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Prelude/Jonathan's Arrival
02/21/02

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

Copyright © 2002
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.
Prelude/Jonathan's Arrival

I hear the wolves, I see the mist drift through the jagged hills, I feel so cold, it's not the wind that chills.

Em9(Maj7)

Dracula: "Enter of your own free will."

-3-
Into Castle Dracula

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

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

Tran-syl-van-ia is not Eng-land,
Here the winds breathe through the cas-e-
ments,

I know our ways are not your ways
and the settle-ments are bro-
ken.

here away from ev-ery one,
I am from an-oth-er age,
I walk not in the a-ge,

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sun age. 

a creature of an age ruled by the shade.

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

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

face the new century un-bowed.
How few days make up a century,
in my dear new land of England I shall not seek endless mirth.
I am 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:

My
dearest love, I have arrived, I'm missing you so much. The Count's bizarre, he lacks the common touch.
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

Safety - vocal last time

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Zanzi bar, 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

02/18/02

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

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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 until you're by my

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

Every day I feel lost Every night I could die

since we said goodbye

Wonder where you are

Slightly faster
Wonder what you're thinking
I can see your face and the sun in your

Please come back to me safe and

A Tempo

I'm terrified we'll lose what we found.

push...
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
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."

(as Dracula turns)

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

Interrum  Interrum

play 4 times  (door slam)

Strong

Em vocal last X

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

SAFTEY VAMP

normally 4 X's

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Am6  B  Em

Mi- na God knows that I have cause for fear In this ac- cur- sed place

VAMPIRE LADIES:

Am6  B  Em

Will this strange be- ing who ex- ists by night Let me go free un- less I stand and fight Will I

Am  F#m7a5  Em

e- ver see your face So ma- ny doors All of them locked I'm in a spi- der
web I twist in vain As hope begins to ebb

I hear strange voices drifting through the air

I hear wild laughter but there's no one there I'm under some evil
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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SC. Lizard To "First Taste"

(English)

TRACI/LYNETTE: Jonathan <laugh>

SARA/MARGARET: Jonathan <laugh>

Slower

Vampire Women: "Jonathan, Jonathan," etc.

V. S.
(eyes open)

(Jonathan wakes) (lids)

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

02/18/02

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

Give me your mouth

Music Box

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, forever young,

Pleasure to its furthest extremes like a hallucination,
The taste of blood is on my tongue forever young, forever young.
The taste of blood is on my tongue, forever young forever young.

forever, forever...

forever young, forever...

-5-
Fresh Blood

DRACULA:

SPOKEN: "Sa nul atingeti  V-am da un ordin  Nati vrut sal tinett"

D♭m7♭5  G♯7  C♯m

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

DRACULA:

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

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be. We need him now. Give him to us You must feed us Are we to have
no - thing to night. Have I e - ver let you down? I’ve brought some - thing from the
town. I’ve al - ways un - der - stood your hun ger. And once I’ve fin - ished with this kill, you may kiss him at your
will. He will make us all - grow young - er. Take your bun - dle 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
Un-less my ears de-ceive me
Some-one's af-ter us. This is some mo-ther's
rall.

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 be-reeve 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
Vampires 1, 2, 3

Im-mor-di-te Nos-fera-tu
Im-mor-di-te Nos-fera-tu

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

San-ge-le San-ge-le
where no one will recognize my features
I'll go out hunting all night long just on more pale face in the
San - ge - le, San - ge - 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

Strong!

LYNETTE: Ah!

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

2nd time L.H. 8vb...

Bloods a mea-ger sa-cri-fice A most rea-son-able 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

Nemo-ritori Nemo-ritori Saugele tau

Intriri Intri Intri Intriri

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
Sangela tau Evita mea

Fresh blood waiting for me and countless requi-
Eterna viata
Fresh blood running through me
I'll bleed London dry

San-ga-le
San-ga-le

Fresh Blood will renew me
And I shall never die!

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

Im-mor-di-te Nos-fera-tu  Im-mor-di-te Nos-fera-tu
Fresh Blood to Asylum

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

LYNNETTE:

(Jack Seward appears) [MUSIC OUT]

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The Master's Song

02/18/02

Music by Frank Wildhorn
Lyric by Don Black and Christopher Hampton

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...
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
8. The Master's Song

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
who is this master? Isn't he a figment of your wild imagination?

This is what we doctors call a morbid aberration. I've seen this before.

I can't speak of the master. You must understand that all of this is confident...
Take my word for it preparedness is quin-te- sen-tial, I'm rea-
dy, I'm ready and soon I'll be free.

The schooner

-6-
runs before the storm, the crew is all below.

The captain fights to steer a course, the master strikes him so.
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.
Lucy: "What kind of dog?" Mina: "I don't know, it disappeared."

Sustained, in 3

(Lucy shivers)

Mina: "What is it Lucy?"

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]
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?"

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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

Piano/Vocal

Light, Simple Waltz

Cue - Lucy: "...I presume he'll have his estate to run."

Lucy

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

acceptable gives me goose flesh.
Jack's

rich voice holds me in thrall
Where as

Jack
Tra la la

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

What's to be done?
Living on a ranch? Learning how to nurse?
Marrying my neighbour?
Who do you love? Which of them is kind? Which of them is fun? Are they all hard labour?

rides a palmino Jack saves
lives and cuts up frogs. Whereas

Arthur spends most evenings with his dogs.

Lucy you're perfection won't you
9. How Do You Choose

hitch your wagon to mine?

Please be my companion turn my

surgery into a shrine.

There was something I had to say

Yes, go
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

plains comfort in the sick?

Will you need a halo?

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

Citing, wise or tall. But perhaps I'd be best off with him after all.

Faith is 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 children.

And when I'm with him I feel peace of told?
9. How Do You Choose
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 following my heart, opening my mind, loving and adoring.

Quin - cey

Quin - cey

Quin - cey

F

Quin - cey
9. How Do You Choose

MARGARET:
Love's mysterious.

SARA:
Love's mysterious.

LYNETTE:
Love's mysterious.

MARGARET:
You're a fool if you think you can ever choose.

SARA:
You're a fool if you think you can ever choose.

LYNETTE:
You're a fool if you think you can ever choose.

MARGARET:
You can never choose.

SARA:
You can never choose.

LYNETTE:
You can never choose.
MARGARET:

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

SARA:

No you can't choose.

LYNETTE:

No you can't choose.

(Attacca)
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"

Lucy
My

Dmin
soul was floating above a moor-lit sea.

A Maj
At the same time I was drowning yet felt some-how 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 you.

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.

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]
Mina: Come, my dear.

Lucy: Yes.

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

Dracula

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

Mist Reprise to Modern World

The one is falling al-

ready a lost soul. Bringing me towards the other, my

ultimate goal. Her blood rejuvenates resuscitates 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

02/19/02

Music by Frank Wildhorn
Lyric by Don Black and Christopher Hampton

C Maj7

(2nd time only)

QUINCY, ARTHUR, JACK:
Cameras with shutters, internal combustion, phone up your uncle in

Taxi to Fuston 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 bal-loon-ing, pho-no-graph cyli-n-ders ready to play.

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

JACK: Somewhere in Vi-

Gsus
Gsus
Gsus

G
Am
Em
D

en-na 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. Hel-

lo to the modern world, the breath-taking modern world, there's nothing today that you can't do.
ARThUR: My old four-speed Daimler I'm afraid will have to go. And it's

MINA, LUCY: time to replace my steam-yacht, there's no earthly excuse for going slow. We're de-

ALL: 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. Hol-
to the modern world, the breath-taking modern world, there's nothing to-day that you can't do.

Taxi's to Euston and steamships to Rio, biograph pictures at

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

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

Specials to Paris and hot-air balloon-ing, phono-graph cylinders 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 Mayfield

[MINA:]
life
man
the kind you
dream of
waits for me,
and yet, and
who tru-ly
loves me,
I love him,
and yet, and

Rubato

(2nd X fuller)

With Pedal

yet...
yet...
I can't shut out
on this bright day
this sense of
dread,
this haunt-ing
doubt.
I've found a

way.

I should hate my-self for these ir-ra-tion-al i-deas,
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

ALL except MINA:

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.

Prises 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.
Weddings

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

MINA:
F Gm Dm Gm Dm C/E 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

Now that you and

C Gm Dm Gm Dm Gm Bb

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

1 C Gm Dm Gm Gm

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

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I'll never let you out of my sight
I'll be there by your side till the day that I die
since we said good-bye
Years of waiting Now we're together Man and woman

CHORUS: Ah!

since we said good-bye
Years of waiting Now we're together Man and woman

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-
11. Weddings

In holy wedlock From this day forward until death you both shall

C G/D D/C G/B Em C G/D D

In holy wedlock From this day forward until death you both shall

In holy wedlock From this day forward until death you both shall

In holy wedlock From this day forward until death you both shall

C/G G

part

part

part

part

Vamps: slow turn, creepy look

Cue to go on: Arthur carries Lucy halfway off SL

Temp roll
Weddings to Drawing Room

Cue - Arthur carries Lucy offstage halfway SI.
Sara, Margaret, Jodi, Emily:

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

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

(Quincey reaches center)

Drac
pisi 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

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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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

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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 isn't an end kind. It's a matter of time before London be-

C#m G#m

christening, there's no need to wear black. This is just what I longs to us, every night someone new. Every victim a

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

dynasty quickly grow the dark side of the sun.
the dark side of the sun.

Life after life, you won't need flow-ers 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 after

carefully, 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 [STAGE DIRECTION]
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 Bm

Music by Frank Wildhorn
Lyric by Don Black and Christopher Hampton

Driving

Dracula:
This is just the beginning it isn't an end kind.
You are only the spear-head, the first of my kind.

This isn't a funeral, more of a christening,
there's no need to wear black.
everynight someone new.

This is just what I
ev'ry vic'num a
came here for, and the war has begun.
midnight feast, they will fall one-by-one.

I'm creating my
And our empire will

dynasty
quickly grow
the dark side of the sun.

C(#11)

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
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 after

life. life.
Am

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

Am
F\#m7b5
Bm

Those that are without sin taste the sweetest of all.

Em
C

(Life after life, you won't need

[STAGE DIRECTION]
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 carefully, shines brighter than gold.

Life after life.

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...
15. Life After Life  B Minor

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

d/\  
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Mor-tal soul to save.) I send you out to walk these

D  

G  

Em  

C

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

D/F#  

G  

A/C#  

A  

A/C#
Funeral to Tomb

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

10/7/01
[Vampires]

Vampire Women

Im-mor-di-te Nos-fe-ra-tu Im-mor-di-te Nos-fe-ra-tu

in 2

Im-mor-di-te Nos-fe-ra-tu Im-mor-di-te Nos-fe-ra-tu

Lyndette: High, sharp with ring

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

Copyright © 2001
B♭/D  
Gdim  
Dm/F  
Dm  
mps

Gm  
A7  
Gm  

A7  
Gm  
A  
AXTHUR: Lucy! Stop!

(lightning)
Segue

Segue
Finale Act I

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

Vocal

10/7/01
[Van Helsing, Arthur, Quincey, Jack, Jon, Mina, Dracula]

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

"Undead one release him we order in Jesus name"

Piano/Vocal

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)

Copyright © 2001
Undead one, surrender prepare to

bow, before Christ.

Bow before Christ

Bow before Christ

This

cross, this crucifix can bring you back to

On Van H's 2nd step!
Vocal

Dm/A  Bdim  E+7  F
peace and love. This holy crucifix can lift you to

G7  Am  Bbmaj7
heaven above.

Em  Am/E  Em  Am/E
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 where 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

Tempo di "Mist"

Dm

slipped away now, your soul is laid to rest.

A7b9

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

Gm

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

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

Fsus F Bbm Gm7b5
way. And it's not just your lives you brave, if you fail you'll be his slave. Take

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care, beware. I'll be beside you Professor no matter what you may say

This is a once in a life-time adventure so count me in You may be needing some medical know-how a-

long the way I want to be there too We're all with you

There are risks worth taking, there are costs 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

D

Em7b5

D

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
Asus  A  

JONATHAN:  Bm

care,  be-ware.

I'll be be-side you Pro-fes-sor no mat-ter what you may say

Bm  QUINCEY:

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-

C  A/C#

ARThUR:

long the way I want to be there too We're all with you

D  D/C#

Bm7  Bm/A  GMaj7  D/F#

There are risks worth tak-ing, there are bets worth stak-ing, we can rid the earth of this crea-ture

-2-
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
18. There Are Risks

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
night. 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: Surprise him with her!

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

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GUY

(fade as dialog starts)
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]

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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) Renfield

You sailed across the seven seas, your

ship cut through the waves. And when the crimson

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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

Moderately Fast

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Emily: Ah.

Other vase: Immor-dite Nos-fe-ra-tu

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

(typing music)
The Heart is Slow to Learn

Piano/Vocal

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

9/27/01
[Mina]

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

...clear on our mission.

(Jonathan exits)

2nd X

E

MINA

AM6

G#m

EMaj

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 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...
The Heart Is Slow To Learn

on. Ignor-ing all the signs, dis-miss-ing all the doubt in-side me For the

heart is slow to learn. No one can tell it what to do. It ne-ver

learns from its mis-takes. That's why it fin-ally breaks and o-ver pow-ers you. Some pas-sions
ne- ver let you go. Some fi- res ne- ver cease to burn. It should- n't

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

learn. 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

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

9/28/01

[Dracula, Mina]

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

Slow

...he would be a dead man."

Dracula

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

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-
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 clos ing in, I feel I'm los - ing all con -
trol. You have that far a - way look in your eyes, a look that no - thing spo - ken can dis -
guise. 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 away in and we'll always stay in, To -
ge - ther we'll stay in the mist.
Seduction to Hypnotism

Cue - (right after roar)

Guy at center

Stop on sizzle

(wafer 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"

Arthur: "None whatsoever."

Arthur: "What is it?"

[Music out]

(Quincy speaks)

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

(Van H. & Jack arrive)

Repeat as necessary
I Blame Myself

Cue - Jack: "I blame myself."

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

Copyright © 2001
Pull The Pen

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

Cue - Van H.: "Understood."

Cue: Mina: "All is dark."

[low notes on cue]
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."

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

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you have my word
Deep in the Darkest Night

Piano/Vocal

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

[Van Helsing, Jon, Jack,
Quincey, Mina, Maids,
Women Ensemble (offstage)]

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
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. Eb Eb/D Cm Eb/Bb

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 ini-
diff'rent 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

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[Dracula, Jon, Mina, Van Helsing]
She made me give my promise, a terrifying promise. It's not the kind of promise made every day.
to de-se-crave a tem-ple, to tram-ple on a flow-er, to catch a but-ter-fly and then just

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

To dim the sun be-fore the sum-mer ends, to burn the cas-tle down be-fore the

prin-cess is a-wake To kill a love when it's still so a-live. I could-n't do it, my heart would
break. But I have g-ven her my word. And if the time should come, I will do what I

must, how could I? To dim the sun be-fore the sum-mer ends, to burn the
cas-tle down be-fore the prin-cess is a-wake. To kill a love when it's still so a-live. I'll keep my
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 Kitepoulos

[Dracula]
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 Category low

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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
Am7b5  Am7b5/B♭  Ab

9/29/01

Can't quite hear
Just let me whisper in your ear
Can't quite hear

Db9  Gm

I'll be waiting for you

Gm  Cm6

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
D♭9

107
3

G♯m

108
3

109

109A

I'll be waiting for you

Van H.

A/G♯

110
3

G♯m

111
3

A/G♯

112
3

G♯m

113
3

Go on, go on I command you!

Tell me what's there in your mind

Mira

A/G♯

114
3

G♯m

115
3

A(add2)

116
2

/D♯

117

Sorry what is it you're saying? Are you angry? What have I said, what have I done? I was a

p colla voce
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 Kotsopoulos

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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

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

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25A The Longer I Live  High key

if I know anything at all. If I've ever been in love I can't re-

20

D

Gm

21

Am7b5

22

D7b9

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.

24

Gm

25

Eb Maj7

26

Am7b5

27

D7

Gm

It's hard to make each moment count when you're alone, maybe that's all you need to know. The
long - er I live with - out you near me. the long - er the em - py 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
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 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 any-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 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
The Longer I Live

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

Adagio Espressivo

I've seen so many sunsets in my life, I should know every-thing there is worth know-
ing. 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 Low Key

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 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
The Longer I Live
Low Key

Em

longer I live without you near me, the longer the empty years will

Em CMaj7 36 F#m7b5 37 B7

be.
My world will not turn until you turn to

Em

me. INSTRUMENTAL

Em CMaj7 F#m7b5 B7 Em

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

Now we can see where the enemy's lurking,

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 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 defences, he will
26. Deep In The Darkest Night Reprise

Ab

Fm7

Ab/Bb

fall

and the sun will rise...
Quincy's Death

Piano/Vocal

Lyrics by Don Black and Christopher Hampton
Arranged by Constantine Kitsopoulos

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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

2
3

4

5

6

7

8

9

tau
E via ta mea

Cue - Van H. holds up cross

(sizzle sound as Van H. pours holy water)

(cross effect)

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 owes powers

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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

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

Piano/Vocal

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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.

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.

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

Ev-er since I saw your face I've been trying to de-ny that I was hope-lessly in love, that I could ever say good-

When you sleep I'm in your dreams,

bye, now I know that can't be done, now I'll turn away from light and embrace 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?
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.

(last X)
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
Simply, in 4

(Mina turns head)

(dust effect)