

A dramatic, dark landscape with a castle on a hill under a stormy sky. The scene is lit with a mix of blue and yellow light, creating a moody atmosphere. The castle is perched on a rocky outcrop, and the foreground shows a path leading towards it.

The Count[®]

**A Musical in Two Acts by
Paul Nasto and David Whitehead**

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This work is based on the Alexandre Dumas book *The Count of Monte Cristo*.

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Overview

Authors

Book: Alexandre Dumas
Music and Orchestration: Paul Nasto
Adaptation & Lyrics: David Whitehead

Casting Info

Show Cast Size: Medium (11-16)
(12 men and 4 women)
Chorus Size: 8 chorus members
(4 men and 4 women)
Show Dance Required: Standard (Dancers optional)

Background info

Overarching Theme: Divine Retribution and Redemption

Time & Date: February 1815 to February 1831 (16 years)

Place: Marseilles, France; Paris, France; and an island off Marseilles

Story: A romantic yet tragic story of a young French sailor, Edmond Dantes, who is wrongfully accused of a crime he didn't commit. Stolen from his betrothal feast and the side of his fiancé, Mercedes, he spends 14 years in the Chateau d'If, an island prison off the coast of France. His accusers, a jealous sailor (Fernand) and a greedy purser (Danglars) convince an ambitious and aspiring assistant prosecutor (de Villefort) to use Dantes as the route to profit and power.

With the help of a fellow prisoner priest (the Abbe), Dantes uncovers his fate and the identity of the individuals responsible for his demise. On the priest's deathbed, he tells Dantes of a great fortune hidden away on the island Monte Cristo. After escaping from the prison and finding the treasure, Dantes plots his return only to find his mother dead and his wife married to his nemesis (Fernand). With careful planning and unbridled wealth and influence, Dantes seeks his revenge.

The Musical

The Count, the musical, is a rich tapestry of contrasts: a rich and gritty composition combined with visual disparities: poverty and opulence, cold dank prison cells and plush rooms, unbridled confidence and deep despair. The action happens on stage: a whipping, a hanging, a stabbing, and death. Moving and emotionally charged, this new musical is meant to convey the realities of living in a Napoleonic world.

Summary of Characters

(in order of appearance):

Morrel
Danglars
De Nortier
Edmond Dantes/Count of Monte Cristo
Mercedes
Fernand Mondego
Camille, the mother of Dantes
De Villefort
Lieutenant
Abbe Faria
Louis Vampa
Jaco
Caderousse
Albert, Viscount de Morcerf

8 Chorus members playing the following roles:

Baroness Danglars
Madame de Villefort
Haydee
Sailors (4)
Dockworkers (4)
Sailor Wives (3)
Prostitutes (4)
Jailors (2)
Prisoners (4)
Smugglers (6)
Gendarmes/ Guards (6)

8 Dancers (optional)

Edmond Dantes / The Count of Monte Cristo. The first mate to the Pharaon (a ship belonging to Messrs. Morrel & Son) and beloved of Mercedes. After being falsely accused, he is thrown into the Chateau d'If for fourteen years, where Abbe Faria educates him. The Abbe tells him of a treasure long lost, and after escaping and finding the treasure reemerges as the Count of Monte Cristo to gain vengeance against his enemies. Dantes is one of the only French citizens to be accepted into Il Cerchio de Cristo (The Circle of Christ), an Italian religious order.

Morrel. The owner of the Pharaon. Dantes is like a "son" to Morrel and he does all he can to save him from imprisonment. He is later ruined by Danglars and loses his shipping business.

De Nortier. De Villefort's father and a Bonapartist. He is the intended recipient of the letter given Dantes by the Grand Marshall on the Island of Elba. He is later killed by Fernand, as a way of removing him as a barrier to Villefort's rise to King's Prosecutor.

Mercedes. A Catalan woman, beloved of Edmond Dantes and cousin of Fernand Mondego. Later she becomes the Countess de Morcerf. Betrothed to Dantes, she has no other choice but to wed Fernand after Dantes is thrown in prison and presumed dead. Soon after Fernand and Mercedes are married, they have a son, Albert.

Fernand Mondego, and the Count de Morcerf. A Catalan, and cousin of Mercedes. Delivers the note that leads to the imprisonment of Dantes and eventually his ability to wed Mercedes. Enters into a business arrangement with Danglars and Villefort as a result of the conspiracy to imprison Dantes. His role in the business is to take care of the "dirty" work, protecting his business partners from the unlawful details. Over time, he is successful in building a network of smugglers, murderers and thieves to carry out his orders passed on by Danglars and Villefort.

Danglars. The purser of the Pharaon who figures out the letter's recipient and plans Dantes' demise. He later ruins Morrel and takes possession of Morrel & Son with De Villefort's help and protection. As a result of the business relationship with Villefort and Fernand, he becomes one of the richest merchants in Marseilles.

De Villefort. Deputy Prosecutor (and later Chief Prosecutor) and son of De Nortier, a Bonapartist. As a result of Danglars plan, he is forced to imprison Dantes to cover up his father's treasonous activities. With the help of Danglars and Fernand, he is able to get rid of his father and remove any remaining barriers to his political aspirations. He is promoted to the King's Prosecutor of Marseilles. He also becomes a very wealthy man, through the business partnership. His role is to protect his partners and Fernand's network from prosecution.

Abbe Faria. An Italian priest and member of the Il Circolo de Cristo order. He is 65 years old. The Abbe educates Dantes for fourteen years in the Chateau d'If and helps him to unravel the events and conspirators that put him in prison. Even after death, the Abbe remains a presence for Dantes.

Albert, Viscount de Morcerf. The son of Mercedes and Fernand. In a mock kidnapping, Albert is saved by the Count of Monte Cristo and becomes his friend. Albert is protected from Fernand's business by Mercedes who will not allow his son to become part of his father's unlawful dealings.

Louis Vampa. A French smuggler, though from a very influential and noble family. He is a member of Fernand's network. Dantes befriends Louis when they meet on an island near the Chateau d'If. Louis leads the group of smugglers who assist Dantes in his plan of vengeance. As part of this plan, he kidnaps Albert. Later with Dantes influence, becomes the Mayor of Marseilles.

Jaco. A member of Louis' crew and later a personal servant of Danglars.

Caderousse. A member of Louis' crew who becomes a confidant to Fernand.

Camille. Edmond's mother.

Baroness Danglars. Danglars' wife.

Madame de Villefort. De Villefort's wife.

Haydee. A princess, enslaved, who Dantes purchases to give her her freedom.

Lieutenant. DeVillefort's lead officer and assistant.

Songs

Act I

The Pharaon's Home	Danglars, Morrel, DeNortier, Chorus
The One For Me	Mercedes, Dantes, Fernand
Danglars' Taunt	Danglars, Fernand
The Announcement	Morrel, Camille
The Betrothal Dance	Mercedes, Dantes, Chorus
Devil's Pact	Danglars, Fernand, Villefort
I Have Never Done Everything Wrong	Dantes, Morrel, Mercedes, Fernand, Villefort, Chorus
Camille's Vision	Camille, Mercedes
Mercedes' Lament	Mercedes, Fernand
A Reason To Hope	Abbe Faria
Ten Sou a Day (A Jailor's Lot)	Jailors
A Reason For Hope (Reprise)	Dantes
I am Free!	Dantes
A Smuggler's Life	Louis and Smugglers
Vengeance (Act I Finale)	Dantes and Company

Act II

Carnival Dance	Albert, Carnival Dancers
Ears Don't Lie	Mercedes
How 'Bout a Lay Dear	Prostitutes
How 'Bout a Lay Dear (Reprise)	Fernand, Caderousse, Prostitutes
A Reason For Hope (Reprise)	Dantes
It Must Be You	Mercedes, Dantes
Duty with a Smile	House Steward, Servants
It's Destiny	Dantes, Abbe, Camille
No One Left to Blame	Mercedes
The Lesson	Fernand, Dantes
Finale	Mercedes, Dantes and Company

Instrumentation

- Flute
- Clarinet in Bb 1
- Clarinet in Bb 2
- Horn in F 1
- Horn in F 2
- Trumpet in Bb, Piccolo Trumpet in Bb
- Percussion (Trap Set, Glockenspiel, Xylophone - see Percussion Legend for details)
- Bass Guitar
- Keyboard 1 – Two MIDI standard synthesizer keyboards
- Keyboard 2 – Two MIDI standard synthesizer keyboards

Keyboards 1:

- Synthesizer 1: Pad 1 (New Age), Synth Setting 1*, Solo Violin
- Synthesizer 2: SynthBass1, Piano*, Orchestral Harp, Synth Setting 1**

Keyboards 2

- Synthesizer 3: String Ensemble 1
- Synthesizer 4: Piano*, Pizz Strings, FX 5 (Brightness), Orchestral Harp, Solo Cello, Pad 1 (New Age)

* An acoustic or digital piano may be substituted for the midi piano.

** Synth Setting 1 = Clavinet + Harpsichord

NO DOUBLES

Vocal Ranges

The image displays a musical score with two systems of staves. The first system is labeled 'Baritone' and 'Tenor'. The Baritone section includes Morrel, Danglers, De Nortier, Dantes, and Vampa. The Tenor section includes Fernand and Villafort. The second system is labeled 'Bass', 'Mezzo Soprano', and 'Choir'. The Bass section includes Abbe. The Mezzo Soprano section includes Mercedes and Camile. The Choir section includes Bass, Tenor, Alto, and Soprano. The score is written in treble and bass clefs with a common time signature (C).

NOTES:

1. Jaco has a limited singing role and singing could be done by a choir member if needed. Otherwise, Jaco should be a Baritone.
2. Caderousse - any male part
3. Choir members step-out for the following solo parts:
 - a. Lieutenant - Baritone
 - b. Baroness Dangers - any female part
 - c. Madame de Villefort - any female part
 - d. Haydee - any female part
4. De Nortier and Morrel could be choir step-out. Their singing role is limited and confined to Act I.
5. CHORUS is minimum 2 on each part: Soprano, Alto, Tenor, and Bass. It is suggested that 8 (or more) Dancers also be added if possible. Where CHORUS is on stage, but not singing, dancers could be used.

Artist Bios

Alexandre Dumas, author

Alexandre Dumas is one of the most famous French writers of the 19th century. During his lifetime, he wrote hundreds of plays, novels, travel diaries, children's stories, and even a culinary dictionary. Dumas wrote many historical novels full of adventures and heroic actions. *The Three Musketeers* and *The Count of Monte Cristo* are his best known novels.

Paul Nasto, composition and orchestration

Paul Nasto has worked in professional music since 1972 as a full-time musician and composer. His compositions represent the full spectrum of music – classical to contemporary and everything in-between. During his time in and around the New York music scene, he composed, recorded, and produced radio jingles and commercials, performed as a back-up singer on locally and nationally advertised commercials, performed as a soloist in New York and New Jersey, and accompanied various artists. His background also includes performing as a solo pianist and performing piano with various groups at many New York and New Jersey jazz/night clubs, where he made a name for himself as a jazz pianist while performing with an 18 piece 1940's style swing band. Recently, Paul has focused his writing on the development of Musical Theatre works and, in 2003, one of Paul's musicals (*Let Me Sing*) had its national debut at Washington's National Theatre. Paul's music has been performed on both the national and international stage, with some of his most recent works representing contemporary music styles. Aside from composition, Paul is an accomplished conductor who originally studied with Leon Hyman (conductor of the Broadway Musical *1776* and currently the conductor of the New Philharmonic of New Jersey) and David Randolph (the former conductor of the New Jersey Master Works Society) and often works with local and regional theatre groups as their Musical Director. Paul has a BA in Music from Montclair State University and an MA in Music Composition from George Mason University.

David Whitehead, adaptation and lyrics

David Whitehead has worked in the professional theatre since 1983. New works has been an important part of his career. As an actor, David has worked professionally with many playwrights and directors on new scripts including 5-time Tony Award nominated *Largely/New York* by Bill Irwin, *New Music* and *August Snow* by Reynolds Price with director and playwright Douglas Hughes (Seattle Repertory Theatre), *Tale of Two Cities* (Repertory Theatre of St. Louis), *Virtus* by Gregg Loughridge (Empty Space Theatre), *Tears of Rage* with director and playwright Stephen Dietz (ACT Theatre) *Little Lulu*, *The Birds*, *Hunchback of Notre Dame* with Linda Hartzell (Seattle Children's Theatre) and others. David had the pleasure of working with John Kauffman (Honolulu Theatre for Youth) on his original piece, *According to Coyote*, a depiction of Nez Perce stories which David performed and later directed for Seattle Children's Theatre. David has a BFA in Theatre Arts (Acting) from Webster University's Conservatory of Theatre Arts.

Creative Ventures

In 2006, Paul Nasto and David Whitehead established Creative Ventures, a partnership committed to the development and commission of new works for the theatre and screen. The company's first work, *The Count*, is written by Nasto and Whitehead and is the first of many new works planned from the group. You can find out more about Creative Ventures and *The Count* at CounttheMusical.com.