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# Ruth: A Bible Storatorio

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RUTH: A BIBLE STORATORIO

by

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A project submitted in partial fulfillment  
of the requirements of the University Scholars Program

Seattle Pacific University

2017

Approved \_\_\_\_\_

Date \_\_\_\_\_

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## Introduction

“Ruth: A Bible Storatorio” is a combination of a narrated bible story and sung oratorio, designed for youth and adults alike to perform and enjoy. It emphasizes the theme of welcoming the stranger into a loving, God-honoring community. The Bible Storatorio contains multicultural folk tunes as well as original songs, arranged and composed for choral and solo songs, set to the charming text of the book of Ruth. It is quite natural that I was inspired to write this Bible Storatorio as an undergraduate honors project at Seattle Pacific University, since it combines several of my interests and passions as a Christian and as a musician: the book of Ruth with its sweet story of love and loyalty, the King James Version of scripture with its beautiful literary style, folk songs from countries around the world, and composing and arranging music for choral and solo singing.

I enjoyed the process of collecting folk songs for this project. I sifted through library collections to find and listen to CD’s of Jewish and Israeli folk music, I flipped through delightfully illustrated children’s books with collections of Spanish and Korean folk songs, I browsed online recordings of Iranian Farsi worship songs, and I also looked back into my own memory to select Chinese and Taiwanese songs that my Taiwanese mother had taught me growing up. Some of the folk songs I arranged were ones I had sung in choirs myself: such as the Jewish song *Shalom Chaverim*, the Romanian Christmas carol used for “In Bethlehem.” Others are more well known, as in the Irish folk tune known best in the song “Danny Boy.” No matter what source these songs come from, they are representations of the rich music from unique cultures. In my arrangements, I sought to keep the songs as close as possible to the original contexts in which I found them, including the musical meters and style of accompaniments. As often as I could, I also matched the topic and meaning of the folk song lyrics in its original language with the topic and meaning of the new Ruth lyrics that I set to the music. I would encourage future directors of this Storatorio to research the musical origin and context of these multicultural folk songs. This will allow performers to better appreciate the unique meaning and beauties of these songs from cultures other than our own.

When I was the composing original songs in this Storatorio, my songwriting process was primarily guided by the scriptural text. I kept the song lyrics as close as I could to the scriptural text, only paraphrasing when necessary for the sake of musical rhythm and rhyme. Two of my favorite melodies that I composed for the Storatorio— “Grace in Your Eyes” and “I Cannot Redeem It”— were inspired directly by the poetic King James text. Although I drew from several different Bible translations to write the lyrics of the Storatorio songs, I primarily drew from the King James version. I dearly love the Old English of the King James text. It is the version I grew up with, and the one I still prefer to read even today in 21<sup>st</sup> century life. I believe it is beneficial especially for young people today to study and appreciate the rich literature of the 18<sup>th</sup> century. Instead of shying away from the Old English with its outdated or difficult-to-read terminology, I believe future directors of this Storatorio should help young people learn and embrace the unfamiliar language of this beautiful text.

I chose the book of Ruth as the composition material for several reasons. Ruth is one of my favorite female characters in the Bible, because of her courage, loyalty, humility, and virtuous character. I connect personally to the story of Ruth, and can easily compare some of the relationships between characters in the story with relationships in my own life. It has themes that are valuable for a Christian community to learn and apply. There is much to learn about intergenerational relationships in the book— the old and the young helping each other for mutual

benefit. For example, Ruth works to support Naomi, and Naomi gives Ruth helpful advice to gain a husband. Too often, our society and even our churches have separated youth from older generations in everything from education to entertainment, and we miss out on beautiful rewards of intergenerational community. This Bible Storatorio is designed so that both adults and youth can perform it together, and enjoy an intergenerational experience through rehearsing and performing this musical production. The music is simple enough even for children to learn, yet the content and meaning is spiritually engaging even for adults. I would encourage future performers to recruit a mix of ages rather than a single age group for the performance.

I also was deeply drawn to the grace-filled conversations throughout the story. Each song in this Storatorio is based on meaningful words spoken by the characters to one another, in both personal conversations or speeches to a group of people. There is much that Christians can learn about how to speak to one another as a God-honoring and hospitable community. For example, Naomi, Boaz, and Ruth all bring Lord's name into their conversations and bless others in the Lord's name, both in hard times and in joyous times, in daily interactions and in important community events. The rich (Boaz) and the poor (Ruth) alike converse with humility and courtesy. However, it is very important to recognize that these characters did not simply use kindness and godliness in speech, but also in action. They practiced *hesed*, the Hebrew term for the kind of faithful and active love that God Himself demonstrates to mankind, in their daily interactions— choosing to remain in a loving relationship instead of leaving for a better personal opportunity (Ruth); providing work and food to those in need (Boaz); using one's own power and wealth to protect the vulnerable from harm and exploitation (Boaz); inviting a foreigner to share a meal and become part of a group (Boaz and reapers); seeking and planning ways to provide long-term economic stability for another person (Naomi); promptly and responsibly handling business and personal transactions (Boaz); coming as a community alongside individuals to rejoice with them or support them in important events (Women and Elders of the city). While learning the music of this Storatorio, it is important also to discuss the valuable life applications we can learn from the content of the lyrics.

My hope with *Ruth: A Bible Storatorio* is twofold: first that that it will allow adults and youth in Christian communities to grow spiritually, encouraging each other to actively practice *hesed* in daily interactions, being especially aware of the vulnerable foreigner in their community; and second that it will allow the performers to appreciate and value songs from foreign cultures, and consequently value and love individuals from those and other cultures that are other than their own. As issues regarding immigration and refugees create tension in our present politics and society, we will do well as Christians to look to the scriptural model we find in the book of Ruth, with its characters welcoming and caring for the foreigner among them, and remember that Ruth the foreigner herself became the ancestor of Jesus Christ in God's story of salvation.

Lydia Chaffee

# **Ruth: A Bible Storatorio**

**Lydia Chaffee**

Composed June 2016- 2017

## **Script and Songs**

### **Main Roles:**

- Ruth (solos)
- Boaz (solos)
- Naomi (solos)

### **Supporting Roles:**

- Elimelech (reading only)
- Mahlon & Chilion (reading only)
  - Orpah (duet with Ruth)
  - Servant (duet with Boaz)
  - Kinsman (duet with Boaz)
  - Woman (Solo with Women)
- Choir. Subgroups: Women, Reapers, Elders/City Gate

### **Instrumentation:**

- Band: Piano, Guitar, Bass, optional drums
- Other: Tambourine (opening, closing, and transition between acts),  
Flute, Erhu (or violin), Folk Guitar

## **List of Songs:**

### **Act I**

1. In Bethlehem (Choir- All)
2. Return to Your Homes (Naomi, Ruth/Orpah, Choir- All)
3. Ask Me Not (Ruth)
4. Why Call Me by My Name (Naomi, Choir- Women)

### **Act II**

5. Let Me Go (Ruth, Naomi, Choir- All)
6. The Lord be with You (Boaz, Choir- All)
- 7./8. My Daughter, Come (Servant, Boaz, Ruth, Choir- Reapers)  
Grace in Your Eyes (Ruth, Boaz)
9. Come Dip Your Bread (Boaz, Reaper solos, Choir- Reapers)
10. Let Her Glean (Boaz)
11. Where Did You Work? (Naomi, Ruth)

### **Act III**

12. Go Now, My Daughter (Naomi, Ruth)
13. All That You Say To Me (Ruth, Choir- Women, Children)
14. Now Art Thou Blessed (Boaz)
15. Sit Still, My Daughter (Naomi, Choir- Women)

### **Act IV**

16. I Cannot Redeem It (Boaz, Kinsman)
- 17./18. Ye All Are Witnesses (Boaz)  
We All Shall Be Thy Witnesses (Choir- Elders & All)
19. Blessed Be the Lord (Solo Woman, Choir- Women)
20. In Bethlehem: Reprise (Choir- All)

# **Ruth: A Bible Storatorio**

Lydia Chaffee 2017

## **Act I**

**Elimelech:** Now it came to pass in the days when the judges ruled, that there was a famine in the land.

And a certain man of Bethlehemjudah went to sojourn in the country of Moab, he, and his wife, and his two sons.

And the name of the man was Elimelech,

**Naomi:** and the name of his wife Naomi,

**Mahlon and Chilion:** and the name of his two sons Mahlon and Chilion,

**All Family:** Ephrathites of Bethlehemjudah.

**Choir:** (1. IN BETHLEHEM)



# 1. In Bethlehem

Romanian Christmas Carol Tune

Arr. Lydia Chaffee

Vocals

Tambourine

Vox.

Tamb.

Vox.

Tamb.

Vox.

Tamb.

Vox.

Tamb.


(Reprise)

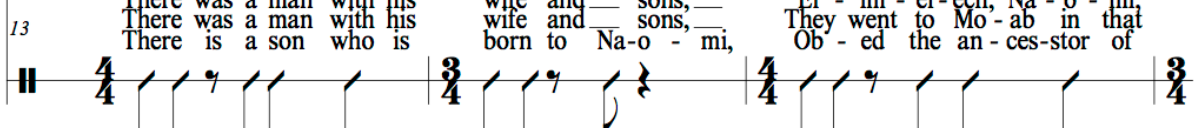
1. In Beth - le - hem, in Beth - le - hem,  
 2. In Beth - le - hem, in Beth - le - hem,  
 3. In Beth - le - hem, in Beth - le - ham,

in Beth - le - hem Ju - dah, There was a man,  
 in Beth - le - hem Ju - dah, There was a fam - ine,  
 in Beth - le - hem Ju - dah, There is a son


there was a man in Beth - le - hem Ju - dah.  
 there was a fam - ine in Beth - le - hem Ju - dah.  
 there is a son in Beth - le - hem Ju - dah.

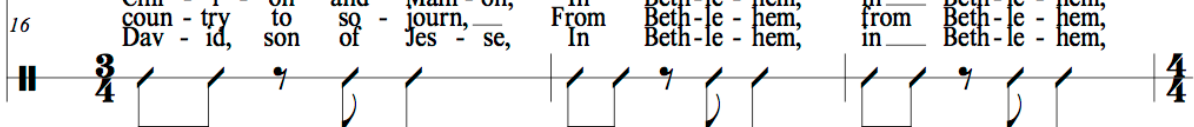
13

Vox.    
 There was a man with his wife and sons, El - im - el - ech, Na - o - mi,   
 There was a man with his wife and sons, They went to Mo - ab in that   
 There is a son who is born to Na - o - mi, Ob - ed the an - ces - stor of


Tamb.    
 13

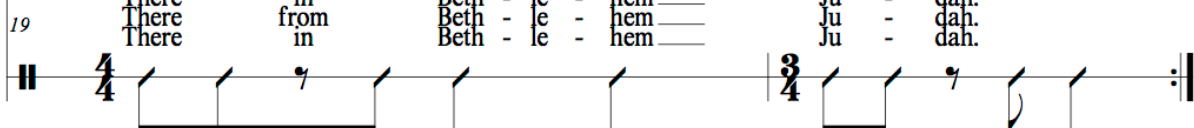
16

Vox.    
 Chil - i - on and Mahl - on, In Beth - le - hem, in Beth - le - hem,   
 coun - try to so - journ, From Beth - le - hem, from Beth - le - hem,   
 Dav - id, son of Jes - se, In Beth - le - hem, in Beth - le - hem,

Tamb.    
 16

19

Vox.    
 There in Beth - le - hem Ju - dah.   
 There from Beth - le - hem Ju - dah.   
 There in Beth - le - hem Ju - dah.

Tamb.    
 19

Verses 1, 2 Storatorio beginning

Verse 3 Storatorio ending. Choir hums melody during Boaz text:  
 "Now these are the generations... and Jesse begat David."

Coda: On final chorus, Choir repeats in echoes first 8 measures. Then end unison on last 2 measurs.

**Elimelech:** And they came into the country of Moab, and continued there.

**Naomi:** And Elimelech Naomi's husband died; and she was left, and her two sons.

**Mahlon and Chilion:** And they took them wives of the women of Moab;

**Orpah:** the name of the one was Orpah,

**Ruth:** and the name of the other Ruth:

**All Family:** and they dwelled there about ten years.

**Mahlon/Chilion:** And Mahlon and Chilion died also both of them;

**Naomi:** and the woman was left of her two sons and her husband.

Then she arose with her daughters in law, that she might return from the country of Moab: for she had heard in the country of Moab how that the LORD had visited his people in giving them bread.

Wherefore she went forth out of the place where she was,

**Orpah/Ruth:** and her two daughters in law with her;

**Naomi/Orpah/Ruth:** and they went on the way to return unto the land of Judah.

**Naomi:** Go, return each to her mother's house: the LORD deal kindly with you, as ye have dealt with the dead, and with me.

**Naomi:** (2. RETURN TO YOUR HOME)

## 2. Return to Your Home

Israeli Folk Tune "Shalom Chaverim"

Arr. Lydia Chaffee

Dm

Naomi Solo

1. Re - turn to your home, re - turn to your home, re -  
 2. The Lord grant each that ye find rest, find  
 3. Why would you come, my daught - ers dear, why  
 4. The hand of the Lord, the hand of the Lord, op -

4  
 turn, re - turn, And may the Lord deal kind - ly with thee, Re - turn, re -  
 rest, find rest, Find rest in a hus - band's home a with gain, Find rest, find  
 would you come? I have no sons as hus - bands for you, Re - turn, re -  
 9 pos - es me, My lot is far more bit - ter than yours, the hand of the

1  
 All Choir 2 3

turn. Re - turn to your home, re - turn to your home, re - turn, re - turn, And  
 rest.  
 turn.  
 14 Lord.

14  
 may the Lord deal kind - ly with thee, Re - turn, re - turn.

18 Orpah/Ruth Descant (during vs. 2 chorus)

Sure - ly we will re - turn with you

22  
 To your peo - ple.

Naomi solo on verses 1-4.

All Choir on Choruses:

1. after verse 1: unison through
2. after verse 2: singing 4-part round, then humming 4-part round during Naomi/Ruth/Orpah text  
 "Then she kissed them/And they lifted up their voice, and wept"
3. after text: continue humming 4-part round, with Naomi singing melody and Ruth/Orpah descant  
 "Surely we will return with you/To your people."
4. after verse 3: continue humming 4-part round, during Naomi text:  
 "Turn again, my daughters, go your way; for I am too old to have an husband...  
 ...nay, my daughters."
5. after verse 4: singing quietly in 4-part round. End with Naomi's text: "Behold, they sister-in-law...  
 ... return thou after thy sister-in-law."

*Naomi (spoken AFTER VERSE 2 CHORUS): Then she kissed them;*

*Ruth/Orpah: and they lifted up their voice, and wept.*

*(CONTINUE CHORUS>> VERSE 3)*

*Naomi (spoken AFTER VERSE 3): Turn again, my daughters, go your way; for I am too old to have an husband. If I should say, I have hope, if I should have an husband also to night, and should also bear sons;*

*Would ye tarry for them till they were grown? would ye stay for them from having husbands? nay, my daughters.*

*(TO VERSE 4)*

**Orpah/Ruth:** And they lifted up their voice, and wept again:

**Orpah:** and Orpah kissed her mother in law;

**Ruth:** but Ruth clave unto her.

**Naomi:** Behold, thy sister in law is gone back unto her people, and unto her gods: return thou after thy sister in law.

**Ruth:** (3. ASK ME NOT)

### 3. Ask Me Not to Depart

Taiwanese Song Tune "Bang Chun Hong"

Arr. Lydia Chaffee

The musical score is written in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. It consists of four staves of music with lyrics underneath. The first staff begins with a repeat sign. The lyrics are: "Ask me no - t to de - part, Ask me no - t to leave,". The second staff starts at measure 5 and contains the lyrics: "Plead me not to re - turn from thee, oh Plead me not to leave!". The third staff starts at measure 9 and contains two lines of lyrics: "1. Where you go there I will go, Where you lodge I'll lodge," and "2. Where you die there I will die, There my grave shall be,". The fourth staff starts at measure 13 and contains the lyrics: "Thine own peo - ple Shall be mine, And thy God my God." and "May the Lord do thus to me, though death part you and me.".

Ask me no - t to de - part, Ask me no - t to leave,

5 Plead me not to re - turn from thee, oh Plead me not to leave!

9 1. Where you go there I will go, Where you lodge I'll lodge,  
2. Where you die there I will die, There my grave shall be,

13 Thine own peo - ple Shall be mine, And thy God my God.  
May the Lord do thus to me, though death part you and me.

Erhu or Violin  
intro: mm. 1-8  
inter: mm. 13-16  
post: mm. 13-16

**Naomi:** When she saw that she was steadfastly minded to go with her, then she left speaking unto her.

**Naomi/Ruth:** So they two went until they came to Bethlehem.

**Naomi:** And it came to pass, when they were come to Bethlehem, that all the city was moved about them,

**City:** Is this Naomi?

**Naomi:** Call me not Naomi, call me Mara:

**Naomi:** (4. WHY CALL ME BY MY NAME?)



# 4. Why Call Me By My Name?

Lydia Chaffee

Naomi Solo

1. The Al-might-y God has af-flic-ted me, Why  
 2. (I) left home full in the beg-in-ning, And the

call me by my name, Na-o-mi? El Shad-dai, my God has dealt  
 Lord has brought me back, with-out a sing-le thing, El Shad-dai, my God has dealt

tes-ti-fied ag-ainst me, Why call me by my name, Na-o-mi? (Why  
 bit-ter-ly with me, Why call me by my name, Na-o-mi? (Why

call me by my name, Na-o-mi, Why call me by my name, Na-  
 call me by my name, Na-o-mi, Why call me by my name, Na-

o-mi?) Where is its pleas-ant-ness when all I have is bit-ter-ness? Why  
 o-mi?) Where is its pleas-ant-ness when all I have is bit-ter-ness? Why

call me by my pleas-ant name, Na-o-mi?  
 call me by my pleas-ant name, Na-o-mi?

Call me Mar-a, Mar-a for the bit-ter-ness in my heart. Why

call me by my pleas-ant name, Na-o-mi?

**Naomi:** So Naomi returned,

**Ruth:** and Ruth the Moabitess, her daughter in law, with her, which returned out of the country of Moab:

**Naomi/Ruth:** and they came to Bethlehem in the beginning of barley harvest.

## **Act II**

**Boaz:** And Naomi had a kinsman of her husband's, a mighty man of wealth, of the family of Elimelech; and his name was Boaz.

**Ruth:** (5. OH, LET ME GO NOW)



## 5. Oh, Let Me Go Now

9

G D A

daught-er, Go, my daught-er, to some-bo-dy's field, — where you find

daught-er, Go my daught-er, to some-bo-dy's field, — where you find

12

D D/A G D

grace — Oh, my daught-er, Go, my daugh-ter, glean the

grace, — Oh, my daught-er, Go, my daught-er, glean the

15

D A D Fine

ears of grain, — in that place. Oh let me

ears of grain, — in that place

1. Ruth and Naomi solos without choir
  2. Ruth and Naomi with choir echoes and chorus
- Coda: repeat chorus to "Fine"

**Ruth:** And she went, and came, and gleaned in the field after the reapers: and her hap was to light on a part of the field belonging unto Boaz, who was of the kindred of Elimelech.

**Servant:** And, behold, Boaz came from Bethlehem, and said unto the reapers,

**Boaz:** The LORD be with you.

**Reapers:** The LORD bless thee.

**Boaz/Reapers:** (6. THE LORD BLESS YOU)

# 6. The Lord Bless You

Optional Accompaniment

Lydia Chaffee

**Boaz Solo begins each Call**

*Cmaj7* *Fmaj7* *Cmaj7* *Fmaj7*

Call 1 The Lord be with you! The

Response 1 The Lord bless you!

Call 2 The Lord be with you! The

Response 2 The Lord bless you!

Call 3 The Lord be with you! The

Response 3 The Lord bless you!

Boaz Ending Solo May the Lord God of

**Choir joins Call**

*Cmaj7* *Fmaj7* *Cmaj7* *Fmaj7*

1 Lord be with you! The Lord be with you! The

2 Lord be with you! The Lord be with you! The

3 Lord be with you! Lord be with you! The

(Boaz) Is - ra - el, be with you and ble - ss

The musical score is written in 4/4 time and consists of several parts. It begins with a Boaz solo introduction, followed by three call-and-response pairs. Each call is a Boaz solo, and each response is a choir part. The score includes chord markings (Cmaj7 and Fmaj7) and lyrics for each part. The final section is a Boaz solo ending with the lyrics 'Is - ra - el, be with you and ble - ss'.

2

### 6. The Lord Bless You

9 Cmaj7 Fmaj7

Lord be with you! (The)

The Lord bless you!

Lord be with you! (The)

The Lord bless you!

Lord be with you! (The)

The Lord bless you!

you.

Detailed description: The image shows a musical score for a six-part vocal setting of 'The Lord Bless You'. It consists of six staves, each with a treble clef. The first staff begins with a Cmaj7 chord and contains the lyrics 'Lord be with you! (The)'. The second staff begins with an Fmaj7 chord and contains the lyrics 'The Lord bless you!'. The third and fifth staves have the same lyrics as the first staff, while the fourth and sixth staves have the same lyrics as the second staff. The music is written in a simple, melodic style with various note values and rests. The score concludes with a final chord on the word 'you.' in the sixth staff.

Boaz begins each call as a solo, with appropriate responses following. As new calls and responses are established, the previous calls and responses are continued by the choir. By the end all six parts are sung together.  
Coda: Boaz sings Ending Solo while choir holds the last chord on the word "you."

**Servant:** Then said Boaz unto his servant that was set over the reapers,

**Boaz:** Whose damsel is this?

**Servant:** It is the Moabitish damsel that came back with Naomi out of the country of Moab:

**Servant:** (7. MY DAUGHTER, COME & 8. GRACE IN YOUR EYES)





## 7. My Daughter Come

12 Bm A D/A

make a scene, do thee no harm, She has come and stayed, a de-ter-mined maid, on-ly to  
moth-er too, You left your home, your nat-ive shore, for a

(above text)

15 E/G# A7

rest-ing drink what a while in the shade Boaz: My  
peo-ple the you knew not have be-fore, to Boaz: "May the Lord" My  
My

1st time Boaz Solo

2nd: Reapers

3rd: Ruth Solo

18 D G/D D

daught-er come, and hear what I will say,  
Lord, may I find fav-or in thy sight,  
daught-er come, and hear what I will say,

21 D C

Go not from hence, and go not thou a -  
Thou hast com-fort-ed thy maid and shown no  
Go not from hence, and go not thou a -

24 A A7 D

way, Glean in my field, and  
spite, Thou hast spok-en kind-ly  
way, Glean in my field, and

7. My Daughter Come

27 G/D D

with my maids ab - ide, Keep thine  
 to thy hum - ble maid, Though -  
 with my maids ab - ide, Keep thine

30 D G/D A7

eyes on where the reap - ers guide.  
 I do not des - erve thine aide! to Ruth 2nd "Why have I"  
 eyes on where the reap - ers guide.  
 Grace In Your Eyes"

33 1. Ruth, 2. Boaz, 3. Ruth/Boaz

to vs. 2 Reapers to Ruth "Why have I" Why should I find  
 May the Lord re -

36 A G F#m G A D

grace in your eyes, that you should take know - ledge of me?  
 ward your deeds, and give you a full re - ward.

39 G A Bm A G F#m

Why should the I find grace in your eyes, that  
 May the Lord re - ward your deeds, and

## 7. My Daughter Come

41 Gmaj7 A D

you give should you take a know - ledge of re - ward. For Un - der

43 G A Bm G2/A

I God's wings am you a have stran come to - ger, trust, for un - der

45 D G F#m D

I God's wings am you a have stran come to - ger, trust, for come to

47 D Bm Gmaj7

I trust in am the Lord - ly God a of for - eign - er, Why May the

49 Em7 A

should I find re - grace ward in your eyes? to Boaz vs. 3 deeds. to Ruth Chorus "My lord"

End: Ruth/Boaz "May the Lord"

**Boaz:** At mealtime come thou hither, and eat of the bread, and dip thy morsel in the vinegar.

**Boaz:** (9. COME DIP YOUR BREAD)

# 9. Come Dip Your Bread

Band Accompaniment

Lydia Chaffee

**Lively** E E **Chorus**

Come dip — your bread in-to the wine with me, — come dip your

bread in - to the wine with me, — Oh, — Come dip — your

bread in - to the wine with me, — come dip your bread in - to the

wine with me, —

**Fine** **Boaz/Reaper Solos**

1. When the meal - time comes ar - ound,  
 2. Join the reap - ers, don't ab - stain,  
 3. Come al - ong, eat to your fill,

sit your - self right on the ground,  
 pass al - ong the loaf roas - ted grain,  
 have some grafn left ov - er still,

All choir unison on chorus.

Option to sing only first half of chorus between verses (first 8 measures of chorus, ommitting "Oh").

Coda: repeat chorus as many times as desired, add clapping off-beats and invite audience to join in.

**Ruth:** And she sat beside the reapers:

**Boaz:** and he reached her parched corn,

**Ruth:** and she did eat, and was sufficed, and left.

And when she was risen up to glean, Boaz commanded his young men, saying,

**Boaz:** (10. LET HER GLEAN)





**Ruth:** So she gleaned in the field until even, and beat out that she had gleaned: and it was about an ephah of barley.

And she took it up, and went into the city:

**Naomi:** and her mother in law saw what she had gleaned:

**Ruth:** and she brought forth, and gave to her that she had reserved after she was sufficed.

**Naomi:** (11. WHERE DID YOU WORK TODAY?)

# 11. Where Did You Work Today?

Korean Folk Tune "Doraji"

Arr. Lydia Chaffee

E $\flat$   $\text{♩} = 72$

1. Where did you work to - day, where did you glean to - day,  
2. This is the man's name, this is the man's name,  
3. He is a kins - man, he is a kins - man,

Rolling smoothly like 8th notes in 3/4 time

5  
bles - sed be the man that took know - ledge of thee.  
his name is Bo - az whom I worked with to - day.  
5 Bo - az is a man near of kin un - to us.

Flute

Piano

Fl.

Pno.

The musical score is set in a key with two flats (B-flat and E-flat) and a common time signature. It consists of three staves. The top staff is a vocal line with lyrics: "Ah - - - a a h." The middle staff is for the Flute (Fl.), and the bottom staff is for the Piano (Pno.), which is written in grand staff notation. The piano accompaniment features sustained chords in the right hand and a simple bass line in the left hand.

Vs. 1 Naomi

Vs. 2 Ruth

Before Vs. 3 Naomi spoken text while instruments continue:

"Blessed be he of the LORD, who hath not left off his kindness to the living and to the dead.

The man is near of kin unto us, one of our next kinsmen."

Vs. 3 Naomi/Ruth duet

**Ruth:** He said unto me also, Thou shalt keep fast by my young men, until they have ended all my harvest.

**Naomi:** It is good, my daughter, that thou go out with his maidens, that they meet thee not in any other field.

**Ruth:** So she kept fast by the maidens of Boaz to glean unto the end of barley harvest and of wheat harvest; and dwelt with her mother in law.

### **Act III**

**Naomi:** My daughter, shall I not seek rest for thee, that it may be well with thee? And now is not Boaz of our kindred, with whose maidens thou wast? Behold, he winnoweth barley to night in the threshingfloor.

**Naomi/Ruth:** (12. GO NOW, MY DAUGHTER)

# 12. Go Now, My Daughter

Chinese Folk Song

Arr. Lydia Chaffee

Naomi Solo

1. Go now, my daught - er, wash thy - self,  
 2. Thou then must wait to show thy - self,

5 Go Wait and then an un - oint til thee the now prop - there - fore, time,

9 Get thee down to the thresh - ing floor, oh,  
 Wait un - til the man has eat - en,

13 Down to the man meal at the thresh - ing floor.  
 Eat - en his meal and drunk his wine.

Ruth Solo

17 "I will go now to the floor, oh,  
 I will wait till he has eat - en,

21 down to the man meal at the thresh - ing floor."  
 Eat - en his meal and drunk his wine."

Erhu intro/inter/post: mm. 17-24 "I will go now"

Optional piano accompaniment: play roots and 5ths without 3rds

**Naomi:** And it shall be, when he lieth down, that thou shalt mark the place where he shall lie, and thou shalt go in, and uncover his feet, and lay thee down; and he will tell thee what thou shalt do.

**Ruth:** (13. ALL THAT YOU SAY TO ME)

# 13. All That You Say To Me

Two-Part Round

Lydia Chaffee

Melody

1 2

All that you say to me, I will do accordingly,

Harmony

All for thee, All for thee,

5

All that you say to me, I will do accordingly.

All for thee, All for thee.

1. Ruth Melody
2. Ruth Melody in a round with All
3. All Melody and Harmony
4. All Melody and Harmony in a round (repeat 2 or more times)

**Ruth:** And she went down unto the floor, and did according to all that her mother in law bade her.

**Boaz:** And when Boaz had eaten and drunk, and his heart was merry, he went to lie down at the end of the heap of corn:

**Ruth:** and she came softly, and uncovered his feet, and laid her down.

**Boaz:** And it came to pass at midnight, that the man was afraid, and turned himself:

**Ruth:** and, behold, a woman lay at his feet.

**Boaz:** Who art thou?

**Ruth:** I am Ruth thine handmaid: spread therefore thy skirt over thine handmaid; for thou art a near kinsman.

**Boaz:** (14. NOW ART THOU BLESSED)



# 14. Now Art Thou Blessed of the Lord

Irish Folk Tune  
Arr. Lydia Chaffee

1. Now art thou bless - ed of the Lord my daught - er, For thou hast  
2. Now it is true, I am thy near - kins - man, And yet is

3 shown thy kind-ness ev - en more, Thou hast not sought or go - ne aft - er  
there a kins-man near - er still, Re - main this night, and in the

6 young men, though they be rich, or though they be poor, And now my  
morn - ing, If he will do his part then it is well, But if this

9 daught - er be thou not af - raid, I will do all that thou dost re -  
kins - man will not do his part, Then shall I per - form the part to

12 quire, For all the cit - y of my peo - ple, they know the  
thee, I will re - deem thee as the Lord liv - eth, Now lay thee

15 val down - or - ous the worn - an ing you are.  
down un - til the morn - ing we see.

Folk guitar or piano broken chord accompaniment

**Ruth:** And she lay at his feet until the morning: and she rose up before one could know another.

**Boaz:**

(to all) Let it not be known that a woman came into the floor.

(to Ruth) Bring the vail that thou hast upon thee, and hold it.

**Ruth:** And when she held it,

**Boaz:** he measured six measures of barley, and laid it on her:

**Ruth:** and she went into the city.

And when she came to her mother in law, she said,

**Naomi:** Who art thou, my daughter?

**Ruth:**

(to all) And she told her all that the man had done to her.

(to Naomi) These six measures of barley gave he me; for he said to me, Go not empty unto thy mother in law.

**Naomi:** (15. SIT STILL MY DAUGHTER)

# 15. Sit Still, My Daughter

Lydia Chaffee

**Slowly and peacefully** ♩ = 120

1st time Naomi,  
2nd time Women

C G/B Am C/G F C/E F G

Sit still my daught - er, un - til you know how the mat - ter will fall,

Women harmony

Sit still, my daught - er, un - til you know how the mat - ter will fall,

Piano

3 C G/B Am C/G F G7 C

Sit still my daught - er, be still, be still. The

Sit still my daught - er, be still be still.

3

Pno.

## **Act IV**

**Boaz:** Then went Boaz up to the gate, and sat him down there: **Kinsman:** And, behold, the kinsman of whom Boaz spake came by;

**Boaz:** Ho, such a one! turn aside, sit down here.

**Kinsman:** And he turned aside, and sat down.

**Boaz:** And he took ten men of the elders of the city, and said, Sit ye down here.

**Elders:** And they sat down.

**Boaz** (to Kinsman): Naomi, that is come again out of the country of Moab, selleth a parcel of land, which was our brother Elimelech's:

And I thought to advertise thee, saying, Buy it before the inhabitants, and before the elders of my people. If thou wilt redeem it, redeem it: but if thou wilt not redeem it, then tell me, that I may know: for there is none to redeem it beside thee; and I am after thee.

**Kinsman/Boaz:** (16. I CANNOT REDEEM IT)



## 16. I Cannot Redeem It

17 Eb/G Ab Bb

self, Lest I mar mine own in-her-i-tance, Re-deem thy-self my right as is

21 Eb Bb/D Cm Bb Ab/C Ab Bb Eb/Bb

fit-ting in thy sight, for I can-not re deem. I can-not re-deem it for my-

25 Eb/G Ab Eb

self, Lest I mar mine own in - her - t - tance.

28 Eb Eb/Bb Eb

Kinsman I can-not re-deem it for my - self,

Boaz On the day you buy the piece of land, Make the pur - chase from Na-o-mi's

31 Eb/G Ab Bb Eb Bb/D Cm

Lest I mar mine own. Al-so paid, Mo-ab - it-ess maid,

hand, You will have al - so paid for the Mo-ab-it - ess maid, To

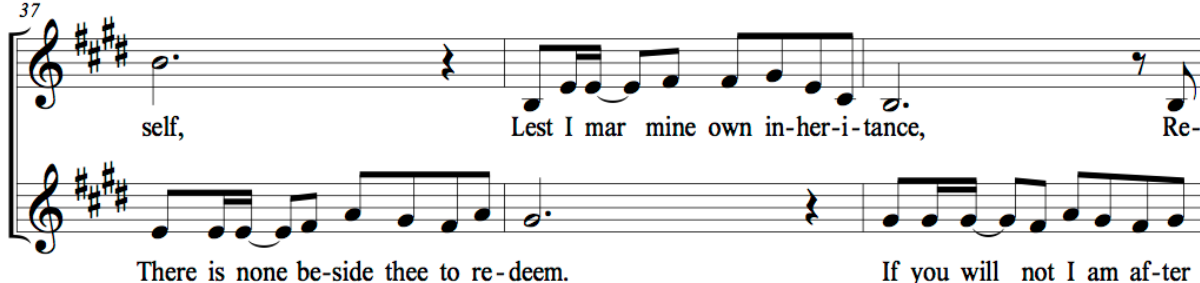
16. I Cannot Redeem It

34 Ab/C Ab Bb B7 E/B



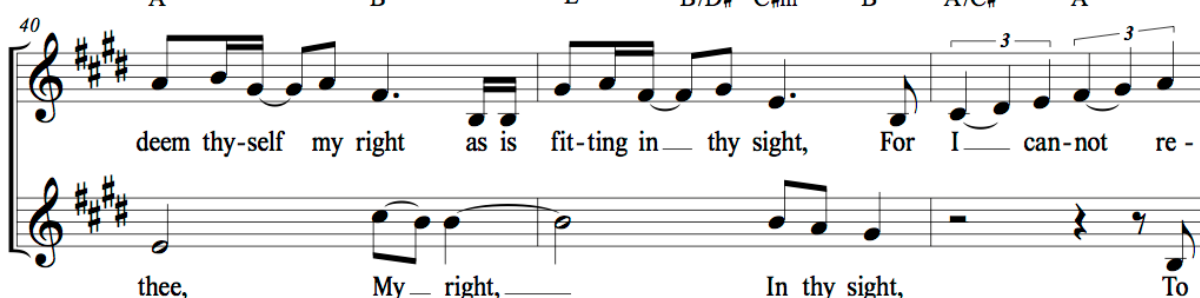
I can - not re - deem! I can-not re-deem it for my-  
raise up the name of the dead.

37 E E/B E



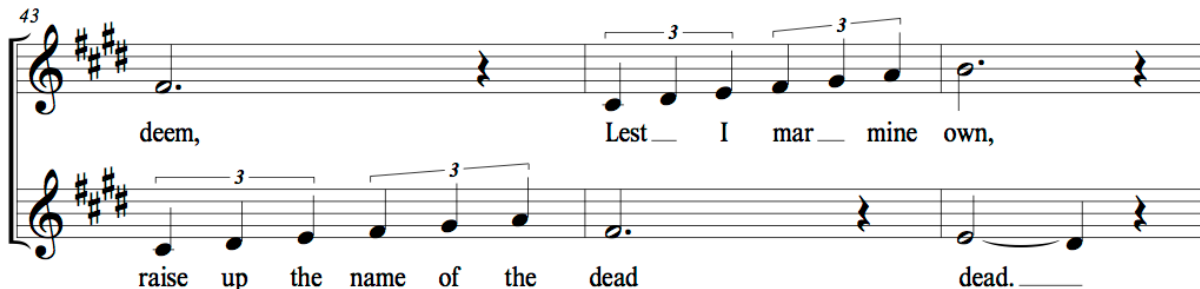
self, Lest I mar mine own in-her-i-tance, Re-  
There is none be-side thee to re-deem. If you will not I am af-ter

40 A B E B/D# C#m B A/C# A



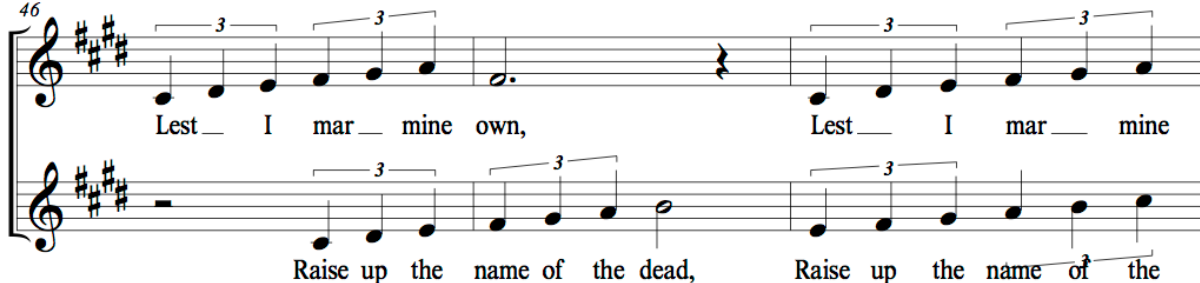
deem thy-self my right as is fit-ting in thy sight, For I can-not re -  
thee, My right, In thy sight, To

43 B A/C# C#m B/D#



deem, Lest I mar mine own,  
raise up the name of the dead dead.

46 A/C# C#m B A C#m



Lest I mar mine own, Lest I mar mine  
Raise up the name of the dead, Raise up the name of the

16. I Cannot Redeem It

49 B/D# E/B E/G# E

own. Mine own in-her-i-tance, Mine own in-her-i-tance.

dead, On his in-her-i-tance, On his in-her-i-tance.

53 Em C D

57 D/A D/A D/F#

I can-not re-deem it for my-self, Lest I mar mine own in-her-i-

61 D

tance. \_\_\_



**Boaz:** Now this was the manner in former time in Israel concerning redeeming and concerning changing, for to confirm all things; a man plucked off his shoe, and gave it to his neighbour: and this was a testimony in Israel.

**Kinsman:** Buy it for thee. So he drew off his shoe.

**Boaz [unto the elders, and unto all the people]:**

Ye are witnesses this day, that I have bought all that was Elimelech's, and all that was Chilion's and Mahlon's, of the hand of Naomi.

Moreover Ruth the Moabitess, the wife of Mahlon, have I purchased to be my wife, to raise up the name of the dead upon his inheritance, that the name of the dead be not cut off from among his brethren, and from the gate of his place: ye are witnesses this day.

**Boaz:** (17. YE ALL ARE WITNESSES & 18. WE ALL SHALL BE THEY WITNESSES)

## 17. Ye All Are Witnesses, 18. We All Shall Be Thy Witnesses

Israeli Folk Tune "Adon Olam" with Farsi Worship Tune "Lord, You Know" (خداوندا تو آگاهی)

Arr. Lydia Chaffee

Verse 1, 2 Boaz Solo, Verse 3, Choir

Cm Ab

1. 2. Ye all are wit - ness - es this day, Ye all are wit - ness -  
3. We all are wit - ness - es this day, We all are wit - ness -

Choir "ahh" on vs. 2 (men only)

5 Bb Cm G/B Cm Fm/C Cm Fm/C Cm

es this day, that I have tak - en Ruth as wife, have tak - en Ruth the  
es this day, the Lord es - tab - lish Ju - dah's name, in Eph - ra - tah and

9 G Cm Fine Cm7

**Choir "We All Shall Be Thy Witnesses"**

Mo - ab - ite. We all shall be thy wit - ness - es, We all shall  
Beth - le - hem.

We all shall be thy wit - ness - es, We all shall

13 Fm7 G7

be thy wit - ness - es, And may the Lord, build up thine house, in Eph - ra -  
be thy wit - ness - es, And may the Lord, build up thine house, in Eph - ra -

Before second Chorus choir speaks text during instrumental accompaniment:

"We are witnesses. The LORD make the woman that is come into thine house like Rachel and Leah, which two did build the house of Israel: and do thou worthily in Ephratah, and be famous in Bethlehem: And let thy house be like the house of Pharez, whom Tamar bare unto Judah, of the seed which the LORD shall give thee of this young woman."

End with choir singing vs. 3 to Fine.

17 Cm7 C7 Fm7 Bb7

tah and Beth - le - hem, And may this wom - an Ruth thy wife, Who now has  
tah and Beth - le - hem, And may thy wife,

21 Ebmaj7 Abmaj7 G7

come in-to thy life bec-ome the moth - er of the seed, which now the  
in thy life of the seed,

25 Cm7 C7 Fm7 Bb7

Lord shall give to thee, And may the Lord build up thine house, in Eph - ra -  
Lord shall give to thee, And build thine house,

29 Ebmaj7 Abmaj7 G7

tah, and Beth - le - hem, We all shall be thy wit - ness -  
Beth - le - hem, We all shall be thy wit - ness -

32 Cm

es, We all shall be thy wit - ness - es.  
es, We all shall be thy wit - ness - es.

**Boaz:** So Boaz took Ruth,

**Ruth:** and she was his wife:

**Boaz:** and when he went in unto her, the LORD gave her conception,

**Ruth:** and she bare a son.

**Solo Woman:** And the women said unto Naomi,

**Choir-Women/Solo Woman:** (19. BLESSED BE THE LORD ALMIGHTY)

**Solo Woman** (spoken after VERSE 2, while women hum the chorus melody):

For thy daughter in law, which loveth thee, which is better to thee than seven sons, hath  
born him.

# 19. Blessed Be the Lord Almighty

Spanish Folk Tune "A La Nanita"

Lydia Chaffee

## Chorus

All Women *Dm*



Blest be the Lord, blest be the Lord, blest be the Lord Al - might - y,



There is a son - born to-day, a son - born to-day to Na - o - mi.

Solo Woman



1. Bless the Lord the Al - might - y, He hath not left thee,  
2. He shall re - store thee, Cher - ish, a - dore thee,



He hath not left thee, He hath re - deemed thee,  
Che - rish and a - dore thee, Nour - ish, re - store thee,

All Women



May the Lord be the glor - y, Is - ra - el's glor - y,  
May the Lord be the glor - y, Is - ra - el's glor - y,



May the Lord be the glor - y, Is - ra - el's glor - y.  
May the Lord be the glor - y, Is - ra - el's glor - y.

Note: Women Sing Chorus with repeat at beginning and end of song, but only once between verses.

**Naomi:** And Naomi took the child, and laid it in her bosom, and became nurse unto it.

**Solo Woman:** And the women her neighbours gave it a name, saying,

**All Women:** There is a son born to Naomi;

**Solo Woman:** and they called his name Obed:

he is the father of Jesse, the father of David.

**Choir:** (1. IN BETHLEHEM Vs. 3)

**Boaz:** (AFTER VERSE 3)

*(Spoken) Now these are the generations of Pharez: Pharez begat Hezron,*

*And Hezron begat Ram, and Ram begat Amminadab, And Amminadab*

*begat Nahshon, and Nahshon begat Salmon, And Salmon begat Boaz, and*

*Boaz begat Obed, And Obed begat Jesse, and Jesse begat David.*

# 1. In Bethlehem

Romanian Christmas Carol Tune

Arr. Lydia Chaffee

Vocals

Tambourine

Vox.

Tamb.

Vox.

Tamb.

Vox.

Tamb.

4

4

7

7

10

10

(Reprise)


1. In Beth - le - hem, in Beth - le - hem,  
 2. In Beth - le - hem, in Beth - le - hem,  
 3. In Beth - le - hem, in Beth - le - ham,

in Beth - le - hem, Ju - dah, There was a man,  
 in Beth - le - hem, Ju - dah, There was a fam - ine,  
 in Beth - le - hem, Ju - dah, There is a son

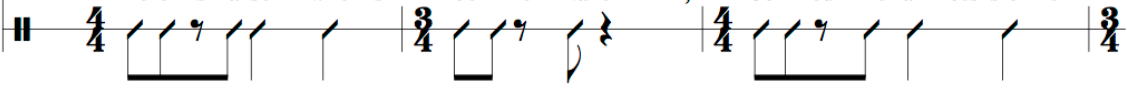
there was a man in Beth - le - hem Ju - dah.  
 there was a fam - ine in Beth - le - hem Ju - dah.  
 there is a son in Beth - le - hem Ju - dah.

## 1. In Bethlehem


13

Vox. 

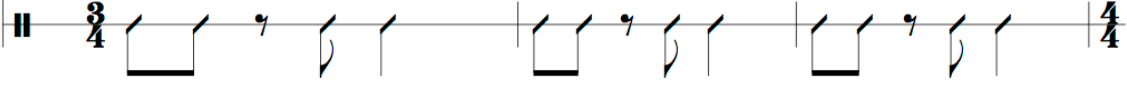
13 There was a man with his wife and sons, El - im - el - ech, Na - o - mi,  
There was a man with his wife and sons, They went to Mo - ab in that  
There is a son who is born to Na - o - mi, Ob - ed the an - ces - tor of

Tamb. 


16

Vox. 

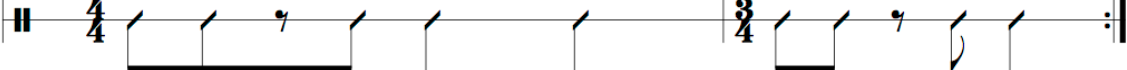
16 Chil - i - on and Mahl - on, In Beth - le - hem, in Beth - le - hem,  
coun - try to so - journ, From Beth - le - hem, from Beth - le - hem,  
Dav - id, son of Jes - se, In Beth - le - hem, in Beth - le - hem,

Tamb. 

19

Vox. 

19 There in Beth - le - hem Ju - dah.  
There from Beth - le - hem Ju - dah.  
There in Beth - le - hem Ju - dah.

Tamb. 

Verses 1, 2 Storatorio beginning

Verse 3 Storatorio ending. Choir hums melody during Boaz text:

"Now these are the generations... and Jesse begat David."

Coda: On final chorus, Choir repeats in echoes first 8 measures. Then end unison on last 2 measures.



## Appendix: List of folk song, melody, language, and lyrics sources

### 1. In Bethlehem (also 20. In Bethlehem- Reprise)

*În Betleem azi E o mare minune* (“Tonight, in Bethlehem, a great miracle has occurred”)

Traditional Romanian Christmas Carol. Romanian.

Lyrics based on Ruth 1:1-2, 4:17

### 2. Return to Your Home

*Shalom Chaverim* (“Goodbye, Dear Friends”)

Israeli Folk Song. Hebrew.

Lyrics based on Ruth 1:8-13

### 3. Ask Me Not to Depart

望春風/Bang Chun Hong (“Longing for the Spring Breeze” 1933).

<https://www.youtube.com/watch?v=WJy93zskV6Q>

Taiwanese Hokkien song, composer: Teng Yu-hsien, words: Lee Lim-chhui.

Taiwanese/Hokkien.

Lyrics based on Ruth 1:16-17

### 4. Why Call Me By My Name?

Original music by Lydia Chaffee, 2015

Lyrics based on Ruth 1:20-21

### 5. Oh, Let Me Go Now

*Every Time I Feel the Spirit*

African American Spiritual. English.

Lyrics based on Ruth 2:2

### 6. The Lord Bless You

Original music by Lydia Chaffee, 2016

Lyrics based on Ruth 2:4

### 7. My Daughter, Come

*Erets Hacarmel* (“The Land of Carmel”). <https://www.youtube.com/watch?v=Q1t2cax0WYU>

Israeli Folk Song. Hebrew.

Lyrics based on Ruth 2:6-9, 11, 13

### 8. Grace in Your Eyes

Original music by Lydia Chaffee, 2016

Lyrics based on Ruth 2:10, 12

### 9. Come Dip Your Bread

Original music by Lydia Chaffee, 2016

Lyrics based on Ruth 2:14

### **10. Let Her Glean**

Original music by Lydia Chaffee, 2017  
Lyrics based on Ruth 15-16

### **11. Where Did You Work Today?**

도라지/Doraji (“Bellflower”)

Traditional Korean song.  
Lyrics based on Ruth 2:19-20

### **12. Go Now, My Daughter**

掀起你的蓋頭來/ *xiān qǐ le nǐ de gài tóu lái* (“Lift Up Your Veil and Let Me See Your Face”)  
Traditional Uyghur folk song from the Xinjiang province of China. Translated to Chinese and popularized by Wong Luobin (1913-1996).  
Lyrics based on Ruth 3:3

### **13. All That You Say to Me**

Original music by Lydia Chaffee, 2017  
Lyrics based on Ruth 3:5

### **14. Now Art Thou Blessed of the Lord**

*Londonderry Air*

Irish folk tune. Well known song with this tune: “Danny Boy” in English.  
Lyrics based on Ruth 3:10-13

### **15. Sit Still, My Daughter**

Original music by Lydia Chaffee, 2016.  
Melody inspired by the hymn “Peace, Perfect Peace,” music by George T. Caldbeck (1852-1918)  
Lyrics based on Ruth 3:18

### **16. I Cannot Redeem It**

Original music by Lydia Chaffee, 2017.  
Lyrics based on Ruth 4:4-6

### **17. Ye All Are Witnesses**

*Adon Olam* (“Eternal Lord”) <https://www.youtube.com/watch?v=8EAfsysIG0>

Israeli Folk Tune.

Lyrics based on Ruth 4:9, 11

### **18. We All Shall Be Thy Witnesses**

آگاهی خداوند تو (“Lord, You Know”)

Farsi Worship Song. <https://www.youtube.com/watch?v=p7XsBD2Jzxo>

Lyrics based on Ruth 4:10-12

### **19. Blessed Be the Lord Almighty**

*A La Nanita, Nana*

Spanish Christmas Lullaby, song composed by Ecuadorian Segundo Cueva Celi (1901-1969)  
Lyrics based on Ruth 4:14-15