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
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.
I hear the wolves, I see the mist drift through the jagged hills.

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

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

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

Even Slower

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

DRACULA: You must be hungry.

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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 Wildho
Lyric by Don Black and Christopher Hampton
Arrangement by Karl Mansfield

Tran-syl-van-ia is not En-gland,
Here the winds breathe through the case-
ments,

I am from a-nother age, a for-get-
en,

here a-way from ev-ry one, I walk not in the
sun age,
a creature of the shade.

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

I need to feel I'm 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.

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

Moderato

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

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

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

Slow

(Jon sits)

Tempo Like #2 "Jonathan's Arrival"

Jonathan: I feel I've landed on some distant star, this castle's more remote than
Zanzibar, as bleak as a frozen sea.

But when I gaze upon your photograph, I smell your hair and hear your silvery laugh, I'm just where I want to be.

segue as one
One More Lonely Night

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

One more lonely night full of dark premonitions

I can't tell you why
but I feel so afraid

since we said goodbye

Copyright © 2001
One more lonely night
one more prayer still the same one,

Make each moment fly
it seems so very long

since we said good bye
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

Wonder where you are

Slightly faster
One More Lonely Night

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.
02/18/02  Мепо mosso  5. One More Lonely Night

Every day I feel lost  Every night I could die

Every day I feel lost  Every night I could die

Since we said goodbye  Half a world away

Since we said goodbye  Half a world away

Yet I feel  You beside me

Yet I feel  You beside me
5. One More Lonely Night

Gb (Dracula enters) Db Abm Ebm Abm Ebm

Make each moment fly It seems so very long

since we said goodbye

since we said goodbye

since we said goodbye.
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."

"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.

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

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

Mysteriously

(Scene shift) Vampire Women
LYNETTE: Jonathan <laugh>

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

Copyright © 2001
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

web

I twist in vain As hope begins to ebb

Am6/C

VAMPIRE LADIES: Ooh

B

Em

I hear strange voices drifting through the air

VAMP: vocal last time

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)

Lynette: Jonathan <laugh>
SC. Lizard To "First Taste"

(English)

TRACI/LYNETTE: Jonathan <laugh>

SARA/MARGARET: Jonathan <laugh>

Slower

Vampire Women: "Jonathan, Jonathan," etc.

V. S.
5C. Lizard To "First Taste"

(eyes open)

synth pad, stopped horn, low reed, light gong
Forever Young
02/18/02

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

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Forever Young

 Favor who could refuse?

taste of blood is on my tongue,

Pleasure beyond your wildest dreams, beyond imagination.

ever young, ever young, ever young,

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

Ev - er young, no - thing to lose.

to - tal gra - ti - fi - 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 for - ev - er young, for - ev - er young.
The taste of blood is on my tongue, forever young forever young.

The taste of blood is on my tongue, forever young forever young.

The taste of blood is on my tongue, forever young forever young.
Fresh Blood

02/18/02

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

DRACULA:

SPOKEN: Să nu legit mie. Nu am dorin să vină întotdeauna

V1:

told you this man belonged to me. You never have loved. You don't know how to.

DRACULA:

Oh, yes I can love. I'm sure you remember how it used to

Copyright © 2001
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.

(mother of baby begins to wail)
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)

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
lanes
Vampires 1, 2, 3

Im - mor - di - te Nos - fe - ra - tu Im - mor - di - te Nos - fe - ra - tu
Vampires 4, 5, 6, 7

Sun - tem ves nic ti - ne - re E - ter - na - vi - a - ta

When I breathe your Eng - lish air I' ll be a stran - ger ev - ry
where no one will recognize my features
I'll go out hunting all nightlong just one more pale face in the
San-gle, San-gle.

throng 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 Strong!

LYNETTE: Ah!

Other Vampire Women: Immor-di-te Nos-fe-ra-tu Immor-di-te Nos-fe-ra-tu

Bloods a mea-ger sa-cri-fice A most rea-son-a-b-le price for all the ri-ches I am giv-ing
We are the children of the night And we must hide ourselves from light But we may feast upon the living

Nemoritori Nemoritori Sangele tau

Intineriti Intineriti Intineriti

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 time
In-exhaust-a-ble tre-a-sures
Lon-don's full of them I can sense it
time
In-exhaust-a-ble tre-a-sures

Fresh blood to re-store me
Wild nights by the Thames
San-ge-la-tau
E-via-ta mea

Fresh blood wait-ing for me and count-less re-qui-
E-ter-na-via-ta
Fresh Blood running through me
I'll bleed London dry

Fresh Blood will renew me
And I shall never die!

poco a poco cres. (to end)
Im-mor-di-te Nos-fe-ra-tu
Im-mor-di-te Nos-fe-ra-tu
Fresh Blood to Asylum

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

LYNETTE:

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Two years ago I was mind-ing my bus'ness, tend-ing my gar-den at sun-rise. I heard a voice in my
head that in-tri-gued me, I ans-wered "yes" was I un-wise? Thus it be-gan all the long pre-pa-ra-tion he
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
after. I hear his triumphant laughter in my head when he finds some new well bred undead.

He sails across the seven seas, his ship cuts through the waves. And when the crimson...
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

-4-
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-fore. I can’t speak of the

mas-ter. You must un-der-stand that all of this is con-fi-

den-

-5-
Take my word for it preparedness is quintessential I'm ready and soon I'll be free.

The school's newer

-6-
8. The Master's Song

runs before the storm, the crew is all below.

The captain fights to steer a course, the master strikes him so.
VAMPIRES:

Em C B

mult kintul staminuhi She timpul se kintam in

Gm Em

Kintasij kintekul, tare
8. The Master's Song

Vamps

Em Fm7 F#m7 B7 Gm9

Da-mai gu-ra ta San-ge-le ta-u

Da-mai gu-ra ta San-ge-le ta-u

Da-mai gu-ra ta San-ge-le ta-u
8. The Master's Song
8. The Master's Song

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
Whitby Bay Underscore

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

Cue - Lucy: "What kind of dog?" Mina: "I don't know, it disappeared."

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

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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]
Intro to How/Choose

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

"He has the most enormous hunting knife, he showed it to me."

Lucy: "He comes from Texas and wears a big hat."

Mina: "That doesn't necessarily sound very encouraging."

"Who came next?"

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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)
How Do You Choose

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

Light, Simple Waltz

Lucy: "Ah.

How______ do you choose?______ One of them is

brave, one of them is bright one of them is bor-ing.

At______ the ballet,______ one of them was
sweet, one of them was sad, one of them was snoring.

Quincy's accent gives me goose flesh.

rich voice holds me in thrall

Whereas

Jack Tra la la

Arthur never opens his mouth at
9. How Do You Choose

What’s to be done?

Marrying my neighbour?

ranch? Learning how to nurse?
9. How Do You Choose

Who do you love? Which of them is kind? Which of them is fun? Are they all hard labour?

rides a pal - a - min - o Jack saves
lives and cuts up frogs. Where as

Ar thur spends most evenings with his dogs.

Lucy you're perfection won't you
hitch your wagon to mine?

Please be my companion turn my surgery into a shrine.

There was something I had to say
9. How Do You Choose

Follow your heart. Do you want to ride? Do you want to stitch? Do you want to lay low?

(servant's entrance)
9. How Do You Choose

Three different worlds

plains comfort in the sick?

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

Fact is I love him and I always
You'll be together until you grow 

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
How did you choose?
Given that I'm brave.

Given that I'm bright.

Given that I'm boring.
Nothing to lose...

heart, opening my mind, loving and adoring. Quin cey

Quin cey

Quin cey

Quin cey

Quin cey
9. How Do You Choose

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

missed out by a whisker  Jack will take it like a

man  Whereas Arthur had finished before he be-

man  Whereas Arthur had finished before he be-

man  Whereas Arthur had finished before he be-

man  Whereas Arthur had finished before he be-

man  Whereas Arthur had finished before he be-
9. How Do You Choose

Love's mysterious.

Love's mysterious.

Love's mysterious.

Love's mysterious.

Love's mysterious.

Love's mysterious.

Love's mysterious.

Love's mysterious.

Love's mysterious.

Love's mysterious.

Love's mysterious.

Love's mysterious.

Love's mysterious.

Love's mysterious.

Love's mysterious.

Love's mysterious.

Love's mysterious.

Love's mysterious.

Love's mysterious.
MARGARET:

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

SARA:

No you can't choose.

LYNETTE:

No you can't choose.

No you can't choose.
Choose to Mist

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

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The Mist
Piano/Vocal

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

9/27/01

[Lucy]

Lucy: "It's so difficult to describe"

At the same time I was drowning yet felt somehow free.
rap - tured by his eyes the burn - ing eyes of a su - preme hyp - no - tist. I fol - lowed him in - to the mist.

The dogs were howl - ing or was it just a dream. And when he ap - peared be - side 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

you.

He spoke about you as

if he knew you well.

Whispering your name and smiling and
10. The Mist

casting his spell. The fear and the desire was on fire, the ground moved as we kissed. We melted away in...

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.

LUCY: ...You must go to him. [MUSIC OUT]

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

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10A. Underscore For Scene
Mina: Come, my dear.
Lucy: Yes.

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

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

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10B. Mist Reprise to Modern World

Segue to MODERN WORLD
Modern World
02/19/02
Music by Frank Wildhorn
Lyric by Don Black and Christopher Hampton

02/19/02

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

Taxi to Euston and steamships to Rio, biograph pictures at Wilton's all day.

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Shore-ham-by-Sea, Cross the Atlantic and be there by Thursday,
Spec-ials to Par-is and hot-air bal-loon-ing, pho-no-graph cyl-in-ders ready to play.

jump on a trol-ley and be home by three.

enn-a there's a chap called Freud who's sure that it's use-less to chain up mad-men, he gets
better results with his talking cure. Winchester repeaters gonna have to watch their more active.

back. They've got the bolt-action Hotchkiss, but the hun's got a gun gives you three more cracks. Here comes the modern world, the wonderful modern world, off with old-fashioned thinking, on with the new. Here to the modern world, the breath-taking modern world, there's nothing today that you can't do.
02/19/02

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 delighted 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.

Tax-is to Euston and steam-ships to Rio, bi-o-graph pic-tures at Wilton's all day.

Spec-ials to Par-is and hot-air bal-loon-ing, pho-no-graph cy-lin-ders ready to play.
Ready to play.

A perfect
Perfect Life/Modern World

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

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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 Euston and steam-ships to Rio,

biograph pictures at Wilton's all day.

Specials to Paris and hot-air ballooning.

ALL. except MINA:

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

-3-
phono-graph cylinders ready to play.

read y to play.

Travel under -

water, was your dishes by machine. Without mov ing from your

bed - room, have a word with a man in the Ar gen - tine. 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.

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 Kitsopoulos

MINA:

F C Gm Dm Gm Dm CE F

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

JONATHAN:

F Safety-vocal last x C Gm Dm Gm Dm C/E F

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

Copyright © 2001
I'll ne-ver let you out of my
sight
I'll be there By your side Till the day That I die

We'll ne-ver know one more lone-ly night

bye ПІ ne-ver let you out of my
sight
I'll be there By your side Till the day That I die

bye
since we said good
CHORUS:
Ah!
since we said good
CHORUS:
Ah!

Husband and wife
To love and cherish
In holy wedlock
From this day forward un-
We are gathered here to gather
To join together
Til death you both shall part
We are gathered here to gather
To join together
Til death you both shall
We are gathered
To join together

Man and woman husband and wife
To love and cherish

Man and woman husband and wife
To love and cherish

Man and woman husband and wife
To love and cherish

Man and woman husband and wife
To love and cherish
In holy wedlock From this day forward until death you both shall
Weddings to Drawing Room

Cue - Arthur carries Lucy offstage halfway SI.

Music by Frank Wildhorn

Lyrics by Don Black and Christopher Hampton

Arranged by Constantine Kitsopoulos

Copyright © 2001
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."
Drawning Room to Bedroom

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

Vampire Women

Atmospheric chord fades in

NOTE: Listen to CK's track for this!
Invitation
02/19/02

Music by Frank Wildhorn
Lyric by Don Black and Christopher Hampton

Copyright © 2002
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
Like a shadow fades away
In life we are in death
Of whom can we seek help
If not of thee Lord Jesus
Who suffers for our
Got Some 'Splainin'

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

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

Driving

DRACULA: This is just the beginning. It is not an end kind.
You are only the spear-head, the first of my christenings, longs to us; there's no need to wear black.
There's no need to wear black. This is just what I longs to us; there's no need to wear black. This is just what I
Life After Life G# Minor

I'm creating my mid-night feast,
and the war has begun.

And our empire will
dynasty quickly grow
de the 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 sending you out to walk these quiet, moon-lit streets. Choose your prey carefully, and let it begin. Life after 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...)

[STAGE DIRECTION]
02/21/02

15. Life After Life G# Minor

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 -
02/21/02

15. Life After Life G# Minor

D#sus 68

D# 69

G#m 70

G#m/F# 71

G#m/D# 72

G#m 73

G#m/F# 74

E Maj7 75

G#m/D# 76

G#m 77

G#m/F# 78

G#m/D# 79

G#sus4 80

Life after life after life after life after life after life after 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

Driving

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

This isn't a funeral, more of a christening. There's no need to wear black. This is just what I long to us, every night someone new.

Copyright © 2002
Life after life, you won't need powers 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

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.
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
I send you out to walk these quiet, moon-lit streets, Choose your prey

offering shines brighter than gold Life after

carefully 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...
flowers on your grave. You won't need prayers, you have no mortal soul to save.

I send you out to walk these quiet moon-lit streets, choose your prey carefully, and let it be -
Funeral to Tomb

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

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15A. Funeral to Tomb

Jodi
Lynnette
Emily
9 Margaret

Jenny-Lynn: Sharp
Tracy: Arm sweep
Margaret: Sharp, high

mf Jenny-Lynn: Sharp, low

poco a poco crescendo

Sun-tem vesh-nic ti-ne-re Sun-tem vesh-nic ti-ne-re Sun-tem vesh-nic ti-ne-re Sun-tem vesh-nic ti-ne-re

Jodi: Sharp, high
Emily: Sharp, high

more explosive

-2-
Van Helsing: "The tomb is empty!"
Arthur: "It must be a body-snatcher!"
Lucy With The Child And Diamonds

Piano/Vocal

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

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

Copyright © 2001
10/7/01

15B. Lucy With Child

[Music notation with staff lines and musical symbols, including notes and chords]

Segue

2
Finale Act I

Piano/Vocal

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

Vocal

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)

Van H:

Em

F#m7b5

B7

Un-dead one, sur-rend-er pre-pare to bow, be-fore Christ.

Copyright © 2001
Undead one, surrender prepare to

bow, before Christ. Bow before Christ Bow before Christ This

On Van H's 2nd step!

cross, this crucifix can bring you back to
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
You already love me you already need me some place 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.
DRACULA
THE MUSICAL
17. Entracte 09/25/01
17A. Mist Reprise 02/19/02
18. There Are Risks Db 02/19/02
18A. Holmwood to Asylum 09/27/01
18B. Asylum Underscore 09/27/01
18C. Renfield’s Gonna Get It 09/27/01
19. Master’s Song Reprise 09/25/01
19A. Neck to Salon 10/07/01
20. Heart is Slow to Learn 09/27/01
21. Mina’s Seduction 09/28/01
21A. Seduction to Hypnotism 09/21/01
21B. I Blame Myself 09/27/01
21C. Pull the Pen 09/27/01
21D. Killing Time 09/26/01
22. Jonathan’s Promise 09/27/01
23. Deep in the Darkest Night 02/21/02
24. Train Sequence Part 1 09/29/01
24A. Train Sequence Part 2 09/29/01
24B. Good ‘n’ Plenty 09/29/01
25. I’ll Be Waiting reprise 09/27/01
25A. The Longer I Live Em 02/19/02
26. Deep In the Darkest Night Reprise 09/29/01
26A. Quincey’s Death 09/21/01
27. Hello, Castle 02/21/02
28. Heart is Slow Reprise 09/30/01
28A. Hello Again, Castle 09/28/01
29. Finale Act II 09/29/01
Entracte

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

Tempo di "Mist"

Mina

Dm

slipped
away now,
your soul is laid to rest.

Gm

All your sufferings are over and he's
dispossessed.

Dm

had you in his thrall you had to fall but who could ever resist? I know why you

Copyright © 2001
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

I must do this on my own, I’ve no fear of the unknown, it would not be fair to risk your lives this way.

Copyright © 2002
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-
long the way
I want to be there too
We're all with you
There are risks worth tak-ing, there are bets worth stak-ing, we can rid the earth of this crea-ture
There are risks worth taking, there are worlds worth shaking, sometimes there's no choice, a man must do what is right.

Think of all the victims you are sure to save.
There are risks worth taking, there are bets worth staking

If 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, sometimes you must do what's right.
There Are Risks  
D Major

Music by Frank Wildhorn  
Lyric by Don Black and Christopher Hampton

02/19/02

Copyright © 2002

VAN HELSING: I must 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
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-
long the way I want to be there too We're all with you

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 tortured 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
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

Copyright 2001
Asylum Underscore

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

Moderately Slow in 3

Renfield: "He can enter nowhere without invitation"

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

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.

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

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

Cue - Mina: "Good evening Mr. Renfield, and thank you."

Lightning once on 3rd cage opening

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

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.

Dracula: "Or not."

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

Moderately Fast

Copyright © 2001
Lynnette continues faster through bar 20 (3 times through phrase)
10/7/01 19A. Neck To Salon

-3-
The Heart is Slow to Learn

Piano/Vocal

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

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

Copyright © 2001
It never learns from its mistakes, what twists and turns it puts us through. Oh yes the heart is slow to learn,

so ev'ry lesson is in vain, it goes the way it wants to go, regardless of the pain. And so I foolishly go

more drive...
Ignoring all the signs, dismissing 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...
The heart is slow to learn.

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 learn.
20. The Heart Is Slow To Learn

On Cue: Guy turns to center

They sit  On Drac's arm  Jon falls

Glass breaks

Segue As One
Mina's Seduction
Piano/Vocal

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
kings.

But today, seeing you this way.

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

Moderately

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

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

poco a poco
I know the mist is closing in, I feel I'm losing all control. You have that far away look in your eyes, a look that nothing spoken can disguise. It tells me that you feel the things you want to feel. Your body wants me now some signs you can't control. You have that far away look in your eyes, a look that nothing spoken can disguise. It tells me that you feel the things you want to feel. Your body wants me now some signs you can't control.
ceal. We'll live our lives and then, we'll live them once again. There's always tomorrow.

There's always a 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 away in and we'll always stay in, To-

"Molto Meno (in 3)"
21. Mina's Seduction
ge - ther we'll stay in the mist.
Seduction to Hypnotism

Cue - (right after roar)

Guy at center

Stop on sizzle

Van H. turns to exit

Vampire Women

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

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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."

Arthur: "Evidently"

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

Arthur: "None whatsoever."

Arthur: "What is it?"

(Queen and Jack arrive)

Arthur: "What is it?"

[MUSIC OUT]

Repeat as necessary
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."

Copyright © 2001
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]
Jonathan's Promise

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

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

I'm

Colla voce

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

Copyright © 2001
22. Jonathan's Promise

you have my word

Brighter

-2-
Deep in the Darkest Night

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

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

We are the lanterns that burn in the light-house, the candles in the crypt. We are the
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
points of light piercing the darkness. Bright as the dazzling stars in an indifferent sky and in our cruellest 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

5

2/21/02 23. Deep In The Darkest Night
(sounding pitches)

2/21/02

Deep In The Darkest Night

Add Jonathan/Mina

Fm7   Ab/Bb   B   E   C#m   G#m
61 62 | 63 64

sun will rise... Deep in the darkest night, when there's no

A   G#m   B   E   B/D#   C#m
65 66 | 67 68

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

A   B   All   E   C#m   G#m
69 70 | 71 72

darkness. Bright as the dazzling stars in an in-

(normal notation)
23. Deep In The Darkest Night

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

Copyright © 2001
voice to the thought in the mind of the waking un-

dead

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?

castle down before the princess is awake. To kill a love when it's still so alive. I'll keep my
2/21/02

24. Train Sequence, Part One

word and my heart will break. I'll keep my word and my heart will break.
Train Sequence Part 2

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

I hear the sound of water still
but water passing
through the land

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
9/29/01  

Am7b5/Eb | Ab 24A. Train Sequence, Part Two

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<td>Just let me whisper in your ear</td>
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<td>imagine staying always young</td>
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why should we all be born to die? Let's leave that to the young
why should we all be born to die?

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 
for give me please
sleep

But ev 'ry dawn 
and sun - set 
we have this chance 
one fleet - ing chance

when on - ly you 
can give a 
voice to the 
thoughts in the
mind of the waking un-

dead.

(dialogue)

segue as one
9/27/01
[Dracula, Vampires, Guy]

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

Copyright © 2001
25. I'll Be Waiting Reprise

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
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.
25A The Longer I Live  High key

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.

INSTRUMENTAL

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

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.

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The Longer I Live

Medium (demo) key

if I know any-thing 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 an-swers right.
I'd give all my yes-ter-days for one more night.

It's hard to make each mo-ment count when you're a-lone,
may-be that's all you need to know.

The
02/19/02

25A The Longer I Live Medium (demo) key

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.

My 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 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

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The longer I live, the less I'm certain that I have all the answers.

It's hard to make each moment count when you're alone, maybe that's all you need to know.
The Longer I Live Low Key

My world will not turn until you turn to me.
Deep in the Darkest Night Reprise

Piano/Vocal

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

9/29/01 (#2)
[Quincey, Arthur, Jack, Jon]

Now we can see where the enemy’s lurking,
no-thing can stand in our way. Now we are fac-ing the forces of darkness, we
must be the cold light of day. We are the lanterns that burn in the light-house, 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
26. Deep In The Darkest Night Reprise

fall and the sun will rise...
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

(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

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...
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

Segue As One
Hello Again, Castle

Piano/Vocal

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

Segue As One

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Finale Act II

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

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

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

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

(arm cue)
9/29/01

Meno Mosso

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
I'm with you wherever you are.

Spine. Mi-na, you're the chosen one out of all the loves I've known in all my centuries alone.

Ever since I saw your face I've been trying to deny that I was hopelessly in love, that I could ever say goodbye, now I know that can't be done, now I'll turn away from light and embrace your endless night.

I can read your thoughts from afar.
But ev'-ry time I see your face I'm tor-ment-ed by this doubt, can I de-prive you of your death? Can I con-demn you to live out this dark cir-cle of des-pair? Or should I not set you free, and let you do the same for me?
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. (scream)
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.

(Jon rushes to Mina)
Simply, in 4

(Mina turns head)

(dust effect)