

Acting Edition

The Secret Garden

Book and Lyrics by
Marsha Norman

Music by
Lucy Simon

Based on the Novel by
Frances Hodgson Burnett

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|| SAMUEL FRENCH ||

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THE SECRET GARDEN was produced by Heidi Landesman, Rick Steiner, Frederic H. Mayerson, Elizabeth Williams, Jujamcyn Theaters (James H. Binger: Chairman; Rocco Landesman: President; Paul Libin: Producing Director; Jack Viertel: Creative Director), TV Asahi, and Dodger Productions at the St. James Theatre in New York, New York on April 5, 1991. It was directed by Susan H. Schulman with choreography by Michael Lichtefeld, sets by Heidi Landesman, costumes by Theoni V. Aldredge, lights by Tharon Musser, sound by Otts Munderloh, and hair and make-up by Robert DiNiro. The production stage manager was Perry Cline. The cast was as follows:

LILY	Rebecca Luker
MARY LENNOX	Daisy Eagan
MARY LENNOX (Wed. matinees & Thurs. evenings)	Kimberly Mahon
FAKIR	Peter Marinos
AYAH	Patricia Phillips
ROSE	Kay Walbye
CAPTAIN ALBERT LENNOX	Michael DeVries
LIEUTENANT PETER WRIGHT	Drew Taylor
LIEUTENANT IAN SHAW	Paul Jackel
MAJOR HOLMES	Peter Samuel
CLAIRE	Rebecca Judd
ALICE	Nancy Johnston
ARCHIBALD CRAVEN	Mandy Patinkin
DR. NEVILLE CRAVEN	Robert Westenberg
MRS. MEDLOCK	Barbara Rosenblat
MARTHA	Alison Fraser
DICKON	John Cameron Mitchell
BEN	Tom Toner
COLIN	John Babcock
JANE	Teresa De Zarn
WILLIAM	Frank Di Pasquale
BETSY	Betsy Friday
TIMOTHY	Alec Timerman
MRS. WINTHROP	Nancy Johnston

All other parts were played by the ensemble.

CHARACTERS

LILY – Mary’s aunt, Mr. Craven’s wife, now dead.

MARY LENNOX – A ten-year-old girl.

MRS. MEDLOCK – Mr. Craven’s housekeeper.

DR. NEVILLE CRAVEN – Mr. Craven’s brother.

MARTHA – A housemaid.

ARCHIBALD CRAVEN – Mary’s uncle and lord of Misselthwaite Manor.

BEN WEATHERSTAFF – Head gardener.

DICKON – Martha’s brother.

COLIN CRAVEN – Archibald Craven’s ten-year-old son.

MRS. WINTHROP – Headmistress.

DREAMERS

ROSE LENNOX – Mary’s mother.

CAPTAIN ALBERT LENNOX – Mary’s father.

ALICE – Rose’s friend.

LIEUTENANT WRIGHT – Officer in Mary’s father’s unit.

LIEUTENANT SHAW – Fellow officer.

MAJOR SHELLEY – Officer.

MRS. SHELLEY – Major Shelley’s wife.

MAJOR HOLMES – Officer.

CLAIRE HOLMES – Major Holmes’ wife.

FAKIR

AYAH – Mary’s Indian nanny.

SETTING

Colonial India and Misselthwaite Manor, North Yorkshire, England.

TIME

1906.

NOTE ABOUT THE DREAMERS

These characters, referred to collectively as the Dreamers, are people from Mary’s life in India, who haunt her until she finds her new life in the course of this story. They are free to sing directly to us, appearing and disappearing at will.

MUSIC NUMBERS

ACT I

“Opening Dream”	Lily, Fakir, Mary & Company
“There’s a Girl – I”	Company
“The House Upon the Hill”	Company
“There’s a Girl – II”	Company
“I Heard Someone Crying”	Mary, Archibald, Lily & Company
“A Fine White Horse”	Martha
“A Girl in the Valley”	Lily, Archibald & Dancers
“It’s a Maze	Ben, Mary, Dickon & Martha
“Winter’s on the Wing”	Dickon
“Show Me the Key”	Mary & Dickon
“A Bit of Earth”	Archibald
“Storm I”	Company
“Lily’s Eyes”	Archibald & Neville
“Storm II”	Mary & Company
“Round-Shouldered Man”	Colin
“Final Storm”	Company

ACT II

“The Girl I Mean to Be”	Mary & Company
“Quartet”	Archibald, Neville, Rose & Lily
“Race You to the Top of the Morning”	Archibald
“Wick”	Dickon & Mary
“Come to My Garden”	Lily & Colin
“Come Spirit, Come Charm”	Mary, Martha, Dickon, Fakir, Ayah, Lily & Company
“A Bit of Earth (Reprise)”	Lily, Rose & Albert
“Disappear”	Neville
“Hold On”	Martha
“Letter Song”	Mary & Martha
“Where in the World”	Archibald
“How Could I Ever Know”	Lily & Archibald
“Finale”	Company

ACT I

Prologue

[MUSIC NO. 01 – “PRELUDE”]

(Behind a scrim, a beautiful young woman, dressed in white, sits in the branch of a large old tree. MARY LENNOX, a ten-year-old girl, is seen playing with a Victorian doll's house.)

[MUSIC NO. 02 – “OPENING”]

LILY. *(As LILY sings, MARY hums.)*

CLUSTERS OF CROCUS,
PURPLE AND GOLD
BLANKETS OF PANSIES,
UP FROM THE COLD
LILIES AND IRIS,
SAFE FROM THE CHILL
SAFE IN MY GARDEN,
SNOWDROPS SO STILL

(A FAKIR appears and begins to chant.)

FAKIR.

A...

A'O JADU KE MAUSAM
A'O GARMYO KE DIN
A' MANTRA TANTRA YANTRA,
US KI BIMARI, HATA 'O

A...

A'O JADU KE MAUSAM
A'O GARMYO KE DIN
A'O MANTRA TANTRA YANTRA,
US KI BIMARI, HATA 'O

(MARY's father, ALBERT, enters, carries her to an ornate Victorian bed, center stage, and kisses her goodnight. As she goes to sleep, he steps back and English couples appear, as if in a dream, around the bed.)

(At ALBERT's salute, the couples begin to play drop the handkerchief using a red handkerchief. Those present include: ROSE, MARY's mother, a beautiful woman who seems to be flirting with all the men; ALBERT, MARY's father; ALICE, ROSE's

*friend; two lieutenants, **WRIGHT** and **SHAW**, serving the Raj in Colonial India; **MAJOR HOLMES** and his wife, **CLAIRE**; and a **FAKIR**, and **MARY**'s **AYAH**.)*

*(The echo of **CHILDREN'S VOICES** is heard.)*

CHILDREN'S VOICES.

MISTRESS MARY, QUITE CONTRARY,
HOW DOES YOUR GARDEN GROW?
NOT SO WELL, SHE SAID, SEE THE LILY'S DEAD
PULL IT UP AND OUT YOU GO

(As the game proceeds, we realize the players are not merely eliminated from the game, but have, in fact, died of the cholera in Colonial India. One by one, they take out red handkerchiefs and dab at their faces and necks.)

MISTRESS MARY, QUITE CONTRARY,
HOW DOES YOUR GARDEN GROW?
FAR TOO HOT, SHE CRIED, SEE MY ROSE HAS DIED
DIG IT UP, AND OUT YOU GO
LOOK AROUND, LOOK AROUND, WHAT DO YOU SEE?
PLANTS IN THE GROUND, ALL ARE BLIND TO THEE
WALK AROUND, WALK AROUND, WHERE WILL YOU GO
SEEDS IN THE EARTH, COVERED UP WITH SNOW
MISTRESS MARY, QUITE CONTRARY,
HOW DOES YOUR GARDEN GROW?
OH IT'S DRY, SHE WAILED, SEE THE IRIS FAILED
PULL IT UP, AND OUT YOU GO
MISTRESS MARY, QUITE CONTRARY,
HOW DOES YOUR GARDEN GROW?
HAD AN EARLY FROST, NOW IT'S GONE, IT'S LOST
DIG IT UP, YOU'RE OUT, YOU'RE UP, YOU'RE OUT
YOU'RE UP, YOU'RE OUT, YOU GO...

*(Finally, when no one is left alive, **MARY** awakes, as if from a terrible dream, and then falls back, as mosquito netting drops down over the bed.)*

India

*(The next morning, **MARY** sits on her bed, looking at a small photograph in a frame, and humming "Clusters of Crocus." **LIEUTENANT WRIGHT** enters, his mouth covered with a handkerchief. He hears the humming and discovers **MARY**.)*

LIEUTENANT WRIGHT. *(Calling to someone offstage.)* Major. There's a girl in here.

MAJOR HOLMES. *(As he enters.)* Do you mean alive?

MARY. My name is Mary Lennox. Where has everyone gone? Where's my Ayah?

*(**MAJOR HOLMES** takes note of the girl, then looks around the room, careful of what he touches, as though everything might be contaminated.)*

LIEUTENANT WRIGHT. We've searched the servants' bungalow as well sir. It's just one blacksnake and this girl.

MARY. Why has no one come for me?

MAJOR HOLMES. I'm afraid there's no one left, Miss.

LIEUTENANT WRIGHT. Bloody miracle she escaped the cholera, though God knows how. She was drinkin' the same water they was.

MARY. But where are my mother and father?

MAJOR HOLMES. I'm sorry, Miss.

LIEUTENANT WRIGHT. Where shall I take the girl, sir? Our orders are to burn anything that might be contaminated.

MAJOR HOLMES. To Governor's house for now. I believe there's an uncle, somewhere.

LIEUTENANT WRIGHT. Yes, sir. You'll have to leave that picture here, Miss.

MARY. No, I will not! I'm taking it with me.

LIEUTENANT WRIGHT. It's your pretty mother, is it?

MARY. No, it isn't.

LIEUTENANT WRIGHT. Yes, well. Come along then.

[MUSIC NO. 03 – "THERE'S A GIRL – I"]

(MARY takes the small framed photo and puts it in her pocket. As they leave, the ornate doll house bursts into flames.)

LIEUTENANT SHAW.

CAN IT BE A DREAM?
SURELY IT MUST SEEM
LIKE A FRIGHTFUL DREAM
HOW CAN THIS BE TRUE?

MAJOR HOLMES.

WON'T HER MOTHER COME,

LIEUTENANT WRIGHT & MAJOR HOLMES.

COME WAKE HER UP TO PLAY?
WON'T HER FATHER SAY,
HERE'S A ROSE FOR YOU?

CLAIRE, ALICE, HOLMES & WRIGHT.

THERE'S A GIRL WHOM NO ONE SEES
THERE'S A GIRL WHO'S LEFT ALONE
THERE'S A HEART THAT BEATS IN SILENCE FOR
THE LIFE SHE'S NEVER KNOWN
FOR THE LIFE SHE'S NEVER KNOWN

A Train Platform in Yorkshire

(**MAJOR SHELLEY** and his **WIFE** arrive with **MARY**.)

MRS. SHELLEY. She's such a sour young thing. Perhaps if Rose had spent more time in the nursery, Mary might have learned some of her mother's pretty ways.

(**ROSE** enters.)

MAJOR SHELLEY. What a nightmare it must have been for the girl. To wander up to bed in the middle of a party, then wake up the next morning with them all dead.

(**MRS. MEDLOCK** approaches.)

MRS. MEDLOCK. Good evening, Major. I'm Mr. Craven's housekeeper. Is this the girl?

(**ALBERT** appears.)

MAJOR SHELLEY. Yes ma'am. And here's her papers and the death certificates and all. Her father was captain in my regiment and a fine man he was, too. We're all very sorry...

MRS. MEDLOCK. Thank you, Major.

MAJOR HOLMES. Yes ma'am. A pleasant journey to you, mam.

MRS. MEDLOCK. (*Turns to MARY.*) Well, now. I suppose you'd like to know something about where you are going.

MARY. Would I.

MRS. MEDLOCK. But don't you care about your new home?

MARY. It doesn't matter whether I care or not.

MRS. MEDLOCK. Now, in all my years,

[MUSIC NO. 04 – "THE HOUSE UPON THE HILL"]

I've never seen a child sit so still or look so old.

DREAMERS.

HIGH ON A HILL SITS A BIG OLD HOUSE
WITH SOMETHING WRONG INSIDE IT
SPIRITS HAUNT THE HALLS
AND MAKE NO EFFORT NOW TO HIDE IT
WHAT WILL PUT THEIR SOULS TO REST
AND STOP THEIR CEASELESS SIGHING?
WHY DO THEY CALL OUT CHILDREN'S NAMES
AND SPEAK OF ONE WHO'S CRYING?

(**MRS. MEDLOCK** continues talking, **DREAMERS** sing "Ohh" under dialogue.)

MRS. MEDLOCK. Well, you're right not to care. Why you're being brought to Misselthwaite I'll never know. Your uncle isn't going to trouble himself about you, that's sure and certain. He never troubles himself about anyone.

DREAMERS.

AND THE MASTER HEARS THE WHISPERS
ON THE STAIRWAYS DARK AND STILL,
AND THE SPIRITS SPEAK OF SECRETS
IN THE HOUSE UPON THE HILL

MRS. MEDLOCK. He's a hunchback, you see. And a sour young man he was, and got no good of all his money and big place till he were married.

(LILY appears in a shaft of light.)

MARY. To my mother's sister?

MRS. MEDLOCK. Her name was Lily. And she was a sweet, pretty thing and he'd have walked the world over to get her a blade of grass that she wanted. Nobody thought she'd marry him, but marry him she did, and it wasn't for his money either. But then when she died...

MARY. How did she die?

MRS. MEDLOCK. It made him worse than ever. He travels most of the time now. It's his brother, Dr. Craven, who makes all the decisions these days.

DREAMERS.

HIGH ON A HILL SITS A BIG OLD HOUSE
WITH SOMETHING WRONG INSIDE IT
SOMEONE DIED AND SOMEONE'S LEFT
ALONE AND CAN'T ABIDE IT
THERE IN THE HOUSE IS A LONELY MAN
STILL HAUNTED BY HER BEAUTY
ASKING WHAT A LIFE CAN BE
WHERE NAUGHT REMAINS BUT DUTY

(DREAMERS sing "Ohh" under dialogue.)

MARY. Is it always so ugly here?

MRS. MEDLOCK. It's the moor. Miles and miles of wild land that nothing grows on but heather and gorse and broom, and nothing lives on but wild ponies and sheep.

MARY. What is that awful howling sound?

MRS. MEDLOCK. That's the wind, blowing through the bushes. They call it wuthering, that sound. But look there, that tiny light far across there. That'll be the gate it will.

DREAMERS.

AND THE MASTER HEARS THE WHISPERS
ON THE STAIRWAYS DARK AND STILL
AND THE SPIRITS SPEAK OF SECRETS
IN THE HOUSE UPON THE HILL

The Door to Misselthwaite Manor

(ARCHIBALD and DR. CRAVEN meet just inside the door, ARCHIBALD carrying a book, DR. CRAVEN carrying a large candelabra.)

DR. CRAVEN. For God's sake, Archie. The girl's parents are dead. She's traveled six thousand miles to get here. You *are* her guardian. The least you can do is be here to greet her.

ARCHIBALD. I can't, Neville. I wouldn't know what to say. *(Patting the book.)* I'll be upstairs.

(ARCHIBALD exits, and the door opens and MARY and MRS. MEDLOCK enter.)

MRS. MEDLOCK. Mary Lennox, this is Dr. Craven, your uncle's brother.

MARY. How do you do.

DR. CRAVEN. *(To MRS. MEDLOCK.)* You're to take her to her room. He doesn't want to see her.

MRS. MEDLOCK. Very good, Doctor.

(MARY and MRS. MEDLOCK go into the house and up the stairs, as the DREAMERS appear and sing.)

[MUSIC NO. 05 – "THERE'S A GIRL – II"]

MAJOR HOLMES & CLAIRE.

CAN IT BE A DREAM?
SURELY IT DOES SEEM
LIKE A FRIGHTFUL DREAM,
NO ONE HERE SHE KNOWS

ALICE, LIEUTENANTS WRIGHT & SHAW.

SHADOWS ON THE WALLS,
DARK AND DRAFTY HALLS,
CATCH HER IF SHE FALLS,
STILL NO FEAR SHE SHOWS

Mary's Room

MRS. MEDLOCK. Well, here you are. This room and the next are where you'll live. But you mustn't expect that there will be people to talk to you. You'll have to play about and look after yourself. But when you're in the house, don't go wandering the halls. Your uncle won't have it.

MARY. *(As though asleep or in shock.)* ...won't have it.

(ROSE and ALBERT appear.)

ROSE. Albert, please...

ALBERT. Rose, I really must send you and Mary away until we get this cholera under control.

ROSE. And what shall I do? Wander around the hills, alone with our child, while she stares at me the whole time.

ALBERT. She's not staring at you, Rose. Mary just wants to look at you. Just like all the rest of us.

MRS. MEDLOCK. *(Goes to the door.)* Goodnight, then.

MARY. Yes, ma'am.

(MRS. MEDLOCK exits.)

ALBERT.

THERE'S A GIRL WHOM NO ONE SEES
THERE'S A GIRL WHO'S LEFT ALONE
THERE'S A HEART THAT BEATS IN SILENCE FOR
THE LIFE SHE'S NEVER KNOWN

[MUSIC NO. 06 – "I HEARD SOMEONE CRYING"]

(LILY appears, and ALBERT extends his arm to her, as if asking her to take care of MARY. But MARY can't sleep. She hears someone crying, picks up a candle and walks out into the house. As she sings, she sees someone rounding a corner and follows him. As she moves through the corridors, she continues to get glimpses of shadows, or ghosts from her past.)

(LILY follows her.)

LILY.

OOO...

MARY.

I HEARD SOMEONE CRYING
WHO THO' COULD IT BE?
MAYBE IT WAS MOTHER
CALLING OUT, COME SEE
MAYBE IT WAS FATHER,
ALL ALONE, AND LOST AND COLD
I HEARD SOMEONE CRYING
MAYBE IT WAS ME...

(MARY picks up a candle and goes into the gallery. ARCHIBALD appears in another part of the gallery with his candle.)

ARCHIBALD.

I HEARD SOMEONE SINGING
WHO THO' COULD IT BE?
MAYBE IT WAS LILY,
CALLING OUT TO ME
MAYBE SHE'S NOT GONE
SO FAR AWAY AS I'VE BEEN TOLD
I HEARD SOMEONE SINGING
MAYBE IT WAS SHE

(Now MARY comes out of her hiding place, as ARCHIBALD moves into another part of the house.)

MARY.

MAYBE IT WAS SOMEONE I COULD
FIND AND HAVE A CUP OF TEA
MAYBE IT WAS SOMEONE WHO
COULD BRING THE TEA AND COME FIND ME

LILY.

I HEARD SOMEONE CRYING
THO' I CAN'T SAY WHO
SOMEONE IN THIS HOUSE
WITH NOTHING LEFT TO DO
SOUNDED LIKE A FATHER,
LEFT ALONE, HIS LOVE GROWN COLD
I HEARD SOMEONE CRYING
MAYBE IT WAS YOU

(MARY holds her candle up to a large portrait of LILY.)

ARCHIBALD & MARY.

MAYBE I WAS DREAMING OF A GARDEN GROWING FAR BELOW
MAYBE I WAS DREAMING OF A LIFE THAT I WILL NEVER KNOW

MARY.

SOMEONE IS CALLING

WHO THO' COULD IT BE

SOMEONE IN THIS HOUSE

WHOM NO ONE SEEMS TO SEE

SOMEONE NO ONE SEEMED TO

HEAR EXCEPT FOR ME

LILY.

I HEARD SOMEONE CALLING

WHO THO' COULD IT BE

OOO...

OOO...

OOO...

OOO...

ARCHIBALD.

LILY, WHERE ARE

YOU, I'M LOST

WITHOUT YOU

I CAN'T WALK THESE

HALLS WITHOUT

YOU

LILY, WHERE ARE

YOU, I NEED YOU

I HAVE SEARCHED

THE WORLD

BUT YOU'RE NOT

THERE

COME AND TELL ME

WHY YOU

BROUGHT ME HOME

IF YOU'RE NOT

HERE,

MARY & LILY.

I HEARD SOMEONE CALLING

SOMEONE IS CRYING

MAYBE IT WAS YOU

ARCHIBALD.

MY LILY, WHERE ARE YOU,

I'M LOST WITHOUT YOU

LILY, WHERE ARE YOU

WHY CAN'T I FIND YOU

FIND SOME TRACE

YOU'VE LEFT BEHIND YOU

DREAMERS.

LILY...

AH...

MARY & LILY.

MAYBE ME

ARCHIBALD.

LILY, WHERE ARE YOU
WITHOUT YOU, I AM LOST

DREAMERS.

I AM LOST

I AM LOST

I AM LOST

(ARCHIBALD and MARY blow out their candles.)

[MUSIC NO. 06A – “I HEARD SOMEONE CRYING – PLAYOFF”]

Scene One
Mary's Sitting Room

(MARTHA, a sturdy Yorkshire girl, enters carrying a breakfast tray and a skipping rope.)

[MUSIC NO. 06AA – “MARTHA’S DITTY”]

MARTHA.

ME MOTHER ASKED ME, LASSIE, TELL ME WHAT YOUR LAD MUN DO
BEFORE YOU GIVE YOUR HEART AWAY, AND MAKES A NEST, AND ALL THE REST
I TOLD ME DARLIN’ MOTHER THERE’S SOMETHING HE MUN DO,
BUT I’LL SAY FIRST HOW HE MUN LOOK HIS EYES, THEY MUN BE TOO

MARY. Are you my servant?

(MARY’s AYAH appears.)

MARTHA. Well there, Mary Lennox. Me name is Martha. And now tha’rt up, I’ll make tha’ bed.

MARY. Aren’t you going to dress me first?

MARTHA. Canna tha’ dress thyself, then?

[MUSIC NO. 06B – “INDIA STING NO. 01”]

MARY. In India, my Ayah dressed me.

MARTHA. Well then, it’ll do tha’ good to wait on thyself a bit. ’Tis fair a wonder grand folks children don’t turn out fair fools, bein’ washed and took out to walk like they was puppies.

MARY. *What* is this language you speak?

MARTHA. Well, of course, you’ve not heard any Yorkshire, livin’ in India, have ye? Mrs. Medlock said I’d have to be careful or you wouldn’t understand what I was sayin’. But I didn’t know what to expect from you either. When I heard you was comin’ from Bombay, I thought you’d be a solid brown, I did. But you’re not brown at all. More yellow, I’d say.

(MARY’s hands fly up to her eyes, as she bursts into tears and doesn’t want MARTHA to see it.)

Eh, now lassie, I didn’t know you’d be so easy vexed. I’ll help you on with your clothes this time, if you like. You just pretend you’re back in India, and I’m your servant, and you just give me that little yellow foot.

MARY. I’m quite all right. Thank you.

MARTHA. Look there. Out the window. It’s the moor, it is. Like a dull purple sea this morning. Do you like it?

MARY. I hate it.

MARTHA. Ah, you wait till spring, then. For the moor is fair covered in gorse and heather, and there’s such a lot of fresh air. My brother Dickon goes off and plays on the moor for hours. He’s got a pony that’s made friends with him, and birds and sheep and such as eats right out of his hand.

MARY. (*Has been examining the closet.*) These are not my clothes.

MARTHA. Ay, miss, your uncle...

MARY. (*Interrupting her to keep her from talking on and on.*) These are nicer than mine.

MARTHA. You get these new clothes on then, and wrap up warm and

[MUSIC NO. 06C – “MEDLOCK BELL NO. 01”]

run out and play. That’ll give you stomach for your porridge.

MARY. Mrs. Medlock told me there’s nothing out there but a big old park.

MARTHA. Well, maybe you’ll run into our Dickon out there. Maybe he’ll give you a ride on his pony. Maybe he’ll...

MARY. I don’t know anything about boys.

(MARTHA sighs, and proceeds to dress MARY as she sings.)

[MUSIC NO. 07 – “IF I HAD A FINE WHITE HORSE”]

MARTHA.

IF I HAD A FINE WHITE HORSE,
I’D TAKE YOU FOR A RIDE TODAY
BUT SINCE I HAVE NO FINE WHITE HORSE
INSIDE I’LL HAVE TO STAY,
AND EMPTY ALL THE CHAMBER POTS
AND SCRUB THE FLOORS AND SUCH
BUT WHAT’S THERE TO DO ON A FINE WHITE HORSE?
IT SEEMS TO ME NOT MUCH
IF I HAD A WOODEN BOAT,
I’D TAKE YOU FOR A SAIL TODAY
BUT SINCE I HAVE NO WOODEN BOAT
INSIDE I’LL HAVE TO STAY
AND CATCH AND KILL THE MICE,
AND PLUCK THE CHICKENS FOR THE COOK
BUT WHAT’S THERE TO DO ON A WOODEN BOAT,
BUT SIT UP STRAIGHT AND LOOK?
AND WORRY OUR BOAT WILL START TO DRIFT
AND FLOAT US OUT TO SEA...
AND LAND US ON AN ISLE OF GOLD,
OH DEAR, OH DEARIE ME...
IF I HAD A CHAMBER MAID,
I’D TAKE YOU OUT TO PLAY TODAY
THEY SAY OUT THERE’S A MAZE WHERE
ONCE YOU ENTER, THERE YOU STAY
FOR CERTAIN WE’D GET LOST AND THEY’D COME LOOKIN’ FOR OUR BONES
AND FIND US SOMETIME LATE NEXT WEEK
AND BRING US TEA AND SCONES
BUT WHAT IF THERE’S A CLAN OF TROLLS A-CAMPIN’ ’NEATH A TREE?
OR WHAT IF THERE’S A PIRATE’S CAVE, OH DEAR OH DEAR OH DEARIE ME...

MARTHA.

IF I WASN'T SO AFRAID,
I'D TAKE YOU OUT THE DOOR TODAY
BUT TALKING BIRDS AND TALES OF FAIRIES KEEP ME SCARED AWAY
AND YES, I PROMISED NOT TO TELL WHAT
ELSE IS THERE, ALTHOUGH...
IF IN THE MAZE YOU CHANCE TO SEE
A GARDEN GUARDED BY A TREE,
AND MEET A BIRD THAT SPEAKS TO THEE...
THEN COME AND TELL MY FINE WHITE HORSE AND ME

[MUSIC NO. 7A – “MEDLOCK BELL NO. 02”]

(MARY is all dressed now. MARTHA hears a bell ringing.)

Oh, now there's Mrs. Medlock's bell, and I've got all this to clean up first. Can you find your way out yourself? It's down the stairs, past the ballroom...

MARY. I'll find it.

MARTHA. *(Picks up the skipping rope.)* Mary Lennox. I thought tha' might like to have a skipping rope to play with.

(MARY takes the skipping rope and throws it down.)

Mary Lennox.

(MARY turns back to face her.)

Tha' forgot tha' rope.

[MUSIC NO. 07B – “WHITE HORSE – PLAYOFF”]

(MARY grabs the rope and exits.)