

## Dracula Version List 2/28/02

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02/21/02

# Prelude/Jonathan's Arrival

02/21/02

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

*Ethereal*

2 3 4 5

WOMEN: Ah

6 7 8 9 10

Gm

11 12 13 14

E $\flat$  F Em.

Carriage reveal

*mp* *pp* *ff*

VCLN.1 VCLN.2

The musical score is written for voice and piano. It begins with a vocal line marked 'Ethereal' and a piano accompaniment. The piano part features a series of triplets in the right hand and sustained chords in the left hand. The score is divided into measures 2 through 14. A vocal entry for 'WOMEN' occurs at measure 5 with the syllable 'Ah'. The piano accompaniment continues with triplets and changes dynamics from *mp* to *pp*. A key signature change to G minor (Gm) occurs at measure 9. The score continues through measures 11 to 14, with a key signature change to E-flat major (E $\flat$ ) and F major (F). A 'Carriage reveal' section begins at measure 13, marked *ff*, featuring a more active piano accompaniment with triplets and accents.

15 16 17 18

To think it's tak-en me a mere two weeks

*mf*

19 20 21 22

from Lon-don's smoke to these Car - pa - thian peaks, where night seems so much more dark.

*ff*

23 24 25 26

What grim ad - ven-tures lie in wait for me? It's far from what one might ex-

*mf*

27 28 29 30

pect to be the life of a law-yer's clerk. I

*ff*

02/21/02

Prelude/Jonathan's Arrival  
Em

31 *Am* 32 *F#m7b5* 33 *G* 34 *Em*

hear the wolves, I see the mist drift through the jag - ged hills, I

35 *F#m7b5* 36 *B7* 37 *Em* 38

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

39 40 41 42

*p* *pp*  
Left hand every other time

*Em9(Maj7)* 43 44

Dracula: "Enter of your own free will."



# 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

Even Slower

The musical score is arranged in three systems. Each system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Even Slower'. Measure numbers 1 through 12 are indicated above the vocal line. The piano accompaniment features a steady eighth-note melody in the right hand and a bass line with long, sustained notes in the left hand. The first system (measures 1-4) is in the key of D major. The second system (measures 5-8) transitions to the key of B minor. The third system (measures 9-12) continues in B minor. Chord symbols 'Em' and 'Eb(m(Maj7))' are placed above the piano accompaniment. The vocal line contains rests for most of the piece, with the cue 'DRACULA: You must be hungry.' appearing above measure 9.

1 2 3 4

5 6 7 8

9 10 11 12

DRACULA: You must be hungry.

Em

Em(Maj7)

Musical score for measures 13-16. The score consists of a vocal line and a piano accompaniment. The vocal line has rests for measures 13, 14, 15, and 16. The piano accompaniment features a melody in the right hand and a bass line in the left hand. Chords are indicated as Gm and Ebm(Maj7). A 'VAMP' instruction is present in measure 16.

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

Musical score for measures 17-21. The score consists of a vocal line and a piano accompaniment. The vocal line has rests for measures 17, 18, 19, 20, and 21. The piano accompaniment features a melody in the right hand and a bass line in the left hand.

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

Musical score for measures 22-25. The score consists of a vocal line and a piano accompaniment. The vocal line has rests for measures 22, 23, 24, and 25. The piano accompaniment features a melody in the right hand and a bass line in the left hand.

# Solitary Man

02/21/02

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

Am

1 2 3 4

Am **Dracula:**

5 6 7 8

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

9 10 11

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

Gm A7b9 Dm Bm7b5

12 13 14 15

here a - way from ev - 'ry one, I walk not in the  
I am from a - noth - er age, a now - for - got - ten

16 Gm6 17 18 F/C 19 1 C

sun age, a crea - ture of by the the shade.

an age ruled

20 2 C 21 Gm 22 23 24 EbMaj7 Dm7

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

25 Gm 26 27 28 Eb Dm7

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

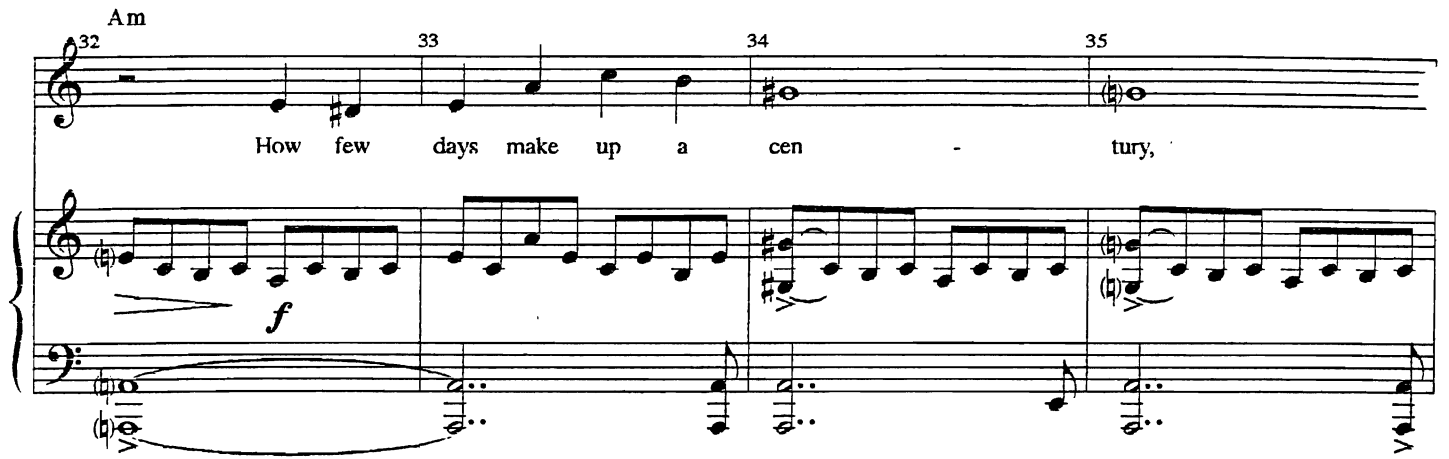
29 Cm9 30 Gm 31

face the new cen - tury un - bowed.

Am

32 33 34 35

How few days make up a cen - tury,



Gm

36 37 38 39

in my dear new land of Eng - land I shall



A7b9 Dm Bm7b5

40 41 42

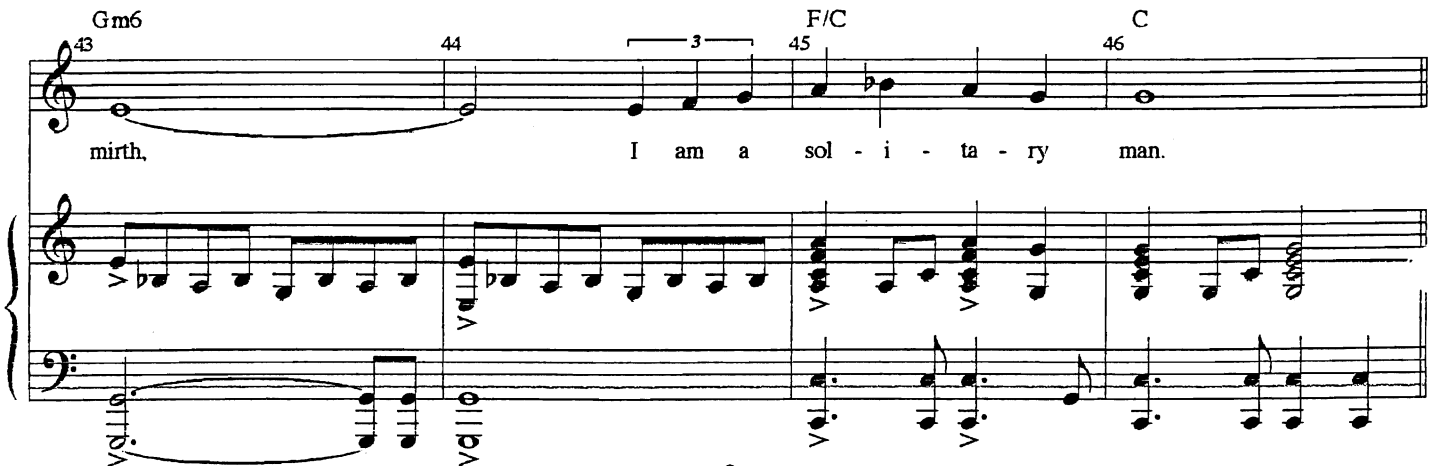
not seek end - less mirth I'm not at - tuned to



Gm6 F/C C

43 44 45 46

mirth, I am a sol - i - ta - ry man.



47 *Gm* 48 49 50 *E♭.* *Dm7*

Your world, your ways, your streets, fresh sti - mu - la - tion

51 *Gm* 52 53 54 *E♭* *Dm7*

To drink a toast and link arms with my neigh - bors, and

55 *Cm9* *D7♭9* 56 *Gm* 57

make my - self part of the crowd.

58 *E♭m* 59 60 *Gm* 61

I shall find some like - mind - ed con - nois - seurs,

62 Cm6 63 A7 64 Dsus 65

men who will no doubt share my taste for blood - sports.

*Glissando*

66 Abm 67 68 E 69 Ebm7 70 Abm

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

*ff*

71 72 73 E Ebm7 74 Dbm9 Eb7b9 75

my life will change in your dark Lon-don, where ev-ry de-sire is al - lowed.

76 77 78 79

**JONATHAN:** My

Em9 *mf*

Am 80 F#m7b5 81 G 82 Em 83 F#m7b5 84

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

*mp*

B7 85 Em9 86 87 88 89

lacks the com-mon touch.

*p*



# Jonathan's Bedroom

02/18/02

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

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

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

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

Moderato

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

(Dracula exits)

(Jon sits)

C#m9 Tempo Like #2 "Jonathan's Arrival"

12 F#m6 C#m  
13 14

Zan - zi - bar, as bleak as a fro - zen sea.

C#m9  
15 16 17

But when I gaze up - on your pho - to-graph, I smell your hair and hear your

18 F#m6 20  
19

sil - v'ry laugh, I'm just where I want to be.

*segue as one*

# One More Lonely Night

02/18/02

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

Mina

G<sup>b</sup> 2 D<sup>b</sup> 3 A<sup>b</sup>m E<sup>b</sup>m 4 A<sup>b</sup>m C<sup>b</sup>/E<sup>b</sup> D<sup>b</sup>/F

One more lone - ly night full of dark pre - mo - ni - tions

*mp* Safety - vocal last time

G<sup>b</sup> 5 D<sup>b</sup> 6 A<sup>b</sup>m 7 E<sup>b</sup>m 8 A<sup>b</sup>m E<sup>b</sup>m

I can't tell you why but I feel so a - fraid

A<sup>b</sup>m 9 C<sup>b</sup> 10 G<sup>b</sup> 11

since we said good - bye

12  $G^b$  13  $D^b$  14  $A^b m$   $E^b m$  15  $A^b m$   $C^b/E^b$   $D^b/F$

One more lone - ly night one more prayer still the same one,

8 One more lone - ly night one more prayer still the same one,

16  $G^b$  17  $D^b$  18  $A^b m$   $E^b m$  19  $A^b m$   $E^b m$

Make each mo - ment fly it seems so ve - ry long

8 Make each mo - ment fly it seems so ve - ry long

20  $A^b m$   $C^b$  21  $G^b$  **Mina** 22  $C^b$   $D^b$

since we said good bye I won't rest till - you're by my

8 since we said good - bye

*mf* *pull back...*

23 *Ebm* *Db* *Cb* *Db* *Ebm* *Db* 25

side

I kiss your lips and there's no di - vide

*push...*

26 *Abm* *Ebm* *Abm* *Ebm* *Abm* *Ebm* *Abm7* *Ebm9* 28

Ev - 'ry day I feel lost Ev - 'ry night I could die

Ev - 'ry day I feel lost Ev - 'ry night could die

*p slower* *fp*

29 *Cb* *Abm7* *Gb* *Abm* *Ebm/Bb* 31

since we said good - bye Won - der where you are

since we said good - bye *Slightly faster*

*push...* *mf*

-3-

32  $C\flat$   $E\flat m$  33 34

Won - der what you're think - ing

$A\flat m7$   $E\flat m$   $C\flat$

I can see your face and the sun in your

35  $D\flat sus4$  3  $D\flat7$  3  $C\flat$   $D\flat7$

pull back... Please come back to me safe and

$B\flat m$  *A Tempo*

hair

*f*

38  $E\flat m$  39 40

sound

$C\flat$   $D\flat$   $E\flat m$

I'm ter - ri - fied we'll lose what we found

*push...*

41 *Abm Ebm Abm Ebm Abm7 Ebm Abm7 Ebm*

Ev - 'ry day I feel, lost Ev - 'ry night I could die

8 Ev - 'ry day I feel lost Ev - 'ry night I could die

*slower*

*mp fp mp*

44 *Cb Abm7 Gb* 45 46 47 *Gb*

Since we said good - bye Half a world a -

8 Since we said good - bye Half a world a -

48 *Db Abm Ebm Abm Cb/Eb Db/F* 49 50

way Yet I feel You be - side me

8 way Yet I feel You be - side me

51  $G^b$  (*Dracula enters*)  $D^b$  52  $A^b m$   $E^b m$  53  $A^b m$   $E^b m$  54  $A^b m$   $E^b m$

Make each mo-ment fly It seems so ve - ry long

Make each mo-ment fly It seems so ve - ry long

*grz*

55  $A^b m$   $C^b$  56  $E^b m7$  57 58

since we said good - bye

since we said good - bye

*fp*

59  $C^b$   $A^b m7$   $\text{ped}$   $G^b$  60  $A^b/G^b$   $G^b$  61  $A^b/G^b$

since we said good bye.

*p*



Fm 62 **DRACULA:** 63 64

You think you hear my voice

D $\flat$  65 E $\flat$  Fm 66 67 68

it's the be - gin - ning, Don't be a - fraid, for soon

D $\flat$  69 E $\flat$  B $\flat$ m9 70 C 71 Fm 72

I shall be with you to of - fer a sin - gu - lar gift.

Rit.

B $\flat$ m 73 74 75 76 77

# 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

1  
"You have cut yourself."  
Jonathan: "Shaving, yes. I could find no mirror in my quarters."

3  
4  
5  
6  
7  
(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?"  
*poco sfz*

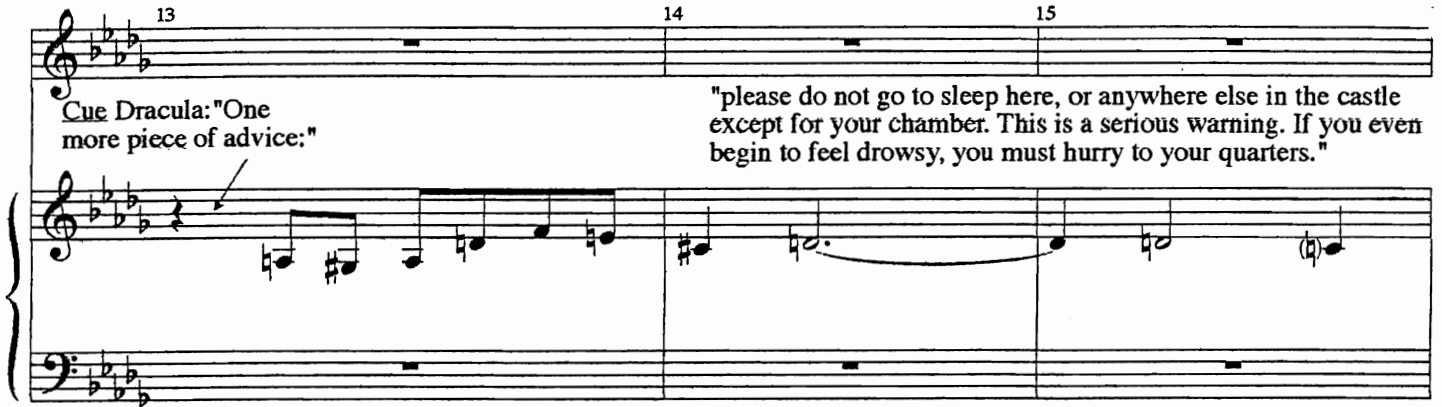
8  
9  
10  
11  
12  
Jonathan: "This? Oh, a crucifix given to me in Bistriz by the innkeeper's good lady, when she heard I was travelling through Transylvania."  
Dracula: "I told you we are a superstitious people." [MUSIC OUT]

V. S.

13 14 15

Cue Dracula: "One more piece of advice:"

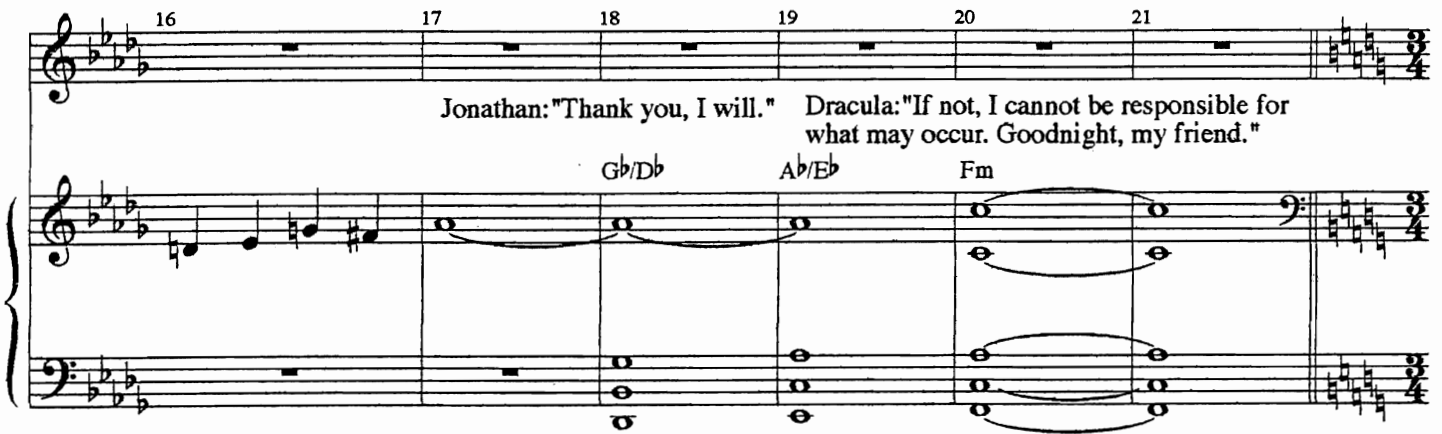
"please do not go to sleep here, or anywhere else in the castle except for your chamber. This is a serious warning. If you even begin to feel drowsy, you must hurry to your quarters."



16 17 18 19 20 21

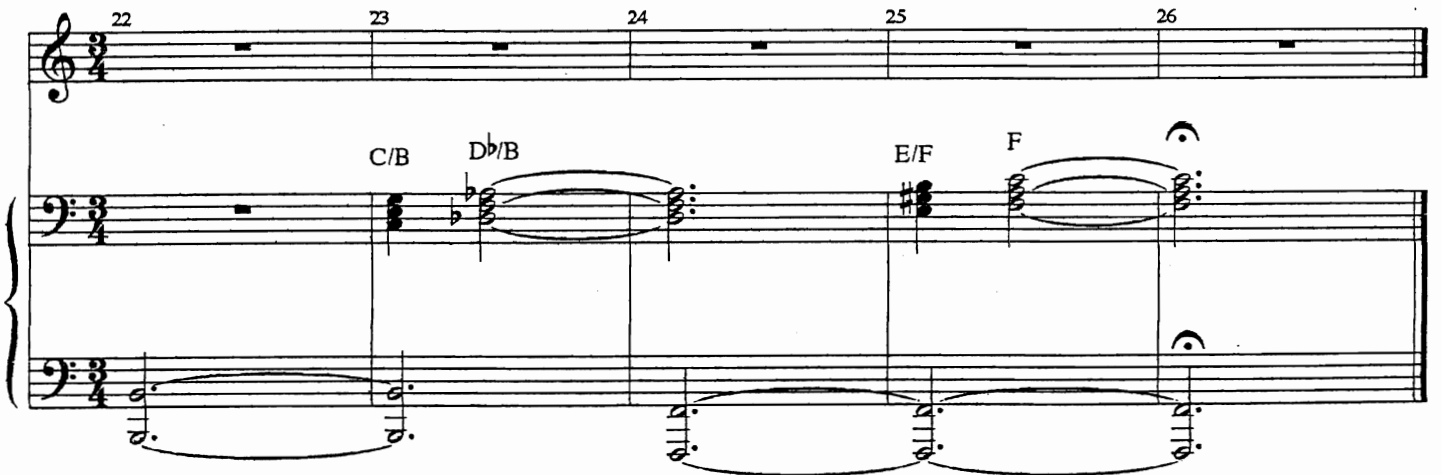
Jonathan: "Thank you, I will." Dracula: "If not, I cannot be responsible for what may occur. Goodnight, my friend."

G<sup>b</sup>/D<sup>b</sup> A<sup>b</sup>/E<sup>b</sup> F<sup>m</sup>



22 23 24 25 26

C/B D<sup>b</sup>/B E/F F



# Dracula's Exit to Corridor

(as Dracula exits)

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

**Mysteriously**

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

*mp*      *move...*

(Scene shift)

**Vampire Women**

LYNETTE: Jonathan <laugh>

**Em Quick**

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

*play 4 times*      *(door slam)*

**Strong**

**Em vocal last X**

Jonathan      I      start      to      feel      that      I'm      a      pri - soner here

**SAFTEY VAMP**  
*normally 4 X's*

(slam) Am6 B Em

10 11 12 13

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

VAMPIRE LADIES:  
Ooh

(slam)

14 15 16 17

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

Am6 B Em Am F#m7b5 Em

18 19 20 21 22

e - ver see your face So ma - ny doors All of them locked I'm in a spi - der

LYNETTE: Jonathan <laugh>

Em/D 23 Am6/C 24 B 25 Em 26

web I twist in vain As hope be - gins to ebb

VAMPIRE LADIES: Ooh

Em 27 28 29

I hear strange voi - ces drift - ing through the air

VAMP: vocal last time

Am6 30 31 32 B

I hear wild laugh - ter but there's no one there I'm un - der some e - vil

Em

33 34 35

spell I'm wri - ting let - ters to you ev - 'ry day

Am B

36 37 38

But I've a feel - ing they're just thrown a - way There's no way that I can

Em

39 40 41 42

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

Musical score for measures 1-4. The score is in 3/4 time and G minor. It features a vocal line with rests, a piano accompaniment with chords, and a bass line with eighth-note patterns. Chords are labeled Gm, Fb, and F. Measure numbers 2, 3, and 4 are indicated above the staff.

(lizard)

Musical score for measures 5-6. The score is in 3/4 time and G minor. It features a vocal line with rests, a piano accompaniment with eighth-note patterns, and a bass line with eighth-note patterns. Measure numbers 5 and 6 are indicated above the staff.

(Romanian)  
LYNETTE: Jonathan <laugh>

Musical score for measures 7-9. The score is in 3/4 time and G minor. It features a vocal line with rests, a piano accompaniment with eighth-note patterns, and a bass line with eighth-note patterns. Chords are labeled Gm. Measure numbers 7, 8, and 9 are indicated above the staff.



(English)  
TRACI/LYNETTE: Jonathan <laugh>

Musical score for measures 10-13. The score is in 3/4 time and B-flat major. It features a vocal line for Traci/Lynette and a piano accompaniment. The piano part includes chords Eb, F, and Gm, and a bass line with triplets. Measure numbers 10, 11, 12, and 13 are indicated above the vocal staff.

SARA/MARGARET: Jonathan <laugh>

Slower

Musical score for measures 14-17. The score is in 3/4 time and B-flat major. It features a vocal line for Sara/Margaret and a piano accompaniment. The piano part includes chords Eb and F, and a bass line with triplets. Measure numbers 14, 15, 16, and 17 are indicated above the vocal staff. A key signature change to B-flat major and a tempo change to "Slower" occur at measure 16. The text "Vampire Women: 'Jonathan, Jonathan,' etc." is written above the piano staff at measure 16.

Musical score for measures 18-21. The score is in 3/4 time and B-flat major. It features a piano accompaniment. The piano part includes chords Eb and F, and a bass line with triplets. Measure numbers 18, 19, 20, and 21 are indicated above the vocal staff. A key signature change to B-flat major and a tempo change to "Slower" occur at measure 20. The text "Vampire Women: 'Jonathan, Jonathan,' etc." is written above the piano staff at measure 20.

V. S.

(eyes open)

Musical score for measures 23, 24, and 25. The score is written for a vocal line and a piano accompaniment. The vocal line has rests in measures 23, 24, and 25. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. In measures 23 and 24, there are slurs over the right hand notes with a '5' above them, indicating a fifth finger. The piano part continues with a steady accompaniment.

Musical score for measures 26, 27, and 28. Measure 26 has a rest in the vocal line. Measure 27 has a rest in the vocal line. Measure 28 has a vocal line with notes and a piano accompaniment. The piano part has a melodic line in the right hand and a bass line in the left hand. The vocal line starts in measure 28 with notes. The piano part has a melodic line in the right hand and a bass line in the left hand.

(Jonathan wakes)

(lids)

synth pad, stopped horn, low reed, light gong

# Forever Young

02/18/02

6

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

2 3 4 Cm

Give me your mouth

Cm

*Music Box*

5 6 7 8 Abm Cm

u - pon my mouth, give me your skin to sa - vor. Give me your breath

9 10 11 12 Abm Cm Abm

u - pon my breast, taste our im - mor - tal fla - vor, come and ac - cept our

13 Cm 14 Ebm 15 G 16

fa - vor who could re - fuse?

17 Cm 18 19 Abm 20

taste of blood is on my tongue, for -

17 Cm 18 19 Abm 20

Plea - sure be - yond your wild - est dreams, be - yond i - ma - gi - na - tion.

21 Cm 22 23 Abm 24 Cm

ev - er young, for - ev - er young, for -

21 Cm 22 23 Abm 24 Cm

Plea - sure to its fur - thest ex - tremes like a hal - lu - ci - na - tion,

25 *Abm* 26 *Cm* 27 *Ebm* 28 *G+7*

ev - er young, no - thing to lose.

25 *Abm* 26 *Cm* 27 *Ebm* 28 *G+7*

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

29 *Cm* 30 *Cm* 31 *Dbm* 32 *Cm*

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

33 *Dbm* 34 *Em* 35 *Fm* 36 *AbMaj7/G* 37 *AbMaj7/G*

dance for - ev - er, sing for - ev - er, young for - ev - er.

INSTRUMENTAL

Musical notation for measures 38-42. Treble and bass clefs. Chords: Cm (38), Abm (40), Cm (41), Cm (42). Dynamics: ff.

Musical notation for measures 43-46. Treble and bass clefs. Chords: Abm (44), Cm (45), Abm (46).

Musical notation for measures 47-50. Treble and bass clefs. Chords: Cm (47), Ebm (48), G+7 (49).

Musical notation for measures 51-54. Treble clef. Chords: Ab (54), G (54).

Musical notation for measures 51-54. Treble clef. Chords: Cm (51), Ab (54). Lyrics: The taste of blood is on my tongue for - ev - er young, for - ev - er young.

Musical notation for measures 51-54. Treble and bass clefs. Dynamics: p.

55 Cm 56 57 58 Ab G

ev - er young, for - ev - er young. For -

Cm 55 56 57 58 Ab G

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

59 Ab G Ab D/Ab 60 61 62 63

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

Ab G Ab 59 60 61 62 63

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

D/Ab

02/18/02

[Dracula, Vampires]

# Fresh Blood

02/18/02

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

DRACULA:

C#m 2 3 F#m

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

V I:

D#m7b5 3 G#7 5 C#m 6

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

DRACULA:

F#m 7 8 D#m7b5 G#

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



V 2: Dm 3 C#m Dm C#m V 1: Dm 3 C#m D#m7b5

9 C#m  
 be. We need him now. Give him to us You must feed us Are we to have

12 G#+ C#m C#m 13 3 3 3 3  
 no - thing to night. Have I e - ver let you down? I've brought some - thing from the

*f* *mf*

14 G#+ C#m C#m 15 3 3 3 3  
 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

*mp* *f* *sfz* *mf*

16 G#+ C#m F#m 17 3 3 C#m  
 will. He will make us all - grow young - er. Take your bun - dle and leave me.  
 (mother of baby begins to wail)

*mf* *mf*

V 1:

18 3 3 C#m F#m 3 3 C#m D#m7b5 G# 3 3 3

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

The first system of the score features a vocal line with triplets and piano accompaniment. The piano part includes a 'rall' marking. Chords are indicated above the staff: F#m, C#m, D#m7b5, and G#.

(baby moment) (wolves)

21 C#m 22 23

son.

12/8 f

The second system includes a vocal line with rests and piano accompaniment. A '12/8' time signature change is indicated. The piano part is marked 'f'. Chords are C#m. A 'baby moment' and '(wolves)' annotation points to measure 22.

24 C#m 25 G#+ C#m

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

mp

The third system features a vocal line and piano accompaniment. The piano part is marked 'mp'. Chords are C#m, G#+, and C#m.

26 C#m 27 G#+ C#m

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.

The fourth system includes a vocal line and piano accompaniment. Chords are C#m, G#+, and C#m.



V 1:

18 3 3 C#m F#m 3 3 C#m D#m7b5 G# 3 3 3

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

The first system of the score features a vocal line with treble clef and a piano accompaniment with grand staff (treble and bass clefs). The key signature is F# major (three sharps). The vocal line starts at measure 18 with a triplet of eighth notes. The piano accompaniment provides harmonic support with chords and moving lines. A 'rall' marking is present in the piano part towards the end of the system.

(baby moment) (wolves)

21 C#m 22 23

son.

The second system begins with measure 21. The vocal line has a rest for two measures, then enters with the word 'son.'. The piano accompaniment features a dense texture of chords, with a dynamic marking of 'f' (forte) starting at measure 22. The system ends at measure 23.

24 C#m G# 25 C#m

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

The third system starts at measure 24. The vocal line begins with 'Ah the child-ren of the night'. The piano accompaniment continues with a similar chordal texture, marked with 'mp' (mezzo-piano). The system concludes at measure 25.

26 C#m G# 27 C#m

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.

The fourth system begins at measure 26. The vocal line starts with 'I am their mas-ter, their bo-yar'. The piano accompaniment maintains the established harmonic style. The system ends at measure 27.

28 **F#m** **C#m** 2 **F#m** 29 **C#m**

But it's time now to leave them I must fol-low my plan

30 **F#m** **C#m** 2 **D#m7b5** 31 **G#+**

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

32 **Bbm** **C/Bb** 2 **Bbm** 33 **Em**

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

34 **Bbm** **C/Bb** 2 **Cm** 35 **Ab+** **Ab**

No one will sur - vive me in those dark So - ho

C#m 36 37

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

C#m 38

When I breathe your Eng - lish air I'll be a stran - ger ev - 'ry

San - ge - le San - ge - le

*mf*

39  $G^{\#+}$   $C^{\#m}$   $C^{\#m}$  40

where no one will re-cognize my fea-tures I'll go out hunt - ing all night long just one more pale face in the

San - ge - le, San - ge - le.

41  $G^{\#+}$   $C^{\#m}$   $F^{\#m}$   $C^{\#m}$  42

throng turn-ing them all in - to my crea-tures Here the peo-ple all fear me

43  $F^{\#m}$   $C^{\#m}$   $F^{\#m}$   $C^{\#m}$  44

Their de - fen - ses are strong They re - fuse to come near me

45  $D\sharp m7\flat 5$   $G\sharp^+$

I need pas - tures new What I'm need - ing is

46  $B\flat m$   $C/B\flat$   $B\flat m$   $E m$

Fresh blood on my pil - low Don't call it a sin

*f*

48  $B\flat m$   $C/B\flat$   $C m$   $A\flat^+$   $A\flat$

A mere pi - ca - dil - lo Two punc - tures in the



50 *C#m* 51 *F#m9* 52 *G#(b9)* 53

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!

*sfz mf* *sfz mf* *timp roll*

54 *C#m* 55

streets  
LYNETTE: Ah!

Other Vampire Women: Im - mor - di - te Nos - fe - ra - tu Im - mor - di - te Nos - fe - ra - tu

*ff*

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

56 *Dm* 57 *A+* *Dm*

Bloods a mea-ger sa-cri-fice A most rea-son - ab-le price for all the ri-ches I am giv-ing

*f p sfz sfz*

Dm 58 A+ 59 Dm

We are the child-ren of the night And we must hide our-selves from light But we may feast u-pon the liv-ing

Ne-mo - ri - to - ri Ne-mo - ri - to - ri San - ge - le tau

In - ti - ne - ri - ti In - ti - ne ri - ti In - ti - ne - ri - ti

*mf*

Gm 60 Dm 2 Gm 61 Dm

We can take our slow plea - sures We won't run out of time

We can take our slow plea - sures We won't run out of

*f*

62 Gm Dm<sup>2</sup> Em7<sup>b5</sup> 63 A<sup>+</sup>

In - ex - haust - a - ble trea - sures Lon - don's full of them I can sense it

time In - ex - haust - a - ble trea - sures

64 Bm Db/B<sub>2</sub> 65 Bm Fm

Fresh blood to re - store me Wild nights by the Thames

San - ge - la - tau E via - ta mea

*f*

66 Bm Db/B<sub>2</sub> 67 C#m A<sup>+</sup> A

Fresh blood wait - ing for me and count - less re - qui -

E - ter - na vi - a - ta

68 Bm Db/B, Bm Fm

ems Fresh blood run - ning through me I'll bleed Lon - don dry

San - ge - le San - ge - le

70 Bm Db/B, 2 2 C#m A+ A

Fresh Blood will re - new me And I shall ne - ver

San - ge - le

72 Dm 73

die!

*poco a poco cresc. (to end)*

74 75 76

Bm A G Bm A G

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

LYNNETTE:

Musical score for Lynnette's vocal line and piano accompaniment. The score is in 12/8 time and consists of two systems. The first system has a vocal line in treble clef and piano accompaniment in grand staff. The vocal line starts with the lyrics "Yah" and features a melodic line with a fermata. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line with eighth notes and rests in the left hand. Chords are indicated as Em and B+. Dynamics include ff.

(Jack Seward appears) [MUSIC OUT]

Musical score for Jack Seward's vocal line and piano accompaniment. The score is in 12/8 time and consists of two systems. The first system has a vocal line in treble clef and piano accompaniment in grand staff. The vocal line consists of a single note on a whole note. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line with eighth notes and rests in the left hand. Chords are indicated as #3, 4, 5, 6, and 7. Dynamics include dim. and p.

# The Master's Song

02/18/02

Music by Frank Wildhorn  
Lyric by Don Black and Christopher Hampton

RENFIELD:

Vocal

1 2 3 4

Em Em

Piano

*pp*

Detailed description: This system shows the beginning of the piece. The vocal line has four measures of rests, numbered 1 through 4. The piano accompaniment starts with a treble clef, a key signature of one sharp (F#), and a 9/8 time signature. It features a melody in the right hand and a bass line in the left hand. The first two measures are marked with the chord Em and the dynamic *pp*. The third measure has a double bar line and a 6/8 time signature change. The fourth measure continues in 6/8.

5 6 7 8 9

Em Em6 C/E Em

Two years a - go I was mind - ing my bus - ness, tend - ing my gar - den at sun - rise. I heard a voice in my

Detailed description: This system contains the first vocal line with lyrics. The vocal line has five measures, numbered 5 through 9. The piano accompaniment continues with chords Em, Em6, C/E, and Em. The lyrics are: "Two years a - go I was mind - ing my bus - ness, tend - ing my gar - den at sun - rise. I heard a voice in my". The piano accompaniment features a consistent rhythmic pattern in the right hand and a bass line in the left hand.

10 11 12 13 14

Em6(omit5) F#m7b5/E Em Am7 B7

head that in - tri - gued me, I ans - wered "yes" was I un - wise? Thus it be - gan all the long prep - a - ra - tion he

Detailed description: This system contains the second vocal line with lyrics. The vocal line has five measures, numbered 10 through 14. The piano accompaniment continues with chords Em6(omit5), F#m7b5/E, Em, Am7, and B7. The lyrics are: "head that in - tri - gued me, I ans - wered \"yes\" was I un - wise? Thus it be - gan all the long prep - a - ra - tion he". The piano accompaniment maintains the same rhythmic and harmonic structure as the previous systems.

Em7 G/D C Am7

15 16 17 18

need - ed for his plan. he can - not en - ter with - out in - vi - ta - tion and

B<sup>+</sup> B B<sup>+</sup> B7 Em C B7<sup>b</sup>9

19 20 21 22

I was his man. That's why I al - ways know what he's

Em C B7<sup>b</sup>9 Am7 B7 B<sup>+</sup>

23 24 25 26

think - ing. I al - ways know when he's drink - ing and from whom when he

Am7 B<sup>+</sup> Em C B7<sup>b</sup>9

27 28 29 30

slips in some - one's room. Oh yes, I al - ways know who he's

The musical score is written in G major (one sharp) and 4/4 time. It consists of four systems, each with a vocal line and a piano accompaniment. The piano part features a steady bass line and chords in the right hand. The lyrics are: "need - ed for his plan. he can - not en - ter with - out in - vi - ta - tion and I was his man. That's why I al - ways know what he's think - ing. I al - ways know when he's drink - ing and from whom when he slips in some - one's room. Oh yes, I al - ways know who he's". Chord markings are placed above the vocal line, and measure numbers are indicated at the start of each line.



31 *Em* 32 *C* 33 *B7b9* *Am7* 34 *B7* *B+*

af - ter. I hear his tri - um - phant laugh - ter in my head when he

35 *Am7* 36 *Bsus4* *B+* 37 *Em* 38

finds some new well bred un - dead.

*mp*

39 40 41 *Em* 42 43 44

He sails a - cross the sev - en seas, his

Vamp for dialog

45 46 47 *B7* 48 49 50

ship cuts through the waves. And when the crim - son

51 52 53 54 55 Em 56

moon come up, he drinks the blood of slaves. We have

F#m7b5 57 Em 58 59 60 F#m7b5 61 62

wait - ed long for the mast - er's song and it's time to join in the

Gm 63 G#dim 64 F#m7b5 65 B7 66 Em 67 68

cho - rus. Sing his song, sing it loud and strong and the

F#m7b5 69 F# 70 Bsus4 71 72 B 73 JACK

ma - ster may give you new life. Tell me

74 Em9 75 Em 76 F7 77 78 79 Em9

who is this mas - ter? Isn't he a fig-ment of your wild im - a - gi - na -

80 Em 81 F7 82 Dm 83 B 84 85

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

86 Em 87 88 Bsus4 89 RENFIELD: 90

this be - fore. I can't speak of the

91 Em9 92 Em 93 F7 94 Em9 95

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

Em 96 F7 97 98 Dm 99 100 B7 101

tial. Take my word for it pre - pa - red - ness is quin - te - sen - tial I'm rea -

Dm9 102 103 104 Bsus4 105 106

dy, I'm - rea - dy and soon I'll be

Em(Maj7) 107 Em6 108 Em(Maj7) 109 Em6 110 Em(Maj7) 111

free. I'll be free

Em6 112 Em(Maj7) 113 Em6 114 Em 115

The schoo - ner

116 117 118 119 120 121 <sup>B7</sup>

runs be - fore the storm, the crew is all be - low.

122 123 124 125 126 127

The cap - tain fights to steer a course, the mas - ter

128 129 130 131 132

Em Gm

strikes him so.

133 134 135 136

Em Gm

Em Gm

Em 137 Gm 139

mps 141 142 143 144 **VAMPIRES:** F#m7b5 145

Ash - tep - tam de -

mps 146 Em 147 148 F#m7b5 149 150

mult kin - tul sta - pin - nu - lui Shi\_e tim - pul se kin - tam in

amps Gm 151 G#dim 152 F#m7b5 153 154

kor Kin - ta - tsi\_i kin - te - kul, ta - re

Vamps

155 Em 156 157 F#m7b5 158 F#

shi pu - ter - nik Shi sta - pi - nul sho\_as ku - tsi pum - na -

Vamps

159 Bsus4 160 161 B7 162 163 Em9 164

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

Vamps

165 Gm 166 167 Em9 168 169 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

amps

170 Bm 171 172 Dm 173 174

ta San-ge-le ta-u San-ge-le tau e vi-a-ta me-a San-ge-le tau e vi-a-ta me-a

arr

175 Bm 176 F#m7b5/C 177 B7 178

San-ge-le tau e vi-a-ta me-a Ah



179 180 181 182 183 184

**RENFIELD:** Trust me, I al-ways know what he's

185 186 187 188 189

think - ing. I al-ways know where he's sink-ing those sharp teeth, I know where to send the

190 191 192 193 194

wreath. Mas - ter, they think a locked door pre - vents you, you're on your way, I can

195 196 197 198 199

sense you through the win-dow, through the gra-ting, through the floor-boards, through the fan-light comes the

*p*

200 Csus4 201 C+7b9 C+ 202 Fm 203

mist and you're kissed.

*ff*

204 205

*v*

# 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?"

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]

let ring

# 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

Measures 1 and 2 of the musical score. The vocal line has rests. The piano accompaniment consists of a melodic line in the right hand and a bass line in the left hand.

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

Measures 3 through 6 of the musical score. The vocal line contains the lyrics: "He comes from Texas and wears a big hat" (measures 3-4) and "He has the most enormous hunting knife, he showed it to me." (measures 5-6). The piano accompaniment includes a melodic line and a bass line. The word "let ring..." is written below the piano part in measure 6.

Mina: "That doesn't necessarily sound very encouraging." "Who came next?"

Measures 7 through 9 of the musical score. The vocal line contains the lyrics: "That doesn't necessarily sound very encouraging." (measures 7-8) and "Who came next?" (measure 9). The piano accompaniment consists of a melodic line and a bass line. The piece concludes with a double bar line and a 3/4 time signature.

Lucy: "The doctor: Jack Seward. He's still not thirty years old

Musical score for measures 10-13. The score is in 2/4 time with a key signature of two sharps (F# and C#). Measure 10 is a whole rest. Measures 11-13 contain piano accompaniment with a melody in the right hand and chords in the left hand. A slur is placed over measures 11 and 12.

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

Musical score for measures 14-17. Measure 14 is a whole rest. Measures 15-17 contain piano accompaniment. A slur is placed over measures 15 and 16.

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

"And the third?"

Musical score for measures 18-20. Measure 18 is a whole rest. Measures 19-20 contain piano accompaniment. Measure 20 ends with a double bar line and a key signature change to one sharp (F#).

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

Musical score for measures 21-24. Measure 21 is a whole rest. Measures 22-24 contain piano accompaniment. A slur is placed over measures 22 and 23.

"...gone riding together, been to all the same parties..."

Musical score for measures 25-28. The system consists of three staves: a vocal line at the top, a piano accompaniment in the middle, and a bass line at the bottom. The key signature has three sharps (F#, C#, G#). Measure 25 shows the vocal line with a whole note and piano accompaniment with chords. Measure 26 has a vocal whole note and piano accompaniment with chords. Measure 27 features a vocal whole note, piano accompaniment with chords, and a bass line with a whole note. Measure 28 has a vocal whole note, piano accompaniment with chords, and a bass line with a whole note.

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

Musical score for measures 29-32. The system consists of three staves: a vocal line at the top, a piano accompaniment in the middle, and a bass line at the bottom. The key signature has three sharps (F#, C#, G#). Measure 29 shows the vocal line with a whole note and piano accompaniment with chords. Measure 30 has a vocal whole note and piano accompaniment with chords. Measure 31 features a vocal whole note, piano accompaniment with chords, and a bass line with a whole note. Measure 32 has a vocal whole note, piano accompaniment with chords, and a bass line with a whole note.

Musical score for measures 33-36. The system consists of three staves: a vocal line at the top, a piano accompaniment in the middle, and a bass line at the bottom. The key signature has three sharps (F#, C#, G#). Measure 33 shows the vocal line with a whole note and piano accompaniment with chords. Measure 34 has a vocal whole note and piano accompaniment with chords. Measure 35 features a vocal whole note, piano accompaniment with chords, and a bass line with a whole note. Measure 36 has a vocal whole note, piano accompaniment with chords, and a bass line with a whole note. The text "let ring..." is written below the piano accompaniment in measure 36.

Musical score for measures 37-38. The system consists of three staves: a vocal line at the top, a piano accompaniment in the middle, and a bass line at the bottom. The key signature has three sharps (F#, C#, G#). Measure 37 shows the vocal line with a whole note and piano accompaniment with chords. Measure 38 has a vocal whole note, piano accompaniment with chords, and a bass line with a whole note. The text "(end of Arthur's yawn)" is written above the vocal line in measure 38.

02/18/02

[Lucy, Mina, Arthur, Quincy, Jack, Servants]

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

# How Do You Choose

Piano/Vocal

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

Mina: "Ah."

Light, Simple Waltz

vocal last X  
E

Lucy

How do you choose? One of them is

E Cdim

2 X

VAMP

L

brave, one of them is bright one of them is boring.

B7

L

At the bal - let, one of them was

L

15 16 17 18

*E<sup>b</sup>/E* *E*

sweet, one of them was sad, one of them was snor - ing. — Quin - cey's

L

19 20 21 22

*A(#11)* *C7* *E/B* *E*

ac - cent — gives me goose - flesh. — Jack's

L

23 24 25 26

*G(#11)* *G* *D*

rich voice holds me in thrall Where - as

J

Jack Tra la la

L

27 28 29 30

*G(#11)* *G* *D*

Ar - thur - ne - ver o - pens his mouth at



L **B7** 31 32 33 34

all.

L **E** 35 36 37 38

What's to be done?

M What's to be done? Li - ving on a

L **B7** 39 40 41 42

Mar - ry - ing my neigh - bour?

M ranch? Learn - ing how to nurse?

43 44 45 46

Who do you love? Which of them is

L 47 48 49 50

M kind? Which of them is fun? Are they all hard la - bour?

Quin - cey

L 51 52 53 54

rides a pal - a - min - o Jack saves

A(#11) C7 E/B

L

G(#11) 55 56 57 D 58

lives and cuts up frogs. Where - as

L

G(#11) 59 60 61 D 62

Ar - thur spends most eve - nings with his

L

B7 63 64 65 66

dogs.

Q

E Quincey Cdim 67 68 E 69 Cdim 70

Lu - cy you're per - fec - tion won't you

Q

E 71 Cdim 72 E 73 Cdim 74

hitch your wa - gon to mine?

J

E 75 Jack Cdim 76 E 77 Cdim 78

Please be my com - pan - ion turn my

J

E 79 B7(b9) 80 E 81 E 82

sur - gery in - to a shrine.

L

E 83 Arthur Cdim 84 E 85 Cdim 86

There was some - thing I had to say Yes, go

L  
A

E 87 88 89 90

on

oh ne - ver mind.

B7

M

E 91 92 93 94

Fol - low your heart. Do you want to

(servant's entrance)

M

B7 95 96 97 98

ride? Do you want to stitch? Do you want to lay low?

B7

99 100 101 102

L Three diff - 'rent worlds Gal - lo - ping the

M Three diff - 'rent worlds

103 104 105 106

L plains com - fort - in the sick? Ar - thur

M Will you need a ha - lo?

E

E

A(#11) C7 E/B E

107 108 109 110

L may not be am - bi - tious not ex -

L

G(#11) 111 112 113 114

ci - ting, ——— wise or tall. But per -

L

G(#11) 115 116 117 118

haps I'd ——— be best off with him af - ter

L

B7 119 120 121 122

all

L

E 123 124 125 126

Fact ——— is I love him and I al - ways

Musical score for measures 127-130. The score includes vocal lines for Soprano (L) and Alto (M), and a piano accompaniment. The key signature is three sharps (F#, C#, G#). The lyrics are: "have done. Well, then fol - low your heart and be". Chord markings include F#m/E above measures 128 and 129.

Musical score for measures 131-134. The score includes vocal lines for Soprano (L) and Alto (M), and a piano accompaniment. The key signature is three sharps (F#, C#, G#). The lyrics are: "bold. He's so stea - dy and qui - et and". Chord markings include E above measures 131 and 132.

Musical score for measures 135-138. The score includes vocal lines for Soprano (L) and Alto (M), and a piano accompaniment. The key signature is three sharps (F#, C#, G#). The lyrics are: "kind You'll be to - get - her un - til you grow". Chord markings include F#m/E above measures 135 and 136.



139 <sup>G</sup> 140 141 142

I've been in love with him since we were

old.

143 <sup>Am/G</sup> 144 145 146

child - ren.

Is - n't it time the poor fel - low was

147 <sup>G</sup> 148 149 150

And when I'm with him I feel peace of

told?

L

The musical score is written for voice and piano. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score is divided into systems, each with a vocal line and a piano accompaniment. The vocal line consists of a single melodic line with lyrics. The piano accompaniment consists of two staves (treble and bass clef) with chords and melodic lines. The score includes measure numbers 151 through 170. Chord symbols are placed above the piano staff in each system: B, A(#11), G(#11), F(#11), C7, E/B, D, and Bb(#11). The vocal line has a long note in measure 151 with the lyric 'mind.' underneath it. The piano accompaniment features a steady bass line and chords that support the vocal melody.

151 B  
152  
153  
154  
mind.

155  
156  
157  
158

A(#11)  
159  
160 C7  
161 E/B  
162

G(#11)  
163  
164  
165 D  
166

F(#11)  
167  
168  
169 Bb(#11)  
170

Piano introduction for measures 172-174. The music is in the key of B major (two sharps) and 4/4 time. Measure 172 starts with a B major chord (Bsus4) and a melodic line in the right hand. Measures 173 and 174 continue the melodic line with a bass line of sustained notes.

Vocal and piano accompaniment for measures 175-178. The key signature changes to B minor (two sharps). The vocal parts (Soprano, Alto, Tenor) all sing the lyrics: "How did you choose? Gi - ven that I'm". The piano accompaniment features a sustained F major chord in the right hand and a bass line of sustained notes in the left hand.

Vocal and piano accompaniment for measures 179-182. The vocal parts continue with the lyrics: "brave. Gi - ven that I'm bright. Gi - ven that I'm bor - ing." The piano accompaniment features a sustained C7 chord in the right hand and a bass line of sustained notes in the left hand.

L

C7  
183 184 185 186

No - thing to lose fol - low ing my

L

187 188 189 190

heart, o - pen - ing my mind, lov - ing and a - dor - ing. Quin - cey

M

Quin - cey

J

Quin - cey

A

Quin - cey

F

Musical score for the first system, measures 191-196. The score includes vocal parts for Soprano (S), Alto (A), Tenor (T), Bass (B), and Piano accompaniment. The lyrics are: "missed out by a whis - ker Jack will take it like a".

Chord markings above the vocal staves: Bb(#11) 191, Ddim 192, F/C 193, Fdim 194, Ab(#11) 195, Ab 196.

The piano accompaniment features a bass line with a steady eighth-note rhythm and a treble line with chords and melodic fragments.

Musical score for the second system, measures 197-202. The score includes vocal parts for Soprano (S), Alto (A), Tenor (T), Bass (B), and Piano accompaniment. The lyrics are: "man - Wheare - as Ar - thur had fi - nished be - fore he be -".

Chord markings above the vocal staves: Eb 197, Eb 198, Ab(#11) 199, Ab 200, Eb 201, Eb 202.

The piano accompaniment continues with a similar bass line and treble accompaniment.

Musical score for measures 203-208. Chords: C/G, F. Lyrics: gan, Love's my - ster - i - ous. Characters: MARGARET, SARA, LYNETTE.

Musical score for measures 209-214. Chords: Bb, C, F, Bb, C. Lyrics: No you can nev - er choose. You're a fool if you think you can e - ver choose. Characters: MARGARET, SARA, LYNETTE.

MARGARET:

MARGARET:

215 216 217 218 219 220

F C F C F C

L There's not a hope not a chance Not the

M There's not a hope not a chance Not the

Q SARA: SARA:

J LYNETTE: LYNETTE:

A There's not a hope not a chance Not the

There's not a hope not a chance Not the

F C F C F C

MARGARET:

221 222 223 224 225 226

Bb F/A Gm F Bb F

L mi - nu - test op - por - tu - ni - ty No one can claim im - mu - ni - ty Man and beast are in u - ni - ty

M mi - nu - test op - por - tu - ni - ty No one can claim im - mu - ni - ty Man and beast are in u - ni - ty

Q SARA:

J LYNETTE:

A mi - nu - test op - por - tu - ni - ty No one can claim im - mu - ni - ty Man and beast are in u - ni - ty

Bb F/A Gm F Bb F

MARGARET:

Chord progression: B $\flat$  227, C 228, F 229, G $\flat$  230, F 231, G $\flat$  232

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

M: No you can't choose.

Q: SARA: No you can't choose.

J: LYNETTE: No you can't choose.

A: No you can't choose.

Chord progression: B $\flat$ , C, F, G $\flat$ , F, G $\flat$ , F

(attacca)



# Choose to Mist

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

2 3 4

*f*

This system contains the first four measures of the piece. It features a vocal line with rests and a piano accompaniment with a melodic line in the right hand and a bass line in the left hand. The piano part begins with a forte (*f*) dynamic and a series of eighth-note chords.

San - ge - San le San -

5 6 7 8

In - ti - ne - ri - ti In - ti - ne - ri - ti In - ti - ne - ri - ti In -

San - ge - San le San -

This system contains measures 5 through 8. It includes vocal lines with lyrics and piano accompaniment. The piano part continues with a melodic line in the right hand and a bass line in the left hand, featuring a series of eighth-note chords.

ge - le San - ge - le

9. 10. 11. 12.

ti - ne - ri - ti In - ti - ne - ri - ti In - ti - ne - ri - ti Ah ah

The first system of the score consists of three staves. The top staff is a vocal line with lyrics: "ge - le San - ge - le" above measures 9, 10, 11, and 12. Below the vocal line are two staves for piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the right hand and a more complex accompaniment in the left hand.

(Dracula enters)

13 14 15 16 17

Ah

le

(lights - 1st X)

mf ff 2 X

(silk)

The second system begins with the instruction "(Dracula enters)". It covers measures 13 through 17. The vocal line has a long note "Ah" in measure 13 and "le" in measure 14. The piano accompaniment includes dynamic markings "mf" and "ff", and a "2 X" instruction. There are also performance directions: "(lights - 1st X)" pointing to measure 14 and "(silk)" pointing to the piano part in measure 14.

(lightning)

18 19 20 21 22 23

VAMP

mp ff

The third system covers measures 18 through 23. It includes the instruction "(lightning)". The piano part has dynamic markings "mp" and "ff", and a "VAMP" instruction in measure 21. The piano accompaniment continues with rhythmic patterns in both hands.

9/27/01

[Lucy]

# The Mist

Piano/Vocal

10

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

1 2

Lucy: "It's so difficult to describe"

Lucy My

Dmin

*p*

Safety

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a whole rest in measure 1 and a quarter note in measure 2. The piano accompaniment features a D minor triad in the right hand and a bass line with a 7th fingering and a piano (*p*) dynamic. A box labeled 'Safety' is placed in the piano part of measure 2.

3 4 5 6

soul was float - ing a - bove a moon - lit sea.

Dmin Gmin

Detailed description: This system contains measures 3 through 6. The vocal line continues with the lyrics 'soul was float - ing a - bove a moon - lit sea.' The piano accompaniment features a D minor triad in measure 3 and a G minor triad in measure 5. The right hand has a 7th fingering and a piano (*p*) dynamic.

7 8 9 10

At the same time I was drown - ing yet felt some - how free. En -

AMaj Dmin

Detailed description: This system contains measures 7 through 10. The vocal line continues with the lyrics 'At the same time I was drown - ing yet felt some - how free. En -'. The piano accompaniment features an A major triad in measure 7 and a D minor triad in measure 9. The right hand has a 7th fingering and a piano (*p*) dynamic.

11 *B♭Maj* 12 *Gm7* 13 *Dmin* 14

rap - tured by his eyes the burn - ing eyes of a su - preme hyp - no - tist. I

*mf* *p*

15 *Gm6* 16 *A7* 17 *Dmin* 18

fol - lowed him in - to the mist.

*mf* *p*

19 20 *Dmin* 21 22

The dogs \_\_\_\_\_ were howl - ing or

*mf* *p*

23 *Gmin* 24 25 *A7♭9* 26

was it just a dream. And when he ap - peared be - side me, I

*mf* *p*

27 *Dmin* 28 *BbMaj* 29 *Gm7* 30

want - ed to scream. But, I had lost my voice, I had no choice, I had no

31 *Dmin* 32 *Gm6* 33 *A7* 34

will to re - sist. I drift - ed a - way with the

35 *Dmin* 36 *Gmin/Bb* 37 *D7* 38

mist. There was a sing - ing in my ears

39 *D7/C* 40 *Gmin* 41 *E7* 42

And then he start - ed sing - ing His voice car - ressed me through and

43 44 45 Gmin/Bb 46 D7

though. He spoke a - bout all kinds of things, I

47 D7/C 48 Gmin 49 E7 50

wish I could re - mem - ber. But most - ly he asked a - bout

51 Asus4 52 Mina: "Me?" 53 Dmin 54 Gmin/D Dmin

you. He spoke a - bout you as

55 Gmin 56 57 A7b9 58

if he knew you well. Whis - per - ing your name and smi - ling and

59 *Dmin* 60 *BbMaj* 61 *Gm7* 62

cast - ing his spell. The fear and the de - si - re was on fi - re, the ground

63 *Dmin* 64 *Gm6* 65 *A7* 66

moved as we kissed. We melt - ed a - way in... spent

67 *Gm6* 68 *A7b9* 69 *Gm6* 70 *A7*

all night and day in... I wished I could stay in the  
*rit.*

71 *Dmin* 72 73 74

mist.

*pp* *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

Musical score for measures 1-4. The score is in 3/4 time and consists of three staves: a vocal line (treble clef), a piano accompaniment (treble and bass clefs), and a bass line (bass clef). The piano part features a melodic line in the right hand and a bass line in the left hand. The first measure is marked with a piano (*pp*) dynamic and an *Am* chord. The melody in the piano part is marked with a slur and a fermata. Measure numbers 2, 3, and 4 are indicated above the vocal staff.

Musical score for measures 5-8. This section continues the piano accompaniment from the previous system. The piano part features a melodic line in the right hand and a bass line in the left hand. The melody in the piano part is marked with a slur and a fermata. Measure numbers 6, 7, and 8 are indicated above the vocal staff.

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

Musical score for measures 9-12. This section continues the piano accompaniment from the previous system. The piano part features a melodic line in the right hand and a bass line in the left hand. The melody in the piano part is marked with a slur and a fermata. Measure numbers 10, 11, and 12 are indicated above the vocal staff.



Musical score for measures 13 through 16. The score is written for a vocal line and a piano accompaniment. The vocal line consists of two staves (treble and bass clefs) with a melodic line of eighth notes, some beamed together, and a few quarter notes. The piano accompaniment consists of two staves (treble and bass clefs) with a simple harmonic accompaniment of quarter and eighth notes. The key signature has one sharp (F#). The measures are numbered 13, 14, 15, and 16 at the top of the system.

Musical score for measures 17 through 18. The score is written for a vocal line and a piano accompaniment. The vocal line consists of two staves (treble and bass clefs) with a melodic line of eighth notes, some beamed together, and a few quarter notes. The piano accompaniment consists of two staves (treble and bass clefs) with a simple harmonic accompaniment of quarter and eighth notes. The key signature has one sharp (F#). The measures are numbered 17 and 18 at the top of the system.

# Mist Reprise to Modern World

MINA: Come, my dear.  
LUCY: Yes.

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

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

The one is fall - ing al -

*p* *Sva, then loco* VAMP

*Bbm* *C7b9*

read - y a lost soul. Bring - ing me to - wards the oth - er, my

*Fm* *DbMaj9* *Bbm*

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

*mp*

13 14 15 16

Fm Bbm C7

sire to ex - ist I'll swal - low them up in the

"Taj Majal Flute"

p Bbm C7

17

mist.

Segue to MODERN WORLD

# Modern World

02/19/02

Music by Frank Wildhorn  
Lyric by Don Black and Christopher Hampton

CMaj7

CMaj7

CMaj7

(2nd time only)

**QUINCY, ARTHUR, JACK:** Cam - eras with shut - ters, in - tern - al com - bus - tion, phone up your un - cle in

Tax - is to Eus - ton and steam - ships to Ri - o, bi - o - graph pic - tures at Wil - ton's all day.  
Cam - eras with shut - ters, in - tern - al com - bus - tion, phone up your unc - cle in Shore - ham - by - Sea,

15 16 17 18

Shore-ham-by-Sea, Cross the At-lan-tic and be there by Thurs-day,

15 16 17 18

Spec-ials to Par-is and hot-air bal-loon-ing, pho-no-graph cyl-in-ders read-y to play.  
Cross the At-lan-tic and be there by Thurs-day, jump on a trol-ley and

19 20 21 22

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

19 20 21 22

be home by three. JACK: Some-where in Vi-

2 2

*mp*

Gsus 23 Gsus 24 Dsus 25 G 26 Am 27 Em 27 D

en-na there's a chap called Freud who's sure that it's use-less to chain up mad-men, he gets

02/19/02

10C. Modern World

C Dsus4 Gsus G **QUINCY:** G D Gsus Gsus Dsus

28 29 30 31 32

bet-ter re-sults with his talk-ing cure. Win- chest - er re - peat - ers gon-na have to watch their

*More active*  
*mf*

G Am Em D C Dsus Gsus G **ALL:**

33 34 35 36 37

back, They've got the bolt-ac-tion Hotch-kiss, but the hun's got a gun gives you three more cracks. Here

Am Em D G/D D

38 39 40 41

comes the mod-ern world, the won-der-ful mod-ern world, off with old-fash-ioned think-ing, on with the new. Hel -

Am Em C D G

42 43 44 45

lo to the mod-ern world, the breath-tak-ing mod-ern world, there's no-thing to-day that you can't do.

G D Gsus Gsus D G

46 47 48 49

ARTHUR: My old four - speed Daim - ler I'm a - fraid will have to go. And it's

Am Em D C Dsus4 D Gsus

50 51 52 53

MINA, LUCY: time to re-place my steam - yacht, there's no earth - ly ex-cuse for go - ing slow. We're de -

Am Em D C

54 55 56 57

ALL: light - ed to hear this pro - gress - ive note, and we might feel the same way when we get the vote. Here

Am Em D G/D D

58 59 60 61

comes the mod-ern world, the won-der-ful mod-ern world, off with old-fash-ioned think-ing, on with the new. Hel -

Am 62 Em 63 C 64 D 65 G

lo to the mod-ern world, the breath-tak-ing mod-ern world, there's no-thing to-day that you can't do.

D<sup>b</sup>Maj7 66

67 68 69

ALL except MINA:

Tax - is to Eu-ston and steam-ships to Ri - o, bi - o-graph pic-tures at

Tax-is to Eus-ton and steam-ships to Ri - o, bi - o-graph pic-tures at Wil-ton's all day.

D<sup>b</sup>Maj7

70 71 72 73

Wil-ton's all day. Spec-ials to Par - is and hot - air bal - loon - ing, pho - no - graph cyl - in - ders

70 71 72 73

Spec-ials to Par - is and hot - air bal - loon - ing, pho - no - graph cyl - in - ders read - y to play.



The musical score consists of three systems. The first system shows two vocal staves. The top staff has a treble clef and a key signature of three flats (B-flat major/D-flat minor). It contains notes for measures 74, 75, 76, 77, and 78. The lyrics "read-y to play." are under measures 74-75, and "A per-fect" is under measure 78. A box labeled "MINA:" is positioned above measure 78. The bottom staff of the first system is empty. The second system shows two piano staves. The top staff has a treble clef and contains chords and melodic lines for measures 74-78. Chord labels above the staff are D<sup>b</sup>Maj7, E<sup>b</sup>sus4, E<sup>b</sup>, Fm, and G7<sup>b</sup>9. A "RIT." marking is placed above the Fm chord. The bottom staff of the second system has a bass clef and contains bass notes for measures 74-78. The key signature remains three flats throughout.

# Perfect Life/Modern World

10D

02/19/02

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

MINA:

C 2 G/B 3 Am C/G

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*

4 F 5 C 6 G 1 F/C C

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

1

2 F/C C 9 Dm C 10 Dm Em

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

2

Chords: Dm, C, Dm, Gsus4, Eb, Ab/Eb, Eb, Fm/Eb, Eb, Ab, Gsus, G, C, G/B, Am, C/G, F, C, G, F/C, C, Am

Measures: 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24

Lyrics: I should pull my - self to - ge - ther, cast a - way my fears. Part of me is say - ing I'll soon be where I be - long, part of me is say - ing some - thing's wrong. A per - fect life the kind you dream of waits for me, and yet, and yet... I fear I might be sail - ing in to end - less night. We'll soon have a per - fect life, and

The musical score is written for voice and piano. It consists of four systems of music. Each system includes a vocal line with lyrics, a piano accompaniment with a treble and bass clef, and guitar chords indicated above the vocal line. The key signature is one flat (Bb). The tempo and style are not explicitly stated. The score includes measure numbers 11 through 24. The lyrics are: "I should pull my - self to - ge - ther, cast a - way my fears. Part of me is say - ing I'll soon be where I be - long, part of me is say - ing some - thing's wrong. A per - fect life the kind you dream of waits for me, and yet, and yet... I fear I might be sail - ing in to end - less night. We'll soon have a per - fect life, and".

25 Dm Em FMaj7 G9 26 DbMaj7 27 28

yet, and yet, and yet...

25 26 27 28

Tax - is to Eus-ton and steam-ships to Ri - o,

25 26 DbMaj7 27 28

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

ALL except MINA:

29 30 31 32

bi - o-graph pic-tures at Wil-ton's all day. Spec-ials to Par - is and hot-air bal-loon-ing,

29 30 31 32

Wil-ton's all day. Spec-ials to Par-is and hot - air bal-loon-ing, pho-no-graph cyl - in-ders

33 34 35 36

pho - no-graph cyl - in - ders read - y to play.

read - y to play. Tra - vel un - der -

37 38 39 40

wa - ter, was your dish - es by ma - chine. With-out mov - ing from your

Ab sus4 Eb sus4 Ab Bbm Fm

41 42 43 44

bed - room, have a word with a man in the Ar - gen - tine. More and more sur -

Eb Db Eb Ab sus4 Ab A E

Asus4 45                      Asus4 46                      Esus4 47                      A 48

More and more as the fu - ture is un - furled.

45                      46                      47                      Bm 48                      F#m

pris - es as the fu - ture is un - furled.                      Take a rock - et to Pla - net

Detailed description: This system contains the first two lines of the song. The first line of music is for the vocal part, with lyrics 'More and more as the fu - ture is un - furled.' The second line of music is for the vocal part, with lyrics 'pris - es as the fu - ture is un - furled. Take a rock - et to Pla - net'. The piano accompaniment is shown in a grand staff (treble and bass clefs) with chords and melodic lines.

E 49                      D 50                      Esus4                      Asus4 51                      A                      Bm 52

Ve - nus, you can do what you like in the mo - dern world. Here comes the mod - ern world, the

Detailed description: This system contains the third line of the song. The vocal line has lyrics 'Ve - nus, you can do what you like in the mo - dern world. Here comes the mod - ern world, the'. The piano accompaniment continues with chords and melodic lines.

F#m/A 53                      E/G# 54                      E                      A/E 55                      E                      Bm 56

won - der - ful mod - ern world, off with old - fash - ioned think - ing on with the new. Hel - lo to the mod - ern world, the

Detailed description: This system contains the fourth line of the song. The vocal line has lyrics 'won - der - ful mod - ern world, off with old - fash - ioned think - ing on with the new. Hel - lo to the mod - ern world, the'. The piano accompaniment continues with chords and melodic lines.

Musical score for measures 57-59. The system includes a vocal line and a piano accompaniment. The key signature is two sharps (F# and C#). The vocal line has lyrics: "breath - tak - ing mod - ern world, there's no - thing to - day that you can't do." Chord symbols above the vocal line are F#m (57), D (58), E (59), A (59), D (59), and A (59). The piano accompaniment features a treble and bass clef with various chords and melodic lines.

Musical score for measures 60-63. The system includes a piano accompaniment. The key signature is two sharps (F# and C#). Chord symbols above the staff are FMaj7 (60), Dm7b5 (61), Rit. (61), C (62), and G (63). The piano accompaniment features a treble and bass clef with various chords and melodic lines, including triplets in measure 60.

Musical score for measures 64-67. The system includes a vocal line and a piano accompaniment. The key signature changes to two flats (Bb and Eb). The vocal line has lyrics: "A month, a year, long as it takes, I'll still be". Chord symbols above the vocal line are C (66) and G (67). A box labeled "DRACULA:" is positioned above measure 65. The piano accompaniment features a treble and bass clef with various chords and melodic lines, including a section marked "Am" in measure 64.

Musical score for measures 68-72. Includes vocal line with lyrics "here." and "Ah", piano accompaniment, and a "NUNS:" section with a melodic line. Chords: Fm, Bbm/F, Eb7, Cm/Eb, DbMaj7, Bbm/Db, C7, Fm, Bbm/F.

Musical score for measures 73-76. Includes vocal line with lyrics "Ah", piano accompaniment, and a melodic line. Chords: Eb7, Ab/Eb, DbMaj7, Bbm/Db, C7/G, F.



# Weddings

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

MINA:

F C Gm Dm Gm Dm C/E F

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

JONATHAN:

Now that you and

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

*mp*

C Gm Dm Gm Dm Gm Bb

I Are in each o - ther's arms We'll ne - ver say good -

I C Gm Dm Gm Gm Bb

Are in each o - ther's arms We'll ne ver say - good -

9 F 10 Bb C 11 Dm C 12 Bb C

bye I'll ne - ver let you out of my

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

F Bb C Dm C Bb C

*mf*

13 Dm 14 Gm Dm Gm Dm 15 Gm Dm Gm7 Dm 16

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

Dm Gm Dm Gm Dm Gm Dm Gm7 Dm

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

17  $B\flat$   $B\flat/C$  LUCY: G D/F# 18 C 19 G/D 20 G D/F#

since we said good Years of wait ing Now we're to - ge - ther Man and wo - man  
-bye

CHORUS:

ARTHUR: Ah!

since we said good Years of wait - ing Now we're to - ge - ther Man and wo - man  
-bye

CHORUS:

$B\flat$   $B\flat/C$  Ah! Ah!

*mp* *f*

21 C 22 D  $Bm$  Em C 23 G/D D  $Bm$  24 Em

Hus - band and wife To love and che - rish In ho - ly wed - lock From this day for - ward un -

Hus - band and wife To love and che - rish In ho - ly wed - lock From this day for - ward un -

C 25 G/D D 26 G D/G C 27 G/D D

til death you both shall We are ga - thered To join to - ge - ther

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

til death you both shall We are ga - thered To join to - ge - ther

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

*ff*

G 28 D/G C 29 D Bm 30 Em

Man and wo - man hus - band and wife To love and che - rish

Man and wo - man hus - band and wife To love and che - rish

Man and wo - man hus - band and wife To love and che - rish

Man and wo - man hus - band wife To love and che - rish

[32' organ stop]

31 C G/D D/C 32 G/B Em C 33 G/D D

In ho - ly wed - lock From this day for - ward un - til death you both shall

In ho - ly wed - lock From this day for - ward un - til death you both shall

In ho - ly wed - lock From this day for - ward un - til death you both shall

In ho - ly wed - lock From this day for - ward un - til death you both shall

34 C/G G 35 36

part

part

part

part

part

Vamps: slow turn, creepy look

Cue to go on: Arthur carries Lucy halfway off SL

Timp 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

A musical score for a scene. It consists of three systems of music. The first system has a vocal line for Sara, Margaret, Jodi, and Emily, and a piano accompaniment for Lynnette, Tracy, and Jenny-Lynn. The second system continues the piano accompaniment. The third system includes a vocal line for Quincey and a piano accompaniment. The score includes various musical notations such as clefs, key signatures, time signatures, notes, rests, and dynamic markings like *fff* and *pp*. There are also stage directions and cues written in the score.

7 Ah...  
Lynnette, Tracy, Jenny-Lynn:  
*fff*

8 9 10 11 12

13 14 15 (Quincey reaches center) 16 17

Drac pit exit effect  
Cue to jump: Quincey walks SR then back to center  
*pp*

18 19 20

jump to m. 12 on cue

let ring

CUE

Cue - Quincey: "What do you suppose they're doing up there?" Arthur: "I wouldn't know."

21

(Jack Seward enters)

(Jack pours himself a drink) [MUSIC FADES]

22 23 24 25

(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:"

Musical score for the first system, measures 1-4. The score is in 3/4 time and consists of three staves: a vocal line and a piano accompaniment. The piano accompaniment is marked *mp* and begins with a piano introduction labeled "in 1". The vocal line has lyrics: "You must listen to what the professor has to say." (measures 1-2) and "No, first we must act:" (measures 3-4). Measure numbers 1, 2, 3, and 4 are indicated above the vocal staff.

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

Musical score for the second system, measures 5-8. The piano accompaniment continues with the same melodic pattern. The vocal line has lyrics: "...before night we must find garlic and garlic flowers; scour London for them, they will keep the creature away." (measures 5-8). Measure numbers 5, 6, 7, and 8 are indicated above the vocal staff.

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

Musical score for the third system, measures 9-12. The piano accompaniment continues. The vocal line has lyrics: "And crucifixes, the image of thy Lord, they cannot withstand it." (measures 9-12). Measure numbers 9, 10, 11, and 12 are indicated above the vocal staff.



# Drawing Room to Bedroom

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

Vampire Women Da - mai gu - ra

Da... mai gu ra...

Atmospheric chord fades in

synth tom

NOTE: Listen to CK's track for this!

ad lib accents...

simile thru bar 10...

sus cymbal/soft mallet

real tom

piano

fff

8vb

Detailed description: This system contains the first three measures of the score. It features two vocal staves and a piano accompaniment. The vocal staves show the lyrics 'Vampire Women' and 'Da - mai gu - ra'. The piano part includes a 'synth tom' line with 'ad lib accents...' and 'simile thru bar 10...' markings, and a 'piano' line with 'fff' dynamics. Percussion parts for 'sus cymbal/soft mallet' and 'real tom' are also present. A box labeled 'Atmospheric chord fades in' points to a chord in the piano part. A '8vb' marking is at the bottom.

ta in -

ta in -

clave

real tom

Weird chime/out of time quarters starts

(8vb)

Detailed description: This system contains measures 4, 5, and 6. The vocal staves continue with the lyrics 'ta in -' and 'ta in -'. The piano part features a 'clave' line and a 'real tom' line. A box labeled 'Weird chime/out of time quarters starts' points to a specific rhythmic element in the piano part. A '(8vb)' marking is at the bottom.

Musical score for measures 7 and 8. The score includes vocal lines and piano accompaniment. The vocal lines are in a high register, with lyrics: "trum sa - rut Sa". The piano accompaniment features a "real tom" pattern in the left hand and a "sus cymbal/soft mallet" pattern in the right hand. A box labeled "Atmospheric chord continues..." is present in the piano part. A "clave" pattern is also indicated in the piano part.

Musical score for measures 9, 10, and 11. The score includes vocal lines and piano accompaniment. The vocal lines are in a high register, with lyrics: "ti sorb su - fla - re - a Ah Ah". The piano accompaniment features a "real tom" pattern in the left hand and a "mf" (mezzo-forte) pattern in the right hand. The score includes a key signature change and a time signature change to 2/4.

Musical score for measures 12-15. The vocal line consists of a sequence of eighth notes with lyrics "Ah Ah Ah Ah Ah Ah Ah Ah". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and sustained chords in the left hand.

Musical score for measures 16-18. The vocal line continues with the sequence "Ah Ah Ah Ah Ah". The piano accompaniment maintains the same rhythmic pattern as the previous system.

Musical score for measures 19-22. The vocal line continues with the sequence "Ah Ah Ah Ah Ah Ah Ah". The piano accompaniment maintains the same rhythmic pattern as the previous systems.

Musical score for measures 23-26. The score is written for a single melodic line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). Measures 23-26 feature a rhythmic pattern of eighth notes with a dotted quarter note, followed by a quarter note. The piano accompaniment consists of chords with a rhythmic pattern of eighth notes with a dotted quarter note, followed by a quarter note. The notes 'Ah' are written above the melodic line in measures 23-26.

Musical score for measures 27-30. The score is written for a single melodic line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). Measure 27 is a whole rest. Measures 28-30 feature a melodic line with a 'Suddenly Slower' instruction. The piano accompaniment consists of chords with a 'pp' (pianissimo) dynamic marking. The notes 'Ah' are written above the melodic line in measures 28-30.

# Invitation

02/19/02

Music by Frank Wildhorn  
Lyric by Don Black and Christopher Hampton

Musical score for the first system. It features a vocal line in treble clef and piano accompaniment in grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The vocal line begins with a rest for two measures, followed by a triplet of eighth notes in measure 3, and continues with eighth notes in measures 4, 5, and 6. The piano accompaniment features a triplet of eighth notes in measure 3 and sustained chords in measures 4, 5, and 6. The lyrics "In - ti - ne - rim E - ter - na vi - a - ta" are written below the vocal line.

Musical score for the second system, piano accompaniment. It consists of two staves (treble and bass clefs). The key signature remains two flats, and the time signature is 2/4. Measure 7 is a whole rest. Measure 8 is marked with a **Dm** chord. Measures 9 and 10 contain eighth notes. Measure 11 is marked with a **(b)** chord. Measure 12 is marked with a **(b)** chord. Measure 13 is marked with a **(b)** chord. Measure 14 is marked with a **Dm** chord. Measure 15 is marked with a **(b)** chord. Measure 16 is marked with a **Bbm** chord. Measure 17 is marked with a **(b)** chord. Measure 18 is marked with a **(b)** chord. Measure 19 is marked with a **(b)** chord. Measure 20 is marked with a **(b)** chord.

Musical score for the third system, piano accompaniment. It consists of two staves (treble and bass clefs). The key signature remains two flats, and the time signature is 2/4. Measure 11 is marked with a **(b)** chord. Measure 12 is marked with a **(b)** chord. Measure 13 is marked with a **(b)** chord. Measure 14 is marked with a **Dm** chord. Measure 15 is marked with a **(b)** chord. Measure 16 is marked with a **Bbm** chord. Measure 17 is marked with a **(b)** chord. Measure 18 is marked with a **(b)** chord. Measure 19 is marked with a **(b)** chord. Measure 20 is marked with a **(b)** chord.

Musical score for the fourth system, piano accompaniment. It consists of two staves (treble and bass clefs). The key signature remains two flats, and the time signature is 2/4. Measure 17 is marked with a **Dm** chord. Measure 18 is marked with a **(b)** chord. Measure 19 is marked with a **(b)** chord. Measure 20 is marked with a **Bbm** chord.

Musical notation for measures 21-26. The score is in 2/4 time and features a key signature of one flat. Chord symbols above the staff are: 21 Dm, 22 Bbm, 23 Dm, 24 Fm, 25 A, and 26. The melody in the treble clef consists of eighth and quarter notes, while the bass clef provides a simple harmonic accompaniment.

Musical notation for measures 27-30. The score is in 2/4 time. Chord symbols above the staff are: 27 Dm, 28 Ebm, 29 Dm, and 30 Ebm. A *cresc.* marking is placed above measure 28. A *p* (piano) dynamic marking is placed below the first measure. The melody in the treble clef is a steady eighth-note line, and the bass clef has a similar eighth-note accompaniment.

Musical notation for measures 31-35. The score is in 2/4 time. Chord symbols above the staff are: 31 F#m, 32 Gm, 33 E/Bb, and 35. Measure 31 is labeled "Safety Vamp" and measure 33 is labeled "Blackout". A *f* (forte) dynamic marking is present. Measures 34 and 35 feature complex rhythmic patterns with triplets and sixteenth notes, indicated by '3' and 'V' markings.

Musical notation for measures 36-39. The score is in 2/4 time. Measures 36 and 37 are connected by a slur, as are measures 38 and 39. A *p* (piano) dynamic marking is placed below the first measure. The melody in the treble clef consists of quarter notes, and the bass clef has a simple accompaniment.

# 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

The musical score is written in 2/4 time and consists of two systems. The first system includes a vocal line and piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the bass clef and sustained chords in the treble clef. Dynamics include *sfz*, *ff*, and *f*. A box labeled "Safety" is placed above the piano part. The vocal line has rests for measures 2, 3, and 4. An annotation "Van H. approaches bed" with an arrow points to the vocal line at measure 4. The second system continues the piano accompaniment with rests in the vocal line for measures 5, 6, 7, and 8.

# Man Of Woman Born

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

Chords: Gm, 2, Gm, Cm6/G, Gm, Cm6/G

Soprano: Man of wo-man born Hath a short time to live Is

Alto: Man of wo-man born Hath a short time to live Is

Tenor: Man of wo-man born Hath a short time to live Is

Bass: Man of wo-man born Hath a short time to live Is

Piano: Accompanying piano part with chords and bass line.

Chords: Cdim, Gm/D, Eb(#11), Eb, D, Eb(#11), Eb, D

S: full of mi-se-ry And then is cut down Like a spring flo-wer

A: full of mi-se-ry And then is cut down Like a spring flo-wer

T: full of mi-se-ry And then is cut down Like a spring flo-wer

B: full of mi-se-ry And then is cut down Like a spring flo-wer

Pno.: Accompanying piano part with chords and bass line.



13 Gm 14 Cm6/G 15 Gm 16 Cm6/G 17 Cdim 18 Gm/D

Man of wo-man born Like a sha - dow fades a - way In life we are in death Of

A Man of wo-man born Like a sha - dow fades a - way In life we are in death Of

T Man of wo-man born Like a sha - dow fades a - way In life we are in death Of

B Man of wo-man born Like a sha - dow fades a - way In life we are in death Of

Pno.

19 Eb(#11) Eb 20 Dm 21 Eb(#11) 22 D 23 Eb(#11) Eb 24 F

whom can we seek help If not of thee Lord Je - sus Who suf - fers for our

A whom can we seek help If not of thee Lord Je - sus Who suf - fers for our

T whom can we seek help If not of thee Lord Je - sus Who suf - fers for our

B whom can we seek help If not of thee Lord Je - sus Who suf - fers for our

Pno.

9/21/01

14. Man of Woman Born

S  
A  
T  
B

Gm 25      A♭Maj7 26      Gm 27      A♭Maj7 28      Gm 29      Cm6 30

sins? \_\_\_\_\_ (hum)

sins? \_\_\_\_\_ (hum)

sins? \_\_\_\_\_ (hum)

sins? \_\_\_\_\_ (hum)

Pno.

*pp* (dialogue)

S  
A  
T  
B

Gm 31      Cm6 32      A dim 33      Gm/D 34      E♭(#11) E♭ 35      D 36

Pno.

9/21/01

14. Man of Woman Born

Musical score for vocal parts (A, T, B) and piano accompaniment (Pno.) for measures 37-42. The score is in G minor (three flats) and 4/4 time. The vocal parts (A, T, B) are written in treble clef, and the piano accompaniment is in grand staff. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand. The lyrics are: "Man of woman born".

Measures 37-42:

- Measure 37: Eb(#11)
- Measure 38: D
- Measure 39: Eb(#11)
- Measure 40: F
- Measure 41: Gm
- Measure 42: AbMaj7

Piano accompaniment (Pno.) for measures 43-44. The score is in G minor (three flats) and 4/4 time. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand. The lyrics are: "Man of woman born".

Measures 43-44:

- Measure 43: Gm
- Measure 44: AbMaj7

# 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

*in 1* *2* *3* *4*

(dialogue continues)

*5* *6*

*attacca*

# Life After Life G#m

Music by Frank Wildhorn  
Lyric by Don Black and Christopher Hampton

The musical score is written in G#m (three sharps: F#, C#, G#) and 4/4 time. It consists of four systems of music, each with a vocal line and a piano accompaniment. The piano part features prominent triplet patterns in both hands.

**System 1:** Measures 1-4. Piano accompaniment starts with a *pp* dynamic. The vocal line begins with a fermata on measure 1.

**System 2:** Measures 5-8. Measure 5 is marked "Driving". Measure 6 has a repeat sign. Measure 7 has a *G#m* chord marking. The vocal line includes the lyrics: "DRACULA: This is just the be - ginn - ing it is - n't an You are on - ly the spear - head, the first of my".

**System 3:** Measures 9-12. Measure 9 is marked "end. kind.". The vocal line continues with: "This is - n't a fun - er - al, more of a It's a mat - ter of time be - fore Lon - don be -".

**System 4:** Measures 13-16. Measure 13 has a *C#m* chord marking. Measure 15 has a *G#m* chord marking. The vocal line concludes with: "christ - en - ing, there's no need to wear black. This is just what I longs to us, ev - ry night some - one new. ev - ry vic - tim a".

02/21/02

E(#11)

# 15. Life After Life G# Minor

17 18 19 20

came here for, and the war has be - gun. I'm cre - at - ing my  
mid - night feast, they will fall one - by - one. And our em - pire will

21 22 23

dy - nas - ty the dark side of the sun.  
quick - ly grow the dark side of the sun.

24 25 26 27

Life af - ter life, you won't need flow - ers on your grave.  
Life af - ter life, this is the prize I give to you.

28 29 30 31

You won't need prayers, you have no mor - tal soul to save.  
Find your new world and see what dam - age you can do.

32 C#m 33 A 34 B/D# 35 E

No - one should mourn, no-one should ev - er shed a tear, the re - ward I am  
I send you out to walk these qui - et, moon - lit streets, Choose your prey

36 F#/A# 37 F# 38 D#sus 39 D#

off - er - ing shines bright-er than gold. Life af - ter  
care - ful - ly, and let it be - gin, Life af - ter

1 40 G#m 41 42 2 G#m 43

life. life.

44  $F\#m$  45  $C\#m$  46 47

Go, and quench your new thirst, drink the blood of the in - no - cent.

*ff*

48  $F\#m$  49  $D\#m7b5$  50  $G\#m$  51

Those that are with-out sin taste the sweet-est of all.

52 53  $C\#m$  54 A 55

(Life af - ter life, you won't need

[STAGE DIRECTION]



56 **B/D#** 57 **E** 58 **C#m** 59 **A**

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

60 **B** 61 **E** 62 **C#m** 63 **A**

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

64 **B/D#** 65 **E** 66 **F#/A#** 67 **F#**

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

The musical score is divided into three systems, each with a vocal line and a piano accompaniment.

**System 1 (Measures 68-70):**  
Measures 68-69: Chords D#sus and D#. The vocal line has notes G#4, A#4, B4, C#5. The piano accompaniment features triplets of eighth notes in both hands.  
Measure 70: Chords G#m and G#m/F#. The vocal line has notes D5, C#5, B4, A#4. The piano accompaniment has a forte (ff) dynamic and continues with triplets.

**System 2 (Measures 71-74):**  
Measures 71-72: Chords EMaj7 and G#m/D#. The vocal line has notes G#4, A#4, B4, C#5. The piano accompaniment has a mezzo-forte (mf) dynamic.  
Measures 73-74: Chords G#m, G#m/F#, EMaj7, G#m/D#, and G#sus4. The vocal line has notes D5, C#5, B4, A#4. The piano accompaniment features a fortissimo (fff) dynamic and includes sixteenth-note patterns.

**System 3 (Measures 75-77):**  
Measures 75-76: A long melodic line in the vocal part with notes G#4, A#4, B4, C#5, D5, C#5, B4, A#4. The piano accompaniment has a forte (f) dynamic and includes sixteenth-note patterns.  
Measure 77: A final chord in the piano part.

# Life After Life Bm

Music by Frank Wildhorn  
Lyric by Don Black and Christopher Hampton

The musical score is written in G major (one sharp) and 4/4 time. It consists of four systems of music. Each system includes a vocal line and a piano accompaniment. The piano part features a consistent triplet bass line. The vocal line includes lyrics and dynamic markings.

**System 1:** Measures 1-4. Piano part starts with *pp*. Measures 2, 3, and 4 have fingerings 2, 3, and 4 respectively.

**System 2:** Measures 5-8. Measure 5 is marked *Driving*. Measure 6 is marked *ff*. Measure 7 is marked *Bm* and *mf*. Measure 8 is marked *mf*. Lyrics: DRACULA: This is just the be - ginn - ing - it is - n't an You are on - ly the spear-head, the first of my

**System 3:** Measures 9-12. Measure 9 is marked *end. kind.*. Measure 10 is marked *f*. Measure 11 is marked *mf*. Measure 12 is marked *mf*. Lyrics: This is - n't a fun - er - al, more of a It's a mat - ter of time be - fore Lon - don be -

**System 4:** Measures 13-16. Measure 13 is marked *Em*. Measure 14 is marked *Em*. Measure 15 is marked *Bm*. Measure 16 is marked *Bm*. Lyrics: christ - en - ing, there's no need to wear black. This is just what I longs to us, ev - ry night some-one new. ev - ry vic - tim a

17 18 19 20

came here for, mid - night feast, and the war has be - gun. they will fall one - by - one. I'm cre - at - ing my And our em - pire will

*f*

3 3 3 3

21 22 23

dy - nas - ty quick - ly grow the dark side of the sun. the dark side of the sun.

*Glissando*

3 3

24 25 26 27

Life af - ter life, you won't need flow - ers on your grave. Life af - ter life, this is the prize I give to you.

*ff*

3 3 3

28 29 30 31

You won't need prayers, you have no mor - tal soul to save. Find your new world and see what dam - age you can do.

3 3 3

32 Em 33 C 34 D/F# 35 G

No - one should mourn, no - one should ev - er shed a tear, the re - ward I am  
I send you out to walk these qui - et, moon - lit streets, Choose your prey

36 A/C# 37 A 38 F#sus 39 F#

off - er - ing care - ful - ly, shines bright - er than gold. Life af - ter  
and let it be - gin, Life af - ter

1 40 Bm 41 42 2 Bm 43

life. life.

Am 44 45 46 47

Go, and quench your new thirst, drink the blood of the in - no - cent.

*ff*

Am 48 49 50 51

Those that are with-out sin taste the sweet-est of all.

*ff*

52 53 54 55

(Life af - ter life, you won't need

[STAGE DIRECTION]

*ff*

32 Em 33 C 34 D/F# 35 G

No - one should mourn, no - one should ev - er shed a tear, the re - ward I am  
 I send you out to walk these qui - et, moon - lit streets, Choose your prey

36 A/C# 37 A 38 F#sus 39 F#

off - er - ing care - ful - ly, shines bright - er than gold. and let it be - gin, Life af - ter Life af - ter

1 40 Bm 41 42 2 Bm 43

life. life.

Am 44 45 Em 46 47

Go, and quench your new thirst, drink the blood of the in - no-cent.

Am 48 F#m7b5 49 Bm 50 51

Those that are with-out sin taste the sweet-est of all.

52 53 Em 54 C 55

(Life af - ter life, you won't need

[STAGE DIRECTION]



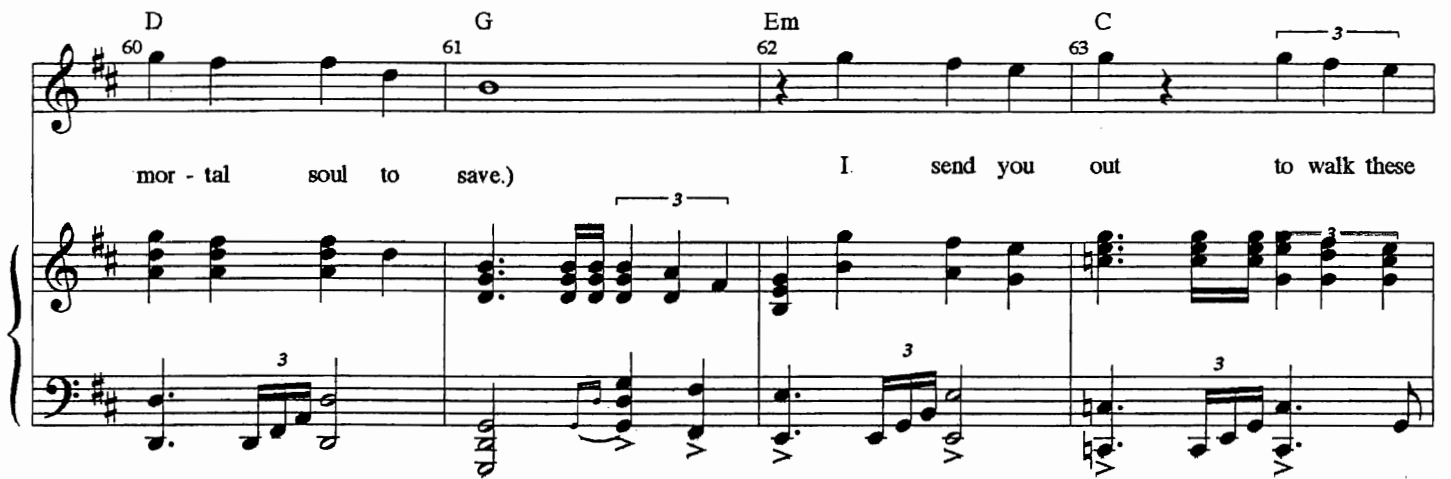
56 **D/F#** 57 **G** 58 **Em** 59 **C**

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



60 **D** 61 **G** 62 **Em** 63 **C**

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



64 **D/F#** 65 **G** 66 **A/C#** 67 **A**

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



68 **F#sus** 69 **F#** 70 **Bm** **Bm/A**

gin, Life af - ter life af - ter life af - ter

71 **GMaj7** **Bm/F#** 72 **Bm** **Bm/A** 73 **GMaj7** **Bm/F#** 74 **Bsus4**

life af - ter life af - ter life af - ter life af - ter life! life!

75 **p** 76 **p** 77

# Funeral to Tomb

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

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

Vampire Women

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

in 2

*mf*

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

Lynette: High, sharp with ring

*ff*

10 11 12

Jenny-L  
Sara  
Tracy In - ti - ne - rim In - ti - ne - ri - ti In - ti - ne - rim In - ti - ne - ri - ti

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

*mf* Jenny-Lynn: Sharp, low *poco a poco crescendo*

13 14 15 16

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 *f*

17 18 19 20

Musical score for measures 21-24. The vocal line (top staff) contains rests. The piano accompaniment (middle and bottom staves) features a melodic line in the right hand with slurs and a bass line with a few notes.

Musical score for measures 25-29. The vocal line (top staff) contains rests. The piano accompaniment (middle and bottom staves) features a melodic line in the right hand with slurs and a bass line with a few notes. The dynamic marking *mp* is present.

Musical score for measures 30-33. The vocal line (top staff) contains rests. The piano accompaniment (middle and bottom staves) features a melodic line in the right hand with slurs and a bass line with a few notes. The dynamic marking *pp* is present. The score concludes with a double bar line and a fermata over the final note, with the instruction *hold last time*.

Van Helsing: "The tomb is empty!"  
Arthur: "It must be a body-snatcher!"  
*attacca*

# 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

The musical score is written in 3/4 time and consists of three systems. The vocal line is in the upper staff, and the piano accompaniment is in the lower staves. The key signature has one flat (B-flat).

**System 1:** Measures 1-5. Measure 1 is marked with a box containing the name "Lucy". The vocal line begins with "La la la la la la la la". A note in measure 4 has a sharp sign (#) above it. The piano accompaniment features a "childlike celeste" texture in the right hand and sustained chords in the left hand. Chord symbols "Dm" are placed above measures 4 and 5. The instruction "(starts offstage)" is written below the vocal line in measure 1.

**System 2:** Measures 6-9. The vocal line continues with "la la la la la la la la". The piano accompaniment continues with the same texture. Chord symbols "Dm" and "Gm" are placed above measures 6 and 8 respectively.

**System 3:** Measures 10-13. The vocal line continues with "la la la la la la la la la la la la la". The piano accompaniment continues with the same texture. Chord symbols "A7b9" and "Dm" are placed above measures 10 and 12 respectively.

B $\flat$ /D 14 Gdim 15 Dm/F 16 Dm 17

la la la la la la la

*mp*

Gm 18 A7 19 Gm 20

la la la la la la la la

A7 21 Gm 22 A 23 ARTHUR: Lucy! Stop! 24

la la la la la la la

(lightning)

*ff*

Segue

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

# Finale Act I

Piano/Vocal

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

Vocal

2

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

"Undead one release him we order in Jesus name"

*mf*

Vocal

3

4

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

"Undead one release him we order in Jesus name"

*f*

Vocal

ALP

(child rushes into Mina's arms)

Em Van H.

6 7 8 9 3

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

*f*

let ring

3



Em **All (except Arthur)**

Vocal 10 11 12

Un - dead one, sur - ren - der pre - pare to

F#m7b5 3 B7 Am/E 3 B **Arthur** **All**

Vocal 13 14 15

bow, be - fore Christ. Bow be - fore Christ Bow be - fore Christ This

On Van H's 2nd step!

*p* *f*

Am Dm/A Am

Vocal 16 17 18

cross, this cru - ci - fix can bring you back to

Vocal

19 Dm/A 20 Bdim 21 E+7 22 F

peace and love. This ho - ly cru - ci - fix can lift you to

Vocal

23 G7 24 Am 25 BbMaj7 26 27

hea - ven a - - bove.

*mp*

Vocal

28 Em Mina 29 Am/E 30 Em 31 Am/E

Man of wo - man born like a sha - dow fades a - way. In

*p*

Vocal

32 *F#m7b5* 33 *B* 34 *Am* 35 *B*

life we are in death of whom can we seek help. If

Vocal

36 *Am* 37 *B* 38 *C* 39

not of thee

Vocal

40 41 42 43

*Dm* *BbMaj7* *Dm* *BbMaj7*

*mp*

Vocal

44 Dm Em7b5 A Dm Bdim Gm

45 46

You al-read-y love me you al-read-y need me some-where in your heart you are

The first system of the musical score features a vocal line and piano accompaniment. The vocal line is in 4/4 time and contains the lyrics: "You al-read-y love me you al-read-y need me some-where in your heart you are". Above the vocal line, chord symbols are provided: Dm (measure 44), Em7b5 (measure 45), A (measure 46), Dm (measure 47), Bdim (measure 48), and Gm (measure 49). The piano accompaniment consists of a treble and bass clef. The treble clef has a piano (*p*) dynamic marking. The bass clef provides harmonic support with chords and moving lines.

Vocal

47 Em7b5 Asus4 Dm Em7b5 A Dm

48 49

long-ing for me You're the one I've searched for through the rest-less ag-es

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line contains the lyrics: "long-ing for me You're the one I've searched for through the rest-less ag-es". Above the vocal line, chord symbols are provided: Em7b5 (measure 47), Asus4 (measure 48), Dm (measure 49), Em7b5 (measure 50), A (measure 51), and Dm (measure 52). The piano accompaniment includes a mezzo-forte (*mf*) dynamic marking. The bass clef features a triplet of eighth notes in measure 49.

Vocal

50 Bm7b5 Gm

51 52

You - know in your dreams I'll be set - ting you free.

The third system of the musical score concludes the vocal line and piano accompaniment. The vocal line contains the lyrics: "You - know in your dreams I'll be set - ting you free.". Above the vocal line, chord symbols are provided: Bm7b5 (measure 50) and Gm (measure 51). The piano accompaniment includes a mezzo-piano (*mp*) dynamic marking. The bass clef features a triplet of eighth notes in measure 51.

Vocal

53 54 55 56 57

Dm A7/E Dm/F Gm7 A Dm

*f* *ff*

Detailed description of the musical score: The score is for a vocal line and piano accompaniment. The vocal line is on a single staff with a treble clef and a key signature of one flat (B-flat). It contains five measures, numbered 53 to 57. Each measure contains a single whole note. The piano accompaniment is on a grand staff (treble and bass clefs). The right hand plays chords, and the left hand plays bass notes. Chord labels are placed above the right hand: Dm (measures 53-54), A7/E (measure 54), Dm/F (measure 55), Gm7 (measure 56), A (measure 56), and Dm (measure 57). Dynamics are indicated as *f* (forte) at the start of measure 53 and *ff* (fortissimo) at the start of measure 57. A slur connects the bass notes in measures 53 through 57.

Dracula Version List 2/28/02

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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

(pp. 6-7)

# Entracte

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

The musical score is divided into four systems. The first system (measures 1-5) features a piano introduction with a forte (*ff*) dynamic. The second system (measures 6-10) includes a piano solo with a forte (*f*) dynamic. The third system (measures 11-14) continues the piano solo. The fourth system (measures 15-18) includes a vocal line with lyrics and piano accompaniment. The piano part in the fourth system is marked *mf* and includes the instruction *segue as one*. The vocal line includes the lyrics "Mina" and "You've".

Measures 1-5: Dm, A7/D, Dm, B $\flat$ , C, Dm. Dynamics: *ff*.

Measures 6-10: A7/D, Dm, B $\flat$ , C, Dm, B $\flat$ Maj7. Dynamics: *f*.

Measures 11-14: Dm, B $\flat$ Maj7, E $\flat$ Maj7(#11), A $\flat$ Maj7(#11).

Measures 15-18: Dm, B $\flat$ , Dm, B $\flat$ . Dynamics: *mf*. Instructions: *poco rall.*, *segue as one*. Lyrics: "Mina", "You've".

# Mist Reprise

Piano/Vocal

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

Tempo di "Mist"

The musical score is arranged in three systems, each with a vocal line and a piano accompaniment. The key signature is one flat (B-flat) and the time signature is 3/4. The piano part features a steady eighth-note accompaniment in the bass line and chords in the right hand. The vocal line is in a soprano range and includes lyrics with syllable counts above the notes.

**System 1:** Chords: Dm, Gm. Lyrics: Mina slipped a - way now, your soul is laid to rest.

**System 2:** Chords: A7b9, Dm. Lyrics: All your suf - fer - ings are o - ver and he's dis - pos - sessed. He

**System 3:** Chords: Gm, Dm, Gm. Lyrics: had you in his thrall you had to fall but who could e - ver re - sist? I know why you



Van H.: "...how to find the author of all this sorrow and stamp him out." [MUSIC FADE]

13 A7 14 Dm/A 15 BbMaj7(#11) 16 Dm/A 17 BbMaj7(#11)

wor - shipped the mist.

*p*

[STAGE DIRECTION]

18 Dm 19 Gm 20 21 22 A7/C# 23

24 Dm 25 Bb 26 Edim 27 Dm 28 29

Dracula: "when you summon me, and not before." 30 Edim 31 A7 32 Dm/A 33 BbMaj7(#11) 34 35

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

Musical score for the first system, measures 1-3. The key signature is Db Major. Measure 1 is a whole rest. Measure 2 is a whole rest. Measure 3 contains a vocal line starting with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note Bb4. The piano accompaniment consists of a bass line with a quarter note Bb3, a half note G3, and a whole note F3. Above the piano part, the number '2' is written above measure 2 and '3' above measure 3. A text box above the vocal line in measure 3 contains the text "VAN HELSING: I must".

Musical score for the second system, measures 4-6. The key signature is Db Major. Measure 4 is a whole note G4. Measure 5 is a whole note A4. Measure 6 is a whole note Bb4. The piano accompaniment consists of a bass line with a quarter note Bb3, a half note G3, and a whole note F3. Above the piano part, the chord symbols Db, Ebm7b5, and Db are written above measures 4, 5, and 6 respectively. The lyrics are: "do this on my own, I've no fear of the un-known, it would not be fair to risk your lives this".

Musical score for the third system, measures 7-9. The key signature is Db Major. Measure 7 is a whole note G4. Measure 8 is a whole note A4. Measure 9 is a whole note Bb4. The piano accompaniment consists of a bass line with a quarter note Bb3, a half note G3, and a whole note F3. Above the piano part, the chord symbols Fsus, F, Bbm, and Gm7b5 are written above measures 7, 8, and 9 respectively. The lyrics are: "way. And it's not just your lives you brave, if you fail you'll be his slave. Take".

10 **Absus** 11 **Ab** **JONATHAN:** 12 **Bbm** 13 **Cb** 3 3

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

14 **Bbm** **QUINCEY:** 15 **Cb** 16 **Bbm** **JACK:** 3 3 3 3

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-

17 **Cb** **ARTHUR:** 18 **Ab/C** **Ebm/Bb** **ALL 4:** 19 **Fm7** **Gb/Ab** **Ab** 3 3

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

20 **Db** **Db/C** 21 **Bbm7** **Bbm/Ab** 22 **Gbmaj7** **Db/F** 23 **Ebdim** 24 25 26

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

27 28 29 30

of the night. There are risks worth tak - ing, there are worlds

31 32 33 34

worth shak - ing, some - times there's no choice, a man must do

35 36 37 38

what is right.

39 40 41 3

**MINA:** Think of all the vic - tims you are sure to save

42 *Db7/Cb* 43 *Gbm/A* 44 *Db7/Cb*

In - no - cents con - demed to end - less hell Those who lin - ger on the

45 *Gbm/A* 46 *Db/Ab* *Adim* 47 *Db/Ab* *Absus Ab*

wrong side of the grave The tor - ment - ed un - dead long - ing just to be dead

48 *Db* 49 *Db/C* 50 *Bbm7* 51 *Db/Ab* etc.

There are risks worth tak - ing there are bets worth stak - ing

52 *Gbmaj7* 53 *Db/F* 54 *Ebm* 55 *Adim Ab*

we can rid the earth of this foul thing of the

56 *Db* 57 *Db/C* 58 *Bbm7* 59 *Db/Ab*

night  
There are risks worth tak - ing, there are worlds- worth shak - ing,

60 *Gbmaj7* 61 *Db/F* 62 *Ebm* 63 *A dim Ab*

some - times there's no choice, a man must do what is

64 65 66 67

*Gbm/Db* *Db* *Gbm/Db*

68 *Db* 69 *Db/C* 70 *Bbm* 71 *Db/Ab*

**MINA:** There are risks worth tak - ing This one's well worth tak - ing

72  $G^bMaj7$  73  $G^b/A^b$  74  $C^b$  75  $D^b$  76

Some - times you must do what's right.

77 78 79 80 81

# There Are Risks

D Major

Music by Frank Wildhorn  
Lyric by Don Black and Christopher Hampton

The musical score is written in D Major (two sharps) and 4/4 time. It consists of three systems of music. The first system shows measures 1-3, with a vocal line starting at measure 3 with the lyrics "VAN HELSING: I must". The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. The second system covers measures 4-6, with lyrics "do this on my own, I've no fear of the un-known, it would not be fair to risk your lives this". The piano accompaniment continues with a similar bass line and chords. The third system covers measures 7-9, with lyrics "way. And it's not just your lives you brave, if you fail you'll be his slave. Take". The piano accompaniment concludes with a final chord in measure 9.

2 3

VAN HELSING: I must

4. D 5. Em7b5 6. D

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

7. F#sus 8. F# 9. Bm G#m7b5

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



Asus 10 A 11 **JONATHAN:** Bm 12 C 13

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

Bm 14 **QUINCEY:** C 15 Bm 16 **JACK:**

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 17 **ARTHUR:** A/C# 18 Em/B **ALL 4:** F#m7 19 G/A A

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

D 20 D/C# 21 Bm7 22 Bm/A 23 GMaj7 24 D/F# 25 Edim 26

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

27 A 28 D 29 D/C# 30 Bm7 D/A

of the night  
There are risks worth tak - ing, there are worlds

31 GMaj7 32 D/F# 33 Em 34

worth shak - ing, some - times there's no choice, a man must do

35 Edim 36 A 37 D 38 D Gm/D

what is right.

39 D7/C 40 Gm/A# 41 3

**MINA:** Think of all the vic - tims you are sure to save

42 **D7/C** 43 **Gm/A#** 44 **D7/C**

In - no - cents con - demed to end - less hell Those who lin - ger on the

45 **Gm/A#** 46 **D/A** **A#dim** 47 **D/A** **Asus A**

wrong side of the grave The tor - ment - ed un - dead long - ing just to be dead

48 **D** 49 **D/C#** 50 **Bm7** 51 **D/A** etc.

There are risks worth tak - ing there are bets worth stak - ing

52 **GMaj7** 53 **D/F#** 54 **Em** 55 **Bbdim** **A**

we can rid the earth of this foul thing of the

D D/C# Bm7 D/A

56 57 58 59

night.  
There are risks worth tak - ing, there are worlds- worth shak - ing,

G Maj7 D/F# Em Bbdim A

60 61 62 63

some - times there's no choice, a man must do what is

64 65 66 67

Gm/D D Gm/D

D D/C# Bm D/A

68 69 70 71

MINA: There are risks worth tak - ing This one's well worth tak - ing

GMaj7                      G/A                      C                      D

72                      73                      74                      75                      76

Some - times you must do what's right.

77                      78                      79                      80                      81

# Holmwood to Asylum

VAN H: Surprise him with her!

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

Musical score for measures 1-4. The top staff is a vocal line with rests. The piano accompaniment consists of a right-hand part with sustained chords and a left-hand part with a rhythmic pattern of eighth notes. Measure numbers 2, 3, and 4 are indicated above the vocal staff.

Vampire Women

Musical score for measures 5-8. The vocal line begins with the word "Ah" and features a melodic line with slurs. The piano accompaniment continues with a rhythmic pattern of eighth notes. Measure numbers 5, 6, 7, and 8 are indicated above the vocal staff.

Musical score for measures 9-12. The vocal line continues with sustained notes. The piano accompaniment continues with a rhythmic pattern of eighth notes. Measure numbers 9, 10, 11, and 12 are indicated above the vocal staff.

The musical score is divided into three systems, each with a vocal line and piano accompaniment.

**System 1:** The vocal line (treble clef) contains measures 13, 14, 15, and 16. A box labeled "GUY" is positioned below the vocal staff. The piano accompaniment (grand staff) features a rhythmic pattern of eighth notes in the bass clef and chords in the treble clef.

**System 2:** The vocal line contains measures 17, 18, 19, and 20. The piano accompaniment continues with the same rhythmic pattern. A dynamic marking of *mp* (mezzo-piano) is present in the piano part.

**System 3:** The vocal line contains measures 21, 22, and 23. The piano accompaniment concludes with a long note in the bass clef. A performance instruction *(fade as dialog starts)* is written above the piano part.

# Asylum Underscore

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

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

Moderately Slow in 3

1 2 3 4

*pp*

5 6 7 8

Renfield: "He can enter nowhere without invitation"

9 10 11 12

2nd X only



Mina: "Is the world worth your soul?" [MUSIC FADE]

The musical score consists of two systems of staves. The first system includes a vocal line (treble clef) and a piano accompaniment (treble and bass clefs). The second system continues the piano accompaniment. The vocal line is marked with measure numbers 13 through 18. The piano accompaniment features a treble and bass clef. The score concludes with a double bar line and repeat dots.

# 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."

Musical score for measures 1-4. The score consists of a vocal line and a piano accompaniment. The vocal line has four measures with rests, numbered 1, 2, 3, and 4. The piano accompaniment starts with a piano (*pp*) dynamic and features a bass line with chords in the left hand and a treble line with chords in the right hand. A slur covers the bass line across all four measures.

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]

Musical score for measures 5-8. The score consists of a vocal line and a piano accompaniment. The vocal line has four measures with rests, numbered 5, 6, 7, and 8. The piano accompaniment features a bass line with chords in the left hand and a treble line with chords in the right hand. A slur covers the bass line across all four measures.

9/25/01

[Renfield, Dracula]

# The Master's Song Reprise

Piano/Vocal

Music by Frank Wildhorn

Lyrics by Don Black and Christopher Hampton

Arranged by Constantine Kitsopoulos

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

Lightning once on 3rd cage opening

3 Renfield sees Drac

1 2 3 4

1 2 3 4

8va

*p* **VAMP** (D's: once only) **VAMP** *ff* **VAMP**

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

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

Renfield

5 6 7 8 9 10

8va *let ring*

You sailed a - cross the sev - en seas, your

11 12 13 B7 14 15 16

ship cut through the waves. And when the crim - son

Em

17 18 19 20 21 22

moon comes up, you drink the blood of slaves. We have

F#m7b5 Em F#m7b5

23 24 25 26 27 28

wait - ed long for the mast - er's song and it's time to join in the

Gm G#dim Adim Em

29 30 31 32 33 34

cho - rus. Sing his song, sing it loud and strong and the

F#m F# F#

35 36 37

ma - ster may give you new life. Dracula: "Or not."

# Neck to Salon

Cue - (Dracula breaks Renfield's neck)

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

Musical score for the first system. It consists of a vocal line and a piano accompaniment. The vocal line has measures 2, 3, and 4. The piano accompaniment starts with a **ff** dynamic and includes the instruction *molto ritard.* Chord symbols **Ebm**, **cb**, and **D<sup>b</sup>** are present. An arrow points to a note in measure 4 with the instruction "Hold till Drac looks back at Renfield".

Musical score for the second system. It includes vocal lines and piano accompaniment. The vocal line starts with a box labeled "Margaret" and the cue "Ah". The piano accompaniment is marked **Moderately Fast** and **f**. A box labeled "Vampire Women" is placed over the piano part. The vocal line includes the lyrics "E - ter - na" with the names "Emily/Jodi" and "Lynnette/Tracy" above it, and "Jenny-Lynn/Sara" below it.

Musical score for the third system. It includes vocal lines and piano accompaniment. The vocal line starts with a box labeled "Ah" and the cue "Emily/Margaret" and "Jodi/Lynnette". The piano accompaniment continues with the **f** dynamic. The vocal line includes the lyrics "via - ta Ne - mo - ri - to - a - re" with the names "Tracy/Sara" and "Jenny-Lynn" below it.

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

Emily: Ah..

Other vamps: Im - mor - di - te    Nos - fe - ra - tu

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

San - ge - le    San - ge - le

(typing music)

mf

mf

Musical score for measures 25-28. The score is in 3/4 time with a key signature of three sharps (F#, C#, G#). Measure 25 features a melodic line in the right hand starting with a quarter note G4, followed by quarter notes A4, B4, and C5, all under a slur. The left hand plays a rhythmic accompaniment of eighth notes: G3, A3, B3, C4, D4, E4, F4, G4. Measures 26-28 continue the melodic line in the right hand with quarter notes D5, E5, F5, and G5, also under a slur. The left hand accompaniment remains consistent.

Musical score for measures 29-32. The score is in 3/4 time with a key signature of three sharps. Measure 29 has a whole rest in the right hand and the same eighth-note accompaniment in the left hand. Measures 30-32 feature a melodic line in the right hand starting with a quarter note G4, followed by quarter notes A4, B4, and C5, all under a slur. The left hand accompaniment continues with eighth notes. A dynamic marking of *8<sup>va</sup>* is placed above the first measure of this system. The system concludes with a 3/4 time signature.

Musical score for measures 33-36. The score is in 3/4 time with a key signature of three sharps. Measures 33-36 feature a melodic line in the right hand with quarter notes G4, A4, B4, and C5, all under a slur. The left hand accompaniment consists of quarter notes G3, A3, B3, and C4. A dynamic marking of *mp* is placed below the first measure of this system. The system concludes with a 3/4 time signature.

9/27/01  
[Mina]

# The Heart is Slow to Learn

Piano/Vocal

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

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

The musical score is arranged in three systems. The first system (measures 1-4) features a piano introduction with a vocal line starting at measure 2 with the lyrics "...clear on our mission." The piano part is marked *p*. The second system (measures 5-9) includes a vocal line with the instruction *loco* and a piano part with a **VAMP** section. A "2nd X" is marked above measure 7. The third system (measures 10-13) contains the vocal line with lyrics "It seems the heart is slow to learn. No one can tell'it what to do." and the piano accompaniment. Chord boxes for MINA, AM6, G#m, and EMaj are placed above the piano part. The score concludes with a piano *p.* dynamic marking.



14 C#min 15 AM7 16 Am(maj7) 17 G#m7b5 18 C#7

It ne-ver learns from its mis-takes, what twists and turns it puts us through. Oh yes the

19 AM6 20 G#m 21 EMaj 22 C#m7

heart is slow to learn, so ev'-ry les-son is in vain, it goes the

23 AM7 24 Am(maj7) B7(-9) E 26 F#m7b5

way it wants to go, re-gard-less of the pain. And so I fool-ish-ly go more drive...

27 A#7 28 G#m7b5 29 C#alt. 30

on. Ig - nor - ing all the signs, dis miss - ing all the doubt in - side me For the

31 AM6 32 G#m 33 EMaj 34 C#m7

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

35 AMaj 36 Am(maj7) 37 G#m7(-5) 38 C#7

learns from its mis - takes. That's why it fin - ally breaks and o - ver pow - ers you. Some pas - sions

AM6 39 G#m 40 EMaj 41 C#m7 42

ne-ver let you go. Some fi-res ne-ver cease to burn. It should-n't

AM7 43 Am(maj7) 44 B7(-9) 45 EMaj 46 Am(maj7)

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

EMaj 47 Am(maj7) 48 F#7 49 E 50

learn. The heart is slow to learn.

51 52 53 54

55 56 57 58

On Cue: Guy turns to center

VAMP

fff

(thunder)

59 60 61

They sit

On Drac's arm

Jon falls

sfz

Glass breaks

Segue As One

9/28/01

[Dracula, Mina]

# Mina's Seduction

Piano/Vocal

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

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

Slow

1 2 3 4 5 6 7

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

*p*

Dracula

8 9 10 11 12 13

E - ver since I saw you. Shi - vers down my

*fp colla voce* *fp*

Cm Fm

14 15 16 17 18 19

spine. You're the one, you're the cho-sen one.

*mf*

Cm Fm Cm

9/28/01

Tempo (in moderate 1)

21. Mina's Seduction

Fm

G

Cm

20

21

22

23

I'm here to make you mine

Bbdim

Dm

Edim

Dm

Gdim

Dm

24

25

26

27

28

29

You're the one out of all the loves I've known All these cen-tur-ies a-lone, you are

*mf*

*poco a poco cresc.*

*f*

Gm

Em7b5

Asus4

A7

30

31

32

33

flesh of my flesh for all time.

*mf*

*p*

Dm

Ddim

Dm

Gm

34

35

36

37

38

39

I've com-mand-ed ar-mies, I've de-feat-ed

*f*

40 41 42 43 44 45

kings. But to - day, see - ing you this way.

46 47 48 49 50 51 52

Ar - mies and kings seem tri - vi - al things, emp - ty and tri - vi - al things.

*mp* *mp* *molto rall.*

Moderately Mina

53 54

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

*mp* *simile*

55 56 57

You know ve - ry well I can't turn you a - way I can feel the night fall.

*mf*

A7b9

Dm

Bdim

Gm

Em7b5

A

58

59

60

I em-brace your dark-ness. But must I give up all the beau-ties of day?

Ebm

Fm7b5

Bb7b9

Ebm

Fm7b5

Bb7b9

61

62

63

64

Dracula

Pure plea-sure for in - fin - i ty - Why should we all be born to

*f* *agitato*

Ebm

Gdim

Eb7b9

Abm

Fdim

Db7b9

65

66

67

68

die? I of-fer you my love, e-ter-nal love. A love un-chang-ing as the stars a-

Gb

Both

Cb/Eb

Bb/D

Ebm

69

70

71

72

bove. My blood will be your blood, my bed will be your bed, to-geth-er we will pass the cen-tur-ies a-

*mf* *poco stringendo*

*poco a poco*



Adim

Abm7

Bb7b9

Dracula

Ebm

21. Mina's Seduction

73 74 75 76

head and when the world's grown old. Our gold will still be gold. There's al-ways a to - mor - row

Em

F#m7b5

F#dim

Em

F#m7b5

B

77 78 79 80

Mina I know the mist is clos ing in, I feel I'm lo-sing all con -

Em

Dracula

Abdim

Am

F#dim

81 82 83 84

trol. You have that far a - way look in your eyes, a look that no-thing spo - ken can dis-

G

C/E

B/D#

Em

85 86 87 88

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-

A#dim 89 Am6 90 B7 91 Em 92

ceal. We'll live our lives and then, we'll live them once a - gain. There's al-ways a to - mor - row.

C 93 Both 94 Em 95 C 96 Bsus4

There's al-ways a to - mor - row. There's al-ways one more night... *long hold*

97 98 99 100

*molto agitato*

101 102 103 104 105

Both

Molto Meno (in 3)

21. Mina's Seduction

106 107 108 109 110 111

How can we turn back when we have come so far

*p*

112 113 114 115

An - y sac - ri - fice is worth it to be where you are. You I

B Em

116 117 118 119

had me in your thrall, you had to fall but who could ev - er re - sist We're

Am Em

*f*

120 121 122 123

melt - ing a - way in and we'll - al - ways stay in, To -

Am Piu mosso B F B7

*mp* *poco a poco cresc.*

124 F 125 B 126 Em

ge - ther we'll stay in the mist.

128 129 130 131 132 133

*molto rall.*

(cross effect) 135 136 137 138 139 140 (roar)

*mp* *sfz*

# Seduction to Hypnotism

Cue - (right after roar)

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

Guy at center

[Safety] 6

*f* *ff* 6

Stop on sizzle

[Safety] 6 (wafer sizzle)

*mf* *sfz*

Van H. turns to exit

Vampire Women

*f* *sfz*

11 12 13 14 (Quincy speaks)

Ah Ah Ah Ah

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."  
(Van H. & Jack arrive)

Arthur: "Whatis it?"  
[MUSIC OUT]

15 16 17 18

*pp*

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

The musical score is written for piano in 3/4 time with a key signature of one sharp (F#). It consists of four systems of two staves each. The first system includes a piano (*pp*) dynamic marking. The melody in the right hand is marked with measure numbers 1 through 6. The second system continues the melody with measures 7 through 11. The third system continues with measures 12 through 17. The fourth system shows measures 18 through 21, where the right hand has whole rests and the left hand plays a simple accompaniment of quarter notes.

# Pull The Pen

Cue - Van H.: "Understood."

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

Musical score for measures 1-4. The score is in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The vocal line (top staff) consists of whole rests for measures 1, 2, 3, and 4. The piano accompaniment (middle and bottom staves) features a melody in the right hand with slurs and a bass line in the left hand. The dynamic marking *pp* is present in the first measure.

Musical score for measures 5-8. The vocal line (top staff) consists of whole rests for measures 5, 6, 7, and 8. The piano accompaniment continues with the same melodic and bass line patterns as in measures 1-4.

Cue: Mina: "All is dark."

Musical score for measures 9-11. The vocal line (top staff) consists of whole rests for measures 9, 10, and 11. The piano accompaniment features a melody in the right hand and a bass line in the left hand. A *sustain* marking is placed over the bass line in measure 9, with a line pointing to the notes. The bass line consists of low notes that are sustained across the three measures.

[low notes on cue]



Cue: Mina: "Yes."

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

The musical score consists of three staves. The top staff is a vocal line with measures 12, 13, and 14. The middle staff is a piano accompaniment with eighth-note patterns. The bottom staff is a bass line with low notes. A cue line points from the text 'Cue: Mina: "Yes."' to the start of the piano accompaniment in measure 12.

[low notes on cue]

# Killing Time

[Ethyl named it]

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

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

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

The musical score is written in 3/4 time with a key signature of one sharp (F#). It consists of four systems of piano accompaniment and vocal cues. The piano part features a consistent eighth-note melody in the right hand and a bass line in the left hand with long, flowing lines. The vocal cues are indicated by numbers 1 through 16 above the staff. The first system includes cues 1, 2, 3, and 4. The second system includes cues 5, 6, 7, and 8. The third system includes cues 9, 10, 11, and 12. The fourth system includes cues 13, 14, 15, and 16. The score concludes with the instruction "[MUSIC OUT]" above the final cue.

# Jonathan's Promise

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

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

Jonathan

Slow

*pp*

*colla voce*

*p*

*mp*

8 9 10 11

sure it could-n't hap-pen but should that day ar-rive I pro-mise I will hon-or your com-mand I

12 13 14 15

will not let you suf-fer as long as I'm a-live you have my word

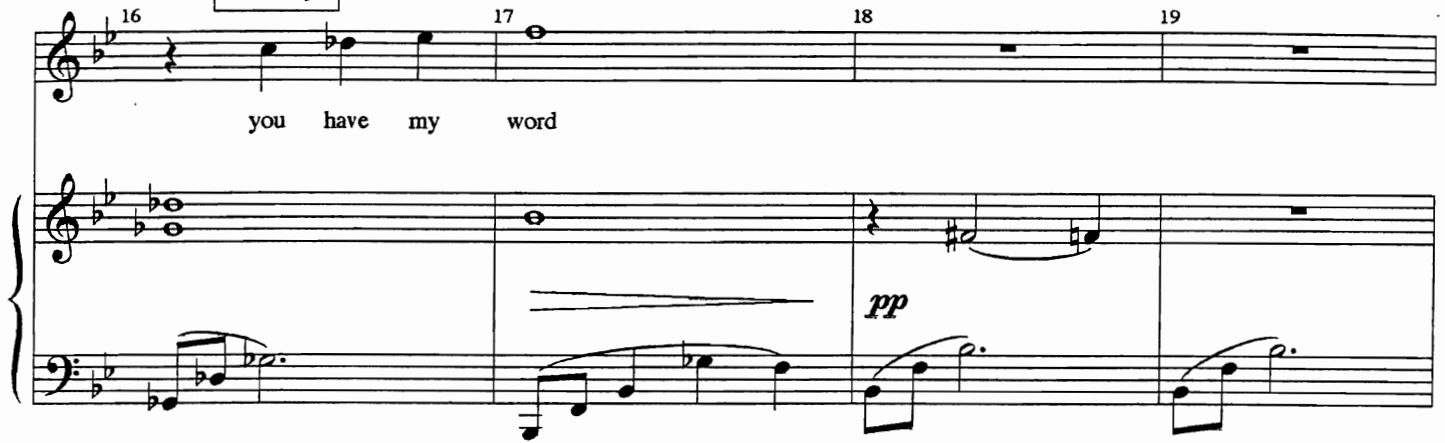
G $\flat$

All Guys

B $\flat$ (no3rd)

16 17 18 19

you have my word



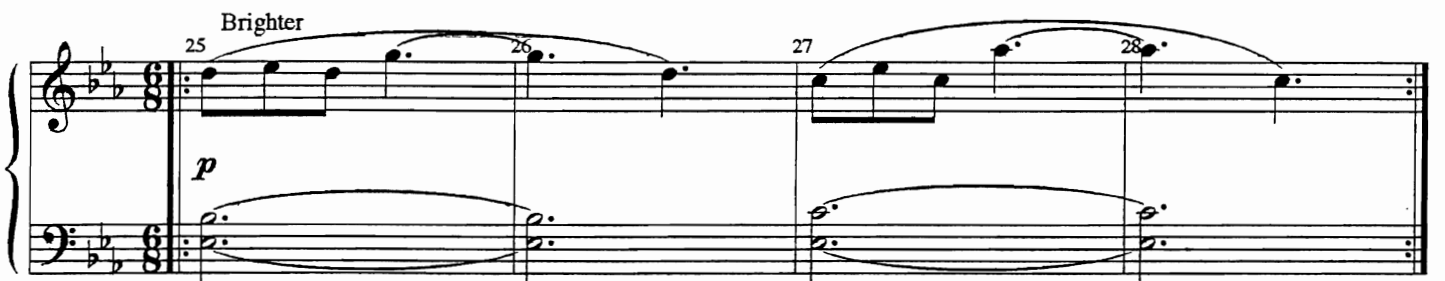
20 21 22 23 24



Brighter

25 26 27 28

*p*



29 30 31 32



2/21/02

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

# Deep in the Darkest Night

Piano/Vocal

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

E♭Maj7 Van Helsing

A♭/E♭

1 2 3 4

Now that we've found where the en - e - my's lurk - ing, no - thing can stand in our way.

*mp*

E♭Maj7

A♭/E♭

5 6 7 8

Since we are fac - ing the for - ces of dark - ness, we must be the cold light of day.

Gm

A♭

9 10 11 12

We are the lan - terns that burn in the light - house, the can - dles in the crypt. We are the

*mf*

Fm 13 All Bbsus4 15 16

light, let there be light

EbMaj7 Van Helsing Ab/Eb 17 18 19 20

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

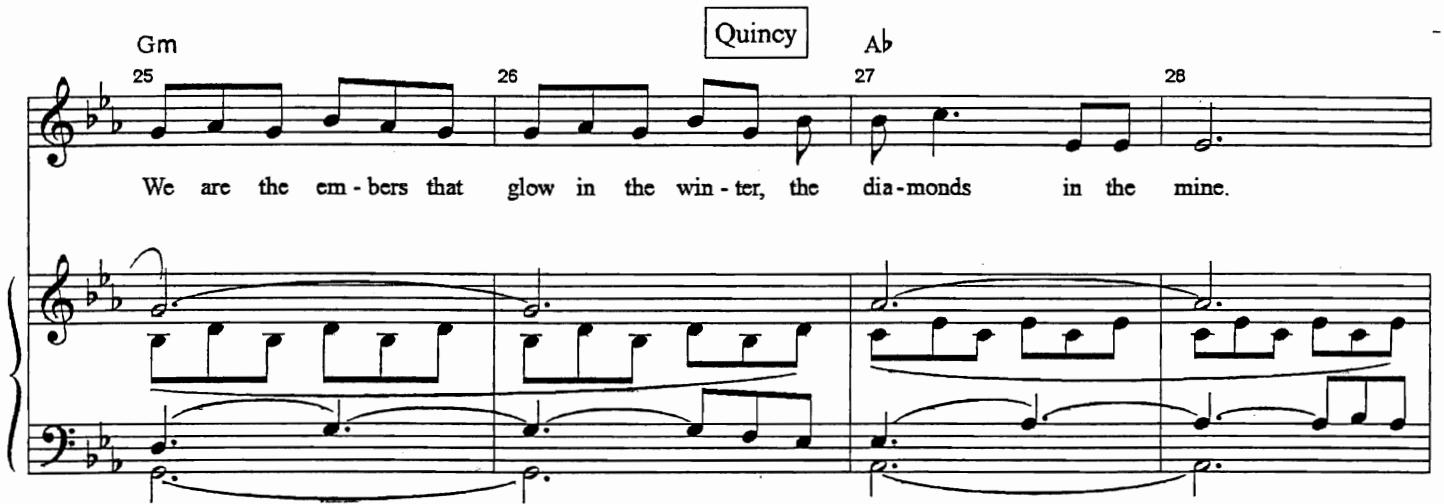
EbMaj7 Jonathan Ab/Eb 21 22 23 24

We'll cross the seas like a band of cru-sa-ders, search-ing for some pre-cious grail.

Quincy

Gm 25 26 27 28

We are the em - bers that glow in the win - ter, the dia - monds in the mine.



Arthur

Gm 29 30 31 32

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

All



Eb Cm Gm Ab Gm Bb

33 34 35 36

dark - est night when there's no spark of hope, we must be



37 Eb 38 Cm 39 Ab 40 Ab/Bb

points of light pierce - ing the dark - ness. Bright as the

41 Eb 42 Cm 43 Ab 44 Gm Bb

dazz - ling stars in an in - diff - rent sky and in our

45 Eb 46 Cm 47 Ab 48

cruel - est hour when hope is gone, we'll raise our



49 heads And we'll jour - ney on. 50 51 52

Bb Eb Eb Eb/D Cm Eb/Bb

53 Cm 54 Gm 55 Cm 56 Gm

When the great bat - tle com - menc - es, sure - ly the light will pre - vail.

57 Cm 58 Gm 59 Ab 60

We will break down his de - fenc - es, he will fall and the

Add Jonathan/Mina

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

sun will rise... Deep in the dark - est night, when there's no

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

spark of hope, we must be points of light pierc - ing the

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

dark - ness. Bright as the daz - ling stars in an in -

(normal notation)

A E/G# B E B/D# C#m

73 74 75 76

diff - rent sky and in our cruel - est hour when hope is

A B B E/B B

77 78 79 80

gone, we'll raise our heads, and we'll jour - ey

E

81 82 83 84 85

on!

*ff*

*Ob*

2/21/02

[Dracula, Jon, Mina, Van Helsing]

24

# Train Sequence Part 1

Revised 2/21/02

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

Gm

2 3 4

Gm **Van H.** F/G Gm Eb/G

5 6 7 8

Now close your eyes your pret - ty eyes the ev' - ning sun - is sink - ing

[Safety-vocal last x]

Gm F/G Gm Eb/G

9 10 11 12

and you can feel the things he feels and on - ly you can give a

2/21/02 Eb

Eb/G

Cm6

24. Train Sequence, Part One

13 voice to the thought in the mind of the wak - ing un -

17 Gm 18 19 20 dead

21 22 23 24

25 Bbm 26 Ab/C 27 Bbm Bbm/Ab 28 Gb Ab

Jonathan She made me give my pro-mise, a ter-ri-fy-ing pro-mise. It's not the kind of pro-mise made ev-'ry day

*p colla voce*

2/21/02

Bbm9

Ab/Bb

Bbm

Db/Ab

24. Train Sequence, Part One

29 30 31 32 Gb

to de-se-crate a tem-ple, to tram-ple on a flow-er, to catch a but - ter - fly and then just

33 34 35

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

36 37 38

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

39 40 41 42

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

43  $\text{Db}$  44  $\text{Eb m}$  45  $\text{F m}$  46  $\text{Gb}$

break. But I have g-ven her my word. And if the time should come, I will do what I

47  $\text{A}$  48  $\text{D}$   $\text{A/C\#}$  49  $\text{B m}$   $\text{B m/A}$

must, how could I? To dim the sun be-fore the sum-mer ends, to burn the

50  $\text{GMaj7}$  51  $\text{G/A}$   $\text{A}$  52  $\text{D}$   $\text{A/C\#}$  53  $\text{B m}$   $\text{D/A}$

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

54 *G*Maj7 *G/A* *D* *A/C#* *Bm* *D/A* *G(add2)* *G/A*  
55 56 57

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

*p*

58 *Gm* 59

break.

*mp* VAMP



# Train Sequence Part 2

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

Dracula

Gm Cm6

63 64

All is dark I hear the sound of wa - ter still

*mp* [Safety-vocal last x]

65 66 67

I hear the sound of wa - ter still but wa - ter pass - ing

Am7b5 D7b9

Gm Gm

68 69 70

through the land Cat - tle low

68 69 70

Mina

Cat - tle

9/29/01

24A. Train Sequence, Part Two

71 Cm6 72 73

the - wa - ter rush - es past my head I hear voi - ces but what's

low wat - er rush - es past voi - ces but what's

Musical notation for piano accompaniment, measures 71-73.

74 Am7b5 D7b9 Gm 75 76

be - ing said is not some - thing I un - der - stand

be - ing said is not some - thing I un - der - stand

Musical notation for piano accompaniment, measures 74-76.

77 Cm 78 79

Some - thing else there's some - thing else I

Some - thing else there's some - thing else I

Musical notation for piano accompaniment, measures 77-79.

9/29/01 Am7b5

Am7b5/Eb

24A. Train Sequence, Part Two

80 can't quite hear 81 Just let me whis-per in 82 your ear

80 can't quite hear 81 82

This system contains the first three measures of the piece. The vocal line starts with a treble clef and a key signature of two flats. The lyrics are "can't quite hear" (measures 80-81) and "Just let me whis-per in your ear" (measures 81-82). The piano accompaniment is in a grand staff with treble and bass clefs. The piano part features a melodic line in the right hand and a bass line in the left hand. A dynamic marking of *p* (piano) is present in measure 81.

D7b9 83 3 3 84 Gm 85

I'll be wait - ing for you

This system contains measures 83-85. The vocal line continues with the lyrics "I'll be wait - ing for you". The piano accompaniment features triplet figures in both hands. A dynamic marking of *p* is present in measure 84.

G#m 86 87 88 C#m6

Al - ways young I - ma - gine stay - ing al - ways young

86 87 88

Al - ways young Al - ways

This system contains measures 86-88. The key signature changes to three sharps (F# major/C# minor). The vocal line has the lyrics "Al - ways young I - ma - gine stay - ing al - ways young" (measures 86-88) and "Al - ways" (measure 88). The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. Dynamic markings of *f* (forte) and *mf* (mezzo-forte) are present.

9/29/01

24A. Train Sequence, Part Two

The musical score is written in G major (one sharp) and 4/4 time. It consists of three systems of music. Each system includes a vocal line with lyrics, a piano accompaniment with a treble and bass clef, and a guitar chord line above the vocal line. Measure numbers 89, 90, 91, 92, 93, 94, 95, 96, and 97 are indicated. Chord changes are noted as A#m7b5, D#7b9, G#m, and C#m6. The lyrics are: "why should we all be born to die? Let's leave that - to the young why should we all be born to die? hu - man race Doomed from birth Doomed from we don't have to go down that road we don't have to shoul - der birth we don't have to go down that road".

89 90 91

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

89 90 91

young why should we all be born to die?

92 93 94

hu - man race Doomed from birth

92 93 94

Doomed from

95 96 97

we don't have to go down that road we don't have to shoul - der

95 96 97

birth we don't have to go down that road

9/29/01

A#m7b5  
98

D#7b9  
99

G#m  
100

24A. Train Sequence, Part Two

that great load It's not some - thing we'll ev - er face

98 99 100

101 102 103

Clear your mind you know there is no

101 102 103

Clear your mind you know there is no

A#m7b5 104 A#m7b5/E 105 A 106

right or wrong you're com - ing here where you be - long

104 105 106

right or wrong

D#7b9 107 3 3 G#m 108 109 109A

I'll be wait - ing for you

Van H. A/G# 110 G#m 111 A/G# 112 G#m 113

Go on, go on I com - mand you! Tell me what's there . in your mind

Mina A/G# 114 G#m 115 A(add2) 116 /D# 117

Sor-ry what-is it you're say-ing? Are you an-gry? What have I said, what have I done? I was a -

*p colla voce*

Van H.

118 119 120

*G#m* *F#G#*

*D#sus4* *D#*

118 119 120

sleep

I beg you please for - give me please

121 122 123 124

*G#m* *E/G#* *G#m* *F#G#*

121 122 123 124

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

125 126 127 128

*G#m* *E/G#* *E(#11)* *E/G#*

125 126 127 128

when on - ly you can give a voice to the thoughts in the

129  $C\#m6$  130  $D\#$

mind of the wak - ing un -

131  $G\#m$  132 133 134

dead. (dialogue)

*pp*

135 136 137 138

segue as one



# Good 'N' Plenty

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

The musical score is written for piano in 6/8 time. It consists of five systems of two staves each (treble and bass clef). The first system (measures 1-4) is marked *p* (under dialogue). The second system (measures 5-8) continues the melody and accompaniment. The third system (measures 9-11) shows a key change to D major and a change in the bass line. The fourth system (measures 12-15) features a melodic line in the treble clef and a bass line with sustained notes. The fifth system (measures 16-20) concludes the piece with a final melodic flourish in the treble clef and sustained bass notes.

# 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

The musical score is written in 3/4 time with a key signature of two flats (B-flat and E-flat). It consists of two systems of staves. The first system includes a vocal line for Margaret/Emily (measures 1-4), a vocal line for Guy (measures 1-4), and a piano accompaniment (measures 1-4). The piano part is marked *ff* and features a rhythmic pattern of eighth and sixteenth notes. The second system continues the vocal lines (measures 5-8) and the piano accompaniment (measures 5-8). The piano part includes a prominent bass line with chords and a treble line with chords and melodic fragments. Measure numbers 2, 3, 4, 5, 6, 7, and 8 are indicated above the vocal staves.

Cm Dracula Am7b5

9 10 11 12

Don't tell them Don't tell them ev - 'ry - thing you hear Just let me whis - per

A<sup>b</sup> /D

13 14 3 3

in your ear I'll be wait - ing for

*segue as one*

# The Longer I Live

High key

Music by Frank Wildhorn  
Lyric by Don Black and Christopher Hampton

*Adagio Espressivo*

2  $B\flat m$   $A\flat$  3  $D\flat$   $A\flat/C$  4 *Adim*  $B\flat m$  5  $Fm/A\flat$   $G\flat$

I've seen so ma-ny sun-sets in my life, I should know ev-'ry-thing there is worth know-

6  $F$  7  $B\flat m$   $A\flat/C$  8  $D\flat$   $A\flat/C$  9 *Adim*  $B\flat m$  10  $Fm/A\flat$

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

11  $G\flat$  12  $F2$  13  $Dsus$   $D7$  14  $Gm$  15  $Am7b5$

go - ing. The long - er I live the more I won - der

02/19/02

25A The Longer I Live **High key**

16 D7b9 17 Gm 18 EbMaj7 19 Adim A7

if I know an-y-thing at all. If I've ev-er been in love I can't re -

20 D 21 Gm 22 Am7b5 23 D7b9

call. The long - er I live, the less I'm cer - tain that I have all the an-swars

24 Gm 25 EbMaj7 26 Am7b5 27 D7 Gm 27

right. I'd give all my yes-ter-days for one more night.

28 G7/B 29 Cm 30 Adim 31 A Dsus

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 **High key**

32 *Gm* 33 *Am7b5* 34 *D7b9*

long - er I live with-out you near me, the long - er the emp - ty years will

35 *Gm* 36 *E♭Maj7* 37 *Am7b5* *D7*

be. My world will not turn un - til you turn to

38 *Gm* 39 40 41

me. **INSTRUMENTAL** *Gm* *Am7b5* *D7* *Gm* My

*ff*

42 *E♭Maj7* 43 *Am7b5* *D7* 44 45

world will not turn un - til you turn to me.

*pp*

# The Longer I Live

Medium (demo) key

Music by Frank Wildhorn  
Lyric by Don Black and Christopher Hampton

*Adagio Espressivo*

2 G#m F# 3 B F#/A# 4 Gdim G#m 5 D#m/F# E

I've seen so ma-ny sun-sets in my life, I should know ev-'ry-thing there is worth know-

6 D# 7 G#m F#/A# 8 B F#/A# 9 Gdim G#m 10 D#m/F#

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

11 E 12 D#2 13 Csus C7 14 Fm Gm7b5

go - ing. The long - er I livethemore I won - der

02/19/02

25A The Longer I Live Medium (demo) key

16 C7b9 17 Fm 18 DbMaj7 19 Gdim G7

if I know an-y-thing at all. If I've ev-er been in love I can't re -

20 C 21 Fm 22 Gm7b5 23 C7b9

call. The long - er I live, the less I'm cer - tain that I have all the an-sw-ers

24 Fm 25 DbMaj7 26 Gm7b5 27 C7 Fm 27

right. I'd give all my yes-ter-days for one more night.

28 F7/A 29 Bbm 30 Gdim G 31 Csus .

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



32 Fm 33 Gm7b5 34 C7b9

long - er I live with-out you near me, the long - er the emp - ty years will

35 Fm 36 D♭Maj7 37 Gm7b5 38 C7

be. My world will not turn un - til you turn to

38 Fm 39 40 41

me. **INSTRUMENTAL** My

Fm Gm7b5 C7 Fm

*ff*

42 D♭Maj7 43 Gm7b5 44 C7 45

world will not turn un - til you turn to me.

*pp*

# The Longer I Live

Low Key

Music by Frank Wildhorn  
Lyric by Don Black and Christopher Hampton

*Adagio Espressivo*

2 Gm F 3 Bb F/A 4 F#dim Gm 5 Dm/F Eb

I've seen so ma-ny sun-sets in my life, I should know ev-'ry-thing there is worth know -

6 D 7 Gm F/A 8 Bb F/A 9 F#dim Gm 10 Dm/F

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

11 Eb 12 D2 13 Bsus B7 14 Em 15 F#m7b5

go - ing. The long - er I live the more I won - der

16 B7b9 17 Em 18 CMaj7 19 F#dim F#7

if I know an - y - thing at all. If I've ev - er been in love I can't re -

20 B 21 Em 22 F#m7b5 23 B7b9

call. The long - er I live, the less I'm cer - tain that I have all the an - swers

24 Em 25 CMaj7 26 F#m7b5 27 B7 Em 27

right. I'd give all my yes - ter - days for one more night.

28 E7/G# 29 Am 30 F#dim 31 F# Bsus

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

32 *Em* 33 *F#m7b5* 34 *B7b9*

long - er I live with-out you near me, the long - er the emp - ty years will

35 *Em* 36 *CMaj7* 37 *F#m7b5* *B7*

be. My world will not turn un - til you turn to

38 *Em* 39 40 41

me. **INSTRUMENTAL** *F#m7b5* *B7* *Em* My

42 *CMaj7* 43 *F#m7b5* *B7* 44 45

world will not turn un - til 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

Measures 1-4. The piano part features a rhythmic accompaniment with chords and a bass line. The vocal line is mostly rests.

Measures 5-7. Includes vocal line with lyrics and piano accompaniment.

Quincey EbMaj7

5 6 7

Now we can see where the en - e - my's lurk - ing,

*colla voce*  
*mp*

Measures 8-11. Includes vocal line with lyrics and piano accompaniment.

Ab/Eb Arthur EbMaj7

8 9 10 11

no - thing can stand in our way. Now we are fac - ing the for - ces of dark - ness, we

12 *Ab/Eb* 13 **Jack** *Gm* 14 **Jonathan** 15

must be the cold light of day. We are the lan-terns that burn in the light-house, the

16 *Ab* 17 **All** *Fm* 18 19

can - dles in the crypt. We are the light, let there be

20 *Bbsus4* 21 *Cm* 22 *Gm* 23

light. When the great bat - tle com - menc - es,

24 *Cm* 25 *Gm* 26 *Cm* 27 *Gm*

sure - ly the light will pre - vail. We will break down his de - fenc - es, he will

Ab 28 29 30 31 Fm7 Ab/Bb

fall and the sun will rise...

*ff*

32 33 34 35

36 37 38 39 40 41

Ab Ab/Bb Eb

*sfz*

9/21/01  
[Vampires (offstage)]

26A

# Quincy's Death

Piano/Vocal

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

**Violently in 1**

The musical score is written for Piano and Vocal. It consists of three systems of staves. The first system (measures 1-4) features a vocal line with rests and a piano accompaniment in 3/4 time with a forte (*fff*) dynamic. The second system (measures 5-8) continues the piano accompaniment. The third system (measures 9-11) includes a key signature change to B-flat major and a time signature change to 3/4. The piano part includes a circled diamond symbol and the instruction "empty coffin" effect. The vocal part has the instruction "(wolves)".



Musical notation for measures 12-15. The score is in 6/8 time with a key signature of two flats. The right hand features a melodic line with eighth notes and slurs, while the left hand provides a harmonic accompaniment with chords and eighth notes. A dynamic marking of *f* is present at the beginning of measure 12.

Musical notation for measures 16-19. The notation continues with similar melodic and harmonic patterns in the right and left hands.

Musical notation for measures 20-23. The right hand melody continues, and the left hand accompaniment remains consistent.

Musical notation for measures 24-27. The right hand part is mostly rests, with a long slur over the staff. The left hand continues with a rhythmic accompaniment. A dynamic marking of *p* is present. The text "(dialogue)" is written above the right hand staff.

Musical notation for measures 28-32. The right hand part features a melodic line with slurs. The left hand accompaniment continues. A dynamic marking of *p* is present. The text "[Safety]" is written above the right hand staff.

Cue - Van H. tugs on reins

Musical score for measures 33-36. The score is in treble and bass clefs with a key signature of one sharp (F#). Measure 33 starts with a treble clef and a bass clef. Measure 34 has a treble clef and a bass clef. Measure 35 has a treble clef and a bass clef. Measure 36 has a treble clef and a bass clef. The piano part features a *ff* dynamic marking. The bass line consists of long, sustained notes.

Musical score for measures 37-40. The score is in treble and bass clefs with a key signature of one sharp (F#). Measure 37 starts with a treble clef and a bass clef. Measure 38 has a treble clef and a bass clef. Measure 39 has a treble clef and a bass clef. Measure 40 has a treble clef and a bass clef. The piano part features a *ff* dynamic marking. The bass line consists of long, sustained notes.

(they see the castle)

Musical score for measures 41-44. The score is in treble and bass clefs with a key signature of one sharp (F#). Measure 41 starts with a treble clef and a bass clef. Measure 42 has a treble clef and a bass clef. Measure 43 has a treble clef and a bass clef. Measure 44 has a treble clef and a bass clef. The piano part features a *fff* dynamic marking. The bass line consists of long, sustained notes.

Vampire Women

Musical score for measures 45-47. The score is in treble and bass clefs with a key signature of one sharp (F#). Measure 45 starts with a treble clef and a bass clef. Measure 46 has a treble clef and a bass clef. Measure 47 has a treble clef and a bass clef. The piano part features a *pp* dynamic marking. The bass line consists of long, sustained notes.

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

Segue As One

# Hello, Castle

## Reading Version

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

(Mina in circle)

1 2 3

Vampire Women San - ge - le

mp

4 5 6 7

tau E - via - ta mea

(sizzle sound as Van H. pours holy water)

Cue - Van H. holds up cross  
(cross effect)

8 9

In - ti - ne - rim

voices reverb

4X

cresc. e accel. poco a poco

Segue As One

9/30/01  
[Mina]

28

# The Heart is Slow to Learn Reprise

Piano/Vocal

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

The musical score is arranged in three systems, each with a vocal line and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The piano part features a consistent eighth-note accompaniment in the left hand and a more melodic line in the right hand. The vocal line consists of a single melodic line with lyrics underneath. Measure numbers 1 through 11 are indicated above the vocal line. Chord symbols are placed above the piano part: E (measures 1-4), AMaj6 (measure 5), G#m7 (measure 6), E (measure 7), C#m (measure 8), AMaj7 (measure 9), Am(Maj7) (measure 10), and G#m7b5 (measure 11). A box labeled 'MINA' is placed above the vocal line in measure 4. The lyrics are: 'It seems 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'.

12 **C#7** 13 **AMaj6** 14 **G#m7** 15 **E**

you. Some pas - sions ne - ver let you go. Some fi - res ne - ver cease to burn.

*build...*

16 **C#m** 17 **AMaj7** 18 **Am(Maj7)** **B7b9** 19 **E**

It should - n't come as a sur - prise. That the heart is slow to learn.

20 **Am(Maj7)**

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

The musical score is divided into four systems, each with a vocal line and a piano accompaniment. The key signature is three flats (B-flat major/D minor) and the time signature is 4/4. Measure numbers 1 through 15 are indicated above the vocal line. The piano part includes dynamic markings: *p* (piano) in measures 2-4, *mp* (mezzo-piano) in measures 9-11, and *mf* (mezzo-forte) in measures 12-15. The lyrics are: "learn." (measures 2-4), "Safety" (measures 6-7), and "(Dracula turns head)" (measures 9-11). The score concludes with a double bar line and a fermata over the final chord in measure 15.

Segue As One

# Finale Act II

Piano/Vocal

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

Em F#m7b5 B7 Em F#m7b5 B7

Mina  
I step a-cross the line for you, I plunge my-self in mor - tal

Dracula

Piano  
*mp*

Em Bdim E7b9 A F#dim D7b9

M  
sin. I sac-ri-fice my soul to be your bride, I give in to the feel - ings I can't

D

Pno.

M <sup>9</sup> G <sup>10</sup> C/E <sup>11</sup> B/D# <sup>12</sup> Em

hide, I leave my guilt be - hind, who cares if love is blind? This cer-tain-ty is bliss, at last I know my

D

(arm cue)

Pno.

M <sup>13</sup> C#dim <sup>14</sup> Am6 <sup>15</sup> B <sup>16</sup> Em

mind, We'll live our lives and then we'll live them once a - gain, there's al-ways a to - mor - row,

D

We'll live our lives and then we'll live them once a - gain, there's al-ways a to - mor - row,

Pno.

M <sup>17</sup> C <sup>18</sup> Em (their hands touch) <sup>19</sup> C <sup>20</sup> F#sus <sup>21</sup> (they kiss)

there's al-ways a to - mor - row, there's al-ways one more night.

D

there's al-ways a to - mor - row, there's al-ways one more night.

Pno.

rit. p (synth pad) F#+



Meno Mosso

M

Bm 22 G/B C#dim 23 AMaj6 Gm aj7 24 Em/G F#7 25 Bm

I hear you be - fore you speak, I'm with you where - ev - er you are.

D

Pno.

*p*

M

26 27 28 29

Bm G/B A7/C# F#m/A GMaj7 GMaj6 F#7 Bm

When you sleep I'm in your dreams, I can read your thoughts from a - far.

D

Pno.

M

Bm 30 G/B A7/C 31 AMaj6

I hear you be - fore you speak,

D

The first time I saw your face, I knew I would make you mine, I felt the quick'-ning of the pulse, I felt shi-vers down my

Pno.

*mp*

M <sup>GMaj7</sup> 32 I'm with you <sup>GMaj6</sup> where - ev - er you are. <sup>F#7</sup> 33 <sup>Bm</sup>

D spine. Mi - na, you're the chos - en one out of all the loves I've known in all my cen - tur - ies a - lone.

Pno.

M <sup>Bm</sup> 34 Ev - er since I saw your face I've been try - ing to de - ny that I was hope - less - ly in love, that I could ev - er say good - <sup>G/B</sup> <sup>A7/C#</sup> 35 <sup>AMaj6</sup>

D When you sleep I'm in your dreams,

Pno.

*poco a poco*

M <sup>GMaj7</sup> 36 bye, now I know that can't be done, now I'll turn a - way from light and em - brace your end - less night. <sup>F#7</sup> 37 <sup>Bm</sup>

D I can read your thoughts from a - far.

Pno.

*cresc.*

M 38 39

D Bm G/B A7/C# AMaj6

Pno. *f*

But ev-'ry time I see your face I'm tor-ment-ed by this doubt, can I de-priv-e you of your death? Can I con-demn you to live

M 40 41

D G Em7 F#7 /B

Pno. *sfz*

out this dark cir-cle of des-pair? Or should I not set you free, and let you do the same for me?

[big synth pad sustain]

M 42 43 44 45

D (dialogue)

Pno. *p*

Bm Em

M 46 47 48 49

D

Pno. F#7 Bm

M 50 51 52 53

D

Pno. G Bm

M 54 55 56 57

D

Pno. Em

M 58 59 60 61 Cm Ddim G7/B Cm

I was born to love you, I was born to need you,

Pno. *mp*

M 62 63 64 65 Adim Fm6 Dm7b5 G Cm Ddim G7 Cm

these are sim-ple truths that I tried to be-tray. If you tru-ly love me, prove to me you love me,

Pno.

Poco Agitato in 1

M 66 67 68 69 F7/A Fm6 G (dialogue) (scream) *p*

free me and go back to the beau-ties of day.

Pno.

M 70 71 72 73

D

Pno.

M 74 75 76 77

D (scream)

Pno.

M 78 79 80 81

D

Pno.

M 82 83 84

D

Pno.

(last X)

M 85 86 87

D Gdim 3 Fm Fdim 3 Cm Fm/Ab Cm/G

Pno. *f* 3 3

I can't poi-son your life, I can't drive you in-sane, I can't drag you in-to my world of

M 88 89 90 91 92

D Dm7b5 Gsus4 (scream)

Pno. blood-lust and pain. *mp*

M 93 94 95 96

Cm Fm G Cm

My life is no life at all, it's bleak and un - for - giv - ing,

Pno. *f*

M 97 98 99 100

A<sup>b</sup> Fm Dm7b5 Gsus4 G

feed - ing on a strang - er's blood, im - pris - oned by the night.

Pno.

M 101 102 103 104

Cm Fm G Cm

What's the use pro - long - ing life when life is not worth liv - ing?

Pno.



M 105 106 107 108 109

D *A<sup>b</sup>* *Fm* *Dm7b5* *Gsus4* *rall.*

Pno.

If you love me set me free, and let me touch the light.

M 110 111 112 113 114

D *C<sup>#</sup>dim* *Am7* *F<sup>#</sup>m7b5* *B*

Pno. *ff* *mp*

(Drac steps into coffin) please don't make me end this be - fore it's be - gun.

M 114 115 116 117

D *Em* *F<sup>#</sup>m7b5* *B7* *Em* *Edim* *Am6* *F<sup>#</sup>m7b5* *B*

Pno. *p*

Give me a true night-fall, give me back to dark-ness, give me back my soul and step in - to the sun.

M 118 119 120 121

Em F#m7b5

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

B7 Em A#dim Am6 3 F#m7 3 B7 3

Pno.

M 122 123 124 125 126

free. Em F#m7b5 B7 Em Gdim Am6 3 B+7 B7

No Chord *fff*

Pno.

M 127 128 129 130

Em D/E C/E D/E

*ff*

(Jon rushes to Mina)

Pno.

Simply, in 4

M 131 132 133 134

D

Pno. *p* *rit.*

(Mina turns head)

M 135 136

D

Pno. (dust effect) *mf*