAKADÉMIA

LISZT MŰZEUM

In tempo.

- ments up - on thee, and get thee down at the floor,

pp

And it shall be when he li - eth down that thou shalt go in and lay thee

pp

Sempre pp

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

TENOR.
And she went down un - to the floor, and did ac - cord - ing to all

that Nao - mi bade her. And when Bo - az had eat - en and

Poco piu vivace.

Poco piu vivace.

drunk, and his heart was merry, he went to lie down at the end

Poco rit. of the heap of corn. And she went

A tempo.

Poco rit.

soft - ly, and un - cov - er'd his feet, and lay her down.

pp *Longa.* *Rit.*

No. 12. NOTTURNO.
Adagio, molto con sentimento.

pp *cresc.*

pp *p*

f *p* *pp* *Sempre pp* *Ped.*

Oboe. *pp* *p* *Semplice, ma espressivo.*

pp

First system of musical notation, measures 1-4. The right hand features a melodic line with eighth and sixteenth notes. The left hand plays a steady eighth-note accompaniment. Dynamics include *p* (piano) and *dimin.* (diminuendo).

Second system of musical notation, measures 5-8. The right hand continues the melodic development. The left hand accompaniment remains consistent. Dynamics include *f* (forte) and *mf* (mezzo-forte).

Third system of musical notation, measures 9-12. The right hand has a more active melodic line. The left hand accompaniment is steady. Dynamics include *pp* (pianissimo) and *Rinforzando* (rinforzando).

Fourth system of musical notation, measures 13-16. The right hand features a melodic line with some rests. The left hand accompaniment is steady. Dynamics include *Dimin.* (diminuendo).

Fifth system of musical notation, measures 17-20. The right hand has a melodic line with some rests. The left hand accompaniment is steady. Dynamics include *f* (forte), *Rit.* (ritardando), *mf* (mezzo-forte), and *A tempo*.

Sixth system of musical notation, measures 21-24. The right hand has a melodic line with some rests. The left hand accompaniment is steady. Dynamics include *f* (forte), *p* (piano), and *pp* (pianissimo).

Seventh system of musical notation, measures 25-28. The right hand has a melodic line with some rests. The left hand accompaniment is steady. Dynamics include *f* (forte), *Ritard.* (ritardando), and *pp* (pianissimo).

Assai agitato.

p *Cresc.* *ff* *mf*

First system of musical notation, measures 1-4. Treble and bass staves in 4/4 time, key of D major. Dynamics: *p*, *Cresc.*, *ff*, *mf*.

Cresc. *ff* *Dimin. e ritard.* *pp* *ppp*

Second system of musical notation, measures 5-8. Treble and bass staves in 4/4 time, key of D major. Dynamics: *Cresc.*, *ff*, *Dimin. e ritard.*, *pp*, *ppp*.

Tempo 1mo. *Rit.* *A tempo.* *mf. molto espressivo.*

Third system of musical notation, measures 9-12. Treble and bass staves in 6/8 time, key of D major. Dynamics: *mf. molto espressivo.*

pp

Fourth system of musical notation, measures 13-16. Treble and bass staves in 6/8 time, key of D major. Dynamics: *pp*.

This page of a musical score, numbered 61, contains seven systems of piano music. The notation is in G major (one sharp) and 3/4 time. The first system shows a complex texture with many beamed sixteenth notes in both hands. The second system includes a crescendo marking 'Cres.' and a fortissimo 'ff' dynamic. The third system is marked 'Sempre ff'. The fourth system features a fortissimo 'ff' dynamic in the left hand and a piano 'p' dynamic in the right hand, with a 'Dimin.' (diminuendo) marking at the end. The fifth system begins with a pianissimo 'pp' dynamic. The sixth system is mostly empty, with rests in both staves. The seventh system is marked 'Perdendosi.' and shows a melodic line in the right hand and a supporting bass line in the left hand. A large, semi-transparent watermark is centered over the page, reading 'ZENAKADEMIA' and 'LISZT MŰZEUM'.

No. 13. RECITATIVE.—AND IT CAME TO PASS.

TENOR VOICE. *Allegro agitato.*

Allegro agitato. And it came to pass at mid - night, that the man was afraid,

and turn'd himself, and be-hold a

wo - man lay at his feet. Who

art thou? I am Ruth, thine

hand-maid, spread thy skirt o - ver thine handmaid,

Molto accelerando. *Rit.*

f p *f* *ff* *p*

ZENEAKADEMIA
LISZT-MÜZEUM

for thou art a near kins-man.

Con tenerezza.

p

BOAZ.

Blessed be thou of the

Sostenuto, ma non troppo.

mf *p*

Lord, my daugh - ter, fear not, I will do thee

Sempre p e tranquillo.

p

all that thou re-quir - est: for all the ci - ty

Solenne.

p

of my peo - ple does know that thou art a

vir - tuous wom - an, Tar -

ry this night, I will not be in rest un -

til I have fin - - - ished this.

Dimin.

Tempo come la notturno.

Attacca No. 14.

ZENEAKADÉMIA LISZT MŰZÉUM

No. 14. — THE LORD IS MY SHEPHERD.

65

SOLO AND CHORUS WITH ORGAN ACCOMPANIMENT.
Andante sostenuto.

SOPRANO. ALTO. TENOR. BASS. ORGAN.

The Lord.....

The

Andante sostenuto.

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

is..... my shep - herd, is..... my

Lord..... is my shep herd, is my shep.....

The Lord..... is..... my shep

Lord..... is..... my shep - herd, is..... my..... shep

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

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

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

Solo. RUTH.

ff
I.... shall not want,..... not want,..... I.....shall not
mf
I..
mf
I.. shall not want,....
mf
I.... shall not..... want,.....I .. shall not
want,
he re - stores,.... he re -
shall not want,..... I shall not want, he restores
he leads me be - side the still wa - ters, he restores
..... he leads me beside..... the still wa - ters, he restores
want, he.... leads me.....be-side the still wa - ters, he restores

Cres.
p
p
p
p



ZENEAKADÉMIA

LISZT MŰZEUM

stores..... my soul, my soul,.....

Cresc. *f* *ff* *Λ*

he restores my soul, he re-stores, he..... re-stores, re-

Cresc. *f* *f*

he re-stores my soul, he re-stores, re-

Cresc. *f* *p*

he restores my soul, my soul, he..... re-stores, re-

Cresc. *f* *f*

he restores my soul, my soul, he re-stores....

Cresc. *f* *p*

he re-stores..... my soul, my soul,.....

stores my soul,

stores my soul,

stores my soul,

my soul,

Dim.

he.. re - stores my soul, *Poco piu moto, ma sempre tranquillo.*

he leads me in the paths of right-eous -

Poco piu moto, ma sempre tranquillo.

p pp *Sempre p*

- ness, he leads, he leads me, leads.... me,

he leads.. me, leads

he leads

he leads.. me in the paths of righteous - ness, he leads me,

p

he leads.... me in the

me in.... the.... paths of right - eous-ness, he.. leads me in the

me in the paths of righteous - ness, he leads me, leads.... me in the

he leads me in the paths of.. righteousness, he leads me

paths of right - eous - ness,... right - eousness, he leads.....

paths of right - eous - ness, he leads.. me,.. he leads.....

paths of right - eous - ness, he leads me,.... me,.. he leads....

in.. the paths of right - eousness, he leads

Dim.

..... me, leads, he leads me in the paths of right - eous -

Dim.

me, he leads.... me, he leads me in.. the paths of right - eous -

p

me, he leads, he leads me, leads me in the paths of right - eous -

p

he leads me, leads me in the paths of right - eous -

Dimin.

p

for his name's, his name's sake

Dim. *Perdendosi.*

ness, for his, his name's sake

Dim. *Perdendosi.*

- ness, for his name's, for his name's sake

Dim. *Perdendosi.*

- ness, for his name's, for his name's sake

Dim. *ppp*

ness, for his, his name's sake

No. 15.—RECIT. & CHORUS.—AND IN THE MORNING BOAZ WENT.

Assai vivace, poco strepitoso.

PIANO-FORTE.
mf

Cresc.

TENOR.

And in the morning Bo - az

f

ff

ff

went up to the gate and sat him down there,

mf

ff

Cresc.

f

ff

and said un - to the el - ders of the ci - ty,

and un - to

f

BOAZ. *Moderato.*

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

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

lech's, of the hand of Nao - mi. More - o - ver Ruth

..... the Mo - ab - i - tess have I pur - chas - ed to be my

wife, to raise up the name of the dead up - on his..... in - her - i -

MALE CHORUS.

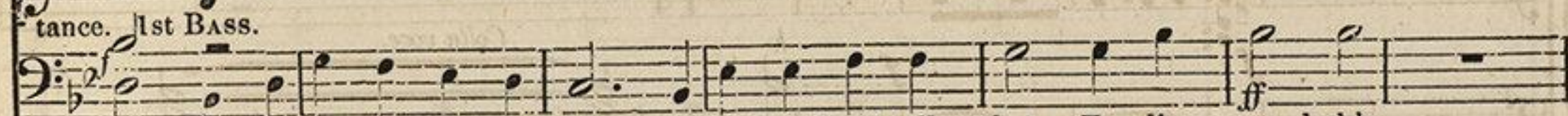
1st TENOR. *Piu moto, con fuoco.*

We, we are wit-ness - es this day, that thou hast bought all that E - li - me - lech's,

2d TENOR.



tance. 1st BASS.



We, we are wit-ness - es this day, that thou hast bought all that E - li - me - lech's,

2d BASS.

*Piu moto, con fuoco.*

and hast pur - chas - ed Ruth to be thy wife,

that the



and hast pur - chased Ruth, and hast pur-chas-ed Ruth to be thy wife,

that the

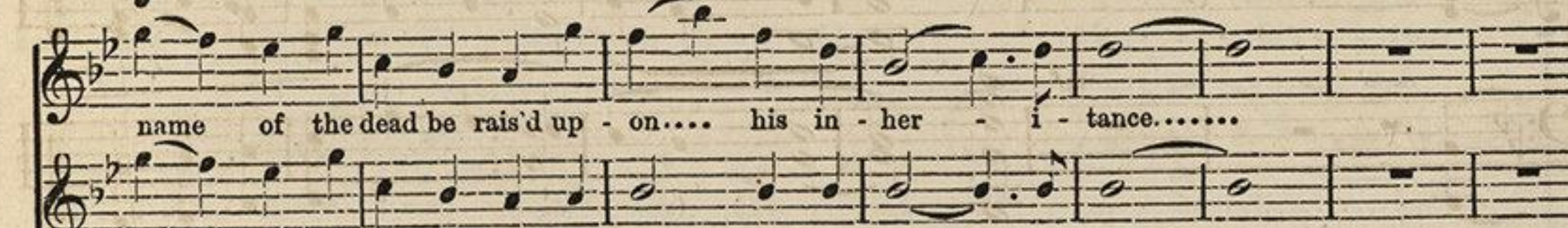


and hast pur - chas-ed Ruth,

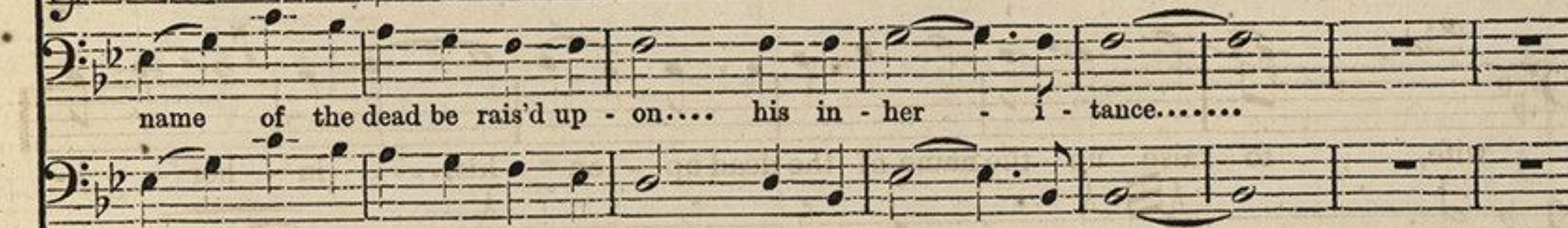
that the



name of the dead be rais'd up - on.... his in - her - i - tance.....



name of the dead be rais'd up - on.... his in - her - i - tance.....



Piu lento, ma non troppo.

SOPRANO.

ALTO.

TENOR.

BASS.

*f**

The Lord

mf

mf The Lord

The Lord

Piu lento, ma non troppo.

that..... is come in to thine house like

ISZT MÚZEUM

make.... the wo - man that is.....come in - to thine house like Ra - chel,

make.... the wo - man that is.... come in - to thine house Ra - chel,

make the woman that..... is come in to thine house like Rachel,

Cresc.

and..... like Le - ah, and do thee worth - i - ly in Eph - ra - tab, and

and..... like Le - ah, like Le - ah, and do thee worth - i - ly and

and like Le - ah, like Le - ah, and do thee worth - i - ly and

* Old Hebrew Melody.

be..... fa - mous..... in Beth - le - hem. *f* The Lord

be..... fa - mous in Beth - le - hem. *f* The Lord

make the wom - an that is.. come in - to thine house, like Rachel *ff*

make the wom - an that is.. come in - to thine house, like Rachel *ff*

Cresc. *ff*

and..... like Le - ah, and do thee worth-i - ly in *ff*

and..... like Le - ah, and do thee worth - i -



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

Con fuoco.



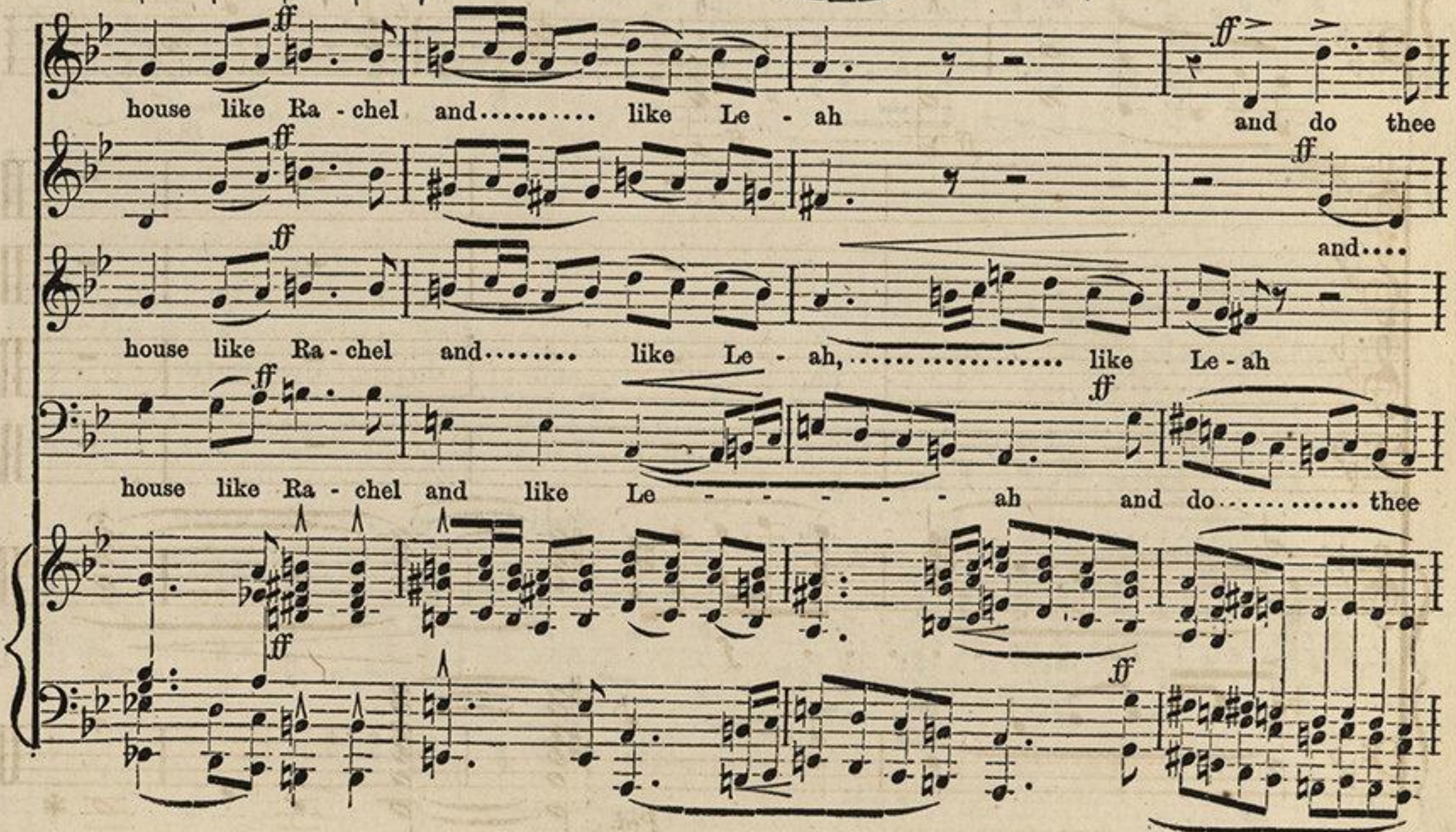
SOPRANO. *ff*

ALTO. *ff* The Lord make the wo - man that is come in - to thine

TENOR. *ff*

BASS. *ff* The Lord make the wo - man that is come in - to thine

Sempre *ff*



house like Ra - chel and like Le - ah and do thee

and

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

house like Ra - chel and like Le - ah and do thee

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

do thee worth - i - ly, and be..... fa - mous in

and do thee worth - i - ly, and be fa - mous,

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

Beth - le - hem,..... in Beth - le - hem.....

in Beth - le - hem,..... in Beth - le - hem.....

Rit. *f*

Ped. *

This musical score page, numbered 77, contains vocal and piano parts. The vocal lines are in a soprano and alto register, with lyrics in English. The piano accompaniment is in a lower register, featuring chords and melodic lines. The score includes dynamic markings such as *ff* (fortissimo) and *f* (forte), as well as a *Rit.* (ritardando) marking. The page is watermarked with 'ZENÉAKADÉMIA' and 'ISZT. MŰZEUM'. The bottom of the page shows a *Ped.* (pedal) marking and a final asterisk.

No. 16.—SO BOAZ TOOK RUTH.

Moderato.

mf

pp *p*

TENOR. *Recitative.*

So Bo - az took

Rit.

p

Adagio religioso.

Ruth, and she was his wife, and she bare a son.....

Adagio religioso.

Solemn.

f *pp* *p*

f

NAOMI (in prophetic ecstasy.)

Hail, hail,.... the

pp *pp*

Lord.. is with me. Out of my.....

Poco piu animato.

pp

pp

pp

house the Re - deem - er shall..... come, He

Cresc. *ff* *Poco Stringendo.* *ff* *Piu animato.*

shall be great..... and shall be

pp *Sempre.*

called.. the Son of the High - est, and.... the Lord shall.....

pp

give un - to him.... the throne of the fa - ther Da -

Cresc. *f*

- id, and he shall reign

o - ver the house of Ja - cob for ev - er, and there

shall be no end, be no end.

Sempre ppp

mf

A - men!

ppp *pp* *Stringendo il tempo e cresc.*

ff Rit.

A - men! A - men!

f *Molto ritardando.*

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

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

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

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

ff

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

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

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

ship, O..... come let us wor ship, wor - ship, let us bow down, bow....

Con. 8va.

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

let us bow down, let us bow,..... bow down.

down, bow down, let us bow, let us bow, bow down,

f *Poco stringendo.*

f Divoto. and kneel be

and kneel, and kneel, be

mf Divoto. *mf*

and kneel be - - fore the Lord, be

Poco stringendo.

p

Rit.

fore the Lord,..... the Lord our Ma - - - ker....

fore the Lord,..... the Lord our Ma - - - ker....

ff

fore the Lord..... our Ma - - - ker,.... The

f *p* *ff*

Allegro con fuoco.

ff

The

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

Lord reigneth, he is cloth'd with ma - jes - ty, is cloth'd with ma - jes - ty, he is

Allegro con fuoco.

ff

The Lord reign-eth, he is

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

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

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

cloth'd with ma - jes - ty, with ma - jes - ty, The Lord reigneth with ma - jes - ty,

ty, the Lord reign - eth, reign - eth, the Lord reigneth with ma - jes -

ty, the Lord reign - eth, *ff* the Lord

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

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

- ty, the Lord reign - eth with ma - jes - ty, the Lord reign-eth, he is

reigneth, he is cloth'd with ma - jes - ty, the Lord reign - eth, reign - eth with ma-jes-

Lord, the Lord reign-eth with ma - jes - ty, the Lord reign-eth, reign - eth with ma-jes-

ff *Sempre ff*

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

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

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

ff *Sempre ff*

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

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

ty, with ma - jes - ty, is

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

8va

ff *Sempre ff*

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

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

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

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

ff *Sempre ff*

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

Sempre ff

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

cloth'd, is cloth'd with ma - jes - ty,
 with ma - jes - ty, The Lord reigneth, he is cloth'd with
 cloth'd with ma - jes - ty, The Lord reigneth, he is cloth'd with

Sves.

ff ma - jes - ty, ma - jes - ty, ma - jes - ty. The Lord reigneth, he is

ff ma - jes - ty, ma - jes - ty, ma - jes - ty. The Lord reigneth,

ma - jes - ty, ma - jes - ty, ma - jes - ty..... The Lord

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

Sempre ff

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

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

reigns with ma - jes - ty, ma - jes - ty, ma - jes - ty, with ma - jes - ty, he is

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

ff

Rit. *A tempo.*

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

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

Rit. *A tempo.*

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

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

Sua alto.

Rit. *Pesante. ff* *A tempo.* *ff*

Con Svas.

cloth'd with ma - jes - ty, with ma - jes - ty Rit. 0

cloth'd with ma - jes - ty, with ma - jes - ty Rit. 0

Adagio Religioso. *ff* *Dim.* *p* *pp* *ff*

come, let us wor-ship, let us wor-ship, wor-ship, wor-ship. The

come, let us wor-ship, let us wor-ship, wor-ship, wor-ship. The

Adagio Religioso. *p* *pp* *mf* *Cresc.* *Allegro, quasi Presto.*

Lord reigneth, he is cloth'd with ma - jes - ty, with ma - jes - ty Rit. *A tempo.*

Lord reigneth, he is cloth'd with ma - jes - ty, with ma - jes - ty Rit. *A tempo.*

ff *A tempo.* *ff*



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