

# Hold On

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

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

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

The musical score is set in 4/4 time with a key signature of three sharps (F#, C#, G#). It is divided into two systems of staves.

**System 1 (Measures 1-3):**

- Staff 1 (Vocal):** Measure 1 is marked "1 Briskly" and contains the lyrics "...could do what you've done in this house, Mary Lennox." Measure 2 is marked "2". Measure 3 is marked "3 Martha:" and contains the lyrics "What you've got to do is fin-ish".
- Staff 2 (Hn/Vla):** Labeled "(Hn/Vla)", it provides harmonic support with sustained notes.
- Staff 3 (WW's):** Labeled "(WW's)", it features a melodic line with slurs.
- Staff 4 (Gtr):** Labeled "Gtr" and "mp", it provides a rhythmic accompaniment.
- Staff 5 (Hp):** Labeled "Hp", it provides a rhythmic accompaniment.
- Staff 6 (Vcl/Bass):** Labeled "(Vcl/Bass)", it provides a rhythmic accompaniment.

**System 2 (Measures 4-6):**

- Staff 1 (Vocal):** Measure 4 contains the lyrics "what you have be-gun". Measure 5 contains the lyrics "I don't know just how, but it's not". Measure 6 contains the lyrics "o-ver 'til you've won When you".
- Staff 2 (Hn/Vla):** Continues with sustained notes.
- Staff 3 (WW's):** Continues with a melodic line.
- Staff 4 (Gtr):** Continues with a rhythmic accompaniment.
- Staff 5 (Hp):** Continues with a rhythmic accompaniment.
- Staff 6 (Vcl/Bass):** Continues with a rhythmic accompaniment. A "rit." (ritardando) marking is present over measures 5 and 6.

7

**Resolutely**

8

9

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

(WW's/Hns/Piano)

*sim.*

*mp* (+Drums)

(Vcl)

(Bass)

10

11

12

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

13

14

15

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

(Fl)

(E.Hn)

(+Vla) (+Tpt)

(Vcl)

(Piano/Vla)

(+Tbn)

17 18

Hold on, Hold on to some-one stand-ing by \_\_\_\_\_ Hold on, don't e-ven

(Fl)

(Stgs)

(Piano+Brass)

*mf*

19 20 21

ask how long or why Child, hold on to what you know is true Hold on 'til you get through

(+Vcl)

*mp*

(Trom/Pno/Vcl/Bass)

22 23 24 25

Child, Oh child Hold on. \_\_\_\_\_ When you

(Stgs)

(E Hn/Cl)

(Piano)

(Tpt/Hn)

26 27 28

feel your heart is pound-in' Fear a de-vil's at your door There's no place to hide You're

(WW's/Hn)

(Clavinet)

*mf*  
("Hp")

*p*  
(Trom/Bass)

29 30 31

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

(Bass)

32 33 34

say It's this dream not me, That's bound to go a - way

(Fl)

(E.Hn)

(+Brass)

(Piano)

35

36 37 38

Hold on, Hold on the night will soon be by \_\_\_\_\_ Hold on, And think of some-thing else to try Child, hold

(Fl/Ct/Stgs)

(Piano/+Brass)

*f*

(+Vcl)

39 40 41

on, there's an-gels on their way Hold on and hear them say Child, Oh child And it

(Fl/Ct)

*mp*

(Trom/Pno/Vcl/Bass)

42

43 44

does-n't ev-en mat-ter if the dan-ger and the doom come from up a-bove— or down be low— Or

(Fl/Ct)

(“Hp”/“Gtr”)

*sub. mp*

(“Gtr”/Stgs)

45 46

just comes fly - in' at you from a - cross the room When you

(Vln)

cresc. (+Fl/Cl) poco rall.

cresc. (Bass)

47

Heavier

48 49

see a man who's ra-gin' And he's jeal-ous and he fears that you've walked through walls he's hid be-hind for

(Tpt)

(Vla) (+Cl)

(WW's/Vlms)

f (Piano)

50 51 52

years What you do then is you tell your - self to wait it out, you

(Tpt)

(Hn) (Hns)

(Vln)

53 54 55

say: "It's this day, not me, that's bound to go a -

(Tpt)

(Hns)

(Cl) (+Ob)

(Piano) (+Vla/Vc)

(Cl/Vla/Vc)

56 57 58

way." Child\_ Hold on. It's this day not you That's

(WW's/Stgs)

(Hns/Tpt)

(Fl)

(WW's/Stgs)

(Piano) (+Hns)

(+Tpt)

*molto rall.*

59 60 A Tempo 61 62 63

bound to go a - way.

(Vlns)

(Fl/Ob)

(Ob)

(Fl) (Vln)

(Tpt)

(+Hn)

*molto rit.*

*sfz*

(Piano/Vc/Bass)