

DAVID
AVSHALOMOV

Where You Go,
I Will Go

(Ruth and Naomi)

SSAA women's choir
a cappella

NOTES FROM THE COMPOSER

This work was written in 2002 at the request of Christopher Rhodes for his Santa Monica (CA) High School Chamber Singers (advanced women's choir). The English translation was worked out in consultation with my Rabbi and friend, Jeffrey Marx, of Sha'Arei Am (the Santa Monica Synagogue).

The piece is, in effect, a miniature dramatic oratorio. In structure, form, and vocal textures the music harkens back to the techniques and procedures of Medieval and Renaissance choral settings. The form is a chain of discrete but connected and related short sections that flow to create the arch of the story. Introductory episodes lay out the tragic background narrative of the tale. A group of increasingly dramatic middle sections build up to a climax with the astonishing, bitter outburst by Naomi. The well-known devoted response of Ruth concludes the work, which ends gently as though with a blessing before sleep. Ruth's avowal is sung first in Hebrew (the only section so set) in a "shadow canon" and then repeated twice in English (the first time starting in two solo voices answered by the full choir). The melodic style is tonal, often nearly modal, with occasional mild modern harmonic touches, the setting of the words simple, direct, and pure. This reflects my intention to honor and dignify with music the deep mutual bond between daughter-in-law and mother, born of shared loss and suffering and mutual support, that the story illumines.

This work is dedicated to mothers everywhere.

DURATION: Ca. 12 minutes.

[For length, or for audiences unfamiliar or uncomfortable with Hebrew text, an *optional* cut may be made from m. 361 through 397. Start m. 398 at quarter note 72 (solo only, omit tied-over half-notes).]

' (comma) indicates a breath, and usually—but not always—a phrase end.

// short break before going on

/ phrase end

short slur over a few notes (if not a melisma): continue a long line, neither breathe or break there (anti-comma)

DAVID AVSHALOMOV - Choral Works

Songs of Innocence and Experience, mixed chorus SATB (rare divisi/soli) (Wm. Blake)
[45 separate settings, total dur. ca. 110]
I Bend The Knee Of My Heart SSAATTBB (Canticle 14/Manasseh) [5],
O Eucharisti (*Columba Virtutem Illius*)—Meditation SSAATTBB (Hildegard von Bingen) [5]
Where you Go, I Will go (Ruth and Naomi), women's chorus SSAA (brief S2, A2 soli) [12]
Principles, secular cantata (Thos. Jefferson) men's chorus TTBB (divisi), solo baritone,
concert band (or piano) [32]
Kedushah for the High Holy Days, cantor (solo tenor or soprano), SATB, piano, flute [5]
Go Ahead and Rejoice, SATB (brief divisi) (Doris Avshalomov) [2]
U.S. 30 in Idaho, SATB (divisi) (Doris Avshalomov) [2]
Song for Late Summer, SATB (divisi) (Doris Avshalomov) [4]
Father the Tree, SATB (brief S1 solo) (Doris Avshalomov) [4]
The U.S. Air Force Fugue, TTBB (based on "Off we Go, into the Wild Blue Yonder") [2]
The Star Spangled Banner arranged for barbershop quartet or ensemble, TTBB [1:45]
THE CHOCOLATE CAROL, Holiday version [3] SATB (brief divisi) with piano, optional
flute (also available with orchestra accompaniment) plus: SATB *a cappella* for carolers
also: LOVE & CHOCOLATE, Valentine's version, w/piano, opt. flute

Performance materials and complete list of works available through **Raven Music**
davshalomov@earthlink.net (310) 392-2641 www.davshalomov.com

Where You Go, I Will Go

(Ruth and Naomi)

Text: Kethuvim, Ruth, 1: 1-17
 (Translation refined by Rabbi Jeffrey Marx)

Setting: David Avshalomov

Moderato ♩ = 86

recitativo, ritmico, intense

Sopr. 1 *f* Now *p* in the days when the chief - tains rule LL

Sopr. 2 *f* Now *p* in the days when the chief - tains rule LL

Alto 1 *f* Now *p* *ritmico, intense* *pp* (the chief - tains ru oo)

Alto 2 *f* Now *p* *ritmico, intense* *pp* (the chief - tains ru oo)

7 *sostenuto* *tragic* (d) there was a fam - ine in the la (nn) (d) *p* there was a

sostenuto *mf* *tragic*

(d) there was a fam - ine in the la (nn) (d) *p* there was a

sostenuto *mf* *tragic*

(ld) there was a fam - ine in the la (nn) (d) *p* there was a

sostenuto *mf* *tragic* *ritmico*

(ld) there was a fam - ine in the land; (when the chief - tains ru) (oo) (ld)

13 *f* fam - ine in the la (nn) *p* (d) ,

f fam - ine in the la (nn) *ritmico* (d) *p* and a man of

f fam - ine in the la (nnd) *mf* (when the chief - tains ruled;) *p* and a man of

sost. *ritmico* *sost.*

fam - ine in the land; (when the chief - tains ru) (ll) (d) and a man of

In Tempo,
Poco meno mosso ♩ = 80

20

p Beth - le - he (mm) in Ju - dah, with his wife an(d) two sons

Beth - le - hem *p* ("the House of Bread") in Ju - dah, with his wife an(d) two sons

Beth - le - he (mm) in Ju - dah, with his wife an(d) two sons

Beth - le - he (mm) in Ju - dah, with his wife an(d) two sons

28

Ritard. *a Tempo,*
Andante ♩ = 76

(s) went to live in the coun - try of Mo - ab. (*stagger breathing*)

(s) went to live in the coun - try of Mo - ab

(s) went to live in the coun - try of Mo - ab *mp* The

(s) Mo - ab. *mp* The

36

p ("My God is King_ (nng) *mp* his wife's name

mp ("My God is King_ (nng) *p* *mp* his wife's name

man's name was Eh - lee - meh - lech, *mp* ("My God is King_ (nng) *p* *mp* his wife's name

man's name was Eh - lee - meh - lech, *p* ("My God is King,") (Eh - lee - meh - lech), *mp* his wife's name

45

was Nah - oh - mee *pp* ("pleas - ant - ness"), *mp* and his two sons were named *mf* Makh-lone

was Nah - oh - mee *pp* ("pleas - ant - ness"), *mp* and his two sons were named *mf* Makh-lone

was Nah - oh - mee *pp* ("pleas - ant - ness"), *mp* and his two sons were named *mf* Makh-lone
(= Db)

was Nah - oh - mee *mp* and his two sons were named *mf* Makh-lone

54

and Kheel - yone. *p* And they came to the coun - try of Mo - ab and stayed there. *Riten.*

and Kheel - yone. *p* And they came to the coun - try of Mo - ab and stayed there.

and Kheel - yone. *p* And they came to the coun - try of Mo - ab and stayed there.

and Kheel - yone. *p* And they came to the coun - try of Mo - ab and stayed there.

62

Andante ♩ = 76

(rr)

(rr)

(rr)

subdued
pp Then Eh - lee - meh - lech Nah - oh - mee's hus - band *p* died.

subdued
pp (in Mō - ab) Then Eh - lee - meh - lech Nah - oh - mee's hus - band *p* died.

Moderato *ritmico, harsh, alarmed* *accel. subito* *relaxing* *Rit.*

71 ♩ = 92

f Then Eh-lee-meh-lech, Nah-oh-mee's hus-band, *ff* died! *mf* And she was left *mp* with

ritmico, harsh, alarmed

f Then Eh-lee-meh-lech, Nah-oh-mee's hus-band, *ff* died! *mf* And she was left *mp* with

ritmico, harsh, alarmed

f Then Eh-lee-meh-lech, Nah-oh-mee's hus-band, *ff* died! *mf* And she was left *mp* with

ritmico, harsh, alarmed

f Then Eh-lee-meh-lech, Nah-oh-mee's hus-band, *ff* died! *mf* And she was left *mp* with

ritmico, harsh, alarmed

78 **In Tempo** **Andante** ♩ = 76 *sost.*

her two *p* son (nn) *p* Mo-a-bite wo-men, *mp* Or-pah,

her two *p* sons. *sost.* *p* Moa-bite wo-men, *mp* Or-pah,

her two sons. *sost.* *mf* They mar-ried Mo-a-bite wo-men, *mp* one named Or-pah, the oth-er,

her two son (nn) *sost.* *mp* wo-men, one named Or-pah, the oth-er,

86 **Riten.**

p And they lived there a-bout ten year (rr)

p And they lived there a-bout ten year (rr)

Ruth, *p* and they lived there a-bout ten year (rr)

Ruth, *p* and they lived there a-bout ten years, (in Mo-ab).

Poco Mosso ♩ = 100

Andante ♩ = 76

93 *ritmico* *harsh*

Riten.

(In tempo)

f And then those two, Makh - lone and Kheel - yone, *ff* al - so died!

f And then those two, Makh - lone and Kheel - yone, *ff* al - so died!

f And then those two, Makh - lone and Kheel - yone, al - so died!

f And then those two, Makh - lone and Kheel - yone, al - so died!

100 *sostenuto*

piu rit.

mp So the wo - man, Nah - oh - mee was left with - out her two sons and with - out her hus - band. *pp*

mp So the wo - man, Nah - oh - mee was left with - out her two sons and with - out her hus - band. *pp*

mp So the wo - man, Nah - oh - mee was left with - out her two sons and with - out her hus - band. *pp*

mp So the wo - man, Nah - oh - mee was left with - out her two sons and with - out her hus - band. *pp*

Moderato ♩ = 90
increasingly woeful through m. 141

(nd) *pp* Eh - lee - meh - lech died, then Makh - lone and Kheel - yone, she was left with - out her

(nd) *pp* Mmm *increasingly woeful through m. 141*

(nn) *p* (pulse) Eh - lee - meh - lech, Makh -

*tutti crescendo**, poco a poco*

115

hus - band and -with out her two sons; Eh - lee - meh - lech died, then Makh - lone and Kheel -
increasingly woeful through m. 141

pp Eh - lee - meh - lech died, then Makh - lone and Kheel -

pp oo *cresc.* Eh - lee - meh - lech, Makh - lone, Kheel -

lone, Kheel - yone. *cresc.* Fam - ine, hus -

121 *crescendo poco a poco*

yone, *p* she was left with - out her hus - band and with - out her two sons, *mp* Fam -

yone, *p* she was left with - out her hus - band and with - out her two sons, *mp* Eh - lee - meh - lech

yone, *p* she lost her hus - band and her two sons, *mp* Fam -

band, *mp* two sons, all died, Oh *mf* Eh - lee - meh - lech

woeful

127 *crescendo poco a poco*

ine in the land *mf* and she lost both of her sons and her

(cresc.) died, then Makh - lone and Kheel - yone, she was left with - out her hus - band and with - out her

(cresc.) ine, hus - band, *mf* two *(pulse)* sons, all

(cresc.) died, then Makh - lone and Kheel - yone, she was left with - out her hus - band and with - out her

133 *(SI almost wailing)*

hus - band, in *f* Mo - ab, there in Mo - ab, for ten

two sons. *f* Eh-lee-meh-lech died, then Makh-lone and Kheel-yone, she was left with-out her

gone *f* Eh-lee-meh-lech died, then Makh-lone and Kheel-yone, she was left with-out her

two sons. *(f)* *(pulse)* mine, hus - band, two

139 *Ritard.* *mournfully* 141 *resigned*

years they had stayed there, *mf* in Mo - ab, *mp* in Mo *p* ab.

hus - band and with - out her two sons, in Mo - ab, in Mo - *p* ab.

hus - band and with - out her two sons, in Mo - ab, in Mo *mp* *sempre* *mp* *p*

sons, all died, *mf* in Mo - ab, *mp* in Mo *p* ab.

mournfully *resigned* *mournfully* *resigned* *mournfully* *resigned* *mournfully* *resigned*

148 *Andante* ♩ = 80 *warmly*

pp Then she heard then she heard that the Lord *mf*

pp then she heard then she heard that the Lord *mf*

pp Then she heard then she heard that the Lord *mf*

pp Then she heard then she heard that the Lord *mf*

warmly *warmly* *warmly* *warmly*

155 *Poco Rit.*

— had ta - ken note of his *p* peo - ple (in Ju - dah,) *pp* and giv - en them food.

— had ta - ken note of his *p* peo - ple (in Ju - dah,) *pp* and giv - en them food.

— had ta - ken note of his *p* peo - ple (in Ju - dah,) *pp* and giv - en them food.

— had ta - ken note of his *p* peo - ple (in Ju - dah,) *pp* and giv - en them food.

162 *Moderato* ♩ = 88

energetic
p So she rose up *mf* and start - ed to re - turn from the coun - try of Mo - ab *mp*

energetic
p So she rose up *mf* and start - ed to re - turn from Mo - ab *mp*

energetic
p So she rose up *mf* and start - ed to re - turn from Mo - ab *mp*

169 *Poco meno mosso* ♩ = 82

where she had been liv - ing, *plodding* *mp* and set out on the road back from the land of *p* mmm

where she had been liv - ing, *p* mmm

where she had been liv - ing (ng) *p* mmm

175

Mo__ ab, and set out on the road__ back to the land of Ju__ dah, and set out on the

mp and set out on the road__ back to the land of *mf* Ju__ dah, and set out on the

mp and set out on the road__ back to the land of *mf* Ju__ dah, and set out on the

plodding

181

Poco Rit.

Andante

♩ = 76

Rit.

mf road__ back to the land of Ju - dah. *pp*

mf road__ back to the land of Ju - dah. *p* *mp* And her two daugh - ters - in - law fol - lowed her_

mf road__ back to the land of Ju - dah. *p* *mp* And her two daugh - ters - in - law fol - lowed her_

3

188

A Tempo ♩ = 76

Firmly, with regret

mp "Please turn back, please re -

mp But Nah - oh - mee said to her daugh - ters - in - law:

(rr)

p Please turn back

(rr)

195

turn, each wo - man to her mo - ther's house. May the LORD deal kind - ly with you, —

p May the LORD deal kind - ly with you

to your mo - ther's house. May the LORD deal kind - ly with you

202

— as you have dealt with the dead — *pp* (your hus - bands), *mp* and with me!

— as you have dealt with the dead — *pp* (your hus - bands), *mp* and with me!

— as you have dealt with the dead — *pp* (your hus - bands), *mp* and with me!

mp and with me!

209

mf *sincerely* May the LORD grant that each of you find com - fort — *mp* in the house of a hus -

mf *sincerely* May the LORD grant that each of you find com - fort — *mp* in the house of a hus -

mf *sincerely* May the LORD grant that each of you find com - fort — *mp* in the house of a hus -

mf *sincerely* May the LORD grant that each of you find com - fort — *mp* in the house of a hus -

(Poco Mosso)
Moderato ♩ = 90

216

Rit.

band!" *p* And she kissed them fare - well.

band!" *p* and she kissed them fare - well.

band!" and she kissed them fare - well. *mf* They raised up their voic - es and they wept, *tragic* *cresc.*

band!" and she kissed them fare - well. *mf* They raised up their voic - es and they

224

Poco Accel.

they raised up their voic - es and they wept

cresc. wept, they raised up their voic - es and they wept, *f*

230

Molto Rit.

A Tempo, ma
Poco Meno Mosso ♩ = 80

f "No, we will re - turn with you!

and they said to her, *f* "No, we will re - turn with you to your peo - ple!

and they said to her: *f* "No, we will re - turn with you to your peo - ple!

Ritard

236

No, we will re - turn with you! *ff* No! We will re - turn with you!"

No, we will re - turn with you to your peo - ple! *ff* No! We will re - turn with you!"

No, we will re - turn with you to your peo - ple! *ff* No! We will re - turn with you!"

Andante

243

$\text{♩} = 76$

mp "Please turn back, please re - turn, my

But Nah - oh - mee re - plied:

p "my

p "Please turn back, re - turn"

mp *regretful, but . . .* *becoming slightly agitated*

*Poco Mosso
Moderato*

250

$\text{♩} = 84$

daugh - ters! *f* Why ___ should you go with me? *p* Why ___ should you go with me?

f "Why ___ should you go with me? *p* Why ___ should you go with me?"

daugh - ters! *f* Why ___ should you go with me? *p* Why ___ should you go with me?"

257 *Piu Mosso* ♩ = 90

mp Do I still have an-y more sons in my womb who would be hus-bands for

mp Do I still have an-y more sons in my womb who would be hus-bands for

mp Do I still have an-y more sons in my womb who would be hus-bands for

Ancora Poco Mosso, Agitato ♩ = 94

you? *mf* Please turn back, please re - turn, my daugh - ters, and

you? *mp* Please turn back, re - turn, my daugh - ters, and

you? *mp* re - turn, my daugh - ters, and

270 *accel. poco a poco* *piu agitato* ♩ = 104

go, *mf* for I am too old to be with a man. *f* E - ven if I be-

go, *mf* for I am too old be with a man *f* E - ven if I be-

go, *mf* for I am too old be with a man *f* E - ven if I be-

accel. poco a poco

Mosso ♩ = 112 *e sempre accel.*

278

lieded there was hope for me, e - ven if this eve - ning I were to be with a man and if I
 lieded there was hope for me, e - ven if this eve - ning I were to be with a man and if I
f e - ven if this eve - ning I were to be with a man and if I
 lieded there was hope for me, e - ven if this eve - ning I were to be with a man and if I

Andante

285

Ritard. subito

♩ = 72

were to bear him sons, would you real - ly wait for them un - til they were grown up?
 were to bear him sons, would you real - ly wait for them un - til they were grown up?
 were to bear him sons, would you real - ly wait for them un - til they were grown up?
 were to bear him sons, would you real - ly wait for them un - til they were grown up?
 were to bear him sons, would you real - ly wait for them un - til they were grown up?

291

Marcato

emphatic

(p) *f* Should you on their ac - count chain your - selves up and re - strain your - selves from
 (p) *f* Should you, should you on their ac - count chain your - selves up from
 (p) *f* Should you on their ac - count, chain your - selves up and re - strain your - selves from
 Should you re - strain your - selves

297 *sostenuto dolce* *Riten.* *with bitter anger* *Largo* ♩ = 64 *Marcato*

mar - riage? *mf* Oh no, my daugh - ters! *f* My *ff* lot is far more bit - ter than

mar - riage? *mf* Oh no, my daugh - ters! *f* My *ff* lot is far more bit - ter than

mar - riage? *mf* Oh no, my daugh - ters! *f* My *ff* lot is far more bit - ter than

from *mf* mar - riage? *f* My *ff* lot is far more bit - ter than

304

yours, for the hand of the LORD has struck out a - gainst me!"

yours, for the hand of the LORD has struck out a - gainst me!"

yours, for the hand of the LORD has struck out a - gainst me!"

yours, for the hand of the LORD has struck out a - gainst me!"

310 *Andante* ♩ = 76

sostenuto *pp* (muted) They raised up their voices in weep - ing a - gain, *pp*

sostenuto *pp* (muted) They raised up their voices in weep - ing a - gain, *pp*

317

pp kissed her mo-ther-in-law fare-well. *p* But Ruth *pp* clung to

pp then Or-pah kissed her mo-ther-in-law fare-well. *p* But Ruth *pp* clung to

and then Or-pah kissed her mo-ther-in-law fare-well. *p* But Ruth clung to

and then Or-pah kissed her mo-ther-in-law fare-well. *pp* Ruth clung to

326

her. (rr) *pp* *mp* See, your sis-ter-in-law has re-turned to her *tenderly, imploring*

her. *pp* So Nah-oh-mee said: *p* has re-turned to her *tenderly, imploring*

her. (rr) has re-turned to her

her. (rr) *pp* *tenderly, imploring* *p* See, your sis-ter-in-law has re-turned to her

334

Poco Meno Mosso ♩ = 72

peo-ple and her gods. Re-turn and fol-low af-ter her." But Ruth re-plied:

peo-ple and her gods. Re-turn and fol-low af-ter her." But Ruth re-plied:

peo-ple and her gods. Re-turn and fol-low af-ter her." But Ruth re-plied:

peo-ple and her gods. Re-turn and fol-low af-ter her." But Ruth re-plied:

344

Andante ♩ = 76

reassuring
p "Ahl - teef - g'uh - ee - vee l'uh - oz - veich, _____ lah - shuv - mei - ah - cha - rah - yeech." "Don't
mp
reassuring
p "Ahl - teef g'uh - ee - vee l'uh - oz - veich, _____ lah - shuv - mei - ah - cha rah - yeech." "Don't
mp
p "Ahl - teef g'uh - ee - vee l'uh - oz - veich." "Don't
mp

353

Rit. ...

beg me _____ to leave you, to re - turn from fol - low - ing af - ter you." _____
 beg me _____ to leave you, to re - turn from fol - low - ing af - ter you." _____
 beg _____ me _____ to _____ re - turn from fol - low - ing you." _____

*Lento, Rit.**In Tempo, Andante* ♩ = 72361 *legato, sostenuto*

p "Kee el - a - sher teil - chee, _____ ei - leich; oo - vah - 'ah - sher tah - lee - nee
sweetly, with deep sincerity
legato, sostenuto
p "Kee el - a - sher teil - chee, _____ ei - leich; oo - vah - 'ah - sher tah - lee - nee
sweetly, with deep sincerity
like a shadow
 (Altos 1 with the range may join 2)
legato, sostenuto p "Kee el a - sher teil - chee, _____ ei - leich oo - vah - 'ah - sher tah -
like a shadow
legato, sostenuto p "Kee el a - sher teil - chee, _____ ei - leich oo - vah - 'ah - sher tah -

367

ah - leen. Ah - meich, ah - mee; vei - lo ha - yeech eh - lo - hai.

ah - leen. Ah - meich, ah - mee; vei - lo ha - yeech eh - lo - hai.

lee-nee ah leen. Ah - meich, ah - mee vei - lo - ha - yeech eh - lo

lee-nee ah leen. Ah - meich, ah - mee vei - lo - ha - yeech eh - lo

377

p Bah - 'ah - sher tah - moo - tee, *mf* ah moot; v'uh - shahm eh - kah -

p Bah - 'ah - sher tah - moo - tee, *mf* ah moot; v'uh - shahm eh - kah -

hai. *p* Bah - 'ah - sher tah - moo - tee, *mf* ah moot, v'uh - shahm

hai. *p* Bah - ah - sher tah - moo - tee, *mf* ah moot, v'uh - shahm

384

p vair. *fatalistic* Khoh yah - 'ah - seh A - do - nai lee, v'uh - khoh yo - seef,

p vair. *fatalistic* Khoh yah - 'ah - seh A - do - nai lee, v'uh - khoh yo - seef,

eh - kah vair. *fatalistic* Khoh yah - 'ah - seh A - do - nai lee, v'uh - khoh yo - seef,

eh - kah vair. *fatalistic* Khoh yah - 'ah - seh A - do - nai lee, v'uh - khoh yo - seef,

392 dark

Rit.

(sempre sost., legato)

♩ = 72

pp dark kee ha - mah - veht yaf - reed bei - nee oo - vei - neich." (*Same S2 solo voice through 414)
 pp dark kee ha - mah - veht yaf - reed bei - nee oo - vei - neich." "For where you go
 pp dark kee ha - mah - veht yaf - reed bei - nee oo - vei - neich." (*Same A2 solo voice through 412)
 pp dark kee ha - mah - veht yaf - reed bei - nee oo - vei - neich." "For where you

*solo** With utter devotion
mp
mp
*solo** With utter devotion
 (alt. or div.)
 (At least one voice on low C if possible)

400 tutti With utter devotion

p "I will go; I will sleep.
 tutti p "I will go; and where you sleep, I will sleep. Your peo - ple
 tutti With utter devotion
 p "I will go; I will sleep. Your
 +tutti With utter devotion solo +tutti tutti
 go, I will go; and where you sleep, I will sleep. Your

408

are my peo - ple my God. mp Where you mf die,
 tutti are my peo - ple and your God tutti Where you mf die,
 peo - ple, are my peo - ple, my God. mp Where you mf die
 peo - ple, my peo - ple, and your God my God. mp Where you die,

solo
tutti sempre
tutti
tutti sempre
mp
mf
mp
mf

416

fatalistic

I will *f* die; and there will I *mf* be bur - ied. *p* May *fatalistic*

I will *f* die; and there will I *mf* be bur - ied. *p* May *fatalistic*

I will die; and there will I be bur - ied. *p* May *fatalistic*

I will die; and there will I be bur - ied. *p* May

425 *Poco Marcato*

Sostenuto
dark

God do what He will to me, and still more, *pp* if e-ven death makes a sep - ar -

God do what He will to me, and still more, *pp* if e-ven death makes a sep - ar -

God do what He will to me and still more *pp* if e-ven death makes a sep - ar -

God do what He will to me and still more *pp* if e-ven death makes a sep - ar -

434

Ritard. *Largo* ♩ = 60
dolcissimo

a - tion be - tween me and you. *pp* For where you go, I will go;

a - tion be - tween me and you. *pp* For where you go, I will go;

a - tion be - tween me and you. *pp* For where you go, I will go;

a - tion be - tween me and you. *pp* For where you go, I will go;

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and where you sleep, I will sleep. *p* Your peo - ple are my peo - ple;

and where you sleep, I will sleep. *p* Your peo - ple are my peo - ple;

and where you sleep, I will sleep. *p* Your peo - ple are my peo - ple;

and where you sleep, I will sleep. *p* Your peo - ple are my peo - ple;

poco a poco piu appassionato

451

and your God, my *mf* God. Where you die, I will

and your God, my *mf* God. Where you die, I will

and your God, my *mf* God. Where you die, I will

and your God, my *mf* God. Where you die, I will

Ritard.

Lento ♩ = 40

// *dolcissimo* (like a blessing)

Tenuto Grave

long

f die; *p pp* and there will I be bur - ied." *ppp*

f die; *p pp* and there will I be bur - ied." *ppp*

f die; *p pp* and there will I be bur - ied." *ppp*

f die; *p pp* and there will I be bur - ied." *ppp*

NOW in the days when the chieftains ruled, there was a famine in the land; and a man of Bethlehem* (“the house of bread”) in Judah, with his wife and two sons, went to live in the country of Moab. The man’s name was Elimelech (“my God is King”), his wife’s name was Naomi (“pleasantness”), and his two sons were named Mahlon and Chilion. And they came to the country of Moab and stayed there.

Then Elimelech, Naomi’s husband, died; and she was left with her two sons. They married Moabite women, one named Orpah, the other, Ruth, and they lived there about ten years. And then those two—Mahlon and Chilion—also died; so the woman Naomi was left without her two sons *and* without her husband.

Then she heard that the LORD had taken note of His people (in Judah) and given them food. So she rose up and started out to return from the country of Moab where she had been living, and set out on the road back to the land of Judah. And her two daughters-in-law followed her.

But Naomi said to her daughters-in-law, “Please turn back, (please return), each woman to her mother’s house. May the LORD deal kindly with you, as you have dealt with the dead (your husbands) and with me! May the LORD grant that each of you find comfort in the house of a husband!” And she kissed them farewell.

They raised up their voices and they wept, and they said to her, “No we will return with you to your people.”

But Naomi replied, “Please turn back, (please return), my daughters! Why should you go with me? Do I still have any more sons in my womb who would be husbands for you? Please turn back, (please return), my daughters, and go, for I am too old to be with a man. Even if I believed there was hope for me, even if this evening I were to be with a man and if I were to bear him sons, would you really wait for them until they were grown up? Should you on their account chain yourselves up and restrain yourselves from marriage? Oh no, my daughters! My lot is far more bitter than yours, for the hand of the LORD has struck out against me.”

They raised up their voices in weeping again, and then Orpah kissed her mother-in-law farewell. But Ruth clung to her. So Naomi said, “See, your sister-in-law has returned to her people and her gods. Return and follow after her.”

But Ruth replied:

“Ahl-TEEF-g’uh-ee-VEE l’uh-oz-VEICH, lah-SHOOV mei-ah-cha-RAH-yeech,
“Don’t beg me to leave you, to return from following after you:

Kee EL-ah-SHER teil-CHEE, ei-LEICH; oo-vah-ah-SHER tah-LEE-nee, AH-leen.
For where you go, I will go; and where you sleep, I will sleep.

Ah-MEICH, ah-MEE; Vei-lo-HA-yeech, eh-lo-HAI.
Your people, [are] my people; and your God, my God.

Bah-ah-SHER tah-MOO-tee, AH-moot; v’uh-SHAHM eh-kah-VAIR.
Where you die, I will die; and there will I be buried.

Khoh yah-ah-SEH a-do-NAI LEE, v’uh-khoh yo-SEEF
May God do what he will to me, and still more,

KEE ha-MA-veht yaf-REED bei-NEE oo-vei-NEICH.”
If even death makes a separation, between me and you.”

“For where you go, I will go; and where you sleep, I will sleep.
Your people, [are] my people; and your God, my God.
Where you die, I will die; and there will I be buried.”

* * * * *

[Kethuvim, Ruth, 1: 1-17. Translation refined by Rabbi Jeffrey Marx, Sha’arei Am, Santa Monica]

[*optionally, pronounced Beit-le-hem, for audiences that will recognize it.] Transliteration vowels: ei = “ay” (long A); sher= “share”; oz = “owes”; ‘uh= neutral schwa; hai = “high”; nai = “nigh”; lo and yo, long O (“low,” “owe”)