Arrangements, Editing and Vocal Parts: Michael Kosarin
Orchestration: William D. Brohn
Music Engraving: Miller Music Service
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Ms. Norman has worked in television and film, including most recently, *Face Of A Stranger*, starring Gena Rowlands and Tyne Daly.

Ms. Norman has received grants and awards from the National Endowment for the Arts, the Rockefeller Foundation and the American Academy and Institute of Letters. She has been playwright-in-residence at the Actors Theatre of Louisville and the Mark Taper Forum in Los Angeles, and she has been elected membership in the American Academy of Achievement. She serves on the boards of the New York Foundation for the Arts and the Independent Committee for Arts Policy. She is the recipient of the Literature Award from the American Academy and Institute of Arts and Letters.

**MARSHA NORMAN** won the 1983 Pulitzer Prize for her play *night, Mother*. The play also won four Tony nominations, the Dramatists Guild's prestigious Hull-Warriner Award and the Susan Smith Blackburn Prize. A feature film, starring Anne Bancroft and Sissy Spacek, with a screenplay by Ms. Norman, was released in August 1986. *night, Mother* has been translated into 23 languages and has been performed around the world.

Her first play, *Getting Out*, received the John Gassner Playwriting Medallion, the Newsday Oppenheimer Award and a special citation from the American Theatre Critics Association. Her two one-act plays, *Third And Oak: The Laundromat* and *The Pool Hall* premiered at Actors Theatre of Louisville. Her play *The Hold-Up* was workshopped at ATL as well. Her first novel, *The Fortune Teller*, was published in 1987, and the movie rights have been sold to Merv Griffen and Mel Brooks for a film to star Anne Bancroft.

**Marsha Norman, Four Plays,** was published by Theatre Communications Group in 1988. A new play, *Sarah And Abraham*, premiered at Actors Theatre of Louisville in 1987 and was produced at the George Street Playhouse in the fall of 1991. A New York production for next season is pending.

Ms. Norman received a Tony Award and Drama Desk Award for her Broadway musical *The Secret Garden*. Her latest play is called *Loving Daniel Boone*, which had its premiere at the 1992 Actors Theatre of Louisville Humana Festival. She is also writing the book and lyrics for *The Red Shoes*, with music by Jule Styne.

**LUCY SIMON** made her Broadway debut with *The Secret Garden* for which she received Tony and Drama Desk nominations, the Drama Loge Award, and a Grammy Nomination for the recording of the score. *Fanny Hack-about Jones*, a collaboration with Susan Burkenhead and Erica Jong was produced at the Long Wharf Theater in New Haven. She also contributed songs to the off-Broadway hit *A...My Name Is Alice*. Ms. Simon wrote and produced the songs and soundtrack for the HBO movie *The Positively True Adventures of the Alleged Texas Cheerleader Murdering Mom*. Ms. Simon received two Grammy Awards for her *In Harmony* albums which she wrote and produced, and she recorded two solo albums for RCA Records. Ms. Simon began her professional career at age 16 with her sister Carly as part of The Simon Sisters. She lives in N.Y. with her husband, David Levine and their children, Julia and Jamie.
FIRST PERFORMANCE AT THE ST. JAMES THEATRE, NY ON APRIL 25, 1991 WITH THE FOLLOWING CAST:

Lily .................................................................REBECCA LUKER
Mary Lennox ..................................................DAISY EAGAN

IN COLONIAL INDIA, 1906:
Fakir ...............................................................PETER MARINOS
Ayah ...............................................................PATRICIA PHILLIPS
Rose (Mary's mother) ........................................KAY WALBYE
Captain Albert Lennox (Mary's father) ..................MICHAEL De VRIES
Lieutenant Peter Wright .....................................DREW TAYLOR
Lieutenant Ian Shaw .........................................PAUL JACKEL
Major Holmes ................................................PETER SAMUEL
Claire (his wife) ...............................................REBECCA JUDD
Alice (Rose's friend) .........................................NANCY JOHNSTON

AT MISSELTHWAITE MANOR, NORTH YORKSHIRE, ENGLAND, 1906:
Archibald Craven (Mary's uncle) ..........................MANDY PATINKIN
Dr. Neville Craven (his brother) ..........................ROBERT WESTENBERG
Mrs. Medlock (the housekeeper) .........................BARBARA ROSENBLAT
Martha (a chambermaid) ....................................ALISON FRASER
Dickon (her brother) .........................................JOHN CAMERON MITCHELL
Ben (the gardner) .............................................TOM TONER
Colin ....................................................................JOHN BABCOCK
Jane ......................................................................TERESA DeZARN
William ...........................................................FRANK DiPASQUALE
Betsy .................................................................BETSY FRIDAY
Timothy ............................................................ALEC TIMERMAN
Mrs. Winthrop (the headmistress) ......................NANCY JOHNSTON

ALL OTHER PARTS ARE PLAYED BY THE ENSEMBLE

Kimberly Mahon substituted for Daisy Eagan for
Wednesday matinee and Thursday evening performances in the New York run.
SYNOPSIS OF SCENES

ACT ONE

Opening

Scene 1: Mary's Sitting Room

Scene 2: The Ballroom

Scene 3: In the Maze/The Greenhouse
            The Edge of the Moor

Scene 4: Archibald's Library

Scene 5: The Gallery

Scene 6: The Hallway

Scene 7: Colin's Room

Scene 8: On the Grounds/The Door to the Garden

ACT TWO

Scene 1: The Tea Party Dream/The Other Side of the Door

Scene 2: Archibald's Dressing Room

Scene 3: Colin's Room

Scene 4: The Greenhouse

Scene 5: Colin's Room

Scene 6: In the Maze/The Garden

Scene 7: The Library

Scene 8: Mary's Room/Paris

Scene 9: Archibald's Rooms in Paris

Scene 10: The Garden
INSTRUMENTATION

WOODWIND 1 (Flute/Piccolo/Recorder/Pan Pipes/Penny Whistle)
WOODWIND 2 (Oboe/Oboe d'Amore/English Horn/Heckelphone)
WOODWIND 3 (Clarinet/Soprano Sax/Flute/Recorder/Piccolo)
WOODWIND 4 (Bassoon/Bass Clarinet/Bb Clarinet)

TRUMPET/FLUGELHORN
TROMBONE/TUBA

HORN 1,2,3

GUITAR (Acoustic, Nylon, Synth Gtr.)
DULCIMER/GUITAR
PERCUSSION
HARP

VIOLINS
VIOLA
CELLO
BASS (& Fender Bass)

RENTAL INFORMATION

For stock and amateur productions, please contact:

SAMUEL FRENCH INC.
45 W. 25th Street
New York, New York 10001
(212) 206-8990
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Segue as one to "Opening"
Opening

Andantino dolcissimo

Lily: Clusters of

“Stgs”/Stgs
(+Picc/Glock)

“Bell-Harp”

crocus
Purple and gold
Blankets of

(WW’s)

pp (“Stgs”/Stgs)
(+“Harp”)
*[Party Begins]*

O    Ja    du    ke    Mau    sam    A'    O    gar    mi    yo    Ke
Oh    jah    doo    kay    Maw    sahm    Ah    Oh    gar    may    yo    Kay

("Tambura")

(WW's/Tpt/Kb 2/Stgs)

(Hns)

(Tmm)

"Low Buzz Dron{Bass}"

din    deen    A'    O    man    -    tra    tan    -    tra    yan    -    tra    us    ki    bi    ma    -    ri    ha    -    ta    
Ah    Oh    mah    -    tra    tahn    -    tra    yah    -    tra    ooh    sky    bee    mah    -    ree    had    -    ah
Cue to continue: Albert hand movement

Slow 4 Two Offstage Children:

*Mistress Mary quite contrary How does your garden grow? Not so*

well she said, see the lily's dead, pull it up, and out, you
Moderato

(Cholera Bell)

(Oh! "Sitar")

"Tabla-Tambura" (+Toy Drum)

"Low Buzz Drone"

Mistress Mary quite contrary
How does your garden grow?
Far too

(Picc-Boa)

(Vlns)

(mp)

"Humph"

(mf)

(Cfr/VIas)

hot she cried, see my rose has died, dig it up, and out you
Faster

Look a-round look a-round what do you see? Plants in the ground all are blind to thee

Walk a-round walk a-round where will you go? Seeds in the earth covered up with snow.
Mistress Mary quite contrary How does your garden grow? Oh, it's dry, she wailed, see the iris failed, pull it up, and out you
Faster

(Tpt/Stgs) go

(Cholera Bell)

(WW's/Sitar)

("Tambura/
"Buzz Drone/Vc)

(Bass)

(+Stgs)

Mis-tress Mary quite con-trary How does your gar-den grow? Had an ear-ly frost, Now it's gone, it's lost, dig it up.

(Ob/Ct)

(Hn)

("Hp")

(Vcl) & (Trom/"Timbales")

(Picc/Ob)

(Cl/Hns/Stgs)

(Tpt) mf cresc. molto

(Tbb/Kb)
Somber 4

(Hands up)

(Hn/Tpt/Ttb)}
There's A Girl-I

[Warn] Wright: "You'll have to leave that picture here, Miss."
Mary: "No, I will not! I'm taking it with me!"
Wright: "It's your pretty mother, is it?"
Mary: "No it isn't."

[Cue] Wright: "Yes, well, come along then"

Allegro marcato

Can it be a dream? Surely it must seem like a frightful dream.

Shaw:
How can this be true?

Holmes:

Won't her mother

(Wright):

Come, wake her up to play, won't her father say,

come? wake her up to play, won't her father say,

"Hp"

-mf
"Here's a rose for you."

"Here's a rose for you."

(Ghostly clattering)

(Fl)

(+Ob/Cl/Tpt)

p

f

[Turntable]

girl whom no one sees.

There's a girl who's left alone.

There's a girl whom no one sees.

There's a girl who's left alone.

There's a
Claire/Alice:

heart that beats in silence for the life she's never

Wright/Holmes:

heart that beats in silence for the life she's never

known For the life she's never

known For the life she's never

(*Ob)

("Hp")

(*Timp)
26 Claire/Alice:

known.

Wright/Holmes:

known.

(Fu/Cl/Tp)

(Vln)

(Vc)

d i m.

27

28

(Train whistle)

[Fade on scene]

(Hns)

molto rit.

25
[Warning] Mary: "Would I?"
Medlock: "But don't you care about your new home?"
Mary: "It doesn't matter whether I care or not."

Medlock: "Now in all my years... (music in)

1. Restlessly

...I've never seen a child sit so still or look so old."

2. (Fl)

("Lute"/"Harpsichord")

3. pp

("Heckel")

(Bass)

4. pp

5. mp

Women Dreamers:

High on a hill sits a big old house with something wrong inside it. Spirits haunt the halls and

Men Dreamers:
Women Dreamers:
make no effort now to hide it.

Men Dreamers:

Alice/Claire:

Rose/Ayah:
What will put their souls to rest and stop their ceaseless sighing?

Fakir:

Shaw/Albert:
Wright/Holmes:

(FI)
(E.H.)

(Bs Cl/Bass)
Alice/Claire:

Rose/Ayah:

Why do they call out children's names and speak of one who's crying?

Fakir:

Shaw/Albert:

Wright/Holmes:

Women Dreamers:

Medlock: "Well, you're right not to care. Why you're being brought to Misselthwaite, I'll never know.

Ooh

Men Dreamers:

(Solo Vln)

("Heckel"/Vla)

"Hpscd"

"Lute"

(Vcl)
Your uncle isn't going to trouble himself about you, that's sure and certain. He never troubles himself about anyone."

Women Dreamers:

Men Dreamers:

Ooh

("Heckel."/Vln)

("Hpscd")

("Lute")

18

Mass - ter hears the whis - pers on the stair - ways dark and still and the

("Hpscd")

(Bs Cl/Hns/"Hpscd")

pp
cresc.

Timp.

(+Tuba)
Alice/Claire:

Rose/Ayah:

Fakir:

Shaw/Albert:

Wright/Holmes:

Medlock: "He's a hunchback you see..."

Alice/Claire:

Rose/Ayah:

Shaw/Albert:

Wright/Holmes/Fakir:

"Lute"
And a sour young man he was, and got no good of all his money and big place till he were married.”

Mary: “To my mother’s sister?”

Medlock: “Her name was Lily. And she was a sweet, pretty thing and he’d have walked the world over to get her a blade of grass that she wanted.”
Nobody thought she’d marry him, but marry him she did,  
and it wasn’t for his money either. But then when she died..."

Vamp ’til

Mary: “How did she die?”

Medlock: “It made him worse than ever. He travels most of the time now.  
It’s your Uncle’s brother, Dr. Craven.  
He makes all the decisions these days”

All Dreamers:

High on a hill sits a big old house with something wrong inside it.
Some-one died and some-one’s left alone and can’t abide it.

Wmn/Fkr/Albert:

Men: There in the house is a lonely man still

haunted by her beauty. Asking what a life can be where

(Timp)

(Vcl)
P (Bs Cl)
naught remains but duty.

Mary: "Is it always so ugly here?"

Medlock: "It's the moor. Miles and miles of wild land that nothing grows on but heather and gorse and broom, and nothing lives on but wild ponies and sheep."

Ooh.
Mary: "What is that awful howling sound?"

Medlock: "That's the wind blowing through the bushes.

They call it wuthering, that sound.

But look there, that tiny light far across there.

Cue to continue: "That'll be the gate it will"

Vamp (last x)

Ooh And the

Kybd. sfx continue

(Hn)

(Rhodes/Vla)

(+Bass)
Alice/Claire:

57

Mas ter hears the whis pers on the stair ways dark and still and the

Rose/Ayah:

58

Fakir:

(Tpt)

Shaw/Albert:

Wright/Holmes:

(Tr/CU/Rhodes)

Alice/Claire:

59

Rose/Ayah:

Spirits speak of secrets in The House Upon The

Fakir:

Shaw/Albert:

Wright/Holmes:

(Stgs) (+Fl-8va)

(E.H./Hns)
Craven: “For God’s sake, Archie. The girl’s parents are dead. She’s traveled 6000 miles to be here. The least you can do is greet her.”
Archie: “I can’t Neville. I wouldn’t know what to say. I’ll be upstairs.”

Medlock: “Mary Lennox, this is Dr. Craven, your uncle’s brother.”

Mary: “How do you do.”

Dr. Craven: “He doesn’t want to see her.”

Medlock: “Very good, Doctor.”

Segue as one to “Girl II” (*Timp-last x)
There's A Girl-II

Claire:

Can it be a dream?
Sure-ly it does seem like a

Holmes:

Can it be a dream?
Sure-ly it does seem like a

fright-ful dream.
No one here she knows

fright-ful dream.
No one here she knows

(+Bb Cl/Hn)  (Bb Cl/Vc/Bass)  (+Timp)
Alice:

Shadows on the walls

Dark and drafty halls

Catch her

Wright:

Shadows on the walls

Dark and drafty halls

Catch her

(Pic/ Bs Cl/ "Celesta"/ "Heckelphone")

Medlock: "Well, here you are. This room and the next are

if she falls

Still no fear she shows.

if she falls

Still no fear she shows.

(Pic)
where you'll live. But you mustn't expect that there will be people to talk to you. You'll have to play about and look after yourself.

But when you're in the house, don't go wandering the halls. Your uncle won't have it. Mary: "...won't have it."

Rose: "Albert, please." Albert: "Rose, you and Mary must leave the city until we get this cholera under control."
Rose: "And what shall I do? Wander around the hills, alone with our child, while she stares at me the whole time."

Albert: "She's not staring at you, Rose. Mary just wants to look at you. Just like all the rest of us."

Medlock: "Goodnight, then."
Mary: "Yes, Ma'am"

Vamp

Albert: (last x) mp There's a girl whom no one

(fade) "Hs"

(Vcl) (Vln) (Vla)
sees. There's a girl who's left a
lone There's a heart that beats in
silence for the life she's never

[Segue as one to "I Heard Someone Crying"]
I Heard Someone Crying

Poco meno mosso

Lily:

(Crying child)

Ooh

E. H.

Hn.

(Vln)

(Fl/"Fl")

mp "Lute"

(Bass)

Mary:

Ooh

(Cl)

(Vc)

Bass
heard someone crying— Who tho’ could it be? Maybe it was mother

calling out “Come see” Maybe it was father all alone and lost and cold

heard someone crying— Maybe it was
Lily: Ooh

Archivo:

heard someone singing— Who tho’ could it be? Maybe it was Lily—

calling out to me Maybe she’s not gone so far away as I’ve been told
heard someone singing. Maybe it was she.

Mary: Maybe it was someone I could find and have a cup of tea. Maybe it was someone who could

Celeste

Lily: I heard someone crying. Though I can't say who bring the tea and come find me.
Some-one in this house with noth-ing left to do
Sound-ed like a fath-er— left a-

lone his love grown cold I heard some-one cry-ing—
May-be it was

Mary/Archie: May-be I was dream-ing of a gar-den grow-ing far be-low

"Celeste"

(Tuba)
Maybe I was dreaming of a life that I will never

Lily: heard someone calling— Who though could it be

Mary: know. Someone is calling— Who tho'—could it be?

Archie: Lily where are you I'm lost without you I can't walk these halls without you

(Tuba/Timp/Bass)
Someone in this house whom no one seems to see
Lily where are you I need you I have searched the world but you're not there

Someone no one seemed to hear except for me
Come and tell me why you brought me home if you're not here, my
heard someone calling—
Someone is crying—

L: heard someone calling—
Someone is crying—

M: Li-ly where are you I'm lost without you
Li-ly, where are you, Why can't I find you,

W: Ah

M: Li-ly

(+E.H./Vla)
Maybe it was you.

May be

Find some trace you've left behind you
Lily, where are you, without you I am
me,

I am lost.

lost,

I am lost.

I am lost.

non rit.

Applause Segue
I Heard Someone Crying-Playoff

[Applause Segue]

(Clock Chimes)

mp

(Cl-Solo)

mf

(Vla)

(p Horn)
Martha’s Ditty

Me moth-er asked me, Las-sie, tell me what your lad mun do— be-
fore he gives his heart a-way, and makes a nest, and all the rest. I told me dar-lin’ moth-er— There’s
some-thing he mun do,— But I’ll say first how he mun look His eyes, they mun be, too.
India Sting #1

[Warn] Martha: “And now th'art up I'll make the bed.”

[Cue] Martha: “Canna tha' dress thyself, then?”
Medlock Bell #1

[Warn] Mary: "These are nicer than mine."

Martha: "You get these new clothes on then, and wrap up warm and
[Cue] run out and play"
If I Had A Fine White Horse

[Warn] Martha: “Maybe you’ll run into our Dickon out there. Maybe he’ll give you a ride on his pony. Maybe he’ll...”

Mary: “I don’t know anything about boys.”

Martha: (spoken) Slowly

If I had a fine white horse I’d take you for a ride today. But

Dictated

Horns

(Vlns-pizz) mp

“Harp” mp

mp

Jauntily

since I have no fine white horse inside I’ll have to stay. And empty all the chamber pots and

(Rec/Cl)

“Dulcimer”

(Horn)

accel a tempo

(Vln)

mf

(Bass)
scrub the floors and such
But what’s there to do on a fine white horse?
It seems to me not

much.

If I

had a wood- en boat
I’d take you for a sail to- day.
But since I have no wood- en boat in-
side I'll have to stay. And catch and kill the mice and pluck the chicken for the cook. For

what's there to do on a wooden boat but sit up straight and look And worry our boat would start to drift and

float us out to sea And land us on an isle of gold Oh dear oh dearie me. If I
A Tempo

had a chambermaid I'd take you out to play today. They say out there's a maze where once you

Triangle

(Horn/Harp)

Recorder

Harpsichord

(+E.H./"Gtr")

entered there you stay. For certain we'd get lost and they'd come lookin' for our bones. And

(E.H.-8th)

Ratchet

(+Hns/Stgs)

(+Trom)

A tempo

find us some time late next week And bring us tea and scones. But

(Pizz. Stgs)

rit.

("Hpscd"/Stgs)

(+Rec/Dulc)
Misterioso

what if there's a clan of trolls a campin'neath a tree Or what if there's a pirates' cave Oh

(Hns/Tpt) (Vlns.) (E.H./Cl/Hns/Tpt)

(E.H./Cl/Vla)

(Trom/Stgs) (+"Hpscl")

(sits up) ten. ten.

dear, Oh dear Oh dear- ie me If I

Recorder (Hns) (Vln) (E.H./Tpt) (+"Hpscl"/Vla)

rit.

ten. ten.

A tempo

(opt. spoken)-------

wasn't so a-fraid I'd take you out the door to-day, But talk-ing birds and tales of fair-ies

("Dulc")

(Rec-Sng)

("Dulc")

mp ("Gtr"/Stgs)
keep me scared away.

And yes, I promised not to tell what else is there, although

If in the maze you chance to see a garden guarded by a tree and meet a bird who speaks to thee Then

A tempo

come and tell my fine white horse and me.

Applause Segue
Medlock Bell #2

Applause Segue from "Fine White Horse"

(Kybd-Bell)

(longer, more insistent)
[Warn] Martha: "Mary Lennox. I thought tha' might like to have a skipping rope to play with. Mary Lennox [Mary turns back around]
Martha: "Tha' forgot the rope."
Segue as one to "A Girl In The Valley"
A Girl In The Valley
(Sig. B)  

man who came to my valley  

man I hardly knew  

(FU/Cl)  (Ob)  (*)Hp*  (-Hp)

(*Hp*/Vla)  (+Hn)  (Vla)  (Bass 8vb)  (Vcl)
man who came to my garden Grew to love me...

Archie:
girl I saw in a valley...

girl I hardly knew...

girl at work in a garden Grew to
love.

(Vlns)

(Ob/Cl/"Gtr")

(Fl)

(+Hn)

(Vc/Bl/Bass)

(+Trom)

From the me.
gate he called out so kindly "Lass wouldst thou

"low me rest here I've ridden quite far."

Share my
tea She bade me so gently Oat cakes and

(Via) dim.

(Hn/Trom/"Hp")

(Hn/Trom/"Hp")

And

cream Sweet plums in a jar.

(Hn/Trom)

(+ "Hp")
every day to my garden

man

bearing baskets of roses

For he
loved

me.

All I
Just a garden

own, I'd give

All I would

Never to leave
Say you'll

ask is never to

Say you'll

(Hns/Flugel)

(+BbCl)
have me Safe you will keep me Where you would

lead me There I would There I would

have me Safe you will keep me Where you would
A Tempo

There I would go.

A Tempo
gently

man who came to my valley

A girl who came to my valley

"Hp"

("Hs/"Rhodes"/Stgs)
man I hardly knew

A

A girl I hardly knew A

“Rhodes”

(Fl)

(Vla/Vc)

(Hn/Vc)

(Fl)

(Flugel)

man who gave me a garden Grew to
girl who gave me a garden Grew to

(Flg)

(Ens.) (Vla)
Mary: “Are you my Uncle Archibald?”
Lily and Rose

[Warning] Mary: "Is this my Aunt Lily in this picture?"
[Cue] Archie: "Yes, I see."

Andante ma non troppo
Continue on cue:
Archie: "Who dressed you, child?"

Più mosso

(Vlns/"Stgs")

(+"F.Rhds"/Cl)

(Vcl/Bs)
Cut on cue:
Mary: "What happens to dead people?"
Fade on repeat
It's A Maze

[Warning] Archie: "This house is haunted, child. Day and night."

[Cue] Mary: "Did my mother have any...other family?"

Allegro moderato
Mary: *(Rec-sta)*

Skip, skipped the ladi - es to the Mas - ter’s gate,
Sip, sipped the la - dies while the Mas - ter ate.

Tip - toe the cham - ber - maid and stole their pearls
Snip, snipped the gard - ’ner and cut off their curls.

Martha:

It’s a maze this gar - den it’s a maze of ways, any man can spend his day.

*(Ob)*

*(Cl)*

*(Dulcimer)*

*(Vla/Vcl/Bs)*
maze this garden it's a maze of paths But a soul can find the way

Ben:

For an

old man knows how a year it goes How the cold hard ground in the spring comes 'round How the

(Tamb)

(Cl)

(Vcl/"Vc")

(Vlns/"Vln")

(Bs)

(Tbo)

seed take hold and the ferns un-fold How an English Garden grows
Skip, skipped the lad-ies to the Mas-ter’s gate, Sip, sipped the la-dies while the Mas-ter ate.

Tip-toed the cham-ber-maid who stole their pearls...

It’s a

Come a-long love, Come fly a-way, fly a-long Come a-long, Fly a-way home.
maze this garden It's a maze of paths meant to lead a man astray

Take a

Come a long love, You've come a long way, You've flown all the day, Come fly away home

left, and then turning left again How a soul can find the way
It's a maze, this garden
It's a maze of ways

old man knows... How a year it goes... How the

Come fly a-way

Skip, skipped the ladies Sip, sipped the ladies

It's a maze of ways... Take a left and

cold hard ground in the spring comes 'round How in time it shows How a garden grows, How an

home Come fly a-way home Come a-long... love, Come
Mary:

Skip, sip
Skip, skipped the ladies to the Master's gate,

then, It's a maze, It's a maze

English garden grows

fly away, Fly away home

("Hp")

(+Cricket)

(Rec/Ob)

f

sub. mp

(Cf)
Sip, sipped the ladies while the Master ate— Tip-toe the chamber-maid and stole their pearls

Snip, snipped the gard’ner and cut off their curls—

molto rit. —— ———
India Sting #2

[Warn] Ben: “Maybe he does, but I can’t go losin’ my job on the advice of a bird, now can I? And the same goes for you.”

Mary: “My Uncle Archie said...”

Ben: “Your Uncle Archie is gone most of the time, Missy.

[Cue] And who’s to say what might happen if he weren’t here to stop it?”
Big Dead Snake

[Warn] Ben: “That could be a spirit you heard. They like a tall ceiling and long hallway to swoop around in.”

[Cue] Mary: “In India once...

I saw a Fakir pull a big dead snake out of a basket and make him dance.”

[Tabla Solo]

[Fakir gestures]
Winter's On The Wing

Ben: "I'm sure you think you've seen just about everything Missy, except the inside of that garden...and you keep it that way, you hear me?"

[Cue] Mary:...Good day, Ben."

Dickon:

Winter's on the wing, here's a fine spring mom—
Com-in' clean through the night, comes the May I say—

(The
winter's taken flight sweepin' dark cold air out to sea, Spring is born Comes the day I say and

(Oh)                              (Pan Pipes)
(Drums continue sim.)              pp

(+Trom)

You'll be here to see it— Stand and

(Pan Pipes)

breathe it all the day

(Vcl)                               (Dr3)
Stoop and feel it____ Stop and hear it____

Light, sturdy folk-rock

Spring, I say____

And now the

sun is climbin' high risin' fast on fire glare--ing down through the gloom gone the gray I say The
sun spells the doom of the Winter's reign Ice and chill must retire comes the May say I And

You'll be here to see it Stand and

breathe it all the day (P Whstl)
All ye solid streams begin to thaw
Melt, ye waterfalls.

Part, ye frozen winter-walls---
See, see now---it's starting. And now the

Mist is liftin' high leavin' bright blue air rollin' clear 'cross the moor comes the May I say The
storm—'ll soon be by leav-in' clear blue sky Soon the sun will shine comes the day say I and

You'll be here to see it Stand and

breathe it all the day

(Picc)
Mary

Mary's Maze

Applause Segue from "Winter's on the Wing"

Moderato

La la la la la la la la la la la la

(Cf) "Celeste"/"Hp"
(Picc/Ob-8bs)

mf
(Vla)

("Cl"/"Hp")
("Cl")

la la la la la la la la la la la la la la

Dickon: [cutting her off] "Hello there Mary."

(W.Blk)

mf

(Cf)
(Vcl)

(No rit.)

(Bs-pizz)
Robin Cues

[Warning] Dickon: “Well, if somethin’ is sick, I take a look at it, sure I do.”

Cue 1 Dickon: “A penny’s worth of seeds for your garden.”

Sempre ad lib

(F whistle) “Tell her what kind.”

Cue 2 Dickon: “If you don’t want ’em I’ll...” (He pours the seeds into Mary’s hands.)

“Take the seed, girl.”
Cue 3

Mary: "He's done nothing but chirp at me since I got here."

G.P.

"You're a saucy lass."

Cue 4

Dickon: "...interferin' if you're not friendly..."

G.P.

"So are you friendly?"

Slow segue to "Show Me The Key"
Mary/Dickon

Show Me The Key

[Warn] Dickon: "Are you interested in flyin' perhaps?"

Dickon: "I'll translate into Yorkshire for you, 'til you get the way of it."

Mary: (Ad lib) I'm a girl.

Dickon: She is a lass as took a grand-

[a capella]
Tha mun not fear
fancy to thee Dost tha' fear She's took thee on for
nowt o' the sort like to vex thee Nowt o' the sort She knows fair well she
M. 17 18 19 20 21

canna tho’ show me  Show me the key

D. 22 Vivo

23 24 25

(P.W.) tr

26 Dickon:

She’s a lass and thou art right as needs a spot where she can rest in

(Tambourine)
M: 30 Mary: I mun sit where I'll not be so think-in' thoughts or feel a guest in

D: Nowt o' the sort She'd fair be watch-in' for the spring.

*("Bgripes"/E.Hn)*
not be climbin' up I'll on-ly be call-in' good morn-ing, and fair low I'll sing.

Dickon: "Well done, Mary."
Rose: "Lily, what are you looking for?"

Lily: "Wait 'til you see it. It's the most beautiful garden I ever...and nobody knows about it except Archie,"
but the door is so covered over with ivy that I can never find it.
Oh, wait. Maybe it's on the other side."

On - ly walk a -

round as like to see it for my - self.

If

tha canst 'low me vi - sit I'll speak low e'en to thy - self. Tha'll
not be bothered night and day by wenches racing round I'll but

seem a silent dream, Stand'in' on the secret ground I'd but

smell the grow-in' things, count the roses'gainst the wall Hear thy
babes when first they peck Stretch my hands if they should fall
Or
if tha' likes, I'll bring thee seeds or worms all in a mound For if

thall have me for a friend
thall be the first I've found. I'm a lass

That took a graid-ley fancy to thee can-na tha show me

trust-y lass
Show me the key  
Show me the key.

Well dost tha' know her  
Show her the key.

Dickon: "Well, I'm off then."
Mary: "Where are you going?"

Dickon: "I can't say. But I'll see you tomorrow sure enough. And if you need me before then"
well, now that you and the Robin is talking, he always knows where I am."

Mary: "But can't you help me look for the key?"

Dickon: "But that's why I'm leavin', Mary. A body can't find a thing in a crowd."  Mary: "All right then, bye."  And
Slowly

you'll be here to see it

Stand and breathe it all the

(*Hp*/Vln)

(*Stgs*)

(*Gtr*)

115

day

Stoop and feel it

Stop and hear it

(Vlns)

(Cl)

pp

(+Hns)

118

Spring

I say.

(Celesta)

(*Hp*)

(*Gtr*)

(PnPps)

(mp)

(+Flgl)

(Ob)

(Cl)

rit. --------

Offstage

Martha: "Mary Lennox"
Tentatively

Mary: "Oh no! Look what I've...

She crosses [Bird-on cue]

(Vln/Clst)

(Vlns)

 poco accel.

[She finds the key!]

(+Ob/Hn/Fgl/Glk)

(Cl/Hn)

(+Hp glisses)

(Tbn/BS)

I found the key to the garden! It was right here!
The door. But where's the door?

Martha: "Mary Lennox!"

Poco maestoso

Mary: "Coming!"

Slow segue
Skip, Skipped-Transition
[Warn] "Mary Lennox, we haven't got time to play hide and seek. Mrs. Medlock wants us in the house\n[cue] "right now!"

Fakir/Ayah:

Measured & forceful

Skip, Skipped the Ladies to the Master's gate,

(Bell Tree)

(Tom)

(Fl/Ob/Tpt/Tbn/Sitar)

(BsCl/Hn/Tamboura/"Hp")

Sip, sipped the Ladies while the Master ate. Tip-toed the Chamber-Maid and stole their pearls

Snip, snipped the gard-ner and cut off their curls.
[Warn] Archie: "But you can see she is lonely, Neville. Perhaps I should have more conversations with her."

[Cue] Craven: "I don't think that is wise, Archie..."

A bit of earth She wants a lit-tle bit of earth She'll plant some seeds

The seeds will grow The flow-ers bloom, But is their boun-ty what she needs...
How can she chance To love a little bit of earth does she not know

The earth is old And does n't

A Tempo-flowing
care if one small girl wants things to grow She needs a

*(Vla)*
friend

She needs a father, brother, sister, mother's arms

She needs to

laugh.

She needs to dance And learn to work her girlish charms

She needs a home The only thing she really needs I cannot

mf
give
Instead she asks
A bit of

poco accel.

earth to make it live.

她说应该有一匹马
在树林里奔跑
She should have a doll's house with a moor.

hundred rooms per floor. Why can't she ask for a treasure

Something that money can buy that won't die When
I'd give her the world she asks in

stead for some earth. A bit of

A Tempo poco meno mosso

earth She wants a little bit of earth She'll plant some seeds The seeds will
grow The flowers bloom, Their beauty just the thing she needs.

Broader

She'll grow to love the tender roses, lilies fair The iris

poco rall.

And then in
64 Slower

A Tempo

fall, Her bit of earth will freeze and kill them all. A bit of

Segue as one to “Storm I”
Dreamers

Storm I

Allegro vivace

(Archie) (earth)

("Gtr"/Hns)

(Timp)

Holmes:

1 2 3 4

Close the shutters and lock the doors.

Albert:

Brace the windows as

(Obo/Cl/" Hp")

(Picc)

(+ Vlns)

(mp) (Tpt)

(Vla)

(Vcl)

(Kybd 1 sfx: Thunder)
in it pours. Candles only the ones you

Shaw:  Watch now Careful the stairs

Albert:  Fares well the house that's

Wright/Shaw:

Wright:
[To 52]

readdy.

Clare: Al Ay Rse:

Comin' a terrible storm
Looks like the sea in a gale

Fakir:

Comin' a terrible, storm
Looks like the sea in a gale

Wright Shaw:

Comin' a terrible, Comin' a terrible storm
Looks like the sea in a gale

Albert:

Holmes:

Comin' a terrible, Comin' a terrible storm
Looks like the sea in a gale
Clarie/Alice:

A/R:  Such a horrible wail.

Fakir:

W/S:  Such a horrible wail.

Albert:

Holmes:  heard Such a horrible wail.

67 Alice:

(+Stgs)

Ah Rose/Ayah:

Albert/Fakir:

Wright/Shaw:

Ah. Holmes:

(WW's)

("Hp")  

ff

(Tub. or Church Bell)

(Brs)  (Thunder)

(+Kybd 1 sfx)
Segue as one to "Lily's Eyes"
Lily's Eyes

Calmly
Dr. Craven:

Strangely quiet but now the storm simply rests to strike again.

Dreamers:

Standing waiting I think of her I think of
Archie:

Strange, this Mary, she leaves the room, yet remains; she lingers on

"Gr"  

"Hp"  

"simile"

mf

C:

12

13

14

15

From

A:

Something stirs me to think of her. I think of her.

(Sg)

(CI)

("Hp"/Vcl/Bass)
death she casts her spell  All night we hear her sighs. And now a girl has come who has her eyes  She has her eyes  The girl has Lily's hazel eyes  Those eyes that saw him happy long ago.  Those
eyes that gave him life and hope he'd never known. How can he see the girl and miss those hazel

She has her

eyes.

The girl has Lily's hazel eyes. Those eyes that closed and left me all a

(Hp)

(Vlns)

(Vcl)

(Gtr)

(Violin/Bass)
She has her lady fair was she

eyes She has my Lily's hazel eyes. Those eyes that loved my brother, never
Those eyes that never saw me, never knew I longed to hold her close, to live at last in Lily's eyes.
I longed for the day she'd turn and see me standing there would imagine me a lover
Would

God had let her stay.

She has her

God had let her stay.

rall.

(WW's/Brass)
Poco maestoso

C:

eyes

A:

She has Li-ly's ha-zel eyes Those eyes that closed and left me

How

She has my Li-ly's ha-zel eyes Those eyes that saw me hap-py long a-go

How

Can I now for-get that I dared to be In love, a-live and whole in

Can I now for-get that once I dared to be In love, a-live and whole in
Lily's eyes

In Lily's eyes.

(F) (Fluegel)

(Hns)

(Stgs)

(Brass/Keyboard)

poco rall.

(+Timp)

Più mosso

eyes.

eyes.

(Fl)

(Fluegel)

rit.

sfz

(Bb)

sfz

(Applause Segue)
Storm II

Slow, eerie 4

Adlib
Mary:

Someone is crying. Just now I heard them. Someone in this house is crying.
Why won't they tell me, I know they're lying Some-one here is lost or mad

(Sung, non-sustained)

I must try to find them, Beg them stop so I can sleep, I

Tempo I

heard some-one crying Who, tho', could it be?
Someone in this house, Whom no one seems to see

accel. poco a poco a tempo
sim.

[more sustained]

Someone no one seems to hear, except for me I

Allegro vivace

heard someone crying I

("Hp")

(Vln1)

(Vln2)

pp

(E.Hn/Vla)

(+Tbn/Vcl/Bs)
heard some one crying

Ayah:

I heard some one crying

(Vln2)

(s "Sitar")

(Vla)

33

Alice:

Claire/Rose:

Ah

Albert/Fakir:

Shaw:

Ah

Wright/Holmes:

(Cd)

(Hns)

(Vlns/Vla)

accel. e. cresc. poco a poco al fine

("cor")

(Vcl/Bs)
Lily:

Ah.

Alice:

Claire/Rose:

Ayah:

Ah.

Albert/Fakir:

Wright/Holmes:

Ah.

(Picc./Bsn./Ob./Cl.

(Hns./Sigs)

(Tbn./Vcl./Bsn.)

Lily:

Ah.

Alice:

Claire/Rose:

Ayah:

Ah.

Albert/Fakir:

Wright/Holmes:

Colin: "Get out!"

fff (+"Hp"-adlib glisses)

fff (Thunderclap)

(ff (Timp))
India Sting #3

[Warn] Colin: "I'm selfish because I'm dying."
Mary: "You just say that to make people feel sorry for you. If you were a nice boy, it might be true"

[Cue] Mary: 'But you're too nasty to die."

Colin: "No, please don't go."
Round-Shouldered Man

Colin: “No, don’t go. It’s just that the storm scares me so, that if I went to sleep I’m afraid I might not wake up.”

[Music in]

Mary: “Then close your eyes and I will do what my Ayah used to do in India. I will pat your hand and stroke it and sing something quite low.”

Colin: “And I have such terrible dreams”
Mary: "I have bad dreams too. Last night I dreamed about my father.

Only he had this lump on his back, like your father.

And when he turned around, he was your father."
Some nights I dream that a round-shouldered man

Comes in my room on a beam of moonlight

never says what he wants, he just
sits with a book in his hands.

poco accel. a tempo

And then I dreamed that the round shouldered man takes me off on a ride thru the moors by moonlight
nev - er says where we'll go
We just

ride 'cross the hills 'til dawn.
And

some night I'm go - ing to ask him
Is the
night sky black or blue

know the answer's in his book of

Mary: "It's no wonder you have all that's good and true..."
bad dreams. The shadows in this room are so...strange

And once I dreamed that the round shouldered man took my hand and we walked to a secret garden.

161
heard my father speak my name as we

sat in the crook of a broken tree And

And Mary: P

(+Fl/E.Hn) (+Hp)
(+Cl)
some night I'm going to ask him

some night I think you should ask him

old moon turns to new.

I
know the answer's in his book of
all that's good and true.

I'm

poco rit.

(+ Tbn)
Poco meno mosso

sure the answer's in his

(Hp)

(E.Hn/Cl)

("Gtr/Vcl)

book of all that's good and

(E.Hn)

(Cl)
Mary: "Colin, I just realized...

...we're cousins"

Segue as one to "Before Final Storm"
Before Final Storm

[Rose]  "What is that infernal wailing?"

[Albert]  "I should have sent you away while there was still time."

[Claire]  "Letting their sewage run in the streets."

[Alice]  "They're servants, darling."

Segue as one to "Final Storm"
Company

Final Storm

[Cue]
Albert: "Mary. Where's Mary?"
"Someone find her!..."

Allegro vivace

(Tuba/Bass)
Alice/Claire:

Rose:

Ayah: Com- in' a ter- ri- ble storm
Shak- in' the souls of the dead

Fakir:

Shaw/Wright:

Holmes: Com- in' a ter- ri- ble storm
Shak- in' the souls of the dead

(WW's/Gtr'/Stgs+8va)

sub mp

“Hp”
(+Tuba/Bass)
(+Timp)

Alice/Claire:

Rose:

Ayah: Quak- in' the floor un- der- foot
Shak- in' the roof o- ver head

Fakir:

Shaw/Wright:

Holmes: Quak- in' the floor un- der- foot
Shak- in' the roof o- ver head

(Vlns)

(*“Hp” gliss)
Alice/Claire:
Rose: Not since I was a child,
Ayah: Have I feared
Fakir: Not since I was a child,
Shaw/Wright: Have I feared
Holmes: (Tpt)

Moderate 4

Rose: 21

Mis - tress Mar - y Quite con - trar - y How does your gar - den grow? Not too

Ominous Thunder

("Hp"/Stgs)

mp

25

well she said See the Lil - y's dead Dig it up, and out you go

Thunder

("Hp"/Bass)
Holmes:

Mistress Mary Quite contrary
How does your garden grow?

Shaw:

Far too hot she cried
See my rose has died
dig it

Alice:

up, and out you go
Thunder

Mistress Mary

("Hp"/Stgs)

(Muted Brass/"Harpisi")
Quite contrary How does your garden grow? Oh, it's dry she wailed See the

It's a maze this garden It's a

accel. poco a poco

Iris failed Dig it up and out you go. Mistress Mary

maze of ways Some-thing wrong inside it

(Horn/Tpt)
Quite contrar-y How does your gar-den grow? Had an

All:
It's a maze this gar-den It's a maze of ways

ear-ly frost Now it's gone it's lost Dig it up and out you

Claire/Ayah: High on a hill. Shw/Hlms/Alice/Fkr.

Some-thing wrong in

Rose:

It's a

(+"Harp")

(+Vcl/Bass pizz)
Shw/Alice/Fkr:

side

Rose:
maze this garden It's a maze of ways meant to lead a soul a-

Holmes:
side It's a maze this garden It's a maze of ways meant to

Claire:
It's a maze this garden It's a

Ayah:
It's a

"Harpsi"

(Basso)

("Gr"/Sigs)
stray
It's a maze this garden It's a maze of ways It's a
lead a soul a-stray
It's a maze this garden It's a
maze of ways meant to lead a soul a-stray It's a
maze this garden It's a maze of ways meant to lead a soul It's a
It's a maze It's a maze It's a maze It's a maze It's a
maze this garden It's a maze of ways meant to lead a soul a stray
Più mosso

Claire:
Mistress Mary Mistress Mary

Alice:
Not since I was a child have I

Ayah: (nasal sound)
Mah

Rose:
Crying

Fakir:
Ja Doo

Albert:
For her mother There's a girl who

Shaw:
Mistress Mary Mistress Mary

Wright:
Skipped the ladies to the Master's gate

Holmes:
Watch now Watch now

Più mosso
(CUBrass)
Claire:

Mistress Mary Mistress Mary

Alice:

feared Have I feared

Ayah:

Mistress Mary Mistress Mary

Rose:

Someone crying.

Fakir:

Kay

Albert:

no one sees No one

Shaw:

Mistress Mary Mistress Mary

Wright:

Skipped the ladies to the Master's gate

Holmes:

Watch now

Signs:

Hp. gliss Tam tam

178
Claire:

Alice:

Miss - tress Mar - y Quite con - trar - y How does your gar - den

Rose/Ayah:

Fakir: (+Albert-offstage)

Wright/Shaw:

Picc. (sounding 15ma)

(Hes)

(+Timp)

[Albert stops singing] Albert: "Mary..."

Claire:

Alice:

Rose/Ayah:

Fakir/Wright/Shaw:

Holmes: grow? Had an ear - ly frost Now it's gone it's lost Dig it
Bell Tree

Poco maestoso

Allarg.

[ Curtain Act I ]
Segue as one to "Girl I Mean To Be"
The Girl I Mean To Be

Allegro

Mary:

186
need a place where I can go Where I can whisper what I know Where
I can whisper who I like and where I go to see them I
need a place where I can hide Where no one sees my life inside Where
I can make my plans and write them down—So I can read them

place where I can bid my heart be still, and it will mind—me

place where I can go when I am lost and there I'll
find me. I need a place to spend the day Where

no one says to go or stay Where I can take my pen and draw the

[Mary runs to Rose and Lily]

girl I mean to be.
[The cake arrives]
Segue as one to “House/Hill-Transition”
House On The Hill-Transition

Cue: Neville drops the handkerchief in Colin's lap.

Slower

mp Wright/Shaw:

High on a hill sits a big old house with some-thing wrong in-side it. Spi-rits haunt the halls and

("Other world" Flash)

("Hsp")

("Lute"/Vla)

make no ef-fort now to hide it. And the

(Vln)

(Cfl)

(E.Horn/"Lute"/Vla)

(Tba) mf
Master hears the whispers on the stairways dark and still and the

Spirits speak of secrets in The House Upon The

Vamp

Hill.

("Hn") (Vln) [Fade on Neville and Archie entrance] (Alto Fl)

("Lute"/E.Hn)
Quartet

[Warn] Archie: "...You have things well in hand here."
Craven: "Well in hand? Haven't you heard anything I've just said?"

[Cue] Archie: "And last night... [music in]

I dreamed I walked through the maze to Lily's garden,

and saw Lily and Mary standing right there in Lily's garden.
I turned away...  I couldn't watch...  I was afraid..."

Craven:

Why won't he say what he wants  Why must he speak in dreams  Why can't he see what he wants:  To disappear, it seems. He should send this haunted girl far away. Leave the
house and lands to me

Archie:
I watched them walk a-

round the gar-
den She stood_, tall, grown strong and _ bold
Then they turned and asked my pardon I couldn't speak my heart grown

(WW's)

“Hp”

(Trom/Vcl/Bass)

(Timp)

25 Craven:

Why can't he see what he wants he wants the past undone. Why can't he know what he wants: His

cold.

(Ob/Tpt/Hn)

(Vla/Vcl)

(Timp)

(+Tbn)
Rose: "You can't marry this Archibald. He's a gloomy, miserable cripple who hides himself away in that horrible house."

Lily: "No one is asking for your approval, Rose."

You've said it yourself, he can't believe you love him. And neither can I."
Rose: "Lily, if you don't care what happens to you, think about your children. Do you want your children to be crippled as well?"  Lily: "I will marry him..."

Craven:

I can arrange what he wants
He's left it all to me
Now he can have what he wants

Rose:

Don't do this
Don't wed him
Don't bed him

(Muted Brass)

("Hp"/Vla)
fet-tered he will be Set him free to wan-der through the world, let him

Don’t do this Set him free through the world, let him

simile

(Cl/Brass/Stgs)

(C:

57

go his lone-ly way.

R:

58

go his lone-ly way

A: Archie:

And then I longed to

(Vln/Vla)

(Vln)

("Hp"/Vc1)
Lily:
Now that I love him
join them, know the peace they feel, their journey done

I will live for him
live just to

Then I woke once more without them
knew I must wander
Rose: I won’t forgive you Won’t see you live there

L.: love him

A.: on and on I go

Craven: Just to disappear is to be

R.: Li-ly, I swear I’ll never see you

L.: Do what you will then

A.: Life to find.
free. Cut off from pain Cut off from pain I'll help him

Cut off from pain Cut off from pain

I'll never leave him Cut off from pain

Cut off from pain Cut off from pain

(Clarinet/Horn) poco rall.

Broader

disappear and start again and live like other men he could be

Now you must leave him Yes, you must leave him You must believe me

How can I leave him I'll never leave him Nor e'er deceive him

Disappear Leave loss be-

(Timpani) (Bass)
I am thinking of the children

I am thinking of the children

(Dialogue)

Archie: “I shan’t be gone long, perhaps just ’til the autumn.” Craven: “And Mary?” Archie: “I’ll write her a note from Paris.”
Craven: “You wouldn’t be sending her away, Archie. Only giving her the education she deserves. I feel quite certain that Albert and Rose wouldn’t want the girl to grow up just wandering around.” Archie: “Yes, I see. Well, then...perhaps you should look into a few schools.

Someplace she could learn to sing would be pleasant. I’ll leave it all in your hands, Neville. Now, I’ll go look in on Colin and...”
Craven: “Just see that you don’t wake him.” Archie: “In ten years, have I ever awakened the boy?”

Craven: “I’ll gather the staff so you can say good-bye.”

Segue as one to “There’s a Man-Transition”
There’s a Man-Transition

Archie: “Oh, for God’s sake, Neville. Just let me slip away. I’m sorry.”

Vamp

[Man can]

(Cue to continue)

(Archie) Tell them… Tell them what you always tell them

(“Steel acoustic guitar”)

dream of a simple life husband, child and wife

(Via)

(Fl/Cf)

(E.Hui/Gtr)
Love and faith all 'round

Then a man must

wake
Stand and greet the day See what comes his way

alt: Sva

Feet upon the ground

There's a
man whom no one sees
There's a man who lives alone

heart that beats in silence for
The life he's

never known.

Direct Segue to “Race...Morning”
Race You To The Top Of The Morning

When we left off last night, the hideous dragon had

carried the maid to his cave by moonlight. He gnashed his teeth and
breathed his fire, the heath quaked, and we trembled in fear I said

Quasi tempo-Gently

someone must save this sweet raven haired maiden, though surely the cost will be

("Celesta")

steep. So, we lads all drew lots, (our insides tied in knots) and I
won! And the rest went to sleep. So, I picked up my staff and I followed the trail of his smoke to the mouth of the cave. And I bid him come out, yea sooth I did shout, "Ye fool dragon, be gone! Or be -
A Tempo

have."

And then un - der my breath, I

(Hns/Tbn-muted)

mp a tempo

sim. (E.Hn)

(Timp/ Bs)

(BsCl/Bs)

uttered a charm said to make the worst fiend be - come kind

Knaves and

+k 30   31   32

knights of dire plights now di - min - ish his sights. And it worked, and the dra - gon went
blind And he charged off the cliff howling mad, and he died, and the

maid - en ac - cept - ed my ring And then you came a - long and were

brave, bold and strong, and in thanks ev - 'ry night now I sing:
Race you to the top of the morning, Come sit on my shoulders and ride

Run and hide I’ll come and find you Climb hills to remind you

love you, my boy at my side Now an...
Another foul dragon's appeared, I must leave you. He's scorching our land with his breath. From his lair, this one taunts me. He dares me. He haunts me. Once again we must fight to the death. Would to God I could stay and in-
stead slay your dragon, this beast who sits hunched on your back. Would

God I could wrench him away from your bed Or cut off or tear off his
cresc. poco a poco

terrible head. Could breathe out my fire on him til he was dead Or
beg him to spare you and take me instead

A tempo

Cue  Archie Turns upstage

is, I must leave you in care of my brother, (the wizard who lives on the
Who has promised his art will soon pierce through the heart of this

dragon that's keeping you ill And I know that your mother, God

bless her, would want you to do as he says and grow strong. And you
know that as soon as I can I'll return, so be brave son, and know that I long to

Più lento, poco rubato

Race you to the top of the morning, Come sit on my shoulders and ride.

Run and hide I'll come and find you, Climb hills to remind you
love you, I love you My boy at my

colla voce PP

A Tempo
side.

[He turns] [He walks off]

Applause Segue
Maze Transition

Cue: Applause Segue

Brightly

Albert:

Come a-long love, come fly a-way, fly a-long, Come a-long, fly a-way home.
Albert:

Come a-long love, you've come a long way, You've flown all the day, come fly a-way home. It's a

Rose:

maze this gar-den It's a maze of paths meant to lead a man a-stray Take a

(both)

left and then turn-ing left a-gain's how a soul may find the way.
Wick

[Cue] Dickon: "NOW YOU TELL ME EXACTLY WHAT YOU SAW."

Mary: "It's cold and gray. The trees are gray, the earth is gray. And there's this clingy kind of haze over everything."
Dickon: "Like a body were in a dream."

"Dulcimer"
(+"Gtr")

Mary: "It's the most forgotten place I've ever seen."

With loose gray branches looped all around the trees like ropes...or snakes."
And dead roots and leaves all tangled up
on the ground.
SO STILL AND COLD."

Dickon: "But did you get a real close
LOOK AT ANYTHING?"

Did you scrape away a bit of the bark
and have a real look at anything?

Mary, the strongest roses will fair thrive
on bein' NEGLECTED

if the soil is rich enough. They'll run all wild and SPREAD
AND SPREAD

[Set Tempo]

Lively Folk

"til they're a wonder"

Mary: "You mean it might be alive? But how can you tell?"

Dickon: "Oh, I can tell if a thing is wick or not."
Mary: "Wick! I've heard Ben say 'wick.'"

Dickon:

When a thing is wick... it has a life about it...

May be not a life like you and me.

But somewhere there's a secret streak of green inside it, Now come and let me show you what I mean.

(Penny Whistle "Hp")

(Elec Pno both hands)
When a thing is wick it has a light around it.

Maybe not a light that you can see.

But hiding down below a spark's a

sleep inside it just waiting for the right time to be seen.

You
clear away the dead parts so the tender buds can form

Loosen up the earth and let the roots get warm

Let the roots get warm

When a thing is wick... it has a way of knowing... when it's...
safe to grow again you will see. When there's sun and water sweet enough to feed it, it will climb up through the earth—a pale new green. You

clear away the dead parts so the tender buds can form

Loosen up the earth and let the
Let the roots get warm

Con Brio

Come a mild day
Come a warm rain
Come a snowdrop a

Come a lily
Come a lilac
When a

Come to call call-in' all the rest to come and see.

thing is wick and someone cares about it And comes to work each day like you and
me

Will it grow? Then have no doubt about it We'll

It will!

"Dulcimer"

have the grandest garden ever seen.

(Recorder)

light gliss
Mary: “Oh, Dickon, I want it all to be wick! Would you come and look at it with me?”

Dickon: “I’ll come every day, rain or shine, if you want me to. All that garden needs is for us to come wake it up.”

Mary: “But Dickon, what if we save the garden and the Uncle Archie takes it back, or Colin wants it?”
Dickon: “Ay, what a miracle that would be.”

[Vamp]

[ Cue to continue ]

You

Gettin’ a poor crippled boy to see his mother’s garden.”

[ Fade on repeat ]

(Ob/"Dulc") (Bs Cl/"Dulc")
give a living thing—

That's how you will know if she is

give a living thing—

That's how you will know if she is

wick she'll—grow

So grow to greet the morn—ing

Free from ground be—low

wick she'll—grow

So grow to greet the morn—ing

Free from ground be—low
When a thing— is wick it has a will to grow and grow.

Come a mild— day
Come a warm— rain
Come a snow— drop a

(Imitating Dickon)
com-in’ up

Come a li - ly, Come — a li - lac

Come to call — Call-in’ all the rest to come, Call-in’ all of us to come, Call-in’

Call-in’ all of us to come, Call-in’

cresc.

(+Bass)
all the world to come.

[Stage business-playful]
I promise there's a single streak of green below, And all
thru the darkest nighttime, It's waiting for the right time, When a
Race You/Transition

Alice:

So he
picked up his staff and he followed the trail of his smoke to the mouth of the cave. And he bid him come out, yea for sooth he did shout, "Ye fool dragon be gone or behave."
This Is Nice

[Cue] Mary: "This is nice"
[She opens music box]

Tempo di music box

(Kybd 1 solo)

[Stop when Mary closes music box]
Cholera Chords

[Warn] Colin: "I can't go outside, Mary. I'll take a chill if I go outside. I'll get even worse."
Mary: "No you won't. You'll feel better."
[Cue] Colin: "I can't Mary. I'm afraid."

Very Slowly

(Kybd 1 - 'Sitar')

mf

(Tamboura)

(+Bs-pizz) (+Kybd 2 - 'Pizz stgs')

lunaga

(*Vln)

lunaga

(+Kybd 2 - 'Arco stgs')

(+Vc/Bs)
Come To My Garden

[Warn] Colin: "You must come back tomorrow afternoon after you're through working, and have supper with me and tell me everything you've done."

Mary: "I'd like that. Goodnight, then."

[Cue] Colin: "Goodnight, Mary"

[Mary starts to exit]

Andante con moto

A tempo

Lily: *mp*

Come to my garden Nestled in the hill

pp

("Harp/"Celesta")

("Gtr")
There I'll keep you safe beside me

A Tempo

Come to my garden Rest there in my arms

There I'll see you safely grown and on your way.
Stay there in my garden Where love grows free and wild.

Come to my garden Come sweet child.

A Tempo Colin: \(mf\) Lift me poco accel.

\(\text{Vlns}\) \(\text{Fl}\) \(\text{Hn}\) \(\text{Pno}\) \(\text{Cl}\) \(\text{Ob}\) \(\text{Hp}\) \(\text{Gtr}\) \(\text{Stgs}\) \(\text{MkTtr/SusCym}\) \(\text{Tpt}\) \(\text{Hn}\)
Più mosso

up and lead me to the garden

Where life begins anew

Where I’ll

find you and I’ll find you love me too.

Lift me
(Settling) 
Colin: *(Cl)*

up and show me to the gar-
den Where love grows deep and true Where I'll

Lily: *mf*

Come to my gar-
den Rest there in my arms

*(Sgs)*

(Hns/Tpt)

(*Hp*/*Gtr*)

(Bs) *(Tbn)*

C:

tell you Where I'll show you My new life I will live for you

L:

There I'll see you safe-
ly grown and on your way.

(Fl)

(Hn) (*Hp*/*Gtr*)

(Vcl)

251
More deliberately

I shall see you in your garden and spring will come and stay
Lift me

I shall see you in my garden where love grows free and wild

A Tempo

up and lead me to the garden
Come Sweet

Come to my garden. Come sweet

rit. 

rit. (Vcl)
A tempo

day...

day

(FL/Stgs) (+Ob) (s Bells)

(Hn) rit. "Hpr"

Applause segue
To The Night Garden-Transition

[Applause Segue]

Martha: “Oh, I shouldn’t be doin’ this. I’m like to be sent back to the scullery for this and I don’t like the scullery. I don’t know anyone who does.”

Dickon: “No one will be missin’ you at this hour.”

Martha: “But if it’s so dark, I can’t even see where I’m goin’, how’m I to hope to see what it is once I get there?”
Dickon: “I can’t say. Perhaps it’s only summat you’re meant to hear.” Martha: “But all I can hear is me own self talkin’” Dickon: “Then perhaps you’d best be still.”

[Colin and Mary enter]

Mary: “Dickon, is that you?” Dickon: “Aye, it is Mary. And Martha, too.”
Colin: "Martha, are you surprised to see me outside in the middle of the night?"

Martha: "That I am, Master Colin.

But just now you looked so much like your mother, it made my heart jump."

Poco maestoso
Colin: “It’s my mother’s garden. It is.”
Mary: “It’s a secret garden. And we’re the only ones in the world that want it to be alive.”

Dickon: “Ay, Colin. We’ll have you walkin’ about and diggin’ same as other folk before long.”
Colin: “But how can I? My legs are so weak, I’m afraid to...”

Segue on cue to “Come Spirit Come Charm”
Come Spirit Come Charm

Cue: Dickon:
"There's a charm in this garden, COLIN,

and the longer you stay in it... ...the stronger you'll be."

Mary/Fakir (Sva):

Colin: "What kind of charm?"

(sitar)

(Ah) Oh ja - doo - kay Maw

(Bell tree/Tamboura/Stgs)

(sahm)

Ah Oh gar - may yo Kay deen

A' O Man-tra tan - tra yahn-traoooh sky

(Bell tree)
Colin: "Where did you learn that?"
Mary: "I don't know. I didn't even know I knew it."

Colin: "Martha, do you believe in charms?"
Martha: "That I do, Master Colin, and spirits and the Big Good Thing by whatever name you call it."
Mary: "I know where I heard it, now. I even know what it means."

Come

In three, slowly
ad lib

Come
 Come
 Charm
 Days that are warm
Come
Dickon:

magical spell Come help him get well Come

Quasi tempo

spirit come charm Come days that are warm come

(Pan Pipes)

(E. H.)

"Dulcimer"

"Hp"

(+Vln)

Martha:

magical spell Come help him get well Come
Più mosso
(lightly)

spirit come charm Come days that are warm Come

magical spell, Come help him get

Lively, in four

Ayah/Fakir/Mary:

"Sitar"  (Pas Pipes)

(Bs Cl/Hn/Tpt/Temp)

(fp)

(Hn/Tpt)

(fp)

(Bs Cl/Stgs)

(fp)

(Bs Cl/Hn/Tmp
Tamboura/Stgs)

(Vln)

(fp)

(Tablas)

(simile)
Martha/Dickon:

Spirits far above charms aloft on high

Ayah/Fakir/Mary:

sam sahm

Ah O gar- mi-yo Ke

Oh gar-may-yo Kay

(Pan Pipes)

(E. H.)

(Hrs/Stgs)

sim.

(Br Cl/Hn/Trom
Tambourn/Stgs
(+Tpt)
(+Bass)

Sweep away the storms rumbling 'cross the sky

Speed the rising sun, make the

din deen

Jadu-ke

Ja-doo-kay

Mau

Maw

(Tpt)(“Sitar”)

(Hrs/Stgs)

(Hn)

(Br Cl/Trom/Bass)
breeze to blow
Bid the robins sing Bid the roses

sahm

A\ Oh

(E.H./"Sitar"/Stgs)
poco ral.

[Invocation]
grow

(Bell Tree)

("Sitar")

(Picc/Xylo/"Sitar")

(Bs Cl/Brass/"Hp" Tamboura/Stgs)

(Bs Cl/Brass "Hp"/Tamboura)
A tempo
Rhythmic & determined

[She moves D. S.]

56

[She spreads flowers]

60

61

62

63

64

65

66

67

[Percussion foot accents]

"Home"

"Happiness"

[Leg Raise]

(E.H./Stgs)

"Dalc"

(Ci/Hns/Trom/Tmp
"Gr"/Stgs)
106 All:

Ah

(Brass)

(WW/Stgs"Hp")

ff


Martha/Dickon/Mary: (spoken)

109

110

112

Dreamers: (ad lib Indian chant)

Ah

Martha/Dickon/Mary:

spi-rit come charm Come spi-rit come charm Come spi-rit come charm Come

("Tablas"/Suss cym)

113

(Brass)

mtf cresc.

(Sigs)
[Heavens open]

Rose: Ah

Betsy: Come mag-i-cal spell come

Alice: Ah

Claire: Come mag-i-cal spell come

Shaw: Ah

Timothy: Come mag-i-cal spell come

Albert: Come mag-i-cal spell come

Holmes: Ah

Wright: Come mag-i-cal spell come

Martha/Dicken/Mary/Lily:

spirit come charm Come days that are warm, Come mag-i-cal spell come

Ayah/Fakir (at pitch):

"Sitar"

(Sitar/Bra)

(sim.)

(Vc)

(Tambouh/Bass)
spirit come charm, Come days that are warm, Come magical spell, Come

spirit come charm, Come days that are warm, Come magical spell, Come

spirit come charm, Come days that are warm, Come magical spell, Come

spirit come charm, Come days that are warm, Come magical spell, Come

Lily:

Rose: Come, come, spirit come Come, come,

Mary:

Martha: Come, spirit come Come, come

Dickon: Come, come

Ayah/Fakir:

Mau sam

(*Sitar/Vlnd/Vla 8vb)

(WW's/Tpt)

(Hns/Trom/Vcl)
help him get well
Come, come

help him get well
Come spirit come charm, come

help him get well
Come, come

help him get well
Come spirit come charm, come

2

Lily:  

spirit come

Rose:

Come, come

Mary:

spirit come

Martha:  

Dickon:

Ayah/Fakir:

Gar - mi - yo

(“Sitar”/Tpt/Trom)

8w- (WW’s/Stgs)

(+“Timp”)

(+“Gong”)
spirit, come charm, Come magical spell, Come help him get
days that are warm, Come magical spell, Come help him get

Lily:
Rose:

Mary:

Martha:
Dickon:

Ayah/Fakir:

Ke

din

rit.
Slowly

well.

well.

well.

well.

Lily:

Rose:

Mary:

Martha: well.

Dickon:

Slowly (Stgs)

(+Bombay Band)

(Vcl/Bass) (+Cl/Hns) (WW's/Tpt/"Stgs") (Tutti)

(Timp)

(+sfx: "Earth splitting rumble")
Colin: "I think the spell is working in the house, too.
Two nights ago, [music in]

Slowly

when it was bright moonlight, I woke up and felt something filling the room and making everything so splendid.

P ("Harp") (Fl/Ob/Hns/Brs/Bs-tacet)

And I pulled the drape from my mother's picture, and there she was, her eyes looking right down at me, and something new started flooding through me,
making me so proud, so strong...so...tall. I shall live forever and ever! I shall find out thousands of things. I want to give thanks to something, to anything that will listen. I'm well!"

Martha: "Mary, child, do you see what you've done?"

[Music out when Colin falls]
Promise Music

[Warn] Colin: “I don’t want him to know anything about this. I don’t want anything to be said to him till I can walk. Do you promise?”

Ben: “It’s getting to be a full time job keepin’ track of secrets around here.”

[Cue] Colin: “This is a serious matter.”

Ad lib

1 2 3

“Mary, take my hand.” “Dickon, Martha.” “You too, Ben.”

[Dickon and Martha put hands in.][Ben puts hand in.]

(Hns/Brts/Vcl/Bs-tacet) (Rec)

(“Bell Harp”) (Rec)

(+Vlns/Vn)

“Do you swear by the charm in this garden that not one of you will mention this to my father until I am completely well?”


Segue to “A Bit of Earth” Reprise
A Bit Of Earth-Reprise
[Warw] Mary: "So, what do you want to see first?"

[Cue] Colin: "I want to see the roses."

Lily:   2

Warmly-not too slow  3

Rose: A bit of

(Rose) Show me where the roses will be."

A bit of Earth

A drop of

(E.Hn/BsCl/"Hp")

"Hp"

(+Vcl)

(+Hn2)

(AltoFl/Vla)

(+Vcl)

(+Bs)

M8918/802

284
Before our eyes,
Earth is pushed away, the flowers bloom before our eyes.

For in the Earth a charm's at work, the word is passed, the days are
The days are warm, un-fold and grow the win-ter’s

We’re free from harm, A bit of

past, we’re free from harm, A bit of
Mary's Tantrum

[Warn] Winthrop: "This is exactly the type of behavior we are best equipped to handle."

Cue: Mary: "...and he says I don't have to go to any STUPID SCHOOL.

"I hate you. You're a HORRIBLE UGLY PIG."

"Your school is a filthy rat hole full of brats AND DIRTY BEDS."

"I hope you get hit by a lorry on your way home, and your UGLY HEAD ROLLS OFF...."

"I hate you. I hate you. I HATE YOU."

"And if I'm sent off with you, I'm going to bite your arm and you're GOING TO DIE."

[head turn]

[cookie throw]

[hand cut]

[Ayah & Fakir hands out]
"Get out of here. Go away, Go away, GO AWAY!"

Winthrop: "Well, we have had ONE OR TWO CASES OF THIS SEVERITY."

[chair throw]
(Cl/"Sitar")

(Sitar+Bandura or Drone)

(+TamTam)

(Foot stomps)

(Hn/Tbn)

(T.T.'s)

10

Briskly

Mary: Marjaro! [Ayah and Fakir chant ad lib]

("Sitar")

(Ob/Stgs/Hns)

("Drone")

(Tabla)

14

15

16

(Picc)

mf

(+Tpt)

accel.

(+Hn)

(Tbn)
Mary: “Marjaro”  [to Winthrop]
“Baarh Me Jaaro”  [to Medlock]
“Choro Mujhe!”
(pillow throw)

[To Craven]  [to the air]
“Tum Bari Shaitan Ho!”  “Mar Jaaro”

[Mary lands on floor]  [Mary’s feet fall to floor]
Disappear-Transition

[Warn] Mary: "You don't want Colin to get well at all"

Cue: [Dr. Craven moves to strike Mary]
nothing here that I want

How dare she make this claim?

isn't it clear what I want?
To serve has been my aim
Still, I

have to wonder
who I'd be, if it

"Harpichord"

(Violin/Flute)
all belonged to me. If they’d all disappear I’d start again. I could be happy then I’d live like other men. If they’d all
Freely

dis appear I could be free
Cut off from pain and

(Stgs/“Stgs”)

colla voce

loss at last, I’d be.

(Hn1)

(Hn2)

(FI/Cl)

(mp)

(E.Hn/Vln2)

(“Hp”)

(“Gtr”)

(“Hn”)

rit.
Hold On

[Warn] Martha: "You're talking like you're already gone, Mary Lennox."

Mary: "I am gone, Martha. I wish I were a ghost"

Martha: "No ghost... [music in]"

...could do what you've done in this house, Mary Lennox."

What you've got to do is fin- ish

what you have be- gun I don't know just how, but it's not o- ver 'til you've won When you
Resolutely

see the storm is com-in'
See the light-ning part the skies
It's too late to run,
There's

(WW's/Hns/Piano)
sim.

mp (+Drums)

(Vcl)

(Bass)

ter-ror in your eyes
What you do then is re-mem-ber
This old thing you heard me say.

It's the storm, not you, that's bound to blow a-way.

(E.Hn)

(+Vla) (+Tpt)

(Vcl)

(Piano/Vla)

(+Tbn)
Hold on, hold on to someone standing by. Hold on, don't even ask how long or why. Child, hold on to what you know is true. Hold on 'til you get through.

Child, oh child. Hold on. When you
feel your heart is pound-in'  Fear a de-evil's at your door  There's no place to hide  You're

frozen to the floor  What you do then is you force your-self to wake up and you

say  It's this dream not me,  That's bound to go a-way
Hold on, Hold on the night will soon be by—Hold on, And think of something else to try Child, hold on, there's angels on their way Hold on and hear them say Child, Oh child And it doesn't even matter if the danger and the doom come from up above— or down be low— Or
just comes fly-in' at you from across the room When you

(Vln)

(cresc.
(+Fl/Cl)
poco rall.
(Bass)

47

Heavier

see a man who's ra-gin' And he's jealous and he fears that you've walked through walls he's hid behind for

(Tpt)

(Vla)

WW's/Vlns

(Piano)

48 49 50

years What you do then is you tell yourself to wait it out, you

(Tpt)

(Hn) (Hns) (Vln)
say: "It's this day, not me, that's bound to go a-
way."
Child: Hold on. It's this day not you. That's
A Tempo
bound to go a-way.

molto rit.
Letter Song

Martha: “You do know how to write, I hope. ‘Cause I won’t be much help to you in that department.”
Mary: “A little.”
Martha: “That’s all right. You don’t have much to say, do you?”
[Cue] (Mary puts pen to paper)

Freely

Mary: (ten) D-E-A-R Uncle Archie How are you, I’m fine
Faster Ev’rybody else is too. Please come

[Rec/Cl] p colla voce

 Archie: “Home, I have no home.”

Archie: “It’s a house, child... just a house” Faster

Martha says that you’re in Par- is Is that ve- ry far a-way? Do they

[Ob] mf (“Hp”) (Rec/Cl)

p (“Gr’t”) poco rit.

(“BsCl”)
"And I can't get far enough away from it."

Faster  

A Tempo  

Martha: "Now just sign it."

have nice girls and boys there, Please come home. Should I

(Rec/Ob/Cl/Stgs)

mf ("pizz stgs")

say that Colin's well now? Should I say that Doctor Craven...

Archie:

Streets of Paris, like a maze...

Sleepless

(Rec/Cl)

(Ob/"Ob")

(Rec/Cl)

("Gtr")

("BsCl")
Martha: Poco più mosso

I think that what you have is good, let’s get it posted on its way. He’ll

nights and aimless days

rush home, then you can tell him all the rest you have to say.
A Tempo

Mary:

Oh kind sir, Uncle Archie, How I wish that you could see when you come into the garden Please come

Archie:

...can’t forget, can’t eat or sleep or live...

Martha: “Well, maybe.”

Martha: “Well, how about...”

home. Yours truly? Sincerely? Your friend Ma...

...can’t forgive...

Segue as one to “Where In The World”
Where In The World

Intense driving 4

1 (Mary)

-ry

2

Archie:

Now I

(Hn 2)

(Hn/Trb/Stgs)

ff

(Hn/Vlns)

(Timp)

3 see you in the window of a carriage, then a train. Still, my

4

(+Bs Cl)

mf
mind will not accept that in your grave you must remain. Now I

hear your voice then turn and see a stranger's form and face Must I

wander on tormented place to place to place to

(E.Hn/Hn/Stgs)

poco rall. ---------
A tempo

place.

Where can I go that you won't find me Why can't I find a place to hide

Why do you want to chase me, haunt me every step you're there be -
Where in the world tell me, where on the earth can I

stay now that you are gone.

Why did I have to meet you, love you Why can’t I rid you from my mind
Why did you have to want me, won't you let me put my life be-

hind me.

How in the world tell me,

how in the world can I live without your love
Why on the earth
tell me
Why on the earth
should I
stay
now that you are
gone.

[Distracted by Lily's presence]
Now that you...
"Lily, is that you?"

Direct Segue to "How Could I Ever Know?"
How Could I Ever Know?

Gently

Lily:

1.

How could I know I would have to leave you?
How could I know I would hurt you so?

"Hp"

PP colla voce

You were the one I was born to love
Oh how could I ever know?
How could I ever

(Vln)
Andante con moto (non rubato)

know?

How can I say to go on without me?

(Stgs)

(pp)

“Hp”

(Ci)

(Vcl)

How when I know you still need me so?

How can I say not to dream about me?

“Gtr”

(Bass)

How could I ever know?

How could I ever know?

For-
Poco più mosso, more freely

give me, can you forgive me and hold me in your heart
And

find some new way to love me
Now that we're apart

Meno Mosso

How could I know I would never hold you? Never again in this world but Oh

pp dolcissimo

("Hp"/Stgs)
a tempo ma più mosso

L:

A:

How can I hope to go on without you? How can I know where you'd have me go?

(Piano/Stgs)

poco rit.

How could I ever

(AltoFl/Cl)

poco rit.

(AltoFl/Cl) (Hns)
A Tempo
(Flowing 3)

Is there in the

All I need is

(AltoFl/Cl)

(“Gtr”/Stgs)

Is care for the

All I would ask is

318
child of our love. Come go with me: Safe I will our love.
keep you
Where you would lead me, There I would
There I would There we would There we will go
going.

cresc.
(+Cl)
(+Fl sta)
(poco rall.
(+Tuba)
(+“Hp” gliss)

Molto passionato

How—— How could I know?  Tell me, How, how could I

How—— how could I know?  Tell me, How, how could I
How could we know?

know? How could I ever know?

Segue as one to "To The Day Garden"
To The Day Garden

Slowly (L’istesso) \( \frac{4}{4} \)

(Vlns)

(Picc/"Hp")

("Hp")

(Vla)

(Obo)

(hn)
Dickon: “Colin, look at the lilacs!”

Vamp (last x)

Dickon: spirit, come charm, Come days that are warm. Come

gather and sing, and welcome the spring. Come
Mary/Colin:

Come

Dickon:

(Piccolo)

(+Vla)

(+Vcl/Bs)

Gather and sing, and welcome the spring.

(Dialogue)

(Clo)

(mf)

(*Hp*/Stgs)
[Proceed from any measure on Craven: "Mary Lennox!"]

[Lento]

[Cut on]

Colin: "I am well."
Finale

[Warn] Colin: “It was Dickon who taught us...”

Martha: “And what is to become of our Mary?”

Archie: “Why

Albert: (a capella)

pp Clusters of crocus,

Mary: “Here’s your key, if you want it back, Sir. You didn’t bury it after all. I’d never have

Mary:”

Orch: William D. Brohn
found it if you... Archie: “I had nearly forgotten you in all this...”

Mary: “It’s hard to remember everybody, sir.” Archie: “No it isn’t.

Three isn’t very many people at all. I should be able to remember three people quite easily.”

Mary: “Would I be one of them?” Archie: “Mary Lennox,
"For as long as you shall have us we are yours

Colin and I, and this is your home, and this, my lovely child is
Con forza

your garden"

(Vlns)

(Hp gliss)

(Hns/Tpt)

(F)

(+SusCym)

(Vla)

(Vcl/Bs)

(+Tba)

26 Claire/Alice/Jane/Ayah:

Come to my garden, nestled in the hill.

Fakir/Rose/Betsey:

Tim/Albert:

Holmes:

Come to my garden, nestled in the hill.

William/Wright/Shaw:

Come to my garden, nestled in the hill.

(F/Vlns)

(Hns/Tpt)

(f)
There I'll keep you safe beside me.

Come to my garden rest there in my arms.
There I'll see you safely grown, and on your way.

Stay here in the garden as days grow long and mild.
Come to the garden, Come, sweet child.

A tempo

Curtain Act II
[To Bows]
Bows

Cue: Lights Up

Con forza in 3

("Hp" gliss)

(Temp)

(Cl)

(Vcl)

f-p

(WW)

(Stgs/Brs)

(+Sus cym)

(Vcl)
Exit Music

Lively Folk

(*Hp*/"Grn" 8eh)

(*Shaker*)

(E.Pno/Dul)

(P.W.)