

Song of Ruth

Ruth I: 16-17

David N. Childs

Very slowly and deliberately

Piano *p*

Moderato ♩ = c. 94

mf

soprano *mf*
En - treat me not to

alto *mf*
En - treat me not to

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15 *mf*

S leave you, or to re - turn from fol - low - ing you; en -

A leave you, or to re - turn from fol - low - ing you; en -

T *mf*

B *mf*

Or to re - turn from fol - low - ing you;

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18 *mp*

treat me not to leave you, _____ or to re - turn from fol - low - ing

treat me not to leave you, _____ or to re - turn from fol - low - ing

mp

Or to re - turn from fol - low - ing

mp

Or to re - turn from fol - low - ing

p

22

mf

you. En - treat me not to leave you, or to re-

mf

you. En - treat me not to leave you, or to re-

mf

you. En - treat me not to leave you, or to re-

mf

you. En - treat me not to leave you, or to re-

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26

turn from fol - low - ing you; en - treat me not to

turn from fol - low - ing you; en - treat me not to

turn from fol - low - ing you; en - treat me not to

turn from fol - low - ing you; en - treat me not to

29

*mp**mp**mp**mp*

leave you,

or to re - turn from fol - low - ing you.

leave you,

or to re - turn from fol - low - ing you.

leave you,

or to re - turn from fol - low - ing you.

leave you,

or to re - turn from fol - low - ing you.

mp

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33

*mf**mf**mf**mf**mp*

Where you go I will go, and where you

Where you go I will go, and where you

Where you go I will go, where you

Where you go I will go, where you

36

lodge I will lodge; Your peo - ple shall be my

lodge I will lodge; Your peo - ple shall be my

lodge I will lodge; Your peo - ple shall be my

lodge I will lodge; Your peo - ple shall be my

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39

peo - ple, and your God shall be my God; your

peo - ple, and your God shall be my God; your

peo - ple, and your God shall be my God; your

peo - ple, and your God shall be my God;

42

God shall be my God. En - treat me not to

God shall be my God. En - treat me not to

God shall be my God. En - treat me not to

En - treat me

mf *dim.* *mf*

mf *dim.* *mf*

mf *dim.* *mf*

mf *dim.* *mf*

mf *dim.* *mf*

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46

leave you, or to re - turn to fol - low - ing you; en -

leave you, or to re - turn to fol - low - ing you; en -

leave you, or to re - turn to fol - low - ing you; en -

not to leave you, or to fol - low you; en -

mf *dim.* *mf*

49

mp 3 3

treat me not to leave you, or to re - turn from fol-low-ing

treat me not to leave you, or to re - turn from fol-low-ing

treat me not to leave you, or to re - turn from fol-low-ing

treat me not to leave you, or to re - turn from fol-low-ing

mp

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53

you.

you.

you.

you.

p *rit.* δ^{00-1}

57 **Slower** *p* *accel.*

Where you die I will die, and there will I be bur-ied, Where you *accel.*

Where you die I will die, and there will I be bur-ied, Where you *accel.*

Where you die I will die, and there will I be bur - ied, Where you *accel.*

Where you die I will die, and there will I be bur - ied, Where you

Slower *p* *accel.*

61 **Tempo II (Moderato)** *mf*

lie; where you lie;

lie; where you lie;

lie; where you lie;

lie; you lie; where you lie;

Tempo II (Moderato) *mf* *mp*

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Musical score for piano introduction. The score is in G major (one sharp) and 4/4 time. It begins with a piano (*p*) and ritardando (*rit.*) marking. The tempo changes to **Tempo II (Moderato)**. The piece concludes with a piano (*p*) marking.

Musical score for vocal and piano accompaniment. The score is in G major (one sharp) and 4/4 time. It begins at measure 67. The tempo is marked **Slower** and the dynamics are *mp*. The lyrics are: "me, and more al - so, if an - y - thing but". The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand. The piece concludes with a piano (*p*) marking and a **Slower** tempo marking.

71

Very slow Tempo II (Moderato)

death parts me from you. _____

death parts me from you. _____

death parts me from you. _____

death parts me from you. _____

Very slow Tempo II (Moderato)

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Tempo I

rit. *p*

rit. *ppp*