

HPS 784

BENJAMIN BRITTEN
THE TURN OF THE SCREW

OPUS 54

AN OPERA IN A PROLOGUE AND TWO ACTS

LIBRETTO BY MYFANWY PIPER
AFTER THE STORY BY HENRY JAMES

DEUTSCHE ÜBERTRAGUNG VON LUDWIG LANDGRAF

BOOSEY & HAWKES

Boosey & Hawkes Music Publishers Limited
www.boosey.com

Copyright © 1955 by Hawkes & Son (London) Ltd.
German version Copyright © 1957 by Hawkes & Son (London) Ltd.
Full Score Copyright © 1966 by Hawkes & Son (London) Ltd.
Copyright for all countries.

All rights of theatrical, radio and television performance, mechanical reproduction in any form whatsoever (including film), translation of the libretto, of the complete opera or part thereof, are strictly reserved. Full information may be obtained from the publishers.

The right of Benjamin Britten to be identified as the composer of the musical work entitled 'The Turn of the Screw' is hereby asserted. The name of Benjamin Britten as composer must therefore be stated in association with any performance, recording or other use of the work or any part of it. Any derogatory treatment of this work is illegal. No arrangement or adaptation of this work may be made without the prior written permission of the publishers.

The opera was written for and is affectionately dedicated to those members of the English Opera Group who took part in the first performance. This was under the composer's direction, in the Teatro la Fenice, Venice, on 14 September 1954, during the 17th International Festival of Contemporary Music.

The Governess Jennifer Vyvyan
Mrs Grose Joan Cross
Prologue and Quint Peter Pears
Miss Jessel Arda Mandikian
Flora Olive Dyer
Miles David Hemmings
Violin 1 Olive Zorian
Violin 2 Suzanne Rosza
Viola Cecil Aronowitz
Violoncello Terence Weil
Double Bass Francis Baines
Flute John Francis
Oboe Joy Boughton
Clarinet Stephen Waters
Bassoon Vernon Elliott
Horn Charles Gregory
Harp Enid Simon
Percussion James Blades
Piano and Celesta Martin Isepp

Scenery: John Piper
Production: Basil Coleman
Technical Adviser: Michael Northen
Director of Musical Studies: Hans Oppenheim
General Manager: Basil Douglas

Characters

The Prologue.. .. . Tenor
The Governess Soprano
Miles } *young children in her charge* Treble
Flora } Soprano
Mrs Grose, *the housekeeper* Soprano
Quint, *a former man-servant* Tenor
Miss Jessel, *a former governess* Soprano

The action takes place in and around Bly, a country house
in the East of England, in the middle of the nineteenth century.

Note

The line 'The ceremony of innocence is drowned' is taken from a poem by W. B. Yeats. The songs 'Tom, Tom, the Piper's Son' and 'Lavender's Blue' are traditional nursery rhymes. The Latin words used in Act I, Scene 6, are schoolboys' rhyming grammatical rules.

Personen

Der Prolog..Tenor
Die Gouvernante	Sopran
Miles* } <i>Kinder in ihrer Obhut</i>	Knabenstimme
Flora }	Sopran
Frau Gross, <i>die Beschliesserin</i>	Sopran
Quint, <i>ein früherer Diener</i>Tenor
Miss Jessel*, <i>eine frühere Gouvernante</i>	Sopran

Die Handlung findet in Bly*, einem Landhaus,
um die Mitte des neunzehnten Jahrhunderts statt.

*Phonetische Aussprache: Miles = Meils, Jessel = Djessel (wie in italienisch Giovanni), Bly = Blei.

Anmerkung

Das Zitat „Die Zeremonie der Unschuld geht zu Grund“ ist einem Gedicht von W. B. Yeats entnommen.

Die Lieder „Tom, Tom, der Pfeifersohn“ und „Lavendel Blau“ sind traditionelle englische Kinderlieder.

Die lateinischen Worte, die in Akt I, Szene 6, vorkommen, sind gereimte Merkwörter für Schulkinder.

Act I

	Page
Prologue..	1
(the Prologue)	
Theme	4
Scene 1: The Journey. <i>Die Reise</i>	8
(the Governess)	
Variation I	14
Scene 2: The Welcome. <i>Der Empfang</i>	17
(the Governess, Mrs Grose, Miles, Flora)	
Variation II	33
Scene 3: The Letter. <i>Der Brief</i>	36
(the Governess, Mrs Grose, Miles, Flora)	
Variation III	44
Scene 4: The Tower. <i>Der Turm</i>	48
(the Governess, Quint)	
Variation IV	57
Scene 5: The Window. <i>Das Fenster</i>	59
(the Governess, Mrs Grose, Miles, Flora, Quint)	
Variation V	96
Scene 6: The Lesson. <i>Der Unterricht</i>	104
(the Governess, Miles, Flora)	
Variation VI	113
Scene 7: The Lake. <i>Der See</i>	116
(the Governess, Miles, Flora, Miss Jessel)	
Variation VII	131
Scene 8: At Night. <i>Nachts</i>	133
(all)	

Act II

Variation VIII	163
Scene 1: Colloquy and Soliloquy. <i>Zwiesgespräch und Selbstgespräch</i>	172
(Quint, Miss Jessel, the Governess)	
Variation IX	188
Scene 2: The Bells. <i>Die Glocken</i>	190
(the Governess, Mrs Grose, Miles, Flora)	
Variation X	220
Scene 3: Miss Jessel	223
(the Governess, Miss Jessel)	
Variation XI	239
Scene 4: The Bedroom. <i>Das Schlafzimmer</i>	240
(the Governess, Miles, Quint)	
Variation XII	247
(Quint)	
Scene 5: Quint	252
(Miles, Quint)	
Variation XIII	254
Scene 6: The Piano. <i>Das Klavier</i>	258
(the Governess, Mrs Grose, Miles, Flora)	
Variation XIV	268
Scene 7: Flora	271
(the Governess, Mrs Grose, Flora, Miss Jessel)	
Variation XV	288
Scene 8: Miles	290
(the Governess, Mrs Grose, Miles, Flora, Quint)	

Instrumentation

Flute (doubling Piccolo and Alto Flute)
Oboe (doubling Cor Anglais)
Clarinet in B \flat and A (doubling Bass Clarinet)
Bassoon
Horn in F
*Percussion (1)
Harp
Piano (doubling Celesta)
String Quartet
Double Bass

*glockenspiel, tubular bells, triangle, wood block, side drum, tenor drum,
bass drum, tom-tom, timpani (4), suspended cymbal, gong

Duration

Act I: 50 minutes

Act II: 50 minutes

*Vocal score and libretto are on sale.
Conductor's score and ensemble parts are on hire.*

THE TURN OF THE SCREW

IMPORTANT NOTICE
The unauthorised copying
of the whole or any part of
this publication is illegal

Libretto by
MYFANWY PIPER
Deutsche Übertragung von
LUDWIG LANDGRAF

Music by
BENJAMIN BRITTEN
Op. 54

ACT I

PROLOGUE

Slow recitative

The musical score for the Prologue of Act I is arranged for a full orchestra and vocal soloists. The instruments listed on the left are Flute, Oboe, Clarinet in A, Bassoon, Horn in F, Harp, Percussion, Piano & Celesta, Violins I & II, Viola, Violoncello, and Double Bass. The Piano & Celesta part features a complex rhythmic pattern with dynamic markings of *ff*, *f*, and *p*, and includes the instruction "Red." (Reduction) and asterisks. The vocal part, labeled "THE PROLOGUE" and "quietly", includes the following text:

The Prologue is discovered in front of a drop curtain.
Der Prolog wird vor dem Zwischenvorhang sichtbar.

It is a cu-rious sto-ry.
Ist ei-ne ei-g'ne Geschichte.

The vocal part is marked "Slow recitative".

All rights reserved

Copyright © 1955 by Hawkes & Son (London) Ltd.
German version Copyright © 1957 by Hawkes & Son (London) Ltd.
Full Score Copyright © 1966 by Hawkes & Son (London), Ltd.

B & H 18306

Prol. *pp* *p* *p*
 I have it writ-ten in fa-ded ink — a wo-man's hand, — gov-er-ness to two chil-dren — long a-go.
 Ich hab sie hier — ver-gilbt und zart, die Frau-en - schrift, — Gou-ver-nan - te, zwei Kin-der — lan-ge her.

Prol. *mf* *cresc.*
 Un-ried, in-no-cent, she had gone first — to see their guar-dian in Lon don; a young man, bold, — off-hand —
 Uner-fahr'n, ah-nungslos, — besuchte sie erst — ein-mal den Vor-mund in Lon-don: ein Welt-mann, jung, — ge-wandt —

Prol. *f* *p* *p* *p*
 — and gay, — The chil-dren's on-ly rel-a-tive. The
 — und froh, — der Kin-der einz-ger Ver-wand-ter. Die

Prol. *p*
 chil-dren — were in the coun-try with an old house-keep-er. There had been a gov-er-ness, but she had gone.
 Kin-der — leb - ten am Lan - de mit der Beschlies - ser-in. Einst gab's ei-ne Er-zie-he - rin, doch die ging fort.

Prol. *cresc.*
 The boy, — of course, was at school, but there was the girl, and the hol-i-days now be-gun.
 Der Bub — war im In-ter - nat, das Mä - del zu haus, und die Fe-ri-en fin-gen an.

Procl. *f* *cresc.*

This, then, — would be her task. But there was one condition: he was so much engaged —
 Sie war — der Auf-trag klar. Doch es gab ei-ne Be-din-gung: er hat so viel zu tun —

Piano *f* *Red.* *

Procl. *f*

af-fairs, tra-vel, friends, vi-sits, — al-ways something,
 Ge-schäft, Freun-de, Sport, Rei-sen, — im-mer et-was,

Piano *f* *p* *cresc.* *ff* *Red.* *

Procl. *dim.* *Slow* *mf*

no time at all for the poor lit-tle things — she was to do eve-ry-thing — be res-pon-si-ble — for eve-ry-thing —
 hat kei-ne Zeit für arm-se - li - ge Mün-del — Sie soll - te al - les tun, — ver - ant - wort - lich — für al - les sein —

Piano *pp* (*)

Procl. *rall.* — — — —

not to wor - ry him at all, No, not to write, but to be si - lent, and do her best.
 nicht mit Fra - gen ihn be - schwe - ren, — nein, nur kein Brief, und sie soll schweigend tun was sie kann.

Piano *p*

Procl. *p* *f*

She was full of doubts — But she was car - ried a - way: that
 Sie schwank - te lang — A - ber es reisst sie dann fort, dass

Piano *p* *Red.* *

Procl. *p*

he, so gal-lant and hand-some, so deep in the bu-sy world, should need her help. — At last
 er, so si - cher und vor - nehm, ein Mann aus der gro-ssen Welt, sie nü - tig hat. — Der Schluss:

Piano *mf* *f* *P* *

THEME

Very slow (♩ = 48)

broadening - -

Fl.

Ob.

Cl. in A

Bsn.

Hrp. in F

Harp

Timp.

Perc.

Piano

Prolog

pp *(pp)* *(mf)* *mf cresc.*

(p) *ppp* *sim. arpegg. ad lib.* *(pp)* *(mf)*

ppp *(pp)* *(mf)*

pp *pp cresc.* *mf*

Red. *always Ped.*

The lights fade and the drop curtain rises in darkness.
Das Licht erlischt und der Zwischenvorhang hebt sich in der Dunkelheit.

"I will," she said.
„Ich tu's," sagt sie.

Very slow (♩ = 48)

broadening - -

I.

VI.

II.

Vla.

Vc.

D.B.

ppp *(pp)* *(mf)*

trem. *trem.* *trem.* *trem.*

pp *PP* *(mf)* *(mf)*

Fl. *mf cresc.*

Ob. *ff*

Cl. in A *cresc.* *tr.* *ff*

Bsn. *tr.* *ff*

Hrp. in F *cresc.* *gliss.* *ff*

Harp *cresc.* *ff*

Perc. *Ten. Dr. (or small Timp in G)*

(damped) *ff*

cresc.

Piano *cresc.* *trem.* *ff*

without Pedal

1 Quick (♩ = 96)

I. *f cresc.* *ff*

II. *cresc.* *ff*

Vla. *cresc.* *ff*

Vc. *cresc.* *ff*

D.B. *cresc.* *ff*

(always softer)

Fl. *dim.*

Ob. *dim.*

Cl. in A *dim.*

Bsn. *dim.*

Hrn. in F *dim.*

Harp *dim.*

Perc. T.D. Timp. *dim.*

Piano *dim.*

(always softer)

I. VI. *dim.*

II. VI. *dim.*

Vla. *dim.*

Vc. *dim.*

D.B. *dim.*

Fl.

Ob.

Cl. in A
p dim.

Bsn.
p dim.

Hrn. in F
p dim.

Harp
(près de la table)
p dim.

Perc.
T.D.
Timp.
p dim.

Piano
p dim.

I. VI.
p dim.

II. VI.
p dim.

Vla.
p dim.

Vc.
p dim.

D.B.
p dim.

pp

SCENE I THE JOURNEY
DIE REISE

The lights go up on the interior of a coach.
The Governess is in travelling dress.

Das Licht blendet auf und beleuchtet das Innere einer
Kutsche. Die Gouvernante ist im Reisekleid.

Free recitative

Cl. in A *pp*

Bsn. *pp*

Hrn. in F *pp*

T.D.

Perc. Timp. *pp* always in regular time

GOVERNESS

(¹) *p*

Near-ly there. Ve-ry soon I shall know, I shall know what's in store for me.
Fast schon da. Und sehr bald seh ich klar, seh ich klar, was vor mir steht.

Free recitative

I. *pp*

VI. *pp*

II. *pp*

Vla. *pp*

Vc. *pp*

D.B. *pp*

T.D.

Perc. Timp. *p*

Gov. (¹) (²) (³) (⁴)

Who will greet me? The chil-dren... the chil-dren. Will they be cle-ver? Will they like me?
Wer em-pfängt mich? Die Kin-der... die Kin-der. Wer-den sie klug sein? Gar mich mö-ge?

pizz.

I. *p*

VI. *pizz.*

II. *p*

Vla. *pizz.*

Vc. *pizz.*

D.B. *pizz.*

p

* The quavers marked [...] can, if necessary, be repeated to fit with the stage.

T.D.

Perc. Timp. *mf* *dim.*

Gov. *mf* *Sweetly* *express.* (A) (spoken)

Poor ba-bies, no fa-ther, no mo-ther. But I shall love them as I love my own, all my dear ones left at home,
 Die Ar-men, ohn' Va-ter, ohn' Mut-ter. Ich werd sie lie-ben, als wä-ren sie mein, mei-ne Lie-ben dort zu Haus,

I. *arco* *express.* *mf* *dim.*

VI. *arco* *express.* *mf* *dim.*

Vla. *arco* *express.* *mf* *dim.*

Vc. *arco* *express.* *mf* *dim.*

D.B. *mf* *dim.*

T.D.

Perc. Timp. *ppp*

Gov. *pp*

so far a-way, so far a-way, and so dif-ferent.
 so weit von hier, so weit von hier, und so an-ders,

I. *pizz.* *pp*

VI. *pizz.* *pp*

II. *pizz.* *pp*

Vla. *pizz.* *pp*

Vc. *pizz.* *pp*

D.B. *pizz.* *pp*

10

2

Fl. *pp* *a little cresc.*

Cl. in A *pp* muted *a little cresc.*

Hrn. in F *pp* *a little cresc.*

T.D.

Perc. Timp. *pp* *a little cresc.*

Gov. *cresc.*

If things go wrong, what shall I do? Who can I ask, with none of my kind to talk to?
 Was soll ich tun, wenn es miss-lingt? Wo find ich Halt, mit nie-mand, der hier mir nah- steht?



T.D.

Perc. Timp. *p*

Gov. *p*

On - ly the old house - keep - er, how _ will she wei - come me?
 Nur die - se Be - schlie - sse - rin, wie _ wird ihr Will - komm' sein?

I. *pizz.* *p*

VI. *(pizz.)* *p*

Vla. *(pizz.)* *p*

Vc. *(pizz.)* *p*

D.B. *(pizz.)* *p*

Ob. *p*

Cl. in A *p*

Bsn. *p*
Open

Hrn. in F *p*

T.D.

Perc. Timp. *mp* *cresc.*

Gov. *more marked*

I must not write to their guar-dian, that is the hard-est part of all....
 Dem Vor-mund soll ich nicht schrei-ben, das ist der här-tes-te Be-fehl.....

3 in time broadening - - - - -

Fl. *mf* *cresc.*

Ob. *mf* *cresc.*

Cl. in A *mf* *cresc.*

Bsn. *mf* *cresc.*

Hrn. in F *mf* *cresc.*

T.D.

Perc. Timp. *mf* *cresc.*

Gov. *always more agitated*

What-e-ver hap-pens, it is I, I must de-cide. A
 Was im-mer vor-kommt, ich al-lein, fass den Ent-schluss. Die

3 in time broadening - - - - -

I. *mf*

VI. *mf*

II. *mf*

Vla. *mf*

Vc. *mf*

D.B. *mf*

slower

F1. *ff* *pp* *ff* *pp*

Ob. *ff* *pp* *ff* *pp*

Cl. in A *ff* *pp* *ff* *pp*

Bsn. *ff* *pp* *ff* *pp*

Hrn in F *ff* *pp* *ff* *pp*

Harp *p* *p*

Perc. T.D. *ff* *p* *ff* *p*

Piano

Gov. *broadly* *pp* *freely* (long pause)

strange world, for a stran-ger's sake. O why, why did I come?
 Frem - - de, weil ein Frem - der bat. O wa - - - - rum kam ich her?

slower

I. *arco* *ff* *pp*

VI. *arco* *ff* *pp*

II. *arco* *ff* *pp* *p dim.*

Vla. *arco* *ff* *pp* *p dim.*

Vc. *arco* *ff* *pp* *p dim.*

D.B. *arco* *ff* *pp* *p dim.*

4 as before
T.D.

Perc. Timp. *pp*

Gov. *p* *freely, as before*

No! I've said I will do it, and for him I will. There is no-thing to fear. What could go wrong?
 Nein! Ich sag-te ich tu es, und ich will's für ihn. Und zu fürch-ten ist nichts. Was könn'sch'en sein?

T.D.

Perc. Timp.

Gov. *dim.*

Be brave, be brave. We're near - ly there. Ve - ry soon I shall know. Ve - ry soon I shall
 Nur Mut, nur Mut. Wir sind fast da. Und sehr bald seh ich klar. Und sehr bald seh ich

I. *pizz.* *pp*

VI. *pizz.* *pp*

Vla. *pizz.* *pp*

Vc. *pizz.* *pp*

D.B. *pizz.* *pp*

The lights fade. T.D. Das Licht erlischt. Tom-Tom Cym.

Perc. Timp. *dim.*

Gov. know.
 klar.

VARIATION I
Slow (♩ = 48)

moving forward - - - - -

Fl. *ppp* *cresc.*

Ob. *ppp cresc.*

Cl. in A *pp cresc.*

Bsn. *ppp cresc.*

Hrn. in F *ppp* *cresc.*

Harp

Perc. *Trgl.*

Piano *ppp* *cresc.*

Slow (♩ = 48)
sweetly

moving forward - - - - -

I. *arco pp* *cresc.*

VI. *arco sweetly pp* *cresc.*

Vla. *arco pp cresc.*

Vc. *arco ppp cresc.*

D.B.

Fl.

Ob.

Cl. in A

Bsn.

Hrn. in F

Harp

Perc.

Piano

I.

VI.

II.

Vla.

Vc.

D.B.

5

5

mf

p

mf

mf cresc.

mf

arco

mf

Quick and gay (♩ = 120)

Fl. *ff* *p*

Ob. *ff* *p*

Cl.in A *ff* *p*

Bsn. *ff* *p*

Hrp. in F *ff* *p*

Harp *f* *very rhythmic and short*

Perc. *f* *ff* *p*

Piano *f* *ff* *p* *Change to Celesta*

Quick and gay (♩ = 120)

I. VI. *f* *ff* *p*

II. *f* *ff* *p*

Vla. *f* *ff* *p*

Vc. *ff* *p*

D.B. *f* *ff* *p*

SCENE II THE WELCOME
DER EMPFANG

The lights go up on the porch of Bly.
Mrs. Grose, with the children dancing about.

Das Licht blendet auf und beleuchtet den Hauptein-
gang von Bly. Frau Gross und die herumhüpfenden
Kinder.

Harp

FLORA

Mrs... Grose! Mrs... Grose! Will she be nice? _____ Mrs... Grose! Will she be cross? _____
Mut - ter Gross! Mut - ter Gross! Wie wird sie sein? _____ Mut - ter Gross! Ist sie wohl böse? _____

MILES

Mrs... Grose! Mrs... Grose! Will she be nice? _____ Mrs... Grose!
Mut - ter Gross! Mut - ter Gross! Wie wird sie sein? _____ Mut - ter Gross!

Harp

Flora

_____ Why does-n't she hur - ry? Why is - n't she here? _____ Will she like us?
_____ Wo bleibt sie so lan - ge? Was ist sie nicht hier? _____ Wird sie lieb sein?

Miles

Will she be cross? _____ Why does-n't she hur - ry? Why is - n't she here? _____
Ist sie wohl böse? _____ Wo bleibt sie so lan - ge? Was ist sie nicht hier? _____

I. *pizz.* *mf* *cresc.*

VI. *pizz.* *mf* *cresc.*

II. *pizz.* *mf* *cresc.*

Vla. *pizz.* *mf* *cresc.*

Vc. *pizz.* *mf* *cresc.*

6

Fl. *f* *p*

Ob. *f* *p*

Cl. in A *f* *p*

Bsn. *f* *p*

Hrp. in F *p* open

Harp *sf*

Mrs GROSE

Quiet, chil-dren! Lord!... how you do tease!
 Schweigt Kin-der! Gott!... wie ihr mich quält!

Flora

Will she like us? Will she like us? Shall we like her?—
 Wird sie lieb sein? Wird sie lieb sein? Wie mag sie uns?—

Miles

Will she like us? Will she like us? Shall we like her?—
 Wird sie lieb sein? Wird sie lieb sein? Wie mag sie uns?—

6

I. *f* *arco* *mf*

VI. *f* *arco* *mf*

II. *f* *arco* *mf*

Vla. *f* *arco* *mf*

Vc. *f* *arco* *mf*

D.B. *f* *pizz.* *arco* *mf*

Fl.
Ob.
Cl. in A
Bsn.

Harp

Mrs. G.

Will she be this, will she be that, a doz-en, doz-en times I do de-clare! — You'll — see — soon e-
Ist sie wie dies, ist sie wie das, ach, hun-dert, hun-dert mal, es ist ge-nug! — Ihr — seht — früh ge-

I.
VI.
II.
Vla.
Vc.
D.B.

pizz.
pp cresc.
pp cresc.
pp cresc.
pp cresc.
pp express.

7

Fl.
Bsn.

Harp

7

Mrs. G.

She gives Flora a little good-natured tidying shake, and pats Miles's hair into place, smooths
Sie streicht Floras Kleid zurecht, fährt über Miles' Haar und ordnet die eigene Schürze.

-nough. Now qui-et-ly, do! Miss Flo-ra, your pin-a-tore! Mas-ter Miles, — your hair! —
-nug. Jetzt ar-ti-ger sein! Miss Flo-ra, dein Schültertuch! Mas-ter Miles, — dein Haar!

slower (♩=48)

Fl. *f* *dim.* *p*

Bsn. *f* *dim.* *p*

Harp *ff* *p*

Mrs G. *f* *p*

down her own apron.

Keep still, dear-ie, or you'll wear me out!
 Ru - hig Kin - der, sonst werd ich verrückt.
 Now show me how you
 Mach Dei - nen Die - ner,

Vc. *pizz.* *mf*

Fl. *pp* *tr*

Ob. *pp*

Cl. in A *pp*

Hrn. in F *pp*

Harp (B Major) *p* *3* *p*

Perc. *Trgl.* *pp* *Cym. (susp.-soft stick) Trgl.* *pp* *pp*

Mrs G. *p*

Miles bows.
 Miles verbeugt sich.

Flora curtsseys.
 Flora knixt.

Miles bows.
 Miles verbeugt sich.

bow. Miles. How do you curt-sey?
 Knix ein-mal, Flo - ra!

Bow! Miles!

I. *p*

VI. *p*

II. *p*

Vla. *p*

Vc. *p* *pp* *p*

D.B. *p* *pp* *p*

Fl. *pp* *tr* *pp*

Ob. *pp* *pp*

Cl. in A *pp* *pp*

Bsn.

Hrn. in F *pp* *p* *pp* *p* *pp*

Harp *p* *always p*

Perc. *pp* Trgl. Cym.

Mrs. G. *Curt-sey!*
Flo-ra!

I. *p* *p*

VI. *p* *p*

II. *p* *p*

Vla. *p* *p*

Vc. *pp* *p* *p*

D.B. *pp* *p* *p*

Flora curtsays, and they continue bowing and curtsaying until -
Flora knixt. Die Kinder fahren fort sich zu verbeugen und zu knixen bis -

Fl. *tr. marc.*
pp *pp* *cresc.* *f*

Ob.
pp *pp* *cresc.* *f*

Cl. in A
pp *pp* *cresc.* *f*

Bsn.
pp *pp* *cresc.* *f*

Hrn. in F
p *pp* *cresc.* *f*

Harp

Perc.
 Trgl.
 Cym.

Mrs G. *f*
 - Mrs Grose stops them. *firmly* Enter Governess.
 - - - - - *Gouvernante tritt auf.*

Here she is now.
 Seht, da kommt sie.

I. *p* *mf express.*

VI. *p* *mf express.*

Vla. *p*

Vc. *p* *cresc.* *f*

D.B. *p* *cresc.* *f*

GOVERNESS

p *timidly*

You must be Mrs. Grose?
 Sie sind wohl die Frau Grose?

I'm so hap-py to see you...
 Ach wie schön Sie zu se - hen ...

VI. I. *pp* *always express.*

Fl. *pp*

Ob. *pp*

Cl. in A *pp*

Hrn. in F *pp*

Harp *mf*

Gov. So hap-py to be here. This must be
 Wie gut hier zu sein. — Dies ist wohl

(curtseying)
 Mrs GROSE (knixend)

How do you do, Miss, Wel-come to Bly!
 Schön gu-ten Tag, Miss, Willkommen in Bly!

VI. I. *pp*

Vc. *pp*

D.B. *pp*

Harp *p*

Gov. Flo - ra ? And Miles?
 Flo - ra ? Und Miles?

Flora curtseys.
 Flora knixt.

VI. I. *p*

10 (d = 60)

Fl. *tr. mm*
pp

Ob. *pp* *pp express.*

Cl. in A *pp* *pp express*

Bsn.

Hrn. in F *p* *pp*

Harp

Trgl.

Far. Cym. S.D. *ppp*

Gov. *Miles bows.*
Miles verbeugt sich. *p*

Mrs G. *p*

How charm - - ing, how
Wie rei - - zend, wie

I'm hap-py, so hap-py that you've come, Miss.
Bin glück-lich, so glück-lich, dass Sie da sind.

10 (d = 60)

I. *pizz. (marked)* *p*

VI. *pizz. (marked)* *p*

II. *pizz. (marked)* *p*

Vla. *pizz. (marked)* *p*

Vc. *(sul A)* *p* *pp(express.)*

D.B. *p* *pp*

Ob. *pp*

Cl.in A *pp*

Perc. S.D. *(PPP)*

Gov. charm - - - - ing they are, How
rei - - - - zend sie sind, Und

Mrs. G. Miss Flo-ra and Mas-ter Miles are hap-py, so hap-py that you're here, too. They're good chil-dren,
Miss Flo-ra und Mas-ter Miles sind glück-lich, so glück-lich, grad wie ich bin. Die Kin-der, ja,

I. *p*

VI. *p*

II. *p*

Vla. *p*

Vc. *p*



Ob.

Cl.in A

Perc. S.D.

Gov. beau - - - ti - - - ful, how beau - - - ti - - - ful,
da - - - bei schön, und da - - - bei so

Mrs. G. yes, they are, they're good, Miss. But they're live-ly, too live-ly for an ig-nor-ant old wo-man, an
die sind brav und gut, Miss. A - ber leb-haft, zu leb-haft für die un-ge-lehr-te Al-te, die

I.

VI.

II.

Vla.

Vc.

Ob. *p*

Cl. in A *p*

Perc. S.D. *marked*

Gov. *p*
 too! _____ The house and park
 schon! _____ Und Haus und Park

Mrs G.
 ig - nor - ant old wo - man. They wear me out, — in - deed they do. My poor head is - n't bright e - nough —
 un - ge - lehr - te Al - te. Sie sind zu wild, — sie sind zu wild. Mein ar - mer Kopf ist nicht ge - nug —

I.
 VI.
 II.
 Vla.
 Vc. *p*

Ob. *cresc.*

Cl. in A *cresc.*

Perc. S.D. *pp* *pp* *p*

Gov. *cresc.*
 are so splen - - did, _____ far grand - - er
 sind so herr - - lich, _____ viel schö - - ner

Mrs G. *cresc.*
 — the things — that they think up! I'm far too old a bo - dy for games, Miss, far too
 — für Fra - - gen und Quän - geln! Bin viel zu alt für Spie - le und Sport, Miss, viel zu

I.
 VI.
 II.
 Vla. *cresc.*
 Vc. *cresc.*

11

Ob. *pp*

Cl. in A *pp*

Perc. S.D. *cresc.* *mp*

Gov. *p*

than I am used to. I shall
als bei uns zu haus. Schon fühl

Mrs G. *p*

old, and now they'll do bet-ter with a young thing as live-ly as they are them-selves. Mas-ter
alt, doch nun wird's gut ge-hen mit der Jun-gen, so leb-haft wie sie sel-ber sind. Mas-ter

I. *f* *p*

VI. *f* *p*

II. *f* *p*

Vla. *f* *p*

Vc. *p*

Ob. *cresc.*

Cl. in A *cresc.*

Perc. S.D. *ppp*

Gov. *cresc.*

feel like a prin- - - cess, a prin- - -
ich mich fast Prin- - - zes - sin, Prin- - -

Mrs G. *cresc.*

Miles is won-der-ful at les-sons, and Miss Flo - ra's sharp too. Yes, they're cle-ver, they're cle-ver,
Miles lernt gross-ar-tig sein Pen-sum, und Flo - ra ist auch klug. Sie sind hel-le, sind hel-le,

I. *cresc.*

VI. *cresc.*

II. *cresc.*

Vla. *cresc.*

Vc. *cresc.*

12

Fl. *p*

Ob. *mf cresc.*

Cl. in A *mf cresc.*

Bsn.

Hrn in F

Harp *mf cresc.*

Perc. S.D. *pp*

Gov. *mf cresc.*

Mrs G. *mf cresc.*

FLORA *f*

MILES *f*

I. *mf cresc.*

VI. *mf cresc.*

II. *mf cresc.*

Vla. *mf cresc.*

Vc. *mf cresc.*

D.B.

cess here! Bly, I be - -
 - - - - - sin hier! Hier werd ich

they need their own kind, - they're far - - too cle-ver, cle-ver for me! They'll do bet - ter now,
 brau-chen mehr Auf-sicht, - sind viel - - zu hel-le, hel-le für mich! Jetzt wird's bes-ser gehn,

Come a-long! Come a-long! Come a-long, do! -
 Komm mit uns! Komm mit uns! Komm doch mit uns! -

Come a-long! Come a-long!
 Komm mit uns! Komm mit uns!

Fl. I.

Ob.

Cl. in A

Bsn.

Hrn. in F

Harp

Perc. S.D.

Gov.

-gin to love you, to
 gern ver - - - wei - - - len, ich

Mrs. G.

they'll do bet-ter with a young thing. (Par-don the lib-er-ty, Miss.)
 wirk - - lich bes-ser mit der Jun - - gen. (Ver-zeiht die Frei-heit mir, Miss.)

Flora

— Come a-long! Come a-long, do! — Come a-long! —
 — Komm mit uns! Komm doch mit uns! — Komm mit uns! —

Miles

Come a-long, do! — Come a-long! Come a-long, do! —
 Komm doch mit uns! — Komm mit uns! Komm doch mit uns! —

I. Vl.

II. Vl.

Vla.

Vc.

D.B.

Fl. *tr*

Ob.

Cl. in A

Bsn.

Hrp. in F

Harp

Perc. S.D.

Gov. *f*
love you, Bly!
fühlt es Bly!

Mrs G. *f*
They'll do bet-ter now you're here!
Jetzt wird's bes-ser end-lich hier!

Flora *ff*
We want to show you the house, We want to show you the park,
Erst zei-gen wir Dir das Haus, dann zei-gen wir Dir den Park.

Miles *ff*
Come a-long! We want to show you the house, We want to show you the park,
Komm doch mit! Erst zei-gen wir Dir das Haus, dann zei-gen wir Dir den Park.

I. VI.

II. VI.

Vla.

Vc.

D.B.

13

Fl.

Ob.

Cl. in A

Bsn.

Hrn. in F

Change to Cl. in Bb

f

p

Harp

ff

Gov.

Mrs G.

f

Quiet, chil - dren! Lord, how you do
Schweigt Kin - der! Gott, wie ihr mich

Flora

cresc.

sf

Don't stay talk - ing here a - - ny more! -
Sprich nicht e - wig hier, end - lich komm! -

Miles

cresc.

sf

Don't stay talk - ing here a - - ny more! -
Sprich nicht e - wig hier, end - lich komm! -

13

I.

VI.

II.

Vla.

Vc.

D.B.

mf cresc.

f

arco

pizz.

f

Fl. *mf* *p*

Ob. *mf* *p*

Bsn. *mf* *p*

Hrn. in F *mf* *p*

Harp. *p cresc.* *sf*

Gov. *f*

Mrs. G. *cresc.* *f*

tease! In a trice they'll be drag-ging you all o - - - ver the park!
 quält. Jetzt geht's los und sie schlep-pen Sie wie wi - ld durch den Park!

pizz. *p cresc.* *sf*

I. *f* *p cresc.* *sf*

VI. *pizz.* *p cresc.* *sf*

II. *pizz.* *p cresc.* *sf*

Vla. *f* *pizz.* *p cresc.* *sf*

Vc. *p cresc.* *sf*

No, they must show me
 Nein, zeigt mir eu - er

Fl. *p*

Ob. *p*

Cl. in Bb. *p*

Bsn. *p*

Harp. *f dim.*

Gov. *p*

eve - ry - thing! For Bly is now my
 Kin - der - reich! Denn Bly ist nun mein

I. *mf* *p*

VI. *mf* *p*

II. *mf* *p*

Vla. *p* *pp* *arco*

Vc. *p* *pp* *arco* *p express.*

VARIATION II The lights fade as the children lead the Governess off.
 Die Szene verlöscht, während die Kinder die Gouvernante in das Haus führen.
 With movement ($\text{♩} = 76$)

Fl. *mf*

Ob. *mf*

Cl. in Bb *mf*

Bsn. *p smooth*

Hrn. in F *p smooth*

Gov. *home!*
Heim!

With movement ($\text{♩} = 76$)

I. *arco* *mf*

VI. *arco* *mf*

Vla. *arco* *mf*

Vc. *p smooth*

D.B. *arco* *p smooth*

Fl. *mf*

Ob. *mf*

Cl. in Bb *mf*

Bsn. *cresc.*

Hrn. in F *cresc.*

I. *mf*

VI. *mf*

II. *mf*

Vla. *mf*

Vc. *cresc.*

D.B. *cresc.*

14

Fl. *cresc.*

Ob. *cresc.*

Cl. in Bb *cresc.*

Bsn. *f* *dim.*

Hrn. in F *mf cresc.* *f* *dim.*

I. *cresc.* *f*

VI. *cresc.* *f*

Vla. *cresc.* *f*

Vc. *mf cresc.* *f* *dim.*

D.B. *f*



Fl. *dim.*

Ob. *dim.*

Cl. in Bb *dim.*

Bsn.

Hrn. in F

I. *dim.*

VI. *dim.*

II. *dim.*

Vla. *dim.*

Vc. *mf dim.*

D.B.

Musical score for the first system, measures 1-3. The instruments are Flute (Fl.), Oboe (Ob.), Clarinet in Bb (Cl. in Bb), Bassoon (Bsn.), Horn in F (Hrn. in F), Violin I (I. VI.), Violin II (II. VI.), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The music is in 3/4 time. Dynamics include *p* (piano) and *p* with accents. The Flute, Oboe, and Clarinet parts have melodic lines with accents. The Bassoon and Horn parts have sustained notes. The strings play a rhythmic accompaniment.

Musical score for the second system, measures 4-6. The instruments are the same as in the first system. Dynamics include *p* (piano), *dim.* (diminuendo), and *pp* (pianissimo). The Flute, Oboe, and Clarinet parts have melodic lines with accents and dynamics. The Bassoon and Horn parts have sustained notes with dynamics. The strings play a rhythmic accompaniment with dynamics.

SCENE III THE LETTER
DER BRIEF

The lights fade in again on the porch at Bly, to the side of which more of the house is now visible, including a low window.

Das Licht blendet auf und beleuchtet den Haupteingang von Bly, neben dem jetzt mehr vom Haus sichtbar wird, dabei ein niedriges Fenster. Frau Gross tritt auf.

Fl. (d = d)

Ob.

Cl. in Bb

Bsn.

Hrn. in F (v)

Mrs. GROSE (entering)

Miss!
Miss!

Miss! A let-ter for you.
Miss! Ein Brief hier für Sie.

I. (d = d)

VI. I.

VI. II.

Vla.

Vc.

D.B.



gently

relaxing

Ob. *pp express.*

Cl. in Bb *pp express.*

The Governess enters from the house and takes the letter and reads it quietly.
Die Gouvernante kommt aus dem Haus, empfängt den Brief und liest ihn ruhig.

(handing her a letter) *p (aside)*

Mrs. G.

Here!
Hier!

A good young- la- dy, I'll be bound, and a pret-ty, a pret-ty one_ too_.
Ein gu- tes Fräulein, das steht fest, und recht nied-lich, ein hübsches Kind auch_

gently

relaxing

I.

VI. I.

VI. II.

Vla.

Vc. *pp express.*

D.B.

15 (d = about 60)

Ob. *ppp*

Cl. in Bb *ppp*

Cel. *mf*

GOVERNESS *p short, agitated*

Mrs. G. *p*

Mrs. G. *ppp*

Now all will be well, we were far too long a - lone!
 Nun wird al - les gut, man war viel zu lang al - lein!

Mrs. G. Mrs. Grose! He's dis-missed his school.
 Lie-be Gross! Von der Schu-le ge - jagt.

15 (d = about 60)

Vla. *p*

Vc. *ppp*

Gov. *pp*

Mrs. G.

Vla.

Gov. Lit-tle Miles. What can it mean - ne-ver go back?
 Un ser Miles. Was kann es sein? Darf nicht zu - ruck?

Mrs. G. Who? Miles! Ne-ver?
 Wer? Miles! Darf nicht?

Gov.

Mrs. G.

Vla.

Gov. Ne-ver! O, but for that he must be bad - An in - ju - ry to his friends -
 Darf nicht! A - ber dann ist er wirk-lich schlecht - Er ver-dirbt sei - ne Freun-de -

Mrs. G. Him bad? Him an in - ju - ry -
 Er schlecht? Er ver-dirbt sie -

Gov. *mf* Tell me, Mrs Grose, have you known Miles — to be
Sagt mir, Frau Gross, war un-ser Miles denn — je-mals

Mrs. G. — I won't be-lieve it!
— Ich kann's nicht glau-ben?

Vla. *cresc.*

Vc. *pizz.* *f*

16

Ob.

Bsn.

Gov. bad? —
schlecht?

Mrs. G. *f marked* A boy is no boy for me — who's ne - - - ver wild. — But bad, no!
Ein Bub ist kein Bub für mich, — wenn er nie tabt. — Doch schlecht, nein!

Vla. *pizz.*

D.B. *f*

Gov. *p cresc.* I can-not think him real-ly bad, not real-ly bad, not Miles!
Ich fand ihn nie - - mals wirk-lich schlecht, nicht wirk-lich schlecht, mein Miles!

Mrs. G. *mf* No! Ne-ver! Not Mas-ter Miles. He can be wild, but not —
Nein! Nie-mals! Nicht Mas-ter Miles. Er ist wohl wild, doch nicht —

I. VI. *P cresc.*

II. *P cresc.*

Vla. *P cresc.*

Vc. *arco* *mf cresc.*

D.B. *arco* *pp cresc.*

17 Slower (♩ or d. = 40)

Fl. *pp*

Cl. in Bb *pp*

Hrp. in F muted *pp*

Harp *pp*

Gov. *pp* The children are seen at the window, quietly playing together. *always p and sustained*
Sie sehen nach dem Fenster, wo die Kinder ruhig spielend sichtbar sind.

Ne - ver! _____ See how sweet - ly _____
 Nie - mats! _____ Seht wie lieb er _____
always p and sustained

Mrs. G. bad! _____ See how sweet - ly _____
 schlecht. _____ Seht wie lieb er _____

FLORA and MILES *pp*

Lav - en - der's blue, did - die did - die, Lav - en - der's green, _____ When I am
 La - ven - del blau, di - del, di - del, La - ven - del grün, _____ Wenn Fürst ich

17 Slower (♩ = 40)

I. *sf*

VI. *sf*

II. *sf*

Vla. *sf*

Vc. *sf*

D.B. *sf*

18

Fl. *cresc.*

Cl. in Bb *cresc.*

Hrp. in F *vivo*

Harp *vivo*

Gov. _____ he plays, _____ And with how gen - tle a look
 da spielt, _____ mit so treu - her - zi - gem Blick

Mrs. G. _____ he plays, _____ And with how gen - tle a look
 da spielt, _____ mit so treu - her - zi - gem Blick

Flora Miles King, did - die did - die, You shall be Queen. _____ Call up your men, did - die did - die,
 bin, di - del, di - del, Wirst du Für - stin. _____ Ruf auf dein Volk, di - del, di - del,

Fl. *pp*

Cl. in Bb *pp*

Hrn. in F

Harp

Gov. *pp* *p*
 He turns _____ to his sis - ter. Yes! _____ the child is an
 sich wen - - - - - del zur Schwes - ter. Ja! _____ das Kind ist ein

Mrs. G. *pp* *p*
 He turns _____ to his sis - ter. Yes! _____ the child is an
 sich wen - - - - - del zur Schwes - ter. Ja! _____ das Kind ist ein

Flora Miles
 set them to work, _____ Some to the plough, did-die did-die, some to the cart, _____
 schick sie ans Werk, _____ Die an den Pflug, di-del, di-del, die an die Egg. _____

19

Fl. *pp* *pp*

Cl. in Bb

Hrn. in F

Harp

Gov. *pp*
 an - gel! _____ It is non - sense, ne-ver a word of truth.
 En - gel! _____ Al - les Un - sinn, auch nicht ein Wort ist wahr.

Mrs. G. *pp*
 an - gel! _____ It is non - sense, ne-ver a word of truth.
 En - gel! _____ Al - les Un - sinn, auch nicht ein Wort ist wahr.

Flora *pp* *dim.*
 Some to make hay, did-die did-die, some to cut corn _____ While _____
 Je - ne ins Heu, di-del, di-del, Die - se ins Korn _____ Nur _____

Miles. *pp* *dim.*
 Some to make hay, did-die did-die, some to cut corn _____ While you and _____
 Je - ne ins Heu, di-del, di-del, Die - se ins Korn _____ Nur du und _____

Fl.

Cl. in Bb

Hrn. in F

Harp

Gov. *It is all a wick - - - - ed*
Das ist al - - - - les Lug - - - - und

Mrs. G. *It is all a wick - - - - ed*
Das ist al - - - - les Lug - - - - und

Flora *— you and I, did-die did-die, while you and I, did-die did-die, while you and*
— du und ich, di-del di-del, nur du und ich, di-del di-del, nur du und

Miles *I, did-die did-die, while you and I, did-die did-die, while you and I, did-die did-die,*
ich, di-del di-del, nur du und ich, di-del di-del, nur du und ich di-del di-del

20

Fl. *ppp*

Cl. in Bb *ppp*

Hrn. in F

Harp *p*

Gov. *The window fades.*
Die Kinder verschwinden.
lie. _____
Trug. _____

Mrs. G. *lie. _____*
Trug. _____ *What shall you do then?—*
Was wer-den Sie tun?—

Flora *dying away*

Miles *dying away*
while you and I
nur du und ich

Fl. *f* *pp*
 Ob. *f* *pp*
 Cl. in Bb *f* *pp*
 Bsn. *f* *pp*
 Hrn. in F *open* *f* *pp*
 Harp *f*
 Perc. *Timp.* *mf*
 Gov. *f* *pp*
 Mrs. G. *f* *pp*
 I. *f* *pp*
 VI. *f* *pp*
 II. *f* *pp*
 Vla. *f* *pp*
 Vc. *f* *pp*
 D.B. *f* *pp*

Gov. *f* I shall do no-thing. *pp*
 Ich tu rein gar nichts.

Gov. *f* I shall say no-thing. *pp*
 Ich sag ihm gar nichts.

Mrs. G. *f* And what shall you say to him? *pp*
 Was sa - gen Sie nun zu ihm?

Fl. *f* *pp*

Ob. *f* *pp*

Cl. in Bb *f* *pp*

Bsn. *f* *pp*

Hrp. in F *f* *pp*

Harp *f*

Timp.

Perc. *mf*

Mrs. G. *p*

Mrs. Grose kisses her.
The scene fades.
Frau Gross küsst sie.
Die Szene verläscht.

Bra-vo! _____ And I'll stand by you. _____ O Miss, may I take the li-ber-ty?
Bra-vo! _____ Und ich bin für Sie, _____ O Miss, darf ich mir die Frei-heit nehmen?

I. *f* *pp*

VI. *f* *pp*

II. *f* *pp*

Vla. *f* *pp*

Vc. *f* *pp*

D.B. *f* *pp*

VARIATION III

Very slow and quiet (♩ = 42) *freely*

Fl. *p* *freely*

Ob. *p*

Hrn. in F *pp*

Harp *p*

Very slow and quiet (♩ = 42)

I. *warm p*

VI. *warm. p*

II. *warm. p*

Vla. *warm p*

Vc. *warm p*

D.B. *warm p*

Fl. *(freely)* *cresc.*

Ob. *p*

Bsn. *pp*

Harp *p*

I. *(p)*

VI. *(p)*

II. *(p)*

Vla. *(p)*

Vc. *(p)*

D.B. *(p)*

21

(quickly)

Fi.

Ob.

Bsn.

Harp

près de la table

p

Perc.

Timp. (with the fingers) *tr*

ppp

21

trem.

I.

VI.

II.

Vla.

Vc.

D.B.

pp

Fi.

Ob.

Perc.

Timp.

cresc.

I.

VI.

II.

Vla.

Vc.

D.B.

22

Fl. *trb* *pp*

Ob. *pp*

Cl. in Bb *pp*

Hrn. in F *ppp*

Harp *nat.* *pp*

22

I. *sweetly* *pp*

VI. *pp* *sweetly*

II. *pp* *sweetly*

Vla. *pp* *sweetly*

Vc. *pp* *sweetly*

D.B. *pp* *sweetly*

Fl. *trb* *cresc.*

Ob. *trb* *cresc.*

Cl. in Bb *cresc.*

Hrn. in F *cresc.*

I. *cresc.*

VI. *cresc.*

II. *cresc.*

Vla. *cresc.*

Vc. *cresc.*

D.B. *cresc.*

Fl. —
 Ob. *pp*
 Cl. in Bb —
 Bsn. *pp* *cresc.*
 Hrn. in F *mf*
 Harp *f*
 Perc. Timp. *mf*
 I. *cold ** *fpp* *mf*
 VI. *cold ** *fpp* *mf*
 II. *cold ** *fpp* *mf*
 Vla. *cold ** *fpp* *mf*
 Vc. *cold ** *fpp* *mf*
 D.B. *cold ** *fpp* *mf*

* "Cold", throughout, means *non vibrato*

SCENE IV THE TOWER
DER TURM

The lights fade in again on the house. The tower is now visible.
It is evening. Sweet summer. Enter the Governess, strolling.

Das Licht blendet auf und beleuchtet das Haus und den Turm der nun sichtbar wird. Milder Sommerabend. Gouvernante spaziert herein.

Fl. *p*

Ob. *p*

Bsn. *pp*

Hrn. in F *pp*

Harp *p*

GOVERNESS *p*

warm

How beau - ti - ful it is.
Wie wun - der - schön es ist.

I. *p*

VI. *p* *warm*

II. *p* *warm*

Vla. *p* *warm*

Vc. *p* *warm*

D.B. *p* *warm*

Fl. *p*

Ob. *p*

Bsn. *pp*

Harp *p*

Gov. *p*

Each day it seems more beau - ti - ful to me
Ein Je - - der Tag ist vol - ler Wun - - der hier.

I. *p*

VI. *p*

II. *p*

Vla. *p*

Vc. *p*

D.B. *p*

23

Cl. in Bb

Harp *pp* *marked*

Gov. *warm*

23 And my dar-ling chil-dren en-chant me more and more.
 Mei-ne lie-ben Kin-der be-zau-bern mehr und mehr.

I. *pp*

II. *pp*

Vla. *pp*

Vc. *pp*

D.B. *pp*

Cl. in Bb

Hrn. in F *pp*

Harp

Gov.

My first fool-ish fears are all van-ish'd now,
 Mein ängst-li-ches Zwei-feln ver-gass ich lang,

I. *pp*

II. *pp*

Vla. *pp*

Vc. *pp*

D.B. *pp*

24

Fl. *tr* *pp*

Ob. *pp*

Cl. in Bb

Hrn. in F

Harp *p* *près de la table*

Perc. *ppp* *Timp. (with the fingers)*

Gov. *p*

are all ban-ish'd now ... Those fluttering fears when I could not forget the let-
 ach ver-gass ich längst... Die flatternde Furcht, die den Brief nicht vergessen kann-

24

I. *pp*

VI. *pp*

II. *pp*

Vla. *pp*

Vc. *pp*

D.B. *pp*

Fl. *pp* *lively* *pp* *cresc.* *sim.*

Ob. *cresc.*

Perc. *cresc.*

Gov. *cresc.*

- ter - When I heard a far off cry in the night and once
 - te - und von fer-ne her der Schrei in der Nacht und ein -

I. *cresc.*

VI. *cresc.*

II. *cresc.*

Vla. *cresc.*

Vc. *cresc.*

D.B. *cresc.*

Musical score for the first system. Instruments include Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Horn in F (Hrn. in F), Harp (Harp.), Percussion (Perc.), and Vocal Soloist (Gov.).

Gov. lyrics:
a faint — foot-step pass'd my door. — — — — —
— — — — — mal lei - se Tritt - te vor der Tür.
On-ly one thing I wish,
Ein-zig dies ist mein Wunsch,
cold

Dynamic markings: *pp cresc.*, *mf*, *pp*, *mf*, *f pp*, *nat.*, *f*, *pp*, *mf*.

Tempo/Character marking: *nat.*

Section markers: **||**

Musical score for the second system. Instruments include Bassoon (Bsn.), Vocal Soloist (Gov.), Violin I (I.), Violin II (II.), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

Gov. lyrics:
That I could see him — — — — —
dass jetzt ich ihn seh' — — — — —
And that he could see how well I do his bid — — — — —
und dass er nun sah' wie treu ich ihm ge - folgt bin,

Dynamic markings: *f pp*, *pp*, *mf*, *f pp*, *pp*, *mf*.

25

Fl. *pp*

Ob. *p*

Bsn. *pp*

Hrn. in F *pp*

Harp *p*

Gov. *pp* his bid - - ding. - - ge - folgt bin. *p* The birds fly Die Am - sel

25

I. *warm*

VI. *p* *warm*

II. *p* *warm*

Vla. *p* *warm*

Vc. *p* *warm*

D.B. *p* *warm*

Fl. *pp*

Ob. *pp*

Cl. in Bb *pp*

Hrn. in F *pp*

Harp *pp*

Gov. home to these great trees, fliegt in ih - ren Baum,

I. *pp*

VI. *pp*

II. *pp*

Vla. *pp*

Vc. *pp*

D.B. *pp*

Fl. *p*

Ob. *ppp*

Cl. in Bb muted *ppp*

Hrn. in F *ppp*

Harp *ppp*

Gov. I too am at home. A lone, tranquil, se -
 Auch ich bin zu Haus. Al - lein, fried - lich, be -

I. *ppp*

VI. *ppp*

II. *ppp*

Vla. *ppp*

Vc. *ppp*

D. B. *ppp*

26 Quint becomes visible on the tower.
 Quint wird auf dem Turm sichtbar,

Ob.

Cel. *p* *cresc.*

Gov. *p* **26** - rene. Ha! 'Tis he!
 - glückt. Ha! Dcs ist er!

I. *p*

VI. *p*

II. *p*

Vla. *p* Sul G

Vc. *p* Sul D

accel.

Quint looks steadily at her.....
er sieht sie unverwandt an,

then turns.....
wendet sich,

Cel.

I. VI.

II. VI.

Vla.

Vc.

accel.

rall.

... and vanishes.
und verschwindet.

27 Quick and agitated (♩ = 96)

Fl.

Cl. in Bb

Bsn.

Hrn in F

pp

pp

pp

(muted)

pp

rall.

Change to Piano

Cel.

pp

GOVERNESS

No! Who is it? Who? Who?
Nein! Wer ist es? Wer? Wer?

rall.

27 Quick and agitated (♩ = 96)

I. VI.

II. VI.

Vla.

Vc.

Fl. *cresc.* *f* *pp* *cresc.*

Cl. in Bb *cresc.* *f* *pp* *cresc.*

Bsn. *cresc.* *f* *pp* *cresc.*

Hrn. in F *cresc.* *f* *pp* *cresc.*

Gov. *f* *pp*

— who can — it be? Some ser- vant - no! I know them all. Who is it? Who? —
 — wer kann — es sein? Ein Die - ner - nein! Ich kenn sie al - le. Wer ist es? Wer? —

28

Fl. *f* *pp* *p*

Ob. *p*

Cl. in Bb *f* *pp*

Bsn. *f* *pp*

Hrn. in F *f* *pp*

Gov. *f* *pp*

— who can — it be? Some cu - rious stran - ger? But how could he get in? —
 — wer kann — es sein? Viel - leicht ein Frem - der? Doch wie kam er ins Haus? —

Fl. *f* *p*

Ob. *f* *p*

Cl. in Bb *p* *f* *p*

Bsn. *p* *f* *p*

Gov. *p* *f*

— Who is it? who? — Some fear - ful mad - man — lock'd a - way there?
 — Wer ist es? Wer? — Ein Dieb, ein Ir - rer, — der dort ein - brach?

Fl. *f* *p* *pp*

Ob. *f* *p*

Cl. in Bb *f* *p* *pp*

Bsn. *f* *p* *pp* (muted)

Hrn. in F *f* *p* *pp*

Gov. *f* *sf* *p*

Ad - ven - tur - er? In - tru - - der? Who is it? Who?_
 Ge - tan - ge - ner? ver - steckt hier? Wer ist es? Wer?_

The scene fades.
 Die Szene verläscht.

Fl. *pp*

Ob. *pp*

Cl. in Bb *pp*

Bsn. *p*

Hrn. in F *p*

Gov. *p*

Who? Who can it be? Who? Who can it be?
 Wer? Wer kann es sein? Wer? Wer kann es sein?

Fl. *ppp* (C) (2)

Ob. *ppp* (C)

Cl. in Bb *ppp* (C)

Bsn. *ppp* (C)

Gov. (C)

Who?
 Wer?

VARIATION IV

Very quick and heavy (♩ = 172)

Fl.
Ob.
Cl. in Bb
Bsn.

Perc.
S.D. (S.D. Sticks) *pp*
T.D. *P*
BD. *mp*
heavily

Piano
p heavily
mp

Very quick and heavy (♩ = 172)
I. *pizz.* *p* *mp* *sim.*
VI. *pizz.* *p* *mp* *sim.* *mf*
Vla. *pizz.* *p* *mp* *sim.* *mf*
Vc. *pizz.* *p* *mp* *sim.* *mf*
D.B. *pizz.* *p* *mp* *mf*
p heavily *mp*

Perc.
S.D. *mf*
T.D. *mf*
BD. *mf*

Piano
f

I. *f*
VI. *f*
Vla. *f*
Vc. *f*
D.B. *f*

Perc. S.D. T.D. B.D. *cresc.*

Piano *cresc.*

I. VI. II. Vla. Vc. D.B. *cresc.*



Perc. T.D. S.D. B.D. *sf* Timp. *ff*

Piano *ff*

I. VI. II. Vla. Vc. D.B. *ff*

SCENE V. THE WINDOW
DAS FENSTER

The lights fade in on the hall at Bly with window.
Flora and Miles ride in on a Hobby Horse.

Das Licht blendet auf und beleuchtet das Innere der
Halle in Bly mit Fenster. Flora und Miles kommen
auf einem Steckenpferd hereingeritten.

Fl. *ff* *(f)*

Ob. *f marked*

Cl. in Bb *f marked*

Bsn. *ff* *(f)*

Hrn. in F *f marked*

Perc. S.D. *ff* *(f)*
Timp.

Piano *(f)*

FLORA and MILES *ff*
Tom, Tom, the
Tom, Tom, der

I. *ff* *(f)*

II. *ff* *(f)*

Vla. *ff* *(f)*

Vc. *ff* *(f)*

D.B. *sim.* *(f)*

Fl.

Ob.

Cl. in Bb

Bsn.

Hrn. in F

Perc.

S.D.

Timp.

Piano

Flora and Miles

Pi - per's son _____
Pfei - fers - sohn _____

Stole a pig and a-way he run. _____
Stahl ein Schwein, rannte schnell da-von. _____

I.

VI.

II.

Vla.

Vc.

D.B.

31

Fl.

Ob.

Cl. in Bb

Bsn.

Hrn. in F

Perc.

S.D.

Timp.

Piano

Flora and Miles

Pig was eat and Tom was beat. _____
 Schwein man ass und Tom ver.drasch. _____

31

I.

VI.

II.

Vla.

Vc.

D.B.

Fl.

Ob.

Cl. in Bb

Bsn.

Hrn. in F

Perc.

S.D.

Timp.

Piano

Flora and Miles

Tom ran howl-ing down the street
 Tom lief heu-lend durch die Strass.

I.

VI.

II.

Vla.

Vc.

D.B.

arco pizz. arco

Fl.

Ob.

Cl. in Bb

Bsn.

Hrn. in F

Harp

Perc. S.D.

Piano

Flora

Miles

I.

VI.

II.

Vla.

Vc.

D.B.

p

cresc.

ff

f *freely*

Go on then, go on! —
Mach zu jetzt, mach zu! —

f *freely*

Now I'll steal the pig! I'll steal the pig!
Jetzt stehl ich das Schwein! Ich stehl das Schwein!

32 in time

Fl. *f*

Ob. *f*

Cl. in Bb *f*

Bsn. *f*

Hrn. in F *f*

Harp *sf*

Perc. S.D. *f*

Timp. *f*

Piano

Flora and Miles *ff*

Tom, Tom the Pi - per's son
Tom, Tom, der Pfei - fers - sohn

32 in time

I. *f*

VI. *f*

II. *f*

Vla. *f*

Vc. *f*

D.B. *f* pizz.

Fl.

Ob.

Cl. in Bb

Bsn.

Hrn. in F

Harp

Perc. SD. Timp.

Piano

Flora and Miles

Stole a pig and a way he run
Stahl ein Schwein, rann-te schnell da - von

I.

VI.

II.

Vla.

Vc.

D.B.

Fl.

Ob.

Cl. in Bb

Bsn.

Hrn in F.

Harp

S.D.

Perc.

Timp.

trun

Piano

Flora and Miles

(Squeals from the children - - - - -)
 Geschrei der Kinder

Tom ran_howl-ing down the street. _____
 Tom lief_heu-lend durch die Strass. _____

I. VI.

II.

Vla.

Vc.

D.B.

arco pizz. arco pizz. arco

Fl.

Ob.

Cl. in Bb

Bsn.

Hrn. in F

Harp

Perc.

Piano

GOVERNESS (off) *(hinter der Szene)* *f* *freely*

Flora *f* *freely*
 Let's do it a-gain! Let's do it a-gain!
 Und jetzt noch ein-mal! Und jetzt noch ein-mal!

Chil - dren! Are you rea - dy? Run a-long, then _
 Kin - der! Seid ihr fer - tig? Lauff vor-aus dann _

I.

VI.

II.

Vla.

Vc.

D. B.

34 in time

Fl. *ff* *f dim.*

Ob. *ff* *f dim.*

Cl. in Bb *ff* *f dim.*

Bsn. *ff* *f dim.*

Hrn. in F open *f* *f dim.*

Harp *ff* *f dim.*

Perc. S.D. *f* *dim.*

Gov. *f*

The children ride out as the Governess comes in.
Sie reiten ab, während die Gouvernante eintritt.

The Governess looks about
Die Gouvernante sieht sich

Flora *ff* *(off) ff*

Tom, Tom the Pi-per's son
Tom, Tom der Pfei-fers-son

Stole a pig and a
Stahl ein Schwein, rannte

Miles *ff* *(off) ff*

Tom, Tom the Pi-per's son
Tom, Tom der Pfei-fers-son

Stole a pig and a
Stahl ein Schwein, rannte

34 in time

I. *ff* *f dim.*

VI. *ff* *f dim.*

Vla. *ff* *f dim.*

Vc. *ff* *f dim.*

D.B. pizz. *ff* *dim.*

Fl. *(p)*

Ob. *(p) dim.*

Cl. in Bb *(p) dim.*

Bsn. *(p)*

Hrn. in F *(p)*

Harp *p*

Perc. *p*

SD. ;
Timp. *tr* *tr*

Flora
 for a moment picks up a pair of gloves and is about to go
(off) kurz um, nimmt ihre Handschuhe und ist im Begriff

Miles
 - way he run _____ la la la
 schnell da - von _____ la la la
(off) _____ *f*

I. *(p)*

Vi. II. *(p)*

Vla. *(p)*

Vc. *(p)*

DB. *arco* *p*

Fl. *pp*

Ob.

Cl. in Bb *pp*

Bsn. *pp*

Hrn. in F *pp*

Harp *pp*

Perc. S.D. *pp* *ppp*

Flora *out.....*
(off) hinausgehen, ...
(further off)
 la la la la la la la la
 la la la la la la la la

Miles *(off)* *(further off)*
 la la la la la la la la
 la la la la la la la la

I. *pp*

VI. *pp*

Vla. *pp*

Vc. *pp*

D.B. *pizz.* *arco* *pp*

35

Cl. in Bb

Hrp. in F

Perc. Timp.

dying away

Cel.

f

when she looks up and sees Quint appear suddenly in the window.
als sie aufsieht und Quint im Fenster entdeckt.

Flora

Miles.

35

VI. II.

arco

p

Vla.

arco IV. o

p

Vc.

arco

p

D.B.

dying away



Cel.

They gaze at each other:
Sie sehen sich an.

VI. II.

Vla.

Vc.

Cel.

Vl. II.

Vla.

Vc.



Tempo as before (♩ = 96)

Fl.

Ob.

Cl. in B♭

Bsn.

36

p

Cel.

dim.

pp

He disappears
Er verschwindet.

The Governess
Tempo as before (♩ = 96)

36

Sie läuft hinaus

Vl. II.

Vla.

Vc.

Fl. *cresc.* *sf* *p*

Ob. *cresc.* *sf* *p*

Cl. in Bb *cresc.* *sf* *p*

Bsn. *cresc.* *sf* *p*

Hrn. in F *+* *sf* *p*

Perc. S.D. without snares *mf*

runs out and looks through the window.
und sieht durch das Fenster, wie er es tat.

I. *arco*

VI. *(arco)*

II. *(arco)*

Vc. *f*

Fl. *cresc.* *sf* *pp*

Ob. *cresc.* *sf* *pp*

Cl. in Bb *cresc.* *sf* *pp*

Bsn. *cresc.* *sf* *pp*

Hrn. in F *sf* *pp*

Perc. S.D. *mf* *tr* *PPP*

I. *f* *trem.* *pp* Mrs. Grose
Frau Gross

VI. *f* *trem.* *pp*

II. *f* *trem.* *pp*

Vc. *f* *trem.* *pp*

D.B. *(arco)* *f* *trem.* *pp*

37

Fl. *cresc.* *ff*

Ob. *cresc.* *ff*

Cl. in Bb *cresc.* *ff* *pp*

Bsn. *cresc.* *ff*

Hrn. in F *cresc.* *ff* *muted* *pp*

Perc. *S.D.* *cresc.* *f*

enters as the Governess rushes back into the room.
tritt ein. Die Gouvernante eilt in das Zimmer zurück.

Mrs. GROSE *f*

Ah! My dear, you look so white and queer —
Ach! Ach Miss, Sie sind so bleich und wirr. —

37

I. *cresc.* *ff*

II. *cresc.* *ff*

Vla. *ff*

Vc. *ff*

D.B. *ff*

Fl. *pp cresc.*

Ob. *pp cresc.*

Cl. in Bb *cresc.*

Bsn. *pp cresc.*

Hrn in F *cresc.*

Perc. S.D. *trm.* *< mf*

GOVERNESS *pp*

I have been frighten'd. A
 Ich bin er-schrok-ken. Ein

— What's happen'd? What was it? What was it?
 — Was war denn? Was war es? Was war es?

Fl. *p*

Ob. *p*

Cl. in Bb *p*

Bsn. *f*

Perc. S.D. *trm.* *mf*

Gov. *marked*

man _____ look'd through the win-dow, a strange man. But I saw him be-fore _____
 Mann _____ sah durch das Fen-ster, ein Frem-der. Doch ich sah ihn zu- vor, _____

I. *pizz. (heavily)* *p*

VI. *pizz. (heavily)* *p*

II. *pizz. (heavily)* *p*

Vla. *pizz. (heavily)* *p*

Vc. *pizz. (heavily)* *p*

D.B. *pizz. (heavily)* *p*

Fl. *mf* *f* *tr.*

Ob. *mf* *p* *f*

Cl. in B \flat *f* *pp* *little by little cresc.*

Bsn. *pp* *little by little cresc.*

Hm. in F (muted) *p*

Perc. S.D. *tr.* *mf*

Gov. *p*
 On the tow-er.
 auf dem Turm. No.
 Nein.

Mrs. GROSE *f*
 No one from the vil-lage?
 Nie-mand aus dem Dor-fe? A
 Ein

Fl. *p* *cresc.* *f* *tr.* *ff*

Ob. *p* *mf* *ff*

Cl. in B \flat *ff*

Bsn. *ff*

Hm. in F *mf cresc.* *ff*

Perc. S.D. *tr.* *pp* *f*

Gov. No! in - deed no!
 Nein! ge - wiss nein!

Mrs. G. gentle-man, then?
 Herr, der Sie kerni? What was he like?
 Wie sah er aus?

mf, **38** *distinctly*

Gov. His hair was red, close-curl-ing, a long, pale face, small eyes. His look was sharp,
 Sein Haar war rot, dick-lok-kig, Ge-sicht war schmal, wachsbleich. Sein Blick war scharf,

VI.1 (*pizz.*) **38** (*heavily*)

VI.2 (*p*) (*heavily*)

Vla. (*p*) (*heavily*)

Vc. (*p*) (*heavily*)

Db. (*p*) (*heavily*)

Gov. *cresc.*
 fixed and strange. He was tall, clean-sha-ven, yes, e-ven hand-some, But a
 starr und streng. Er war gross, glatt-ra-siert, ja, sah ganz gut aus. Doch ein

VI.1 *cresc.*

VI.2 *cresc.*

Vla. *cresc.*

Vc. *cresc.*

Db. *cresc.*

Cel. *pp* *pp* Change to Piano

Gov. *pp*
 hor - - - - - ror!
 Scheu - - - - - sal!

Mrs. GROSE *p* *pp*

Quint! Pe-ter Quint! Quint!
 Quint! Pe-ter Quint! Quint!

39 Slow and broad (♩ = 48)

Fl. *ff* *dim.* *pp*

Ob. *ff* *dim.* *pp*

Cl. in B♭ *ff* *dim.* *pp*

Bsn. *ff* *dim.* *pp*

Hm. in F *ff* *dim.* *pp*
open

Harp *ff*

Perc. Timp. *ff* *mf* *pp* (trm)

Gov. *sharply*
Pe-ter Quint... Who is that?
Pe-ter Quint... wer ist das?

Mrs. G. *f* *p*
Dear God, is there no end to his dread-ful ways?
Gott, wann en-det end-lich sein bö-ser Weg?

39 Slow and broad (♩ = 48)

Vi. 1 *arco* *ff* *dim.* *pp*

Vi. 2 *arco* *ff* *dim.* *pp*

Vla. *arco* *ff* *dim.* *pp*

Vc. *arco* *ff* *dim.* *pp*

Db. *arco* *ff* *dim.* *pp*

Fl. *ff* *f* *dim.* *pp* *mf*
Ob. *ff* *f* *dim.* *pp* *mf*
Cl. in Bb *ff* *f* *dim.* *pp* *mf*
Bsn. *ff* *f* *dim.* *pp* *mf*
Hrn. in F *ff* *f* *dim.* *pp* *mf*
Harp *ff* *f* *mf*
Perc. *ff* *f* *dim.* *pp* *mf* (trem.)
Gov. *f*
 Who is that? Tell me, Mrs. Grose! D'you know him, then?
 Wer ist das? Sagt mir Frau Gross! Ihr kennt ihn?
Mrs. G. *f*
 Dear God, Dear God, is there no end? Dear God,
 Gott, Gott, gibt es kein End? Mein Gott,
VI. 1 *ff* *f* *dim.* *mf*
VI. 2 *ff* *f* *dim.* *mf*
Vla. *ff* *f* *dim.* *mf*
Vc. *ff* *f* *dim.* *mf*
Db. *ff* *f* *dim.*

Cl. in Bb
Bsn.
Hrn. in F
Harp
Perc.
Gov.
Mrs. G.
Vi. 2
Vla.
Vc.
Db.

p *ppp* *pp* *ppp* *p* *pp* *pp* *pp*

Timp. *p* *pp* *pp* *dying away*

Gov. *f* *p* *freely* *(long pause)*
Tell me! _____ Mrs. Grosse, what has hap-pened here, in this house?
Sagt mir! _____ Mutter Gross, was geschah denn hier, hier im Haus?

Mrs. G. *pp* *(weeps)*
Dear _____ God! Mein _____ Gott!

Vi. 2 *p* *dim.*
Vla. *p* *dim.*
Vc. *p* *dim.* *pp*
Db. *p* *dim.* *pp*

40 in time

Mrs. G. *pp*
Quint, Peter Quint! The Master's va-let. Left here in charge.
Quint, Peter Quint! des Her-ron Die-ner. War dann selbst Herr.

Vc. *p* *(always express.)*

with movement
(Solo)

in time

Fl. *pp* *express.*

Cl. in B \flat *pp* *express.*

Bsn. *pp* *express.*

Mrs. G. *p* *marked*

It was not for me to say, Miss, no in-deed, I had on-ly to see to the house. But I saw things,
 Mich ging's ü-berhaupt nichts an, Miss, gar-nichts an, denn ich sorg-te ja nur für das Haus. Doch ich sah viel,

with movement

in time

Vi. 2 *mf*

Vla. *mf*

Vc. *(sustained)*

Db. *pizz.* *p*

GOVERNESS *f*

Miles!
Miles.

Mrs. G. *express.*

else-where, I did not like, when Quint was free with eve-ry one, with lit-tle Master Miles! _____
 man-ches, das mir miss-fiel, der Quint nahm sich zu viel her-aus, auch ge-gen Master Miles! _____

Vi. 2 *cresc.* *f*

Vla. *cresc.* *f*

Vc. *mf* *cresc.* *f*

41

Hm. in F *pp*

Perc. Gong *pp* Timp. tr *ppp*

Gov. *pp*
Miles!
Miles.

Mrs. G. *p*
Hours they spent to-ge-ther. Yes, Miss. He made free with her, too, with love-ly Miss Jessel,
Stets mit ihm zu-sam-men. Ja, Miss. Er war frech auch mit ihr, der schö-nen Miss Jessel,

Vla. *p*

Vc. *p cresc.*

Db. arco *mf* *pp*

(breathe at will)

Hm. in F *little by little cresc.*

Perc. Timp. (tr) *little by little cresc.*

Mrs. G. *cresc.* *marked*
go-vernness to those pets, those an-gels, those in-no-cent babes — And she a la-dy, —
da-mals Gou-ver-nante, der En-gel, der unschuldigen zwei — und ei-ne Da-me, —

Vi. 1 *mf cresc.*

Vi. 2 *mf cresc.*

Vla. *p*

Vc. *mf cresc.*

Db. (change bow at will)

little by little cresc.

Bsn.

Hrn. in F

Timp.

Perc.

Mrs. G.

so far a-bove him. Dear God, is there no end?
 viel hö-her ste-hend. Gott, wann ist es aus?

VI. 1.

VI. 2.

Vla.

Vc.

Db.

p *sf* *mf* *f* *ff* *sf*

Mrs. G.

But he had ways to twist them round his lit-tle fin-ger. He liked them pret-ty, I can
 Doch er ver-stand sie kir-re sich undzahnzu ma-chen. Er liebt das Hüb-sche, das be-

VI. 1.

VI. 2.

Vla.

Vc.

Db.

mf *dim.* *f* *(mf)*

Perc. B. D. *tr*

ppp

GOVERNESS *animated and freely*

But why did you not
Doch wa-rum schreit ihr

Mrs. G. *pp*

tell you, Miss, and he had his will morn - ing and night.
-zeug ich, Miss, und er fand sein Ziel, mor - gens und nachts.

Vc. *p*

Db. *p* (Solo) *pp* (sustained)

42 (with movement, as before)

Fl. *pp* *express.*

Cl. in Bb *pp* *express.*

Bsn. *pp* *express.*

Perc. B. D. *(tr)* (always very soft)

Gov. *p*

tell your mas-ter? Write to him? Send for him to come?
nicht dem Herrn? Ba-tet ihn, dass er end-lich käm?

Mrs. G. *p*

I dur - sn't. He
Ich wagt's nicht. Er

42 (with movement, as before)

Db. *p*

Fl. *little by little cresc.* *mf*

Ob. *p* *little by little cresc.*

Cl. in Bb *little by little cresc.*

Bsn. *little by little cresc.*

Hrn. in F *muted* *p* *little by little cresc.* *mf*

Harp *pp* *little by little cresc.*

Perc. (tr) B.D. *little by little cresc.*

gradually louder and more agitated cresc.

Mrs. G.
 ne-ver liked wor-ries. 'Twas not my-place. They were not in my charge. Quint was too cie-ver. I feared him.
 will kei-nen Är-ger, es war nicht mein' Sach'. Die zwei war'n nicht mein Amt. Quint war ge-ris-sen. Ich hatt' Angst auch.

Vc. *pp* *little by little cresc.*

Db. *pp* *little by little cresc.*

in time (♩ = 48)

Fl.

Ob.

Cl. in B♭

Bsn.

Hrn. in F

Harp

Perc. B.D. (tr)

Mrs. G.

fear'd what he could do. — No, Mr. Quint, I did not like your ways! —
 Angst was noch ge - schäh'. Nein, Peter Quint, ich lieb' nicht dei - ne Art!

in time (♩ = 48)

VI. 2

Vla.

Vc.

Db.

mf *f* *dim.*

GOVERNESS *p*

To die? And
 Sie starb. Und

Mrs. G. *p*

And then she went. She could-n't stay — not then. She went a - way — to die.
 Dann ging sie fort. Kein Blei - ben gab's — dann nicht. Sie ging dann fort und starb.

VI. 2

Vla.

Vc.

p *dim.*

43 Cym. (susp.) tr

Perc. *pppp*

Gov. *f*

Mrs. G. *marked*

Quint? Died? Quint? Starb?

He died too. Fell on the i-cy road - struck his head - lay there, - till morn-ing, -
 Der starb auch. Fiel auf der eis'gen Strass' Schä-del-bruch - lag dort, - bis Mor-gen,

43

Vln. 1 *ppp*

Vln. 2 *ppp*

Vla. *ppp*

Vc. *ppp*

Db. *ppp*

Ob. *ppp*

Clin. Bt. *tr* *ppp*

Hrn. in F (muted) *ppp* *mf*

Harp *pp marked*

Perc. Cym. (tr) *pp*

Mrs. G. *pp*

dead! tot! Dear God, is there no end - to his dread - ful ways?
 Mein Gott, wann en-det end - lich sein bö - ser Weg?

Vln. 1 *ppp*

Vln. 2 *ppp*

Vla. *ppp*

Vc. *ppp*

Db. *ppp*

Agitated

44 (♩ = ♩) *very smooth*

Ob.

Cl. in Bb

Hrn. in F *very smooth*

GOVERNESS *p (whispered)*

I know no-thing of these things. Is this shel-tered place the wick-ed
 Ich weiss nichts von sal - chen Dingen. Ist dies stil - le Haus die bö - se

Fl.

Ob. *ppp*

Cl. in Bb *tr♯*

Hrn. in F *ppp*

Harp *p*

Perc. *Timp. ppp*

Gov. *pp*

world where things un - - spoken of can be? Only this much I
 Welt, wo Un - aus - sprech - li - ches ge - schieht? A - ber eins ist ge -

Mrs. GROSE *pp*

Dear God! _____
 Mein Gott! _____

Vla. *ppp*

Vc. *ppp*

Db. *ppp*

Fl.

Ob.

Cl. in B \flat

Hrn. in F

Gov.

cresc.

tr

cresc.

cresc.

cresc.

know: things have been done here that are not good, and have left a taste
 -wiss: Man - cher - lei gab's hier, das war nicht gut, das hat wohl die Luft.

45 very animated ($\text{♩} = 72$)

Fl.

Ob.

Cl. in B \flat

Bsn.

Hrn. in F

Harp

Perc.

Timp.

Gov.

mf

ff

p

f sustained

be-hind them. That man, im-pu-dent, spoiled, de-praved.
 ver-gif - tet. Der Mann, un-ver-schämt, frech, ver-derbt.

45 very animated ($\text{♩} = 72$)

Vln. 1

Vln. 2

Vla.

Vc.

Db.

f

Fl. *sfz* *ff*

Ob. *sfz* *ff*

Cl. in Bb *sfz* *ff*

Bsn. (muted) *sfz* *mf* *open* *ff*

Hm. in F *sfz* *ff*

Harp *f* *ff*

Perc. Timp. *f*

Gov. *f* *sf*

Mrs. Grose, - I am a - fraid, not for me, for Miles - he came to look for Miles, I'm sure of that,
Mutter Grosse, ich ha-be Angst, nicht für mich, für Miles - er such-te hiernach Miles, ganz klar ist das,

Vln. 1 *mf* *p* *mf* *cresc.* *ff* *ff*

Vln. 2 *mf* *p* *mf* *cresc.* *ff* *ff*

Vla. *mf* *p* *mf* *cresc.* *ff* *ff*

Vc. *mf* *p* *mf* *cresc.* *ff* *ff*

Db. *mf* *mf* *cresc.* *ff*

Fl. *p*

Ob. *p*

Cl. in Bb *p*

Bsn. *p*

Hrn. in F *p*

Harp *f*

Perc. *Timp.* *mf*

Gov. *f*

and he will come a - gain!
und er kommt wie-der her!

But I see it now,
Doch ich seh es jetzt,

I must pro-tect the
ich muss die Kin - der

Mrs. GROSE *mf*

I don't un - der - stand....
Ich kann nicht ver - stehn....

Vln. 1 *mf* *f* *p*

Vln. 2 *mf* *f* *p*

Vla. *mf* *f* *p*

Vc. *mf* *f* *p*

Db. *p* *f* *p*

Fl.

Ob.

Cl.inBb

Bsn.

Hrn.inF

Harp

Perc. Timp.

Gov.

Vln.1

Vln.2

Vla.

Vc.

Db.

8va bassa

tr

chil-dren I must guard their qui-et, and their guar-dian's too. See what I see,
 schüt-zen, ich schütze ih-re Ru-he, die des Vor-munds auch. Seh' was ich seh'

f *p* *f* *f* *p*

f *p* *f* *f* *p*

f *p* *f* *f* *p*

f *p* *f* *f* *p*

f *p* *f* *f* *p*

f *p* *f* *f* *p*

Fl. *dim.* *pp*

Ob. *dim.* *pp*

Cl. in Bb *dim.* *pp*

Bsn. *dim.* *pp*

Hrn. in F *dim.* *pp*

Harp *dim.* *pp*
 - (eva bassa).

Perc. *dim.* *pp*
 Timp. (tr)

Gov. *f* *dim.*
 Know what I know, that they may see and know no-thing
 weiss was ich weiss, dass sie nichts seh'n und nichts wis-sen.

Mrs. GROSE *(f) freely*
 Lord, Miss, don't un-der-stand a word.
 Gott, Miss, hab gar kein Wort ver-stand.

Vn. 1 *dim.* *pp*

Vn. 2 *dim.* *pp*

Vla. *dim.* *pp*

Vc. *dim.* *pp*

Db. *dim.* *pp*

Fl. *fp* *pp*

Ob. *fp* *pp*

Cl. in Bb *fp* *pp*

Bsn. *fp* *pp*

Hrn. in F *fp* *pp*

Harp *f* *pp*

Perc. Timp. *mf* *pp*

Mrs. G. *sweetly*
 _____ of what you say! But I'll stand by you. Lord, Miss, in-deed I will. _____
 - - - den von all dem! Doch ich steh bei Euch, ja, Miss, ganz nah bei Euch. _____

The lights fade.
 Die Szene verlöscht.

Vln. 1 *fp* *pp*

Vln. 2 *fp* *pp*

Vla. *fp* *pp*

Vc. *fp* *pp*

Db. *fp* *pp*

VARIATION V

Brisk (♩ = 132)

The musical score is arranged in two systems. The first system includes Flute (Fl.), Oboe (Ob.), Clarinet in Bb (Cl. in Bb), Bassoon (Bsn.), Horn in F (Hrn. in F), Harp, Percussion (Perc.), and Piano. The second system includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).

Key features of the score include:

- Flute, Oboe, Clarinet in Bb, Horn in F, and Percussion:** All parts begin with a forte (*fz*) dynamic.
- Bassoon:** Starts with a forte (*f*) dynamic and features a melodic line with slurs.
- Harp and Piano:** Both play chords with a forte (*fz*) dynamic.
- Violin I and II:** Play chords with a forte (*fz*) dynamic.
- Viola:** Starts with a forte (*fz*) dynamic, then moves to a forte (*f*) dynamic, and later features a rapid sixteenth-note passage marked "marked".
- Violoncello and Double Bass:** Play chords with a forte (*fz*) dynamic.

Take Piccolo

The musical score is arranged in a system with the following instruments and parts:

- Fl.:** Flute part, starting with a *fz* dynamic.
- Ob.:** Oboe part, starting with a *f* dynamic.
- Cl. in Bb:** Clarinet in B-flat part, starting with a *fz* dynamic.
- Bsn.:** Bassoon part, starting with a *mf* dynamic.
- Hrn. in F:** Horn in F part, starting with a *f* dynamic.
- Harp:** Harp part, starting with a *fz* dynamic.
- Perc.:** Percussion part, including a *Timp.* (Timpani) section, starting with a *f* dynamic.
- Piano:** Piano part, starting with a *fz* dynamic.
- Vin. 1:** Violin 1 part, starting with a *fz* dynamic.
- Vin. 2:** Violin 2 part, starting with a *fz* dynamic.
- Vla.:** Viola part, starting with a *p* dynamic.
- Vc.:** Violoncello part, starting with a *fz* dynamic and marked *marked*.
- Db.:** Double Bass part, starting with a *fz* dynamic.

47

Picc. *mf* *p*

Ob. *mf*

Cl. in Bb *f*

Bsn. *p* *pp*

Hrn. in F *p* *pp*

Harp *mf* *p*

Perc. Timp. *p* *pp*

Piano *p* *pp*

Detailed description: This block contains the musical score for measures 47, 48, and 49 for the woodwind and percussion sections. The Piccolo (Picc.) part starts with a half note G4 in measure 47, followed by a quarter rest in 48 and 49. The Oboe (Ob.) part has a melodic line starting in measure 47 with a half note G4, moving to A4 in 48 and B4 in 49. The Clarinet in Bb (Cl. in Bb) part has a melodic line starting in measure 47 with a half note G3, moving to A3 in 48 and B3 in 49. The Bassoon (Bsn.) part has a melodic line starting in measure 47 with a half note G2, moving to A2 in 48 and B2 in 49. The Horn in F (Hrn. in F) part has a melodic line starting in measure 47 with a half note G2, moving to A2 in 48 and B2 in 49. The Harp part has a chord of G2, A2, B2 in measure 47, followed by a quarter rest in 48 and 49. The Percussion (Perc.) part has a half note G2 in measure 47, followed by a quarter rest in 48 and 49. The Piano part has a chord of G2, A2, B2 in measure 47, followed by a quarter rest in 48 and 49.

47

Vln. 1 *mf* *p*

Vln. 2 *mf* *f*

Vla. *mf*

Vc. *mf*

Db. *pizz.* *mf* *p*

Detailed description: This block contains the musical score for measures 47, 48, and 49 for the string section. The Violin 1 (Vln. 1) part has a half note G4 in measure 47, followed by a quarter rest in 48 and 49. The Violin 2 (Vln. 2) part has a melodic line starting in measure 47 with a half note G4, moving to A4 in 48 and B4 in 49. The Viola (Vla.) part has a melodic line starting in measure 47 with a half note G4, moving to A4 in 48 and B4 in 49. The Violoncello (Vc.) part has a melodic line starting in measure 47 with a half note G3, moving to A3 in 48 and B3 in 49. The Double Bass (Db.) part has a half note G2 in measure 47, followed by a quarter rest in 48 and 49.

Musical score for page 99, featuring the following instruments and parts:

- Picc.**: Piccolo, starting with a forte (*f*) dynamic.
- Ob.**: Oboe.
- Cl. in Bb**: Clarinet in B-flat.
- Bsn.**: Bassoon.
- Hrn. in F**: Horn in F, starting with a pianissimo (*ppp*) dynamic.
- Harp**: Harp, starting with a pianissimo (*pp*) dynamic.
- Perc.**: Percussion (Timp.), starting with a pianissimo (*ppp*) dynamic.
- Piano**: Piano, starting with a pianissimo (*ppp*) dynamic.
- Vln. I**: Violin I, starting with a forte (*f*) dynamic and marked with *(marked)* and *mf*.
- Vln. 2**: Violin II, marked with *marked*.
- Vla.**: Viola.
- Vc.**: Violoncello.
- Db.**: Double Bass, starting with a pianissimo (*pp*) dynamic.

Picc. *p*

Ob. *p*

Cl. in B \flat *p*

Bsn. *p*

Hm. in F *f*

Perc. Timp. *mf*

Piano *mf*

Vln. 1 *(martellato)* *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. *mf*

Db. *arco* *f*

Picc. *f*

Ob. *f*

Cl. in B \flat *f*

Bsn. *f*

Hm. in F *f*

Perc. *f*

Piano *f*

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*

Db. *marked* *ff*

Pfc. *(p)* *tr*
 Ob. *(p)*
 Cl. in Bb *p* *tr*
 Bsn. *p*
 Hrn. in F *p*
 Harp *ff*
 Perc. *f* *Timp.* *tr*
 Piano *f*
 Vln. 1 *mf*
 Vln. 2 *mf*
 Vla. *mf*
 Vc. *mf*
 Db. *mf*

This musical score page contains measures 48, 49, and 50. The instruments and their dynamics are as follows:

- Piccobello (Pfc.):** Measures 48-49: *p*, trills in measures 48 and 50.
- Oboe (Ob.):** Measures 48-49: *(p)*.
- Clarinet in Bb (Cl. in Bb):** Measures 48-49: *p*, trills in measures 48 and 50.
- Bassoon (Bsn.):** Measures 48-49: *p*.
- Horn in F (Hrn. in F):** Measures 48-49: *p*.
- Harp:** Measures 48-49: *ff*.
- Percussion (Perc.):** Measures 48-49: *f*, includes *Timp.* and trills.
- Piano:** Measures 48-49: *f*.
- Violin 1 (Vln. 1):** Measures 48-49: *mf*.
- Violin 2 (Vln. 2):** Measures 48-49: *mf*.
- Viola (Vla.):** Measures 48-49: *mf*.
- Violoncello (Vc.):** Measures 48-49: *mf*.
- Double Bass (Db.):** Measures 48-49: *mf*.

This musical score page, numbered 102, contains ten staves of music. The instruments are arranged as follows from top to bottom: Piccolo (Picc.), Oboe (Ob.), Clarinet in B-flat (Cl. in Bb.), Bassoon (Bsn.), Horn in F (Hm. in F), Harp, Percussion (Perc.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score is divided into three measures. The Piccolo part features trills and a trill sharp (tr#) in the second measure. The woodwind parts (Cl. in Bb., Bsn., Hm. in F) and the Harp part all include a 'cresc.' (crescendo) marking. The Percussion part includes a 'Timp.' (Timpani) marking and trills, with a 'cresc.' marking. The string parts (Vln. I, Vln. II, Vla., Vc., Db.) also include 'cresc.' markings. The overall texture is dense and dynamic.

Picc. *ff* *dim.*

Ob. *ff* *dim.*

Cl. in Bb *ff* *dim.*

Bsn. *ff* *dim.*

Hrn. in F *ff* *dim.*

Harp *ff* *dim.*

Perc. Timp. *ff* *dim.*

Piano *ff* *dim.*

Vln. 1 *ff* *dim.*

Vln. 2 *ff* *dim.*

Vla. *ff* *dim.*

Vc. *ff* *dim.*

Db. *ff* *dim.*

SCENE VI THE LESSON

The lights fade in on the Schoolroom. The Governess is hearing Miles his Latin lesson. Flora is "helping".

DER UNTERRICHT

Das Licht blendet auf und beleuchtet das Schutzimmer. Die Gouvernante hört Miles sein Latein ab. Flora „hilft“ dabei.

The musical score is arranged in a standard orchestral format. The instruments and their parts are as follows:

- Picc.**: Piccolo, starting with a *mf* dynamic.
- Ob.**: Oboe, with a *mf* dynamic.
- Cl.in Bb**: Clarinet in Bb, with a *p* dynamic.
- Bsn.**: Bassoon, with dynamics of *mf dim.*, *p*, and *pp*.
- Hrn.in F**: Horn in F, with dynamics of *mf dim.*, *p*, and *pp*.
- Harp**: Harp, with dynamics of *mf* and *p*.
- Perc.**: Percussion (Timp), with a *mf dim.* dynamic and a trill (*tr*) at the end.
- Piano**: Piano, with a *mf dim.* dynamic.
- Vin. I**: Violin I, with a *mf dim.* dynamic.
- Vin. 2**: Violin II, with a *mf dim.* dynamic.
- Vla.**: Viola, with a *mf dim.* dynamic.
- Vc.**: Violoncello, with a *mf dim.* dynamic.
- Db.**: Double Bass, with a *mf dim.* dynamic.

Ob. *p*

Cl. in Bb *pp* *p*

Bsn. *mf*

Horn in F *p*

Harp *pp*

Perc. *ppp*

Piano *pp* *pp*

FLORA *f*

We find, are as - signed.

MILES *ff automatically*

Ma - ny nouns in - IS we find, To the Mas - cu - line are as - signed.

Sub - stan - ti - va En - dung IS, Off sind männ - li - chen Ge - ne - ris.

Vln. 1 *lightly* *p*

Vln. 2 *lightly* *p*

Vla. *lightly* *p*

Vc. *lightly* *p*

Db. *pizz.* *pp*

Picc. *pp*

Ob. *pp*

Cl. in Bb *pp*

Bsn. *pp*

Hrn. in F *pp*

Perc. *p* S.D. *>*

Flora *sf*
 col - lis, — fol - lis, — en - sis, —
 col - lis, — fol - lis, — en - sis, —

Miles *sf* (always marked and automatic) *sf* *sf*
 Am - nis, ax - is, cau - lis, col - lis, — clu - nis, cri - nis, fas - cis, fol - lis, — fus - tis, ig - nis, or - bis, en - sis, —
 Am - nis, ax - is, cau - lis, col - lis, — clu - nis, cri - nis, fas - cis, fol - lis, — fus - tis, ig - nis, or - bis, en - sis, —

Vln. I *pizz. (marked)* *p* *sf* (*p*) *sf* *sf*

Vln. II *pizz. (marked)* *p* *sf* (*p*) *sf* *sf*

Vla. *pizz. (marked)* *p* *sf* (*p*) *sf* *sf*

Vc. *pizz. (marked)* *p* *sf* (*p*) *sf* *sf*

Db. *pizz.* *sf* *sf* *sf*

Picc.

Perc. *S.D.*

Flora *sf*
men - sis, — na - lis, — ta - lis, —
men - sis, — na - lis, — ta - lis, —

Miles *sf*
pan - is, pis - cis, pas - tis, men - sis, — tor - ris, un - guis and ca - na - lis, — vec - tis, ver - mis and na - ta - lis, —
pan - is, pis - cis, pas - tis, men - sis, — tor - ris, un - guis und ca - na - lis, — vec - tis, ver - mis und na - ta - lis, —

Vln. 1 *sf*

Vln. 2 *sf*

Vla. *sf*

Vc. *sf*

Db. *sf* *p* *sf*

Picc.

Cl. in Bb *sf p*

Bsn. *pp*

Hrn. in F *pp*

Perc. *S.D.*

Flora *marked*
and cu - mis, and glis and mis and lis and guis and nis and ris and
und cu - mis, und glis und mis und lis und guis und nis und ris und

Miles *sf*
San - guis, pul - vis, cu - cu - mis, — la - pis, cas - ses, ma - nes, glis. —
San - guis, pul - vis, cu - cu - mis, — la - pis, cas - ses, ma - nes, glis. —

Vln. 1 *sf*

Vln. 2 *sf*

Vla. *sf*

Vc. *sf*

Db. *sf*

49

Picc. *pp*

Ob. *pp*

Cl. in B \flat *pp*

Bsn. *pp*

Hrn. in F *pp*

Harp *pp*

Perc. *ppp* Timp.

Piano *pp*

Flora

- tis. We find are as - - signed.

- tis. - dung IS Ge - ne - - ris.

Miles *ff*

Ma - ny nouns in - IS we find, To the Mas - cu - line are as - - signed.

Sub - stan - ti - va En - dung IS, oft sind m nn - li - chen Ge - ne - - ris.

49

Vln. 1 *p* arco *pp*

Vln. 2 *p* arco *pp*

Vla. *p* arco *pp*

Vc. *p* arco *pp*

Db. *p* *pp*

Picc. *sf*
 Ob. *sf*
 Cl.in Bb *sf*
 Bsn. *sf*
 Hrn.in F *sf*
 Perc. *mf* S.D.

GOVERNESS
mf
 That's good, Miles, you've learn'd that well! Now say for me
 Sehr gut, Miles, Du kannst das gut! Nun sag mir noch

Flora *f*
 Can't we stop now?
 Wann komm'ich dran?

Vln. 1 *pizz.*
 Vln. 2 *pizz.*
 Vla. *pizz.*
 Vc. *pizz.*
 Db. *(pizz.)*

Ob. *pp cresc.*
 Cl.in Bb *pp cresc.*
 Bsn. *pp cresc.*
 Perc. S.D. *(on the rim) pp cresc.*

Flora *f*
 Let's do his - - - to-ry! Flora frisks around
 Hätt' Ge - schich - - - te gem! sie springt umher.
 Bo - a - di - ce - - a
 Bo - a - di - ce - - a

Vln. 1 *p cresc. col legno*
 Vln. 2 *p cresc. col legno*
 Vla. *p cresc. col legno*
 Vc. *p cresc.*
 Db.

51 Slowly moving ($\text{♩} = 60$)

E.H. *pp*

Harp *p (heavily)*

MILES
(to himself, hesitating)
pp

Ma - lo, Ma - lo, Ma-lo I would ra - ther be _____ Ma - lo, Ma-lo in an
Ma - lo, Ma - lo, Ma-lo ich würd lie - ber sein _____ Ma - lo, Ma - lo in dem

Slowly moving. ($\text{♩} = 60$)

Vla. *pp (warm)* (sustained, not marked)

E.H. *pp* *p*

Harp *mf*

Miles *mf*

op - ple tree Ma - lo, Ma - lo, Ma-lo than a naugh - ty boy _____
Ap - fel - baum Ma - lo, Ma - lo, Ma-lo als ein bö - ser Bub _____

Vla. *mf*

52

E.H. *p*

Harp *p*

GOVERNESS *p freely*

Why, Miles, what a fun-ny song! —
Ach, Miles, was ein ko-misch Lied! —

Miles *p*

Ma - lo, Ma-lo in ad - ver - si - ty _____
Ma - lo, Ma-lo in Ge - fahr al - lein _____

Vla. *p* *p*

52

E.H. *p* *pp*

Harp *p* *pp*

Gov. Did I teach you that?
Hab ich's dich ge-lehrt?

Miles *mf freely* *pp*
No! I found it. I like it. Do you? Ma - lo,
Nein! ich fand es. Ich mag es. Und du? Ma - lo,

Vla. (always *p*) *pp*



E.H. *pp* *express.* *rall.*

Harp *sf*

Miles Ma - lo, Ma - lo, Ma - lo, Ma - - - lo.
Ma - lo, Ma - lo, Ma - lo, Ma - - - lo.
The Scene fades.
Die Szene verlöscht.
rall.

Vla. *express.*

VARIATION VI

Very slow

Gently moving ($\text{♩} = 96$)

Fl. *pp* *pp* *pp* *pp* *pp*

E.H. *pp* *pp* *pp* *pp* *pp*

Cl. in Bb *pp* *f* *pp* *ppp* *pp* *pp* *pp* *pp* *pp* *pp*

Hrn. in F *p* *express.* *f*

Very slow

Gently moving ($\text{♩} = 96$)

pizz.

Vln. 1 *pizz.* *p*

Vln. 2 *pizz.* *p*

Vla. *pp* *pizz.* *p* *pizz.*

Vc. *p*

Fl. *p*

E.H.

Cl. in Bb *p*

Bsn. *pp* *express.* *cresc.*

Hrn. in F *pp* *express.* *cresc.*

Vln. I *mf*

Vln. 2 *p* *mf*

Vla. *mf*

Vc. *pizz.* *p*

Db. *pp*

54

Fl. *mf*

E.H. *p*

Cl.in Bb *mf*

Bsn. *p*

Hrn.in F (open) *p*

Perc. Timp. *pp* tr *mf*

f dim.

f dim.

f dim.

54

Vln.1 *mf*

Vln.2 *p*

Vla. *mf*

Vc. *p*

Db. *p*

mf

mf

mf

mf

Fl. *f*

E.H. Change to Oboe

Cl.in Bb *f*

Bsn. *p*

Hrn.in F muted *mf*

Vln.1 *p*

Vln.2 *p*

Vla. *p*

Vc. *p*

Db. *p*

p

p

55

Fl.

Cl.in Bb

Bsn.

Perc.

cresc.

f

p

pp

Timp.

pp

55

Vln.1

Vln.2

Vla.

Vc.

Db.

p

mf

cresc.

mf

cresc.

mf

f

mf

Fl.

Cl.in Bb

Perc.

Vln.1

Vln.2

Vla.

Vc.

Db.

f

f

Timp.

pp cresc.

f

cresc.

cresc.

cresc.

cresc.

mf

cresc.

SCENE VII THE LAKE
DER SEE

The lights fade in on the lake in the park. A sunny morning. The Governess and Flora wander in (the Governess with a book, Flora with a doll.)
Das Licht blendet auf und beleuchtet See und Park. Sonniger Morgen. Flora und die Gouvernante wandern herein, Flora mit einer Puppe, die Gouvernante mit Buch.

Fl. *pp*

Ob. *pp*

Cl.in Bb *pp*

Bsn. *pp*

Hrn.in F *pp*

Perc. *f* *tr* *pp*

FLORA *f* *freely* *mf*

○ Rivers and Seas and Lakes! *Is*
○ Flüsse und Meer und Seen! *Ist*

Vln. 1 *p*

Vln. 2 *p*

Vla. *arco* *p*

Vc. *arco* *p*

Db. *p*

Fl. *p* *f*

Cl.in Bb *p* *f*

GOVERNESS *p*

No dear, it's far too small.
Nein, Lieb', ist viel zu klein.

Flora *f*

this lake - in my book? *Small!* *it's HUGE!*
der See - in meinem Buch? *Klein?* *Nein, gross!*

Vln. 1 *p*

Vln. 2 *p*

Vla. *pizz.* *p* *pizz.*

Vc. *pizz.* *p* *pizz.*

Db. *pizz.* *ff*

56

Fl. *p* *f*

Cl. in Bb *p* *f*

Gov. A sea — Then you must name it!
Ein Meer — dann musst Du's nen - nen!

Flora It's a great wide sea!
Ist ein O - ZE - AN! 56

Vln. I *p*

Vla. *p*

Vc. *p*

Db. *p* arco

(long) 57 As in the previous scene (♩ = 132)

Fl. *mf* *p*

Ob. *pp*

Cl. in Bb *mf* *p*

Bsn. *pp*

Hrn. in F (muted) *pp*

Harp (long) *sf*
p (very sharp)

Perc. (long) Timp. (hard stick) *mf*

Gov. *f* Come, Flo-ra! — What seas do you know? Yes! —
Komm' Flo - ra! — Welch' Mee - re kennst Du? Ja! —

(long) FLORA *f*
A - dri-a-tic and Ae - ge - an —
A - dri-a-tisch und Ae - ge - Isch, —

Vc. (long) 57 As in the previous scene (♩ = 132)

Db. (express.) *p* *f*

Ob.

Bsn.

Hrn. in F

Harp

Perc. Timp.

Gov.

Flora

Db.

Good! And Go
Gut! Und Und

Baltic, Bosnian and the Caspian, Black and Red and White and Yellow! Medi-teri-ranean!
Baltisch, Bosnisch und auch Kaspisch, Schwarzes, Rotes, Weisses, Gelbes. Medi-teri-ranisch.

Ob.

Bsn.

Hrn. in F

Harp

Perc. Timp.

Gov.

Flora

Db.

rall.

cresc.

tr

ff

dim.

mf

on! sonst! And this one? Und dies hier?

dramatically

f

And... and... and... the Dead Sea! Is the
Und... und... und... das To - te Meer! Ist das

rall.

ff

Fl. **58** as before

Cl. in Bb **58** as before

Perc. *tr* *mf*

Gov. Oh!
O!

Flora Dead Sea. ————
To - te Meer. ———— *p* How can a sea be dead?
Wie ist ein Meer denn tot?

Vln. 1 **58** as before (*pizz.*) *p*

Vln. 2 (*pizz.*) *p*

Vlo. (*pizz.*) *p*

Vc. (*pizz.*) *p*

Db. *mf* *p*

Fl.

Cl. in Bb

Gov. *simply*
They call it dead because no - thing - can live in it.
Sie heis-sen's tot, nur weil kein Ding - d'in le - ben kann.

Flora *f firmly*
Then I would-n't go in it,
Da ging ich nicht hin-ein,

Vln. 1 *pp*

Vln. 2 *p*

Vlo. *p*

Vc. *p*

Db. *p*

59

Fl. *pp*

Ob. *pp*

Cl. in Bb *pp* *express.*

Flora

and nei-ther would Miles.—
und auch nicht der Miles.—

They settle down, Flora on the ground, with her doll, the Governess on a bench, with her book.
Sie setzen sich, Flora mit der Puppe am Boden, die Gouvernante auf einer Bank mit ihrem Buch.

59

Vln. I *p*

Vln. 2 *p*

Vla. *p*

Fl. (slower) (in time) *pp*

Cl. in Bb (muted) *pp* *pp*

Hrn. in F *pp*

Flora

Go to sleep, go to sleep, my dol-ly dear.
Schla-fe ein, schla-fe ein, mein Pup-pen kind.

(slower) (in time)

Vla. *p*

Vc. *p*

Fl. *f*

Cl. in Bb *f*

GOVERNESS *p*

Sing to her, dear, Dolly must sleep wher-e-ver you choose.
Sing sie in Schlaf, Püppchen muss schla-fen, ist schon so müd.

Flora

Go to sleep, go to sleep!
Schla-fe ein schlaf jetzt ein!

Dolly must sleep wher-
Püppchen muss schla-fen,

Vln. I (pizz.) *p* (pizz.)

Db. *ff*

60 Quietly (♩ = 54)

Fl. *mf*

Ob. *mf*

Cl. in Bb *mf*

Bsn. *mf*

Hrn-in F *p* open

Harp *pp*

Flora

- e - ver I choose. To - day by the dead salt sea, To-mor-row her wax - en lids may
 ist schon so müd. Heut' liegt sie an To - ten Meer, und mor-gen sie schliesst ihr wach-sern
 Flora rocks her doll.
 Flora wiegt die Puppe.

60 Quietly (♩ = 54)

Vln. 1 muted arco *p*

Vln. 2 muted arco *p*

Vla. muted arco *p*

Vc. arco *mf*

Db. arco *mf*

61

Ob. *p*

Bsn. *p*

Harp *mf*

Flora

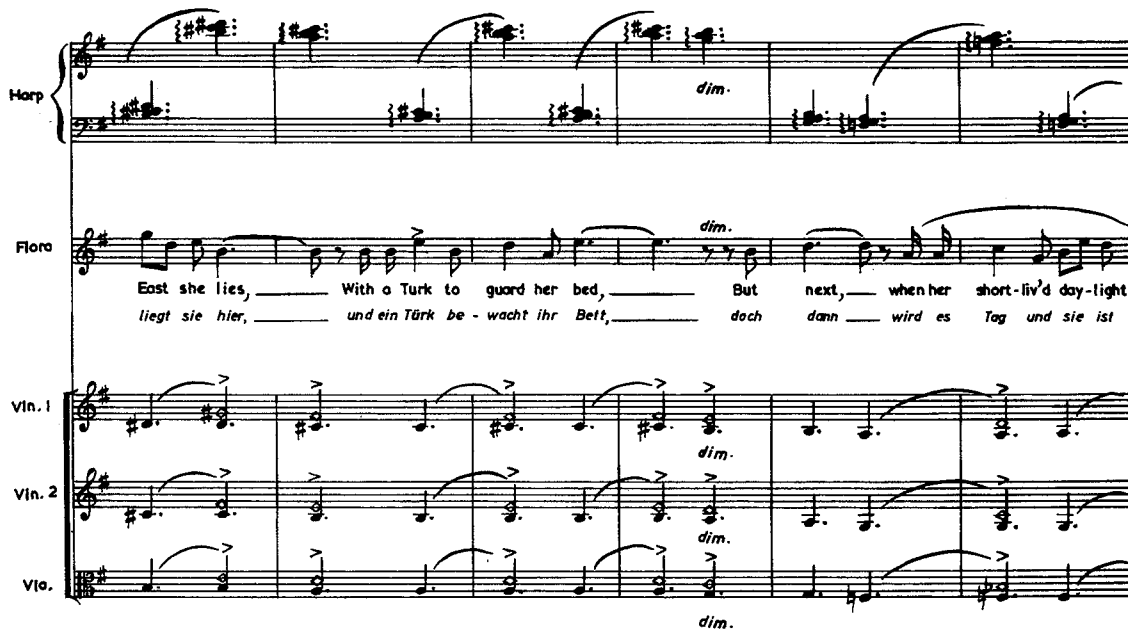
close On the plains of Mus - co - vy. And now like a Queen at the
 Lid, von der Go - bi Sand - sturm schwer. Jetzt stolz, ei-ne Sul - ta-nin

61

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*



Harp *dim.*
 Flute *dim.*
 Vln. 1 *dim.*
 Vln. 2 *dim.*
 Vla. *dim.*

East she lies, _____ With a Turk to guard her bed, _____ But next, _____ when her short-liv'd day-light
 liegt sie hier, _____ und ein Türk be-wacht ihr Bett, _____ doch dann _____ wird es Tag und sie ist



Ob. *p* *pp*
 Bsn. *p* *pp*
 Harp *pp*
 Flute *p*
 Vln. 1 *p*
 Vln. 2 *p*
 Vla. *p*

dies, _____ She's a shep-herd-ess in- stead. _____ But sleep, dear Dol-ly, O sleep, and when You're
 schier _____ ei-ne Hir- tin vom Bal- lett. _____ Doch schlaf, mein Püppchen, O schlaf' und träum' Viel

Fl. *Take Piccolo*
p

Ob.
cresc. p

Bsn.
cresc. p

Harp
pp

Floro
 lost in your jour-ney-ing dream, — The sea may change to a pal-ace a - gain, — For
 Rei - sen macht je - der-mann müd, — das Meer wird Land und schon rauschen die Bäum, — nichts

Vln. 1
mf p

Vln. 2
mf p

Vla.
mf p

Ob. **63**
pp

Bsn.
pp

Harp

Floro
 - - - (dim.) - - - *pp*
 no - thing — shall stay — the same — That's right my dar-ling,
 bleibt dann, — nicht mal — mein Lied — So recht mein Lieb-ling,
 She goes on rustling and potting the doll,
 Während dieses Liedes hat Flora ihre Puppe gewiegt

Vln. 1 **63**

Vln. 2

Vla.
muted (p)

Vc.
muted p

Db.
muted (clearly) p

♯ sounding 8ve lower

65 (♩ = 60) (FLUTE) 66 Quick and agitated (♩ = 96)

Fl. *f* (*sust. f*) *f*

Ob. *f* (*sust. f*) *f*

Cl. in Bb *p* *mf* *f* (*sust. f*) *f*

Bsn. *pp* *p* *mf* *f* (*sust. f*) *f*

Hrn. in F *pp* *p* *mf* *f* (*sust. f*) *f*

Gong *pp* *p* *mf*

Perc. *f* Timp.

Piano *pp* *p* *mf* *f*

Ped. Ped. Ped.

GOVERNESS (getting up)

Flora!
Flora!

The Governess looks up from her reading and sees Miss Jessel, who disappears.
Dann sieht die Gouvernante, die Flora's Schweigen gewahr wurde, auf und entdeckte Miss Jessel, die sogleich verschwindet.

65 (♩ = 60) 66 Quick and agitated (♩ = 96)

VI. I unmuted *mf* *f* (*sust. f*) *f*

VI. II unmuted *mf* *f* (*sust. f*) *f*

Vla. unmuted *p* *mf* *f* (*sust. f*) *f*

Vc. unmuted *p* *mf* *f* (*sust. f*) *f*

Db. unmuted *mf* *f* (*sust. f*) *f*

pizz. *f*

67

Fl. *ff* *pp*

Ob. *ff* *pp*

Cl.in Bb *ff* *pp*

Bsn. *sf* *pp*

Hrn.in F *f* *sf* *sf* *pp* muted *pp*

Harp

Perc. Gong (vibrating)

Piano *ff* Change to Cel.

Gov. *ff* *sf*

67

Miss Jes - sel! it was Miss Jes - - sel!
 Miss Jes - sel! es war Miss Jes - - sel!

nat. *ff*

nat. *ff*

nat. *ff*

Vl. I *ff*

Vl. II *ff*

Vla. *ff*

Vc. *ff*

Db. *ff* *sf* *sf* *sf*

Fl. *cresc.*

Ob. *pp cresc.*

Cl.in Bb *cresc.*

Bsn. *cresc.*

Hrn.in F *cresc.* *ff*

Gov. *pp* (♩ =)

She re- turns too_ she too_ she too_
 Sie er- scheint auch_ auch sie_ auch sie_

Db. *pizz.* *f*

68

Fl. *sf*

Ob. *sf*

Cl. in Bb

Bsn. *sf*

Hrn. in F *cresc.*

open

Gov. *desperately* *cresc.* *pp cresc.*

And Flo - ra saw, I know she saw and said no-thing, no-thing, said no - - -
 Und Flo - ra sah, ich weiss, sie sah's und sagt gar nichts, gar-nichts, sagt gar - - -

68

VI. I *trem. p (nat.)* *cresc.*

VI. II *trem. p (nat.)* *cresc.*

Vla. *trem. p (nat.)* *cresc.*

Vc. *f* *cresc.*

Fl. *p*

Ob. *p*

Cl. in Bb *fp*

Bsn. *fp*

Hrn. in F *fp*

Harp *ff*

Perc. *Timp.* *f*

Gov. *p*

- - thing! - - They are lost, they are lost, lost, lost!
 - - nichts! - - Sind ver-lor'n, sind ver-lor'n Bei - de, Bei - de!

VI. I *sfp*

VI. II *sfp*

Vla. *sfp*

Vc. *sf*

Db. *arco* *sfp*

69 broadly

Bsn. *fp* *cresc.*

Timp|*fp*
| |

Perc. *fp*

Gov. *f*
 I nei - ther save nor shield them, I keep no - - thing from them. O I am use - - less,
 Ich kann sie nicht be - schüt - zen. Vor nichts sie be - wah - ren. Ach, ich bin hilf - los,

69 broadly

VI. I *f*

VI. II *f*

Vla. *f*

Vc. *f*

Db. *f* *sustained*

Fl. *pp*

Ob. *ff*

Cl.in Bb *pp*

Bsn. *pp*

Hrn.in F *pp* *muted*

Timp. *pp*

Perc. *f*

Gov. *pp* *p*
 use - less. What can I do? It is far worse - - than I
 hilf - los. Was kann ich tun? Es ist viel är - ger als im

VI. I *ff*

VI. II *ff*

Vla. *ff*

Vc. *ff*

Db. *ff*

70

Fl.

Ob.

Cl.in Bb

Bsn.

Hrn.in F

Harp

Perc.

Gov.

70

Vi. I

Vi. II

Vla.

Vc.

Db.

Harp

Perc.

Cel.

Gov.

Db.

f

pp (bisbiglando)

Cym. (soft stick) (susp.)

mf

f *dim.* (as she goes out)

dreamed. They are lost! lost! lost! lost!

Traum. Sind ver-lo'r'n! Bei-de! Bei-de! ver-tor'n!

dim.

ff *dim.* *ppp*

ff *dim.* *ppp*

ff *dim.* *ppp*

ff *dim.* *ppp*

ff *dim.* *ppp*

Gong (always vibrating)

pp

P

The lights fade - - - - - die Szene verlöscht.

lost! - - - - - lost! - - - - - lost! - - - - -

Bei-de! - - - - - Bei-de! - - - - - ver-tor'n! - - - - -

P (heavily)

VARIATION VII

Slow ($\text{♩} = 48$)

Hrn.in F *open* *marked but sustained*
pp

Harp *pp*

Perc. Gong
pp *pp*

Cel.

Db. *Slow* ($\text{♩} = 48$)
p

Hrn.in F *cresc.* 71 *always louder*

Harp *cresc.* *always louder*

Perc. Gong *louder each time*

Cel.

Db. *louder each time* 71
cresc.

Hrn. in F

Harp

Perc. Gong

Cel.

Db.

f

ff

f

ff

ff

5 6 7

tr

tr



Hrn. in F

Harp

Perc. Gong

Cel.

Db.

p

pp

dim.

always dim.

Gong

mf

p

pp

dim.

tr

marked

tr

6 6 3 5 5

mf

p

SCENE VIII AT NIGHT. NACHTS

muted
pp

Horn in F

Harp
(to nothing)

Perc.
Gong
ppp

Cel.
pp *pp*

QUINT
(unseen)(unsichtbar)
pp

Miles! _____
Miles. _____

Db.
dying away
pp

Cel.
freely
pp

Quint
freely
Miles! _____
Miles! _____

Cel.

Quint
pp *cresc.* *f* *pp*
Miles! _____
Miles! _____

72

Cel.

Quint

Miles!
Miles!

Cel.

Quint

cresc.

Miles!
Miles!

Cel.

Quint

cresc.

rather f

Miles!
Miles!

Cel.

Quint

dim.

Ah Miles!
Ah Miles!

Harp

73 (♩ = 48)

pp cresc.

accel.

quicker

Cel.

cresc.

accel.

The lights fade in on the front of the house and tower. Quint is on the tower, Miles in the garden below him, in his night things.
Das Licht blendet auf und beleuchtet die Hausfront und den Turm. Quint steht auf dem Turm. Miles im Garten unter ihm, im Nachthemd.

73 (♩ = 48)

MILES (calling)

f

quicker

I'm here. O, I'm here!
Bin hier, ich bin hier!

Quint

f

I'm
Bin

Hrn. in F (muted) *dim.* *f* *p* 3

Harp *f* *p*

Cel. *f* *p*

Quint
 all things strange and bold, The ri - der-less
 all' Welt fremd und hold, Das rei - ter-less

Vi. I *pizz.* *f*

Vi. II *f*

Vla. muted *pp*

Vc. muted *pp*

74

Fl. *pp* *cresc.*

Ob. *pp* *cresc.*

Harp *p* *cresc.*

Perc. Block *pp* *cresc.*

S.D. (rim) *pp* *cresc.*

Quint
 horse, Snort - ing, stamp - ing, stamp - ing on the hard sea
 Ross schnau - bend, stamp - fend, stamp - fend auf dem har - ten

74

Vi. I *pp* *cresc.*

Vi. II *pp* *cresc.*

Db. *pizz.* *pp* *cresc.*

Fl. *f* *pp* *pp* *cresc.*

Ob. *f* *pp*

Cl. in Bb *pp* *cresc.*

Hrn. in F *f* *pp* *cresc.*
(près de la table)

Harp *pp* *cresc.* G4

perc. Block S.D. *ppp* *cresc.*

Cel. *f* 14

Quint *f* *f* *pp* *p cresc.*
 sand, The he-ro-high-way-man plun-der-ing, — plun-der-ing, —
 Strand, Der Räu-ber hel-den-haft, Plün-der-er, — Plün-der-er, —

Vi. 1 *f* *pp* *cresc.*

Vi. 2 *f* *pp* *cresc.*

Vla. *pp*

Vc. *pp*

Db. *f*

75

Fl.

Ob.

Cl. in B \flat

Bsn.

Hrn. in F

Harp

Perc.
Block
S.D.

Cel.

Quint

plun - - der - ing the land.
Plün - - der - er im Land.

Ich bin

75

Vi. 1

Vi. 2

Vla.

Vc.

Fl. *sf* *pp*

Ob. *sf* *pp*

Cl. in Bb *sf* *pp*

Bsn. *sf* *pp*

Harp *pp*

Perc. *p*
Cym. (susp.) *hard stick*

Cel. *p*

MILES *f*

Gold, — O yes, gold!
Gold, — o ja, Gold!

King Mi - das with gold in his hand. I am the smooth world's
Fürst Mi - das mit Gold in der Hand. Ich bin der Markt - welt

76 animated

Fl. *f*

Cl. in Bb *mf*

Harp *f*

Perc. *p*
Trgl.

Quint *f*

dou - - - ble face, Mer - - cu - ry, Mer - cu - ry, Mer - cu - ry's
Ja nus - kopf, Ei - - li - ger, ei - li - ger, gött - li - cher

76 (pizz.) animated

Vi. 1 *pizz.* *mf*

Vi. 2 *pizz.* *mf*

Vla. *pizz.*

Vc. *f*

Fl. *f* *tr* *p*

Cl. in Bb *p*

Harp *f*

Perc. *Trgl.* *p*

Quint *heel.* *Fuss,* *f* *Fea-ther'd with mis-chief and a God's de-cat.* *Be - fie-dert mit Arg-list und mit Gott's Be - trug.*

Vi. 1 *f*

Vi. 2 *f*

Vla. *f*

Vc. *f*

Fl. *f* *tr* *pp*

Cl. in Bb *p*

Harp *ff*

Perc. *Trgl.* *mf*

Quint *f* *The brittle blan-dish-ment of coun-ter-feit.* *Der-seich-te See-len-fangaus Trug und Lug.*

Vi. 1 *f*

Vi. 2 *f*

Vla. *f*

Vc. *f*

rall. - - - - -

Cl. in Bb *ppp* 77 *ppp*

Harp *pp*

Perc. Trgl. *ppp*

Cel. *p*

MILES *p*

Se - crets, O
Heim-lich, o

very smoothly *pp*

In me se - crets, half - formed de - sires med.
In mir heim - lich Wunsch auf Er - fül - lung trifft.

rall. - - - - - 77

Vla. *f*

Vc. *f*

Db. *f* pizz.

Harp

Cel.

Miles

se - crets!
heim-lich!

(♩ = 48) *pp* *f*

I am the hid - den life that stirs. When the can - die is out; Up - stairs and
Ich bin der Frem - de Hauch, der weht, Wenn die Ker - ze er - lischt, Trepp - ab, trepp -

VI. 1 *arco* *ppp* *f*

VI. 2 *arco* *ppp* *f*

Vla. *arco* *ppp* *f*

Vc. *arco* *ppp* *f*

Quint *pp* down, the foot steps bare-ly heard, The un-known ges-ture, the soft per-sis-tent word, auf, der Fuss-fall leis wie Mord, Ein Fern-her-win-ken, süß bannend Flüster-wort,

Vi. 1 *pp* *f* *pp*

Vi. 2 *pp* *f* *pp*

Vio. *pp* *f* *pp*

Vc. *pp* *f* *pp*

78

Fl. *pp* *p* *Fl.*

Hrn.in F muted *pp* *p*

Harp *pp* *cresc.*

près de la table Eb Db *naturale.* Ab

Cel. *pp* *cresc.*

MILES *cresc.*

Bird! I'm lis-tening
Flug. Ich hör zu.

Quint *pp* *cresc.*

The long sigh-ing flight of the night-wing'd bird. Miles! Miles!
Bin Seuf-zer-flug durch den nächt-gen Ort. Miles! Miles!

78

Vi. 1 *ppp* *ppp*

Vi. 2 *ppp* *ppp*

Via. *ppp* *ppp*

Vc. *ppp* *ppp*

♠ Fl. = flutter tongue

Fl. *Fl.*

Hrn.in F

Harp *dim.*

Cel. *dim.*

Miles

Quint *I'm here!*
Bin hier! *f* *pp*

79

Miles!
Miles!

Cl.in Eb

Bsn. *pp*

Hrn.in F *open pp* *pp*

Harp *pp* *ppp*

Perc. *Gong* *pp*

Cel. *pp* *pp* *ppp*

MISS JESSEL
(unseen)
(unsichtbar)

Flo - - - ra!
Flo - - - ra!

Flo - ra, Flo - - ra!
Flo - ra, Flo - - ra!

79

Miles!
Miles!

VI. 1 *unmuted*

VI. 2 *unmuted*

Vla. *unmuted* *pp*

Vc. *unmuted* *pp*

Db. *pp*

The lights come up on Flora at the window and Miss Jessel 143
 by the lake.
 80 Das Licht zeigt jetzt Flora am Fenster und Miss Jessel
 am See.

Fl. *p* *f*

Ob. *p* *f*

Cl. in Bb *p* *f*

Bsn. *pp* *cresc.* *f*

Hm. in F *pp* *cresc.* *f*

Harp *ff* *dim.* *pp*

Perc. Gong *pp*

Cel. *f* *pp*

Miss J. *f* *f*

Flo - - - - ra! Come! Come!
 Flo - - - - ra! Komm! Komm!

FLORA *p* *cresc.*
 I'm here, O I'm here, I'm here, O I'm
 Bin hier, ich bin hier, bin hier, ich bin

MILES *p*
 I'm lis-tening, I'm here.
 Ich hö-re dich bin hier.

Quint *pp*
 Miles!
 Miles!

80

Vi. 1 *p* *f*

Vi. 2 *p* *f*

Vla. *p* *f*

Vc. *p* *f*

Db. *pp* *cresc.* *f*

Fl.

Ob.

Cl. in Bb

Bsn.

Hrn. in F

Perc. *Gong*

Miss J.

Flora

Vi. 1

Vi. 2

Vla.

Vc.

Db.

mf *ff* *ff* *ff*

mf *ff* *ff* *ff*

mf *ff* *f* *ff*

p *ff* *mf* *ff*

p *ff* *mf* *ff*

p *mf*

f *passionately* *f*

Their dreams and ours can ne-ver be one, They will for-sake us, for-

Ihr Traum und wir, die werden nie eins. Wir sind ver-ra - len, ver-

f

here!
hier!

mf *ff* *ff* *ff*

mf *ff* *ff* *ff*

mf *ff* *f* *ff*

mf *ff* *f* *ff*

p *ff* *p* *ff*

Fl. *pp*

Ob. *pp*

Cl. in Bb *pp*

Bsn. *pp*

Hrn. in F *pp*

Harp *p* *pp*

Cel. *p*

Miss J. *dim.* *p*
 -sake us, O come, come to me, come!
 -ra-ten. O komm, komm zu mir komm!

Flora *f*
 Tell me, _____ What shall I see there?
 Sag mir, _____ was werd ich dort seh'n?

QUINT (to Miles) (zu Miles)

pp
 What goes on in your head, what ques-tions? Ask, for I an-swer
 Al-les, was du nicht weisst, er-frag es! Frag, denn ich weiss Be-

Vi. I *pp*

Vi. 2 *pp*

Vla. *pp*

Vc. *pp*

Db. *pp*

81 With movement

Fl. *pp* *express.*

Ob. *pp* *express.*

Cl. in Bb *p* *express.*

Bsn. *pp*

Hrn. in F *pp*

Gong

Perc. *pp*

Cel.

Miss J. *pp* *intensely*

All those we have wept for to - ge - ther, Beau - ty for - sa - ken in the
 All die, de - ren Los wir be - wein - ten, Schön - heit ver - las - sen in des

Flora

MILES *p*

Oh! _____
 Oh! _____

Quint *all.*
-scheid.

81 With movement

VI-1 *pp* *express.* *dim.*

VI-2 *pp* *express.* *dim.*

Vla. *pp* *express.* *dim.*

Vc. *pp* *express.* *dim.*

Db. *pp* *express.* *dim.*

Fl. *pp*

Ob. *pp*

Cl. in Bb *p*

Bsn. *pp* *p*

Hrn. in F *p*

Perc. Gong *pp* *p*

Miss J.
beast's de-mesne. The lit-tle mer-maid weep-ing on the sill,
Un-tiers Wald. Die klei-ne See-jung-frau, wei-nend am Gestad,

Quint
Ask! Ask!
Frag! Frag!

Vi. 1 *pp*

Vi. 2 *pp*

Vla. *pp* *p*

Vc. *pp* *p*

Db. *pp* *p*

Fl. *p* *mf*

Ob. *p* *mf*

Cl. in B \flat *mf* *f*

Bsn. *f*

Hrn. in F

Perc. Gong *mf*

Miss J. *mf* *f*

Ger - da and Psy - che seek - ing their loves a - gain, Pan - do - ra with her dread - ful
 Ger - da und Psy - che su - chend nach al - tem Glück; Pan - do - ra macht die Bäch - se

Quint Ask!
 Frag!

Vi. 1 *p* *mf* *cresc.*

Vi. 2 *p* *mf* *cresc.*

Vla. *mf* *cresc.*

Vc. *mf* *cresc.*

Db. *mf* *cresc.*

Fl. *cresc.* *sf*

Ob. *cresc.* *sf*

Cl. in Bb *cresc.* *tr.* *sf*

Bsn. *cresc.*

Hrn. in F

Harp *ff* *pp*

Perc.

Cel. *f* *ff* *f* *p*

Miss J.
 box, _____ as well _____
 auf, _____ o weh _____

FLORA *p*
 Pan - do - ra _____ with her box as well!
 Pan - do - ra _____ mit der Büchse, o weh!

Quint *f* *sf*

What goes on in your dreams? Keep si - lent, I know and an - swer that
 Was siehst du denn im Traum? Ach schwei - ge, ich weiss die Ant - wort ge -

82

Vi. 1

Vi. 2

Vlo.

Kc.

Db.

Fl. *mf* *ff* *pp* *pp* *rall.*

Ob. *mf* *ff* *pp*

Cl. in Bb *mf* *ff* *pp* *p dim.*

Bsn. *p* *ff* *pp* *p dim.*

Hrn. in F *p* *ff* *pp* *p*

Perc. Gong *p* *p*

Miss J. *f* *pp* *rall.*
 Their know-ledge and ours can ne-ver be one. They will de-spise us, de-
 Ihr Wis - sen und wir, die werden nie eins, Ver-och - tung bleibt uns, Ver-

MILES
 Oh!
 o!

Quint
 too!
 - nau.

VI. I *mf* *ff* *pp* *pp* *rall.*

VI. 2 *mf* *ff* *pp* *pp*

Via. *mf* *ff* *pp* *p* *pp*

Vc. *mf* *ff* *pp* *p* *pp*

Db. *p* *ff* *pp* *p* *pp*

[83] Quick and light (♩ = 54)

Fl. *ppp*

Cl. in Bb *ppp*

Hrn. in F *ppp* muted

Miss J. *ppp*
 - spise us, O come, come to me, come!
 - ach-tung, O komm, komm zu mir, komm!

Quint *pp*
 On the paths, in the woods, on the banks, by the walls, in the
 Auf dem Pfad, tief im Wald, an dem Rain, und am Hang, in dem

[83] Quick and light (♩ = 54)

Vi. 1

Vi. 2

Vla.

Vc. *pizz.* *pp (vibrato)*

Db.

Fl.

Cl. in Bb

Hrn. in F

Quint
 long lush grass or the win - - - - - ter leaves - fel - len leaves, I
 gei - - - - - len Gras, auch im Win - - - - - ter - laub, Ra - schel - laub, ich

Vc. *lightly*

Fl.

Ob.

Cl. in Bb

Bsn.

Hrn. in F

Quint

wait, wart, ich wart, ich wart.

VI. 2

Vla.

Vc.

p *pp* *ppp* *pizz.* *p* *pizz.* *p*

84

Fl.

Ob.

Cl. in Bb

Bsn.

Hrn. in F

MISS JESSEL

pp

On the paths, in the woods, on the banks, by the walls, in the long lush
Auf dem Pfad, tief im Wald, an dem Rain, und am Hang, in dem gei - - - - - len

VI. 2

Vla.

Ob.

Bsn.

Hrn.in F

Miss J.

grass, or the win - - - - - ter leaves, fal - len leaves, I wait, _____ I
 Gras, auch im Win - - - - - ter - laub Ra - schel - laub ich wart, _____ ich

Vl. 2

Vla.

mf

mf

Fl.

Ob.

Cl.in Bb

Bsn.

Hrn.in F

Miss J.

wait, _____ I wait, _____
 wart, _____ ich wart, _____

QUINT *pp cresc.*

Vl. 1

Vl. 2

Vla.

Vc.

pizz.

p

cresc.

p

(pizz.)

p

cresc.

Fl.

Ob. *pp cresc.*

Cl. in B \flat

Bsn. *pp cresc.*

Hrn. in F

Miss J. *pp cresc.*

On the paths, in the woods, on the banks, by the walls, in the long _____ lush
 Auf dem Pfad, tief im Wald, an dem Rain, und am Hang, in dem gei - - - - - len

Quint

woods, on the banks, by the walls, in the long _____ lush grass, or the win - - -
 Wald, an dem Rain, und am Hang, in dem gei - - - - - ten Gras, auch im Win - - -

Vi. 1

Vi. 2 *p cresc.*

Vla. *p cresc.*

Vc.

Fl.

Ob.

Cl.in Bb

Bsn.

Hrn.in F

Perc. *Cym. (susp) tr*
pp

Miss J.
 grass, or the win - - - - - ter leaves, _____ the leaves _____
 Gras, auch im Win - - - - - ter - laub, _____ im Laub _____

Quint
 - - - ter leaves, or the win - - - - - ter leaves _____
 - - - ter - laub und im Win - - - - - ter - laub _____

VI.1

VI.2

Vla. *arco*
f

Vc.

Db. *pizz.*
f cresc.

Fl. *f* *p cresc.* *f*

Ob. *f* *p cresc.* *f*

Cl. in Bb *f* *p cresc.* *f*

Bsn. *f* *p cresc.* *f*

Hrn. in F *ff*

Perc. *Cym. (tr)* *mf* *pp* *mf*

Miss J. *f* *f*

I shall be there! You must not fail!

Ich find mich ein! Komm oh - ne Fehl!

Quint. *f* *f*

You must not fail! I shall be there!

Komm oh - ne Fehl! Ich find mich ein!

Vi. I *arco* *f* *ff* *p* *ff*

Vi. 2 *ff* *p* *ff*

Vla. *ff* *p* *ff*

Vc. *arco* *ff* *p* *ff*

Db. *ff* *p* *ff*

Fl. *p* *ff* *p*
 Ob. *p* *ff* *p*
 Cl. in B♭ *p* *ff* *p*
 Bsn. *p* *ff* *p*
 Perc. Cym. *pp* *f* *pp* *tr*
 Miss J. *ff*
 I shall be there! You must.
 Ich find mich ein! Komm oh -
 Quint *ff*
 You must not fail! I shall.
 Komm oh - ne Fehl! Ich find
 Vi. 1 *p* *fff* *p*
 Vi. 2 *p* *fff* *p*
 Vla. *p* *fff* *p*
 Vc. *p* *fff* *p*
 Db. *p* *fff* *p* *arco*

87 As before (♩ = 48)

Fl. *Take Piccolo*

Ob.

Cl. in B♭

Bsn.

Hrn. in F

Harp

Perc. Cym. (tr) Gong

Cel.

GOVERNESS (approaching) (näherkommend)

Mrs. GROSE (approaching) (näherkommend)

Miles! Where are you? Miles! wo bist du?

Flo - ra, are you there? Flo - ra, are you Flo - ra, bist du da? Flo - ra, bist du

Miss J. not fail! Flo - ra! Flo - ra!

FLORA

Yes, I shall be there, Ja, ich find mich ein,

MILES

I shall ne - ver fail! Ich komm oh - ne Feh!

Quint

be there! Come Miles! mich ein! Komm Miles!

87 As before (♩ = 48)

VI. 1

VI. 2

Vla.

Vc.

Db.

Ob. *but sustained* *sustained* *mf cresc.*

Cl. in Bb *marked but sustained*

Bsn. *p cresc.*

Hrn. in F *p cresc.*

Harp

Perc. Gong

Cel.

Gov.
 Miles, _____ where are you? Miles, _____
 Miles, _____ wo bist du? Miles, _____

Mrs. G.
 there ^p da? Flo - ra _____ are you there?
 da? Flo - ra _____ bist du da?

Miss J.
 come _____ to me! Flo - - - - - ra, come _____
 komm _____ zu mir! Flo - - - - - ra, komm _____

Flora
 I shall _____ ne - - ver fail, _____
 Ich komm _____ oh - - ne Fehl. _____

Miles
 Yes, I _____ shall be there, _____
 Ja, ich _____ find mich ein. _____

Quint
 _____ Come _____ Miles
 _____ Komm _____ Miles

Vi. 1

Vi. 2

Vla.

Vc.

Db.

tr

Picc. *pp cresc.* *tr#* *ff*

Ob. *tr#* *ff*

Cl. in Eb *tr#* *ff*

Bsn. *tr#* *ff*

Hrn. in F *ff*

Harp *ff*

Perc. Gong *f*

Cel. *ff*

Gov. *ff*

Mrs. G. *ff*

Miss J. *ff*

Flora *ff*

Miles *ff*

Quint *ff*

Vi. I *ff*

Vi. 2 *ff*

Vla. *ff*

Vc. *ff*

Db. *ff*

where are you? Miles!
wo bist du? Miles!

Flo - ra, are you there? Flo - ra, are you there?
Flo - ra, bist du da? Flo - ra, bist du da?

to me! Flo - ra, Come to me!
zu mir! Flo - ra, Komm zu mir!

Yes, I shall be there, shall be there!
Ja, ich find mich ein, find mich ein!

shall ne - - - ver fail, ne - ver fail!
ich komm oh - - - ne Fehl, oh - ne Fehl!

Come!
Komm!

The Governess appears in the porch. Mrs. G. appears at the window.
Die Gouvernante erscheint im Haupteingang, Frau Gross am Fenster.

88 Quick and agitated (quicker than before, $\text{♩} = 100$)

Picc. *vibrating*

Ob. *mf* *f* *mf cresc.*

Cl. in Bb *mf* *f* *mf cresc.*

Bsn. *p cresc.* *f* *mf cresc.*

Hrn. in F *p cresc.* *f* *mf cresc.*

Harp *vibrating*

Perc. *Timp.* *pp* *cresc.* *f* *p*

Cel. *vibrating*

Gov. *f*

Mrs. G. Mrs. Grose! go to Flo - ra!
Mutter Gross! Schnell zu Flo - ra!

Miss J. Why! _____
Ach! _____

Flora

Miles

Quint

Miss Jessel and Quint disappear.
Quint und Miss Jessel verschwinden.

The Governess runs to Miles.
Die Gouvernante tritt heraus zu Miles.

88 Quick and agitated (quicker than before, $\text{♩} = 100$)

Vi. 1 *detached* *f*

Vi. 2 *detached* *f*

Vla. *detached* *mf* *f* *mf*

Vc. *detached* *p cresc.* *f* *mf cresc.*

Db. *detached* *p cresc.* *f* *p cresc.*

Picc. *f cresc.*

Ob. *f cresc.*

Cl. in Bb *f cresc.*

Bsn. *f cresc.*

Hrn. in F *f cresc.*

Perc. *f* *mf cresc.* *ff* *sf* *sf* (freely)

Gov. *f* *ff* *sf* *sf*

Mrs. G. *f* *ff* *sf* *sf*

VI. 1 *detached* *f* *ff* *sf* *sf*

VI. 2 *detached* *f* *ff* *sf* *sf*

Vla. *f* *ff* *sf* *sf*

Vc. *f* *ff* *sf* *sf*

Db. *f* *ff* *sf* *sf*

Harp *p* *sweetly*

Gov. *f* *ff* *sf* *sf*

Miles *p* *simply* *dim.* *p*

Hrn. in F *ppp* *p* *dim.* *p*

Harp *p* *pp* *p*

Perc. *ppp* *p* *dim.* *p*

Miles *ppp* *p* *dim.* *p*

Db. *ppp* *p* *dim.* *p*

89

Miles! Miles! Miles! What are you Miles! Miles, sag was

What-e-ver's going on? Miss Flo-ra out of bed! Miss Flo-ra nicht im Bett!

detached

Mrs. Grose takes Flora away. Frau Gross und Flora verschwinden zusammen vom Fenster. Miles goes into the house followed by the Governess as the lights fade. Miles geht ins Haus, von der Gouvernante gefolgt. Das Licht erlischt.

doing here? tust du hier?

You see — I am bad, I am bad, are'nt I? I am bad, I am bad, Du siehst — ich bin schlecht, ich bin schlecht, siehst du? ich bin schlecht, ich bin schlecht.

CURTAIN

ACT II

VARIATION VIII

CURTAIN

Slow (the cadenzas all free)

Flute *pp*

Oboe *pp*

Clarinet in Bb *pp* (no dim.) *p*

Bassoon *pp*

Horn in F *pp*

Harp *pp* *vibrating*

Percussion *pp* *Gong* *Timpani tr*

Celesta *pp*

Violins I *muted p.* *pp*

Violins II *muted p.* *pp*

Viola *muted p.* *pp*

Violoncello *muted p.* *pp*

Doublebass *pp*

Cl. in Bb *espress.* *dim.*

1 2

Fl. *pp* *mf*

Ob. *pp* *mf*

Cl. in Bb *pp* *mf*

Bsn. *pp* *mf*

Hn. in F *pp* *mf*

Harp *pp* *mf*
vibrating *

Gong

Perc. *pp* *p*
Timp. tr *pp* *p*

Cel. *pp* *mf*

1 2

VI. I *pp* (no dim.) *p* *cresc.* *f*

VI. II *pp* (no dim.) *p* *cresc.* *f*

Vla. *pp* *mf*

Vc. *pp* *mf*

Db. *pp* *mf*

animato

f *cresc.* *ff* **3** *pp*

Fl.

f *pp*

Ob.

Cl. in Bb

Ban.

Hr. in F

Harp

f *pp* *P*

Vibrating Gong

Perc.

Timp. *mf* *pp*

Cel.

3 *p*

I

VI.

II

Vla.

Vc.

Db.

f *pp* *pp* *pp* *pp*

Fl.
Ob.
Cl. in Bb
Bsn.
Hn. in F
Harp
Perc. (Gong, Timp.)
Cel.
I
VI II
Via.
Vc.
Db.

Vla.
Vc.

4

Fl.

Ob.

Cl. in Bb

Ban.

Hn. in F

Harp

Gong

Perc.

Timp.

Cel.

4

I

VI.

II

Vla.

Vc.

Db.

Harp

gliss.

(animated)

ppp

p

mf *cresc.*

gliss.

5 *animated*

FL
Ob.
Cl. in B \flat
Bsn.
Hn. in F
Harp
Perc. (Gong, Timp.)
Cel.
5 *animated*
I
VI
II
Via.
Vc.
Db.

Detailed description: This page of a musical score contains measures 5 through 8. The top system includes woodwind parts for Flute (FL), Oboe (Ob.), Clarinet in B-flat (Cl. in B \flat), Bassoon (Bsn.), and Horn in F (Hn. in F). The Harp part features a tremolo in the first measure. The Percussion (Perc.) part includes Gong and Timpani (Timp.). The bottom system includes string parts for Violin I (I), Violin II (II), Viola (Via.), Violoncello (Vc.), and Double Bass (Db.). The score is marked with a box containing the number '5' and the word 'animated'. Dynamics range from piano (p) to fortissimo (ff). The key signature has one flat, and the time signature is common time (C). The woodwinds and strings play rhythmic patterns, while the harp provides a tremolo accompaniment.

Hn. in F

mf dim. rall. p

Two parallel double bar lines on either side of the staff.

6 slow

Fl. pp

Ob. pp

Cl. in Bb pp

Bsn. pp pp sust. and express. cresc. dim.

Hn. in F pp

Harp

pp p

Gong *

Perc.

Timp. pp

ppp

Cel.

p

6 slow

I pp

VI pp

II pp

Vla. pp

Vc. pp

Db. pp pp sust. and express. cresc. dim.

7

Fl. *ppp*

Ob. *ppp* *pp*

Cl. in Bb *ppp*

Bsn. *ppp*

Hn. in F (muted) *pp*

Harp *ppp* *pp*
vibrating

Perc. Cym. susp. *tr* *ppp*

Cel. *ppp*

7

I *ppp*

VI. *ppp*

II *ppp*

Vla. *pp*

Vc. *ppp*

Db. *ppp*

Ob. *cresc.* *espress.* *pp*

8

Fl. *pp*

Ob. *pp*

Cl. in Bb *pp*

Bsn. *pp*

Hn. in F open *pp*

Harp *pp* *p* *vibrating* *

Perc. *ppp* *p* *distinctly* *more marked*

Cel. *pp*

8

I. *pp*

VI. *pp*

II. *pp*

Vla. *pp*

Vc. *pp*

Db. *pp*

SCENE I COLLOQUY and SOLOQUY
 ZWIEGESPRÄCH und
 SELBSTGESPRÄCH

The lights fade in on Quint and Miss Jessel - nowhere.
 Das Licht blendet auf und beleuchtet Quint und Miss Jessel - im Nichts.

Recit. *pp*

Harp

Perc. *pp*

MISS JESSEL *pp*

Recit. Why did you call me from my school - - - room dreams?
 Was riefst du mich nur aus dem Schul - - - haus Traum?

Db. *pp*

9

Cl. in Bb *pp* rapidly (repeated freely)

QUINT

I call? Not I! You heard the ter - - - ri - ble sound of 'the
 Ich rief? O nein! Du hör - test schreck - lich den Ruf ei - nes

Via. *pizz.*

Vc. *pizz.*

Db. *f*

10

Cl. in Bb

Harp *p*

Perc. *p* Timp. *p* more urgently

MISS JESSEL

Cru - el! Why did you bec - kon me - - - to your side?
 Grau - sam! Wa - rum denn wink - test du - - - mich zu dir?

Quint *p*

wild swan's wings.
 Wild - schwan - - - flugs. **10**

Vc. *p*

Db. *arco*

11

Fl. *tr* *sf* *pp* (repeated freely)

Quint

VI.1 *pizz.*

VI.2 *f* *pizz.*

Vla. *f*

Vc. *f*

I bec-kon? No, not I! Your beat-ing heart to your own
 Ich winkte? Nein, nicht ich! Dein schla-gend Herz be--leg die

12

Fl. *tr*

Harp *mp*

Perc. *Timp.* *mp*

MISS JESSEL *f* (louder)

Be-tray-er! Where were you when in the a-byss I fell?
 Ver-rä-ter! Wo warst du als ich in dem Ab-grund versank?

Quint *p*

pas-sions lied.
 Lei-den-schaft.

Vc. *mp*

Db. *mp*

13

Ob. *tr* *sf* *p* *espress.* (repeated freely) *tr*

Quint

VI.1 *f*

VI.2 *f*

Vla. *f*

Vc. *f*

Be-tray-er? Not I! I wait-ed for the sound of my own last bell.
 Ver-rä-ter? Nicht Ich! Ich harcht auf meines Arm-sünder-glück-leins Klang.

14

Hn. in F *cresc.*

Harp *mf*

Perc. Timp.

MISS JESSEL
 And now, what do you seek? She is here!
 Und nun, was suchst du nun? Es ist hier! *(laughing)*

Quint. *f*
 I seek a friend. No!
 Ich such' ein Herz. Nein!

Vc. *mf* without mute

Db. *mf*

14

15

Fl. *dim.*

Ob. *dim.*

Cl. in Bb *ff* 3 *dim.* Take Clar. in A

Bsn. *mf* *ff* *dim.* *(v)*

Hn. in F *mf* *ff* *dim.*

Harp *mf* Gong

Perc. Timp.

Miss J. *f* *(freely)*
 Ah! Quint, Quint, do you for- get, do you for- get, Quint, Quint, Quint?
 Ah! Quint, Quint, hast_ du ver- ges- sen, hast ver- ges- sen, Quint, Quint? *(freely)*

Quint. *f* *(freely)*
 I seek a
 Ich such' ein

15 *self-de- ceiver!* *arco v*
Selbst-ver- blendung!

Vi.1 *arco v* *ff* *dim.*

Vi.2 *arco v* *ff* *dim.*

Via. *arco v* *ff* *dim.*

Vc. *arco v* *f* *ff* *dim.*

Db. *arco v* *mf* *ff* *dim.*

Quick and light (♩ = 152)

16

Hn. in F *muted.* *p* *sim.*

Harp *p* *sim.*

Quint

friend, O - be-dient to fol-low where I lead, Slick as a jugg-ler's mate to catch my thought,
 Herz, ge - hor-sam zu fol-gen wo ich führ. Schnell wie ein A - kro - bot er schnappt mein Wort,

16

VI. I *p* *sim.*

VI. 2 *p* *sim.*

Vla. *pizz.* *p* *sim.*

Vc. *pizz.* *p* *sim.*

♦ hit with the bow

Hn. in F *cresc.* *ff* *p*

Harp *cresc.* *ff* *p*

Quint

Proud, cu-rious, a-gile, he shall feed My mount-ing pow-er. Then to his bright sub-ser-vience.
 Kühn, wil-ternd, wen-dig, so ver - mehrt er ler-nend meine Macht. Dann seiner hel - len Demut

VI. I *cresc.* *ff* *p*

VI. 2 *cresc.* *ff* *p*

Vla. *cresc.* *ff* *p*

Vc. *cresc.* *ff* *p*

Hn. in F *sim.* *cresc.* *f* *cresc.* *ff*

Harp *sim.* *cresc.* *f* *cresc.* *ff*

Quint

I'll ex-pound The des - prete pas-sions of a haunt-ed heart, And in that hour
 führ ich vor die ar - gen Lüs-te ei-ner wun-den Brust, und in der Stund

VI. I *sim.* *cresc.* *f* *cresc.* *ff*

VI. 2 *sim.* *cresc.* *f* *cresc.* *ff*

Vla. *sim.* *cresc.* *f* *cresc.* *ff*

Vc. *sim.* *cresc.* *f* *cresc.* *ff*

17 Broadly ($d=54$)

Fl. *f* *p* *f* *p* *f* *p*

Ob. *f* *f* *f*

Cl. in A *f* *p* *f* *p* *f* *p*

Bsn. *f* *ff* *ff*

Hn. in F *ff* *ff* *ff*

Harp *ff* (vibrating) *ff* *ff*

Perc. Cym. (susp.) *f*
Gong. (Wooden sticks)

Cel. *ff* *ff* *ff*
Ped. * Ped. * Ped. *

Quint
"The ce-re-mo-ny of in-no-cence is drowned."
„Die Ze-re-mo-nie der Un-schuld geht zu Grund“

17 Broadly ($d=54$)

Vi. 1 pizz. *ff*

Vi. 2 pizz. *ff*

Vla. pizz. *ff*

Vc. (pizz) *ff*

Db. pizz. *ff*

18 Lively (♩=132)

Fl. *sim.*
 Ob. *sim.*
 Cl. in A *pp* *sim.*
 Bas. *pp* *sim.*
 Hn. in F (muted) *p*
 Harp *pp* *près de la fable*

MISS JESSEL *cresc.* *more marked*
 I too must have a soul to share my woe. Des-pis-ed, be-tray-ed,
 Mein Leid braucht auch ein Herz, das mit ihm schlägt. Ver-lan, ver-kauff,

18 Lively (♩=132)

VI. 1 *arco* *p*
 VI. 2 *arco* *p*
 Vla. *arco* *p*
 Vc. (pizz.) *p* *mf*

Fl. *sim.*
 Ob. *sim.*
 Cl. in A *mf* *sim.*
 Bas. *mf* *sim.*
 Hn. in F *mf*
 Harp *mf*

Miss J. *without mute*
 un-wan-ted, she must go For-e-ver to my joy - - less spi-rit bound.
 ver-ach-tet, sie soll gehn Auf e-wig mir ver- kel - - tet, sol - - chem Bund.

VI. 1 *mf* *without mute*
 VI. 2 *mf* *without mute*
 Vla. *mf*
 Vc. *mf*

19 Broadly (♩=54)

(♩=)

Fl. *ff*

Ob. *ff*

Cl. in A *ff*

Ban. *ff*

Hn. in F *ff* *p* *ff* *p* *ff* *p*

Harp *ff* (vibrating)

Perc. Cym. Gong *f*

Cel. *ff* *ff* *ff*
Ped. * Ped. * Ped. *

Miss J. *f* *f* *f*
6 6 6

The ceremony of in-nocence is drowned.
„Die Ze-re-mo-nie der Un-schuld geht zu Grund“

19 Broadly (♩=54)

(♩=)

Vi. 1 *ff* *p* *ff* *p* *ff* *p*

Vi. 2 *ff* *p* *ff* *p* *ff* *p*

Vla. *ff* *p* *ff* *p* *ff* *p*

Vc. *ff* *ff* *ff*

Db. *ff* *ff* *ff*

20 The Ghosts come together.
Die Gespenster kommen zu sammen.
= ♩ = 108) *sim.*

Fl. *pp* *sim.* *p cresc.*

Ob. *pp* *sim.* *p cresc.*

Cl. in A *pp* *sim.* *p cresc.*

Bsn. *pp* *sim.* *p cresc.*

Hn. in F *pp* *sim.* *p cresc.*

Harp *pp*

Perc. S.D. *ppp* *sim.* *pp cresc.*

Miss J. *p firmly* *cresc.*
Day _____ by day _____ the bars _____ we break, Break _____ the love _____ that
Täg - - - - lich bre - - - - chen wir _____ in's Hier, Tag _____ für Tag _____ und

QUINT *p firmly* *cresc.*
Day _____ by day _____ the bars _____ we break, Break _____ the love _____ that
Täg - - - - lich bre - - - - chen wir _____ in's Hier, Tag _____ für Tag _____ und

20 = ♩ = 108)

VI.1 *pp* *sim.* *p cresc.*

VI.2 *pp* *sim.* *p cresc.*

Vla. *pp* *sim.* *p cresc.*

Vc. *arco pp* *sim.* *p cresc.*

Db. *arco pp* *sim.* *p cresc.*

Fl. *(f)*

Ob. *(f)*

Cl. in A *(f)*

Bsn. *(f)*

Hr. in F *(f)*

Harp *p*

Perc. S.D. *(mf)*

Miss J. *f*
 laps — them round, Cheat — the care — — ful watch — — ing eyes, —
 Stund — um Stund, Bre — — — — — chen durch der Lie — — — — — be Schutz, —

Quint *f*
 laps — them round, Cheat — the care — — ful watch — — ing eyes, —
 Stund — um Stund, Bre — — — — — chen durch der Lie — — — — — be Schutz, —

VI.1 *(f)*

VI.2 *(f)*

Via. *(f)*

Vc. *(f)*

Db. *(f)*

21 Broadly ($\text{♩} = 54$)

Fl. *ff*

Ob. *ff* *p*

Cl. in A *ff* *p*

Bsn. *ff* *p*

Hn. in F *ff* *p*

Harp *ff* (always vibrating)

Perc. Cym. *ff* (wooden sticks)
Gong (wooden sticks) *ff*

Cel. *ff* Ped. * Ped. * Ped. *

Miss J. *f*
"The ce-remo-ny of in-no-cence is drowned,
„Die Ze-re-mo-nie der Un-schuld geht zu Grund,

Quint. *f*
"The ce-remo-ny of in-no-cence is drowned,
„Die Ze-re-mo-nie der Un-schuld geht zu Grund,

21 Broadly ($\text{♩} = 54$)

VI. 1 *ff* pizz. *ff*

VI. 2 *ff* pizz. *ff*

Vla. *ff* pizz. *ff*

Vc. *ff* pizz. *ff*

Db. *ff* pizz. *ff*

The lights slowly fade on the Ghosts.
Das Licht auf Quint und Miss Jessel ertischt allmählich.

Fl. *ff* *f* *f*

Ob. *ff* *p* *f* *p* *f* *p*

Cl. in A *ff* *p* *f* *p* *f* *p*

Bsn. *ff* *p* *f* *p*

Hn. in F (open) *f* *p* *mf* *p*

Harp *ff* *f* *f*

Perc. Cym. Gong *ff* *f* *f*

Cel. *ff* *f* *f*
Ped. * Ped. * Ped.

Miss J. *f* *f* *f*
is drowned. The ceremony
geht zu Grund, die Zeremo-nie

Quint *f* *f* *f*
The ceremony of innocence is
die Zeremo-nie der Un-schuld geht zu

VI. 1 *ff* *f* *f*

VI. 2 *ff* *f* *f*

Via. *ff* *f* *f*

Vc. *ff* *f* *f*

Db. *ff* *f* *f*

Fl.

Ob.

Cl. in A

Bsn.

Hn. in F

Harp

Perc.
Cym.
Gong

Cel.

* Ped. * Ped.

Miss J.
is drowned, of in-no-cence, The ceremony of
geht zu Grund, der Un-schuld, die Zeremo-nie der

Quint
drowned, drowned, of in-no-cence, The ceremony of
Grund, zu Grund der Un-schuld, die Zeremo-nie der

Vi. I

Vi. 2

Via.

Vc.

Db.

Vla. *arco* *pp*

Db. *mf* *dim.*

GOVERNESS

Gov. *pp*

Lost in my la-by-rinth I see no truth, no truth,
 Dies ist mein La-by-rinth: we - hin ich seh' kein Licht.

Vl. 2 *arco* *pp*

Vla. *arco* *pp*

Vc. *pp* *mf* *dim.*

Db. *pp* *mf* *dim.*

Gov. *mf*

On-ly the fog-gy walls of e - vil press - up - on me.
 Ein-zig die Ne-bel-wand' der Un - hel's pres - sen auf mich.

Vl. 1 *arco* *p*

Vl. 2 *p*

Via. *p* *f* *dim.*

Vc. *p* *f* *dim.*

Db. *pp*

Gov. *ppp*

Lost in my la-by-rinth I see no truth. O
 Dies ist mein La-by-rinth, ich seh' kein Licht. O

Via. *ppp*

Vc. *ppp*

Db. *p* *mf* *dim.*

23

Gov. *In - no - cence, you have cor - rupt-ed me, you have cor - rupt-ed me.*
Un - - schuld, du hast ver - der - ben mich, du hast ver - der - ben - mich.

VI. I *mf* *ff dim.*

VI. 2 *mf* *ff dim.*

Vla. *mf dim.*

Db.

Gov. *Which way shall I turn, — shall I turn ?*
Wo wend ich mich hin, — ach, wo - hin?

VI. I

VI. 2 *pp*

Vc. *pp* *mf dim.*

24

Gov. *I know no - - - - - thing of e - vil, no - thing, —*
Ich kenn' Bö - - - - - ses so we - nig, we - nig, —

VI. I *ff* *sf dim.*

VI. 2 *ff* *sf dim.*

Vla. *sf*

Vc. *ff* *sf dim.*

Db. *ff* *sf dim.*

Gov. *dim.*
 Yet I fear it, I feel it, worse, I imagine it.
 Doch ich fürcht' es, ich fühl' es, schlim - mer, - ich se - he es.

VI. 1

VI. 2

Vla. *p* *f dim.*

Vc.

Db.

Gov. *p*
 Lost in my la - by - rinth, which way shall I turn, - shall I turn?
 In mei - nem La - by - rinth, wo wend' ich mich hin, - ach, wo - hin?

25

25

VI. 1 *p*

VI. 2 *pp* *f dim.*

Vla. *p*

Vc. *pp* *f dim.*

Db. *pp* *f dim.*

Gov. *pp*
 Lost in my la - by - rinth, which way
 In mei - nem La - by - rinth, wo wend'?

The lights fade.
 Szene verlöscht.

VI. 1 *ppp* *p*

VI. 2 *pp*

Vc.

Db.

VARIATION IX

(without rall.) Gently moving (♩ = 76)

Fl. *ppp*

Cl. in B♭ *ppp*

Bsn. *ppp*

Hn. in F *ppp*

Perc. Bells *pp*

Piano *pp*

Gov. *pp*

shall ich | I mich | turn? hin?

(without rall.) Gently moving (♩ = 76)

Vi. I *ppp*

Vi. 2 *ppp*

Vla. *pp*

Vc. *ppp*

Db. *ppp*

Fl. *ppp*

Cl. in B♭ *ppp*

Bsn. *ppp*

Hn. in F *ppp*

Perc. Bells *p* *pp*

Piano *pp*

Vi. 2 *ppp*

Via. *ppp*

Vc. *ppp*

Db. *ppp*

Fl.
Cl. in B \flat
Bsn.
Hn. in F
Perc.
Piano
Vi. 1
Vi. 2
Via.
Vc.
Db.

pp *cresc.* *mf*
pp *cresc.* *mf*
pp *cresc.* *mf*
pp *cresc.* *mf*
p
pp *cresc.* *mf*
pp *cresc.* *mf*
pp *cresc.* *mf*
pp *cresc.* *mf*
pp *cresc.* *mf*

26

Fl.
Ob.
Cl. in B \flat
Bsn.
Hn. in F
Perc.
Piano
Vi. 1
Vi. 2
Via.
Vc.
Db.

f
f
f
p *cresc.* *f*
p *cresc.*
f
f
f

26

SCENE II
THE BELLS
DIE GLOCKEN

The lights fade in on the churchyard.
Das Licht blendet auf und beleuchtet den

Fl.

Ob.

Cl. in B \flat

Bsn.

Hn. in F

Perc. Bells

Piano

FLORA and MILES (chanting off) (*psalmodierend, hinter der Szene*)

f freely

O sing un - to them a new song: -
O sin - get der Welt ein neu Lied: -

VI. 1

VI. 2

Vla.

Vc.

Db.

- with a table tomb and indications of church.
- Kirche mit einem Sarkophag und einer Andeutung der Kirche.

27

Fl.

Cl. in Bb

Bsn.

Hn. in F

Perc. Bells (pp)

Piano

Flora and Miles (off)

pp approaching (näher kommend)

27

Let the con-gre - ga-tion praise him
Und die Ge - mein-de sing ihm Lob.

Vi. 2

Vla.

Vc.

Db.

Fl.

Cl. in Bb

Bsn.

Hn. in F

Perc. Bells (pp)

Piano

Flora and Miles

walking in - like choir boys.
sie ziehen ein wie Chorknaben.

f

O ye works and days
O ihr Werk? und Tag?

Vi. 2

Vla.

Vc.

Db.

Fl.

Cl. in B \flat

Bsn.

Hn. in F

Perc. Bells

Piano

Flora and Miles

Bless ye — the Lord!
 Prei — set dan Herrn,

Vi. I

Vi. 2

Vla.

Vc.

Db.

Fl. *p* *mf* *f*

Ob. *mf* *f*

Cl. in B \flat *p* *mf* *f*

Ban. *p* *mf* *f*

Hn. in F *p* *mf* *f*

Perc. Bells *louder*

Piano *p*

Flora and Miles *f* *p*

O ye rivers and seas and lakes: Bless ye the Lord.
 O ihr Flüsse und Meer' und Seen: Prei-set den Herrn.

VI. I *p* *mf* *f*

VI. 2 *p* *mf* *f*

Via. *p* *mf* *f*

Vc. *p* *mf* *f*

Db. *p* *mf* *f*

29

Fl. *p* *f*

Ob. *p* *f*

Cl. in Bb *p* *f*

Bsn. *p* *f*

Hn. in F *p* *f*

Perc. Bells *mf* *cresc.* *f*

Piano *p* *cresc.* *f*

Flora

O am-nis, ax-is, cau-lis, col-lis, — Bless ye the Lord.
 O am-nis, ax-is, cau-lis, col-lis, — Pre-set den Herrn.

Miles

O am-nis, ax-is, cau-lis, col-lis, ctu-nis, crinis, fascis, fol-lis: —
 O am-nis, ax-is, cau-lis, col-lis, ctuni-nis, crinis, fas-cis, fol-lis: —

29

Vi. 1 *p* *f*

Vi. 2 *p* *f*

Vla. *p* *f*

Vc. *p* *f*

Db. *p* *f*

The children settle themselves on the tomb as the Governess and Mrs Grose enter.
 Die Kinder machen es sich auf dem Sarkophag bequem während die Gouvernante und Frau Gross auftreten.

Fl. *ff dim. p*

Ob. *ff dim. p*

Cl. in Bb *ff dim. p*

Bsn. *ff dim. p*

Hn. in F *ff dim. p*

Perc. Bells *ff mf* (clearly)

Piano *ff*

Mrs GROSE

O Miss, a bright morn-ing—
 O Miss, der Sonn-tag ist—

Flora and Miles

Praise him and mag-ni - fy him for e-ver!
 Lobt ihn und prei-set ihn in E-wig-keit!

Vi. I *ff dim. p*

Vi. 2 *ff dim. p*

Via. *ff dim. p*

Vc. *ff dim. p*

Db. *ff dim. p*

Fl. *pp*

Cl. in B♭ *pp*

Bsn. *pp*

Perc. Bells *pp* *mf*

Piano *ppp* *tr*

GOVERNESS *p* (absently)

Yes. Ja.

Mrs. G. *f*

Flora & Miles *p*

to hell be sure. Bright as
und klar. Hell wie the Sun-day morn - ing
der Morgen-glock - ken

O ye tomb-stones and trees: praise him.
O ihr Grab-stein' und Baum: Lobt ihn.

VI. 2 *pp*

Vla. *pp*

Vc. *pp*

31

Fl. *pp*

Cl. in B♭ *pp*

Bsn. *pp*

Perc. Bells *pp*

Piano *ppp* *tr*

Gov. *p*

Yes Ja.

Mrs. G. *f*

Flora & Miles *p*

bells, how I love the sound. And
Klang, ach, ich lieb den Ton. Und

O ye bells and towers: praise him.
O du Klang vom Turm: Lobt ihn.

VI. 2 *pp*

Vla. *pp*

Vc. *pp*

31

Perc. *Bells*
mf *pp*

Mrs. G.
 - the dear child- ren, how sweet they are to - ge - ther.
 - die gu - ten Kin - der, wie lieb sind sie zu - sam - men.

32

Fl. *pp* *little by little - -*

Cl. in Bb *pp*

Bsn. *pp*

Perc. *Bells*

Piano *ppp*

GOVERNESS *p*
 Yes
 Ja.

Mrs. G. *conversationally*
 Come, Miss, don't wor-ry. It will pass
 Schau, Miss, die Sor-gen die ver-gehn

FLORA & MILES *p*
 O ye paths and woods, praise him! O ye
 O, ihr Pfad' im Wald: Lobt ihn. O, ihr

32

VI. 2 *pp* *little by little - -*

Vla. *pp*

Vc. *pp*

- *cresc.*

Fl.

Cl. in Bb

Bsn.

Perc. Bells

Piano

Mrs. G.
- im sure. They're so hap-py with you.
- ge - wiss. Sie sind glücklich mit Euch

Flora & Miles
frosts and fallen leaves, praise him. O ye dra-gons and snakes,
Blät-ter, frost-ver-darri. Lobt ihn. O ihr Drachen und Würm;
- *cresc.*

33

Vi. 2

Vla.

Vc.

Fl.

Cl. in Bb

Bsn.

Perc. Bells

Piano

Mrs. G.
You're so good to them. We Miss, all
Ihr, so gut und treu. wir

Flora & Miles
worms and feathered fowl. Re-joice in the Lord!
Mäch' und kriechend Tier. Lob-prei-set den Herrn!

Vi. 2

Vla.

Vc.

Db.

p (*cresc.*)

34

Fl. *mf*

Ob. *mf*

Cl. in Bb *mf*

Bsn. *mf*

Hn. in F *mf*

Bells *f*

Perc. *f*

Mrs. G. *f*

love you, Miss. —
lie ben Euch. —

Flora & Miles *f*

O Mrs. Grose, Mrs. Grose, Bless ye the Lord:
O Mut-ter, Grass, Mut-ter Grass, hüt Sie der Herr:

34

VI. 1 *mf*

VI. 2 *mf*

Via. *mf*

Vc. *mf*

Db. *mf*

35 very urgent

Fl. *p*

Ob. *p*

Cl. in Bb *p*

Hn. in F *p*

Bells *p*

Perc. *p*

GOVERNESS (taking Mrs Grose aside) (nimmt Frau Gross zur Seite)

Dear good Mrs. —
Ach gu - - - te Mut-ter

(broadly)

May she ne - ver be con - found - ed!
Mög' Er sie nie - - - mals ver - fen!

35 very urgent

VI. 1 *p*

VI. 2 *p*

Via. *p*

Vc. *p*

Bsn. *mf*

Perc. Bells *sim.*

Gov. *mf*

Grose, they are not play-ing, they are talk-ing hor-rors.
 Gross, das ist kein Spiel mehr, das ist ein-fach ge-lös-tert.

Via. *mf* pizz!

Db. *mf* pizz!

mf(heavily)

36

Bsn.

Perc. Bells

Gov. *p*

Mrs GROSE *pp*

Why are they so charm-ing? Why so un-nat-ural-ly
 Was sind sie so rei-zend? Und so ganz un-kind-lich

Oh, ne-ver!
 O, nie-mals!

36

Via. pizz.

Vc.

Db.

Bsn. *mf*

Perc. Bells

Gov. *pp*

good? I tell you they are not with us, but with the o-thers.
 gut? Ich weiss es, sie sind nicht mit uns, sind mit den an-dern.

Mrs. G. *mf* With
mf Mir

Via. *mf*

Db. *mf*

37

Bsn. *cresc.*

Perc. Bells *cresc.*

Gov. With Quint and that wo-man. Do? —
Mit Quint und dem Fräu-lein. Die? —

Mrs. G. **37** Quint and that wo-man? But what could — they do?
Quint und dem Fräu-lein Doch was kön — — nen die?

Via. *cresc.*

Vc. *mf* *cresc.*

Db. *cresc.*

38 Slow (♩ = 40)

Bsn. *ff dim.*

Perc. Bells *ff p*

Piano *f*

Gov. — They can des - troy — — — — — them.
— Sie ganz zer - sto — — — — — ren.

Mrs. G. *P* Miss, you must write to their
Miss, Ihr müsst dem On - kel

38 Slow (♩ = 40)

Vl. I *pp*

Vl. II *pp*

Via. *arco*

Vc. *arco* *ff dim.*

Db. *arco* *ff dim.*

Bells

Perc. *dim.*

Piano *pp* *dim.*

Gov. *darkly* *f₃*

Mrs. G. *un - cle. schrei - ben.*

VI. 1 *dim.*

VI. 2 *dim.*

Vc. *pp* *dim.*

Db. *pp* *dim.*

That his house is pois-oned, the child - ren mad - or that I am!
 Dass sein Haus ver - pes - ter, die Kin - der toll - und dass ich's bin!

39 Bells Recit.

Perc. *pp*

Piano *ppp*

Gov. *simply* *p* *pp* *3*

Mrs. G. *p*

39 Recit. *cold* *ppp* *warm* *ppp* *warm* *ppp*

VI. 1 *cold* *ppp*

VI. 2 *cold* *ppp*

Vc. *warm* *ppp*

Db. *warm* *ppp*

I was charg'd not to wor ry him. — I shall ne-ver write to him! —
 Er ver - bat sich Be - Wis - li - gung. — Ich werd ihm nie-mals schrei - beh!

Yes, he does hate wor-ry! —
 Ja, Ja, er hasst Siß-rung!

Fl. *pp*

Cl. in B♭ *pp*

Bsn. *pp*

Hr. in F *pp*

Perc. Bells *p*

Piano *pp* *pp*

Gov. *pp intensely*
 Can you not feel — — — — — them round — a —
 Fühlt ihr Sie nie — — — — — mal's dicht — um

Mrs. G. *mf*
 Come, Miss, — don't wor-ry, it-'ll pass — I'm sure. They're so
 Ach, Miss, — die Sor-gen, die ver-gahn — uns bald. Sie sind

FLORA & MILES *p*
 O ye paths and woods: Bless ye the Lord. O ye
 O, ihr Pfad' und Baur: Prei - set den Herrn. O, ihr

VI. 2 *pp*

Vla. arco *pp*

Vc. *pp*

Db. *pp*

Fl. *cresc.*

Cl. in B \flat *cresc.*

Bsn. *cresc.*

Hn. in F *cresc.*

Perc. Bells *cresc.*

Piano *pp*

Gov. *pp* *cresc.*
 - bout you? They are here, there, ev - 'ry where. And the
 Euch her? Sie sind hier, dort, ü - ber - all. Und die

Mrs. G. *cresc.*
 happy with you. You're so good to them. We all love you so, we
 glücklich mit Euch. Seid so gut und treu. Al - le lie - ben Euch, al - le

Flora & Miles *cresc.*
 walls and towers: Bless ye the Lord. O ye moon and stars, win - dows and
 Stein' und Tü'm: Prei - set den Herrn. O, ihr Mond und Stern, Fen - ster und

41

Vi. 1 *pp cresc.*

Vi. 2 *pp cresc.*

Vla. *pp cresc.*

Vc. *pp cresc.*

Db. *pp cresc.*

42

Fl. in C

Ob.

Cl. in B \flat

Bsn.

Hn. in F

Perc. Bells

Piano

Gov.

Mrs. G.

Flora & Miles

child - ren are with them, with them, they are
 Kin - der mit ih - - - - - nen, ih - - - - - nen, die sind

love you so Ne-ver you mind, we'll be all right, you'll see, we'll be all
 lie - ben Euch. Macht Euch nichts draus, es geht doch gut! Ge - duld, es geht doch

lakes: Praise him and mag - ni - ty him for
 Seen: Lobt ihn und preist ihn auf im - - - - - met,

42

VI. 1

VI. 2

Vla.

Vc.

Db.

Take Picc.

Fl. *pp*

Ob.

Cl. in B \flat *pp*

Bsn. *pp*

Hn. in F *pp*

Perc. Bells *dim.* *p*

Piano *pp*

Gov.
not with us, with us.
nicht mit uns, mit uns.

Mrs. G.
right. Come, Miss, come, Miss! It is time we went in. Come to church, my dear.
gut. Kommt, Miss, kommt, Miss! Es ist Zeit für die Kir-che. Kommt zum Got - tes - dienst,

Flora & Miles
e - - - - ver and e - ver!
e - - - - wig und e - wig!

43

Vi. 1

Vi. 2 *pp*

Vla. *pp*

Vc. *pp*

Db. *pp*

Mrs. Grose takes the children off towards the church.
Sie sammelt die Kinder und geht der Kirche zu.

She goes in with Flora.
Sie geht mit Flora ab.

Perc. Bells *dying away*

Piano *dying away*

Mrs. G. *dying away*

44 It'll do you good. Flo-ra! — Miles! Come a - long, dears. —
 tut Euch si-cher gut. Flora! — Miles! Kommt jetzt mit mir. —
 Quick Miles hangs back and then comes up to the Governess.
 Miles bleibt zurück und wendet sich an die Gouvernante.

Picc. *ff gaily*

Ob. *ff gaily*

Cl. in Bb *ff gaily*

Ban. *pp (smooth)*

Hr. in F *f*

Harp *(Solo) psec.*

Perc. Bells (with handle) *(glass) ff*

Piano *f*

Ped. Ped. *

MILES *f freely*

44 Quick (♩=132)

Do you like the bells? I do! I do! They're not half fin-ished yet. —
 Liebst Du auch den Klang? So schön! So schön! Sie lau - ten wei - ter nach. —

VI. 1 *trem. pont. pp*

VI. 2 *trem. pont. pp*

Vla. *pizz. ff*

Vc. *pizz. ff*

Db. *pizz. ff*

45

Picc. *ff*

Ob. *ff*

Cl. in B \flat *ff*

Bsn. *f* *pp*

Hn. in F *f*

Harp *p* (sec)

Perc. Bells *ff*

Piano *f*

Ped. Ped. *

GOVERNESS *p*

No. Ja.

Miles *f* (freely)

Then we can talk, and you can tell me when I'm go - ing
 So sprich mit mir, und sag mir endlich, wann geh' ich zur

45

Vi. 1 *pp*

Vi. 2 *pp*

Via. *ff*

Vc. *ff*

Db. *ff*

Picc. *ff*

Ob. *ff*

Cl. In B \flat *ff*

Bsn. *p*

Hn. In F *f*

Harp *mf*

Perc. Bells *ff*

Piano *f*
Ped. Ped. *

Gov. *p (freely)*

Miles *f*

back to school? — i'm grow - ing
Schul zu-rück? — Ge - fähr - ten

Are you not happy here?
Bist Du nicht glücklich hier?

Vi. 1 *pp*

Vi. 2 *pp*

Vla. *ff*

Vc. *ff*

Db. *ff*

Picc. *ff*

Ob. *ff*

Cl. in B \flat *ff*

Bsn. *f*

Hr. in F *f*

Harp

Perc. Bells *ff*

Piano *f*

Ped. Ped. *

Gov. *p freely*

Yes, you're growing up.
Ja, Du wächst her-an.

Miles

up, you know. I want my own kind. —
Teh-len mir. Bin doch schon ganz gross. —

Vi. 1 *pp*

Vi. 2 *pp*

Via. *ff*

Vc. *ff*

Db. *ff*

Ben. *pp* *dim.*

Harp *mf*

Gov. *freely*

Miles *f*

So much I want to do, so much I might do.
 Ich möcht' so Vie-les tun, so viel könnt' ich tun.

48

Picc. *ff*

Ob. *ff*

Cl. in Bb *ff*

Hn. in F *f*

Perc. Bells *ff*

Piano *f* *ff*

Ped. Ped. *

Gov.

Miles *f* *freely*

You trust me, my dear, but you think and think...of us and of the o- thers.
 Du glaubst mir, mein Schatz, doch Du denkst und denkst...an uns und an die an- dern.

48

VI. 1 *pp*

VI. 2 *pp*

Vla. *ff*

Vc. *ff*

Miles goes off into the church.
Miles marschiert ab in die Kirche.

Picc. *ff*

Ob. *ff*

Cl. in Bb *ff*

Bsn. *f* *pp*

Hn. in F *f*

Harp *ff* *pp*

Piano *f* *ff* Ped. *

Miles

Does my un-cle think what you think?
Und mein On-kel denkt er auch so?

VI. 1 *f* nat.

VI. 2 *f* nat.

Vla. *ff*

Vc. *ff*

Picc. *ff* (very express.)

Ob. *ff* (very express.)

Cl. In B \flat *ff* (very express.)

Bsn. *ff* (sonorous)

Hn. In F *f* (sonorous)

Harp *ff*

Perc. Bells (nat.) *ff*

Piano *ff* Ped. *ff* Ped. *ff* Ped. *ff* Ped. *ff* Ped.

50 Broadly (as at the beginning $\text{♩} = 76$)

Vi. I *ff* (very express.)

Vi. 2 *ff* (very express.)

Vla. arco *ff* (very express.)

Vc. arco *ff* (sonorous)

Db. arco *ff* (sonorous)

Fluc.

Ob.

Cl. In Bb

Bon.

Hn. in F

Harp

Perc. Bells

Piano

ff

Ped.

ff

Ped.

sf

Ped.

Vi. 1

Vi. 2

Via.

Vc.

ffz

Db.

ffz

freely Take Flute.

Picc. Ob. Cl. in Bb. Ban. Mn. in F. Harp. Perc. Bells (vibrating) Piano ff ffp Ped. GOVERNESS freely

MRS. G. (off) (von der Kirche her) ff

FLORA & MILES (off) (von der Kirche her) ff

It was a chal - - lenge! Das war die For - - drung!

Praise Him and mag - ni - fy Him for e - ver. Lobt ihn und prei - set ihn in E - wig - keit!

Praise Him and mag - ni - fy Him for e - ver. Lobt ihn und prei - set ihn in E - wig - keit.

freely

Vi. I. Vi. 2. Vla. Vc. Db.

51 Quick (as before ♩ = 132)

Gov. *pp* *freely*

He knows what I know, and dares me to act.
Er weiss, was ich weiss, will sehn was ich tu'

VI. 1 *pizz.* *p*

VI. 2 *pizz.* *p*

Vla. *pizz.* *p*

Vc. *p*

Db. *pp* (clearly)

52 *pp* *freely*

53 in time

Gov. But who would be - lieve my sta - ry? ... Mrs. Grose? —
Doch wer glaub - te mir — dies d - les? ... Mut - ter Gross? —

VI. 1 *f* *p* *arco* *ppp*

VI. 2 *f* *p* *arco* *ppp*

Vla. *f* *p* *arco* *ppp*

Vc. *p* *ppp*

Db. *pp* *ppp*

Gov. No — she's no good, she has doubts.
Nein, — sie weiss nichts, zwei-fell gar.

VI. 1

VI. 2

Vla.

Vc.

Db.

54

Hn. in F

muted *rall.*

pp

Harp

Gov.

pp *p* *pp*

54

Vi. I

pizz. *f* *p* *arco* *rall.*

pp

Vi. 2

pizz. *f* *p* *arco*

pp

Vla.

pizz. *f* *p* *arco*

pp

Vc.

p

pp

Db.

p *pp*

*I am a - lone, a -
ich bin al - lein, al -*

55 With deliberate movement (♩ = 90)

Fl.

pp *express.*

Cl. in B♭

pp *express.*

Hn. in F

ppp

Harp

pp

Perc.

Timp.

pp *distinctly*

Piano

pp *marked*

Gov.

ppp

- lone. A lone. I must
- lein, al lein. kh muss

55 With deliberate movement (♩ = 90)

Vi. I

ppp

Vi. 2

ppp

Vla.

ppp

Db.

pp *marked*

Fl.

Ob.

Cl. in Bb

Bn.

Perc. Timp.

Piano

Gov.

go a - way, fort von hier, now, while they are at church; nach sind sie in der Kir - - che; a - way from nur fort von

pp

pp express.

pp

pp

Fl.

Ob.

Cl. in Bb

Bn.

Perc. Timp.

Piano

Gov.

those false lit-tle love-ly eyes; a-way from my fears, dem lie - ben, fal-schen Blick, hin-weg von der Furcht, hin

56

56

little by little cresc.

little by little cresc.

little by little cresc.

Fl.

Ob.

Cl. in Bb

Bn.

Timp.

Perc.

Piano

Gov.

- way from these hor-rors; a - way from this pois - oned place;
 - weg von dem Grau-en; hin - weg von dem gif - ti - gen Ort;

Vi. 1

Vi. 2

Vla.

Vc.

Db.

P (marked) little by little osc.

Fl.

Ob.

Cl. in Bb

Bn.

Timp.

Perc.

Piano

Gov.

a - way, nur fort, a - way, nur fort!

The lights fade as she runs away.
 Die Szene verlöscht, während sie hinaus läuft.

Vi. 1

Vi. 2

Vla.

Vc.

Db.

VARIATION X

FL. *f* *express.*

Ob. *f* *express.*

Cl. in Bb *f* *express.*

Bsn. *f* *express.*

Perc. *mf* Timp.

Piano *mf* *heavily*

VI. I *mf*

VI. II *mf*

Vla. *mf*

Vc. *mf*

Db. *mf*

FL. *f* *express.*

Ob. *f* *express.*

Cl. in Bb *f* *express.*

Bsn. *f* *express.*

Perc. Timp.

Piano *mf*

VI. I *mf*

VI. II *mf*

Vla. *mf*

Vc. *mf*

Db. *mf*

Detailed description: This page contains two systems of a musical score for Variation X. The first system includes staves for Flute (FL.), Oboe (Ob.), Clarinet in Bb (Cl. in Bb), Bassoon (Bsn.), Percussion (Perc.), Piano, Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The woodwinds and percussion play a rhythmic pattern of eighth notes, while the strings play a sustained harmonic accompaniment. The second system continues the same musical material. Dynamics include *f* *express.* for the woodwinds and *mf* for the strings and piano. The percussion part features a timpani line with accents.

57

FL. *cresc.* *ff*

Ob. *cresc.* *ff*

Cl. in B \flat *cresc.* *ff*

Bsn. *cresc.* *ff*

Hr. in F open *f*

Perc. Timp. *cresc.* *f*

Piano *f*

Detailed description: This section of the score covers measures 57 to 60. The woodwind parts (Flute, Oboe, Clarinet in B-flat, Bassoon) and Percussion (Timpani) all feature a crescendo leading to a fortissimo (ff) dynamic. The Horn in F part is marked 'open' and plays a fortissimo (f) chord. The Piano part provides harmonic support with a fortissimo (f) dynamic.

57

VI. I *cresc.* *f*

VI. II *cresc.* *f*

Vla. *cresc.* *f*

Vc. *cresc.* *f*

Dbl. *cresc.* *f*

Detailed description: This section of the score covers measures 57 to 60 for the string ensemble. All parts (Violin I, Violin II, Viola, Violoncello, and Double Bass) follow a similar pattern of a crescendo leading to a fortissimo (f) dynamic.

SCENE III MISS JESSEL

The light fades in on the school room, with desk. The Governess enters immediately. Miss Jessel is sitting at the desk. After a pause, she rises.
 Das Licht blendet auf und zeigt die Gouvernante, wie sie das Schutzzimmer betritt, und Miss Jessel am Schreibtisch sitzend.

Slow, with pathos (♩ = 84)

Fl. I. *pp*

Ob.

Cl. in Bb *pp*

Bsn. *pp*

Hrn. in F

Harp. *p heavily*
(vibrating always)

Perc. Timp. B.D. *pp*

Piano

GOVERNESS

freely (whispered) (flüsternd)

She is here! Here in my own room!
 Sie ist hier! Hier, in mei-nem Raum!

MISS JESSEL

Here — my tra-ge-dy be-gan,
 Hier — mein Un-glück einst be-gann,

Slow, with pathos (♩ = 84)

VI. I.

VI. II.

Vla.

Vc.

Db.

58

Fl. *ppp* *13*

Bsn. *p*

Harp *mf*

Perc. B.D. *p*

Gov. *pp* *always freely*
 Nearer and nearer she comes from the lake, from the stair.
 Nä-her und nä-her kommt Sie, von dem See, Trepp' hin-auf.

Miss J. *p*
 Here — re-venge — be-gins. — Ah! — here — I suf-fered,
 hier — die Ra-che heckt. — Hier — fand-ich Lei-den.

59

Fl. *f* *7* *pp*

Bsn. *f* *pp*

Hn. in F *pp* *mf*

Harp *sf* *p*
 (vib) * (vib) * (vib) * (vibrating)

Perc. B.D. *pp*

Gov. *mf* *pp*
 From the stair, from the passage;
 Von der Trepp' durch die Gän-ge.

Miss J. *p*
 here I must find my peace.
 hier find ich er-d-lich Ruh.
 Peace, did I say? — Not peace,
 Ru-he für mich? — Ach, nein,

Db. *p cresc.* *mf*

Fl. *p* *pp* 12

Ban.

Harp

Perc. B.D.

Gov. *p* *pp* *pp*

Miss J.

From the passage,
Durch die Gän-ge, -
into the very heart of my king-dom -
bis ins wä-kli-che
Herz meines Rei-ches. -

but the fierce - imparting - of my woe.
nur nach Ra-che schreit es, dies mein Leid.

60

Fl. *mf* *pp*

Ob. *mf*

Cl. in Bb *mf* *f*

Ban. *mf* *p*

Hn. in F *pp* *mf*

Harp *f* *ff* (vibrating)

Perc. B.D. *mf*

Gov.

Miss J. *mf* *p*

I shall come clo - - ser, clo - - ser, I shall come clo - - ser, clo - - ser, clo - - ser, and more of - ten.
Ich komm euch nä - - her, nä - - her, ich komm euch nä - - her, nä - - her, nä - - her, im - mer öf - ter.

Db. *p cresc.* *f*

Fl. *cresc.* *f* *ppp*

Gov. *pp* *f* *pp*

There she sheds her ghastly in-flu-ence. She shall not! She shall not! I won't bear it!
 So treibt sie ihr bö-ses Werk vo-ran. Sie soll nicht! Sie soll nicht! Ich er-trags nicht!



61

The Governess braces herself to speak directly to her.
 Die Gouvernante nimmt sich zusammen, um Miss Jessel anzusprechen.

Fl. *pp* *cresc.* 7

Ob. *mf*

Cl. in B \flat *p* *cresc.* 5

Bsn. *pp*

Hn. in F *p* *cresc.* 3

Harp *p*
 (vibrating) *

Perc. B.D. *pp*

MISS JESSEL *pp*

So I shall be wait - ing, wait - ing, hov' - ring, rea - dy for the child.
 So muss ich wahl war - ten, war - ten, zit - ternd war - ten auf das Kind.

62

Fl. *ff* *mf* *p* *pp* *ff*

Ob. *ff* *mf* *p* *mf* *ff*

Cl. in Bb *ff* *mf* *p* *p* *ff*

Bsn. *ff* *mf* *p* *pp* *ff*

Hn. in F *f* *mf* *p* *p* *f*

Harp *p*
(vib) *

Perc. B.D. *pp*

GOVERNESS *f* *pp* *f*

Why are you here? ———— It is
Was willst du hier? ———— Dies ist

Miss J. *pp*

Miss Jessel rises.
Miss Jessel erhebt sich.

62

VI. I *ff* *mf* *p* *pizz.* *arco* *ff*

VI. II *ff* *mf* *p* *pizz.* *arco* *ff*

Vla. *ff* *mf* *p* *pizz.* *arco* *ff*

Vc. *ff* *mf* *p* *pizz.* *arco* *ff*

Db. *arco* *ff* *mf* *p* *arco* *ff*

A - las, — a - las!
O weh, — o weh,

Fl. *mf p p ff mf*

Ob. *mf p ff mf*

Cl. in Bb *mf p p ff mf*

Bsn. *mf p pp ff*

Hr. in F *mf p p f p*

Harp *p*

Perc. B.D. *pp*

Gov. *pp f with force*
 mine, mine — the desk. They are mine, — mine, mine — the
 mein, mein — der Tisch. Sie sind mein, — mein, mein, — die

MISS JESSEL *louder* *cresc.*
 A - las, a - las! — A
 O weh, o weh! — O

63

VI. I *pizz. mf p ff pizz. mf*

VI. II *pizz. mf p ff pizz. mf*

Vla. *pizz. mf p ff pizz. mf*

Vc. *pizz. mf p ff pizz. mf*

Db. *pizz. mf p ff pizz. mf*

FL.

Ob.

Cl. in B \flat

Bsn.

Hn. in F

Harp

Perc. B.D.

Gov.

Miss J.

VI. I

VI. II

Vla.

Vc.

Db.

p *cresc.* *mf* *f*

cresc. *cresc.* *cresc.* *cresc.* *cresc.* *cresc.* *cresc.* *cresc.* *cresc.* *cresc.* *cresc.*

child - ren, mine the child - ren. I will ne - ver a-ban-don them! Be - gone! Be-gone! Be - gone! You
 Kin - der, mein die Kin - der. Nie - mals lass- ich Sie fort von mir. Hin-weg! Hin-weg! Hin-weg! Du

- las, A - las, I can-not rest, I am - wea - ry, wea - ry, and I cannot
 weh, o weh, find kei-ne Ruh. ich bin mü - de, mü - de, und find keine

Fl. *f* *f* *ff*

Ob. *f* *mf* *ff*

Cl. in Bb *f* *mf* *ff*

Bsn. *mf cresc.* *ff*

Hn. in F *f* *p cresc.* *ff*

Harp *p marked* *(Vibr)* *ff*

Perc. Timp. tr. *p* *cresc.* *ff*

Gov. *with passion*

Miss J. *f*

hor - ri - ble, ter - ri - ble wo - man!
bö - - ses, schreckli - ches We - sen!

Miss Jessel disappears.
Miss Jessel verschwindet.

rest. A - - las!
Ruh. O - - weh!

VI. I *f* *arco* *f* *ff*

VI. II *f* *arco* *mf* *ff*

Vla. *f* *arco* *p cresc.* *ff*

Vc. *f* *arco* *p cresc.* *ff*

Db. *arco* *p* *cresc.* *ff*

64 Quick (♩=96)

Cl. in B♭

Hr. in F

Harp

Perc. *près de la table*
B.Dr. (S.Dr. sticks)

Piano *f stacc.*

GOVERNESS *f*

64 Quick (♩=96)

I can't go, — I can't — I can't.
ich kann nicht, — ich kann — nicht gehn.

Vi. II

Vla.

Vc.

Db.

Fl.

Cl. in B♭

Hr. in F

Harp

Perc. B.D.

Piano *sfz*

Gov. *f*

But I can no longer sup - port — it a - lone. — I must write to him —
Doch ich kann's nicht län - ger er - tra - - gen al - lein. — Und jetzt schreib' ich ihm, —

Vi. I

Vi. II

Vla.

Vc.

Fl. *f*
 Cl. in Bb *f*
 Bsn. *fp*
 Hn. in F *ff*
 Hp. *fp* *cresc.*
 Perc. B.D. *fp*
 Piano *f* *sf*
 Gov. *sf*
 VI. I *f*
 VI. II *f*
 Vla. *f*
 Vlc. *f*
 Db. *p*

She goes to the desk and writes.
 Sie schreibt.

write _____ to him now.
 schreib' _____ ich ihm doch.

65

Take Alto Flute

Fl.

Ob. *f* *express.*

Cl. in B \flat *f* *express.* Take Bass Clarinet

Bsn. *f* *express.*

Hn. in F *f* *express.* muted

Hp. *f*

Perc. B.D. *f*

Piano *f* (short) with B.D.

65

Vi. I *f* *express.*

Vi. II *f* *express.*

Vla. *f* *express.*

Vic. *f* *express.*

Db. *f* *express.*

* From [65] to [67] on English Horn ad libitum

Ob.
Bsn.
Hn. in F
Piano
VI. I
VI. II
Vla.
Vic.
Db.

Ob.
Bsn.
Hn. in F
Piano
VI. I
VI. II
Vla.
Vic.
Db.

mf cresc.
mf cresc.
mf cresc.
mf *cresc.*
mf *cresc.*
mf cresc.
mf cresc.
mf cresc.

66

Musical score for woodwinds and piano. The woodwind section includes Oboe (Ob.), Bassoon (Bsn.), and Horn in F (Hn. in F). The piano part is shown in grand staff notation. Dynamics include *ff* and *f*.

66

Musical score for strings. The section includes Violin I (VI. I), Violin II (VI. II), Viola (Via.), Violoncello (Vic.), and Double Bass (Db.). Dynamics include *ff* and *f*.

Musical score for woodwinds and piano. The woodwind section includes Oboe (Ob.), Bassoon (Bsn.), and Horn in F (Hn. in F). The piano part is shown in grand staff notation. Dynamics include *mf* and *p*. The section concludes with the instruction "relaxing...".

Musical score for strings. The section includes Violin I (VI. I), Violin II (VI. II), Viola (Via.), Violoncello (Vic.), and Double Bass (Db.). Dynamics include *mf* and *p*. The section concludes with the instruction "relaxing...".

67 Quieter (♩=72)

Ob. Take E.H.

Harp (naturale) *pp but marked*

GOVERNESS (reading) (lesend)

"Sir, Ach! Ver - dear Sir, my dear Sir, I have
ehr - ter, nein, lie - ber, ich -

67 Quieter (♩=72)

VI. I. *pp warm*

VI. II. *pp warm*

Vla. *pp warm*

Vlc. *pp warm*

Db. *pp warm*

Harp *pp*

Gov. *pp*

not for-got-ten your charge of si-lence, of si-lence, but there are things
hab nicht ver-gessen, Sie woll-ten Schwei-gen, mein Schwei-gen, doch gibt es Din

VI. I. *p dim.* *pp*

VI. II. *p dim.* *pp*

Vla. *p dim.* *pp*

Vlc. *p dim.* *pp*

Db. *p dim.* *pp*

68 *cresc.*

Gov. *cresc.*
 -ge that you must know, and I must see you, must
 nur für Ihr Ohr, ich muss Sie se - - - - - hen, Sie

68

VI. I *pp* *cresc.*

VI. II *pp* *cresc.*

Vla. *pp* *cresc.*

Vlc. *pp* *cresc.*

Db. *pp* *cresc.*

cresc.

Harp *rather f*

Gov. *express.*
 see and tell you, at once. For -
 sehn und spre - - chen so gleich. Ver -

VI. I *mf* *dim.*

VI. II *mf* *dim.*

Vla. *mf* *dim.*

Vlc. *mf* *dim.*

Db. *mf* *dim.*

mf dim.

Harp

pp

Gov

p *pp*

- give me, for - give me." That is all.
- zeihn Sie, ver - zeihn, Sie." Das ist al - les.

Vi. I *ppp*

Vi. II *ppp*

Vla. *ppp*

Vlc. *ppp*

Db. *ppp*

///

The scene fades
Die Szene verlöscht.

rall. -----

Harp

dying away

3

rall. -----

Vi. I

Vi. II

Vla.

Vlc.

Db.

VARIATION XI

A little slower (♩ = 54)

Alto Fl. in G: *pp*, (no cresc.), *f* animated

B. Cl. in Bb: *pp*, (no cresc.), *f* animated

Harp: *ppp*

Perc.: *sf*, Glock., hard sticks

Db.: *A little slower* (♩ = 54)

Alto Fl. in G: *dim.*, *pp* quietly

B. Cl. in Bb: *dim.*, *pp* quietly

Alto Fl. in G: *f* animated

B. Cl. in Bb: *f* animated

Perc.: *sf*, Glock.

69

Alto Fl. in G: *dim.*

B. Cl. in Bb: *dim.*

Alto Fl. in G: *ppp*, *pp*

B. Cl. in Bb: *ppp*, *pp*

SCENE IV THE BEDROOM DAS SCHLAFZIMMER

The lights fade in on Miles sitting restlessly on the edge of his bed, with his jacket and shoes off. The room is lit by a candle.
Das Licht blendet auf und beleuchtet Miles' Schlafzimmer. Er sitzt auf dem Bettrand ohne Jacke und mit aufgeknapftem Hemd. Er ist unruhig, Das Zimmer ist von einer Kerze beleuchtet.

Alto Fl. in G

E.H.

B. Cl. in Bb

express.
pp

Alto Fl. in G

E.H.

B. Cl. in Bb

cresc.

Alto Fl. in G

E.H.

B. Cl. in Bb

always cresc.

Alto Fl. in G

E.H.

B. Cl. in Bb

MILES

ff *p* *mf* *p*

Ma - - lo, Ma - - lo,
Ma - - lo, Ma - - lo,

Alto Fl. in G

E.H.

B. Cl. in Bb

dim.

Miles

The Governess is seen approaching
Die Gouvernante wird näher kommend sichtbar.

Ma - lo than a naugh - - ty boy...
Ma - lo als ein bö - ser Bub....

Alto Fl. in G

E. H.

B. Cl. in Bb

Miles

freely

Ma - lo in... I say... what are you wait-ing for?
 Ma - lo in... Was ist? Wo - rauf noch war-test Du?

71

Alto Fl. in G

B. Cl. in Bb

Harp

pp

pp

pp

71

She comes in.
 Sie tritt ein.

GOVERNESS *p gently*

Why, Miles, not yet in bed? Not e - ven un - dressed?
 O Miles, noch nicht im Bett? In Ho - se und Schuhh?

Miles *p brightly*

O I've been
 Ich war beim

72

Alto Fl. in G

B. Cl. in Bb

Harp

pp

pp

72

Gov. *p*

Think-ing? Of what were you think - ing?
 Den - ken? Was war denn Dein Den - ken?

Miles

sit-ting, Den-ken,
 sit-ting and think-ing.
 ein-fach beim Den-ken.

Alto Fl. in G *pp*

B. Cl. in Bb *pp*

Harp *pp*

Gov. What do you mean by that?
Was meinst Du denn da - mit?

Miles *p*
Of this queer life, the life we've been living.
Dies Da-sein hier, dies Le - ben wir le-ben,

Alto Fl. in G *express.*

B. Cl. in Bb *express.*

Harp *pp*

Gov. What life?
Le - ben?

Miles *f*
My dear, you know. You're al-ways watch-ing, watch-ing, watch-ing.
Mein Schatz, Du weisst. Du bist auf Wa-che, wachend, wachend.

73

Alto Fl. in G *mf express.* *very express.*

B. Cl. in Bb *mf express.* *very express.*

Gov. *mf more marked*
I don't know, Miles, for you've ne-ver told me, you've told me no-thing, no-thing of what hap-pen'd be-fore I came.
Ich weiss nicht, Miles, denn Du sagst mir nie-mals, Du sagst mir gar-nichts, gar-nichts was ge-schah hier be- vor ich kam.

Alto Fl. in G

B. Cl. in Bb

Harp

Gov.

Miles

dim.

dim.

3

p

I thought till to-day that you were quite hap-py.
 Ich dach-te bis-heit Du wä-rest ganz glück-lich.

I am, I am.
 Ich bin's, Ich bin's,

I'm al-ways think-ing, think-ing.
 muss nur viel den-ken, - den-ken.

74

Alto Fl. in G

B. Cl. in Bb

Harp

Gov.

Miles

pp cold

pp cold

3

pp

p clearly

Miles, I've just writ-ten to your guar-di-an.
 Miles, ich schrieb gra-de Dei-nem Vor-mund.

pp

What a lot... you'll have to tell him.
 Hast ihm wohl sehr viel zu sa-gen.

Alto Fl. in G

B. Cl. in Bb

Harp

Gov.

ppp

ppp

ppp

sweetly

pp

5

cresc.

cresc.

pp firmly

Miles changes his position, but does not answer.
 Miles verändert seine Stellung, sagt aber nichts.

cresc. and animating

So will you, — Miles.
 Du nicht auch, Miles?

Miles, — dear — lit-tle Miles;
 Miles, — mein klei-ner Miles,

75

Alto Fl. in G

B. Cl. in Bb

Perc. Glock.

f animated

f animated

Miles shifts again.
Miles wird wieder unruhig.

Gov. is there no-thing you want to tell me?
gibt es nichts, das Du sa - gen woll - test?

QUINT (unseen)
(unsichtbar)

Miles!
Miles,

Alto Fl. in G

B. Cl. in Bb

Gov.

Quint

dim.

pp

cresc.

dim.

pp

cresc.

Miles, what hap-pen'd at school? — What
Miles, was war in der Schule? — Und

are you list' - ning?
hörst Du auf mich?

Alto Fl. in G

B. Cl. in Bb

Perc. Glock.

f (animated)

dim.

f (animated)

dim.

Miles turns away from her.
Miles wendet sich von ihr ab.

Gov. hap-pen'd here?
was war hier?

Quint louder

Miles! I am here, I am here
Miles, Ich bin hier, ich bin hier

Alto Fl. in G

B. Cl. in Bb

Gov.

Quint

p *cresc.*

p *cresc.*

cresc.

f

Miles, it you knew how I want to help you,
Miles, wenn Du wüss-test wie gern ich hel - te,

How I want you to help me save you!
doch auch Du sollst Dich tet - ten hel - fen!

Miles, I'm wait - ing, I'm wait - - ing, wait - - ing,
Miles, ich war - te, ich war - - te, war - - te,

76

Alto Fl. in G *trh* *ff* *dim.*

E.H. *ff* *dim.*

B.Cl. in Bb *trh* *ff* *dim.*

Harp *ff* *Bva.*

Perc. Glock. *ffz*

The candle goes out.
Miles schreit auf und die Kerze geht aus.

Gov. *f*

Oh, what is it? What is it? Why, the can-dle's out, the can-dle's out!
Ach, was ist es? was ist es? Ach, das Licht ging aus, das Licht ging aus!

MILES (shrieking)

Quint (unseen) *f*
Miles!

76

Vi. I. *trem. pont.* *ff* *dim.* *p*

Vi. 2. *trem. pont.* *ff* *dim.* *p*

Vla. *trem. pont.* *trh* *ff* *dim.* *p*

Vc. *trem. pont.* *trh* *ff* *dim.*

Db. *pizz.* *ffz*

Alto Fl. in G

E.H.

B.C. in Bb

Harp

Miles

Vc.

77

pp

ppp

pp express.

pp

ppp

p

pp

p simply

pp

Twas I who blew it, who blew it, dear!
 Ich war's, ich tat es, ich tat es, Schatz!

77

The scene fades.
 Die Szene verlischt.

Alto Fl. in G

E.H.

B.C. in Bb

little by little accel. - - - - -

cresc.

cresc.

cresc.

Alto Fl. in G

E.H.

B.C. in Bb

tr

tr

VARIATION XII

Quick and urgent (♩ = 96)

Alto Fl. in G
E.H.
B. Cl. in Bb

Quick and urgent (♩ = 96)

VI. 1
VI. 2
Vla.
Vc.
Db.

sf
pizz.
p
cresc.

Alto Fl. in G
E.H.
B. Cl. in B
Bsn.
Hrn. in F
Perc.

with the voice

78 in time

sf
ppp
s.D. with brush
sf
pp

* QUINT (unseen) *f* *treaty and slowly* *rall.* *voiceless (ohne Stimme)*

So! she has writ-ten, she has writ-ten! What has
So! Sie hat ge-schrie-ben, hat ge-schrie-ben. Was ist

VI. 1
VI. 2
Vla.
Vc.
Db.

with the voice

78 in time

ff

* In the first production, throughout this Variation and the following scene, Quint appeared as a silhouette
In der ersten Inszenierung der Oper war Quint als Silhouette während dieser Variation und der folgenden Szene sichtbar
B. & H. 18306

Alto Fl. in G

B. Cl. in Bb

Hrn. in F

Perc. S. D.

Quint (unseen)

she writ-ten? What has she writ-ten? What has she writ-ten? What has she writ-ten?

ge-schrie-ben? Was ist ge-schrie-ben? Was ist ge-schrie-ben? Was ist ge-schrie-ben?

Vi. I

Vc.

Db.

Vi. I

VI. 2

Vla.

Vc.

Db.

p *cresc.* *ff*

p *cresc.* *ff*

p *cresc.* *ff*

p *cresc.* *ff*

p *cresc.* *ff*

with the voice

80 (v) in time

Alto Fl. in G *sfp* *ppp*

E.H. *sfp* *ppp* (v)

B. Cl. in Bb *sfp* *ppp*

Bsn. *sfp* *ppp* (v)

Hm. in F *sfp* *ppp* +

Perc. *sf* *pp*

Quint (unseen) *f freely* *rall. in time* *pp*

She has told all she knows, all she knows! What does she know? What does she know?
 Al - tes wohl was sie weiss, was sie weiss! Was weiss sie denn? Was weiss sie denn?

81

Alto Fl. in G

B. Cl. in Bb

Hm. in F

Perc. *S.D.*

Quint (unseen) What does she know? What?
 Was weiss sie denn? Was?

81

Vi. 1 *p*

Vi. 2 *p*

Vla. *p* *cresc.*

Vc. *p* *cresc.*

Db. *p*

Alto Fl. in G

E.H.

B.Cl. in B \flat

Bsn.

Hrn. in F

with the voice

sfp

Perc. S.D.

sf

Quint (unseen)

f freely

rall.

It is there on the desk, there on the desk, there, there.
 Es liegt dort auf dem Tisch, dort auf dem Tisch, dort, dort.

Vi. 1

Vi. 2

Vla.

Vc.

Db.

with the voice

cresc.

ff

f

82 in time

Alto Fl. in G *ppp* *cresc.* *p cresc.*

E.H. *ppp* *pp cresc.* (v)

B. Cl. in Bb *ppp* *cresc.*

Bsn. *ppp* *pp cresc.*

Hrn. in F *ppp* *cresc.*

Perc. S.D. *ppp* *cresc.*

82 in time

Quint (unseen) *pp* *cresc.*

Ea-sy to take, ea-sy to take, ea-sy to take, ea-sy to take,
 Das nimmt sich leicht, das nimmt sich leicht, das nimmt sich leicht, das nimmt sich leicht,

Alto Fl. in G *sf* G.P.

E.H. *sf*

B. Cl. in Bb *sf*

Bsn. *sf*

Hrn. in F *sf*

Perc. S.D. *sf(f)* G.P.

Quint (unseen) *ff* G.P.

ea-sy to take, ea-sy to take, ea-sy to take, ea-sy to take!
 das nimmt sich leicht, das nimmt sich leicht, das nimmt sich leicht, das nimmt sich leicht!

SCENE V QUINT.

Miles is seen hesitating in his room. He then creeps across the stage to the desk.
 Man sieht Miles zaudernd in seinem Zimmer. Miles kriecht über die Bühne zum Tisch im Schlafzimmer.

Quint (unseen) $(\text{♩} = 60)$ *pp* *dim.*

Take it! Take it! Take it! Take it! Take it!
 Nimm es! Nimm es! Nimm es! Nimm es! Nimm es!

VI. 2 *p*

Vla. *p*

Vc. *p*

Db. *p*

Quint (unseen) *ppp* *pppp* G.P.

Take it! Take it!
 Nimm es! Nimm es!

VI. 1 *p* G.P.

VI. 2 *p* G.P.

Vla. *p* G.P.

Vc. *p* G.P.

Db. G.P.

83 Cym. (susp) hard stick

Perc. *mf*

He takes the Governess' letter across to his bedroom.
 Miles nimmt den Brief zurück in sein Schlafzimmer.

$(\text{♩} = 96)$ arco

VI. 1 *ff* arco *ff*

VI. 2 *ff* *ff*

Vla. *ff* (pizz.) *ff*

Vc. *ff* (pizz.) *ff*

Db. *f* (pizz.) *f*

(♩ = 60)

Alto Fl. in G

pp *express.*

E.H.

pp *express.*

B. Cl. in B♭

pp *express.*

Bsn.

pp *express.*

Hrn. in F

open

pp *express.*

Perc.

Gong (hard stick)

p

(♩ = 60)

Vi. I

Vi. 2

Vla.

Vc.

Db.

sf

sf

ff

The lights fade.
Das Licht erlischt.

Alto Fl. in G

pp

E.H.

B. Cl. in B♭

pp

Bsn.

Hrn. in F

pp

VARIATION XIII

Easy and graceful (♩ = ♩)

(♩ = 68)

84

Take Flute

Alto Fl. in G
E.H.
B.Cl. in Bb
Bsn.
Hrn. in F

Piano

VI.1
VI.2
Vla.
Vc.
Db.

Easy and graceful (♩ = ♩) * Ped.

84 (♩ = 68)

Piano

VI.1
VI.2
Vla.
Vc.
Db.

E.H.
B.Cl. in Bb
Hm. in F
Perc. Timp.
Piano
Vi. I
Vi. II
Vla.
Vc.
Cb.

85
E.H.
B.Cl. in Bb
Bsn.
Hm. in F
Perc. Timp.
Piano

85 pizz.
Vi. I
Vi. II
Vla.
Vc.
Cb.

E.H. *pp*

B. Cl. in B \flat Take Clarinet in B \flat

Bsn.

Harp

Perc. Timp.

Piano *p* *simply*

VI.1 arco *pp*

VI.2 arco *pp*

Vla. arco *pp*

Vc. arco *pp*

Db. arco *pp*

SCENE VI THE PIANO
DAS KLAVIER

Miles is seen sitting at the piano, playing. The Governess and Mrs. Grose are hovering about, listening to him. Flora is sitting on the floor, playing at cat's cradle.
Das Licht blendet auf und beleuchtet das Schulzimmer, Miles sitzt spielend am Klavier. Die Gouvernante und Frau Gross hören zu, Flora sitzt am Boden und macht einen Hexenbesen (Kinderspiel) mit einer Schnur

Piano *mf* *marked*

GOVERNESS *pp*
O — what a cle — ver boy; why, — he
O, — was ein klu — ger Bub. O, — er

Mrs. GROSE *pp*
O — what a cle — ver boy; why, — he
O, — was ein klu — ger Bub. O, — er

VI. I *ppp*

VI. II *ppp*

Vla. *ppp*

Vc. *ppp*

Db. *ppp*

Piano *ppp* (Bvo) *cresc.*

Gov. *pp*
must have practised ve — ry hard. Ah!
hat wohl oft und viel ge — übt. Ach

Mrs. G. *mf*
must have practised ve — ry hard. I ne-ver knew a lit - tle boy so
hat wohl oft und viel ge — übt. Ich hör-te nie ein Kind, das so gut

Piano *f* *dim.* *mf*

Gov. *p* *dim.* *mf*
— yes, there is no mis-take, he is de-ver, — they both are My
— ja, ihr — habt ganz recht, er ist früh-reif, — die zwei sind's. Mit

Mrs. G. *mf*
good. spielt.
They've come on won-der-ful-ly well with you, Miss.
Er hat ganz fa-belhaft ge-lernt mit Euch, Miss.

Piano

Gov.

She takes Mrs Grose aside.
Sie nimmt Frau Gross zur Seite und flüstert. *whispered*

dear, with such child - ren an - y - thing is possi - ble.
Kin - dern wie die - sen ist ja al - les mög - lich.

I've done it! I've written it! It's ready for the post.
Ich schrieb ihm schaffte es. Der Brief ist be - reit
Ich post

pp

Piano

Gov.

(aloud)
(laut zu Miles.)
f with force

Go on, dear!
Spiel zu, Schatz!

Mrs. G.

pp

That's right, Miss. I'm sure that's right.
So recht, Miss. So ist es recht.

Piano

Gov.

Mrs. Grose is en - joy - - - ing it!
Mut - ter Gross fin - det's wun - - - der - bar!

We're all - - - le en -
Wir al - - - le fin - - - den's

cresc. *ff* *with Ped.*

Piano

Gov.

pp

- joy - ing it.
wun - der - bar!

O what a cle - -
O was ein klu - -

Mrs. G.

pp

O what a cle - -
O was ein klu - -

Piano

Gov.

- ver boy! I ne - ver knew a lit - tle boy so good.
- ger Bub! Nie hör - te ich ein Kind, das so gut spielt.

Mrs. G.

- ver boy! I ne - ver knew a lit - tle boy so good.
- ger Bub! Nie hör - te ich ein Kind, das so gut spielt.

Piano

89

Miles finishes his first piece and turns
Miles beendet sein erstes Stück und wendet die Seiten für's zweite.

The Governess remains by the piano, hanging over Miles. Mrs. Grose walks over to watch Flora playing.
Die Gouvernante bleibt am Klavier über Miles gebeugt, Frau Gross geht zu Flora.

Mrs. G.

mf freely
And Miss Flo-ra play-ing at cat's cra-dle. There's
Und Miss Flo-ra, macht sich den Hex-be-sen, Flink

Piano

90

Quick and light (♩ = 84)

the pages for the second. She settles down by Flora.
Sie setzt sich zu Flora.

Mrs. G.

— a nimble fin - gered lit - tle girl.
— mit Fin-ger'n muss man da - zu sein.

Piano

Mrs. G.

Cra - - dies for aats_ are string_ and_ air.
 Be - - sen der Hex'_ aus Schnur_ und_ Luft.

FLORA *pp*

Are string_ and_ und
 Aus Schnur_ und_ und

Piano

Mrs. G.

If_ we let go_ there's no - - thing_ there.
 Lässt_ du sie los_ ist al - - les ver - dult.

FLORA *pp*

air.
 Luft.

There's no - thing
 Ist es ver -

Piano

Mrs. G.

But if we're neat_ and nim - ble and cle - - - ver,
 (smart,
 Doch sind wir klug, wir Frau - en - zim - - - mer,

FLORA *p*

there.
 - dult.

nim - ble_ and_ cle - -
 Frau - - en - zim - -

92

Piano

Mrs. G.

Flora

Pus - - - sy-cat's cra-die will go on for ev - er,
 He - - - - - xen-be-sen geht wei - ter für im - mer,

- - ver!
 - - mer!

Pus - - sy-cat's
 He - - - - - xen-

Piano

Mrs. G.

Flora

Pus - - sy-cat's cra-die, pus - - sy-cat's
 He - - - - - xen - be - sen, He - - - - - xen -

cra-die will go on for ev - er, pus - - sy cat's - cra-die, pus - - sy-cat's
 - be - sen geht wei - ter für im - mer, He - - - - - xen - be - sen, He - - - - - xen -

93

Piano

Mrs. G.

Flora

Vla.

dim.

pp

ppizz.

During this conversation Miles begins showing off at the piano.
 Während dieses Gesprächs fängt Miles an auf dem Klavier anzugeben.

dim.

(conversationally)

cra-die will go on for ev - er!
 - be - sen geht wei - ter für im - mer!

cra-die will go on for ev - er!
 - be - sen geht wei - ter für im - mer!

Mrs. Grose, are you tired?
 Mut-ter' Gross, bist Du müd?

Piano

Mrs. G.

Vla.

Vc.

p

pp

arco

pp

pizz.

pp

Well, _____ my head do keep nod - ding, nod - ding, nod - ding. It's this warm room.
 Ach, _____ mein Kopf hat das Nik - ken Nik - ken Nik - ken. Zu heiss hier drin.

Piano

Flora

Vl. 1

Vl. 2

Vla.

Vc.

94

dim.

p

f

pp

pp

arco

pp

GOVERNESS *pp*
 Ah
 Ah

Shut your eyes, then, _____ and you shall have a _____ cra - die, a _____ cra - die;
 Schliess die Au - gen, _____ dann fliegst Du auf dem _____ Be - sen, dem _____ Be - sen,

94

pizz.

pp

pizz.

pp

pizz.

pp

Piano

Gov.

Miles! Miles! Miles! Miles!

Mrs. GROSE *pp*

And Mas - ter Miles - 's play - - - ing.
Und Mas - ter Miles, der spielt mir

Flora

f

Mrs. Gro - se's cra - - die!
Mut - ter Gros - sens Be - - sen!

VI.1 *pp*

VI.2 *pp*

Vla. *pp*

Perc.

Gong 95

p

Piano

sf *pp* 6

Ped.

Flora

(To Mrs. Grose)
(zu Frau Gross)

p

Go to sleep, Go to sleep,
Schla - - fe ein, Schla - - fe ein,

VI.1 95

VI.2

Vla.

Db. *p*

96

Fl.

Perc. Timp. tr

Piano *cresc.* *f* *pp* *gliss.* *always f* *(black notes)*

GOVERNESS *pp*
 Ah Miles, Miles!
 Ah Miles, Miles!

Flora
 Go to sleep!
 Schlaf' ein!
 jetzt

arco

96

VI.1 *pp* arco

VI.2 *pp*

Perc. Timp. (tr)

Piano *f* *gliss.* *(white notes)* *Sva.*

Flora slips quietly away.
 Flora schlüpft unbeobachtet hinaus.

VI.1 *pp*

VI.2 *pp*

Db. *pizz.* *f*

Perc. *Cym. (susp.) tr.*
pp

Piano
sva *(a. - 7)* *ff* *f*

GOVERNESS *f*

Ah, Miles! Miles Flora! Flora! Mrs. Grose!
 Ah Miles! Miles Flora! Flora! Mut-ter Gross!

97 She stops him suddenly.
 Sie hält ihn plötzlich an.

VI. 1 *f*

VI. 2 *f*

Vla. *arco* *p* *trem. pont.*

Vc. *p* *trem. pont.*

Perc. *Gong* *pp*

Piano *f* *sf*

Gov. *f*

Wake up! She is gone! Flora's gone, gone out to her.
 Wacht auf! Sie ist fort! Flo-ra fehlt, schlüpf-te zu ihr.

Mrs GROSE *f*

What? Who, Miss?
 Was? Wer, Miss?

Db. *arco* *p*

Piano

Ped.

Gov.

Come, _____ we must go and find her! _____ Oh, I _____
 Kommt _____ schnell hin - aus sie su - chen! _____ O, das _____

Mrs. G.

Lord, Miss! But you'll leave the boy?
 Gott, Miss! und Ihr lasst den Miles?

Vi. 1

Vi. 2

Vla.

Vc.

Db.

nat.

nat.

p

Fl.

trb

pp

sf

8va

Piano

p

sf

pp

cresc.

Gov.

don't mind that now _____ he's with Quint! _____ He's found the most di - vine lit - tle way to keep me
 ist jetzt ganz gleich; _____ ist bei Quint! _____ Er fand die al - ler - rei - zend - ste Art mich an - zu -

Piano

G.P.

Gov.

They rush off.
 Sie stürzen hinaus.
 G.P.

quiet while she went.
 - führ'n, als sie ging.

Come!
 Kommt!

Come!
 Kommt!

Come!
 Kommt!

VARIATION XIV

Miles plays triumphantly on as the scene slowly fades.
Miles spielt triumphierend weiter, während die Szene langsam verlischt.

Triumphant (♩=84)

This musical score is for Variation XIV, titled "Triumphant" with a tempo of quarter note = 84. It is arranged for a full orchestra and piano. The score is divided into two systems. The first system includes parts for Flute (Fl.), English Horn (E.H.), Clarinet in Bb (Cl.in Bb), Bassoon (Bsn.), Horn in F (Hrn.in F), Percussion (Perc.), Piano, Violin I (Vln. 1), Violin II (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The second system includes parts for Flute (Fl.), English Horn (E.H.), Clarinet in Bb (Cl.in Bb), Bassoon (Bsn.), Horn in F (Hrn.in F), Percussion (Perc.), Piano, Violin I (Vln. 1), Violin II (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score features various dynamics such as *mf*, *ff*, *pp*, and *p*, and includes performance markings like *tr* (trill) and *ve* (vibrato). The piano part features a prominent, rhythmic accompaniment. The woodwinds and strings play melodic lines, with the strings often playing sixteenth-note patterns. The percussion includes timpani and a snare drum.

99

Fl.

E.H.

Cl.in Bb

Bsn.

Hrn.in F

Perc.

Piano

99

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Fl.

E.H.

Cl.in Bb

Bsn.

Hrn.in F

Perc.

Piano

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Fl.
E.H.
Cl.in Bb
Bsn.
Hrn.in F
Perc.
Piano
Vln.1
Vln.2
Via.
Vc.
Db.

p

E.H.
Cl.in Bb
Bsn.
Hrn.in F
Perc.
Piano
Mrs. GROSE (off)

f
mf
f

Vln.1
Vln.2
Via.
Vc.
Db.

f

SCENE VII Flora

The scene fades in on Flora by the side of the lake, watching. The Governess and Mrs. Grose are heard, calling off.
Das Licht blendet auf und beleuchtet Flora am See, wartend. Man hört die Gouvernante und Frau Gross hinter der Szene rufen.

E.H. *ff*
 Bsn. *ff*
 Hrn.in F *ff*
 Perc. *ff*
 Piano *mf*
 Mrs. G. (off) *f*
 Vln. 1 *p*
 Vln. 2 *f*
 Vla. *f*
 Vc. *f*
 Db. *f*
 Fl. *pp*
 E.H. *pp*
 Cl.in Bb *pp*
 Bsn. *pp*
 Hrn.in F *f*
 Perc. *sf*
 Gov. *ra!*
 Mrs. G. *ra!*
 Vln. 1 *p*
 Vln. 2 *f*
 Vla. *p*
 Vc. *p*
 Db. *p*

GOVERNESS (off) *f*

Flo - - - - - ra!
Flo - - - - - ra!

Flo - - - - -
Flo - - - - -

100 101

They rush in and see the girl by the lake.
Sie kommen hereingestürzt und sehen das Mädchen am See.

There
Das

100 101

Fl. *pp*

E.H.

Clin Bb *pp*

Bsn.

Hrn.in F

Timp. *tr*

Perc. *mf* *sf* *p*

Mrs. G. *mf*
Mrs. Grose runs over to Flora.
Frau Gross läuft zu Flora.

Vln. 1 *she is!*
ist sie!

Vln. 2

Vla.

Vc.

Db.

102

E.H. *f* *mf* *mf*

Bsn. *mf* *mf*

Hrn.in F *f* *mf* *mf*

Timp. *f* *mf* *mf*

Perc. *fp* *f*

Mrs. G. *f*

102

Fan - - - - - cy run-ning off like that, and such a long way, too, with-out your hat and
Forl - - - - - zu lau-fen, das ist böß, und gar so weit, zu arg und oh-ne Hut und

Vln. 1 *f* *mf*

Vln. 2 *f* *mf*

Vla. *f* *mf*

Vc. *f* *mf*

Db. *f* *mf*

Fl. **103**

E.H.

Cl. in Bb

Bsn.

Hrn. in F

Perc. *f* *tr*

Mrs. G. *f*
coat!
Schat. **103** You are a naugh-ty girl! What -
Das tut kein gu - tes Kind! *Die Gouvernante geht langsam auf sie zu.* *Wa -*

Vln. 1 *f* *mf*

Vln. 2 *f* *mf*

Vla. *f* *mf*

Vc. *f* *mf*

Db. *f* *mf*

Fl.

E.H.

Cl. in Bb

Bsn.

Hrn. in F

Perc. *mf* *pp* *sf* *tr*

Mrs. G. *f*
- e-ver made you leave us all?
- rum nur liefst Du fort von uns?

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*

Db. *f*

Fl. *pp* *dim.*

Cl. in Bb *pp* *dim.*

GOVERNESS *pp* *(freely)*

And where, — my
Und wo, — mein

104

Fl. Take Piccolo

Cl. in Bb

Harp *pp* *cresc.* *ff*

Perc. Gong *pp* *cresc.* *(mf)*

Gov. *f* Miss Jessel appears on the other side of the lake.
Miss Jessel erscheint auf der anderen Seite des Sees. *(pointing)*
(hinzeigend)

pet, — is Miss Jes-sel? Ah! She is there! Look, she is there!
Kind, — ist Miss Jes-sel? Ah! Sie ist da! Schaut, sie ist da!

MISS JESSEL *pp* *cresc.*

Flo — — — — — ra!
Flo — — — — — ra!

104

Vln. 1 *f* *div*

Vln. 2 *f* *div*

Vla. *pp* *cresc.* *f* *div*

Vc. *pp* *cresc.* *f*

Db. *p* *heavily* *cresc.* *(mf)* *f*

E. H. *ff*

Cl. in Bb *ff*

Bsn. *ff*

Hrn. in F *ff*

Harp *pp* *cresc.* *ff*

Perc. S.D. *fz*
Gong *pp* *cresc.* *(mf)*

Gov. *f* *(pointing)*
Look, you lit-tle un-hap-py thing! Look, Mrs. Grose! She is there!
Schau, Du klei- - ner Un-glückswurm! Schau, Mutter Grass! Sie ist da!

Miss J. *pp cresc.*
Flo - - - ra, do not fail me!
Flo - - - ra, bleib - Du mir treu!

Vln. 1 *pizz.* *ffz* *arco* *f*

Vln. 2 *pizz.* *ffz* *arco* *f*

Vla. *pizz.* *arco* *pp* *cresc.* *f*

Vc. *pizz.* *arco* *pp* *cresc.* *f*

Db. *pp* *cresc.* *(mf)* *f*

105

E.H. *ff*

Cl. in B \flat *ff*

Bsn. *ff*

Hm. in F *ff*

Harp *p cresc.*

Perc. S.D. *fz* *mf* Gong *p cresc.*

Gov. *f*

Mrs. GROSE *f* On-ly look, dear-est wo-man, don't you
Seht doch hin, mei-ne Lie-be, seht ihr

Miss J. *p cresc.*
In-deed Miss, there's no-thing there.
Ich weiss nicht, ich seh dort nichts.

105 *pizz.* *arco* No-thing shall
Nichts gib ih-

Vln. 1 *ffz pizz.* *arco*

Vln. 2 *ffz pizz.* *arco*

Vla. *ffz pizz.* *arco*

Vc. *ffz pizz.* *(pizz) f* *arco p cresc.* *dim*

Db. *ffz* *f* *p cresc.* *dim*

Harp *ff* *(vibrating)*

Perc. Gong

Gov. *f* see now, now!
nichts dort, dort! But
Doch

Mrs. G. *f* (To Flora) She is - - n't there, lit-tle la - dy, no - - - - - bo - dy is there.
Sie ist nicht da, lie-be Klei - ne, gar nie-mand ist da.

Miss J. *f* they know.
- - - - - nen preis.

Vln. 1 *f* *dim.*

Vln. 2 *f* *dim.*

Vla. *f* *dim.*

Vc. *f* *dim.*

Db. *f* *dim.*

106

Picc. *mf*

E.H.

Cl.in Bb

Bsn. *pp*

Hrn.in F *pp*

Perc. *ff* S.D. *f* *p*

Gov.

look! *ff*
Seht!

FLORA *shrilly*

I can't see a-ny-bo-dy, can't see a-ny-thing, no-bo-dy, no-thing, no-bo-dy,
 Ich seh gar nie-mand hier, ich seh rein gar nichts hier, nie-man-den, gar-nichts, nie-man-den,

106

Vln. 1 *pizz.* *arco* *pp* *f* *p*

Vln. 2 *pizz. ffz* *arco* *pp* *f* *p*

Vla. *pizz. ffz* *arco* *pp* *f* *p*

Vc. *ffz* *f* *p*

Picc. *tr*

Cl.in Bb *sim.*

Bsn. *sim.*

Hrn.in F *pp*

Harp *cresc.* *cresc.*

Perc. *pp* S.D. *p* *pp* *cresc.* *cresc.*
 Gong (cornfling) (trästend) (gong cresc.)

Mrs. GROSE *p*

There's no-bo-dy there.
 Ist gar niemand da.

MISS JESSEL *pp* *cresc.* *cresc.*

We know all things, They know
 wir wis-sen al-les, sie wis-sen

Flora
 no-thing; I don't know what you mean. You're cru-el, horn-ble, hate-ful, nas-ty. Why did you
 gar-nichts, ich weiss nicht was Du willst. Bis gräss-lich, wi-derlich, herz-los, bö-se. Was kamst Du

Vln. 1

Vln. 2

Vla.

Vc.

Db. *pp* *cresc.*

107

Picc.

E.H.

Cl. in Bb

Bsn.

Hrn. in F

Harp

Perc.

Mrs. G.

Miss J.

Flora

Vln. 1

Vln. 2

Vla.

Vc.

Db.

107

Picc. *mf*

E.H. *pp*

Cl. in Bb *pp*

Bsn. *pp* *sim.*

Hn. in F *pp*

Harp *p* *s*

Perc. *S.D.* *pp* *Gong* *pp*

GOVERNESS (with horror)
(entsetzt)

f

Me! _____
Mich! _____

Mrs. G. *mf*

Yes, it's all a mis-take, it's all a mis-take, and we'll
Ja, ist all ein Ver-sehn ist all ein Ver-sehn und jetzt

Miss J. *p* *cresc.*

Ah! _____ Flo - - - - ra! Flo - - -
Ah! _____ Flo - - - - ra! Flo - - -

Flora *f*

her! I can't see a-ny-bo-dy, can't see a-ny-thing, no-bo-dy, no-thing, no-bo-dy, no-thing; I don't know what she
sie! Ich seh gar - nie-mand hier, ich seh rein gar-nichts hier, nie-man-den, gar-nichts, nie-man-den, gar-nichts; Ich weiss nicht was sie

Vin. 1 *pp* *p*

Vin. 2 *pp* *p*

Vla. *pp* *p*

Vc. *p*

Db. *arco* *pp*

tr

Picc. *dim.*

E.H.

Cl. in Bb *pp* *dim.*

Bsn. *dim.*

Hm. in F *dim.*

Harp *pp* 5

Perc. S.D. *dim.*
Gong

Gov. *f*
Yes! Go! Yes! Go! Go!
Ja! geht! Ja! geht! geht!

Mrs. G.
get home as fast, as fast as we can. There, there, dear - - ie.
geh's heim so schnell, so schnell es nur geht. Still, still, Kind - - chen.

Miss J. *f*
- - - ra! Flo - - - ra!
- - - ra! Flo - - - ra!

Flora *f*
means - Cru - el, hor - ri - ble, hate - ful, nas - ty. We don't want you, we don't
meint - Grüss - lich, wi - der - lich, herz - los, bö - se. Wir woll'n Dich nicht wir woll'n

Vln. 1 *dim.*

Vln. 2 *dim.*

Vla. *dim.*

Vc. *dim.*

Db. *dim.*

109

Picc.
E.H.
Cl. in Bb
Bsn.
Hrn. in F

ppp

Harp

#vllla
#vllla

Perc.
S.D.
Gong

ppp

Gov.

Go! _____ Go! Yes, go!
geht! _____ geht! Ja, geht!

Mrs. G.

There, there. We'll get home as fast as we can.
Still, still. Jetzt geh's heim so schnell es nur geht.

Miss J.

Flo - - ra! _____ do not fail me, _____ do not
Flo - - ra! _____ bleib Du mir treu, _____ bleib Du

dim.

Flora

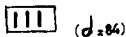
want you. Take me a - way! _____ Take me a - way _____ from
Dich nicht. Nehmt mich doch fort! _____ Nehmt mich doch fort _____ von

Mrs. Grose and Flora go off comforting one another.
Frau Gross und Flora gehen ab.

109

Vln. 1
Vln. 2
Vla.
Vc.
Db.

volo
volo
volo
volo
ppp



Picc. *pp cresc.*

E.H. *pp cresc.*

Cl. in ab *pp cresc.*

Bsn. *pp cresc.*

Hrn. in F *pp cresc.*

Perc. *pp cresc.*

Gov. *pp* (v) *pp* *p*
 - sa-ken me, at last, you have for - sa-ken me. Flo
 auch von mir, auch Du. Du ghgst nun auch von mir. Flo

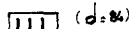
Vln. 1 *pp cresc.* *col legno*

Vln. 2 *pp cresc.* *col legno*

Vla. *pp cresc.* *col legno*

Vc. *pp cresc.* *pizz.*

Db. *pp cresc.*



Picc. *pp cresc.*

E.H. *pp cresc.*

Cl. in Bb *pp cresc.*

Bsn. *pp cresc.*

Hrn. in F *pp cresc.*

Perc. *pppp* *rall.*

Gov. *pppp* *rall.*
 - ra, I have lost you. She has taught you how to hate me!
 ra, ich ver - lor Dich. Ach, sie lehrt Dich mich zu has - sen!

Vln. 1 *fz arco* *pp cresc.* *rall.*

Vln. 2 *fz arco* *pp cresc.* *rall.*

Vla. *fz arco* *pp cresc.* *rall.*

Vc. *fz arco* *pp cresc.* *rall.*

Db. *fz* *pp cresc.* *rall.*

112 animated (♩=84)

113 broadly

Picc. *fp*

E.H. *ff*

Cl. in B♭ *ff*

Bsn. *ff*

Hm. in F (stopped) *ff*

Harp *fp*

Perc. *mf* *tr* *mf* *tr* *tr* *tr* *Timp.* *tr* *fp*

Piano *fp*

Gov. *f* *freely*

Am I then hor-ri-ble? Am I hor-ri-ble? Hor-ri-ble?—No! No! But I have failed, failed,
 Bin ich denn wi-der-lich? Bin ich wi-der-lich? wi-der-lich?—Nein! Nein! Ich hab ver-sagt, ver-sagt,

112 animated (♩=84)

113 broadly

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

Vc. *ff*

Db. *ff* *pizz.* *arco* *fp (sustained)*

(♩ = ♩) animated

Picc.

E.H. *p* *cresc.* *f*

Cl. in Bb *cresc.* *f*

Bsn. *cresc.* *f*

Hrn. in F

Harp *cresc.* *f*

Perc. *cresc.* *f*

Piano *cresc.* *f*

Gov. *f*

most mis-er-ab-ly tailed, and there is no more in - no-cence in me. And now she
 hab ein-fach ganz versagt, und heut ist kei-ne Uh - schuld mehr in mir. Und jetzt

(♩ = ♩) animated

Vln. 1 *cresc.* *f*

Vln. 2 *cresc.* *f*

Vla. *cresc.* *f*

Vc. *cresc.* *f*

Db. *cresc.* *f*

E.H. *mf* *mf* *dim.* *p* *pp* G.P. G.R.

Cl. in Bb *mf* *mf* *dim.* *p* *pp* G.P. G.R.

Bsn. *mf* *mf* *dim.* *p* *pp* G.P. G.R.

Hrn. in F *mf* *mf* *dim.* *p* *pp* G.P. G.R.

Harp G.P. G.R.

Perc. Timp. G.P. G.R.

Piano G.P. G.R.

Gov. *dim.* *pp* G.P. G.R.
 hates... me! And now she hates... me! hates... me! hates... me! hates... me! hates... me!
 hasst sie mich! Und jetzt — hasst sie mich! Hasst sie mich! Hasst sie mich! Hasst sie mich!

The lights quickly fade.
 Die Szene verlischt. G.P. G.R.

Vln. 1 G.P. G.R.

Vln. 2 G.P. G.R.

Vla. G.P. G.R.

Vc. G.P. G.R.

Db. G.P. G.R.

288 VARIATION XV

Very slow ($\text{♩} = 60$)

Picc. *ppp* *fff* *dim.* *rall.* (long)

E.H. *ppp* *fff*

Cl.in Bb *ppp* *fff*

Ban. *ppp* *fff*

Hn.in F *ppp* *fff*

Harp *ppp* *fff* (C# D# Eb F# G# A# B#) (C# D# Eb F# G# A# B#)

Perc. Timp. Hard sticks *ppp* *fff*

Piano *ppp* *fff*

Very slow ($\text{♩} = 60$)

Vln. 1 *ppp* *fff*

Vln. 2 *ppp* *fff*

Vla. *ppp* *fff*

Vc. *ppp* *fff*

Db. *ppp* *fff*

115 Take Flute **116** Flute

Plcc. *ppp* *fff* *ppp* *fff* *ff* *ff*

E.H. *ppp* *fff* *ppp* *fff* *ff* *ff*

Cl. in Bb *ppp* *fff* *ppp* *fff* *ff* *ff*

Bsn. *ppp* *fff* *ppp* *fff* *ff* *ff*

Hn-in F *ppp* *fff* *ppp* *fff* *ff* *ff*

Harp *ppp* *fff* *ppp* *fff* *ff* *ff*

Perc. *ppp* *fff* *very marked* *ppp* *ppp* *fff* *ff* *ff*

Piano *ppp* *fff* *ppp* *fff* *ff* *ff*

115 **116**

Vln. 1 *ppp* *fff* *ppp* *fff* *ff* *ff*

Vln. 2 *ppp* *fff* *ppp* *fff* *ff* *ff*

Vla. *ppp* *fff* *ppp* *fff* *ff* *ff*

Vc. *ppp* *fff* *ppp* *fff* *ff* *ff*

Db. *ppp* *fff* *ppp* *fff* *ff* *ff*

Ch D₄ E₄ F₄ G₄ A₄ B₄

Timp. *tr* *freely* *tr* *(long)* *felt sticks* *tr* *tr*

SCENE VIII Miles

The House and grounds. As the lights fade in Mrs. Grose and Flora appear in the porch, dressed for travelling (Flora with doll and little bag). The Governess walks towards them. Flora deliberately turns her back.

Das Licht blendet auf und beleuchtet das ganze Haus und den Garten. Frau Gross und Flora erscheinen im Eingang zur Reise gerichtet. Flora hält ein Puppe und ihre kleine Tasche. Die Gouvernante geht auf sie zu, Flora wendet sich bewusst ab. Frau Gross geht der Gouvernante entgegen.

117 GOVERNESS *pp*

Mrs. Grose—
Mut-ter Gross—

Mrs. GROSE *urgently*

O Miss, you were quite right, I must take her a-way. Such a night as I have spent—
O Miss, sie muss hler fort, Ihr habt recht, sie muss fort. Die-se Nacht, sie war zu schlimm—

118 (♩ = 48)

Harp *pp*

(She cries)
(Sie weint)

Mrs. G. *mf*

No, don't ask me, don't ask me.
Nein, nicht fra-gen, nicht fra-gen.

Mrs. G. *pp* *cresc.* *ppp*
 What that child has poured out in her dreams—things I ne ver knew nor hope to know, nor dare— re-
 was dies Kind phan-ta-siert tief im Traum— so was ahnt ich nie, noch träumt ich's je, noch wag' ich's zu er-

[119]
 Harp *pp*

GOVERNESS *pp* *ppp* (c)
 My dear, I thought I had lost you, thought you could-n't be-lieve me, my dear— Yes,
 Gott-lob, ich sah mich ver-las-sen, meint' Ihr glaub-let mir nicht— und nun — Ja,
 -mem-ber. I must take her a-way.
 -in-fern. Ihr habt recht, sie muss fort.

[119] *warm*
 Mrs. G.
 Vin. 1 *muted*
 Vin. 2 *ppp warm*
 Vla. *muted*
 Vc. *ppp warm*
 Db. *muted*
ppp

Gov. go to their un - cle. He knows now that all is not well, he has had my let - ter.
 geht nur zum On - kel, der weiss nun, dass et - was nicht stimmt, er hat längst mei-nen Brief.

Mrs. G. *pp*
 My dear, your let-ter ne-ver
 Ach Miss Ihr Brief ging nie-mals

[120] *(marked)*
 Harp *pp* *mf* *dim.* *pp*

Gov. *pp*
 Miles?-----
 Miles?-----

Mrs. G. *p*
 went, it was-n't where you put it. Miles must have ta-ken it, must have ta-ken it.
 ab, er lag nicht auf dem Schreibtisch. Miles nahm ihn wohl dort weg, nahm ihn wohl dort weg.

Gov. *p*
 All the same, go, and I shall stay and face what I have to face with the boy.
 Das ist gleich, geht, und ich bleib hier,— be-reit, was auch kommt, be-reit mit dem Bub.—

121 Slow and regular (♩=60)

Harp *pp*

Perc. *pp* Timp. tr *tr*

Gov. *f passionately*

O Miles I can-not bear to lose you. You shall be mine, and I shall save you.
 O Miles ich kann Dich jetzt nicht las-sen. Du bleibst ganz mein, ich werd' Dich ret-ten.

121 Slow and regular (♩=60) Mrs. Grose goes quickly to Flora and takes her off.
pizz. un-muted Frau Gross geht schnell zu Flora und nimmt sie mit.

Db. *pp*

* This low E can be taken (throughout) by the Bass drum.

Harp *pp*

Perc. Timp. *(tr)* *tr (very soft rolls always)*

Miles saunters on.
 Miles schlendert herein.

Vln. 1 *smoothly and elegantly* *unmuted* *pp*

Vln. 2 *smoothly and elegantly* *unmuted* *pp*

Vla. *smoothly and elegantly* *unmuted* *pp*

Db. *p*

122

Harp

Perc. Timp. *(tr)* *tr*

GOVERNESS *p*

MILES *rather f* Are we a-lone?
 Sind wir al-lein?

So, my dear, we are a-lone.
 So, mein Schätz, wir sind al-lein.

122

Vln. 1 *sim.* *mf*

Vln. 2 *sim.* *mf*

Vla. *sim.* *mf*

Db. *p*

Cl. in A *p*

Harp *pp* *pp*

Perc. Timp. (tr) *ppp* *pp*

Gov. *mf*
 Do you mind, do you mind being left a - lone?
 Hast Du Angst, hast Du Angst, al - lein zu sein?

Miles *mf*
 O, I'm a - fraid so.
 Ja, ich be - fürcht es.

Vln. 1 *pp*

Vln. 2 *pp*

Via. *pp*

Db. *pp*

Cl. in A *p* *dim.*

Harp

Perc. Timp. (tr) *p*

Gov. *f*
 Dear - est Miles, I love to be with you. What else should I
 Lieb - ster Miles, wie gern bin ich mit Dir was blieb ich den

Miles
 Do you?
 Und Du?

Vln. 1 *mf* *p*

Vln. 2 *mf* *p*

Via. *mf* *p*

Vc. *unmuted p*

Db. *mf*

123

Cl. in A *pp* *cresc.*

Harp *pp* *ppp* *cresc.*

Perc. *pp* *ppp* *cresc.*

Gov. *cresc.*
 stay for? | stay as your
 sonst hier? | Ich bleib als Dein

Miles. *mf*
 So, my dear, for me you stay?
 So, mein Schatz, Du bleibst für mich?

123

Vln. 1 *always p* *pp* *cresc.*

Vln. 2 *always p* *pp* *cresc.*

Vla. *always p* *pp* *cresc.*

Vc. *pp* *cresc.*

Db. *pp* *cresc.*

Cl. in A *mf*

Harp *mf*

Perc. *mf*

Gov. *mf*
 friend, I stay as your friend. Miles, there is no-thing I would not do for you, re-
 Freund, ich bleib als Dein Freund. Miles, es gibt gar-nichts, das ich nicht tät für Dich, das

Vln. 1 *f*

Vi. 2 *f*

Vla. *f*

Vc. *pp* *cresc.* *f*

Db. *mf*

124

Cl. in A

Harp

Perc.

Gov.

MILES

Yes, yes. If I'll do some - thing now for you.
Ja, Ja. Yät kh nun et - was nur für Dich?

Vln. 1

Vln. 2

Vlo.

Vc.

Db.

Cl. in A

Harp

Perc.

Gov.

Vln. 1

Vln. 2

Vlo.

Vc.

Db.

To tell me what it is then you have on your mind.
So sag mir, was denn ist es? was hast Du im Sinn.

125

Fl. *f* *pp* *tr*

Cl. in A *f* *pp*

Harp *f* *pp*

Perc. *Timp.* *mf* *pp* *Ten. Dr.* *S.D. (without snares)* *(pp)* *tr*

Cel. *f* *pp*

Gov. *f*

I still want you, want you to tell me.
 Ach, ich möchte, ich möchte, dass Du's sagtest.

MILES

Now?
 Wann?

QUINT (unseen)
 (unsichtbar)

Miles!
 Miles!

Miles looks desperately around, but cannot see Quint.
 Miles sieht verzweifelt nach Quint aus, sieht aber nichts.

125

Vln. 1 *fp* *cold*

Vln. 2 *fp* *cold*

Vla. *fp* *cold*

Vc. *f* *pp* *pizz.*

Db. *f* *pp*

trem. 126

Fl. *pp*

Cl.in A *pp* *f* *pp*

Harp *f* *pp*

Perc. Timp. *tr* *mf* *pp*

Cel. *f* *(p)*

Gov. *firmly*

Yes _____ it would be best, you know.
 Gleich, _____ das Bes - te wär's ge - wiss.

Quint *buder*

Be - ware!
 Gib acht!

126 Miles looks about again.
Miles schaut sich wieder um.

Vln. 1 *sfp*

Vln. 2 *sfp*

Vla. *sfp*

Vc. *arco* *pp* *pizz.* *pp*

Db. *arco* *pp* *pizz.* *pp*

Harp

Perc. Timp.

Cel.

Gov.
 What is it, Miles? Do you want to go and play?
 Was ist es, Miles? willst Du lie-ber spie-len gehn?

MILES *f*
 Aw-ful-ly!
 Schrecklich gern!

Quint
 Be-ware!
 Gib acht!

Vln. 1

Vln. 2

Vla.

Vc. arco

Db. arco *pp* *pizz. pp*

Harp

Perc. Timp.

Miles
 will tell you ev-ry-thing. I will. But not
 sag al-les spä-ter Dir. Ich sag's. *sf* Doch nicht

Quint
 No!
 Nein!

Vln. 1 *p* (on the string) *pp*

Vln. 2 *p* (on the string) *pp*

Vla. *p* (on the string) *pp*

Db. *p* (on the string) *pp*

Bsn. *f*

Harp *ff*

Perc. Timp. *mf*

Cel. *ppp*

Gov. *f* *p*
 Did you? Did you?
 stahst Du? stahst Du?

Miles. *f* *p*
 No. Yes. I took it.
 Nein. Ja. Ich nahm ihn.

Quint *f*
 mine! Be - ware of her!
 bist mein! Gib acht auf sie!

The Governess sees Quint and pushes Miles round so that he cannot see him.
 Die Gouvernante sieht Quint und schiebt Miles so, dass er ihn nicht sehen kann.

Quint turns away.
 Quint wendet sich ab.

(tr) *ppp* *ff*

Vln. 1 *ppp* *ff*

Vln. 2 *ppp* *ff*

Vla. *ppp* *ff*

Vc. *f* *pizz.*

Db. *f* *pizz.*

128

Cl. in A *f* 3 3 *dim.* *ppp*

Bsn. *ppp*

Harp *ppp*

Perc. Timp. *pp* *ppp*

Gov. *f* *urgently*
 Why, Why ——— did you take it?
 Was, was ——— macht Dich stehlen?
 Miles, dear lit-tle Miles,
 Miles, mein klei-ner Miles,

Miles
 To see what you said about us.
 Zu sehn was Du schriebst über uns.

Quint *f*
 Be silent!
 Jetzt schweige!

Quint descends the tower.
 Quint steigt vom Turm hinunter.

Vln. 1 *ppp* *pp*

Vln. 2 *ppp* *pp*

Vla. *ppp* *pp*

Vc. *pp*

Db. *pp*

129

Fl.

Cl. in A

Bsn.

Hrn. in F

Harp

Perc.

Cel.

Gov.

Quint

Vln. 1

Vln. 2

Vla.

Ve.

Db.

cresc.

f

pp

mf

tr

T. Dr.

S. Dr.

tr

ff

Who is it you see? Who _____ do you wait for, watch for?
 wer isfs den Du siehst? Wer, _____ auf den Du lau - ernd war - test?

Do _____ not be-tray our
 ver-rai _____ nicht das Ge -

129

Fl. *tr*
fp *pp*

Cl.in A *fp* *pp*

Bsn. *fp* *pp* *mf*

Hrn.in F *p* *fp* *pp*

Harp *fp* *pp* *mf*

Perc. T.D.S. *fp* *pp* *p*

Cel. *ff* *pp*

Gov. *f*
for my sake! is
für mich sag's! ist

Miles *ff*
is he there? is he there?
ist er da? ist er da?

Quint *f* *p*
Miles, you are mine!
Miles, Du bist mein!

Vin.1 *pont.* *pp*

Vin.2 *pont.* *pp*

Vla. *pont.* *fp*

Vc. *fp*

Db. *f* *arco* *mf*

130

Fl. *trem.* *ff* *pp*

E.H.

Cl. in A *p cresc.* *ff* *pp* Take Clarinet in Bb

Bsn. *ff p*

Hrn. in F *mf cresc.* *ff p*

Harp *ff* *pp*

Perc. *sf p*

Cel. *ff*

Gov. *f*
 who there, Miles? Say it! Say it!
 wer da, Miles? Sag - es! Sag es!

Miles *f*
 No-bo-dy! Nothing!
 Gar niemand! Gar nichts!

Quint *f*
 Don't be - tray us, Miles!
 Miles, ver - rat uns nie!

130 *nat.* *pont.* *ff* *pp*

Vn. 1 *nat.* *pont.* *ff* *pp*

Vn. 2 *nat.* *pont.* *ff* *pp*

Vla. *cresc.* *ff p*

Vc. *cresc.* *ff p*

Db. *cresc.* *ff p*

131 Quick and urgent

(express.)

Fl. *pp*

E.H. *pp*

Bsn.

Hm.in F muted *pp*

Harp *pp*

Perc. *pp*

Timp. tr

Cel. *pp*

Gov. *p* *firmly*

Who? Who? Who made you take the
 Wer? Wer? Wer hiess den Brief Dich

Quint *p*

On the paths, in the woods, re - mem - - - - - ber Quint!
 Auf dem Pfad und im Wald, ver - giss - - - - - nie Quint!

131 Quick and urgent

Vln. 1 nat. *pp* *marked*

Vln. 2 nat. *pp* *marked*

Vla. *pp* *marked*

Vc. *pp* *marked*

Db. *pp* *marked*

Fl. *pp*

E.H. *pp*

Bsn. *pp*

Hrn.in F *f*

Harp *p*

Perc. Timp. *tr*

Cel. *p*

Gov. *cresc.*
 let - - ter? Who?
 steh - - len? Wer? Who?
 Wer?

Quint *cresc.*
 At the win-dow on the tower, when the can - die is out, re - -
 Und am Fen-ster, auf dem Turm, wenn die Ker - ze er - losch, ver -

Vln. 1

Vln. 2

Vlo.

Vc.

Db.

132 (express.)

Fl. (express.) pp

E.H. (express.) pp cresc.

Cl. in Bb (express.) pp cresc.

Bsn. (express.) pp cresc.

Hm. in F open pp cresc.

Harp p cresc.

Perc. T.D. tr S.D. tr p

Cel. p cresc.

Gov. cresc.
 Who do you wait for, watch for?
 Wer isst den Du war - tend her - - - sehnt?

Quint. cresc.
 - mem - - - - ber Quint! He
 - giss - - - - nie Quint!! Er

132

Vln. 1 p

Vln. 2 p

Vla. p

Vc. p

Db. p

Fl. *p* *cresc.*

E.H.

Cl. in Bb

Bsn.

Hm. in F

Harp

Perc. *S.D. (tr)* *T.D. tr* *mf* *tr* *cresc.*

Cel.

Gov. *mf* *cresc.*

Quint

Vin. 1 *mf* *cresc.*

Vin. 2 *mf* *cresc.*

Vla. *mf* *cresc.*

Vc. *mf* *cresc.*

Db. *mf* *cresc.*

On - ly say the name, on - ly
 Nur den Na - men sag, nur den

leads, he watches, he waits, he waits, waits,
 führt, er wartet, er wacht, er wacht, wacht,

133

Fl.
E.H.
Cl.in Bb
Bsn.
Hrn.in F

Harp

Perc.
T.D.
Timp.

(always cresc.)

Cel.

Gov.

say the name _____ and he will go for e - - - - - ver, for e - - - - -
 Na - men sag _____ und er ver-geht auf e - - - - - wig, auf e - - - - -

Quint

_____ he waits, _____ waits, _____ he waits, _____ he
 er wacht, _____ wacht, _____ er wacht, _____ er

133

Vln. 1
Vln. 2
Vla.
Vc.
Db.

always cresc.

Broadly (♩ = 60)

134

Fl. *fff* *sf*

E. H. *fff* *sf*

Cl. in Bb *fff* *sf*

Bsn. *fff* *sf*

Horn in F III valve *fff* *sf*

Harp *fff* *gliss.* *sf*

Perc. *pp suddenly* *fff* *f*

Cel. *fff* *gliss.* *sf*

Gov. *f*

MILES *ff* (freely)

Quint *f*

Vin. 1 *sf*

Vin. 2 *sf*

Vla. *sf*

Vc. *sf*

Db. *pizz.* *fff* *sf*

--- ver, e - ver.
 wig, e - wig.

Ah, Miles!
 Ah, Miles!—

Peter Quint, you de-vill!
 Peter Quint, Du Teufel!

waits, he waits!
 wacht, er wacht!

Ah, Miles!
 Ah, Miles!—

The boy runs into the Governess' arms.
 Er läuft in die Arme der Gouvernante.

134 Broadly (♩ = 60)

Fl. *sf* *tr* *sf* *tr* *sf dim.* *tr*

E.H. *sf* *tr* *sf* *tr* *sf dim.* *tr*

Cl. in B \flat *sf* *tr* *sf* *tr* *sf dim.* *tr*

Bsn. *sf* *sf* *sf* *sf dim.*

Hrn. in F *(f)* *sf* *dim.*

Harp *(gliss.) sf* *(gliss.) sf* *sf* *dim.*

Perc. *Cym.* *f* *mf*

Cel. *f* *dim.*

Gov. *dim.*
 you are saved, — you are saved! — Now all — will be
 bist ge - ret - tet, bist ge - ret - tet, Jetzt geht — al - les

Quint *dim.*
 we have failed, — we have failed! — Now — I must
 wir ver - sag - ten, wir ver - sag - ten! Jetzt — muss ich

Quint slowly disappears.
 Quint verschwindet langsam.

Vln. I *sf* *sf* *sf* *sf dim.*

Vln. II *sf* *sf* *sf* *sf dim.*

Vla. *sf* *sf* *sf* *sf dim.*

Vc. *sf* *sf* *sf* *sf dim.*

Db. *arco* *sf dim.* *(ff)*

Fl.

E.H.

Cl.in Bb

Bsn.

Hm.in F

Harp

Perc.

Cym.

dim.

Cel.

Gov.

well, — be well. — To-ge-ther — we have de-stry'd him,
gut, — geht gut. — Ge-mein-sam — ward er ver-nich-tet,

Quint

go, — must go. — Fare-well!
gehn, — muss gehn. — Leb-wohl!

Vln. I

Vln.

Vla.

Vc.

Db.

Detailed description of the musical score: The score is for a full orchestra and vocal soloists. The instruments listed are Flute (Fl.), English Horn (E.H.), Clarinet in B-flat (Cl.in Bb), Bassoon (Bsn.), Horn in F (Hm.in F), Harp, Percussion (Perc.), Cymbal (Cym.), and Celesta (Cel.). The vocal parts are for Governor (Gov.) and Quintet (Quint). The lyrics are in German and English. The music includes various dynamics such as *mf* and *p*, and performance markings like *tr* (trills) and *dim.* (diminuendo). The score is arranged in a standard orchestral layout with vocal parts below the strings.

135

Bsa. *ppp*

Hrn in F *ppp*

Harp *(p)* *ppp*

Perc. *pp* Gong *ppp*

Gov. *pp*

de stroyed him.
ver - nich - tet.

(off stage)
(hinter der Szene)

Fare - - well, farewell, Miles!
Leb - - wahl, leb - wahl Miles!

135

Vc. *ppp*

Db. *ppp*

136 Slow (♩=60)

E.H. *ppp*

Harp *pp* *près de la table*

Perc. Gong

Gov. *agitated*

She realises that the boy is dead.
Sie bemerkt, dass er tot ist.

dying away

No, what is it, what is it? Miles, speak to me,
Ach, was ist den, was ist den? Miles, sprich zu mir,

Fare - wall!
leb - wahl!

136 Slow (♩=60) (spicc.)

Vln. I *pp*

Vc. *pp*

Db. *pp*

* from 136 these string tremolos are to be played at a regular, fast *spiccato* speed, without regard to the main tempo.

Fl. *pp cresc.*

E.H. *pp cresc.*

Harp

Gov. *freely*
 speak to me! Why don't you answer? Miles, Miles, Miles! Ah — Ah —
 sprich zu mir! Gib mir doch Antwort! Miles, Miles, Miles! * Ach — Ach —
sim.

Vln. 2 *pp (spicc.)*

Vla. *pp (spicc.)*

Fl. **137**

E.H. *ff*

Cl.in Bb *pp cresc.* *ff*

Bsn. *ff*

Hrn.in F *ff*

Harp *mf* *nat.* *ff*

Perc. *f* *sim.* *(freely)*

Cel. *ff*

Gov. *f*
 don't leave me now! Ah! Miles! Ma - - lo,
 ver - - lass mich nicht! Ah! Miles! Ma - - lo,
 She lays him down on the ground.
 Sie lässt ihn zu Boden gleiten.

Vln. 1 *pizz.* *mf* *arco* *mf* *cresc.* *sim.* *ff* *pizz.*

Vln. 2 *mf* *cresc.* *arco* *sim.* *ff* *pizz.*

Vla. *pizz.* *mf* *arco* *f* *sim.* *ff* *pizz.*

Vc. *mf (spicc.)* *mf cresc.* *sim.* *ff* *pizz.*

Db. *mf (spicc.)* *mf cresc.* *sim.* *ff* *pizz.*

* see note on p.314

♩ like the string tremolos.

Fl. *ff* *mf*

E.H. *ff* *f*

Cl. in B♭ *ff* *mf*

Bsn. *f* *mf*

Hrn. in F *f* *p*

Harp *ff* *mf*

Perc. *f* *p*

Cel. *ff* *mf*

Gov. *Ma - - lo! Ma - - lo than a naugh - ty boy.*
Ma - - lo! Ma - - lo als ein bö - ser Bub.

Vln. 1 *ff* *mf*

Vln. 2 *ff* *f* *sim.* *dim.*

Vlo. *ff* *f* *arco* *sim.* *dim.*

Vc. *ff* *mf*

Db. *ff* *mf*

Detailed description: This page of a musical score contains staves for Flute, English Horn, Clarinet in B-flat, Bassoon, Horn in F, Harp, Percussion, Cello, Voice, Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The music is in a key with one sharp (F#) and a 4/4 time signature. The vocal line (Gov.) has lyrics in German and English. Dynamics range from fortissimo (ff) to piano (p). The score includes various musical notations such as slurs, accents, and performance instructions like 'arco' and 'sim.'.

138

Fl. *pp*

E.H. *pp*

Harp *p* *pp sweetly*

Gov. *p*
 Ma - - - lo, Ma - - lo in ad - - ver - - si-ty.
 Ma - - - lo, Ma - - lo in Ge - - fahr - al-lein.

Vln. 1 *sim.* *pizz.* *p* *arco* *pp*

Vln. 2 *pizz.* *p* *arco* *pp*

Vla. *pizz.* *p* *arco* *pp*

Vc. *p*

Db. *p*

139

E.H. *pp* *ppp*

Harp *pp* *près de la table*

Perc. *Timp.* *sim.*

Gov. *simply* *pp*
 What have we done be tween us? Ma - - - lo, Ma - - lo,
 Was ta-ten wir, wir bei- de? Ma - - - lo, Ma - - lo,

139

Vln. 1 *v* *pizz.* *ppp*

Vln. 2 *pizz.* *ppp*

Vla. *pizz.* *ppp*

Vc. *ppp*

Db. *ppp*

Harp

Perc. Timp.

Gov. *dying away*
Ma - - lo, Ma - - lo, Ma - - - - - lo.
Ma - - lo, Ma - - lo, Ma - - - - - lo.

Vin. 1

Vin. 2

Vla.

Vc.

Db.

Detailed description: This system contains the first four measures of the score. The Harp part features arpeggiated chords. The Percussion part includes timpani rolls and single strokes. The vocal part (Gov.) has a melodic line with lyrics 'Ma - - lo, Ma - - lo, Ma - - - - - lo.' and 'Ma - - lo, Ma - - lo, Ma - - - - - lo.' The word 'dying away' is written above the final notes. The instrumental parts (Violins, Viola, Violoncello, and Double Bass) play a rhythmic accompaniment.

Harp

Perc. Timp.

Vin. 1

Vin. 2

Vla.

Vc.

Db.

CURTAIN

Detailed description: This system contains the final four measures of the score. The Harp part has sustained chords. The Percussion part features timpani rolls and single strokes. The instrumental parts (Violins, Viola, Violoncello, and Double Bass) play a rhythmic accompaniment. A box labeled 'CURTAIN' is placed above the Violin 1 staff in the third measure.