

The Concept Recording

DRACULA

THE MUSICAL

Music by
Frank Wildhorn

Lyrics by
Don Black &
Christopher Hampton

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

mp *pp*

6 7 8 9 10

Gm

11 12 13 14

E \flat F Em.

Carriage reveal

ff

VCLN I, II
VCLN I, II
CRO

Detailed description: This is a musical score for a vocal and piano piece. It consists of three systems of staves. The first system (measures 1-5) features a vocal line starting with a fermata and a piano accompaniment with triplets and a dynamic marking of *mp*. The second system (measures 6-10) continues the piano accompaniment with triplets and includes a dynamic marking of *pp*. The third system (measures 11-14) includes a vocal line with a fermata and a piano accompaniment with triplets and a dynamic marking of *ff*. The score includes various musical notations such as treble and bass clefs, time signatures, dynamics, and performance instructions like 'Ethereal' and 'Carriage reveal'. Chord symbols (Gm, E \flat , F, Em.) are placed above the piano staves.

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.

ff

Am 31 F#m7b5 32 G 33 Em 34

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

F#m7b5 35 B7 36 Em 37 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) has a piano part with a treble clef and a bass clef. The second system (measures 5-8) continues the piano part. The third system (measures 9-12) includes the vocal cue 'DRACULA: You must be hungry.' and changes the piano part to a grand staff with a Gm chord in the first measure and an Ebm(Maj7) chord in the second measure.

1 2 3 4

Em

5 6 7 8

9 10 11 12

DRACULA: You must be hungry.

Gm Ebm(Maj7)

Musical score for measures 13-16. The score consists of a vocal line and a piano accompaniment. The vocal line has rests for all four measures. 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 all five measures. The piano accompaniment features a melody in the right hand and a bass line in the left hand. The tempo is marked 'Same Tempo'.

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 all four measures. The piano accompaniment features a melody in the right hand and a bass line in the left hand.

Solitary Man

02/21/02

3

Music by Frank Wildho
Lyric by Don Black and Christopher Yamp
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 - tle - ments are not your ways
and the ways 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 a crea - ture of the shade.
 age, an age ruled by the the

20 *2 C* 21 *Gm* 22 23 24 *E♭Maj7 Dm7*

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

25 *Gm* 26 27 28 *E♭ Dm7*

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

29 *Cm9* 30 *D7♭9* *Gm* 31

face the new cen - tury un - bowed.

Am

32 33 34 35

How few days make up a cen - tury,

36 37 38 39

in my dear new land of Eng - land I shall

Gm

A7b9 40 41 42

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

Dm Bm7b5

Gm6 43 44 45 46

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

F/C C

47 **Gm** 48 49 50 **E^b** **Dm7**

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

51 **Gm** 52 53 54 **E^b** **Dm7**

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

55 **Cm9** 56 **Gm** 57

make my - self part of the crowd.

58 **E^bm** 59 60 **Gm** 61

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

62 Cm6 63 A7 A#9 64 Dsus 65

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

Crescendo

66 Abm 67 68 E Ebm7 70 Abm

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

ff

71 72 E Ebm7 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

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)

$C\sharp m9$ 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

F#m6
18 19 20

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^b D^b A^bm E^bm A^bm C^b/E^b D^b/F

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

mp Safety - vocal last time

G^b D^b A^bm E^bm A^bm E^bm

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

A^bm C^b G^b

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*

side

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

push...

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

27 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*

30 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 $C\flat$ $D\flat7$

$B\flat m$ pull back... Please come back to me safe and *A Tempo*

hair

f

gtr

$E\flat m$ 38 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^bm* *E^bm* 53 *A^bm* *E^bm* 54 *A^bm* *E^bm*

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

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

8va

A^bm 55 *C^b* 56 *E^bm7* 57 58

since we said good - bye

since we said good - bye

fp

C^b 59 *A^bm7* *Rea* 60 *G^b* *A^b/G^b* *G^b* 61 *A^b/G^b*

since we said good bye.

p

DRACULA:

62 *Fm* 63 64

You think you hear my voice

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

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

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

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

Rit.

B \flat m 73 74 75 76

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 2

"You have cut yourself."

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

3 4 5 6 7

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

(as Dracula turns)

Jonathan: "You must be careful with this"

Jonathan: "What is this around your neck?"

poco sfz

8 9 10 11 12

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

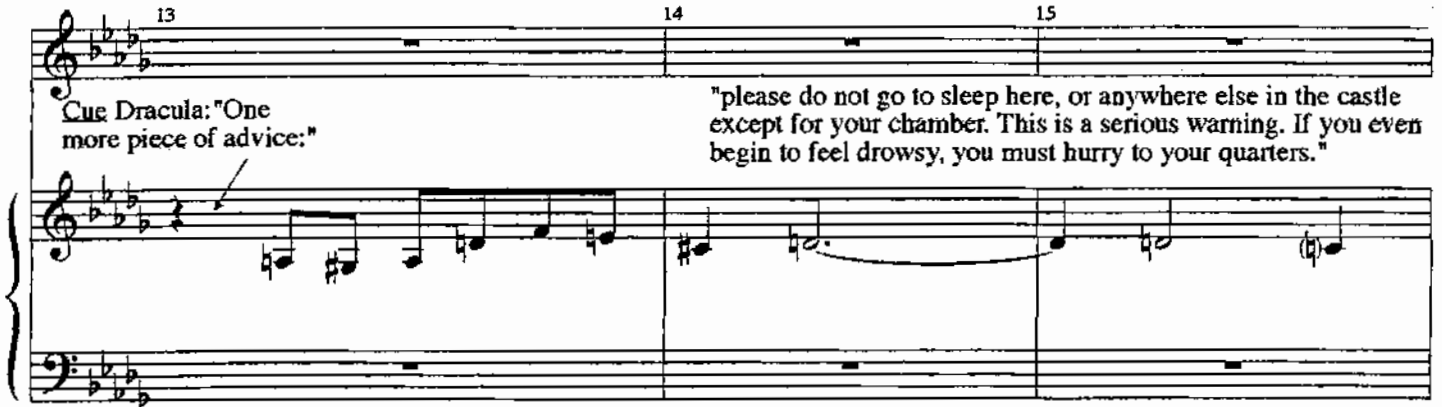
Dracula: "I told you we are a superstitious people." [MUSIC OUT]

V. S.

13 14 15

Cue Dracula: "One more piece of advice:"

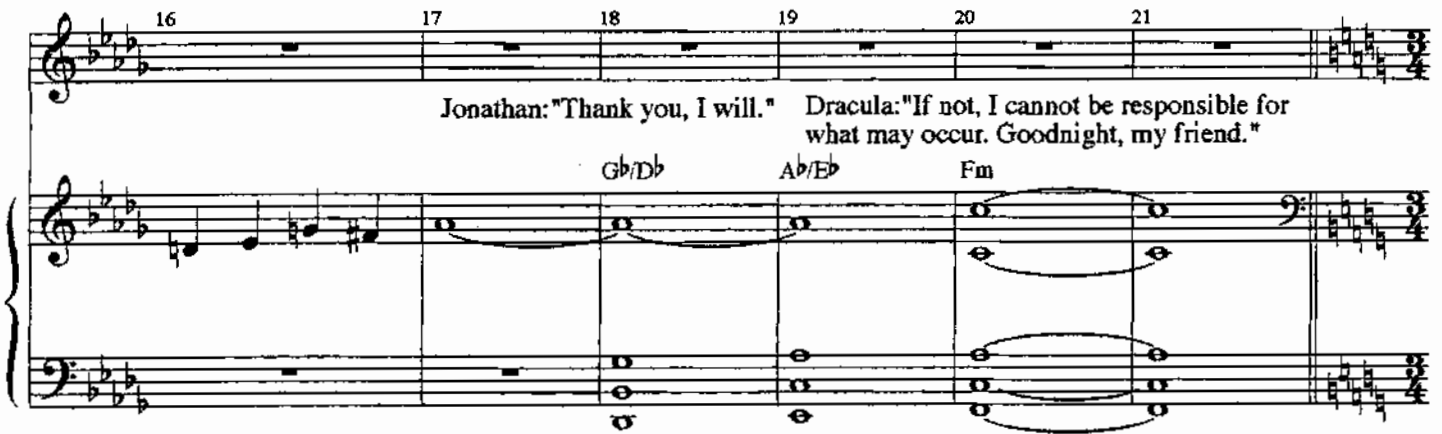
"please do not go to sleep here, or anywhere else in the castle except for your chamber. This is a serious warning. If you even begin to feel drowsy, you must hurry to your quarters."



16 17 18 19 20 21

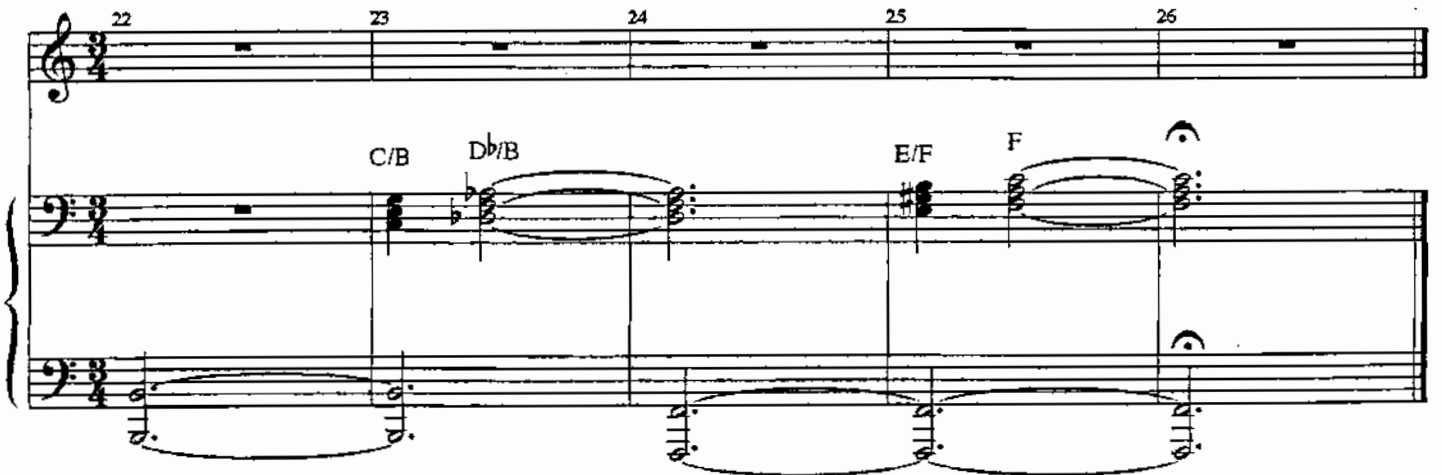
Jonathan: "Thank you, I will." Dracula: "If not, I cannot be responsible for what may occur. Goodnight, my friend."

Gb/Db Ab/Eb Fm



22 23 24 25 26

C/B Db/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: Cob

(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

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

Em 27 28 29

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

VAMP: vocal last time

Am6

B

Am6 30 31 32

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

Detailed description: This system contains measures 33, 34, and 35. The key signature is one sharp (F#). The time signature is 3/4. Measure 33 starts with a vocal line on a whole note 'spell' and a piano accompaniment of a single chord (Em). Measures 34 and 35 contain the vocal line 'I'm wri - ting let - ters to you ev - 'ry day' and a piano accompaniment of a rhythmic pattern of eighth notes.

Am B

36 37 38

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

Detailed description: This system contains measures 36, 37, and 38. The key signature is one sharp (F#). The time signature is 3/4. Measure 36 starts with a vocal line on a whole note 'But I've a feel - ing they're just thrown a - way' and a piano accompaniment of a single chord (Am). Measures 37 and 38 contain the vocal line 'There's no way that I can' and a piano accompaniment of a rhythmic pattern of eighth notes. Measure 38 ends with a double bar line and a 3/4 time signature.

Em

39 40 41 42

tell

segue as one

Detailed description: This system contains measures 39, 40, 41, and 42. The key signature is one sharp (F#). The time signature is 3/4. Measure 39 starts with a vocal line on a whole note 'tell' and a piano accompaniment of a single chord (Em). Measures 40, 41, and 42 contain the piano accompaniment of a rhythmic pattern of eighth notes. Measure 42 ends with a double bar line and a 3/4 time signature. The instruction 'segue as one' is written at the end of the system.

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 notes marked 2, 3, and 4. The piano accompaniment includes chords Gm, Fb, and F. The bass line has a rhythmic pattern of eighth notes with a '7' marking.

(lizard)

Musical score for measures 5-6. The score is in 3/4 time and G minor. It features a vocal line with notes marked 5 and 6. The piano accompaniment includes chords Gm and Fb. The bass line has a rhythmic pattern of eighth notes with a '6' marking.

(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 notes marked 7, 8, and 9. The piano accompaniment includes chords Gm and Fb. The bass line has a rhythmic pattern of eighth notes with a '6' marking.

10/7/01

5C. Lizard To "First Taste"

(English)
TRACI/LYNETTE: Jonathan <laugh>

Musical score for measures 10-13. The score is in G minor (one flat) and 3/4 time. It features a vocal line 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 G minor and 3/4 time. It features a vocal line 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 D minor (two flats) occurs at measure 16. The tempo marking "Slower" is present above measure 16.

Vampire Women: "Jonathan, Jonathan," etc.

Musical score for measures 18-21. The score is in D minor and 3/4 time. It features a vocal line and a piano accompaniment. The piano part includes chords and a bass line with quintuplets. Measure numbers 18, 19, 20, and 21 are indicated above the vocal staff.

V. S.

(eyes open)

Musical score for measures 23, 24, and 25. The score consists of three staves: a vocal line at the top and a piano accompaniment below. The vocal line contains rests for all three measures. The piano accompaniment features a melodic line in the right hand with two slurs, each marked with a '5', and a bass line with rests. Measure numbers 23, 24, and 25 are indicated above the vocal staff.

Musical score for measures 26, 27, and 28. The score consists of three staves: a vocal line at the top and a piano accompaniment below. The vocal line contains rests for all three measures. The piano accompaniment features a melodic line in the right hand starting in measure 26 with a 'p.' dynamic marking, and a bass line with rests. Measure numbers 26, 27, and 28 are indicated above the vocal staff.

(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

The musical score is presented in three systems. Each system includes a vocal line (treble clef) and piano accompaniment (grand staff). The key signature is three flats (B-flat major/D minor), and the time signature is 3/4. Measure numbers 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, and 12 are indicated above the vocal line. The lyrics are: "Give me your mouth u - pon my mouth, give me your skin to sa - vor. Give me your breath u - pon my breast, taste our im - mor - tal fla - vor, come and ac - cept our". The piano part includes a "Music Box" section in measures 2-4. Chord symbols Cm, Abm, and Cm are placed above the piano part.

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

38 Cm 39 40 Abm 41 Cm 42 Cm

43 44 Abm 45 Cm 46 Abm

47 Cm 48 Ebm 49 G+7 50

51 52 53 54 Ab G

51 Cm 52 53 54 Ab G

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

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.

Detailed description: This system contains the first two lines of the musical score. The top line is a vocal melody in G minor, with lyrics 'ev - er young, for - ev - er young For -'. The second line is another vocal melody with lyrics 'The taste of blood is on my tongue, for - ev - er young for - ev - er young.'. The piano accompaniment is shown in a grand staff (treble and bass clefs) with chords and arpeggiated patterns. Chord symbols Cm, Ab, and G are placed above the vocal lines. Measure numbers 55, 56, 57, and 58 are indicated.

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...

Detailed description: This system contains the second two lines of the musical score. The top line is a vocal melody with lyrics 'ev - er, for - ev - er...'. The second line is another vocal melody with lyrics 'for - ev - er young, for - ev - er...'. The piano accompaniment continues in the grand staff, featuring a prominent triplet of eighth notes in the right hand. Chord symbols Ab, G, and D/Ab are placed above the vocal lines. Measure numbers 59, 60, 61, 62, and 63 are indicated.

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 F#m 3

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

ff

V 1:

D#m7b5 3 G#7 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 D#m7b5 8 G#

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

p

V 2: V 3: V 1:

C#m Dm C#m Dm C#m Dm C#m D#m7b5

9 10 11

be. We need him now. Give him to us You must feed us Are we to have

G#m C#m C#m

12 13

no - thing to night Have I e - ver let you down? I've brought some - thing from the

f *mf*

G#m C#m C#m

14 15

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*

G#m C#m F#m C#m

16 17

will. He will make us all - grow young - er. Take your bun - dle and leave me.

mf *mf*

(mother of baby begins to wail)

V 1: F#m C#m D#m7b5 G#

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

rall.

(baby moment) (wolves)

son.

f

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

mp

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.

28 F#m C#m F#m 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 2 Cm 35 Ab+ Ab

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

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

rall.

21 C#m (baby moment) 22 (wolves) 23

son.

f

24 C#m G#+ 25 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

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.

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

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

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

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

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

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

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

Detailed description: This system contains the first two measures of the piece. It features a vocal line with lyrics, a piano accompaniment with chords, and a bass line. The key signature is C#m and the time signature is 3/4. Measure numbers 36 and 37 are indicated at the top. The piano part includes 'Vampires 1, 2, 3' and 'Vampires 4, 5, 6, 7' markings.

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

Detailed description: This system contains measures 38 and 39. It features a vocal line with lyrics, a piano accompaniment with chords, and a bass line. The key signature is C#m and the time signature is 3/4. Measure number 38 is indicated at the top. The piano part includes a 'mf' (mezzo-forte) dynamic marking.

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 $G^{\#+}$ $C^{\#m}$ $F^{\#m}$ 42 $C^{\#m}$ 2

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

43 $F^{\#m}$ $C^{\#m}$ $F^{\#m}$ $C^{\#m}$ 2

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

45 **D#m7b5** **G#+**

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

46 **Bbm** **C/Bb** **Bbm** **Em**

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

48 **Bbm** **C/Bb** **Cm** **Ab+** **Ab**

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

fp sfz 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

Detailed description: This system contains the first two lines of the musical score. It features a vocal line with lyrics and a piano accompaniment. The piano part consists of a steady eighth-note accompaniment in the right hand and a bass line in the left hand. Chord changes are indicated above the staff: Dm at measure 58, A+ at measure 59, and Dm at the end of the system. The lyrics are: "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". The second line of the system contains the Latin lyrics: "Ne-mo - ri - to - ri Ne-mo - ri - to - ri San - ge - le tau" and "In - ti - ne - ri - ti In - ti - ne ri - ti In - ti - ne - ri - ti". The piano part is marked *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

Detailed description: This system contains the second two lines of the musical score. It features a vocal line with lyrics and a piano accompaniment. The piano part continues with the same eighth-note accompaniment. Chord changes are indicated above the staff: Gm at measure 60, Dm at measure 61, Gm at measure 62, and Dm at the end of the system. The lyrics are: "We can take our slow plea - sures We won't run out of time" and "We can take our slow plea - sures We won't run out of". The piano part is marked *f*.

62 *Gm* *Dm* *Em7b5* *A+*

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/B₂* *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/B₂* *C#m* *A+* *A*

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

E - ter - na vi - a - ta

68 *Bm* *D \flat /B \flat* *Bm* *Fm*

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

San - ge - le San - ge - le

70 *Bm* *D \flat /B \flat* *C \sharp 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:

Em B+

Yah

ff

2 2 7

6 6 6

Detailed description: This block contains the first system of the musical score. It features a vocal line for Lynnette and a piano accompaniment. The vocal line starts with the lyrics 'Yah' and includes a fermata over the first measure. The piano accompaniment is marked 'ff' and includes various fingering numbers (2, 7, 6, 6, 6) and a dynamic marking 'p' at the end of the system.

(Jack Seward appears) [MUSIC OUT]

3 4 5 6 7

6 6 3 3 3 3

dim. p

Detailed description: This block contains the second system of the musical score, which is entirely piano accompaniment. It features a vocal line with notes numbered 3 through 7. The piano accompaniment includes various fingering numbers (6, 6, 3, 3, 3, 3) and dynamic markings '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

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

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

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⁺ B B⁺ B7 Em C B7^b9

19 20 21 22

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

Em C B7^b9 Am7 B7 B⁺

23 24 25 26

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

Am7 Bsus4 B⁺ Em C B7^b9

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 symbols 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 59 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 73 B 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 Bsus4 88 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 Dm 99 B7 101

98 100

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

Dm9 103 Bsus4 105

102 104 106

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 B7

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 Em 129 130 131 132 Gm

strikes him so.

Em 133 134 135 Gm 136

Em Gm

Em 137 Gm 139

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

Em C B Ash - tep - tam de -

amps 146 Em 147 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

Em 155 156 F#m7b5 157 F# 158

shi pu - ter - nik Shi sta - pi - nul sho_as ku - tsi pum - na -

Vamps

Bsus4 159 160 161 B7 162 Em9 163 164

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

Vamps

Gm 165 Em9 166 167 168 Gm9 169

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

mp

Bm

170 171 172 173 174

Dm

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

mf

Bm

175 176 177 178

F#m7b5/C B7

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

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?"

Musical score for measures 1-4. The vocal line has rests. The piano accompaniment is marked "Sustained, in 3".

(Lucy shivers)

Mina: "What is it Lucy?"

Musical score for measures 5-8. The vocal line has rests. The piano accompaniment is marked "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]

Musical score for measures 9-12. The vocal line has rests. The piano accompaniment ends with the instruction "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

Musical score for the first system, measures 1-2. The score is in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. The vocal line consists of two whole rests, one in measure 1 and one in measure 2. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. Measure 1 contains a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. Measure 2 contains a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F#4. The bass line in measure 1 has a half note G2, and in measure 2 has a half note G2.

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

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

Musical score for the second system, measures 3-6. The vocal line has four whole rests, one in each measure. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand. Measure 3: right hand G4, A4, B4, C5; left hand G2. Measure 4: right hand A4, B4, C5, B4; left hand G2. Measure 5: right hand B4, A4, G4, F#4; left hand G2. Measure 6: right hand G4, F#4, E4, D4; left hand G2. The system concludes with the instruction "let ring..." over a sustained piano accompaniment.

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

"Who came next?"

Musical score for the third system, measures 7-9. The vocal line has three whole rests, one in each measure. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. Measure 7: right hand G4, A4, B4, C5; left hand G2. Measure 8: right hand A4, B4, C5, B4; left hand G2. Measure 9: right hand B4, A4, G4, F#4; left hand G2. The system concludes with a key signature change to two sharps (F#, C#) and a 3/4 time signature.

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

10 11 12 13

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

14 15 16 17

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

"And the third?"

18 19 20

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

21 22 23 24

"...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 and a piano accompaniment below. The piano part is divided into two grand staves (treble and bass clefs). Measure numbers 25, 26, 27, and 28 are indicated above the vocal staff. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

"...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 and a piano accompaniment below. The piano part is divided into two grand staves. Measure numbers 29, 30, 31, and 32 are indicated above the vocal staff. The piano accompaniment continues with a steady eighth-note bass line and chords.

Musical score for measures 33-36. The system consists of three staves: a vocal line at the top and a piano accompaniment below. The piano part is divided into two grand staves. Measure numbers 33, 34, 35, and 36 are indicated above the vocal staff. The piano accompaniment continues with a steady eighth-note bass line and chords. The text "let ring..." is written in the right hand of the piano staff at the end of measure 36.

(end of Arthur's yawn)

Musical score for measures 37-38. The system consists of three staves: a vocal line at the top and a piano accompaniment below. The piano part is divided into two grand staves. Measure numbers 37 and 38 are indicated above the vocal staff. The piano accompaniment features a steady eighth-note bass line and chords. The text "(end of Arthur's yawn)" is written above the vocal staff at the start of 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 bor - ing.

B7

L

At _____ the bal - let, one of them was

L

15 16 17 18

E \flat /E E

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

L

A(#11) C7 E/B E

19 20 21 22

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

L

J

G(#11) G D

23 24 25 26

rich voice holds me in thrall Where - as

Jack Tra la la

L

G(#11) G D

27 28 29 30

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 35 36 37 38

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

L ^{B7} 39 40 41 42

Mar - ry - ing my neigh - bour?

M 39 40 41 42

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 D 57 58

lives and cuts up frogs. Where - as

L

G(#11) 59 D 61 62

Ar - thur spends most eve - nings with his

L

B7 63 64 65 66

dogs.

Q

E Quincey Cdim 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 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

Detailed description: This system contains the vocal parts for voices L and A, and piano accompaniment for measures 87-90. The key signature is E major (three sharps). Measure 87 has a vocal line for L starting with 'on' and a piano accompaniment. Measures 88 and 89 are mostly rests for the vocalists. Measure 90 features the vocal line for A with the lyrics 'oh ne - ver mind.' and a piano accompaniment. A B7 chord is indicated above measure 90.

M

E 91 92 93 94

Fol - low your heart. Do you want to

(servant's entrance)

Detailed description: This system contains the vocal part for voice M and piano accompaniment for measures 91-94. The key signature is E major. Measure 91 has a vocal line for M starting with 'Fol - low your heart.' and a piano accompaniment. Measures 92 and 93 continue the vocal line. Measure 94 features the vocal line for M with the lyrics 'Do you want to' and a piano accompaniment. A B7 chord is indicated above measure 94.

M

B7 95 96 97 98

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

Detailed description: This system contains the vocal part for voice M and piano accompaniment for measures 95-98. The key signature is E major. Measure 95 has a vocal line for M starting with 'ride? Do you want to stitch? Do you want to lay low?' and a piano accompaniment. Measures 96 and 97 continue the vocal line. Measure 98 features the vocal line for M with the lyrics 'lay low?' and a piano accompaniment. A B7 chord is indicated above measure 97.

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

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

127 128 129 130

L

M

have done.

F#m/E

Well, then fol - low your heart and be

E

131 132 133 134

L

M

He's so stea - dy and qui - et and

bold.

F#m/E

135 136 137 138

L

M

kind

You'll be to - get - her un - til you grow

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9. How Do You Choose

139 140 141 142

I've been in love with him since we were old.

Am/G 143 144 145 146

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

G 147 148 149 150

And when I'm with him I feel peace of told?

L

B

151 152 153 154

mind.

155 156 157 158

A(#11) C7 E/B

159 160 161 162

G(#11) D

163 164 165 166

F(#11) Bb(#11)

167 168 169 170

Piano accompaniment for measures 172-174. The music is in G major (one sharp) and 4/4 time. Measure 172 starts with a Bsus4 chord. The melody in the right hand consists of eighth notes: G4, A4, B4, C5, B4, A4, G4. The bass line in the left hand consists of quarter notes: G3, B2, D3, G2.

Vocal and piano accompaniment for measures 175-178. The vocal parts (Soprano, Alto, Tenor) 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 quarter notes: G3, B2, D3, G2.

Vocal and piano accompaniment for measures 179-182. The vocal parts sing 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 quarter notes: G3, B2, D3, G2.

L

C7 183 184 185 186

No - thing to lose fol - low ing my

L

M

J

A

187 188 189 190

F

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

Quin - cey

Quin - cey

Quin - cey

Quin - cey

F

M
Q
J
A

missed out by a whis - ker Jack will take it like a

missed out by a whis - ker Jack will take it like a

missed out by a whis - ker Jack will take it like a

missed out by a whis - ker Jack will take it like a

Bb(#11) 191 Ddim 192 F/C 193 Fdim 194 Ab(#11) 195 Ab 196

L
M
Q
J
A

man - Where - as Ar - thur had fi - nished be - fore he be -

man - Where - as Ar - thur had fi - nished be - fore he be -

man - Where - as Ar - thur had fi - nished be - fore he be -

man - Where - as Ar - thur had fi - nished be - fore he be -

man - Where - as Ar - thur had fi - nished be - fore he be -

Eb 197 Ab(#11) 199 Ab 200 Eb 201 202

203 204 205 206 207 208

C/G F

gan gan gan gan

MARGARET: Love's my - ster - i - ous.

SARA: Love's my - ster - i - ous.

LYNETTE: Love's my - ster - i - ous.

gan C/G F Love's my - ster - i - ous.

209 210 211 212 213 214

Bb C F Bb C

No you can nev - er choose. You're a fool if you think you can e - ver choose

MARGARET:

SARA:

LYNETTE:

No you can nev - er choose. You're a fool if you think you can e - ver choose

Bb C F Bb C

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

Detailed description: This block contains the piano introduction for the song. It consists of three systems of staves. The first system has a treble clef staff with a 2-measure rest, a bass clef staff with a 2-measure rest, and a grand staff (treble and bass clefs) with a 2-measure rest. The second system has a treble clef staff with a 3-measure rest, a bass clef staff with a 3-measure rest, and a grand staff with a 3-measure rest. The third system has a treble clef staff with a 4-measure rest, a bass clef staff with a 4-measure rest, and a grand staff with a 4-measure rest. The grand staff begins with a forte (*f*) dynamic and features a complex, rhythmic accompaniment with many beamed notes and slurs.

San - ge - San le San

5 6 7 8

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

San - ge - San le San

Detailed description: This block contains the vocal and piano accompaniment for the first line of the song. It consists of three systems of staves. The first system has a treble clef staff with lyrics and notes, a bass clef staff with notes, and a grand staff with piano accompaniment. The lyrics are "San - ge - San le San". The second system has a treble clef staff with lyrics and notes, a bass clef staff with notes, and a grand staff with piano accompaniment. The lyrics are "In - ti - ne - ri - ti - In - ti - ne - ri - ti In -". The third system has a treble clef staff with lyrics and notes, a bass clef staff with notes, and a grand staff with piano accompaniment. The lyrics are "San - ge - San le San". The piano accompaniment features a consistent rhythmic pattern with beamed notes and slurs.

ge - le San - ge - le

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" and "ti - ne - ri - ti In - ti - ne - ri - ti In - ti - ne - ri - ti Ah ah". The middle staff is a vocal line with lyrics: "ge - le San - ge". The bottom staff is a piano accompaniment with a complex, rhythmic pattern of eighth and sixteenth notes.

(Dracula enters)

Ah

(lights - 1st X)

mf

ff

2 X

(silk)

The second system of the score consists of three staves. The top staff is a vocal line with the lyric "Ah". The middle staff is a vocal line with a fermata. The bottom staff is a piano accompaniment. It includes performance instructions: "(lights - 1st X)", "mf", "ff", "2 X", and "(silk)". There are also dynamic markings like "p" and "f" and a "VAMP" box.

(lightning)

VAMP

mp

ff

The third system of the score consists of two staves. The top staff is a piano accompaniment with a "VAMP" box. The bottom staff is a piano accompaniment with dynamic markings "mp" and "ff". There are also performance instructions like "(lightning)" and "VAMP".

The Mist

Piano/Vocal

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 half note in measure 2. The piano accompaniment features a descending eighth-note line in the right hand and a steady bass line in the left hand. Chords are labeled as Dmin. Dynamics include piano (*p*).

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 quarter notes and eighth notes. The piano accompaniment provides harmonic support with chords and moving lines. Chords are labeled as Dmin and Gmin.

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 includes a sharp sign for the note 'e' in 'free'. The piano accompaniment continues with chords and moving lines. Chords are labeled as AMaj and Dmin.

11 *Bb*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 21 Dmin 22

The dogs were howl - ing or

mf *p*

23 Gmin 24 25 A7b9 26

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

mf *p*

27 *Dmin* 28 *B♭Maj* 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/B♭* 37 *D7*

mist. There was a sing - ing in my ears

39 *D7/C* 40 *Gmin* 41 *E♭7* 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 begins with a piano (*pp*) dynamic and an Am chord. The vocal line has rests for measures 1-4. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with a slur over measures 1-4.

Musical score for measures 5-8. The score continues from the previous system. The piano accompaniment continues with the same melodic and bass lines, with a slur over measures 5-8.

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

Musical score for measures 9-12. The score continues from the previous system. The piano accompaniment continues with the same melodic and bass lines, with a slur over measures 9-12.

Musical score for measures 13 through 16. The score is written for a vocal line and a piano accompaniment. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. The key signature has one sharp (F#), and the time signature is 4/4. The vocal line consists of a melodic phrase with a slur over measures 13-16. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with a long slur over measures 13-16.

Musical score for measures 17 through 18. The score is written for a vocal line and a piano accompaniment. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. The key signature has one sharp (F#), and the time signature is 4/4. The vocal line consists of a melodic phrase with a slur over measures 17-18. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with a long slur over measures 17-18.

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**

Fm 2 3 4

The one is fall - ing al -

Fm D^bdim/F **VAMP**

p *Sva, then loco*

5 6 7 8

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

9 10 11 12

Fm D^bMaj⁹ B^bm

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

f

CMaj7

mp

CMaj7

11 (2nd time only) 12 13 14

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

11 12 13 14

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

mp

Gsus 23 Gsus 24 Dsus 25 G 26 Am 27 Em 28 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

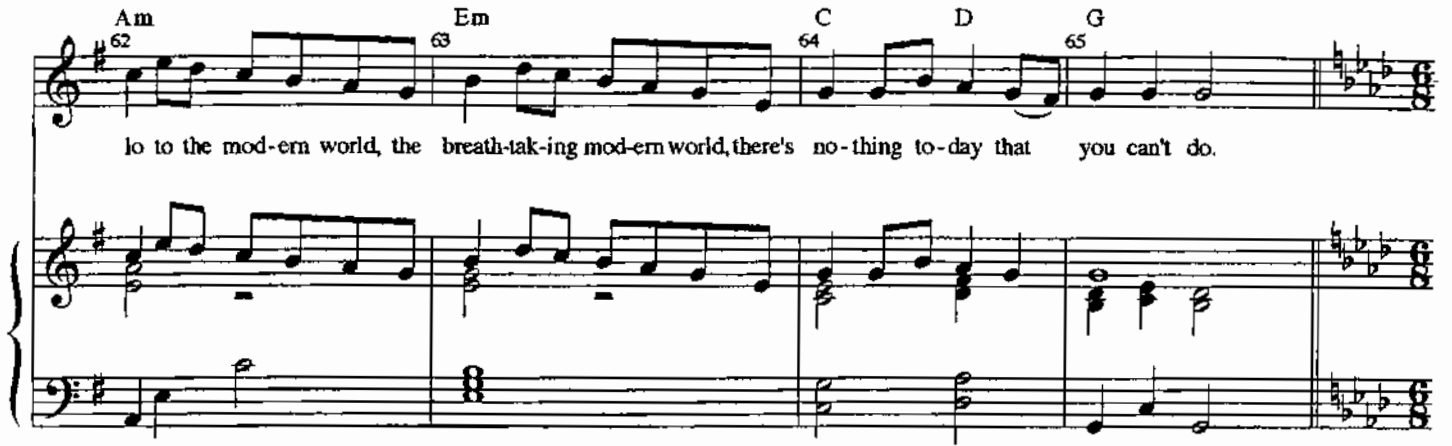
ALL: light - ed to hear this pro - gress - ive note, and we might feel the same way when we get the vote. Here

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 -

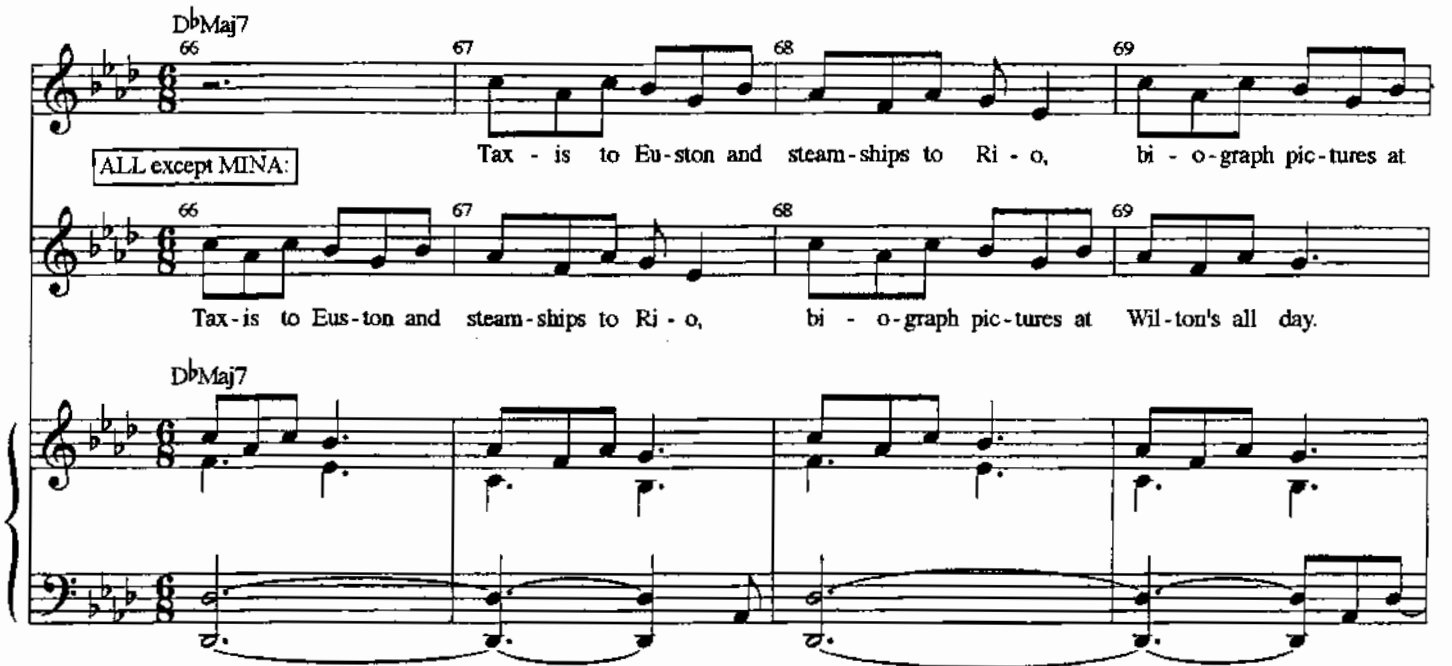
Am 62 Em 63 C 64 D 65 G



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

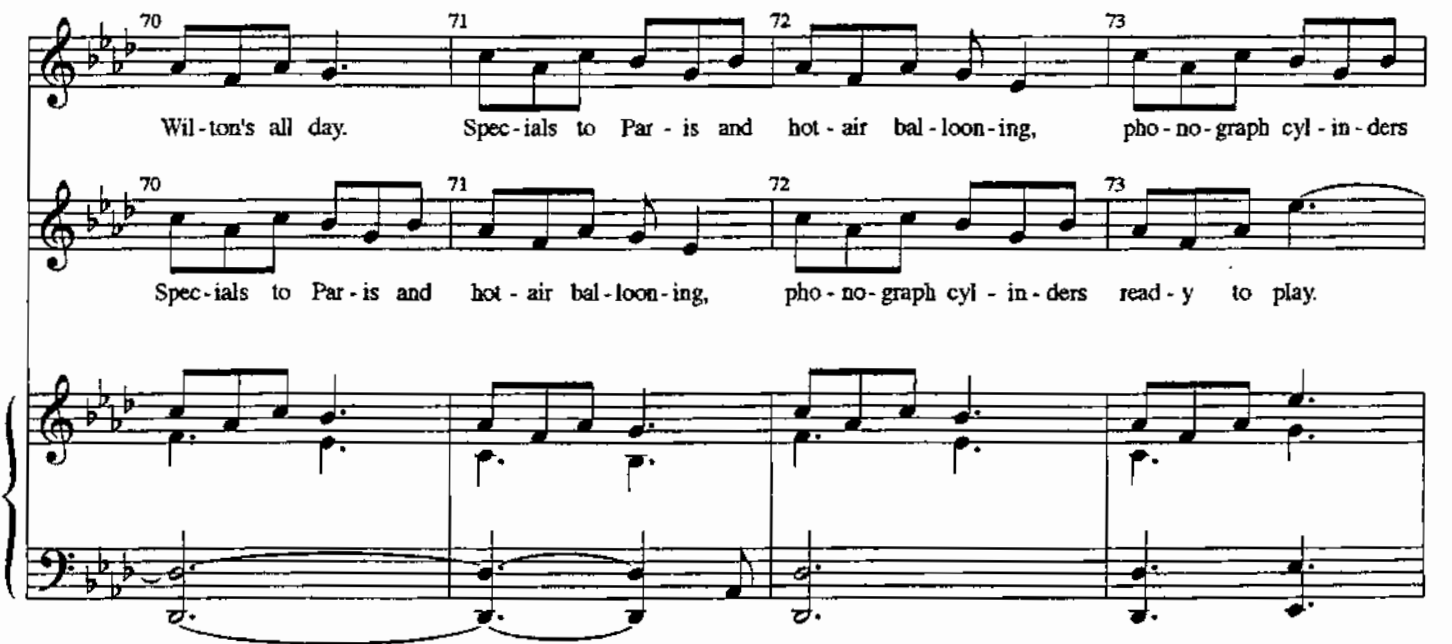
DbMaj7 66 67 68 69

ALL except MINA:



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

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 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 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 second system is a duplicate of the first. The third system is a piano accompaniment with a grand staff (treble and bass clefs). It features a melodic line in the right hand and a bass line in the left hand. Chord markings above the right hand include D^bMaj7, E^bsus4, E^b, Fm, and G^b9. The instruction "RIT." is placed above the Fm chord. A dynamic marking "p." is present in the right hand. The score concludes with a double bar line.

Dm C Dm Gsus4 Eb Ab/Eb
 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 and a piano accompaniment with treble and bass staves. Chord symbols are placed above the vocal line. Measure numbers 11 through 24 are indicated. The key signature changes from C major to E-flat major between measures 12 and 13. The piano accompaniment features a steady eighth-note bass line and a more melodic treble line.

25 Dm Em FMaj7 G9 26 DbMaj7 27 28

yet, and yet, and yet..

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

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

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 48 Bm 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 with treble and bass clefs. Chord symbols are placed above the vocal lines: Asus4 (45), Asus4 (46), Esus4 (47), A (48), Bm (48), and F#m (48).

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. Chord symbols are placed above the vocal line: E (49), D (50), Esus4, Asus4 (51), A, and Bm (52).

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. Chord symbols are placed above the vocal line: F#m/A (53), E/G# (54), E, A/E (55), E, and Bm (56).

57 *F#m* *D* *E* *A* *D* *A*

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

60 *FMaj7* *Dm7b5* *Rit.* *C* *G*

64 *Am* *F* *C* *G*

DRACULA:

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

Musical score for measures 68-72. Includes vocal line with lyrics "here." and "Ah", piano accompaniment, and a "NUNS:" section with various chords.

Measures 68-72. Chords: Fm, Bbm/F, Eb7, Cm/Eb, DbMaj7, Bbm/Db, C7, Fm, Fm, Bbm/F.

Vocal line: here. Ah Ah

Piano accompaniment: Fm

NUNS: Fm Bbm/F Eb7 Cm/Eb DbMaj7 Bbm/Db C7 Fm Fm Bbm/F

Musical score for measures 73-76. Includes vocal line with lyrics "Ah", piano accompaniment, and various chords.

Measures 73-76. Chords: Eb7, Ab/Eb, DbMaj7, Bbm/Db, C7/G, F.

Vocal line: Ah

Piano accompaniment: 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:

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

Now that you and

C Gm Dm Gm Dm Gm Bb

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

I C Gm Dm Gm Gm Bb

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

7

8

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

Detailed description: This system contains the first two lines of music. The top line is a vocal melody starting with a treble clef and a key signature of one flat. It includes lyrics: "bye I'll ne - ver let you out of my". The second line is another vocal line with lyrics: "bye We'll ne - ver know one more lone - ly night". The piano accompaniment consists of two staves (treble and bass clefs) with chords and melodic lines. Chord symbols are placed above the staves: F, Bb, C, Dm, C, Bb, C. A triplet of eighth notes is marked with a '3' above it. The piano part includes a 'mf' dynamic marking.

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

Detailed description: This system contains the second two lines of music. The top line is a vocal melody with lyrics: "sight I'll be there By your side Till the day That I die". The second line is another vocal line with lyrics: "I'll be there By your side Till the day That I die". The piano accompaniment continues with two staves. Chord symbols are placed above the staves: Dm, Gm, Dm, Gm, Dm, Gm, Dm, Gm7, Dm. The piano part includes a '7' marking and a 'p' dynamic marking.

17 $B\flat$ $B\flat/C$ LUCY: G $D/F\sharp$ C G/D G $D/F\sharp$

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

CHORUS:

18 19 20

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989

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995

996

997

998

999

1000

17 $B\flat$ $B\flat/C$ Ah! Ah!

mp

f

21 C D Bm Em C G/D D Bm 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 -

p

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 Lynette, Tracy, and Jenny-Lynn. The second system continues the piano accompaniment. The third system includes a vocal line and piano accompaniment, with a cue for Quincy's movement. The score is in the key of C major (indicated by two sharps) and common time. The piano accompaniment is marked *fff* (fortissimo) and *pp* (pianissimo). There are measure numbers 1 through 17. A box labeled 'Drac pit exit effect' points to measure 15. A cue 'Cue to jump: Quincy walks SR then back to center' is placed above measure 16. The piano part ends with a double bar line and repeat dots in measure 17.

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 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 is marked *mp* and includes the instruction "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 measures 5-8. 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 is marked *mp*. 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 measures 10-12. 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 is marked *mp*. The vocal line has lyrics: "And crucifixes, the image of thy Lord, they cannot withstand it." (measures 10-12). Measure numbers 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...

real tom

sus cymbal/soft mallet

piano

fff

8vb

Detailed description: This system contains the first three measures of the score. It features a vocal line for 'Vampire Women' with lyrics 'Da - mai gu - ra'. The piano accompaniment includes a synth tom part with 'ad lib accents' and a real tom part with 'simile thru bar 10...'. An atmospheric chord is noted as fading in. The bass line is marked 'piano' and 'fff'.

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 line continues with 'ta in -'. The piano accompaniment features a clave pattern and a 'Weird chime/out of time quarters starts' in the right hand. The bass line continues with 'real tom' and is marked '8vb'.

Musical score for measures 7 and 8. The score includes vocal lines and piano accompaniment. The vocal lines are in a soprano and alto register. The piano accompaniment includes a grand staff with a 'real tom' part and a 'sus cymbal/soft mallet' part. A 'clave' part is also present. A box labeled 'Atmospheric chord continues...' is placed over the piano accompaniment in measure 7.

7 8

trum sa rut Sa

trum sa rut

Atmospheric chord continues...

clave

real tom

sus cymbal/soft mallet

Musical score for measures 9, 10, and 11. The score includes vocal lines and piano accompaniment. The vocal lines are in a soprano and alto register. The piano accompaniment includes a grand staff with a 'real tom' part. Measure 11 features a change in tempo and key signature, indicated by a double bar line and a new key signature.

9 10 11

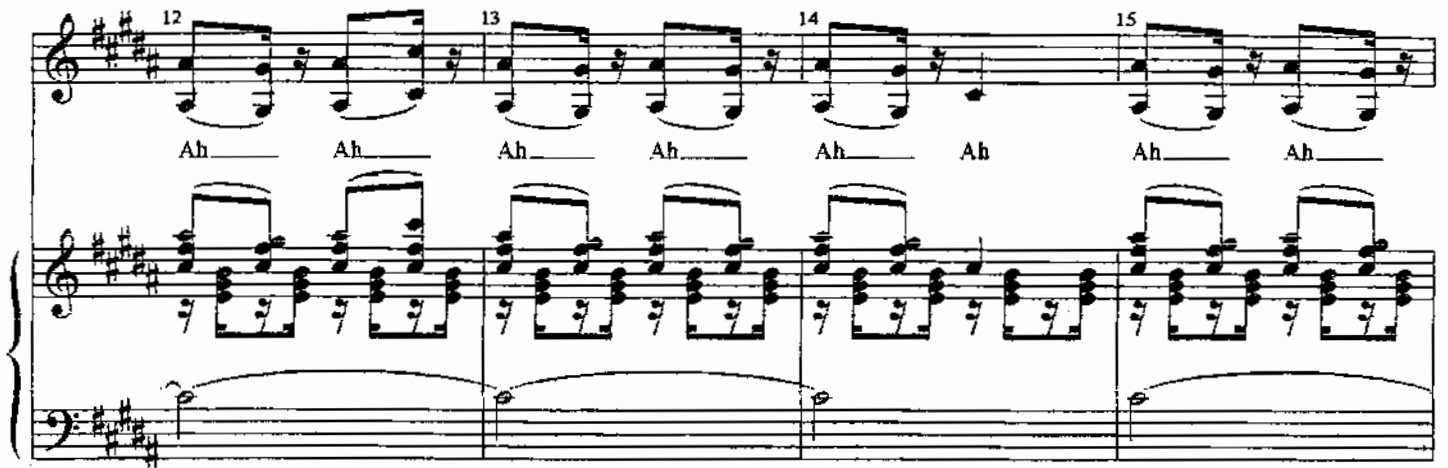
ti sorb su - fla - re - a Ah Ah

ti sorb su - fla - re - a

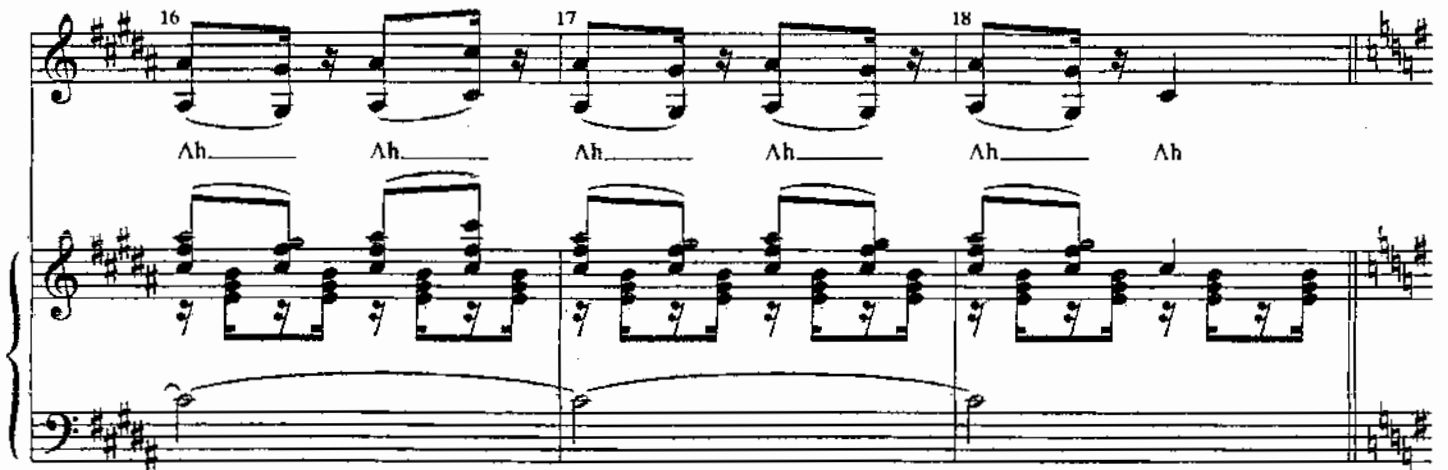
real tom

mf

Musical score for measures 12-15. The score is in treble and bass clefs with a key signature of three sharps (F#, C#, G#). The melody consists of eighth notes with lyrics "Ah" under each. The piano accompaniment features a steady eighth-note pattern in the right hand and a sustained bass line in the left hand.



Musical score for measures 16-18. The score continues in the same key signature and style. The melody consists of eighth notes with lyrics "Ah" under each. The piano accompaniment features a steady eighth-note pattern in the right hand and a sustained bass line in the left hand.



Musical score for measures 19-22. The score continues in the same key signature and style. The melody consists of eighth notes with lyrics "Ah" under each. The piano accompaniment features a steady eighth-note pattern in the right hand and a sustained bass line in the left hand.



Musical score for measures 23-26. The score is in treble clef with a key signature of one sharp (F#). The melody consists of eighth notes with slurs. The piano accompaniment features chords with the label *Ab* above them. The bass line consists of sustained notes.

Musical score for measures 27-30. The score is in treble clef with a key signature of one sharp (F#). Measure 27 is marked **Suddenly Slower**. The piano accompaniment starts with a *pp* dynamic. The melody features slurs and ties across measures.

Invitation

02/19/02

13

Music by Frank Wildhorn
Lyric by Don Black and Christopher Hampton

The musical score is presented in three systems. The first system includes a vocal line with lyrics and piano accompaniment. The piano part features a treble and bass clef with various chords and melodic lines. The second system continues the piano accompaniment with chord markings 'Dm' and '(b)'. The third system continues the piano accompaniment with chord markings 'Dm' and 'Bbm'. The score is written in a key signature of two flats and a 2/4 time signature.

2 3 4 5 6
In - ti - ne - rim E - ter - na vi - a - ta

7 8 9 10
11 12 13 14 15 16
17 18 19 20

Dm (b) Dm Bbm

Musical notation for measures 21-26. The system consists of two staves. Measure 21 has a *Dm* chord. Measure 22 has an *Ebm* chord. Measure 23 has a *Dm* chord. Measure 24 has an *Fm* chord. Measure 25 has an *A* chord. Measure 26 is the end of the system.

Musical notation for measures 27-30. The system consists of two staves. Measure 27 has a *Dm* chord and a *p* dynamic marking. Measure 28 has an *Ebm* chord and a *cresc.* marking. Measure 29 has a *Dm* chord. Measure 30 has an *Ebm* chord.

Musical notation for measures 31-35. The system consists of two staves. Measure 31 has an *F#m* chord and the text "Safety Vamp". Measure 32 has a *Gm* chord. Measure 33 has an *E/Bb* chord and the text "Blackout". Measure 34 has triplets of eighth notes in both staves. Measure 35 has a fermata over the final note.

Musical notation for measures 36-39. The system consists of two staves. Measures 36 and 37 are connected by a slur. Measure 38 has a *p* dynamic marking. Measures 38 and 39 are connected by a slur.

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 accompaniment 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 measures 5, 6, 7, and 8. The vocal line has rests for measures 6, 7, and 8.

Man Of Woman Born

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

Chords: Gm, 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

Chords: Gm 25, AbMaj7 26, Gm 27, AbMaj7 28, Gm 29, Cm6 30

S: sins? _____ (hum)

A: sins? _____ (hum)

T: sins? _____ (hum)

B: _____ (hum)

Pno. *pp* (dialogue)

Chords: Gm 31, Cm6 32, Adim 33, Gm/D 34, Eb(#11) 35, Eb 36, D 36

S: _____

A: _____

T: _____

B: _____

Pno. _____

9/21/01

14. Man of Woman Born

Chord progression: Eb(#11) 37, D 38, Eb(#11) 39, F 40, Gm 41, AbMaj7 42

A
T
B
Pno.

Chord progression: Gm 43, AbMaj7 44

Pno.

Life After Life G#m

Music by Frank Wildborn
Lyric by Don Black and Christopher Hampton

The musical score is written in G#m (two sharps, minor) and 4/4 time. It consists of a piano introduction and four systems of piano accompaniment with vocal lines. The piano part features a steady eighth-note accompaniment with triplets. The vocal line is in a higher register and includes lyrics with syllabic breaks.

System 1: Measures 1-4. Piano introduction with *pp* dynamic. Measure numbers 2, 3, and 4 are indicated above the staff.

System 2: Measures 5-8. Includes the vocal line starting with "DRACULA: This is just the be - ginn - ing it is - n't an". Piano accompaniment changes to *mf*. Measure numbers 5, 6, 7, and 8 are indicated above the staff.

System 3: Measures 9-12. Includes the vocal line starting with "end. kind. This is - n't a fun - er - al, more of a". Piano accompaniment remains *mf*. Measure numbers 9, 10, 11, and 12 are indicated above the staff.

System 4: Measures 13-16. Includes the vocal line starting with "christ - en - ing, there's no need to wear black. This is just what I". Chord changes to C#m at measure 13 and back to G#m at measure 15. Measure numbers 13, 14, 15, and 16 are indicated above the staff.

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

G#sus

21 22 23

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

G#sus

Crescendo

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.

C#m A B/D# E

ff

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.

C#m A B/D# B E

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 $F\sharp m$ 45 46 $C\sharp m$ 47

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

ff

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

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

52 53 54 $C\sharp m$ 55 A

(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 -

68 *D#sus* 69 *D#* 70 *G#m* *G#m/F#*

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

71 *EMaj7* *G#m/D#* 72 *G#m* *G#m/F#* 73 *EMaj7* *G#m/D#* 74 *G#sus4*

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

75 76 77

Life After Life Bm

Music by Frank Wildhorn
Lyric by Don Black and Christopher Hampton

The musical score is written in B minor (two sharps) and 4/4 time. It consists of four systems of music, each with a vocal line and a piano accompaniment. The piano part features a consistent triplet bass line throughout.

System 1: Measures 1-4. Piano part starts with a *pp* dynamic. The vocal line has notes 2, 3, and 4.

System 2: Measures 5-8. Measure 5 is marked *Driving*. Measure 6 has a *ff* dynamic. Measure 7 has a *mf* dynamic. 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.*. Measure 10 has a *f* dynamic. Measure 11 has a *mf* dynamic. The vocal line includes the 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 has a *Em* chord. Measure 14 has a *Bm* chord. The vocal line includes the lyrics: "christ - en - ing, / longs to us, there's no need to wear black / ev - ry night some - one new. This is just what I / 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

3 3 3 3 3 3 3 3

Bsus

21 22 23

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

3 3 3

Bsus

Crescendo

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.

3 3 3

Em C D/F# G

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

Em C D/F# D G

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 46 47

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

Am 48 49 50 51

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

52 53 54 55

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

[STAGE DIRECTION]

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

The first system of music covers measures 44 to 47. The vocal line is in treble clef with a key signature of one sharp (F#). The lyrics are: "Go, and quench your new thirst, drink the blood of the in - no - cent". The piano accompaniment consists of a right hand with chords and triplets, and a left hand with chords. The dynamic marking is *ff*. Chord changes are indicated above the staff: Am at measure 44, Em at measure 46.

Am 48 F#m7b5 49 Bm 50 51

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

The second system of music covers measures 48 to 51. The vocal line is in treble clef with a key signature of one sharp (F#). The lyrics are: "Those that are with-out sin taste the sweet-est of all.". The piano accompaniment consists of a right hand with chords and triplets, and a left hand with chords. Chord changes are indicated above the staff: Am at measure 48, F#m7b5 at measure 49, Bm at measure 50.

52 53 Em 54 C 55

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

[STAGE DIRECTION]

The third system of music covers measures 52 to 55. The vocal line is in treble clef with a key signature of one sharp (F#). The lyrics are: "(Life af - ter life, you won't need". The piano accompaniment consists of a right hand with chords and triplets, and a left hand with chords. Chord changes are indicated above the staff: Em at measure 54, C at measure 55. A bracket labeled "[STAGE DIRECTION]" spans measures 52 and 53.

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 af - ter life!

75 **B** 76 **B** 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

Jodi
Lynnette
Emily
9 Margaret

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 top staff is a vocal line with rests. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. The piano part consists of a series of eighth-note chords in the right hand and a simple bass line in the left hand.

Musical score for measures 25-29. The top staff is a vocal line with rests. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. The piano part consists of a series of eighth-note chords in the right hand and a simple bass line in the left hand. The dynamic marking *mp* is present.

Musical score for measures 30-33. The top staff is a vocal line with rests. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. The piano part consists of a series of eighth-note chords in the right hand and a simple bass line in the left hand. The dynamic marking *pp* is present. The score ends with a double bar line and 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 arranged in three systems, each with a vocal line and piano accompaniment. The key signature has one flat (B-flat) and the time signature is 3/4. Measure numbers 1 through 13 are indicated above the vocal line.

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" and includes the instruction "(starts offstage)". The piano accompaniment features a "childlike celeste" texture in the right hand and sustained chords in the left hand. A "Dm" chord is indicated above measure 4.

System 2: Measures 6-9. The vocal line continues with "la la la la la la la la". The piano accompaniment maintains the celeste texture. "Dm" chords are indicated above measures 6 and 8.

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 celeste texture. "A7b9" and "Dm" chords are indicated above measures 10 and 12, respectively.

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

la 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 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

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

"Undead one release him we order in Jesus name"

mf

Vocal

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

"Undead one release him we order in Jesus name"

Vocal

(child rushes into Mina's arms)

Van H.

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

let ring

f

Em 6 7 8 9 F#m7b5 3 B7

Em **All (except Arthur)**

Vocal 10 11 12

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

F#m7b5 B7 Am/E 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

Detailed description: This system contains measures 19 through 22. The vocal line starts with a treble clef and a key signature of one sharp (F#). Measure 19 has a Dm/A chord and the lyrics 'peace and love.'. Measure 20 has a Bdim chord and the lyrics 'This ho - ly'. Measure 21 has an E+7 chord and the lyrics 'cru - ci - fix'. Measure 22 has an F chord and the lyrics 'can lift you to'. The piano accompaniment consists of a grand staff with a treble and bass clef. The right hand plays chords and moving lines, while the left hand plays a steady accompaniment of chords and eighth notes.

Vocal

23 G7 24 Am 25 BbMaj7 26 27

hea - ven a - bove.

Detailed description: This system contains measures 23 through 27. The vocal line continues with a treble clef and a key signature of one sharp. Measure 23 has a G7 chord and the lyrics 'hea - ven a - bove.'. Measure 24 has an Am chord. Measure 25 has a BbMaj7 chord. Measures 26 and 27 are mostly rests for the vocal line. The piano accompaniment continues with a grand staff. The right hand has a melodic line with some slurs and a dynamic marking of 'mp' (mezzo-piano) starting in measure 25. The left hand continues with a steady accompaniment.

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

Detailed description: This system contains measures 28 through 31. The vocal line continues with a treble clef and a key signature of one sharp. Measure 28 has an Em chord and the lyrics 'Man of wo - man born'. A box labeled 'Mina' is placed above the vocal line in measure 28. Measure 29 has an Am/E chord and the lyrics 'like a sha - dow'. Measure 30 has an Em chord and the lyrics 'fades a - way.'. Measure 31 has an Am/E chord and the lyrics 'In'. The piano accompaniment continues with a grand staff. The right hand has a melodic line with slurs. The left hand has a steady accompaniment with a dynamic marking of 'p' (piano) in measure 28.

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 45 Dm Bdim 46 Gm

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 begins with a treble clef. The lyrics are: "You al-read-y love me you al-read-y need me some-where in your heart you are". The piano accompaniment is in 4/4 time and begins with a treble clef and a bass clef. The piano part starts with a *p* dynamic marking. The key signature has one flat (B-flat major or D minor). The system includes chord markings: Dm (44), Em7b5, A (45), Dm, Bdim (46), and Gm. Measure numbers 44, 45, and 46 are indicated above the vocal line. There are triplet markings (3) over the notes in measures 44 and 46.

Vocal

47 Em7b5 Asus4 Dm 48 Em7b5 A 49 Dm

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 lyrics are: "long-ing for me You're the one I've searched for through the rest-less ag-es". The piano accompaniment is in 4/4 time and begins with a treble clef and a bass clef. The piano part starts with a *mf* dynamic marking. The key signature has one flat. The system includes chord markings: Em7b5 (47), Asus4, Dm (48), Em7b5, A (49), and Dm. Measure numbers 47, 48, and 49 are indicated above the vocal line. There are triplet markings (3) over the notes in measures 47 and 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 lyrics are: "You - know in your dreams I'll be set - ting you free.". The piano accompaniment is in 4/4 time and begins with a treble clef and a bass clef. The key signature has one flat. The system includes chord markings: Bm7b5 (50), Gm, and a fermata over measure 52. Measure numbers 50, 51, and 52 are indicated above the vocal line. There are triplet markings (3) over the notes in measures 50 and 51.

Vocal

53 54 55 56 57

Dm A7/E Dm/F Gm7 A Dm

f *ff*

The image shows a musical score for a vocal line and piano accompaniment. The vocal line is on a treble clef staff with a key signature of one flat (Bb). It consists of five measures, numbered 53 to 57. The notes are: 53: Bb4, 54: Bb4, 55: Bb4, 56: Bb4, 57: Bb4. The piano accompaniment is on a grand staff (treble and bass clefs). It consists of five measures. The chords are: 53: Dm, 54: A7/E, 55: Dm/F, 56: Gm7, 57: A, Dm. The dynamics are marked as *f* (forte) at the beginning and *ff* (fortissimo) at the end. A slur is present under the piano accompaniment.

DRACULA

THE MUSICAL

Dracula Version List 2/28/02

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Entracte

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

The musical score is arranged in four systems. The first system (measures 1-5) features a piano introduction with a forte (*ff*) dynamic. The second system (measures 6-10) continues the piano introduction with a forte (*f*) dynamic. The third system (measures 11-14) shows the piano accompaniment with various chords and melodic lines. The fourth system (measures 15-18) includes a vocal line with lyrics and piano accompaniment. The vocal line starts at measure 15 with the word "Mina" in a box, followed by "You've" at measure 18. The piano accompaniment includes dynamics like *mf* and *poco rall.*, and a "segue as one" instruction.

Chord progressions: Dm, A7/D, Dm, B \flat , C, Dm, A7/D, Dm, B \flat , C, Dm, B \flat Maj7, Dm, B \flat Maj7, E \flat Maj7(#11), A \flat Maj7(#11).

Measures: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18.

Lyrics: Mina, You've

Performance instructions: *ff*, *f*, *mf*, *poco rall.*, *segue as one*.

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 B-flat major (two flats) and the time signature is 3/4. The piano part features a consistent eighth-note accompaniment in the left hand and a more melodic line in the right hand. Dynamics include piano (*p*), mezzo-forte (*mf*), and mezzo-piano (*mp*). Chord symbols are placed above the vocal line: Dm, Gm, A7b9, and Dm.

System 1: The vocal line begins with the lyrics "slipped a - way now, your soul is laid to rest." The piano accompaniment starts with a piano (*p*) dynamic. Chord symbols Dm and Gm are indicated above the vocal line.

System 2: The vocal line continues with "All your suf - fer - ings are o - ver and he's dis - pos - sessed. He". The piano accompaniment continues with the same eighth-note pattern. Chord symbols A7b9 and Dm are indicated above the vocal line.

System 3: The vocal line concludes with "had you in his thrall you had to fall but who could e - ver re - sist? I know why you". The piano accompaniment features a change in dynamics to mezzo-forte (*mf*) and then mezzo-piano (*mp*). Chord symbols Gm, Dm, and Gm are indicated above the vocal line.

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.

[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."

Edim 30 A7 31 Dm/A 32 BbMaj7(#11) 33

OUT CUE: VH: "Strange, I thought I heard voices."

34 35

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 contains a whole rest. Measure 2 contains a whole rest. Measure 3 contains a half note G4, a quarter note A4, and a quarter note Bb4. The piano accompaniment consists of a bass line with a whole note chord in each measure and a treble line with a melodic line starting in measure 2.

VAN HELSING: I must

Musical score for the second system, measures 4-6. The key signature is Db Major. Measure 4 contains a whole note chord (Db) and a melodic line starting with a quarter note G4. Measure 5 contains a whole note chord (Eb7b5) and a melodic line with a quarter note A4, a quarter note Bb4, and a quarter note G4. Measure 6 contains a whole note chord (Db) and a melodic line with a quarter note G4, a quarter note A4, and a quarter note Bb4. The piano accompaniment features a bass line with chords and a treble line with a melodic line.

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 contains a whole note chord (Fsus) and a melodic line with a quarter note G4. Measure 8 contains a whole note chord (F) and a melodic line with a quarter note A4, a quarter note Bb4, and a quarter note G4. Measure 9 contains a whole note chord (Gm7b5) and a melodic line with a quarter note G4, a quarter note A4, and a quarter note Bb4. The piano accompaniment features a bass line with chords and a treble line with a melodic line.

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**

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:**

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**

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

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

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

what is right.

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 (one sharp) and 4/4 time. It consists of three systems of music. Each system includes a vocal line and a piano accompaniment. The piano accompaniment features a consistent rhythmic pattern of eighth notes in the right hand and chords in the left hand.

System 1: The vocal line begins with a rest for two measures, then enters in measure 3 with the lyrics "VAN HELSING: I must". The piano accompaniment starts in measure 1 with a chord of D major.

System 2: The vocal line continues with the 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 chords of D major, E minor 7 flat 5, and D major.

System 3: The vocal line concludes with the lyrics "way. And it's not just your lives you brave, if you fail you'll be his slave. Take". The piano accompaniment continues with chords of F# sus, F#, B minor, and G# minor 7 flat 5.

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 G/A A 19

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 A 36 D 37 Gm/D 38 D Gm/D

what is right.

39 D7/C 40 41 Gm/A# 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 score is in 3/4 time and consists of a vocal line and a piano accompaniment. The piano part features a steady eighth-note bass line with chords, marked with 'ff' (fortissimo). The vocal line has rests for measures 1-4.

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 eighth-note pattern, marked with 'f' (forte).

Musical score for measures 9-12. The vocal line continues with a melodic line. The piano accompaniment maintains the eighth-note rhythmic pattern.

Musical score for "18A. Holmwood to Asylum". The score is divided into three systems of music.

System 1 (Measures 13-16): Features a vocal line for "GUY" with a box around the name. The piano accompaniment consists of a steady eighth-note pattern in the bass line and sustained chords in the treble line.

System 2 (Measures 17-20): The piano accompaniment continues with the eighth-note pattern. A dynamic marking of *mp* (mezzo-piano) is present. The vocal line has rests in measures 17-19 and a melodic phrase in measure 20.

System 3 (Measures 21-23): The piano accompaniment continues. A dynamic marking of *stib.* (still) is present. The instruction *(fade as dialog starts)* is written above the piano part. The vocal line has rests in measures 21-22 and a melodic phrase in measure 23.

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

pp

1 2 3 4

Detailed description: This block contains the first system of the musical score, covering measures 1 through 4. It is written in 3/4 time and marked 'Moderately Slow in 3'. The score is for piano, indicated by the 'pp' dynamic marking. The music features a melodic line in the right hand with a long slur over measures 1-4, and a bass line in the left hand with a long slur over measures 1-4. The key signature has one sharp (F#).

5 6 7 8

Detailed description: This block contains the second system of the musical score, covering measures 5 through 8. It continues the melodic and bass lines from the first system. The melodic line in the right hand has a slur over measures 5-8, and the bass line in the left hand has a slur over measures 5-8. The key signature remains one sharp (F#).

Renfield: "He can enter nowhere without invitation"

9 10 11 12

2nd X only

Detailed description: This block contains the third system of the musical score, covering measures 9 through 12. It continues the melodic and bass lines. The melodic line in the right hand has a slur over measures 9-12, and the bass line in the left hand has a slur over measures 9-12. The key signature remains one sharp (F#). A double bar line is present at the end of measure 10, and a repeat sign is at the beginning of measure 11. The instruction '2nd X only' is written below the bass line in measure 10.

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

The musical score consists of two systems of staves. The top system features a vocal line on a single treble clef staff, with measures 13 through 18. The vocal line is written in a soprano range and includes a melodic line with eighth notes and a sustained line of whole notes. The bottom system features a piano accompaniment on two staves (treble and bass clefs). The piano part includes a melodic line in the treble clef and a bass line in the bass clef, with various chords and arpeggiated figures. The score is divided into six measures, with measure numbers 13, 14, 15, 16, 17, and 18 indicated above the vocal staff. The music concludes with a final chord in measure 18.

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 the first system, measures 1-4. The score is in common time (C) and features a piano (pp) accompaniment. The vocal line is mostly rests, with a few notes in measure 4. The piano accompaniment consists of a simple bass line with chords.

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 the second system, measures 5-8. The score is in common time (C) and features a piano accompaniment. The vocal line is mostly rests, with a few notes in measure 8. The piano accompaniment consists of a simple bass line with chords.

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) (Em)

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

A dim

Em

29 30 31 32 33 34

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

F#m

F#

Dracula: "Or not."

35 36 37

ma - ster may give you new life.

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 cue "Dracula breaks Renfield's neck". It features a piano accompaniment with a treble and bass clef. The key signature is three flats (B-flat major/D-flat minor) and the time signature is 6/8. The score is divided into four measures, numbered 2, 3, and 4. The first measure has a chord of E-flat minor (Ebm). The second measure has a chord of C-flat (Cb). The third measure has a chord of D-flat (Db). The fourth measure has a chord of E-flat major (Eb). The piano part is marked *fff* (fortississimo) and includes a *molto ritard.* (molto ritardando) instruction. The vocal line is a single note on a whole note, with the lyrics "Hold till Drac looks back at Renfield".

Musical score for the first vocal entry. It features a piano accompaniment with a treble and bass clef. The key signature is three flats and the time signature is 6/8. The tempo is marked "Moderately Fast". The score is divided into four measures, numbered 5, 6, 7, and 8. The piano part is marked *f* (forte). The vocal line has the lyrics "Ah" in measure 5, "Emily/Jodi" in measure 6, "Lynette/Tracy" in measure 7, and "Vampire Women" in measure 8. The lyrics "E - ter - na" are written below the notes in measures 7 and 8. The piano part has a steady eighth-note accompaniment.

Musical score for the second vocal entry. It features a piano accompaniment with a treble and bass clef. The key signature is three flats and the time signature is 6/8. The score is divided into four measures, numbered 9, 10, 11, and 12. The piano part is marked *f* (forte). The vocal line has the lyrics "Ah" in measure 9, "Emily/Margaret" in measure 10, "Jodi/Lynette" in measure 11, and "Tracy/Sara" in measure 12. The lyrics "via - ta Ne - mo - ri - to - a - re" are written below the notes in measures 9, 10, 11, and 12. The piano part has a steady eighth-note accompaniment.

13 Lynette: Im - mor - di - te Emily: Ah.. 14 Nos - fe - ra - tu 15 Im - mor - di - te 16 Nos - fe ra - tu

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

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

17 18 19 20

San - ge - le San - ge - le

(typing music)

21 22 23 24

mf *mf*

Musical score for measures 25-28. The system consists of three staves: a single treble clef staff at the top and a grand staff (treble and bass clefs) below. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. Measure 25 features a melodic line in the treble staff with a slur over measures 25-28. The grand staff accompaniment consists of eighth-note chords in the right hand and rests in the left hand.

Musical score for measures 29-32. The system consists of three staves: a single treble clef staff at the top and a grand staff (treble and bass clefs) below. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. Measure 29 features a melodic line in the treble staff with a slur over measures 29-32. The grand staff accompaniment consists of eighth-note chords in the right hand and rests in the left hand. A dynamic marking of *mp* is present at the start of measure 29.

Musical score for measures 33-36. The system consists of three staves: a single treble clef staff at the top and a grand staff (treble and bass clefs) below. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. Measure 33 features a melodic line in the treble staff with a slur over measures 33-36. The grand staff accompaniment consists of chords in the right hand and rests in the left hand. A dynamic marking of *mp* is present at the start of measure 34.

The Heart is Slow to Learn

Piano/Vocal

Music by Frank Wiidhorn

Lyrics by Don Black & Christopher Hampton

Arranged by Constantine Kitsopoulos

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

The musical score is divided into 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 accompaniment is marked *p*. The second system (measures 5-9) includes a vocal line with the lyrics "(Jonathan exits)" at measure 6. The piano accompaniment includes a section marked *loco* and *VAMP*, and a section marked *mp*. A "2nd X" is indicated above measure 7. The third system (measures 10-13) contains the vocal line with the lyrics "It seems the heart is slow to learn. No one can tell it what to do." The piano accompaniment includes chords labeled MINA, AM6, G#m, and EMaj.

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) 25 E 26 F#m7b5

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

more drive...

mf

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 45 Am(maj7) 46

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

On Cue: Guy turns to center

55 56 57 58

VAMP

fff

(thunder)

They sit

On Drac's arm

Jon falls

59 60 61

sfz
Glass breaks

Segue As One

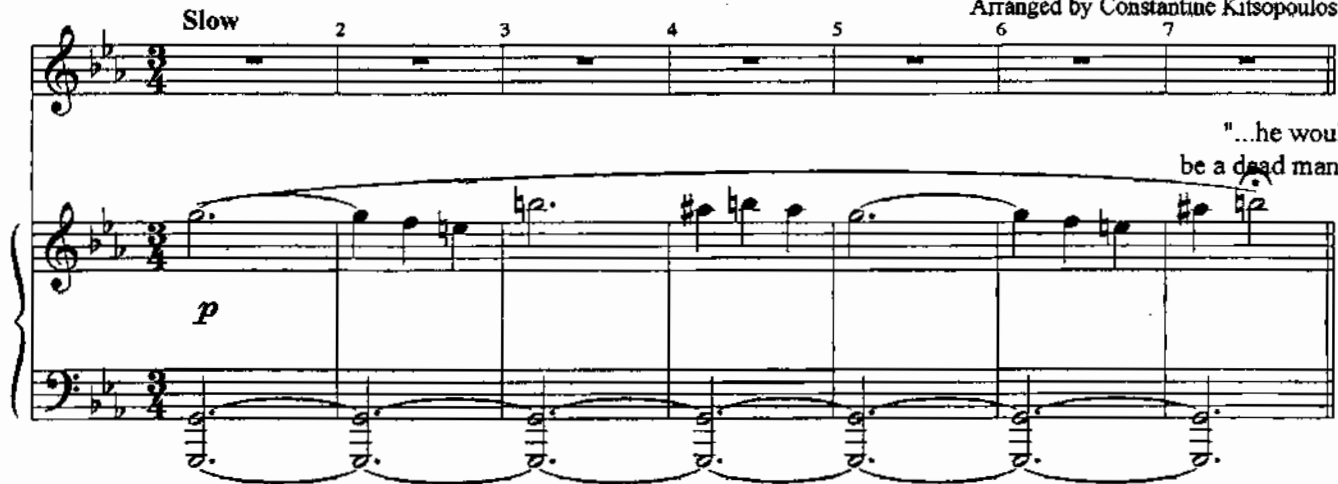
Mina's Seduction

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 2 3 4 5 6 7




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

Dracula

8 9 10 11 12 13

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

fp colla voce *fp*



14 15 16 17 18 19

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

mf



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

mp

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.

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

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

mp *mp* *molto rall.*

Moderately Dm Mina Em7b5 A7b9 Dm

53 54

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

mp *simile*

Bdim 55 Gm 56 A7 57 Dm Em7b5

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-gether 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

77 78 79 80

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

81 82 83 84

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

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-

89 *A#dim* 90 *Am6* 91 *B7* 92 *Em*

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

93 *C* **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

f

116 117 118 119

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

f

120 121 122 123

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

mp *poco a poco cresc.*

124 F 125 B 126 Em

ge - ther we'll stay in the mist

The first system of music shows measures 124 to 126. The vocal line is in treble clef with a key signature of one sharp (F#). The lyrics are "ge - ther we'll stay in the mist". Above the vocal line, the chords F, B, and Em are indicated. The piano accompaniment is in grand staff. Measure 124 has a dynamic marking of *f*. Measure 125 has a dynamic marking of *ff*. Measure 126 has a dynamic marking of *ff* and a fermata over the final chord.

128 129 130 131 132 133

molto rall.

The second system of music shows measures 128 to 133. The piano accompaniment is in grand staff. Measures 128 and 129 have a dynamic marking of *ff*. Measure 133 has a dynamic marking of *ff* and the instruction *molto rall.* (molto rallentando).

(cross effect) (roar)

134 135 136 137 138 139 140

sfz *mp* *sfz*

The third system of music shows measures 134 to 140. The piano accompaniment is in grand staff. Measure 134 has a dynamic marking of *sfz* and the instruction *(cross effect)*. Measure 135 has a dynamic marking of *mp*. Measure 140 has a dynamic marking of *sfz* and the instruction *(roar)*.

Seduction to Hypnotism

Cue - (right after roar)

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

Musical score for measures 1-2. The score is in 4/4 time. Measure 1 features a piano introduction with a forte (*f*) dynamic. Measure 2 begins with a piano (*ff*) dynamic and includes a sixteenth-note triplet. A box labeled "Guy at center" points to the piano line in measure 2. A box labeled "[Safety]" is positioned above the piano line in measure 1. A box labeled "2" is positioned above the piano line in measure 2.

Musical score for measures 3-5. Measure 3 continues the piano line with a sixteenth-note triplet. Measure 4 features a piano line with a sixteenth-note triplet and a dynamic of *mf*. Measure 5 features a piano line with a sixteenth-note triplet and a dynamic of *sfz*. A box labeled "Stop on sizzle" points to the piano line in measure 5. A box labeled "[Safety]" is positioned above the piano line in measure 5. A box labeled "(wafer sizzle)" is positioned above the piano line in measure 5. A box labeled "3" is positioned above the piano line in measure 3. A box labeled "4" is positioned above the piano line in measure 4. A box labeled "5" is positioned above the piano line in measure 5.

Musical score for measures 6-10. Measure 6 features a piano introduction with a forte (*f*) dynamic. Measure 7 features a piano line with a sixteenth-note triplet and a dynamic of *f*. Measure 8 features a piano line with a sixteenth-note triplet and a dynamic of *f*. Measure 9 features a piano line with a sixteenth-note triplet and a dynamic of *f*. Measure 10 features a piano line with a sixteenth-note triplet and a dynamic of *f*. A box labeled "Van H. turns to exit" points to the piano line in measure 6. A box labeled "Vampire Women" is positioned above the piano line in measure 8. A box labeled "Ah" is positioned above the piano line in measure 8. A box labeled "Ah" is positioned above the piano line in measure 9. A box labeled "Ah" is positioned above the piano line in measure 10. A box labeled "6" is positioned above the piano line in measure 6. A box labeled "7" is positioned above the piano line in measure 7. A box labeled "8" is positioned above the piano line in measure 8. A box labeled "9" is positioned above the piano line in measure 9. A box labeled "10" is positioned above the piano line in measure 10.

11 12 13 14 *(Quincy speaks)*

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 staves. The first system includes a piano (*pp*) dynamic marking. The score features a melody in the right hand and accompaniment in the left hand, with various musical notations such as slurs, ties, and fingerings. The first system covers measures 1 through 6, the second system covers measures 7 through 11, the third system covers measures 12 through 17, and the fourth system covers measures 18 through 21. The final measure (21) ends with a double bar line.

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 2, 3, and 4. The score is in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The vocal line consists of whole notes on a descending scale: G4, F4, E4, D4. The piano accompaniment features a *pp* dynamic. The right hand plays a melodic line with slurs, and the left hand plays a steady eighth-note bass line.

Musical score for measures 5, 6, 7, and 8. The vocal line continues with whole notes: C4, B3, A3, G3. The piano accompaniment maintains the same melodic and bass line patterns as the previous measures.

Cue: Mina: "All is dark."

Musical score for measures 9, 10, and 11. The vocal line has a cue mark at measure 9. The piano accompaniment includes a *sustain* marking in the bass line, which consists of low notes held across the measures. The right hand continues with the melodic line.

[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 in treble clef with a key signature of two flats (B-flat and E-flat). It contains three measures, numbered 12, 13, and 14. The lyrics are: "Yes." in measure 12, and "What are you doing?" in measures 13 and 14. The middle staff is the piano right hand, also in treble clef, featuring arpeggiated chords in each measure. The bottom staff is the piano left hand in bass clef, with low notes (G2, F2, E2) in each measure, indicated by a bracket and the text "[low notes on cue]". A vertical line with an arrow points to the beginning of 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]

Musical notation for measures 1-4. The score is in 3/4 time with a key signature of one sharp (F#). Measure 1 is a whole rest. Measures 2, 3, and 4 contain a melodic line in the treble clef and a bass line in the bass clef. The bass line consists of a single note (F#) held for the duration of each measure.

Musical notation for measures 5-8. The treble clef contains a melodic line with eighth notes. The bass clef contains a bass line with a long note (F#) held across measures 5 and 6, and another long note (F#) held across measures 7 and 8.

Musical notation for measures 9-12. The treble clef contains a melodic line with eighth notes. The bass clef contains a bass line with a long note (F#) held across measures 9 and 10, and another long note (F#) held across measures 11 and 12.

Musical notation for measures 13-16. The treble clef contains a melodic line with eighth notes. The bass clef contains a bass line with a long note (F#) held across measures 13 and 14, and another long note (F#) held across measures 15 and 16.

Jonathan's Promise

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

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

Slow

Jonathan

pp

8 *Bb* 9 *Fm6* 10 *Bb* 11 *Fm6*

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

colla voce *p*

12 *Bb* 13 *Fm6* 14 *Gb* 15 *Bb(no3rd)*

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

mp

G \flat All Guys B \flat (no3rd)

Musical notation for measures 16-19. The vocal line (treble clef) contains the lyrics "you have my word". The piano accompaniment (grand staff) includes a *pp* dynamic marking. Measure numbers 16, 17, 18, and 19 are indicated above the staff.

Musical notation for measures 20-24. The piano accompaniment (grand staff) continues with various chordal and melodic textures. Measure numbers 20, 21, 22, 23, and 24 are indicated above the staff.

Musical notation for measures 25-28. The piano accompaniment (grand staff) features a *p* dynamic marking and a section labeled "Brighter". Measure numbers 25, 26, 27, and 28 are indicated above the staff.

Musical notation for measures 29-32. The piano accompaniment (grand staff) continues with sustained chords and melodic lines. Measure numbers 29, 30, 31, and 32 are indicated above the staff.

2/21/02

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

Deep in the Darkest Night

23

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.

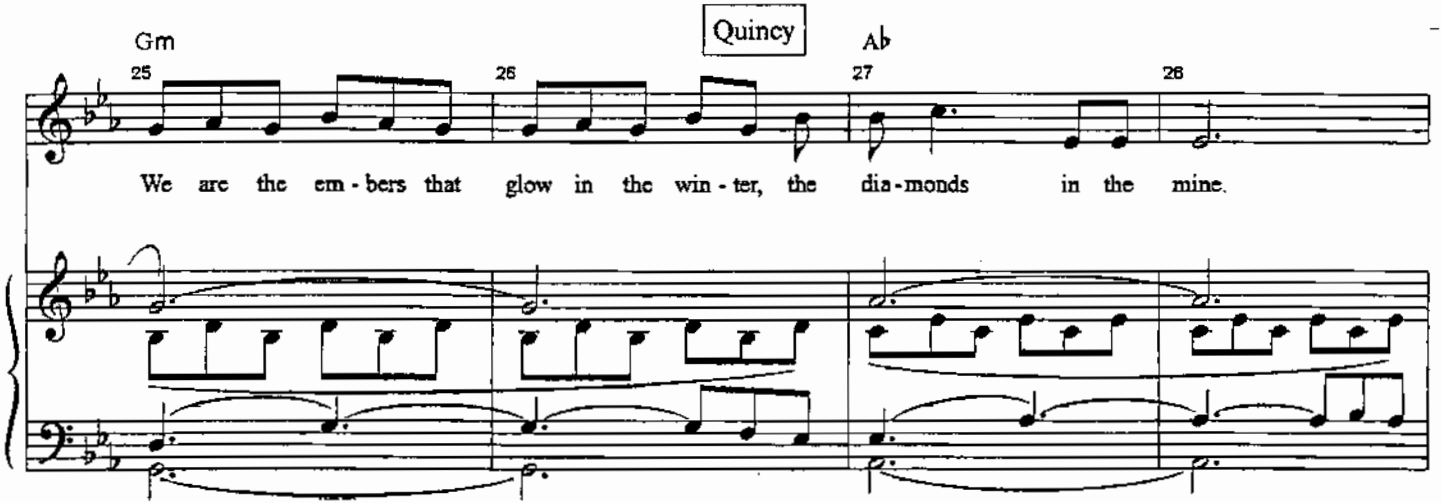
EbMaj7 Jonathan Ab/Eb 21 22 23 24

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



E♭ Cm Gm Ab Gm B♭

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 50 And we'll jour - ney 51 on. 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 **A \flat /B \flat** **B** 63 **E** **C \sharp m** 64 **G \sharp m**

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

65 **A** **G \sharp m** 66 **B** 67 **E** **B/D \sharp** 68 **C \sharp m**

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

69 **A** 70 **B** **All** 71 **E** **C \sharp m** 72 **G \sharp m**

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

(normal notation)

A 73 E/G# 74 B 75 E 76 B/D# C#m

diff - rent sky and in our cruel - est hour when hope is

A 77 B 79 B E/B B 80

gone, we'll raise our heads, and we'll jour - ey

E 81 82 83 84 85

on!

ff

2/21/02

[Dracula, Jon, Mina, Van Helsing]

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

24. Train Sequence, Part One

13 Eb 14 Eb/G 15 Cm6 16 D

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

A^b/B^b

Bbm

D^b/A^b

24. Train Sequence, Part One

29 30 31 32 G^b

to de-se-crate a tem-ple, to tram-ple on a flow-er, to catch a but - ter - fly and then just

33 Fm Bbm 3 34 Fm 3 35 A^b

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

36 Db A^b/C Bbm D^b/A^b 38 G^b

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

39 G^b/A^b A^b 40 D^b D^b/C Bbm D^b/A^b 41 G^bMaj7 42 G^b/A^b

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 D^b 44 $E^b m$ 45 $F m$ 46 G^b

break. But I have g-ven her my word. And if the time should come, I will do what I

47 A 48 D $A/C\#$ 49 Bm Bm/A

must, how could I? To dim the sun be-fore the sum-mer ends, to burn the

50 $GMaj7$ 51 G/A A 52 D $A/C\#$ 53 Bm 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

GMaj7 54 G/A D 55 A/C# Bm 56 D/A G(add2) 57 G/A

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

p

Gm 58 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

All is dark I hear the sound of wa - ter still

mp [Safety-vocal last x]

Am7b5 D7b9

I hear the sound of wa - ter still but wa - ter pass - ing

Gm Gm

Dracula

Mina

through the land Cat - tle low 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

74 Am7b5 75 D7b9 76 Gm

be - ing said is not some - thing I un - der - stand

be - ing said is not some - thing I un - der - stand

77 Cm 78 79

Some - thing else there's some - thing else I

Some - thing else there's some - thing else I

9/29/01

Am7b5

Am7b5/Eb

Ab

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

p

83 I'll be wait - ing for 84 you 85

p

86 Al - ways young 87 I - ma - gine stay - ing al - ways young 88

86 Al - ways young 87 88 Al - ways

f *mf*

9/29/01

A#m7b5

D#7b9

24A. Train Sequence, Part Two

89 90 91

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

young why should we all be born to die?

This system contains the first three measures of the piece. It features two vocal staves and a piano accompaniment. The piano part consists of a steady eighth-note accompaniment in the right hand and a bass line in the left hand. Chord symbols A#m7b5 and D#7b9 are placed above the vocal staves.

92 93 94

hu - man race Doomed from birth

Doomed from

This system contains measures 92 through 94. The vocal lines continue with the lyrics 'hu - man race Doomed from birth' and 'Doomed from'. The piano accompaniment features a triplet of eighth notes in measure 93. Chord symbols G#m are placed above the vocal staves.

95 96 97

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

This system contains measures 95 through 97. The vocal lines continue with the lyrics 'we don't have to go down that road we don't have to shoul - der' and 'birth we don't have to go down that road'. The piano accompaniment continues with the eighth-note accompaniment. Chord symbols C#m6 are placed above the vocal staves.

9/29/01

A#m7b5

D#7b9

G#m

24A. Train Sequence, Part Two

98 99 100

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

107 $D\#7/b9$ 3 3 $G\#m$ 108 109 109A

I'll be wait - ing for you

Van H. $A/G\#$ $G\#m$ $A/G\#$ $G\#m$

110 111 112 113

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

Mina $A/G\#$ $G\#m$ $A(add2)$ $/D\#$

114 115 116 117

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#*

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#*

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 presented in five systems, each with a grand staff (treble and bass clefs). The first system (measures 1-4) is in a key with two flats and common time. The piano part features a steady eighth-note accompaniment in the bass clef. The right hand has a melodic line starting in measure 3. A dynamic marking of *p* (under dialogue) is placed in the first measure. The second system (measures 5-8) continues the accompaniment and melodic line. The third system (measures 9-11) shows a key change to a key with three sharps and common time. The piano part continues with the eighth-note accompaniment. The fourth system (measures 12-15) continues the melodic line in the new key. The fifth system (measures 16-20) concludes the piece with a final melodic flourish and a fermata in the right hand.

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 arranged in three systems. The first system contains the vocal lines for Margaret/Emily and Guy, and the piano accompaniment. The piano part begins with a forte (*ff*) dynamic. The second system continues the vocal lines and piano accompaniment. The score includes various musical notations such as treble and bass clefs, a key signature of two flats, a common time signature, and dynamic markings. The piano accompaniment features complex chordal textures and arpeggiated patterns. The vocal lines are written in a melodic style with some triplets and slurs. The score concludes with a final chord in the piano part.

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 \flat /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

1 *B*^bm 2 *A*^b 3 *D*^b 4 *A*^b/*C* 5 *A*dim 6 *B*^bm 7 *F*m/*A*^b 8 *G*^b

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*^bm 8 *A*^b/*C* 9 *D*^b 10 *A*^b/*C* 11 *A*dim 12 *B*^bm 13 *F*m/*A*^b

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*^b 12 *F*² 13 *D*sus 14 *D*7 15 *G*m 16 *A*m7*b*5

go - ing. The long - er I live the more I won - der

16 **D7b9** 17 **Gm** 18 **E♭Maj7** 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 **E♭Maj7** 26 **Am7b5** 27 **D7** **Gm**

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 *Ebmaj7* 37 *Am7b5* *D7*

be. My world will not turn un - til you turn to

38 *Gm* 39 40 41

me. **INSTRUMENTAL** *Am7b5* *D7* *Gm* My

ff

42 *Ebmaj7* 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 C#sus C7 14 Fm Gm7b5

go - ing. The long - er I live the more I won - der

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

p

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

ff **Fm** **Gm7b5** **C7** **Fm**

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 B^b9 Em 17 CMaj7 18 F[#]dim 19 F[#]7

if I know an-y-thing at all. If I've ev-er been in love I can't re -

20 B Em 21 F[#]m7b5 22 B^b9 23

call. The long - er I live, the less I'm cer - tain that I have all the an-swars

24 Em CMaj7 F[#]m7b5 26 B7 Em 27

right. I'd give all my yes-ter-days for one more night.

28 E7/G[#] Am 29 F[#]dim 30 F[#] B^{sus} 31

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 *B7#9*

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.

pp

Deep in the Darkest Night Reprise

Piano/Vocal

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 B-flat major (two flats) and 4/4 time. It features a vocal line and a piano accompaniment. The piano part consists of sustained chords in the right hand and a bass line with long notes in the left hand. Measure numbers 2, 3, and 4 are indicated above the vocal line.

Musical score for measures 5-7. Measure 5 is a vocal entry for Quincey. The piano accompaniment includes a *colla voce* section starting in measure 6, marked *mp*. The lyrics are: "Now we can see where the en - e - my's lurk - ing,". Measure numbers 5, 6, and 7 are indicated above the vocal line.

Musical score for measures 8-11. Measure 8 is a vocal entry for Arthur. The piano accompaniment continues with sustained chords and a bass line. The lyrics are: "no - thing can stand in our way. Now we are fac - ing the for - ces of dark - ness, we". Measure numbers 8, 9, 10, and 11 are indicated above the vocal line.

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

fall and the sun will rise...

ff

32 33 34 35

36 37 38 39 40 41

Ab Ab/Bb Eb

sffz

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) is marked 'Violently in 1' and features a piano part with a forte (*fff*) dynamic. The piano accompaniment includes a rhythmic pattern of eighth notes in the right hand and sustained chords in the left hand. The vocal line is represented by a staff with whole rests. The second system (measures 5-8) continues the piano accompaniment. The third system (measures 9-11) shows the piano part transitioning to a new rhythmic pattern, with a note circled in measure 10 labeled '"empty coffin" effect'. The system concludes with a key signature change to B-flat major and a time signature change to 6/8, with the word '(wolves)' written below the staff.

9/21/01

12 (carriage transition)

26A. Quincy's Death

Musical notation for measures 12-15. The score is in 3/4 time with a key signature of two flats. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of quarter notes.

Musical notation for measures 16-19. The notation continues with similar melodic and accompaniment patterns as the previous system.

Musical notation for measures 20-23. The right hand melody concludes with a half note in the final measure of the system.

Musical notation for measures 24-27. The right hand part is mostly rests, with a few notes in measure 27. The left hand continues with a rhythmic accompaniment. A *(dialogue)* instruction is written above the right hand staff.

Musical notation for measures 28-32. Measures 28-31 feature a long melodic line in the right hand. Measure 32 is marked with a double bar line and the instruction *[Safety]*.

Cue - Van H. tugs on reins

(they see the castle)

Vampire Women

Segue As One

Hello, Castle

Reading Version

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

(Mina in circle)

1 2 3

Vampire Women San - ge - le

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

The Heart is Slow to Learn Reprise

Piano/Vocal

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

1 2 3 4

It seems the

5 6 7 8

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

9 10 11

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

Chords: E, AMaj6, G#m7, E, C#m, AMaj7, Am(Maj7), G#m7b5

12 **C#7** 13 **A Maj6** 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 **A Maj7** 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

1 2 3 4

learn.

5 6 7

Safety

(Dracula turns head) 9 10 11

mp

12 13 14 15

mf

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
5 sin. I sac-ri-fice my soul to be your bride, I give in to the feel - ings I can't

D

Pno.

M 9 G 10 C/E 11 B/D# 12 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 13 C#dim 14 Am6 15 B 16 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 17 C 18 Em (their hands touch) 19 C 20 F#sus (they kiss) 21

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)

Meno Mosso

M

Bm 22 G/B C#dim 23 AMaj6 Gmaj7 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 ^{GMaj7} 32 I'm with you ^{GMaj6} where - ev - er you are. ^{F#7} 33 ^{Bm}

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 ^{Bm} 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 - ^{G/B} ^{A7/C#} 35 ^{AMaj6}

D When you sleep I'm in your dreams,

Pno.

poco a poco

M ^{GMaj7} 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. ^{GMaj6} ^{F#7} 37 ^{Bm}

D I can read your thoughts from a - far.

Pno.

cresc.

-4-

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.

M 66 67 68 69 **Poco Agitato in 1**

F7/A Fm6 G (dialogue) (scream)

free me and go back to the beau-ties of day.

Pno. *p*

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.

dim

5

(last X)

M 85 86 87

D

Pno.

f

3

3

f

Gdim 3 Fm Fdim 3 Cm Fm/A \flat Cm/G

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

Pno.

mp

3

3

3

3

Dm7b5 Gsus4 (scream)

blood-lust and pain.

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^b 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^b* *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#dim* *Am7* *F#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#m7b5* *B7* *Em* *Edim* *Am6* *F#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 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*