30. Chorus. And she went and came

And she went, and came, and glean-ed in the field, and glean-ed in the field aft-er the reapers.

Allegretto $= 84$

Soprano

Alto

Tenor

Bass

Primo

Secundo

And she went, and came, and glean-ed in the field, and glean-ed in the field aft-er the reapers.

And she went, and came, and glean-ed in the field, and glean-ed in the field aft-er the reapers.

And she went, and came, and glean-ed in the field, and glean-ed in the field aft-er the reapers.
And she went and came and glean-ed in the field and glean-ed in the field after the reapers and she

And she went and came and glean-ed in the field and glean-ed after the reapers and she
longing unto Boaz, who was of the kin - dred of E-li-me-lech, of E-li-me-lech. And she went and came, and gleaned after the field.

longing unto Boaz, who was of the kin - dred of E-li-me-lech, of E-li-me-lech. And she went and came, and gleaned in the field, and gleaned in the field after the field.

longing unto Boaz, who was of the kin - dred of E-li-me-lech, of E-li-me-lech. And she went and came, and gleaned in the field, and gleaned in the field after the field.

longing unto Boaz, who was of the kin - dred of E-li-me-lech, of E-li-me-lech. And she went and came, and gleaned in the field, and gleaned in the field after the field.

longing unto Boaz, who was of the kin - dred of E-li-me-lech, of E-li-me-lech. And she went and came, and gleaned in the field, and gleaned in the field after the field.

longing unto Boaz, who was of the kin - dred of E-li-me-lech, of E-li-me-lech. And she went and came, and gleaned in the field, and gleaned in the field after the field.

longing unto Boaz, who was of the kin - dred of E-li-me-lech, of E-li-me-lech. And she went and came, and gleaned in the field, and gleaned in the field after the field.

longing unto Boaz, who was of the kin - dred of E-li-me-lech, of E-li-me-lech. And she went and came, and gleaned in the field, and gleaned in the field after the field.

longing unto Boaz, who was of the kin - dred of E-li-me-lech, of E-li-me-lech. And she went and came, and gleaned in the field, and gleaned in the field after the field.

longing unto Boaz, who was of the kin - dred of E-li-me-lech, of E-li-me-lech. And she went and came, and gleaned in the field, and gleaned in the field after the field.
Went and came, she went and came,

Went and came, she went and came, and came,

She went, she went and came, she went and came,

She went and came, went and came, and her hap was to light on a part of the field belonging unto

Boaz, her hap was to light on a part of the field belonging unto Boaz, her hap was to light on a

Boaz, her hap was to light on a part of the field belonging unto Boaz, her hap was to light on a

Boaz, her hap was to light on a part of the field belonging unto Boaz, her hap was to light on a
part of the field belonging unto Boaraz, she went and came,
part of the field belonging unto Boaraz, she went and came,
part of the field belonging unto Boaraz, Boaraz, she went, she
came, she went and came, she went and came, she went and came, cresc.
she went and came, she went and came, she went and came, she went and came, cresc.
went and came, she went, she went and came, she went, she went and came, she went and came, she
came, she went and came, she went and came, she went and came, cresc.
went and came, she went and came, she went and came, she went and came, went and came,
glean-ed. And she went and came_ and glean-ed in_ the field_ and glean-ed in_ the field after the

reap-ers. And she went and came_ and glean-ed in_ the field_ and glean-ed in_ the field af-ter the reap-

ers, ers, and ers, in the field, and glean-ed in the field af-ter the rea-

ed, and ed, and ed, in the field, and glean-ed in the field af-ter the
Notes: George Tolhurst's oratorio *Ruth* was first performed in Prahran, Melbourne in 1864, and repeated in London in 1868. Sarah Kirby has explored contemporary and later reactions to it in her article "The Worst Oratorio Ever!: Colonialist Condescension in the Critical Reception of George Tolhurst's *Ruth* (1864)" Nineteenth-Century Music Review, 2017, 1–29. This attempt at a modern performing version of one of its most celebrated choruses (the fifth movement of Part II of the oratorio) presents the accompaniment in an arrangement for piano duet. The source is the 1868 vocal score, the only one known for much of the work – the full orchestral score is lost. I have tacitly amended a few minor inconsistencies in note lengths and dynamic indications; passages in small notes and dynamics in square brackets are my additions.

Similar arrangements are available of other movements in the oratorio. I would be pleased to hear of performances of any part of *Ruth* in this or any other version.

**William Hale**
April 1st, 2020
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