

1-6. My brother is a generous man

at the table in Naomi's kitchen

Slow ♩ = 50

Piccolo *p*

Flute *p*

Trumpet in Bb *mf*

Ruth

Naomi

Violin I *p*

Violin II *p*

Viola *p*

Violoncello *p*

Double Bass *p*

Slow ♩ = 50

9

Picc. *rit.*

Fl. *rit.*

Tpt. *mp* *mf*

R.

N.

Vln. I *rit.*

Vln. II *div.*

Vla.

Vc.

Db.

A tempo
♩ = 60

rit.

A Same tempo, recitative ♩ = 60

18

Picc.

Fl.

Tpt.

R.

N.
 You
 My bro-ther is a gen - erous man, A god-send of good-will. And were it not for you, dear Ruth, Oh, what would I have done?

A tempo
♩ = 60

rit.

A Same tempo, recitative ♩ = 60

Vln. I

Vln. II

Vla.

Vc.

Db.



23

R.
 would have got a-long allright, Yet, I'mso glad that I could come and ev-er be here at your side.

N.
 Just look at you, the place you've reached So

Vln. I

Vln. II

Vla.

Vc.

Db.

27 *mf*

N. soon be-fore theau-tumn frost or win-ter has set in. Who would have dreamed that we'd by now be fixed, so well es-tab-lished...

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Db. *mp*

31 *mp* *p*

R. I hope at no one's hin-drance or ex-pense... But what a-bout dear E-dith,

N. Oh no, not that, and if it were I'd come to your de-fense...

Vln. I *mp*

Vln. II *p*

Vla. *p*

Vc. *p*

Db. *p*

35 *mp* *mp*

R. —Dear Sa-rah, and dear Aunt A-delle? Is all as well as they would make it seem?—

N. They do their best to get a-long. — That is their great-est

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Db. *p*

38 *mf* *f*

R. In- deed. And who was that? No, not Mis-ter Bow-en

N. *mf* *mp* *mf*
 need, And by the way a cal-ler came to- day. A gen - erous man as I have said. _

Vln. I *p* *mp* *mf*

Vln. II *p* *mp* *mf*

Vla. *p* *mp* *mf*

Vc. *p* *mp* *mf*

Db. *p* *mp* *mf*



42 *mp* *mf*

N. A friend-ly call and no-thing more, _ And yet he said a thing that caught my ear. _ That

Vln. I *f* *mp* *mf*

Vln. II *f* *mp* *mf*

Vla. *f* *mp* *mf* div.

Vc. *f* *mp* *mf*

Db. *f* *mp* *mf*

♩ = 40 **rit.** **A tempo** ♩ = 60

R. *mp* *mf*
And what could he have meant by that? _____

N. *mp*
ev' - ry - thing's quite pos - si - ble If we but learn to live the prin - ci - ple. You'll

Vln. I *mp* *p* *mf*

Vln. II *mp* *p* *mp*

Vla. *mp* *p* *mp*

Vc. *mp* *p* *mp*

Db. *mp* *p* *mp*

||

slower ♩ = 60 **rit.** **B** **As at the beginning** ♩ = 50

Picc. *p*

Fl. *p*

Tpt. *mf*

N. *mf* *mf*
They rise and begin clearing the table.
soon e - nough find out; It's some - thing we must talk a - bout.

slower ♩ = 60 **rit.** **B** **As at the beginning** ♩ = 50

Vln. I *p* *p*

Vln. II *p* *p*

Vla. *p* *p*

Vc. *p* *p*

Db. *p* *p*

53

Picc.
Fl.
Tpt.
Vln. I
Vln. II
Vla.
Vc.
Db.

div.

Detailed description: This system contains measures 53 through 58. The Piccolo (Picc.) and Flute I (Fl.) parts feature melodic lines with slurs and ties. The Trumpet (Tpt.) part has a more rhythmic, dotted-note pattern. The Violin I (Vln. I) and Violin II (Vln. II) parts play sustained notes with some slurs. The Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.) parts provide a harmonic foundation with sustained notes and some movement. A 'div.' (divisi) marking appears above the Violin II staff in measure 56.

59

Picc.
Fl.
Tpt.
Vln. I
Vln. II
Vla.
Vc.
Db.

rit.

mp mf p

rit.

Detailed description: This system contains measures 59 through 64. The Piccolo (Picc.) and Flute I (Fl.) parts continue their melodic lines, with a 'rit.' (ritardando) marking above the Piccolo staff in measure 60. The Trumpet (Tpt.) part has a melodic line with dynamic markings of *mp*, *mf*, and *p* indicated below the staff. The Violin I (Vln. I) and Violin II (Vln. II) parts play sustained notes with some slurs. The Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.) parts provide a harmonic foundation with sustained notes and some movement. A second 'rit.' marking is present above the Violin I staff in measure 62.