

Interlude

♩ = c.56 *peaceful*

Measures 1-4 of the Interlude. The music is in 6/8 time with a key signature of one sharp (F#). The right hand plays a continuous eighth-note pattern, while the left hand is silent. The dynamic marking *pp* is present in the first measure.

Measures 5-8 of the Interlude. The right hand continues the eighth-note pattern. The dynamic marking *mp* is present in the third measure.

Measures 9-12 of the Interlude. The right hand continues the eighth-note pattern. The dynamic marking *pp* is present in the second measure. The left hand has a few notes in the first measure.

Measures 13-16 of the Interlude. The right hand continues the eighth-note pattern. The dynamic marking *p* is present in the fourth measure.

Measures 17-20 of the Interlude. The right hand continues the eighth-note pattern. The left hand is silent.

Measures 21-24 of the Interlude. The right hand continues the eighth-note pattern. The dynamic marking *mp* is present in the second measure. A circled '1' is above the first measure. The left hand has a few notes in the fourth measure.

25

p

28

31

34

cresc.

7

37

mf

ff

p

39

② ♩ = ♩

f

43

rit.

49

③ *slower*

rit.

slower – melancholy

56

59

④

tempo 1° ♩ = c.56 peaceful

64

71

80

5

Musical score for measures 80-86. The piece is in G major (one sharp). The right hand features a melodic line with slurs and ties, while the left hand provides a steady accompaniment. Dynamic markings include *mf* and *sub. p*. A circled number 5 is positioned above the system.

87

Musical score for measures 87-92. The right hand continues with a melodic line, and the left hand has a rhythmic accompaniment. Dynamic markings include *mp*, *pp*, and *p*.

93

6

Musical score for measures 93-98. The right hand has a more active melodic line with slurs. The left hand continues with a rhythmic accompaniment. Dynamic markings include *mp* and *pp*. A circled number 6 is positioned above the system.

99

Musical score for measures 99-105. This system is split across two staves. The top staff (treble clef) has a melodic line with slurs and ties. The bottom staff (bass clef) has a rhythmic accompaniment. The system concludes with a double bar line and repeat signs.

7

106

Musical score for measures 106-107. The right hand has a melodic line with slurs and ties. The left hand features a complex rhythmic accompaniment with many sixteenth notes. Dynamic markings include *pp* and *p*. A circled number 7 is positioned above the system.

108

Musical score for measures 108-109. The right hand has a melodic line with slurs and ties. The left hand features a complex rhythmic accompaniment with many sixteenth notes. A dynamic marking of *pp* is present.

110

f *ff* *p sub.*

113

p cresc. *poco f*

115

f *pp*

117

f *ff* *mp*

121

mf *f* *p* *mf* *accel.*

a little faster

125

pp *cresc.*

129

10 *f* *poco f* *poco f*

132

poco f *poco f* *poco f*

135

poco f *f* *ff*

11 *broaden*

138

mf *ff* *dim.*

♩ = 56c.

142

p

148

152

(12)

mf

3

155

mp

mf

mp

Act 1 Scene 2

The Needles – Ellen and Craig are sitting on the rocks wearing bathing costumes

(13) ♩ = 60c. *p dreamily*

159

Ellen

Oh, how love - ly it is — to — sit on a

mp conversational

Craig

Well, here we are!

mp

p

161 *mf* *p* *mf*

Ellen
 rock in the mid-dle of the sea, to sit on a rock in the mid-dle of the

163 *mf* *mp*

Ellen
 sea! Yes, it's a sea.

Craig
 In the mid - dle of the sea?

166 **14** *p present*

Ellen
 Are you the young man who jumped o - ver my head in the

168

Ellen

lane?

Craig

mp I am. *p* Are you the young wo - man who was

170

Ellen

I am

Craig

pick - ing prim - ro - ses in the lane?

15
a little faster

173

Craig

f Lor' what a lark! Lor' —

177

mf

Ellen Oh you mu - sn't let Sig -

Craig what a lark!

mp

180

f

Ellen - nor hear you say that, or if you do, please pro - nounce — the fi - nal

183

Ellen 'd'.

ff

Craig 'D' — be damned! *mp* Who's Sig -

186 16 *f*

Ellen *f* Who's Sig-nor? _____ Oh he's the mo-dern

Craig - nor?

mp *ff* *f*

189

Ellen *f* Ti-tian. Yes Ti-tian. Ti-tian. Ti-tian.

Craig *f* *mp* Ti-tian? Sneezing? I

f *mp* *tr*

192

Ellen No, _____

Craig hope you have-n't caught cold. I hope you have -n't caught

mf

17 $\text{♩} = \text{♩}$ *mf* *p* *mp* $\overbrace{\hspace{2cm}}^{4:3}$

Ellen 194 $\frac{12}{8}$ $\frac{9}{8}$ $\frac{12}{8}$
 No, I feel hea-ven-ly. As warm as toast, sit-ting in the

Craig *mf* $\frac{12}{8}$ $\frac{9}{8}$ $\frac{12}{8}$
 cold.

pp *mp*

Ellen 196 $\overbrace{\hspace{2cm}}^{4:3}$ $\overbrace{\hspace{2cm}}^{4:3}$ *p* *mf* $\overbrace{\hspace{2cm}}^{4:3}$

sun here, as warm as toast sit-ting in the sun

p *mf*

Ellen 198 $\text{♩} = \text{♩}$ *p*

here. You can't

a little slower ♩ = ♩.

200 *f* *mp*

Ellen think how cold it is, how cold it is sit-ting for Mo-de-sty in— a

mf *f* *mp*

tempo ♩ = ♩.

203

Ellen veil.

Craig Sit-ting for Mo-de-sty in a veil? What the Di-ckens d'you

f *ff*

f *ff*

18

♩ = 60c.

206 *mf*

Ellen Well, I'm ma-ried to a great ar-tist. And if you're

Craig mean?

mp

211

Ellen

ma-ried to a great ar— tist you do sit for Mo-de-ty—

mp *f*

215

Ellen

in a veil.

Craig

Ma - rried?

f *f surprised* *ff*

217

Craig

You're a ma - rried wo-man? You? Was that old

mf

mp

219

Ellen

Craig

gen - tle - man with a white beard your hus - band?

Oh

223

Ellen

ev - ery bo - dy's got a white beard at Dim - bo - la.

226

Ellen

But if you mean, am I ma - rried to the old gen - tle - man with a white beard in the

229

Ellen

lane, pick - ing prim - ro - ses, yes, _____ of course I am.

G.P.

G.P.

G.P.

234

Ellen pulls the ring off her finger

20

Ellen

Here's my wed - ding ring.

mp *ff* *p*

237

p solemnly

slower

Ellen

With this ring I thee wed. With this— bo - dy I thee

p

240

f

stringendo

p

Ellen

wor - ship. With this ring I thee wed. With this—

f *p* *dark* *cresc.*

$\text{♩} = 98c.$

243

f

mp sub.

21

f matter-of-factly

Ellen

bo - dy, — this — bo - dy — I thee wor - ship. Aren't you mar - ried?

f *mp sub.* *ff*

colla voce

(tempo)

colla voce

*Ellen puts the ring back on
(freely)*

*(freely)
proud*

246 *f*

Craig

I mar-ried? Why? I'm on - ly twen-ty - two. I'm a lieu - te - nant in the

colla voce

tempo

mf

249

Craig

Roy al Na - vy. That's my ship o - ver

22

♩ = 56c.

Looking mf

mp

251

Ellen

That That?

Craig

there. Can you see it?

Ellen

That's a real— ship. That's not the kind of ship that

Ellen

sinks with all we love be - low the verge.

♩ = 72c.

Craig

My dear girl. I don't know— what you're talk - ing a -

23

Craig

- bout. Of course it's a real ship. The 'I - ron Duke'. Thir - ty - two

265

Craig

guns. Cap-tain An-drew Hatch. My name's Craig. Lieu-

sfz

268

Craig

- ten-ant John Craig of Her Ma je-sty's

mf *f*

270

Craig

of Her Ma a a a a a a a a - je - sty's

f

showing off

120 (24)
272

Ellen *mp*
And my name's Mrs. George Fre - de - rick

Craig
Na - vy.

Ellen *mp*
Watts. Oh,

Craig *mp*
But have-n't you an - o - ther?

Ellen *mf* *mp*
plen - ty! some - times I'm Mo - de - sty. Some - times I'm

Ellen *mf*
Cha - sti - ty. Some - times, gen - eral - ly be - fore

278 *mp*

Ellen break - fast I'm mere - ly Nell. _____

Craig _____ I like Nell best. *pp*

mp warm

283 *mp serene*

Ellen Well that's un - luck - y be - cause to - day I'm Mo - de - sty.

p

286

Ellen Mo - de - sty crou - ching at the feet of Ma - mmon. On - ly

288 *poco* *p*

Ellen Ma - mmon's great toe was out of draw - ing and so I got down; and then I heard a

291 *poco mf*

Ellen

whi- stle. Dear me, I sup- pose I'm an a- ban- doned wretch. Eve- ry- bo- dy

26

294

Ellen

says how proud I ought to be. Think of hang- ing in the Tate Ga- lle- ry for

cresc.

297 *ff*

Ellen

e- ver and e- ver, what a great ho- nour for a young wo- man like me!

ff

♩. = 42c.

301 *pp sub.*

27

304

Ellen

mp

Well that's un-luck-y, be-cause to -

306

Ellen

- day I'm Mo-de-sty. Mo - de - sty crou-ching at the feet of

308

Ellen

Ma - mmon. On - ly Ma - mmon's great— toe was out of draw-ing so I got

310

Ellen

down;— and then I heard a whi - stle. Ah,—

Ellen

ah. — Dear me I sup-pose I'm an a - ban — doned wretch.

mf

3

mf

Ellen

Ev - ery bo - dy says — how — proud I ought to be.

mp

p sub.

Ellen

Think of hang - ing in the Tate Ga - lle - ry for

cresc.

cresc.

Ellen

e - ver — and e - ver. —

321 *ff*

Ellen

Oh what an ho - nour for a young wo - man like me!

323 **28** *a little slower*

Ellen

On - ly is - n't it aw - ful,

p

326

Ellen

I like swim - ming.

Craig

And sit - ting on a rock, Nell?

pp

330

Ellen

And sit - ting on a rock.

pppp

29 ♩ = 56c.

334 *p*

Ellen

Well. It's bet-ter than that aw-ful mo-del's throne— Mrs.

338

Ellen

Ca-me-ron killed the tur-key to-day. The Muse has to have wings, you see—

342 *poco*

Ellen

But you can't think how they ti-ckle.

30

poco accel. ————— *faster* ♩ = 84c.

346 *f baffled*

Craig

What the Di-ckens d'you mean?

350

Ellen *f*
Mrs.— Ca-me-ron is the pho-to - gra-pher; and

Craig
Who's Mrs. Ca-me-ron?

8va *loco*
f *p*

353

Ellen *cresc.*
Mr. Ca-me-ron is the phi-lo-so-pher; and Mr. Te-nny-son is the po-et; and Si-

8va *loco* *8va* *loco*
f *p* *f* *p* *f* *pp* *cresc.*

355

Ellen
- gnor is the ar-tist. And beau-ty is truth; truth beau-ty;

rall.

357

Ellen *ff*
that is all we know and all we ought to ask. Be good, sweet maid, and let who will be

ff

a little slower

359 Ellen

cle- ver. Oh, and the Ut - most for the High - est.

31 *faster*

362 Ellen *mf*

I was for - get-ting that,

poco accel.

364 Ellen *cresc.*

I was for - get-ting that.

tempo ♩ = 84c.

ff *confounded but amused*

366 Craig

It's worse than shoot - ing the sun with a sex - tant.

368

Craig

Is this the Isle of Wight? Or is this the Isle of Dogs,

370

Ellen

The— ap - ple trees bloom all the

Craig

the Isle where the mad dogs go?

373

Ellen

year— The ap - ple trees bloom all the year— here, the

Craig

It's worse than shoot-ing the sun with a sex - tant,

376

Ellen
night - in-gales sing all the night, — sing all the

Craig
Is this the Isle of Dogs, — where the mad dogs all

378

Ellen
night. —

Craig
go? Look here, Nell. Let's talk

ff brisk and businesslike

33

a little slower

381

Craig
sense for a mi - nute. Have you e - ver been in

383 *mf*

Ellen In—

Craig love?

ff *p*

3:2 3

385

Ellen love?— Aren't I ma-ried?

Craig Oh— but like this.

mp seductive

poco

387 *surprised* *mf*

Ellen Not—

Craig kisses Ellen

(34)

pp *mp* *f*

6 6 6

390

Ellen

quite like that.

pp

393

mf a little excited

Ellen

But I ra-ther like it. Of course it must be wrong, wrong, wrong.

Craig

Wrong?

f

mf

Craig kisses Ellen once more

35

$\text{♩} = 104c.$

395

p sweetly

Craig

What's wrong a - bout that?

pp

mf

399

401 *mf*

Ellen

It makes me think such dread - ful

403

Ellen

thoughts, I don't think I could dare to tell you. It makes me

405 *f* *mp sub.*

Ellen

think of beef steaks; beer; stand - ing un - der an um -

407

Ellen

- bre - lla in the rain; crowds of peo - ple; hot

(36) *pp*

409

Ellen

chest - nuts; om - ni - bu - ses; all the things I've al - ways dreamed

f *mp sub.*

411

Ellen

a - bout.

f *mp*

$\text{♩} = 92c.$

414

Ellen

And then,

mp *p*

(37)

slower $\text{♩} = 58c.$

418

Ellen

Si - gnor snores. And I get up and go to the

p *dreamily* *pp*

tr

421

Ellen

case - ment. And the moon's shi - ning. And the

p

424

Ellen

bees_____ on the thorn. And the dew's_____ on the

427

Ellen

lawn._____ I get up and go to the

430

Ellen

case__ ment. And__ the moon's_____ shi-ning. And the bees_____ on the

Ellen *p*

thorn. And the dew's on the lawn. And the

Ellen *colla voce*

night - in - gale, ni i i i i i i i night-in-gale, the night - ing, night in

Ellen *pp sub.*

ga a a a ale, the night in - gale's for

(38) ♩ = 84c.

Ellen - lorn.

Craig *f* Struth!

442

Craig

I've been in the tro-pics, but I've seen no - thing — like this.

f *mp* *ff* ³

$\text{♩} = 92c.$

444

Craig

Now look here, Nell. I've got some-thing to say to you,

mf *briskly*

446

Ellen

Ah, ———

p *to herself*

Craig

some-thing ve - ry sen - si - ble. I'm — not the sort of man who

448

Ellen
ah, ah,

Craig
makes up his mind in a hu-rry, I took a good look at you as I jumped

450

Ellen

Craig
o - ver that lane. And I said to my-self as I lan-ded in the

f

452

Craig
tur - nip field, that's the girl for me, the

mf

454 *mp* (39)

Ellen It makes me think such dread - ful

Craig girl for me, for me.

mp

f p

457 *mf*

Ellen thoughts, — such thoughts. — It makes me

Craig Now look here, Nell. I've got

mp

mf

461 *mp sub.*

Ellen think — of — beef steaks; beer;

Craig some - thing to say to you, —

mp

464

Ellen stand - ing un - der an um - bre - lla; wait - ing to go in - to a

Craig some - thing to say,

467

Ellen thea - tre; crowds of peo - ple; hot chest - nuts;

Craig some - thing ve - ry

mf

470

Ellen om - ni - bu - ses; hot

Craig sen - si - ble, some - thing ve - ry sen - si - ble.

(40)

473

Ellen chest— nuts;— om- ni- bu- ses; things I've al- ways

Craig I took a good look at you as I jumped o- ver the lane. And I

477

Ellen dreamed, dreamed, dreamed a—

Craig said— to my- self— as I lan- ded in the tur- nip field,

481

Ellen bout, I've al- ways— dreamed a—

Craig that's the girl for me, the girl for me, for—

41

486

Ellen - bout. —

Craig me. *ff* And

Craig takes out his watch

490

Craig I'm not the sort of man who does things in a hu-rry. Look here

493

Craig Let's be ma-ried at

mf

42

497

Craig half past two.

Snapping out of her reverie

501

f

Ellen

Ma-ried? Where shall we live?

mf

Craig

In—

505

Ellen

Are there a— ny ap - ple trees

Craig

Bloom-sbury.

p

f

508

Ellen

there? A - ny night — in—

f

Craig

Not— one.

f

512

Ellen - gales?

Craig None.—

p

515

Ellen What shall we live on?

Craig *f* Bread and bu - tter.

ff

519

Ellen *ff enraptured* Bread and bu - tter. Sau - sa - ges and ki - ppers.

Craig Sau - sa - ges and ki - ppers.

ff

522

Ellen

No bees. No ap-ple trees. No night _____ in _____

526

Ellen

gales. _____ No bees. No bees. No

Craig

No bees. No bees. No

530

Ellen

ap-ple trees. No night _____ in _____ gales, no night _____ in _____ gales, no

Craig

ap-ple trees. No night _____ in _____ gales, no night _____ in _____ gales,

colla voce

slightly slower

rit.

slow

Ellen
 night, night in - gales, night - in - gales.

Craig
 no night in, night in, night - in - gales, night in - gales.

44 *tempo* ♩ = 92c.

533

ff

536

Ellen
 Sau-sa - ges and ki - ppers. John, this is Hea - ven!

mp

45 *slightly slower*

ff

540

Craig
 That's fixed then.

ff

545 *mf*

Ellen Oh, but what a - bout

Craig Two thir - ty sharp.

548 ♩ = 78c. *dark* Ellen takes off her wedding ring

Ellen this?

551 *slow - mysterious* *p*

Ellen Yes. It was

Craig Did Mr. Watts rea-lly give you that?

554

Ellen dug out of a tomb. It sym - bo - li - ses,

Ellen

557 *mp* *To herself* *mf*

let me see, what does this we - dding ring sym - bo - lise?

mp *mf*

accel. $\bullet = 92c.$

560

pp

④6 $\bullet = \bullet$

Ellen

564 *pp* *p*

With this ring I thee wed; with this

sub. p

Ellen

566 *f*

brush I thee wor— ship, wor— ship, with— this

mf

rall. _____ *tempo*

569 *mp*

Ellen brush I thee wor-ship. It sym-bo-li-ses Si

(47)

rall. _____ *tempo*

572

Ellen - gnor's mar-riage to his art.

575 *mp*

Craig He's com-mit-ted bi-ga-my.

579

Craig I thought so! There's some-thing fi-shy a-bout

582 *mp* *p*

Craig

that old boy, _____ I said to my-self, as I jumped o-ver the lane; and

pp *cresc. poco a poco*

586 *f* (48)

Craig

I'm not the sort of chap to make up his mind _____ in a

589 *mf* *f*

Ellen

Fi-shy? A-bout Mr. Watts?

Craig

hu-rry. Ve-ry fi-shy:

♩ = 76c.

592

Craig

Watts

yes.

Offstage *ff*

Oh, _____

oh, _____

ff

f

595

Watts

mf

oh, _____

oh, _____

oh, _____

mf

mp

ff

p

④9 a little faster

Looking round *mp*

599

Ellen

Craig

I thought I heard some - one sigh - ing.

Looking round *mf*

I

mp

mf

♩. = 56c.

602 *Craig*

thought I saw some - one spy - ing.

mp

605

608 *Ellen*

That's on - ly one of those dread - ful re -

mf

610 *Ellen*

- por - ters. The beach — is al — ways full of them.

613 *Ellen*

They hide be-hind the rocks, you know, in case the

p (50) *mf* *mp* 4:3

molto rall.

f *passionate*

615

Ellen

Po - - - et Lau - re - ate may be li - stening to the scream of the

617

Ellen

ma - ddened beach dragged back - ward by the waves, — back - ward by the

619 *slower*

Ellen

waves.

624 *tempo mp*

Ellen

Look. Look. What's that?

629 *mp*
 Ellen A por - poise?
 Craig *mf*
 It looks like a por - poise.
mp

632 (51)
 Ellen A real por — poise?
 Craig *p amused*
 Of — course, Nell. What

635 *rall.*
 Craig
 else should a por — poise be?
pp

638

Ellen *p*

Oh I don't know.

52

641 $\text{♩} = 44c.$

Ellen

But as night-in-gales are wi-dows, I thought the por-poise might be a

644 *pp*

Ellen

wi-dow-er. He sounds so sad. Oh poor por-poise.

649 *p*

Ellen

He sounds so sad.

651 *sadly* (53)

Ellen

And as night-in-gales are wi-dows per-haps the por-poise might be a

mp *mf* *p*

654

Ellen

wi-dow-er. Oh poor por - poise, how sad you sound!

mf *p*

659

Ellen

I'm sure he's hun-gry. Look how his mouth o-pens!

mf *mf*

663 *f* *accel.*

Ellen

Have-n't we a - ny-thing we could give him?

Craig

I don't go a-bout with my

ff

665 $\text{♩} = 76c.$

Ellen *f*
And I've got

Craig
ba - thing drawers full — of sprats.

ff

Ellen
no - thing; or on - ly a ring, a

Ellen
ring. There,

$\text{♩} = \text{♩}$

mf

Ellen
por - poise; take

mp

55 ♪ = ♪

676

Ellen throws the porpoise her wedding ring

Ellen

that!

mp cresc.

677

678

679

ff

682

ff amazed

Craig

Lord, Nell! Lord, Nell! Now you've gone and done it! The

685

Craig

por - poise has swa - llo - wed — your we - dding ring!

689 *mf* triumphant

Ellen

Now you're ma - rried to Mr. — Watts, por - poise! The Ut - most for the

692

Ellen

High - est, por - poise. Look up - - - wards, por - poise!

695

Ellen

And keep per - fect - ly still!

ff

Ellen and Craig start to exit

57 *slightly slower*

698 *mp*

Ellen I sup - pose it was a fe - male por - poise, John?

Craig *f* That don't

p *f*

704

Craig ma - tter a damn to Mr. Watts, That don't ma - tter a damn to

58 ♩. = 144c.

709

Craig Mr. — Watts, Nell.

ff

714

59

718

Musical notation for measures 718-720. The piece is in 12/16 time. The treble staff features a melodic line with slurs and accents, while the bass staff provides a rhythmic accompaniment. The key signature has one sharp (F#).

721

Musical notation for measures 721-723. The piece is in 12/16 time. The treble staff continues the melodic line with slurs and accents, and the bass staff continues the accompaniment. The key signature has one sharp (F#).

724

Musical notation for measures 724-726. The piece is in 5/8 time for measures 724-725 and 3/4 time for measure 726. The treble staff features a melodic line with slurs and accents, and the bass staff provides a rhythmic accompaniment. The key signature has one sharp (F#).