

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 melody, while the left hand is silent. The dynamic marking *pp* (pianissimo) is indicated at the beginning.

Measures 5-8 of the Interlude. The right hand continues the eighth-note melody. The dynamic marking *mp* (mezzo-piano) is indicated at the start of measure 7.

Measures 9-12 of the Interlude. The right hand continues the eighth-note melody. The dynamic marking *pp* (pianissimo) is indicated at the start of measure 10. The left hand has a few chords in measures 9 and 10.

Measures 13-16 of the Interlude. The right hand continues the eighth-note melody. The dynamic marking *p* (piano) is indicated at the start of measure 14.

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

Measures 21-24 of the Interlude. The right hand continues the eighth-note melody. The dynamic marking *mp* (mezzo-piano) is indicated at the start of measure 22. A circled number 1 is placed above the first measure of this system. The piece concludes with a final chord in measure 24.

25

p

28

31

34

cresc.

37

mf *ff* *p*

39

② *f*

43

49

rit.

mf

③ *slower* *rit.* *slower – melancholy*

56

pp *p* *poco mp*

59

p

④

tempo 1° ♩ = c.56 peaceful

64

pp

71

mfp *mp* *f* *mp sub.*

80 5

mf
sub. p

87

mp
pp
p

93 6

mp
pp

99

106 7

pp
p

108

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

f *poco f* *poco f*

⑩

132

poco f *poco f* *poco f*

135

poco f *f* *ff*

⑪ *broaden*

138

mf *ff* *dim.*

$\text{♩} = 56c.$

142

p

148

152

mf

3

155

mp

mf

mp

Act 1 Scene 2

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

159

13 ♩ = 56c. ♩ = ♩.

p

Ellen

Oh, how love - ly it is to— sit on a

mp

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

163 *mp*

Ellen

mid - dle of the sea! Yes,

Craig

mf

In the mid - dle of the sea?

slightly slower

167 **14** *p*

Ellen

it's a sea. Are you the young man who jumped o - ver my

171 *tempo* *slightly slower*

Ellen *mp* *mp* *p*
head in the lane?

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

175 *poco accel.* *tempo* *mp*

Ellen *mp*
I am

Craig *mp*
pick - ing prim - ro - ses in the lane?

(15)

178 *f* *a little faster*

Craig *f*
Lor' what a lark! Lor' —

182

Ellen *mf*
Oh you mu - sn't let Sig -

Craig
what a lark!

tr

mp

185

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

f

188

Ellen
'd'.

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

ff

16

191

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

Craig
-nor?

mp *ff* *f*

194

Ellen
Ti - tian. Yes Ti - tian. Ti - tian. Ti - tian.

Craig
Ti - tian? Sneezing? I

f *mp* *tr*

197

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

mf

17

$\text{♩} = \text{♩}$

199 *mf* *p*

Ellen No, No, I feel hea-ven-ly As

Craig cold.

pp

202 *mp* *p*

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

mp *p*

4:3

205 *mf*

Ellen warm as toast sit-ting in the sun

mf

4:3

207 *p*

Ellen here. You can't

p

$\text{♩} = \text{♩}$

a little slower

211 *f* *mp*

Ellen think how cold it is, how cold it is sit - ting for

mf *f*

tempo $\text{♩} = \text{♩}$

216

Ellen Mo - de - sty in a veil.

Craig Sit - ting for Mo - de - sty in a

f

mp *f*

18

 $\text{♩} = 56c.$

220 *mf*

Ellen Well, I'm ma - rried to a great

Craig veil? What the Di - cken's d'you mean?

ff *mp*

224

Ellen

ar - tist. And if you're ma - rried to a great ar - tist

228

Ellen

you do sit for Mo - de - sty in a

231

Ellen

veil.

Craig

Ma - rried? You're a ma - rried wo - man?

233

Craig

You? Was that old gen - tle - man with a

235 (19) *mp*

Ellen *mp*
Oh

Craig
white beard your hus - band?

238

Ellen
ev - ery bo - dy's got a white beard at Dim - bo - la. But if you

241

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

mf *mp*

244

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

Ellen pulls the ring off her finger

20

248 **G.P.**

Ellen *G.P.*

Here's my wed-ding ring.

mp *ff* *p*

G.P.

G.P.

252 *p*

Ellen *p*

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

slower

255 *f*

Ellen *f*

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

p

stringendo

dark

f *p* *cresc.*

258 *f* *mp sub.*

Ellen *f* *mp sub.*

bo — dy, — this — bo — dy, — I thee wor - ship.

f *mp sub.*

mp sub.

$\text{♩} = 72c.$

260 **21** *f* *colla voce*

Ellen
Aren't you mar - ried?

(freely) *f* *Ellen puts the ring back on*

Craig
I mar - ried? Why? I'm on - ly twen - ty - two.

ff

(tempo) *colla voce* (freely)

262

Craig
I'm a lieu - te - nant in the Roy - al

f

3 6

tempo *ff* *mf*

264

Craig
Na - vy. That's my ship o - ver there. Can you

ff *mf*

3 3

22

Looking

mf

♩ = 56c.

267

Ellen *mp* That ————— That?

Craig see it?

mp

270

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

273

Ellen *f* sinks with all we love be - low the verge.

p

276 $\text{♩} = 72c.$

Craig *ff*

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

279 **23**

Craig *mf*

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

281

Craig *sfz*

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

284

Craig *mf* *f*

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

Ser-

287

Craig

Ma a a a a a a a - je - sty's

f

289 (24)

Ellen

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

mp

Craig

Na - vy.

ff *p*

292

Ellen

Watts.

mp

Craig

But have - n't you an - o - ther?

pp

294

Ellen

Oh, plen - ty! some - times I'm Mo - de - sty. Some - times I'm

mp *mf* *mp*

mf

297 *mf*

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

299 *mp*

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

302 *mp serene*

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

Craig *pp* I like Nell best.

306

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

308 *poco*

Ellen

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

311 *p* *poco mf*

Ellen

down; and then I heard a whi - stle. Dear

313

Ellen

me, I sup - pose I'm an a - ban - doned wretch. Eve - ry - bo - dy says how proud I ought to

(26)

316 *cresc.*

Ellen

be. Think of hang - ing in the Tate Ga - lle - ry for e - ver and e - ver,

319 *ff*

Ellen

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

♩. = 42c.

322 *pp sub.*

325 (27) *mp*

Ellen

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

327

Ellen

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

329

Ellen

Ma - mmon. On - ly Ma - mmon's great - toe was out of

331

Ellen

draw - ing so I got down; and then I heard a

333

Ellen

whi - stle. Dear me I sup - pose I'm an a - ban - doned wretch.

mf

mf

336

Ellen

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

mp

p sub.

338 *cresc.*

Ellen

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

cresc.

340

Ellen

e - ver _____ and e - ver. _____

342 *ff*

Ellen

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

ff

344 (28) *a little slower*

Ellen

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

p

p

347

Ellen *♩. = ♩*

I like swim - ming.

Craig *pp*

And sit - ting on a rock, Nell?

pp

351

Ellen *pp*

And sit - ting on a rock.

pppp

(29)

♩ = 56c.

355

Ellen *p*

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

p

359

Ellen

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

363

Ellen

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

poco

30

poco accel. *faster* ♩ = 84c.

367

Craig

What the

f

370

Craig

Di - ckens d'you mean? Who's Mrs. Ca - me - ron?

375 *f*

Ellen Mrs.— Ca - me - ron is the pho - to - gra - pher; and Mr. Ca - me - ron is the phi - lo - so - pher; and

8va-----, *loco*

f p f p f p

377 *cresc.*

Ellen Mr. Te - nny - son is the po - et; and Si - gnor is the ar - tist. And

8va-----, *loco*

f pp cresc.

379 *rall.*

Ellen beau - ty is truth; truth beau - ty; that is all we know and all we ought to ask. Be

a little slower

381 *ff*

Ellen good, sweet maid, and let who will be cle - ver. Oh, and the

ff

31

♩ = 84c.

384

Ellen

Ut - most for the High - - - est. I was for - get - ting

mf

386

Ellen

that, I was for - get - ting

poco accel.

cresc.

388

Ellen

that.

Craig

It's worse than

ff

tempo ♩ = 84c.

390

Craig

shoot - ing the sun with a sex - tant. Is this the Isle of Wight? Or is

mf

392

Craig

this the Isle of Dogs, the Isle where the mad dogs go?

dim.

395

Ellen

The ap - ple trees bloom all the year

32

Craig

It's worse than

p

398

Ellen

the night - in - gales sing all the

Craig

shoot - ing the sun with a sex - tant, Is this the Isle of Dogs,

400

Ellen
night, — sing all the night. —

Craig
— where the mad — dogs all go?

403

Craig *ff*
Look here, Nell. Let's talk sense for a mi - nute.

33 a little slower

406

Craig
Have you e - ver been in love?

408

Ellen *mf*
In — love? Aren't I ma - rried?

Craig kisses Ellen

411

Craig

Oh but like this.

mf *poco* *pp*

415 (34)

Ellen

Not quite like that.

mf *mp* *f* *pp*

Craig kisses Ellen again

418

Ellen

But I rather like it. Of course it must be wrong.

mf *mf*

421

Ellen

wrong, — wrong, — He kisses her once more

Craig

Wrong? — What's wrong — a - bout that?

f *p* *pp*

35

426 ♩ = 104c.

mf

429 *mf*

Ellen

It makes me think such dread - ful

431

Ellen

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

f *mp*

433

Ellen

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

f *mp*

(36)

435 *pp*

Ellen *pp*

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

f *pp* *pp*

438

Ellen

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

f *mp sub.*

440 *f* ♩ = 92c.

Ellen *f*

a - bout.

f *mp*

443 *mp*

Ellen *mp*

And — then, —

p

37

slower ♩ = 58c.

447 Ellen *p* *tr* *tr* *tr* *tr*
 Si—gnor— snores.— And I get up and go to the case - ment. And the

451 Ellen *tr* *tr* *tr* *tr*
 moon's shi - ning. And the bees— on the

454 Ellen *p* *tr* *tr* *tr*
 thorn. And the dew's— on the lawn.—

457 Ellen *tr* *tr* *tr* *tr*
 I get up and go to the case— ment. And— the

460

Ellen

moon's shi - ning. And the bees on the thorn. And the

p

463

Ellen

dew's on the lawn. And the night - in - gale,

colla voce

Ellen

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

Ellen

a ale, the night in - gale's for

pp sub.

38 ♩ = 84c.

467

Ellen
_ lorn.

Craig
Struth! I've

p *f* *f p*

471

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

f *mp*

474

Craig
Now look here, Nell. I've got

mf *ff* *mf*

3

3

476

Craig
some-thing to say to you, some-thing ve-ry sen-si-ble.

p to herself

478

Ellen
Ah, _____ ah, _____

Craig
I'm not the sort of man who makes up his mind in a hu - rry, I took a

481

Craig
good look at you as I jumped o - ver that lane. _____ And I

484

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

486

Craig
mf that's the girl for me, the girl for me, _____ *mp* for me.

489 *mp* (39)

Ellen It makes me think such dread - ful thoughts, _____ such

f p

493 *mf* *mp sub.*

Ellen thoughts. It makes me think _____ of _____ beef steaks;

mp

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

mf *mp*

497

Ellen beer; stand - ing un - der an um - bre - lla;

Craig _____ some - thing to say,

501 *mf*

Ellen
wait - ing to go in - to a thea - tre; crowds of peo - ple; hot chest - nuts;

505 **(40)**

Ellen
om - ni - bu - ses;

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

mf

508

Ellen
hot chest - nuts; om - - - ni -

Craig
sen - si - ble. I took a good look at you as I jumped

511

Ellen
- bu - ses; things I've al - ways dreamed,

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

515 *f*

Ellen
dreamed, dreamed a - bout, I've al - ways

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

519

Ellen
dreamed a - bout.

Craig
girl for me, for me.

41

523

Craig

And I'm not the sort of man who

526

Craig

He takes out his watch

does things in a hu-rry. Look here—

529

Craig

mf

Let's be married at half

42

533

Craig

rall. $\text{♩} = 84c.$

past two.

Snapping out of her reverie

537 *f*

Ellen *f*
Ma - rried? Where shall we live?

Craig *mf*
In —

540

Ellen *f*
Are there a — ny ap - ple trees there?

Craig *f*
Bloom - sbury. Not —

544

Ellen
A - ny night — in —

Craig
one.

548

Ellen - gales? What shall we

Craig None.

p

552

Ellen live on?

Craig Bread and bu - tter.

f

ff

556

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

Craig Sau - sa - ges and ki - ppers.

ff

559

Ellen

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

563

Ellen

gales. _____ No bees. No bees. No

Craig

No bees. No bees. No

colla voce

567

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,

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 ♩ = 92c.

570 *ff*

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

mp

45 *slightly slower* *ff*

Craig
 That's fixed then.

ff

582 *mf*

Ellen Oh, but what a - bout

Craig Two thir - ty sharp.

sfz

$\text{♩} = 78c. \text{ dark}$

585 *Ellen takes off her wedding ring*

Ellen this?

ff

588 *p*

Ellen Yes.

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

slow – mysterious

592 *p*

Ellen

It was dug out of a tomb. It

p *f* *p*

595 *mp* *To herself*

Ellen

sym - bo li - ses, let me see, what does this

mp

598 *mf* *accel.*

Ellen

we-dding ring sym - bo - lise?

mf *pp*

603 $\text{♩} = 76c.$ (46) *pp*

Ellen

With this ring I thee wed;

sub. p

148
606 *p* *f*

Ellen

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

slower
colla voce *tempo*

610 *mp*

Ellen

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

rall. (47) *tempo*

613

Ellen

- gnor's mar— riage to— his— art.

616 *mp*

Craig

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

619

Craig

thought so! There's some - thing fi - shy a - bout that old boy, I

623

Craig

said to my - self, as I jumped o - ver the lane; and I'm not the sort of chap to

627

Ellen

Fi - shy?

Craig

make up his mind in a hu - rry.

(48)

mf

f

631

Ellen
A - bout Mr. Watts?

Craig
f
Ve - ry fi - shy: _____

634

Craig
yes.

Watts
Hidden ff
Oh, _____ *f*
oh, _____

637 *mf*

Watts
oh, _____ oh, _____ oh, _____

49 *a little faster*

Looking round *mp*

641

Ellen

Craig

mp

mf

I thought I heard some - one sigh - ing.

Looking round *mf*

I

644

Craig

mp

thought I saw some - one spy - ing.

$\text{♩} = 56c.$

647

650

Ellen

mf

That's on - ly one of those dread - ful re - por - ters. The

653

Ellen

beach — is al — ways full of them.

656

Ellen

p They hide *mf* be-hind the rocks, *mp* you know, in case the

50

4:3

659

Ellen

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

molto rall.

ff

f

662

Ellen

beach dragged back - ward by the waves, — back-ward by the waves.

slower

ff

Piano accompaniment for measures 666-668. The right hand features a complex, rhythmic pattern with many beamed eighth notes and sixteenth notes, often with slurs. The left hand provides a steady bass line with some chordal support.

669 *tempo mp*

Ellen *mp*
Look. Look. What's that?

Vocal and piano accompaniment for measures 669-673. Ellen's vocal line is sparse, with notes on "Look. Look. What's that?". The piano accompaniment includes dynamic markings *p* and *f*, and a crescendo leading to *mp*.

674 *mp*

Ellen *mp*
A por - poise?

Craig *mf*
It looks like a por - poise.

Vocal and piano accompaniment for measures 674-676. Ellen sings "A por - poise?". Craig sings "It looks like a por - poise.". The piano accompaniment features a *mf* dynamic and concludes with a *mp* dynamic.

677 (51)

Ellen *p*
A real por — poise?

Craig *p*
Of — course, Nell. What

Vocal and piano accompaniment for measures 677-679. Ellen sings "A real por — poise?". Craig sings "Of — course, Nell. What". The piano accompaniment is marked *p* and features a steady eighth-note accompaniment.

rall. _____

680

Craig

else should a por— poise be?

pp

683

Ellen

Oh I don't know.

p

686

Ellen

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

$\text{♩} = 44c.$

(52)

$\text{♩} = \text{♩}$

689

Ellen

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

pp

mf *mp*

694

Ellen

p

He sounds so sad.

mf *p* *pp* *mf* *mf*

696

Ellen

sadly

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

(53)

mp *mf* *p*

699

Ellen

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

mf *p*

704

Ellen

mf

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

mf

708 *accel.*

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

Craig *mf* I don't go a - bout with my

ff

54 $\bullet = 76c.$ *f*

710

Ellen And I've got no - thing; or

Craig ba - thing drawers full — of sprats.

ff

714

Ellen on - ly a ring. — a ring. —

ff

718 $\text{♩} = \text{♩}$

Ellen

There, _____ por - poise; take

mf *mp*

(55) $\text{♩} = \text{♩}$

721 *Ellen throws the porpoise her wedding ring*

Ellen

that!

f *mp cresc.*

722

723

724

ff

727 *ff*

Craig

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

730

Craig

por-poise has swa - lloed — your we-dding ring!

(56)

mp

734 *mf*

Ellen

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

738

Ellen

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

742 *They start to exit*

Ellen

And keep per - fect - ly still!

ff

57 *slightly slower*

745 *mp*

Ellen

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

Craig

f

That don't

p

f

751

Craig

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

58

♩. = 144c.

756

Craig

Mr. Watts, Nell.

ff

761

59

765

768

771