

THE SECRET GARDEN 1-P-1 (Act-Scene-Pg.#)

ACT I PROLOGUE

[MUSIC CUE #1: 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 CUE #2: 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.

(An Indian FAKIR appears and begins to chant.)

FAKIR

AH...

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

AH...

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.)

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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.)

CHILDREN'S VOICES

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.)

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—LOCATION: INDIA—

(The next morning, MARY sits on her bed, looking at a small photograph in a frame, and humming "Clusters of Crocus." LT. 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?

(The MAJOR 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.

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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 CUE #3: THERE'S A GIRL-I]

*(MARY takes the small framed photo and puts it in he pocket.
As they leave, the ornate dollhouse bursts into flames.)*

LIEUTENANT SHAW

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

LIEUTENANT WRIGHT and MAJOR HOLMES

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

CLAIRE, ALICE, HOLMES and 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.

5— LOCATION: 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 SHELLEY

Yes ma'am. A pleasant journey to you, ma'am.

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.

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MRS. MEDLOCK

Now in all my years,

[MUSIC CUE #4: 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,

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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.

DREAMERS

THERE IN THE HOUSE LIVES A LONELY
MAN STILL HAUNTED BY HER BEAUTY.
ASKING WHAT A LIFE CAN BE WHERE
WHERE NAUGHT REMAINS BUT DUTY.

(DREAMERS sing "OOH" 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.

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— LOCATION: 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 CUE #5: THERE'S A GIRL]

MAJOR HOLMES and CLAIRE.

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

ALICE, LIEUTENANTS WRIGHT and SHAW.

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

—LOCATION: 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 CUE #6:1 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 LILY
MAYBE IT WAS SOMEONE I COULD OOO.....
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 LILY ARCHIBALD

I HEARD SOMEONE LILY, WHERE ARE
CALLING. YOU, I'M LOST
WITHOUT YOU
WHO THO' COULD IT I CAN'T WALK THESE
BE? HALLS WITHOUT YOU

MARY LILY ARCHIBALD

SOMEONE IN OOO... LILY, WHERE
THIS HOUSE ARE YOU, I
NEED YOU
WHOM NO OOO... I HAVE
ONE SEEMS SEARCHED
TO SEE THE WORLD
BUT
YOU'RE
NOT THERE
SOMEONE NO OOO... COME AND
ONE TELL ME
SEEMED TO WHY YOU
HEAR EXCEPT OOO... BROUGHT ME
FOR ME HOME IF
YOU'RE
NOT HERE,

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MARY/LILY ARCHIBALD DREAMERS

I HEARD MY LILY, WHERE
SOMEONE ARE YOU,
CALLING
I'M LOST
WITHOUT YOU
SOMEONE IS LILY, WHERE LILY...
CRYING ARE YOU
LILY, WHY AH...
CAN'T I FIND
YOU

MAYBE IT FIND SOME
WAS YOU TRACE
YOU'VE LEFT
BEHIND YOU
MAYBE ME LILY, WHERE
ARE YOU
WITHOUT YOU, I
AM LOST
I AM LOST I AM LOST I AM
LOST

(ARCHIBALD and MARY blow out their candles.)

[MUSIC CUE #6A: I HEARD SOMEONE CRYING-playoff]

ACT 1 SCENE 1

— LOCATION: MARY'S SITTING ROOM —

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

[MUSIC CUE #6AA: 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 BE MUN, 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 CUE #6B: INDIA STING #1]

MARY

In India, my Ayah dressed me.

MARTHA

Well then, it'll do tha' good to wait on thysel' 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.)

MARTHA

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 'til 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.

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MARTHA

You get these new clothes on then, and wrap up warm and run out and play. That'll give you stomach for your porridge.

[MUSIC CUE #6C: MEDLOCK BELL#1]

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 CUE #7: 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.

MARTHA

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...

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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 LOOMN' 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 PIRATES' CAVE,
OH DEAR OH DEAR OH DEARIE ME...

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 CUE #7A: MEDLOCK BELL #2]

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

MARTHA

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.)

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MARTHA

Mary Lennox.

(MARY turns back to face her.)

MARTHA

Tha' forgot tha' rope.

[MUSIC CUE #7B: WHITE HORSE-playoff]

(MARY grabs the rope and exits.)

ACT 1 SCENE 2

— LOCATION: THE BALLROOM —

[MUSIC CUE #8: A GIRL IN THE VALLEY]

(ROSE, and other DREAMERS enter dancing a waltz. Something about them seems like a memory. ARCHIBALD stands stage right, as though remembering these scenes. LILY dances alone.)

LILY

A MAN WHO CAME TO MY VALLEY,
A MAN I HARDLY KNEW.
A MAN WHO CAME TO MY GARDEN
GREW TO LOVE ME.

ARCHIBALD

(Begins to move into the scene as he sings.)

A GIRL I SAW IN A VALLEY,
A GIRL I HARDLY KNEW.
A GIRL AT WORK IN A GARDEN,
GREW TO LOVE ME.

(ARCHIBALD begins to dance now too, the MUSIC drawing them together.)

LILY

FROM THE GATE, HE
CALLED OUT SO KINDLY,
"LASS WOULDST THOU 'LOW ME
REST HERE, I'VE RIDDEN QUITE FAR."

ARCHIBALD

"SHARE MY TEA," SHE
BADE ME SO GENTLY,
OATCAKES AND CREAM,
SWEET PLUMS IN A JAR.

LILY

AND EVERY DAY TO MY GARDEN,
THIS MAN, WHO MIGHT HE BE,
CAME BEARING BASKETS OF ROSES,
FOR HE LOVED ME.

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ARCHIBALD

ALL I OWN, I'D GIVE ---

LILY

---JUST A GARDEN

ARCHIBALD

ALL I WOULD ASK IS NEVER TO ---

LILY

---NEVER TO LEAVE

LILY and ARCHIBALD

SAY YOU'LL HAVE ME

SAFE YOU WILL KEPP ME

WHERE YOU WOULD LEAD ME

THERE

THERE I WOULD, THERE I WOULD

THERE I WOULD GO...

LILY ARCHIBALD

A MAN

WHO CAME TO MY A GIRL WHO CAME TO

VALLEY MY VALLEY

A MAN A

I HARDLY KNEW GIRL I HARDLY KNEW

A MAN WHO GAVE ME A GIRL WHO GAVE ME

A GARDEN A GARDEN

GREW TO LOVE ME GREW TO LOVE ME

(They waltz. They are so happy, so deeply in love. And suddenly, MARY enters. The MUSIC stops, and LILY and the other dancers disappear.)

MARY

Are you my Uncle Archibald?

ARCHIBALD

Who's that?

MARY

It's Mary Lennox, sir. Are you my Uncle Archibald?

ARCHIBALD

(Tries to regain his composure.)

Yes, I am. Good morning, child.

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MARY

Are you going to be my father now?

ARCHIBALD

I am your guardian. Though I am a poor one for any child. I offer you...

(MARY pulls the photograph she brought with her from India out of her pocket. LILY enters.)

MARY

Is this my Aunt Lily, in this picture?

ARCHIBALD

(Looks at it quickly, this is hard for him.)

Yes it is. Where did you get that?

MARY

It was on my dresser, in India. Maybe Mother put it there. I don't know.

(ROSE appears, as though at a ball, and wanders over to talk to LILY.)

ARCHIBALD

Your mother and my Lily ...

(She grabs the photo back from him.)

Please excuse me.

(He notices her coat.)

Who dressed you, child?

MARY

Martha tried to, sir.

ARCHIBALD

Yes, I see.

(He bends over and attempts to button her coat.)

[MUSIC CUE #8A: LILY AND ROSE]

ROSE

Lily, you've been dancing with that gloomy Archibald all evening!

LILY

He's just shy, Rose. I think Archie has the tenderest heart I've ever known.

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ROSE

Silly Lily. Have you been so busy looking into his eyes, that you've missed the hump on his back?

(ROSE laughs and they exit.)

ARCHIBALD

(Turning to leave.)

I do hope you'll enjoy the gardens.

MARY

But I want to know what happens to dead people.

(He stops. Death is a subject he cannot resist.)

ARCHIBALD

Yes. Well. Quite natural that you should wonder that. **(A moment.)**
We bury them. We put their things away, we remember things they said.
We... talk to them, sometimes ... in our minds, of course...

MARY

Can they hear us?

ARCHIBALD

(And now he seems angry at himself.)

And then one morning, when we think we're over them at last, we find ourselves in the ballroom, knowing full well we have been here all night, and we draw the painful conclusion that we have been dancing with them again.

MARY

I don't understand.

ARCHIBALD

Nor will you ever. They're not gone, you see. Just dead.

MARY

Is my Aunt Lily a ghost now?

ARCHIBALD

(He stops.)

Why, have you heard her?

MARY

I heard someone crying in the house last night. But I don't know anything about ghosts. Is my father a ghost now? Does everyone who dies become a ghost?

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ARCHIBALD

They're only a ghost if someone alive is still holding onto them.

MARY

Maybe what I heard was Mother, telling me to be nice so you'll keep me.

(Now, perceiving her fear, he attempts to reassure her.)

ARCHIBALD

The house is haunted, child. Day and night. But it is yours to live in as long as I am master here. I offer you my deepest sympathies on your arrival.

(Then he walks away. But when he is gone, MARY calls after him.)

MARY

Did my mother have any other family?

(MARY exits.)

ACT 1 SCENE 3
[MUSIC CUE #9: IT'S A MAZE]

---LOCATION: IN THE MAZE---

(BEN WEATHERSTAFF, the gardener, is at work. MARY is wandering in the gardens.)

MARY

SKIP, SKIPPED THE LADIES
TO THE MASTER'S GATE.
SIP, SIPPED THE LADIES
WHILE THE MASTER ATE.
TIP-TOED THE CHAMBERMAID
AND STOLE THEIR PEARLS.
SNIP, SNIPPED THE GARDENER
AND CUT OFF THEIR CURLS.

MARTHA

IT'S A MAZE, THIS GARDEN,
IT'S A MAZE OF WAYS
ANY MAN CAN SPEND HIS DAY
IT'S A MAZE, THIS GARDEN,
IT'S A MAZE OF PATHS
BUT A SOUL CAN FIND THE WAY.

BEN

FOR AN OLD MAN KNOWS
HOW A YEAR IT GOES,
HOW THE COLD HARD GROUND
IN THE SPRING COMES ROUND
HOW THE SEEDS TAKE HOLD,
AND THE FERNS UNFOLD
HOW AN ENGLISH GARDEN GROWS.

(MARY is learning to skip rope, and singing.)

MARY

SKIP, SKIPPED THE LADIES
TO THE MASTER'S GATE.
SIP, SIPPED THE LADIES
WHILE THE MASTER ATE.

DICKON, BEN MARTHA MARY
(DICKON comes tiptoed)

THE SECRET GARDEN

1-3-24

ALONG, THE
LOVE CHAMBERMAID
COME FLY AND STOLE
AWAY THEIR
PEARLS
FLY ALONG SNIP,
SNIPPED
THE GAR-
DENER
COME AND CUT
ALONG OFF
FLY AWAY THEIR
HOME. CURLS

DICKON, BEN, MARTHA, MARY

IT'S A
COME MAZE THIS
ALONG, GARDEN
LOVE
YOU'VE IT'S A MAZE
COME
A LONG OF PATHS
WAY
YOU'VE MEANT TO
FLOWN LEAD
ALL THE A MAN
DAY,
COME FLY ASTRAY
AWAY TAKE A
HOME. LEFT AND
THEN
TURNING
LEFT
AGAIN
HOW A
SOUL
CAN
FIND
THE WAY

FOR AN OLD IT'S A MAZE
MAN THIS
KNOWS, GARDEN
HOW A IT'S AMAZE
YEAR IT OF WAYS
GOES

THE SECRET GARDEN

1-3-25

COME FLY HOW THE
AWAY COLD HARD IT'S A MAZE
HOME GROUND OF WAYS
COME FLY IN THE
SPRING
COMES
ROUND
AWAY HOW IN
HOME
TIME IT SKIP,
SHOWS SKIPPED
HOW A THE LADIES
COME GARDEN TAKE SIP, SIPPED
ALONG
LOVE GROWS, A LEFT THE LADIES
COME FLY HOW AN AND THEN SKIP
AWAY ENGLISH
FLY AWAY GARDEN IT'S A SIP
HOME GROWS. MAZE SKIP
IT'S A MAZE

—LOCATION: THE GREENHOUSE —

MARY

SKIP, SKIPPED THE LADIES TO THE MASTER'S GATE.
SIP, SIPPED THE LADIES WHILE THE MASTER ATE.
TIP-TOED THE CHAMBERMAID AND STOLE THEIR PEARLS.
SNIP, SNIPPED THE GARDENER AND CUT OFF THEIR CURLS.

(MARY enters the greenhouse carrying her skipping rope. Spoken.)

Good morning, Ben

BEN

Back again today, are you? What have you been doin' out there?

MARY

Just wandering around. I don't have anybody to play with and nothing to do.

BEN

Dickon's here. Why don't you go talk to him? I saw him myself not five minutes ago, conjurin' with that stick of his.

MARY

I haven't met Dickon. I'm not sure he even exists. I think you and Martha just made him up.

THE SECRET GARDEN

1-3-26

BEN

Well, then, I'll give you a spade if you want to dig a little hole somewhere.

MARY

A little hole for what?

BEN

You and me are a good bit alike. We're neither of us good looking, and we're both as sour as we look.

(There is a moment.)

MARY

I saw that robin again today.

BEN

Well, of course you did. There never was his like for bein' meddlesome. He's the real head gardener around here. Chirpin' at me to come see some bush needs prunin'.

MARY

I know where he lives too. It's that walled garden with the tall hedge all around it, and no door, and that funny tree growing out over the top of the wall. I think that tree is the same one my Aunt Lily is sitting in, in this picture.

(MARY pulls the photo out to show him. He is so moved by the picture, he doesn't say anything.)

MARY

Am I right?

BEN

That's the one, missy. That it is. That was Miss Lily's garden.

MARY

Her garden? But I want to see it. Can you show me the door?

BEN

No I can't. When she died, your Uncle Archibald locked the door, said nobody was ever to go in that garden again, and buried the key. And now the ivy's grown up over the door such that I don't even know where it is now.

THE SECRET GARDEN

1-3-27

MARY

But aren't you worried that the garden is all dead with nobody taking care of it?

BEN

Of course I am. But if I so much as set foot in there...

MARY

Maybe the real reason the robin is chirping at you is he wants you to climb over his garden wall and work on it.

BEN

Maybe he does, but I can't go losin' my job on the advice of a bird, now can I? And the same goes for you.

MARY

My Uncle Archie said...

BEN

Your Uncle Archie is gone most of the time, missy, and who's to say what might happen if he weren't here to stop it.

(She thinks a moment.)

[MUSIC CUE # 9A. INDIA STING #2]

(The FAKIR appears.)

MARY

Do you believe in spirits?

BEN

Old place like this there's more of them than there are of us.

MARY

I heard that crying in the house again last night.

BEN

That could well be a spirit you heard. They like a tall ceiling and a long hallway to swoop around in.

MARY

In India, once,

[MUSIC CUE # 9B: BIG DEAD SNAKE]

THE SECRET GARDEN

1-3-28

I saw a spirit pull a big dead snake right up out of a basket and make him dance.

BEN

I'm sure you think you've seen just about everything, Missy, except the inside of that garden ... and you keep it that way. You hear me?

(MARY hears the sound of the ROBIN.)

MARY

Good day, BEN.

[MUSIC CUE #10: WINTER'S ON THE WING]

(MARY leaves the greenhouses led by the sound of the ROBIN.)

— LOCATION: THE EDGE OF THE MOOR —

(DICKON is revealed in another part of the garden. He looks above him, as though he has just released a wild bird into the sky.)

DICKON (Sings.)

WINTER'S ON THE WING,
HERE'S A FINE SPRING MORN,
COMIN' CLEAN THROUGH THE NIGHT,
COME THE MAY ... I SAY
WINTER'S TAKIN' FLIGHT,
SWEEPIN' DARK COLD AIR
OUT TO SEA, SPRING IS BORN,
COMES THE DAY ... I SAY

AND YOU'LL BE HERE TO SEE IT.
STAND AND BREATHE IT ALL THE DAY.
STOOP AND FEEL IT, STOP AND HEAR IT,
SPRING, I SAY.

I SAY BE GONE, YE HOWLING GALES,
BE OFF YE FROSTY MORN.
ALL YE SOLID STREAMS BEGIN TO THAW.
MELT, YE WATERFALLS, PART YE FROZEN WINTERWALLS
SEE ... SEE NOW IT'S STARTING...

AND YOU'LL BE HERE TO SEE IT.
STAND AND BREATHE IT ALL THE DAY.
STOOP AND FEEL IT, STOP AND HEAR IT,
SPRING, I SAY.

THE SECRET GARDEN

1-3-29

AND NOW THE SUN IS CLIMB IN' HIGH,
RISING FAST, ON FIRE,
GLARING DOWN THROUGH THE GLOOM,
GONE THE GRAY, I SAY
THE SUN SPELLS THE DOOM
OF THE WINTER'S REIGN.
ICE AND CHILL MUST RETIRE,
COMES THE MAY, SAY I.

AND YOU'LL BE HERE TO SEE IT.
STAND AND BREATHE IT ALL THE DAY.
STOOP AND FEEL IT, STOP AND HEAR IT.
SPRING, I SAY.

AND NOW THE MIST IS LIFTIN' HIGH
LEAVIN' BRIGHT BLUE AIR,
ROLLIN' CLEAR 'CROSS THE MOOR,
COMES THE MAY, I SAY,
THE STORM'LL SOON BE BY
LEAVIN' CLEAR BLUE SKY.
SOON THE SUN WILL SHINE.
COMES THE DAY, SAY I

AND YOU'LL BE HERE TO SEE IT.
STAND AND BREATHE IT ALL THE DAY.
STOP AND FEEL IT, STOP AND HEAR IT,
SPRING, I SAY.

[MUSIC CUE #10A: MARY'S MAZE]

(MARY enters, skipping rather proficiently now, and singing a section of "It's a Maze" on "Ia." DICKON appears from behind a topiary.)

DICKON

Hello there, MARY

MARY

Who are you?

DICKON

I'm Martha's brother, Dickon. I hope I didn't fright thee.

MARY

But what are you doing here?

DICKON

I did fright thee. I'm sorry.

THE SECRET GARDEN

1-3-30

MARY

But why haven't I seen you before?

DICKON

A body has to move gentle and speak low when wild things is about.

MARY

You mean you're here all the time?

DICKON

Well, if somethin' is sick I take a look at it, sure I do. And find the ponies that wander off and the eggs that roll out of the nests, but look here. Me mother's sent you a penny's worth of seeds for your garden.

[MUSIC CUE # 10B: ROBIN CUES]

(A ROBIN whistle is heard.)

DICKON

There's columbine and poppies by the handful.

MARY

I don't have a garden.

DICKON

But don't you want one? One of your own, I mean.

(MARY isn't sure she wants to talk to him, but his spell is beginning to work on her.)

DICKON

Come and look at your seeds, why don't you? Well, if you don't want 'em, I'll...

(She approaches quickly now, and he pours the seeds in her hand. The ROBIN is heard again.)

MARY

I want to go in that garden. Where the robin lives.

DICKON

I wasn't sure you'd seen him.

THE SECRET GARDEN

1-3-31

MARY

Seen him? He's done nothing but chirp at me ever since I got here.

(The ROBIN whistles.)

DICKON

Well, you have to understand, he's makin' his nest. And he can't afford to have you interferin' if you're not friendly.

(The ROBIN whistles again. DICKON takes Mary's skipping rope and begins to play with it.)

MARY

How do you know that?

DICKON

Because we were just talkin' about you, how do you think?

MARY

He was talking too, or just you?

DICKON

What he thinks, is that you're lookin' for a nest yourself, only it looks to him like your nest would have to be pretty big.

MARY

Have you ever been in there?

DICKON

It's not mine to go into, Mary. But it might be yours, I can't say. He's been keepin' it safe for somebody, that much I know.

MARY

He has?

DICKON

Same way as the ivy grown up to hide the door. But maybe the robin is waitin' to hear why you want to go in there, exactly. Bein' as he's got the safest nestin' spot in all England, he's wise to be wary.

MARY

Can you tell him I'm friendly?

THE SECRET GARDEN

1-3-32

DICKON

I could, but what if you wanted to tell him something else and I wasn't here. Be much quicker if you learned to talk to him yourself.

MARY

But what could I say that he would understand?

DICKON

Well I wouldn't mention you were an egg-eater, if you know what I mean. But are you interested in flyin' perhaps? Or bugs?

MARY

I'm afraid not.

DICKON

Well, then just tell him about yourself, and I'll translate into Yorkshire for you 'til you get the way of it.

[MUSIC CUE #11: SHOW ME THE KEY]

(The ROBIN trills.)

MARY

I...

DICKON

SHE...

MARY

I'M A GIRL...

DICKON

SHE IS A LASS,
AS TOOK A GRAIDLEY FANCY TO THEE.
DOST THA' FEAR?

MARY

THA' MUN NOT FEAR.

DICKON

SHE'S TOOK THEE ON
FOR LIKE TO VEX THEE.
NOWT O' THE SOART.

MARY

NOWT O' THE SOART.

THE SECRET GARDEN

1-3-33

DICKON

SHE KNOWS FAIR WELL
SHE MUN NOT FRIGHT THEE.

MARY

CANNA THA' SHOW ME

DICKON

FAIR BETTER TO KNOW HER

MARY

SHOW ME THA' KEY.

DICKON

SHOW HER THA' KEY.

(The ROBIN trills again.)

DICKON

SHE'S A LASS AND THA ART' RIGHT,
AS NEEDS A SPOT WHERE SHE CAN REST IN.

MARY

I MUN SIT, WHERE I'LL NOT BE
SO THINKIN' THOUGHTS OR FEEL A GUEST IN.

DICKON

NOWT O' THE SOART.

MARY

NOWT O' THE SOART.

DICKON

SEE'D FAIR BE WATCHIN' FOR THE SPRING.

MARY

I'LL NOT BE CLIMBIN UP, I'LL ONLY BE CALLIN'
GOOD MORNING, AND FAIR LOW I'LL SING.

DICKON

Well done, Mary.

(The ROBIN trills again, and LILY and ROSE wander into the maze.)

ROSE

Lily, what are you looking for?

THE SECRET GARDEN

1-3-34

LILY

Wait 'til you see it. It's the most beautiful garden I ever ... and nobody knows about it except Archie, but the door is so covered over with ivy that I can never find it. Oh, wait, maybe it's on this other side.

MARY

I'LL ONLY WALK AROUND AS LIKE TO SEE IT FOR MYSEL'.
IF THA' CANST 'LOW ME VISIT I'LL SPEAK LOW E'EN TO THYSEL'.
THA'LL NOT BE POTHERED NIGHT AND DAY BY WENCHES RACIN' ROUND.
I'LL BUT SEEM A SILENT DREAM, STANDIN' ON THE SECRET GROUND.

I'D BUT SMELL THE GROWIN' THINGS, COUNT
THE ROSES 'GAINST THE WALL.
HEAR THY BABES WHEN FIRST THEY PECK,
STRETCH MY HAND IF THEY SHOULD FALL.

OR IF THA' LIKES, I'LL BRING THEE SEEDS OR
WORMS ALL IN A MOUND.
FOR IF THA'LL HAVE ME FOR A FRIEND...
THA'LL BE THE FIRST I'VE FOUND.

MARY

I'M A LASS.

DICKON

A TRUSTY LASS.

MARY

THAT TOOK A GRAIDLEY FANCY TO THEE.
CANNA THA' SHOW ME-

DICKON

FAIR WELL DOST THA' KNOW HER...

MARY

SHOW ME THA' KEY.

MARY and DICKON

SHOW ME (HER) THA' KEY.

DICKON

Well, then. I'm off, then.

MARY

But where are you going?

THE SECRET GARDEN

1-3-35

DICKON

I can't say. But I'll see you tomorrow sure enough. And if you need me before then, well, now that you and robin is talking, he always knows where I am.

MARY

But can't you help me look for the key?

DICKON

But that's why I'm leavin', Mary. A body can't find a thing in a crowd.

MARY

All right, then. Bye.

DICKON

(Stands behind her and sings.)

AND YOU'LL BE HERE TO SEE IT.
STAND AND BREATHE IT ALL THE DAY.
STOOP AND FEEL IT, STOP AND HEAR IT,
SPRING ... I SAY.

(DICKON hangs the skipping rope around one of the topiaries and exits.)

MARTHA

(Calling from offstage.)

Mary Lennox!

(MARY starts to leave, but the ROBIN stops her with a trill, reminding her, perhaps, to take her skipping rope. MARY pulls the rope off the topiary and hears a metallic CLINK.)

MARY

Oh, no. Look what I've

(Something has fallen into the leaves at her feet.)

MARY

What was that?

(She bends over to pick it up, brushing away the leaves where it is now buried.)

Where did it ...

(She searches for it.)

There it is!

(She picks it up.)

It's a key! It's the key to the garden! I found the key to the garden!
It was right here!

THE SECRET GARDEN

1-3-36

(She looks up at the robin.)
But the door! Where is the door?
(She hears MARTHA calling her.)

MARTHA
(From offstage.)
Mary Lennox!

MARY
(Puts the key in her pocket quickly and runs toward the house.)
Coming!

MARTHA
(Enters, looking for MARY.)
Mary Lennox! We haven't got time to play hide and seek now. Mrs. Medlock wants us in the house right now!

[MUSIC CUE #11A: SKIP, SKIPPED-TRANSITION]

Mary!

(MARTHA exits, looking for MARY.)

AYAH and FAKIR
SKIP, SKIPPED THE LADIES TO THE MASTER'S GATE.
SIP, SIPPED THE LADIES WHILE THE MASTER ATE.
TIP-TOED THE CHAMBERMAID AND STOLE THEIR PEARLS.
SNIP, SNIPPED THE GARDENER AND CUT OFF THEIR CURLS.

ACT 1 SCENE 4

— LOCATION: ARCHIBALD'S LIBRARY —

(DR. CRAVEN is seated at the desk, as ARCHIBALD enters, wearing a heavy raincoat.)

ARCHIBALD

Will this rain never stop?

DR. CRAVEN

Archie, I'm so pleased. I've finally located a suitable school for young Mary.

ARCHIBALD

A school?

DR. CRAVEN

She needs the company of other children. Particularly after a tragedy such as this.

ARCHIBALD

But she's practically just arrived, Neville. Does she want to leave?

DR. CRAVEN

This is no house for a child. What will she have to do here? Wander the halls?

ARCHIBALD

As I do, you mean? What a wretched house this is. Father should have given Misselthwaite to you, Neville, not me.

DR. CRAVEN

You are the elder brother, Archie. That would never have occurred to him.
But if you continue to feel you cannot live here, then leave.
You were happy once before. In Paris. You're still a young man.
There is no reason...

ARCHIBALD

I can't leave, Neville.

DR. CRAVEN

But what good does it do to sit by the boy's bed, night after night, hoping for a miracle?

THE SECRET GARDEN

1-4-38

ARCHIBALD

They have been known to happen.

DR. CRAVEN

When Lily died, I gave up my practice to care for the...

ARCHIBALD

You've been completely faithful, Neville. I am deeply grateful.

DR. CRAVEN

But I did not give up my responsibility to you, Archie. I cannot allow you to waste your life waiting for the inevitable end. I cannot.

ARCHIBALD

I am not wasting my life, Neville. This is my life now.

(MRS. MEDLOCK enters, with MARY.)

MRS. MEDLOCK

Beg pardon, sir, you sent for young MARY

ARCHIBALD

Yes, child. Come in. Perhaps we can manage to have a moment before the storm carries us away. Take a chair.

MARY

(Takes a seat.)

Thank you, sir.

(And then ARCHIBALD realizes he has no idea what he intended to say to MARY.)

ARCHIBALD

Are you well? Do they take good care of you?

MARY

Yes, sir. Thank you, sir.

ARCHIBALD

I'm sorry it's been so long since we've spoken. It's just I keep forgetting you.

(Another pause.)

I intended to find you a school to go to or...

MARY

Oh no, Please don't send me away!

THE SECRET GARDEN

1-4-39

ARCHIBALD

No, of course not. But perhaps you would enjoy a governess, considering that you've had a chance to look around now and know there's nothing for you to do. What do you say to that?

MARY

Please don't make me have a governess, sir. There's everything for me to do here. There are so many gardens to walk around in, and so much to learn about them. Martha gave me a skipping rope, and Dickon gave me some seeds and...

(ALBERT appears upstage IN THE PAST.)

ALBERT

And here's a rose for you, Mary...

ARCHIBALD

Yes, all right then...

ALBERT

Happy birthday, darling.

(LILY enters.)

ARCHIBALD

Play outside if you like, but is there anything you need? Would you like some toys, or books or dolls perhaps?

MARY

Might I...

ARCHIBALD

Speak up, child.

MARY

Might I have a bit of earth, sir?

ARCHIBALD

A bit of earth?

MARY

To plant seeds in, yes sir. A garden.

(ARCHIBALD is clearly moved by this request. This is exactly the way Lily used to talk. NEVILLE is alarmed.)

THE SECRET GARDEN

1-4-40

ARCHIBALD

Do you care about gardens so much, then?

MARY

I didn't know about them in India. I was always ill and tired and it was too hot. I sometimes played at making little flower beds, sticking things in the sand But here, I might have a real garden if you would allow it, sir.

ARCHIBALD

Are you sure there's nothing else?

MARY

No, sir.

ARCHIBALD

All right, then. You may have your earth. Take as much earth as you want.

MARY

Thank you very much, sir.

(He tries to indicate that MARY may leave the room. But she mistakes his gesture for a wave, and waves back)

DR. CRAVEN

You may leave child.

(MARY leaves the room, and after a moment ARCHIBALD turns to DR. CRAVEN)

ARCHIBALD

It's much worse being back this time. The dreams are much more vivid. And I hear things In the halls.

DR. CRAVEN

It's the girl, Archie.

ARCHIBALD

Do you mean Mary? But I never see her.

DR. CRAVEN

Because you can't see her, Archie, because she reminds you of Lily.

ARCHIBALD

You can't be serious.

DR. CRAVEN

I can see the resemblance, myself. Although Lily's hair was more ...
You were very kind to take the girl in, Archie, but in your state,
it's simply too much. If you allow the girl to stay here, to grow up here,
I have no doubt your dreams, to say the very least, will get even worse.

ARCHIBALD

But you can see the girl is lonely, Neville. Perhaps I should have more
conversations with her.

DR. CRAVEN

I don't think that is wise, Archie.

[MUSIC CUE #12: A BIT OF EARTH]

ARCHIBALD

A bit of earth...

DR. CRAVEN

Until you are ready to send her to a school...

ARCHIBALD DR. CRAVEN

SHE WANTS A LITTLE It is my professional
advice

BIT OF EARTH. that you continue to obey
your

SHE'LL PLANT SOME natural instincts and avoid
SEEDS. her.

ARCHIBALD

THE SEEDS WILL GROW.

DR. CRAVEN

Archie...

ARCHIBALD

THE FLOWERS BLOOM.

BUT IS THEIR BOUNTY WHAT SHE NEEDS?

DR. CRAVEN

If I could have your signature on these leases.

ARCHIBALD

HOW CAN SHE CHANCE (*DR CRAVEN exits.*)

TO LOVE A LITTLE BIT OF EARTH?

DOES SHE NOT KNOW?

THE SECRET GARDEN

1-4-42

THE EARTH IS OLD, AND DOESN'T CARE IF
ONE SMALL GIRL WANTS THINGS TO GROW.

SHE NEEDS A FRIEND.
SHE NEEDS A FATHER, BROTHER, SISTER, MOTHER'S ARMS.
SHE NEEDS TO LAUGH,
SHE NEEDS TO DANCE AND LEARN TO WORK HER GIRLISH CHARMS.

SHE NEEDS A HOME.
THE ONLY THING SHE REALLY NEEDS I CANNOT GIVE.
INSTEAD SHE ASKS, A BIT OF EARTH, TO MAKE IT LIVE.

SHE SHOULD HAVE A PONY.
GALLOP CROSS THE MOOR.
SHE SHOULD HAVE A DOLL'S HOUSE,
WITH A HUNDRED ROOMS PER FLOOR.
WHY CAN'T SHE ASK FOR A TREASURE?
SOMETHING THAT MONEY CAN BUY,
THAT WON'T DIE. WHEN
I'D GIVE HER THE WORLD,
SHE ASKS, INSTEAD...
FOR SOME EARTH.

A BIT OF EARTH
SHE WANTS A LITTLE BIT OF EARTH.
SHE'LL PLANT SOME SEEDS.
THE SEEDS WILL GROW.
THE FLOWERS BLOOM, THEIR BEAUTY
JUST THE THING SHE NEEDS...

SHE'LL GROW TO LOVE THE TENDER ROSES,
LILIES FAIR, THE IRIS TALL.
AND THEN IN FALL,
HER BIT OF EARTH
WILL FREEZE AND KILL THEM ALL,
A BIT OF EARTH, A BIT OF EARTH,

(And with a crash of THUNDER and a stroke of LIGHTNING, the storm hits.)

ACT 1 SCENE 5

— LOCATION: MISSELTHWAITE MANOR IN THE GALLERY —

[MUSIC CUE #13: STORM I]

(LARGE PORTRAITS of LILY loom in the air, as the DREAMERS circle around ARCHIBALD, and sing.)

MAJOR HOLMES

CLOSE THE SHUTTERS AND LOCK THE DOORS.

ALBERT

BRACE THE WINDOWS AS IN IT POURS.

FAKIR

CANDLES ONLY THE ONES YOU CARRY,

LIEUTENANT SHAW

WATCH NOW -

LIEUTENANT WRIGHT

CAREFUL THE STAIRS,

WRIGHT AND SHAW

WORKING IN PAIRS,

ALBERT

FARES WELL THE HOUSE THAT'S READY...

DREAMERS

COMIN' A TERRIBLE STORM.
LOOKS LIKE THE SEA IN A GALE.
BRANCHES ARE BROKEN IN HALF.
CARRIED ALOFT LIKE A SAIL.
NOT SINCE I WAS A CHILD, HAVE I
HEARD SUCH A HORRIBLE WAIL.

AH...

(There is a LULL in the storm, and DR. CRAVEN stands thinking about the other storm he knows is brewing.)

[MUSIC CUE #14: LILY'S EYES]

DR. CRAVEN

STRANGELY QUIET, BUT NOW THE STORM
SIMPLY RESTS TO STRIKE AGAIN.
STANDING, WAITING, I THINK OF HER,
I THINK OF HER...

(ARCHIBALD, is also looking at a portrait of Lily.)

ARCHIBALD

STRANGE, THIS MARY, SHE LEAVES THE ROOM,
YET REMAINS, SHE LINGERS ON.
SOMETHING STIRS ME TO THINK OF HER,
I THINK OF HER...

DR. CRAVEN

FROM DEATH SHE CASTS HER SPELL.
ALL NIGHT WE HEAR HER SIGHS.
AND NOW A GIRL HAS COME
WHO HAS HER EYES.

SHE HAS HER EYES, THE GIRL HAS LILY'S HAZEL EYES.
THOSE EYES THAT SAW HIM HAPPY LONG AGO.
THOSE EYES THAT GAVE HIM LIFE AND HOPE HE'D NEVER KNOWN.
HOW CAN HE SEE THE GIRL AND MISS THOSE HAZEL EYES.

ARCHIBALD

SHE HAS HER EYES, THE GIRL HAS LILY'S HAZEL EYES.
THOSE EYES THAT CLOSED AND LEFT ME ALL ALONE.
THOSE EYES I FEEL WILL NEVER EVER LET ME GO,
HOW CAN I SEE THIS GIRL WHO HAS HER HAZEL EYES.

IN LILY'S EYES, A CASTLE
THIS HOUSE SEEMED TO BE.
AND I HER BRAVEST KNIGHT BECAME,
MY LADY FAIR WAS SHE.

DR. CRAVEN

(Angry and hurt.)

SHE HAS HER EYES, SHE HAS MY LILY'S HAZEL EYES.
THOSE EYES THAT LOVED MY BROTHER, NEVER ME.
THOSE EYES THAT NEVER SAW ME, NEVER KNEW I LONGED
TO HOLD HER CLOSE, TO LIVE AT LAST IN LILY'S EYES.

THE SECRET GARDEN

1-5-45

ARCHIBALD

IMAGINE ME, A LOVER...

DR. CRAVEN

I LONGED FOR THE DAY
SHE'D TURN AND SEE ME STANDING THERE -

ARCHIBALD and CRAVEN

WOULD GOD HAD LET HER STAY.

DR. CRAVEN ARCHIBALD

SHE HAS HER EYES, SHE HAS HER EYES,
SHE HAS LILY'S MY LILY'S HAZEL
HAZEL EYES. EYES
THOSE EYES THAT
SAW ME
THOSE EYES THAT HAPPY LONG AGO.
FIRST I LOVED SO
HOW CAN HOW CAN
I NOW FORGET I NOW FORGET
THAT I DARED TO BE THAT ONCE I DARED
TO BE...
IN LOVE, N LOVE,
ALIVE, AND WHOLE ALIVE AND WHOLE
IN LILY'S EYES IN LILY'S EYES
IN LILY'S EYES... IN LILY'S EYES...

ACT 1 SCENE 6

— LOCATION: THE HALLWAY —

[MUSIC CUE #15: STORM II]

(MARY enters the gallery, holding a candle. MARTHA, LILY and the DREAMERS also wander the gallery.)

MARY

SOMEONE IS CRYING, JUST NOW I HEARD THEM.
SOMEONE IN THIS HOUSE IS CRYING.
WHY WON'T THEY TELL ME, I KNOW THEY'RE LYING?
SOMEONE HERE IS LOST OR MAD.
I MUST TRY TO FIND THEM,
BEG THEM STOP SO I CAN SLEEP.

I HEARD SOMEONE CRYING.
WHO THO' COULD IT BE?
SOMEONE IN THIS HOUSE,
WHOM NO ONE SEES TO SEE.
SOMEONE NO ONE SEEMS TO
HEAR EXCEPT FOR ME...
I HEARD SOMEONE CRYING...

MARY and AYAH

I HEARD SOMEONE CRYING...

DREAMERS

AH

(MARY walks through the halls. There is a terrible THUNDERCLAP, and the DREAMERS lead MARY to a room she hasn't seen before.)

ACT 1 SCENE 7

— LOCATION: COLIN'S ROOM —

(A GHOSTLY FORM lies on a bed, screaming. MARY is terrified.)

COLIN

Get out!

MARY

Who are you?

COLIN

Who are you? Are you a ghost?

MARY

No I am not. I am Mary Lennox. Archibald Craven is my uncle.

COLIN

How do I know you're not a ghost?

MARY

I'll pinch you if you like. That will show you how real I am. Who are you?

COLIN

I am COLIN. Mr. Craven is my father. I see no one and no one sees me. Including my father. I am going to die.

MARY

How do you know?

COLIN

Because I hear everybody whispering about it. If I live, I may be a hunchback, but I shan't live.

MARY

Well, I've seen lots of dead people, and you don't look like any of them.

COLIN

Dead people! Where did you come from?

MARY

From India. My parents died there of the cholera. But I don't know what happened to them after that. Perhaps they burned them, I don't know.

THE SECRET GARDEN

1-7-48

COLIN

My mother died when I was born. That's why my father hates me.

MARY

He hates the garden too.

COLIN

What garden?

MARY

(Wishes she hadn't said anything about the garden.)

Just a garden your mother liked. Have you always been in this bed?

COLIN

Sometimes I have been taken to places at the seaside, but I won't stay because people stare at me. And one time a grand doctor came from London, and said to take off this iron thing Dr. Craven made me wear, and keep me out in the fresh air. But I hate fresh air, and I won't be taken out.

MARY

If you don't like people to see you, do you want me to go away?

COLIN

Yes, but I want you to come back first thing tomorrow morning and tell me all about India. In the books my father sends me, I've read that elephants can swim. Have you ever seen them swim? They seem altogether too large to be swimmers, unless maybe they use their ears to...

MARY

I can't come talk to you in the morning. I have to go outside and look for something with Dickon.

COLIN

Who's Dickon?

MARY

He's Martha's brother. He's my friend.

(Suddenly, COLIN's despotic temperament flares.)

COLIN

If you go outside with that Dickon instead of coming here to talk to me, I'll send him away.

THE SECRET GARDEN

1-7-49

MARY

You can't send Dickon away!

COLIN

I can do whatever I want. If I were to live, this entire place would belong to me someday. And they all know that.

MARY

You little Rajah! If you send Dickon away, I'll never come into this room again.

COLIN

I'll make you. They'll drag you in here.

MARY

I won't even look at you. I'll stare at the floor.

COLIN

You are a selfish thing.

MARY

You're more selfish than I am. You're the most selfish boy I ever saw.

COLIN

I'm selfish because I'm dying.

MARY

You just say that to make people feel sorry for you. If you were a nice boy it might be true, but you're too nasty to die!

(MARY turns and stomps away toward the door.)

[MUSIC CUE #15A: INDIA STING #3]

(The AYAH appears.)

COLIN

No, please don't go.

(She stops.)

COLIN

It's just that the storm scares me so that if I went to sleep, I'm afraid I might not wake up.

[MUSIC CUE #16: ROUND-SHOULDERED MAN]

MARY

Then close your eyes, and I will do what my Ayah used to do in India.
I will pat your hand and stroke it and sing something quite low.

(The AYAH begins to hum.)

COLIN

And I have such terrible dreams.

MARY

I have bad dreams too. Last night I dreamed about my father.
Only he had this lump on his back, like your father. And then,
when he turned around, he was your father.

COLIN

SOME NIGHTS I DREAM
THAT A ROUND-SHOULDERED MAN
COMES IN MY ROOM
ON A BEAM OF MOONLIGHT.
HE NEVER SAYS WHAT HE WANTS,
HE JUST SITS WITH A BOOK IN HIS HANDS.

AND THEN I DREAM
THAT THE ROUND-SHOULDERED MAN
TAKES ME OFF ON A RIDE
THROUGH THE MOORS BY MOONLIGHT.
HE NEVER SAYS, WHERE WE'LL GO
WE JUST RIDE 'CROSS THE HILLS TILL DAWN.

AND SOME NIGHT I'M GOING TO ASK HIM,
IS THE NIGHT SKY BLACK OR BLUE?
I KNOW THE ANSWER'S IN HIS BOOK
OF ALL THAT'S GOOD AND TRUE.

MARY

It's no wonder you have bad dreams. The shadows in this room are so
strange.

COLIN

AND ONCE I DREAMED
THAT THE ROUND-SHOULDERED MAN
TOOK MY HAND AND WE WALKED
TO A SECRET GARDEN.
I HEARD MY FATHER SPEAK MY NAME

THE SECRET GARDEN

1-7-51

AS WE SAT IN THE CROOK OF A BROKEN TREE.

COLIN and MARY

AND SOME NIGHT I'M AND SOME NIGHT I
GOING TO ASK HIM THINK YOU
SHOULD ASK HIM

COLIN and MARY

HOW THE OLD MOON TURNS TO NEW

COLIN

I KNOW THE ANSWER'S IN HIS BOOK
OF ALL THAT'S GOOD AND TRUE

COLIN and MARY

I'M SURE THE ANSWER'S IN HIS BOOK
OF ALL THAT'S GOOD AND TRUE.

MARY

Colin, I just realized ... We're cousins.

(Suddenly, MEDLOCK and DR. CRAVEN enter. DR. CRAVEN goes to the boy. MEDLOCK grabs MARY.)

MRS. MEDLOCK

Mary Lennox!

(MRS. MEDLOCK pulls MARY away from the bed.)

DR. CRAVEN

(Preparing an injection.)

I was afraid of something like this.

COLIN

No! Not. I don't want an..

DR. CRAVEN

He must have his rest. If she's been...

MARY

But I've never seen him before!

DR. CRAVEN

... how can I hope to succeed with him if my orders are not followed?

THE SECRET GARDEN

1-7-52

MRS. MEDLOCK

I've told her to stay in her room, but she refuses to obey.

COLIN

Get away from me! Don't touch me! Not

(ROSE appears.)

ROSE

Albert!

MARY

I only wanted him to stop crying.

(As DR. CRAVEN wrestles with COLIN, MRS. MEDLOCK takes MARY firmly in hand and walks her to the door. ALBERT appears.)

ROSE

What is that infernal wailing?

[MUSIC CUE #16A: BEFORE FINAL STORM]

ALBERT

It's the servants, Rose.

MRS. MEDLOCK

Now, you listen to me, Mary Lennox.

ALBERT

The cholera. It's quite bad.

MAJOR HOLMES

Ten thousand dead at last count.

MRS. MEDLOCK

Do you see what you've done?

ALBERT

I should have sent you away while there was still time.

MRS. MEDLOCK

You are never to see Colin again.

MARY

But why?

THE SECRET GARDEN

1-7-53

(And now other DREAMERS appear, as MARY begins to remember exactly what happened at that dinner party.)

CLAIRE

It's exactly what they deserve. Letting their sewage run in the streets.

MRS. MEDLOCK

The one rule you were given here you have violated.

LIEUTENANT WRIGHT

But how are we to get around with all the dead in frigging flames?

COLIN

No!

(DR. CRAVEN gives COLIN a shot.)

ALICE

They're servants, darling. There are millions of them.

MRS. MEDLOCK

Do not to speak to her, doctor?

DR. CRAVEN

No!

LIEUTENANT SHAW

I wonder if I might have a glass of water.

(COLIN collapses back on the bed.)

MARY

But why didn't you tell me he was here?

ROSE

I'm very warm, Albert.

MRS. MEDLOCK

Because I was ordered not to. And I obey my orders because I want to keep my place here and I advise you to do the same.

ALBERT

Mary! Where is Mary?

THE SECRET GARDEN

1-7-54

MRS. MEDLOCK
Do you understand?

ALBERT
Someone. Find her.

[MUSIC CUE #17: FINAL STORM]

There's a child...

(There is another violent stroke of LIGHTNING and MARY runs out of the room and down the hail in absolute terror.)

ACT 1 SCENE 8

— LOCATION: THE MAZE —

(MARY rushes outside and into the maze.)

DREAMERS

COMIN' A TERRIBLE STORM.
SHAKIN' THE SOULS OF THE DEAD.
QUAKIN' THE FLOOR UNDERFOOT,
SHAKIN' THE ROOF OVER HEAD.
NOT SINCE I WAS A CHILD, HAVE I
FEARED...

(There is a crash of THUNDER, and the DREAMERS appear, distressed and confused. Finally, MARY remembers what really happened the night her parents died. She approaches each one of them, but as they dab their faces with the red handkerchiefs, she knows they cannot help her.)

ROSE

MISTRESS MARY, QUITE CONTRARY,
HOW DOES YOUR GARDEN GROW?

AYAH

NOT SO WELL, SHE SAID, SEE THE LILY'S DEAD.
DIG IT UP, YOU'RE OUT, YOU GO.

MAJOR HOLMES

MISTRESS MARY, QUITE CONTRARY,
HOW DOES YOUR GARDEN GROW?

LIEUTENANT SHAW

FAR TOO HOT, SHE CRIED, SEE MY ROSE HAS DIED.
DIG IT UP AND OUT YOU GO.

(MARY runs wildly, trying to find anyone, anything. But the faster she runs, the more terrified she becomes. The DREAMERS cannot see her now, she is desperately alone.)

ALICE

MISTRESS MARY, QUITE CONTRARY,
HOW DOES YOUR GARDEN GROW?

CLAIRE and DREAMERS

OH IT'S DRY, SHE WAILED IT'S A MAZE THIS GARDEN
SEE THE IRIS FAILED IT'S A MAZE OF WAYS...

THE SECRET GARDEN

1-8-56

DIG IT UP AND OUT
YOU GO

FAKIR and DREAMERS

MISTRESS MARY, SOMETHING WRONG
QUITE CONTRARY, INSIDE IT.
HOW DOES YOUR IT'S A MAZE THIS
GARDEN, GARDEN
GROW? IT'S AMAZE OF WAYS...

WRIGHT WOMEN DREAMERS

HAD AN EARLY FROST, HIGH ON A HILL...
NOW IT'S GONE IT'S SOMETHING WRONG
LOST, INSIDE IT...
DIG IT UP AND OUT, YOU GO...

DREAMERS (In a round.)

IT'S A MAZE THIS GARDEN,
IT'S A MAZE OF WAYS,
MEANT TO LEAD A SOUL ASTRAY.

IT'S A MAZE THIS GARDEN,
IT'S A MAZE OF WAYS,

IT'S A MAZE THIS GARDEN,
IT'S A MAZE OF WAYS,
MEANT TO LEAD A SOUL ASTRAY.

(THE DREAMERS form a circle as in the opening dream. MARY runs round and round it, looking for a way in.)

CLAIRE ALICE AYAH ROSE

MISTRESS NOT SINCE I MAR..
CRYING...
MARY WAS A
CHILD
MISTRESS HAVE I
MARY FEARED
MISTRESS HAVE I MISTRESS SOMEONE
MARY FEARED MARY CRYING
MISTRESS MISTRESS
MARY MARY

FAKIR ALBERT SHAW

JA... FOR HER MOTHER MISTRESS MARY
DU... THERE'S A GIRL MISTRESS MARY

THE SECRET GARDEN

1-8-57

KE... WHO NO ONE MISTRESS MARY
SEES... NO ONE MISTRESS MARY

WRIGHT HOLMES

SKIPPED THE LADIES WATCH NOW ...
TO THE MASTER'S GATE WATCH NOW...
SKIPPED THE LADIES WATCH NOW...
TO THE MASTER'S GATE

DREAMERS (ALBERT)

MISTRESS MARY QUITE CONTRARY
HOW DOES YOUR GARDEN GROW
HAD AN EARLY FROST
NOW IT'S GONE, IT'S LOST
DIG IT UP, AND OUT (Mary !)
YOU GO, YOU'RE OUT, YOU GO, (Mary...!)
OUT, YOU GO!

(MARY looks up and sees her father, the last person alive to think of her. He kneels, opening his arms and heart to her, and She runs into his arms. And the other DREAMERS disappear from the stage. As MIST fills the stage, LILY appears. ALBERT smiles, shows MARY that LILY is waiting for her, and indicates to MARY that she should go with LILY now. Never looking back, MARY walks toward LILY'S open arms. LILY steps aside, showing MARY the door in the wall behind her. The door to the Secret Garden. MARY wipes her eyes, takes out the key, puts it into the lock, and starts to open the door.)

END OF ACT I

ACT 2 SCENE 1
[MUSIC CUE #18: ENTR'ACTE]

— LOCATION: THE OTHER SIDE OF THE DOOR THE TEA PARTY DREAM —

[MUSIC CUE #19: THE GIRL I MEAN TO BE]

(A large tea party celebrating Mary's birthday is in progress. Everyone is there, ARCHIBALD, LILY, ROSE, ALBERT, DICKON, MARTHA, and the DREAMERS, the living and the dead, exactly as MARY would like to see them. A PHOTOGRAPHER stages pictures, a cake is presented, and EVERYONE is serenely happy.)

MARY

I NEED A PLACE WHERE I CAN GO,
WHERE I CAN WHISPER WHAT I KNOW,
WHERE I CAN WHISPER WHO I LIKE,
AND WHERE I GO TO SEE THEM.

I NEED A PLACE WHERE I CAN HIDE,
WHERE NO ONE SEES MY LIFE, INSIDE,
WHERE I CAN MAKE MY PLANS AND WRITE THEM DOWN
SO I CAN READ THEM.

A PLACE WHERE I CAN BID MY HEART
BE STILL, AND IT WILL MIND ME.
A PLACE WHERE I CAN GO WHEN I AM LOST,
AND THERE I'LL FIND ME.

I NEED A PLACE TO SPEND THE DAY,
WHERE NO ONE SAYS TO GO OR STAY,
WHERE I CAN TAKE MY PEN AND DRAW
THE GIRL I MEAN TO BE.

(Suddenly, from nowhere, COLIN is rolled downstage in his wheelchair by MRS. MEDLOCK. DR. CRAVEN, drops a red handkerchief in his lap.)

[MUSIC CUE #19A: HOUSE ON THE HILL-Transition]

(The mood turns dark and the DREAMERS sing.)

THE SECRET GARDEN

2-1-59

LIEUTENANTS WRIGHT and SHAW
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.

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

ACT 2 SCENE 2

— LOCATION: ARCHIBALD'S DRESSING ROOM —

(DR. CRAVEN comes into ARCHIBALD'S dressing room. ARCHIBALD enters and starts to pack.)

DR. CRAVEN

Archie, you must tell me what we are to do with Mary. She goes where she wants to go, and does what she wants to do. I cannot hope to succeed with Colin's treatment if she is allowed to sneak into his room and disturb him. You must send her away before she undoes everything we have tried to do.

ARCHIBALD

I can't send her away, Neville. She has no one on the earth but me. Can't you keep her outside? She likes the gardens, I believe.

DR. CRAVEN

What are you doing, Archie?

ARCHIBALD

I'm leaving, Neville. You have things well in hand here.

DR. CRAVEN

Well in hand? Haven't you heard anything I've just said?

ARCHIBALD

And last night,

[MUSIC CUE #20: QUARTET]

I dreamed I walked through the maze to Lily's garden, and saw Lily and Mary standing there. Mary, standing right there in Lily's garden. I turned away...
I couldn't watch ... I was afraid.

DR. CRAVEN

WHY WON'T HE SAY WHAT HE WANTS,
WHY MUST HE SPEAK IN DREAMS?
WHY CAN'T HE SEE WHAT HE WANTS?
TO DISAPPEAR, IT SEEMS.

HE SHOULD SEND THIS HAUNTED GIRL FAR AWAY,
LEAVE THE HOUSE AND LANDS TO ME

(ARCHIBALD continues his dream, IN SONG.)

THE SECRET GARDEN

2-2-61

ARCHIBALD

I WATCHED THEM WALK AROUND THE GARDEN
SHE STOOD TALL, GROWN STRONG AND BOLD
THEN THEY TURNED, AND ASKED MY PARDON
I COULDN'T SPEAK, MY HEART GROWN COLD.

DR. CRAVEN

WHY CAN'T HE SEE WHAT HE WANTS?
HE WANTS THE PAST UNDONE.
WHY CAN'T HE KNOW WHAT HE WANTS?
HIS LOSING BATTLES WON.
TO HAVE NEVER LOVED HER, NEVER KNOWN,
HOW COMPLETE A LOSS CAN BE.

IF SHE COULD DISAPPEAR HE'D START AGAIN,
AND LIVE LIKE OTHER MEN. HE COULD BE HAPPY THEN.

IF SHE WOULD DISAPPEAR HE COULD BE FREE,
CUT OFF FROM PAIN AND LOSS, A BIT LIKE ME.

(LILY and ROSE appear.)

ROSE

You can't marry this Archibald. He's a gloomy miserable cripple
who hides himself away in that horrible house. You've said it yourself,
he can't believe you love him. And neither can I!

LILY

No one is asking for your approval, Rose.

ROSE

If you don't care what happens to you, think about your children.
Do you want your children to be crippled as well?

LILY

I will marry him.

(QUARTET)

DR. CRAVEN ROSE.

I CAN ARRANGE
WHAT HE WANTS. DON'T DO THIS.
HE'S LEFT IT ALL
TO ME. DON'T WED HIM.
NOW HE CAN HAVE
WHAT HE WANTS. DON'T BED HIM.

THE SECRET GARDEN

2-2-62

UNFETTERED
HE WILL BE. DON'T DO THIS.
SET HIM FREE SET HIM FREE...

TO WANDER
THROUGH THE THROUGH THE
WORLD WORLD
LET HIM GO HIS LET HIM GO HIS
LONELY WAY. LONELY WAY.

ARCHIBALD LILY
AND THEN I LONGED
TO JOIN THEM, KNOW
THE PEACE THEY FEEL, NOW THAT I LOVE HIM
THEIR JOURNEY DONE
THEN I WOKE, ONCE I WILL LIVE FOR HIM
MORE WITHOUT HER,
KNEW I MUST LIVE JUST TO LOVE HIM.
WANDER ON AND...

ROSE
ON I GO. I WON'T
FORGIVE YOU,
WON'T SEE YOU
LIVE THERE.
LIFE TO FIND LILY, I SWEAR,
I'LL NEVER SEE YOU.

DR. CRAVEN ROSE ARCHIBALD LILY
JUST TO DO WHAT YOU
DISAPPEAR WILL
IS TO BE FREE, THEN, I'LL
CUT OFF CUT OFF CUT OFF FROM NEVER LEAVE
FROM PAIN FROM PAIN HIM
PAIN
CUT OFF
FROM PAIN
I'LL HELP HIM CUT OFF CUT OFF FROM CUT
OFF
FROM PAIN FROM PAIN
PAIN
DISAPPEAR NOW YOU DISAPPEAR
HOW CAN I
MUST LEAVE
AND START LEAVE HIM

THE SECRET GARDEN

2-2-63

HIM?
AGAIN,

AND LIVE LIKE YES, YOU I'LL NEVER
MUST LEAVE HIM
LEAVE HIM.
OTHER MEN, YOU MUST LEAVE LOSS
NOR E'ER
BELIEVE DECEIVE
ME. HIM

HE COULD BE
HAPPY THEN LILY BEHIND ME
ROSE, I
PROMISE. PROMISED.
JUST TO NOW YOU LIVE UNSEEN, NEVER TO
DISAPPEAR MUST LEAVE
HIM
LEAVE
HIM
IS TO BE FREE. YOU MUST NO, I WON'T
BELIEVE DISAPPEAR LEAVE
HIM
ME.
DISAPPEAR I AM DISAPPEAR
I AM
THINKING THINKING

ROSE/LILY.
OF THE CHILDREN
I AM THINKING OF THE CHILDREN
I AM THINKING OF THE CHILDREN

(LILY and ROSE exit.)

ARCHIBALD
I shan't be gone long. Perhaps just t'l the autumn.

DR. CRAVEN
And Mary?

ARCHIBALD
I'll write her a note from Paris.

THE SECRET GARDEN

2-2-64

DR. CRAVEN

You wouldn't be sending Mary away, Archie. Only giving her the education she deserves. I feel quite certain that Albert and Rose wouldn't want the girl to grow up just wandering around.

ARCHIBALD

Yes, I see. Well, then ... perhaps you should look into a few schools. Someplace she could learn to sing would be pleasant. I'll leave it all in your hands, Neville. Now, I'll go look in on Colin and...

DR. CRAVEN

Just see you don't wake him.

ARCHIBALD

In ten years have I ever awakened the boy?

DR. CRAVEN

I'll gather the staff so you can say good-bye.

ARCHIBALD

Oh, for God's sake, Neville. Just let me slip away.
(Then realizing he has been too sharp.)
I'm sorry.

[MUSIC CUE #20A: THERE'S A MAN Transition]

Tell them ...

(And then he can't handle it.)

Tell them whatever you always tell them.

(ARCHIBALD leaves and DR. CRAVEN is left standing there. The DREAMERS enter.)

ALBERT

AND A MAN CAN DREAM
OF A SIMPLE LIFE,
HUSBAND, CHILD AND WIFE,
LOVE AND FAITH ALL ROUND.

HOLMES

THEN A MAN MUST WAKE,
STAND AND GREET THE DAY,
SEE WHAT COMES HIS WAY,
FEET UPON THE GROUND.

THE SECRET GARDEN

2-2-65

ALICE AND CLAIRE

THERE'S A MAN WHOM NO ONE SEES.
THERE'S A MAN WHO LIVES ALONE.
THERE'S A HEART THAT BEATS IN SILENCE FOR
THE LIFE HE'S NEVER KNOWN.

ACT 2 SCENE 3**—LOCATION: COLIN'S ROOM —**

*(ARCHIBALD enters, sits down beside Colin's bed, and opens a large book.
His shoulder casts a rounded shadow on the walls.)*

[MUSIC DUE #21: RACE YOU TO THE TOP OF THE MORNING]**ARCHIBALD**

Now, let's see

WHEN WE LEFT OFF LAST NIGHT,
THE HIDEOUS DRAGON HAD CARRIED THE MAID TO HIS CAVE
BY MOONLIGHT.

HE GNASHED HIS TEETH, AND BREATHED HIS FIRE,
THE HEATH QUAKED, AND WE TREMBLED IN FEAR.

I SAID, "SOMEONE MUST SAVE THIS SWEET RAVEN HAIRD MAIDEN,
THOUGH SURELY THE COST WILL BE STEEP.
SO WE LADS ALL DREW LOTS, OUR INSIDES TIED IN KNOTS,
AND I WON AND THE REST WENT TO SLEEP.

SO I PICKED UP MY STAFF,
AND I FOLLOWED THE TRAIL OF HIS SMOKE TO THE
MOUTH OF THE CAVE.
AND I BID HIM COME OUT, "YEA FORSOOTH," I DID SHOUT,
"YE FOOL DRAGON BE GONE OR BEHAVE."

AND THEN UNDER MY BREATH,
I UTTERED A CHARM SAID TO MAKE THE WORST FIEND BECOME KIND.
"KNAVES AND KNIGHTS OF DIRE PLIGHTS NOW DIMINISH HIS SIGHTS,"
AND IT WORKED AND THE DRAGON WENT BLIND.

AND HE CHARGED OFF THE CLIFF
HOWLING MAD AND HE DIED AND THE MAIDEN ACCEPTED MY RING.
AND THEN YOU CAME ALONG, AND WERE BRAVE, BOLD AND STRONG,
AND IN THANKS EVERY NIGHT NOW I SING...

RACE YOU TO THE TOP OF THE MORNING.
COME AND SIT ON MY SHOULDERS AND RIDE.
RUN AND HIDE, I'LL COME AND FIND YOU,
CLIMB HILLS TO REMIND YOU, I LOVE YOU,
MY BOY AT MY SIDE.

THE SECRET GARDEN

2-3-67

NOW ANOTHER FOUL DRAGON'S APPEARED, I MUST LEAVE YOU.
HE'S SCORCHING OUR LAND WITH HIS BREATH.
FROM HIS LAIR, THIS ONE TAUNTS ME, HE DARES ME, HE HAUNTS ME.
ONCE AGAIN, WE MUST FIGHT TO THE DEATH.

WOULD TO GOD I COULD STAY AND INSTEAD SLAY YOUR EVIL DRAGON,
THIS BEAST WHO SITS HUNCHED ON YOUR BACK.
WOULD GOD I COULD WRENCH HIM AWAY FROM YOUR BED,
OR CUT OFF OR TEAR OFF HIS TERRIBLE HEAD,
COULD BREATHE OUT MY FIRE ON HIM TIL HE WAS DEAD,
OR BEG HIM TO SPARE YOU AND TAKE ME INSTEAD.

AS IT IS, I MUST LEAVE YOU IN CARE OF MY BROTHER,
THE WIZARD WHO LIVES ON THE HILL.
WHO HAS PROMISED HIS ART WILL SOON PIERCE THROUGH
THE HEARTOF THIS DRAGON THAT'S KEEPING YOU ILL.

ARCHIBALD

AND I KNOW THAT YOUR MOTHER, GOD BLESS HER,
W' WANT YOU TO DO AS HE SAYS AND GROW STRONG.
AND YOU KNOW THAT AS SOON AS I CAN I'LL RETURN,
SO BE BRAVE SON, AND KNOW THAT I LONG...

TO RACE YOU TO THE TOP OF THE MORNING.
COME AND SIT ON MY SHOULDERS AND RIDE.
RUN AND HIDE, I'LL COME FIND YOU,
CLIMB HILLS TO REMIND YOU, I LOVE YOU,
I LOVE YOUMY BOY AT MY SIDE.

(ARCHIBALD stands and exits.)

[MUSIC CUE # 21A. MAZE TRANSITION]

(ROSE and ALBERT appear, as the scene changes to the gardens.)

ALBERT

COME ALONG LOVE, COME FLY AWAY,
FLY ALONG, COME ALONG, FLY AWAY HOME.
COME ALONG, LOVE, YOU'VE COME A LONG WAY,
YOU'VE FLOWN ALL THE DAY,
COME FLY AWAY HOME.

ROSE

IT'S A MAZE THIS GARDEN,
IT'S A MAZE OF PATHS,
MEANT TO LEAD A MAN ASTRAY.

THE SECRET GARDEN

2-3-68

ALBERT and ROSE
TAKE A LEFT AND THEN
TURNING LEFT AGAIN'S
HOW A SOUL MAY FIND THE WAY.

ACT 2 SCENE 4

—LOCATION: IN THE GREENHOUSE —

(MARY enters the greenhouse and sits down on a bench. DICKON enters.)

DICKON

Ay op. Hello there, MARY

MARY

(Clearly unhappy.)

Ay op. Hello there.

DICKON

But why are you in such a bad temper, Mary? Are ye weary of lookin' for the key?

MARY

No, no. I found the key.

DICKON

You did?

(SHE shows it to him.)

DICKON

So I see. You're weary of lookin' for the door.

MARY

I'm not weary, Dickon, I found the door too. The garden is dead.

DICKON

No.

MARY

It is. It's all dead.

DICKON

A lot of things what looks dead is just bidin' their time.
Now you tell me exactly what you saw.

[MUSIC CUE #22: WICK]

MARY

It's cold and gray. The trees are gray, the earth is gray.
And there's this clingy kind of haze over everything.

THE SECRET GARDEN

2-4-70

DICKON

Like a body were in a dream.

MARY

It's the most forgotten place I've ever seen. With loose gray branches looped all around the trees like ropes or snakes, and dead roots and leaves all tangled up on the ground. So still and cold.

DICKON

But did you take a look real close look at anything? Did you scrape away a bit of the bark and have a real look at anything?
Mary, the strongest roses will fair thrive on bein' neglected, if the soil is rich enough. They'll run all wild, and spread and spread til they're a wonder.

MARY

You mean it might be alive? But how can we tell?

DICKON

Oh, I can tell if a thing is wick.

MARY

(Now truly excited.)

Wick! I've heard Ben say Wick.

DICKON

WHEN A THING IS WICK IT HAS A LIFE ABOUT IT.
MAYBE NOT A LIFE LIKE YOU AND ME.
BUT SOMEWHERE THERE'S A SECRET STREAK OF GREEN INSIDE IT,
NOW COME AND LET ME SHOW YOU WHAT I MEAN.
WHEN A THING IS WICK IT HAS A LIGHT AROUND IT.
MAYBE NOT A LIGHT THAT YOU CAN SEE.
BUT HIDING DOWN BELOW A SPARK'S ASLEEP INSIDE IT,
JUST WAITING FOR THE RIGHT TIME TO BE SEEN.
YOU CLEAR AWAY THE DEAD PARTS
SO THE TENDER BUDS CAN FORM.
LOOSEN UP THE EARTH AND
LET THE ROOTS GET WARM.
LET THE ROOTS GET WARM.

WHEN A THING IS WICK, IT HAS A WAY OF KNOWING
WHEN IT'S SAFE TO GROW AGAIN, YOU WILL SEE.
WHEN THERE'S SUN AND WATER SWEET ENOUGH TO FEED IT,
IT WILL CLIMB UP THROUGH THE EARTH A PALE NEW GREEN.

THE SECRET GARDEN

2-4-71

YOU CLEAR AWAY THE DEAD PARTS
SO THE TENDER BUDS CAN FORM.
LOOSEN UP THE EARTH AND
LET THE ROOTS GET WARM.
LET THE ROOTS GET WARM.

COME A MILD DAY.
COME A WARM RAIN.
COME A SNOWDROP A COMIN' UP.
COME A LILY, COME A LILAC.
COME TO CALL, CALLIN ALL OF US TO COME AND
SEE...

MARY
WHEN A THING IS WICK, AND SOMEONE CARES ABOUT IT,
AND COMES TO WORK EACH DAY, LIKE YOU AND ME,

(Spoken.) Will it grow?

DICKON
(Spoken.) It will.

MARY
THEN HAVE NO DOUBT ABOUT IT,
WE'LL HAVE THE GRANDEST GARDEN EVER SEEN.

MARY
Oh, Dickon, I want it all to be wick! Would you come and look at it with
me?

DICKON
I'll come every day, rain or shine, if y want me to. All that garden needs
is us to come wake up.

MARY
But Dickon, what if we save the garden at then Uncle Archie takes it back,
or Colin wants it?

DICKON
Ay, what a miracle that would be. Gettin' a poor crippled boy to see his
mother's garden.

DICKON and MARY
YOU GIVE A LIVING THING
A LITTLE CHANCE TO GROW.
THAT'S HOW YOU WILL KNOW IF SHE IS WICK, SHE'LL GROW.

THE SECRET GARDEN

2-4-72

SO GROW TO GREET THE MORNING.
FREE FROM GROUND BELOW.
WHEN A THING IS WICK, IT HAS A WILL TO GROW AND GROW.

MARY

COME A MILD DAY.
COME A WARM RAIN.
COME A SHOWDROP, A COMIN' UP.
COME A LILY, COME A LILAC.
COME TO CALL,
CALLIN' ALL THE REST TO COME

DICKON and MARY

CALLIN' ALL OF US TO COME,
CALLIN' ALL THE WORLD TO COME ...

(DICKON and MARY hear the chirp of the ROBIN and quickly gather plants from the greenhouse.)

DICKON

I PROMISE THERE'S A SECRET STREAK OF GREEN BELOW.

DICKON AND MARY

AND ALL THROUGH THE DARKEST NIGHTTIME,
IT'S WAITING FOR THE RIGHT TIME.
WHEN A THING IS WICK, IT WILL GROW.

(They exit.)

[MUSIC CUE # 22A: RACE YOU/Transition]

(ALICE appears and sings, as the scene changes.)

ALICE

SO HE PICKED UP HIS STAFF,
AND HE FOLLOWED THE TRAIL OF THE SMOKE TO THE MOUTH OF THE
CAVE.
AND HE BID HIM COME OUT,
"YEA, FORSOOTH," HE DID SHOUT, "
YE FOOL DRAGON, BEGONE OR BEHAVE."

ACT 2 SCENE 5

— LOCATION: COLIN'S ROOM —

(COLIN is throwing a terrible tantrum. MARTHA and a NURSE are trying to calm him.)

COLIN

Stop looking at me! I hate you! You're horrible and ugly, under that haystack you call your hair!

MARTHA

Master Colin, please. Nurse's only tryin' to

COLIN

If she won't close her eyes when she's in my presence, then I will have her fired.

(To the NURSE.) Go away! Go away! Go away!

MARTHA

Master Colin, please. Nurse's only tryin' to bring you your supper.

MRS. MEDLOCK

(Entering.)

Martha! What is going on in here!

MARY

(Enters.)

Isn't anybody going to stop that boy...?

MRS. MEDLOCK

(As she sees MARY.)

She is not to go near him, Martha. Those are the doctor's direct orders.

MARTHA

What can it hurt, Mum? He likes Mary. Let her have a go at it.

MRS. MEDLOCK

No, Martha

(And without waiting for approval, MARY runs over to the bed.)

MARY

Colin Craven, you stop that screaming!

COLIN

Get away from me!

THE SECRET GARDEN

2-5-74

MARY

I hate you! Everybody hates you! You will scream yourself to death in a minute and I wish you would!

COLIN

Get out of my house!

MARY

I won't! You stop!

COLIN

I can't stop! I felt a lump on my back. I'm going to die!

MARY

There is nothing the matter with your horrid back!

COLIN

I'm going to have a lump on my back like my father and die!

MARY

Martha! Come here and show me his back this minute.

MARTHA

I can't, Mary. He won't let me.

COLIN

Show her the lump!

(Now Martha pulls aside Colin's covers and bedclothes.)

COLIN

Now feel it!

(MARY feels his back.)

COLIN

There!

MARY

Where?

COLIN

Right there!

THE SECRET GARDEN

2-5-75

MARY

No! There's not a single lump there. Except backbone lumps
and they're supposed to be there.

(And now she turns her own back to him.)

See. I have them too.

*(MARY grabs his hand and puts it on her back. And then places his hand
on his own back for comparison.)*

MARY

See? There's no lump.

COLIN

(Quietly.) It's not there.

MARY

No, it's not.

COLIN

(Sits up a little straighter. Looking slightly pleased.)

It's not there.

MARY

You were just mad at me for not coming back when I said I would.

(He doesn't answer.)

Weren't you.

COLIN

Maybe.

MARY

(Calmly.)

You were and you know it.

MARTHA

I'll leave you two alone, I think.

*(And she leaves. MARY opens a music box, determined not to speak
to him until he apologizes.)*

MARY

This is nice.

[MUSIC CUE # 22B: THIS IS NICE]

COLIN

(Relents.)

I'm sorry I said all those things about sending Dickon away.
I was just so angry when you wanted to be with him instead of me.
And then when you didn't come back like you said you would...

MARY

I was always coming back, Colin. I'm as lonely as you are. I was just late,
that's all. It just took me longer than I thought because...

COLIN

Because what?

MARY

(Takes a moment.)

Will you promise not to tell if I tell you?

COLIN

I never had a secret before, except that I wasn't going to grow up.

MARY

I found your mother's garden.

COLIN

Do you mean a secret garden? I've dreamed about a secret garden.

MARY

It's been locked up out there, just like you've been locked up in here,
for ten years. Your father doesn't want anybody in it. Only I found the key.
And the other night, after Dr. Craven and Mrs. Medlock found us here together,
I ran out into the storm, and found the door. And now Dickon and I
are working on it every day, and you can come too and...

COLIN

What does it look like?

MARY

Well, right now, there's this tangle of vines all over everything because
nobody's been taking care of it, but Dickon says if we cut away all the dead
wood, there'll be fountains of roses by summer.

COLIN

I never wanted to see anything like I want to see that garden.

THE SECRET GARDEN

2-5-77

MARY

You must see it. But they must never know where we're going or Ben says Dr. Craven will send me away.

COLIN

No, Mary

MARY

(Going on.)

Maybe William can take you outside in your wheelchair. Then, when nobody's looking, Dickon could push you through the maze to the garden.

COLIN

I can't go outside, Mary I'll take a chill if I go. I'll get even worse.

MARY

No, you won't. You'll feel better.

COLIN

I can't, Mary. I'm afraid.

[MUSIC CUE # 22C: CHOLERA CHORD]

(LIEUTENANT WRIGHT and MAJOR HOLMES appear.)

COLIN

I've been in this bed for so long. And I don't want to die.

LIEUTENANT WRIGHT

Just one blacksnake and this girl.

MAJOR HOLMES

I'm afraid there's no one left. Sorry, miss.

COLIN

I want to grow up, Mary. So I can't get sick. I'd like to see the garden, really I would, but I can't.

(LIEUTENANT WRIGHT and MAJOR HOLMES exit.)

MARY

All right, then. We'll just keep working on it til you're ready to see it. And whenever that is, you just tell me, and I'll get William to...

THE SECRET GARDEN

2-5-78

COLIN

You must come back tomorrow afternoon after you're through working,
and have supper with me and tell me everything you've done.

MARY

I'd like that. Goodnight, then.

COLIN

Goodnight, MARY

[MUSIC CUE # 23: COME TO MY GARDEN]

(MARY leaves and LILY appears from behind Colin' s bed and sings.)

LILY

COME TO MY GARDEN,
NESTLED IN THE HILL.
THERE I'LL KEEP YOU SAFE BESIDE ME.

COME TO MY GARDEN,
REST THERE IN MY ARMS,
THERE I'LL SEE YOU SAFELY GROWN AND ON
YOUR WAY.

STAY THERE IN MY GARDEN,
WHERE LOVES GROW FREE AND WILD.
COME TO MY GARDEN,
COME, SWEET CHILD.

COLIN

LIFT ME UP, AND LEAD ME TO THE GARDEN,
WHERE LIFE BEGINS A NEW.
WHERE I'LL FIND YOU,
AND I'LL FIND YOU LOVE ME TOO.

COLIN LILY

LIFT ME UP, AND LEAD COME TO MY GARDEN.
ME TO THE GARDEN
WHERE LOVE GROWS REST THERE IS MY
DEEP AND TRUE. ARMS.

WHERE I'LL TELL YOU THERE I'LL
WHERE I'LL SHOW YOU SEE YOU
MY NEW LIFE, I WILL SAFELY GROWN AND
LIVE FOR YOU. ON YOUR WAY

THE SECRET GARDEN

2-5-79

I SHALL SEE YOU IN I SHALL SEE YOU IN
YOUR GARDEN MY GARDEN
AND SPRING WILL WHERE LOVE GROWS
COME AND STAY. FREE AND WILD
LIFT ME UP AND LEAD COME TO MY GARDEN.
ME TO THE
GARDEN.
COME, SWEET DAY. COME SWEET DAY ...

(LILY embraces COLIN and night closes in around them.)

ACT 2 SCENE 6

—LOCATION: IN THE MAZE - THE GARDEN —

(By lantern light, DICKON and MARTHA are seen moving through the gardens.)

MARTHA

Oh, I shouldn't be doin' this. I'm like to be sent back to the scullery for this, and I don't like the scullery, Dickon. I don't know anyone who does.

[MUSIC CUE # 23A: TO THE NIGHT GARDEN Transition]

DICKON

No one'll be missin' you at this hour.

MARTHA

But if it's so dark, I can't even see where I'm goin', how'm I to hope to see what it is once I get there?

DICKON

I can't say. Perhaps it's only somethin' you're meant to hear.

MARTHA

But all I can hear is me own self talkin',

DICKON

Then perhaps, y'd best be still.

(MARY appears, pushing COLIN in his wheelchair.)

MARY

Dickon, is that you?

DICKON

Aye, it is, Mary. And Martha, too.

(MARTHA is overcome, seeing COLIN outside.)

MARTHA

Ay' dear lad.

COLIN

Martha, are you surprised to see me outside in the middle of the night?

MARTHA

THE SECRET GARDEN

2-6-81

That I am, Master Colin, but just now, you looked so much like your mother,
it made my heart jump.

MARY

Martha, come look!

(And with that, DICKON takes over from MARY and wheels COLIN into:)

— LOCATION: THE GARDEN —

COLIN

It's my mother's garden. It is.

MARY

It's a secret garden. And we're the only ones in the world that want it to
be alive.

DICKON

Ay, Colin. We'll have you walkin' about and diggin' same as other folk
before long.

COLIN

But how can I? My legs are so weak, I'm afraid to

DICKON

(Tracing a circle on the ground.)

There's a charm in this garden, Colin.

[MUSIC CUE # 24: COME SPIRIT COME CHARM]

And the longer you stay in it, the stronger you'll be.

COLIN

What kind of a charm?

(Suddenly, the FAKIR and the AYAH appear, and MARY begins to intone an Indian charm.)

MARY and FAKIR.

A' O JADU KE MAUSAM.

A' O GARMIYO KB DIN.

A' O MANTRA TANTRA YANTRA.

US KI BIRARI HATA'O.

COLIN

THE SECRET GARDEN

2-6-82

(Stares at her in amazement.)

Where did you learn that?

MARY

I don't know. I didn't even know I knew it.

COLIN

Martha, do you believe in spells and charms?

MARTHA

That I do, Master Colin, and spirits and the Big Good Thing by whatever name you call it.

MARY

(As surprised as anyone by this.)

Now I know where I heard it. I even know what it means.

COLIN

Go on, then.

(MARY does the INDIAN hand language as she speaks.)

MARY

COME SPIRIT, COME CHARM.
COME DAYS THAT ARE WARM.
COME MAGICAL SPELL.
COME HELP HIM GET WELL.

(And then DICKON translates Mary's words into a Yorkshire sounding tune.)

DICKON

COME SPIRIT, COME CHARM.
COME DAYS THAT ARE WARM.
COME MAGICAL SPELL.
COME HELP HIM GET WELL.

(And MARTHA picks up the Yorkshire version and sings:)

MARTHA

COME SPIRIT, COME CHARM.
COME DAYS THAT ARE WARM.
COME MAGICAL SPELL.
COME HELP HIM GET WELL.

(And then the FAKIR and the AYAH chant, as MARTHA and DICKON

THE SECRET GARDEN

2-6-83

sing.)

MARTHA, AYAH, FAKIR & DICKON, LILY, & MARY DREAMERS

SPIRITS FAR ABOVE A' O JADU KB

CHARMS ALOFT ON MAUSAM.

HIGH

SWEEP AWAY THE A' O GARMIYO

STORMS, RUMBLING 'CROSS KE DIN. MAU-
THE SKY.

SPEED THE RISING SAM

SUN,

MAKE THE BREEZE TO KE DIN

BLOW.

BID THE ROBINS SING, A' O.

BID THE ROSES GROW.

(MARY begins to dance. COLIN, DICKON and MARTHA applaud. Then MARY dances to them, inviting them to join her. Suddenly, a wilder spirit takes over, as MARY begins to whirl around.)

AYAH, MARY, FAKIR, OFFSTAGE WOMEN

AH... AH... AH... AH...

AYAH FAKIR CHANT II DREAMER MARY/DRM SHAW WOMEN

AH-HE HE-AH

AH-HE HE-

AH

AH... AH-HE HE-AH AH...

AH-HE HE-

AH

(Clap Clap) ... AH-HE HE-AH

AH-HE HE-

AH

.... AH-HE HE- AH AH...

AH-HE HE

AH

OON-DA OON- AH-HE HE- AH

DE AR-HE HE

AR

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AYAH FAKIR CHANT II DREAMER MARY/DRM SHAW WOMEN

TAKA DIKA AH AH-HE HE-AH

AH...

DINUM AH-HE HE-

DIKA DAH AH

OON-DAOON- ... AH-HE HE-AH

...

DE AH-HE HE-

AH

TAKA DIKA ... AH-HE HE-AH

AH

DINUM AH-HE HE-

DIKA KAH AH

TAKA DIKA ... AH-HE HE – AH (*Scream*)

DINUM AH-HE HE-

DIKA DIKA AH AH - HE

OON-DA HE-AH

TAKA DIKA AH-HE HE - AH

DINUM AH-HE HE-

DIKA DIKA AH AH-HE

OON-DA HE-AH

DA DEE AH-HE HE-AH AH...

AH-HE HE-

AH

DOON DIN AH... AH-HE HE-AH

AH-HE HE-

AH

DA DEE DOON AH-HE HE-AH

DIN AH-HE HE-

AH

DA DEE DOON ... AH-HE HE-AH

DIN AH-HE HE-

JADOO DA DEE HEH... AH-HEHE-AH

DIKA DAH AH-HE HE-

AH

JADOO DA DEE YAH! AH-HE HE-AH

DIKA DAH AH-HE HE-

AH

DA DIKA HEH... AH-HE HE-AH JA

DADEE DIKA AH-HE HE-

DAH OONDE AH

JA DIKA DIKA YAH! AH-HE HE-AH

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2-6-85

DOO
DIKA DIKA AH-HE HE-
DIKA TA! AH
(Scream) (Scream) KE

MARTHA & DICKON
AH

ALL
AH

DREAMERS
OONDA OONDEE
TAKA DIKA DINUM DIKA DAH
DA DIKA DA DEE DIKA DAH DOON DEE

MARTHA/DICKON/MARY
(Spoken while DREAMERS ad-lib Indian Chants.)
Come Spirit, Come Charm
Come Spirit, Come Charm
Come Spirit, Come Spirit

MARTHA, DREAMERS AYAH, FAKIR, DICKON, MARY/LILY
COME SPIRIT, AH... AH...
COME CHARM
COME DAYS
THAT ARE
WARM
COME MAGICAL COME MAGICAL

SPELL SPELL
COME HELP HIM COME HELP HIM

GET WELL GET WELL

ALL
COME SPIRIT, COME CHARM
COME DAYS THAT ARE WARM
COME MAGICAL SPELL
COME HELP HIM GET WELL

**DREAMERS DREAMERS LILY, ROSE, AYAH, MARY, FAKIR, MARTHA,
DICKON**
COME SPIRIT, COME SPIRIT, COME COME JA-DU
KE...
COME COME
CHARM CHARM
COME DAYS COME DAYS SPIRIT COME

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2-6-86

THAT ARE THAT ARE
WARM WARM
COME COME COME COME MAU
SAM...
MAGICAL MAGICAL
SPELL SPELL
COME HELP COME HELP SPIRIT COME
...
HIM GET HIM GET
WELL WELL

COME COME COME SPIRIT, COME COME
GARMY-YO
COME
CHARM
SPIRIT COME COME DAYS SPIRIT COME
CHARM THAT ARE
WARM
COME COME COME KE-DIN
MAGICAL MAGICAL MAGICAL
SPELL SPELL SPELL

ALL
COME HELP HIM GET WELL

(COLIN stands.)

COLIN
Mary!

MARTHA
Bless you, child.

MARY
Colin. It worked!

(MARY runs up to steady him.)

COLIN
I think the spell is working in the house too.
(A moment.)
Two nights ago, when it was bright moonlight,

[MUSIC CUE # 24A: I AM WELL]

THE SECRET GARDEN

2-6-87

I woke up and felt something filling the room and making everything so splendid. And I pulled the drape from my mother's picture, and there she was, her eyes looking right down at me, and something new started flooding through me, making me so proud, so strong ... so ... tall.

(A moment.)

I shall live forever and ever! I shall find out thousands of things.

(He takes another step.)

I want to give thanks to something, to anything that will listen.

(And another step.)

I'm well!

MARTHA

Mary, child, do you see what you've done?

(But as MARY helps COLIN take his first steps, COLIN falls. COLIN then sees BEN, who has heard their voices and come to investigate.)

COLIN

Who is that man? Go away!

(MARY and DICKON help COLIN back into his chair.)

MARY

Colin, it's Ben Weatherstaff, who tends the gardens.

COLIN

Weatherstaff! Do you know who I am?

BEN

(Ben Approaches.)

You're young Master Colin, the poor cripple, but Lord knows how you got out here.

COLIN

I'm not crippled!

BEN

Then what have you been doing, hidin' out and lenin' folk think you were a cripple. And half-witted!

COLIN

Half-witted!

(MARY laughs, and COLIN gives her a stern look.)

THE SECRET GARDEN

2-6-88

COLIN

Come here. I want to talk to you. And don't you dare say a word about this.

BEN

I'm your servant, as long as I live, young master.

COLIN

Did you know my mother?

BEN

That I did. I was her right-hand, round the gardens. Even now, I'm only kept on because she liked me. She said to me once, "Ben, if I'm ever ill or if I go away, you must take care of my roses."

(A moment.)

When she did go away, the orders was no one was to come in here. But I come anyway, 'til my back stopped me, about two year ago.

COLIN

I want to know how she died.

BEN

(After a moment.)

She was sittin' right there, on that branch. And it broke and that started her laborin' with you, only the fall had hurt her back. Still she clung onto life 'til you were born and then she put you in your father's arms and died.

COLIN

Is that why he hates me?

BEN

I'm sure he doesn't hate you, lad.

MARY

He doesn't even know you. Wait 'til he finds out you can stand.

COLIN

I don't want him to know anything about this. I don't want anything said to him 'til I can walk. Do you promise?

BEN

It's gettin' to be a full time job, keepin' track of all the secrets around here.

COLIN

This is a serious matter. Mary, take my hand.

(He extends his hand.)

THE SECRET GARDEN

2-6-89

Dickon.

(DICKON takes Colin's other hand.)

Martha. You too, BEN

(And they form a circle around him.)

COLIN

Do you swear by the charm in this garden, that not one of you will mention this to my father until I am completely well?

(And they swear. More or less in unison.)

BEN

That I do.

DICKON

Ay, Colin. Nary a word.

MARTHA

Ay Colin.

MARY

I promise.

COLIN

Good, then.

(And he releases their hands.)

MARY

So what do you want to see first?

COLIN

I want to see the roses.

[MUSIC CUE # 25: A BIT OF EARTH - REPRISE]

Show me where the roses will be.

(And as they go off to look at the roses, ALBERT, LILY and ROSE appear.)

THE SECRET GARDEN

2-6-90

LILY ROSE ALBERT
A BIT OF EARTH
A BIT OF EARTH A DROP OF DEW
A BIT OF EARTH A SINGLE STEM
BEGINS
BEGINS TO TO RISE
RISE
THAT BIT OF EARTH
IS PUSHED AWAY
THE FLOWERS BLOOM
BEFORE OUR EYES
BEFORE OUR EYES BEFORE OUR EYES
FOR IN THE EARTH
A CHARM'S AT WORK
THE WORD IS PASSED

THE DAYS ARE WARM
THE DAYS ARE WARM
THE DAYS ARE WARM UNFOLD AND GROW
THE WINTER'S PAST
WE'RE FREE WE'RE FREE
FROM HARM FROM HARM
WE'RE FREE FROM HARM
A BIT OF EARTH A BIT OF EARTH A BIT OF EARTH
A BIT OF EARTH A BIT OF EARTH A BIT OF EARTH

ACT 2 SCENE 7

— LOCATION: THE LIBRARY —

(DR. CRAVEN and MRS. MEDLOCK are in the library awaiting the arrival of the headmistress from the school they have selected for MARY. DR. CRAVEN is in an uncharacteristically good humor.)

DR. CRAVEN

Well, Mrs. Medlock. What a fine morning this has turned out to be.

MRS. MEDLOCK

Yes, doctor.

DR. CRAVEN

I trust this headmistress will be quite impressed, riding cross the moor on such a day. Perhaps she could even join me for tea I daresay she might relish a bit of civilized conversation, living as she does, in the company of spinsters and orphaned girls.

(MRS. MEDLOCK is somewhat offended by that remark, but doesn't remark on it.)

MRS. MEDLOCK

I'm sure she would be quite flattered by your attention, sir.

(JANE, a housemaid, appears with MRS. WINTHROP.)

JANE

Beg pardon, doctor. It's Mrs. Winthrop, sir.

(JANE exits.)

DR. CRAVEN

Yes, Madam. Come in. Do come in. Please.

MRS. WINTHROP

Good day, Doctor.

DR. CRAVEN

And this is our housekeeper, Mrs. Medlock.

MRS. WINTHROP

How do you do?

THE SECRET GARDEN

2-7-92

DR. CRAVEN

I trust you had a pleasant journey.

MRS. WINTHROP

Actually, not. I have always found scenery, by itself, to be quite tiresome.

DR. CRAVEN

Well, then, you will be relieved to find we have contrived to keep all the scenery outdoors. Won't you sit down.

(Taking the forms from his jacket.)

I've completed all the forms you sent us, and I think you'll see my brother has included a contribution to the school's building fund. You didn't request it, of course, but as I told my brother, I'm sure you're in the planning stages of something or other.

(Then to MRS. MEDLOCK)

Mrs. Medlock, will you see what's keeping Mary?

(MARY enters, followed by FAKIR and AYAH.)

MARY

I'm right here, sir.

DR. CRAVEN

Quite right. Here's our girl.

(Making the intro.)

Mary Lennox, this is Mrs. Winthrop, of the Aberdeen School for Girls.

MRS. WINTHROP

Good morning, Mary.

MARY

I don't want to go to a school.

MRS. WINTHROP

Oh, but you do. A useless child never knows her worth, we say.

MARY

My Uncle Archibald said...

DR. CRAVEN

Perhaps if you would tell Mary a little about the school, she'd see she there is no reason to be...

MRS. WINTHROP

Certainly. And let me say from the start that you are not on trial here.

THE SECRET GARDEN

2-7-93

The Board of Trustees has accepted your application.

DR. CRAVEN

Oh ... That's good news, indeed.

MARY

I won't go. You can't make me!

(MARY throws a cookie on the floor.)

DR. CRAVEN

Mary Lennox!

MRS. WINTHROP

That's all right, doctor. This is exactly the type of behavior we are best equipped to handle.

[MUSIC CUE # 26: MARY'S TANTRUM]

MARY

My Uncle Archibald is the only one who says where I'm going to go and he says I don't have to go to any stupid school!

DR. CRAVEN

She's just frightened, I'm sure. Children are quite often depressed after a tragedy such as she has suffered.

(MRS. WINTHROP forces MARY to pick up the cookie.)

MRS. WINTHROP

Of course, doctor. Perhaps she would enjoy seeing some photographs of the girls at their work. I've brought several samples of the fine lace for which our girls are so...

MARY

I hate you! You're a horrible, ugly pig

DR. CRAVEN

That's quite enough, young lady!

MARY

Your school is a filthy rat hole full of brats and dirty beds. And all anybody really does there is scrub floors!

(She takes a breath.)

I hope you get hit by a lorry on the way home and your ugly head rolls off in a ditch and gets eaten by maggots!

(Another breath.)

I hate you! I hate you! I hate you! And if I'm sent off with you, I'm going to bite your arm and you're going to die! Get out of here!

(She throws a chair.) Go away! Go away! Go away!

MRS. WINTHROP

Well, we have had one or two cases of this severity.

(MARY stamps on MRS. WINTHROP'S foot.)

DR. CRAVEN

Mary Lennox!

(MARY launches into a full-blown tantrum, cursing in Hindi as the AYAH and the FAKIR make menacing signs and native droning sounds upstage.)

MARY

[Translation]

Mar jaa>o [Die]

Baarh me jaa>o [Go drown yourself in the flood]

Chhoru mujhe! [Leave me alone]

Turn barii shaitaan ho! [You're a big devil]

Marjaa>o! [Die!]

(MARY finishes by whirling around and falling to the floor, feigning unconsciousness. MRS. WINTHROP picks up her purse and papers.)

MRS. WINTHROP

Doctor, what you have here, is a medical problem.

(MRS. WINTHROP exits. FAKIR and AYAH follow and with MARY feeling quite proud of herself, DR. CRAVEN looks down at the girl.)

DR. CRAVEN

I'll speak with Mary alone, Medlock.

MARY

(Gets up and curses him again.)

Chhoru mujhe! I'm going outside.

DR. CRAVEN

(Grabbing her.)

You're going wherever I send you, young lady, and right this moment it's into that chair.

THE SECRET GARDEN

2-7-95

MARY

Uncle Archibald said I didn't have to go to a school.

DR. CRAVEN

Oh for God's sake. He doesn't care about you. All he wants is never to see you again. Why do you think he left without even saying goodbye to you?

MARY

Maybe he was in a hurry.

DR. CRAVEN

You drove him away. You remind him of his wife.

MARY

I look like my Aunt Lily?

DR. CRAVEN

Now it is my task to find you a suitable place to go so that my brother can return. The next school I will contact will send no representative. Your bags will be packed and you will leave Saturday week.

MARY

But I can't leave now. Colin needs me.

DR. CRAVEN

The last thing the boy needs is you. Another month of trying to keep up with you and we'll have to put him in hospital, or worse.

MARY

No, you won't. He's much better.

DR. CRAVEN

You have no idea how ill he is. When Colin was born, the midwife didn't expect him to live a week. But I, have kept the boy alive for ten years. Only now, thanks to you, he is in grave danger of relapse.

MARY

But you haven't seen how

DR. CRAVEN

Do you want him in hospital? Do you want him to die?

MARY

To die?

THE SECRET GARDEN

2-7-96

DR. CRAVEN

Yes! To die. If Colin is too active at this stage in his recovery, if you push him to take his first step too soon, before his heart is strong enough, he will not survive it. Do you understand, Mary? Colin's very life is in your hands.

(And suddenly, LIEUTENANT WRIGHT and MAJOR HOLMES appear.)

DR. CRAVEN

One moment, he would be chatting away, and the next moment, he would sink to the ground and die.

MARY

And die?

DR. CRAVEN

Yes! You have choices in your life. Colin does not. I will not see the boy in hospital for the rest of his life, or dead before his life even begins. You must go, and go you will. Now that is all I have to say to you.

(MARY cannot answer. But she doesn't leave.)

DR. CRAVEN

Why are you standing here? Are you quite amused to learn of your power?

MARY

I didn't do anything. You locked him in his room.

DR. CRAVEN

You may go.

MARY

You don't want Colin to get well at all. You want him to die so you can have this house.

(Suddenly, almost out of control, DR. CRAVEN raises his arm, as though to hit MARY)

[MUSIC CUE #27: DISAPPEAR - TRANSITION]

Then he stops himself.)

DR. CRAVEN

(Screaming.)

You will leave Saturday week!

(MARY runs from the room, and DR. CRAVEN sings.)

THE SECRET GARDEN

2-7-97

DR. CRAVEN

THERE'S NOTHING HERE THAT I WANT.
HOW DARE SHE MAKE THIS CLAIM?
ISN'T IT CLEAR WHAT I WANT?
TO SERVE HAS BEEN MY AIM.

STILL, I HAVE TO WONDER WHO I'D BE,
IF IT ALL BELONGED TO ME.

IF THEY'D ALL DISAPPEAR,
I'D START AGAIN.
I COULD BE HAPPY THEN,
I'D LIVE LIKE OTHER MEN.

IF THEY'D ALL DISAPPEAR,
I COULD BE FREE.
CUT OFF FROM PAIN AND LOSS,
AT LAST, I'D BE.

ACT 2 SCENE 8**— LOCATION: MARY'S ROOM —**

(As MARTHA packs some of Mary's clothes, she tries to comfort the girl.)

MARTHA

Mary, you had nothing to do with your uncle's leaving. It weren't you child. Your uncle liked you, I know he did. Didn't he tell you you could have a garden? Didn't he send you clothes and bring you books? Well, didn't he?

MARY

But Colin's going to die and it's all my fault.

MARTHA

And what have you done for Colin except get him goin' outside every day, and get him eatin' his food and gettin' him believin' he can get strong again? I think you were just what Colin needed.

MARY

But you're not a doctor, Martha. Will you tell him I'm sorry. I mean, after I'm gone, will you tell him I didn't mean to hurt him, that I didn't want to go?

MARTHA

I think you better tell him that yourself.

MARY

I can't, Martha. He'll just get mad and start acting all high and mighty. And then Dr. Craven might send him away, too.

MARTHA

You're talkin' like you're already gone, Mary.

MARY

I am gone, Martha. I wish I were a ghost.

MARTHA

No ghost

[MUSIC CUE #28: HOLD ON]

could do what you've done in this house,
Mary.

(Singing.)

THE SECRET GARDEN

2-8-99

WHAT YOU'VE GOT TO DO IS FINISH WHAT YOU HAVE BEGUN.
I DON'T KNOW JUST HOW, BUT IT'S NOT OVER TH. YOU'VE WON.

WHEN YOU SEE THE STORM IS COMIN',
SEE THE LIGHTNING PART THE SKIES.
IT'S TOO LATE TO RUN,
THERE'S TERROR IN YOUR EYES.
WHAT YOU DO THEN IS REMEMBER THIS OLD THING YOU HEARD ME SAY,
IT'S THIS STORM, NOT YOU, THAT'S BOUND TO BLOW AWAY.

HOLD ON,
HOLD ON TO SOMEONE STANDIN' BY.
HOLD ON,
DON'T EVEN ASK HOW LONG OR WHY.
CHILD, HOLD ON TO WHAT YOU KNOW IS TRUE,
HOLD ON TIL YOU GET THROUGH.
CHILD OH CHILD
HOLD ON.

MARTHA

WHEN YOU FEEL YOUR HEART IS POUNDIN',
FEAR A DEVIL'S AT YOUR DOOR.
THERE'S NO PLACE TO HIDE,
YOU'RE FROZEN TO THE FLOOR.
WHAT YOU DO THEN IS YOU FORCE YOURSELF

TO WAKE UP AND YOU SAY,
IT'S THIS DREAM NOT ME
THAT'S BOUND TO GO AWAY.

HOLD ON,
HOLD ON THE NIGHT WILL SOON BE BY.
HOLD ON,
UNTIL THERE'S NOTHIN' LEFT TO TRY.
CHILD, HOLD ON, THERE'S ANGELS ON THEIR WAY.
HOLD ON AND HEAR THEM SAY,
CHILD OH CHILD

AND IT DOESN'T EVEN MATTER,
IF THE DANGER AND THE DOOM
COME FROM UP ABOVE, OR DOWN BELOW,
OR JUST COME FLYIN' AT YOU
FROM ACROSS THE ROOM.

WHEN YOU SEE A MAN WHO'S RAGIN',
AND HE'S JEALOUS AND HE FEARS

THAT YOU'VE WALKED THROUGH WALLS
HE'S HID BEHIND FOR YEARS,
WHAT YOU DO THEN IS YOU TELL YOURSELF
TO WAIT IT OUT, YOU SAY,
IT'S THIS DAY, NOT ME, THAT'S
BOUND TO GO AWAY.

CHILD, HOLD ON...
IT'S THIS DAY, NOT YOU
THAT'S BOUND TO GO AWAY.

MARY

What do you think I should do?

MARTHA

I think you should find a pen and paper and write to your uncle in Paris and tell him to come home. I think you should let Colin's father say whether he likes him standin' or not.

MARY

But why would he listen to me? And what if the letter didn't get to him in time?

MARTHA

I'm sure your uncle will send for you as soon as he sees what you've done for the boy. *(Getting the paper.)*
Now here's some paper, and here's a pen. You do know how to write, I hope. 'Cause I won't be much help to you in that department.

MARY

A little.

MARTHA

That's all right. You don't have much to say, do you.

(MARY begins to write.)

[MUSIC CUE #29: LETTER SONG]

MARY

D-E-A-R
.....UNCLE ARCHIE,

(ARCHIBALD appears in PARIS, reading the letter.)

THE SECRET GARDEN

2-8-101

MARY

HOW ARE YOU? I'M FINE.
EVERYBODY ELSE IS TOO.
PLEASE COME HOME.

ARCHIBALD

Home, I have no home.

MARY

MARTHA SAYS THAT YOU'RE IN PARIS
IS THAT VERY FAR AWAY?

ARCHIBALD

It's a house, child. Just a house.

MARY

DO THEY HAVE NICE GIRLS AND BOYS THERE?

ARCHIBALD

And I can't get far enough away from it.

MARY

PLEASE COME HOME.

MARTHA

Now just sign it...

*(MARY looks up a moment, wondering what else she should put in
the letter.)*

MARY

SHOULD I SAY THAT COLIN'S WELL NOW?

ARCHIBALD

-STREETS OF PARIS LIKE A MAZE.

MARY

SHOULD I SAY THAT DOCTOR CRAVEN

ARCHIBALD

-SLEEPLESS NIGHTS AND AIMLESS DAYS.

MARTHA

I THINK THAT WHAT YOU HAVE IS GOOD.
LET'S GET IT POSTED, ON ITS WAY.
HE'LL RUSH HOME, THEN YOU CAN TELL

THE SECRET GARDEN

2-8-102

HIM ALL THE REST YOU HAVE TO SAY.

MARY ARCHIBALD

OH KIND SIR,
UNCLE ARCHIE ... CAN'T FORGET,
HOW I WISH THAT CAN'T EAT OR SLEEP
YOU COULD SEE OR LIVE
WHEN YOU COME
INTO THE GARDEN
PLEASE, COME HOME ... CAN'T FORGIVE...

MARY

YOURS TRULY?

MARTHA

Well, maybe...

MARY

SINCERELY?

MARTHA

Well, how about...

MARY

YOUR FRIEND, MARY

ACT 2 SCENE 9

— LOCATION: PARIS —

[MUSIC CUE #30: WHERE IN THE WORLD

(THE STAGE is empty except for a cloudy backdrop. ARCHIBALD stands alone.)

ARCHIBALD

NOW I SEE YOU IN THE WINDOW OF A CARRIAGE, THEN A TRAIN.
STILL MY MIND WILL NOT ACCEPT THAT IN YOUR GRAVE YOU MUST
REMAIN.

NOW I HEAR YOUR VOICE, THEN TURN AND SEE A STRANGER'S FORM
AND FACE.

MUST I WANDER ON TORMENTED PLACE TO PLACE TO PLACE TO PLACE.

WHERE CAN I GO THAT YOU WON'T FIND ME?
WHY CAN'T I FIND A PLACE TO HIDE?
WHY DO YOU WANT TO CHASE ME, HAUNT ME?
EVERY STEP YOU'RE THERE BESIDE ME.

WHERE IN THE WORLD, TELL ME WHERE IN THE WORLD
CAN I LIVE WITHOUT YOUR LOVE?
WHERE ON THE EARTH, TELL ME WHERE ON THE EARTH
CAN I STAY NOW THAT YOU ARE GONE?

WHY DID I HAVE TO MEET YOU, LOVE YOU?
WHY CAN'T I RID YOU FROM MY MIND?
WHY DID YOU HAVE TO WANT ME, WON'T YOU
LET ME PUT MY LIFE BEHIND ME?

HOW IN THE WORLD, TELL ME, HOW IN THE WORLD
CAN I LIVE WITHOUT YOUR LOVE?
WHY ON THE EARTH, TELL ME, WHY ON THE EARTH
SHOULD I STAY NOW THAT YOU ARE GONE?
NOW... THAT YOU ARE

(Suddenly, LILY appears.)

ARCHIBALD

Lily? Is that you?

[MUSIC CUE #31: HOW COULD I EVER KNOW?]

LILY

HOW COULD I KNOW I WOULD HAVE TO LEAVE YOU?
HOW COULD I KNOW I WOULD HURT YOU SO?
YOU WERE THE ONE I WAS BORN TO LOVE.
OH, HOW COULD I EVER KNOW?
HOW COULD I EVER KNOW?

(ARCHIBALD walks over to sit down at his desk.)

LILY

HOW CAN I SAY TO GO ON WITHOUT ME?
HOW WHEN I KNOW YOU STILL NEED ME SO?
HOW CAN I SAY NOT TO DREAM ABOUT ME?
HOW COULD I EVER KNOW?
HOW COULD I EVER KNOW?

LILY

FORGIVE ME,
CAN YOU FORGIVE ME?
AND HOLD ME IN YOUR HEART.
AND FIND SOME NEW WAY TO LOVE ME,
NOW THAT WE'RE APART

(She approaches him, and finally moves to touch him, her hands caressing his shoulders.)

HOW COULD I KNOW I WOULD NEVER HOL YOU?
NEVER AGAIN IN THIS WORLD, BUT OH,
SURE AS YOU BREATHE, I AM THERE INSIDEYOU.
HOW... COULD I EVER KNOW?
HOW COULD I EVER ...?

ARCHIBALD

(He turns to sing directly to her.)

HOW CAN I HOPE TO GO ON WITHOUT YOU?
HOW CAN I KNOW WHERE YOU'D HAVE ME GO?
HOW CAN I BEAR NOT TO DREAM ABOUT YOU?
HOW CAN I LET YOU GO?

LILY

HOW COULD I EVER KNOW?

(The music picks up the melody from the waltz in the first act.)

THE SECRET GARDEN

2-9-105

ARCHIBALD
ALL I NEED IS-

LILY
-IS THERE IN THE GARDEN

ARCHIBALD
ALL I WOULD ASK IS-

LILY
IS CARE FOR THE CHILD OF-

LILY and ARCHIBALD
-OUR LOVE.

LILY
COME, GO WITH ME.
SAFE I WILL KEEP YOU.

ARCHIBALD
WHERE YOU WOULD LEAD ME,
THERE I WOULD,

LILY
THERE I WOULD, THERE WE WOULD

ARCHIBALD and LILY.
THERE WE WILL GO

(ARCHIBALD stands as LILY pulls him to her. They embrace and sing, their forgiveness complete, their love gloriously renewed and real.)

ARCHIBALD AND LILY
HOW, HOW COULD I KNOW.
TELL ME HOW, HOW COULD I KNOW.
EVER TO KNOW YOU WILL NEVER LEAVE ME.
HOW COULD WE EVER KNOW?

ARCHIBALD LILY
HOW COULD I EVER KNOW? COME TO MY GARDEN

(LILY takes ARCHIBALD by the hand and leads him offstage.)

[MUSIC CUE # 32: TO THE DAY GARDEN]

ACT 2 SCENE 10

—LOCATION: THE DAY GARDEN —

(It is morning. VOICES are heard from offstage.)

COLIN

Mary! What is it?

(DICKON and MARTHA appear.)

DICKON

Mary! Come quickly! Mary. Wail til you see it!

(MARY wheels COLIN into the garden.)

COLIN

Mary, what is it?

MARY

It's spring!

COLIN

But where did it come from?

DICKON

From all our hard work, where do you think?

COLIN

Everything is so ... Look at it!

MARY

But where's Ben? He has to see what's happened.

MARTHA

I'll go and fetch him. *(MARTHA exits to look for BEN)*

DICKON

Colin, look at the lilacs

(DICKON wheels COLIN round and round in the wheelchair.)

DICKON

COME SPIRIT, COME CHARM.
COME DAYS THAT ARE WARM.
COME GATHER AND SING,
AND WELCOME THE SPRING.

THE SECRET GARDEN

2-10-107

MARY and COLIN DICKON
COME
COME SPIRIT, COME
COME CHARM, COME
SPIRIT, COME CHARM DAYS THAT ARE
WARM

MARY, COLIN and DICKON
COME GATHER AND SING
AND WELCOME THE SPRING

COLIN
Mary, look at the roses!

MARY
There are fountains of them!

COLIN
Mary, Mary, quite contrary, How does your garden grow?

(MARY grabs DICKON's staff and taunts COLIN in return.)

MARY
I'm not contrary. You take that back.

COLIN
You make me!

(DICKON wheels COLIN offstage, chased by MARY.)

MARY
(Unseen.)
I will! I've got you, Colin CRAVEN

(And suddenly, LILY leads ARCHIBALD and DR. CRAVEN into the garden.)

DR. CRAVEN
Archie, why didn't you cable us you were coming.

ARCHIBALD
I didn't know, myself, Neville.

(DR. CRAVEN hears the sounds from inside the garden: the CHILDREN shrieking with delight.)

DR. CRAVEN

What on earth is all that noise?

COLIN

(Unseen.)

Oh no you don't. I'm lots faster than you. Here we come!

(COLIN pushes MARY, who is now in the chair, into the garden.)

MARY

Colin Craven, not so fast!

DR. CRAVEN

Mary Lennox!

(COLIN stops as he sees his father and DR. CRAVEN)

COLIN

Father!

(ARCHIBALD can't believe what he sees.)

COLIN

Look at me!

(Crosses slowly to his father.)

I'm well!

ARCHIBALD

(Clasps the boy to him.)

Oh, Colin, my fine brave boy. Can you ever forgive me?

COLIN

It was the garden that did it, Father, and Mary and Dickon, and some kind of ... charm that came right out of the ground.

ARCHIBALD

Neville, were you hoping to surprise me with this news?

DR. CRAVEN

I knew they were looking better, but I had no idea they were...

COLIN

We didn't want you to know. We were afraid you wouldn't let us come to the garden if you knew.

DR. CRAVEN

But how did you-

COLIN

William carried me down the stairs until-

DR. CRAVEN

But what have you eaten? You haven't touched the food we've sent to your rooms for weeks.

COLIN

Martha sent us food, we ate in the garden. We ate enough for ten children.

ARCHIBALD

You did, did you.

COLIN

Oatcakes and roasted eggs and fresh milk and-

DR. CRAVEN

It was all terribly confusing. After all these years, to-

ARCHIBALD

It was confusing, Neville. Why don't you take my flat in Paris and stay as long as you like. And when you return, perhaps you will allow me to help you re-establish your practice, in town if you like, so you can resume your own life, free of the enormous burden you have carried on our behalf.

DR. CRAVEN

Thank you, Archie.

MARY

(To Archibald)

And will you stay home with us?

ARCHIBALD

Colin, Colin. Look at you.

COLIN

It was Ben that kept the garden, alive, Father, until we could get here.

BEN

I knew it was against your orders, sir, but-

ARCHIBALD

As I remember, it was Lily who ordered you to take care of this garden, Ben. Well done.

THE SECRET GARDEN

2-10-110

BEN

Thank you, sir.

COLIN

And it was Dickon who-

ARCHIBALD

Yes. I can imagine. Dickon if there is every anything we can-

MARTHA

(Interrupts him.)

Sir. What is to become of our Mary?

[MUSIC CUE #33: FINALE]

ARCHIBALD

Why, Mary

ALBERT

CLUSTERS OF CROCUS...

MARY

Here's your key, if you want it back, sir. You didn't bury it after all.
I'd have never found it if you...

ARCHIBALD

I had nearly forgotten you in all this.

MARY

(Bravely.)

It's hard to remember everybody, sir.

ARCHIBALD

No it isn't. Three isn't very many people at all.
I should be able to remember three people quite easily.

MARY

(Carefully.)

Would I be one of them?

ARCHIBALD

Mary Lennox, for as long as you will have us, we are yours, Colin and I.
And this is your home. And this, my lovely child...

(He opens his arms.)

is your garden.

THE SECRET GARDEN

2-10-111

(MARY rushes into his embrace and he holds her close as DICKON and MARTHA clasp hands. THE DREAMERS approach, singing, then take their leave of MARY, one by one.)

DREAMERS

COME TO MY GARDEN,
NESTLED IN THE HILL.
THERE I'LL KEEP YOU SAFE
BESIDE ME.
COME TO MY GARDEN.
REST THERE IN MY ARMS.

THERE I'LL SEE YOU
SAFELY GROWN AND ON YOUR WAY

(ROSE exits.)

LILY AND ALBERT

STAY HERE IN THE GARDEN,
AS DAYS GROW LONG AND MILD.

(ALBERT exits. Then finally, MARY, COLIN, stand together, with ARCHIBALD kneeling between them, as LILY sings.)

LILY

COME TO THE GARDEN.
COME, SWEET CHILD.

(LILY blows them a final kiss. We hear a single GLISSANDO and she disappears.)

THE END
THE SECRET GARDEN