

---

# The Saddest Truth of All

## from *Dracula* — *The Musical*

Lyrics and Music by Alex Loveless

---

### About

Adapted from Bram Stoker's classic gothic horror novel published in 1897, *Dracula*, first performed at the White Bear Theatre, Kennington, in 2008, was reworked for a production at London College of Music by its BA Musical Theatre graduating students in December 2015. Alex Loveless studied composition at London College of Music, University of West London. His work has been performed and broadcast worldwide from the Theatre Royal Drury Lane and Royal Academy of Music to BBC Radio 4. He leads the BA Acting and Theatre-Making course at London College of Music.

Jonathan Harker, a young Victorian solicitor, watches as his fiancée, Mina Murray, a schoolteacher, falls under the spell of the evil vampire Count Dracula. He relates his powerlessness in the face of an unseen enemy, whose influence over his lover leads her towards her death. In the original stage production, during the song, Mina could be seen in a trance while the Count appeared as if in her mind.

### In performance

In the opening verse of 'The Saddest Truth of All,' we see Jonathan at his most broken. He is by the bedside of Mina, who is deteriorating noticeably. The first unfolding of the main refrain, bar 32, brings the Count to mind. From bar 48, it is as if Jonathan is walking the ghostly moonlit streets of London, willing himself to wake from a nightmare. Bars 64–73 are a howl of pain. The musical interlude at bar 74 allows the character to reflect on Mina, perhaps via a prop or keepsake that reminds him of her. Bar 82 is a plaintive plea to the universe for justice to prevail, contrasting the final refrain that allows Jonathan to steel himself and prepare for what appears to be inevitable. The song ends on a quiet note of acceptance.

---

---

# Lyrics

## The Saddest Truth of All

*from* **Dracula — The Musical**

---

How can I do anything but want you?  
How can I feel anything but love?  
How can I be anything,  
Feel anything,  
Than what is true?

How do I turn from such strong emotion,  
All these emotions I've had for years?  
And how do I build a wall,  
Shut out them all,  
Hold back my tears?

Love is the knife,  
Carving your life.  
Loving is an art.  
Losing control,  
Body and soul.  
Love can pierce your heart.  
Love can pierce your heart.

And it's a love that should not be,  
That took you away from me.  
How do we fight when he can exist in death?  
Loving you still,  
And always will.  
When death comes to call,  
My love will still burn,  
That's the saddest truth of all.

Faces pass by in moonlight.  
None are real but yours.  
All the world could fall away tonight.

Will pain fade at dawning?  
Sunlight cheer my heart?  
Will the truth be seen in morning light?

Love is a curse,  
And won't disperse,  
Like your darkest dream.  
Pain that's inside,  
Can't be denied.  
No one hears you scream.  
No one hears you scream.

Waken and see,  
He holds the key,  
To eternal night.  
He cannot create,  
but destroys what lives in light.

And it's the saddest truth of all,  
When you fall the hardest fall.  
Trapped in the final thrall of a doomed romance.  
Loving you still,  
And always will.  
When death comes to call,  
My love will still burn,  
That's the saddest truth of all.

My love will still burn,  
That's the saddest truth... Of all.

# The Saddest Truth of All

from Dracula — The Musical

Lyrics and Music by  
Alex Loveless

**Andante** ♩ = c.84

F/B $\flat$  Eb/B $\flat$  B $\flat$  F/B $\flat$  Eb/B $\flat$  B $\flat$

How can I

*p* molto espress.

5

This system contains the first four measures of the piece. The vocal line begins with a whole rest in the first three measures, followed by a quarter note G $\flat$  in the fourth measure. The piano accompaniment features a bass line with a triplet of eighth notes (F $\flat$ , Eb, B $\flat$ ) in the second measure and a triplet of eighth notes (F $\flat$ , Eb, B $\flat$ ) in the fourth measure. The piano part is marked *p* molto espress.

**Poco più mosso** ♩ = c.88

B $\flat$ maj7 B $\flat$ 6 B $\flat$  Gm $^9$  Gm Gm $^7$

do an - y- thing but want you? — How can I feel an - y- thing but love? — How can I

5

This system contains measures 5 through 8. The vocal line has a triplet of eighth notes (B $\flat$ , A $\flat$ , G $\flat$ ) in measure 5, followed by quarter notes in measures 6 and 7, and a quarter note in measure 8. The piano accompaniment features a bass line with a triplet of eighth notes (B $\flat$ , A $\flat$ , G $\flat$ ) in measure 5 and a triplet of eighth notes (B $\flat$ , A $\flat$ , G $\flat$ ) in measure 7. The piano part is marked *p* molto espress.

**Più mosso** ♩ = c.96

**Meno mosso** ♩ = c.88

be an - y- thing, Feel an - y- thing, Than what is true? — How do I

9

*mp* *p*

This system contains measures 9 through 12. The vocal line has a triplet of eighth notes (C $\flat$ , B $\flat$ , A $\flat$ ) in measure 9, followed by quarter notes in measures 10 and 11, and a quarter note in measure 12. The piano accompaniment features a bass line with a triplet of eighth notes (C $\flat$ , B $\flat$ , A $\flat$ ) in measure 9 and a triplet of eighth notes (C $\flat$ , B $\flat$ , A $\flat$ ) in measure 11. The piano part is marked *mp* in measure 9 and *p* in measure 11.

**Più mosso** ♩ = c.96

13  $B\flat$ maj<sup>9</sup>  $B\flat$   $B\flat$ maj<sup>7</sup>  $B\flat$ <sup>6</sup>  $Gm$ <sup>9</sup>  $Gm$

turn from such strong e - mo - tion, All these e - mo - tions I've had for

*mp*

**Più mosso** ♩ = c.104

16  $Gm$ <sup>7</sup>  $Cm$ <sup>9</sup>  $Cm$   $A\flat$ maj<sup>7</sup>  $A\flat$ <sup>6</sup>

years? And how do I build a wall, Shut out them all,

*mf*

**Molto meno mosso** ♩ = 84

19  $E\flat/F$   $F$ <sup>7</sup>  $B\flat$   $E\flat$ (add2)/ $B\flat$

Hold back my tears? Love is the knife,

*sub.p* *mf*

22 F7/Bb Bb Bb/D Eb(add2) Eb/D

Carv - ing your life. Lov - ing is an art.

*mp*

25 Cm<sup>9</sup> Cm F Bb Bb/D

Los - ing con - trol, Bo - dy and soul. Love can pierce your

*p*

**poco rall.**

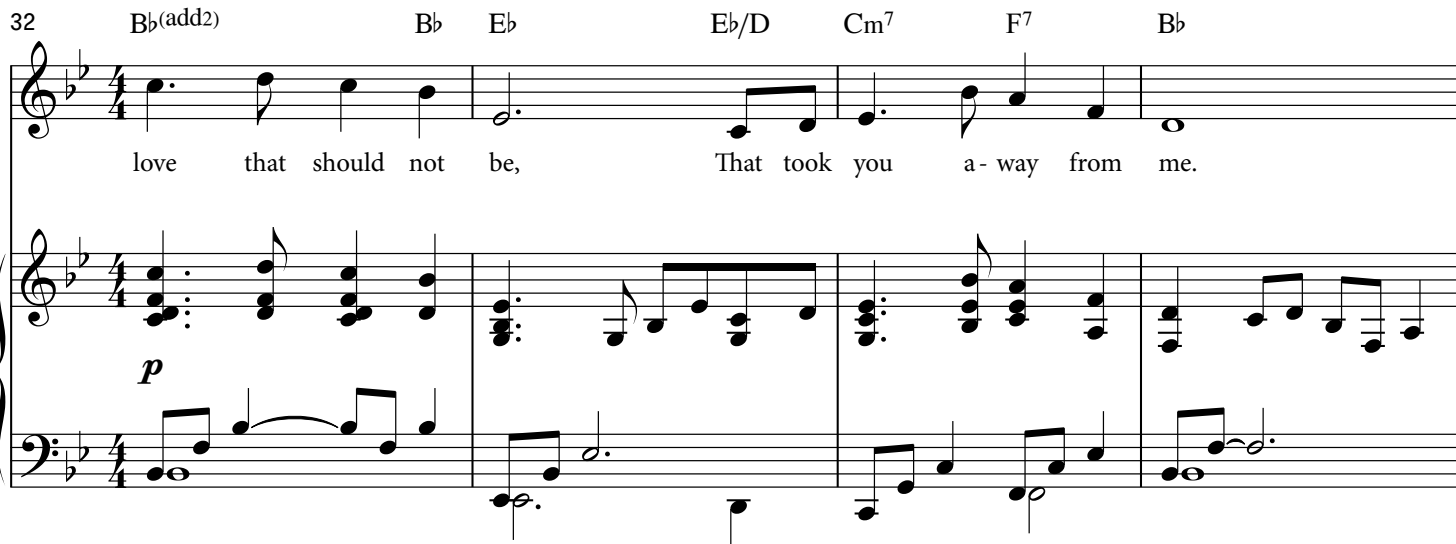
28 Eb(add2) Eb/D Cm<sup>7</sup> F<sup>7</sup> Bb Eb/F

heart. Love can pierce your heart. And it's a

*mp* *p* *pp*

Poco meno mosso ♩ = 100

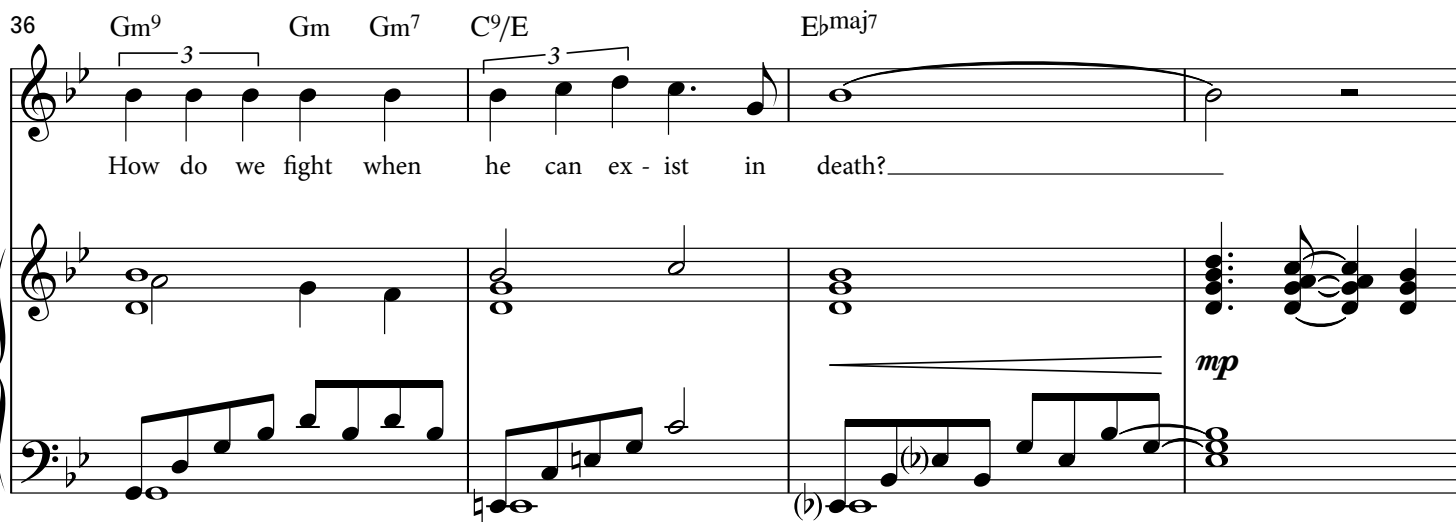
32  $B\flat(\text{add}2)$   $B\flat$   $E\flat$   $E\flat/D$   $Cm^7$   $F^7$   $B\flat$



love that should not be, That took you a-way from me.

*p*

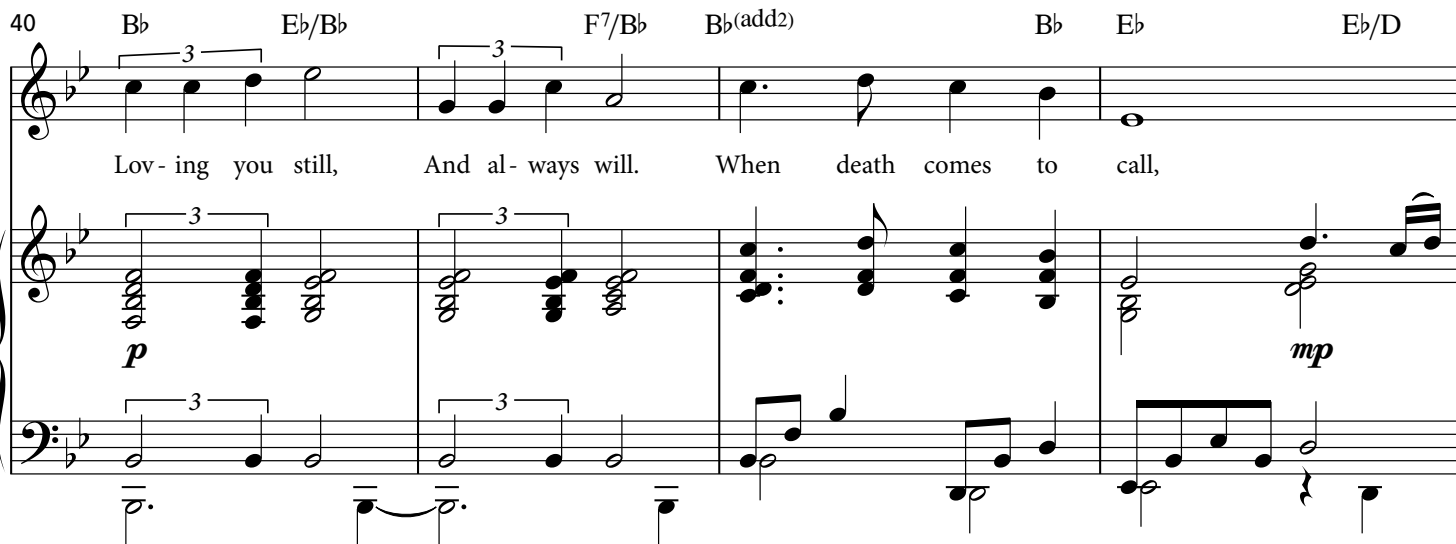
36  $Gm^9$   $Gm$   $Gm^7$   $C^9/E$   $E\flat\text{maj}^7$



How do we fight when he can ex-ist in death?

*mp*

40  $B\flat$   $E\flat/B\flat$   $F^7/B\flat$   $B\flat(\text{add}2)$   $B\flat$   $E\flat$   $E\flat/D$



Lov-ing you still, And al-ways will. When death comes to call,

*p* *mp*

44

Cm<sup>7</sup>

F

F<sup>7</sup>B<sup>b</sup>

My love will still burn, That's the sadd - est truth of all.

### Più mosso $\text{♩} = 108$

48

E<sup>b</sup>/FF<sup>7</sup>B<sup>b</sup>(add2)/FB<sup>b</sup>/FE<sup>b</sup>/FF<sup>7</sup>B<sup>b</sup>(add2)/F

F

Fac - es pass by in moon - light. None are real but yours.

52

G<sup>m</sup>D<sup>m</sup>B<sup>b</sup>/FE<sup>b</sup>(add2)E<sup>b</sup>B<sup>b</sup>/D E<sup>b</sup>

All the world could fall a - way to - night.

56 Ebmaj7/F Cm/F Bb(add2)/F Eb/F F7 Bb(add2) F

Will pain fade at dawn - ing? Sun - light cheer my heart?

60 Gm C13 C Eb/F F° F7

Will the truth be seen in morn - ing light?

64 Bb Eb(add2)/Bb F7/Bb Bb(add2) Bb/D Eb(add2) Eb/D

Love is a curse, And won't dis - perse, Like your dark - est dream.



68 Cm<sup>9</sup> Cm Cm<sup>7</sup> F B $\flat$ (add2) B $\flat$ /D

Pain that's in - side, Can't be de - nied. No - one hears you

*mp*

71 E $\flat$ (add2) Cm<sup>7</sup> F<sup>7</sup> B $\flat$  F/G rit.

scream. No - one hears you light.

*f* *mp* *f*

**Poco meno mosso** ♩ = 104

74 C(add2) C F F/E Dm G<sup>7</sup> C Cmaj7

78 Am<sup>9</sup> Am Am<sup>7</sup> D<sup>9</sup>/F $\sharp$  Fmaj7 *f*

82 C<sup>5</sup> F(add2)/C G(add4)/C C(add2) C(add2)/E C/E

Wak - en and see, He holds the key, To e - tern - al

*sub. p*

85 F Fmaj7/E Dm<sup>7</sup> G G<sup>7</sup> C F/G

night. He can - not cre - ate, but des - troys what lives in light. And it's the

*mf* *p* *rit.*

**a tempo** ♩ = 104

89 C(add2) C F F/E Dm<sup>7</sup> G<sup>7</sup> C Cmaj7

sadd - est truth of all, When you fall the hard - est fall.

*mf*

93 Am<sup>9</sup> Am Am<sup>7</sup> D<sup>9</sup>/F# Fmaj<sup>7</sup>

Trapped in the fin - al thrall of a doomed ro - mance.

97 C F(add2)/C G<sup>7</sup>/C C(add2) C(add2)/E C/E

Lov - ing you still, And al - ways will. When death comes to

100 F Fmaj<sup>7</sup>/E Dm<sup>7</sup> G G<sup>7</sup>

call, My love will still burn, That's the sadd - est truth of

*rit.*

Molto meno mosso ♩ = 88

Molto rit.

103 C(add2) C(add2)/E C/E F Fmaj7/E Dm7

all. My love will still burn, That's the

*f*

106 G G7 C F/C C

sadd - est truth... Of all...

*p* *pp*