The Concept Recording

DRACULA

THE MUSICAL

Music by
Frank Wildhorn

Lyrics by
Don Black & Christopher Hampton
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Prelude/Jonathan's Arrival

02/21/02

Music by Frank Wildhorn.
Lyric by Don Black and Christopher Hampton

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To think it's taken me a mere two weeks
from London's smoke to these Carpathian peaks, where night seems so much more dark.

What grim adventures lie in wait for me? It's far from what one might expect to be the life of a lawyer's clerk.
Am

F#m7b5

G

Prelude/Jonathan's Arrival

hur the wolves, I see the mist drift through the jagged hills,

f

Em

B7

Em

feel so cold, it's not the wind that chills.

Em9(Maj7)

Dracula: "Enter of your own free will."
Into Castle Dracula

Cue Dracula: "I shall see to your comfort myself."

Musica by Frank Wildhorn
Lyrics by Don Black and Christopher Hampton
Arranged by Constantine Kitsopoulos

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Dracula: "The hour is late and I have already partaken."

Dracula: "I have a library of books, where I have been preparing for my great London adventure."
Solitary Man

Music by Frank Wildhove
Lyric by Don Black and Christopher Callen
Arrangement by Karl Mansfield

Transylvania is not England,
Here the winds breathe through the gates,

And our ways are not broken,
The battlements are

Here away from every one,
I am from another age,

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sun age, a creature of the shade.

Those days are gone, it's time to find a new life,

I need to feel freed, freed from the old ways, to

face the new century unbowed.
How few days make up a century,
in my dear new land of England I shall not seek endless mirth, I'm not attuned to mirth.
I am a solitary man.
Your world, your ways, your streets, fresh stimulation.

To drink a toast and link arms with my neighbors, and

make myself part of the crowd.

I shall find some like-minded connoisseurs.
men who will no doubt share my taste for blood-sports.

And now I say good-bye to my sad country, how strange

my life will change in your dark London, where every desire is allowed.

JONATHAN:
dear-est love, I have ar-rived, I'm miss-ing you so much. The Count's bi-zarre, he

lacks the com-mon touch.
Jonathan's Bedroom

02/18/02

Cue Jonathan: "My fiancee, Miss Mina Murray."

Dracula: "...fortunate young man..."

Jonathan: "...she's so pure."

OUT CUE: Dracula: "No vulgar wealth, you mean?"

(Dracula exits)

(Jon sits)

Tempo Like #2 "Jonathan's Arrival"

Jonathan: I feel I've landed on some distant star, this castle's more remote than

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Zanzibar, as bleak as a frozen sea.

But when I gaze upon your photograph, I smell your hair and hear your silver laugh, I'm just where I want to be.
One More Lonely Night

Music by Frank Wildhorn
Lyrics by Don Black & Christopher Hampton
Arranged by Constantine Kitsopoulos

02/18/02

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One more lonely night   one more prayer still the same one,

Make each moment fly   it seems so very long

since we said goodbye   I won't rest till you're by my

pull back...
I kiss your lips and there's no divide

Every day I feel lost

since we said goodbye

I love you more than words could ever express
Wonder what you're thinking
I can see your face and the sun in your hair
Please come back to me safe and sound

I'm terrified we'll lose what we found...
Make each moment fly. It seems so very long

since we said goodbye.

since we said goodbye.
You think you hear my voice

it's the beginning, Don't be afraid, for soon

I shall be with you to offer a singular gift.
Library Underscore

Cue Dracula: "...before or after dawn, for instance."

Music by Frank Wildhorn
Lyrics by Don Black and Christopher Hampton
Arranged by Constantine Kitsopoulos

"You have cut yourself."

Jonathan: "Shaving, yes. I could find no mirror in my quarters."

Dracula: "There is not one in the castle: they flatter man's vanity, nothing more."

"You must be careful with this."

"What is this around your neck?"

Jonathan: "This? Oh, a crucifix given to me in Bistritz by the innkeeper's good lady, when she heard I was travelling through Transylvania."

Dracula: "I told you we are a superstitious people."

[MUSIC OUT]

V. S.
Cue Dracula: "One more piece of advice."

"Please do not go to sleep here, or anywhere else in the castle except for your chamber. This is a serious warning. If you even begin to feel drowsy, you must hurry to your quarters."

Jonathan: "Thank you, I will." Dracula: "If not, I cannot be responsible for what may occur. Goodnight, my friend."
Dracula's Exit to Corridor

(as Dracula exits)

Mysteriously

LYNETTE: Jonathan  MARGARET: Jonathan  SARA: Jonathan  JENNY-LYNN &  LYNette: <laugh>

(Scene shift)

Vampire Women  LYNETTE: Jonathan <laugh>  Em Quick

In - ti - ne - rim  In - ti - ne - rim

play 4 times  (door slam)

Jonathan  I start to feel that I'm a prisoner here

SAFTEY VAMP
normally 4 X's
Mi-na God knows that I have cause for fear In this accursed place

Will this strange being who exists by night Let me go free unless I stand and fight Will I

ever see your face So many doors All of them locked I'm in a spider
Em/D     Am6/C     B
web I twist in vain As hope begins to ebb

LYNETTE: Jonathan <laugh>

Em
I hear strange voices drifting through the air

VAMP: vocal last time

Em/D     Am6/C     B
I hear wild laughter but there's no one there I'm under some evil

-3-
spell
I'm writing letters to you every day

But I've a feeling they're just thrown away There's no way that I can
tell

Segue as one
Lizard to "First Taste"

Cue - (Jon beats on door)

Music by Frank Wildhorn
Lyrics by Don Black and Christopher Hampton
Arranged by Constantine Kitsopoulos

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synth pad, stopped horn, low reed, light gong
Forever Young

Music by Frank Wildhorn. Lyric by Don Black and Christopher Hampton

02/18/02

Give me your mouth

Upon my mouth, give me your skin to savor. Give me your breath

Upon my breast, taste our immortal flavor, come and accept our

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6. Forever Young

favor who could refuse?

taste of blood is on my tongue, for-

Pleasure beyond your wildest dreams, beyond imagination.

ever young, forever young, forever young,

Pleasure to its furthest extremes like a hallucination,
6. Forever Young

ev - er young, no - thing to lose.

to - tal gra - ti - ca - tion, no - thing to lose.

Live for - ev - er love for - ev - er, feast for - ev - er,

dance for - ev - er, sing for - ev - er, young for - ev - er.
The taste of blood is on my tongue forever young, forever young.
ev - er young, for - ev - er young. For -

The taste of blood is on my tongue, for - ev - er young for - ev - er young.

ev - er, for - ev - er...

for - ev - er young, for - ev - er...
Fresh Blood

02/18/02

Music by Frank Wildhorn
Lyrics by Don Black & Christopher Hampton
Arranged by Constantine Kitsopoulos

[Dracula, Vampires]

DRACULA:

C#m

F#m

SPOKEN: Sa nul atingeti V-am dat un ordin Nati vrat sal tinett

D#m7b5 G#7 C#m

V1:

told you this man be longed to me. You ne-ver have loved. You don't know how to.

DRACULA:

F#m

D#m7b5 G#

Oh, yes I can love. I'm sure you re-mem-ber how it used to

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We need him now. Give him to us. You must feed us. Are we to have
nothing to night. Have I ever let you down? I've brought something from the
town. I've always understood your hunger. And once I've finished with this kill, you may kiss him at your
will. He will make us all grow younger. Take your bundle and leave me.
7. Fresh Blood

There is work to be done
Un-less my ears de-ceive me
Some-one's af-ter us. This is some mo-ther's

(baby moment)
(wolves)

son.

Ah the child-dren of the night Those who hide them-selves from light - Can you not hear their se-cret mu-sic.

I am their mas-ter, their bo-yar I sum-mon them from near and far to make in-to-xi-ca-ting mu-sic.
But it's time now to leave them
I must follow my plan

I shall have to bereave them
I need pastures new
What I'm needing is

Fresh blood to revive me
Fresh blood in my veins

No one will survive me in those dark
Soho
There is work to be done
Unless my ears deceive me
Someone's after us. This is some mother's

Ah the children of the night
Those who hide themselves from light
Can you not hear their secret music.

I am their master, their boyar
I summon them from near and far
to make intoxicating music.
But it's time now to leave them
I must follow my plan

I shall have to be-reave them
I need pas-tures new What I'm need-ing is

Fresh blood to re- vive me Fresh blood in my veins

No one will sur-vive me in those dark So-ho
When I breathe your English air
I'll be a stranger every
where no one will recognize my features
I'll go out hunting all night long just a bare face in the
Sang-le, Sang-le.

through turning them all into my creatures
Here the people all fear me

Their defenses are strong
They refuse to come near me
I need pastures new
What I'm needing is

Fresh blood on my pillow
Don't call it a sin

A mere picadillo
Two punctures in the
skin You and your Mi-na Will live for-e-ver You'll do my bid-ding You will taste the ter-ror in the

2nd time L.H. &vbd...

Bloods a mea-ger sa-cri-fice A most rea-son-able price for all the ri-ches I am giv-ing
7. Fresh Blood

We are the children of the night And we must hide ourselves from light But we may feast upon the living

Nemo-rito-ri Nemo-rito-ri Sauge-tau

In-tine-ri-ti In-tine-ri-ti In-tine-ri-ti

Gm  Dm  Gm  Dm

We can take our slow pleasures We won't run out of time

We can take our slow pleasures We won't run out of
Inexhaustable treasures
London's full of them I can sense it
time
Inexhaustable treasures

Fresh blood to restore me
Wild nights by the Thames
Sango latau
Evita mea

Fresh blood waiting for me and countless requi-

Eterna viata
Fresh blood running through me
I'll bleed London dry

San - ge - le
San - ge - le

Fresh Blood will renew me
And I shall never
die!

poco a poco cresc. (to end)
Fresh Blood to Asylum

Music by Frank Wildhorn
Lyrics by Don Black and Christopher Hampton
Arranged by Constantine Katsopoulos

LYNNETTE:

(Jack Seward appears) [MUSIC OUT]
The Master's Song

02/18/02

Music by Frank Wildhorn
Lyric by Don Black and Christopher Hampton

RENFIELD:

Vocal

Piano

Two years ago I was minding my business, tending my garden at sunrise. I heard a voice in my head that intrigued me, I answered "yes" was I unwise? Thus it began all the long preparation he

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needed for his plan. he cannot enter without invitation and

I was his man. That's why I always know what he's thinking. I always know when he's drinking and from whom when he slips in someone's room. Oh yes, I always know who he's
af-ter. I hear his tri-um-phant laugh-ter in my head

finds some new well bred un-dead.

He sails a-cross the severn seas, his

ship cuts through the waves. And when the crim-son
The Master's Song

Moon come up, he drinks the blood of slaves. We have waited long for the master's song and it's time to join in the chorus. Sing his song, sing it loud and strong and the master may give you new life. Tell me...
who is this master? Isn't he a fig-ment of your wild im-a-gi-na-

tion? This is what we doc-tor's call a mor-bid ab'er-ra-

tion. I've seen this be-for-e. I can't speak of the

mas-ter. You must un-der-stand that all of this is con-fi-
den-
8. The Master's Song

Take my word for it preparedness is quintessential I'm ready, I'm ready and soon I'll be free.

The schooner
8. The Master’s Song

VAMPIRES:

Em  C  B  Ash - tep - tam  de -

mult kin - tul  sta - pin - nu - lui  Shi_e  tim - pul  se  kin - tam  in

Gm  Gdim  F#m7b5

kor  Kin - ta - tsi_j  kin - te - kul,  ta - re

-8-
RENFIELD: Trust me, I always know what he's thinking. I always know where he's sinking those sharp teeth. I know where to send the wreath. Master, they think a locked door prevents you, you're on your way. I can sense you through the window, through the grating, through the floor-boards, through the fan-light comes the
mist and you're kissed.
Cue - Lucy: "What kind of dog?" Mina: "I don't know, it disappeared."

Lucy: "...who lashed the captain to the wheel?"

Sustained, in 3

(Lucy shivers)

Piu Mosso

Lucy: "I don't know; I just suddenly felt chilled to my bones."

Mina: "This isn't what we came out here to talk about." [MUSIC FADES]

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Intro to How/Choose

Cue - Mina: "Describe them to me one by one." Lucy: "The first was the American gentleman, Quincey Morris."

Music by Frank Wildhorn
Lyrics by Don Black and Christopher Hampton
Arranged by Constantine Kitsopoulos

Lucy: "He comes from Texas and wears a big hat." "He has the most enormous hunting knife, he showed it to me."

Mina: "That doesn't necessarily sound very encouraging." "Who came next?"
Lucy: "The doctor: Jack Seward. He's still not thirty years old...

"...and already he runs a large lunatic asylum in Purfleet."

Mina: "A husband whose attention would be divided between you and a gang of lunatics."

"And the third?"

Lucy: "Was the biggest surprise of all: Arthur, Arthur Holmwood: we've always been neighbours, known each other since we were children together...."
"...gone riding together, been to all the same parties..."

"...and he's never shown the slightest interest in me."

(let ring...)

(End of Arthur's yawn)
Cue - Lucy: "...I presume he'll have his estate to run."

Mina: "Ah."

How do you choose? One of them is brave, one of them is bright one of them is boring.

At the ballet, one of them was
9. How Do You Choose

sweet, one of them was sad, one of them was snoring. Quincey's

acceptance gives me goose flesh. Jack's

rich voice holds me in thrall

Whereas

Arthur never opens his mouth at
all.

What's
to be
done?

Living on a

Marrying my neighbour?
ranch? Learning how to nurse?
Who do you love?

Which of them is kind? Which of them is fun? Are they all hard labour?

rides a palomino Jack saves
lives and cuts up frogs. Where as

Arthur spends most evenings with his

dogs.

Lucy you're perfection won't you
02/18/02

hitch your wagon to mine?

Please be my companion turn my

surgery into a shrine.

There was something I had to say

Yes, go
on

oh never mind.

Follow your heart. Do you want to

(servant's entrance)

ride? Do you want to stitch? Do you want to lay low?
Three different worlds

Three different worlds

plans comfort in the sick?

Will you need a halo?

may not be ambitious not ex -
9. How Do You Choose

But per-
haps I'd be best off with him after
all

Facis, I love him and I always
have done.

Well, then follow your heart and be

He's so steady and quiet and bold.

You'll be together until you grow
I've been in love with him since we were old.

Isn't it time the poor fellow was

And when I'm with him I feel peace of
9. How Do You Choose

A(#11)

G(#11)

F(#11)

Bb(#11)
9. How Do You Choose

Q: How did you choose?

J: Given that I'm brave.

A: Given that I'm bright.

J: Given that I'm boring.

Q: How did you choose?
No thing to lose following my heart, opening my mind, loving and adoring.

Quin cey

Quin cey

Quin cey

Quin cey
missed out by a whisker Jack will take it like a
missed out by a whisker Jack will take it like a
missed out by a whisker Jack will take it like a
missed out by a whisker Jack will take it like a

man man man man
man man man man
man man man man
man man man man

Whereas Arthur had finished before he be
Whereas Arthur had finished before he be
Whereas Arthur had finished before he be
Whereas Arthur had finished before he be

man man man man
man man man man
man man man man
man man man man
No you can't choose. Not you Not you you

No you can't choose.

No you can't choose.

No you can't choose.

No you can't choose.

(attacha)
Choose to Mist

Music by Frank Wildhorn
Lyrics by Don Black and Christopher Hampton
Arranged by Constantine Kitsopoulos

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(Dracula enters)

(lights—1st X)

(silk)

(lightning)
The Mist
Piano/Vocal

Music by Frank Wildhorn
Lyrics by Don Black and Christopher Hampton
Arranged by Constantine Kitsopoulos

Lucy: "It's so difficult to describe"

soul was floating above a moonlit sea.

At the same time I was drowning yet felt somehow free.

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raptured by his eyes the burning eyes of a supreme hypnotist. I followed him into the mist.

The dogs were howling or

was it just a dream. And when he appeared beside me, I
wanted to scream. But, I had lost my voice, I had no choice, I had no

will to resist. I drifted away with the mist. There was a singing in my ears

And then he started singing. His voice caressed me through and
though, He spoke about all kinds of things, I

wish I could remember. But mostly he asked about

Mina: "Me?" He spoke about you as

if he knew you well. Whispering your name and smiling and
casting his spell. The fear and the desire was on fire, the ground moved as we kissed. We melted away in... spent all night and day in... I wished I could stay in the mist.

rit.

Vamp and fade
Underscore For Scene

MINA: ...two small wounds at your throat.

Music by Frank Wildhorn
Lyrics by Don Black and Christopher Hampton
Arranged by Constantine Kitsopoulos

LUCY: ...You must go to him. [MUSIC OUT]
Mist Reprise to Modern World

MINA: Come, my dear.
LUCY: Yes.

Dracula

Lucy: "...shall both be brides."

Fm

The one is falling al -

Bb9

read - y a lost soul.

Bringing me to - wards the oth - er, my

C#9

ul - ti - mate goal. Her blood re - ju - ven - ates re - sus - ci - tates my fierce de -

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sire to exist

"Taj Majal Flute"

I'll swallow them up in the mist.

Segue to MODERN WORLD
Modern World

Music by Frank Wildhorn
Lyric by Don Black and Christopher Hampton

Cameras with shutters, internal combustion, phone up your uncle in

Tax is to Fusion and steamships to Rio, biograph pictures at Wilton's all day,

Cameras with shutters, internal combustion, phone up your uncle in Shoreham-by-Sea,

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Shore-ham-by-Sea, Cross the Atlantic and be there by Thursday,
Spec ials to Paris and hot-air balloon ing, pho- no-graph cy l-in-ders ready to play.

jump on a trolley and be home by three.

be home by three.

Jack: Somewhere in Vienna there's a chap called Freud who's sure that it's useless to chain up mad-men, he gets
bet-ter re-sults with his talk-ing cure. Win-ches-ter re-peats gon-na have to watch their
More ac-tive
back, They’ve got the bolt-se-ction Hot-ch-kiss, but the hun’s got a gun gives you three more cracks. Here
comes the mod-ern world, the won-der-ful mod-ern world, off with old-fash-ioned think-ing, on with the new. Hel-
lo to the mod-ern world, the breath-tak-ing mod-ern world, there’s no-thing to-day that you can’t do.
ARThUR: My old four-speed Daimler I'm afraid will have to go. And it's
time to replace my steam-yacht, there's no earthly excuse for going slow. We're de-
lighted to hear this progressive note, and we might feel the same way when we get the vote. Here
comes the modern world, the wonderful modern world, off with old-fashioned thinking, on with the new. Hel-

-4-
to the modern world, the breath-taking modern world, there's nothing today that you can't do.

Taxi to Euston and steamships to Rio, biograph pictures at

Wilton's all day. Specials to Paris and hot-air balloon-ing, phonograph cylinders

Specials to Paris and hot-air balloon-ing, phonograph cylinders ready to play.
Perfect Life/Modern World

02/19/02

Music by Frank Wildhorn
Lyric by Don Black and Christopher Hampton
Arrangement by Karl Mauzfeld

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I should pull myself together, cast away my fears. Part of me is saying I'll soon be where I belong, part of me is saying something's wrong. A perfect life the kind you dream of waits for me, and yet, and yet... I fear I might be sailing into endless night. We'll soon have a perfect life, and
yet, and yet, and yet...

Tax-is to Eus-ton and steam-ships to Ri-o,
Tax-is to Eus-ton and steam-ships to Ri-o, bi-o-graph pictures at

bi-o-graph pictures at Wil-ton’s all day. Spec-ials to Par-is and hot-air bal-loon-ing.
Wil-ton’s all’ day. Spec-ials to Par-is and hot-air bal-loon-ing, pho-no-graph cyl-in-ders
phonograph cylinders ready to play.

ready to play.

Travel under-

water, was your dishes by machine. Without moving from your

bedroom, have a word with a man in the Argentine. More and more sur-
More and more as the future is unfurled.

prizes as the future is unfurled. Take a rocket to Planet

Venus, you can do what you like in the modern world. Here comes the modern world, the

wonderful modern world, off with old-fashioned thinking on with the new. Hello to the modern world, the
breath-taking modern world, there's nothing today that you can't do.

DRACULA: A month, a year, long as it takes, I'll still be
Weddings

Music by Frank Wildhorn
Lyrics by Don Black and Christopher Hampton
Arranged by Constantine Kniepoulis

MINA:

That's all in the past
No more fears to torment us
Now that you and

JONATHAN:

Now that you and

C

Gm

Dm

Gm

Dm

C/E

F

Safety-vocal last x

C

Gm

Dm

Gm

Dm

C/E

F

Are in each other's arms
We'll never say good-

C

Gm

Dm

Gm

Gm

Bb

Are in each other's arms
We'll never say good-

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F  

I'll never let you out of my

bye

We'll never know one more lonely night

F  

Dm

I'll be there By your side Till the day That I die

Gm  Dm  Gm  Dm  Gm  Dm  Gm7  Dm

Dm

I'll be there By your side Till the day That I die

Gm  Dm  Gm  Dm
since we said good
bye

CHORUS:

Ah!

since we said good
bye

CHORUS:

Ah!

Ah!

husband and wife
To love and cherish
In holy wedlock
From this day forward un-

husband and wife
To love and cherish
In holy wedlock
From this day forward un-
til death you both shall We part are ga - thered To join to - ge - ther

We are ga - thered here to - ge - ther To join to - ge - ther

Man and wo - man hus - band and wife To love and cher - ish

Man and wo - man hus - band and wife To love and cher - ish

Man and wo - man hus - band and wife To love and cher - ish

Man and wo - man hus - band wife To love and cher - ish

[32' organ stop]
In holy wedlock From this day forward until death you both shall
Weddings to Drawing Room

Cue - Arthur carries Lucy offstage halfway S1.

Music by Frank Wildhorn
Lyrics by Don Black and Christopher Hampton
Arranged by Constantine Kitsopoulos

Sara, Margaret, Jodi, Emily:

Ah...
Lynnette, Tracy, Jenny-Lynn:

(Quincey reaches center)

Drac's exit effect

Cue to jump: Quincy walks SR then back to center
Cue - Quincey: "What do you suppose they're doing up there?" Arthur: "I wouldn't know."

(Jack Seward enters)  

(Jack pours himself a drink) [MUSIC FADES]

(waiting music)  

Jack sits [MUSIC OUT]
End of Scene Underscore

Music by Frank Wildhorn
Lyrics by Don Black and Christopher Hampton
Arranged by Constantine Kitsopoulos

Cue: Jack: "You must listen to what the professor has to say."
Van Helsing: "No, first we must act."

"...before night we must find garlic and garlic flowers; scour London for them, they will keep the creature away."

"And crucifixes, the image of thy Lord, they cannot withstand it."

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Drawing Room to Bedroom

Music by Frank Wildhorn
Lyrics by Don Black and Christopher Hampton
Arranged by Constantine Kitsopoulos

Vampire Women

NOTE: Listen to CK's track for this!

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64 Cloves of Garlic "Bam!"

Cue - Van H: "No! Get back from her!"

Music by Frank Wildhorn
Lyrics by Don Black and Christopher Hampton
Arranged by Constantine Kitsopoulos

Van H. approaches bed

Copyright © 2001
Man Of Woman Born

Music by Frank Wildhorn
Lyrics by Don Black & Christopher Hampton
Arranged by Constantine Kotsopoulos

[Arthur, Quincey, Jack, Jonathan, Mina, Van Helsing, Mourners, Pall Bearers]

Gm 2 Gm 3 Cm6/G 4 Gm 5 Cm6/G 6

Soprano

Man of woman born Hath a short time to live Is

Alto

Man of woman born Hath a short time to live Is

Tenor

Man of woman born Hath a short time to live Is

Bass

Man of woman born Hath a short time to live Is

Piano

Cdim Gm/D Eb(#11) Eb D Eb(#11) Eb D

full of misery And then is cut down Like a spring flower

full of misery And then is cut down Like a spring flower

full of misery And then is cut down Like a spring flower

full of misery And then is cut down Like a spring flower

Copyright © 2001
14. Man of Woman Born

S

A

T

B

Pno.

S

A

T

B

Pno.
Got Some 'Splainin'

Cue - Van H.: "My friends" (2nd time)
in I

(dialogue continues)

Music by Frank Wildhorn
Lyrics by Don Black and Christopher Hampton
Arranged by Constantine Kitsopoulos

Copyright © 2001
Life After Life G#m

Music by Frank Wildhorn
Lyric by Don Black and Christopher Hampton

DRACULA: This is just the beginning, it isn't an end kind.
You are only the spearhead, the first of my christening.

There's no need to wear black.
Every night someone new.

This is just what I

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came here for,
midnight feast,
and the war has begun,
they will fall one by one.
I'm creating my
And our empire will

 dynasty
grow
dark side of the sun
dark side of the sun

Life after life, you won't need flowers on your grave.
Life after life, this is the prize I give to you.

You won't need prayers, you have no mortal soul to save.
Find your new world and see what damage you can do.
No one should mourn, no one should ever shed a tear, the reward I am
offering, shines brighter than gold, and let it begin,
life.
Go, and quench your new thirst, drink the blood of the innocent.

Those that are without sin taste the sweetest of all.

(Life after life, you won't need...
flow-ers on your grave. You won't need prayers, you have no

mor-tal soul to save.) I send you out to walk these

qui-et moon-lit streets, choose your prey care-ful-ly, and let it be-
15. Life After Life G# Minor

Life after life after life after

Life after life after life after life after life after life!
Life After Life Bm

Music by Frank Wildhorn
Lyric by Don Black and Christopher Hampton

02/21/02

DRACULA: This is just the beginning, it isn't an end kind.
You are only the spearhead, the first of my christening, there's no need to wear black.
This is just what I longs to us, every night someone new.
every victim a
15. Life After Life  B Minor

came here for,
midnight feast,

and the war has begun,
they will fall one by one.

I'm creating my
And our empire will

C(#11)

dynasty
quickness
grow

the dark side of the sun.
the dark side of the sun.

Life after life,
Life after life,
you won't need flowers on your grave.
this is the prize I give to you.

Em

You won't need prayers,
you have no mortal soul to save.

Find your new world
and see what damage you can do.
No one should mourn, no one should ever shed a tear, the reward I am
send you out to walk these quiet, moon-lit streets. Choose your prey

offering carefully, shines brighter than gold. and let it begin, Life after

life. life.
Go, and quench your new thirst, drink the blood of the innocent.

Those that are without sin taste the sweetest of all.

(Life after life, you won't need
No one should mourn, no one should ever shed a tear, the reward I am

offering carefully, shines brighter than gold. and let it begin, Life after

life.

life.
Am

Go, and quench your new thirst, drink the blood of the innocent.

Am F♯m7b5

Those that are without sin taste the sweetest of all.

Em C

(Life after life, you won't need...
15. Life After Life  B Minor

D/F#  
G    Em  C

flow-ers on your grave. You won't need prayers, you have no

D  G  Em  C

mor-tal soul to save.) I send you out to walk these

D/F#  G  A/C#  A

qui-et moon-lit streets, choose your prey care-ful-ly, and let it be-

-5-
Life after life after life after life after life after life!
Funeral to Tomb

Vampire Women

Case - Jonathan: "...you should listen to what I have to tell you."
Arthur: "Very well."

Music by Frank Wildhorn
Lyrics by Don Black and Christopher Hampton
Arranged by Constantine Kitsopoulos

Copyright © 2001
Van Helsing: "The tomb is empty!"
Arthur: "It must be a body-snatcher!"

hold last time
Lucy With The Child And Diamonds

Piano/Vocal

Cue - Arthur: "It must be a body snatcher"

Music by Frank Wildhorn
Lyrics by Don Black & Christopher Hampton
Arranged by Constantine Kitsopoulos

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Finale Act I

Piano/Vocal

Music by Frank Wildhorn
Lyrics by Don Black and Christopher Hampton
Arranged by Constantine Kitsopoulos

Van H: "Undead one release him we order in Jesus name"  "Undead one release him we order in Jesus name"

All except Mina: "Undead one release him we order in Jesus name"  "Undead one release him we order in Jesus name"

(child rushes into Mina's arms)

Vocal

Un-dead one, sur-ren-der pre-pare to bow, be-fore Christ.

Copyright © 2001
All (except Arthur)

Undead one, surrender prepare to

B7

Bow before Christ. Bow before Christ Bow before Christ This

Am

cross, this crucifix can bring you back to

2
peace and love. This holy crucifix can lift you to

heaven above.

Man of woman born like a shadow fades away. In
life we are in death of whom can we seek help. If
not of thee
Dm BbMaj7 Dm BbMaj7 mp
You already love me you already need me somewhere in your heart you are

longing for me You're the one I've searched for through the restless ages

You know in your dreams I'll be setting you free.
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Mist Reprise
Piano/Vocal

Tempo di "Mist"

Music by Frank Wildhorn
Lyrics by Don Black & Christopher Hampton
Arranged by Constantine Kitsopoulos

02/19/02
[Mina]

slipped away now, your soul is laid to rest.

All your sufferings are over and he's dispossessed. He

had you in his thrall you had to fall but who could ever resist? I know why you
Van H.: "...how to find the author of all this sorrow and stamp him out." [MUSIC FADE]

Dracula: "when you summon me, and not before."

OUT CUE: VH: "Strange, I thought I heard voices."
There Are Risks
Db Major

Music by Frank Wildhorn
Lyric by Don Black and Christopher Hampton

Do this on my own, I've no fear of the unknown, it would not be fair to risk your lives this way. And it's not just your lives you brave, if you fail you'll be his slave. Take
There are risks, I'll be beside you Professor no matter what you may say
This is a once in a lifetime adventure so count me in
You may be needing some medical know-how along the way I want to be there too We're all with you
There are risks worth taking, there are bees worth staking, we can rid the earth of this creature
of the night. There are risks worth taking, there are worlds worth slaking, sometimes there's no choice, a man must do what is right.

MINA: Think of all the victims you are sure to save
Innocents condemned to endless hell
Those who linger on the wrong side of the grave
The tormented undead longing just to be dead

There are risks worth taking there are bets worth staking

We can rid the earth of this foul thing of the
There are risks worth taking. There are worlds worth shaking.

Sometimes there's no choice. A man must do what is

MINA: There are risks worth taking. This one's well worth taking.
Sometimes you must do what's right.
There Are Risks

D Major

Music by Frank Wildhorn
Lyric by Don Black and Christopher Hampton

VAN HELSING: I must

D do this on my own, I've no fear of the unknown, it would not be fair to risk your lives this

Em7b5 way. And it's not just your lives you brave, if you fail you'll be his slave. Take

Dmaj7b5
Asus

10 JONATHAN:
A

Bm

12 care, be - ware. I'll be be-side you Pro-fes-sor no mat-ter what you may say

13

C

3

15

Bm

This is a once in a life-time ad-ven-ture so count me in You may be need-ing some med-i-cal know-how a-

16

18

20

22

24

Em/B

A/C#

3

5

3

5

G/A

26

D

D/C#

Bm7 Bm/A

GMaj7 D/F#

Edim

There are risks worth tak-ing, there are bets worth stak ing, we can rid the earth of this crea-ture
of the night. There are risks worth taking, there are worlds worth shaking, sometimes there's no choice, a man must do what is right.

MINA:
Think of all the victims you are sure to save
Innocents condemned to endless hell
Those who linger on the wrong side of the grave
The tormented undead longing just to be dead

There are risks worth taking there are bets worth staking

We can rid the earth of this foul thing of the
There are risks worth taking, there are worlds worth shaking.

sometimes there's no choice, a man must do what is

There are risks worth taking, this one's well worth taking
Sometimes you must do what's right.
Holmwood to Asylum

VAN H. Surprise him with her!

Music by Frank Wildhorn
Lyrics by Don Black and Christopher Hampton
Arranged by Constantine Kitsopoulos

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Asylum Underscore

Cue - Renfield: "Very well, Mrs. Harker"

Moderately Slow in 3

Renfield: "He can enter nowhere without invitation"

Music by Frank Wildhorn
Lyrics by Don Black and Christopher Hampton
Arranged by Constantine Kitsopoulos

Copyright © 2001
Mina: "Is the world worth your soul?" [MUSIC FADE]
Renfield's Gonna Get It

Music by Frank Wildhorn
Lyrics by Don Black and Christopher Hampton
Arranged by Constantine Kitsopoulos

Cue - Renfield: "Don't walk down the street at night!"

Jack: "Calm yourself." Renfield: "Please, doctor, I entreat you, I implore you, let me out of here at once. Put me in a straight waistcoat, in manacles and leg irons if you wish, but don't keep me here another hour.

Jack: "Nonsense, Renfield, you're perfectly safe, you're well guarded, you have nothing to fear. I'm grateful for your frankness today and in due course, tomorrow perhaps, we may begin discussing the terms of your discharge."

Renfield: "Tomorrow will be too late, doctor, don't you understand? For God's sake, you must take me out of here tonight!"

Jack: "That will do..." [MUSIC FADE]
The Master's Song Reprise

9/25/01
[Renfield, Dracula]

Cue - Mina: "Good evening Mr. Renfield, and thank you."
Lightning once on 3rd cage opening

Drac: "Oh, Renfield."
Renfield: "Master."

Cue low B: Renfield: "Be merciful, Master. If you..."
(On Drac's arm move) (Em)

You sailed across the seven seas, your

ship cut through the waves.

Copyright © 2001
moon comes up, you drink the blood of slaves. We have waited long for the master's song and it's time to join in the chorus. Sing his song, sing it loud and strong and the master may give you new life.

Segue
Neck to Salon

Cue - (Dracula breaks Renfield's neck)

Music by Frank Wildhorn
Lyrics by Don Black and Christopher Hampton
Arranged by Constantine Kitsopoulos

Hold till Drac looks back at Renfield

Margaret
Ah

Emily/Jodi
Lynnette/Tracy

Moderately Fast

Vampire Women

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Lynette: **Im mort di te Nos feratu**

Emily: Ah.

Other vase: **Im mor di te Nos feratu**

*Lynette continues faster through bar 20 (3 times through phrase)*

**(typing music)**

mf

mf
The Heart is Slow to Learn

Piano/Vocal

Music by Frank Wildhorn
Lyrics by Don Black & Christopher Hampton
Arranged by Constantine Kitsopoulos

Cue - Van Helsing: "I think our friend is right."

"...clear on our mission."

5 6 (Jonathan exits) 7 8 9

It seems the heart is slow to learn.

No one can tell it what to do.

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It never learns from its mistakes, what twists and turns it puts us through. Oh yes, the heart is slow to learn, so every lesson is in vain, it goes the way it wants to go, regardless of the pain. And so I foolishly go
The Heart Is Slow To Learn

on. Ignoring all the signs, missing all the doubt inside me For the

heart is slow to learn. No one can tell it what to do. It never

learns from its mistakes. That's why it finally breaks and overpowers you. Some passions
ne- ver let you go. Some fi- res ne- ver cease to burn. It should not

come as a sur- prise. That the heart is slow to learn. The heart is slow to

learn. The heart is slow to
On Cue: Guy turns to center

They sit  On Drac's arm  Jon falls

Glass breaks

Segue As One
Cue - Dracula: "We have met before I think."

"...he would be a dead man."

Ever since I saw you. Shivers down my spine.

You're the one, you're the chosen one.
I'm here to make you mine

You're the one out of all the loves I've known All these centuries alone, you are poco a poco cresc.

Flesh of my flesh for all time.

I've commanded armies, I've defeated

21. Mina's Seduction
9/28/01 Dm

9.28/01 Dm

40 41 42 43 44 45

kings.
But to-day, seeing you this way.

Em7b5 A7 Em7b5 A7 Em7b5 Em7b5 46 47 48 49 50 51 52 A

Armies and kings seem trivial things, empty and trivial things.

Moderately Dm Em7b5 A7b9 Dm

53 54 55

Please don't make me love you, please don't make me need you.

Em7b5 A7

56 57

You know very well I can't turn you away I can feel the night fall.
I embrace your darkness. But must I give up all the beauties of day?

Dracula Pure pleasure for infinity - Why should we all be born to

die? I offer you my love, eternal love. A love unchanging as the stars above. My blood will be your blood, my bed will be your bed, together we will pass the centuries a-

mf poco stringendo conducted
head and when the world's grown old. Our gold will still be gold. There's always a to-mor-row.

Mina: I know the mist is closing in, I feel I'm losing all con-trol. You have that far a-way look in your eyes, a look that no-thing spoken can dis-guis.e. It tells me that you feel the things you want to feel. Your bo-dy wants me now some signs you can't con-
We'll live our lives and then, we'll live them once again. There's always tomorrow.

There's always tomorrow. There's always one more night...

molto agitato
How can we turn back when we have come so far

Any sacrifice is worth it to be where you are. You

had me in your thrall, you had to fall but who could ever resist We're

melt ing a way in and we'll al ways stay in, To -
21. Mina's Seduction

Together we'll stay in the mist.

(cross effect)

(roar)
Seduction to Hypnotism

Music by Frank Wildhorn
Lyrics by Don Black and Christopher Hampton
Arranged by Constantine Kitsopoulos

Cue - (right after roar)

Guy at center

Stop on sizzle

(wafer sizzle)

Van H. turns to exit

Vampire Women

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Quincy: "Whatever the Professor says, seems like hunting down this devil ain't going to be as easy as shooting fish in a barrel."


Quincy: "But I'm making no other plans till the job gets done, are you, Art?"

(Van H. & Jack arrive)

[Music Out]
Cue - Jack: "I blame myself."

Music by Frank Wildhorn
Lyrics by Don Black and Christopher Hampton
Arranged by Constantine Kitsopoulos

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Pull The Pen

Cue - Van H.: "Understood."

Music by Frank Wildhorn
Lyrics by Don Black and Christopher Hampton
Arranged by Constantine Kitsopoulos

Cue: Mina: "All is dark."

[low notes on cue]

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Cue: Mina: "Yes."

Van H.: "What are you doing?" [MUSIC OUT]

[low notes on cue]
Killing Time

[Ethyl named it]

Cue - Mina: "There is one more thing of utmost importance."

"...not hesitate to kill me." [MUSIC OUT]

Music by Frank Wildhorn
Lyrics by Don Black and Christopher Hampton
Arranged by Constantine Kitsopoulos

Copyright © 2001
Jonathan's Promise

Music by Frank Wildhorn
Lyrics by Don Black and Christopher Hampton
Arranged by Constantine Kitsopoulos

Cue - Mina: "That I might live."
Quincy: "I promise."

Slow

Sure it couldn't happen but should that day arrive I promise I will honor your command I

colla voce

will not let you suffer as long as I'm alive you have my word

Copyright © 2001
All Guys

B♭(♭3♭7)

you have my word

Brighter

-2-
Deep in the Darkest Night

Now that we've found where the enemy's lurking, nothing can stand in our way.

Since we are facing the forces of darkness, we must be the cold light of day.

We are the lanterns that burn in the lighthouse, the candles in the crypt. We are the
23. Deep In The Darkest Night

light, let there be light.

This is a war and we must be the victors, there's too much to lose if we fail.

We'll cross the seas like a band of crusaders, searching for some precious grail.
We are the embers that glow in the winter, the diamonds in the mine.

Let's take our torches and pray God will show us a sign. Deep in the

darkest night when there's no spark of hope, we must be
23. Deep In The Darkest Night

points of light piercing the darkness. Bright as the
dazzling stars in an indifferent sky and in our
crueldest hour when hope is gone, we'll raise our
heads And we'll journey on.

When the great battle commences, surely the light will prevail.

We will break down his defenses, he will fall and the
sun will rise... Deep in the darkest night, when there's no

spark of hope, we must be points of light piercing the

darkness. Bright as the dazzling stars in an in-

(normal notation)
different sky and in our cruellest hour when hope is
gone, we'll raise our heads, and we'll journey on!
Train Sequence Part 1
Revised 2/21/02

Music by Frank Wildhorn
Lyrics by Don Black and Christopher Hampton
Arranged by Constantine Kitsopoulos

Gm

Now close your eyes your pretty eyes the evening sun is sinking

[Safety-vocal last x]

and you can feel the things he feels and only you can give a
voice to the thought in the mind of the waking un-

dead

Jonathan She made me give my promise, a terrifying promise. It’s not the kind of promise made every day

p colla voce
to desecrate a temple, to trample on a flower, to catch a butterfly and then just

tear off its wings. It's worse than all of these things.

To dim the sun before the summer ends, to burn the castle down before the

princess is awake. To kill a love when it's still so alive. I couldn't do it, my heart would
break. But I have given her my word. And if the time should come, I will do what I must, how could I? To dim the sun before the summer ends, to burn the cas-tle down before the princess is a-wake. To kill a love when it's still so a-live. I'll keep my
24. Train Sequence, Part One

word and my heart will break.

I'll keep my word and my heart will break.

Gm

VAMP

-5-
Train Sequence Part 2

Music by Frank Wildhorn
Lyrics by Don Black and Christopher Hampton
Arranged by Constantine Kitsopoulos

[Dracula, Jon, Mina, Van Helsing]

Gm

All is dark

I hear the sound of water still

mp [Safety-vocal last x]

Am7b5

D7b9

I hear the sound of water still

but water passing

Gm

through the land

Cattle low

Gm

Mina

Copyright © 2001
the water rushes past my head
I hear voices but what's

low water rushes past voices but what's

being said is not something I understand

being said is not something I understand

Something else there's something else I

Something else there's something else I
can't quite hear
Just let me whisper in your ear

I'll be waiting for you

Always young
Imagine staying always young

Always young

Always
why should we all be born to die?
Let's leave that to the young
why should we all be born to die?

human race
Doomed from birth

we don't have to go down that road
we don't have to shoulder birth we don't have to go down that road
that great load
It's not something we'll ever face

Clear your mind
you know there is no

right or wrong
you're coming here where you belong

right or wrong
I'll be waiting for you

Go on, go on I command you!
Tell me what's there in your mind

Sorry what is it you're saying? Are you angry? What have I said, what have I done? I was a
I beg you please forgive me please
sleep

But every dawn and sunset we have this chance one fleeting chance

when only you can give a voice to the thoughts in the
mind of the waking un

dead.

(dialogue)

segue as one
I'll Be Waiting Reprise

Cue: Quincy: "A Winchester's handier in a crowd."

Music by Frank Wildhorn
Lyrics by Don Black and Christopher Hampton
Arranged by Constantine Kitsopoulos

9/27/01
[Dracula, Vampires, Guy]

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Don't tell them
Don't tell them every thing you hear
Just let me whisper

in your ear
I'll be waiting for

segue as one
The Longer I Live

High key

Music by Frank Wildhorn
Lyric by Don Black and Christopher Hampton

Adagio Espressivo

I've seen so many sunsets in my life, I should know everything there is worth knowing.

But since I saw your face, I don't know where I am, there's no map that can show me where I'm going.

The longer I live the more I wonder...
25A The Longer I Live  High key

if I know an-y-thing at all. If I've ever been in love I can't re-
call. The long-er I live, the less I'm cer-
tain that I have all the an-
swers right. I'd give all my yest-er-days for one more night.

It's hard to make each mo-
ment count when you're a-
alone, may-be that's all you need to know. The
25A The Longer I Live High key

long - er I live with - out you near me. the long - er the empty years will be. My world will not turn un - til you turn to me.

world will not turn un - til you turn to me.
The Longer I Live
Medium (demo) key

Music by Frank Wildhorn
Lyric by Don Black and Christopher Hampton

Adagio Expressivo

I've seen so many sunsets in my life, I should know ev'rything there is worth knowing.

But since I saw your face, I don't know where I am, there's no map that can show me where I'm going.

The longer I live the more I wonder

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If I know anything at all.
If I've ever been in love I can't re-
call.
The longer I live, the less I'm cer-
tain that I have all the answers.
right.
I'd give all my yes-ter-days for one 
mor
ight.
It's hard to make each mo-
ment count when you're a-
one, may-be that's all you need to 
know.
The
long - er I live with - out you near me, the long - er the emp - ty years will be.
My world will not turn un - til you turn to me.

world will not turn un - til you turn to me.
The Longer I Live
Low Key
Music by Frank Wildhorn
Lyric by Don Black and Christopher Hampton

I've seen so many sunsets in my life, I should know every thing there is worth knowing.

But since I saw your face, I don't know where I am, there's no map that can show me where I'm going.

The longer I live the more I wonder
if I know anything at all. If I've ever been in love I can't re-
call. The longer I live, the less I'm certain that I have all the answers
right. I'd give all my yesterdays for one more night.
It's hard to make each moment count when you're alone, may-be that's all you need to know. The
longer I live without you near me, the longer the empty years will be.
My world will not turn until you turn to me.
My world will not turn until you turn to me.
Deep in the Darkest Night Reprise

Now we can see where the enemy's lurking,
now nothing can stand in our way.
Now we are facing the forces of darkness, we
must be the cold light of day. We are the lanterns that burn in the lighthouse, the candles in the crypt. We are the light, let there be light. When the great battle commences, surely the light will prevail. We will break down his defenses, he will
Quincy's Death

Piano/Vocal

Lyrics by Don Black and Christopher Hampton
Arranged by Constantine Kitsopoulos

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Cue - Van H. tugs on reins

(they see the castle)

Vampire Women

Segue As One
Hello, Castle
Reading Version

Music by Frank Wildhorn
Lyrics by Don Black & Christopher Hampton
Arranged by Constantine Kitsopoulos

(Mina in circle)

Vampire Women
San ge le

tau
E - via ta mea

Cue - Van H. holds up cross

(sizzle sound as Van H. pours holy water)

In ti ne rim voices reverb

4X
cresc. e accel. poco a poco

Segue As One

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The Heart is Slow to Learn Reprise

Piano/Vocal

Music by Frank Wildhorn
Lyrics by Don Black & Christopher Hampton
Arranged by Constantine Kitsopoulos

9/30/01
[Mina]

It seems the heart is slow to learn.
No one can tell it what to do.

It never learns from its mistakes. That's why it finally breaks and overpowers

Copyright © 2001
Some passions never let you go. Some fires never cease to burn.

It shouldn't come as a surprise. That the heart is slow to learn.

The heart is slow to
Hello Again, Castle

Piano/Vocal

Music by Frank Widhorn
Lyrics by Don Black & Christopher Hampton
Arranged by Constantine Kitsopoulos

Segue As One

Copyright © 2001
Finale Act II

Piano/Vocal

Music by Frank Wildhorn
Lyric by Don Black & Christopher Hampton
Arranged by Constantine Katsopoulos

I step across the line for you, I plunge myself in mortal sin. I sacrifice my soul to be your bride, I give in to the feelings I can't
hide. I leave my guilt behind, who cares if love is blind? This certainty is bliss, at last I know my

(arm cue)

mind. We'll live our lives and then we'll live them once again, there's always tomorrow,

We'll live our lives and then we'll live them once again, there's always tomorrow,

there's always tomorrow, there's always one more night.

there's always tomorrow, there's always one more night.

their hands touch (they kiss)
I hear you before you speak,
I'm with you wherever you are.

When you sleep I'm in your dreams,
I can read your thoughts from afar.

The first time I saw your face, I knew I would make you mine,
I felt the quick'ning of the pulse, I felt shivers down my -3-
I'm with you where ever you are.

spine. Mi-ra, you're the cho-sen one out of all the loves I've known in all my cen-tur-ies a- lone.

Ev-er since I saw your face I've been try-ing to de- ny that I was hope-less-ly in love, that I could ev-er say good-

When you sleep I'm in your dreams,

bye, now I know that can't be done, now I'll turn a-way from light and em-brace your end-less night.

I can read your thoughts from a-far.
But ev'ry time I see your face I'm tormented by this doubt, can I deprive you of your death? Can I condemn you to live out this dark circle of despair? Or should I not set you free, and let you do the same for me?

[big synth pad sustain]
I was born to love you, I was born to need you,

these are simple truths that I tried to betray.

If you truly love me, prove to me you love me.

free me and go back to the beauties of day.
I can't poison your life,
I can't drive you insane,
I can't drag you into my world of

blood-lust and pain.
My life is no life at all, it's bleak and unforgiving.

feeding on a stranger's blood, imprisoned by the night.

What's the use prolonging life when life is not worth living?
If you love me set me free, and let me touch the light.

(Drac steps into coffin) please don't make me end this before it's begun.

Give me a true night-fall, give me back to darkness, give me back my soul and step into the sun.
I was born to love you, lived and died to love you, I was born to love you and need you and let you go.
(Mina turns head)

(dust effect)