

Miss Julie

an opera in one act

based on the play by August Strindberg
adapted by Leslie Caroline Chu and Christopher James Hossfeld

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SCENE 1 - THE KITCHEN: Broad ♩ = 84

JEAN enters from the dance.

accel. to ... Quick ♩ = 92

Flute

Oboe

Clarinet in B \flat

Julie

Christine

Jean

Piano

Violin

Viola

Violoncello

f

mp

p

p < f

pizz.

arco

gliss.

So you're back?

Miss Ju-lie's cra-zy to-night, ab-so-lute-ly cra-zy! I took the count to the sta-tion,

7

Fl.

Ob.

Cl.

Jean

Pno

Vln

Vla

Vc.

f *mp* *mp* *mf*

and when I came back she_rushed right up and asked me to dance. And she was waltz - ing like...

Detailed description: This is a page of a musical score, page 2, starting at measure 7. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Jean (vocals), Piano (Pno), Violin (Vln), Viola (Vla), and Violoncello (Vc.). The vocal line for Jean has lyrics: "and when I came back she_rushed right up and asked me to dance. And she was waltz - ing like...". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. The strings play a sustained harmonic accompaniment. Dynamic markings include *f*, *mp*, and *mf*. The woodwinds have *p* markings. The score is written in a key with one flat and a 3/4 time signature.

14

Fl.

Ob.

Cl.

Chr.

Jean

Pno

Vln

Vla

Vc.

f

f

f

f

f

And has been, but ne-ver the way since— her en-gage-ment was bro-ken.

She's— cra-zy!—

f

p

pizz. *arco*

p *f*

pizz. *arco*

p *f*

p

pizz. *arco*

p *f*

22

Fl.

Ob.

Cl.

Chr.

Jean

Pno

Vln

Vla

Vc.

p

mf

p

mf

mp

p

mp

p

No... do you?

A fine fel - low was - n't he, do you know how it hap - pened? She was train - ing him, made him leap o'er her horse - whip,

29

Fl.

Ob.

Cl.

Jean

Pno

Vln

Vla

Vc.

as you teach a dog to jump. Twice he jumped, twice was cut, and the third time he took the whip out of her hand

mp *mf* *f*

f *mp*

f

f

CHRISTINE is serving from the pan and puts a plate before JEAN. JEAN eats. CHRISTINE opens a bottle of beer. **Slower** ♩ = 60

JEAN has opened a table-drawer and taken out a bottle of claret wine with a yellow cap.

37

Cl.

Jean

Pno

Vln

Vla

Vc.

p

mp

pp

pp

pp

pp

and broke it. Beer, on_Mid - sum - mer Eve? No, thank you! Some - thing bet - ter... Yel - low seal! A glass please... with a stem when it's pure.

43

Fl. *pp*

Ob. *pp*

Cl. *pp*

Chr. *f*
Lord pre - serve her that gets you for a hus - band!

Jean *mf* *mp*
You'd be glad to get smart men like me. Has - n't hurt that they call me your beau. Good! Just a Tastes wine.

Pno. *pp*

Vln.

Vla.

Vc.

Faster $\text{♩} = 72$

48

Fl. *p*

Cl. *p*

Jean *mf* *piu*

Regards bottle and muses.
 slight bit too cold... The girl's too stuck up with some and yet not proud enough with others; most at home in the kitchen and with the cows,

Pno

Vln

Vla

Vc. *p*

52

Fl. *mf*

Cl. *mf*

Chr. *mf*

Jean *f* *p* *mf*

Vc. *mf* *p*

That's
she wears her cuffs till they're dir - ty, but still must have her cuff but - tons with a co - ro net... She's... lack - ing in re - fine - ment.

56 Quick ♩ = 92 Broad ♩ = 84 Quick ♩ = 92

Chr. *f*

Jean *mf* *f*

Pno *p*

Vln *fpp*

Vla *p* *fpp*

Vc. *fpp*

how it is... Oh, don't brag too much! I've heard Cla - ra talk - ing, who tends to her
But... she's splen - did! Mag - ni - fi - cent! Oh, such shoul - ders!

62

Fl. *mp* *fp* *f*

Ob. *mp* *fp* *f*

Cl. *mp* *fp* *f*

Chr. dress - ing. *ff* *p* Dance with me! When I'm

Jean *f* *mf* *f* Pooh! Cla - ra? You're al - ways jeal - ous! I, — who have been rid - ing with her... and how she dan - ces!

Pno

Vla *fp* *fp* *fp* *f*

JULIE appears in the doorway, speaking to someone outside. JEAN slips the bottle in the table drawer and rises respectfully. 11

70

Fl. **Broad** $\text{♩} = 84$

Ob. **f**

Cl. **f**

Julie **f** trio
Go right on!...

Chr. **mp**
done?_ Do you pro - mise?

Jean **mf** **mp** Moves to kiss CHRISTINE.
Of course I will. Pro - mise? When I say so I'll do it. Here's thanks for the food...

Pno **pp** **f**

Vln **p < f**

Vla **p < f**

Vc. **p < f**

77 *mf* *f* *mf* *f* *mf* *f* *mf* *f*

Fl.

Ob.

Cl.

Julie

Jean

Pno

Vln

Vla

Vc.

mf *f* *mf* *f* *p* *mp* *pizz.* *arco* *p* *f* *p* *f* *p* *f* *p* *f* *mp* *mp* *gliss.*

accel. to ... Quick ♩ = 92

I'll be back in a sec - ond. Come and dance, Jean... I ask if it's wise for Miss Ju - lie to dance.

83

Fl.

Ob.

Cl.

Julie

Jean

Pno

Vln

Vla

Vc.

f *p*

f

f *p*

f

f

mf *f* *mp*

What hints?

twice to-night with the same part - ner— those here aren't slow in throw - ing out hints— It does - n't look well to pre - fer one ser - vant to

mf

f *p*

90

Fl.

Cl.

Julie

Jean

Vc.

f

mp

mf

p

Pre - fer! I'm sur - prised! I deign to grace this dance with my pre - sence. I dance on - ly with one who knows how to lead,

all the rest.

98

Broad ♩ = 84

Fl. *fp*

Ob. *f*

Cl. *fp*

Julie
so that I'm not rid - i - culed. No com - mands to - night!

Jean *mp*
Your com - mand, Miss Ju - lie! I am at your ser - vice!

Pno *p*

Vln *fp*

Vla *fp*

Vc. *fp*

JULIE takes JEAN'S arm as she leads him out.

104

Fl. *fp* *f* *ff*

Ob. *ff* *pp*

Cl. *fp* *f* *ff*

Julie

We should en-joy our selves, and ev'-ry rank is for got ten. Don't be a-fraid, Chris-tine! I'll re turn your beau!

Pno *ff*

Vln *fp* *f* *ff*

Vla *fp* *f* *ff*

Vc. *fp* *f* *ff*

SCENE 2 - PANTOMIME: Slower $\text{♩} = 60$

109

Fl. *pp* *p*

Ob.

Cl. *pp*

Vln. *pp*

Vla. *pp*

Vc. *pp*

CHRISTINE is alone. She clears off the table after JEAN. Then she goes to the door and stands there listening. Returns to the table. Discovers the handkerchief which MISS JULIE has left behind, picks it up, and smells it, spreads it out absent-mindedly and begins to stretch it, smooth it, fold it up, and so forth.

117

Fl. *mf* *f*

Ob. *p* *mf* *f*

Cl. *mp* *f*

Vln. *p* *mf* *f*

Vla. *mp* *f*

Vc. *p* *mf* *f*

Detailed description: This page of a musical score, numbered 18, contains measures 117 through 121. It features six staves for different instruments: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Violin (Vln.), Viola (Vla.), and Cello (Vc.). The music is written in treble clef for the Flute, Oboe, and Clarinet, and in bass clef for the Violin, Viola, and Cello. The key signature has one flat (B-flat). The score includes various musical notations such as slurs, ties, and triplets. Dynamic markings are indicated by *p* (piano), *mp* (mezzo-piano), *mf* (mezzo-forte), and *f* (forte). The Flute part starts with a *mf* dynamic and reaches *f* by measure 120. The Oboe part starts *p* and reaches *f* by measure 120. The Clarinet part starts *mp* and reaches *f* by measure 120. The Violin part starts *p* and reaches *f* by measure 120. The Viola part starts *mp* and reaches *f* by measure 120. The Cello part starts *p* and reaches *f* by measure 120. There are several triplet markings in the Oboe, Clarinet, Violin, and Cello parts.

SCENE 3 - SEDUCTION: Broad $\text{♩} = 84$

JEAN enters.

124

Fl. *p* *pp* *f* *mf*

Ob. *p* *pp* *f* *mf*

Cl. *p* *pp* *f* *mf*

Jean *f*
She's - cra -

Pno *f*

Vln *p* *pp* *f* *pizz.*

Vla *p* *pp* *f*

Vc. *p* *pp* *f*

131 *accel. to ...* *Quick* ♩ = 92

Fl. *f* *p*

Ob. *f* *p*

Cl. *f*

Chr. *p*
She_ is al - ways a lit - tle queer... Will you

Jean
- zy!_ How she dan - ces! What_ do you think, Chris - tine?

Pno *f* *p*

Vln *arco* *p* *f*

Vla *pizz. arco* *p* *f* *p*

Vc. *pizz. arco* *p* *f*

138 **Slower** ♩ = 60

Chr. dance with me now? Not for a thing like that!— I know my place—

Jean *P* You're not mad be - cause I dis - ap - point - ed you? You're a sen - si - ble girl, you'll make a-

Pno *pp*

Vln *pp*

Vla *pp*

Vc. *pp*

Faster $\text{♩} = 72$

JEAN moves to kiss CHRISTINE as JULIE enters and is unpleasantly surprised.

143

Fl. *p*

Ob. *p*

Cl. *p*

Julie *f* With forced gaiety.

You're a fine part-ner, — run - ning off from me! But why do you wear your li - ver - y? Take it

Jean *f*

— good wife —

Pno *f*

Vln *f*

Vla *f*

Vc. *f*

149

Fl.

Ob.

Cl.

To CHRISTINE.

Julie
off! Are you and Jean en-gaged then, that he is so fa-mi-li-ar with you?

Chr.
mf Well, we

Jean
f With your per-mis-sion.

Shifts her attention to JEAN as he finishes changing.

157 **Quick** ♩ = 92

mf

Julie Yes, we were en - gaged— A real

Chr. call it that. You've had a fel - low— And yet it came to no - thing.

Pno *p*

Vln *p*

Vla *p* *mp*

Vc. *mp*

CHRISTINE falls asleep.

165

Julie
gen - tle - man! Flat ter! You? *mp*

Jean
Oh, you flat - ter me... Na - tur - al mo - des - ty does not per - mit me to be - lieve that you could

Pno

Vln

Vla *p*

Vc. *p*

173

Julie
Where did you learn to use words like that? At the thea - tre? *f*

Jean
com - pli - ment me. I dare as - sume you ex - ag - ger - ate. I have been to a-

Pno

Vla

180

Julie *mp* Notices CHRISTINE. She'll make a plea - sant wife. Per - haps she

Jean *mp* lot of pla - ces. Look at that poor one!

Pno

Vla

185

Julie snores. How do you know, Jean?

Jean She talks in her sleep. I have heard it.

Pno *pp*

Vla

JEAN and JULIE stare at each other.
CHRISTINE half wakes up and goes to bed.

JEAN takes a bottle from the icebox and opens it.

190 **Slower** ♩ = 60

Fl. *pp* *sim.*

Ob. *pp* *sim.*

Cl. *pp* *sim.*

Julie *mp* 3 *mp* 3
Get me a drink. My taste is so sim - ple I pre - fer it to wine.

Jean *mf* 3 3
I don't know what we have, no - thing, I fear, but... beer.

Vln *pp* *sim.*

Vla *pp*

Vc. *pp* *sim.*

196

Fl.

Ob.

Cl.

Julie

JEAN hesitates.

mf Drink my heath now! *mf* Are you bash - ful, a grown - up man? *mf* Bra - vo! *mp* And now you must al - so

Jean

Kneels with mock solemnity and raises his glass.. *mp*

To the health of my la - dy!

Vln

Vla

Vc.

JEAN hesitates then takes hold of her foot and touches it lightly to his lips.

202

Fl.

Ob.

Cl.

Julie

Jean

Vln

Vla

Vc.

kiss my shoe to get it just right.

Would that mat-ter? You could - n't think— What?

This___will not do! Some - one could see us Miss Ju - lie!

No, but the peo - ple!

f *mp* *f*

207

Fl.

Ob.

Cl.

Julie

that I'm fond of—the va-let? I think you're an a-ris-to-crats. While here I am step-ping down—

Jean

To the peo-ple, no-thing's sa-cred. Don't, Miss

Vln

Vla

Vc.

Detailed description of the musical score: The score is for page 30, starting at measure 207. It features seven staves: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Julie (soprano), Jean (soprano), Violin (Vln), Viola (Vla), and Cello (Vc.). Julie's part has lyrics: "that I'm fond of—the va-let? I think you're an a-ris-to-crats. While here I am step-ping down—". Jean's part has lyrics: "To the peo-ple, no-thing's sa-cred. Don't, Miss". The music includes dynamic markings such as *f* (forte), *mp* (mezzo-piano), and *mf* (mezzo-forte). Julie's part features triplets and slurs. The instrumental parts provide harmonic support for the vocal lines.

212

Fl. *pp* 6 6 6 6

Ob. *pp* 3 3

Cl. *pp* 6 6 6 6

Julie *p* I have a dream that comes back to me ev-er so

Jean *mp* Ju-lie, no one will think you did it on pur- pose. The peo- ple will al- ways say you fell down...

Pno *p with pedal*

Vln *pp* con sord.

Vla *pp* con sord.

Vc. *pp* con sord.

217

Fl.

Ob.

Cl.

Julie

of - ten. I have climbed to the top of a co - lumn and sit, un - ab - le to get down a - gain.

Pno

Vln

Vla

Vc.

f

f

f

Detailed description of the musical score: The score is for page 32, starting at measure 217. It features seven instrumental parts and a vocal line for Julie. The key signature has one flat (B-flat major or D minor), and the time signature is 4/4. The Flute (Fl.) part has sixteenth-note runs in measures 218 and 219, marked with a '6'. The Oboe (Ob.) part has triplet eighth notes in measures 218 and 219. The Clarinet (Cl.) part mirrors the Flute's sixteenth-note runs. Julie's vocal line begins in measure 217 with the lyrics 'of - ten. I have climbed to the top of a co - lumn and sit, un - ab - le to get down a - gain.' The Piano (Pno) part features triplet eighth notes in measures 217 and 218, and triplet sixteenth notes in measure 219. The Violin (Vln), Viola (Vla), and Violoncello (Vc.) parts have sustained chords in measures 217 and 218, followed by more active parts in measures 219 and 220, including triplets and dynamic markings of *f* (forte).

222

Fl. *f* 6 6 6 6 6 6 6 6 *pp*

Ob. *f* 3 3 3 3 3 3 3 3 *pp*

Cl. *f* 6 6 6 6 6 6 6 6 *pp*

Julie *f* *ff* *P*

I can't hold on, I long to fall, yet I don't fall. But there will be no rest for me

Pno *f* *p with pedal*

Vln

Vla

Vc.

226 *spoken:* Have you ever felt like that? **Quick** ♩ = 92

Julie
'till I get down... still far-ther down, in-to the ground it-self.

Jean
p
No, in my dream I'm ly-ing un-der a

Vln
sul pont.

Vla
pp
sul pont.

Vc.
pp sempre
sul pont.

232

Jean
fp
tree in a dark wood. I want to get up to the top, where the

Vln

Vla

Vc.

236

Jean *p*
sun _____ shines. I'd rob the nest of the gold - en eggs. _____ But the trunk is so thick and

Vln

Vla *molto sul pont.*

Vc. *molto sul pont.*

241

Jean *f*
smooth and the first branch is so far. If _____ I could reach that first branch I'd climb right to the top. _____ I'll reach it

Vln

Vla *f*

Vc. *f*

Slower $\text{♩} = 60$

246

Julie *pp* In my dream. In my dream. In my dream. In my dream. *f* Here I chat - ter a - bout dreams! Come. *mp*

Jean *p* if — on - ly *pp* In my dream. In my dream. In my dream. In my dream. In my dream.

Pno *pp with pedal*

252

Fl. *pp*

Ob. *pp*

Cl. *pp*

Julie *mf* a - long! To the park! *mp* Yes, Mon - sieur Jean. *f* Kiss my hand. *f* Kiss my hand first!

Jean *mf* Miss Ju - lie! *f* Lis - ten to me. Chris - tine's in bed— *f* Lis - ten to me!

Vln *pp senza sord.*

Vla *pp senza sord.*

Vc. *pp senza sord.*

257

Fl. *mf*

Ob. *p*

Cl. *mp*

Julie *mf*
For what? *mf* And so hand some... A Don Juan!

Jean *mf* *mp* *f*
All right, but blame no one... but your - self! For what? Are you mere - ly a child still at twen - ty - five? I'm... a young man— Moves to kiss JULIE.

Vln *mf*

Vla *mp*

Vc. *p* *mf*

261

Fl.

Ob.

Cl.

Julie

Jean

Pno

Vln

Vla

Vc.

f *p* *mf* *f* *p* *f* *p* *f* *p* *f* *p* *mf* *mp* *f* *p* *f* *p* *f* *p*

Cuffs JEAN on the ear.

Shame! We don't live as you when we're en-gaged. Am I to o-bey you?

Stop play-ing so in-no-cent! Take my ad-vice and go to bed. For once, for your own sake!

Faster ♩ = 72
accel. molto to ♩ = 180 in bar 277

265

Fl.

Ob.

Cl.

Julie

Jean

Cho.

Pno

Vln

Vla

Vc.

mp

mp

mp

Let the peo - ple come, then.

What's that? The peo - ple com - ing? If we're found to - geth - er you're lost! There is no - thing to do but

(offstage)
p *f* *p*
Tra - lah!

p *f* *p*
Tra - lah!

p *f* *p*
Tra - lah!

f

mp

mp

mp

270

Fl. *mf* *f*

Ob. *mf* *f*

Cl. *mf* *f*

Julie *f* *f*

Where to? We can't get out, Chris-tine's in her room! But if they should look in there!

Jean *f* *f*

run a-way. To my room then! You can trust me— I'll bolt the door. If the break it

Cho.

Pno.

Vln. *mf* *f* *f*

Vla. *mf* *f*

Vc. *mf* *f*

JEAN pulls JULIE off stage as the CHOIR enters. They dance.

275

Fl. *f*

Ob. *f* *p*

Cl. *f* *p*

Jean
o - pen, I'll shoot! Come! — Come!

Cho.
p Tra - lah! *f* Tra - lah! *f* *ff* Tra - lah! *mp* Through the fields come two la - dies walk - ing, *f* Tree - de - ree - de - ral - lah,
p *f* *f* *ff* *p* Tree - de - ree - de - ree - de - ree - de - ree - de *f*

Pno *f* *f* *ff* *f*

Vln *p sempre*

Vla *f*

Vc. *f*

282

Ob.

Cl.

Ch.

tree - de - ree - de - rah, Tree - de - ree - de - ree - de - ree - de Tree - de - ree - de - ral - lah! They're... talk - ing of hun - dreds of doll - ars, Tree - de - ree - de - ral - lah,

One has her shoes... full... of wa - ter, Tree - de - ree - de - ree - de - ree - de - ree - de - ree - de

p *f* *mf* *f* *mp* *f*

Pno

Vln

Vla

Vc.

p *f* *f* *p*

Detailed description: This page of a musical score covers measures 282 to 285. It features a choir and a solo voice part with lyrics. The instrumentation includes Oboe, Clarinet, Piano, Violin, Viola, and Cello. The score includes dynamic markings such as *p*, *f*, *mf*, and *mp*. The lyrics are: "tree - de - ree - de - rah, Tree - de - ree - de - ree - de - ree - de Tree - de - ree - de - ral - lah! They're... talk - ing of hun - dreds of doll - ars, Tree - de - ree - de - ral - lah, One has her shoes... full... of wa - ter, Tree - de - ree - de - ree - de - ree - de - ree - de - ree - de". The woodwinds (Ob. and Cl.) play a melodic line starting in measure 283. The piano provides accompaniment with chords and rhythmic patterns. The strings (Vln, Vla, Vc.) provide harmonic support with various textures.

290

Ob.

Cl.

Cho.

Pno.

Vln

Vla

Vc.

tree - de - ree - de - rah, Tree - de - ree - de - ree - de - ree - de Tree - de - ree - de - ral - lah!

mf But... have not be - tween them a doll - ar, *f*

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

299

Ob.

Cl.

Cho.

Pno.

Vln

Vla

Vc.

f

f

f

f

f

ff

ffp

ffp

ffp

This wreath I give you

The CHOIR exits.

311

Chor. *f* glad ly, But love a - no - ther mad ly, *ff* Tree - de - ree - de - ral - lah!

Pno

Vln

Vla *ffp*

Vc. *ffp*

322

Ob. *f* *molto* *p* *mf*

Julie *p* *mf* *p*
Jean, Jean. I love him. I love him? I love him... I told him so.

Pno *p*

SCENE 5 - FINALE: Slower ♩ = 60
JULIE enters alone, fixing her clothing.

331

Ob. *p* *f* *p*

Julie He loves me too, but won't say it, not here. We must run a way.—He'll start a ho-tel. I'll be the mis-tress of eve-ry-thing... Swi-tzer-land,

335

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

Julie *mp* *pp* *f*

I-tal-ian lakes... Is this love? What is love?— I am not his con-cu-bine! Take me from here my-God! What have I

339

Ob. *ff* *p* *f* *fp* *f*

Julie *ff* *p* *f* *ff*

done? I'm fall-ling!— Is this love? I can-not es-cape him! I swore, I'll ne'er be-come a man's slave. I hate men... most

343

Ob. *p* *p* *pp*

Julie *p* *pp*

— of the time... Oh! But when the weak-ness comes o-ver me. Oh, what shame! I'll stay here, keep qui-et. No one knows an-y-thing.

JULIE leaves for her room.

348

Ob. *f* *sfz* *fp* *fp*

Julie *f*

But it might hap - pen a - gain! The con³ - se - quen - ces! I must leave! No time! I must get rea - dy!

Cho. (offstage) *f*

Ky - ri - ee - lei -

JEAN enters; on seeing he is alone, he draws a sigh of relief and sits at the table.

353

Cho. *p* *f*

son, Ky - ri - ee - lei - son, Ky - rie e - le - i - son. Chri - ste e - le - i - son, Chri - ste e - le - i - son, Chri - ste e - lei - son. Ky - ri - ee - lei - son, Ky - ri - ee - lei -

Quick ♩ = 92
CHRISTINE enters.

361

Chr. *mf* *mp*

Good - ness gra - cious, how the place looks! What have you been up to in here?

Cho. son, Ky - rie e - le - i - son.

Pno *p*

Vla *p*

369

Chr. *mf* Notices the glasses on the table. *mp*

Jean *mf* Like a log, Jean. I'm late for church. *mp* You've been drink - ing to ge ther,—
Miss Ju - lie dragged in the peo - ple. You've been sleep - ing?

Pno

Vla

377

Chr. Looks at JEAN and realizes what has happened. *ff* *mp* *mp* *mf*

Jean *p* then? *mp* Shame on you! You and her, is it pos - si - ble? No, not of her. But it was wrong—
Yes. You're not jeal - ous?

Pno

Vla

384

Chr. *f* *mp* *mf* Exiting back to her room.

Pno

Vla

MISS JULIE enters in a travelling dress and carrying a small bird cage covered up with a towel.

391

Fl. *p*

Cl. *p*

Julie *f* I am rea - dy. *f* How do I look? *p* I have the

Jean *p* Hush! *p* Chris - tine's up! *p* Pale as a corpse.

Pno

Vln *f* sul tasto *pp*

Vla

Vc. *f* sul tasto *pp*

398

Fl.

Ob.

Cl.

Julie

mon - ey. It's just my finch. The on - ly liv - ing

Jean

mp We must go at once, be - fore it's too late. But no bag - gage! *mf* You're mad! *f* Leave the cage here!

Pno

Vln

Vla

Vc.

404

Fl.

Ob.

Cl.

Julie

thing that loves me! Don't be cruel, Jean! I would rath - er you

Jean

Leave it! Don't talk so loud, Chris - tine can hear!

Pno

Vln

Vla

Vc.

mf

f

mp

p

409

Fl.

Ob.

Cl.

Julie

kill it! But don't hurt it. Don't! No, I can't! My lit - tle bird, must it

Jean

I'll wring it's kneck. Let me, I can!

Pno

Vln

Vla

Vc.

mp

mp

f

mf

Takes the bird from its cage and kisses it.

JEAN snatches the bird away from her, carries it to the chopping-block and kills it with an axe.

415

Broad ♩ = 84

Quick ♩ = 92

Fl.

Ob.

Cl.

Julie
die and go a - way from its mis - tress! Kill me too, Jean! You... who can take the

Jean
Don't make a scene!

Pno

Vln
molto sul pont. *ff*

Vla
molto sul pont. *ff*

Vc.
molto sul pont. *ff*

ppp

ppp

ppp

422

Fl. *ff*

Ob. *ff*

Cl. *p* *ff*

Julie
life of an in - no - cent bird with - out turn - ing a sin - gle hair! Oh, I hate you! Oh, I'd like to see your blood, your

Pno *ff*

Vln *ff*

Vla *ff*

Vc. *ff*

427

Fl. *ff*

Ob. *ff*

Cl. *p* *ff* *p*

Julie
 brains, on that block there. I'd like to see your whole sex— swim - ming in blood!

Pno *ff*

Vln *ff*

Vla *ff*

Vc. *ff*

431

Fl. *ff*

Ob. *ff*

Cl. *ff* *p* *ff* *p*

Julie *ff*
I'd _____ drink out_ of your skull, and bathe my feet in your o - pen breast, _____

Pno *ff*

Vln *ff*

Vla *ff*

Vc. *ff*

Detailed description: This page of a musical score covers measures 431 to 434. The score is for a full orchestra and a vocal soloist named Julie. The key signature has two flats (B-flat and E-flat), and the time signature is 12/8. The music is in a dramatic, intense style, with many passages marked *ff* (fortissimo). The flute and oboe parts feature melodic lines with slurs and accents, while the clarinet has a more rhythmic, textured part. The vocal line is a recitative-like passage with lyrics. The piano accompaniment consists of chords and arpeggiated figures. The string section (violin, viola, cello) provides a dense harmonic background with sustained notes and rhythmic patterns.

435

Fl. *ff* *ffp* *ff* *f* *flt.*

Ob. *ff* *ff* *f*

Cl. *ff*

Julie *fff* *gliss.*
and eat your heart from the spit! You think I'm a co-ward who'll

Pno *ff* *ff* *ff*

Vln *ff* *ff* *ffp*

Vla *ff* *ff* *ffp*

Vc. *ff* *ff* *ffp*

CHRISTINE enters carrying a hymn-book.
 JULIE hurries up to her and throws herself
 into her arms as if seeking protection.

440

Fl. *fp* *ff*

Ob. *fp* *ff*

Cl. *fp* *ff*

Julie
 run? No, now I'll stay! I'll tell it all. Help me, Chris-tine! a- gainst this man!

Pno *P*

Vln *ffp* *ffp* *ff*

Vla *ffp* *ffp* *ff* *p*

Vc. *ffp* *ffp* *ff* *ff*

448

Julie *mf* *p* *mf*
 Unmoved and cold. You're a wo - man, you're my friend. Be -

Chr. *mf* Catches sight of the chopping block.
 Well, what kind of per - for - mance is this on a Sun - day? My, — what a mess!

Pno

Vla

JEAN exits to another room to get shaving supplies.

456

Julie *mf*
 ware of him! You must lis - ten!

Chr. *mp* *mf* *mf*
 A travel - ing - dress? Where are you go - ing? And he with his hat on? What? Is it a - bout Jean? I don't care, it's

Pno

Vla

464

Julie *f* *mf*
Please, I can't stay and Jean can't stay, so we must leave!

Chr. *f* *mp*
none of my busi-ness! But if you're plan-ning to take him with you, I'll stop that!

Pno

Vla

472

Julie *p* *f*
But sup-pose all three of us should leave, go a-broad to Swit-zer-land? Start a ho-tel? I have mo-ney. Say yes now, come with us, please!

Pno

Vla

CHRISTINE turns to JEAN as he comes back in with his razor, etc.

480

Chr. *mf*
You mean me to act as a cook? To that one there? Lis-ten to him!

Jean *f* *mf*
Placing his razor on his table.
To your mis-tress! Lis-ten more and talk-less, Chris-tine. She's

Pno

Vla

488

Chr. *f* I've al - ways had e - nough re - spect — for my - self!

Jean *f* — your mis - tress. What makes you dis - re - spect her now should make you won - der a - bout your - self. To have

Pno

Vla

495

Chr. *mf* Come to church, Jean!... *f* Yes, I'll — do that. *ff* And I'll tell the sta - ble man — not to

Jean *f* none for oth - ers, Chris - tine! Con - fess your - self!

Pno

Vla

fpp *f*

503

Chr. CHRISTINE exits for church.
let out the hor - ses if a - ny - one should try get - ting a - way.

Pno

Vla

ff *fffp*

Slower ♩ = 60

511

Fl. *pp*

Ob. *pp*

Cl. *pp*

Julie *pp* *mf* *p*

We're trapped. What should I do? Like this? I can - not! Have you e - ver been to a show and seen one who could

Jean *mf* *p*

I don't know... wait... yes, I do know!

Vln *pp*

Vla *pp*

Vc. *pp*

Picking up JEAN'S razor with a significant gesture.

517

Fl.

Ob.

Cl.

Julie

hyp - no tize oth - er peo - ple? He says to his sub - ject: get the broom. And he gets it. He says: sweep. And that man sweeps.

Jean

JEAN makes a sign of assent.

The oth - er per - son must be a - sleep.

Vln

Vla

Vc.

523

Fl.

Ob.

Cl.

Julie

f *p* *mp* *ff*

I am a sleep! There is no-thing in this whole room but some dark smoke. You are a stove, your face white ash. How nice— it is! And so peace-ful!

Jean

Vln

Vla

Vc.

529

Fl. *p* *mf*

Ob. *p*

Cl. *mp*

Julie *ff* *mf* *ff*
 But I can't! Tell me I must go!

Jean *f* Takes the razor and puts it in her hand.
f
 There is the broom! Go now, while it's a-flame to the barn and... I can't do it! Don't think, don't think! It's

Vln *mf*

Vla *mp*

Vc. *p* *mf*

JEAN grabs JULIE's hand holding the razor and pushes it toward her throat. They slowly struggle and eventually freeze. The lights slowly fade as the music comes to an end.

534

Fl. *f* *p* *pp*

Ob. *mf* *f* *p* *pp*

Cl. *f* *p* *pp*

Jean
hor - rid! But there is no oth - er end.

Cho. (offstage) *p*
A - gnus De - i qui tol - lis pec - ca - ta mun -

Vln. *f* *p* *pp*

Vla. *f* *p* *pp*

Vc. *f* *p* *pp*

541

Fl. *pp*

Ob. *pp*

Cl. *pp*

Cho. -di, mi - se - re - re no - bis. A - gnus De - i qui tol - lis pec - ca - ta mun - di, mi - se - re - re no - bis.

Vln *pp*

Vla *pp*

Vc. *pp*

548 **molto rit. to end**

Fl.

Ob.

Cl.

Cho.

A - gnus De - i qui tol - lis pec - ca - ta mun - di, do - na no - bis pa - cem, do - na no - bis pa - cem, do - na no - bis pa - cem.

Vln

Vla

Vc.