

# Ruth

Ruth ii, 12

No. 40 - The Lord recompense thy work

George Tolhurst

**Allegretto** ♩ = 152 *f*

Soprano  
The Lord re - com - pense thy work, and a full reward be gi - venthee of the Lord God, the

Alto  
The Lord re - com - pense thy work, and a full reward be giv - enthee of the Lord God of Is - ra-el, the

Tenor  
The Lord re - com - pense thy work, and a full reward be giv - enthee of the Lord God of Is - ra-el, the

Bass  
The Lord re - com - pense thy work, and a full reward be giv - enthee of the Lord God of Is - ra-el, the

Primo  
*f* *ff*

Secundo  
*f* *ff*

Harmonium  
*f* *ff*

9

S. God of Is - ra - el, *[mp cresc.]* thou art

A. God of Is - ra - el, *mf* un - der *[p]* *[cresc.]* thou art come, thou art come, thou art come, thou art

T. God of Is - ra - el, *[mf]* un - der whose wings *[p]* *[cresc.]* thou art come, thou art come,

B. God of Is - ra - el *mf* un - der whose wings *[p]* thou art come,

1mo. *p cresc.*

2do. *mf* *p* *cresc.*

Harm.

16

S. *[f]* come, thou art come *[mf]* to trust, un - der A

A. *[f]* come, thou art come, thou art come *[mf]* to trust, un - der

T. *[f]* thou art\_ come\_ *[p]* to trust, thou art come to trust, *[mf]* un - der

B. *[mf cresc.]* *[f]* thou art come, thou art come *[p]* to trust, thou art come to trust, *[mf]* un - der

1mo. *f* *mf*

2do. *f* *p* *mf*

Harm. *f*

21

S. *f* The Lord re - com - pense thy work, *p* un - der

A. *f* whose wings The Lord re - com - pense thy work, *p* un - der *f* un -

T. *f* whose wings, The Lord re - com - pense thy work, *p* un - der

B. *f* whose wings thou art come, *[mf]* The Lord re - com - pense thy work, un - der

1mo. *f* *mf* *f*

2do. *f* *mf* *f*

Harm. *f* *mf*

26

S. *f*  
 whose wings thou art come, The Lord re - com - pense thy work, a full

A. *p* *f*  
 der whose wings thou art come, The Lord re - com - pense thy work, a

T. *f*  
 whose wings The Lord re - com - pense thy work,

B. *f*  
 whose wings thou art come, The Lord re - com - pense thy work,

1mo.

2do.

Harm. [*mf cresc.*] *f*

31

S. *ff*  
 re - ward be giv'n thee, a full re - ward, of the Lord God of Is - ra - el,

A. *ff*  
 full re - ward be giv'n thee, a full re - ward, of the Lord God of Is - ra - el,

T. *ff* *mf*  
 a full re - ward, re - ward, of the Lord God of Is - ra - el, un -

B. *ff*  
 a full re - ward, of the Lord God, the God of Is - ra - el,

1mo. *ff*

2do. *ff* *mf*

Harm. *ff*

37 **B** *[mf]*

S. un - der whose

A. *[mf]* un - der whose wings thou art come, un -

T. der whose wings un - der whose

B. thou'rt come to trust,

1mo. *[mf]*

2do.

41

S. wings thou art come, thou art come, un - der

A. der whose wings

T. wings thou art come, un - der whose

B. un - der whose wings un - *[f]*

1mo.

2do.

46

S. *mf*  
 whose wings un - der whose wings, un - der whose wings, un -

A. *mf*  
 un - der whose wings, un - der whose wings, un -

T. *mf*  
 wings un - der whose wings, un - der whose wings, un -

B. *mf*  
 der whose wings, un - der un -

1mo. *f*

2do. *f*

Harm. *f*

51

**C**

S. *f*  
 der whose wings, un - der whose wings thou art come to trust, un - der whose wings thou art

A. *f*  
 der whose wings, un - der whose wings thou art come to trust, un - der whose wings thou art

T. *f*  
 der whose wings, un - der whose wings thou art come to trust, un - der whose wings thou art

B. *f*  
 der whose wings, un - der whose wings thou art come to trust, un - der whose wings thou art

1mo. *f*

2do. *f*

Harm. *f*

56

S. *[mf]*  
 come to trust, un - der whose wings, un - der,

A. *[mf]*  
 come to trust, un - der whose wings thou'rt come to trust,

T. *[mf]*  
 come to trust, un - der whose wings, un - der,

B. *[mf]*  
 come to trust, un - der whose wings thou'rt come, un - der whose wings, thou'rt come,

8

1mo. *[mf]*

2do. *[mf]*

Harm. *[p]*

61

S. *[f]* un - der whose wings thou'rt come to trust, un - der whose wings thou'rt  
*dim.* *p*

A. *[f]* un - der whose wings un - der whose wings thou'rt come to trust, un - der whose wings, un -  
*dim.* *p*

T. *[f]* un - der whose wings un - der whose wings thou'rt come to trust, thou'rt come, un -  
*dim.* *p*

B. *[f]* un - der whose wings thou'rt come to trust, thou'rt come  
*dim.* *p*

8

1mo. *[f]* *dim.* *p*

2do. *[f]* *dim.* *p*

Harm. *[f]* *dim.* *p*

66

S. come, un - der whose wings thou'rt come, un - der,

A. der\_ whose wings, un - der\_ whose wings, un - der\_ whose wings, un - der\_ whose wings thou'rt come, un - der, un - der\_ whose wings, un - der\_ whose wings, un -

T. der\_ whose wings, un - der\_ whose wings, un - der\_ whose wings, un - der\_ whose wings thou'rt come, un - der, un - der\_ whose wings, un - der\_ whose wings, un -

B. thou'rt come, un - der whose wings thou'rt come, un - der,

Imo. [pp]

2do. [pp]

Harm. [pp]

73

S. un - der whose wings thou'rt come to trust.

A. der\_ whose wings, whose wings thou'rt come to trust.

T. der\_ whose wings, whose wings thou'rt come to trust.

B. un der whose wings thou'rt come to trust.

Imo. *mf* 8 *f* *tr*

2do. [pp] Harm. *f*

Harm. [pp] *mf* *f*

**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 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 - the full orchestral score is lost. For this chorus there is additionally an arrangement for organ solo, unsigned but probably by Tolhurst himself, found in Thomas Lloyd Fowle, ed., *New Concluding Voluntaries for the Organ* (London: F. Pitman, c. 1870). This contains some accompaniment figures not found in the vocal score, perhaps representing instrumental lines in the lost full score which could not be included in a two-hand arrangement. With the exception of a couple of notes in the instrumental bass in bars 58-9 where the two versions conflict, I have incorporated this extra material in my edition in small notes. The ornaments in bars 16-17 and 79 are also taken from the organ arrangement. I have tacitly amended a few minor inconsistencies in the vocal score; the startling dissonances are Tolhurst's own. 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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