Harm.

Harmonium

26. Chorus. And Naomi had a kinsman of her husband's

Ruth

George Tolhurst

Soprano

Alto

Tenor

Bass

Allegro

S. man of wealth, amight-y

A. man of wealth, amight-y

T. man of wealth, amight-y

B. man of wealth, amight-y

1mo.

2do.

Harm.

And Naomi had a kinsman of her husband's,

And Naomi had a kinsman of her husband's,

And Naomi had a kinsman of her husband's,

And Naomi had a kinsman of her husband's, amight-y

And Naomi had a kinsman of her husband's, amight-y

And Naomi had a kinsman of her husband's, amight-y

And Naomi had a kinsman of her husband's, amight-y

And Naomi had a kinsman of her husband's, amight-y

And Naomi had a kinsman of her husband's, amight-y

And Naomi had a kinsman of her husband's, amight-y

And Naomi had a kinsman of her husband's, amight-y

And Naomi had a kinsman of her husband's, amight-y

And Naomi had a kinsman of her husband's, amight-y

And Naomi had a kinsman of her husband's, amight-y

And Naomi had a kinsman of her husband's, amight-y

And Naomi had a kinsman of her husband's, amight-y

And Naomi had a kinsman of her husband's, amight-y

And Naomi had a kinsman of her husband's, amight-y

And Naomi had a kinsman of her husband's, amight-y
man of wealth, of the family of Elimelech, and his name was Boaz, and his name was Boaz,

man of wealth, of the family of Elimelech, and his name was Boaz, and his name was Boaz,

man of wealth, of the family of Elimelech, and his name was Boaz, and his name was Boaz,

a man of wealth, of the family of Elimelech, and his name was Boaz, and his name was Boaz,

a mighty man, a man of wealth, and his name was

mighty man of wealth and his name was

a mighty man of wealth and his name was

mighty man of wealth and his name was

a mighty man of wealth and his name was
Boaz, and his name was Boaz, and his name was Boaz, a mighty man of wealth.

Boaz, and his name was Boaz, and his name was Boaz, and his name was Boaz,

Boaz, and his name was Boaz, and his name was Boaz, a mighty man of wealth.

Boaz, and his name was Boaz, and his name was Boaz, a mighty man.

Boaz, and his name was Boaz, and his name was Boaz, and his name was Boaz

Boaz, and his name was Boaz, and his name was Boaz.
Harm. 1mo.
Harm. 1mo.
Harm. 1mo.
Harm. 1mo.
Harm. 2do.
Harm. 2do.
Harm. 2do.
Harm. 2do.
"The Worst Oratorio Ever!": Colonialist Condescension in the Critical Reception of George Tolhurst's 
Harm.

Bar 85, accompaniment, VS repeats the notes of bar 83. I have taken this to be an engraver's error, and amended it by analogy with bar 81.

Note: 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 first movement of Part II of the oratorio) presents the accompaniment in an arrangement for piano duet and optional harmonium. The only known source for much of the work is the 1868 vocal score (VS); the full orchestral score is lost. I have tacitly corrected what seem to be obvious errors, chiefly missing accidentals in the vocal parts. One ambiguous accidental in bar 49 is shown above the stave; larger emendations are noted below. Passages in small notes and dynamic indications 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.

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Bar 36, beat 2, alto, VS has C#
Bar 74, beat 1, accompaniment: VS has A in bass
Bar 85, accompaniment, VS repeats the notes of bar 83. I have taken this to be an engraver's error, and amended it by analogy with bar 81.