

# Frankenstein

By Jimmy Jewell & Nick Stimson

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# FRANKENSTEIN

## ACT ONE

### PROLOGUE

(LIGHTS COME UP ON A STILL PICTURE OF THE PEOPLE OF GENEVA. AT THEIR BACK THE GLOW OF A FIRE. MUSIC 1.)

1: PROLOGUE/ EVERYWHERE YOU LOOK

PEOPLE OF GENEVA: A TALE IS TOLD  
WHERE MAN DID WRONG,  
LET FIRE BURN BRIGHT  
LET FIRE BURN LONG,  
LET FRANKENSTEIN  
THE DEVIL KEEP,  
LET FIRE BURN BRIGHT  
LET FIRE BURN DEEP,  
FROM FLESH AND BONE  
FROM HAIR AND EYE,  
LET FIRE BURN BRIGHT  
LET FIRE BURN HIGH,  
THE DEVIL CLAIMS  
THE DEVIL GOT,  
LET FIRE BURN BRIGHT  
LET FIRE BURN HOT,  
AND FRANKENSTEIN  
WAS BORN TO FALL,  
LET FIRE BURN BRIGHT  
LET FIRE BURN ALL.

(LIGHT COMES UP ON MARGARET SAVILLE. SHE IS READING A LETTER FROM HER BROTHER ROBERT. COMPANY HUM UNDER...)

MARGARET: The ship Caledonia, somewhere in the Artic Ocean. My Dear Sister, Last Monday we were nearly surrounded by ice, which had closed in the ship from all sides... Our situation was somewhat dan-

gerous, especially as we were encompassed by a very thick fog... About two o'clock the mist cleared away and we beheld, stretched out in every direction, vast and irregular plains of ice, which seemed to have no end... We perceived a sledge drawn by dogs, pass on towards the north... a being which had the shape of a man, but apparently of gigantic stature, sat in the sledge... (BEAT)... your loving brother, Robert...

(SPOTLIGHT FADES ON MARGARET.)

SCENE 1

(TIME SPINS BACK TO BUSY A MARKETPLACE IN GENEVA  
SOME YEARS EARLIER. EARLY EVENING. SPRINGTIME. THE  
MARKETPLACE IS TEEMING WITH HUSTLERS, PICKPOCKETS,  
THE SCEPTICAL, THE INNOCENT AND THE CURIOUS.)

MARIE: (TO AUDIENCE) 1813. The City of Geneva.

HUMBERT: (TO AUDIENCE) And you're bloody welcome to it!

(A DANCE OF GREED, LUST AND HUMAN FRAILTY.)

PEOPLE OF GENEVA: EVERYWHERE YOU LOOK  
THERE'S GOODNESS AND THERE'S BADNESS,  
EVERYTHING YOU DO  
BRINGS HAPPINESS OR SADNESS,

EVERY SINGLE DAY  
YOU FIGHT AGAINST TEMPTATION,  
EVERY PASSING HOUR  
YOU'RE SEEKING YOUR SALVATION...

(THE PEOPLE OF GENEVA REPEAT ABOVE TWO VERSES IN  
CANON.)

AND THE GUTTERS IN THE STREETS THEY RUN WITH SHIT,  
AND YOU TAKE WHAT YOU WANT AND YOU'RE DONE WITH IT,  
AND THE WORLD'S FULL OF FILTH THAT YOU'D LIKE TO  
HIDE,  
AND MAN IS FULL OF EVIL DEEP INSIDE...

(HENRY CLERVAL ENTERS WITH HIS ARM AROUND HIS  
FRIEND VICTOR FRANKENSTEIN. VICTOR IS FRIGHTENED  
AND ILL AT EASE. HENRY IS MERRY.)

HENRY: Stick with me, Victor... I'll look after you...

(A GYPSY APPROACHES VICTOR)

GISELLE: Lucky heather! Buy my lucky heather, sir?

VICTOR: No.

GISELLE:                   Damn you to hell, then!

(ADELE, ONE OF A GROUP OF STREET GIRLS, APPROACHES  
VICTOR.)

ADELE:                   Hello, handsome...

HENRY:                   What's wrong? Don't fancy her?

VICTOR:                  I shouldn't be here.

ADELE:                   You're right. You shouldn't.

HENRY:                   What's wrong with you?

ELISE:                   Don't you like girls, sir?

(THE GIRLS LAUGH AT VICTOR'S DISCOMFORT.)

HENRY:                   What's your name, my lovely?

ALICE:                   Alice.

HENRY:                   Alice! That's poetry!

ALICE:                   It is indeed, sir. Buy me a drink?

(MUSIC SWELLS)

HENRY:                   LIFE IS SHORT  
AND THERE FOR LIVING,  
LET'S TAKE IT NOW  
THE PLEASURE'S GIVING...

VICTOR:                  IT'S NOT ENOUGH  
THIS LIFE OF LEISURE,  
THERE'S MORE TO LIFE  
THAN GIRLS AND PLEASURE...

PEOPLE OF GENEVA:       EVERYWHERE YOU LOOK,  
EVERYWHERE YOU LOOK,  
THERE'S GOODNESS AND THERE'S BADNESS,  
EVERYTHING YOU DO,

EVERYTHING YOU DO,  
BRINGS HAPPINESS OR SADNESS,  
  
EVERY SINGLE DAY,  
EVERY SINGLE DAY,  
YOU FIGHT AGAINST TEMPTATION,  
EVERY PASSING HOUR,  
EVERY PASSING HOUR,  
YOU'RE SEEKING YOUR SALVATION...

AND GOD FEELS NO PITY FOR POOR HUMAN RACE...

HENRY: AND GOD BE THANKED FOR HER PRETTY LITTLE FACE...

PEOPLE OF GENEVA

& HENRY: AND DON'T EVER QUESTION THE REASON FOR YOUR FATE...

VICTOR: AND WHY SHOULD GOD ALONE CREATE?

PEOPLE OF GENEVA: FRANKENSTEIN!

(MUSIC OUT.)

MARIE: We know just the place for two handsome young men  
with time...

ALICE: ... and money on their hands...

HENRY: Lead the way!

(HENRY AND THE GIRLS START TO LEAVE.)

VICTOR: No, Henry...

ALICE: Henry... that's a proper gentleman's name, isn't  
it, girls?

GIRLS: Lovely...

HENRY: (TO ALICE) My dear, allow me to introduce you  
to Victor Frankenstein, the famous scientist.

ALICE: (BACKING AWAY) I've heard all about him...

VICTOR: (EMBARRASSED. LEAVING.) Excuse me...

HENRY: Victor...

ALICE: Oh, there's plenty to be enjoyed here, sir, believe me. (MARIE AND ELISE APPROACH) This gentleman is feeling lonely.

MARIE: Lonely? No need for that, sir...

ELISE: I 'm sure we can find something to interest you.

(MARIE PUTS HER ARMS AROUND VICTOR'S NECK.)

VICTOR: (REVOLTED BY HER TOUCH) Don't touch me!

(BISHOP ALPHONSE AND CAROLINE, VICTOR'S STEPMOTHER, ENTER. VICTOR'S YOUNGER BROTHER WILLIAM AND HIS SISTER CAMILLE ARE WITH THEM. THEY MAKE AN ARROGANT TABLEAUX. PEOPLE BOW AND SHOW THEM GREAT RESPECT. POOR PEOPLE LINE UP IN FRONT OF CAROLINE AS SHE DISTRIBUTES MONEY.)

BISHOP ALPHONSE: (SEEING VICTOR. SURPRISED) Victor? What are you doing here?

HENRY: Showing a little human charity to those less fortunate than ourselves.

VICTOR: Father?

BISHOP ALPHONSE: (FROSTILY) This is no place for people of our class, unless you are here for Christian purposes, that is.

HENRY: And what is your Christian purpose, if I might be so bold as to enquire, my lord bishop?

BISHOP ALPHONSE: To distribute charity to the poor and to show Camille and William the degradation of humanity.

CAMILLE: I don't like this place, father.

ALICE:: Don't worry, love, you'll soon get used it.

(CAROLINE STAGGERS)

BISHOP ALPHONSE: What's wrong, my dear?

CAROLINE: I'm a little feverish... that's all...

BISHOP ALPHONSE: You have done quite enough charitable work for one day. Come...

CAROLINE: I cannot abandon these people when there is still so much suffering...

BISHOP ALPHONSE: There will still be poverty and hunger tomorrow.

CAROLINE: It is our mission to help these poor people find salvation.

(CHARBONNEAU AND MADAME CHARBONNEAU, THE OWNERS OF A FREAK SHOW ENTER AND START TO DRUM UP TRADE. BEHIND THEM STAND THE FREAKS.)

CHARBONNEAU: Roll up, roll up! Charbonneau's House of Fantastic Curiosities is about to open for business!

(THE PEOPLE OF GENEVA OGGLER THE FREAKS. CHARBONNEAU CRACKS HIS WHIP AND THEY MAKE ANOTHER PICTURE.)

CAROLINE: (TO THE CHARBONNEAUS) You should be ashamed of yourselves.

Mme CHARBONNEAU: And why would that be, Madame?

CAROLINE: Trading in human misery.

CHARBONNEAU: We feed them and cloth them. Give them shelter.

Mme CHARBONNEAU: And then allow them to show off their natural assets.

CHARBONNEAU: We're practically a bleedin' charity ourselves! Oh, sorry your Grace.

BISHOP ALPHONSE: You disgust me.

Mme CHARBONNEAU: We're so disgusting we disgust ourselves... (TO HER HUSBAND)... don't we, my dear?

CHARBONNEAU: Indeed! (TO PEOPLE OF GENEVA) Tonight, for a mere pittance you may feast your eyes on creatures so grotesque and deformed that in the future you will look upon your wives with new and admiring sight.

VICTOR: (INTRIGUED) Where did you find them... these creatures?

Mme CHARBONNEAU: Here and there, sir.

CHARBONNEAU: Round and about...

Mme CHARBONNEAU: In the gutter...

CHARBONNEAU: In the madhouse.

WILLIAM: May we be allowed to go to the show? Please, father? Please?

BISHOP ALPHONSE: Certainly not.

CAMILLE: If you go in there you'll get nightmares for weeks.

WILLIAM: Won't!

CAMILLE: Will!

Mme CHARBONNEAU &  
M.CHARBONNEAU: Will, won't, will, won't etc...

VICTOR: I must see for myself.

CAROLINE: Victor, do not debase yourself.

HENRY: What you fail to understand about your son is that he is a scientist, and scientists have to see everything with their own eyes or they don't believe it's true. Empirical proof. Isn't that what you call it, Victor?

M.CHARBONNEAU: Eureka!

(MUSIC 2)

2: FREAK SHOW

## 1.Prologue/Everywhere You Look

Lyrics: Nick Stimson

Music: Jimmy Jewell

$\text{♩} = 45$

Female H/M/L *p* A tale is told where man did wrong *mp* Let

Male H/M/L *p* Let fire burn bright let fire burn long

Piano *p*

Red.  $\text{—}$

Female H/M/L Frank enstein the de vil keep From flesh and bone from hair and eye *mf*

Male H/M/L *mp* Let fire burn bright let fire burn deep From flesh and bone from hair and eye Let *mf*

Pno. *mf*

Female H/M/L The devil claims the devil got and *ff*

Male H/M/L fire burn bright let fire burn high The devil claims the devil got Let fire burn bright let fire burn hot and *ff*

Pno.

FRANKENSTEIN THE MUSICAL

2

10 HHMML Margaret: 'My Dear Sister'

Female H/M/L Frankenstein was born to fall

Male H/M/L Frankenstein was born to fall *P* Let fire burn bright let fire burn all

Pno. *ff* *p* *legato* *Ped.*

95

hmm *p* hmm

14 cue forward: 'irregular plains of ice'

Female H/M/L

Male H/M/L

Pno.

17

Female H/M/L ooh

Male H/M/L ooh

Pno.

cue forward: '1813 The City of Geneva', 'and you're bloody welcome to it'

20 **Spooky**

Female H/M/L  
Male H/M/L

Eve ry where you look there's good ness and there's bad ness  
Eve ry where you look there's good ness and there's bad ness

Pno.

23

Female H/M/L  
Male H/M/L

Eve ry thing you do brings happ i ness or sad ness Eve ry sing le day you  
Eve ry thing you do brings happ i ness or sad ness Eve ry sing le day you

Pno.

26

Female H/M/L  
Male H/M/L

fight ag ainst temp ta tion Eve ry pass ing hour you're seek ing your sal va tion  
fight ag ainst temp ta tion Eve ry pass ing hour you're seek ing your sal va tion

Pno.

29 **cresc to double bar**

Fish  
Chips

Eve ry where you look there's good ness and there's bad ness  
Eve ry where you look there's good ness and there's

Pno.

31

Fish

Everything you do brings happiness or sadness Every single day you

Chips

bad ness Everything you do brings happiness or sad ness Every single day

Pno.

34

Female H/M/L

Male H/M/L

Fish

fight ag ainst temp ta tion Every pass ing hour you're seek ing your sal va tion

Chips

you fight ag ainst temp ta tion Every pass ing hour you're seek ing your sal va tion

Pno.

37

Female H/M/L

Male H/M/L

gut ters in the street they run with shit and you take what you want and you're done with it and the

gut ters in the street they run with shit and you take what you want and you're done with it and the

Pno.

39

Female H/M/L

Male H/M/L

Pno.

world's full of filth that you'd like to hide and man is full of evil deep inside

world's full of filth that you'd like to hide and man is full of evil deep inside

43

Henry

Pno.

cue forward: 'you're right, you shouldn't'

Life is

46

Fish

Chips

Henry

Pno.

Eve ry where you look there's good ness and there's bad ness

Eve ry where you look there's good ness and there's

short and there for liv ing let's take it

WITH THIS SWEWN AND COBBLED CREATURE  
I'LL BREATH NEW LIFE BACK IN THE DEAD.

(VICTOR IS ABOUT TO DELIVER THE FULL POWER OF THE  
ELECTRICITY GENERATING MACHINE INTO THE CORPSE WHEN  
HE HEARS FOOTSTEPS APPROACHING. MUSIC OUT.  
ELIZABETH ENTERS.)

ELIZABETH: It's always so cold in here.

VICTOR: My experiments require the room to kept at a  
constant temperature.

ELIZABETH: Why will you never tell me what it is you do in  
here?

VICTOR: My work is... complex...

ELIZABETH: Come with me... walk by the lake... the air is  
clean and fresh.

VICTOR: I'm far too busy to be taking walks. Excuse me...

ELIZABETH: Have I displeased you?

VICTOR: Of course not.

ELIZABETH: Tell me what you're doing? (SHE LOOKS AT THE SHAPE  
UNDER THE SHEET) What's that... under there?

VICTOR: I am on the edge of a great discovery.

ELIZABETH: (LOOKING AT THE SHEET) There's blood...

VICTOR: (GUIDING HER AWAY FROM THE TABLE) I will tell  
you... soon... when my experiment is finished I  
will publish my findings.

ELIZABETH: In the city... there are silly stories circulating  
about you and your work. They say you have been  
robbing graves...

VICTOR: Gossip.

ELIZABETH: I never believed them.

VICTOR: They are ignorant people who are frightened of science. My work will change mankind for the better.

ELIZABETH: Then tell me. (SHE GOES TO HIM AND GENTLY TOUCHES HIS ARM. VICTOR FLINCHES AND PULLS AWAY FROM HER.) You can trust me with any secret. (VICTOR DOES NOT MOVE) You are the one who saved me. I owe you my life.

(SHE GOES HIM AND LIGHTLY KISSES HIS CHEEK. VICTOR IS UNCOMFORTABLE.)

ELIZABETH: Don't you like me kissing you?

VICTOR: Elizabeth...

(AT THAT MOMENT HENRY BURSTS IN. VICTOR MOVES AWAY FROM ELIZABETH.)

HENRY: Still cutting up frogs, Frankenstein?

VICTOR: No.

HENRY: (POINTING AT THE COVERED SHAPE) What's that then? Bloody big frog.

VICTOR: It's my experiment. (BEAT) My life's work.

HENRY: Looks to me like you've been digging up the dead.

ELIZABETH: (SHARPLY) Of course he hasn't!

HENRY: Just a joke.

(HENRY GOES TO LIFT THE SHEET. VICTOR LEAPS FORWARD AND STOPS HIM.)

VICTOR: No!

VICTOR: My work is at a delicate stage. It must not be disturbed.

ELIZABETH: (VICTOR AND CAROLINE LOOK AT EACH OTHER) Be careful, Victor.

(ELIZABETH REGARDS HIM FOR A MOMENT AND THEN LEAVES.)

HENRY: Don't think I haven't seen the way she looks at you.

VICTOR: Elizabeth is a remarkable young woman. In the three years she has been living here she has blossomed into the most perfect creature imaginable. (BEAT) I have made her human.

HENRY: You talk about her like she is an experiment.

VICTOR: Not at all.

HENRY: You're wasting your life with this science. What good is it? (BEAT) Life is for living. (BEAT) I'm meeting some friends. We're going to the theatre. Want to come? (VICTOR DOES NOT ANSWER) Suit yourself.

(HENRY STARTS TO LEAVE)

VICTOR: Henry...

(HENRY STOPS AND TURNS)

HENRY: Yes?

VICTOR: You are my oldest and best friend in this world.

HENRY: I am your only friend.

VICTOR: You must not tell another soul what I am about to tell you.

HENRY: (BEAT) Go on then.

(VICTOR GOES TO CORPSE. HE IS SUDDENLY ANIMATED.)

VICTOR: Alessandro Volta, the great physicist, named this phenomenon after Luigi Galvani, the scientist who first discovered it...

HENRY: What phenomenon?

VICTOR: Galvanism. How electricity when passed in a specific fashion through dead tissue rejuvenates that tissue... brings it back to life.

HENRY: I don't understand.

VICTOR: I have assembled a creature. Something very like a man.

HENRY: What are you talking about?

VICTOR: From parts. Taken from the morgue. From graves. From the surgeon's table.

HENRY: (HORRIFIED) No...

VICTOR: There's nothing to be frightened of... I'll show you.

HENRY: (BACKING AWAY) No...

VICTOR: This creature... he will be innocent of human hatreds and jealousies. He will be pure. He will be the first truly good human being. The first of a new race. (BEAT) An angel.

(HENRY RUNS OUT, BUMPING INTO JUSTINE AS SHE RUNS IN.)

VICTOR: Henry!

JUSTINE: (TO VICTOR. VERY AGITATED) Please come quickly... your mother is very ill...

(VICTOR RUSHES OUT WITH JUSTINE. THE PEOPLE OF GENEVA RISE UP FROM THE FLOOR AND BECOME AN ANGRY AND VIOLENT MOB. MUSIC 6. THEY DANCE AS THEY SING.)

6: WE WAIT AND WATCH

PEOPLE OF GENEVA: THE LIGHT IN HIS ROOM IS BURNING THROUGH THE NIGHT  
WHATEVER HE'S DOING WE KNOW IT ISN'T RIGHT,  
WE'VE HEARD THE STORIES OF EXPERIMENTS

WE'VE HEARD THE STORIES OF THE MONSTERS HE  
INVENTS...

(LIGHTS COME UP ON THE FREAKS)

FREAKS 1: THEY SAY THAT HE'S DUG UP THE DEAD...

FREAKS 2: THEY SAY HIS HANDS ARE STAINED BRIGHT RED...

FREAKS 1: WE WATCH AND WAIT FOR THE MOON TO FILL...

FREAKS 2: WE WATCH AND WAIT FOR THE DEAD TO KILL...

ALL FREAKS: THE CITY WILL RISE IN THE NAME OF THE LORD...  
AND PUT BLASPHEMERS TO THE SWORD...

PEOPLE OF GENEVA

&

FREAKS: WE'VE HEARD THE STORIES OF THE DEAD REBORN...  
WE'VE HEARD THE STORIES OF THE DEVIL'S SPAWN...

GROUP 1: THE DEAD ARE DEAD AND NEVER SHOULD BE RAISED,

GROUP 2: THE DEAD ARE DEAD AND NEVER SHOULD BE RAISED,

GROUP 1: THE LORD IS MOCKED WHEN HE SHOULD BE PRAISED,

GROUP 2: THE LORD IS MOCKED WHEN HE SHOULD BE PRAISED,

ALL: WE KNOW THE CROSS THAT WE MUST BEAR  
WE WAIT AND WATCH AT THE DEVIL'S LAIR!

(THEY ALL DANCE WILDLY. VICTOR ENTERS. ALL TURN  
TOWARDS HIM.)

ALL: AHH-AH-AH-AHHH-AH-AH...  
AHH-AH-FRANKENSTEIN...  
OHHHHHHHH!

(MUSIC OUT. LIGHTS CHANGE.)

SCENE 3

(SPOTLIGHT COMES UP MARGARET. SHE IS READING ANOTHER LETTER FROM HER BROTHER.)

MARGARET: Three days later and the ship is still locked in the ice. We went hunting and found a man lying, half dead. Good God! Margaret, if you had seen the man your surprise would have been boundless. His limbs were nearly frozen, and his body dreadfully emaciated by fatigue and suffering. I never saw a man in so wretched a condition...

(LIGHTS FADE OUT ON MARGARET AND COME UP ON A TABLEAU SURROUNDING CAROLINE WHO IS DYING. AROUND HER STAND BISHOP ALPHONSE, ELIZABETH, WILLIAM AND CAMILLE. UPSTAGE THE PEOPLE OF GENEVA STAND AND LOOK ON. MUSIC 7. FRANKENSTEIN'S CREATURE LIES INERT ON HIS TABLE IN ANOTHER PART OF THE STAGE.)

7: THE DAY IS FADING/ DO YOU HEAR THAT NOISE?

CAROLINE: THE DAY IS FADING  
LIGHT SLIPS AWAY,  
ALL COLOURS DRAINING  
THE END OF DAY,  
THE DAY IS FADING  
THE EVENING NEAR,  
LOVE SURROUNDS ME  
I FEEL NO FEAR...

(MUSIC CONTINUES UNDER.)

BISHOP ALPHONSE: The doctor is on his way.

CAROLINE: (TO HERSELF) I cannot take this knowledge to my grave.

BISHOP ALPHONSE: What are you talking about my, my dear... there will be no grave... you are young...

CAROLINE: It is not the doctor I need, but absolution.

BISHOP ALPHONSE: It is just a fever... this unusually inclement weather...

CAROLINE: No. It is not just a fever. (BEAT) Is Victor here?

CAMILLE: He is on his way.

CAROLINE: William... where are you?

WILLIAM: I am here, mother.

CAROLINE: (TAKING A CRUCIFIX FROM HER NECK) Take this crucifix... wear it at all times... it will protect you...

WILLIAM: It is yours. I cannot take it.

CAROLINE: Take it... it no use to me where I am going.

BISHOP ALPHONSE: (ANXIOUS) Caroline...

CAROLINE: Wear it for me....(WILLIAM TAKES THE CRUCIFIX) Camille?

CAMILLE: Yes...

CAROLINE: Look after William. You are stronger than him. Do not let him out of your sight. Do you understand me?

CAMILLE: I'm sorry I made you angry...

CAROLINE: You have nothing to be sorry for.

(VICTOR AND JUSTINE ENTER.)

BISHOP ALPHONSE: Victor is here, my love...

CAROLINE: I must talk to Victor... alone...

BISHOP ALPHONSE:        There is no need...

CAROLINE:                Alone!    Time is short.

(THE OTHERS RETREAT AND LEAVE VICTOR WITH CAROLINE)

VICTOR:                  What is wrong, mother?

CAROLINE:                I have seen what you are doing... I have seen the  
work of the Devil...

VICTOR:                  It is not the work of the Devil, it is science.

CAROLINE:                Destroy that 'thing' you have made.

VICTOR:                  (APPALLED) Destroy it? (BEAT)    I would sooner kill  
myself.

CAROLINE:                Destroy it before it destroys you and everyone I  
love!

(CAROLINE BEGINS TO COUGH)

BISHOP ALPHONSE:        (GOING TO HER)    Do not distress yourself...

CAROLINE:                Elizabeth...

ELIZABETH:               I am here.

CAROLINE:                Look after my son.    Fill his head and heart with  
Christian love, not useless science.

(ELIZABETH CRIES.    MUSIC SWELLS)

CAROLINE:                THE THINGS WE DO  
OUR HOPE AND CARE  
WE MAKE NO TIME TO STAND AND STARE,  
BUT LOVE IS ALL  
WHEN LOVE IS TRUE  
AND LOVE IS PURE WHEN LOVE IS NEW,

(TAKING VICTOR'S HAND)

SO TELL HIM THAT YOU LOVE HIM,  
TELL HIM ALL YOU FEEL,

TELL HIM THAT HE IS YOUR LIFE  
AND TELL HIM THAT YOUR LOVE IS REAL...

(VICTOR AND ELIZABETH LOOK AT EACH OTHER. MUSIC  
CONTINUES UNDER)

CAROLINE: (TO VICTOR) Elizabeth is more important than your  
science. She is your life. Your future.

(MUSIC SWELLS. AS CAROLINE SINGS...)

CAROLINE: THE DAY IS FADING  
LIGHT SLIPS AWAY,  
ALL COLOURS DRAINING  
THE END OF DAY,  
THE DAY IS FADING  
THE EVENING NEAR,  
ALL LOVE SURROUNDS ME  
I FEEL NO FEAR...

(CAROLINE DIES. JUSTINE, FULL OF GRIEF, SOBS  
LOUDLY. MUSIC CONTINUES UNDER. BISHOP ALPHONSE,  
JUSTINE AND WILLIAM REMAIN AT HER BEDSIDE. VICTOR  
WALKS DOWNSTAGE. ELIZABETH FOLLOWS HIM. ON THE  
TABLE, THE CREATURE BEGINS TO RISE. HE STRUGGLES  
TO FREE HIMSELF FROM THE BLOODY SHEET. VICTOR  
LOOKS ON IN HORROR.)

ALL: OH-OH-OOH-OH-OH-OH...  
OH-OH-OOH-OH-OH-OH...  
AH-AH-AAH-AH-AH-AH...  
AH-AH-AAH-AH-AH-AH...

(AS THE CREATURE THROWS THE SHEET OFF HE SCREAMS A  
TERRIBLE SCREAM OF BIRTH AND FEAR. LIGHTS CHANGE.  
CAROLINE IS CARRIED OUT. JUSTINE, CAMILLE,  
BISHOP ALPHONSE, HENRY, ELIZABETH AND WILLIAM GO.)

FRANKENSTEIN THE MUSICAL

### 3. Everywhere You Look (reprise end scene one)

Lyrics: Nick Stimson

Music: Jimmy Jewell

The musical score is written for four parts: Fish, Chips, Victor, and Piano. The key signature is B-flat major (two flats). The score is divided into three systems, each starting with a measure number (1, 4, and 6). The lyrics are written below the vocal staves, and the piano accompaniment is shown on grand staves.

**System 1 (Measures 1-3):**

- Fish:** Every where you look there's good ness andthere's bad ness
- Chips:** Every where you look there's good ness andthere's
- Victor:** It'snot e nough This life of lei sure There's more for
- Piano:** Accompaniment with eighth notes in the right hand and quarter notes in the left hand.

**System 2 (Measures 4-6):**

- Fish:** Eve ry thing you do brings happ i ness or sad ness
- Chips:** bad ness Eve ry thing you do brings happ i ness or
- Victor:** me than girls and plea sure This com mon
- Pno.:** Continuation of the piano accompaniment.

**System 3 (Measures 6-9):**

- Fish:** Every sing le day you fight ag ainstemp ta tion Every pass ing hour you're
- Chips:** sad ness Every sing le day you fight ag ainstemp ta tion Every pass ing hour you're
- Victor:** throng all greed and sor row I will cre ate a new to
- Pno.:** Continuation of the piano accompaniment.

FRANKENSTEIN THE MUSICAL

2

9

Female H/M/L

and god feels no pi ty for the poor hum an race and

Male H/M/L

and god feels no pi ty for the poor hum an race and

Fish

seek ing your sal va tion

Chips

seek ing your sal va tion

Henry

and God be thanked for her pret ty lit tle face

Victor

mo row

Pno.

12

Female H/M/L

don't e ver ques tion the rea son for your fate

Male H/M/L

don't e ver ques tion the rea son for your fate

Victor

and why a lone should God cre ate

Pno.

Frank en stein

## 4.Frozen Summer

Lyrics: Nick Stimson

Music: Jimmy Jewell

$\text{♩} = 60$  until ready

Fish

Years went by and the summer turned to ice A

Chips

$\text{♩} = 60$

God was demanding a sacrifice

Piano

4

Fish

cloud lay over the face of the sun

Chips

The endless winter had begun

Vln.

Pno.

7

F H/Mfish

He's bought us frozen summer. It's the anger of the lord We

F Mchips/L

Hmm

M H/M/L

Hmm

Vln.

Pno.

# FRANKENSTEIN THE MUSICAL

2

10

F H/M/fish

F Mchips/L

M H/M/L

Pno.

are the right eous peo ple and we live by fire and sword He's bought us fro zen sum mer. It's the

He's bought us fro zen sum mer. It's the

He's bought us fro zen sum mer. It's the

13

F H/M/fish

F Mchips/L

M H/M/L

Pno.

an ger of the lord We are the right eous peo ple and we live by fire and sword

an ger of the lord We are the right eous peo ple and we live by fire and sword

an ger of the lord We are the right eous peo ple and we live by fire and sword

16

Fish

Chips

Vln.

Pno.

We know the one who must take the blame

His

19

Fish

Chips

Pno.

His clothes might be fan cy his acc ent fine

her e sy is his fil thy shame But we're keep ing an eye on Frank en

22

Fish

Frank en stein Frank en stein

Chips

stein Fran en stein

F H/Mfish

He'bought us fro zen sum mer\_\_\_ It's the

F Mchips/L

He'bought us fro zen sum mer\_\_\_ It's the

M H/M/L

He'bought us fro zen sum mer\_\_\_ It's the

Vln.

Pno.

25

F H/Mfish

an ger of the lord\_\_\_ We are the right eous peo ple\_\_\_and we live by fire and sword Hmm

F Mchips/L

an ger of the lord\_\_\_ We are the right eous peo ple\_\_\_and we live by fire and sword Hmm

M H/M/L

an ger of the lord\_\_\_ We are the right eous peo ple\_\_\_and we live by fire and sword Hmm

Vln.

Pno.

## FRANKENSTEIN THE MUSICAL

4

( THEN . . . )

GROUP 1:                   THE DEAD ARE DEAD AND NEVER SHOULD BE RAISED  
                              THE LORD IS MOCKED WHEN HE SHOULD BE PRAISED,  
                              THE LORD IS MOCKED WHEN HE SHOULD BE PRAISED,  
                              WE KNOW THE CROSS THAT WE MUST BEAR  
                              WE WAIT AND WATCH AT THE DEVIL'S LAIR!

( AS GROUP 2 SING . . . )

GROUP 2:                   EVERY SINGLE DAY  
                              YOU FIGHT AGAINST TEMPTATION,  
                              EVERY PASSING HOUR  
                              YOU'RE SEEKING YOUR SALVATION . . .

( THEN, AS THE CREATURE HOWLS HIS PAIN THE REST  
SING . . . )

ALL:                        AHH-AH-AH-AHHH-AH-AH . . .  
                              AHH-AH-AH-AHHH-AH-AH . . .

( LIGHTS FADE ON END OF ACT ONE )

## ACT TWO

### SCENE 8

( SPOTLIGHT UP ON MARGARET. SHE READS ANOTHER  
LETTER FROM HER BROTHER. )

MARGARET: My Dear Margaret, I have listened to the strangest tale that ever imagination formed... 'Such is my destiny,' the stranger said, 'I must pursue and destroy the being to whom I gave existence, then my lot on earth will be fulfilled, and I may die'.

(LIGHT FADES ON MARGARET AND COMES UP ON VICTOR  
STANDING ALONE HIGH UP IN THE MOUNTAINS. MUSIC 14.)

14: A SHADOW/ THE MAN WHO HAS NO NAME

VICTOR: THERE'S A SHADOW ONLY I CAN SEE,  
A SHADOW THAT IS CHASING ME,  
A SHADOW THAT WON'T SET ME FREE,  
IT HAUNTS ME TO ETERNITY...

HE DARKENS MY DAYS,  
HE DARKENS MY DREAMS,  
HE DARKENS THE SUN,  
HE DARKENS MOONBEAMS,  
HE'S INSIDE MY HEART,  
HE'S INSIDE MY HEAD,  
THE REASON I LIVE...

(THE CREATURE APPEARS. MUSIC SWELLS.)

CREATURE: I'M THE SHADOW HAUNTING YOU  
THE SHADOW WHO YOU ALWAYS KNEW,  
A SHADOW NEEDS ANOTHER TOO  
TAKE WHAT'S MINE I'LL CLAIM MY DUE...

(MUSIC OUT. VICTOR HURLS HIMSELF AT THE CREATURE  
BUT IS EASILY SUBDUED. THE CREATURE THROWS VICTOR  
TO ONE SIDE.)

CREATURE: Listen to my story...

VICTOR: No!

(THE CREATURE HITS VICTOR WITH THE BACK OF HIS  
HAND. VICTOR IS STUNNED.)

CREATURE: I ran away from the city and came up here to the lonely mountains. I listened to the sound of the birds and the wind moaning over the crags and precipices. I slept in abandoned shelters and caves. I saw nobody until one day I stumbled into a village.

(FLASHBACK. THE CREATURE STUMBLES INTO THE VILLAGE. A CURIOUS CHILD APPEARS FOLLOWED BY IT'S MOTHER AND OTHER VILLAGERS. SOON A CROWD HAS GATHERED, ALL STARING WITH WONDER AND FEAR AT THE CREATURE.)

WIFE: Who are you?

HUSBAND: What are you?

MOTHER: (PROTECTING HER CHILD) Come away...

1st WOMAN VILLAGER: I'll tell what he is... he's an escaped convict!

1st MALE VILLAGER: He's a lunatic!

2nd WOMAN VILLAGER: He's no convict or lunatic... he's not human... look at him... look at his eyes... they're not human eyes.

3rd WOMAN VILLAGER: They're monster's eyes... the eyes of the dead.

2nd MALE VILLAGER: Where are you from?

WIFE: Tell us your name?

HUSBAND: What are you doing here?

CREATURE: I do not know.

MOTHER: Don't know much, do you!

(MUSIC SWELLS)

CREATURE: I AM MADE OF BLOOD AND BONE  
AND I WALK THIS WORLD ALONE,  
I DO NOT KNOW WHY I AM HERE  
DO NOT HATE ME, DO NOT FEAR,

ALL I ASK IS WARMTH AND BREAD  
AND SOME STRAW TO LAY MY HEAD,  
I HAVE WALKED THROUGH SUN AND FROST  
I AM TIRED, COLD AND LOST,  
BUT I'M HUMAN ALL THE SAME  
I'M THE MAN WHO HAS NO NAME...

(MUSIC CONTINUES UNDER)

3rd MALE VILLAGER: (MENACING) Come on... come on... come on then you  
big, ugly brute...

(THE CREATURE TURNS TO RUN AWAY. THE VILLAGERS  
SURROUND HIM.)

1st MALE VILLAGER: You don't frighten us...

1st WOMAN VILLAGER: Careful... look at the size of the devil...

3rd WOMAN VILLAGER: Look at the size of his hands...

2nd WOMAN VILLAGER: Fiend!

2nd MALE VILLAGER: Monster!

(THE VILLAGERS CLOSE IN ON THE CREATURE. MUSIC  
SWELLS. AS THE VILLAGERS SING...)

VILLAGERS: WE'LL CUT YOU DOWN TO SIZE,  
WE'LL BLACKEN BOTH YOUR EYES,  
WE'LL BEAT AND KNOCK YOU DOWN,  
WE'LL RUN YOU OUT OF TOWN,  
WE'LL CALL YOUR BLOODY BLUFF,  
WE'LL TEACH YOU TO GET TOUGH,  
WE'LL SPLIT YOUR BLEEDIN' HEAD,  
WE'LL YOU'LL WISH THAT YOU WERE DEAD,  
WE KNOW YOUR DIRTY GAME  
COME ON MAN WHO HAS NO NAME!

(THE CREATURE SINGS...)

CREATURE: I AM MADE OF BLOOD AND BONE  
AND I WALK THIS WORLD ALONE,

I DO NOT KNOW WHY I AM HERE  
DO NOT HATE ME DO NOT FEAR,  
ALL I ASK IS WARMTH AND BREAD  
AND SOME STRAW TO LAY MY HEAD,  
I HAVE WALKED THROUGH SUN AND FROST  
I AM TIRED, COLD AND LOST,  
BUT I'M HUMAN ALL THE SAME  
I'M THE MAN WHO HAS NO NAME...

(THE VILLAGERS ATTACK THE CREATURE AND PIN HIM TO  
THE GROUND, BUT HIS GREAT STRENGTH PREVAILS AND HE  
THROWS THEM OFF. THEY RUN AWAY. MUSIC OUT. THE  
FLASHBACK FADES AWAY.)

CREATURE: One day I saw a girl, a beautiful girl, carrying a  
heavy pail of water up the mountainside. Her  
beauty was so dazzling it hurt my eyes.

(FLASHBACK. MUSIC 15. A GIRL APPROACHES CARRYING A  
HEAVY PAIL OF WATER. SHE IS BLIND. THE CREATURE  
HIDES. REALISING SHE CANNOT SEE HIM HE MOVES OUT  
INTO THE OPEN. THE GIRL HEARS THE CREATURE MOVE.  
VICTOR WATCHES.)

15: IS THAT YOU?

AGATHA: Sebastien, is that you? You're close I know...  
please don't play games with me... I've brought the  
water... Sebastien, where are you? Sebastien...  
I'm lost...

(THE CREATURE APPROACHES THE GIRL. MUSIC CONTINUES  
UNDER.)

CREATURE: Mademoiselle...

AGATHA: (FRIGHTENED) Who's that? Who's there?

CREATURE: A friend... allow me help you...

AGATHA: (PULLING AWAY) Stay away...

CREATURE: I mean you no harm...

(MUSIC SWELLS)

AGATHA: A FRIEND YOU SAY, ARE YOU SURE?

CREATURE: I MEAN NO HARM,

AGATHA: PLEASE LET ME BE,

CREATURE: I AM YOUR FRIEND, PLEASE DO NOT FLEE,

AGATHA: I HAVE NO GOODS AND I AM POOR,

CREATURE: DON'T TAKE ALARM,

AGATHA: PLEASE HEAR MY PLEA,

CREATURE: I'LL DO NO HARM I GUARANTEE...

CREATURE: ANOTHER'S HAND,  
ANOTHER'S SIGHT,  
ANOTHER'S VOICE,  
ANOTHER'S LIGHT,  
ANOTHER'S EYES,  
ANOTHER'S FACE,  
ANOTHER'S TRUST,  
ANOTHER'S GRACE...

(THEY SLOWLY COME TOGETHER AND TOUCH. DURING THE  
DUET SEBASTIEN ENTERS. HE WATCHES WHAT IS  
HAPPENING WITH HORROR.)

AGATHA

THE CREATURE: ANOTHER'S HAND,  
ANOTHER'S SIGHT,  
ANOTHER'S VOICE,  
ANOTHER'S LIGHT,  
ANOTHER'S EYES,  
ANOTHER'S FACE,  
ANOTHER'S TRUST,  
ANOTHER'S GRACE...

(MUSIC CONTINUES UNDER.)

AGATHA: Stand still. Do not move. (THE CREATURE STANDS STILL. AGATHA REACHES UP TO HIS FACE AND TOUCHES HIM.) You are young. You are truthful. You are sad. (BEAT) What is your name?

CREATURE: I have no name

AGATHA: (LAUGHING) But everyone has a name...

SEBASTIAN: (IN A LOW VOICE) Agatha! Listen to me... slowly move away from him. (MUSIC OUT. AGATHA SENSES SEBASTIAN'S FEAR. SHE STEPS AWAY FROM THE CREATURE.) Do not make any sudden moves. (BEAT) Can you hear me? (SHE NODS) Good. That's it... move away gently.... I'm over here... walk towards my voice... follow my voice... now run to me! Run!

(FOR A MOMENT AGATHA HESITATES AND THEN SHE RUNS TO SEBASTIAN WHO HOLDS HER AND KISSES HER HAIR. THEY RUN OFF. THE CREATURE TURNS TO VICTOR.)

CREATURE: I fell asleep and dreamt I was in a moonlit forest. In my dream I walked and walked until I came across a grand house... I heard music... there was a huge room... a ballroom... full of wonderful people wearing the most beautiful clothes.

(LIGHTS UP ON A FROZEN PICTURE OF DANCERS. A SUMPTUOUS BALL IS IN PROGRESS. THE CREATURE ENTERS.)

CREATURE: There were paper lanterns in the trees and the moon was shining and the world was filled with colour.

(MUSIC 16. THE DANCE COMES ALIVE. OUT OF THE CORNERS OF THEIR EYES THE GIRLS SPY THE CREATURE. AS THE GIRLS SING THE CREATURE ENTERS THE BALLROOM.)

16: DANCE WITH ME / SHADOW (REPRISE)

GIRLS:

SEE THAT HANDSOME STRANGER  
WHO WILL ASK HIM FOR A DANCE?  
SEE THAT HANDSOME STRANGER  
WHO WILL DARE TO TAKE THE CHANCE?  
IMAGINE HIM UPON YOUR ARM  
IMAGINE HIS SOFT KISS,  
IMAGINE HIM BESIDE YOU  
IMAGINING IS BLISS...

(THE CREATURE DANCES WITH YVETTE. AROUND THEM THE  
BALLROOM FREEZES.)

YVETTE:

DANCE WITH ME,  
DANCE WITH ME,  
DANCE WITH ME FOREVER,  
DANCE WITH ME,  
DANCE WITH ME,  
DANCE WITH ME TILL NEVER...

(A 2ND DANCER, SIGRID, SWEEPS THE CREATURE INTO HER  
ARMS. THEY DANCE TOGETHER.)

SIGRID:

BE WITH ME,  
BE WITH ME,  
BE WITH ME NO OTHER...

(A 3rd DANCER, ASTRID, SWEEPS THE CREATURE INTO HER  
ARMS. THEY DANCE TOGETHER.)

ASTRID:

DANCE WITH ME,  
DANCE WITH ME,  
DANCE WITH ME MY LOVER...

(THE BALLROOM COMES ALIVE AND ALL COUPLES DANCE.)

ALL GIRLS:

DANCE WITH ME,  
DANCE WITH ME,  
DANCE WITH ME,  
DANCE WITH ME FOREVER,  
DANCE WITH ME,  
DANCE WITH ME,  
DANCE WITH TILL NEVER...

(THE CREATURE, MISUNDERSTANDING THE SIGNALS FROM  
ASTRID, MOVES CLOSER TO HER.)

BE WITH ME,  
BE WITH ME,  
BE WITH ME NO OTHER...

(THE CREATURE HOLDS THE 3rd DANCER CLOSE TO HIM.  
SHE RESISTS.)

DANCE WITH ME,  
DANCE WITH ME,  
DANCE WITH ME MY LOVER...

(THE CREATURE CLUMSILY ATTEMPTS TO KISS ASTRID.  
SHE SCREAMS. MUSIC OUT. ACTION FREEZES. THE  
CREATURE STEPS OUT OF THE PICTURE. THE DANCERS  
EXIT.)

VICTOR: What is it you want from me?

CREATURE: Make me a mate.

VICTOR: (STUNNED) You expect me to make you a female  
companion?

CREATURE: Then I will leave you alone.

VICTOR: I have made one terrible mistake. Why should I  
make another?

CREATURE: If you do not as I ask, there will be more blood  
upon your hands. The choice is yours.

(THE CREATURE GOES. MUSIC SWELLS.)

VICTOR: THERE'S A SHADOW ONLY I CAN SEE,  
A SHADOW THAT IS CHASING ME,  
A SHADOW THAT WON'T SET ME FREE,  
IT HAUNTS ME TO ETERNITY...

(LIGHTS FADE ON FREAKS AND VICTOR.)

Scene 9

(SPOTLIGHT COMES UP ON MARGARET STILL READING  
BROTHER'S LETTER.)

MARGARET: September 9th... the ice began to move today and roarings like thunder were heard at a distance, as the islands split and cracked in every direction... Later I spoke with the stranger and he said to me 'If you had known me as I once was you would not recognise me in this state of degradation.... a

high destiny seemed to bear me on, until I fell,  
never to rise again...'

(LIGHTS FADE ON MARGARET AND COME UP ON  
FRANKENSTEIN'S LABORATORY IN GENEVA. THE BLOODY  
SHEET IS STILL ON THE TABLE. VICTOR ENTERS AND  
APPROACHES THE TABLE. HE STANDS STARING DOWN AT THE  
BLOODY SHEET. HE SUDDENLY SNATCHES THE SHEET UP  
AND THROWS IT DOWN. ELIZABETH ENTERS. MUSIC 17.)

17: A PENNY FOR YOUR THOUGHTS/ WE'LL BURN HIS BOOKS

ELIZABETH: A PENNY FOR YOUR THOUGHTS,  
A SHILLING FOR EACH LOOK,  
A POUND FOR EVERY KISS THAT WE WILL SHARE,  
A HUNDRED FOR EACH TOUCH,  
A THOUSAND FOR EACH DAY,  
A FORTUNE FOR THE LOVE THAT WE WILL DARE...

VICTOR: MY THOUGHTS ARE WITHOUT WORTH,  
MY LOOKS ARE FAR AWAY,  
MY KISSES COME FROM LIPS THAT ONLY LIE,  
MY TOUCH IS NUMB AND COLD,  
MY DAYS ARE WITHOUT LIGHT,  
MY LOVE WAS BORN TO FALTER AND TO DIE.

(MUSIC CONTINUES UNDER)

Elizabeth, why are you wasting your precious love  
on me? Forget me, I am worth nothing.

ELIZABETH: What has happened to you, Victor? Please tell  
me...

VICTOR: I have made terrible mistakes...

ELIZABETH: We have all made mistakes. It is part of being  
human.

VICTOR: (BEAT. HE MOVES AWAY FROM HER) I have go away.  
There is more work that I must do. When that work  
is finished I will return to Geneva.

ELIZABETH: And the wedding?

VICTOR: You still wish to marry me?

ELIZABETH: Of course I do. (SHE GOES TO HIM AND EMBRACES HIM. HE CAN BARELY RESPOND.) What is this work? Why is it so important? Tell me where are going?  
  
(VICTOR GOES TO HER)

VICTOR: One day I will tell you everything, but today is not that day. You must trust me.

ELIZABETH: We are both grieving for poor William... I understand.

VICTOR: One day I will tell you.

ELIZABETH: I know you will. (BEAT) I have always believed in you.

VICTOR: No... don't say that... no one should believe in me...

(SHE KISSES HIM. MUSIC CHANGES. LIGHTS UP ON THE FREAKS. ONLY VICTOR HEARS THEM SING.)

FREAK'S SONG (REPRISE)

FREAKS: THINGS YOU DO THE WORDS YOU SAY,  
COLOURS OF A SUMMER'S DAY,  
WATCH THE SUMMER FADE AWAY,  
THEN THE TIME WILL COME TO PAY.

(LIGHTS SNAP OUT ON FREAKS. MUSIC CONTINUES UNDER.)

VICTOR: I have to leave now. There is no time to lose.  
(HE TAKES THE CRUCIFIX FROM HIS NECK AND GIVES IT TO ELIZABETH.) Take Caroline's crucifix.  
Wear it for me. Think of Caroline. Think of her goodness. It will help.

(SHE PUTS THE CRUCIFIX AROUND HER NECK. SHE GOES TO KISS HIM AGAIN BUT HE PULLS AWAY FROM HER AND GOES. MUSIC SWELLS)

ELIZABETH:           A PENNY FOR YOUR THOUGHTS  
                      A SHILLING FOR EACH LOOK  
                      A POUND FOR EVERY KISS THAT WE WILL SHARE,  
                      A HUNDRED FOR EACH TOUCH  
                      A THOUSAND FOR EACH DAY  
                      A FORTUNE FOR THE LOVE THAT WE WILL DARE...

(MUSIC OUT. UPROAR OUTSIDE. PEOPLE BANGING ON THE DOORS AND SHOUTING. THE PEOPLE OF GENEVA, NOW AN ANGRY AND VIOLENT AND DRUNKEN MOB, BREAK THE DOORS DOWN AND INVADE THE LABORATORY.)

MAURICE:           Where's the bastard gone?

MARIE:             Is he hiding somewhere?

ELISE:             Knows we're after him.

ELIZABETH:         He's not here!

ALICE:             Bloody run off, that's what!

ADELE:             We'll sniff him out.

THERSE:            (TO ELIZABETH) We know what that shit's been up to!

MARJOLAINE:        Playing God!

RENEE:             Raising the dead!

SANDRINE:          Upsetting the natural order!

ALICE:             Let's go and get him!

(THE PEOPLE OF GENEVA PUSH ELIZABETH ASIDE AND OVERTURN THE TABLE, DESTROY THE LABORATORY AND RIP THE SHEET TO SHREDS. HEARING THE ROW, VICTOR'S FATHER AND CAMILLE, RUN IN.)

# 21.Freaks/See The Blood

Lyrics: Nick Stimson

Music: Jimmy Jewell

$\text{♩} = 50$  until ready

Female Freaks

Male Freaks

Piano

$\text{♩} = 50$

Did you think he'd let it lie Did you think no more would die?

Did you think he'd let it lie Did you think no more would die?

*p*

Red

cue forward: 'I do, it is Henry Clerval'

Female Freaks

Male Freaks

Pno.

Giv - en you his wed-ding gift Re - tri - bu - tion cruel and swift

Giv - en you his wed-ding gift Re - tri - bu - tion cruel and swift

cue forward: "he was once my best friend" cue forward: elizabeth ready  $\text{♩} = 60$  almost colla voca  
(mixture of petrified speech & song)

Elizabeth

*mp* See the blood feel the pain break-ing my young

$\text{♩} = 60$  almost colla voca

Pno.

*mf* *f* *mp*

$\text{♩} = 90$

Elizabeth

bones a-gain and I hear them cal-ling the past is get-ting real meet the girl who can - not feel

$\text{♩} = 90$

Pno.

*mf*

21

Elizabeth

*mf* Fear the night kill the day make those visi-ons go a-way and I hear them cal-ling the

Pno.

29

Elizabeth

past is get-ting real meet the girl who can - not feel

pedal from now .. lush but haunting

$\text{♩} = 120$

Pno.

36

Elizabeth

*f* Shut my eyes close my heart know-ing that's where night-mares start and I hear them

Pno.

42

Elizabeth

cal - ling the past is get - ting real meet the girl who can - not

Pno.

47

Fl.

Elizabeth

feel

Charbonneaus

La dies and gen tle men don't be shy

Pno.

49

Fl.

Charbonneaus

Pno.

Give our litt le show a try

51

Fl.

Charbonneaus

Crowd

Pno.

la la la la la la la la la

la la la la la la la la la

53

Fl.

Elizabeth

Charbonneaus

Crowd

Female Freaks

Male Freaks

Pno.

80

Kill the past

la la la la la la la la la

la la la la la la la la la

Armyour - selveswith

Armyour - selveswith

Kill the past

Kill the past

Kill the past

80

56

Elizabeth  
Charbonneaus  
Crowd  
Female Freaks  
Male Freaks  
Pno.

burn the dead      Keep those night-mares from my head      and I hear them call - ing the  
sticks and stones she'll feel no pain she'll break no bones Arm yourselves with sticks and stones she'll  
sticks and stones she'll feel no pain she'll break no bones and she hears them call - ing the  
burn the dead      Keep those night-mares from her head      and she hears them call - ing the  
burn the dead      Keep those night-mares from her head      and she hears them call - ing the

61

Elizabeth  
Charbonneaus  
Crowd  
Female Freaks  
Male Freaks  
Pno.

past is get ting real      meet the girl who can - not feel  
feel no pain she'll break no bones  
past is get ting real  
past is get ting real  
past is get ting real  
past is get ting real

67

Charbonneaus  
Pno.

sinister & haunting  
da da da da da da da da

*mp* *pp*

$\text{♩} = 50$

69 *molto rit.*

Charbonneaus

da da da da da da da da da

Pno. *molto rit.*