

# FRANKENSTEIN

opera in three acts

music by Greg Sandow  
libretto by Thomas M. Disch

Act 1 – The Open Grave

vocal score

## CAST (in Act 1)

Victor Frankenstein, a rash young Swiss scientist	High Baritone
Elizabeth Lavenza, his fiancée	Soprano
Henry Clerval, his friend, also in love with Elizabeth	Tenor
The Creature, created and then abandoned by Victor Frankenstein	Bass-baritone
Charlotte, Elizabeth's friend and confidante	Mezzo-soprano
Victor's Father	Bass
Villagers (SATB)	
Elizabeth's friends (SSA)	

Frankenstein is adapted from Mary Shelley's 1811 novel, and is far closer to the book than to the famous Boris Karloff movie. I wrote a scenario for the opera, setting forth the overall story, the division into acts and scenes, and the layout of the main musical numbers. The novelist, poet, and literary critic Thomas M. Disch wrote the libretto in an amazing 19th-century style, refining the details and characters of my scenario in ways I never would have thought of. We both wanted to create an opera in the style of the 19th century Italian works we both love, and in certain scenes tried to imagine what might have happened if Bellini or Donizetti had adapted Mary Shelley's story. That's clearest in the second scene of Act 1, with its opening chorus followed by the soprano's aria and cabaletta.

\*

Act 2, scene 2 was performed at the Lake George Opera Festival in 1979. That scene, along with Act 1 up to the end of Elizabeth's aria, was performed at the opera workshop at C.W. Post College in 1980. The entire opera was premiered (with piano) in a wonderful workshop production there in 1981. The first act was performed, with orchestra, at the New York City Opera's VOX showcase of new works, in May, 2003, by these terrific people:

Victor	Daniel Mobbs
Elizabeth	Shannah Timms
Henry	Paul Mow
Creature	Jan Opalach
Father/Philip	Scott Altman
Charlotte	Marion Capriotti

conductor                      Brent McMunn

and, of course, the New York City Opera orchestra

## THE STORY

*Scene 1: A room in a remote Swiss inn.* Victor Frankenstein lies sick, tended for many months by his friend Henry. As Victor raves, we learn that he found a way to bring dead flesh to life, and then recoiled in horror from what he created. An offstage horn announces the arrival of the mail coach, and Henry leaves, hoping there will be letters from Victor's fiancée Elizabeth. Villagers pass by, singing a Lenten hymn. Victor awakens. Henry returns with a letter from Elizabeth, but Victor won't read it, saying that he knows what it will say. He orders Henry to pack his things; he will return to Elizabeth, hoping she can fill his emptiness with light.

*Scene 2: A graveyard.* Elizabeth, Charlotte, and a chorus of Elizabeth's friends stand mourning at an open grave. Buried in it is Justine, a servant girl who has been hanged for the murder of a Victor's brother William, a very young child. Elizabeth insists Justine was innocent, and persuades her friends and Charlotte to celebrate that innocence by putting flowers in Justine's grave. Charlotte and the friends leave, but Charlotte rushes back to tell Elizabeth that Victor has returned. When he arrives, he's weak, and is only able to say that he's been near to death. In a quintet, Elizabeth pours out her love; Charlotte and Henry worry that her love will doom her; Victor's father gazes at his son with blind pride. At the end of the quintet, Elizabeth faints. A storm is coming; everyone leaves except Victor, who asks to be left alone. As he sits, haunted by fearful thoughts of the Creature he created, he hears a voice; it's the Creature, which has been watching him, and now emerges from the darkness. As the storm begins to rage, it tells its story. Victor had fled in terror after bringing it to life; it watched him and Henry through the windows of the inn, and learned to speak by imitating them. Now, filled with rage, it has murdered William, and will do worse unless Victor builds it a female companion. Lit by a ghastly flash of lightning, it pulls Justine's body from the grave. "We will wait, my ladylove and I," it shouts, and vanishes into the storm. "If I comply," Victor cries, "it's for your sake, Elizabeth!"

\*

*The rest of the opera:* Victor finally agrees to marry Elizabeth, as he'd long ago promised. He's created the female Creature, and brought it to life; as if to celebrate his wedding, he kills it brutally. In revenge, the Creature kills Elizabeth, on her and Victor's wedding night. Victor and Henry pursue the Creature toward the North Pole. Henry begs Victor to abandon his obsessive quest, and Victor, enraged, kills him. The Creature kills Victor, and dies alone on the polar ice, cursing its creator, all humankind, and finally itself.

## CONTENTS

Prelude	5
Scene 1	
“You are the cause...See where he lies” (Henry)	6
“I will not look at it” (Victor, Henry)	10
“There was an apple on a tree” (Chorus)	14
“You are awake!” (Henry, Victor)	16
Interlude	19
Scene 2	
“Just as, my dear, each day at dawn” (Chorus, Elizabeth)	20
“Dear friends, I thank you” (Elizabeth, Charlotte, Chorus)	24
“Elizabeth, he’s here!...Love cannot change” (Charlotte, Elizabeth)	33
“Love swells through my heart” (Quintet)	37
“Henry, I need your help” (Charlotte, Victor’s Father, Victor)	50
“Oh, that I might cease to think” (Victor, Creature)	53

# FRANKENSTEIN

Act 1 -- The Open Grave

## PRELUDE

Grave

1

*f*

*ff heavily*

*p dolce, espress.*

1

3

3

This system of the prelude is in 3/4 time and consists of 12 measures. The first five measures are marked *f* and feature a series of chords in the right hand and a rhythmic pattern of eighth notes in the left hand. The sixth measure is marked *ff heavily* and features a triplet of eighth notes in the left hand. The final two measures are marked *p dolce, espress.* and feature a melodic line in the right hand and a sustained chord in the left hand.

*poco rit.* A little more quickly, slightly agitated

*< > p*

This system of the prelude is in 3/4 time and consists of 12 measures. The first three measures are marked *poco rit.* and feature a melodic line in the right hand and a sustained chord in the left hand. The fourth measure is marked *< > p* and features a melodic line in the right hand and a sustained chord in the left hand. The final two measures are marked *p* and feature a melodic line in the right hand and a sustained chord in the left hand.

*♩ = ♩*

This system of the prelude is in 3/4 time and consists of 12 measures. The first six measures are marked *♩ = ♩* and feature a series of chords in the right hand and a rhythmic pattern of eighth notes in the left hand. The final six measures are marked *♩ = ♩* and feature a series of chords in the right hand and a rhythmic pattern of eighth notes in the left hand.

Warmly, faster, pressing forward

*p*

*rfz*

This system of the prelude is in 3/4 time and consists of 12 measures. The first six measures are marked *p* and feature a melodic line in the right hand and a rhythmic pattern of eighth notes in the left hand. The final six measures are marked *rfz* and feature a melodic line in the right hand and a rhythmic pattern of eighth notes in the left hand.

*legato, sinister*

*rfz* *p* *poco*

8<sup>va</sup>

**Warmly**

*p* *rfz*

(8)-----

SCENE 1

[CURTAIN. A room in an inn. Papers scattered everywhere; books on a shelf. Victor Frankenstein lies in bed, unconscious. Henry sits near him.]

**A little more slowly, quasi recitativo**

Henry (quite disturbed) *p*

*f*

H. You are the cause, E - li - za - beth. For

[col canto]

*rfz* *mp* *f heavily* *sfz* *p*

*f*  
emphatically *more quietly, lyrically*

H. you I have put by My stu - dy of the law. For you I've jour - neyed To this moun - tain waste To

*p* hushed

H. find your false be - trothed, Your Fran - ken - stein. For you, through months Of snow - bound si - lence I have

*freely, emphatically*

H. nursed him— Fran - ken - stein, Friend of my child - hood, Ri - val of my

[col canto]

*poco f* *f*

**More slowly***freely***rit.**

H. *p*

youth, The man you love, E - li - za - beth, As faith - ful - ly as I've loved you.

[col canto]

*p*

attaca

**Intense, flowing**

H. *p*

See ——— where he lies, i - nert, un - con - scious, in - fan - tine On - ly a - live at

*p*

*p*

H. *darkly*

all — Be - cause I spoon In - to his droo - ling mouth The slops He can - not feed him - self. Look at the

*p*



*espress.*

H. limbs I dai - ly bathe, How like the rot - ted flesh His lear - ned knives Would

*rf*

*p* hushed

H. once dis - sect. See how his breath bare - ly stirs The bed - clothes His in -

*p* *sempre p*

*Ped.*

*f*

H. con - ti - nence de - files. And what is most ob - scene

*f*

rit.

H.

— When he a - wakes I must lis - ten to Ra - vings in - con - cei - va - bly vile,

*espress.*

*f*

Slowly

*muffled*

*p*

H.

ra vings in-con- cei-va-bly vile...

*p*

At about the same tempo, but quite freely

*very urgently*

Victor (weakly)

*p*

V.

I will not look at it. I will not touch... And yet, see there, The mus - cles Con-

*sfp* *poco* *p* *poco rfz* *poco*

...holding back... ...a tempo

growing weaker *pp* strangled *p* gaining strength, with feeling passionately, *molto espress.*

V.

tract, Re-lax, con - tract... No more!... In day-light With you, E-li - za-beth, In I-ta-ly as

Freely, much slower A tempo, more slowly than before

*in a different tone, without feeling*

V.

I have vowed. But stop, re-gard: To these sor-ry scraps of death I shall im - part a rhyth-mi-cal di-

[col canto]

accel. A little faster rit.

V.

la-tion. Ob-serve it well. See how the plas-ma's sucked In-to the ar-te-ry, and then ex-pelled. Quite

A tempo

poco accel.

Recitative, a little more quickly

Henry

H. 

He seems half ra-tio-nal to-day. Some

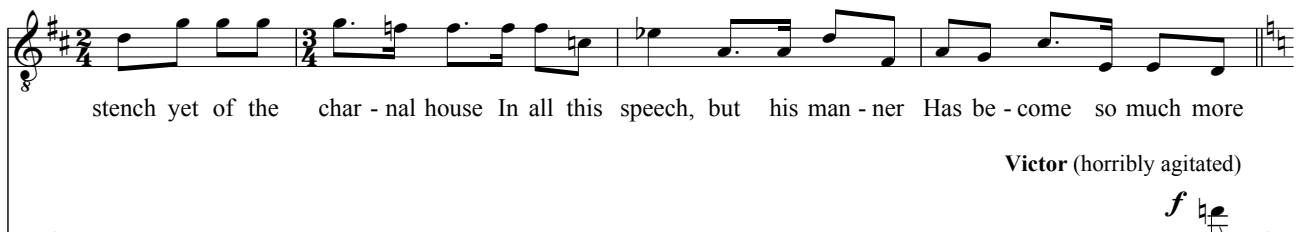
*very proud, but calmly* *stops, horribly afraid* **f**

V. 

dead, you see, but then In - fused with air, it's red, a - live!




*p* *< poco* *p* **f** *meno f*


H. 

stench yet of the char - nal house In all this speech, but his man - ner Has be - come so much more

**f**

V. 

A -



Victor (horribly agitated)

Hectic, but a bit more slowly

Holding back...

...a tempo

poco rit.

H. *calm.*

V. way fromme! There is no pact, No bond be-tween us, none! You have no right to look at me, Nor yet to

*f* *espress* *rfz* *fz*

[The coachman's horn is heard offstage.]

More quickly and urgently

*fading into unconsciousness*

V. *live.*

*p* *3* *3* *3*

H. *mf*

The coach - man's horn! At last, the pass is clear. There may be

*f*

...holding back...      ...a tempo

H. *inspired*      *joyfully*      *with sudden despair*

let-ters from E - li - za-beth. E - li - za- beth! See what a trea-sure I bring. I've kept my pledge to you; Now take my

*poco*      *subito p*      *vd*

H. *poco rit.*

woun-ded heart.

*f*      *3*

**Deliberately, but not too slowly**

Chorus

There was an ap-ple on a tree That grew in God's e - ter - ni-ty. That ap-ple ea-ten

*sfz*      *inaudible*

Chorus

we must die, Our sins are writ-ten in the sky. No in - no-cence on earth is found. Clo - ser, clo - ser

Detailed description: This system contains the first line of the chorus. It features a vocal line in the treble clef and a piano accompaniment in the bass clef. The key signature has two sharps (F# and C#). The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment consists of chords in the right hand and single notes in the left hand. The lyrics are: "we must die, Our sins are writ-ten in the sky. No in - no-cence on earth is found. Clo - ser, clo - ser".

Chorus

comes the sound of Death with-in his crim-son coach, Our hearts in-vite: Ap proach! Ap-proach! He makes the bri-dal

*very intense* *p* *very troubled*

Detailed description: This system contains the second line of the chorus. It features a vocal line in the treble clef and a piano accompaniment in the bass clef. The key signature has two sharps. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment consists of chords in the right hand and single notes in the left hand. The lyrics are: "comes the sound of Death with-in his crim-son coach, Our hearts in-vite: Ap proach! Ap-proach! He makes the bri-dal". Performance markings include "very intense" above the first measure, "p" above the fifth measure, and "very troubled" above the sixth measure.

Chorus

gown a shroud. He smites the wise, the brave, the proud. In - to his cup our blood is poured; Our flesh is bread u-

*f* *very intense*

Detailed description: This system contains the third line of the chorus. It features a vocal line in the treble clef and a piano accompaniment in the bass clef. The key signature has two sharps. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment consists of chords in the right hand and single notes in the left hand. The lyrics are: "gown a shroud. He smites the wise, the brave, the proud. In - to his cup our blood is poured; Our flesh is bread u-". Performance markings include "f" above the first measure and "very intense" above the fifth measure.

Chorus

pon his board. O Lord of Hea - ven, hear our cry! Lead us to life, and let death die. Crush his bones, his

H. **Henry (surprised)**  
*f*  
You are a - wake!

V. **Victor (grimly)**  
I am a

Chorus  
*intense* *inaudible*  
name, his face. And e - ver shall we praise thy grace. And e - ver shall we praise thy grace. And...





Slowly Recitative

Henry (simply)


poco rit.

cantabile

H. 

V. 

[col canto]



A tempo, a little more slowly than before

More broadly

H. 

V. 



A tempo

as if urging Victor to be cheerful

H. 

V. 



**slightly holding back... ...a tempo**

*with a hint of mockery*

*with determination, very powerfully, but not loudly*

V.

turn to me, she writes, Ful - fill your vow. Make me your bride. Hen-ry, I must a - gain Com-mand your

*poco* *p* *sonorous and powerful*

V.

strength. Col-lect these pa-pers from my desk, And from the shelf a-bove, These books, See they are

**Hold back a little... ...a tempo**

V.

packed. E - li - za - beth! De-stroy my me - mo - ries, And fill my emp - ti - ness with

*p* *ff* [col canto]

[CURTAIN]

**A tempo, a little faster**

**accel.**

V.

light.

*ff*

*p*

**Holding back    A tempo**

*mp*

*espress., passionately*

3

*p*    *rinf.*    *rinf.*    *poco rinf.*    *ff*

**A little more slowly    Freely**

*very light and transparent*

*p*

*tr*

SCENE 2

[CURTAIN. An unhallowed graveyard at the top of a rugged hill. A few crude graves shadowed by cypresses, and one open grave. Elizabeth, Charlotte, and a chorus of Elizabeth's friends stand near it.]

**rit.** **...gradually slipping into the next tempo...**

**Lightly and sadly, but with a lilt**

**Elizabeth's Friends**

*p* *dolce* *pochiss.*

Fr. *p* *pochiss.*

Just as, my dear, each day at dawn The bright stars di-sap - pear, — So

**Elizabeth (grief-stricken)**

*mp*

E. *p*

So must we die, so must we die.

Fr. *p*

must at last we die, my love, In-to the bright- ness of the sky a-bove. How

*poco* *p* *poco*

E. *mp* Elizabeth  
How harsh the terms of death.

Fr. *p* [divided in two parts] [in three parts]  
swift the rose doth wilt and de-com- pose. How harsh the terms of death. As li- ving bo- dies

E. *shuddering* Elizabeth  
To worms! *espress., cantabile* How deep the grave, How dark the earth,

Fr. *p* *calmly* [a2] [a3] *espress., cantabile*  
yield their flesh— How harsh of death, how harsh the terms. How deep the grave, How dark the earth, Where

*subito p* *poco subito p*

*mp*  
**Elizabeth**

E. How deep, how dark, How dark the earth.

Fr. *pochiss.* *p* *more strongly*  
in we crave our\_\_ se- cond birth. O Lord of light, In-struct our sight. Re

*pochiss.* *p poco rinf., more strongly*

**Elizabeth**

E. That

Fr. *espress.*  
veal the stars that\_\_ blos- som al - ways in\_\_ the\_\_ mea- dows of the night. Re-veal the stars that

*p*

**rit.**  
*molto espress.*

*poco* *p*

E. *poco*  
blos-som in\_ the mea - dows of the night. In the mea - dows of the

Fr. *poco* *espress.*  
blos-som in\_ the mea-dows of the night, that blos-som, blos-som in\_ the \_\_\_\_ mea-dows.

*poco* *p* [col canto]

**A tempo**

E. night.

Fr. *p* *awed*  
Re-veal, O Lord, the

*rinf.* *p* *poco* *poco* *p*

**Recitative (slowly, freely)**

**Elizabeth** *very simply*

E. *p*  
 Dear friends, I thank you That you share my\_grief. Left to my

Fr. night.

**poco rit. A tempo, slowly**

*poco espress.*

E. self I would grieve Word-less-ly, and tears un-shed Would turn my heart to stone.

Fr. **Elizabeth's Friends** *p* *compassionately*  
 E - li - za - beth, Poor



Recitative (freely)

Slowly

*with sudden despair*  
Elizabeth  
Wil - liam is dead!

*with great sadness*  
Charlotte  
To be a - lone and to have felt such woe.

Fr.  
lamb, Sweet child.

*espress.*

*rit.* **Slowly -- very sustained and sad, with restrained passion**

*p*  
A child not ten years old, Slain. For mere pos - ses-sing of a gol-den

*p sostenuto sf*

*freely, espress.*

*desolate* *with intense inner feeling, freely*

chain. — I can - not bear Re - mem - be - ring. And worse, to think That

*heavily sf p*

*distinctly* *bitterly*

E. Vic-tor must re-turn To such a hor - ror. His dear-est bro - ther Dis-mem-bered bru-tal-ly.

Fr. *Friends* *very concerned*  
E - li - za

*with great intensity, but quietly* *passionately*

E. *p* And mine the hand that hung the chain a-bout his neck As in-vi-ta-tion to the

Fr. beth, Be calm, No more.

*sf*

Elizabeth *passionately*

E. *f* *>*

deed. Guilt-less! Dare you ac-cuse Jus-tine? She loved that child As

Charlotte *very concerned*

Ch. Your hand, E - li-za-beth, is guilt-less as your heart.

*p* *sf* *mf*

*rit.*

**With more animation, a little faster**

*with great purity*

*freely, decisively*

*p*

E. I loved her. A mur-dur-ess—Jus-tine? Be - cause, her false ac - cu - sers claim, The

*p*

*rit.*

**A tempo**

*f* *passionately*

*freely*

*p*

*simply, but with great intensity*

E. lo - cket I let poor Wil - liam wear, Was found on her And she could not ex-plain. And yet she

[col canto]

*f* *p*

*with great feeling*

E. *f* *dim.* ----

swore—and I be - lieve—That she was in - no - cent. If there is guilt, it's mine! I

E.

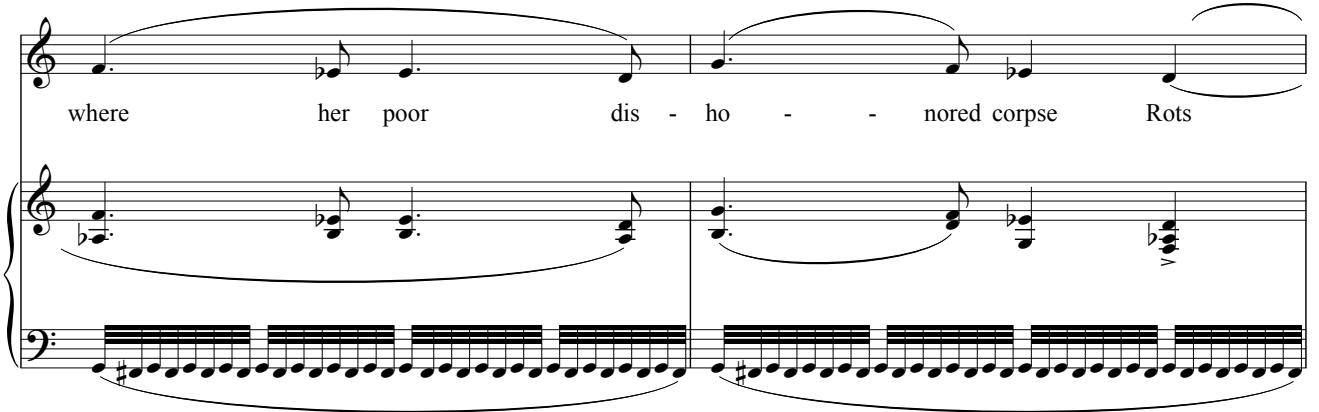
hung that chain on Will - - liam's neck, And

E. *p*

by it my Jus - tine Was hanged. See

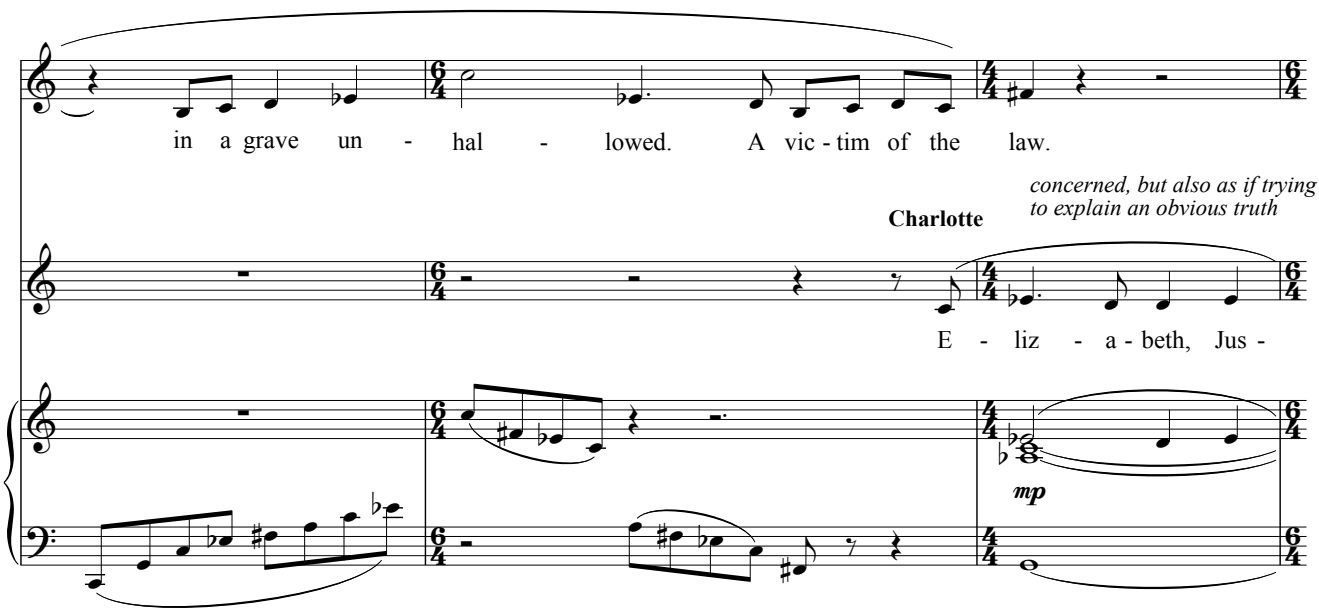
*p*

*stifled*


E. 

where her poor dis - ho - - nored corpse Rots

*rit.*

E. 

in a grave un - hal - lowed. A vic - tim of the law.

Ch. 

E - liz - a - beth, Jus -

*concerned, but also as if trying to explain an obvious truth*  
Charlotte

*mp*

**A tempo**

**poco rit.**

*very simply, with conviction*

E. 

Yes, When her con-fes - sor threa-tened to with -hold The sa - cra-ment, Un der that tor-ture She con

Ch. 

tine con-fessed.

*p*

**rit.** - **A tempo**

*molto cantabile; warmly;  
as if inspired*

*p* *with conviction, but quietly; cantabile*

E. fessed. But at the mo - ment of her death, In sa - cred con - fi -

*espress.*

**More broadly**

*f* *with great tenderness* *dolce*

E. dence she swore That she was in - no - cent. Ah, if you'd pressed her hand If

*espress.*

*f*

**Freely, quasi cadenza**

*p*

E. you had seen her tears, You could not doubt her in - no - cence. You could not doubt her.

*p*

**A tempo, slowly**

**rit.** . . . . .

*f* *poco f* *p*

*in tears*

E. Ah! \_\_\_\_\_ You could not doubt her in - no - cence. Poor wre - tched girl, Jus - [col canto]

[From a large bouquet she takes a single flower and drops it into the open grave.]

**A tempo**

E. tine! And now, in ho - nor of her in - no - cence, I place this flo - wer in her

**A little more slowly**

*freely, with great feeling*

E. grave. As you call your - selves my friends, Place by this flo - wer Flo - wers of your

[Elizabeth's friends, led by Charlotte, advance one by one to take a flower from the bouquet. Each kneels to place it in Justine's grave, then slowly exits through the graveyard's iron gates.]

**Andante mosso, expressively, but very simply**

E.

own.

*p*

*mfz*

*p*

*mfz*



[As the last member of the chorus departs, Charlotte returns excitedly]

rit. . . . . Quickly, agitated

Elizabeth (weakly)

E. Vic - tor!

Ch. Charlotte  
E - li - za - beth, he's here! With

*p* *quasi cadenza* *p*

Ch. *excited*  
Hen - ry, In his fa - ther's coach, And oh! pre - pare your-self, For he is changed.

E. Elizabeth (defiantly)  
*f*  
Vic - tor changed?

*ff*

With defiant confidence

E. Elizabeth

Love can - not change. To - ge - ther, a - part, Love lives in the

*mp*

E.

heart And can - not change. The con - stant heart is bea - ting

*p*

*mp* *p*

E.

al - ways— A - wake, a - sleep, In sor - row, in plea - sure, In

*mp* *p*

*lightly*

E. an - ger, in pain, The heart

*defiantly*

E. is e - ver the same.

Ch. Charlotte

How short his breath, How

E. Elizabeth

How long I've prayed for

Ch. slow his steps. Scarce has he strength To lift his feet.

**poco rit.** . . . . . **A tempo**

E.

his re - turn, But now I feel a pier - cing fear. The con - stant heart is bea - ting

*p*

E.

al - ways— In sor - row, in plea - sure, In an - ger, in pain, The

*p*

E.

heart is e - - -

*p* *poco rit.* *p*

rit. . . . .

*f* desperately *ff*

E. 

ver the same.

*mf* *f* *ff*

[Victor enters, with his father, supported by Henry. He takes a few weak steps toward Elizabeth.]

**Moderately**

*freely, somewhat halting*

V. *Victor (weakly)*

E - li - za-beth, I have been near to death— E-

*p*

*tr~~~~~ #*

[Victor breaks off, overcome by weakness and emotion.]

[During this quintet, Elizabeth, Charlotte, Henry, Victor, and Victor's father all stand motionless, lost in their private thoughts.]

rit. . . . . **Cantabile; andante**

*mp* *p* *poco rfz*

Elizabeth (aside) *molto espress.*

E. *anguished* Love swells through my heart Like the tides of the sea That

V. li - za- beth— *espress.*

*più f* *mf* *rfz* *p* *poco rfz*

**A little faster**

*p* *pp* *well in the background*

E. spill on end-less sands, For see, he stands Be - side me. Love swells through my

V. **Victor (aside)**  
*p* Like the dove to its

*p* *poco*

E. heart. For see, he stands Be - side me Love swells in my

V. nest My heart has come home To the home it knows best, And my

*p* *poco* *p* *poco*


poco accel. ...più mosso...


The musical score consists of five staves. The top staff is for the voice (E.), with lyrics "heart..." and "For see, he stands Be". The second staff is for the voice (Ch.), with lyrics "Like a moth to a flame, She is drawn to the" and a performance instruction "Charlotte (aside) mp". The third staff is for the voice (V.), with lyrics "love lies at rest Be-side me. My heart has come home..." and a performance instruction "p in the background". The bottom two staves are for the piano accompaniment, with a performance instruction "mp". The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

*Victor's father should predominate here,  
but the other parts should be less in the  
background than subordinate parts  
have been previously.*

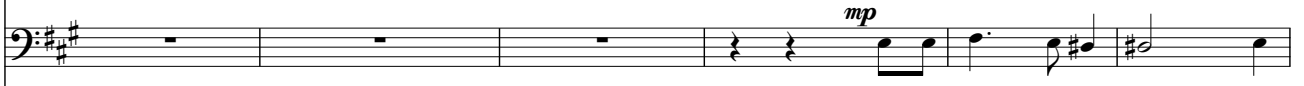
**Elizabeth**

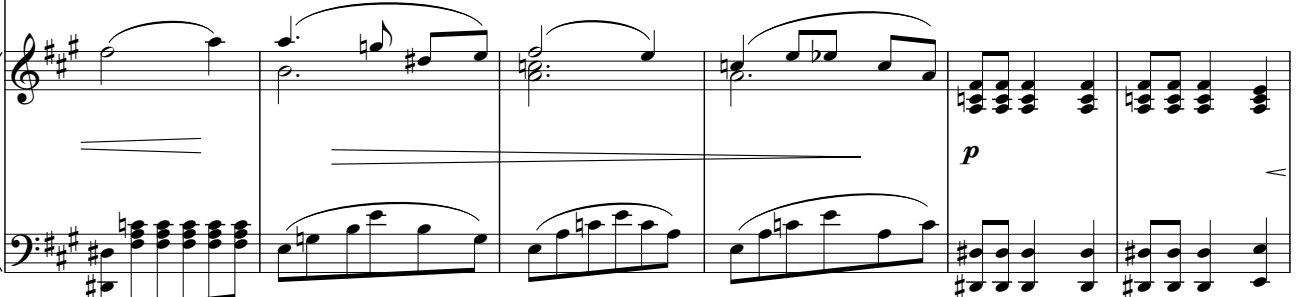
E.   
side\_\_ me. Love

Ch. *in the background*  
*p*   
doom Of a mis - pligh - ted troth\_\_ And she can do naught But fly to the *intensely*

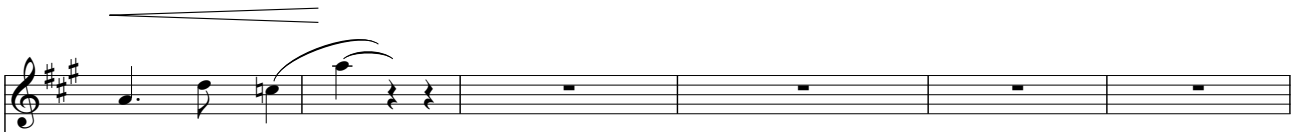
H. **Henry (aside)**  
  
Love\_\_ swells\_\_ through my heart, Like the tides As they surge on shore. Love


V. **Victor**  
*p*   
My heart has come home.


F. **Victor's Father (aside)**  
*mp*   
Like the pro - di-gal son Of


  
*p*

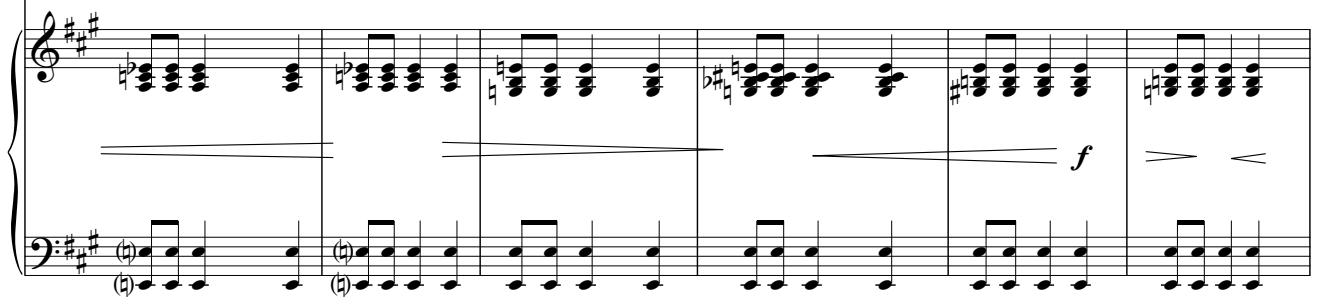


E.  swells through my heart.

Ch.  light, to the light.

H. *in the background*  swells through my heart... And I can do naught But hear its roar\_\_\_ In - side me.

F. *f*  par - a - bles' fame. My boy\_\_\_has come home And my heart swells with pride. With a



The piano accompaniment consists of two staves. The right hand plays a series of chords, primarily triads and dyads, in a rhythmic pattern. The left hand plays a steady eighth-note accompaniment. Dynamics include *f* and accents.

rit.

Elizabeth *freely*

E. *p* Ah! \_\_\_\_\_

Ch. *mp* *in the background*  
She's drawn to her doom. \_\_\_\_\_

F. *f* ter - ri-ble pride, a ter - ri- ble, ter - ri-ble pride, a ter - ri-ble pride.

...returning to tempo... A tempo

E. *p* *dolce*  
\_\_\_\_\_ Like the light \_\_\_\_\_ of the moon At the

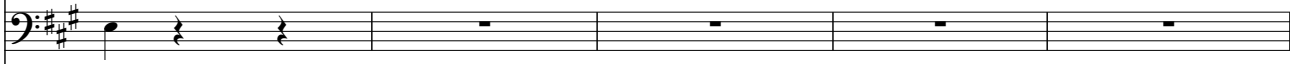
V. *pp* Victor  
My heart has come

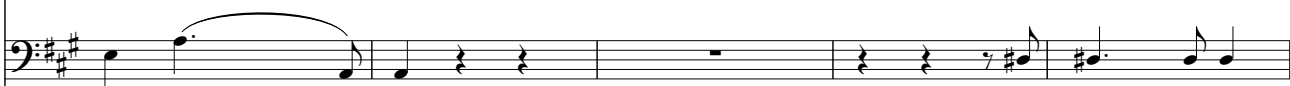
F. *pp* Father  
My boy\_ has come home. My

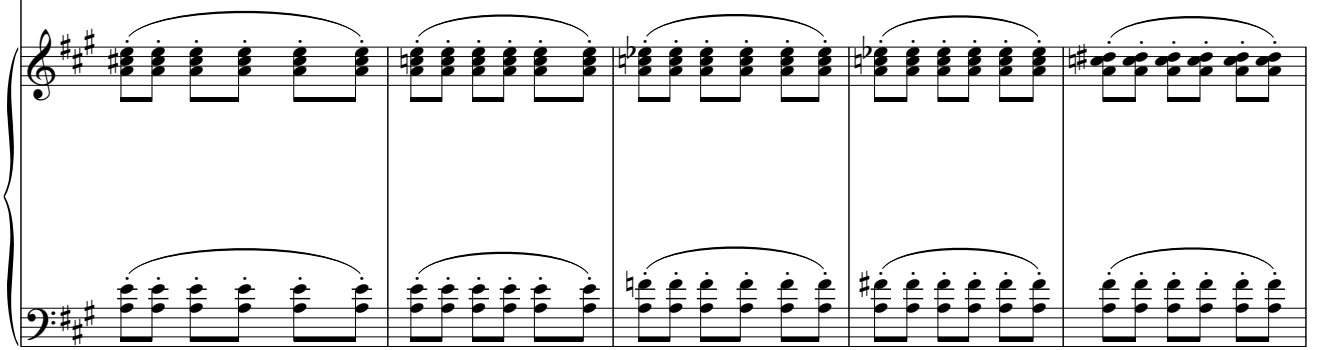
[col canto]

E.  noon - tide of night. When it stands\_\_\_ at its height, Love shines in\_\_ my\_\_

H. **Henry**  
*pp*  Love swells through my heart. I feel its roar in - side me.

V.  home.

F.  heart swells with pride. A ter - ri-ble



...poco piu mosso...

...even more...

Elizabeth  
(enraptured)

E. soul. I

Ch. Charlotte *mp*  
Like a moth to a flame She is drawn to her doom And

H. Henry *p*  
Love swells through my heart. And I —

V. *p*  
My love lies at rest Be - side me.

F. *p*  
pride. My boy\_ has come home, — My

E.

know you'll be soon And for - ev - er be - side\_\_ me. Love swells *mp*

Ch.

she can do naught But fly to the light, She's doomed!

H.

— hear its roar, its roar\_\_ In side me. Love swells through my heart, swells. *mp*

V.

Like the dove to its nest\_\_ My\_\_ heart's come home. My love's here Be *mp*

F.

heartswells with pride, With a ter - ri-ble pride. My *mp*

*mp*

*f*

E. — through my heart, — through my heart. —

Ch. Like a moth to a flame She's drawn to her

*f*

H. — through my heart, It's roa - ring in - side — me.

*f*

V. side me, be - side me. My heart — has come

*f*

F. heart swells, swells — with pride,

*f* *rf*

E. You'll be here for - e - ver Be - side me.

Ch. doom, to her doom, to her doom. She's drawn to her

H. I hear it roa - ring In - side me. Like a moth to a flame I am

V. home, my love's here Be - side me, My love is here Be - side me.

F. With a ter - ri-ble pride, a ter - ri-ble pride.

*mf* *f*

E. Be - side me. You'll be here, for - e - ver, for -

Ch. doom. She's drawn to her doom, And she can do naught But

H. drawn to my doom, My heart swells with love In - side me For -

*mf* *f*

V. My love lies at rest Be - side me For -

*f*

F. My boy has come home, My heart swells with pride, With a ter - ri - ble pride, With a

*f*



Freely; quasi cadenza

E. e - ver Be - side me.

Ch. fly to the light. She can do naught; she can do naught;

H. e - ver in - side me. I can do naught; I can do naught

V. e - ver be - side be. My love's at rest; my love's at rest

F. ter - ri - ble pride. My heart swells with pride; swells with pride,

[col canto]

The musical score consists of five vocal staves and a piano accompaniment. The vocal parts are labeled E (Soprano), Ch (Chorus), H (Alto), V (Tenor), and F (Bass). The piano part is at the bottom. The score is in G major and 4/4 time. The tempo/mood is 'Freely; quasi cadenza'. The lyrics are in Italian. The piano part features a series of chords in the left hand and a melodic line in the right hand. The vocal parts have lyrics in Italian. The score is in G major and 4/4 time. The tempo/mood is 'Freely; quasi cadenza'. The lyrics are in Italian. The piano part features a series of chords in the left hand and a melodic line in the right hand.

[Elizabeth faints. Victor, hardly strong enough to move, stands still.]

**poco rit.**

**A tempo**

**Elizabeth**

E. *f*  
He stands Be-side me.

Ch. *f*  
she\_ can\_ do\_ naught But fly to the light.

H. *f*  
but hear its roar In - side, in - side me.

V. *f*  
my love's at rest, Be - side, be - side me.

F. *f*  
ter - ri - ble pride; My heart swells with pride.

[Henry and Victor's father take Elizabeth, and do as Charlotte directs.]

**A little more slowly; flexibly**

**A little more slowly, freely**

**Charlotte**  
*mp*

*scolding*

Ch. *mp*  
Hen- ry— I need your help. Why did not you wait be- low? We must take her to the

*poco rfz* *p*

(as she leaves)

Ch. *coach. Gent - ly; gent - ly. Do not be*

V. *Victor p poco*  
I must be a - lone a - while.

F. *Father (turning back to address his son) p*  
Are you not co - ming with us?

[Charlotte follows the others out.  
Night begins to fall.]

**rit. Slowly**

**molto rit.**

Ch. long. A storm will be u - pon us mo - ment - ly.

*espress.*

*molto*

## A little faster, freely

Victor (alone; with great feeling)

V.

Oh, that I might cease to think— Or that my will were stron-ger And I could say: I will not think on

**molto rit.**

**A tempo, a little slower**

**rit.**

**More slowly**

V.


it a-gain And it will go a - way. I can-not see a crip-ple in the street, Or mourn this in-no

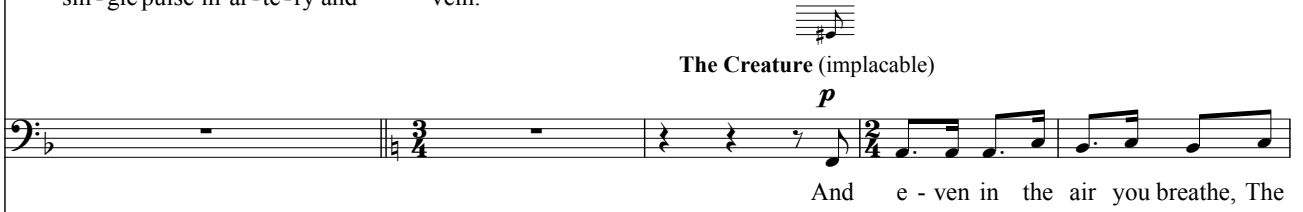
V.


cent dead girl, But straight I see the limbs My hands and knives have knit And fear and pro - phe - cy be - come A

[A voice is heard from the darkness behind Victor. The speaker is invisible; it is the Creature.]


**poco rit.**      **A tempo**


V.   
 sin - gle pulse in ar - te - ry and vein.

Cr.   
**The Creature (implacable)**  
*p*  
 And e - ven in the air you breathe, The

  
*p*      *pp sinister*

**rit.**      **f**

Cr.   
 scent of that pro - phe - tic fear Will hang, I'll cling to you, And drink your strength and make it

  
*f*

**A tempo, a little faster**      **poco rit.**      **A tempo, freely**

Cr.   
 mine! Be - lieve it, Fran - ken - stein, as you'd be - lieve The di - gits on this hand that killed your

  
*mf* < *poco* > *rfz* > *mf* < *poco* > *mf*      < *poco* > *mf*

rit.      A tempo      rit.      A tempo, much more slowly

*f*      *pp* very dark

Cr. bro-ther and pur-loined the chain By which this in-no-cent was hung Are five. And what these

A tempo, faster

*with marked rhythm, majestically*      *louder*      *molto*      *pp*      *with anger*

Cr. five Have done they'll do a-gain. No crime so gross but it shall be the dug At which these

rit.      accel. ...al... ..tempo

Victor (terrified)

V. I

*ff* very big

Cr. car - rion lips shall suck re-venge— Un - til the sha - dow rules the man, Un-til I've

[Throughout the preceding, the Creature has come closer; now it stands directly before Victor.]

**rit.** **molto rit.** **A little faster rit.**

*ff*

V. will not think on it a - gain And it will go a - way!

*ff* *p* *very dark*

Cr. drained your soul And made it mine! I am be - side you now.

*molto* *ff subito p*

**More slowly than before; freely;  
always holding back the tempo**

**rit. . . .a tempo... rit. . . .a tempo...**

*p* *with great sadness*

Cr. And when you crept in-to the cave Of your de - li - ri - um I al - ways was near - by. Through the

[col canto]

*pp* *pp haltingly* *espress.*

**...halting, painfully... ...a tempo**

**poco rit. A tempo, a little faster...**

*espress.*

Cr. win - dow of the inn I saw you be - ing fed And knew from that The use of bread. And when your friend Ad dressed long

*pp*

despite the steadier tempo,  
the singer must phrase flexibly,  
with the words.

... a little more slowly...

...getting faster...

...at a steadier tempo,  
poco allegro

Cr.

mo - no-logues To your un-hee - ding ears I lis-tened close and aped The mo-tions of his mouth To sa-tis-fy the

*poco* *mp* very intense

Cr.

hun - ger of my lips For speech. Eat, he would in - sist, And you would eat.

*intense*

...push the tempo...

...a tempo...

Cr.

But to be a - ware of him, That you would not, and so He thought him - self a - lone And spoke in per - fect

*p* warmly, intense



...rit....                      ...rit....                      ...A tempo, but more slowly                      ...poco rit....

*f*                      *p*                      with great feeling                      *molto espress.*                      *poco*

Cr. con - fi - dence— To me! Some- how I un - der - stood His talk of love, Of loy - al - ty, of

Detailed description: This system contains the first vocal and piano entries. The vocal line (bass clef) starts with a *f* dynamic and a *rit.* instruction, then moves to *p* with the instruction "with great feeling". It then returns to *f* and ends with *poco rit.* The piano accompaniment (treble and bass clefs) mirrors these dynamics, starting with *f* and ending with *poco*. The music is in 2/4 time and features a key signature of two sharps (F# and C#).

...a tempo...                      ...push forward...                      ...rit.

*p* painfully                      *poco*                      *f*

Cr. sa - cri - fice— And I'd go out on - to the fro - zen lake And howl his words: "You are the cause, E -

Detailed description: This system contains the second vocal and piano entries. The vocal line (bass clef) begins with *p* and the instruction "painfully", then moves to *poco* and ends with *f*. The piano accompaniment (treble and bass clefs) follows the same dynamic progression, starting with *p* and ending with *f*. The music is in 2/4 time and features a key signature of two sharps (F# and C#).

[Distant thunder.]

Freely; slowly

*mp*                      phrase with the words

Cr. li - za - beth!"                      From your ra - vings, Fran - ken - stein, I learned a dar - ker

Detailed description: This system contains the third vocal and piano entries. The vocal line (bass clef) starts with *mp* and the instruction "phrase with the words". The piano accompaniment (treble and bass clefs) also starts with *mp*. The music is in 2/4 time and features a key signature of two sharps (F# and C#).

**poco rit.      A tempo                      poco rit.**

Cr.

lore:      That all hearts are di - vi - ded so, Mere pumps that cause the blood to flow.

**A tempo                      poco rit....      ...a tempo...                      ...push forward...**

V.

*p* Victor

Cra - ven it was In me to flee As your flesh con -

*p intense*                      *poco*

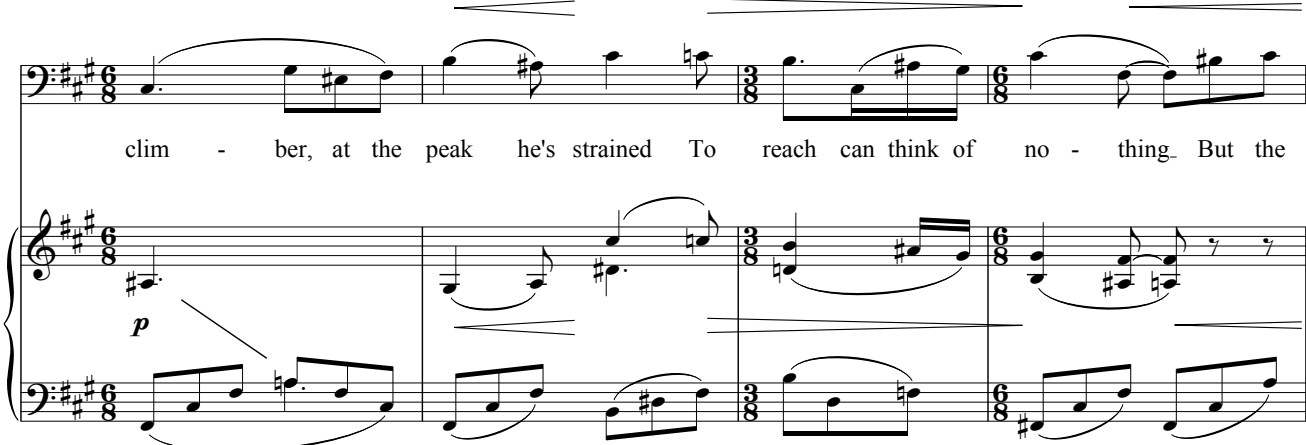
[Thunder.]

**...poco rit....      ...a tempo...      ...push forward...                      ...a tempo...      ...rit....molto**

V.

vulsed with life. Long had I gazed on death's a-byss. Why then should life A-wa-ken hor - ror? A

More slowly; flowing,  
but rather freely

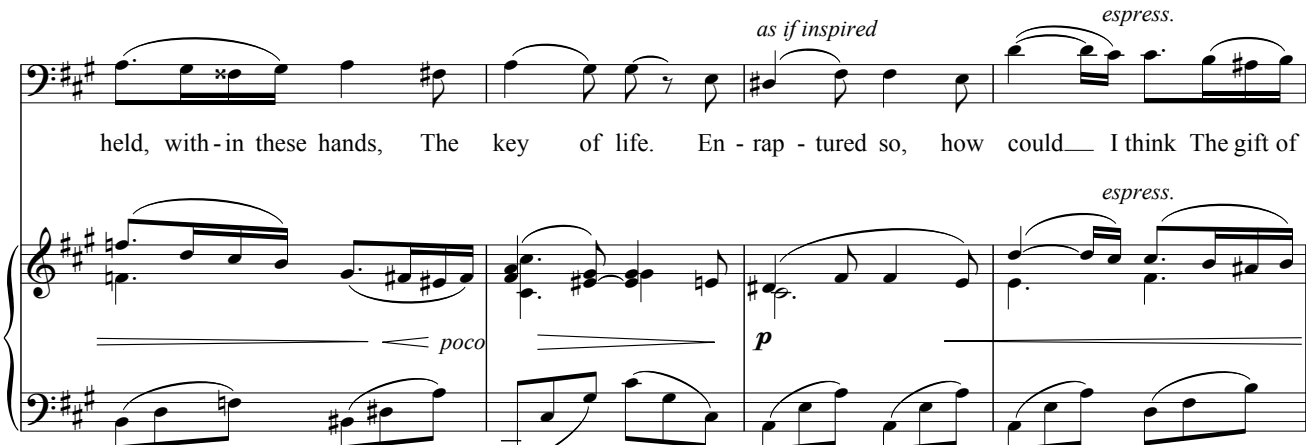
V. 
 clim - ber, at the peak he's strained To reach can think of no - thing. But the

*p*

V. 
 vast - ness o - pened to his view. So was it as I moved from height to height And

*poco*  
*rfz*

rit. A tempo

V. 
 held, with - in these hands, The key of life. En - rap - tured so, how could I think The gift of

*as if inspired*  
*espress.*

*poco*  
*p*  
*espress.*

**A tempo,**  
**molto rit.      more slowly      rit.**


*guiltily, in a soft voice*      ♩ = ♩

V.  life could be be-stowed Ex-cept to bless.      Un-til I saw      Your gaze, un-til I heard      Your—

Cr.   **Creature (angrily)** *f*  You

*subito p* 

**A tempo, more quickly**

V.  **Victor (weakly)**  All I can do To spare you fur - ther pain I

Cr.  fled!

*p intense* 

poco rit. A tempo

V. shall.

Cr. Creature

All you can you shall in-deed! This guilt-y hand, which I could crush Like

rit. A tempo; more slowly

Victor (terrified)

V. What do you ask?

Cr. darkly

bun-dled sticks, shall once a-gain take up Its knife! Kee - ner than hun- ger— End-less

poco

mf intense

poco rinf.

poco

### hold back... A tempo

Victor (beginning to guess the Creature's meaning)

V. *p*

De-si - re!

[looking at Victor, as if to acknowledge that Victor is right]

Cr.

As the cir- cling of my blood. I can - not sleep, Un - til I'm gi - ven

*poco*

[Thunder.]

V. *helplessly*

De - si - re! is kee - nest When it can - not be ap - peased. Re-

Cr.

All I need.

*f* *mf* *poco rinf.* *mp*

*pochiss.*

[Loud thunder.]

rit.

Faster

♩ (of the ritard) = ♩

V.

Musical staff for Violin (V.) in G major, 4/4 time. It begins with a ritardando marking and a tempo change to 2/4. The notation shows a melodic line with a fermata over the first measure.

sign your - self.

Cr.

Musical staff for Cello (Cr.) in G major, 4/4 time. It begins with a forte (f) dynamic and a tempo change to 2/4. The notation shows a melodic line with a fermata over the first measure.

Creature (furious)

You lie! For I, I

Piano accompaniment for the first system, including treble and bass clefs. It features a complex rhythmic pattern with a forte (f) dynamic and a tempo change to 2/4. A seven-measure rest is indicated in the bass line.

Cr.

Musical staff for Cello (Cr.) in G major, 4/4 time. It begins with a forte (f) dynamic and a tempo change to 2/4. The notation shows a melodic line with a fermata over the first measure.

I Am my - self the proof That

Piano accompaniment for the second system, including treble and bass clefs. It features a complex rhythmic pattern with a fortissimo (ff) dynamic and a tempo change to 2/4. A seven-measure rest is indicated in the bass line.

Cr.

Musical staff for Cello (Cr.) in G major, 4/4 time. It begins with a forte (f) dynamic and a tempo change to 2/4. The notation shows a melodic line with a fermata over the first measure.

what I ask Is yours to give. Cre - ate—

Piano accompaniment for the third system, including treble and bass clefs. It features a complex rhythmic pattern with a forte (f) dynamic and a tempo change to 2/4. A seven-measure rest is indicated in the bass line. The tempo marking changes from 'less than before' to 'poco calando'.

passionately

f

less than before

poco calando

**molto rit.**

**Much more slowly**

*espress.* *mp* *p* *molto* *tutta forza*

Cr. *mp* *p* *molto* *tutta forza*

Cre- ate— as you cre - a - ted me My fe- male coun - ter- part.

*molto espress.* *ff*

**Faster**

**hold back...**

**A tempo rit.**

**a little**

**faster**

**A tempo**

$\text{♩} = \text{♩}$

V. *f* *Victor (terrified)*

Ne - ever! By all that's hu - man, ne - ver!

Cr. *parlando* *Creature (scornfully)*

Weak - ling! Phi - lo - so - pher! You

*poco* *f* *meno f* *ff*



[drawing itself up to its full height]

**Faster, turbulent**

Cr.

will cre - ate a wo - man limbed With

[indicating its own body]

Cr.

limbs like these. Her face de - formed. For

Cr.

I've a right to live and lust, And breed like you.

*menacing, with the  
greatest possible  
intensity*

**rit.**

*darkly, intense*

*molto*

Cr.

De - ny me, and I'll work at your de -

*mf* *molto* *mf*

**A tempo, slower**

**rit.**

Cr.

stru - ction Till I de - so - late your heart.

*ff* *brutally*

**Freely, quasi cadenza**

Cr.

We will wait, My la - dy - love and I, Where at my birth, I was left to die.

[col canto]

*ff* *tutta forza*

**Faster**

**molto rit.**

**A tempo**

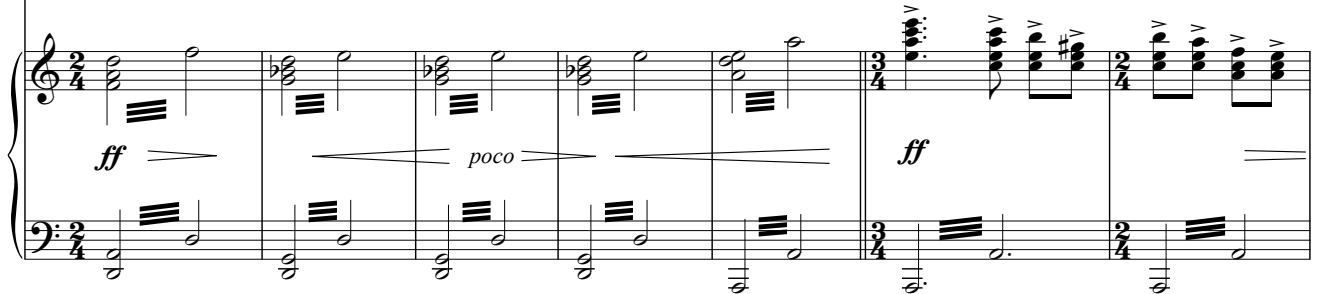


**Victor (desperately)**

V.



If I com-ply, It's for your sake, E - li - za - beth!



**rit.** . . . . .

