

# Ruth



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# I Recitative and Chorus

## Famine in Bethlehem

Adagio ♩ = 66

Musical score for the first system, measures 1-7. The score includes staves for Solo Baritone, Tenor solo, Soprano, Alto, Tenor, Bass, Flute 1, Flute 2, Alto Flute, Oboe, and Piano. The Solo Baritone, Tenor solo, Soprano, Alto, Tenor, and Bass staves are currently empty. The Flute 1 and Flute 2 staves play a melody of eighth notes, marked *mp*. The Alto Flute staff plays a melody of eighth notes, also marked *mp*. The Oboe staff has a rest for the first four measures, then enters in measure 5 with a melody marked *f*. The Piano staff is empty.

Musical score for the second system, measures 8-11. The Solo Baritone (S. Bar.) staff contains the vocal line with lyrics: "In the days when the judges ruled it came to pass that there was a". The Flute 1 (Fl. 1) staff is empty. The Flute 2 (Fl. 2) staff plays a melody of eighth notes. The Alto Flute (A. Fl.) staff plays a melody of eighth notes. The Oboe (Ob.) staff has a rest for the first measure, then enters in measure 2 with a melody. The Piano (Pno) staff plays a complex accompaniment with triplets and chords.

12

S. Bar. fam - ine in the land.\_\_\_\_\_ And a cer - tain man, a man from Beth - le - hem — Beth - le - hem in

Fl. 2

A. Fl.

Ob.

Pno

17

S. Bar. Ju - dah — went to dwell in Mo - ab: E - li - me - lech and his wife Na - o - mi,\_\_\_and their two

Fl. 1

Fl. 2

A. Fl.

Ob.

Pno

22

S. Bar. sons. Their names were Mah - lon and Chil - ion.

S. Fam - ine in Beth - le - hem!\_ Fam - ine in

A. Fam - ine in Beth - le - hem!\_ Fam - ine in

T. Fam - ine in Beth - le - hem!\_ Fam - ine in

B. Fam - ine in Beth - le - hem!\_ Fam - ine in

Fl. 1

Fl. 2

A. Fl.

Ob.

27 rit.....a tempo

S. Beth - le - hem!

A. Beth - le - hem!

T. Beth - le - hem!

B. Beth - le - hem!\_

Fl. 1

Fl. 2

A. Fl.

Ob.

Pno

33 *mf*

T.S. I am the bread of life; \_\_\_\_\_ who - ev - er comes to Me shall not hun-ger, and who - ev - er be - lieves in

Fl. 1

A. Fl.

Ob.

Pno

38

T.S. Me shall nev - er\_ thirst, \_\_\_\_\_ nev - er thirst; shall nev - er, nev - er thirst; shall nev - er,

*mp*

S. \_\_\_\_\_ shall nev - er\_ thirst; \_\_\_\_\_ shall nev - er, nev - er thirst; shall

*mp*

A. \_\_\_\_\_ shall nev - er\_ thirst; \_\_\_\_\_ shall nev - er, nev - er,

*mp*

T. \_\_\_\_\_ shall nev - er\_ thirst; \_\_\_\_\_ shall nev - er, nev - er thirst,

B. \_\_\_\_\_ nev - er thirst, \_\_\_\_\_ nev - er

Fl. 1

A. Fl.

Ob.

Pno

42

S. Bar. But E - li - me - lech, Na - o - mi's hus - band, died and she was left with her sons in

T.S. nev - er, nev - er thirst.

S. nev - er, nev - er thirst.

A. nev - er, nev - er thirst.

T. nev - - er thirst.

B. thirst.

Fl. 1

Fl. 2

A. Fl.

Ob.

Pno

46

S. Bar. Mo - ab. And they mar-ried Mo - a - bite wo-men, one named Or - pah and the oth - er Ruth.

Fl. 1

Fl. 2

A. Fl.

Ob.

Pno

rit.....

52

S. Bar. *p*

Then both Mah - lon and Chil - ion al - so died. So Na - o - mi was left with-out them, in Mo - ab.

Fl. 1

Fl. 2

A. Fl.

Ob.

Pno

a tempo

*pp*

smorz.....

57

S. Bar.

Fl. 1

Fl. 2

A. Fl.

Ob.

Pno

# II Chorus

## The LORD has Visited His People

♩ = 90

Soprano  
Alto  
Tenor  
Bass  
Trumpet in Bb

The LORD has vis - i - ted His  
The LORD has vis - i - ted His  
The LORD has vis - i - ted His  
The LORD has vis - i - ted His

*p* *f*

S.  
A.  
T.  
B.  
Tpt in Bb

peo - ple, by giv - ing them bread, the Lord has vis - i - ted His peo - ple, by giv - ing them bread:  
peo - ple, by giv - ing them bread, the Lord has vis - i - ted His peo - ple, by giv - ing them bread:  
peo - ple, by giv - ing the bread, the Lord has vis - i - ted His peo - ple, by giv - ing them bread:  
peo - ple, by giv - ing them bread, the Lord has vis - i - ted His peo - ple, by giv - ing them bread:  
peo - ple, by giv - ing them bread, the Lord has vis - i - ted His peo - ple, by giv - ing them bread:

S.  
A.  
T.  
B.  
Tpt in Bb

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

rit.....

# III Recitative

## Naomi Returns to Judea with Orpah and Ruth

*Agitato* ♩ = 144

Solo Baritone

Musical score for Solo Baritone and Piano, measures 1-7. The Solo Baritone part is a single line of music in bass clef, 3/4 time, with a key signature of two sharps (D major). The Piano accompaniment consists of two staves (treble and bass clefs) with a rhythmic pattern of eighth notes and chords.

S. Bar.

8

Musical score for Solo Baritone and Piano, measures 8-15. The Solo Baritone part includes the lyrics: "So she set out from the place where she was with her daughters-in-law,\_\_\_\_\_". The Piano accompaniment continues with the same rhythmic pattern.

S. Bar.

16

Musical score for Solo Baritone and Piano, measures 16-25. The Solo Baritone part includes the lyrics: "and they went on their way to return to the land of Judah.\_\_\_\_\_ But Na-". The Piano accompaniment continues with the same rhythmic pattern.

S. Bar.

26

*rit.*.....

Musical score for Solo Baritone and Piano, measures 26-33. The Solo Baritone part includes the lyrics: "- o - - mi said to her daughters-in-law;\_\_\_\_\_ she said:\_\_\_\_\_". The Piano accompaniment continues with the same rhythmic pattern, ending with a *p* dynamic marking.

# IV Trio

## Orpah Returns, Ruth Follows Naomi

♩ = 72

Soprano Solo

Alto solo

Oboe

Trumpet in Bb

Piano

Go, re - turn to your moth - er's house.

5

S.S.

Pno

May the LORD deal\_ kind - ly with you, as you have dealt with the dead and with me. The\_

9

S.S.

Ob.

Pno

LORD\_\_\_\_\_ grant that you may find\_\_\_\_\_ rest. Go, re - turn, that the LORD may grant you rest.

13 **Riten.** **a tempo**

A.S. No, we'll re - turn with you to your peo - ple; we'll re -

Ob.

Pno

18

A.S. - turn with you, we'll re - turn with you! No, we will re - turn, we will re - turn with

Pno

21

A.S. you!

Tpt in Bb

Pno

27 **Riten.** **a tempo**

S.S. Go, my daugh - ters go your way. Why, oh why will you go back with me?

Pno

32

S.S. Have I yet sons\_ in my womb that they may be your hus - bands? Go your way\_ turn\_

Pno

35

S.S. back, my daugh - ters, for\_ I am too old\_ to have hope.

(Orpah leaves, but Ruth stays with Naomi.)

A.S.

Ob.

Pno

39

S.S. See, your sis - ter - in - law has gone back, to her peo - ple and to\_ her

A.S. Yes, my sis - ter - in - law has gone back, to her

Ob.

Tpt in Bb

Pno

42

S.S. gods; re - turn - af - ter her.

A.S. peo - ple and to - her gods. Please, do not urge me to leave you. Where you go I will go, where you

Ob.

Tpt in Bb

Pno

46 **Riten.**

A.S. lodge - I - will lodge. Your peo - ple is my peo - ple, your God is my God.

Ob.

Pno

51 **a tempo**

Ob.

Tpt in Bb

Pno

55

Ob.

Tpt in Bb

Pno

59

Ob.

Tpt in Bb

Pno

63

Ob.

Tpt in Bb

Pno

68

Ob.

Tpt in Bb

Pno

Riten.

# V Chorus

The Christ Calls to Follow Him (Mark 8:34;  
Rev. 14:4)

$\text{♩} = 162$

Tenor solo

Sop. & Alto

Tenor & Bass

Flute 1

Flute 2

Alto Flute

Violin

Piano

*ff*

T.S.

Fl. 1

Fl. 2

A. Fl.

Vln

Pno

Come, and fol - low Me, \_\_\_\_\_ and de-

T.S. *ny your - self, and take up your cross. Come, and fol - low*

Fl. 1

Fl. 2

A. Fl.

Vln

Pno

T.S. *Me! Come, fol-low me! Come, fol - low Me!*

S&A *Go, fol-low the Lamb, wher - ev - er He goes! Come! Come,*

T&B *Go, fol-low the Lamb, go, wher - ev - er He goes! Come! Come,*

Fl. 1

Fl. 2

A. Fl.

Vln

Pno

*f*

34 *f*

T.S.  
take up your cross, \_\_\_\_\_ Come, fol - low Me! \_\_\_\_\_ Wher - ev - er - He goes! \_\_\_\_\_ Come, fol - low Me!

S&A  
take up your cross, \_\_\_\_\_ go, wher - ev - er He goes! \_\_\_\_\_ Go!

T&B  
take up your cross \_\_\_\_\_ go, wher - ev - er He goes! \_\_\_\_\_ Go!

Fl. 1

Fl. 2

A. Fl.

Vln

Pno

41

T.S.  
Come, fol - low Me! \_\_\_\_\_ Come, take up your cross. \_\_\_\_\_

S&A  
Go, fol - low the Lamb! \_\_\_\_\_ Come, take up your cross. \_\_\_\_\_

T&B  
Go, fol - low the Lamb! \_\_\_\_\_ Come, take up your cross. \_\_\_\_\_

Fl. 1

Fl. 2

A. Fl.

Vln

Pno

# VI Recitative

## Naomi and Ruth Arrive in Bethlehem

♩ = 140

Solo Baritone

Piano

S. Bar.

Pno

S. Bar.

Pno

Musical notation for Solo Baritone and Piano, measures 1-7. The Solo Baritone part consists of whole rests. The Piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with dotted half notes and ties in the left hand.

Musical notation for Solo Baritone and Piano, measures 8-17. The Solo Baritone part contains the lyrics: "So the two of them went on, went on, un - til they came to Beth - le - hem. When they ar -". The Piano accompaniment continues with the same rhythmic pattern as in the previous system.

Musical notation for Solo Baritone and Piano, measures 18-25. The Solo Baritone part contains the lyrics: "- rived there the whole town was stirred, was stirred. smorz.....". The Piano accompaniment concludes with a final chord and a fermata over the final notes.

# VII Chorus and Aria

## Is This Naomi?

♩ = 124

Musical score for the first system, measures 1-6. The score includes parts for Soprano Solo, Soprano, Alto, Flute 1, Flute 2, Alto Flute, Oboe, and Piano. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked as ♩ = 124. The Soprano Solo part is silent. The Soprano and Alto parts are also silent. The Flute 1 part has a continuous eighth-note pattern. The Flute 2 part has a pattern of quarter notes and eighth notes. The Alto Flute part has a pattern of quarter notes. The Oboe part has a pattern of quarter notes. The Piano part is silent.

Musical score for the second system, measures 7-12. The score includes parts for Soprano (S.), Alto (A.), Flute 1 (Fl. 1), Flute 2 (Fl. 2), Alto Flute (A. Fl.), Oboe (Ob.), and Piano (Pno). The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked as ♩ = 124. The Soprano part has the lyrics: "Is this Na - o - mi, Na - a - o - ho - ho - mi, Na - a - o - ho - ho - mi, Na - o - mi, Na - o - mi". The Alto part has the lyrics: "Is this Na - o - mi, Na - a - o - ho - o - mi, Na - o - mi, Na - o - mi". The Soprano and Alto parts have a melodic line with accents. The Flute 1 part has a pattern of eighth notes. The Flute 2 part has a pattern of quarter notes. The Alto Flute part has a pattern of quarter notes. The Oboe part has a pattern of quarter notes. The Piano part has a pattern of chords and is marked with a forte (f) dynamic. The piano part includes a marking "8va" with a dashed line and a fermata over the final measure.

12 **Riten. a tempo**

S.S. Do not call me Na - o - mi, call me Ma - ra, for the Al - migh - ty,  
Na - o - mi?

S. Na - o - mi?

A. Na - o - mi?

Pno

18 **rit. a tempo**

S.S. has dealt ver - y bit - ter - ly, bit - ter - ly with me. Full I went a - way and emp - ty

Pno

24 **Riten.**

S.S. has the LORD brought me back. Do not call me Na - o - mi, call me Ma - ra.

Pno

*mf*

# VIII Recitative

## The Beginning of Barley Harvest in Bethlehem

Animato ♩ = 144

Solo Baritone

Soprano

Alto

Tenor

Bass

Trumpet in Bb

Piano

So Na - o - mi re - turned with

*II*

S. Bar.

S.

A.

T.

B.

Tpt in Bb

Pno

Ruth, her daugh - ter - in - law, the Mo - a - bite, her daugh - ter - in - law, who re - turned from the

Na - o - mi re - turned with Ruth. With Ruth she re - turned

Na - o - mi re - turned with Ruth. With Ruth she re - turned

Na - o - mi re - turned with Ruth. With Ruth she re - turned

Na - o - mi re - turned with Ruth. With Ruth she re - turned

20

S. Bar. coun - try of Mo - ab,\_\_\_\_ And they came to Beth-le - hem,\_\_\_\_ at the be-

S. from Mo - ab,\_\_\_\_ to Beth-le - hem.

A. from Mo - ab,\_\_\_\_ to Beth-le - hem.

T. from Mo - ab,\_\_\_\_ to Beth-le - hem.

B. from Mo - ab,\_\_\_\_ to Beth - le - hem.

Tpt in Bb

Pno

31

S. Bar. - gin - ning of bar - ley har - vest they came.

Tpt in Bb

Pno

# IX Recitative, Duet and Chorus

Ruth Gleans on Boaz's fields; Boaz Arrives;  
Blessing of Boaz and the Reapers

*Animato* ♩ = 140

Soprano Solo

Alto solo

Bass solo

Solo Baritone

Tenor

Bass

Violin

Piano

Now Na - o - mi had a rel - a - tive, a

7

S. Bar.

Vln

Pno

man from her hus - band's side, a wor - thy, weal - thy man, from the clan of E -

12

S. Bar.

Vln

Pno

*Riten.* *a tempo*

- li - me - lech. Bo - az was his name. And Ruth, the Mo - a - bite,

17

A.S. Let me go to the fields to glean the grain, af - ter him in whose eyes I find

S. Bar. said to Na - o - mi:

Vln

Pno

22 rit.....Riten. a tempo

S.S. Go, my daugh - ter, go.

A.S. fa - vour.

S. Bar. So she set out and went and gleaned in a

Vln

Pno

27

S. Bar. field af - ter the rea - pers, and she hap - pened to come to the part of the field be - long - ing to

Vln

Pno

32 **Riten.** **a tempo**

S. Bar. Bo - az, of the clan of E - li - me - lech. And be - hold, be - hold, Bo - az came, Bo - az came from

Vln

Pno

38 **Riten. sostenuto Andante moderato** ♩ = 96

B.S. The LORD be with you!

S. Bar. Beth - le - hem. And he said to the rea - pers: The LORD

T. The LORD  
The LORD

B. The LORD bless

Vln

Pno

45 **smorz.....**

B.S.

S. Bar. bless you, the LORD bless you, the LORD bless you! The LORD bless you!

T. bless you, the LORD bless you, the LORD bless you! The LORD bless you!  
bless you, the LORD bless you! The LORD bless you!

B. you, the LORD bless you, the LORD bless you! The LORD bless you!

Pno

# X Duets and Chorus

## Boaz Meets Ruth on the Field; Under the Wings of God

Andante ♩ = 70

Alto solo

Bass solo

Tenor solo

Soprano

Alto

Tenor

Bass

Flute 1

Flute 2

Alto Flute

Oboe

Piano

Whose young

8

B.S.

T.S.

Fl. 1

Fl. 2

A. Fl.

wo - man is this?

She is the young wo - man from Mo - ab, who came back with Na - o - mi from the

12

T.S. coun - try of Mo - ab. She's been bu - sy from mor - ning un - til now, ex - cept for a lit - tle

Fl. 1

Fl. 2

A. Fl.

Ob.

16 rit..... a tempo

B.S. Lis - ten, my daugh - ter, do not

T.S. rest.

Fl. 1

Fl. 2

A. Fl.

Ob.

Pno

20

B.S. glean in an - oth - er field and do not leave this field. Keep close to the wo - men\_

Ob.

Pno *8va*

24

B.S. Let your eyes be on this field. Have I not charged the young men not to touch you? When you're

Ob.

Pno.

28

A.S. Why have I found fa - vour

B.S. thirs - ty\_\_ go\_\_ to the ves - sels and drink what they have drawn.

Ob.

Pno.

32

A.S. in your eyes, that you take no - tice of me, since I am a for - eign - er?\_\_

Pno.

36

B.S. All that you've done for younother-in-law has been ful - ly\_\_ told to\_\_ me, how you left your na - tive land\_\_ and came to a

Pno.

39

B.S. *peo - ple that you did not know be - fore. <sup>8<sup>va</sup></sup> The LORD re - pay you for what you have*

Pno

43

B.S. *done, and a full re - ward be gi - ven you by the LORD, the God of Is - ra - el, un - der Whose*

Pno

48

A.S. *I've found*

B.S. *wings you have come to take ref - uge, un - der Whose wings you have come to take ref - uge. Come*

Pno

52

A.S. *fa - vour in\_ your eyes, my lord, for you have com - for - ted me and spo - ken kind - ly*

B.S. *here and eat\_ some bread and dip your mor - sel in the wine. ... the LORD, the God of*

Pno

57

A.S. to your ser - vant, for you have\_ com - for - ted me, for you have\_ com - for - ted

B.S. Is - ra - el, un - der Whose wings you have come to take ref - uge, un - der Whose wings you have come to take

Pno

61

A.S. me.

B.S. ref - uge.

S. Un - der the wings of\_ God you've come to take ref - -

A. Un - der the wings of God you have come to take ref - uge, have come to take

T. Un - der the wings of God you've come to take ref - -

B. Un - der God's wings you've

Pno

65

**Riten.**

S. - uge, of the LORD\_ God, the wings of the LORD.

A. ref - - - uge, the wings of\_ the LORD.

T. - uge, the wings of God, the wings of the LORD.

B. come to take ref - uge, un - der the wings of the LORD.

# XI Recitative

## Boaz Cares for Ruth

♩ = 156

Solo Baritone

When she sat be - side the

Piano

*mf*

7

S. Bar.

rea - pers Bo - az of - fered her some roas - ted grain. She ate, was sat - is - fied, and

Pno

16

S. Bar.

had some left o - ver.

Pno

*f*

# XII Aria

## Boaz Commissions the Reapers to Treat Ruth Well

Lento ♩ = 60

Bass solo

Let her glean, e - ven a - mong the sheaves and

Flute 1

Flute 2

Alto Flute

Oboe

Piano

5

B.S.

don't, no don't re - proach her. E - ven pull out some stalks for her from the

Fl. 1

Fl. 2

A. Fl.

Pno

8

B.S. bun - dles and let her glean it. And don't, no don't re - buke her.

Fl. 1

Fl. 2

A. Fl.

Pno

8<sup>va</sup>

12

B.S.

Fl. 1

Fl. 2

A. Fl.

Ob.

Pno

3

7

18

Fl. 1

Fl. 2

A. Fl.

Ob.

3

3

3

3

# XIII Chorus

You Open Your Hand and Satisfy (Ps. 145:14-17)

♩ = 112

Sop. & Alto

Tenor & Bass

Flute 1

Flute 2

Alto Flute

Oboe

Trumpet in Bb

Violin

Piano

The LORD is

9

T&B

Fl. 1

Vln

faith - ful in all His words and kind in all His works. The LORD is faith - ful in all His

19

T&B words and kind in all His works.

Fl. 1

Fl. 2

A. Fl. *f*

Ob.

Tpt in Bb

Vln

Pno

26

S&A (A) The LORD up - holds all who are fal - ling and rais - es up all who bow down.

Fl. 1

Fl. 2 *mp*

A. Fl. *mp*

Ob. *mp* *f*

Tpt in Bb

Vln

Pno *mp* *p*

34

S&A (S) The eyes of all look to You, (A) and you give them their food in due

Fl. 1 *mp* *mf* *mf*

Fl. 2 *mp* *mf* *mf*

A. Fl. *mp* *mf* *mf*

Ob. *mp* *mf* *mf* *mf*

Tpt in Bb

Vln

Pno

41

S&A sea - son (S) You o - pen Your hand; You sat - is - fy the de - sire of

T&B of

Fl. 1 *f*

Fl. 2

A. Fl.

Ob.

Tpt in Bb

Vln

Pno

48

S&A  
every liv - ing thing. — and kind in all His works.

T&B  
every liv - ing thing. — The LORD is right - eous in all His ways and kind in all His works.

Fl. 1

Ob.

Tpt in Bb

Vln

Pno

*Riten.* *p*

*p*

# XIV Recitative

## Naomi Surprised by the Abundance of Grain

♩ = 156

Solo Baritone

Flute 1

Flute 2

Alto Flute

Violin

*f* *mp*

9

S. Bar.

Fl. 1

Fl. 2

A. Fl.

Vln

When Na - o - mi saw what Ruth had gleaned, \_\_\_\_\_ and re - cieved what

*ff*

18

S. Bar.

Fl. 1

Fl. 2

Vln

food she'd left o - ver \_\_\_\_\_ af - ter be - ing sat - is - fied, \_\_\_\_\_ she said to her: \_\_\_\_\_

# XV Duet

## Naomi and Ruth Bless Boaz

Adagietto ♩ = 64

Soprano Solo

Alto solo

Piano

Where did you glean to - day? And

5

S.S.

Pno

where have you worked? Bles - sed be the man who took no - tice of you.

9

S.S.

A.S.

Pno

May he be blessed by the LORD! He is a rel - a - tive,

His name is Bo - az. May he be blessed by the LORD!

13

S.S.

A.S.

Pno

Riten.

one of our re - deem - ers. May he be blessed by the LORD! May he be blessed by the LORD!

May he be blessed by the LORD! May he be blessed by the LORD!

# XVI Recitative

## Ruth Works on Boaz's fields

♩ = 156

Solo Baritone

Piano

legato

So she worked a - long - side the

7

S. Bar.

Pno

wo - men in Bo - az' - s fields, glea - ning un - til the

15

S. Bar.

Pno

Riten.

end of the har - vest. And she lived with her moth - er - in - law.

8<sup>va</sup> 15<sup>ma</sup>

# XVII Duet

## Naomi's Advice

Scherzando  $\text{♩} = 136$

Soprano Solo

Alto solo

Flute 1

Flute 2

Alto Flute

My daugh - ter, should I not seek rest for you, that it may be well with you?

8

S.S.

Fl. 1

Fl. 2

A. Fl.

— Is not Bo - az our rel - a - tive, who was so kind to let you work for him?

15

S.S.

Fl. 1

Fl. 2

A. Fl.

See, he's win - no - wing bar - ley at the thresh - ing - floor to - night. Wash there - fore, an - oint your - self and put

21

S.S.

Fl. 1

Fl. 2

A. Fl.

on your cloak and go down to the thresh - ing - floor, but do not make your - self known to the man un -

27

S.S. - til he's fin - ished eat - ing and drin - king. But when he lies down, ob - serve the place where he lies. \_\_\_\_\_

A.S. \_\_\_\_\_

Fl. 1 \_\_\_\_\_

Fl. 2 \_\_\_\_\_

A. Fl. \_\_\_\_\_

34

S.S. Then go, un - cov - er his feet and lie\_ down, and he will tell you what to do.

A.S. \_\_\_\_\_ All\_ that you

Fl. 1 \_\_\_\_\_

Fl. 2 \_\_\_\_\_

A. Fl. \_\_\_\_\_

42

**Riten.**

S.S. \_\_\_\_\_

A.S. say I will do, all that you say I will do, I will do all that you say.

Fl. 1 \_\_\_\_\_

Fl. 2 \_\_\_\_\_

A. Fl. \_\_\_\_\_

# XVIII Recitative

## Boaz Falls Asleep on the Threshing-floor

♩. = 172

Solo Baritone

So she went down to the thresh - ing - floor and did as she was

Flute 1

Violin

Piano

8

S. Bar.

told. And when Bo - az had ea - ten and drunk and his heart was mer - ry,

Fl. 1

Vln

Pno

15

S. Bar.

he went to lie down at the end of the heap of grain. And Bo - az fell as - leep.

Fl. 1

Vln

Pno

# XIX Duet

## Nocturne I; Boaz and Ruth on the Threshing-floor

Andantino ♩ = 92

Musical score for measures 1-5. The score includes parts for Alto solo, Bass solo, Flute 1, Flute 2, Oboe, Trumpet in Bb, Violin, Piano, Triangle, Tambourine, Claves, and Soprano Recorder. The Piano part features a melody in the right hand and a bass line in the left hand, with dynamics *p* and *pp*, and markings *Red.* and *tr*. The Claves part has a triplet of eighth notes. The Soprano Recorder part has a trill.

Musical score for measures 6-10. The score includes parts for Pno, Tri., Tamb., Clv., and S. Rec. The Pno part continues with the melody and bass line, with dynamics *pp* and markings *Red.* and *tr*. The Claves part has two triplet markings. The S. Rec. part has a trill.

Andante ♩ = 80

12

B.S. *Who are you?!*

Fl. 1 *p* *f*

Fl. 2 *p* *f*

Tpt in Bb *con sord.* *pp* *f* *senza sord.*

Pno *cresc.* *ped.* *p*

Tri.

Tamb. *tr*

Clv. *3*

18

A.S. *I am Ruth, your ser - vant. Spread your wings\_ o - ver your ser - vant, for*

Pno

23

A.S. *you are a re - dee - mer, a re - dee - - - mer.*

B.S. *May you be blessed by the LORD, my daugh - ter. Your*

Pno

28

B.S. last act of kind - ness has ex - cee - ded the first, in that you have not gone af - ter young\_ men, wheth - er

Pno

32

*Scherzando* ♩ = 144

B.S. poor or rich. Now then, my daugh - ter,

Fl. 1

Fl. 2

Ob.

Tpt in B♭

Pno

38

B.S. be not af - raid. All\_ that you ask I will do for you, for\_ you I will do all\_ that you

Fl. 1

Fl. 2

Ob.

Tpt in B♭

46

B.S. ask,... for all my fel - low towns - men know you are a vir - tuous

Fl. 1

Fl. 2

Ob.

Tpt in Bb

Vln *mp*

Pno *Red.*

Tri.

Clv.  $\underbrace{\quad\quad\quad}_3$

53

B.S. wo - man, vir - tuous in - deed!\_\_\_\_\_

Vln

Pno

# XX Chorus

## A Virtuous Wife (Prov. 31:10,30)

$\text{♩} = 70$   
*p*

Soprano  
A vir - tuous wife, who can find? She is more prec - ious, more prec - ious than jew - els. De-

Alto  
A vir - tuous wife, who can find? She is more prec - ious, more prec - ious than je - wels. De-

Tenor  
A vir - tuous wife, who can find? She is more prec - ious, more prec - ious than je - wels. De-

Bass  
A vir - tuous wife, who can find? She is more prec - ious, more prec - ious than je - wels. De-

9  
S. *pp* *mp*  
- ceit - ful is charm, and vain is beau - ty but a wo - man who fears the LORD is to be praised. —

A. *pp* *mp*  
- ceit - ful is charm, and vain is beau - ty, but a wo - man who fears the LORD is to be praised.

T. *pp* *mp*  
- ceit - ful is charm, and vain is beau - ty, but a wo - man who fears the LORD is to be praised.

B. *pp* *mp*  
- ceit - ful is charm, and vain is beau - ty, but a wo - man who fears the LORD is to be praised.

# XXI Chorus

You Know the Time (Rom. 13:11, Eph. 5:14,8,18, Phil. 4:5)

♩ = 156

Solo Baritone

Soprano

Alto

Tenor

Bass

Flute 1

Flute 2

Alto Flute

Trumpet in Bb

Violin

Piano

8

S. Bar. You know the time, \_\_\_\_\_ the hour has come

S. You know the time!\_\_

A. You know the time!\_\_

T. You know the time!\_\_

B. You know the time!\_\_

Fl. 1

Fl. 2

A. Fl.

Tpt in Bb *p*

Vln *p*

Pno *sfz*

16

S. Bar.

Fl. 1

Fl. 2

A. Fl.

Tpt in Bb

Vln

Pno

24

S. Bar.

S.

A.

T.

B.

Fl. 1

Fl. 2

A. Fl.

Tpt in Bb

Vln

Pno

32

S. Bar. the day is at hand. So let's cast off the works of dark

S. night is far gone!\_

A. night's far gone!\_

T. night's far gone!\_

B. night is far gone!\_

Fl. 1

Fl. 2

A. Fl.

Tpt in Bb

Vln

Pno

40

S. Bar. - ness; let's put on the armour of light:...

S. The Lord Je - sus Christ!\_\_\_\_\_

A. The Lord Je - sus Christ!\_\_\_\_\_

T. The Lord Je - sus Christ!\_\_\_\_\_

B. The Lord Je - sus Christ!\_\_\_\_\_

Fl. 1

Fl. 2

A. Fl.

Tpt in Bb

Vln

Pno

48

S. Bar.

S.

A.

T.

B.

Fl. 1

Fl. 2

A. Fl.

Tpt in Bb

Vln

Pno

A - wake, O slee - per, and a -

A - wake, O slee - per, and a -

A - wake, O slee - per, and a -

A - wake, O slee - per, and a -

55

S. Bar.

S.  
-rise from the dead, \_\_\_\_\_ and Christ will shine on you. \_\_\_\_\_ Be filled with the

A.  
-rise from the dead, \_\_\_\_\_ and Christ will shine on you. Be filled with the

T.  
-rise from the dead, \_\_\_\_\_ and Christ will shine on you. Be filled with the

B.  
-rise from the dead, \_\_\_\_\_ and Christ will shine on you. Be filled with the

Fl. 1

Fl. 2

A. Fl.

Tpt in Bb

Vln

Pno

63

S. Bar.

S.  
Spir - it, walk as chil - dren of light\_ The Lord is at hand!\_\_\_\_\_

A.  
Spir - it, walk as chil - dren of light\_ The Lord is at hand!\_\_\_\_\_

T.  
Spir - it, walk as chil - dren of light\_ The Lord is at hand!\_\_\_\_\_

B.  
Spir - it, walk as chil - dren of light\_ The Lord is at hand!\_\_\_\_\_

Fl. 1

Fl. 2

A. Fl.

Tpt in Bb

Vln

Pno

# XXII Recitative

## Nocturne II; Boaz Explains About Another Redeemer

Andantino ♩ = 92

Bass solo

Flute 1

Flute 2

Piano

Triangle

Tambourine

Claves

Soprano Recorder

6

♩ = 84

B.S.

Fl. 1

Fl. 2

Pno

Tri.

Tamb.

Clv.

And now, it is true, I am a re -

11

B.S. *- dee - mer, Yet there is a re - dee - mer clo - ser than I.*

Pno

S. Rec.

15

*Grazioso* ♩ = 116

B.S. *Stay where you are, to - night, and in the mor - ning, if he will re - deem you,*

Fl. 1

Fl. 2

Pno

Tri.

20

B.S. *good; let him do it. But if he's not wil - ling to re - deem you, then, as the LORD lives, I will re -*

Pno

26

B.S. *-deem you. Lie down un - til the mor - ning.*

Pno

Tri.

# XXIII Recitative

## Ruth at Boaz's Feet; She Returns Home in the Morning

$\text{♩} = 144$

Solo Baritone

Flute 1

Flute 2

Alto Flute

Oboe

Trumpet in Bb

Piano

Triangle

Claves

So she

L.H.

10

S. Bar.

Fl. 1

Fl. 2

A. Fl.

Tpt in Bb

Pno

lay at his feet till the mor - ning, but she a - ro - - - se... be - fore they could

18

S. Bar. rec - og - nize\_ each oth - er.\_\_\_\_\_ He

Fl. 1

Fl. 2

A. Fl. *2*

Ob. *f* *ff*

Tpt in Bb

Pno L.H.

26 **Riten.**

S. Bar. gave her six meas - ures of bar - ley. Then she went in - to the cit - y.\_\_\_\_\_

Fl. 1

Fl. 2

A. Fl. *2*

Ob. *p*

Tpt in Bb

Pno

# XXIV Aria (Tenor)

Morning Prayer (Ps. 143:8)

♩ = 136

Soprano Solo

Tenor solo

Flute 1

Flute 2

Alto Flute

Oboe

Trumpet in Bb

Violin

Fl. 1

Fl. 2

A. Fl.

Ob.

Tpt in Bb

Vln

9

18 *mp*

T.S. Let me hear in the mor - ning of Your stead - fast love, for in You I

Fl. 1 *f* *mf* *p*

Fl. 2 *f* *p*

A. Fl. *f* *p*

Ob. *mf*

Tpt in Bb

Vln *f*

26

T.S. trust. Make me know the way I should go, for to You I lift up my soul,

Fl. 1 *f*

Fl. 2

A. Fl.

Ob. *f*

Tpt in Bb

Vln *mp*

**a tempo**

rit..... Riten.

35

T.S.  
— for to You I lift up my soul. —

Fl. 1

Fl. 2

A. Fl.

Ob.

Tpt in Bb

Vln

# XXV Recitative

## Ruth Comes Home

♩ = 156

Solo Baritone

Piano

*mp*

And when she came to her moth - er - in -

8

S. Bar.

Pno

- law, and told her... all that the man had done\_ to

16

S. Bar.

Pno

her, Na - o - mi re - plied, she re - plied:

# XXVI Aria

## Naomi's Confidence

Lento  $\text{♩} = 60$   
*dorian*

Soprano Solo

Wait, my daugh - ter, — wait un - til you

Oboe

Piano

Detailed description: This system contains the first four measures of the score. The Soprano Solo part begins with a rest for two measures, then sings the lyrics 'Wait, my daugh - ter, — wait un - til you'. The Oboe part plays a melodic line starting on the second measure. The Piano accompaniment features a complex texture with sixteenth-note patterns in both hands, often beamed together and accented.

5

S.S.

know — how the mat - ter turns out, for this man shall not rest, he shall not rest un - til the —

Ob.

Pno

Detailed description: This system contains measures 5 through 8. The Soprano Solo part continues with the lyrics 'know — how the mat - ter turns out, for this man shall not rest, he shall not rest un - til the —'. The Oboe part continues its melodic line. The Piano accompaniment maintains its intricate sixteenth-note texture.

9

S.S.

mat - ter is set - tled to - day, to - day.

Ob.

Pno

*Riten.*

Detailed description: This system contains measures 9 through 12. The Soprano Solo part concludes with the lyrics 'mat - ter is set - tled to - day, to - day.'. The Oboe part continues its melodic line. The Piano accompaniment features triplets in both hands, with a *Riten.* (ritardando) marking above the final measure. The score ends with a double bar line.

# XXVII Recitative and Duet

## Boaz Receives the Right of Redemption

♩ = 116

Musical score for measures 1-7. The score includes parts for Bass solo, Solo Baritone, Tenor solo, Flute 1, Flute 2, Alto Flute, Trumpet in B♭, Violin, and Piano. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked as ♩ = 116. The Flute parts play a rhythmic pattern of eighth notes. The Trumpet in B♭ part has a melodic line starting in measure 5, marked *mf*. The Violin part plays a simple harmonic accompaniment. The Piano part is silent.

8

Musical score for measures 8-14. The score includes parts for S. Bar., Fl. 1, Fl. 2, A. Fl., Tpt in B♭, and Vln. The lyrics are: "Now Bo - az had gone up to the gate and sat down there. And be - hold, the re - dee - mer of whom". The S. Bar. part has the lyrics. The Flute parts play a rhythmic pattern of eighth notes. The Tpt in B♭ part has a melodic line starting in measure 8. The Vln part plays a simple harmonic accompaniment.

15

B.S. Turn as - ide, friend, and sit down in the gate.

S. Bar. Bo - az had spo - ken, came by. So Bo - az said:

Fl. 1

Fl. 2

A. Fl.

Vln

Pno

21

S. Bar. Then he took ten men of the el - ders. And they sat down in the gate.

Tpt in Bb

Pno

26

B.S. Na - o - mi, who has come back from the coun - try of Mo -

S. Bar. — Then he said to the re - dee - mer:

Fl. 1

Tpt in Bb

Pno

31

B.S. - ab is sel - ling the piece of land that be - longed to E - li - me - lech. So buy it, in the

Fl. 1

Fl. 2

A. Fl.

Tpt in Bb

Vln

Pno

36

B.S. pres - ence of those sit - ting here and in the pres - ence of the el - ders of my peo - ple.

Fl. 1

Fl. 2

A. Fl.

Tpt in Bb

Vln

Pno

40 **Riten.** **Andante moderato** ♩ = 96

B.S. *If you will re - deem it, re - deem it. — But if you will not, tell me, — that I may know, for there is*

Fl. 1

Fl. 2

A. Fl.

Pno

46

B.S. *no one be - sides you to re - deem it, and I come af - ter you.*

T.S. *I will re - deem it. —*

Fl. 1

Fl. 2

A. Fl.

Tpt in Bb

Vln

Pno

Tempo I

54

T.S.

Fl. 1

Fl. 2

A. Fl.

Tpt in Bb

Vln

Pno

62

B.S.

Fl. 1

Fl. 2

A. Fl.

Vln

Pno

The day you buy the

70

B.S.

Pno

field from Na - o - mi's hand you al - so ac - quire Ruth, the Mo - a - bite, \_\_\_\_\_ the wid - ow of the

77 **Andante moderato** ♩ = 96

B.S. dead, in or - der to per - pet - uate the name of the dead in his in - her - it - ance.

Vln

Pno

85 **Largo** ♩ = 56

T.S. I can - not re - deem it for my - self, lest I im - pair my own in - her - it -

Pno *mp*

89 - ance. Take my right of re - demp - tion your - self, for I can - not re -

Pno

93 - deem it. Re - deem!

Pno *fr*

Taking of his sandal and giving it to Boaz

# XXVIII Chorus

## The Witnesses of Redemption; Today is the Day of Salvation

♩ = 116

This musical score is for a chorus piece in 4/4 time, marked with a tempo of 116 beats per minute. The score is arranged for a full orchestra and vocal soloists. The vocal parts include Bass solo, Tenor solo, Soprano, Alto, Tenor, and Bass. The instrumental parts include Flute 1, Flute 2, Alto Flute, Oboe, Trumpet in Bb, Violin, and Piano. The lyrics are: "You are\_ wit - nes - ses this day, this day, you are\_\_ wit - nes - ses, you are\_\_ We are\_\_ wit - nes - ses this We are\_\_ wit - nes - ses, we are\_\_". The piano part features a complex accompaniment with arpeggiated chords and melodic lines in both hands.

Bass solo  
Tenor solo  
Soprano  
Alto  
Tenor  
Bass  
Flute 1  
Flute 2  
Alto Flute  
Oboe  
Trumpet in Bb  
Violin  
Piano

You are\_ wit - nes - ses this day, this day, you are\_\_ wit - nes - ses, you are\_\_  
We are\_\_ wit - nes - ses this  
We are\_\_ wit - nes - ses, we are\_\_

7

B.S. wit - - nes - ses, we are\_ wit - nes - ses this day, this day, we are wit - nes - ses this day, this

S.

A. We are\_\_ wit - nes - ses this day, this day, we are\_\_

T. day, this day, we are\_ wit - - nes - ses this day, this day, we are\_\_

B. wit - - nes - ses, we are\_ wit - nes - ses this day, this day, we are wit - nes - ses this day, this

Fl. 1

Fl. 2

A. Fl.

Ob.

Tpt in Bb

Vln

Pno

*fz*

13

B.S. day we are wit - nes - ses this day, this day, we are wit - nes - ses.

S. We are wit - nes - ses this day, this day, we are wit - nes - ses this

A. wit - nes - ses, this day this day, we are wit - nes - ses,

T. wit - nes - ses this day, this day, we are wit - nes - ses this

B. day we are wit - nes - ses this day, this day, we are wit - nes - ses.

Fl. 1

Fl. 2

A. Fl.

Ob.

Tpt in Bb

Vln

Pno

18

B.S. We are— wit - nes - ses this day!

S. day, we are wit - nes - ses this day! Be - hold, now— is the day of sal - va - tion! Be-

A. wit - nes - ses this day,— this day! Be-

T. day, this day!

B. We are— wit - nes - ses this day!

Fl. 1

Fl. 2

A. Fl.

Ob.

Tpt in Bb

Vln

Pno

Andantino ♩ = 92

23

S. -hold, now is the day of sal - va - tion! Be - hold, now is the day! To -

A. -hold, now is the day of sal - va - tion! Be - hold, now is the day! To -

T. Be - hold, now is the day, now is the day! To -

B. Now is the day! To -

Fl. 1

Tpt in Bb

Vln

Pno

28

T.S. As I swore in My

S. - day, if you hear His\_ voice, do not har - den your hearts as in the re - bel - lion.

A. - day, if you hear\_ His voice, to - day, do not har - den your hearts.

T. - day, if you hear His voice, to - day, do not har - den your hearts.

B. - day, if you hear His\_ voice, to - day, do not har - den your hearts.

Fl. 1

Tpt in Bb

Vln

Riten.

Allegro ♩ = 140

34

T.S. wrath, 'They shall not en - ter My rest.' Come to Me, \_\_\_\_\_ all who la - bour and are

S. Wrath, no rest. Come to Je - sus. \_\_\_\_\_

A. Wrath, no rest. Come to Je - sus. \_\_\_\_\_

T. Wrath, no rest. Come to Je - sus. \_\_\_\_\_

B. Wrath, no rest. Come to Je - sus. \_\_\_\_\_

Fl. 1

Fl. 2

A. Fl.

Ob. *f*

Tpt in B♭

Vln

Pno

41

T.S. heav - y la - den, and I will give you rest. Take My yoke up - on you and

S. *mp* He'll give you rest.

A. *mp* He'll give you rest.

T. *mp* He'll give you rest.

B. *mp* He'll give you rest.

Fl. 1

Fl. 2

A. Fl.

Ob.

Tpt in Bb

Vln *mp*

Pno *mp*

48

T.S. learn from Me, — for I am gen - tle and low - ly in heart, — and you will find

S. — gen - - tle, low - ly in heart.

A. — gen - - tle, low - ly in heart.

T. — gen tle, low - ly in heart.

B. — gen - - tle, low - ly in heart.

Fl. 1

Fl. 2

A. Fl.

Ob.

Tpt in Bb

Vln

Pno

56

T.S. rest for your souls. For My yoke is ea - sy and My bur - den is light.

S. rest for your souls, My bur - den is light. *mf* The Spir - it and the

A. rest for your souls, My bur - den is light.

T. rest for your souls, My bur - den is light.

B. rest for your souls, My bur - den is light.

Fl. 1

Fl. 2

A. Fl.

Ob.

Tpt in Bb

Vln

Pno

63

S. *Bride say, 'Come.' Come! Come!*

A. *Come! Come! Come! And let the one who is* *mf*

T. *Come! And let the one who hears say, 'Come.' Come!* *mf*

B. *Come! Come! Come!*

Fl. 1

Fl. 2

A. Fl.

Ob.

Tpt in Bb

Vln

Pno

Riten.

71

S. and let the one who de - sires take the free gift of the wat - er of life. \_\_\_

A. thirs - ty come; \_\_\_ come, \_\_\_ take the free gift of the wat - er of life. \_\_\_

T. and let the one who de - sires \_\_\_ take the free gift of the wat - er of life. \_\_\_

B. and let the one who de - sires take the wat - er of life. \_\_\_  
*mf*

Fl. 1

Fl. 2

A. Fl.

Ob.

Tpt in Bb

Vln

Pno

# XXIX Finale, Recitative and Chorus

Boaz Marries Ruth

Adagio  $\text{♩} = 66$

Soprano Solo

Solo Baritone

Soprano

Alto

Tenor

Bass

Flute 1

Flute 2

Alto Flute

Oboe

Trumpet in Bb

Violin

Piano

So Bo - az took Ruth; she be - came his wife. And the

Detailed description: This is a page of a musical score for the finale, recitative, and chorus of 'Boaz Marries Ruth'. The score is in 4/4 time and the key signature has three sharps (F#, C#, G#). The tempo is marked 'Adagio' with a metronome marking of 66 quarter notes per minute. The vocal parts include Soprano Solo, Solo Baritone, Soprano, Alto, Tenor, and Bass. The Solo Baritone part has the lyrics: 'So Bo - az took Ruth; she be - came his wife. And the'. The instrumental parts include Flute 1, Flute 2, Alto Flute, Oboe, Trumpet in Bb, Violin, and Piano. The Piano part features a complex accompaniment with arpeggiated chords and moving lines in both hands.

5

S. Bar. LORD en - a - bled her to con - ceive and she gave birth to a son. Then the wo - men said to Na - o - mi:

Fl. 1

Fl. 2

Vln

Pno

8 **Animato** ♩ = 144

S. Blessed be the LORD, Who has not left you this day with - out a re -

A. Blessed be the LORD, Who has not left you this day with - out a re -

Fl. 1

Fl. 2

Ob.

Vln

Pno

16

S. *- dee - mer \_\_\_\_\_ and re - sto - rer! A son\_ was born to Na - o - mi. \_\_\_\_\_*

A. *- dee - mer \_\_\_\_\_ and re - sto - rer! We*

Fl. 1

Fl. 2

Ob.

Vln

Pno

24

S. Bar. *the fath - er of Jes - se, fath - er of Da - vid, and from Da - vid's*

A. *name him O - bed.*

Ob.

Vln

Pno

*Riten. a tempo*

31

S.S. I know my Re - dee - mer lives!\_\_\_\_\_

S. Bar. off - spring was born the Christ!\_\_\_\_\_

S. the Christ!\_\_\_\_\_ My Re -

A. the Christ!\_\_\_\_\_ My Re -

T. the Christ!\_\_\_\_\_ My Re -

B. the Christ!\_\_\_\_\_ My Re -

Fl. 1

Fl. 2

A. Fl.

Ob.

Vln

Pno

41

S.S. — He lives, my Re - dee - mer from Beth - le - hem!\_ He has come to give life and life\_ a -

S. - dee - mer lives,\_\_\_\_\_ Je - sus lives\_\_\_\_\_

A. - dee - mer lives,\_\_\_\_\_ Je - sus lives\_\_\_\_\_

T. - dee - mer lives,\_\_\_\_\_ Je - sus lives\_\_\_\_\_

B. - dee - mer lives,\_\_\_\_\_ Je - sus lives\_\_\_\_\_

Fl. 1

Fl. 2

A. Fl.

Ob. *f*

Tpt in Bb

Vln

Pno

50

S.S. - bun - dant - ly! I know my Re - dee - mer lives, He lives, my Re - dee - mer lives, He

S. Bar.

S. e - ter - nal life! I know my Re - dee - mer lives!

A. e - ter - nal life! I know my Re - dee - mer lives!

T. e - ter - nal life! I know my Re - dee - mer lives!

B. e - ter - nal life! I know my Re - dee - mer lives!

Fl. 1

Fl. 2

A. Fl.

Ob.

Tpt in Bb

Vln

Pno

60

S.S. lives, He lives! \_\_\_\_\_ Je - sus lives!

S. Bar.

S. He has come to give life, and life\_ a - bun - dant-

A. He has come to give life, and life\_ a - bun - dant-

T. He has come to give life, and life\_ a - bun - dant-

B. He has come to give life, and life\_ a - bun - dant-

Fl. 1

Fl. 2

A. Fl.

Ob.

Tpt in Bb

Vln

Pno

70

S.S.

S. Bar.

S.

A.

T.

B.

Fl. 1

Fl. 2

A. Fl.

Ob.

Tpt in Bb

Vln

Pno

- ly! \_\_\_\_\_ Our Re - dee - mer lives! \_\_\_\_\_

- ly! \_\_\_\_\_ Our Re - dee - mer lives! \_\_\_\_\_

- ly! \_\_\_\_\_ Our Re - dee - mer lives! \_\_\_\_\_

- ly! \_\_\_\_\_ Our Re - dee - mer lives! \_\_\_\_\_

*mf*

79

S.S. He lives!

S. Bar.

S. He paid the price with His life, to save sin - ners, and rose a - gain! He lives!

A. He paid the price with His life, to save sin - ners, and rose a - gain! He lives!

T. He paid the price with His life, to save sin - ners, and rose a - gain! He lives!

B. He paid the price with His life, to save sin - ners, and rose a - gain! He lives!

Fl. 1

Fl. 2

A. Fl.

Ob.

Tpt in Bb

Vln

Pno

*ff*