

NANCY VAN DE VATE

WHERE THE
CROSS
IS MADE

Vocal score

Opera in one act
based on the play by
Eugene O'Neill

CHARACTERS

Captain Isaiah Bartlett	Bass
Nat Bartlett, <i>his son</i>	Baritone
Sue Bartlett, <i>his daughter</i>	Soprano
Doctor Higgins	Tenor

Silent roles:

Silas Horne, *mate*)
Cates, *bo'sun*) of the schooner Mary Allen
Jimmy Kanaka, *harpooner*)

Duration: ca. 60 minutes

SCENE. CAPTAIN BARTLETT'S "*cabin*" - a room erected as a lookout post at the top of his house, high on the California coast. The inside is fitted up like the captain's cabin of a deep-sea sailing vessel, with portholes left and right. The roof above is also rigged up as if part of a ship, with a wheel, compass, binnacle light and companionway.

Toward the rear of the cabin are the companionway stairs and a sideboard with a ship's lantern. At center rear a door opens on stairs to the lower house. There is a cot with a blanket to the left of the door and a wooden bench against the right wall, with a long table and two straight-backed chairs in front of it. The light from the binnacle above seeps down into the room. Moonlight creeps wearily in through the portholes, and the wind moans in the stubborn angles of the old house. The muffled sound of thundering surf comes from below.

It is early on a clear windy night in the fall of 1900.

The door in the rear is opened slowly and Nat Bartlett's head and shoulders appear over the sill. He glances around the room and seeing no one, enters, making a sign to someone below. DOCTOR HIGGINS follows him into the room and closing the door, looks around with great curiosity. He is a slight, professional-looking man of about thirty-five. NAT BARTLETT is tall, gaunt, and loose-framed. His right arm has been amputated at the shoulder, and the empty sleeve of his mackinaw flaps against his body as he moves. His shoulders have a weary stoop and he appears much older than his thirty years. His voice has a penetrating, hollow quality.

Where the Cross is Made

Play by Eugene O'Neill
Libretto adapted by
Nancy Van de Vate

Nancy Van de Vate

Prelude

$\text{♩} = 66$

Sue Bartlett

Doctor Higgins

Nat Bartlett

Captain Bartlett

Unpitched Percussion Cues

p *f* *sim.*

5 *cresc.*

8 *ff* *dim.*

8^{vb}

11

Musical score for measures 11-13. The piece is in 6/8 time. Measure 11 starts with a mezzo-forte (*mf*) dynamic. The music features chords in the right hand and single notes in the left hand. Measure 12 has a forte (*f*) dynamic. Measure 13 continues with the forte dynamic.

14

Musical score for measures 14-16. The piece is in 5/8 time. Measure 14 starts with a fortissimo (*ff*) dynamic. Measure 15 continues with fortissimo. Measure 16 features a forte (*f*) dynamic and includes a part for unpitched percussion, indicated by the text "unpitched percussion" below the staff.

Xyl. - - - - -

17

Musical score for measures 17-19. The piece is in 7/8 time. Measure 17 starts with fortissimo (*ff*) and includes a xylophone part indicated by a dashed line. Measure 18 has a forte (*f*) dynamic. Measure 19 has a mezzo-forte (*mf*) dynamic and includes a *sim.* (sostenuto) marking.

20

Musical score for measures 20-22. The piece is in 5/8 time. Measure 20 starts with forte (*f*) dynamic. Measure 21 has a mezzo-forte (*mf*) dynamic. Measure 22 has a piano (*p*) dynamic and includes a *dim.* (diminuendo) marking.

23

Musical score for measures 23-25. The piece is in 6/8 time. Measure 23 starts with piano (*p*) dynamic. Measure 24 has a crescendo (*cresc.*) marking. Measure 25 continues with the crescendo.

27

(cresc.)

ff

32

mp *espress.*

pp

35

mf

rit.

mf

♩. = c. 48

poco a poco accel.

38

p

mf

cresc.

f

tempo I

41

♩. = 66

mf

mp

44

47

a tempo

51

Tom Toms

Curtain rises.

Perc.

(A)

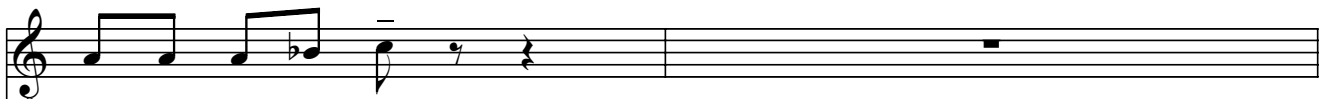
55


$\bullet = 66$

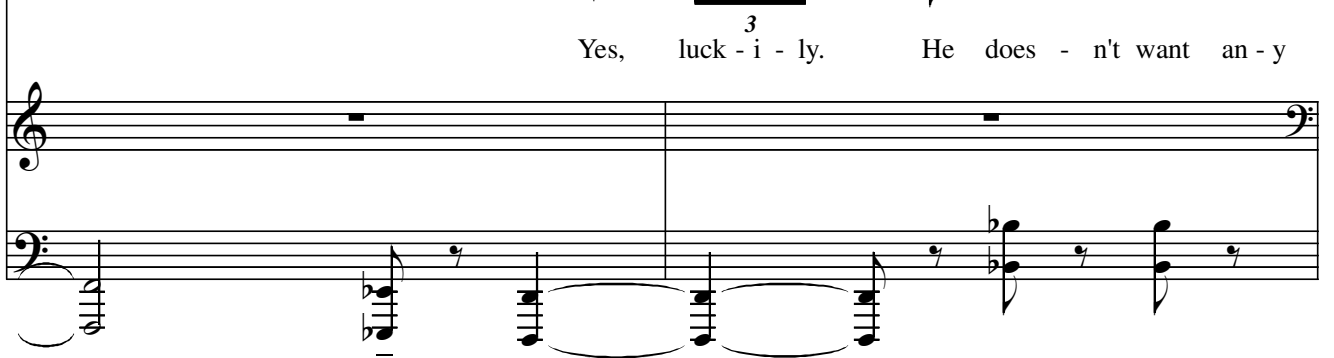
Higg.

Nat

57

Higg.  moon-light is so bright.

Nat.  Yes, ³ luck-i-ly. He does-n't want an-y




59


Higg.  I sup-pose this is all meant to

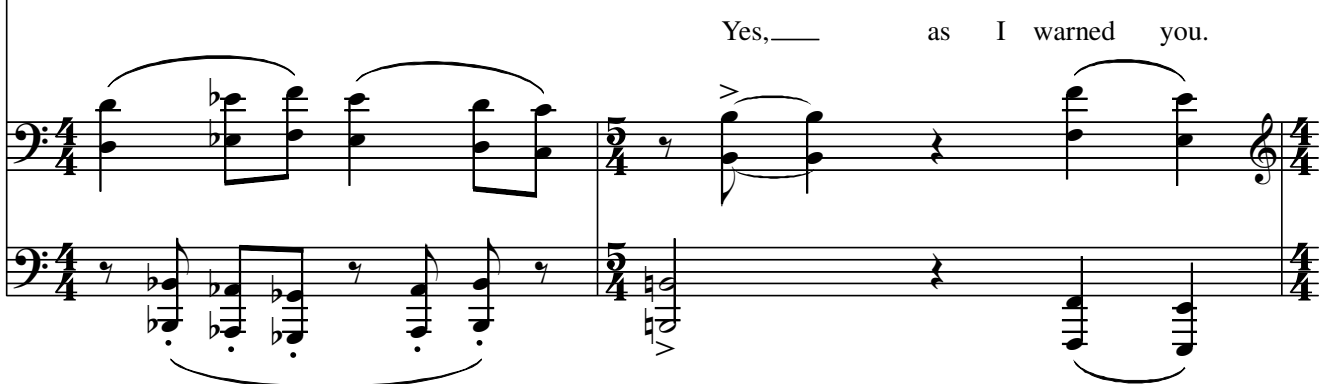
Nat.  light late-ly- on-ly ³ from the bin-nac-le there.



62

Higg.  be like a ship's ca-bin? *poco rit.*

Nat.  Yes, — as I warned you.



a tempo

64

f

Higg.

Warned me? Why warned? I think it's ve - ry na-tural- and

meno mosso

66

Higg.

in - teres - ting- this whim of his. *(meaningfully)*

Nat

In - terest - ing, it may be.

a tempo

69

Higg.

And he lives up here you said- ne - ver comes down?

Nat

Not

71 *mf*

Nat once in the past three years. My sis-ter brings his food up to him.

8vb - -

74 (*pointing to a sideboard*)

Nat There's a lan-tern there, Doc-tor. Please bring it o-ver, we'll

76

Nat make a light. And I ask your par-don for bring-ing you

78

Nat to this room on the roof, — but you must see for your-self — the mad way he lives. —

8vb - - loco

81

Nat *mf*

I want you to get all the facts, but on-ly the facts, and for

83

Nat

that light is need - ed. With - out light, they be - come dreams up here,

85

Nat *rit.* *dim.* *p* Nat looks around, as if in another world.

dreams.

88

Higgins carries over the lantern.

a tempo

♩ = c.70

90

Higg.

It is ³a bit spook-y. Where is he?

8va- *gliss.*

f *p* *mp*

(Leo.) _____ *

93

Higg.

Then he

Nat

Up on the poop. He'll not come down for a whi - le.

8vb-

95

Higg.

al - so has the roof rigged like a ship?—

Nat

Yes, — like a deck, with a wheel, a

8vb-

98

Nat *cresc.*
 com - pass, a bin - nac - le light, and the com - pan - ion - way there. —

100

Nat *f* (he points) *rit.*
 Al - so a bridge to pace up and down on, and keep watch. —

102

Nat *a tempo*
 If the wind was - n't so

104

Nat *poco rit.* *mf* *poco accel.*
 high you would hear him, — back and forth, back and forth, —

106 $\text{♩} = 80$ *poco rit.*

Nat

back and forth, all the live - long night.

108 *meno mosso* $\text{♩} = 54$
p sub.

Nat

Did - n't I tell you he's mad? Did - n't I tell you he's mad?

110

mp loco *mf*

112 *(thoughtfully, to himself)* $\text{♩} = \text{c. } 60$
p

Higg.

I have heard he was mad - ev - er

$\text{♩} = 92$
(turning again to Nat)

Higg.

since I came here. You say he on - ly walks up there at night?_

Nat

poco meno mosso $\text{♩} = 76$ *rit.*

Yes. The things he wants to see_ can't be seen in day - light. Dreams, his

p
Leo.

Nat

120 $\text{♩} = \text{c. } 52$

dreams._

Leo.

Higg.

122 $\text{♩} = \text{c. } 82$ *mf*

But what is he try - ing to see? Does an - y - one know?_

mf
*Leo.**

124 (impatiently)

Nat

Eve - ry - one knows! Eve - ry - one knows what Fa - ther looks for. The

126

Higg.

What ship?

Nat

ship, of course.

129

Nat

His ship, the Ma - ry Al - len, named for my dead mo - ther.

132

Higg.

But I don't un - der - stand. Is the


135

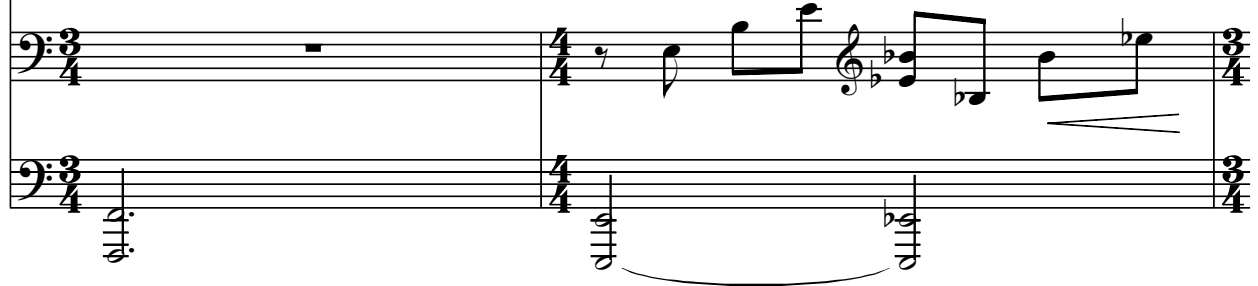
Higg. 
ship long o - ver - due, _____ or what? *(soft but dramatically)*

Nat 
Lost in a hur - ri - cane



137

Nat 
off the Ce - lebes, with all on board. _____ Three



139

Higg. 
Ah, but your fa - ther still

Nat 
years a - go. _____



141

Higg. 


Nat 

clings to a doubt.

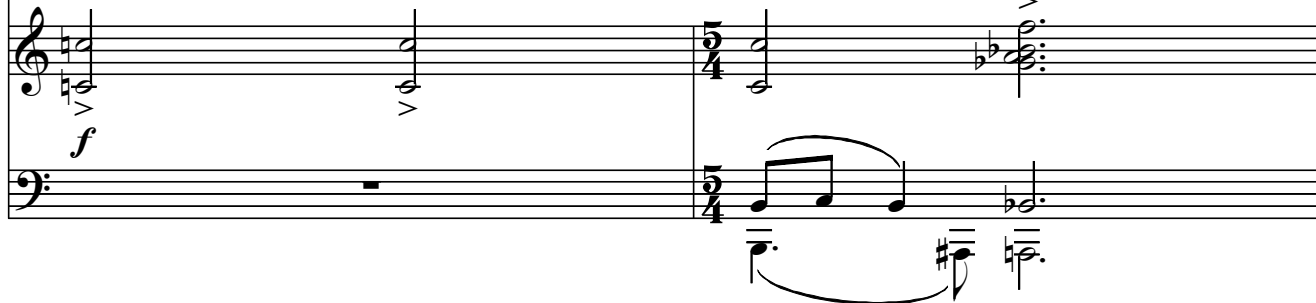
There is no doubt to cling to.



143 *f* (very assertive)

Nat 

She was sight - ed bot - tom up, a to - tal wreck,




meno mosso

♩ = c.72

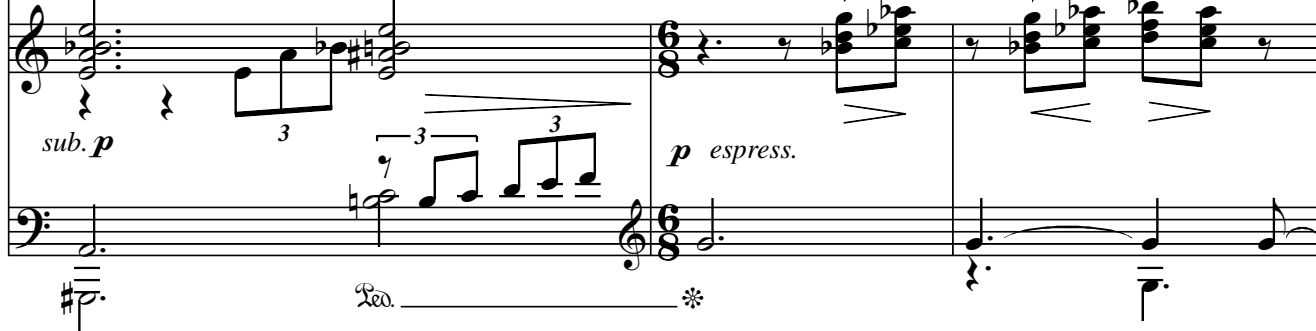
poco rit.

♩ = 58

145 *sub. p*

Nat 

two weeks af - ter the storm.



sub. p *p espress.*

148

rit.

♩ = 94
turning to Higgins *mf* (dramatically)

Nat

He knows, Doc-tor, but he

151

cresc.

Nat

won't be - lieve. He can't and keep liv - ing.

153

senza battuta
quietly but impatiently

Higg.

Come, Mr. Bartlett, just the facts, please. I'll need them to give his case sympathetic treatment in the asylum.

p

8^{vb} - una corda

155

♩ = 92

(still impatient)

Higg.

Yes. Twen - ty mi - nutes

Nat

And you'll take him to - night for sure?

mp (anxiously)

157

Higg.

af - ter I leave, I'll be back in the car.

159

Nat

The out - side door will be left o - pen. You must come right

161

Nat

up. My sis - ter and I will be here, with him. And you un - der - stand -

spoken

164 *senza battuta*
(softly, conspiratorially)

Nat

Neither of us knows anything about this. The authorities have been complained to - but by someone. not by us, mind -

p

167 $\text{♩} = c. 66$ *accel.* $\text{♩} = c. 92$
mf

Higg. *p* Re - ly on me

Nat He must ne - ver know. _____

p *mf*

169

Higg. *<>* *3*
then not to tell him, but I'll bring a - long two at - ten - dants

171 *rit.* *accel.* *(increasingly impatient)*

Higg. *3* *3*
in case he's vi - o - lent. And now for the facts, the facts in this

173 *ff* $\text{♩} = c. 82$

Higg. 8 3 case, Mis - ter Bart - lett!

Perc. Crash Cymbal

f *ff*

8^{vb} 8^{vb}

175 *rall.* Crash Cymbal

Perc.

dim.

8^{vb} 8^{vb}

© Nat's Aria
meno mosso $\text{♩} = c. 54$
legato

178 *p espress.*

> pp *p* *pp*

181 *(moodily)* *p*

Nat There are

p

Nat

ca - ses where facts don't tell you how it real - ly was.

poco più mosso

186

rit.

♩ = c.54

Nat

But here goes, the bare facts.

189

mf

Nat

My fa-ther was a wha-ling cap-tain, as was his fa-ther be - fore him. The

192

Nat

last trip he made was se - ven years a - go. He ex -

194

Nat

pec - ted to be gone just two years, but it was four be -

196

Nat

fore we saw him a - gain. His ship had been wrecked,

198

Nat

wrecked in the In - di - an O - - cean. He and six oth - ers

poco più mosso

200

Nat

ma - naged to reach a small is - land, a ve - ry bar - ren small is - land,

rit. ♩ = c.54

Perc.

Tamtam

p

203

♩. = c. 48

Nat

af - ter se - ven days in an op - en boat.

205

poco più mosso

♩. = c. 69

Nat

The rest of the crew were ne - ver

207

Nat

heard from a - gain. Of the six who reached the

209

Nat

is - land with my fa - ther, on - ly three were a - live when some

211

Nat

Ma - lay ca - noes picked them up. All four were

213 *f*

Nat

mad, mad with thirst and star - va - tion. That was the

poco dim. *mf* *8vb*

215

Nat

last trip he made. It was se - ven years a - go.

cresc. *mf* *8vb*

217

Nat

We thought he would be gone just two years.

8vb

229

Nat *mp*

With my fa - ther were Si - las Horn and

mp *p*

231

Nat *f* *mf*

(ossia)
Cates, the bo' - sun, and Jim - my Ka - na - ka. Yes, — that was the last trip he

f *mf*

mf

♩ = c. 76

233

Nat *molto espress.*

made, — se - ven years a - go. — It was in all the pa - pers at the

mf

236

Nat

time. — And those are the facts. — But there are ca - ses where

sim.

238

Nat

facts don't tell you how ³ it real - ly was. ³ *lunga*

gliss *p* *lunga*

Mark Tree

D ♩ = c. 84

240 (moved by Nat's story)

Higg.

mf But what of the oth - er three ³ who were on the is - land? ³

Perc.

Crash Cymbal

mf

3

242 (harshly)

Nat

f Died of ex - po - sure, per - haps. — Mad and jumped in - to the sea, per -

p *mf* *mf*

245

Nat

haps. That was the sto - ry told. But there was an -

8va-

mf

p

247

Nat

oth - er. T'was whis - per'd, per - haps they were killed and ea - ten!

a piacere

Perc.

8va-

p

249

Nat

But gone, va - nished, who knows? What does it

f

mf

Perc.

8va-

mf

mp

252

(with a shudder)

Higg. *mp* $\overset{3}{\text{trill}}$ I should think it would mat-ter ver-y much. —

Nat *mf* $\overset{3}{\text{trill}}$ mat-ter? We're deal-ing with

(8^{va})

255

(laughs)

Nat *mf* $\overset{3}{\text{trill}}$ facts, Doc-tor. And here are some more for you. My

258

Nat $\overset{3}{\text{trill}}$ fa-ther brought $\overset{3}{\text{trill}}$ the three of them to this house with him- Horne and Cates and

260

Nat $\overset{3}{\text{trill}}$ Jim-my Ka-na-ka. We hard-ly re-cog-nized my fa-ther.

Nat *p*

He had been through hell, ³ and he looked it. His

Nat

hair was white. ³ But you'll see for your - self - soon. And the oth - ers -

Nat *rit.* *mf* *f* *ten.*

they were all a bit odd - mad, if you will. (laughing again)

Nat *tempo a piacere* *mf* *poco*

So much for the facts, Doc - tor. They leave off there,

270 $\text{♩} = 54$
p *pp*

Nat
 and the dreams, — the dreams be - gin.

p
8va
Leg.
 3 3

A soft knock is heard and the door at the rear is opened. Sue Bartlett comes in. She is a tall, slender woman of twenty-five with a pale, sad face.

Nat is startled.

273 *Sue knocks.* *accel.*
mf *<>*

Sue
 It's on - ly I, Nat.

8va
mf
 3 3 3 3 *

275 $\text{♩} = \text{c. } 78$ *(looking inquiringly at Higgins)*
mf

Sue
 What are you a - fraid of? *(averting his eyes)* I was

Nat
mf *mp*
 No - thing, but I thought you were in your room.

mp

♩ = c.72

277

Sue

cook - ing some food for to - mor - row, then I heard you talk - ing up here.

(trying to sound reassuring)

Nat

This is

279

Nat

Doc - tor Hig - gins, I brought him up here to see how things

♩ = 96

(agitated, turning to Higgins)

281

Sue

Are you

Nat

are, and to ask his ad - vice a - bout Fa - ther.

283 *(sharply)* *(to Nat)* ♩ = 90

Sue *p*
one of them, one of them from the a - sy - lum? Oh, Nat, you have - n't -

f *p*

286 *f* ♩ = c.72

Sue you would - n't - Oh Nat... (free)

Nat No! Sue, be qui - et!

Perc. Bass Drum

289 *poco rit.*

Sue

Nat *(more calmly)* *p* *mf*
I am on - ly tel - ling a - bout Fa - ther's dream. Please, sit down and lis - ten.

Perc.

8vb *loco*

Sue looks doubtfully from one to the other.

292

Sue

now, Nat, I must see to the cook-ing, but I'll come a-gain la-ter.

She goes quietly out the door, looking back anxiously over her shoulder.

(E)

294 ♩ = c. 60

Nat

And

mp *mf* *p*

Higgins sits down.

298 ♩ = c. 69

poco rit. *a tempo*

Nat

now, Doc-tor, the dream:— One day my

Glock. *15^{ma}* *gliss.* *p* *mf* *8vb*

301

Nat

fath-er sent for me, to tell me the dream, for I was to be the heir, the heir—

304

Nat

to the se-cret. Their se-cond day on the is-land, they dis-cov-ered a Ma-lay

307

Nat


war-prau, the kind pi-rates used to use. God knows how

309

Nat

long she had rot-ted there. In the prau they found two chests.—

311 *mf* (smiling)

Higg. 


Nat. 

Trea - sure, of course. Guess what, Doc - tor? What else? —

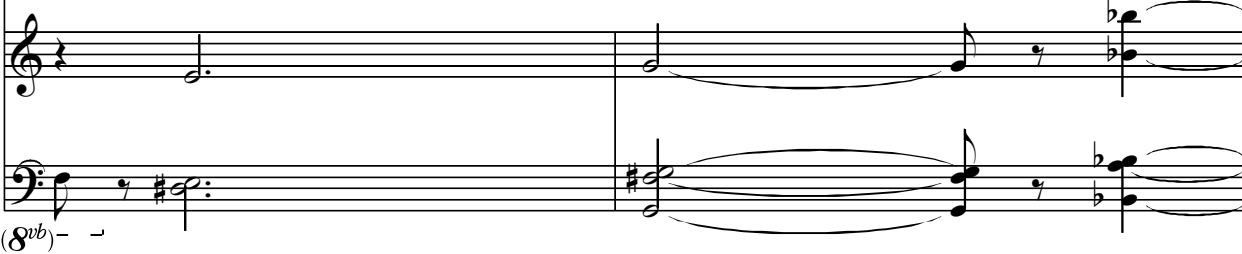


8^{vb} - - - - -

313

Nat. 

Dia - monds, e - me - ralds, gold or - na - ments... why li - mit the stuff of



(8^{vb}) - - - - -

315

Higg. 

And then?

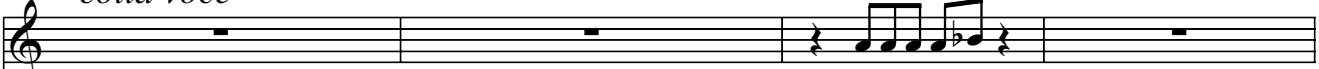
Nat. 

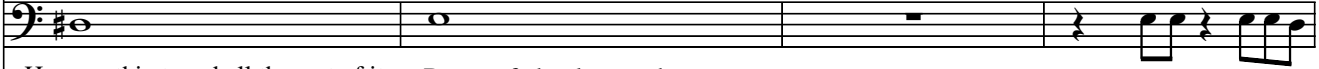
dreams? — Mad! — Mad, they be - gan to go mad. —



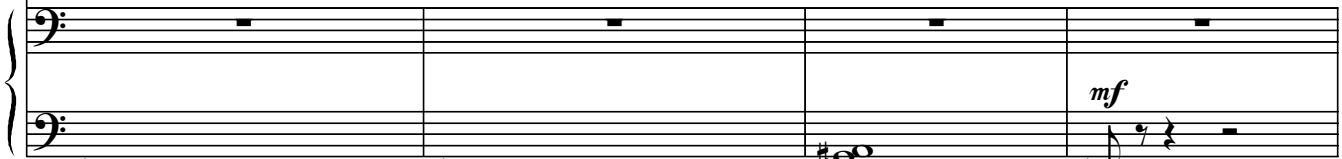
8^{vb} - - - - -

318 *colla voce*

Higg. 

Nat 


Hunger, thirst, and all the rest of it. But my father knew what was happening and insisted they should... Bury the treasure? *(laughs ironically)* Simple, isn't it?




pp *mf* *loco*

(8vb) - - - - -

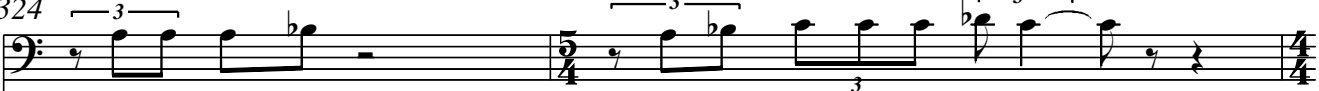
322 *mf* $\text{♩} = c. 88$

Nat 

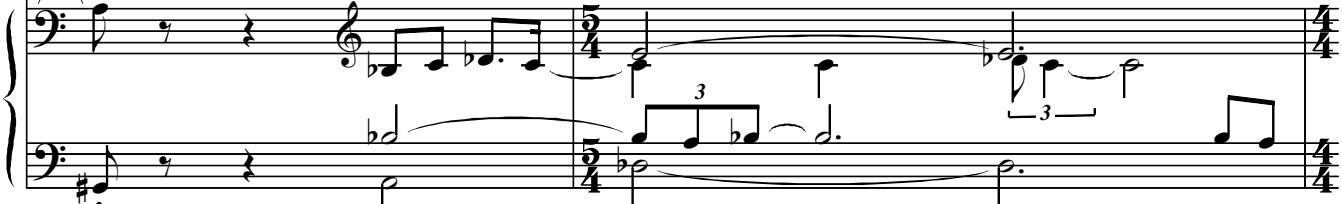
And then they made a map (the same old dream, you see)




324 *poco rit.* $\text{♩} = c. 72$

Nat 

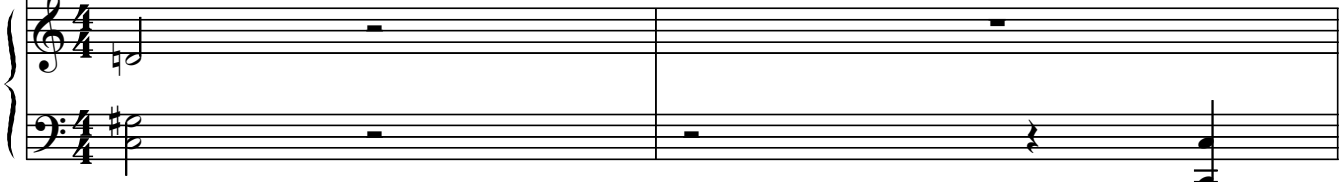
with a charred stick. They were picked up soon af - ter,



326

Nat 

mad as hat - ters, by some Ma - lay na - tives.



poco rit.

8vb - -

He drops his mocking and again adopts a calm deliberate tone.

He pulls a crumpled paper out of his pocket and spreads it on the table.

328 $\text{♩} = c.66$

Nat

But the map is-n't a dream.

p *cresc.*

8^{vb} - 1

2^{ed} - *

331 (*craning his neck eagerly*)

Higg.

ff *>* 3 3

By God, this is in - teres - ting. The trea - sure, I sup - pose,

f *mf* *p*

8^{vb} -

333

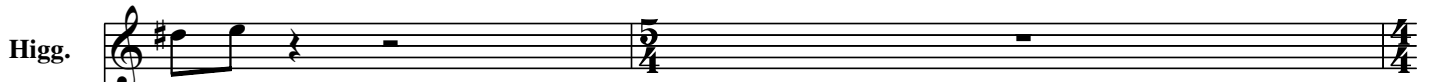
Higg.


_____ is where the cross is made, _____ and that is your name at the


Nat


Yes.

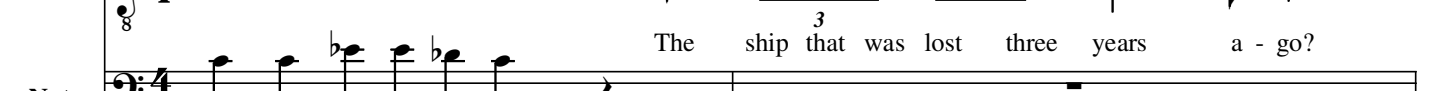
8^{vb} -


Higg. 

Nat 




Higg. 


Nat 



Nat 



Nat 



344

a tempo

Higg. *mf* *3* *>* *3* *3*
 Then you want - ed to go? You be -

Nat *3*
 I dared not go ei - ther.

(Luo.) *

346

Higg. *8*
 lieved in the trea - sure?

Nat *(he laughs)* *f* *(strangely)* *p*
 Of course. I be - lieved un -

pp
p

348

più agitato

quasi sotto voce

Nat *rit.* *f* *3* *mp* *3* *>*
 til my moth - er's death. Then he be - came mad, _____

mf *mp*

350

poco a poco cresc.

Nat *3*
 ut - ter - ly mad. He built this cab - in to wait in, but he sus -

352 *ff* >

Nat

pect - ed my grow - ing doubt, as time went on. So,

poco a poco cresc.

f

354

Nat

as fin - al proof, he gave me a thing he had kept hid - den

mf

mp

356

Nat

from them all— a sam - ple of the trea - sure, Look!

f

mf *poco rit.*

He takes from his pocket a heavy bracelet thickly studded with stones and throws it on the table near the lantern. The doctor picks it up with eager curiosity – as if in spite of himself.

(F) ♩ = c. 76

358 *8va-*

mp

molto Ped.

360

Higg. *f* Real jewels? *(laughing)*

Nat. You

(8va)

362

Nat. *(laughs again)* want to be-lieve, too. No! Just cheap stones and

364

Nat. brass. Ma - lay or - na - ments.

mf

He puts it back in his pocket and shakes his head as if throwing off a burden.

366

Nat. *mp* Now you know why he is

f *p*

8vb

368

Nat

mad, mad, and why in the end I asked you to take him a -

370

rit.

a tempo

Nat

way, where he will be safe. The mort - gage - the price of that

372

Nat

ship - is to be fore - closed. We have to move, my sis - ter and I, we can't

375

mf

Higg.

This

Nat

take him with us. And my sis - ter is to be mar - ried soon.

Nat closes the door and tiptoes

385 *rit.* ♩ = c. 60

Nat

come right up. He will be here. — *rhythmically even, but with expression*

p

Leg.

carefully to the companionway. He ascends a few steps and remains for a moment listening for some sound from above.

388

Leg. * *Leg.* * *Ped. sim.*

Then he goes over to the table, turning the lantern very low, and sits down, resting his elbow, his chin on his hand,

392

mp *poco cresc.* *mf* *p*

staring somberly before him.

Sue knocks softly and opens the door.

396 *rit.* *tempo a piacere*

Sue

Nat?

poco a poco cresc. *f*

8vb

She enters and walks over to Nat. He continues to stare at the lamplight, not answering her. She becomes quite agitated.

400 *mf* *f* **(G)** ♩ = c.69

Sue Nat? Nat! Why was that man here real-ly? You're holding something back. You

403 *poco meno mosso* *p*

Sue would-n't have Fa - ther ta - ken a - way, would you? That would be the last

405 *a tempo* *mf* *f* *mf* *più lirico*

Sue hor - ror!

Nat Sue! Lis - ten to me please! What could be worse than

407

Nat

things as they are? I'm sure it would be bet-ter for him if he could-n't see the o - cean.

8vb

409

Nat

He will for - get his mad i - de - a of wait - ing, wait-ing for a lost ship

411

Nat

and a trea - sure, a trea - sure that ne - ver was.

loco

413

Sue *f* No you don't, Nat! *mf* *espress.* You know he'd die_____

Nat *f* I be - lieve this!

415

Sue *mf* *espress.* if he did not have the sea to live with. (*bitterly*)

Nat *mf* And

417

Nat *mf* you know old Smith will fore-close the mort-gage; we can - not pay._____

419

Nat

mf

He came yes-ter - day _____ and talked to

mf

421

Sue

mf 3

What did he say, Nat?

(in a hard voice) *ten.*

Nat

mf 3

me. He swore he'd fore-close right now un-less we

ten.

423

Sue

(gasps) 3

Oh, but

Nat

mf 3

let them take Fa - ther a - way.

425

Sue

why, Nat? Why?

Nat

mf

The neigh - bours are a - fraid. They pass by on the road at

427

Nat

night, com - ing back to their farms from the town. They see

429

Nat

him up there, walk - ing back and forth, wav - ing his arms a - gainst the

432

Sue

Nat

sky. _____

432

But Fa-ther is qui-et, al-ways qui-et.

434

Nat

434

Still, they're a-fraid. They talk a-bout a com-plaint, they say the

436

Nat

436

house may be haun-ted. Old Smith is a-fraid for his pro-per-ty. He thinks that

438

Sue

Nat

Fa-ther might set the house on fire. Or some-thing.

But you

sim.

440

Sue

Nat

told him how fool-ish that is, did - n't you?

What's the use of tel-ling,

442

accel.

Sue hides her face in her hands.

Nat

when they are all a - fraid?

Timp.

444 $\text{♩} = 86-88$

Sue *f*

(whispers hoarsely)

Oh Nat! Of what?

Nat

I've been a - fraid my - self at times.

446

Nat *mf*

Of him— and the sea he calls to. Of the damned sea he

Perc. *Tamtam*

449

Nat *f* (violently)

forced on me as a boy. The sea that robbed me of my

Perc. *Cr.Cym.*

451

Nat *ff* *presto furioso*

arm and made me the bro - ken thing I am. —

453

Musical score for measures 453-454, piano part. The score is written in bass clef with a 3/4 time signature. It features a repeating rhythmic pattern of eighth notes with accents, accompanied by a bass line with sixteenth notes and a '6' fingering. The dynamic marking is *sim.* (sostenuto).

454

sempre cresc.

Musical score for measure 454, piano part. The score continues the repeating rhythmic pattern from the previous measure, with a dynamic marking of *sempre cresc.* (sempre crescendo).

455

(a cry of rage)

Nat

Musical score for measure 455, vocal part (Nat). The vocal line is mostly silent, with a final note marked *fff* (fortissimo) and the text "(a cry of rage)" above it. Below the staff, the text "Agh!" is written.

Musical score for measure 455, piano part. The piano accompaniment continues the repeating rhythmic pattern, with a dynamic marking of *fff* (fortissimo) at the end of the measure.

senza battuta

457

(in a hushed tone, pleading)

Sue

Musical score for measure 457, vocal part (Sue). The vocal line is mostly silent, with a final note marked with a fermata. Below the staff, the text "(quietly, but with suppressed rage)" is written.

But you can't blame Father- for *your* misfortune.
Sprechgesang

Nat

Musical score for measure 457, vocal part (Nat). The vocal line is mostly silent, with a final note marked with a fermata.

He took me from school and
Sprechgesang forced me on his ship, didn't he?

Perc.

Musical score for measure 457, percussion part. The percussion part is marked "Tamtam" and features a specific rhythmic pattern.

Musical score for measure 457, piano part. The piano accompaniment continues the repeating rhythmic pattern, with a dynamic marking of *fff* (fortissimo) at the end of the measure.

(H) 459 ♩ = 86

Nat *mf*
 What _____ would I have

Nat *f*
 been now _____ 3 but an ig - no - rant sail - or like him if

Nat *mf* *allarg.*
 he had had his way? _____ But I should not blame the sea, the sea which

Nat *a tempo* *(bitterly)*
 foil - ed him, which took my arm and threw me a - shore, an -

467 *mf* $\text{♩} = c.72$

Sue *mf* Oh why can't you for-get, Nat? It was

Nat oth - er of his wrecks. —

mp

8vb — — |

469

Sue *f* all so long a - go. — — — — —

Nat *f* For - get? — — — — — *mp* You can talk! When

mf *f* *mp*

471 *poco a poco cresc.* *f*

Nat Tom comes back from this voy - age, you'll be mar-ried, mar-ried and out of this life,

p *cresc.* *mf*

p sempre *cresc.* *mf*

473

Nat

mf (ironically)

a cap - tain's wife _____ as our moth - er was. I wish you

475

Sue

(supplicatingly)

And

Nat

joy. _____

p cresc.

f

8va- - - -

476

Sue

you'll come with us Nat, and Fa - ther too. ...from this

Nat

mf

When Tom comes back from this

(8va) - - - -

478

Sue
voy - age, I'll be mar - ried, — you'll come with us Nat, and

Nat
voy - age you'll be mar - ried, — mar - ried and out of this life, — a

480

Sue
Fa - ther, too. — And then, Nat...

Nat
cap - tain's wife as our mo - ther was. Oh, stop, Sue!

482

Nat
mf Would you sad - dle your young hus - band with a mad - man, mad - man

484

(poignantly)

Sue *p* Oh Nat, we will all live to -

Nat and a crip - ple? Would you

487

Sue ge - ther. We'll move to some lit - tle house down by the

Nat sad - dle your young hus - band with a mad - man and a crip - ple, crip -

489 ♩ = ♩.

Sue sea.

Nat ple?

493

Nat *mp*
No, no, Sue, not with

f *p sub.*

8vb-

497

Sue *p molto espress. e intenso*
Oh, Nat, we must go a-way from here!

Nat *mf* *mf (angrily)*
him, not with Fa-ther! Not with him, not with

p

8vb-

500

Nat *f* *molto ritard.*
Fa-ther!

f *dim.*

8vb-

J Sue's Aria

504 $\text{♩} = 104$

Sue *p espress.*

Oh, Nat, please let's go a - way from here, —

p *loco* *loco* *loco*

507

Sue

you and Fa - ther and I. We'll move to some lit - tle house — down

loco *loco*

510

Sue *mf*

by — the sea, so that Fa - ther can al - ways look out. And

mf

513

rit.

Sue

when Tom comes back, comes back from this voy - age, I'll be

516 *a tempo*

Sue

mar - ried, mar - ried, a cap - tain's wife, as our mo - ther was.

519

p

cresc.

522

Sue

We will all live to - ge - ther, Nat,

mf

f *mp* *p*

525 *mf*

Sue

SUE: you, Tom, Fa-ther and I, in some lit-tle house— down by— the

mp

528 *poco rit.* *dim.* *pp* *a tempo* *mf*

Sue

sea, down by the sea. Yes, I

dim. *pp* *mf*

531

Sue

know he has his dreams, Nat, but you do, too, and I, and

mf

534

Sue

I, Nat, I too have my dreams, we all have our dreams. Oh,

mf

537

Sue

dim. *rit.* *pp*

Nat, we must go a - way from here, you and Fa - ther and I.

540

Nat

f *mf*

♩ = c. 80 tempo poco rubato
(hoarsely, with great emotion) *(more subdued, but still very intense)*

No, Sue! I've got to stay here! My book is three - fourths

543

Nat

done, my book that will set me free. But I know, I feel, as sure as I stand

546

Nat

here be - fore you that I must fi - nish it here. I must! I

548 *p* *mp*

Nat must! My book could not live for me out-side this house, —

550 *f* (*staring fixedly at Sue*)

Nat — this house where it was born. So I will stay in spite of hell! —


Sue sobs helplessly.


tempo ad lib. a tempo

553 *mp* (*returning to his former subdued manner*)


Nat Old Smith told me — I could live here in-def-i-nite-ly with —

556 *(like a frightened echo)* **p**

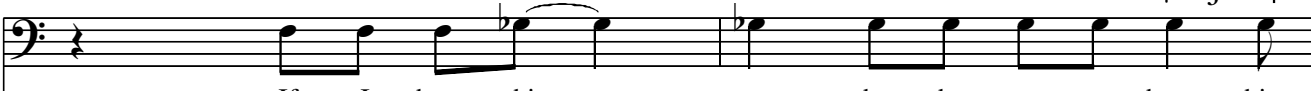
Sue 

Nat *(staring at Sue)* If? 

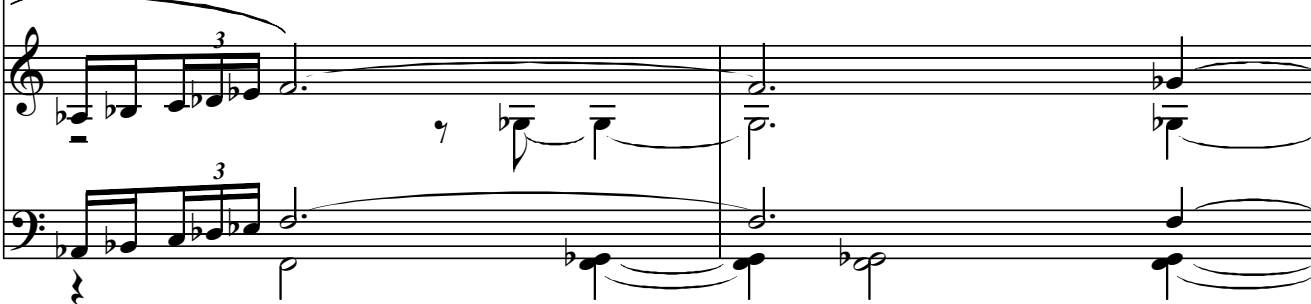
out pay - ing - as care - tak - er - if...

8vb 


558

Nat 

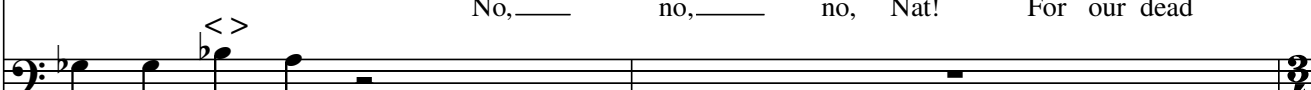
If I have him sent where he can - not harm him -



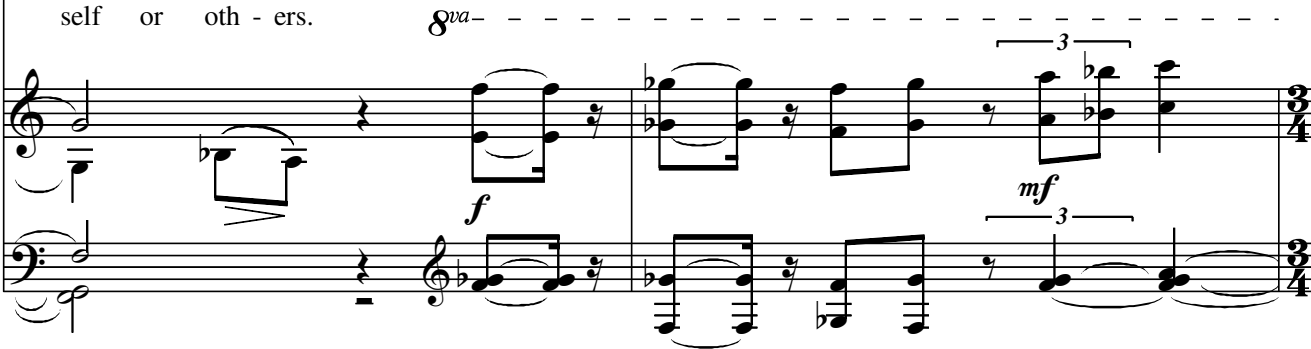
560 *(with horrified dread)* **f** *mf espress.*

Sue 

No, no, no, Nat! For our dead

Nat 

self or oth - ers. *8va*



562

Sue
moth - er's sake. _____

Nat
(hoarsely)
Why do you look at me like

(8^{va})

(K)

564

Sue
p For our moth - er's sake, Nat, for our moth - er's sake! _____

Nat
that, Sue?

mf espress.

(increasingly distraught) *rit.* *a tempo*

567

Nat
mf espress.
She is dead, Sue, and at

570

Nat

peace. Would you bring back her tired soul,

572

Nat

to be bruised and wound - ed a - gain by him?

574

Nat

If the house were sold, there'd be half for your wed - ding por - tion. You and Tom...

576 *mf* < *ff* *meno mosso*
mf

Sue

Nat! You've done it! You've sold him! Oh Nat, you're cursed.---

mf

8vb-----

With a long moan, she lets herself fall on her outstretched arms.

579 *senza battuta* (dully) spoken *Grave*
 =c. 48

Sue

Nat

You've sold him...

(with a terrified glance at the roof above)
 spoken

Sssh! What are you saying?
 He'll be better off away from the sea.

p

p

8vb----- | *8vb*-----

He takes the map from his pocket.

583 (urgently) *mf* 3

Nat

Lis-ten, Sue! For God's sake, please lis-ten to me. See! The

mp

8vb----- |

586 *mp* (spreading the map out on the table)

Nat *3* map of the is - land. *3* And the trea - sure, the trea - sure, —

589 *p* *f* (He gulps, and his words pour out incoherently.)

Nat where the cross is made. I've car - ried it a -

591 *f*

Nat bout for years. Is that no - thing?

592 *mf*

Nat You don't know what it means. It stands be - tween me and my

594 *mf* 3

Nat book. It's stood be - tween me and life, dri - ving me

596 *cresc.* 3 3

Nat mad, dri - ving me mad, dri - ving me

half shouted, half sung
597 *ff* 3 3 3 3 *p* 8vb

Nat mad!

599 (*monotonously*) *p* 3 3

Nat He taught me to wait, to wait and hope with him, day af - ter

602

Nat

day. He made me doubt my brain and give the lie to my eyes, when

606

Nat

hope was dead, when I knew, I knew it was all a dream!

610

Nat

(his eyes starting from his head)

God for - give me, I still be-lieve!

612

Nat

cresc.

And that's mad, mad, do you hear?

614 *(anguished)* **ff**

Nat

He's sto - len my brain!

8va

615 *mp* *cresc.*

Nat

My brain! I must free my-self, must

617 **ff**

Nat

free my - self from his mad-ness, from him and his mad - ness!

619 (L) *(looking at him with horror)* **f**

Sue

Nat, you talk as if... (laughs wildly)

Nat

As if I were mad?___

ff forearm clusters at bottom of keyboard

623

Nat

You're right, Sue, but I'll be mad no more!

He opens the lantern and sets fire to the map in his hand. They watch the paper burn with fascinated eyes.

625 *mp* ♩ = c.120

Nat

See!

627

f

628

Nat

See how it burns, see how it burns! See

630

Nat *senza vib.*

how I free my - self and be - come sane.

632

Nat

It must all be de - stroyed, this poi - son - ous mad - ness!

He lets the ash fall to the floor and crushes it with his foot.

634

Nat *f* *mf*

See, it's gone, there's the last speck. Gone! I'm free of it at

636

Nat

last! Si - las Horne took the on - ly oth - er map to the bot - tom of the

638 *rit.* *a tempo*
p

Sue
Nat

You sold him, Nat, you sold him. —
sea, to the bot-tom of the sea.

Nat's face is very pale, but he goes on calmly.

641 *mf*

Nat

Yes, I sold him, if you will. I sold him to save my soul, — to save my

644 *There is a loud*

Nat

soul. — They're com-ing from the a-sy-lum to get him. *f*

Capt.

Aah! Ho!

muffled cry from above and a stamping of feet.

647 *presto possibile*

Musical score for measures 647-648, piano part. It consists of two staves in bass clef, 3/4 time. The first staff is marked *ff* and has an *8vb* (8va below) bracket. The second staff has a *15mb* (15ma below) bracket. The music is a dense, rhythmic pattern of eighth and sixteenth notes.

648

Musical score for measure 648, piano part. It consists of two staves in bass clef, 3/4 time. The first staff has an *(8vb)* bracket. The second staff has a *(15mb)* bracket. The music continues the rhythmic pattern from the previous measure.

649

Musical score for measure 649, piano part. It consists of two staves in bass clef, 3/4 time. The first staff has an *(8vb)* bracket. The second staff has a *(15mb)* bracket. The music continues the rhythmic pattern.

650 *loco*

The slide to the companionway is slid back with a bang.

Musical score for measure 650, piano part. It consists of two staves in bass clef, 4/4 time. The first staff has a *loco* marking. The music features a series of eighth notes in the right hand and a similar pattern in the left hand.

Nat and Sue jump to their feet and stand petrified.

Captain Bartlett tramps down the stairs. He enters the room. He bears a striking resemblance to his son. His mass of hair is pure white, and bushy gray brows overhang the obsessed glare of his fierce dark eyes. He wears a heavy, double-breasted blue coat, blue pants, and rubber boots turned down from the knee.

651

♩ = 54

Musical score for measure 651, vocal and piano parts. It consists of three staves in 4/4 time. The top staff is for Sue, the middle for Nat, and the bottom for piano. Sue's part has a fermata. Nat's part has a fermata, a triplet of eighth notes, and the text "Sssh!". The piano part has a *legato* marking, a *p* dynamic, and an *8vb* bracket. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

He strides toward his son in a state of mad exultation and points an accusing finger at him.

(M) $\text{♩} = \text{c. } 84$
654

Capt. *ff* *mf*

Bin thin-kin' me mad, did ye? Thin-kin' it for the past three years, ye

8vb - - - - -

Capt. *rit.* $\text{♩} = 66$

bin, e - ver since them fools on the Slo - cum tat-tled their damn

sim. 3

Nat. *rit.* *a tempo* (chokingly)

No, Fa-ther, no, I...

Capt. *f* *>*

lie o' the Ma-ry Al-len be-in' a wreck. Don' lie, ye

Perc. Sus. Cymb. Whip

663

Capt. *mf* *(with suppressed fury)*

whelp! You that I'd made my heir now aim-in' to put me in the jail for

665

Sue *mf* $\text{♩} = 74$

No, Fa - ther, no!

Capt. *mf* *(waving his hand for her to be silent)*

mad folk! Not you, girl. —

667

Nat

Fa - ther— do you think I—? *(fiercely, to Nat)*

Capt. *f*

You are your mo - ther. A lie in your

669

Sue *mf* *3*
Fa-ther, don't!

Capt. *spoken* *spoken*
eyes! My curse on you! Leave me be, girl! He be-

672

Capt. *shouted* *3* *3*
lieved, did-n't he? And now has turned trai-tor, say-in' it's all a lie, — mock-in' at

675

Capt. *rit.* *poco dim.* *3*
me and at him-self, too, — for be-in' a fool — to — be-lieve in dreams, as — he

più mosso
(poco rubato)

a tempo

♩ = c. 88

678

Nat. *f* You're wrong, Fa-ther, I do be-lieve. (triumphantly)

Capt. calls them now. Aye, now ye

681

Nat. Eyes?—

Capt. do! Who would-n't be-lieve their own eyes? Have ye not

683

Nat. Hail what? Seen

Capt. seen her then? Did you not hear me hail?

685

Nat

what?

Capt.

(grimly)

3

pù lirico

Aye, now is your pu - nish - ment Ju - das. The Ma - ry

8vb - -

687

Capt.

Al - len is back, is back from the South - ern Seas, ye blind fool!

shouted

mf

689

Sue

(soothingly)

mf

3

Fa - ther, be qui - et. It's no - thing.

Capt.

f

She's come back as I said she must!

mf

3

(not heeding Sue, his eyes fixed hypnotically on his son's)

691

Capt. *mp* *f* *mp* 3

She turned the point a half-hour back, load-ed with gold as I swore she would

Rec. > *

693

Capt. > 3

be, ma - kin' port, boy, as I swore she must.

sfz 3 3

695

Capt. *mf* 3 >

Too late for trait - ors, boy, too late, too late! —

mf 3 *sfz* *sfz* 15^{ma} - - - -

tempo ad lib.

(almost whispering, a haunted, fascinated look in his eyes,
which are fixed immovably on his father's) 3

697

Nat. *f* 3
The Ma - ry Al - len! But how do you know?
Capt. Not know my own
Perc. *Tamtam*
sfz

699

Nat. *mf* 3
But at night? Some oth - er schoo - ner -
Capt. *shouted*
ship? 'Tis you're mad!
mf

701

Capt. *f* 3 *mf* *più lirico* *poco rit.*
No oth - er, I say! The Ma - ry Al - len, clear in the moon - light...
p

meno mosso

$\text{♩} = c.72$

704 *mf* 3 3

Capt. Don't you re - mem - ber the sig - nal I gave to Si - las

mf

poco più mosso

(thoughtfully)

mf 3

706

Nat. A red and a green light—

Capt. Horne if he made this port of a night?

mf 3 3

8vb—

708

Nat. at the main - mast - head.

Capt. *f* (triumphantly) Then look out if ye dare!—

f

(8vb)—

The Captain goes to a porthole and looks out.

Capt.

Ye can see it plain³ from

non legato *f*

712

Capt.

here. Will ye be-lieve your eyes? Look- and then call me

rit. *f*

Leo. *

714

Capt.

fast gliss. *a tempo*

mad! —

p *Leo.*

Nat peers through the porthole and starts back, a dumbfounded expression on his face.

(N)

716

Nat

mf *3* *3*

A red and a green at the main-mast head. Yes, clear as

8va *mf* *Leo.*

718 (with a worried look at Nat)

Sue goes to the porthole.

Sue *Let me see.*

Nat *day.*

Capt. *(to Nat, with fierce satisfaction)*
mf *>*
(8va) *loco* *Ye can see now clear e-nough.*

mp *mf*

(Red.) *

720 Nat stares at him, spellbound.

Capt. *And from a-bove I saw Horne and Cates and Jim-my Ka-na-ka plain on the*

722

He strides to the companionway, followed by Nat.

Capt. *deck in the moon-light look-in' up at me. Come!*

Perc. *Sus. Cymb.*

f *mp*

The two of them ascend. Sue turns from the porthole, looking frightened and bewildered. She shakes her head sadly.

725

Sue

p

Oh Fa - ther, oh Nat...

p senza accenti

una corda Leo.

726

mp

Leo.

727

mf

Leo.

728

cresc. sempre

Sue covers her face with her hands, shuddering.

729

mf (like an echo) *meno mosso*

Nat

ff (from above)

Capt. Ma-ry Al-len, a - hoy!—

Ma-ry Al-len, a - hoy!—

ff *f* *mf* 3 3

732

p (brokenly)

Sue He's bad to-night, Nat.

intenso *p*

735

mp *mf* >

Sue You're right to hu - mor him. It's the best way.

mf

737

Sue *mf* (urgently) There's no - thing there,

Nat *f* > (savagely) Hu - mor him? What in hell do you mean?

739

Sue Nat. There is no ship in the har - bor.

Nat *f* > (3) You're a fool, or blind!

tempo ad lib.

742 (hoarsely)

Nat The Ma-ry Al-len is there in plain sight. Those fools lied a-bout her be-ing wrecked.

744 $\text{♩} = c.92$

Going over again to the porthole.

(coaxingly)

Sue

mf

But Nat, there's no - thing. Not a ship See. —

746

Nat

f

I saw it. I tell you. From a - bove it's quite clear.

He stalks away angrily. Sue follows him, frightened and pleading.

748

750

Sue

mf

Nat! You must - n't let this, this - oh, Nat, —

752 (She puts a soothing hand on his forehead.)

Sue

— you're all ex - ci - ted and tremb - ling. (pushing her away roughly)

Nat

spoken — 3 —
You blind fool!

Captain Bartlett comes down the steps of the companionway.
His face is transfigured with the ecstasy of a dream come true.



$\text{♩} = 116$

754

p *espressivo*

Lead.

758

mf

cresc.

(Lead.) * Lead.

762

ff

poco rit.

8va-

(Lead.) * Lead. * Lead. *

a tempo

molto rit.

766 *ff* (exultant) *p*

Capt. You see! I told you my ship would come home a - gain.

(8va)

Red. *

770 *poco agitato* *mf*

Capt. They've low-ered a boat,

mf

non legato

771 *mf*

Capt. the three of them, Horne and

772

Capt. *3* Cates and Jim-my Ka - na - ka. *3* They're row - in' a - shore._____

774

Nat *f* (excitedly) *3* I hear!_____

Capt. *ff* > Lis - ten!

Perc. Sus. Cymb. _____

777

Sue *espressivo mp* Oh, Nat,___ it's on - ly the wind and sea___ you hear.____

Capt. Now! They've land - ed.

780 (portentous)
meno **f**

Capt. They're back on a - gain, as I said they would

mp *loco*

gva

782

Capt. be. They'll be com - in' up the path now.

mf *rit.*

f *mf*

gva

Captain Bartlett stands in an attitude of rigid attention. Nat strains forward in his chair. No one moves, and a sense of enormous tension fills the room.

784 ♩ = c.54

p *mp* *f* *ff*

gva *loco* *gva*

ca. 8" ca. 8"

p *mf* *f* *ff*

gva *gva*

gva

gva

gva

A dense green glow floods slowly in rhythmic waves like a liquid into the room –
as of great depths of the sea faintly penetrated by light.

P
788

p *p* *espress.*

791

(catching at his sister's hand
and speaking chokingly)

Nat

(Sprechg.)

See how the light changes!

794

(he shivers)

(spoken and shouted)

(he sobs brokenly)

Nat

Green and gold! Deep under the sea. I've been drowned, drowned for years!
(hysterically) Save me! Save me!

♩ = c.56

798 *(soothingly, with infinite sadness)*

Sue

It's on - ly the moon - light, Nat. No - thing has changed. Be

p

8^{vb} - - -

800

The green light grows deeper and deeper.

Sue

qui - et, dear, it's no - thing. *(in a crooning, monotonous voice)*

Capt. They move slow - ly, slow - ly.

p sempre

(8^{vb}) - - |

803

Capt.

They are heav - y, I know. Heav - y, the two chests.

806

Nat *f* *3*

Capt. *f* *3* Yes, I hear. I

Hark! They're be - low at the door. Do you hear? _____

The sound of a door being heavily slammed is heard from far down in the house.

senza battuta

(shuddering)

808

Sue

Nat *3* Shhh! *(excitedly, to his sister)*

Capt. left the door o - pen. Yes, for them. There! You hear?

For them?

811

(spoken)

♩ = c. 82

Sue It's a shut - ter in the wind. *(spoken)*

Nat There is *3* no wind.

p

Captain Bartlett rushes to the door and throws it open.

823 *rit.* $\text{♩} = c.72$

Sue
no - thing, — Nat. —

Capt. *f* Come

826 *rit.*

Capt. in lads, come in! — And wel - come home! —

The forms of Silas Horne, Cates and Jimmy Kanaka rise noiselessly into the room from the stairs. The last two carry heavy inlaid chests. Horne is a parrot-nosed, angular old man dressed in gray cotton trousers and a singlet torn open across his hairy chest. Jimmy is a tall, sinewy bronzed young Kanaka. He wears only a breechcloth. Cates is squat and stout and is dressed in dungaree pants and a shredded white sailor's blouse, stained with iron-rust. All are barefoot. Water drips from their soaked and rotten clothes. Their hair is matted, intertwined with slimy strands of seaweed. As they glide silently into the room, their eyes stare frightfully wide at nothing. Their flesh in the green light has the suggestion of decomposition. Their bodies sway limply, nervelessly, rhythmically, as if to the pulse of long swells of the deep sea.

829 $\text{♩} = c. 60$

p

8va- -

8vb- -

832

8va- -

8vb- -

835

8va- -

mp

p

8vb- -

838

loco

poco cresc.

mp

8vb- -

840

8va- -

cresc.

8vb- -

senza battuta

♩ = c.56

842

(grabbing Nat's arm)

Sue

There's no one there, Nat,
sit down! Father, sit down!

(taking a step towards them)

(Sprechg.)

Nat

See! (frenzied) Welcome home, boys!

Captain Bartlett grins at the three
and puts his finger to his lips.

Capt.

Not here, boys- not before him.

(8va) - - -

(8vb) - - -

(8vb) - - -
(Ped.)



l'istesso tempo

845

(pointing to Nat)

He goes to the companionway,
the three follow.

(almost crooning, with a look
of quiet madness in his eyes)

Capt.

He has no right now,
the treasure is ours only.
We'll go away with it together.

Come.

The Ma - ry Al - len is

(8vb) - - -

(Ped.) * (Ped.)

849

Capt. home a-gain, you brought her back_ to me. She has_ come back, men, you brought her

(8vb) - - |
(Leo.) - - - * Leo.

854

Capt. safe-ly to port. — Si-las Horne, — Cates and Jim-my Ka-na - ka, my

(8vb) - - - - - Leo.

859

Capt. loy - al crew. The trea-sure, the trea - sure, you have

sempre p

sim.

(8vb) - - - - - Leo.

865

Capt. brought_ the trea - sure. The trea-sure we found on that far - off is - land, that

(8vb) - - - - - Leo.

Horne puts a swaying hand on Bartlett's shoulder, interrupting his reverie, and with the other holds out a piece of paper to him. Bartlett takes it, and laughs exultantly.

869 *rit.* *a tempo*

Capt. lone - ly far - off is - land.

poco

(8^{vb})

Bartlett ascends the companionway; the other figures sway up after him.

873 *(frenzied)*

Nat Wait!

f *ff*

Nat struggles toward the companionway. Sue tries to hold him back.

877 *f*

Sue Nat!

878

Sue

Don't, Nat! Fa - ther, come back!

loco

*Nat flings Sue away from him and rushes up the companionway.
He pounds against the slide, which seems to have been shut down on him.*

879

Sue

Nat! Nat! Nat!

Nat

Fa - ther! Fa - ther, Fa - ther!

ff

f

sfz

Tom-toms

f

ff

*Sue runs wildly to the door at the rear.
(hysterically)*

*As she opens the door, Doctor Higgins
appears, hurrying up the stairs.*

883

Sue

Help! Help, oh help!

Higg.

Just a mo-ment, Miss. What's the mat-ter?

ff

p

886 (gasping)

Sue

My fa - ther, up there!

p *f*

8vb *Ped.*

888 (freely)

Higg.

I can't see— where's my flash? Ah, there!

f *mf* *f*

poco Ped.

He flashes it on Sue's terror-stricken face, then quickly around the room.

The green glow slowly disappears, and clear moonlight floods through the portholes. The wind and sea are heard again.

$\text{♩} = \text{c.}116$


890 Tom-toms (may be improvised)

Perc.

f *S. Cym.* *Vibr.*

*Nat pounds sporadically
on the companionway slide.*

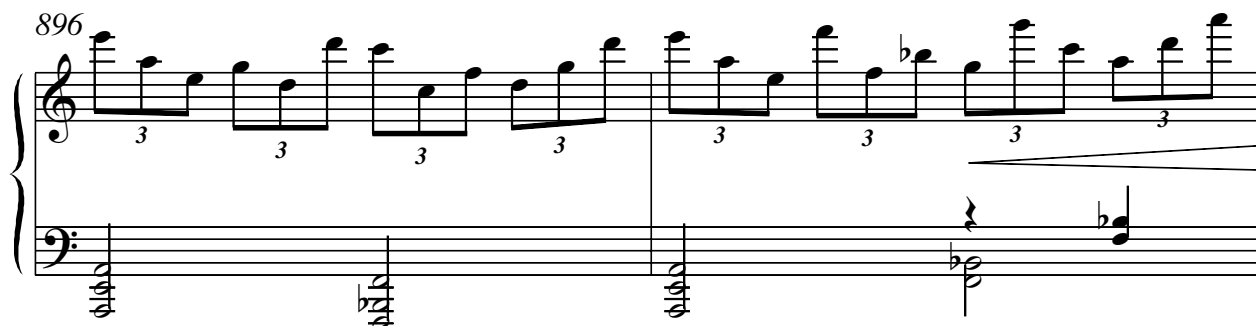
894



p

Higgins springs to the companionway.

896



Nat pounds more loudly.

898

Higg.



f

Here, Bart - lett. Let me try it.

f

(R)

901

(looking up; in an astonished voice)

Higg.

What's the mat-ter, Bart-lett?

(coming down, looking dully at the doctor)

Nat

They've locked it. I can't get up.

904

He starts to ascend.

Higg.

It's all o-pen.

(warningly)

Nat

Look out, man.

Look out for them!

906

Higg.

Them? Them? Who?— There's no-one here.—

908 (suddenly, in alarm)

Higg. *f* Quick! Come up! *mf* Lend a hand here! He's

8va -

8vb -

Nat goes up slowly. Sue goes over and lights the lantern, then brings it back to the foot of the companionway.

911 ♩ = c.54

Higg. faint - ed.

pp

pp

8vb -

S.P.

8vb -

S.P.

914

poco a poco cresc.

There is a scuffling noise from above.
poco rit.
a tempo

917

f *ff* *mp*

Nat and the Doctor reappear, carrying Captain Bartlett's body.

920

mf

They lay him on the couch.
Sue sets the lantern down nearby.

923

rit. *meno mosso* ♩ ~ 108

Higg. *mp*

Eas - y³ now. Put him³ down gent - ly.

Higgins bends and listens for a heartbeat.

926

mp

Then he rises, shaking his head.

929

Piano accompaniment for measures 929-932. The music is in 6/8 time and features a melodic line in the right hand and a bass line in the left hand. A dynamic marking of *mf* is present.

933

Vocal and piano accompaniment for measures 933-935. The vocal parts are for Sue and Higg. The piano accompaniment is in 4/4 time. Dynamic markings include *p* and *mf*. The lyrics are: Sue: (dully) Is he; Higg.: I'm sor - ry. I am so ver - y sor - ry.—

936

Vocal and piano accompaniment for measures 936-938. The vocal parts are for Sue and Higg. The piano accompaniment is in 4/4 time. Dynamic markings include *p*. The lyrics are: Sue: dead? Oh Fa - ther, my; Higg.: Yes. Heart fai - lure, I sup - pose.

938

(sobs brokenly)

Sue
 poor mis-guid-ed Fa-ther. My poor mis-ta-ken Fa-ther.

Higg.
 I'm sor-ry. I am so ver-y sor-ry.

8^{va}

941

poco rit.

a tempo

Sue
 My poor mis-guid-ed Fa-ther.

Higg.
 I am so ver-y sor-ry.

Nat
 Wait! There was

f

944

Nat

some-thing— Horne hand-ed him some-thing. Did you see?

3

946 *mf* > *f*

Sue Nat! — be still, be still. He's dead.

mf *f* *p*

949 (to Higgins, with pitiful appeal)

Sue *p* Please go, go now.

Higg. *mp* There's no-thing I can

p *mp*

Higgins bows slightly and goes out.

951 *p* *very slowly* $\text{♩} = 96$

Sue Sue shakes her head. Go, please.

Higg. do?

p *mf* *p*

Nat moves slowly to his father's body, as if attracted by some irresistible fascination.

954

Nat

Did-n't you see? Did-n't you see?

957 *più agitato e poco a poco accel.*

Nat

Sue! Did-n't you see? Horne hand-ed him some-thing, some-thing.

960

Nat

Did-n't you see? Horne hand-ed him some-thing.

964

Sue is sobbing.

967 $\text{♩} = 96$

Sue *f*

Nat! — Nat! Don't touch him.

8va

f

969 *f* *p*

Sue Nat! Don't touch him. Come a - way, — come a -

f *p* *loco*

8vb

Nat doesn't heed her. His gaze is fixed on his father's right hand, which hangs down over the side of the couch.

971 (S)

Sue way, come a - way. —

8va

espress. *poco a poco cresc.*

p sub.

He pounces on it and forcing the clenched fingers open with a great effort, secures a crumpled ball of paper.

975 *(8^{va})* - - - - - | *15^{ma}* - - - - -

ff Clusters at extreme ends of keyboard

15^{mb} - - - - -

He flourishes the paper above his head with shouts of triumph.

978

Nat *f* *ff* *f* *3* *3*

Look! Look! The map of the is-land!

(15^{ma}) - | *f*

(15^{mb}) - |

He bends down and spreads it out in the light of the lantern. Eyes gleaming, he looks at Sue.

981 *♩ = c. 60*

Nat *p* *(spoken) mf > mp*

It is - n't lost, it is - n't lost, look! It is - n't

pp *p*

15^{mb} - - - - - *pp* *sempre*

una corda

984 *poco a poco cresc.* *ff*

Nat
lost for me af-ter all! — There's still a chance, a chance, a chance for me!

poco a poco cresc. *f*

(15^{mb}) — — — — — | *loco*
8^{vb} — — — — — |

(*ped.*) — — — — — * *ped.* — — — — — *

tre corde

987 *senza battuta* *(with mad, solemn decision)* *mf*

Nat
My chance! My chance! When the house is sold, is sold, I'll

mp *sfz* *sfz* *p*

ped. — — — — — *

990 *espress.*

Nat
go, I'll go and I'll find it. —

p

993 *p*

Nat

When the house is sold, I'll go and find it.

995

Nat

Oh, Sue, oh, Sue, there's still a chance, my chance, my chance, my chance.

998 (covering her face with her hands)

Sue

mp Nat, oh Nat, oh Nat, *mf* come a-way, oh God, Nat, *sfz* come a-way.

She sobs desperately at first, then gradually becomes mute.

1001 $\text{♩} = c.72$

p

1017 *poco rit.* $\text{♩} = \text{♩}$ *a tempo*

Nat

The trea-sure is bur - ied, bur - ied, where the cross is made.

p

loco *p* *< mf*

8vb-1

1020 *rit.* *very slowly* $\text{♩} = \text{c. } 50$ *pp*

Nat

The

dim. *pp*

3

8vb-

1024 **Alternate ending: p. 120* *cresc.* *ff*

Nat

trea-sure is bur - ied, _____ where the cross is made. _____

loco *ff*

8vb-

1024

Nat

3

cresc.

ff

treasure is buried, _____ where the cross is made. _____

ff

loco

8vb