

FACADE

9

1

10 (BISHOP) 11 12

There's a face that we wear in the cold light of day, it's so -

13 14 3 15

ci - e - ty's mask, it's so - ci - e - ty's way, and the truth is —

16 3 3 17 18

Ha! that it's all a fa - cade! — There's a

19 20

face that we hide 'til the night - time ap - pears, and what's

21 22 3 23

hid - ing in - side — be - hind all of our fears is our true self —

24 3 3 25 26

locked in - side the fa - cade —

27 (ALL) 28 29

Ev - [v] ry — day — peo - ple in their own sweet — way —

30 31 32 (1.) 3

like to add a coat [t] of — paint, [t] an' be what they

33 34 3 3

ain't, — that's how their lit - tle

35 (S/A - 2 part)

(MEN) game is played, li - vin' out a
game is played, li - vin' out a

37 38 39

mas - que - rade, Get - ting rich and get - ting laid
mas - que - rade, Get - ting rich and get - ting laid

40 41 42 (POOR)

while play - in' the saint! But there's

43 44 45 46 47

one thing I know, an' I know it for sure. This di -
sease that we've got has got no read - y cure, an' I'm cer - tain

(ALL) 48 49 50 51

life is ter - rib - ly hard when your life's a fa - cade.

52 53 (POOR W.) 54

Look a - round you, I have found you can - not tell by look - in' at the

#5 - Facade

38

CONFRONTATION

1 2

3 (JEKYLL)

4 5 6 7

8 9 10 11 12

13 14 15 16 17

Lost in the dark - ness, si - lence sur - rounds you. Once there was
 morn - ing, now end - less night. I will find the an - swer, I'll
 ne - ver des - ert you I pro - mise you this til the day that I

18 Faster (HYDE)

19

Do you real - ly think that I would ev - er let you go?

20 21 22

Do you think I'd ev - er set you free? If you do, I'm sad to say it

(HYDE) 23 24 25

sim - ply is - n't so. You will nev - er get a - way from me.

26 (JEKYLL) 27

All that you are is a face in the mir - ror. I close my eyes and you dis - ap - pear.

face eyes dis - ap - pear

28 (HYDE) 29

I'm what you face when you face in the mir - ror. Long as you live I will still be here.

face face live

(JEKYLL) 30 31

All that you are is the end of a night - mare! All that you are is a dy - ing scream!

end night - mare dy - ing scream

32 33

Af - ter to - night I shall end this de - mon dream!

end dream

#38 - Confrontation

34

(HYDE)

This is not a dream, my friend and it will ne - ver end.

This one is the night-mare that goes on! Hyde is here to stay no mat-ter

what you may pre - tend and he'll flour - ish long af - ter you're gone!

#38 - Confrontation

42

Faster
(JEKYLL)

Soon you will die and my mem-'ry will hide you! You can-not choose but to lose con-trol!

hide choose lose

die hide choose lose

44 **(HYDE)**

You can't con-trol me! I live deep in-side you! Each day you'll feel me de-vour your soul!

con-trol de-vour soul

(JEKYLL)

I don't need you to sur-vive like you need me! I'll be-come whole as you dance with death!

sur-vive need whole dance

48

ritard

Faster

50

(HYDE)

And I'll re-joyce as you breathe your fi-nal breath! For

re-joyce(sss) Sa!

#38 – Confrontation

51

(HYDE)

52 53 54

I'll live in - side you — for - e - ver! With

S/A

mf (Aah)

T/B

55

56

57

58

59

Sa - tan him - self by my side! And I

60

61

62

63

64

know that now and for - e - ver they'll ne - ver be a - ble to

#38 - Confrontation

65 (HYDE) 66 67 68 (JEKYLL) *molto ritard*

sep - a - rate Jek - yll from Hyde! Can't you see it's

Aah!

ff

Aah!

69 *a tempo (Slower)* 70 71 (HYDE) 72

o - ver now, it's time to die. No, not I, on - ly you!

73 (JEKYLL) 74 75 (HYDE) 76

If I die, you die too! You'll die in me— I'll be you!

#38 - Confrontation

29

IN HIS EYES

ritard Rubato

1 (JEKYLL) 2 (LUCY) 3

(So?) I sit and watch the rain and see my tears run down the

4 5 (EMMA) 6

win - dow pane. I sit and watch the sky and I can hear it breathe a

7 (LUCY) 8 (EMMA) 9 (LUCY) 3

sigh. I think of him... How we were... And when I

10 (EMMA) 3 11 (+LUCY) 12

think of him... Then I re - mem - ber... Re - mem - ber...

13 (EMMA) 14 15

In his eyes I can see where my heart

16 17 (LUCY) 18

longs to be! In his eyes I see a gen - tle glow, and

19 20 21

that's where I'll be safe, I know.

22 (EMMA) 3 23 3

Safe in his arms, close to his heart.

24 (LUCY) 3 25 (EMMA)

But I don't know quite where to start... By look - ing

6

(EMMA) 27 (LUCY) 28 29

in his eyes, will I see be - yond to - mor - row? ————— By look - ing

30 31 32 33

in his eyes, will I see be - yond the sor - row that I feel?

1

(EMMA) 35

Will his eyes re - veal to me pro - mis - es or lies?

(LUCY) 36 37

But he can't con - ceal from me the love in his

(LUCY) 38 39

eyes. They're like an o - pen book. His

(EMMA)

I know their ev - ry look. His eyes.

40 41 *ritard*

eyes the look that hyp - no - tized me.

And most of all the look that hyp - no - tized me.

#29 - In His Eyes

42

(EMMA)

43

44

45

(LUCY)

If I'm wise, I will walk a-way and glad-ly. But sad-ly,

46

47

48

49

I'm not wise. It's hard to talk a-way the mem'-ries that you prize.

50

(LUCY)

(EMMA)

51

Love is worth for-giv-ing for... Now I re-a-lize

52

(BOTH)

53

54 *ritard*

Ev-ry-thing worth liv-ing for, is there in his eyes.

55

(LUCY)

56

Love is worth for-giv-ing for...

Now I re-a-

(EMMA)

Now I re-a-lize

molto rit.

57

lize

58

is there in his

Ev-ry-thing worth liv-ing for, is there in his

59

Faster

ritard

60

61

62

eyes.

#29 - In His Eyes

21

HIS WORK AND
NOTHING MORE

Vamp 1 2 *Vamp* 3 4 (JEKYLL) 5

John, I don't need you to turn on me, as well-

6 more than e-ver now I need a friend. Can't you see, and don't you know I

9 been through hell?— Don't con-demn what you don't com-pre-hend!

12 (UTTERSON) 13

He-ry, I'm not ques-tion-ing your mo-tives here,— bu

14 is what you are seek-ing worth the price?— You've turned your back on ev'-ry-thing

17 18 *ritard* 19

once held dear.— You're choos-ing to ig-nore your friend's ad-vice! You have your

20 21 22

work and noth-ing more You are pos-sessed. What is yo

23 24 25

de-mon? You've nev-er been this way be-fore. You've lost t

26 27

fire you built your dream on. There's some-thing

28 (UTTERSON)

strange, there's some - thing wrong. I see a change. It's like when

31 hope dies. I who have known you for so long, I see the

34 pain in your eyes. There was a

37 (UTTERSON)

time you lived your life and no one lived the way that you did. You had a

(JEKYLL)

41 Have I be - come

42 plan, you found a wife, you saw your world as ve - ry few did. You had it

43 my work and noth - ing more?

44

45 all. The o - ver - all. You seemed to know just what to live for but now it

46 I know that's not

47

48 seems you don't at all. You have your work noth - ing more.

49 what I'm liv - ing for.

50

51

52

#21 - His Work And Nothing More

IF YOU LIVE IN TOWN, DEAR,
 THEN YOU MUST CUT A DASH!
 'TISN'T HARD, DEAR,
 TO CREATE A FACADE!

HERE TONIGHT IT'S FESTIVE
 BUT THE GUESTS ARE GETTING RESTIVE
 'CAUSE THE GUEST OF HONOR'S
 CAUSING A DILEMMA!

DOCTOR JEKYLL'S TARDY
 FOR HIS OWN ENGAGEMENT PARTY
 HIS BETROTHAL TO
 SIR DANVERS' DAUGHTER, EMMA!

At the end of the song, the facade flies as the last of the lavishly-dressed GUESTS arrive at the engagement party, and we move into the house.

ACT I, SCENE 4

8 – The Engagement Party

Sir Danvers Carew's house in regent's park

A swirling waltz as the lights come up to reveal a large, elegant, dressy party in full swing. The room is spacious and grand. A staircase dominates stage left, and a large chandelier overhangs the guests. As some of them dance to the music, others flutter around and flatter the distinguished central figure, the host of the ball, Sir DANVERS Carew, who is equally charming to everyone, despite their sometimes exaggerated degrees of social affectation. A group of the BOARD is present – gossiping about the events of this afternoon.

SAVAGE

Who does this Jekyll feller think he is?

GLOSSOP

Impertinence like that in the Army would've earned him a good flogging!

BISHOP

He's lucky he lives in modern times. Today's penalties for heresy are not what they should be!

UTTERSON

We're lucky that we have you to represent modern times, Your Grace.

SAVAGE

I think Jekyll overdoes all this stuff about helping the poor. I've lived in St. James' all me life. Damned if I've ever *seen* any poor people!

LADY BEACONSFIELD

I think he's mad, if you must know. Ah, Danvers, we're talking about your future son in law! And I think *you're* mad to allow him to marry your daughter!

EMMA has been chatting with a nearby group of GUESTS, and now spins around.

EMMA

That's not father's decision, Lady Beaconsfield — it's mine!

DANVERS

Don't worry, Bessie. Whatever your views on him as a scientist, Emma assures me that Henry Jekyll is impeccable husband material!

LADY BEACONSFIELD

It's less than impeccable to be late for one's own engagement party. Shows a remarkable lack of style!

EMMA

Comments on style, Madam, should never be made by those who have none.

STRIDE enters, slightly the worse for drink. DANVERS goes to him.

STRIDE

Oh good, now Jekyll and I can drown our respective sorrows in Sir Danvers' drink.

DANVERS

MY DEAR SIMON,
YOU'RE SO GRACIOUS TO
WISH EMMA AND HENRY BOTH WELL!

STRIDE

DEAR SIR DANVERS, AS YOU KNOW, SIR
I WISH EMMA THE SUN AND THE MOON
BUT I HAVE TO CONFESS THAT
I WISH HENRY JEKYLL IN HELL!

EMMA moves to STRIDE, and gently signals Sir DANVERS to withdraw.

The light fades. Back to the STUDY JEKYLL and POOLE now alone.

POOLE

A young woman to see you, sir. The kind ... one cannot mistake. She is without an appointment. I can send her away.

JEKYLL

Send her away.

POOLE

Yes sir. I cannot imagine how she came to have your visiting card.

JEKYLL

a pallor sets on him, realizing who she must be

I'll see her Poole.

POOLE leaves. JEKYLL collects himself LUCY enters, wearing her pathetic best...

Lucy At Jekyll's Study

LUCY

I am the one you met that night, in the pub – remember? Lucy – Lucy 'Arris.

JEKYLL

What brings you here...?

LUCY

(SHE is hurt, upset that he speaks to her in this cool manner, unbuttoning her blouse)

You said if I "ever needed a friend" ...

(SHE reveals her injured back. JEKYLL sees, we don't. He is horrified)

LUCY

Pretty, i'n' it? And this one, 'e' enjoyed himself doin' it, too! Things like this... happen where I come from. But you don't expect it from a gentleman .

(SHE looks at him)

JEKYLL

(treating her back with medicine)

Gentleman! What kind of monster would do such a thing?

LUCY

I won't forget his name in a hurry. Hyde, he called himself. Edward Hyde.

JEKYLL

(quiet shock)

Why come to me?

LUCY

You gimme your name. I never had someone like you be nice to me before.

JEKYLL

Why didn't you go to the police?

LUCY

The police? You're joking. With him bein' a gent, 'oo's gonna listen to me? ! I'd be afraid of what 'e might do if he found out! 'E ain't human! 'E's a beast! 'E's not like you at all.

(HE continues to treat her back.)

- *Sympathy, Tenderness*

LUCY

SYMPATHY – TENDERNESS
WARM AS THE SUMMER
OFFER ME THEIR EMBRACE.
FRIENDLINESS – GENTLENESS
STRANGERS TO MY LIFE
THEY ARE THERE IN HIS FACE.

GOODNESS AND SWEETNESS
AND KINDNESS
ABOUND IN THIS PLACE...
I AM IN LOVE
WITH THE THINGS THAT I SEE
IN HIS FACE ...
IT'S A MEMORY I KNOW
TIME WILL NEVER ERASE.

SHE kisses him. HE does not resist. After a long moment, he rises slowly to his feet.

LIVES IN LONDON!
BLOODY MURDER
IN THE NIGHT

(Blackout)

END OF SCENE 1

ACT II, SCENE 2

THE LABORATORY. EMMA enters the dark deserted room. SHE discovers his JOURNAL and begins to read ...

JEKYLL

(voice-over)

October 7, after midnight. I am dangerous. More dangerous than any wild animal stalking its prey...

The SOUND of a key in the lock EMMA is startled The door opens and a shadowy figure enters the room.

26 – *Emma in the Lab*

JEKYLL

(surprised, sharp and angry)

What do you want here?

EMMA starts at the voice. SHE cannot make out the FIGURE.

EMMA

Henry? Oh you scared me! for a moment I thought ... Well you didn't sound like you!

SHE moves towards him. JEKYLL moves deeper into the shadows.

JEKYLL

How long have you been here? How long!

EMMA

Just these last few minutes. Poole let me into the house. — And I saw the door was open. I thought you might be here too!

JEKYLL

(Furious)

How dare you look into my journal. What did you see? What did you see?

EMMA

(deeply upset)

Henry, it's me, Emma. I don't remember what I saw. My love, what's happened to **you**?

JEKYLL

(almost a swoon)

Emma, these experiments are taking me to places I don't understand. I can't explain **then** to myself, let alone to you. I must be left alone to finish what I've started.

EMMA

You never promised me the journey would be easy – only that we would take it **together**.

– *Once Upon a Dream*

EMMA

WHEN THIS ALL BEGAN...
 WE KNEW THERE'D BE A PRICE –
 ONCE UPON A DREAM
 WE WERE LOST IN LOVE'S EMBRACE
 THERE WE FOUND A PERFECT PLACE
 ONCE UPON A DREAM

ONCE THERE WAS A TIME
 LIKE NO OTHER TIME BEFORE
 HOPE WAS STILL AN OPEN DOOR
 ONCE UPON A DREAM

AND I WAS UNAFRAID
 THE DREAM WAS SO EXCITING
 BUT NOW I SEE IT FADE
 AND I AM HERE ALONE

ONCE UPON A DREAM
 YOU WERE HEAVEN-SENT TO ME
 WAS IT NEVER MEANT TO BE?
 ARE YOU JUST A DREAM?
 COULD WE BEGIN AGAIN?
 ONCE UPON A DREAM

JEKYLL

Don't abandon me now, Emma. I do love you.

SHE starts to leave.

= 25 - *Streak of Madness*

EMMA

WHEN YOU NEED ME
IF YOU NEED ME
YOU KNOW WHERE I'LL BE.

SHE goes. JEKYLL alone. He locks the door. And moves wildly about the room - studying his hands and his clothes - He rips off his cloak and coat, gloves and scarf; and begins to prepare another dose of the formula

JEKYLL

(voice-over)

October 10th. 6:30 pm. The experiment is out of control. The transformations have started to recur of their own accord. I have radically altered the balance of the formula to try to contain and overcome the powerful and darker forces at work inside me. I know well that I risk death!

JEKYLL is about to take the formula. A knock. Insistent. JEKYLL pulls a revolver from its hiding place and turns to the door:

UTTERSON

(off)

Henry. It's John.

JEKYLL hides the formula, puts the gun down on the lab table, then unlocks the door. UTTERSON comes in.

UTTERSON

Henry? What is the meaning of this letter? Who is Edward Hyde? And why, in God's name, would you want to leave everything you possess to someone I've never heard of?

UTTERSON reads from the letter he carries.

"He is to have full control of all my assets immediately upon my death, or indeed, my unexplained absence of longer than three months."

UTTERSON

(Continued)

Are you out of your mind?

JEKYLL

Hyde is a colleague, closely involved in my research. If anything happens to me, he must have the wherewithal to carry on my work. You have to trust me, John.

UTTERSON

I do trust you ... with my life.

JEKYLL

Then you will do as I ask.

UTTERSON

Does this man Hyde have some hold on you? Tell me what the problem is, and we'll work it out together, like we've always done.

JEKYLL

Not this time John! In the name of friendship, I beg you to *do as I ask and do not question anything!*

UTTERSON

I don't like it, Henry, but if that is your wish – I will draw up the revised will.

JEKYLL

(handing him the chemical case)

John. Bisset the apothecary is preparing some vital chemicals for me. I need you to collect them and bring them here. I cannot leave this place.

UTTERSON

Alright. I'll do it.

HE goes.

JEKYLL

(Voice-over)

I am aware of my peril, and the need to control Hyde's evil influence, which disappears within me like a stain of breath upon a mirror – He has found the perfect hiding place!

JEKYLL prepares a draught of the potion, and injects it into his forearm. The elixir courses into his veins, producing an hallucinatory effect – he rises from his chair and faces the MIRROR. AN IMAGE in the glass – HYDE or JEKYLL.

ACT II, SCENE 4

THE LABORATORY. Late at night. In the shadows and dimmed light, a solitary figure can be seen slumped in the armchair. It is HYDE. Silence. Someone is heard approaching, followed by a tentative knock at the door. The door, unlocked, is opened, revealing UTTERSON backlit in the threshold. He carries a package in his hand. UTTERSON regards the shadowy figure in the chair, and steps into the room.

3 - Utterson & Hyde in the Lab

UTTERSON

Henry?

HYDE

I'm afraid Dr. Jekyll is not available.

UTTERSON

Who the devil are you?

HYDE

There's no point your waiting, Mr. Utterson. Dr. Jekyll is most ... unlikely to return.

UTTERSON

It is of the utmost urgency that I deliver these chemicals to Dr. Jekyll personally!

UTTERSON crosses purposefully to the table and turns up the gas-lamp, lighting the room well enough to reveal the chaos-broken flasks and beakers, over-turned furnishings, the signs of a violent struggle.

HYDE

Just leave them and go!

The light also reveals the FIGURE in the chair, exhausted and racked with the deep impression of great suffering, HYDE. His hair is matted, his clothing is disheveled and stained. JEKYLL's journal lies open at his feet, surrounded by the smashed containers bile recognize as those that held the reagent.

UTTERSON stares in disbelief and horror at the sight, then pulls himself together.

UTTERSON

I am not leaving until I know precisely where he is!

HYDE

If I told you, I am quite certain you would not believe me.

UTTERSON picks up the revolver lying on the lab table, opens it to see it is loaded, expertly clicks it shut and points it at HYDE.

UTTERSON

You *will* tell me where he is, Mr. Hyde. Yes, I know who you must be! What have you done with Henry Jekyll?

HYDE

(another soft chuckle, with none of the familiar maliciousness)

What have I done with Jekyll? You wish to see him?

(UTTERSON pulls back the hammer of the revolver).

HYDE

Very well. So you shall.

HYDE rises with difficulty and moves to the lab table. From the distilling flask he pours the last of what we realize is JEKYL's formula.

But let what you are about to witness be on your own head.

With a grimace of despair he downs the potion. At once, he is racked with a searing, convulsive pain - much more severe than the earlier transformations we have witnessed. HYDE falls, crying out, to the ground he crawls painfully back to the armchair, collapses into it. When he raises his face UTTERSON it is no longer HYDE's face.

UTTERSON

(In agony, dropping the revolver)

Henry! ... Oh, my God! Henry!!

JEKYL

I warned you, John. Even as Hyde, I warned you.

UTTERSON

You must save yourself before this thing kills you.

JEKYL

(With the drugs)

There's not much time, John. And you have got to help me with a most urgent errand.

HE hands UTTERSON an envelope

UTTERSON

"Miss Lucy Harris ... "The Red Rat," Isle of Dogs." Henry, this is that place we ... that night! That girl!

JEKYLL

Tell her she must leave London--and tonight! John, more than one life is in danger -- it is Hyde! He--I cannot say 'T...

UTTERSON

I understand.

JEKYLL

Go now--! With these chemicals you have brought me -- I promise you I can find an antidote that will destroy Hyde forever.

UTTERSON

God help you, Henry. God help us all.

(He goes. JEKYLL rises and rushes back to his workbench to mix he final formula).

4 - Angst 2

JEKYLL

COULD IT BE?
HAVE I REALLY LOST MY WAY?
HAVE I LOST MY MIND?
WILL I LOSE THE DAY?

AM I A GOOD MAN?
AM I A MADMAN?
IT'S SUCH A FINE LINE
BETWEEN A GOOD MAN AND A BAD...

SOMEHOW I HAVE TO GET BACK
TO THE PLACE WHERE MY JOURNEY STARTED
FIND THE COURSE I CHARTED
WHEN I FIRST DEPARTED!

SOMEHOW I HAVE TO HANG ON
TO THE VISION THAT FIRST INSPIRED ME
TO THE HOPE THAT FIRED ME
WHEN THE WORLD ADMIRERD ME!