

Scene 6: Finale I

Murder & High Society

(TOM BARKER enters dressed as "Lord Buckley".
He polishes his monocle, swings his silver cane, and tries out his top hat.)

Musik: Carl Unander-Scharin
Text: Michael Williams

Z $\text{♩} = 112$

1 Barker (Bar1) *mf* Now let me get

1 Piano *p* *f* *p*

4 B one thing straight:

4 Pi *p* *f*

7 B I'm not one ___ to grouse ___ a-bout ___ a twist ___ of fate.

7 Pi *p* *p*

10
B

10
Pi

So my friend and one-time busi - ness-part - ner — Lan - ded with his bum —

13
B

13
Pi

squa - rely in — the but - ter.

16
B

16
Pi

Who would-n't be hap - py

19
B

19
Pi

for the poor — bligh - ter?

22 *mp* *mf* *mp*

B

Why should I care that my freak, My bread and but-ter, so to

22 *p* *mp*

Pi

25 *mf* *mp*

B

speak, Should be-come the pet

25 *p*

Pi

28 *ff* $\text{♩} = 60$

B

of the up - per classes? Pet of the up - per clas - - -

28 *f*

Pi

31 *ff* *p*

B

-ses!

31

Pi

AA

(JOE M is now dressed as a gentleman. His room has become a shrine of photos and gifts from guests. JOE M is busy at work building a model of a Church Steeple)

(Dr TREVES fusses over his "star-turn" and introduces MARIA LLOYD star of the Music Hall, to JOE M.)

Pi

(As if from a prior conversation)

Tr

mf

39

...for I am de-ter - mined that he should live a

Pi

39

p

Tr

43

nor - mal life. Most cri - ti - cal, I think, are wo - - -

Pi

43

M.L.

mf

47

Why, Doc-tor Treves, I be -

Tr

men....

Pi

47

p

50

M.L.

Tr

lieve you shall end up sup - por - ting the suff - ra-ettes....

Well, let me ex -

Pi

50

53

Tr

plain, wo-men have al-ways shown the grea - test fear to - wards him, and of

Pi

53

57

M.L.

Tr

I un - der - stand...

course, he a - dores _____ them.

Pi

57

mp

p

mp (insinuating:)

62 Tr

62 Pi

He is quite ro-man - tic... at times e - ven

66 M.L.

66 Tr

66 Pi

...is hor - ri - fy -
a - mou - rous... but his ap - pea - rance...

mf
(Imitates Treves:)

70 M.L.

70 Pi

ing... (Aside:) and that's why you need an act-ress for this

Gliss. *f*

73 *mf* *>*

M.L. mee - ting... *(Back in conversation:)*

Tr *mp*

Pi *mp* *p*

He wi-shes to live

77

Tr in an a-sy-lum for the blind. He be-lieves that there he might find a

Pi

81 *f*

M.L. *(Aside:)* (Who will love him for who he is.

Tr *(Laughs a little)*

wil - ling wife... —

Pi *mf* *f* *mf*

Detailed description of the musical score: The score is divided into three systems. The first system (measures 73-76) shows the vocal line (M.L.) starting with 'mee - ting...' and the piano accompaniment (Pi) with chords and triplets. The second system (measures 77-80) continues the vocal line with 'in an a-sy-lum for the blind. He be-lieves that there he might find a' and the piano accompaniment with triplets. The third system (measures 81-84) features an aside where the vocal line says '(Who will love him for who he is.' and the piano accompaniment has a dynamic shift from *mf* to *f* and back to *mf*. The Tr (Tenor) line has a melodic line with a fermata and a 'Laughs a little' instruction.

84 M.L. *mf*
Is that so hard to un-der - stand, Do-ctor? — That a man can be

84 Pi *mp*

87 M.L. *f* *mf*
loved for who he is, and not for what he looks like —

87 Pi *mf mp*

89 M.L. *f*
— or where he stands... (Back in conversation:) (They enter.)

89 Pi *f p*

93 Tr *mf* BB
May I in-tro-duce — you

93 Pi *p*

97

Tr

to Ma-ri - a Lloyd, an act - ress of quite some re - nown.

Pi

102

M.L.

mp (Smiling:)

I am ve - ry pleased to make your ac -

Tr

102

Pi

p

106

M.L.

Ritardando

p (Mezza voce)

-quain-tance, Mi-ster Mer-rick. I have heard so much a - bout you. —

Pi

106

pp

110 *Ritardando Ancora...* $\text{♩} = 52$

M.L. (Joe M breaks into tears.)

M. *p*

Pi *p* [You are beau - ti -

114 *p (Normale) (Maria is deeply touched)*

M.L. How char-ming you are...

M. ful...]

Pi (...Recovers...)

119 *(She hands him a photo) Ritardando*

M.L. Please ac - cept this gift.

M.

Pi *p*

A Tempo ($\text{♩} = 52$)

123

M.L.

M

mp Thank you. — *mf* You are a fa - mous ac - tress?

Pi

pp

(Observing the model)

128

M.L.

M

So they say. What a fine ar - tist you are, Mister Merrick...

Pi

128

133

M.L.

M

You dis-play your - self for a li-ving then? Like I once did... — That is

Pi

133

Ritardando

138

M.L.

not my - self, Mis-ter Mer-rick. That is an il - lu-sion. This is my -

M

Pi

142

M.L.

self.

M

Pi

A Tempo ($\text{♩}=52$) *Ritardando* *A Tempo* ($\text{♩}=52$)

Espressivo
f

But this is

p *Espressivo* *f* *mf*

146

M.L.

M

who I am.... This is not an il - lu -

Pi

mp

151

M.L.

M

Pi

mf

sion. This is not an il - lu -

Ebm7 Eb7

Ebm7 Eb7

mp

EbMaj7 Eb7

CC ♩=112

155

M.L.

M

Pi

(Dr TREVES enters with "Lord Buckley" played by TOM BARKER)

F7(b9) F9 sion...

F7 F7(b9)/A

p

♩=60

159

Pi

ff

mf

163

Tr

Pi

mf

May I in-tro-duce — you to Lord Buckley, a mem-ber of

mp

167 *mf*

B

Tr

I am ve - ry

par - lia-ment, I pre - sume?

Pi

171 *mf*

M

B

The plea - sure is

pleased to make your ac - quain-tance, Mis-ter Mer-rick.

Pi

176

M

B

mine.

(Hands him the silver cane)

I brought you a pre-sent, the

Pi

p

(TOM BARKER slips out of character as he faces JOE M. Maria Lloyd and Dr Treves are either involved in their own conversation or momentarily frozen by the twirl of the silver cane)

180

M

B

mark of a true gent - le-man. *f* (In JOE M's face) Which

Pi

183

M

B

you are not, Sir! — And no friend ei - ther. — And

Pi

f

(Barker smiles at Treves and Maria Lloyd, pretending to be Lord Buckley - while snubbing Joseph Merrick)

185

M

B

mp cer - tain - ly no busi - ness - part - ner. — *f* I

Pi

p

(Barker slips out of character again, pulls open the handle and reveals a long blade hidden in the stem of the cane)

187

M

B

Pi

puts you on the map, and you leaves me high and dry. But

Ritardando

189

M

B

Pi

now that you've got some cash, I'll bring you what I knows you want.

f *mf* *p*

(Treves is now receiving Princess Alexandra and conversing her in the background, introducing her to Maria Lloyd while pointing discretely at Joseph M)

191

M

B

Pi

mp

A wo - man who don't care what you look like. That's

194

M

B

on - ly in - te - res - ted in that part of you that works... You'd

Pi

197

M

B

like that, wouldn't you? You'd like that, wouldn't you?

Pi

pp (*Whisper in Merrick's ear:*)

pp

201

M

B

Gin - ger's her name _____ and lo - ving's her game. _____ You'll

Pi

mp *mf* *mp*

p *mp* *mp* *mf*

Accelerando

$\text{♩} = 60$

205

M
8

B

mf

(TOM BARKER hands JOE M the silver cane and reverts to "Lord Buckley" persona.)

like that would-n't you... Well, keep you chin up, Mis-ter Mer-rick.

205

Pi

p

mp

208

M
8

B

mf (Admiring the cane)

The mark of a true gen - tleman...

You're an ex-am-ple to us all.

The mark of a true gen - tleman...

208

Pi

DD

212

M.L.

mf

I am ve - ry pleased to have made your ac - quain-tance...

I am ve - ry pleased to have made your ac - quain-tance...

M

8

B

mf

I am ve - ry pleased to have made your ac - quain-tance...

I am ve - ry pleased to have made your ac - quain-tance...

(Treves is bursting with pride while introducing the Princess)

Tr

f

Jo - seph,

Jo - seph,

212

Pi

mf

214

Pr Alex.

M.L.

M

B

Tr

may I in-tro-duce Her Ro-yal High-ness Prin-cess A - lex - an - dra!

214

Pi

219

Pr Alex.

M.L.

M

B

Tr

I am ve - ry

219

Pi

222

Pr Alex. pleased to make your ac - quain-tance, Mis-ter

M.L.

M

B

Tr

Pi

225

Pr Alex. Mer - rick. You're an e - xam - ple to us _____

M.L.

M

B

Tr

Pi

229 *f*
Pr Alex. *all!*

M.L. *f*
I am ve - ry pleased to have made your ac - quain - tance...

M

B *f*
I am ve - ry pleased to have made your ac - quain - tance...

Tr

229 *mf* *f*

Pi

231 *f*
Pr Alex. I have brought you a pho - to of the Ro - yal Fa - mi - ly! _____

M.L.

M

B

Tr

231 *mf*

Pi

234

Pr Alex. —

M.L. *f* I am ve-ry pleased to have made your ac-quain-tance...

M —

B *f* I am ve-ry pleased to have made your ac-quain-tance...

Tr —

Pi *f* *mf*

237

Pr Alex. Doc - tor Treves!

M.L. I am ve-ry pleased to have made your ac-quain-tance...

M —

B *f* I am ve-ry pleased to have made your ac-quain-tance...

Tr *f* I am ve-ry pleased to have made your ac-quain-tance...

Pi *f*

239 *ff*

Pr Alex. You are both a cre - dit to Mo - dern Sci - ence!

M.L.

M

B

Tr

Pi

239

242

Pr Alex.

M.L. *ff*
I am ve-ry pleased to have made your ac-quain-tance...

M *f*
Your Ma - je-sty...

B *ff*
I am ve-ry pleased to have made your ac-quain-tance...

Tr *ff*
I am ve-ry pleased to have made your ac-quain-tance...

Pi 242 *ff* *mf*

250

Pr Alex. *fff*

I am ve - ry pleased to have made your ac - quain - tance...

M.L. *fff*

I am ve - ry pleased to have made your ac - quain - tance...

M *fff*

I am ve - ry pleased to have made your ac - quain - tance...

B *fff*

I am ve - ry pleased to have made your ac - quain - tance...

Tr *fff*

I am ve - ry pleased to have made your ac - quain - tance...

Pi

250

(A loud disturbance from the streets disrupts the scene. The sharp blast from a police whistle can be heard backstage. The body of DARK ANNIE has been discovered. A series of shouts and screams intrude on the scene.)

251

Pi

Ginger: He's killed again!
Joe Silver: Another woman of the street!
 Call the police!
Katie: I seen him go in there.
Joe Silver: The hospital has a monster!
Ginger: Bring him out!
Katie: He's the murderer!
Joe Silver: The Elephant Man did it!
Katie: I seen him do it!
All - simultaneously: Murder! Murder! Murder!

EE $\text{♩} = 68$

252

K

G

L

Pr Alex.

M.L.

M

S

B

Tr

P

Pi

252

ff

ff Mur-der! Mur-der! ___

ff Mur-der! Mur-der! ___

Mur-der! Mur-der! ___

ff Mur-der! Mur-der! ___

fff

f

255

K
G
L
Pr Alex.
M.L.
M
S
B
Tr
P

Mur - der! Mur - der! ____
Mur - der! Mur - der! ____
Mur - der! Mur - der! ____
Fre-de-rick? What's the com-mo - tion out-side?
Mur - der! Mur - der! ____

255

Pi

257

K
Mur - der! Mur - der! ___

G
Mur - der! Mur - der! ___

L
Mur - der! Mur - der! ___

Pr Alex.

M.L.

M
I heard ang - ry voi - ces...

S
Mur - der! Mur - der! ___

B

Tr
f

P
It is no-thing...

257

Pi
p *f* *mf*

260

K

G

L

Pr Alex.

M.L.

M

S

B

Tr

P

260

Pi

p

But they point at my win-dow! They seem un - hap - py...

Detailed description of the musical score: The score is for a vocal and piano piece. It consists of two systems. The first system contains staves for K, G, L, Pr Alex., M.L., M, S, B, Tr, and P. The vocal line (M) begins at measure 260 with a treble clef, 3/4 time signature, and a key signature of one sharp (F#). The lyrics are 'But they point at my win-dow!'. The second system contains staves for S, B, Tr, P, and Pi. The vocal line continues with 'They seem un - hap - py...'. The piano accompaniment (Pi) is in the right hand, starting with a piano (p) dynamic. The left hand of the piano accompaniment has a bass clef and 3/4 time signature. The score changes to 4/4 time signature at the beginning of the second system.

262

K

G

L

Pr Alex.

M.L.

M

What do they want?

S

B

Tr

mf

I could-n't say... Are you hap - py here, Joe?

P

262

Pi

Detailed description of the musical score: The score is for a full orchestra and vocal soloists. It consists of two systems. The first system (measures 262-263) includes staves for K, G, L, Pr Alex., M.L., M, S, B, Tr, and P. The vocal parts (M, S, Tr) have lyrics. The piano part (Pi) is at the bottom. The second system (measures 262-263) includes staves for K, G, L, Pr Alex., M.L., M, S, B, Tr, P, and Pi. The piano part (Pi) is at the bottom.

264

K

G

L

Pr Alex.

M.L.

M

Oh yes, ve-ry hap-py, I have no-thing to com-plain a-bout, ve-ry, ve-ry

S

B

Tr

P

264

Pi

267

p *mp*

K
There's a beast let loose on Lon-don town to-night.

p *mp*

G
There's a beast let loose on Lon-don town to-night.

p *mp*

L
There's a beast let loose on Lon-don town to-night.

Pr Alex.
There's a beast let loose on Lon-don town to-night.

p *mp*

M.L.
There's a beast let loose on Lon-don town to-night.

ff *f*

M
hap - py! — [Happy!] —

p *mp*

S
There's a beast let loose on Lon-don town to-night.

p *mp*

B
There's a ___ beast loose Lon - don town to-night.

p *mp*

Tr
There's a ___ beast loose Lon - don town to-night.

p *mp*

P
There's a ___ beast loose Lon - don town to-night.

267

Pi
pp *p*

271

p

K
 Ri - sing from the hovels, a brute with no heart or soul. —

G
 Ri - sing from the hovels, a brute with no heart or soul. —

L
 Ri - sing from the hovels, a brute with no heart or soul. —

Pr Alex.
 Ri - sing from the hovels, a brute with no heart or soul. —

M.L.
 Ri - sing from the hovels, a brute with no heart or soul. —

M
 8

S
 Ri - sing from the hovels, a brute with no heart or soul. —

B
p
 Rise from — the hovels, brute — with no heart or soul. —

Tr
p
 Rise from — the hovels, brute — with no heart or soul. —

P
p
 Rise from — the hovels, brute — with no heart or soul. —

271

Pi
pp

274

mf

K
Crawls through all - leys with mur - derous in -

mf

G
Crawls through all - leys with mur - derous in -

mf

L
Crawls through all - leys with mur - derous in -

mf

Pr Alex.
Crawls through all - leys with mur - derous in -

mf

M.L.
Crawls through all - leys with mur - derous in -

ff

M
[Hhhaapp-ppy in ddeed!]

mf

S
Crawls through all - leys with mur - derous in -

mf

B
Crawls al - leys with mur - derous in -

mf

Tr
Crawls al - leys with mur - derous in -

mf

P
Crawls al - leys with mur - derous in -

274

Pi
mp

277

f *mf*

K *f* *mf* With a vio - lent

G *f* *mf* With a vio - lent

L *f* *mf* With a vio - lent

Pr Alex. *f* *mf* With a vio - lent

M.L. *f* With a vio - lent

M *ff*

S *f* [Hhhaapp-ppy, hhaa-ppyy, hhaa-ppyy, hhhaa-ppyyy...] *mf* With a vio - lent

B *f* tent. *mf* With vio - lent

Tr *f* tent. *mf* With vio - lent

P *f* tent. *mf* With vio - lent

277

Pi *mf* *f* *mf*

280

K
mask it hunts its prey hell-bent *ff*

G
mask it hunts its prey hell-bent *ff*

L
mask it hunts its prey hell-bent *ff*

Pr Alex.
mask it hunts its prey hell-bent *ff*

M.L.
mask it hunts its prey hell-bent *ff*

M
ff
[hh-pp-hh-pp-hh-pp-hh-pp]

S
mask it hunts its prey hell-bent *ff*

B
mask hunts — its prey hell-bent! *ff*

Tr
mask hunts — its prey hell-bent! *ff*

P
mask hunts — its prey hell-bent! *ff*

Pi
280 *f*

(For Katie ossia C# etc
otherwise unis with Ginger)

283

ff

K

[a] [a] [a] [a] [a] [a] [a] [a]

G

ff

[a] [a] [a] [a] [a] [a] [a] [a]

L

ff

[a] [a] [a] [a] [a] [a] [a] [a]

Pr Alex.

ff

[a] [a] [a] [a] [a] [a] [a] [a]

M.L.

ff

[a] [a] [a] [a] [a] [a] [a] [a]

M

S

ff

With a vio - lent mask it hunts its

B

ff

With a vio - lent mask it hunts its

Tr

ff

With a vio - lent mask it hunts its

P

ff

With a vio - lent mask it hunts its

283

Pi

f

284

K
[a] [a] — [a] [a] — [a] [a] — [a] [a] eat us

G
[a] [a] — [a] [a] — [a] [a] — [a] [a] eat us

L
[a] [a] — [a] [a] — [a] [a] — [a] [a] eat us

Pr Alex.
[a] [a] — [a] [a] — [a] [a] — [a] [a] eat us

M.L.
[a] [a] — [a] [a] — [a] [a] — [a] [a] eat us

M

S
prey A — dread - ful — task to — eat us whole, eat us

B
prey A — dread - ful — task to — eat us whole, eat us

Tr
prey A — dread - ful — task to — eat us whole, eat us

P
prey A — dread - ful — task to — eat us whole, eat us

284

Pi
ff

286

K
whole! *fff*

G
whole! *fff*

L
whole! *fff*

Pr Alex.
whole! *fff*

M.L.
whole! *fff*

M

S
whole! *fff*

B
whole! *fff*

Tr
whole! *fff*

P
whole! *fff*

Pi
286 *fff*

The musical score for measures 286-290 features ten vocal staves (K, G, L, Pr Alex., M.L., M, S, B, Tr, P) and one piano staff (Pi). Each vocal staff begins with a whole note followed by a fermata and the instruction 'whole!'. The piano part starts with a series of chords in the right hand and a rhythmic accompaniment in the left hand, marked with 'fff'. The key signature has two sharps (F# and C#) and the time signature is 4/4. The score concludes with a fermata in measure 290.

(Fine dell'atto Primo)