

A MUSICAL BY RYAN MALONE

THE
widow's
MIGHT

the story of Naomi, Ruth & Boaz



Vocal-Piano Score



THE
widow's
MIGHT

the story of Naomi, Ruth & Boaz

By Ryan Malone

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Overture / Widow's Lament

Ryan Malone

Overture
Act I ♩=76

Naomi

Ruth

Orpah

Piano

mp

7

Pno.

12

Pno.

f

17

Pno.

mp

23

Pno.

28

Pno.

34

Pno.

39

Pno.

44

Pno.

(Begin
Curtain
Open)

Widow's Lament

(Scene 1: Gravesite in the Land of Moab)

51 $\text{♩} = 85$

Pno.

59

Na. *p* Two souls be-come one flesh,

Ru. *p* A hus-band and a wife,

Or. *p* They share each breath of

Pno. *p*

66

Na. They form a sin-gle life. Till

Ru. They form a sin-gle life. E - mo-tions one might feel,

Or. air; The mo-ments of each day,

Pno.

73

Na. shared with the o - ther, - They ne-ver seem as real.

Ru. So when death ar-rives for

Pno.

78

Na. *cresc.* And there are times it seems im-pos - si - ble sim - ply to

Ru. one, *cresc.* ooh

Or. *cresc.* ooh

Pno.

It for-ces half to leave;

84

Na. *mf* breathe! *mf* The times of la - men - ting, Of grief un - re - len - ting, Are sea - sons of an - guish and

Ru. *mf* The times of la - men - ting, Of grief un - re - len - ting, Are sea - sons of an - guish and

Or. *mf* The times of la - men - ting, Of grief un - re - len - ting, Are sea - sons of an - guish and

Pno. *mf*

91

Na. woe. The cold nights, the long days The hours I am al-ways sur-round-ed, yet

Ru. woe. The cold nights, the long days The hours I am al-ways sur-round-ed, yet

Or. woe. The cold nights, the long days The hours I am al-ways sur-round-ed, yet

Pno.

98

Na. al-ways a - lone. *dim.*

Ru. al-ways a - lone. *dim.* *mp* One i-mage sparks a

Or. al-ways a - lone. *dim.*

Pno. *mp*

104

Ru. thought A mem'ry is in-flamed;

Or. *mp* One scent tran-sports me back, The sor-row is re-

Pno.

110 *mp*

Na. It hap-pened long a - go, For me the years are ten. But there are days it seems I

Ru. But there are days it seems I

Or. claimed. But there are days it seems I

Pno.

116 *mf*

Na. lose him all o - ver a - gain! The times of la - men - ting, Of grief un - re - len - ting, Are

Ru. lose him all o - ver a - gain! The times of la - men - ting, Of grief un - re - len - ting, Are

Or. lose him all o - ver a - gain! The times of la - men - ting, Of grief un - re - len - ting, Are

Pno. *mf*

123

Na. sea-sons of an-guish and woe. The cold nights, the long days The hours I am

Ru. sea-sons of an-guish and woe. The cold nights, the long days The hours I am.

Or. sea-sons of an-guish and woe. The cold nights, the long days The hours I am

Pno.

130

Na. al-ways sur-round-ed, yet al-ways a - lone.

Ru. al-ways sur-round-ed, yet al-ways a - lone.

Or. al-ways sur-round-ed, yet al-ways a - lone. Stay

Pno.

137

Ru. Till sleep comes, but then a-las In dark - ness a

Or. bu - sy so time will pass Till sleep comes,

Pno.

142

Na. Pro - found pain pro - hi-bits me From

Ru. sharp sor - row stirs.

Or. sor - row stirs. ooh ooh

Pno.

147

Na. clo - sing this e - le-gy, There sim - ply are no more words!

Ru. no more no more

Or. no more words!

Pno.

152

Na. *f* ah

Ru. *f* words ah

Or. *f* ah ah

Pno. *f* 3 3 3 3 3 3 3 3 3 3 3 3

156

Na. ah

Ru. ah

Or. ah

Pno. 3 3 3 3 3 3 3 3 3 3 3 3

159

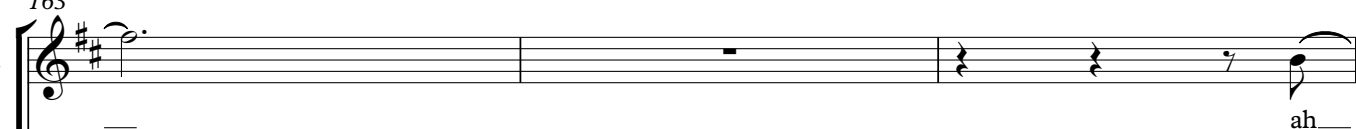
Na. 

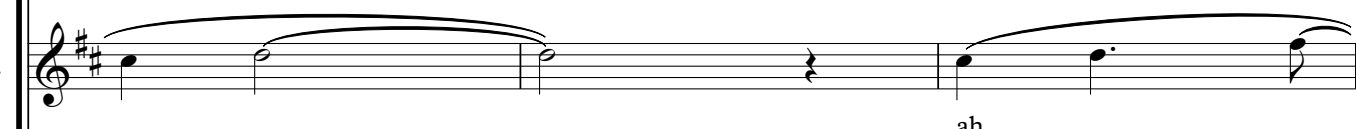
Ru. 

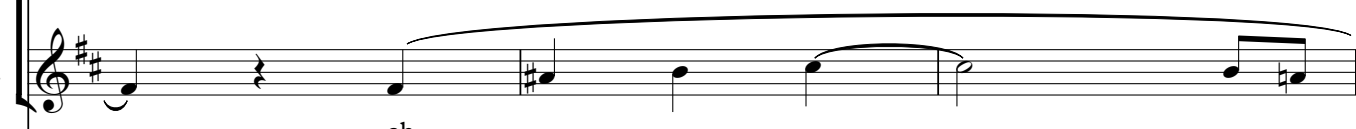
Or. 

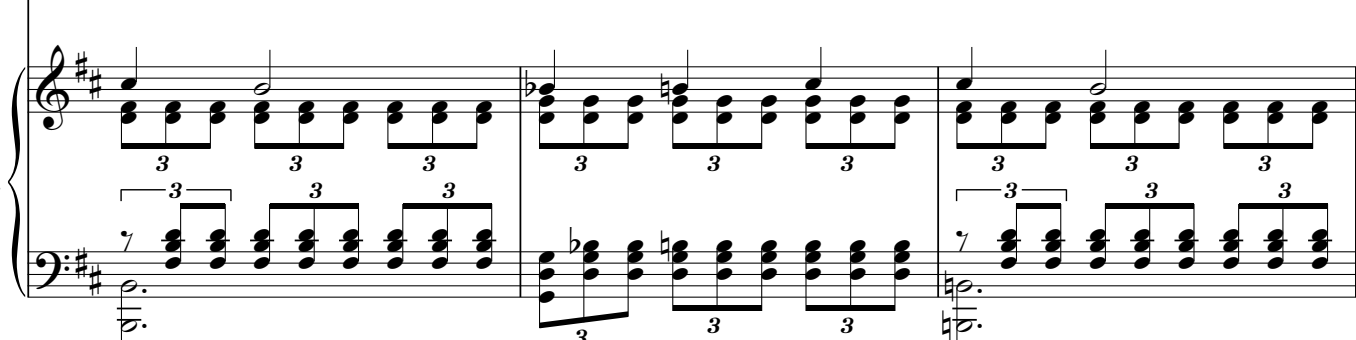
Pno. 

163

Na. 

Ru. 

Or. 

Pno. 

166

Na. *dim.*

Ru. *dim.*
ah

Or. *dim.*
ah

Pno.

169

Na. *rit.*

Ru. *rit.*

Or. *rit.*

Pno. *mf* *p* *rit.*

Return

Ryan Malone

Naomi

Ruth

Orpah

Piano

p

$\text{♩} = 60$

8

Pno.

15

Pno.

22

Na.

mp

2

I hear God ends the drought in my home land, And gives it the bread that it yearns. The

Pno.

27

Na. *cur-ses of fa-mine are fi nished, His bles-sings have been re - con firmed. To*

Pno.

31

Na. *Ju-dah the Lord re turns. The Lord re - turns.*

Pno.

rit. . . a tempo

rit. . . a tempo

37

Na. *The soil of my soul has been a - rid The leaves of my life have been*

Pno.

mf

mp

41

Na. *burned. So where the Lord goes I must fol-low, My faith must be now re-af-firmed. To*

Pno.

46 **rit. . . a tempo**

Na. *mp*
 Ju-dah I now re-turn I now re - turn. May

Pno. **rit. . . a tempo**

53

Na. *p*
 God show you fa - vor and kind - ness, — And give you the rest you have earned, Re -

Pno. *p*

57

Na. *p*
 warding you both with re-demp-tion, For all of your care and con-cern. To each of your homes re-

Pno. *p*

62 **rit. . . =76** (kisses Orpah) (kisses Ruth)

Na. *mp*
 turn. Now go, re - turn.

Pno. **rit. . . =76** *mp*

69 *mf*

Ru. We will re- turn, not to our peo- ple, But we will re- turn with you. We will re- turn,

Or. We will re- turn, not to our peo- ple, But we will re- turn with you. We will re- turn,

Pno.

75

Ru. un- to your peo- ple, So life can start a- new. By leav- ing you a- lone,

Or. un- to your peo- ple, So life can start a- new. By leav- ing you a- lone,

Pno.

80

Ru. Our li- ving would be hol- low, Our hearts have not re- turned

Or. Our li- ving would be hol- low, Our hearts have not re- turned

Pno.

84

Ru. How could our foot-steps fol-low? —

Or. How could our foot-steps fol-low? — To les-sen our be-reave-ment, —

Pno.

88

Ru. The grief we have con-fron-ted, — Re-birth is not just wel-come, —

Or. Re-birth is not just wel-come, —

Pno.

92

Ru. This change of scene is wan-ted. — We will re-turn, not to our peo-ple, But

Or. This change of scene is wan-ted. — We will re-turn, not to our peo-ple, But

Pno.

96

Ru. we will re-turn with you. We will re-turn, un-to your peo-ple, So life can start a-

Or. we will re-turn with you. We will re-turn, un-to your peo-ple, So life can start a-

Pno.

101

Ru. new. And if there is a place, With good peo-ple just like

Or. new. And if there is a place, With good peo-ple just like

Pno.

105

Ru. you, Then we firm-ly grasp your gar-ment, For we want to live there

Or. you, Then we firm-ly grasp your gar-ment, For we want to live there

Pno.

109 *f*

Ru. *f* too. We will re- turn, not to our peo- ple, But we will re- turn with

Or. *f* too. We will re- turn, not to our peo- ple, But we will re- turn with

Pno. *f*

113 *rit.*

Ru. you. We will re- turn, un- to your peo- ple, So life can start a -

Or. you. We will re- turn, un- to your peo- ple, So life can start a -

Pno. *rit.*

118 *mf* *mp* *mf*

Na. Re- turn to your peo- ple, my

Ru. new.

Or. new.

Pno. *mp* *mf*

123

Na.
 daugh-ters, — Where mar-ried life might yet re - sume; But why stay with me for this

Pno.

127

Na.
 cus-tom? Are there a - ny more sons in my womb? For I am too old to re -

Pno.
p

131

Na.
 mar-ry Yet e-ven if I did to- night, And by some mi-ra-cu-lous won-der — Two

Pno.

136

Na.
 boys from this void were sup- plied. **Freely** Would you re-main a - lone, Those years till they were

Pno.
Freely

141 **a tempo**

Na. grown? Re - turn to your peo - ple, my daugh - ters. — Re - turn to your fam' lies and

a tempo

Pno.

145 *mf*

Na. homes. — Con - cer - ning the fu - ture in Ju - dah, I can

mp

Pno.

149

Na. pro - mise no ea - sy life there The hand of the Lord is a - gainst me — My

Pno.

153 **Freely**

Na. life is too bit - ter to share. Re - turn to your peo - ple, my daugh - ters. — Re -

Freely

Pno.

157 **rit.** $\text{♩} = 76$

Na. turn and a-void my de- spair.

Or.

Pno. **rit.** $\text{♩} = 76$ On the

161

Or. bank of this ri- ver, At this mark of di- vi- sion,

Pno.

164

Or. I now stand at this cros- sing, On the


Pno.


167

Or. brink of de - ci sion.


Pno.


170/185

Or. 
 When life pre-sents two choi-ces, And nei-ther is ap-peal-ing, Both
 Not kno-wing what a-waits me, The bur-den and dis-ho-nor, When


Pno. 


173/188

Or. 
 op - tions be - ing cer - tain To end fa - mi - liar feel - ings, The
 weigh - ing all these fac - tors, The pull of home is stron - ger. Though

Pno. 

175/190

Or. 
 com - fort of the mo - ment, The pre - sent si - tu - a - tion, No
 se - pa - ra - tion grieves me, These fu - ture doubts be - wil - der; When

Pno. 

177/192

Or. 
 lon - ger can be guar - ded By fur - ther he - si - ta - tion. _____ Do I re -
 pon - de - ring both op - tions, I 

Pno. 

180

Or. *turn with her? Do I re - turn back home? Do we cross to-ge - ther_ Do I re - turn a -*

Pno.

184

Or. *lone? choose the more fa - mi - liar. I can - not re -*

Pno.

195

Or. *turn with you So I re - turn back home; I can - not cross this ri - ver, So I re - turn_ a - lone.*

Pno.

200

Ru. *(hugs Naomi but will not let go)*

Or. *(hugs then kisses Naomi, then starts away)*

Pno.

206 **rit.** ♩=60 ♩=60 **mp**

Na. (pauses, looks back) See, Or-pah goes back to her peo-ple, — The (continues to exit)

Or.

Pno. **rit.** ♩=60 ♩=60 **p**

213 (Orpah completely exited by this point)

Na. gods and the ways she first knew; Ac-com-pa ny her in this jour-ney, — The des-ti-ny she shares with

Pno.

218 **rit.** . . . **a tempo**

Na. you. Your sis-ter-in-law re-tur ns, With her re - turn. —

Pno. **rit.** . . . **a tempo**

224 **rit.**

Pno.

Ruth's Pledge

Ryan Malone

Ruth

Piano

$\text{♩} = 96$

p

rit.

Ru.

Pno.

9

p

$\text{♩} = 84$

Where you go I will go, Where you lodge I will lodge; Your_ peo-ple are my peo- ple, Your God is my_

Ru.

Pno.

17

God. Where you die I will die, Where your bones come to lie There my bones shall be bu- ried,___ So

25/71 **rit.** . . . ♩=96 **mp**

Ru. 

we are for - e - ver nigh. _____

1. Do not per-
2. May God ren - der

Pno. 

32/78

Ru. 

suade me to leave, _____ There is no more you can say. _____
judg-ment se - vere, _____ No pu - nish-ment would be un - fair, _____ If

Pno. 

39/85

Ru. 

I am de - ter-mined to go; _____ No-thing can stand in my way. _____
a - ny - thing o - ther than death _____ Would se - ver the bond that we share. _____

Pno. 

47/93 (2x)

Ru. 

This is my course, My path and my track, I put my hand to this plow, And will ne - ver look
He is my Lord, And you are my kin; I know by cling - ing to you, I am cling - ing to

Pno. 

54/100 *rit.* *mf* ♩=88

Ru. *rit.*

back! Him! Where you go I will go, Where you lodge I will lodge; Your—

Pno. *rit.* *mp* ♩=88

60/106

Ru. peo - ple are my peo - ple, Your God is my God. Where you die I will

Pno.

65/111

Ru. die, Where your bones come to lie There my bones shall be bu - ried, So

Pno.

117 *rit.* *a tempo* *rit.*

Ru. we are for - e - ver nigh. *rit.* *a tempo* *rit.*

Pno. *p*

Waving the Barley

(Dance)

Ryan Malone

(Scene 2: Bethlehem Gates)

Piano

$\text{♩} = 73$

mf

7 (Treble Jig: 8 8-cts)

Pno.

13 2nd 8-ct

Pno.

19

Pno.

25 3rd 8-ct

Pno.

30 **4th 8-ct**

Piano score for measures 30-35. The system is labeled '4th 8-ct'. It features a treble and bass clef with a key signature of two flats. The right hand plays chords and moving lines, while the left hand provides a rhythmic accompaniment with chords and eighth notes. A triplet of eighth notes is marked in the final measure.

36 **5th 8-ct**

Piano score for measures 36-41. The system is labeled '5th 8-ct'. It continues the musical texture with similar chordal and melodic patterns in both hands.

42

Piano score for measures 42-47. This system shows a continuation of the harmonic and rhythmic material established in the previous systems.

48 **6th 8-ct**

Piano score for measures 48-52. The system is labeled '6th 8-ct'. The right hand features a melodic line with a long note in the first measure, while the left hand maintains a steady accompaniment.

53 **7th 8-ct**

Piano score for measures 53-58. The system is labeled '7th 8-ct'. The musical texture remains consistent with the previous systems.

59

Piano score for measures 59-64. This system continues the piece's development.

65 **8th 8-ct**

Piano score for measures 65-70. The system is labeled '8th 8-ct'. The piece concludes with a final chordal structure in both hands.

71 $\text{♩} = 116$ (Treble Reel: 10 8-cts)

Pno.

80 2nd 8-ct

Pno.

88 3rd 8-ct

Pno.

97 4th 8-ct

Pno.

106 5th 8-ct

Pno.

f

114 6th 8-ct

Pno.

122

Pno.

7th 8-ct

128

Pno.

8th 8-ct

134

Pno.

9th 8-ct

143

Pno.

10th 8-ct

151

Pno.

Counting on the Harvest

Ryan Malone

Gleaners

Ben
Tob

Townspiece/
Boaz's Servants

Elders

Piano

$\text{♩} = 144$

Pno.

5

Ppl/Srv

Pno.

9

GRANDDAUGHTER:

There is rhy - thm in our

13

Ppl/Srv lives TOWNSPEOPLE: It's the me - ter and the beat We are

El. CHIEF ELDER: ALL: It's the me - ter and the beat We are

And a rhy - thm in the soil It's the me - ter and the beat We are

Pno.



18

Be. T. BEN: Six days we give to la - bor The se - venth day we rest

Ppl/Srv coun-ting while we toil BOAZ'S SERVANTS: Six_

coun-ting while we toil Six

El. coun-ting while we toil

Pno.

24

Ppl/Srv

years we work the farm - land The se-venth is our

Pno.

28

Ppl/Srv

test.

test.

ALL:

El.

Then af - ter se - ven se - vens, When coun - ting in the

Pno.

32

Ppl/Srv

GRANDDAUGHTER:

We_ ce - le-brate the harv - est,

CHIEF ELDER:


ALL:

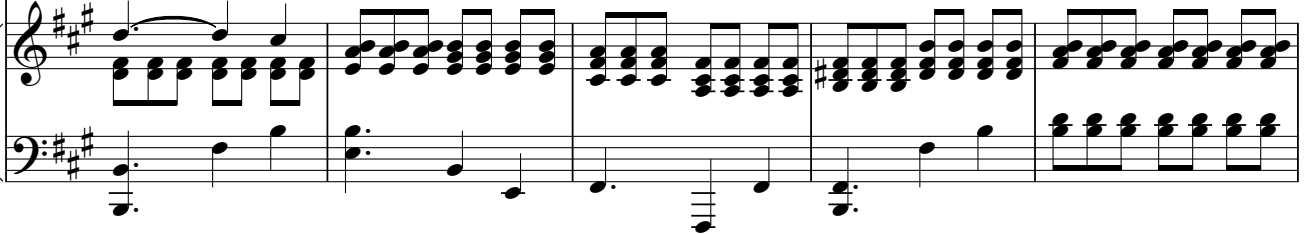
El.

spring, The first-fruits it will bring. And

Pno.

37 CHIEF ELDER:

El.  af - ter se - ven se - vens When coun-ting by the years We_ hail the ju - bi -

Pno. 



42

Gl.  When ev'-ry debt is cleared. We_ are

Ppl/Srv  ALL: We_ are

El.  lee_ We_ are

Pno. 

47 (all singers doubling Townspeople)

Ppl/Srv
 coun - ting on the harv - est We are coun - ting on these weeks
 coun - ting on the harv - est We are coun - ting on these weeks

Pno.

50

Ppl/Srv
 We are coun - ting on the hea - vens And the la - bor Hea - ven seeks.
 We are coun - ting on the hea - vens And the la - bor Hea - ven seeks.

Pno.

54

Ppl/Srv
 We are coun - ting on these ef - forts, We are coun - ting on the Earth
 We are coun - ting on these ef - forts, We are coun - ting on the Earth

Pno.

58

Ppl/Srv

We_ are coun - ting on_ these_ first - fruits And the

Pno.



62

Ppl/Srv

mea - sure of_ their_ worth. _

Pno.



66

Ppl/Srv

BOAZ'S SERVANTS: As_

Pno.

70

Ppl/Srv

harv-est time com - men - ces We wait up-on the Lord To_ grant us great a -

Pno.

75

Be. T.

BEN:

We each go to our gar-dens And

Ppl/Srv

bun-dance, And be-stow a rich re - ward.

Pno.

bun-dance, And be-stow a rich re - ward.

80

Be. T.

TOB:

hope our prayers take root; For_ fif - ty days of plen - ty

Pno.

84

Gl. We_ have no place to
 We_ have no place to

Be.
T.

Ppl/Srv

ALL:
 And se-ven weeks of fruit.

ALL:
 And se-ven weeks of fruit.

Pno.



89

Gl. ga - ther No_ field to call ourown We_ hope to glean in pas-tures Where
 ga - ther No_ field to call ourown We_ hope to glean in pas-tures Where

Pno.

94

FATHERLESS: **WIDOW:**

Gl. mer - cy will be shown. As_ fa - ther - less, as wi - dows,

STRANGER:

mer - cy will be shown. As

Pno.



98

BOTH **ALL:**

Gl. We pray our God will guide us_____ Where

ALL:

strang-ers and as poor, We pray our God will guide us_____ Where

Pno.

103

Gl. por - tions will be sure.

Ppl/Srv We are coun - ting on the harv

Pno.



108

Gl. We are

(join & double Townspeople)

Ppl/Srv - est We are coun - ting on these weeks We are

Pno.

111

Ppl/Srv

coun - ting on the hea - vens And the la - bor Hea - ven seeks.

Pno.

114

Ppl/Srv

We are coun - ting on these ef - forts, We are

Pno.

117

Ppl/Srv

coun - ting on the Earth We are coun - ting on these first - fruits

Pno.

121

Ppl/Srv

And the mea - sure of their worth.

Pno.



125

Be. T.

BEN:

With each mea-sure and a mount

Ppl/Srv

GRANDDAUGHTER:

It's the rhy-thm of our lives, So

El.

CHIEF ELDER:

It's the rhy-thm of our lives, So

Pno.

ALL:

129

Ppl/Srv

on this bles-sed harv - est we count!

Pno.

133

Ppl/Srv

Pno.

136

Ppl/Srv

Pno.

Bitterness

Ryan Malone

♩=80 (N./R. enter through city gate) ♩=92 rit. ♩=72

Naomi Ruth

Tob

Chief Elder

Townspeople/
Gleaners

GRANDDAUGHTER:
mf
Grand - fa - ther, grand-fa - ther,

Piano

mp *mf*

8

Ch. E. *mf*

My dar-ling grand-daugh-ter, Yes,

Ppl/Gl

Who are these two vi-si-tors? Are they stran-gers who came here to rest?

Pno.

12

Ch. E. *mp* (to himself)

one is a stran-ger But the o-ther might not be a guest. Na - o - mi? Na-o- mi? Could

Pno.

16

Ch. E.

this be Na-o- mi? Just o-ver a de-cade haspassed. The sea-sons have wea-thered This

Pno.

20

Ch. E. *mf* (to Granddaughter)

la-dy once trea-sured, Whose fa-mi-ly's wealth was once vast. She left here be-fore you were

Pno. *mp*

24

Ch. E. *f* (to Naomi)

born But comes back so wea-ry and worn. On be-

Pno. *p*

28 $\text{♩} = 76$

Ch. E.

half of our town's dwell-ers And as Beth-le hem's Chief El-der I wel-come you back to your

Pno. mf $\text{♩} = 76$

31

Ch. E.

home. (Widow approaches Naomi and hugs her)

Ppl/Gl mp

Na - o - mi? Na-o- mi? Could this be Na-o- mi? And why does she no lon-ger roam? —

Na - o - mi? Na-o- mi? Could this be Na-o- mi? And why does she no lon-ger roam? —

Pno. p

36 **WIDOW:** mp

Ppl/Gl

Do you re - mem-ber my daugh-ter? From the day of your de-par-ture? The

Pno.

NAOMI:

mf

N.
R.

And too big to hold!

FATHERLESS:

mf

WIDOW:

mf

Ppl/Gl

in-fant that you held and kissed.

I'm now e - le-ven years old!

There are

Pno.

43

N.
R.

But where is her fa-ther?

Ppl/Gl

so ma-ny things you have missed.

Na - o-mi, we suf-fered His

Pno.

47

Ppl/Gl

loss ma-ny win - ters a - go.

So this is our lot,

In this we are taught,

To

Pno.

51 **rit.** **a tempo**

T. *mp*
Na - o-mi, what pi-ty Your

Ppl/Gl
bear ev'-ry bur-den and woe.

Pno. **rit.** **a tempo**
p

55

T.
land in this ci - ty De-cayed af - ter all of this time. Now,

Pno.

58

T.
one could nul - li - fy it If you would let him buy it, Since to po - ver - ty you are re -

Pno.

61 *mf*

T.
signed. You have no pro-vi-der, Just a pal-try out-si-der; What can your com-pa-nion pro-

Pno. *mp*

65

T. *rit.*

Ppl/Gl *mp*
vide?
 Na - o - mi, Na - o - mi. O tell us Na - o - mi, Who is this young wo - man you

mp
 Na - o - mi, Na - o - mi. O tell us Na - o - mi, Who is this young wo - man you *rit.*

Pno. *rit.*

69 $\text{♩} = 50$

N.
R. *mp* NAOMI:
My

Ppl/Gl *guide?*

guide?

Pno. *p* $\text{♩} = 50$

74

N.
R. RUTH
(to Gleaner): NAOMI:
 daugh - ter in law, my com - pas - sio - nate friend, Is just what her name de - scribes; But
 Ruth...

Pno.

78 *mf*

N. R. mine, mean-ing plea-sant, must no more be said; This mean-ing no lon-ger ap-plies. Since

Pno.

82 *rit.* $\text{♩} = 72$

N. R. bit-ter-ness chas-tens me all the day long, Call me Ma-ra from this mo-ment on.

Pno. *mf* *p* *rit.* $\text{♩} = 72$

87 *mp*

N. R. The first de-sert spring Ap-proached by our fa-thers Was

Pno.

92

N. R. gi-ven this name For cursed was the wa-ter. The Lord gave my life I - den-ti-cal fla-vor Now

Pno.

96

N.
R.

I find my - self Re - moved from His fa - vor And bit - ter _____ My

Pno.

99

N.
R.

life has be - come So bit - ter _____ Like grass I am wi - thered And bit - ter _____

Pno.

103

N.
R.

Bit - ter. _____ Af - flic - ted and plagued, So fee - ble and hum - bled, My

Pno.

108

N.
R.

soul was con - sumed, To ash - es it crum - bled. I went a - way full, God

Pno.

111

N.
R.

brought me back emp-ty; Once blessed of the Lord, He now is a- gainst me So

Pno.

114

N.
R.

bit-ter ly The Al-migh-ty has dealt with me Bit-ter-ly The Al-migh-ty af- flic ted me

Pno.

(N./R. move to downstage "home" vignette,
and begin scrim closing for scene change; all other cast exit)

118

N.
R.

Bit-ter-ly. Bit-ter-ly. Bit-ter-ly. My mour - ning from

Pno.

mf

122

N.
R.

mor-ning through night Con - ti - nues through un-coun - ted years, So

Pno.

125

N.
R.

faint from my sigh-ing, So wea - ry of cry-ing, My vi - sion is cloud-ed by

Pno.

128

N.
R.

f tears. I feel in my bones The pierce of God's ar - row The

Pno.

mf

131

N.
R.

poi-son there-of Con-sumes all the mar-row. A mo - ther and wife, Now

Pno.

134

N.
R.

wi - dowed and bar-ren Sur-roun-ded and rich, Now lone - ly des - pair and Such

Pno.

137

N.
R.

bit-ter - ness _____ Like owls of the wil - der - ness Bit-ter - ness _____ No

Pno.

f

140

N.
R.

sign of de - li - ve - rance, Bit-ter- ness, _____ *mf* Just

Pno.

143

N.
R.

bit-ter-ness. _____ rit.

Pno.

mp *p* *pp* rit.

Let Me Glean

Ryan Malone

Naomi

Ruth

Piano

$\text{♩} = 72$

mp

p

Do__ not re - fuse my com - fort, For__

Ru.

Pno.

4

you are not a - lone, Now__ let me glean in pas - tures, Where__

Ru.

Pno.

6

mer - cy will be shown, The fa - ther - less and wi - dows, God pro - mised to re - lieve, Now

9

Ru. $\text{♩} = 88$

let me claim the bles-sings The di - li - gent re - ceive.

Pno. $\text{♩} = 88$

13

Pno. $\text{♩} = 92$

18

Na. *mp* $\text{♩} = 96$

How could I per - suade o - ther - wise?

Pno. $\text{♩} = 96$

24

Na.

There is no more I can say. You are de - ter-mined to go;

Pno.

32

Na.

Noth-ing can stand in your way. If you do not fear To hum-ble your-

Pno.

39

Na.

self And work a - long with the poor, Then my daugh - ter, yes, go and ex -

Pno.

44

Na.

cel!

Ru.

(exits)

Pno.

53

Pno.

rit.

Morning Harvest (Dance)

Ryan Malone

(Scene 3: Boaz's Field)

Piano

$\text{♩} = 113$

(TOM DRUM INTRO)

mf

3 3 3 3

Pno.

8 (Reel: 4 8-cts)

mp

16 2nd 8-ct

24 3rd 8-ct

31 4th 8-ct

38

$\text{♩} = 113$

mf

45 (Single Jig: 4 8-cts)

Pno.

Musical notation for measures 45-51. Treble clef has eighth-note chords and eighth notes. Bass clef has eighth-note chords and eighth notes.

2nd 8-ct

Pno.

Musical notation for measures 52-58. Treble clef has eighth-note chords and eighth notes. Bass clef has eighth-note chords and eighth notes.

3rd 8-ct

Pno.

Musical notation for measures 59-63. Treble clef has chords and rests. Bass clef has eighth-note chords and eighth notes.

4th 8-ct

Pno.

Musical notation for measures 64-69. Treble clef has chords and eighth notes. Bass clef has eighth-note chords and eighth notes.

Pno.

Musical notation for measures 70-76. Treble clef has eighth-note chords and eighth notes. Bass clef has eighth-note chords and eighth notes.

77

Pno.

Musical notation for measures 77-84. Treble clef has chords with slurs. Bass clef has chords with slurs.

81/89 (Slip Jig: 6 8-cts)

Pno.

Pno.

97 3rd 8-ct

Pno.

102 4th 8-ct

Pno.

108

Pno.

113 5th 8-ct

Pno.

119 **6th 8-ct**

Pno.

124

Pno.

129 **(Single Jig: 4 8-cts)**

Pno.

135

Pno.

141 **2nd 8-ct**

Pno.

148 **3rd 8-ct**

Pno.

155 **4th 8-ct**

Pno.

162 $\text{♩} = 113$

Pno.

169 (Reel: 4 8-cts)

Pno.

176 2nd 8-ct

Pno.

183 3rd 8-ct

Pno.

189 4th 8-ct

Pno.

195 (stalks thrown on floor)

Pno.

The Blessing of Boaz

Ryan Malone

♩=116

Boaz

Ben

Tob

Gatherer Solo

Reaper Solo

Boaz's Servants

Gleaners (with Ruth)

♩=116

Piano

4

Pno.



7

Serv.

Bles - sed be our Lord, Cre - a - tor of all things He makes each moun-tain glad, And

Bles - sed be our Lord, Cre - a - tor of all things He makes each moun-tain glad, And

Pno.

mf



10

Serv.

ev' - ry val-ley sings! _____ By o - pen-ing His hand, Each soul is sa-tis-fied. A-

ev' - ry val-ley sings! _____ By o - pen-ing His hand, Each soul is sa-tis-fied. A-

Pno.

14

Serv. bun-dance fills our fields, _____ With fruits on ev' - ry side.

bun-dance fills our fields, _____ With fruits on ev' - ry side.

Pno.



18

Bo. Ser-vants of my house, You have earned my deep re-spect: The_

Pno. *mf*



21

Bo. Lord be with you all, _____ And bless what you col-lect!

Pno.

25

Serv.  Bles - sed be our chief The

Pno. 



28

Reap.  We

Serv.  ow - ner of this field! God bless you in re-turn, And give you fruit-ful yield!

Pno. 

31

Gath.  When right-eous mas-ters rule The

Reap.  praise our lo-ving lord, By lif-ting up our voice. The

Serv.  lif-ting up our voice.

Pno.  lif-ting up our voice.

35

Bo.  Cre-dit goes to

Gath.  ser-vants all re-joice.

Reap.  ser-vants all re-joice.

Serv.  The ser-vants all re-joice!

Pno.  *mf*

39

Bo.

Pno.

45

Bo.

Pno.

49

To.

Pno.

52

To.

Pno.

55

To.

Pno.

58

Be.

To.

Pno.

62

Pno.

67

Be.

Pno.

73

Be. reap not all the sheaves; Each

Reap. And you all are wel-come to What - e-ver reap - ers leave.

Pno.

79

Be. ga-ther-er col-lects, But can-not ga-ther all;

Gath. So you, you are wel-come to What

Pno.

85

Gath. re - si-due may fall.

Serv. We have reaped, But not the

Pno.

89

Serv. We have ga-thered, But left what fell; God will

cor-ners; God will

Gl. God will

Pno. God will

92

Serv. bless The thought-ful far-mers, Yes, in

Gl. bless The thought-ful far-mers, FATHERLESS: ALL: And in plen - ty they will dwell. Yes, in

Pno. bless The thought-ful far-mers, Yes, in

96

Be. Heed my war-ning, neigh-bor, For

Serv. plen-ty they will dwell.

Gl. plen-ty they will dwell.

Pno.



100

Be. are you not a ware, This law would bring you bles-sings? For it is just and fair. And

Pno.



103

Be. since this law is god-ly, It's not some great ex-pense; But ra-ther sim-ply pro-per bus'-ness

Pno.

106

Be.

Pno.

111

Be.

Pno.

116

Be.

Serv.

Pno.

119

Be. *grec-dy men with po-ver-ty are curs-ed.*

Gath.

Reap. *No*

Serv. *oh oh*

Pno. *The ge-ne-rous_ are pros-pe-rous,*

122

Gath. *for-tune finds the co-ve-tous, But those who wa - ter o - thers ne - ver*

Reap. *But those who wa - ter o - thers ne - ver*

Serv. *oh*

Pno. *oh*

125

Be. 

But those who wa-ter o-thers ne-ver thirst.

Gath. 

thirst.

Reap. 

thirst.

Serv. 

Pno. 


We have

129

Serv. 

We have ga-thered, But left what

reaped, But not the cor-ners;

Gl. 

For this we thank you! How we have gleaned! God bless

For this we thank you! How we have gleaned! God bless

Pno. 

132

Serv. fell; God will bless The thought-ful far-mers, And in
 your hands! We pray we find this Re-la-ted kind-ness In
 your hands! We pray we find this Re-la-ted kind-ness In

Gl.

Pno.



135

Serv. plen-ty they will dwell Yes!
 plen-ty they will dwell Yes!

Gl. o-ther fields as well, Yes, in o-ther fields as well.
 o-ther fields as well, Yes, in o-ther fields as well.

Pno.

(exit to glean in neighboring fields)
 (Ruth gets held back by two reapers hassling her)
 (exit to glean in neighboring fields)

140

Pno.

144

Pno.

150

Pno.

154

Bo. (forcefully pulls the two reapers aside) *f*

We treat ev' ry-one with ho-nor, No mat-ter what their sta-tion!

Pno.

158

Bo. *rit.* *attacca*

For we were all once slaves, With-in a hos-tile na-tion. _____

Pno. *rit.* *attacca*

A Virtuous Woman

Ryan Malone

♩=116

Boaz

Ben

Piano

5

rit. ♩=100

Pno.

11 (to Ben) *mp*

Bo.

This glea-ner works per - sis-tent-ly And noth - ing dis-

Pno.

16

Bo.

tracts, Un-de-terred by ri-di-cule Im - pres-sive-ly she acts. In this town, I

Pno.

22

Bo. *re-cog-nize Each face that I see But this mai - den's I do not know*

Pno.

27

Bo. *Who is she? _____*

Be. *When the*

Pno. *mp*

rit. ♩=69

33

Be. *fa-mine came up-on us, How Beth-le-hem did grieve, And the pres-sure on the weal-ty Caused*

Pno.

36

Be. *some of them to leave: E - li - me-lech and Na - o - mi, With two sons in their care, Went be-
Eh-lih-meh leck*

Pno.

39

Be. $\text{♩} = 76$ *mf*

yond the Jor-dan Ri - ver _____ For ten years set-tled there. When Na-

Pno. $\text{♩} = 76$

42

Be. $\text{♩} = 76$

o - mi's hus - band pe - rished, Her sons took two wives, But these

Pno. *mf*

44

Be. $\text{♩} = 76$

men would leave two wi - dows When God took their lives. So Na -

Pno. *mf*

46

Be. $\text{♩} = 76$

o - mi left for Ju - dah, Where bles - sings had re - turned, Though she

Pno. *mf*

48

Be. *8* came back near-ly emp - ty, ————— New lo - yal - ty she earned, Be -

Pno.

51

Be. *8* yond the price of — jewels re nowned, — *mp* A vir - tu - ous wo - man she had

Pno. *mp* 3

54

Be. *8* found.


Pno. *mf* =88

57/72

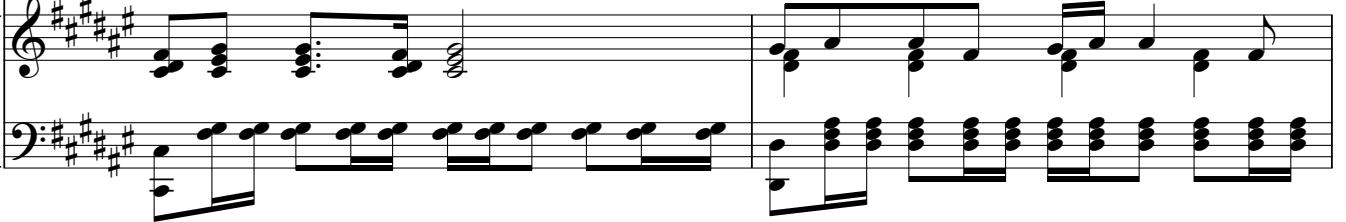
Be. *8* *mf* Strength and ho - nor are her cloth - ing, Her
She eats not the bread of i - dle - ness, Pro -

Pno.

59/74

Be. 

gar-ment and at-tire, Though un-cer-tain is to-mor-row, She
vi-ding for her own, Here this di-li-gence is e-vi-dent, Her

Pno. 

61/76

Be. 

greet-its with a smile. On the o-ther side of Jor-dan, Her fu-ture was un-clear But she
in-dus-try is shown. Since she came to me this mor-ning, What ef-fort she ex-erts; In the

Pno. 

64/79

Be. 

held fast to Na-o-mi To start a new life here. *Be-yond the price of—*
ser-vice of a-no-ther, In-ces-sant-ly she works.

Pno. 

67/82

Be. 

jewels re-nowned, A vir-tu-ous wo-man we have found.

Pno. 

85

Be. *f* How she girds her loins with po - wer, And

Pno. *f*

87

Be. makes her shoul - ders strong. From her mouth pro - ceeds great wis - dom, With

Pno.

89

Be. kind - ness in her tongue. She re - lies not on her beau - ty But

Pno.

91

Be. fears the God of truth. Now you know this wi - dow's sto - ry.

Pno.

93

Be. *8* This la - dy's name is Ruth. Be - yond the price of jewels re - nowned

Pno.

96

Be. *8* A vir - tu - ous wo - man we have

Pno.

99

Be. *8* found.

Pno. *ff*

A Full Reward

Ryan Malone

♩ = 66

Ruth

Boaz *mf*
Lis - ten care - ful - ly vir - tu - ous daugh - ter, To no

Ben

Gatherer Solo

Reaper Solo

Boaz's Servants

Piano *mf*



5

Bo.
o - ther man's farm shall you go. Fol - low my mai dens, - To the fields they are ta - ken, And

Pno.

10 (bows head, takes a knee) *mp*

Ru. What pro - fit do I bring to you That

Bo. glean where my fin - est wheat grows.

Pno. *p*



14

Ru. you have re - cog - nized? How has a wi - dowed stran - ger Found

Pno.



18

Ru. fa - vor in your eyes?

Bo. *mf* Since the death of your hus - band I've

Pno. *mf*

23

Bo. 8 heard — Of the love to my kin-dred you've shown. Leav - ing your fa - ther, —

Pno.

27

Bo. 8 — And the land of your mo-ther To come to a ci - ty un-known. If

Pno.

31

Bo. 8 one pro-vides to those in need Un - to the Lord she lends; And that which she has

Pno.

36

Bo. 8 gi-ven — Will God pay her a - gain. —

Pno.

rit. $\text{♩} = 108$

rit. $\text{♩} = 108$

41 (helps Ruth up)

Bo. *p*
As a young bird leaves its dwel-ling And to its mo-ther

Pno. *p*

46

Bo. *p*
clings. You seek re - fuge in God's fea - thers And hope be - neath His

Pno. *p*

50

Bo. *mp*
wings. May this fa - vor for your la - bors Be gi - ven from the Lord: Pro -

Pno. *mp*

55

Bo. *mf*
tec - tion and re - demp - tion, Blessed with a full re - ward, A full re -

Pno. *mf*

60

Bo. *mp*

ward. A full re-ward. You are wel-come at my

Pno. *p*

65

Bo.

ta - ble, When meal - time ar - rives; You shall feast on all our

Pno.

69

Ru. *mf* ³

With your fa - vor and these bles - sings You

Bo.

boun-ty, And share in how we thrive.

Pno. ₃

74

Ru. ³

com - fort me, my lord Though I am not your ser - vant What

Pno.

78 *mp*

Ru. friend-ship you af-ford. A full re-ward. You are my

Pno. *p*

83

Ru. full re-ward.

Bo. *mf*

Pno. *mp*

8 All the fruits of your en-dea-vors, The

88

Bo. *f*

Pno. *f*

8 toil of your hands, Shall bring you joy and glad-ness, And your bles-sings will ex-

93

Bo. *f*

Pno. *f*

8 pand. May this fa-vor for your la-bors Be gi-ven from the

97

Bo. Lord: Pro - tec - tion and re - demp - tion, Blessed with this full re -

Pno.

101

Bo. ward, A full re - ward. A full re - ward. *(Approaches the reapers who hassled Ruth)*

Pno.

107

Bo. *f* Guard her like a sis - ter, For here she shall glean on; Al - low, if she is thir - sty, To

Pno. *mf*

110

Bo. drink what you have drawn. And where she goes to ga - ther, Be there a - mong those crops, And

Pno.

113

Bo. *8*
 from the sheaves let extra glean-ings drop. If one pro-vides to those in need_ Un -

Serv. *mf*
 If one pro-vides to those in need_ Un -

Pno.
 If one pro-vides to those in need_ Un -



117

Bo. *8*
 -to the Lord he lends;— And that which he has gi-ven Will God pay

Serv. *mf*
 -to the Lord he lends;— And that which he has gi-ven Will God pay

Pno.
 -to the Lord he lends;— And that which he has gi-ven Will God pay

122

Bo. him a - gain. The one who free-ly gives gains e-ven

Serv. him a - gain. oh

Pno.



126

Bo. more While gree-dy men with po-ver-ty are cursed.

Reap. The

Serv. oh

Pno.

129

Be. *But those who wa-ter o-thers ne-ver*

Gath. *No for-tune finds the co-ve-tous,*

Reap. *ge-ne rous are pros-pe- rous,*

Serv. *oh oh*

Pno.

133

Bo. *To her let our a bun-dance be dis- persed! If*

Be. *thirst.*

Serv. *We have*

Pno. *f*

137 *f*

Ru. *f*
For this I thank you! How I have gleaned! God bless

Bo.
one pro - vides to those in need. Un - to the Lord he lends;

Serv. *f*
We have ga-thered, But left what
reaped, But not the cor-ners;

Pno.

140

Ru.
your hands! I pray I find this Re-la-ted kind-ness All

Bo.
— And that which he has gi - ven Will

Serv.
fell; God will bless The thought-ful far-mers, And in
God will bless The thought-ful far-mers, And in

Pno.

143

Ru. o - ther days as well, So in plen - ty we will

Bo. God pay him a - gain, Yes, will God pay him a -

Serv. plen - ty they will dwell Yes! in plen - ty we will

plen - ty they will dwell Yes! in plen - ty we will

Pno.



147

Ru. dwell!

Bo. gain!

Serv. dwell.

dwell.

(Begin Curtain Close)

Pno.

END ACT I

The Way of a Man With a Maid

Ryan Malone

Act II
♩ = 72

Naomi

Ruth

Violoncello

Act II
♩ = 72

Piano

mf

p

mp

5

Vc.

Pno.

mf

10

Vc.

Pno.

p

(Begin
Curtain
Open)

(Scene 1:
Naomi's Home)

(Scene 1:
Naomi's Home)

15 $\text{♩} = 60$ (spots Ruth in the distance) *mf* 99

Na.

Pno. $\text{♩} = 60$ *mp*

Like ships of the mer-chants my

20 (staging note: possibly 6-7 gallons)

Na. *mf*

Ru. *mf*

Pno.

daugh-ter re-turns, Now bring-ing her food from a - far. Ten o-mers of grain?

And some

24

Na. *mf*


Ru. *mf*

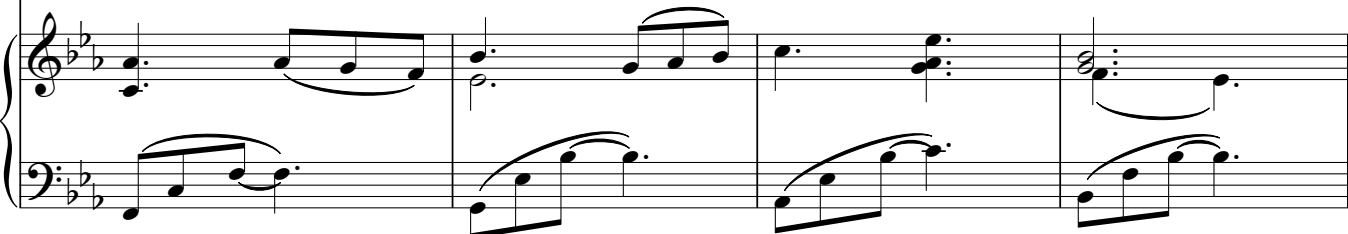
Pno.

What


food that re-mained From a feast in which I took part.

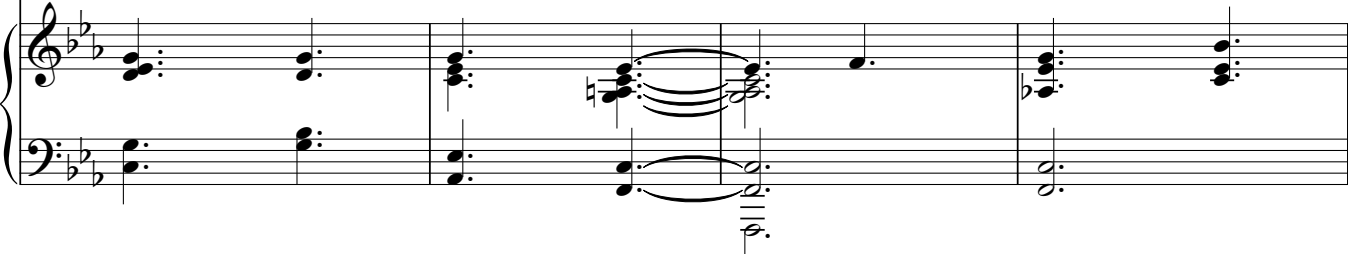
27

Na.  fruit - ful a - bun - dance your host sup - plied! As - su - red - ly God in - ter - vened! So —

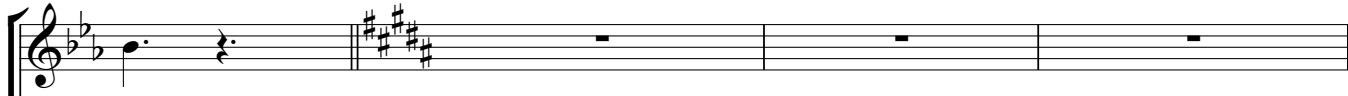
Pno. 


31


Na.  please tell me who Took int' - rest in you, ——— And where was this field you

Pno. 


35


Na.  gleaned?

Ru.  I fol - lowed the Glea - ners to pas - tures of Tob, But Tob would not suf - fer us
Tohv

Pno. 

39

Ru.  there; It seemed then by chance That we would ad - vance To — fields with more ex - cess to

Pno. 

43

Ru. spare! But_ here I was has-sled by some of the men. To them I was some sort of

Pno.

47

Ru. game. But all that would fade_ When one came to my aid:

Pno.

51 rit. f =76

Na. This mas-ter is well-known! A_ no-ble in our tribe. The

Ru. Bo-az is_ his name.

Pno. rit. mf =76

55

Na. son of La - dy Ra - hab Who_ shel-tered Jo-shua's spies. This_

Pno. mf

58 $\text{♩} = 72$

Na.

man is blessed of Hea-ven For_ laws that he o-beys To_ both the dead and li-ving Such

Pno. $\text{♩} = 72$ *mp*

61 $\text{♩} = 63$

Na.

kind - ness he dis - plays.

Ru.

The

Pno. $\text{♩} = 63$

64

Ru.

mas - ter in - sis - ted I stay for a meal And at his own ta - ble I dined, To

Pno.

68

Ru.

keep me from harm_ He_ pro-mised his farm,_ Would al-ways have plen-ty to

Pno.

72

Na. These_ things do not just hap - pen: By____

Ru.

Pno.

75

Na. chance no spar - row falls,____ God_ sent you to my kins - man,____ This

Pno.

79

Na. must ful - fill some cause. Un - til the harv - est clo - ses, Be -

Pno.

82

Na. side his ser - vants stay, There_ per - se - vere and ga - ther The pro - fit of each

Pno.

85 $\text{♩} = 163$ *mp*

Na. day. (exits) Like

Ru.

Vc.

Pno. $\text{♩} = 163$ *p*

91

Na. ships of the mer-chants the wo-man went out, Re - tur-ning with food from a - far. And.

Pno.

95

Na. while in that field One un-fore-seen yield Was ear-ning the mas-ter's re - gard. She

Vc. pizz. arco

Pno.

99

Na.

Vc.

Pno.

103

Na.

Vc.

Pno.

106

Na.

Vc.

Pno.

109

Na. breath-ta-king scenes, Of_ four great and mar - ve-lous things: There's the way of the ea-gles on

Vc. arco

Pno.

113

Na. air, And how ser-pents on stone are con-veyed There's the way of a ship on the

Vc.

Pno.

117

Na. sea, And the way of a man with a maid. He

Vc.

Pno. rit. . . . ♩=163

122

Na. *faith - ful-ly* watched *if his men would o - bey* *By eas - ing her ef - ferts to glean* *And_*

Vc.

Pno.

126

Na. *what he would earn* *For all his con - cern* *Was a young wo - man's high - est es - teem.* *It is*

Vc.

Pno.

130

Na. *one of our lives' most breath - ta - king scenes,* *Of_ four great and mar - ve - lous things:* *There's the*

Vc. *arco*

Pno.

134

Na. way of the ea-gles on air, And how ser-pents on stone are con-veyed There's the

Vc.

Pno.

138

Na. way of a ship on the sea, And the way of a man with a maid.

Vc.

Pno.

rit. . . . ♩=163

143

Na. And one small seed In a-rid ground, Where love was ne-ver thought to

Vc.

Pno.

mf

mp

9/4

147 *mp*

Na. grow; From one small seed, New hope was found: Its

Vc.

Pno.

150 =160

Na. blos-soms soon be-gan to show.

Vc.

Pno. *p* =160

154 =152

Na. There's the way of the ea-gles on air, And how

Vc.

Pno. =152

158

Na. ser-pents on stone are con-veyed There's the way of a ship on the sea, And the

Vc.

Pno.

162

Na. way of a man with a maid.

Vc.

Pno.

rit. a tempo

mf

rit. a tempo

167

Na.

Vc.

Pno.

rit. p

pp

All That You Say I Will Do

Ryan Malone

Naomi

Ruth

Piano

$\text{♩} = 72$

5

Na. (enters)

Ru. (enters with sunflower)

Pno.

rit. **Freely**

$\text{♩} = 69$

10

Na. *mf*

The_ day we left for Beth-le-hem When you held fast to me, My_

rit. **Freely**

mp

$\text{♩} = 69$

13

Na.

task would be to find you rest And grant se - cu - ri - ty. This

Pno.

16

Na.

wi - dowed man you've grown to love, His hand you may re - quire. But

Pno.

18

Na.

num-bered are the har - vest's days, The time will soon ex -

Pno.

21

Na.

pire. Though your re-demp-tion is this kins-man's right, You must be the one to act to-

Pno.

♩=76
Agitato

Na. 24

night. So wash your-self, a-noint your head, And don your fes-tive gown Then

Pno.

Na. 27

jour-ney to his thre-shing-floor And wait till he lies down. Next,-

Pno.

Na. 30

Freely

fol-low there and this, I know, Will sound quite strange to you: Un -

Pno.

Na. 32

♩=72

veil his feet, lie there, and he Will tell you what to do. And this pe-cu-liar cus-tom will be blessed.

Pno.

36 **rit.**


Na. 


Ru. 

Pno. 

This is how the Lord shall give you rest. *mp* *The*

40/67

Ru. 

Pno. 

coun-sel and gui-dance you grant, Though puz-zling from my_point of view, I will o-


44/71


Ru. 

Pno. 

bey_though I don't un - der stand: And all_that you say I will do. All_


48/75 (2x: higher note)

Ru. 

Pno. 

that you say I will do. The rea-son to heed and o - bey Might Prince Mo-ses for-sook his own land, In_

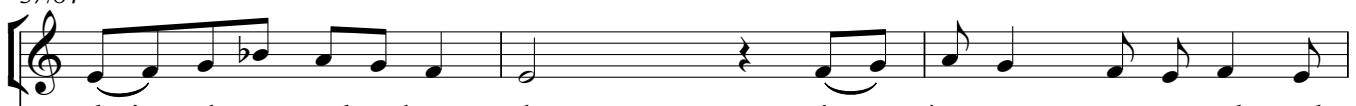
53/80

Ru. 

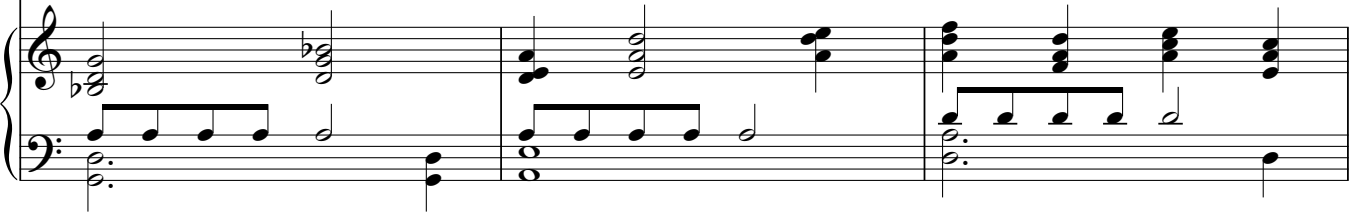
not be per-ceived by the eye. Just as No-ah would build, With so lit - tle ful-filled, We
E-gypt he dared to stand out. For_ he did not fear The_ scorn of his peers, And

Pno. 

57/84

Ru. 

don't_ al-ways need to know why. At_ times we are tes - ted and
ne - ver sub - mit - ted to doubt. The_ mo - ther of Bo - az as

Pno. 

60/87

Ru. 

tried well Not_ know - ing what God will al - low, Like A - bra - ham's heir, Be -
From Je - ri - cho's fate she was freed. For_ all of these just Our.

Pno. 

64/91

Ru. 

-fore he was spared, We don't_ al-ways need to know how. *The*
God earned their trust, And faith_ was their rea-son to

Pno. 

93 *mf*

Ru. heed. The same faith that con-quer-ed strong na-tions, That

Pno. *mf*

96 *f*

Ru. raised from the dead, That thwar-ted the sword, Is the

Pno. *f*

99 *f*

Ru. same faith that forms my foun-da-tion, To jour-ney a-head To earn this re-ward.

Pno. *f*

103

Ru. The coun-sel and gui-dance you

Pno.

106

Ru. *grant,* *Though* *puz - zling* *from* *my* *point* *of* *view,*

Pno. *ff*

109 *ff* *mf* *rit.*

Ru. *I* *will* *o - bey* *though* *I* *don't* *un - der* *stand:* *And* *all* *that* *you* *say*

Pno. *mf* *rit.*

113 *a tempo* *rit.*

Ru. *p* *I* *will* *do.* *opt.*

Pno. *a tempo* *rit.*

Winnowing the Barley

(Dance)

Ryan Malone

(Scene 2: Boaz's Threshing-Floor)

Tenor Drum $\frac{4}{4}$ $\text{♩} = 113$
 Bass Drum $\frac{4}{4}$ *p*
 Cabasa $\frac{4}{4}$ *f*
 Shaker $\frac{4}{4}$ 3
 Tambourine $\frac{4}{4}$
 Wood Block $\frac{4}{4}$

(Hornpipe: 10 8-cts)

T. D. 7 3
 B. D.
 Cab. 3
 Shk. 3
 Tamb.
 W.B.

T. D. 12 3
 B. D.
 Cab.
 Shk.
 Tamb. 3
 W.B.

17 2nd 8-ct

T. D.
B. D.
Cab.
Shk.
Tamb.
W.B.

22 3rd 8-ct

T. D.
B. D.
Cab.
Shk.
Tamb.
W.B.

26

T. D.
B. D.
Cab.
Shk.
Tamb.
W.B.

33 4th 8-ct

Musical score for measures 33-40, labeled "4th 8-ct". The score is arranged in five staves: T. D., Cab., Shk., Tamb., and W.B. The T. D. staff has rests for measures 33-36 and then plays a sequence of four eighth notes with a sharp sign in measures 37-40. The Cab. staff has a steady eighth-note accompaniment. The Shk. staff has a steady eighth-note accompaniment. The Tamb. staff has a pattern of eighth notes with a sharp sign in measures 34, 38, and 40. The W.B. staff has a steady eighth-note accompaniment. Accents are placed over the eighth notes in measures 37, 39, and 40.

41 5th 8-ct

Musical score for measures 41-48, labeled "5th 8-ct". The score is arranged in four staves: T. D., B. D., Cab., and Shk. The T. D. staff has rests for measures 41-44 and then plays a sequence of two eighth notes with a sharp sign in measures 45-48. The B. D. staff has a steady eighth-note accompaniment with accents in measures 45, 47, and 48. The Cab. staff has a steady eighth-note accompaniment. The Shk. staff has a steady eighth-note accompaniment with a sharp sign in measures 42, 44, 46, and 48.

49 6th 8-ct

Musical score for measures 49-55, labeled "6th 8-ct". The score is arranged in five staves: T. D., Cab., Shk., Tamb., and W.B. The T. D. staff has rests for measures 49-52 and then plays a sequence of four eighth notes with a sharp sign in measures 53-55. The Cab. staff has a steady eighth-note accompaniment with accents in measures 53, 55, and 56. The Shk. staff has a steady eighth-note accompaniment. The Tamb. staff has a pattern of eighth notes with a sharp sign in measures 50, 54, and 56. The W.B. staff has a steady eighth-note accompaniment. Accents are placed over the eighth notes in measures 53, 55, and 56.

56 > 7th 8-ct

Musical score for measures 56-62, labeled "> 7th 8-ct". The score is arranged in six staves: T. D., B. D., Cab., Shk., Tamb., and W.B. The T. D. staff has a sequence of eighth notes with a sharp sign in measures 56-57 and rests in measures 58-61, followed by a triplet of eighth notes in measure 62. The B. D. staff has a steady eighth-note accompaniment. The Cab. staff has a steady eighth-note accompaniment with a sharp sign in measure 59. The Shk. staff has a steady eighth-note accompaniment with a sharp sign in measure 59. The Tamb. staff has a pattern of eighth notes with a sharp sign in measures 57, 61, and 62. The W.B. staff has a steady eighth-note accompaniment. A triplet of eighth notes is marked in measure 62.

63 **8th 8-ct**

Musical score for measures 63-68. The score is for six instruments: T.D., B.D., Cab., Shk., Tamb., and W.B. Measure 63 starts with a 3-measure rest for T.D. and Cab., and a 2-measure rest for Shk. and Tamb. In measure 64, T.D. has a triplet of eighth notes, Cab. has a triplet of eighth notes, Shk. has a triplet of eighth notes, and Tamb. has a triplet of eighth notes. Measures 65-68 continue with similar rhythmic patterns, including triplets and eighth notes.

69

Musical score for measures 69-71. The score is for six instruments: T.D., B.D., Cab., Shk., Tamb., and W.B. Measures 69-71 feature a consistent rhythmic pattern where T.D., Cab., and Shk. play triplets of eighth notes, while B.D., Tamb., and W.B. play eighth notes with accents.

72 **9th 8-ct 3**

Musical score for measures 72-76. The score is for six instruments: T.D., B.D., Cab., Shk., Tamb., and W.B. Measure 72 starts with a 3-measure rest for T.D. and Cab., and a 2-measure rest for Shk. and Tamb. In measure 73, T.D. has a triplet of eighth notes, Cab. has a triplet of eighth notes, Shk. has a triplet of eighth notes, and Tamb. has a triplet of eighth notes. Measures 74-76 continue with similar rhythmic patterns, including triplets and eighth notes.

77 **10th 8-ct**

Musical score for measures 77-82. The score is for six instruments: T.D., B.D., Cab., Shk., Tamb., and W.B. Measures 77-80 feature a complex rhythmic pattern with triplets in the T.D. and Shk. parts. Measure 81 has a triplet in the Shk. part. Measure 82 has a triplet in the Shk. part. The notation includes various rhythmic values, rests, and articulation marks.

83

Musical score for measures 83-88. The score is for six instruments: T.D., B.D., Cab., Shk., Tamb., and W.B. Measures 83-87 feature a complex rhythmic pattern with triplets in the Shk. part. Measure 88 has a triplet in the Shk. part. The notation includes various rhythmic values, rests, and articulation marks.

A Full Reward (Reprise)

Ryan Malone

$\text{♩} = 60$

Ruth

Boaz

(lies down at the end of a heap of crops, and covers self with cloak)

Piano

$\text{♩} = 60$

5 (enters discreetly and kneels at his feet)

Ru.

Pno.


9 (uncovers his feet) (lies down)

Bo.


Pno.

(reaches for cloak, still asleep, to cover feet again, but cannot do it)

14 (awakens and looks at his blanket
and is startled to see a woman)

Bo. 

I fell a-sleep all a-lone... So I must ask, who are you?_


Pno. 

18 


Ru. Please, mas-ter, do not be star-tled. I am your hand-mai-den, Ruth.

Pno. 

22

Ru. 

From the re - fuge of a mo - ther Young fowls will ne-ver

Pno. 

27

Ru. 

stray, Pro - tec - ted by her fea - thers, From o - ther birds of prey. So

Pno. 

32

Ru. hide me in your gar ment, The shel-ter of your wings, The sym-bol of be-tro-thal, Re-

Pno.

38

Ru. demp-tion you can bring. With the bles-sing of this co-ve-nant Please ho-nor me, my

Pno.

43

Ru. lord, Pro-tec-tion and re-demp-tion, Bless with this full re-ward. A full re-

Pno.

49


Ru. ward, You are my full re-ward.

Bo. May God bless you for all your de-


Pno.

molto rit. ♩ = 60


55

Ru. 

Weal-thy or poor, These men held no al-lure,

Bo. 

vo-tion, For not fol-lo-wing much youn-ger men. What

Pno. 

61

Bo. 

kind-ness you've shown in the end. Yes, ve - ri-ly I am your kins-man But

Pno. 

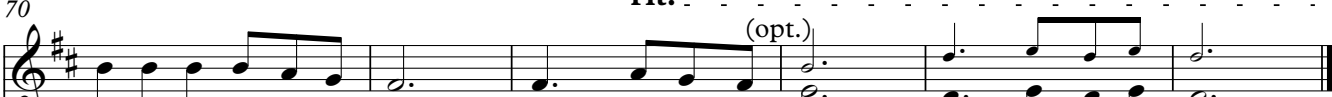
65

Bo. 

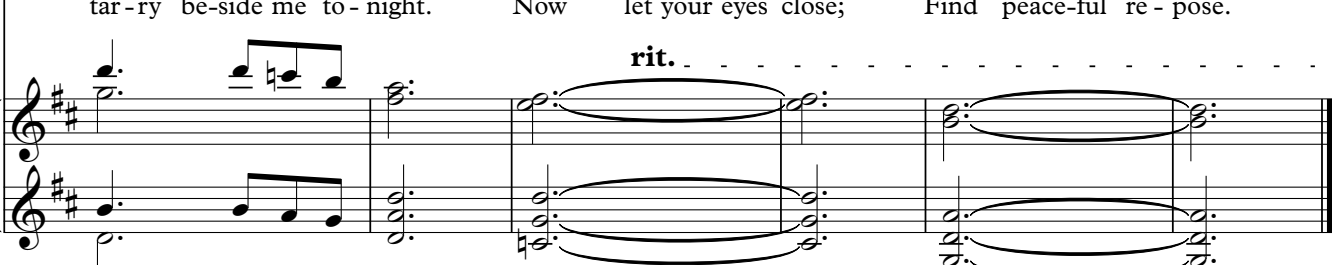
there is one nea-rer than I. I pro-mise to find If his claim is de-clined, So

Pno. 

70

Bo. 

tar-ry be-side me to - night. Now let your eyes close; Find peace-ful re - pose.

Pno. 

rit. (opt.)

You Excel Them All

Ryan Malone

Boaz

Piano

$\text{♩} = 100$

8

3

You

7

Bo.

8

are a vir-tuous wo-man, To all this truth is known, A crown to a - ny hus-band Who

Pno.

13

Bo.

8

seeks you as his own. So I will do all in my po - wer To

Pno.

17

Bo.

8

re - scue and re - deem There is no grea - ter ho - nor. No price is too ex -

Pno.

22

Bo. *treme.* *I rise to sing your prai - ses A*

Pno.

26

Bo. *bles - sing you are called: There are ma - ny vir - tu - ous daugh - ters, But*

Pno.

30 **molto rit.** $\text{♩} = 108$ $\text{♩} = 112$ $\text{♩} = 116$

Bo. *you! You ex - cel them all! Find*

Pno. **molto rit.** $\text{♩} = 108$ $\text{♩} = 112$ $\text{♩} = 116$

36

Bo. *rest be - neath my gar - ment, The shel - ter of my wings, Your in - crease I will*

Pno.

41

Bo.

nur - ture Pro - vi - ding all good things With gems I will a - dorn you, Up -

Pno.

46

Bo.

on your head a crown, Fine li - nen as your gar - ment, A gold em - broi - dered

Pno.

51

Bo.

gown; Your beau - ty will be your re - nown! As God ar - rayed His na - tion, (What

Pno.

56

Bo.

je - wels He sup - plied!) It's the ho - nor that a hus - band Be -

Pno.

60

Bo. *8* stows up - on his bride: *A ble - sing you are*

Pno.

65

Bo. *8* called: *There are ma - ny vir - tu - ous daugh - ters, But you! You ex -*

Pno.

69

Bo. *8* cel them all! *For - sa - king your*

Pno.

73

Bo. *8* fore - fa - thers, - *The coun - try of your birth, You yearn to make your*

Pno.

77

Bo. *8* chil - dren, The prin - ces of theEarth! God makes your name re -

Pno.

81

Bo. *8* mem - bered Through ev' - ry co - ming age, Ex - al - ted by all

Pno.

85

Bo. *8* na - tions, For e - ver to be praised. _____ I rise to sing your

Pno.

90

Bo. *8* prai - ses A bles - sing you are called: Yes, there are ma - ny vir - tu - ous

Pno.

94

Bo. *rall.*

daugh-*ters, But you!* You ex - cel - *rall.* them

Pno.

99 *a tempo* *senza rit.*

Bo. *all!*

Pno. *a tempo* *senza rit.*

3

END
ACT II

Entr'acte (Dance)

Ryan Malone

Act III
♩ = 69
(Scene 1: Bethlehem Gates)

Piano

Solo Treble Jig (30-bar set)

Pno.

Pno.

Pno.

21

Pno.

26

Pno.

31

Pno.

36

Pno.

41

(Slip Jig: 6 8-cts)

Pno.

45

Pno.

49

2nd 8-ct

Pno.

53

Pno.

57

3rd 8-ct

Pno.

61

Pno.

65 **4th 8-ct**

Piano score for measures 65-68. The key signature is three sharps (F#, C#, G#). The music features a complex texture with overlapping chords and melodic lines in both hands. Measure 65 has a large chord with a slur. Measure 66 has a similar chord with a slur. Measure 67 has a melodic line in the right hand and a rhythmic pattern in the left hand. Measure 68 has a melodic line in the right hand and a rhythmic pattern in the left hand.

69

Piano score for measures 69-72. The key signature is three sharps (F#, C#, G#). The music features a complex texture with overlapping chords and melodic lines in both hands. Measure 69 has a melodic line in the right hand and a rhythmic pattern in the left hand. Measure 70 has a melodic line in the right hand and a rhythmic pattern in the left hand. Measure 71 has a melodic line in the right hand and a rhythmic pattern in the left hand. Measure 72 has a melodic line in the right hand and a rhythmic pattern in the left hand.

73 **5th 8-ct**

Piano score for measures 73-76. The key signature is three sharps (F#, C#, G#). The music features a complex texture with overlapping chords and melodic lines in both hands. Measure 73 has a melodic line in the right hand and a rhythmic pattern in the left hand. Measure 74 has a melodic line in the right hand and a rhythmic pattern in the left hand. Measure 75 has a melodic line in the right hand and a rhythmic pattern in the left hand. Measure 76 has a melodic line in the right hand and a rhythmic pattern in the left hand.

77

Piano score for measures 77-80. The key signature is three sharps (F#, C#, G#). The music features a complex texture with overlapping chords and melodic lines in both hands. Measure 77 has a melodic line in the right hand and a rhythmic pattern in the left hand. Measure 78 has a melodic line in the right hand and a rhythmic pattern in the left hand. Measure 79 has a melodic line in the right hand and a rhythmic pattern in the left hand. Measure 80 has a melodic line in the right hand and a rhythmic pattern in the left hand.

81 **6th 8-ct**

Piano score for measures 81-84. The key signature is three sharps (F#, C#, G#). The music features a complex texture with overlapping chords and melodic lines in both hands. Measure 81 has a melodic line in the right hand and a rhythmic pattern in the left hand. Measure 82 has a melodic line in the right hand and a rhythmic pattern in the left hand. Measure 83 has a melodic line in the right hand and a rhythmic pattern in the left hand. Measure 84 has a melodic line in the right hand and a rhythmic pattern in the left hand.

85

Pno.

89

Pno.

$\text{♩} = 113$

93 (Hornpipe: 6 8-cts)

Pno.

96

Pno.

99 (2nd 8-ct)

Pno.

102

Pno.

3

105

Pno.

108

Pno.

(3rd 8-ct)

111

Pno.

114

Pno.

117 (4th 8-ct)



Pno.

120



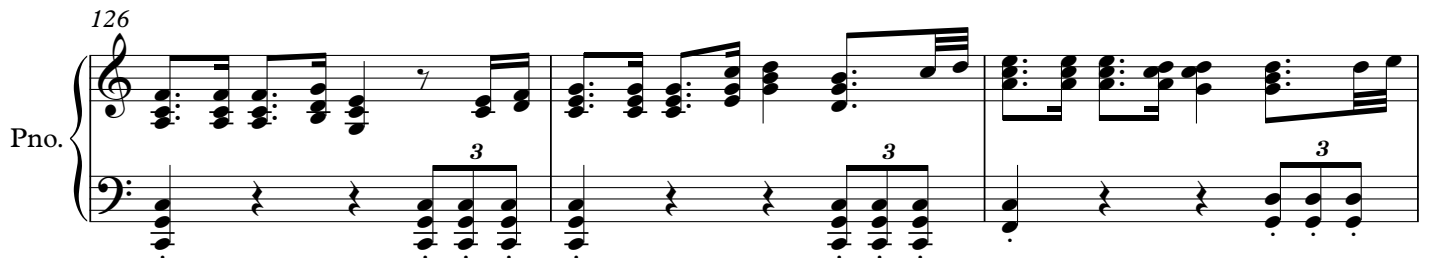
Pno.

123 (5th 8-ct)



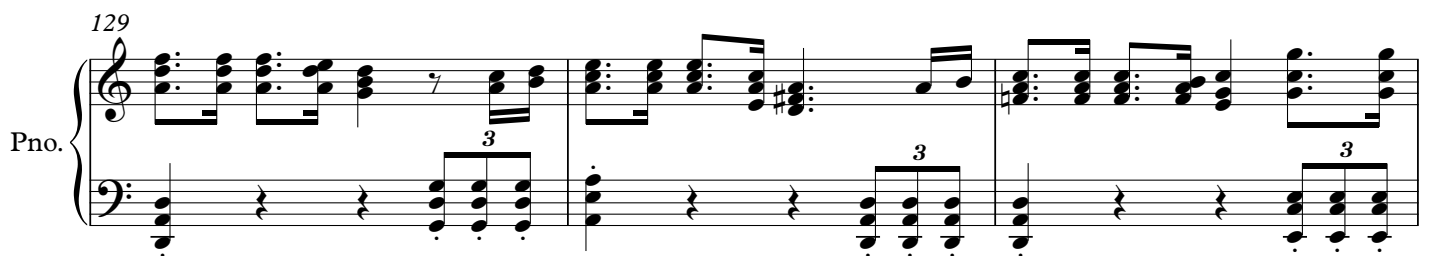
Pno.

126



Pno.

129



Pno.

132 (6th 8-ct)

Pno.

135

Pno.

138

Pno.

141 (Reel: 14 8-cts)

Pno.

147

Pno.

152 (2nd 8-ct)

Piano score for measures 152-156. The piece is in a key with three flats (B-flat major or D-flat minor) and 3/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. Measure 152 starts with a whole note chord in the right hand and a half note chord in the left hand. The system concludes with a fermata over the final notes of both hands.

157 (3rd 8-ct)

Piano score for measures 157-161. The right hand continues the melodic development with eighth notes and rests. The left hand accompaniment consists of chords and moving lines. Measure 161 ends with a double bar line and repeat dots.

162

Piano score for measures 162-166. This section includes a triplet of eighth notes in the right hand in measure 164. The left hand accompaniment features chords and moving lines. Measure 166 ends with a double bar line and repeat dots.

167 (4th 8-ct)

Piano score for measures 167-171. The right hand begins with a long, sustained note in measure 167, indicated by a large oval. The left hand accompaniment continues with chords and moving lines. Measure 171 ends with a double bar line and repeat dots.

172

Piano score for measures 172-176. The right hand features a melodic line with eighth notes. The left hand accompaniment consists of chords and moving lines. Measure 176 ends with a double bar line and repeat dots.

177 (5th 8-ct)

Pno.

181

Pno.

185 (6th 8-ct)

Pno.

189

Pno.

193 (7th 8-ct)

Pno.

197

Pno.

Musical notation for measures 197-200. The right hand features long-held chords with fermatas. The left hand has a steady eighth-note accompaniment.

201 (8th 8-ct)

Pno.

Musical notation for measures 201-204. Measure 201 is marked "(8th 8-ct)". The right hand has a melodic line with a triplet in measure 203. The left hand has a steady eighth-note accompaniment.

205 (9th 8-ct)

Pno.

Musical notation for measures 205-209. Measure 205 is marked "(9th 8-ct)". The right hand has a melodic line with triplets in measures 205 and 207. The left hand has a steady eighth-note accompaniment.

210

Pno.

Musical notation for measures 210-212. The right hand has a melodic line with a triplet in measure 211. The left hand has a steady eighth-note accompaniment.

213

Pno.

Musical notation for measures 213-216. The right hand has a melodic line with a triplet in measure 213. The left hand has a steady eighth-note accompaniment.

217 (10th 8-ct)

Pno.

223 (11th 8-ct)

Pno.

228

Pno.

233 (12th 8-ct)

Pno.

238

Pno.

(13th 8-ct)

243

Pno.

248

Pno.

(14th 8-ct)

253

Pno.

The Man Will Not Rest

Ryan Malone

Naomi

Ruth

Piano

$\text{♩} = 63$

My

Na.

Pno.

5

daugh-ter-in-law, Is that you I see there? O where have you been, And how

Na.

Ru.

Pno.

9


rit. $\text{♩} = 50$

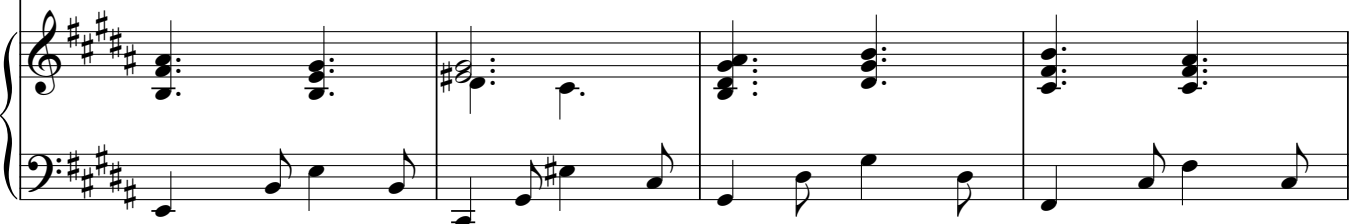
did you fare?

I went as you said to your kins-man last night, But re-

rit. $\text{♩} = 50$

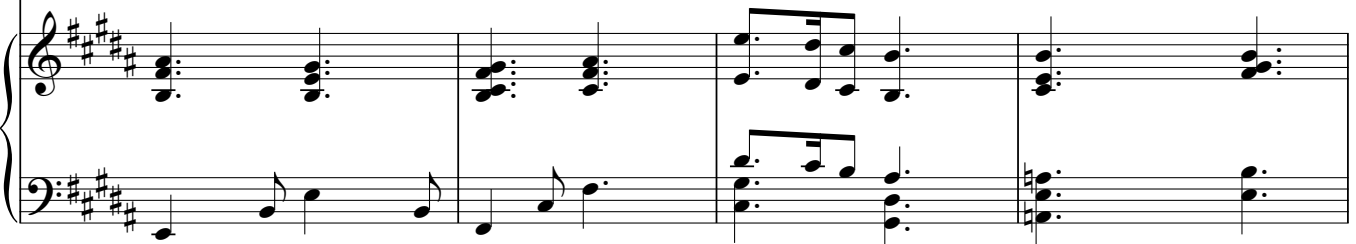
13

Ru.  demp-tion is not his to grant, Though he is our bro-ther He spoke of a - no-ther Who


Pno. 


17

Ru.  first must be of-fered this chance. He_ charged me to rest at his feet through the night, And

Pno. 

21

Ru.  he would re-solve this at dawn; Be-fore mor-ning's first glow, Be-fore a - ny could

Pno. 

25

Ru.  know, Di - scret - ly I would be with - drawn. He said:

Pno. 

rit.

rit.

28 $\text{♩} = 72$

Ru.

“Let it not be known That a wo-man slum-bered here, But do not go back emp-ty, To Na-

Pno. mf

31 (staging note: possibly 2.5 gallons)

Na.

Six mea-sures full of grain

Ru.

o-mi you will ap-pear With your shawl now filled with plen-ty, He will

Pno. mp


34 $\text{♩} = 163$

Ru.


soon go to the el-ders Our case he will ex-plain.

Pno. mp


38

Na. 


Now pa - tient-ly wait while the mat-ter is heard, And

Pno. 

42

Na. 

watch how this claim is re - solved; For the man will not rest, Till your

Pno. 


45

Na. 

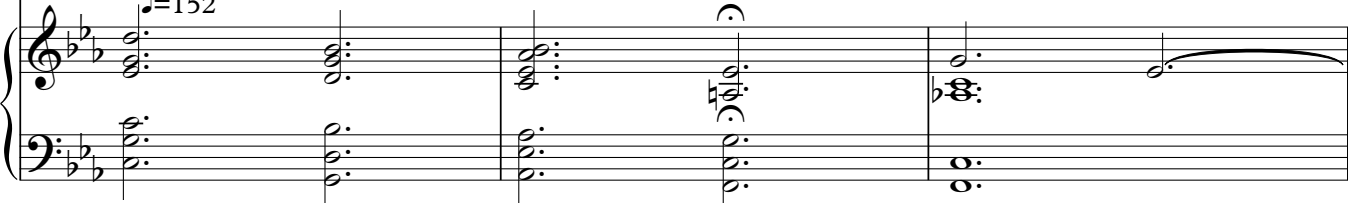
doubts are ad-dressed, Long be - fore the next sun - set will fall. This is

Pno. 

48

Na. 

one of our lives' most breath-ta - king scenes, Of four great and mar - ve-lous

Pno. 

51

Na. things: There's the way of the ea - gles on air, And how

Ru. There's the way of the ea - gles on air,

Pno.

54

Na. ser - pents on stone are con - veyed There's the way of a ship on the

Ru. And how ser - pents on stone are con - veyed There's the way of a

Pno.

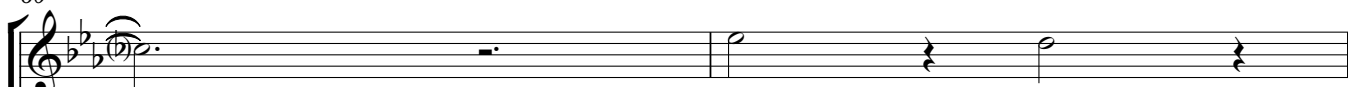
57


Na. sea, And the way of a man

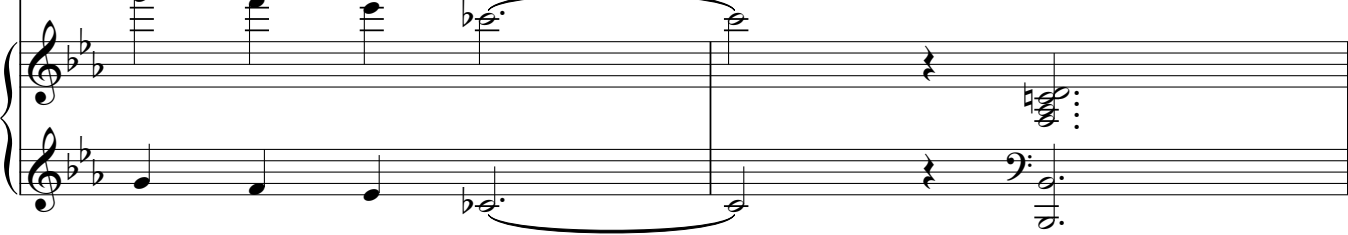
Ru. ship on the sea, And the way of a man

Pno.

60 **rit.**

Na. 
with a

Ru. 
with a

Pno. 

62 **a tempo** **rit.**

Na. 
maid.

Ru. 
maid.

Pno. 

Exchange

Ryan Malone

Boaz

Tob

Chief Elder

Piano

mf

mf

mp

$\text{♩} = 88$

El-ders of Beth-le-hem
You are fa-mi-liar with

Ch. E.

Pno.

10/20

prompt-ly draw near. Bo-az has called us as wit-nes-ses here. He seeks to set-tle a
prop - er - ty laws, E - ve - ry sta-tute and e - ve - ry clause. Land stays in fa-mi lies,

Ch. E.


Pno.

14/24

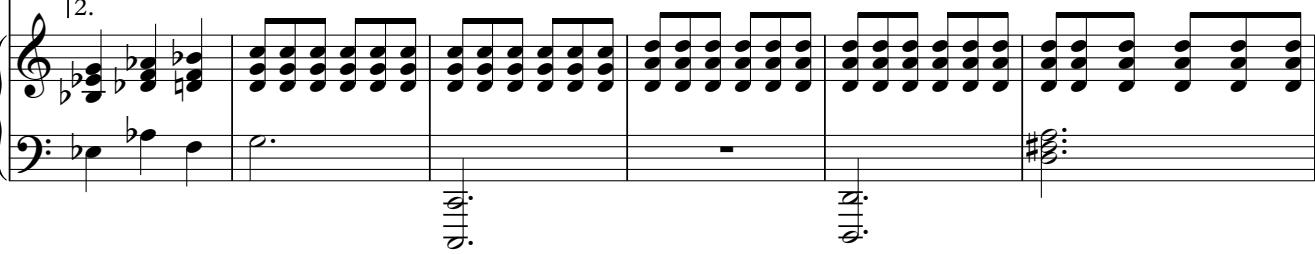
1. (Elders emerge from crowd)

wi-dow's es - tate. Mat-ters that al - ways are judged at this gate. _____
God has or - dained, Passed to the chil-dren so


26 2.

Ch. E. 

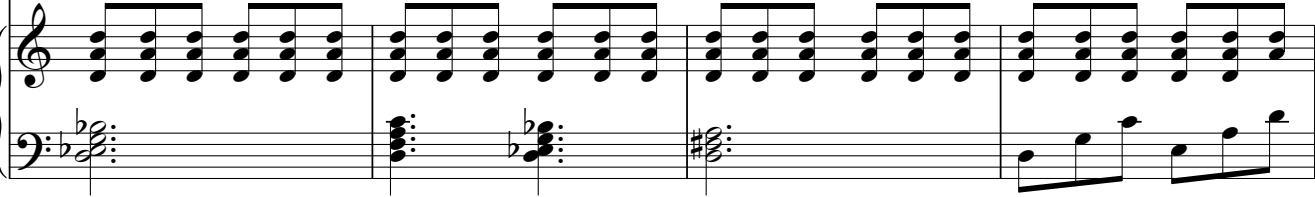
wealth is main - tained. _____ But if a man dies with-out

Pno. 


32


Ch. E. 

leav - ing an heir, His land is not once and for all un - de - clared, God said his near - est of


Pno. 

36 (spots Tob in crowd and calls him over)

Bo. 

Ch. E. 

kin was to wed The wi - dow, and bring forth a child for the dead.

Pno. 


41

Ch. E. 

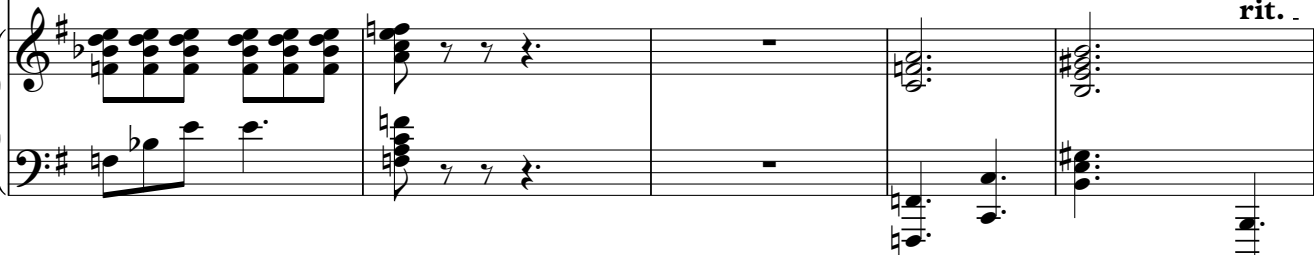
Now if the near - est of kin will re - fuse, Cus - tom says he with - draws

Pno. 

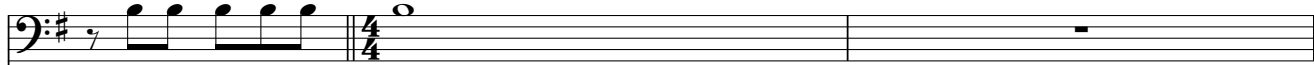
46 rit. -

Ch. E. 

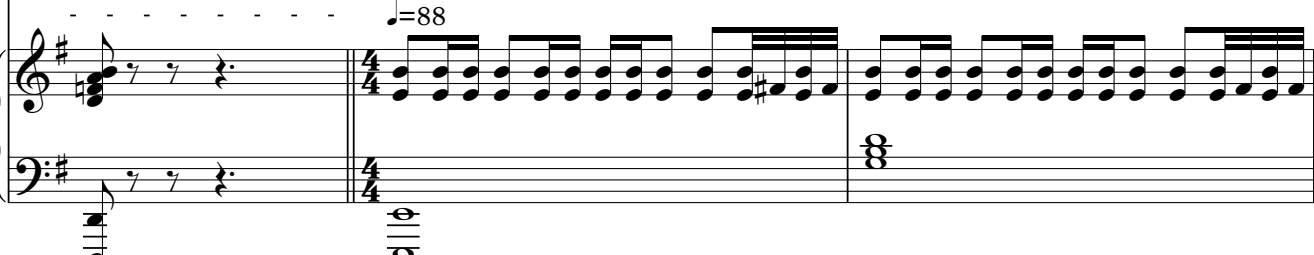
one of his shoes. Pu-blic-ly seal-ing the trans-fer of land, — Bin-ding and just, rit. -

Pno. 

51 ♩=88

Ch. E. 

it can law-ful-ly stand. ♩=88

Pno. 

54 *mp*

Bo. 

To. 

Ch. E. 


(sit) Na - o - mi as the wi - dow of our

(all Elders sit)


Pno. 

p

57 *mf*

Bo. 

bro-ther E - li - me - lech Seeks to sell the plot of land their fa - m'ly owned. And

Pno. 

60
Bo. *8* as his clos-est kin This re - demp-tion you may win, To_ all those here just make your wish-es

Pno. *mp*

63
Bo. *8* known. Bro-ther, I should al - so men-tion in the pre-sence of those here, That

Pno.

66
Bo. *8* I'm the on - ly kins-man who re-mains, In front of ev-'ry wit-ness Please

Pno.

69
Bo. *8* tell us of your in-t'rest, And if you plan to ex - e-cute your claim. *mf*

To. *mf* When Na-

Pno.

72

To. *mf*

o - mi re - turned with no wealth to her name, I knew the two choi - ces she

Pno. *mf*

75

To. *mf*

had. Ei - ther glean with the poor, Or be swayed to pro - cure A re -

Pno. *mf*

78

To. *mf*

dee - mer to pur - chase her land. Though some for - eign com - pa - nion had

Pno. *mf*

81

To. *f*

helped her to glean, She could not pay all her ex - pen - ses, This

Pno. *f*

84

To. ho-no-ra - ble deed _____ Has now fal - len to me _____ Since she

Pno.

88

To. fi-n'ly has come to her sen-ses... Let my cha-ri-ty be seen. Her

Pno. *Freely* *fp* *f*

95

Bo. *a tempo* *mf* Bro-ther,

To. land I shall re - deem.

Pno. *a tempo* *f*

99

Bo. I should al - so men - tion that the stran-ger who re - turned Was the

Pno. *mp*

101

Bo. *f*

wi-dow of Na - o - mi's child-less son, This means she shares pos-ses-sion Of the

Pno. *mf*

104

Bo.

prop - er - ty in ques - tion, And so a - no - ther bles - sing you have

Pno.

106

Bo.

won. When you buy it from Na - o - mi then you al - so buy from Ruth, No

Pno.


109

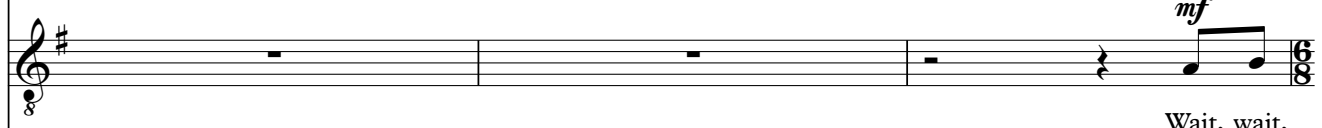
Bo.

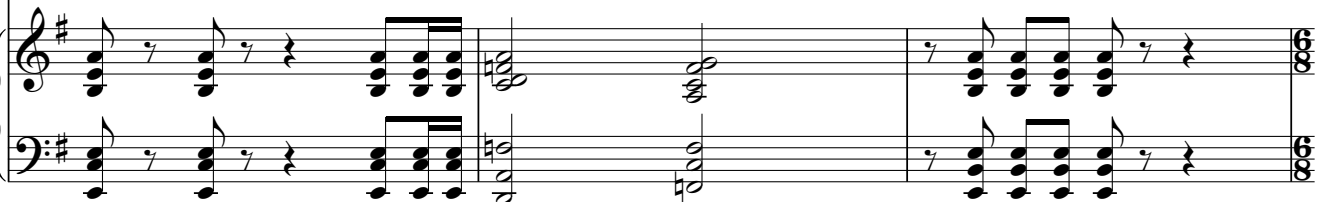
grea-ter wo-man could our fa - m'ly claim! And af - ter you two mar-ry, The

Pno.

112


Bo. 

To. 

Pno. 


115

To. 

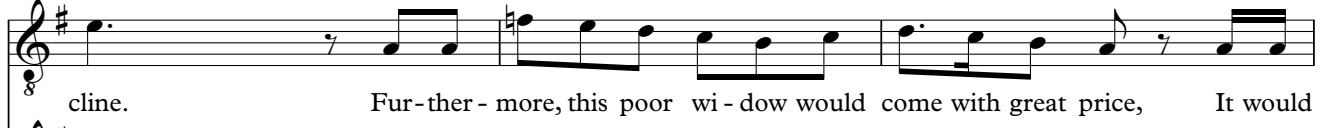
Pno. 

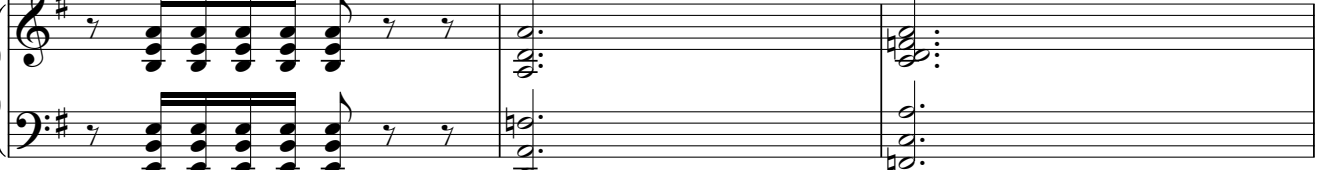
119

To. 

Pno. 

122

To. 

Pno. 

125

To. *8*

cost to pro-vide all her needs. Plus her chil - dren would drain, — All the

Pno.

129

To. *8*

pro - fit I'd gain; That would be too ma - ny mouths to feed.

Pno.

133

To. *8* *f*

But, bro - ther, it would seem This land you could re - deem. (begins to take off shoe)

Pno. *fp*

138

To. *8*

As a kins-man of great wealth, Why not buy it for — your-self? (offers shoe to Boaz)

Pno. *mf*

Witnesses

Ryan Malone

$\text{♩} = 116$
(takes Tob's shoe and holds it up for all to see) *f*

Boaz

Townspople/
Gleaners

Elders

Piano *f*

5

Bo. *f*
wit - nes - ses to - day, _____ Of all I have re - deemed, _____ The in -

Pno. *f*

11

Bo. *f*
he - ri - tance is trans - ferred, _____ What Tob did not es - teem. _____ The

Pno. *f*

17

Bo.

Pno.

23

Bo.

Pno.

29

Bo.

Pno.

35

Bo.

Pno.

41

Bo.

Pno.

46

Bo.

Pno.

52

Bo.

Pno.

56

Bo.

El.

Pno.

62

El. out - come we re - cord, This house you now re - deem, And

Pno.

66

Ppl/Gl. *f* We are wit - nes-ses to - day; And sing with one ac -

f We are wit - nes-ses to - day; And sing with one ac -

El. (Chief Elder goes to Naomi and Ruth in the crowd)

glo - ry you re-store.

Pno.

71

Ppl/Gl. cord: That he who finds a wife, _____ Finds fa-vor from the
div. _____

cord: That he who finds a wife, _____ Finds fa-vor from the

El. That he who finds a wife, _____ Finds fa-vor from the

Pno.

77

Ppl/Gl. Lord. Lord. Lord.

El. Lord. (Chief Elder brings Ruth to Boaz; Boaz gives Chief Elder Tob's shoe, who gives it back to Tob, then Tob exits.)

Pno.

83

Ppl/Gl *mf* She is a vir - tuous wo - man, To

(Elders double) *mf* She is a vir - tuous wo - man, To

Pno. *mp*

89

Ppl/Gl all this truth is known; A crown to a - ny

all this truth is known; A crown to a - ny

Pno.

95 *mf*

Bo.

Ppl/Gl
 hus - band, Who seeks her as his own; Her

Pno.

101 *mf* WIDOW:

Bo.

Ppl/Gl
 price is far a-bove all pre-cious gems, No earth-ly trea-sure can ex-ceed her

Pno.

107 *mf* CHIEF ELDER:

Bo.

Ppl/Gl
 love. For land and wealth can be in - he - ri - ted.

El.

Pno.

112

Bo. — But a pru - dent wife is from the Lord a -

Ppl/Gl ALL: But a pru - dent wife is from the Lord a -

El. — But a pru - dent wife is from the Lord a -

Pno.

117

Bo. bove. _____

Ppl/Gl bove. _____ WIDOW: *f* To Ra-chel and to Le-ah, Your

El. bove. _____

Pno. *f*

GRANDDAUGHTER:

123 *f*

Ppl/Gl
 bride may be com-pared. Her seed will build our na - tion; For this we of-fer

Pno.

FATHERLESS:

128 *f*

Ppl/Gl
 prayer: Pros - pe - ri - ty in Eph - ra - tah

STRANGER: *f*

El.
 In Beth - le - hem great fame, CHIEF ELDER: *f*

A fruit - ful womb like

Pno.

134

Ppl/Gl
 ALL: *f*
 Yes,
 ALL: *f*

El.
 ELDERS: *f* Yes,
 Ta - mar, Who fur - thered Ju - dah's name. Yes,

Pno.

141

Bo. *f*
You are wit - nes - ses to - day!

Ppl/Gl
this is what we pray. We are wit - nes - ses to - day!
(Elders double)

Pno.

147

Bo.
You are wit - nes - ses

Ppl/Gl
unison
We are wit - nes - ses
unison
We are wit - nes - ses

Pno.

154

Bo. *8*

Ppl/Gl

Pno.

to - day!

div. | to - day!

div. | to - day!

160

Bo. *8*

Ppl/Gl

Pno.

attacca

attacca

Pantomime of the Betrothal

(Dance)

Ryan Malone

(lead-in before dancing)

Piano

ff

Pno.

dim.

Pno.

(Single Jig: 8 8-cts)

mf

Pno.

2nd 8-ct

Pno.

33

40 **3rd 8-ct** **4th 8-ct**

Pno.

49

Pno.

56 **5th 8-ct**

Pno.

64 **6th 8-ct**

Pno.

71 **7th 8-ct**

Pno.

78 **8th 8-ct**

Pno.

86

Pno.

91

(Slip Jig: 8 8-cts)

Pno.

96

2nd 8-ct

Pno.

101

Pno.

106

3rd 8-ct

Pno.

111

Pno.

116

4th 8-ct

Pno.

121 5th 8-ct

Pno.

This system contains measures 121 through 124. The music is in a key with two sharps (D major or F# minor). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and moving lines. Measure 124 ends with a fermata.

125

Pno.

This system contains measures 125 through 129. The right hand continues the melodic development with some rests, and the left hand maintains a steady accompaniment. Measure 129 ends with a fermata.

130 6th 8-ct

Pno.

This system contains measures 130 through 134, marking the beginning of the 6th 8-measure cycle. The right hand has a more active melodic line with eighth notes, and the left hand features a walking bass line. Measure 134 ends with a fermata.

135 7th 8-ct

Pno.

This system contains measures 135 through 140, marking the beginning of the 7th 8-measure cycle. The right hand has a melodic line with some rests, and the left hand continues the accompaniment. Measure 140 ends with a fermata.

141

Pno.

This system contains measures 141 through 145. The right hand has a complex melodic line with many beamed notes, and the left hand has a more active accompaniment. Measure 145 ends with a fermata.

146 8th 8-ct

Pno.

This system contains measures 146 through 150, marking the beginning of the 8th 8-measure cycle. The right hand has a melodic line with a triplet in measure 149, and the left hand has a walking bass line. Measure 150 ends with a fermata.

151

Pno.



156 $\text{♩} = 116$ (Treble Reel: 4 8-cts)

Pno.




162

Pno.



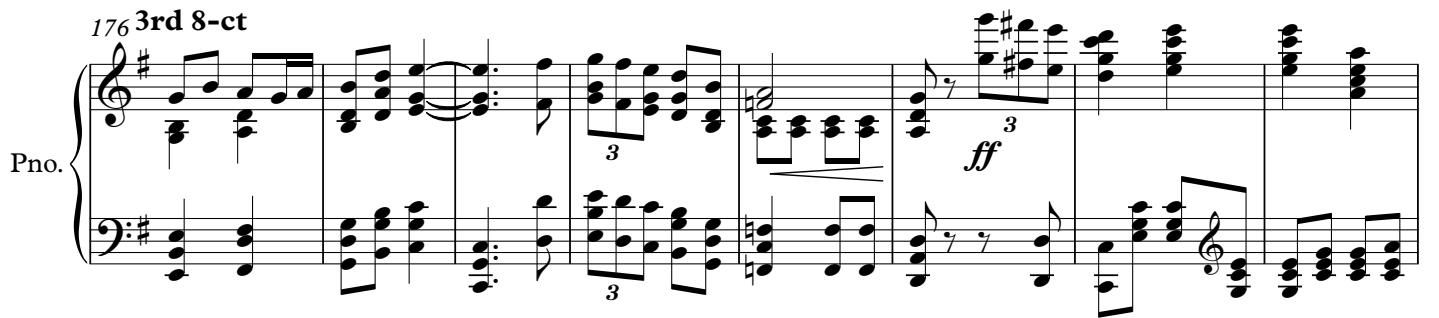
168 2nd 8-ct

Pno.



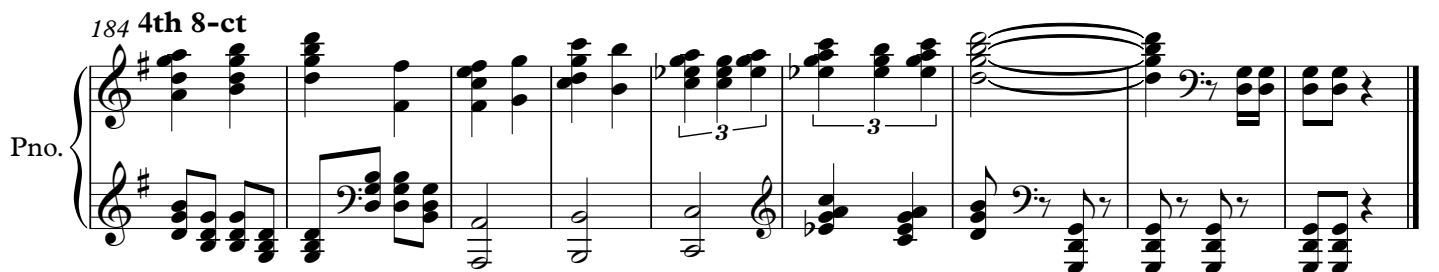
176 3rd 8-ct

Pno.



184 4th 8-ct

Pno.



Redemption

Ryan Malone

$\text{♩} = 80$

(Scene 2: Bethlehem Gates—about a year later)

Female Leads

Male Leads

CHIEF ELDER:

f

What ex-

Gleaners

Townspople/
Boaz's Servants

$\text{♩} = 80$

(Scene 2: Bethlehem Gates—about a year later)

Piano

7

M. Ld. *ci-ting news!* For a son is born,

Gl. *FATHERLESS: f* *WIDOW: f*
It's a boy? And ex-

Ppl/Srv *f* *f*
We are filled with joy! It's a boy!

f *STRANGER: f*
We are filled with joy! It ex-ceeds the glee,

Pno.

12

F. Ld. (Boaz and Ruth enter, holding Obed; Naomi follows)

Gl. ceeds the glow Of the wed-ding that we had a year a - go.

Pno. *f*

16

Pno.

21

M. Ld. *BEN: f*

Ppl/Srv

Pno.

Like a fruit - ful vine, *GATHERER SOLO: f*

REAPER SOLO: *f* Is the

Like an o - live plant

mf

25

M. Ld. *CHIEF ELDER: mf*

Ppl/Srv

Pno.

But the mo - ther who Is re-vered to - day

wife who bears What the Lord may grant.

dim.

29

M. Ld. *rit.* *♩=72*

Ppl/Srv

Pno.

Is the one to whom these bles-sings are con - veyed.

rit. *♩=72*

mp *p*

33 ALL WOMEN (Sop/Mez): *mp*
 Ppl/Srv ALL WOMEN (Alto): *mp*
 O blest is the E - ter - nal, The fa - m'ly He pro - vides, Re -
 O blest is the E - ter - nal, The fa - m'ly He pro - vides, Re -

Pno.

36
 Ppl/Srv demp-tion through a Hus-band, Sal-va-tion through a Child. In Is-rael may his name For
 demp-tion through a Hus-band, Sal-va-tion through a Child. In Is-rael may his name For

Pno.

39
 Ppl/Srv e - ver be re - nowned, And on the lips of all His prai - ses shall be
 e - ver be re - nowned, And on the lips of all His prai - ses shall be

Pno.

42 WIDOW:

Gl. And may this child sup-ply Re - ne-wal for your soul;

Ppl/Srv found. Pro-

Pno.

45

Gl. This son is born of Ruth, The

Ppl/Srv vi-sion all your days, Your nour-ish-ment when old.

Pno.

48

Gl. daugh-ter you have won;

Ppl/Srv The love she shows to you Sur - pas ses se-ven sons!

The love she shows to you Sur - pas ses se-ven sons!

Pno.



51

Gl. Her chil-dren shall a-rise, And

WIDOW/
FATHERLESS:

GRANDDAUGHTER:
Un - to the vir-tuous wo-man This pro-mise is ex-pressed:

Ppl/Srv

Pno.

55

Gl. call their mo-ther blessed.

Ppl/Srv O blest is the E - ter nal, The fa - m'ly He pro - vides, Re -

O blest is the E - ter nal, The fa - m'ly He pro - vides, Re -

Pno.

58

Ppl/Srv demp-tion through a Hus-band, Sal - va - tion through a Child.

demp-tion through a Hus-band, Sal - va - tion through a Child.

Pno.

62

CHIEF ELDER:

M. Ld. *mf* Our God is the he-ro Who streng-thens the wi-dow And

Pno. *mp*

65

M. Ld. cau-ses her house to ex - pand.

Ppl/Srv **ALL WOMEN:** *mf* For tru - ly this ba - by Is

Pno.

68

F. Ld. (Ruth hands Obed to Naomi)

Ppl/Srv born to Na-o-mi, God gives her the fruit of her hands. The ho-nor your la-bor cre-

ALL MEN: *mp*

Pno. *p*

72

Ppl/Srv ates Brings you glo - ry and praise in these gates.

Pno.

75 NAOMI: *mf* $\text{♩} = 66$

F. Ld. *mf* *cresc.*

At that first bit - ter well Ap-proached by our fa-thers, The

Ppl/Srv

Pno. *mf* *cresc.*

78 *f*

F. Ld. *f*

Lord used a branch To swee - ten the wa-ter; Now God gives my life I -

Pno. *f*

81 *mp rit. a tempo*

F. Ld. *mp rit. a tempo*

den-ti-cal fla-vor, A life giv-ing tree, A sweet smel-ling sa- vor.

Pno. *rit. a tempo*

86 *attacca*

Pno. *attacca*

One Small Seed

Ryan Malone

$\text{♩} = 76$

Female Leads

Male Leads

Company

Piano

NAOMI:

From one small seed Comes a ten-der plant With

7

Na.
Ru.

Bo.
Be.
Ch.

Pno.

roots that spring from a - rid ground;

BEN:

From one small field Comes a ten-der branch Where

11 **RUTH:**

Na. Ru. From one small child Comes a fa-mi-ly A

Bo. Be. Ch. fruits and blos-soms will a-bound.

Pno.

15

Na. Ru. na-tion in its smal-lest frame;

Bo. Be. Ch. **CHIEF ELDER:**
From one small tribe Comes a leg-a-cy From ob-

Co. **TEN ELDERS:**
From ob-

Pno.

19 **BOAZ:**

Bo. Be. Ch. scu ri-ty to great-est fame. Just like the ti-ny mus-tard seed, Thesmal-lest of the

Co. scu ri-ty to great-est fame.

Pno.

24 NAOMI:

Na. Ru. A-mong the shrubs be-comes a tree, In heights that it at-tains! O-ther

Bo. Be. Ch. grains; A-mong the shrubs be-comes a tree, O-ther

Pno.

29 *poco rit.* RUTH:

Na. Ru. gar-den plants have not been blessed With branch-es where the fowls may nest. From

Bo. Be. Ch. gar-den plants have not been blessed With branch-es where the fowls may nest. —

Pno. *poco rit.*

33 **a tempo**

Na. Ru. one small town Op-por - tu-ni-ty To join hu-ma-ni-ty as one (leads double chorus)

Co. From one small world One com-

Pno. **a tempo** From one small world One com-

38 **rit.** **rit.** mu-ni-ty Will see what lies be-yond the sun! $\text{♩} = 120$

Co. mu-ni-ty Will see what lies be-yond the sun! $\text{♩} = 120$

Pno.

43 **GATHERER SOLO:**

Co. A lit-tle seed In a hum - ble plot In a mo - dest town May not

Pno.

47

Co. seem a lot. REAPER SOLO: Is des-tined to great-ly ex-

Pno.

51

Co. pand! FATHERLESS: The Lord a-bides In the day of small things WIDOW: And the

STRANGER:

Pno.

pand! In the wi-dow's_ mite

55

Co. wealth it brings (add FATHERLESS) For the wi - dow's mite Is the earn-est of more The in-

ALL GLEANERS:

Pno.

For the wi - dow's mite Is the earn-est of more The in-

58

ALL:

Co. he-ri-tance God has in store! From One small seed One small grain In

Pno.

62

Co. boun ti-ful fields And bound-less ter-rain One small seed, When un - con-strained Brings

Pno.

66

Co. li - mit - less yield, And end - less gain

Pno.

70

REAPER SOLO:

Co. This mea - ger start Some - one might des - pise For it

Pno.

73

GATHERER SOLO:

Co. What can - not be seen Is too
can't be seen By hu - man eyes.

Pno.

76

Co. small to per-ceive: All the glo-ry it soon will a-chieve! For a-ny-thing las-ting, ma-

ALL:

Pno.

80

Bo. Be. Ch. BOAZ: Be - gins in the smal-lest of ways,

Co. jes-tic and vast Each jour-ney is born with a

Pno. jes-tic and vast Each jour-ney is born with a

84

Na.
Ru.

Bo.
Be.
Ch.

Co.

Pno.

JOIN CHORUS:

E - ter - ni - ty starts with to - day! With

sin - gu - lar step E - ter - ni - ty starts with to - day! With

87

Co.

Pno.

One small seed One small grain In boun - ti - ful fields And

One small seed One small grain In boun - ti - ful fields And

90

Co. bound-less ter-rain One small seed, When un - con-strained Brings li-mit-less yield,

Pno.

94

Bo. Be. Ch. CHIEF ELDER: But the place where we

Co. GRANDDAUGHTER: And end-less gain! It's not the place we de-part

Pno.

NAOMI:

98

Na. Ru. 

Bo. Be. Ch. 

Co. 

Pno. 


go. But the size that we grow. _____


Not the size that we start,

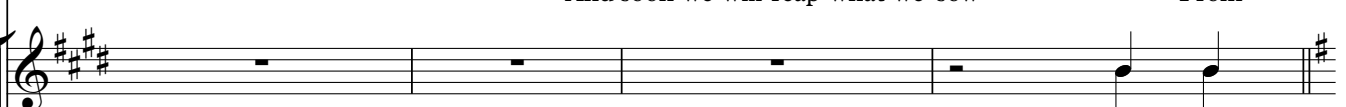
CHIEF ELDER:

The

102

Na. Ru. 

Bo. Be. Ch. 

Co. 

Pno. 

fruits are be-gin-ning to show; And soon we will reap what we sow From

(add RUTH) ALL JOIN CHORUS:

(add BOAZ, BEN) ALL JOIN CHORUS :

And soon we will reap what we sow From

So from

So from

106

Co.

One small seed One small grain In boun-ti - ful fields And bound-less ter-rain

Pno.

110

Co.

One small seed, When un - con-strained Brings li-mit-less yield, And end-less

Pno.

Dance Break
(Treble Reel: 22 8-cts)

114

Co. gain!

Pno. gain!

Dance Break
(Treble Reel: 22 8-cts)

118/126

2nd/4th 8-ct

122/130

1. 2.

133

5th 8-ct

6th 8-ct

139

7th 8-ct

144 **8th 8-ct**

Pno.

149 **9th 8-ct** **10th 8-ct**

Pno.

154 **11th 8-ct**

Pno.

159 **12th 8-ct**

Pno.

164 **13th 8-ct**

Pno.

169 **14th 8-ct**

Pno.

173 15th 8-ct

Piano score for measures 173-176. The piece is in a key with three sharps (F#, C#, G#) and a common time signature. The right hand features a complex, rhythmic pattern of chords and eighth notes, while the left hand provides a steady accompaniment of chords. A fermata is placed over the final measure of this system.

177 16th 8-ct

Piano score for measures 177-180. The right hand consists of a dense, repetitive chordal texture, while the left hand continues with a similar accompaniment pattern.

181 17th 8-ct 18th 8-ct

Piano score for measures 181-185. The right hand shows a mix of chordal textures and melodic lines. The left hand maintains a consistent accompaniment. A fermata is present over the final measure of the system.

186 19th 8-ct

Piano score for measures 186-191. The right hand features a more active melodic line with eighth notes, while the left hand provides a steady accompaniment.

192 20th 8-ct 21st 8-ct

Piano score for measures 192-197. The right hand has a sparse texture with many rests, while the left hand continues with a steady accompaniment.

198 22nd 8-ct

Piano score for measures 198-203. The right hand features a triplet of eighth notes in the first measure. The left hand continues with a steady accompaniment.

204

ALL:

Co. It's not the place we de-part Not the size that we

Pno. 5 5

But the place where we go.

208

Co. start, The fruits are be - gin-ning to

Pno. 7 3

But the size that we grow.

212

Co. show; And_ soon we will reap what we sow From One small seed

Pno. 3 3 3

And_ soon we will reap what we sow From One small seed

216

Co.

One small grain In boun-ti-ful fields And bound-less ter-rain One small seed, When

Pno.

220

Co.

un - con-strained Brings li - mit-less yield, And end-less gain!

Pno.

224

Co. So that we may suc-ceed. And it all be-gins with one
 God gives all that we need And it all be-gins with one

Pno.

229

Na. small seed!
 Ru. small seed!

Bo. small seed!
 Be. small seed!
 Ch. small seed!

Co. small seed!

Pno.

END
 ACT III