

# Ruth 1:16–17

for voice and piano

by hunter t. johnson

text adapted from Ruth 1:16–17

## Composer Biography

hunter t. johnson (he/him) is a dynamic young composer with a rapidly growing catalog of choral works, art songs, and chamber pieces. He takes inspiration from issues of social justice and conflict, working to give voice to sentiments and ideas that he feels are ignored in everyday life. In composing vocal works, he seeks poetry and texts that range from those that explore nature and beauty to those that examine social issues such as self-harm, suicide, and other traditionally avoided topics. He has completed commissions for art songs and choral works, including several works for Grammy Award-winning soprano Christine Brewer. Other commissioning ensembles include Emmanuel Episcopal Church in Webster Groves, MO; the Webster University ChordLoks; and the Lindenwood University Concert Choir under the direction of Pamela Grooms.

An active choral musician, hunter has performed with and conducted groups in concerts across the United States. He is one of the co-founders and the conductor of the choral ensemble *catenary*. hunter's composition *Stars* was awarded the 2017 Missouri Choral Director's Association Opus Award, which recognizes an outstanding choral composition by a Missouri-based composer. His works have been performed by the Webster University Chamber Singers, Concert Choir, and Women's Chorus, under his direction as well as that of Drs. Trent A. Patterson and Stuart Chapman Hill.

hunter holds a Bachelor's of Music Degree in Composition from Webster University in St. Louis, Missouri, where he studied composition with Dr. David Werfelmann and Kim Portnoy.

for Faith and for Ruth, with love and profound grief

# Ruth 1:16-17

an arrangement of Entreat Me Not To Leave You  
for voice and piano

adapted from Ruth 1:16-17

hunter t. johnson

Slowly, somewhat freely ♩=72

The musical score is written for voice and piano in 4/4 time, with a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked 'Slowly, somewhat freely' with a quarter note equal to 72 beats per minute. The score is divided into three systems, each with a vocal line and a piano accompaniment.

**System 1 (Measures 1-5):** The piano part begins with a *pp* (pianissimo) dynamic, featuring a melodic line in the right hand and a sustained harmonic line in the left hand. A dashed line indicates an *8va* (octave up) register for the right hand. The tempo is marked *loco*. The vocal line is silent in this system.

**System 2 (Measures 6-11):** The vocal line begins with the lyrics 'En-treat me not to leave you,'. The piano part continues with a *mf* (mezzo-forte) dynamic, then softens to *p* (piano) for the final two measures. The tempo is marked *gently*.

**System 3 (Measures 12-17):** The vocal line continues with the lyrics 'or to re-turn from fol - low-ing af - ter you; for where you go I will'. The piano part continues with a *p* dynamic, then softens to *mf sub.* (mezzo-forte, subdued) for the final two measures.


**Performance Notes:**

- A star symbol (\*) is placed below the first measure of the piano part, with the instruction: 'pedal freely; blur harmonies together create a wash of sound.'
- A large diagonal watermark reads: 'NOT FOR USE IN PERFORMANCE'.

18 *take some time* *p* *a tempo* *p*

go, and where you live\_ I will live. Your peo-ple\_ shall be my

*pp colla voce*



24 *mf passionately*

peo-ple, \_ and you\_ God my\_ God. Where you

*mf bell-like*



28 *deliberately*

die I will die, and there I will be bu - ried.

*p sub.*



32 *p* gently *f* passionately

The LORD do so un-to me, and more al - so, if ought but death parts

*pp* gently *passionate, heavy*

38 *ritardando* *Slowly, freely* *p* *simile al fine*

you and me. you and me, you and me, you and

*p* *colla voce*

43 *smorzando* *rit. molto*

me, you and me, you and me.