

Medley From  
**THE SECRET GARDEN**

Including OPENING, THE HOUSE UPON THE HILL, I HEARD SOMEONE CRYING, A BIT OF EARTH, LILY'S EYES,  
THE GIRL I MEAN TO BE, WICK, COME TO MY GARDEN, HOLD ON, HOW COULD I EVER KNOW?

SATB, accompanied

Arranged by  
ED LOJESKI

Lyrics by MARSHA NORMAN  
Music by LUCY SIMON

OPENING  
Moderato (♩ = 60)

Piano

Soprano  
Alto  
Tenor  
Bass

Solo *mf* 3

Clus - ters of

8

cro - cus pur - ple and gold. Blan - kets of

legato



pan - sies \_\_\_\_\_ up from the cold. \_\_\_\_\_ Lil - ies and

i - ris \_\_\_\_\_ safe from the chill. \_\_\_\_\_ Safe in my

A Little Faster (♩ = 80)

*rit.* gar - den, snow - drops so still. \_\_\_\_\_ *End Solo*

*rit.* *mp misterioso*

24 THE HOUSE UPON THE HILL

*mf* Unis.

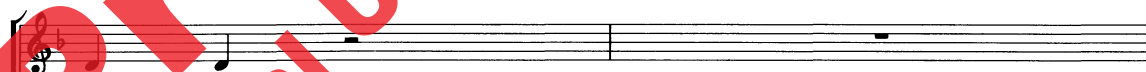


High on a hill sits a big old house with some - thing wrong in - side it.


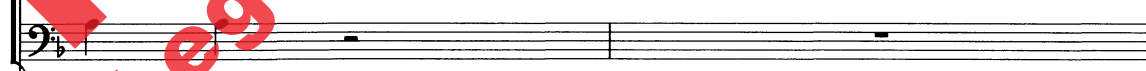
*mf* Unis.



Spir - its haunt the halls and make no ef - fort now to



hide it.



What will put their souls to rest and stop their cease - less sigh - ing?

Why do they call out chil - dren's names and speak of one who's

cry - ing? Oo  
Unis.

37

And the mas - ter hears the whis - pers on the

*mf*

*cresc.*  
stair - ways dark and still and the spir - its speak of se crets in the

*cresc.*

*cresc.*

41 I HEARD SOMEONE CRYING

house up - on the hill.  
house. I heard some - one cry - ing  
house up - on the hill.

*f* *mf*

who though could it be?                      May - be it was Moth-er                      call - ing out from sea.

May - be it was Fath - er                      all a - lone                      and lost and cold.

*mf* *mf*  
I

Oo —————

heard some-one cry - ing                      may - be it was me.

I heard some-one sing - ing — who though could it be?

Unis. *mf*

May - be it was Lil - y call - ing out to me. May - be she's not gone so far a -

way as I've been told. I heard some-one sing - ing — may - be it was

Unis.

Rubato Moderato  
(♩ = 88)

61 A BIT OF EARTH

*rit.*

*mp* *Unis.*

she. A bit of earth, she wants a

*rit.*

*rit.*

*p* (Synth. cue-Play only if no Synth.)

lit - tle bit of earth, she'll plant some seeds. The seeds will

*Unis.*

grow, the flow - ers bloom, but is their boun - ty what she



How can she chance to love a

*rit. mf* *p*

needs? Oo

*rit.* *p*

*rit.*

lit - tle bit of earth; she does not know

*accel.*

She does not

Unis. *mp* *accel.*

*accel.*

the earth is cold and does - n't care if one small girl wants things to

*rit.* *mp* *molto rit.*

know Oo

*rit.* *molto rit.*

*rit.* *molto rit.*

75 *a tempo*  
grow.

Unis. *mf*

She needs a friend. She needs a

div. *a tempo*

Unis. *mf*

She needs a friend.

She needs a

(Play) *mf a tempo*

fath - er, bro - ther, sis - ter, moth - er's arms.

She needs to

fath - er, bro - ther, sis - ter, moth - er's arms.

laugh.

She needs to dance and learn to work her girl - ish charms.

She needs to laugh. She needs to dance and learn to work her girl - ish charms.

85

Unis.

She needs a home, \_\_\_\_\_ the on - ly thing she real - ly needs I can - not

She needs a home. \_\_\_\_\_

give. \_\_\_\_\_ In - stead she asks \_\_\_\_\_ a bit of

Unis.

I can - not give \_\_\_\_\_ In - stead a bit of

earth to make it live. \_\_\_\_\_ A bit of

earth to make it live. \_\_\_\_\_

*rit.*

*rit.*

*rit.*

93 *a tempo*

earth, she wants a lit - tie bit of earth, she'll plant some seeds.

*a tempo*

A bit of earth, a lit - tie bit of earth she'll plant some seeds.

*mf a tempo*

The seeds will grow, the flow-ers bloom, their beau-ty just the thing she

The seeds will grow, the flow-ers bloom, their beau-ty just the thing she

needs.

She'll grow to love the ten - der

needs.

Ah

*cresc.*

*f*

ros - es, lil - ies fair, the i - ris tall.

*rit. e dim.*

*mf*

*mf*

The i - ris tall.

And then in

*rit. e dim.*  
*Unis.*

*rit. e dim.*

*mf*

*molto rit.*

107 *a tempo*  
*Unis.*

fall her bit of earth will freeze and kill them all.

*molto rit.*

*a tempo*

*molto rit.*

*mp a tempo*

A bit of earth,

a bit of

*mp*

*p*

*p*

A bit of earth,

*p*

earth. \_\_\_\_\_

A bit of earth. \_\_\_\_\_

Unis.

A bit of earth. A bit of

a bit of earth.

rit. p A bit of Slowly earth.

earth. Oo

rit. pp Oo

rit.

117 LILY'S EYES  
Moderato (♩ = 84)

Basses only *mf*

She has her eyes. The girl has Lil-y's ha - zel eyes those

*mf* 6 8va 1

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a whole rest, followed by a series of eighth and quarter notes.

eyes that saw him hap - py long a - go.                      Those eyes that gave him life and hope he'd

The piano accompaniment for the first system consists of chords and moving lines in both the right and left hands, supporting the vocal melody.

The second system continues the vocal and piano parts. The vocal line includes a dynamic marking of *mf* (mezzo-forte) and a fermata over a note.

nev - er known.                      How can he see the girl and miss those ha - zel                      She has her

The piano accompaniment for the second system continues with harmonic support for the vocal line.

126

The third system begins with a measure number of 126. The vocal line starts with the word "eyes." followed by the lyrics "The girl has Lil-y's ha - zel eyes. Those eyes that closed and left me all a -".

eyes.                      The girl has Lil-y's ha - zel eyes.                      Those eyes that closed and left me all a -

The piano accompaniment for the third system continues, providing a steady harmonic foundation for the vocal line.

lone.                      Those eyes I feel will nev - er ev - er let me go.                      How

*rit.*                      **134** A little slower

can I see this girl who has her ha - zel eyes. She has my

*rit.*                      *f* She has her eyes.                      She has

*f*                      *8va*

Lil - y's ha - zel eyes.                      Those eyes that saw me hap - py long a - go.                      How

Lil - y's na - zel eyes.                      Those eyes that closed and left me.                      How



can I now for - get that once I dared to be in  
 can I now for - get that I dared to be in

*rit.* **Allegro** (♩ = 112) *mf* I

love, a-live and whole in Lil - y's  
 love, a-live and whole in Lil y's

*rit.*

**143 THE GIRL I MEAN TO BE**

need a place where I can go  
 eyes. where I can whis - per

*mf* 8

*mf*

Unis.

what I know where I can whis - per who I like and

151

where I go to see them. I need place to

Pedal every 2 measures

spend the day where no one says to go or stay where

Unis. *rit.*

I can take my pen and draw the girl I

*rit.*

**159** WICK  
Lively Folk (♩ = 92)

mean to be.

When a thing is wick it has a life a -

Tenor Solo *mf*

bout — it,                      may - be not a life like you and me.                      But

some-where there's a se - cret streak of green in - side it, now come and let me show you what I

mean.                      You clear a-way the dead — parts so the

*f* 171

*End Solo*                      *Unis. f*

*cresc.*                      *f*

ten - der buds\_ can form                      loos - en up\_ the earth and let the roots get warm,

*cresc.* Let the roots get warm  
*cresc.* Let the roots get warm.

177  
 Come a mild\_ day                      come a warm\_ rain,

*ff*

*ff*

Unis.

come a snow - drop a com - in' up.

The first system contains two vocal staves (Soprano and Bass) and a piano accompaniment. The vocal lines are marked 'Unis.' and the lyrics are 'come a snow - drop a com - in' up.' The piano accompaniment features a flowing eighth-note melody in the right hand and a steady bass line in the left hand.

The piano accompaniment for the first system, showing the right and left hand parts with dynamic markings like 'v' and 'alio'.

Come a lil - y, come a li lac

The second system contains two vocal staves and a piano accompaniment. The vocal lines are marked 'Unis.' and the lyrics are 'Come a lil - y, come a li lac'. The piano accompaniment continues with a similar rhythmic pattern.

The piano accompaniment for the second system, showing the right and left hand parts with dynamic markings like 'v' and 'alio'.

come to call - in' all of us to come and

The third system contains two vocal staves and a piano accompaniment. The vocal lines are marked 'Unis.' and the lyrics are 'come to call - in' all of us to come and'. The piano accompaniment features a more active eighth-note melody.

The piano accompaniment for the third system, showing the right and left hand parts with dynamic markings like 'v' and 'alio'.



Soprano Solo  
*mf*

186

sec. When a thing is wick — and some - one cares a -

Tenor Solo *mf*

bout — it, — and comes each day to work the earth be -

low, it will live it will and you must nev - er doubt it. For all

End Solo Unis. *mf*

through the dark - est night - time, it's wait - ing for the right time. When a

*cresc.* thing is wick *ff* it will grow.

*cresc.* *Unis. ff*

*cresc.* *ff*

It will grow.

*Unis.*

*poco rit.*



201 COME TO MY GARDEN  
Andante (♩ = 80)

Soprano Solo  
rit. p a tempo

Come to my

8va  
p legato rit. a tempo

gar - den nes - tied in the hill. There I'll

loco

keep you safe be - side me. End Solo

poco rit. poco rit.

poco rit.

211

Unis.

*mp a tempo*

Come to my gar - den rest there in my

*a tempo*

arms.

There

I'll

see you

safe - ly

rown

and

on

your

way.

220

Unis.

Stay there in my gar - den where love grows free and

wild. Come to my gar - den.

rit. Come sweet child. Lift me  
rit. Unis. *mf*

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rit. *pp*

229 Poco Piu Mosso

up and lead me to the gar - den where life be - gins a -

*mf*

new, where I'll find you and I'll find you love me,  
Unis.

237 *a tempo*  
Unis. *mf*

too. Come to my  
Unis. *poco rit.* *a tempo*

Lift me up and lead me to the

*poco rit.* *a tempo*

gar - den rest there in my arms.  
gar - den where love grows deep and true, where I'll

There I'll see you safe - ly grown, and  
tell you, where I'll show you my new life. I will

on your way. *rit.*  
live for you. *rit.*

246 A Bit Slower

Unis.

I shall see you in my gar - den, where  
 I shall see you in your gar - den, and

*8va*  
*p*

love grows free and wild.  
 spring will come and stay. Lift me

*loco*  
*poco rit.*

Come to my gar - den. Come, sweet  
 up, and lead me to the gar - den. Come sweet

*rit.*

day. \_\_\_\_\_

day. \_\_\_\_\_

*mf legato*

Soprano Solo  
*mf*

What you've got to do is fin-ish what you have be-gun.

*rit.*

I don't know just how, but it's not o-ver till you've won. When you

*rit.* *Unis. mf*

*rit.*

261 Andante (♩ = 80)

see the storm is com - in' see the light - 'ning part the skies,

*mp*

it's too late to run, there's ter - ror in your eyes. What you  
Unns.

do then is re - mem - ber this old thing you heard me say: It's the



*cresc.*

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

*cresc.*

*cresc.*

270

*f*

Hold on, hold on to some - one stand - ing by

*mf*

Hold on don't e - ven ask how long or why. Child, hold

on to what you know is true, hold on 'til you get through.

Unis.

278 HOW COULD I EVER KNOW?  
Gently (♩ = 66)

*molto rit.* Soprano Solo How could I know I would

Child, oh child hold on.

*molto rit.* Unis.

*molto rit.* *pp*

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

You \_\_\_\_\_ were the one I was born to love. Oh

how \_\_\_\_\_ could I ev - er know? How \_\_\_\_\_ could I ev - er

*rit.*

*rit.*

*a tempo* know? *End Solo*


*a tempo*

*mp a tempo*

289 mp Uns.

How can I say to go on with - out me?

Uns. mp



How, when I know you still need me so?



How can I say not to dream a - bout me?

Uns.



Unis. rit.

How \_\_\_\_\_ could I ev - er know?

*Solo rit.*

How \_\_\_\_\_ could I ev - er know? How \_\_\_\_\_ could I ev - er

298 Moderato (♩ = 72)

*accel. e cresc.*

Come to my gar - den

*End Solo accel. e cresc.*

know? \_\_\_\_\_

*accel. e cresc.*

rest there in my arms.

Unis. *mf*

*f* There I'll see you safe - ly Unis.

*mf*

grown and on our  
Unis. *rit.*

*rit.*

*Messtoso* way. Ah *rit.* *ff*

*f* *rit.* *ff*  
*8va*

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