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Ruth, the Moabites: a dramatic cantata, adapted to the use of choral societies, choirs, conventions, glee clubs, and the social circle with full directions for its performance.

c1877

Broad, John Astor, 1845-1883.

Boston: White, Smith, c1877

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Stage Manager's Guide.

STAGE MANAGER'S GUIDE

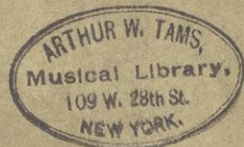
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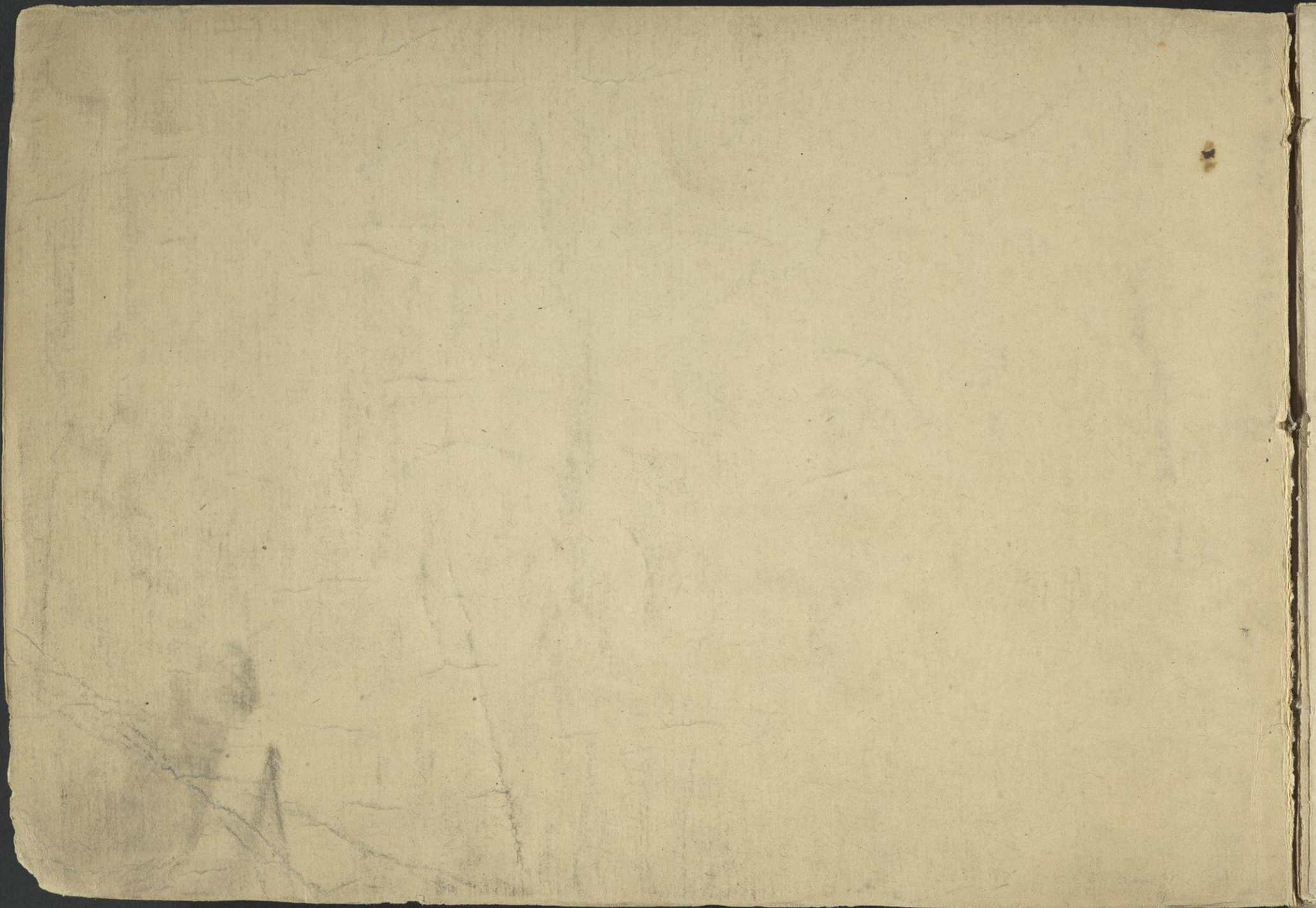
*Ruth
the Moabitess*

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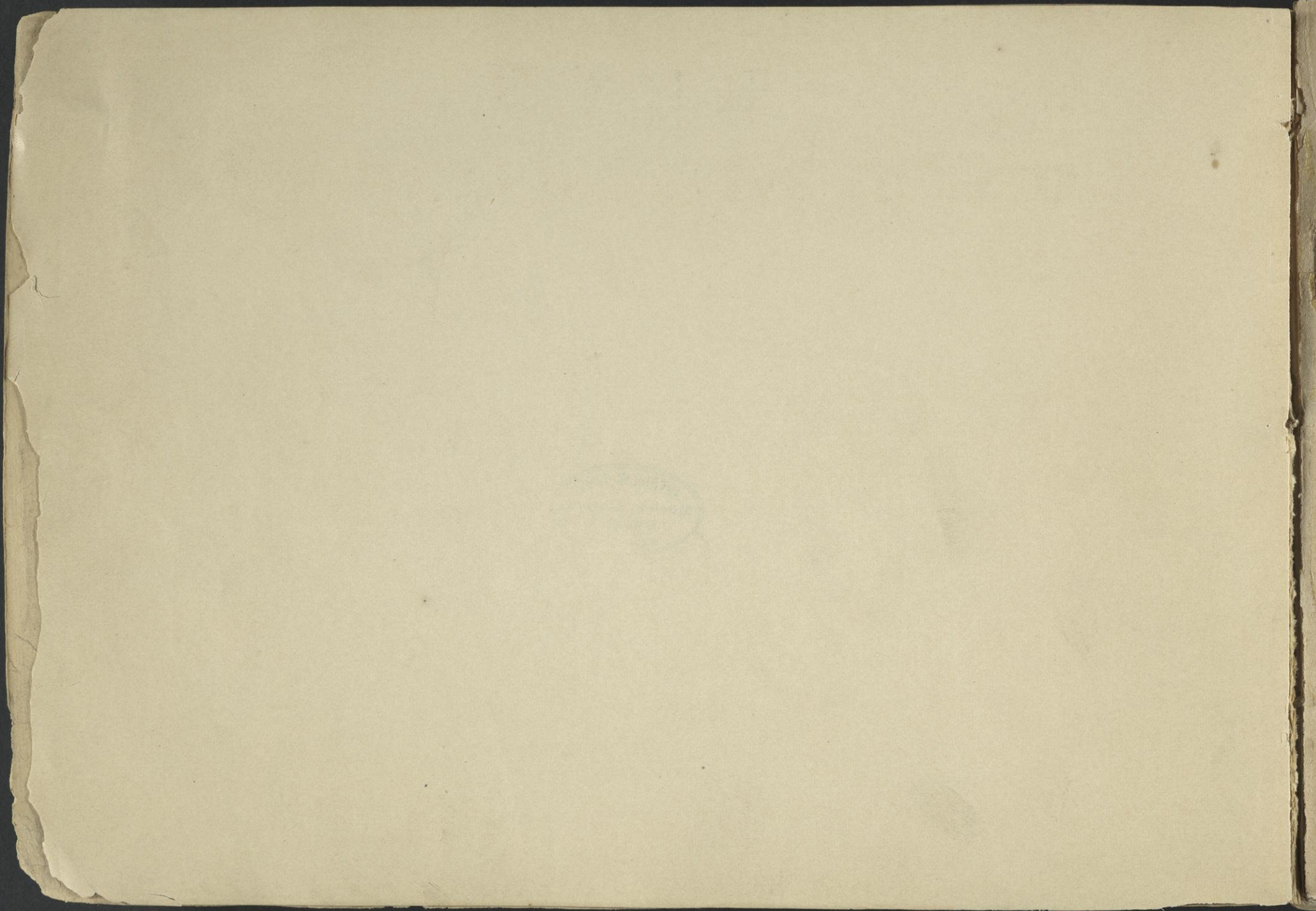
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RUTH,
THE MOABITESS.

A

DRAMATIC CANTATA,

ADAPTED TO THE USE OF

CHORAL SOCIETIES, CHOIRS, CONVENTIONS, GLEE
CLUBS, AND THE SOCIAL CIRCLE;

WITH FULL DIRECTIONS FOR ITS PERFORMANCE.

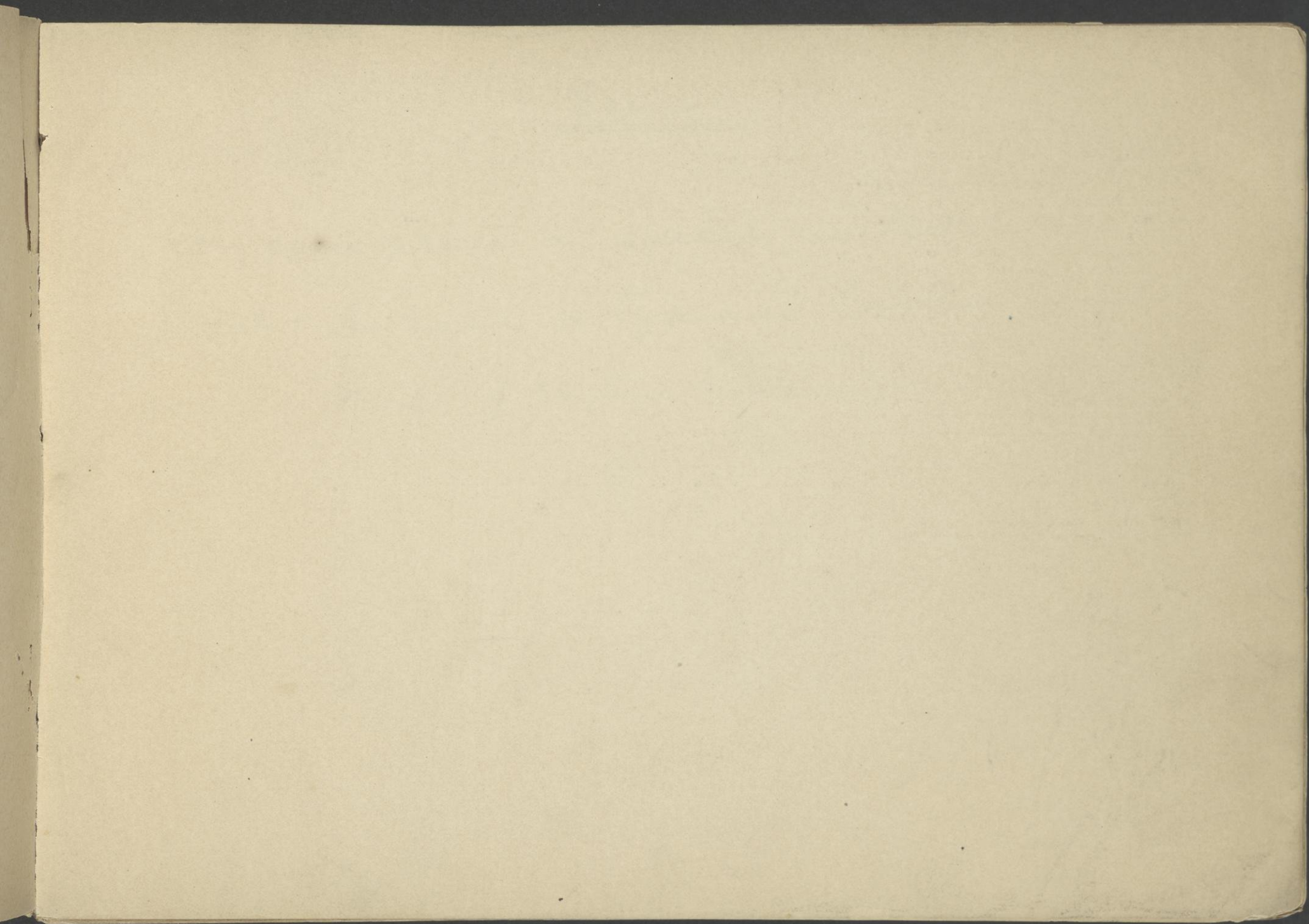
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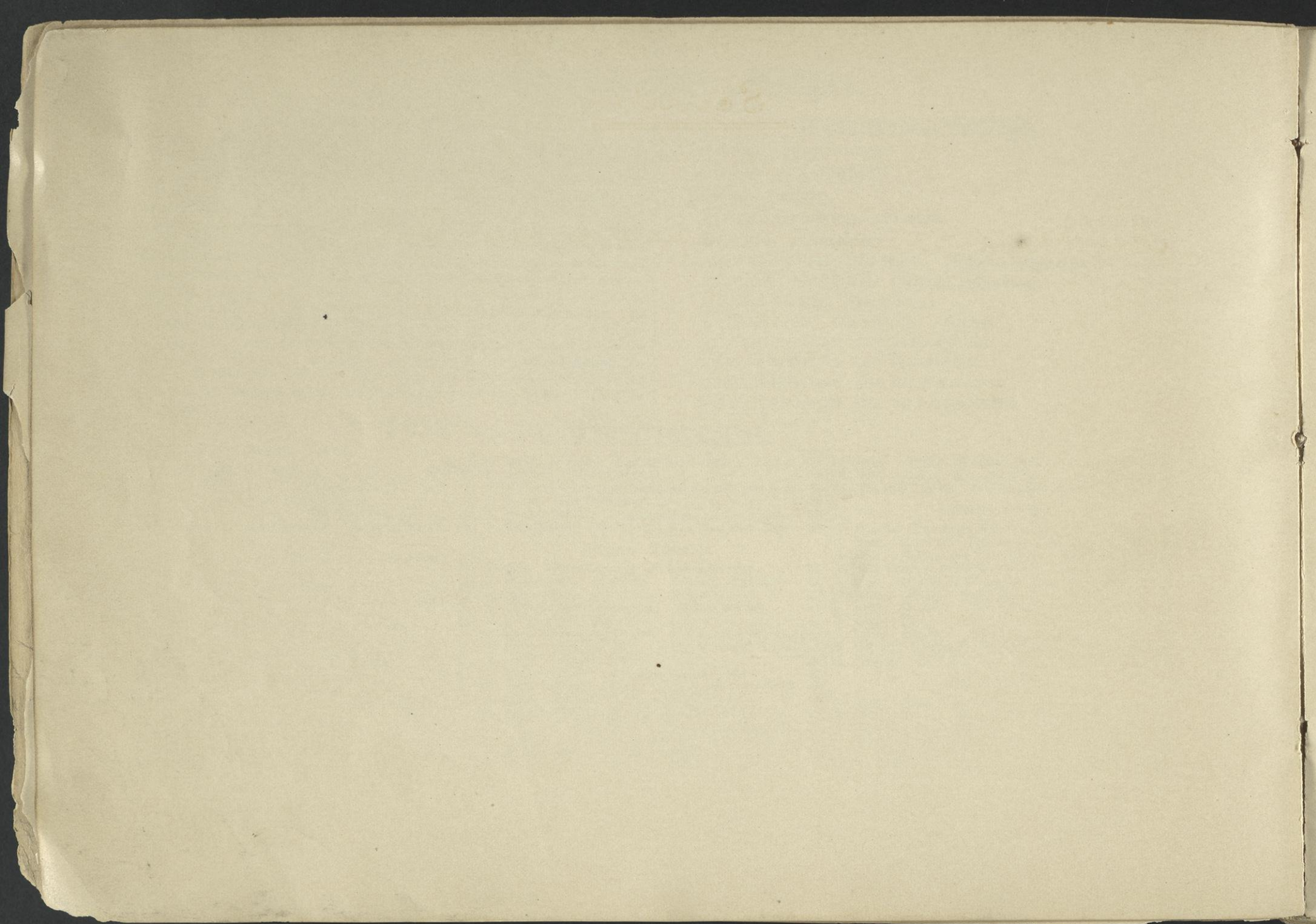
J. ASTOR BROAD.

BOSTON:

PUBLISHED BY WHITE, SMITH, & COMPANY,
No. 516 WASHINGTON STREET.

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Scene 1.

An open place or square in Bethlehem -
Judah. At back a typical Eastern land-
scape. Wings of eastern houses, &c.

At rise of curtain, chorus is discovered, grouped
around stage, some standing, some reclining, some
sitting, Oriental fashion. All are famine stricken, and
show the ravages of hunger.

♠ Stretching out the hands imploringly to heaven.

RUTH, THE MOABITRESS.

SCENE FIRST.

CHORUS. "HELP THOU JEHOVAH."

Time of Famine in Bethlehem, Judea.

UNISON. ALLEGRO MODERATO.

Help, thou Je - ho - vah, when per - il surrounds us, Help when in deep - est dis - tress we are laid, Help when in

deep - est dis - tress we are laid. And the parch-ed earth no fruit - age shall yield, And the corn, and

and the earth no fruit - age shall yield. wine dread fam - ine devours, Help, thou Je - ho - vah, when per - il surrounds us, Help when in deep - est dis - tress we are laid.

corn and wine dread fam - ine devours,

Ruth, the Moabitess.

mf
ALTO.
Hear the pit-i-ful cry of thy child-ren kneel-ing, Cry-ing for bread the hun-gry to fill.

DIM. *\$* ALLEGRO. MOLTO CRES. CRES.
Plead-ing for bread, Plead-ing for bread, Hear thou Je-ho-vah, Hear thou Je-
Hear thou Je-ho-vah, Hear thou Je-ho-vah.

ho-vah, Hear thou Je-ho-vah, Hear when in deep-est dis-tress we are laid. Hear the pit-i-ful

φ Here all kneeling.

Beseechingly, with out stretched hands.

\$ All rising to their feet.

§ sinking into various attitudes of anguish and despair.

Enters from I.

during messenger's solo, Chorus listen in apathetic listlessness, but brighten up during latter part of his declamation, and at the end all sink to their knees for the Chorus. The messenger, at I., and a few of the men at rear remain standing, with up-lifted hands in supplication.

Ruth, the Moabitess.

moan, the moan, Oh Lord, plead-ing for bread,..... The hung-ry to fill.....

Hear the pit-i-ful moan, Oh Lord, Plead-ing for bread.

ritard. *ADAGIO.*

SOLO, MESSENGER, Recitative.

DECLAMATORY.

Lo, there comes to mine ear from a - far distant land, the song of plenty and the song of joy. Cry ye to the

Lord, if per - chance he will have Mer - cy, and de - liv - er us from hun - ger and death.

Ruth, the Moabitess.

CHORALE. "LORD, IN THY MERCY HEAR." (Kneeling.)

♩

SUPPLICATORY

ORGAN.

Lord, in thy mer - cy hear, Hear when we cry to thee, Send thou an an - swer, Oh Lord.

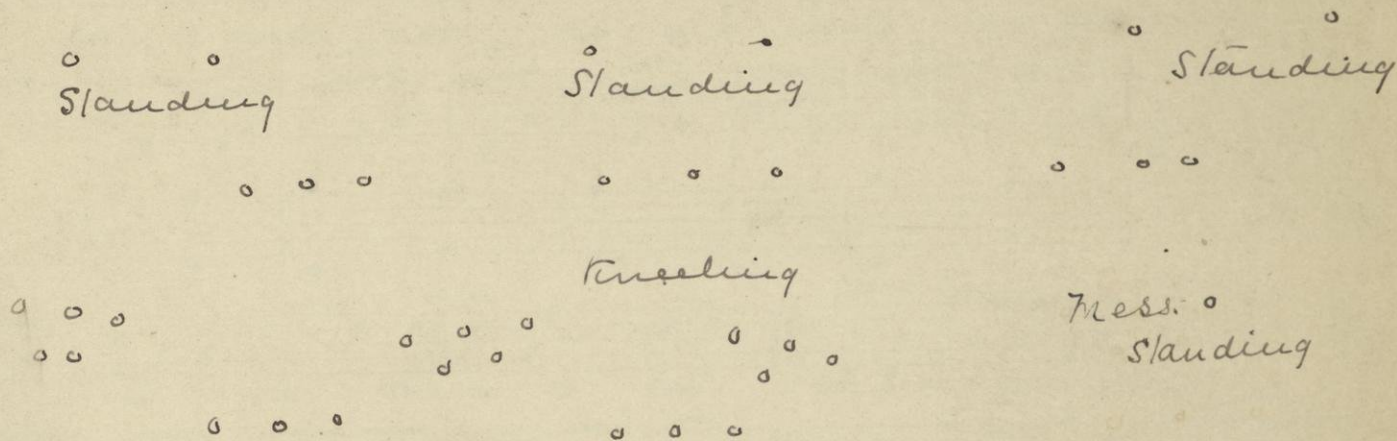
To our ear - nest plead - ing, Save, or we per - ish from fam - ine, Oh Lord. A - men.

SOLO. JEWISH MAIDEN.

The Lord hath fed E - li - jah from the mouth of the Rav - ens, . And there shall no ill come nigh, and there shall no

Chorus kneeling in groups.

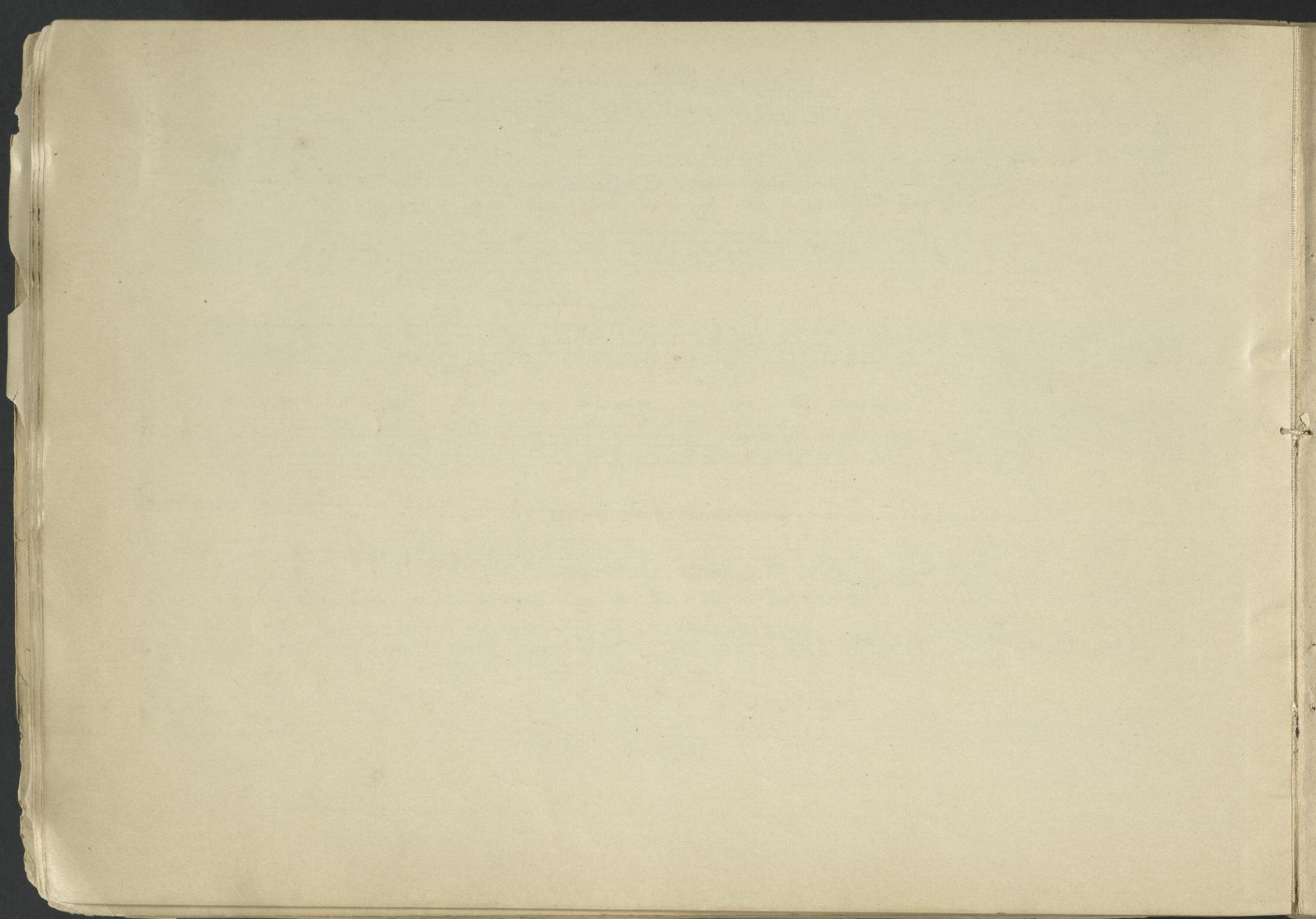
φ



The Jewish maiden enters from R., and comes C for Solo.
At her entrance all rise

Jewish Maiden

Messenger



Ruth, the Moabitess.

ill come nigh, shall no ill come nigh to them, shall no ill come nigh to them, Who put their steadfast

CRESCENDO.

trust, who put their steadfast trust, ... Their trust in God. God is our refuge and strength, ... a

AD LIB. ALLEGRO.

present help in trouble, God..... is our refuge, God.... is our refuge, a ver - y present

GRES.

Ruth, the Moabitess.

help, A ve - ry pres - ent help, A ve - ry pres - ent help, There - fore we will not fear.

♩ CHORUS. "GOD IS OUR REFUGE."

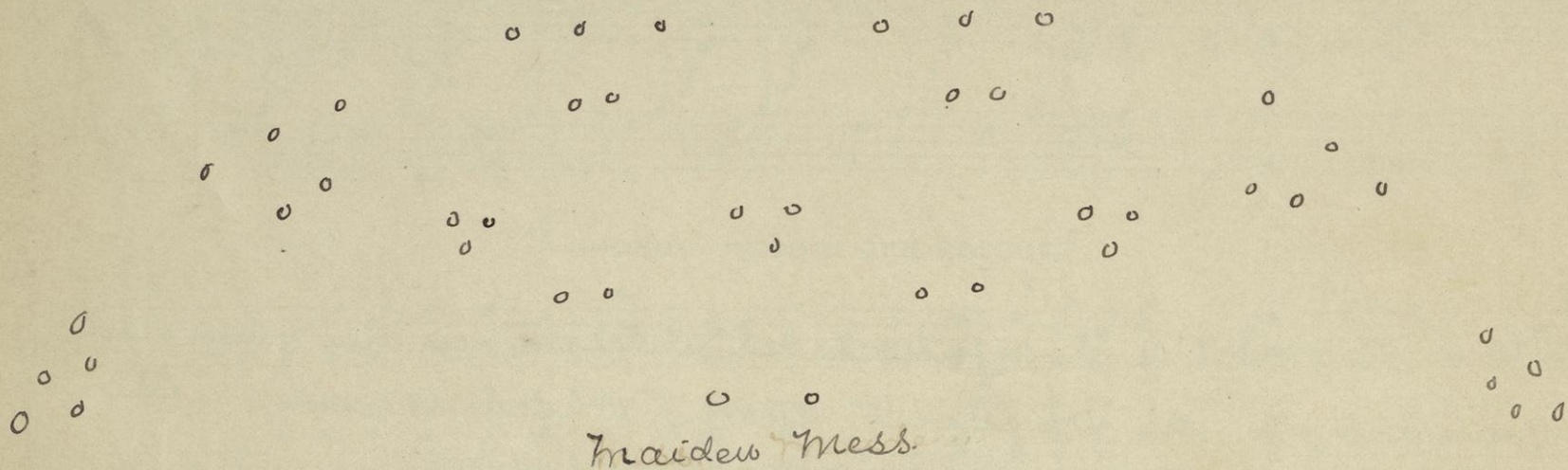
God is our refuge and strength, A ve - ry pres - ent help: God is our ref - uge, God is our ref - uge, A

ve - ry pres - ent help, a ve - ry present help, a ve - ry pres - ent help in trou - ble. Therefore we will not

UNISON. (Small notes accompaniment.)

φ
This Chorus, of hopefulness and trust, is in marked contrast to the opening Chorus, which shewed utter hopelessness and despair. This contrast should be emphasized in this closing Chorus, which should be sung with vim and vigor. At beginning messenger goes C to Jewish maiden.

Chorus in groups.



Positions at Curtains.

Ruth, the Moabitess.

fear, Though the earth be re - mov - ed, And the moun - tains be car - ried in - to the midst of the sea.

For God is our ref - uge, our ref - uge, and strength, A ve - ry pres - ent help in trou - ble.....

ALLEGRO.

God is our ref - uge, our ref - uge and strength, is our ref - uge, our ref - uge and strength,.....

God... is our ref - - uge, our ref - uge and strength, A ve - ry pres - ent help in trou - ble.

1st time in strict time. 2d time, RITARD.

*Crosby
and
Bishop*

Ruth, the Moabites.

SCENE SECOND.

RECITATIVE AND AIR. NAOMI.

Naomi, Ruth and Orpah in Moab, bemoaning their affliction.

CON ESPRESSIONE.

The Lord hath sore stricken me, And beneath the stroke my heavy heart is bowed. In wea-ry pil-grim-age,

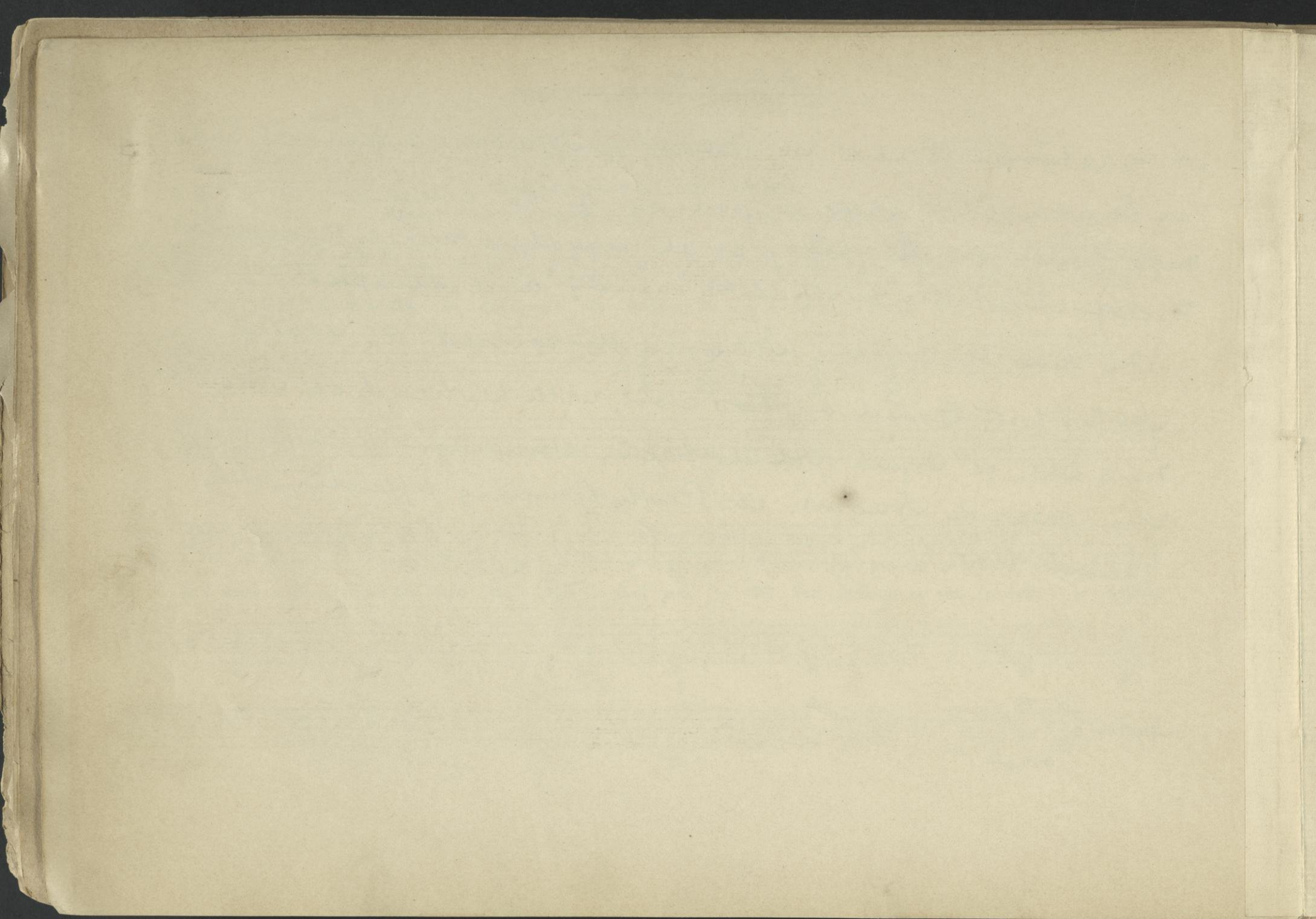
In wea-ry pil-grim-age The days, the days shall pass. Till from its bonds my wea-ry soul is freed,

Scene 2.

A pastoral scene in Moab. Naomi's home. Stage can be arranged to show a portion of the interior of Naomi's house on R. side; or it may show merely the exterior thereof. This latter might be the easiest, and simplest.

On rise of curtain, Naomi discovered R., seated. At her feet, seated on low stool, with her head on Naomi's lap, is Orpah. At her back, standing, with her arm round Naomi, is Ruth, leaning affectionately against her.

Naomi Ruth
 Orpah



Ruth, the Moabitess.

ARIA. MODERATO.

Till from its bonds my wea - ry soul is freed. Be thou, Lord, my help in trou - ble, Be my shel - ter from the

storm, Hide me 'neath the sure pro-tec - tion, Hide me 'neath the sure pro-tec - tion, Of the Rock in wea - ry land;

Ruth, the Moabitess.

f ABANDON. > CRES - - CEN - DO.

Be thou, Lord, my help in trou - ble, Be my shel - ter from the storm; Hide me 'neath the sure pro - tec - tion Of the Rock in

DIM. FINE. RECITATIVE. AD LIB. D.S.

wea - ry land.... The Lord hath sore stricken me, And beneath the stroke my hea - vy heart is bowed.

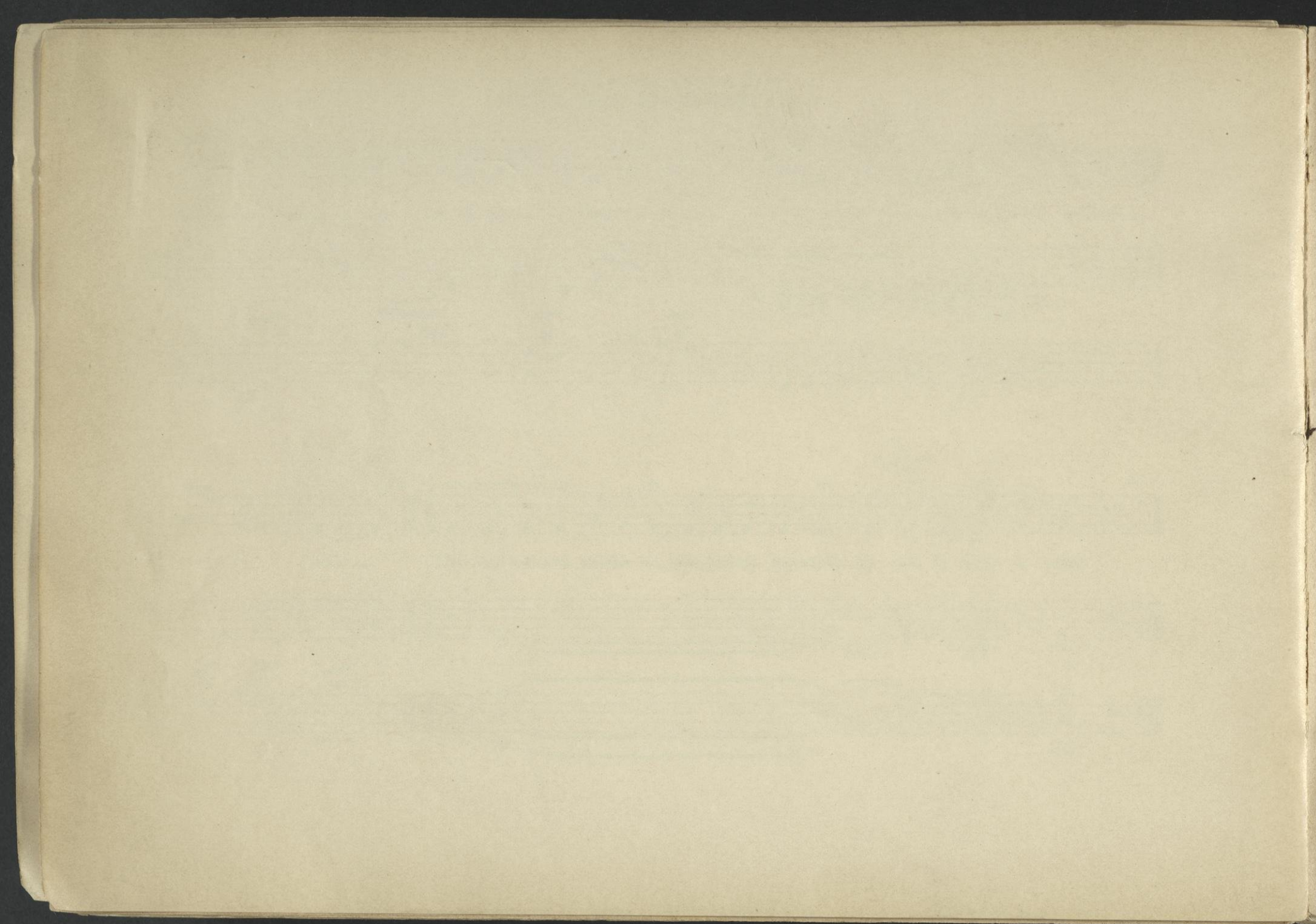


ii



2.8.





ORPAM.

Pi - ty Lord the poor and friend-less, Heed the wid - ow's cry to thee.

The musical score for Orpah's solo part consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a time signature of 6/8. The lyrics are: "Pi - ty Lord the poor and friend-less, Heed the wid - ow's cry to thee." The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. The piano part features a steady accompaniment of eighth notes in the bass and chords in the treble.

DUETT. RUTH AND ORPAM.

Pi - ty Lord the poor and friend - less, Heed the wid - ow's... cry for bread.

The musical score for the duet between Ruth and Orpah consists of two vocal lines and a piano accompaniment. The vocal lines are written in a treble clef with a key signature of three flats and a time signature of 6/8. The lyrics are: "Pi - ty Lord the poor and friend - less, Heed the wid - ow's... cry for bread." The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. The piano part features a steady accompaniment of eighth notes in the bass and chords in the treble. The word "FINE" is written at the end of the duet.

Ruth, the Moabitess.

RUTH. (Abandon.)

f *pp* *D.C. :8*

Lo! in deepest anguish bending, and our hearts with sorrow rending, Lo! in deepest anguish bending, And our souls on thee depending.

D.C. :8

SOLO, NAOMI, AND TRIO, NAOMI, ORPAH AND RUTH.

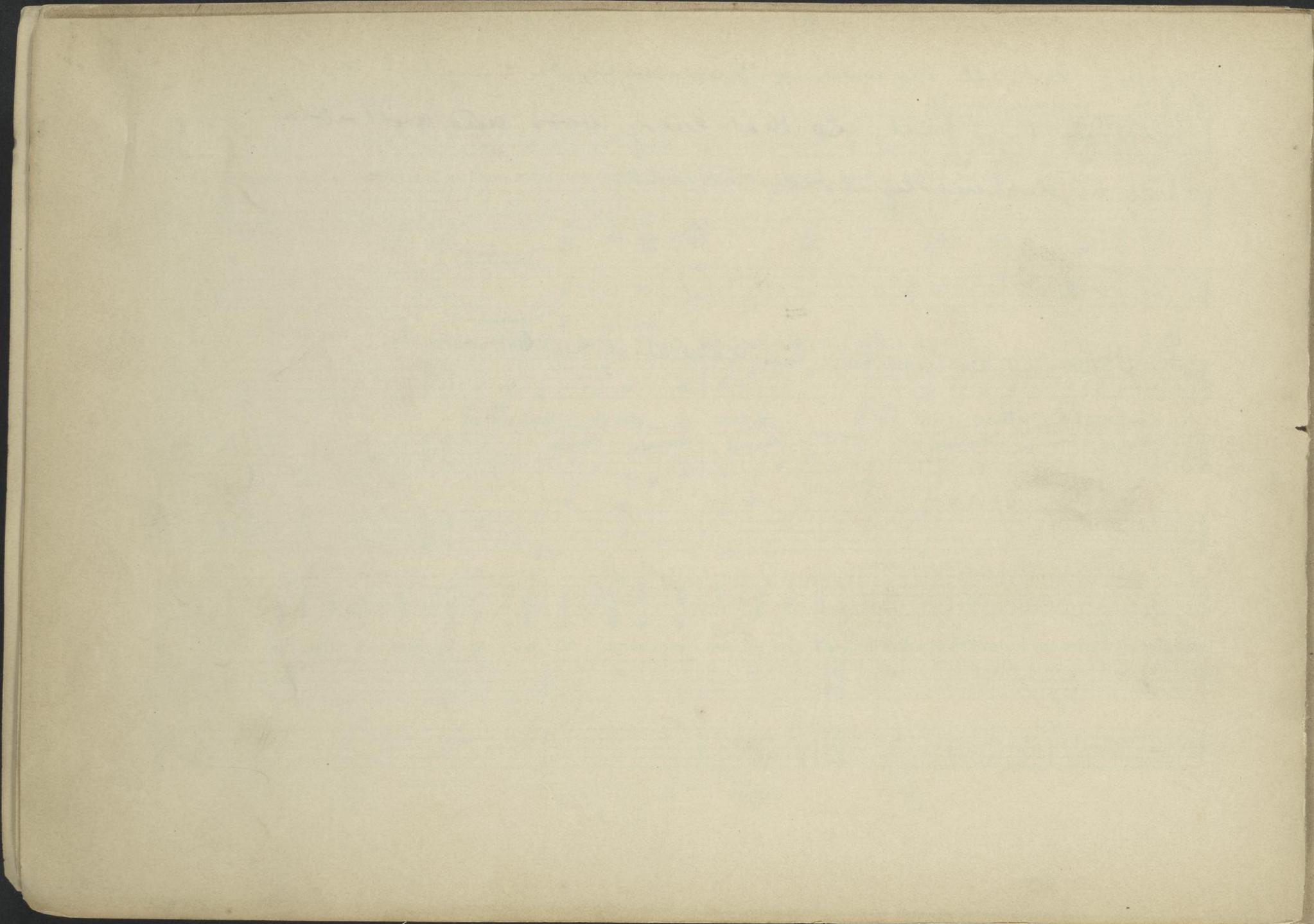
Be thou Lord my help in trouble.... Be my shel - ter from the storm.....

TRIO. *RECIT. AD LIB.* *AD LIB.*

Hide ^{her} me neath the sure pa - vil - ion Of thy safe pro - tect - ing arm. The Lord hath sore stricken me, and beneath the stroke ^{her} my ^{her}

Note: In all chanting passages, be careful not to
take it too fast, so that every word and syllable
will be distinctly enunciated

§ Traomio comes to C., assisted by Orsoak T., and
Ruth R.



Ruth, the Moabitess.

ANDANTE.

heav - y heart is bowed, Be thou Lord my help in troub - le, Be my shel - ter from the storm, Be my shel - ter

p *our* *our* *mp*

from the storm, Be my shel - ter from the storm, Be my strong and sure pa - vil - ion, shield me with thine

p *CRES* *CEN* *DO*

outstretched arm, *p* Be my shel - ter.... *ppp* from the storm.

Ruth, the Moabitess.

RECITATIVE. NAOMI. (Trio Standing.)

DECLAMATORY

Go, re - turn each to thy moth - er's house. The Lord deal kind - ly with you, As
ye have dealt with the dead, and with me. Go, re - turn, go, re - turn.

IMPLORANDO.

#

TEMPO.

DUETT. RUTH AND ORPAH.

AD LIB.

Sure - ly, we will re - turn with thee, Sure - ly, we will re - turn with thee, Sure - ly, we will return with thee un - to thy people.

φ Pushing them away gently and affectionately.

With arms round Naomi, each with one hand in both of hers.

φ

Sadly, but from my determination to have them
go.

#

As before.

φ

As before.

Ruth, the Moabitess.
RECITATIVE. NAOMI.

f

Turn a - gain, my daughters; Why will ye go with me? Nay, my daughters, for it grieveth me

CRESC. - - - - *DEC.* - - - - *DO.*

much for your sakes, that the hand of the Lord is gone out a - gainst me. Sure-ly, we will re - turn with thee.

TREM. - - - - *LO.*

RUTH AND ORPAH.
TEMPO.

AD LIB.

Sure-ly, we will re - turn with thee, Sure-ly, we will re - turn with thee un - to thy people. Go, re - turn, Go, re - turn.

NAOMI. *pp*

Ruth, the Moabitess.

♩ SOLO. ОРПАН.

ANDANTE CON MOLTO ESPRESSIONE.

When deep-est shadows gath-er, And sorrows o'er thee roll,.... For ver - y an-guish ev - er,.... I'll rend my wea - ry
 memories round me hov-er, At dawn and close of day,.... And an - gel voi - ces whis - per, . . To cheer my dark - some

soul. But must we part, my mother. And must we sever'd be, O break my heart with weeping, For thee alone, for thee,.... O
 way, But grief will fill my bosom Apart from thee to dwell, O must we part for - ev - er,.... And must I say, farewell,.... O

§ Ruth turns up stage.

Orpah embraces Naomi, and begins her soliloquy with her arm around her.

Bus. in accord with the sentiment of the words.

¶ Orpah pauses a moment, and almost whispers the word "Farewell." She kisses Naomi fervently, and rushes off sobbingly.

During interludes Ruth comes down to Naomi, and silently puts her arm round Naomi, who turns to her with mute enquiry in her eyes. Then turning, and pointing off after Orpah, begins her solo.

§ Disengaging herself from Ruth's embrace.

Ruth, the Moabitess.

EXIT OR PAN.

break my heart with weep - ing For thee alone, for thee....
 must we part for - ev - er, And must I say fare - well....

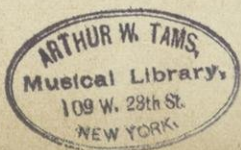
INTERLUDE. RITARD. 1st time, 2d time.

SWEET.

SOLO. NAOMI. Recitative.

Behold! thy sister is gone back unto her people, and unto her Gods, Re - turn thou af - ter thy

sis - ter, Re - turn thou af - ter thy sis - ter, Re - turn..... thou, Re - turn..... thou.



Ruth, the Moabitess.



SOLO. RUTH.

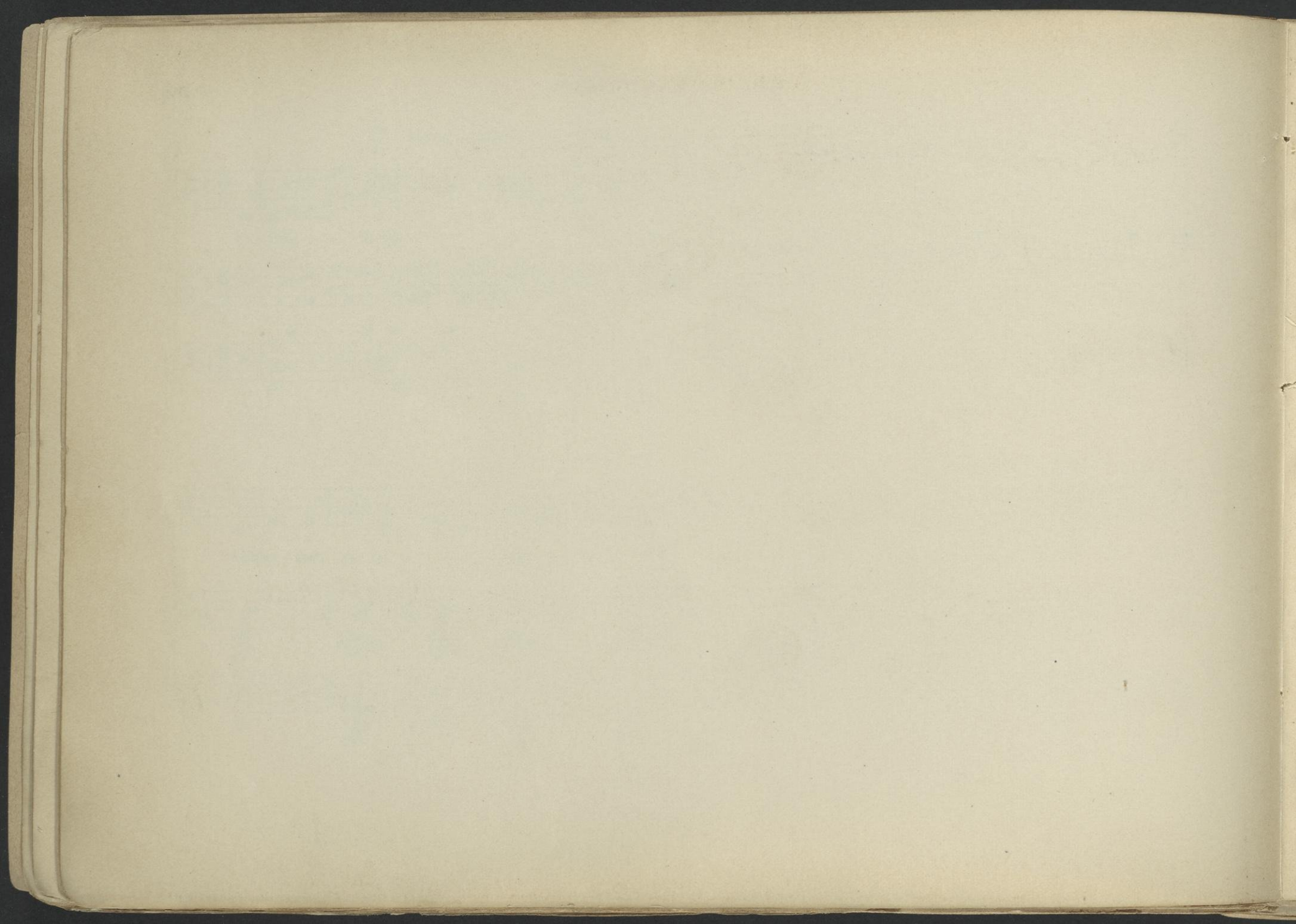
"ENTREAT ME NOT TO LEAVE THEE." #

En - treat me not to leave thee, Or to re - turn from following af - ter thee, For

whither thou go - est I will go, And where thou lodg - est I will lodge, For whith - er thou

φ with hands clasped.

Taking Saomi's hand in hers.



Ruth, the Moabitess.

AD LIB.

go est.... I ... will go,.... And where thou lodg - est I..... will lodge, En - treat..... me not to

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one flat (B-flat). The lyrics are: "go est.... I ... will go,.... And where thou lodg - est I..... will lodge, En - treat..... me not to". The piano accompaniment is written on two staves (treble and bass clefs) and features a steady accompaniment with chords and moving lines in both hands.

leave..... thee, Or to re-turn from following af - ter thee,.... For whith - er thou go - est

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are: "leave..... thee, Or to re-turn from following af - ter thee,.... For whith - er thou go - est". The piano accompaniment continues with similar accompaniment patterns, providing harmonic support for the vocal melody.

Ruth, the Moabitess.

I.... will go, and where thou lodg - est I will lodge..... Thy people shall be my people, and

thy God my God, Where thou di - est I..... will die, And there will I be buried.

Painting off, and to herself;

φ Painting up, and to her self, &c.

¢ Her arm round Naomi, her head on her
shoulder.

Their arms around each other.

Ruth, the Moabitess.

Recitative. Con Passione.

p
There will I be buri - ed, The Lord do so to me, and more also, if ought but death part thee and me.
DIM.
f

DUETT. RUTH AND NAOMI. "ENTREAT ME NOT TO LEAVE THEE."

m NAOMI.
I'll entreat thee not to leave..... me, Or to re-turn from following af - ter me,..... For
RUTH.
En - treat..... me not to leave..... thee, Or to re-turn from following af - ter thee,..... For

Ruth, the Moabitess.

where thou go - est I..... will go; And there will I be bur - ied; Whither I go, ..

..... thou shalt go, Whither thou go - est, I will go. *MOLTO. AD LIB. pp* I'll en - treat thee, en-treat thee not.

Whither thou go - est, I will go, Whither thou go - est, I will go; En-treat me not,..... Entreat me not.

pp

Christians

⊕ she falls on her knees at Naomi's feet.
Naomi raises and kisses her as
Curtain falls.

Scene 3.

This is the same as Scene 1 - an open place in Beth-lehem-judah. Chorus discovered, in brilliant costumes grouped about the stage. The first part of chorus is sung while moving about stage.

SCENE THIRD.

Bethlehem Judah. Plenty restored.

FULL CHORUS

ff

Joy..... 'Tis plenty restored, 'Tis plenty restored, 'Tis plenty restored, 'Tis plenty restored,....

8va.

Blow the glad trumpet, our gar - ners are filled.

Blow the glad trumpet, our garners are

Blow the glad trumpet, Blow the glad trumpet, Blow the glad trumpet, Blow the glad trumpet, Blow the glad

filled. Blow. Blow. Blow. Blow. Biow. Blow the trumpet, the

♩ Ruth, the Moabitess.

ACCOMPANIMENT. ORGAN.

trumpet the wide earth around. *ff* Praise to Je - ho - vah for mer - cy and love, Bound-less and free from the

Fa - ther a - bove, Blow the glad trum - pet, our gar - ners are filled,..... Praise to Je -
 Fa - ther a - bove, Blow the trum - pet, Blow the trum - pet, Praise Je -

ho - vah for mer - cy and love. Blow the glad trumpet, Blow the glad trumpet, Blow the glad trum-pet,
 ho - vah, for his love, Blow the glad trum - pet, Blow the trum - pet,

Blow the glad trumpet, Blow the glad trum - pet our gar - ners are filled. filled.
 Blow. Blow the glad

1st time. 2nd time

φ Chorus, well up stage, stop moving about, and turn, facing audience.

All moving down stage, so that at the bar of silence they have reached the foot. On the repeat, as the men sing "Blow the glass," Chorus all move up stage, and turning, move down stage again, as before, reaching foot again at bar of silence, as before.

♠ This sung very fortissimo, and with spirit and joy.
During interlude Chorus break into groups as
messenger enters from I., pointing off I., as Chorus
listen to him enquiringly.

Ruth, the Moabitess.

ADAGIO. *ff* Blow the glad trum - pet. Our gar - ners are full.

Cornet in the distance. MAESTOSO.

TREMOLO.

SOLO, MESSENGER. RECITATIVE.

See, re - turn - ing from Moab's land, The stranger pilgrim, sad and oppressed, Her head bowed down with weeping, And

LENTO.

clad in robes of an - guish, 'Tis Na - o - mi, re - turn - ing from a for - eign land, See, Na - o - mi com - eth!

Ruth, the Moabite.

Enter Naomi.

CHORUS.

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

RECITATIVE. NAOMI.

Call me not Na - o - mi! Call me Mara: For the Al-migh - ty hath dealt ve - ry bit - ter - ly with me. I went out full, and the Lord hath

brought me home empty, hath brought me home empty. Why then call ye me Na - o - mi? Seeing that the Lord hath testified a - gainst me, And the Al - mighty hath afflict-ed me.

CEN - DO. DIM - IN - ISH.

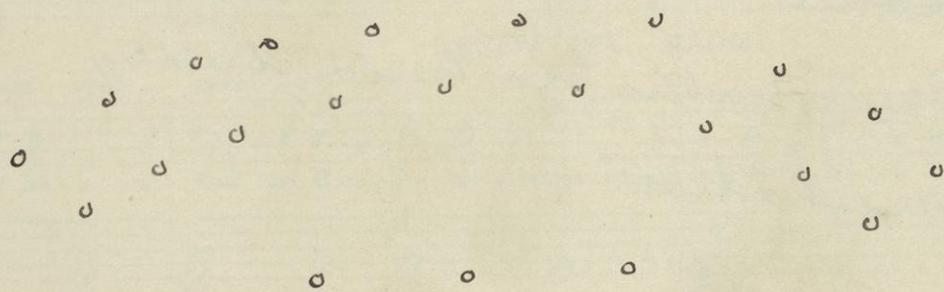
φ Naomi enters from I. as messenger finishes his solo, with bowed head and measured steps. The Chorus gather about her, some wonderingly, some sympathetically, some enquiringly. She shakes her head sadly as she begins her recitative.

o o o o o
o o o o o
o o o o o
o o

Mess. Naomi

Mess. crosses to I. of Naomi during Chorus p. 33

φ Is one another, with various gestures of
sorrow and sympathy.



1st Reaper Naomi Mess.

1st Reaper comes forward from group during
interlude, for his solo, and comes R. of Naomi,
who is C.

Ruth, the Moabitess.

♩ CHORUS. *pp*

Call her Ma - ra, Call her Ma - ra.

CON ESPRESSIONE. *p* SOLO. FIRST REAPER.

Our days are like a shadow that de - clin - - - eth, Our days are like a shadow, Our days are like a

FINE.
"The Lord gave."

shadow, Our days are like a shadow that de - clin - - - eth. As for man, his days are as the grass; As a

Ruth, the Moabitess.

AD LIB.

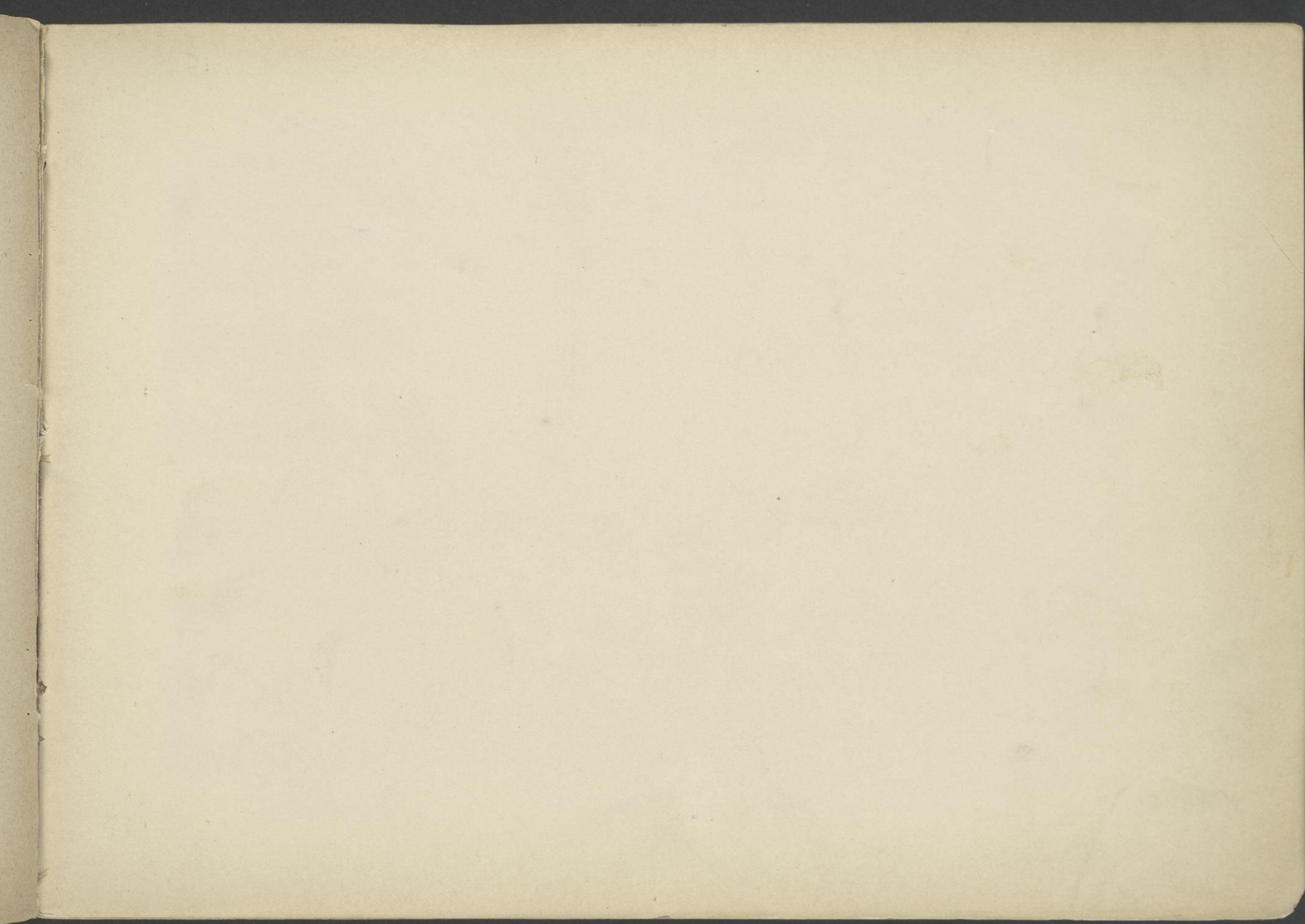
flower of the field, so he flourish - eth, As a flower of the field so he flour-ish - eth,.... So he flour - isheth.

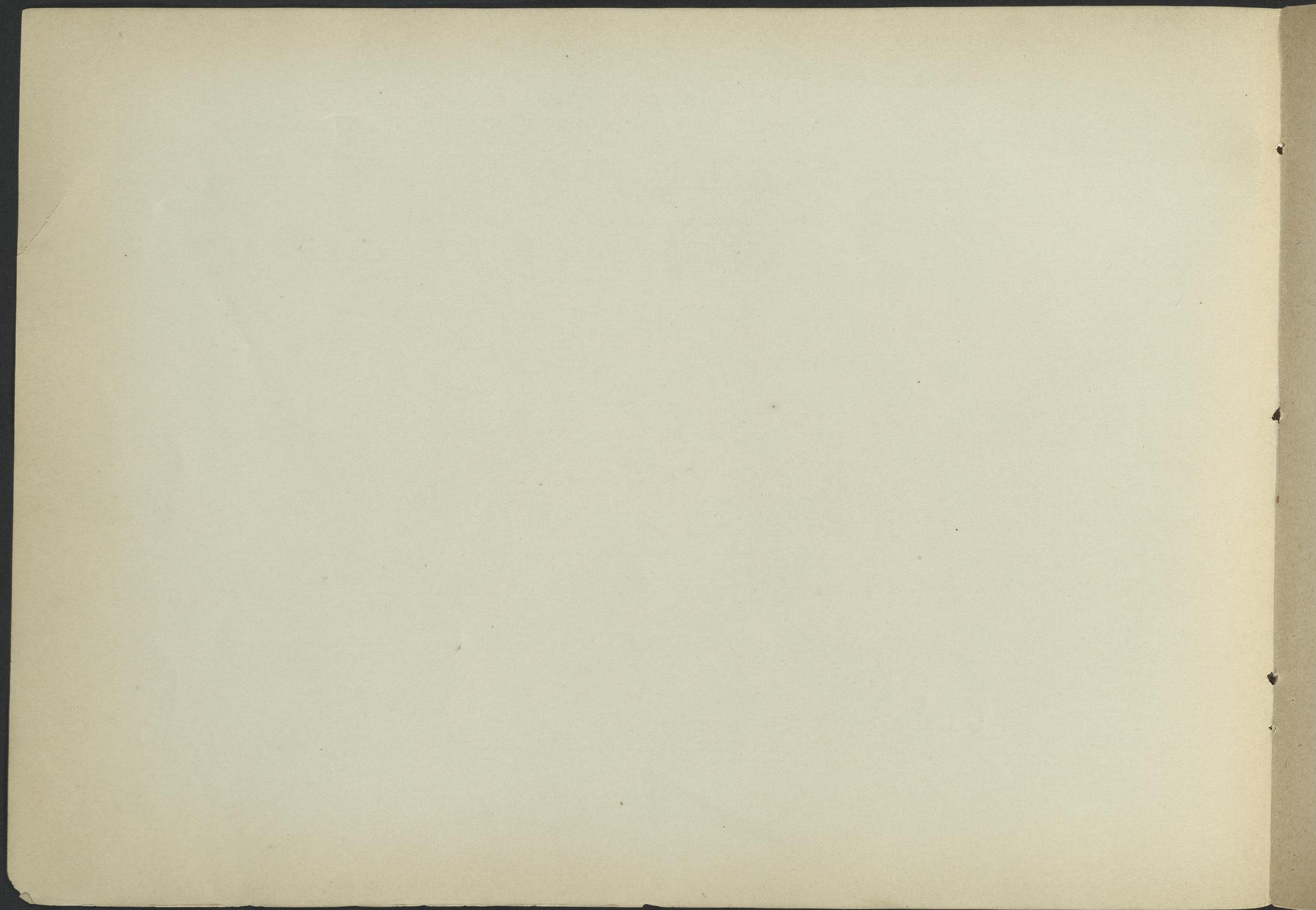
SOLO. FIRST REAPER.

f *p* DIM. D.C. "Our days." *f*

ANDANTE.

For the wind passeth o - ver it and it is gone. The Lord gave and the Lord hath taken away, Blessed be the name of the Lord.





Ruth, the Moabitess.

35

DUETT. NAOMI AND FIRST REAPER.

mf *f* *mp* *MOLTO. AD LIB.* *mp*

Bless - ed, Bless - ed be the name of the Lord, Our days are like a shadow that de - clin - - - eth,.... Our

days are like a shadow, Our days are like a shadow, Our days are like a shadow that de - clin - eth.

Ruth, the Moabitess.

FULL CHORUS.

NAOMI.

CHANT. NOT TOO FAST.

The Lord gave, and the Lord hath taken a - way, Bless - ed be the name of the Lord, Bless - ed, Bless - ed be the name of the Lord.

f *mp* RITARD. 3

SOLO. RUTH. Recitative. NAOMI.

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

ORGAN. MODERATO. FULL CHORUS.

The Lord bless thee and keep thee, and cause his face to shine up - on thee. The

¢
Ruth enters from *Tr.* and goes to Naomi, at whose feet she kneels. Naomi raises her, blesses her, and kisses her. During following Chorus, Ruth clings to Naomi, who tenderly caresses her, &c.; during last few bars of Chorus, Ruth exits slowly. *Tr.*, (after the repeat - p. 38-37.

4
Ruth exits I. slowly, as curtains fall.

Ruth, the Moabitess.

Lord... bless thee, and keep... thee, and cause his face to shine up - on thee.

♩ ALLEGRO.

The Lord... bless thee, and keep... thee. The Lord... bless thee, and

keep ... thee, The Lord... bless thee, The Lord... bless thee, and keep thee.

φ

FIN.
-2d time. RITARD. 1st time, in strict movement.

*Caritana
2nd time*

cut

Ruth, the Moabitess.

SOLO. NAOMI, AND MALE CHORUS.

The Lord..... bless thee, The Lord bless thee, The Lord..... bless thee and keep..... thee.

The Lord bless thee, The Lord bless thee, The Lord bless thee and keep.... thee, The Lord....

CRESCENDO.

The Lord..... The Lord bless thee and keep thee, The

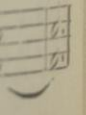
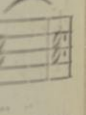
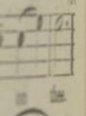
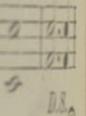
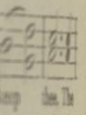
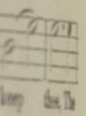
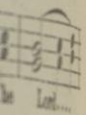
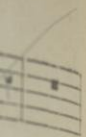
CRES.

bless thee, The Lord ... bless thee, The Lord ... bless thee, The Lord.... bless thee, The Lord bless thee and keep thee, The

RITARD. *D.S.*

Lord..... bless thee, The Lord..... bless thee, and cause his face to shine on thee.

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



Scene IV.

Harvest Scene. A field of Barley, ready for the
Harvest. See p. 5 for description of Scene. ^{sc.} Typ-
ical Eastern scene for backing.

Curtain rises during prelude, and 1st Reaper
enters for solo, sickle in hand. He apostrophises
the rising sun

Ruth, the Moabitess.

SCENE FOURTH. *Cantata*

Time of Barley Harvest.

PRELUDE. SOLO. First Reaper.

(OCTAVES.)

FIRST REAPER. "HAIL, GLORIOUS LIGHT."

VIGOROSO

Hail, glorious light, the vale and hill adorning; Rise in thy ma-jes-ty, thou herald of morning; Gone are the shadows grey, Welcome the coming day:

Ruth, the Moabitess.

Welcome the com - ing day, Dark-ness has fled, Forth to the har - vest, ye stalwart and strong. Rise with the birdling, and join in the song,

See yonder field with its fruitage weigh'd down, Teeming with barley, and wavy the corn, Shout we as mer-ri-ly onward we go, The barley harvest has

come ; The bar - ley har - vest has come.

Sva *Sva*

Bus. in accord. with words.

Thus. in accord- with words.

Ruth, the Moabitess.

DECLAMANDO. RECIT. TEMPO.

Thrust in the sic-kle, and bind up the sheaves. The bar - ley har - vest has come;....

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a 12/8 time signature. It begins with the instruction 'DECLAMANDO. RECIT.' and ends with 'TEMPO.'. The lyrics are 'Thrust in the sic-kle, and bind up the sheaves. The bar - ley har - vest has come;....'. The piano accompaniment is written in grand staff notation (treble and bass clefs) with a 12/8 time signature. It features a wavy line in the left hand, possibly indicating a tremolo or a specific performance technique.

The bar - ley har - vest has come..... 8va. 8va.

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line is written in a treble clef with a 12/8 time signature. It begins with the lyrics 'The bar - ley har - vest has come.....' and ends with '8va. 8va.'. The piano accompaniment is written in grand staff notation (treble and bass clefs) with a 12/8 time signature. It features a wavy line in the left hand, possibly indicating a tremolo or a specific performance technique.

Ruth, the Moabites.

SEMI-CHORUS. REAPERS.

PRELUDE. SEMI-CHORUS.

Forward, ye reapers strong, Join in our har - vest song, While to the fields so gay,

Haste we a - way. Thrust in the sic - kle bright, Glancing in morning light, Low shall the bar - ley lay Ere close of day:

Thrust in the sic - kle bright, Glan - cing in morn - ing light, Low shall the bar - ley lay Ere close of day.

The reapers enter from R., in double file, with
sickles in hand, singing as they come, and
cross stage once, keeping strict time to the music.
They make 3 motions to L., and one to R., in
each line, as indicated, except in the short lines, where
the R. motion is omitted. They are in stooping
position, and gather the barley, with the left hand,
throwing it over R. shoulder at the end of each
line. Avoid all stiffness of action and posture.
Exit L. at end of Chorus.

Reapers enter right.

The binders enter from R., following the
vapers. They also are in stooping position;
and follow along in short measured steps,
and as if binding the sheaves, stand them
upright on the words indicated x. This should
be done easily, and free from all stiffness
of action or posture. Exit I. at end of
Chorus.

Ruth, the Moabitess.

SEMI-CHORUS. BINDERS.

Come and bind the fall - en corn, Reap-ed in the ear - ly morn, And in the

state - ly sheaf, Ripe shall it be. Bind in - to sheaves so tall, Leave for the gleaners all Spears that may fall be - hind,

Forward, and bind, Bind in - to sheaves so tall, Leave for the gleaners all Spears that may fall be - hind, For - ward and bind.

Ruth, the Moabitess.

SEMI-CHORUS. GLEANERS.

Maidens, hasten, glean the barley fall-en from the sickle blade, Scatter'd hither, scatter'd hither,

Straws are round us laid, Ere the reapers, lost in distance, Rest beneath the palm tree's shade, Gather quickly, gather neatly, Soon the day will fade.

Haste! Haste! Haste! Haste! Haste! Haste! Soon the day will fade.

(Here, let the three Semi-Choruses enter simultaneously, singing their respective parts. Pianist playing the Reapers' Semi Chorus.)

The Gleaners, with whom is Ruth, in brilliant costume, enter from R., stooping at uneven intervals, to gather the stray spears of barley, which they place in their veils, which are held in the left hand. They exit, L., but immediately re-enter for the United Chorus, in which the three semi-Choruses sing their respective parts.

♩ For the United Choruses, the Reapers enter from R., in front, the Binders enter from R., at back, the Gleaners reentering from L., between the Reapers and Binders. Accompaniment to the United Choruses, on p. 42.

Boaz enters from R.; all do him obeisance.
Ruth more especially humbles herself
before him.

Chorus of Reuders

o o o o o o o

Chorus of Gleaners

o o o o o o o

Ruth

Chorus of Reapers

o o o o o o o

1st Reap.

Boaz
o

Ruth, the Moabitess.

Enter BOAZ.

MALE VOICES.

B. m. d.

PRELUDE.

The Lord be with you. Whose damsel is this?

The Lord bless thee, The Lord bless thee.

Detailed description: This system contains a prelude for piano in 4/4 time, marked 'PRELUDE.' in a key signature of two flats. It is followed by a vocal line for Boaz, who enters with the text 'The Lord be with you.' and another vocal line for the damsel who asks 'Whose damsel is this?'. The piano accompaniment continues with the text 'The Lord bless thee, The Lord bless thee.'

FIRST REAPER. Recitative.

'Tis the Moab - - i - tish damsel, That came back with Naomi out of the country of Moab, And she said, I

Detailed description: This system features a recitative for the first reaper. The vocal line is set in a key signature of two flats and a 6/4 time signature. The lyrics are: "'Tis the Moab - - i - tish damsel, That came back with Naomi out of the country of Moab, And she said, I". The piano accompaniment consists of sustained chords in the left hand and a melodic line in the right hand.

ADAGIO.

pray you let me glean. I pray you let me glean af - ter the Reap - ers, a - mong the sheaves.

Detailed description: This system is marked 'ADAGIO.' and is in a key signature of two flats and a 6/4 time signature. The lyrics are: 'pray you let me glean. I pray you let me glean af - ter the Reap - ers, a - mong the sheaves.' The piano accompaniment features a slow, moving bass line and a more active treble line with many chords.

Ruth, the Moabitess.

So she came and hath continued from the morning until Now, that she tarried a little in the house.

BOAZ. goes to Ruth on evening of wheat

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

Let thine eyes be upon the field that they do reap, and go thou after them, And when thou art athirst go unto the vessels and drink of that which the young men have drawn.

φ Young C to Ruth

φ At his feet.

He raises her.

Note. During the somewhat lengthy scene between Ruth and Boaz, it might perhaps be better that Chorus be off stage. This could be effected by making an exit after, or gradually during, 1st Reaper's Recit., p.p. 45-46. In this case the re-entry may be made in time for the Chorus "He that goeth forth" - p. 53.

Ruth, the Moabitess.

♩

RUTH.

AD LIB.

Why. Why, Why have I found grace in thine eyes, That thou should'st take knowledge of me, seeing I am a stranger, I am a stranger.

#

BOAZ.

It hath been fully showed me all that thou hast done unto thy mother, since the death of thine husband,

and how thou hast left thy Father and thy mother and the land of thy na- tivity, and art come unto a people which thou knewest not hereto - fore.

lumen
at
by
of
the
ad

Ruth, the Moabitess.

mf

The Lord re - com - pense thy work, and a full re - ward be giv - en thee, A re - ward be

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

The Bus. throughout this scene
is in accordance with the
words.

Φ Kneeling

Ruth, the Moabitess.

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109 W. 28th St.
NEW YORK.

RITARD.

Lord, God of Is - ra - el,..... Un - der whose shad - ows thou art come to trust.

Detailed description: This system contains the first musical phrase. It consists of a vocal line on a bass clef staff and a piano accompaniment on grand staff (treble and bass clefs). The vocal line begins with a long note on 'Is' followed by a series of eighth notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The tempo marking 'RITARD.' is placed above the vocal line.

♩

ANDANTE.

RUTH.

Let me find fa - vor, Let me find fa - vor, Let me find fa - vor in thy sight, O, my Lord.

Detailed description: This system contains the second musical phrase. It features a vocal line on a treble clef staff and piano accompaniment on grand staff. The tempo marking 'ANDANTE.' is placed above the vocal line. A blue notehead is visible at the start of the vocal line. The piano accompaniment has a simple harmonic structure with chords and a bass line. The tempo marking 'RUTH.' is centered above the system.

Ruth, the Moabitess.

LENTO. AD LIB.

Thou hast com - fort - ed me, Thou hast com - fort - ed me, Though I be not like un - to thy maid - ens.

Ruth

BOAZ.

At meat-time comethou hith-er, At meat-time come thou hith-er And eat of the bread, And dip thy morsel in the vinegar.

♩ He raises her and keeps her by him.

He brings her down C. his arm
around her.

Ruth, the Moabitess.

DUETT. RUTH AND BOAZ.

The Lord shall reward thee, The Lord shall reward thee, The Lord shall re-ward thee, for thou dost comfort me. He will comfort thee.

TEMPO.

He is ev - er mind - ful of his chil - - - dren, He is mind - ful of his

Ruth, the Moabitess.

ALLEGRO ACCEL.

children, My spir - it shall,..... My spir - it shall re - joice,.... My spir - it shall re - joice, My spir - it shall re -

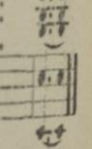
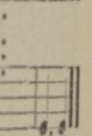
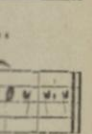
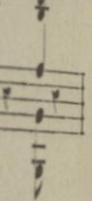
My spir - it shall,

oice, My spir - it.... shall re - joice In God, the Lord, In God, the Lord. ...

OCTAVES.

The musical score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. It consists of four systems of staves. The first system includes a vocal line with lyrics and a piano accompaniment. The second system continues the piano accompaniment. The third system includes a vocal line with lyrics and a piano accompaniment. The fourth system continues the piano accompaniment, ending with a double bar line and the word 'OCTAVES.' written below the staff.

ir - it shall re.



During the prelude the full chorus re-
enter - a Reaper and a gleaner, a binder
and a gleaner, and so on.

Ruth, the Moabitess.

FULL CHORUS. "HE THAT GOETH FORTH AND WEEPETH."

First sixteen measures Unison. Also same number of measures as prelude.

He that go - eth forth and weep - eth, bear - ing prec - ious seed, shall

The first system of the musical score consists of three staves. The top staff is a vocal line in G major (one flat) and 6/4 time, with lyrics underneath. The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. The piano part features a steady eighth-note accompaniment in the right hand and a more melodic line in the left hand.

doubt - less come a - gain . . . with re - joic - ing

The second system of the musical score also consists of three staves, continuing the vocal line and piano accompaniment from the first system. The vocal line continues with the lyrics "doubt - less come a - gain . . . with re - joic - ing". The piano accompaniment maintains the same rhythmic and harmonic structure as the first system.

Ruth, the Moabitess.

He that go - eth forth,

He that go - eth forth..... and weep-eth, bear - ing prec - ious seed ... shall doubt - less come a -
 Play a similar accompaniment to the above?

gain with re - joic - ing. He that go - eth, bear - ing precious seed.... shall

He that go-eth forth and weep - eth,

doubt - less come a - gain with re - joic - ing. He that go - eth, bear - ing

He that go - eth forth and weep-eth,

prec - ious seed.... shall doubt - less come a - gain with re - joic - ing.....

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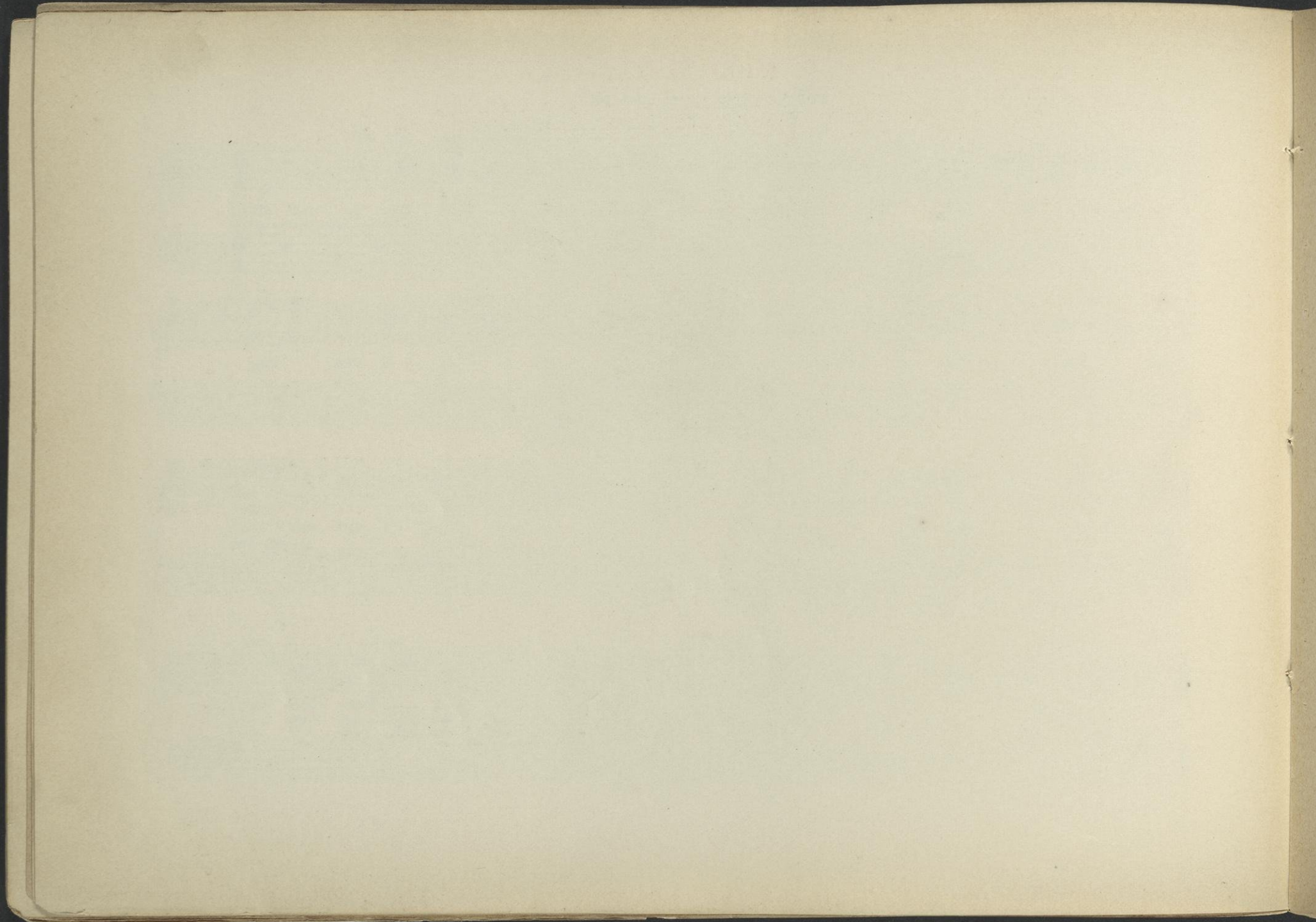
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Ruth, the Moabitess.

Shall doubtless come a - gain, shall doubtless come a - gain, shall doubtless come a - gain with re - joic - ing, shall

doubtless come a - gain, shall doubtless come a - gain, shall doubtless come a - gain, a - gain, shall doubtless come a -
Shall doubtless come a - gain. ... shall doubtless come a - gain, shall doubtless come a - gain,

gain, shall doubtless come, shall doubtless come, shall doubtless come again, and bringing his sheaves,
Shall doubtless come,

Shall doubtless come,
shall doubt - less come, shall doubt - less come..... Bring - ing his sheaves with him,

Ruth, the Moabitess.

PRESTO. MOLTO ACCEL.

Shall doubt-less come, shall doubtless come, shall doubtless come re - joic - ing, and bring - ing his sheaves with him.

BOAZ, Recitative.

Let her glean ev-en among the sheaves, And reproach her not, And reproach her not, And let fall some of the handfuls of

♢ Boaz takes the 1st Reaper aside as he gives
him these directions.

♢ Boaz turns from Reaper, and exits slowly.

Chorus gradually exit, and should be well
off by the end of the 1st & bars of Asst. Reapers solo.

Ruth, the Moabites.

ADAGIO.

corn of purpose for her, That she may glean them, And rebuke her not.

The first system of music consists of a vocal line in the bass clef and a piano accompaniment in two staves (treble and bass clefs). The tempo is marked 'ADAGIO'. The key signature has one sharp (F#). The lyrics are: 'corn of purpose for her, That she may glean them, And rebuke her not.' There is a purple ink mark above the vocal line.

BARITONE SOLO. ASSISTANT REAPER. Recitative.

ANDANTE.

With zest your la - bor re - new, And glad the day shall close That bring-eth sweet re - pose, And rest from weary toil.

The second system of music features a vocal line in the treble clef and a piano accompaniment in two staves (treble and bass clefs). The tempo is marked 'ANDANTE'. The key signature has one sharp (F#) and the time signature is 4/4. The lyrics are: 'With zest your la - bor re - new, And glad the day shall close That bring-eth sweet re - pose, And rest from weary toil.'

Ruth, the Moabitess.

ALLEGRO.
Hur - rah for the reap - er's life so gay, As free-ly he roams the plain, Hurrah for the whirr of the glancing blade, And the

garners of ripen - ed grain, . . . As soars the lark in a - zure blue. And height on height he gains, From moor to glen the

reaper treads. And monarch of all he reigns. No thoughts of care his life annoy, As forth to the field he goes, For

The musical score is written for voice and piano. It consists of three systems of music. Each system has a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The key signature has one sharp (F#) and the time signature is 6/8. The tempo is marked 'ALLEGRO'. The lyrics are printed below the vocal line. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, often with chords. The vocal line is melodic and includes some phrasing slurs.

Fragment of a musical score on the left edge of the page. It consists of several staves of music with notes and rests. Below the staves, there are fragments of lyrics: "ng blede. And the", "to ge la", and "ca. In".

At close of solo, Chorus re-enters
and repeat the united Chorus of Reapers
binders and Gleaners - twice - first
time crossing stage, 2nd time after exit,
gradually diminishing to the close. Ruth
alone remains on stage.

Ruth, the Moabitess.

59

AD LIB.

him there shines the sun's bright ray From dawn till dew-y close, And ev' - ry hour of wea - ry toil Brings with it a healthsome

The first system of the musical score consists of a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The vocal line begins with a melodic phrase, and the piano accompaniment provides harmonic support with chords and moving lines. The lyrics are written below the vocal staff.

ACCEL. CRES. *f*

cheer,.... And hearts are light and spir - its bright, For har - vest day is near.

The second system of the musical score continues the vocal line and piano accompaniment. It includes performance markings: 'ACCEL.' (accelerando), 'CRES.' (crescendo), and a dynamic marking '*f*' (forte). The piano accompaniment features more complex textures, including some arpeggiated figures and sustained chords. The lyrics continue below the vocal staff.

Repeat here the united chorus of Reapers, Binders and Gleaners,— twice— First time crossing stage, Second time concealed and diminishing to the close

Ruth, the Moabitess.
GLEANNING SONG. RUTH.

Gleaning, Gleaning, Through the live-long day, Toil - some the du - ty, but sweet the re - ward.

Ev - er his watchful eye rests on me ten - der - ly, Ev - er up - on me his care he be - stows.

As to the sa - ges the man - na came down, See how his love the bar - ley has strewn, How shall I ev - er his

The score consists of three systems. Each system includes a vocal line and a piano accompaniment. The piano part features a steady eighth-note bass line and chords in the right hand. The lyrics are written below the vocal line. The key signature has one sharp (F#) and the time signature is 6/8. The first system includes the word 'Sva.' under several notes in the vocal line. The second system includes the number '8' under the piano accompaniment. The third system includes the number '9' under the piano accompaniment.

Bus. in accordance with words.

φ Lights gradually down.

From this point on to the close of song, Ruth
is gradually falling asleep as she sings.

Ruth, the Moabitess.

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61

mer - cy pro - claim..... Mer - cy so bound-less, and mer - cy so free.

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 4/4. The vocal line begins with the lyrics "mer - cy pro - claim....." followed by "Mer - cy so bound-less, and mer - cy so free." The piano accompaniment provides harmonic support with chords and moving lines in both hands.

Twilight comes o'er me, Fast fades the day, stars glimmer gen - tly, Lighting my way, Shadows fall o'er me, Tired eyelids close, Cynthia beam o'er me

The second system continues the musical score. The vocal line is in treble clef, and the piano accompaniment is in grand staff. The key signature changes to one flat (Bb) and the time signature remains 4/4. The lyrics are "Twilight comes o'er me, Fast fades the day, stars glimmer gen - tly, Lighting my way, Shadows fall o'er me, Tired eyelids close, Cynthia beam o'er me". The piano accompaniment features a steady accompaniment pattern.

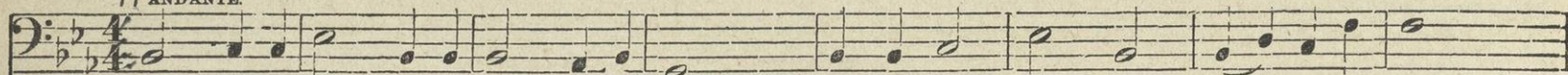
Reclines. DIM. RITARD.

Bring sweet re - pose. Shadows fall o'er *me, Tired eye - lids close, Cyn - thia beam o'er me, Bring sweet re - pose. ...

The third system concludes the musical score. The vocal line is in treble clef, and the piano accompaniment is in grand staff. The key signature remains one flat (Bb) and the time signature is 4/4. The lyrics are "Bring sweet re - pose. Shadows fall o'er *me, Tired eye - lids close, Cyn - thia beam o'er me, Bring sweet re - pose. ...". The piano accompaniment features a steady accompaniment pattern.

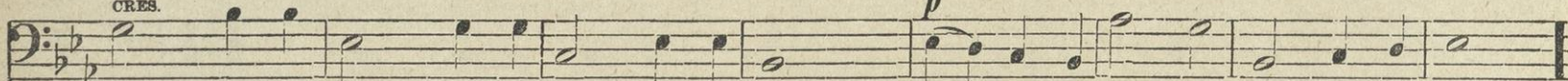
Ruth, the Moabitess.

SLUMBER SONG. BO 4 4.

pp ANDANTE.

1. Rest, wea-ry maid - en, from la - bor and care, Slumber on, sweet - ly, an - gel so fair :
 2 Rest, till the morn - ing the pale stars shall fade : Foes shall not harm thee, se - cure - ly thou'rt laid ;

CRES.



Ser - apts watch o'er thee, and kind vi - gils keep, Peace - ful - ly slum - ber, Peace - ful - ly sleep.
 'Neath his pro - tec - tion whose eyes nev - er close ; Sleep on, be - lov - ed, Sleep, and re - pose.

Boaz enters softly during last few bars of
Ruth's song, and gazes on her as she reclines
among the barley. At close of slumber song
he softly exits.

Immediately after Boaz exits let the
Tableau of the Angels Charge be introduced.
(See p. 6.) It is easily arranged, and will
prove effective. The Chorus is sung in the
entrances, where the members of Chorus are
unseen by the audience.

Ruth, the Moabitess.

Peaceful - ly slum-ber, Peace-ful-ly sleep, Peace - ful - ly slum-ber, Peace - ful - ly sleep.

L. H. R. H. 2nd Verse.

8 18 8

Detailed description: This block contains the first system of the musical score. It features a vocal line at the top with lyrics: "Peaceful - ly slum-ber, Peace-ful-ly sleep, Peace - ful - ly slum-ber, Peace - ful - ly sleep." Below the vocal line is a piano accompaniment consisting of two staves: a right-hand (R. H.) staff and a left-hand (L. H.) staff. The piano part includes chords and melodic lines. A "2nd Verse" section is indicated at the end of the system. Measure numbers 8, 18, and 8 are marked below the piano staves.

TRIO AND CHORUS. "HE SHALL GIVE HIS ANGELS CHARGE OVER THEE."

For He shall give His an - gels charge o - ver thee, For He shall give His an - gels charge o - ver
o - ver thee,

Detailed description: This block contains the Trio and Chorus section of the musical score. It features a vocal line at the top with lyrics: "For He shall give His an - gels charge o - ver thee, For He shall give His an - gels charge o - ver o - ver thee,". Below the vocal line is a piano accompaniment consisting of two staves: a right-hand (R. H.) staff and a left-hand (L. H.) staff. The piano part includes chords and melodic lines. The key signature changes to three sharps (F#, C#, G#) and the time signature is 4/4.

Ruth, the Moabitess.

thee, And they shall protect thee, And they shall protect thee from eve - ry ill, from eve - ry ill, Tho' night's deep'ning

From eve - ry ill,

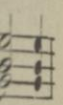
MOLTO. *RITARD.*

shadows Shall o'er thee creep, And stars faint - ly glimmer, While vig - ils they keep. For He shall give His an - gels

charge o - ver thee, For He, for He, for He shall give His an - gels charge o - ver thee.



deep'ning



gah



thee



Ⓟ The Angels here stoop over the sleeping girl,
as though whispering to her, as Curtains
slowly descends.

Ruth, the Moabitess.

CRESUENDO.

No e - vil shall be - fall thee, Dear ob - ject of His choice, No e - vil shall be - fall thee, Dear
 ob - ject of His choice, For He shall give His an - gels charge o - ver thee, shall
 For He shall give His an - gels charge
 give them charge Shall give them charge o - ver thee.
 o - - ver thee. o - ver thee.

pp ADAGIO.

Carolan

Ruth, the Moabitess.

SCENE FIFTH.

FULL CHORUS.

The meek will he guide in judg - ment, And the meek will he teach his way, And the meek will he

teach his way, And the meek will he teach his way, And the meek will he teach his way, will he

The meek,

The meek

will he teach his way.

teach his way, will he teach his way, will he teach his way, will he teach his way, The

..... The meek

Scene 5.

This Scene is same as Scene 4 - the Harvest
Field. Chorus discovered at rise of Curtains.
Ruth and the Israelitish Women are among
The gleaners.

1862

1862

1862

meek will he guide in judgment, And the meek will he teach his way, The meek will he guide in judgment, And the meek will he teach his

ACCOMPANIMENT IN OCTAVES. SOP. MARCATO

way. The meek will he teach his judgment, And the meek will he teach his way, And the meek will he teach his way, His

soul shall dwell at ease, And his seed shall in - her - it the earth, His soul shall dwell at ease,

soul shall dwell at ease, And his

seed shall in - her - it the earth. His soul shall dwell at ease,.... And his seed shall in - her - it the

8 8 8

earth, His soul shall dwell at ease,..... And his seed shall in - her - it the

earth, His soul shall dwell at ease,..... And his seed shall in - her - it the earth. A - men.

RITARD. *f*

it the

the

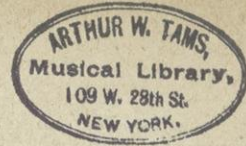
men



men

During last few bars of Chorus, Baomi
enters T., slowly, and comes forward C.

Ruth, the Moabitess.



SOLO, NAOMI. "THE SECRET OF THE LORD."

The se - cret of the Lord is with them that fear him, The se - cret, The se - cret of the Lord is with them that fear him,

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a quarter note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment consists of chords and moving lines in both hands.

And he will show them his cov - e - nant, And he will show them his cov - e - nant.

The second system of music continues the vocal line and piano accompaniment. The vocal line has a dotted quarter note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment continues with chords and moving lines, ending with a double bar line and repeat dots.

Ruth, the Moabitess.

DUETT. NAOMI AND FIRST REAPER. "MY SPIRIT FAINTS."

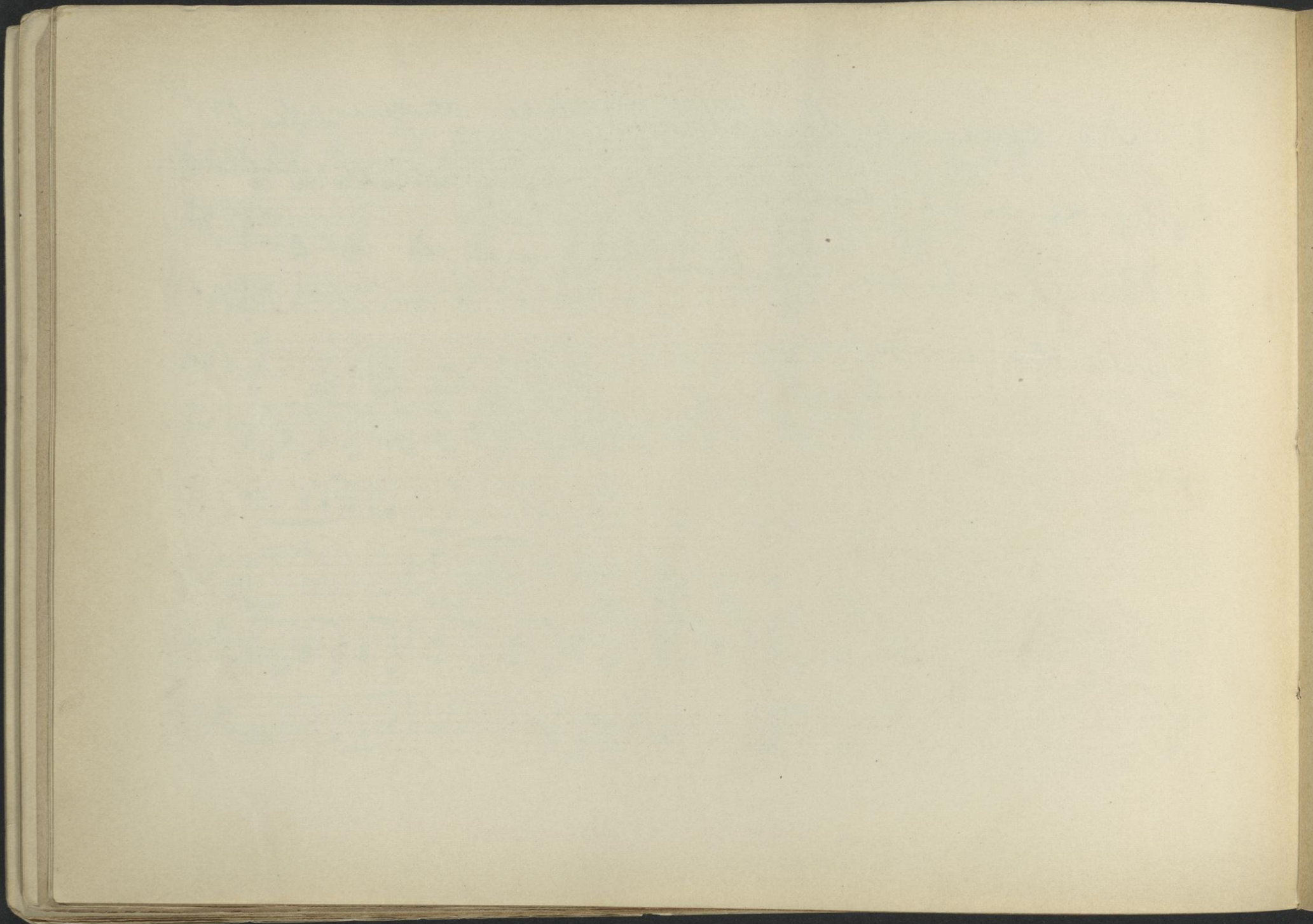
CON ESPRESSIONE

My spirit faints, my spirit faints for the liv - ing God, my spirit faints, my spirit faints for the liv - ing God.

O that I knew where I might find him, O that I knew, O that I

knew where..... I might find him. Where I might find him.....

No special directions are required for
The several solos, duets, &c., which follow.
Bus., action, gesture, &c., are in accord
with the words.



Ruth, the Moabitess.

My spir - it faints, my spir - it faints for the liv - ing God, for the liv - ing God.

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a single treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature. The lyrics are: "My spir - it faints, my spir - it faints for the liv - ing God, for the liv - ing God." The piano accompaniment is written in grand staff notation (treble and bass clefs) and features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

NAOMI
My spir-it faints, my spir-it faints for the liv - ing God, My spir-it faints, my spir-it faints for the liv - ing God.

REAPER.
Thy spir-it faints, Thy spir-it faints for the liv - ing God, Thy spir-it faints, thy spir-it faints for the liv - ing God.

The second system of the musical score features two vocal parts and piano accompaniment. The vocal parts are written in single treble clefs. The first part is labeled "NAOMI" and has the lyrics: "My spir-it faints, my spir-it faints for the liv - ing God, My spir-it faints, my spir-it faints for the liv - ing God." The second part is labeled "REAPER." and has the lyrics: "Thy spir-it faints, Thy spir-it faints for the liv - ing God, Thy spir-it faints, thy spir-it faints for the liv - ing God." The piano accompaniment is written in grand staff notation and provides a harmonic and rhythmic foundation for the vocalists.

Ruth, the Moabitess.

FIRST REAPER.

First system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature. The lyrics are: "If with all your hearts ye tru-ly seek me, Ye shall ev-er sure-ly find me, Yeshall ev-er sur-ly find me,". The piano accompaniment is in a grand staff (treble and bass clefs) with the same key signature and time signature. The piano part features a steady eighth-note accompaniment in the bass and chords in the treble.

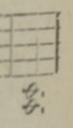
Second system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats and a common time signature. The lyrics are: "Thas saith our God, Thus saith our God, Thus saith our God, Thus saith our God." The piano accompaniment is in a grand staff with the same key signature and time signature. The piano part features a steady eighth-note accompaniment in the bass and chords in the treble.

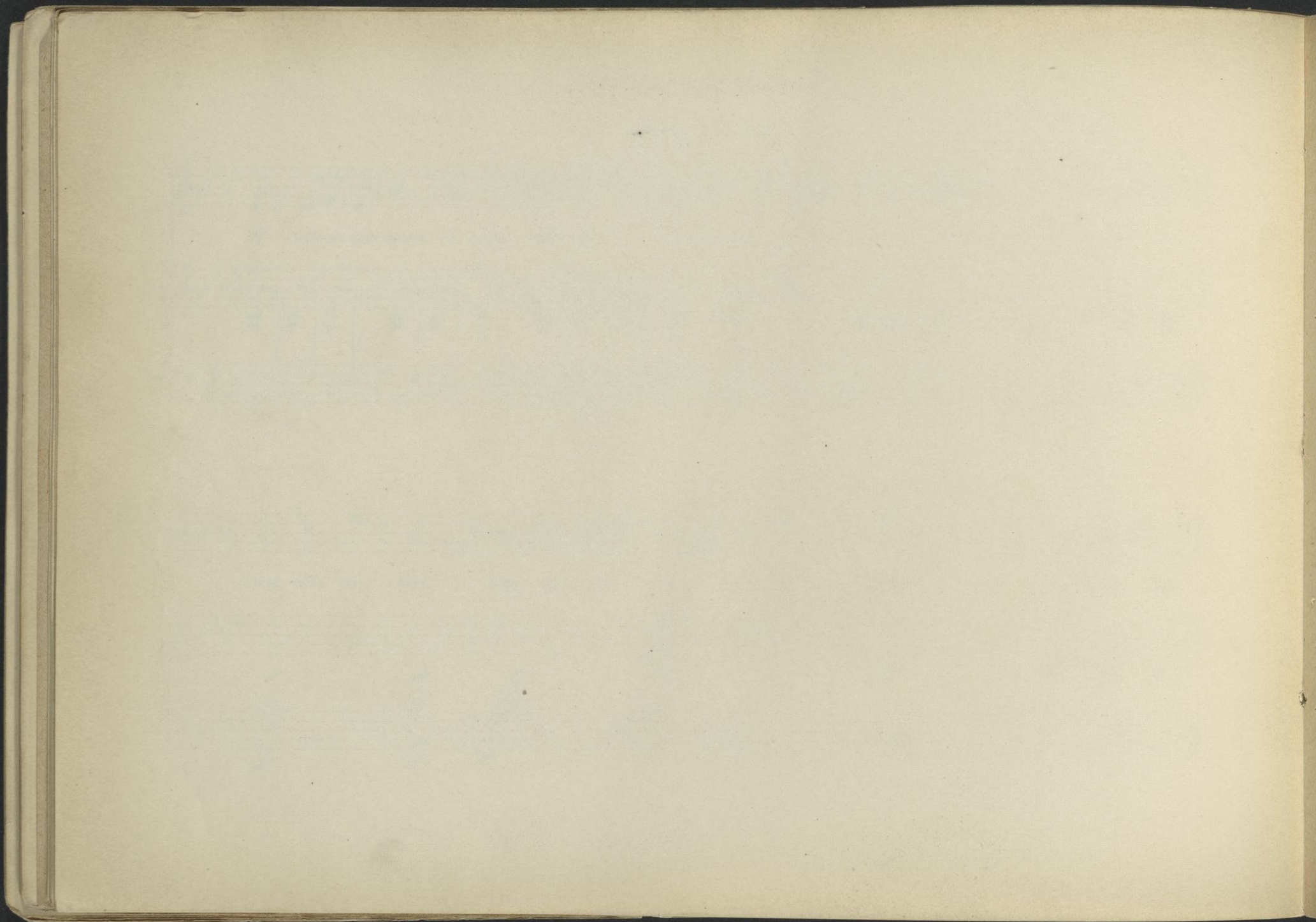


and me,



God





Ruth, the Moabitess.

NAOMI.

If... with all my heart, If
If with all your heart ye tru-ly seek Him, Ye shall ev-er sure-ly find Him, If with all your heart, If

AD LIB.

..... with all my heart I tru-ly seek..... Him, I shall ev-er find Him. I shall ev-er find Him.
..... with all your heart ye tru-ly seek..... Him. Ye shall ev-er find Him, I shall ev-er find Him.

Ruth, the Moabitess.

NAOM!

ALLEGRO.

O praise ye the Lord, His mer - cies re - peat, O praise ye the Lord, My soul praise the Lord.

The musical score for Naom! consists of three staves. The top staff is the vocal line, written in a treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature. It begins with the tempo marking 'ALLEGRO.' and contains the lyrics: 'O praise ye the Lord, His mer - cies re - peat, O praise ye the Lord, My soul praise the Lord.' The middle and bottom staves are the piano accompaniment, with the middle staff in a treble clef and the bottom staff in a bass clef. Both piano parts feature a steady accompaniment of chords and single notes.

FIRST REAPER.

O praise ye the Lord, His mer - cies re - peat, O praise ye the Lord, My soul praise the Lord.

The musical score for the First Reaper part consists of three staves. The top staff is the vocal line, written in a treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature. It contains the lyrics: 'O praise ye the Lord, His mer - cies re - peat, O praise ye the Lord, My soul praise the Lord.' The middle and bottom staves are the piano accompaniment, with the middle staff in a treble clef and the bottom staff in a bass clef. Both piano parts feature a steady accompaniment of chords and single notes.

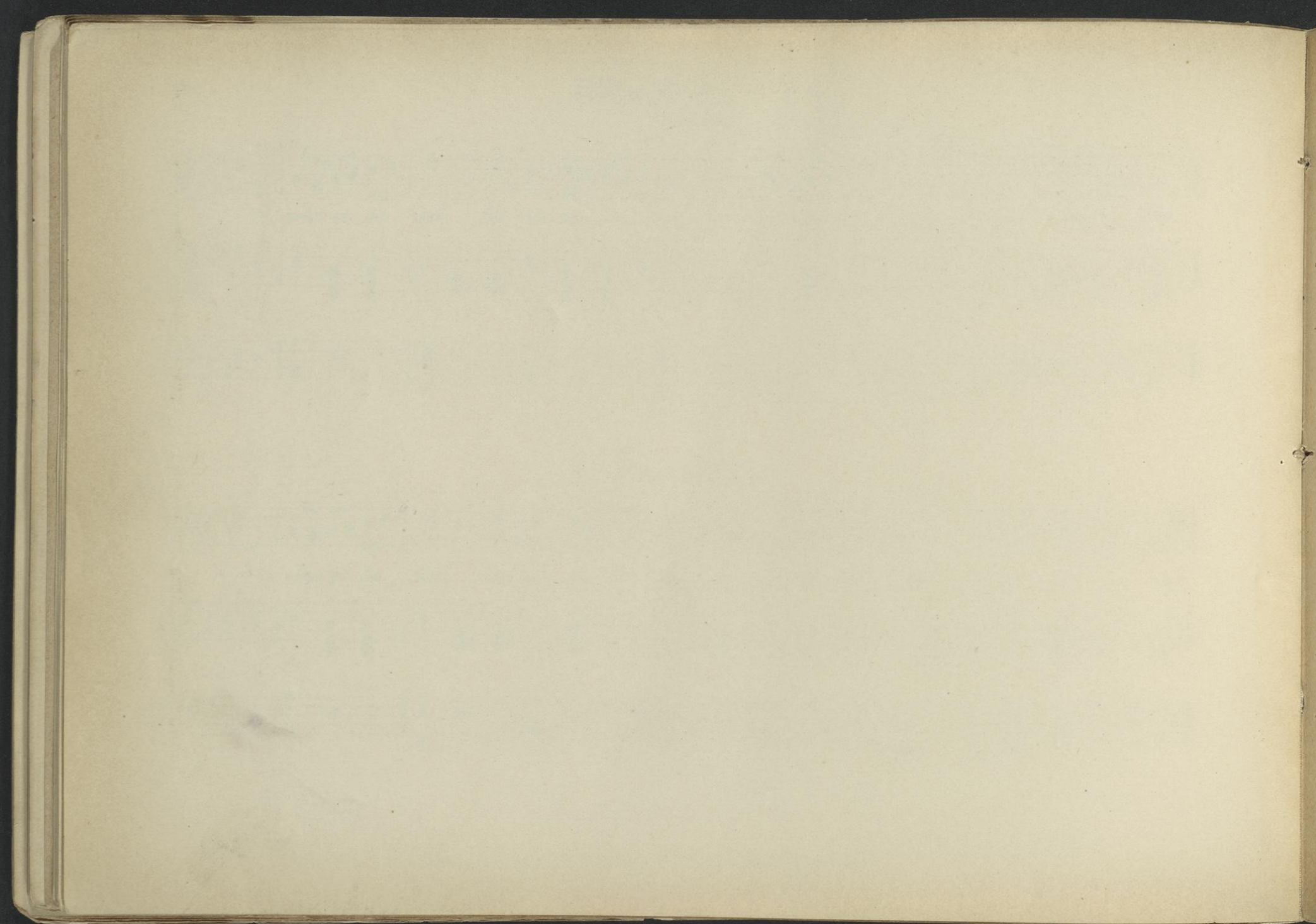


Lord



Lord





Ruth, the Moabitess.

His wond' - rous works re - peat, and say O praise ye the Lord, The Lord most high.

The first system of the musical score consists of four staves. The top staff is a vocal line in G major with a key signature of one flat (F major) and a common time signature. It features a melody with several accents (>) and a dynamic marking of *f* (forte). The second staff is a vocal line, likely for a second voice, with a similar melody. The third and fourth staves are piano accompaniment, with the third staff in the treble clef and the fourth in the bass clef, both showing chordal accompaniment.

His wondrous works re - peat, And say O praise ye the Lord, The Lord most high.

The second system of the musical score also consists of four staves. The top staff is a vocal line with a dynamic marking of *f* and a fermata over the final note. The second staff is a vocal line. The third and fourth staves are piano accompaniment. A *Sva.* (Sustained) marking is present above the piano part in the third staff, and a *f* marking is present below the piano part in the fourth staff.

Ruth, the Moabitess.

MALE QUARTETTE. OR SEMI-CHORUS. "THE LORD IS MY SHEPHERD."

The Lord is my Shepherd, I shall not want. He maketh me to lie down in green pastures. He leadeth me be-side the still waters, He re

stor - eth my soul, He lead-eth me, He lead-eth me, He lead-eth me in the paths of righteous - ness, for his name's sake.

Yea, though I walk through the val - ley of the shad - ow of death, I will fear no e - vil, for

thou..... art with me, Thy rod..... and staff, they com - fort me, They com - fort me.

ACCEL. *p* ACCEL. 1. ER - ANDO AND CRES.

AD LIB. INST. VIGOROSO.

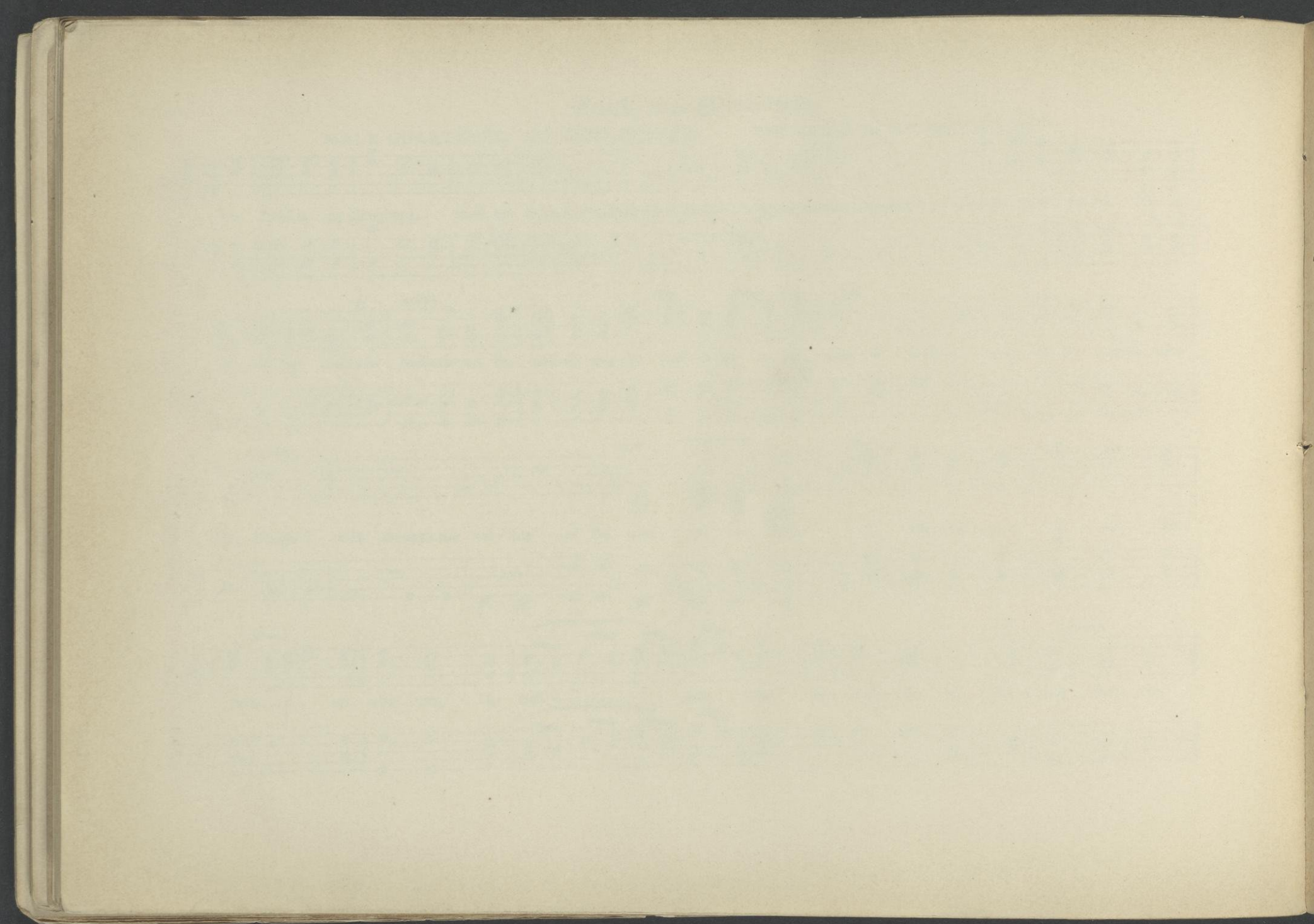
ADAGIO.

He re

's sake.

er

me.



Ruth, the Moabitess.

TEMPO. J

Thou preparest a table before me in the presence of mine enemies. Thou anointest my

head with oil, My cup runneth over, Surely goodness and mercy shall follow me all the

days of my life, And I will dwell in the house of the Lord for - ev - er, A - men.

Ruth, the Moabitess.

SOLO. ISRAELITISH WOMAN. "HASTE, YE MAIDS."

ACCOMPANIMENT STACCATO.

1. Haste, ye maids of Is - rael, hast - en, sweep your lyres, The tim - brel bring, For my ve - ry
2. Like a star on yon ho - ri - zon ri - ses light And hope.... for thee, And thy sor - row

soul re - joic - eth, In..... the name of God our King, Let your notes of sad - ness van - ish, Lost in dis - tance
long a - bid - ing, Turned to joy and bliss shall be, Trill, ye birds of wav - ing for - ests, Trill a - loud your

The Israelitish woman comes forward
from among the gleaners. Bus. throughout
in accordance with words.

‡ Addressing herself to Ruth.

During this brief interlude Boaz enters,
and addresses himself in his
solo, to Ruth.

Ruth, the Moabitess.

let them be. For to me the Lord re - veal - eth Wond' - rous things, sweet maid of thee.
 choic - est lay, Let your notes of prom - ise ech - o, Soon shall dawn a bright - er day.

Let your notes of sad - ness van - ish, Lost in dis - tance let them be, For to me the Lord re - veal - eth
 Trill, ye birds of wav - ing for - ests, Trill a - loud your choic - est lay, Let your notes of prom - ise ech - o

RITARD.

1st verse. 2nd. verse. *ff* #

wond' - rous things, sweet maid of thee. Soon shall dawn a brighter day.

Ruth, the Moabitess.

BOAZ.

Bring the veil that thou hast up - on thee, Bring the veil that thou hast up - on thee, And hold it,.... and go thou not

emp - ty, . . . And go.... thou not.... emp - ty . . . un - to thy moth - er.

Addressing Ruth, who holds the veil at
his directions. He fills it with barley

φ In surprise.

shewing Naomi her veil, filled with barley

Ruth, the Moabitess.

NAOMI
DECLAMANDO.

RUTH.

Who..... art thou, my daughter. These six measures of bar - ley gave he me, These six measures of

bar-ley,.... These six measures of bar - ley,.... For he said to me, Go thou not emp - ty to thy moth-er....

NAOMI.

CRES - - - CEN - - - DO.

ANDANTE.

Sit still, my daughter, until thou know how the matter will fall, For the man will not be at rest, until he have finished the thing this day.

Ruth, the Moabitess.

JEWISH MAIDEN.

RECIT. LENTO.

A Fa - ther of the fa - ther-less, And a Judge of the wid - ow, Is God in his ho - ly hab - i - ta - tion.

AIR. MODERATO.

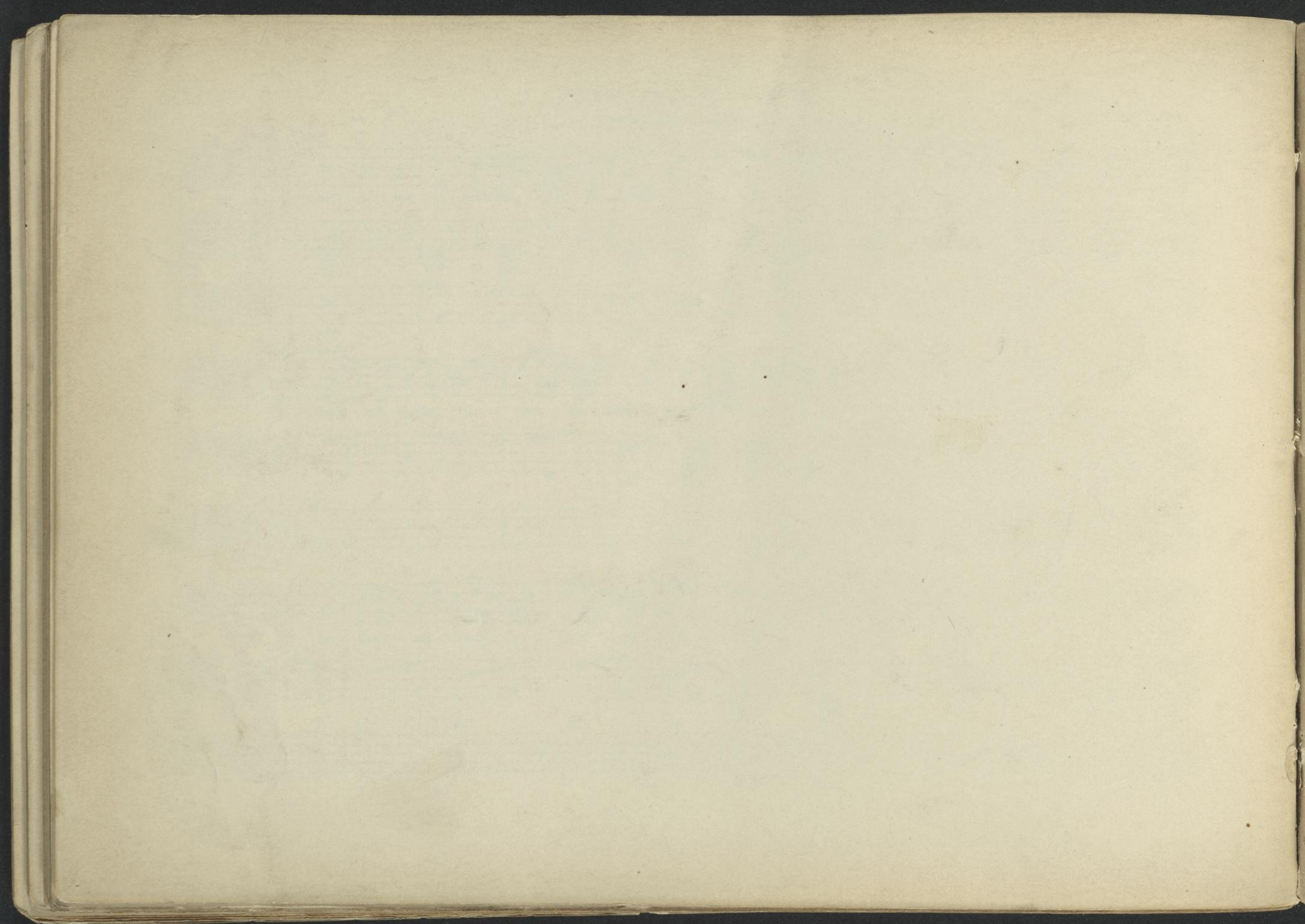
In dark - est shades, in sore dis - tress, How sweet a refuge is our God, How sweet a ref - uge is our

A TEMPO.

God, In dark - est shades, in sore dis - tress, How sweet a ref - uge is God, He kind - ly guards the

The musical score is presented in three systems. The first system is a recitative in 4/4 time, marked 'RECIT. LENTO'. It features a vocal line and a piano accompaniment. The second system is an air in 6/8 time, marked 'AIR. MODERATO'. It also features a vocal line and a piano accompaniment. The third system continues the air, marked 'A TEMPO'. The piano accompaniment consists of a right-hand treble clef and a left-hand bass clef. The key signature is one sharp (F#) and the time signature is 4/4 for the recitative and 6/8 for the air. The lyrics are written below the vocal lines.

Fragment of musical notation from the adjacent page, including staves and notes.



Ruth, the Moabitess.

sparrow small, And watches lest it fall, ... And in his love will ne'er for-get The meek and low-ly one; In

AD LIB.

AD LIB.

TEMPO

dark-est shades, in sore distress, How sweet a refuge is God, How sweet a ref-uge is our God, How sweet a refuge, God.

8 8

ANDANTE.

In dark-est shades, in sore dis-tress, How sweet a ref-uge, God, How sweet a ref-uge, God.

Ruth, the Moabitess.

CHORUS. "WAIT THOU ONLY UPON THE LORD."

CHORALE STYLE. MODERATO.

PRELUDE TO HERE.

Wait thou on - ly up - on the Lord, He on - ly is my Rock: Wait thou on - ly up -

on the Lord; He on - ly is my Rock; In God is

my sal - va - - tion, and my glo - ry; The Rock of my strength, and my ref -

- uge, My ref - uge is in God, My ref - uge is in God, is in God.

Oesterlin

Handwritten symbols or characters on the left edge of the page, possibly from the adjacent page.

Tau

At close of this scene the Tableau
"Buying the Inheritance" can be
introduced. See p. 6. The grouping
in these Tableaux depends on
the size of the stage, &c. &c., and should
be referred to the judgment and ex-
perience of the stage manager.

Cut

Ruth, the Moabitess.

ALLEGRO.

The Rock of my strength, The Rock of my strength, The Rock of my strength, The Rock of my strength, And my ref - uge is in God.

The Rock of my strength,..... The Rock of my strength,..... The
The Rock.... of my strength, The Rock of my strength,

Rock of my strength, And my ref - uge is God, The Rock of my strength, And my ref - uge is

ff God, The Rock of my sal - va - tion, My ref - uge is God, The Rock of my sal - va - tion, My ref - uge is God. *RITARD.*

Ruth, the Moabitess.

SCENE SIXTH.

THE REWARD OF VIRTUE.

BOAZ.

Lo the desire of the hum-ble shall be given them, Lo the de-sire of the hum-ble shall be given them.

Thine inheritance is re - deem - ed, And be thou to me my last - ing joy and crown.

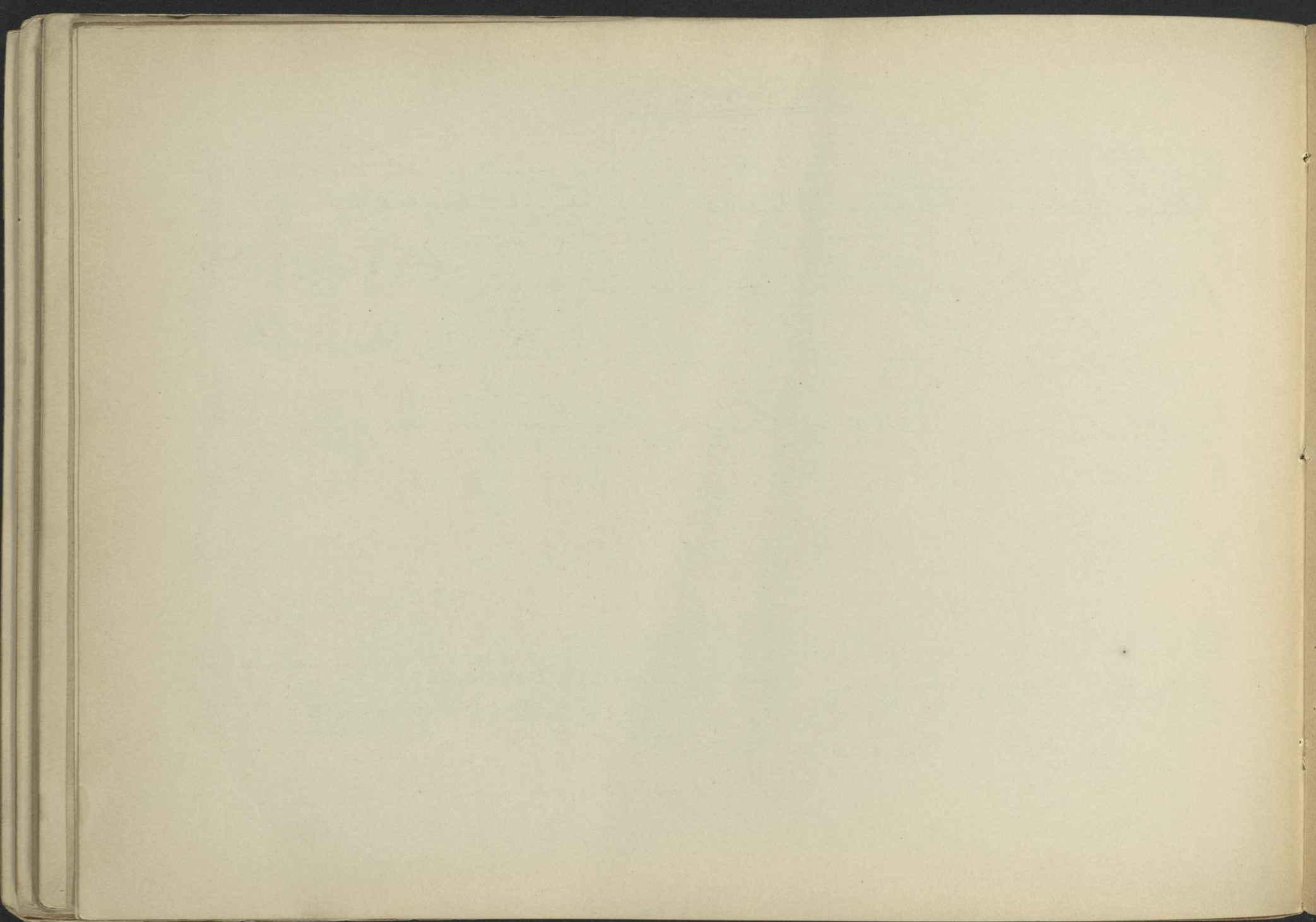
RUTH bows before him.

ADAGIO.

Scene 6.

This scene takes place in the Banqueting Hall of Boaz's house, and can be as orientally magnificent as circumstances will allow, without being vulgar or garish.

Ruth bows before Boaz, who raises her, and places her beside him.



Ruth, the Moabitess.

ALLEGRO MODERATO. *rit.*

My soul doth mag-ni-fy. doth mag-ni-fy the Lord, ... My soul doth mag-ni-fy, doth mag-ni-fy the

Lord, For he hath re-gard-ed my low es-tate, For he hath re-gard-ed my low es-tate.

From low-est depths, from lowest depths of woe, from lowest depths of woe, His migh-ty hand hath raised me, His migh-ty hand hath

Ruth, the Moabitess.

raised me, His might - ty hand hath raised me. O, be it mine.... in sweet humil - i - ty,.... O

This system consists of a vocal line and a piano accompaniment. The vocal line is in G major and 4/4 time, with lyrics: "raised me, His might - ty hand hath raised me. O, be it mine.... in sweet humil - i - ty,.... O". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

be..... it mine,.... O, be.... it mine. . to own and bless the pow'r, the pow'r di - vine.

This system continues the vocal line and piano accompaniment. The vocal line lyrics are: "be..... it mine,.... O, be.... it mine. . to own and bless the pow'r, the pow'r di - vine." The piano accompaniment continues with similar rhythmic patterns.

DECLAMANDO. ALLEGRO.

He that is mighty hath done to me great things, and ho - ly is his name. O, be it mine

This system begins with a tempo change to "DECLAMANDO" and a 4/4 time signature. The vocal line lyrics are: "He that is mighty hath done to me great things, and ho - ly is his name. O, be it mine". The piano accompaniment features a simple harmonic accompaniment. The system concludes with a tempo change to "ALLEGRO" and a 6/8 time signature.

φ Coming forward.

♀ Returning to her seat.

#

If desired, the Chorus, or some of them,
can dance gently to and fro during this
number, in couples.

Ruth, the Moabitess.

AD LIB. *ff*

to own the power, The power di-vine, The power di-vine, the power di - vine.

Curtain

#

SOLO AND CHORUS. NAOMI. "PRAISE YE THE LORD."

cut

WALTZ MOVEMENT.

NAOMI SOLO.

Praise ye the Lord, His mer - cy is great, Praise ye the Lord, His mer - cy is great.

ACCOMPANIMENT STACCATO.

Ruth, the Moabitess.

CHORUS.

BRILLIANTE.

Praise him, Praise him, Praise him, Praise, Praise him, Praise him, Praise him, Praise.

SOLO.

For his lov - ing kind - ness great, For his lov - ing kind - ness great.

CHORUS.

Praise him, Praise him, Praise him, Praise, Praise, him, Praise him, Praise him, Praise.

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⊕ Dance movement ceases.

Ruth, the Moabitess.

For his mer - cy so great, For his mer - cy so great, Praise the Lord for mer - cy great, O

praise the Lord for mer - cy great. Praise the Lord, Praise the Lord, Praise the Lord, O Praise.

ff.

The musical score is arranged in three systems. Each system contains a vocal line (treble and bass clefs) and a piano accompaniment (grand staff). The key signature is one sharp (F#). The first system covers the first two lines of lyrics. The second system covers the next two lines. The piano accompaniment consists of chords and moving lines in both hands. A dynamic marking of *ff.* (fortissimo) appears in the piano part of the second system. The score concludes with a double bar line and repeat dots.

Ruth, the Moabitess.

He hath re - gard - - ed her low es - tate..... He hath re - gard - ed her

low es - tate, And kind - ly re - ward - ed the hum - ble in heart....

SOLO.

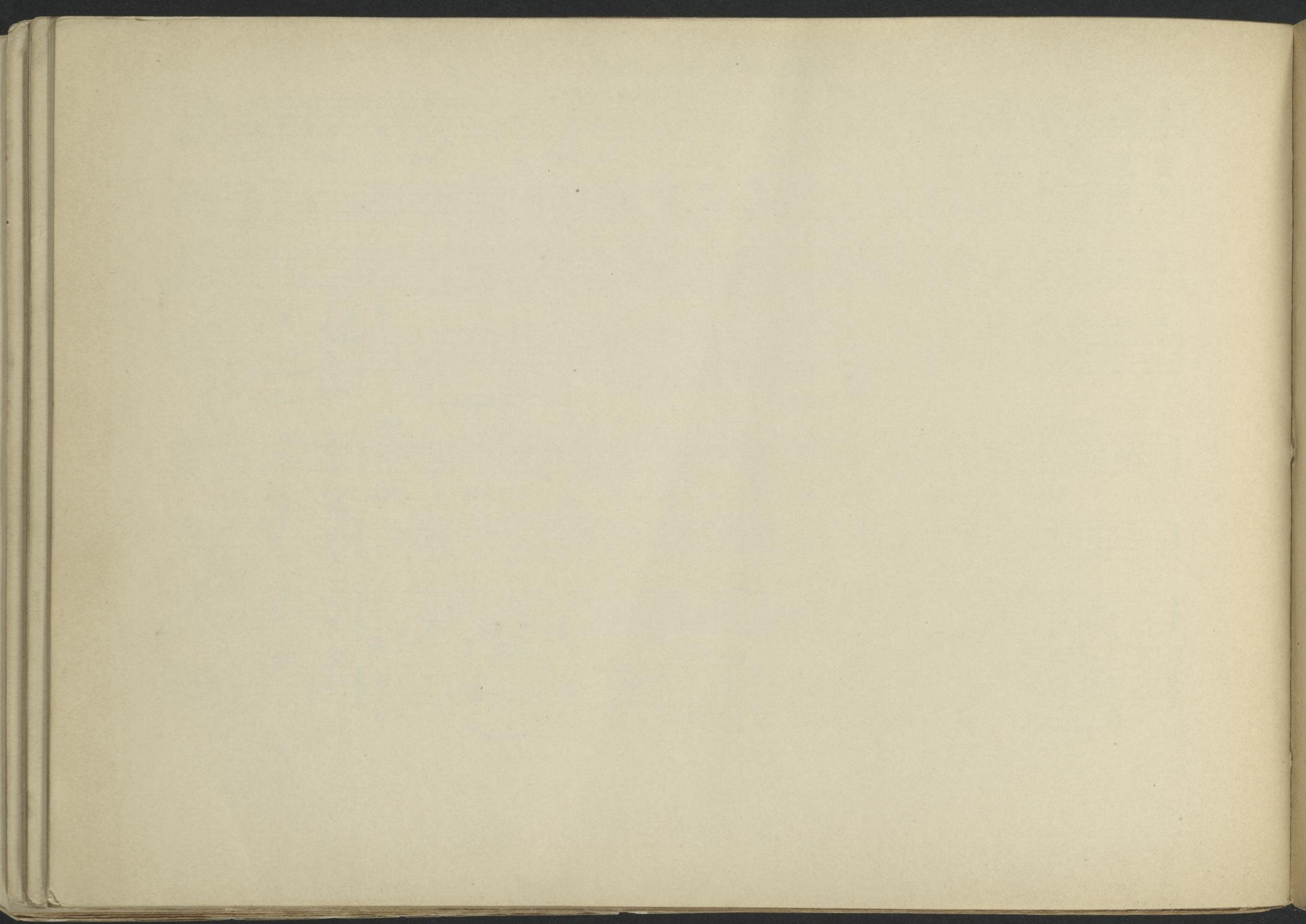
ff

The score is written in G major (one sharp) and 4/4 time. It consists of three systems. The first system contains the vocal line and piano accompaniment for the first two phrases. The second system contains the vocal line and piano accompaniment for the third phrase, which is marked 'SOLO.'. The third system contains the piano accompaniment for the final phrase. The piano part features a steady accompaniment with chords and moving lines in both hands.



ber





Ruth, the Moabitess.

And kind - ly re - ward - ed the hum - ble in heart, O praise ye the Lord for his mer - cy so great. For

OCTAVES.

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are written below the notes. The bottom staff is a piano accompaniment in bass clef, also in F# major and common time. The music consists of chords and simple melodic lines.

With lute and with harp, his glo-ry proclaim, with timbrel and dance, O praise ye his name.

mer - cy so bound-less, for mer - cy so free. O Praise the Lord, O praise the Lord.

Detailed description: This system contains the second two staves of music. The top staff is a vocal line in treble clef, continuing the lyrics from the first system. The bottom staff is a piano accompaniment in bass clef. The music continues with similar chordal accompaniment and melodic lines. There are repeat signs at the end of the vocal line.

Ruth, the Moabitess.

With lute and with harp..... With timbrel and dance,..... O praise ye Je - ho - vah's.... name.

With lute and with harp, With timbrel and dance, O praise ye the Lord Je-ho-vah's name.

ff

cut

With lute and with harp, With timbrel and dance, With lute and with harp. With timbrel and dance, Praise,..... O Praise the Lord.

Praise the Lord

ff

During this number pages pass around
with trays and glasses - that is, if the
Drinking Song is used.

Boaz comes down holding his glass on high.

A conventional Dnnting Chorus, with the usual "traditional" business - not overdone, however.

If the Dnnting song is used, The Tableau of the "Oriental wedding" can be introduced immediately after it. If it is omitted the Tableau can take its place.

Viola no flute

Ruth, the Moabitess.

DRINKING SONG. BOAZ, 1st REAPER, & MALE CHORUS.

BOAZ.

BRILLANTE.

1st REAPER.

1. With song and wine while away the time, And let us jo-vial be :..... Let serf and seer with gladsome cheer Come join in mer-ry glee. With song and wine while away the time, And
2. Let men of high es - tate and low. The glass of wisdom share. 'Tis a time of glee, and merry are we, There's health in the regal fare. Let men of high es - tate and low, The

1st REAPER.

let us jo - vial be, Let serf and seer, with glad-some cheer, Come join in mer - ry glee. With song and wine, with song and wine While a-way the time, And let us jo - vial be.
glass of wisdom share. 'Tis a time of glee, and merry are we, There's health in the re - gal fare.

BOAZ.

PIANO.



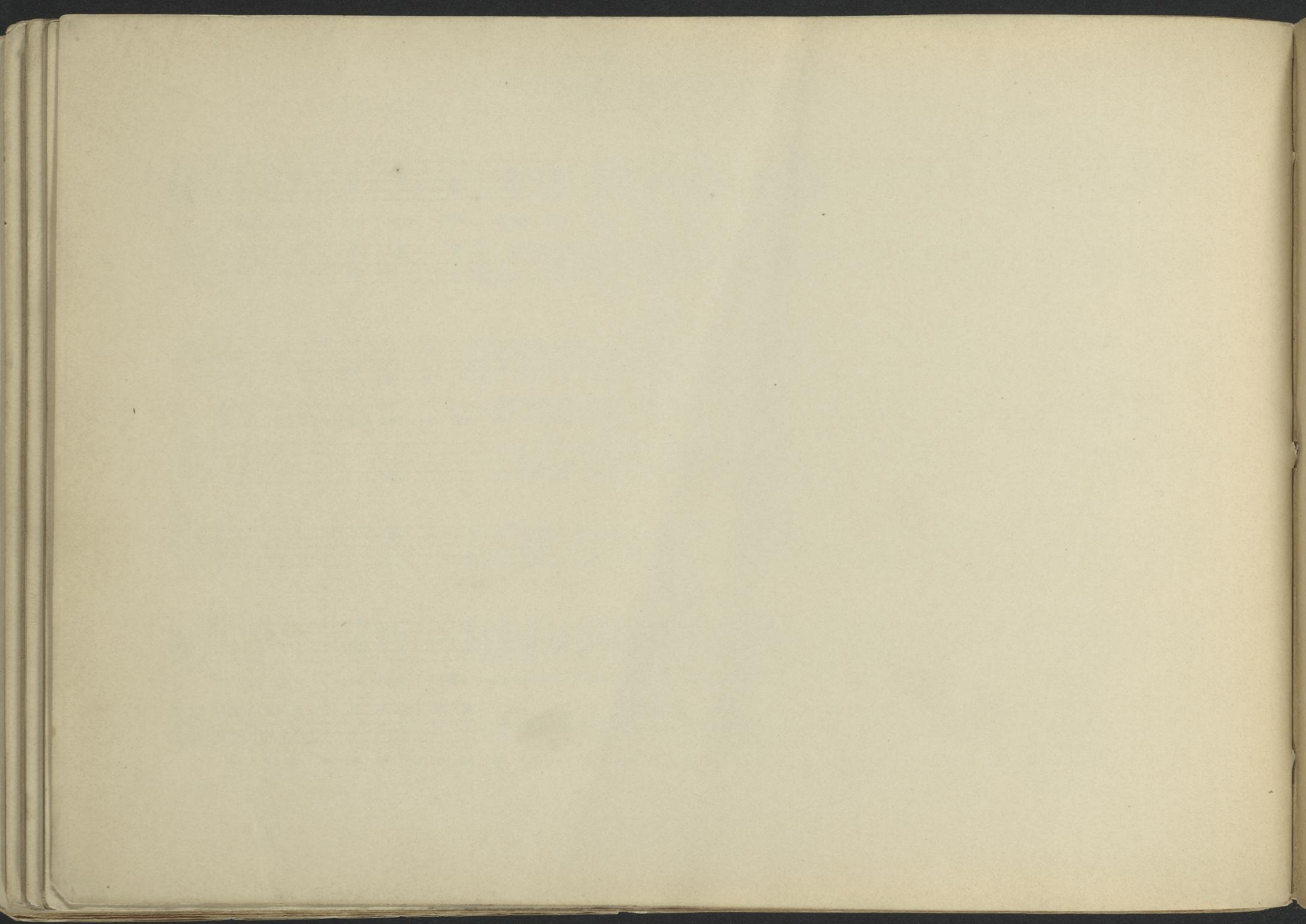
7.



With



8.



Ruth, the Moabitess.

QUARTETTE. "HOW BLEST ARE THEY." NAOMI, RUTH, FIRST REAPER AND BOAZ.

MODERATO.

How blest are they that trust in him, And cast on him their care, How blest are they that trust in him, And cast on him their care, And

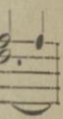
cast on him their care,.... Their care, He ev - er will protect them, He ev - er will pro - tect them, He nev - er will for -

And cast on him their care.

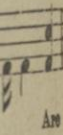
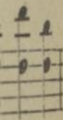
sake them, He nev - er will for-sake them, How blest are they that trust in him, and cast on him their care, How blest are they.... Are

How blest are they.

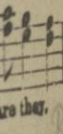
are, And



will for .

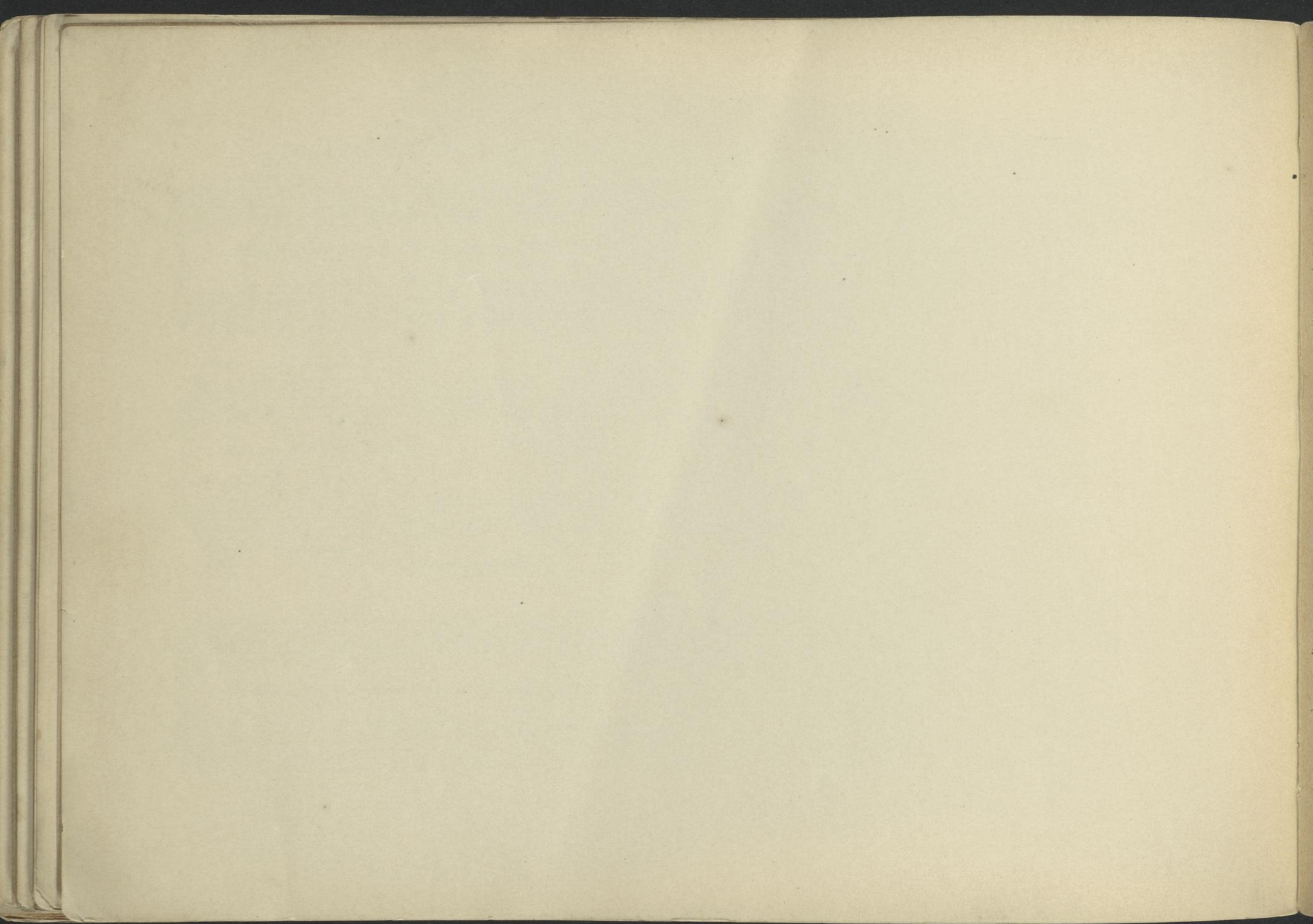


Are



are they.





Ruth, the Moabitess.

RITARD. ACCEL.

they that trust in him, are they that trust in him, Are they that trust in him. Through pas - tures green and ver - dant meads.

Through pastures green and verdant meads, Thro' pastures green and ver - dant meads..... Through pas - tures green and ver - dant meads.

ADAGIO.

Through pas - tures green and ver - dant meads, Thro' pastures green and ver - dant meads..... His love shall kindly lead.

TEMPO ACCEL.

Where the wa - ters gent - ly flow, the liv - ing wa - ters gent - ly flow, Where the liv - ing wa - ters, the liv - ing waters gent - ly flow,
And where the iv - ing wa - ters flow,.... And where the wa - ters gent - ly flow. And

Ruth, the Moabitess.

REPEAT PIANO.

Where the liv ing wa - ters gent - ly flow, Where the wa - ters gent - ly flow.
 where the wa - ters gent - ly flow,.... And where the wa - ters gent - ly flow.

ADAGIO. TEMPO PRIMO.

And flow'rs immor - tal bloom, There, he kind - ly leads, How blest are they that trust in him, And cast on him there care. How

blest are they that trust in him, And cast on him their care, And cast on him their care.... Their care. How blest, How blest.

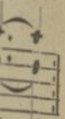
care..... And cast on him their care.

mf *p*

REPEAT FIRM.



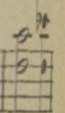
flow.



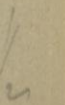
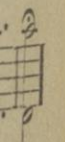
flow.

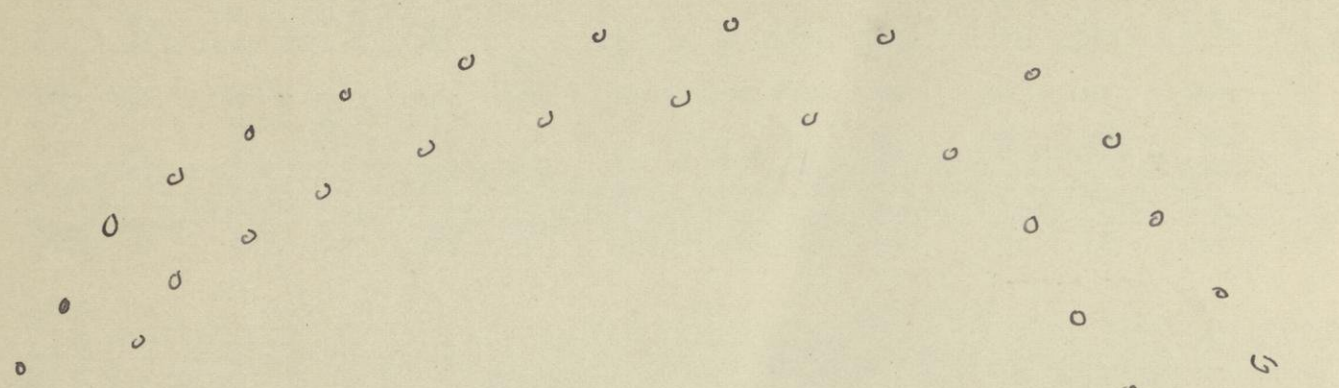


re care flow

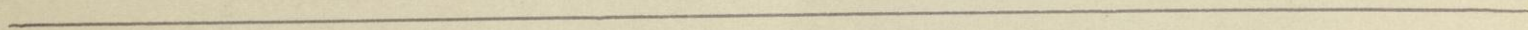


w blast





Jerush.
 maiden
 asst. Reap
 Naomi
 1st Reap
 Ruth
 Boaz
 Is. Woman
 mess.



FINALE CHORUS. "PRAISE YE THE LORD."

ff, First three measures in Octaves.

Praise ye the Lord, Praise ye the Lord, Praise ye the Lord, Praise the Lord, Praise the Lord, Praise God in his

sanc - tu - a - ry, Praise him in the fir - mament of his power, Praise him for his migh - ty acts,.....

Praise him for his mighty acts,

Praise him according to his ex-cel-lent greatness,..... Praise him for his mighty acts, Praise with the sound of the trumpet,

Praise him according to his excellent greatness.

Bass.

Ruth, the Moabitess.

Praise him with the sound of the trumpet, Praise him with the psaltery and harp, Praise him with the psaltery and harp, Praise him with the timbrel and

dance, Praise him with the timbrel and dance, Praise him upon the stringed instruments, and or - - gans.....

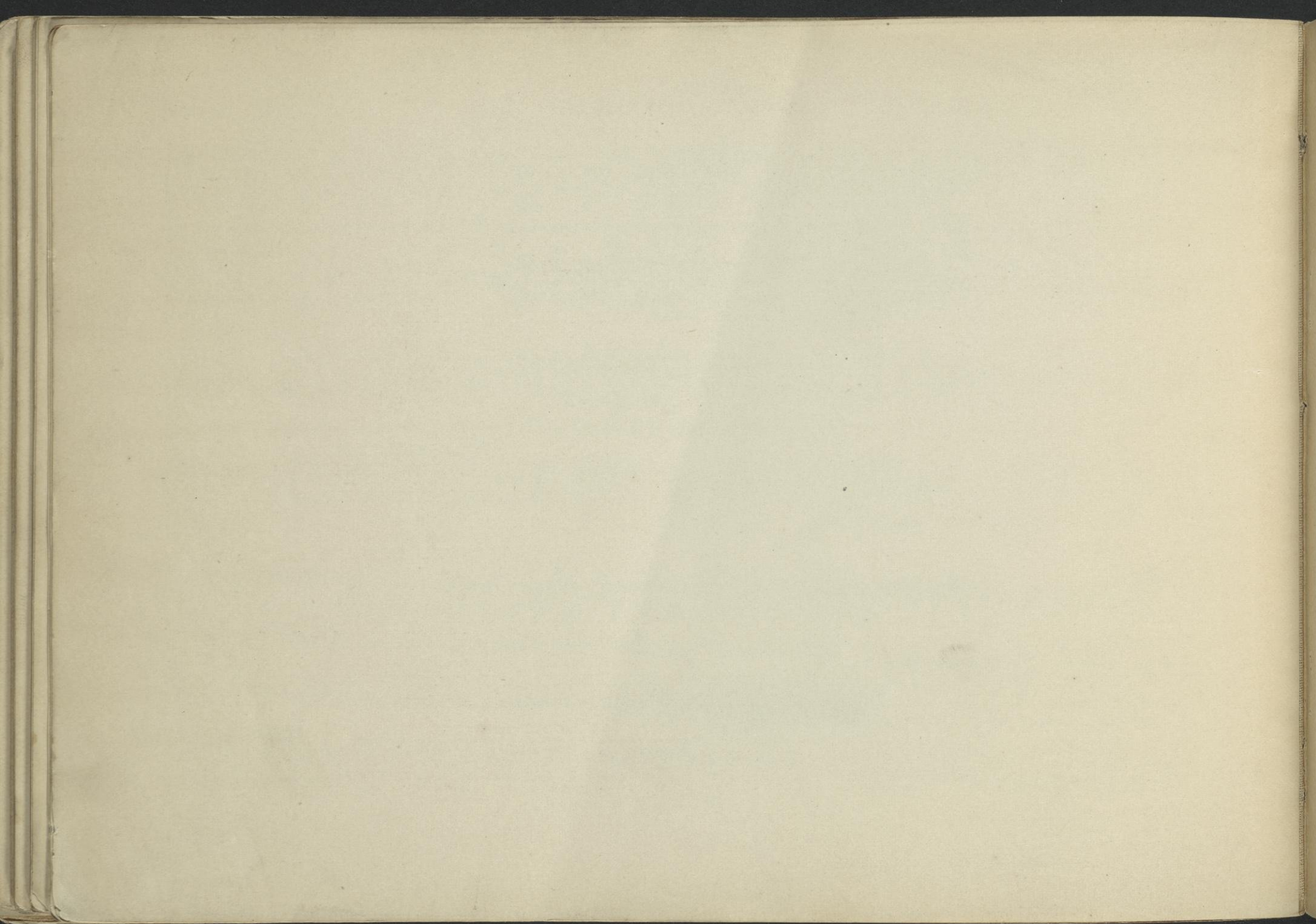
Praise him up-on the stringed instruments and or - gans.

LADIES' VOICES. (With Timbrel Accomp.)

Come with the tim-brel, and come with the dance, Mer-ri-ly, cheer-i-ly, mer-ri-ly, cheer-i-ly, Come with the tim-brel, and

PIANO.

§ This can be made effective by having some of the younger chorus girls enter from both sides, singing, and dancing, and shaking their tambrels (i.e. tambourines) as they come.



Ruth, the Moabitess.

Come with the dance, Come with the lute and harp, Come with the timbrel, come with the timbrel, Come with the lute, and come with the harp

Mer-ri - ly, cheeri - ly, mer-ri - ly, cheeri - ly, mer-ri - ly, cheer-i - ly, Come with the harp; Let ce - les - tial

arch - es ring, Glo - ry, glo - ry to our King, Let the myr - iad

Ch.

Ruth, the Moabitess.

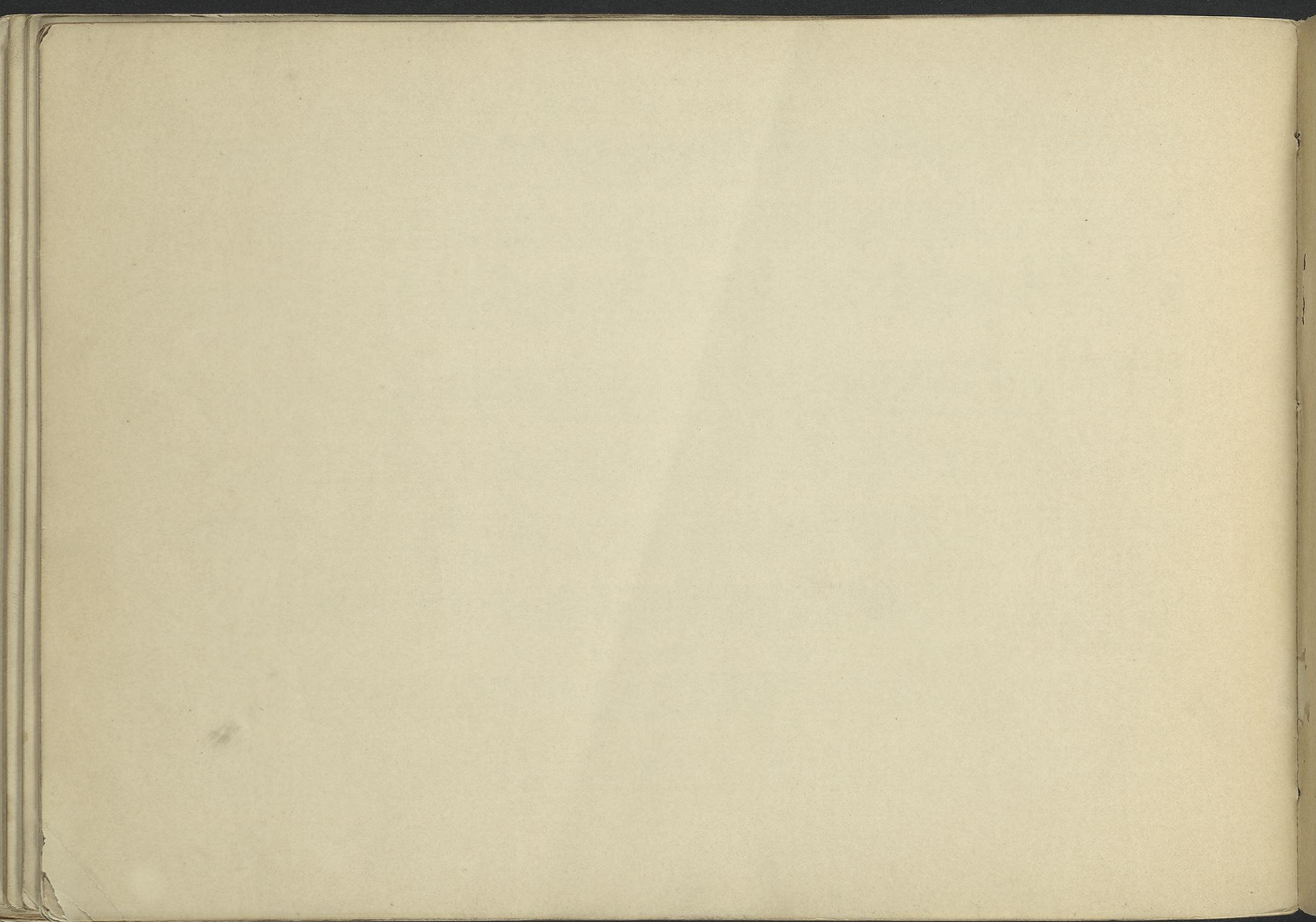
stars of light, Let the myriad stars of light, Scin - - til - late in joy - - ful glee;

Praise Je - ho - vah, Praise to thee. Come with the tim - brel, Come with the tim-brel, Come with the lute, And come with the harp,

Mer - ri - ly, cheer-i - ly, mer - ri - ly, cheer-i - ly, mer - ri - ly, cheer-i - ly, Come with the harp

(Go on in strict time.)

The left page of the book contains several staves of musical notation. The notation includes notes, rests, and other musical symbols. Some of the visible text includes "e;", "arp.", and "harp". The notation is arranged in a vertical column on the left side of the page.



Ruth, the Moabitess.

TUTTI. O praise the Lord, O praise the Lord. **MODERATO.** Praise him up - on the loud cymbals, The

high... sounding cym - bals, Praise him up - on the loud cym-bals, The high... sounding cym - bals, The

high sounding cym - bals, Let all that hath breath, Let all that hath breath..... Let

Let all that hath breath, Let all... that hath breath Praise the Lord, Most High
all that hath breath..... Let all that hath breath.....

Basso

Ruth, the Moabitess.

Glo - - - ry be to God on high,.....

ALLEGRO.

Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Ha - le - lu - jah, Hal - le - lu - jah,

..... King of kings, And Lord of Lords, King of kings, And Lord, and

A - men, Halle-lu-jah, Halle-lu-jah, Halle-lu-jah, Halle-lu-jah, Halle-lu-jah, Halle-lu-jah, Halle-lu-jah, Hal - le - lu - jah,

Lord of Lords,

A - - men, Hal-le-lu-jah, A - men, A - men, A-men, Amen, A - men, A-men, A - men, A-men, A-men, A - men.

Christine

On the final Amen the girls with timbrels
shake them, giving a tremolo effect. Hold
them well up over heads.

