

# Phantom of the Opera - by Sir/Lord/Whatever Andrew Lloyd Webber

"Sir" - title of one who has been knighted.

Sir Andrew Lloyd Webber

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all I ask  
of you  
138

13. 8. 86

CAST

Auctioneer  
Raoul, Vicomte de Chagny  
M. André )  
M. Firmin ) Managers of the Opera Populaire  
Carlotta Guidicelli, a Singer  
Christine Daaé, a Singer  
Don Attilio  
Passarino (in "Don Juan")  
Meg Giry, a Dancer  
The Phantom of the Opera  
Ubaldo Piangi, a Singer  
Mme. Giry, Ballet Mistress  
M. Reyer, répétiteur  
M. Lefèvre, previous Manager  
Porter  
Joseph Buquet, Head Flyman

Chorus of slaves, Bidders,  
Porters, Opera-Goers, Angry Citizens.  
Firemen and Policemen.

# THE PHANTOM OF THE OPERA

Music by Andrew Lloyd Webber

Lyrics by Charles Hart  
Additional lyrics by Richard Stilgoe

Musical Staging by Gillian Lynne

Directed by Harold Prince

THE REALLY USEFUL GROUP PLC.  
20, Greek Street,  
London. W1V 5LF

CAMERON MACKINTOSH LTD.  
Ceilidh House,  
46, Museum Street,  
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Act One Prologue (3)

PROLOGUE

The Opera Populaire, Paris 1905.

ACT ONE - the same in 1861

NEW	OLD	
Scene One	One	Rehearsals for 'Hannibal' by Chalumeau
Scene Two	Two	Christine's Dressing Room
	Three	A corridor backstage
	Four	Christine's Dressing Room
Scene Three	Five	The labyrinth underground and the Phantom's lair
Scene Four	Five A	Box Five and the stage of the Opera House
Scene Five	Six	The Managers' Office next morning
Scene Six	Seven	Overture to 'Il Muto'
Scene Seven		A performance of 'Il Muto' by Albrizzio, the following night
Scene Eight	Eight	The roof of the Opera House that night

ACT TWO - Six months later

Scene One	The foyer of the Opera House
Scene One A	A gloomy corridor backstage
Scene Two	The Managers' Office two days later
Scene Three	A rehearsal for 'Don Juan Triumphant' three days later
Scene Four	A graveyard in Paris that night
Scene Five	Before 'Don Juan Triumphant'
Scene Six	'Don Juan Triumphant'
Scene Seven	The labyrinth underground
Scene Eight	The Phantom's lair



# ACT ONE Prologue page 4

## PROLOGUE

The stage of the Opera Populaire.

The contents of the Opera House are being auctioned off. Prominent is the "Hannibal" poster.

An AUCTIONEER, PORTERS, BIDDERS and RAOUL.

- He's seventy now, but still bright of eye.

The action commences with a blow from the AUCTIONEER's gavel.

### AUCTIONEER

Sold. Your number, Sir? Thank you. Lot 663, then, ladies and gentlemen: a poster for this house's production of "Hannibal" by Chalumeau.

### PORTER

Showing here.

### AUCTIONEER

Do I have ten francs? Five then. Five I am bid. Six, seven. Against you, Sir, seven. Eight. Eight once. Selling twice. Sold, (GAVEL DOWN)  
to Raoul, Vicomte de Chagny.

Lot 664: a wooden pistol and three human skulls, from the 1831 production of "Robert le Diable" by Meyerbeer. Ten francs for this. Ten, thank you. Ten francs still. Fifteen, thank you, Sir. Fifteen I am bid. Going at fifteen. (GAVEL DOWN)  
Your number, Sir?

Lot 665, ladies and gentlemen: a papier-mache musical box, in the shape of a barrel-organ. Attached, the figure of a monkey in Persian robes, playing the cymbals. This item, discovered in the vaults of the theatre, still in working order, ladies and gentlemen.

### PORTER (holding it up)

Showing here.

(HE sets it in motion. It gives a jangling, faltering rendition of the 'Masquerade' theme)

### AUCTIONEER

May I start at twenty francs? Fifteen, then? ~~Fifteen~~ I am bid.

(The bidding continues. RAOUL eventually buys the box for thirty francs)

Act One Prologue page 3

AUCTIONEER (Continued)

Sold, for thirty francs to the Vicomte de Chagny. Thank you Sir.

(The box is handed across to RAOUL.  
He studies it with wry interest,  
as attention focuses on HIM for  
a moment)

RAOUL *(quietly half to himself  
half to the box)*

A collector's piece in deed. **f** Every detail ex -

act. ly as she said she often spoke of you my friend. Your vel-vel lining and your

fig-urine of lead Will you still play, when all the rest of us are dead.

Act one Prologue page 6

(Attention returns to the AUCTIONEER,  
as HE resumes)

(music continues under)

AUCTIONEER (continuing)

Lot 686 then, a chandelier in pieces. Some of you may recall the strange affair of the Phantom of the Opera: a mystery never fully explained. We are told, Ladies and Gentlemen, that this is the very chandelier which figures in the famous disaster. Our workshops have restored it and fitted parts of it with wiring for the new electric light, so we may get a hint of how it may look when re-assembled. Perhaps we may frighten away the ghost of so many years ago with a little illumination, gentlemen?

A Under Dialogue (Auctioneer)  
(+gva)  
(pp)



(The PORTER switches on the two arms of the chandelier. There is an enormous flash, and the MUSIC of the PHANTOM begins).

Act One Prologue page 7  
(OVERTURE)

Handwritten musical score system 1. It features a treble clef staff with a key signature of three flats (B-flat major) and a common time signature. The music includes a piano (p) dynamic marking and a first ending bracket. The bass clef staff contains chords:  $f B^b_m$ ,  $G^b$ , and  $B^b$ . A fermata is placed over the  $B^b$  chord.

Handwritten musical score system 2. It continues the piece with a treble clef staff and a bass clef staff. The bass clef staff contains chords:  $G^b$  and  $B^b_m$ . A first ending bracket is present in the treble staff.

Handwritten musical score system 3. It features a treble clef staff with a key signature change to two flats (B-flat major) and a common time signature. The music includes a first ending bracket. The bass clef staff contains chords:  $G^b$ ,  $B^b_m$ ,  $G^b$ , and  $B^b_m$ .

Handwritten musical score system 4. It features a treble clef staff with a key signature of two flats (B-flat major) and a common time signature. The music includes a first ending bracket. The bass clef staff contains chords:  $G^b$ ,  $B^b_m$ ,  $B^b_m$ , and  $G^b_m$ .

Handwritten musical score system 5. It features a treble clef staff with a key signature of two flats (B-flat major) and a common time signature. The music includes a first ending bracket and a **Tutti** marking. The bass clef staff contains chords:  $B^b_m$ ,  $f$ ,  $C/B$ , and  $B$ . A fermata is placed over the  $B$  chord.

Handwritten musical notation for the first system. The treble clef staff contains a melodic line with a *pva* marking above it. The bass clef staff contains chords: C/B, B<sub>b</sub>, G<sup>6</sup> (simile), A, and B<sub>b</sub>. A bracket spans the first three measures.

Handwritten musical notation for the second system. The treble clef staff contains a melodic line with *f???* markings above it. The bass clef staff contains chords: B<sub>b</sub>, A<sup>#</sup>, B<sub>b</sub>, and G. A bracket spans the first two measures.

Handwritten musical notation for the third system. The treble clef staff contains a melodic line with *>>>>* markings above it. The bass clef staff contains chords: B<sub>b</sub> and G. A bracket spans the first two measures. The system ends with the text "TO ACT I scene 1 'HANNIBAL'".

# ACT ONE Scene One page 1

Rehearsals for "Hannibal" by  
Chalumeau.

We have reached the great choral  
scene in which HANNIBAL and his  
ARMY return to save Carthage from  
the Roman invasion under Scipio.  
HANNIBAL is SIGNOR PIANGI; ELISSA,  
Queen of Carthage (his mistress)  
is CARLOTTA GIUDICELLI. The two  
leading SLAVE GIRLS are played by  
MEG GIRY and CHRISTINE DAAE. MME.  
GIRY is the ballet Mistress. M.  
REYER, the Répétiteur, is in charge.

We join the opera towards the end  
of ELISSA's (CARLOTTA's) great aria.  
SHE is alone, having been sent a  
present by the approaching HANNIBAL.  
CARLOTTA holds a bleeding severed  
head, wearing a Roman bay wreath.

CARLOTTA (climax of  
extravagant cadenza)

*f* This \_\_\_\_\_ tro \_\_\_\_\_

-phy From our sa-viours, from our sa- viours From the en-

-sla- ving- force- of- Rome!

(A STAGE HAND carries a ladder  
across the stage. OTHERS are  
seen still constructing parts  
of the scenery. Hammering and  
shouting is heard)

Act One Scene One Page 2

F

S (CHORUS) f With feast-ing and danc-ing and song to -

A f With feast-ing and danc-ing and song to

Acc simile  
F/C

S -night in ce-le-bra-tion We greet the vic-to-ri-ous throng re-turned to bring sal-

A -night in ce-le-bra-tion We greet the vic-to-ri-ous throng re-turned to bring sal-

F C F F Dm Am/E

Act One Scene One page 3

S  
va-tion

A  
va-tion  
(Offstage)

T  
8  
f The Trumpets of Carthage re-sound Hear Ro-mans now and Trem-ble  
(offstage)

B  
f The Trumpets of Carthage re-sound Hear Ro-mans now and Trem-ble

E Am F Dm<sup>7</sup> F/C F C. F

S  
f Hear the drums Han-ni-bal comes

A  
f Hear the drums Han-ni-bal comes

T  
8 Hark to our step on the ground Hear the drums Han-ni-bal comes

B  
Hark to our step on the ground Hear the drums Han-ni-bal comes

F Dm<sup>7</sup> F/C F/C F/C

DRUMS x x x x x x



Act One Score One page 4

PIANGI

(The offstage CORPS OF DRUMS crashes in, and approaches. HANNIBAL's ARMY comes in, carrying HANNIBAL on a litter).

PIANGI

Sad to re-turn to find the land we love

[Recit.]

G

G

F/c F/c mf Bb

[DIALOGUE]

PIANGI

Threatened once more by Roma's far reaching grasp

[INTERRUPTED]

[Muted Tpts]

mp

ACT ONE Scene One page 5

REYER (interrupting him)  
Signor ... if you please: "Rome". We say "Rome", not  
"Roma".

PIANGI (densely)  
Si, si. Rome, not Roma. Is very hard for me.  
(practising) Rome ... Rome .

(Enter LEFÈVRE, the retiring  
Manager of the Opera, with  
M. FIRMIN and M. ANDRÉ, to whom  
HE has just sold it)

REYER  
Once again, then, if you please,  
Signor: "Sad to return ..."

LEFÈVRE  
This way, gentlemen, this  
way. Rehearsals, as you  
see, are under way, for a  
new production of Chalumeau's  
"Hannibal".

(Sensing a hiatus in the rehearsal,  
LEFÈVRE attempts to attract attention)

LEFÈVRE  
Ladies and gentlemen, some of you may already, perhaps,  
have met M. Andre and M. Firmin ...

(The new managers are politely  
bowing, when REYER interrupts).

REYER  
I'm sorry, M. Lefèvre, we are rehearsing. If you wouldn't  
mind waiting a moment?

LEFÈVRE (bowing apologetically)  
My apologies, M. Reyer. Proceed, proceed ...

REYER  
Thank you monsieur. (Turning back  
to PIANGI). "Sad to return ...",  
Signor ...

LEFÈVRE (sotto voce)  
M. Reyer, our chief  
répétiteur. Rather a  
tyrant, I'm afraid.

(The rehearsal continues).

Act One Scene One page 6

(H)

Pia!el [Recit]

Sad to return to find the land we love Threatened once more by Rome's far reach-ing

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. The lyrics are "Sad to return to find the land we love Threatened once more by Rome's far reach-ing". The piano accompaniment is written in a grand staff (treble and bass clefs) with a key signature of one flat and a 4/4 time signature. There are some handwritten annotations, including "(w/w)" above the piano part.

grasp To-mor-row we shall break the chains of Rome To

(Trps)

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line has the lyrics "To-mor-row we shall break the chains of Rome To". There is a handwritten annotation "(Trps)" above the piano part. The piano accompaniment includes a large handwritten "V" symbol and the chord notations "Bb" and "Gm".

-night re-joice your army has come home

(HE descends and takes ELISSA in his arms. THEY turn to watch the dance. Most of the SLAVE GIRLS are on their feet, with finger-cymbals at the ready.

LEFEVRE, ANDRE and FIRMIN stand centre-stage watching the ballet. They are in the way).

The third system of the musical score shows the vocal line with the lyrics "-night re-joice your army has come home". The piano accompaniment is written in a grand staff. To the right of the piano part, there are two paragraphs of stage directions in all caps.

ACT ONE Scene One page 7

Handwritten musical notation for the first system, featuring a treble and bass staff with various notes and rests.

Handwritten musical notation for the second system, including a treble staff with a melodic line and a bass staff with accompaniment.

I + I2 (larger on repeat)

Handwritten musical notation for the third system, starting with a first ending bracket and a "mf" dynamic marking.

Handwritten musical notation for the fourth system, continuing the melodic and accompaniment lines.

Handwritten musical notation for the fifth system, concluding the page with various musical notations.

ACT ONE Scene 1 page 8

The ballet continues under all this dialogue)

LEFÈVRE (indicating PIANGI)  
Signor Piangi, our principal tenor. He does play so well opposite La Carlotta.

GIRY (exasperated by their presence, bangs her cane angrily on the stage)  
Gentlemen, please! If you would kindly move to one side?

LEFÈVRE  
My apologies, Mme. Giry.  
(Leading ANDRÉ and FIRMIN aside)  
Madame Giry, our ballet-mistress. I don't mind confessing, M. Firmin, I shan't be sorry to be rid of the whole blessed business.

FIRMIN  
I keep asking you, Monsieur, why exactly are you retiring?

LEFÈVRE (ignoring this, calls his attention to the continuing ballet).  
We take a particular pride in the excellence of our ballets.

(THEY dance on. CARLOTTA and SR. PIANGI also attempt a rather portly dance of seduction while the GIRLS whirl round them and MME. GIRY assists CARLOTTA with the steps.

MEG becomes prominent among the dancers)

ACT ONE Scene One page 9

Who's that girl, Lefèvre?  
ANDRÉ

Her? Meg Giry, Madame Giry's daughter. Promising dancer,  
M. André, most promising.  
LEFÈVRE

(CHRISTINE becomes prominent. SHE  
has absent-mindedly fallen out-of-  
step)

You! Christine Daaé! Concentrate, girl!  
GIRY (spotting her, bangs her cane  
again)

Christine ... What's the matter?  
MEG (quietly, to CHRISTINE)

Daaé? Curious name.  
FIRMIN

Swedish.  
LEFÈVRE

Any relation to the violinist?  
ANDRÉ

His daughter, I believe. Always has her head in the clouds,  
I'm afraid.  
LEFÈVRE

(The ballet continues to its climax  
and ends. The CHORUS resumes)



Act One Scene One page 11:

Chord symbols: F, F, C, F, F, Dm

(The ELEPHANT, a life-size mechanical replica, enters. Two stage-hands are revealed, operating it from within. By the end of the following duet and chorus, PIANGI has been lifted, in triumph, onto its back)

Carolina: Once more to my welcoming arms My love returns in

Piangi: Ah (ad lib)

Chord symbols: Am, E, Am, F, Dm, F/C, F



ACT ONE SCENE ONE page 12

**CANTATA**

splen— dour Ah (ad lib) \_\_\_\_\_ The  
A

**PIANO**

Once more to those sweetest of charms my heart and soul sur— ren— der The  
B

The

CY F F Dm Am/E Am

**M**

**S** Trum— pet— ing e— le— phants sound hear Ro— mans now and Trem— ble Hark to their step on the

**A** Trum— pet— ing e— le— phants sound hear Ro— mans now and Trem— ble Hark to their step on the

**T** Trum— pet— ing e— le— phants sound hear Ro— mans now and Trem— ble Hark to their step on the

**B** Trum— pet— ing e— le— phants sound hear Ro— mans now and Trem— ble Hark to their step on the

F F *Simple* F/C C F F Dm

ACT ONE Scene One page 13

(Rit) (Alu mosso)

S  
ground Hear the drums Han.ni.bal comes

A  
ground Hear the drums Han.ni.bal comes

T  
ground Hear the drums Han.ni.bal comes

B  
ground Hear the drums Han.ni.bal comes

F/C F F/C F/C >>> ^ F C77 C77 F C77 C77 F C77 C77 F C77 C77

(Big chorus finale, at the end of which, LEFÈVRE claps his hands for silence)

LEFÈVRE

Ladies and gentlemen - Madame Giry, thank you - may I have your attention, please.

As you know, for some weeks there have been rumours of my imminent retirement.

I can now tell you that these were all true and it is my pleasure to introduce to you the two gentlemen who now own the Opera Populaire, M. Richard Firmin and M. Gilles André.

(Polite applause. Some bowing.  
CARLOTTA makes her presence felt)

Gentlemen, Signora Carlotta Giudicelli, our leading soprano for five seasons now.

(Polite bow from ANDRÉ and FIRMIN)

ANDRÉ

Of course, of course. I have experienced all your greatest roles, Signora.

LEFÈVRE

And Signor Ubaldo Piangi.

(Another bow)

FIRMIN

An honour, Signor.

ACT ONE. Scene 1 page 14

ANDRE (keen to impress)

If I remember rightly, Elissa has a rather fine aria in Act Three of "Hannibal". I wonder, Signora, if, as a personal favour, you would oblige us with a private rendition? (Somewhat acerbic) Unless, of course, M. Reyer objects ...

CARLOTTA (flattered)

My manager commands ... M. Reyer?

REYER (a polite bow to CARLOTTA)

My diva commands. Will two bars be sufficient introduction?

FIRMIN

Two bars will be quite sufficient.

REYER (ensuring that CARLOTTA is ready)

Signora?

CARLOTTA

Maestro.

(SHE nods. REYER plays the introduction on the piano)

Act One Scene 1 Page 15

Moderato

N

CARLOTTA

mf Think of me Think of me fond-ly

(Reyer plays the piano)

mf F# [like Schubert] F# C#

CARLOTTA

when we've said good-bye Re-mem-ber me once in a while please promise me you'll

B/D# C# F# C#/E# B/D#

CARLOTTA

try. When you find that once a gain you long to take your heart back and be free If you

C# D#m A#7/D# D#m7 G#

ACT ONE SCENE ONE page 16

CARLOTTA

MEG

Moderato

e-ver find a mo-ment spare a thought for me

F#/C# D#m7 G#m A#m B C# F#m

(As CARLOTTA is singing, the drop of the Sylvan Glade crashes to the floor cutting her off from half the cast)

CARLOTTA

MEG

**O** (Piu mosso) (accel)

Think of me think of me warm-ly (sensing the PHANTOM'S presence, terrified, whispering:)

He's here the Phan-tom of the

(Piu mosso) (accel)

F#m C#/E# (F#m)

ACT ONE SCENE ONE page 17

MEG *Accel*

op- era He's here: the phan- tom of the

S (BREATHY) The phan- tom

A (PP) He is with us its the ghost

T (BREATHY) He is with us its the ghost

B (PP) He is with us its the ghost The phan- tom

D/F# F#m (building)

ACT ONE SCENE ONE PAGE 18

MEG  
op\_era

ANDRÉ  
(ANDRÉ)  
Good heavens will you show a little courtesy?

S  
A  
He is with us its the ghost

T  
B  
He is with us its the ghost

D/F#

(FIRMIN)  
FIRMIN  
(spoken) Mademoiselle,  
please.

ACT ONE Scene One page 19

PIANGI (looking up, furiously)  
You idiots!

(HE rushes over to CARLOTTA)

Cara! Cara! Are you hurt?

LEFÈVRE  
Signora! Are you all right? Buquet! Where is Buquet?

PIANGI  
Is no-one concerned for our Prima Donna?

LEFÈVRE  
Get that man down here! (To ANDRÉ and FIRMIN):  
Chief of the flies. He's responsible for this.

(The drop is raised high enough to  
reveal upstage an old stagehand,  
BUQUET, holding a length of rope,  
which looks almost like a noose)

LEFÈVRE  
Buquet! For God's sake, man, what's going on up there?



ACT ONE SCENE ONE Page 20

**BASS** (TILL READY)

Please mon-sieur, don't look at me As God's my

**S**

**A**

(TILL READY)

**BASS**

witness I was not at my post — Please Monsieur there's no one there, and if there is, well then, it

**BASS** (smirks unpleasantly) **S** **Piu Mosso** **FIRMIN**

must be a ghost **f** Good

(looking up)

**MES** mp He's there the Phantom of the opera

**P**

Act One Scene One page 21

MOLTO PIV MASSO  
(Colla Voce)

(ANDRE)

FIRMIN

heavens! I have never known such in - so - lence Sig-no-ra, please.

ANDRÉ  
These things do happen .

CARLOTTA  
These things do happen? You have been here five minutes, what do you know? Si, these things do happen -- all the time. For the past three years these things do happen.

(TO LEFÈVRE)  
And did you stop them happening? No!

CARLOTTA (Continued)  
(TO FIRMIN and ANDRÉ)  
And you -- you're as bad as him. "These things do happen!!" Well, until you stop these things happening, this thing does not happen! Ubaldo! Andiamo.

(PIANGI dutifully fetches her furs from the wings)

PIANGI  
Amateurs.

(PIANGI and CARLOTTA exit)

LEFÈVRE (after a pause)  
I don't think there's much more I can do to assist you, gentlemen. Good luck. If you need me, I shall be in Frankfurt.

(HE sweeps out. The COMPANY looks anxiously at the NEW MANAGERS)

ACT ONE Scene One page 22

ANDRÉ

La Carlotta will be back.

GIRY

You think so, messieurs? I have a message, sir; from the Opera Ghost.

(THE GIRLS twitter and twirl in fear)

FIRMIN

God in Heaven, you're all obsessed!

GIRY

He merely welcomes you to his opera house and commands you to continue to leave Box Five empty for his use and reminds you that his salary is due.

FIRMIN

His salary?

GIRY

Monsieur Lefevre paid him twenty thousand francs a month. Perhaps you can afford more with the Vicomte de Chagny as your patron.

(Reaction to this from BALLETS GIRLS.  
CHRISTINE takes hold of MEG, nervously)

ANDRÉ (to GIRY)

Madame, I had hoped to have made that announcement myself.

GIRY (ignoring him, to FIRMIN)

Will the Vicomte be at the performance tonight, Monsieur?

FIRMIN

In our box.

ANDRÉ

Madame, who is the understudy for the role?

REYER

There is no understudy, Monsieur - the production is new.

MEG

Christine Daaé could sing it, sir.

FIRMIN

The chorus girl?

Act One Scene 1 page 23

(EVERYONE glares at her, but SHE continues tentatively):

MEG

She's been taking lessons from a great teacher.

ANDRÉ

From whom?

CHRISTINE (uneasily)

I don't know, sir ...

FIRMIN

Oh, not you as well!

(Turning to ANDRÉ)

Can you believe it? A full house - and we have to cancel.

GIRY

Let her sing for you, Monsieur. She has been well taught.

REYER (after a pause)

From the beginning of the aria then, Mam'selle.

Allegretto

CHRISTINE

Think of me think of me fond-ly when we've said good-

Firmin: André, this is doing nothing  
for my nerves  
ANDRÉ: Don't fret Firmin

-bye Re-member me once in a while please promise me you'll try

Act One Scene One page 24

CHRIS  
TIME

When you find that once a-gain you long to take your heart back and be free If you

Bm F#7/B Bm7 E'

CHRIS  
TIME

ever find a moment spare a thought for me.

ADAPTED TO REMEMBER

D/A Bm<sup>2</sup> Em F#m G A D Eb

U

Bb/Eb Ab/Eb Bb7/Eb Eb Bb/Eb Ab

ACT ONE Scene One page 25

**V**

CHRIS-TINE

We re-ver-said our love was e-ver-green or as un-chan-ging as the

Bb *mp* Cm G7/C Cm7

CHRIS-TINE

sea But if you can still re mem-ber, stop and think of me

F Eb/Bb Cm7 Fm Gm Ab Bb Eb

**W**

CHRIS-TINE

Think of all the things we've shared and seen don't

*mf* Ab Bb/Ab Db/Ab Db/Ab

ACT ONE Scene One page 26

CRISTINE

(Rit) X (A Tempo)

think a.bout the things which might have been Think of me

$E_b/B_b$   $Cm^7$   $Fm$   $Bb^7$   $E_b$

CRISTINE

think of me wa.king si\_lent and re\_signed I\_ma.gine me try\_ing too hard to

$B_b/E_b$   $A_b/E_b$   $B_b^7/E_b$   $E_b$   $B_b/E_b$

CRISTINE

put you from my mind Re\_call those days look back on all those times think of the

$A_b/E_b$   $B_b^7$   $Cm$   $G^7/C$

ACT ONE, SCENE ONE page 27

CHRIS-TINE

Things will ne-ver do There will never be a day when I won't

The musical score for Christine's first line consists of a vocal line in treble clef with a key signature of two flats and a 4/4 time signature. The lyrics are written below the notes. Below the vocal line are two piano accompaniment staves. The piano part features chords and melodic lines in the right and left hands.

think of you

(Applause, bravos. Prominent among the bravos, those of the young RAOUL in the MANAGERS box with VARIOUS ARISTOCRATS)

The musical score for Christine's second line includes a vocal line and piano accompaniment. A box containing a 'V' is marked above the vocal line. The lyrics 'think of you' are written below the notes. To the right of the score, there is a block of text in parentheses describing the performance context. The piano accompaniment includes dynamic markings like 'f' and chord symbols such as Eb, Bb/Eb, Ab/E, and Bb/Eb.

CHRIS-TINE

An empty musical staff in treble clef, likely a placeholder for Christine's next line of music.

RAOUL

can it be can it be Chris-tine? <sup>(spoken)</sup> Bravo! *mf* What a chance you're really

The musical score for Raoul's first line includes a vocal line and piano accompaniment. The lyrics are written below the notes. The piano accompaniment features dynamic markings like 'mp', 'p', 'f', and 'mf', along with chord symbols such as Eb, Bb/Eb, and Ab. The score is written in treble clef with a key signature of two flats.



ACT ONE SCENE ONE PAGE 28

CHRIS  
TINE

RAOUL

not a bit the gawk-ish girl that once you were she may not remem-ber

G7/C G7+/C G7/C Cmaj7 F7 Eb/Bb

CHRIS  
TINE

RAOUL

me but I re - mem - ber her

LYRIC? Fly a way but when

Cmaj7 Fm Gm Ab Bb Cmaj



# ACT ONE Scene 2 page 1

(The gold curtain closes upstage. BALLET GIRLS, from the wings, gush around CHRISTINE who hands each a flower from her bouquet. REYER stiffly gives his approval.

Members of the CHORUS, backstage, are heard jubilantly singing odd snatches of the HANNIBAL chorus, contrapuntal and echoing. THEY continue to be heard intermittently throughout this scene.

GIRY (to CHRISTINE)

Yes, you did well. He will be pleased.

(to the DANCERS)

And you! You were a disgrace tonight! Such rondes de jambes! Such temp de cuisses! Here - we rehearse. Now!

(SHE emphasises this with her cane)

(The BALLET GIRLS settle into rehearsal, GIRY keeping time with her stick. Variations of this continue throughout the next two scenes until the PHANTOM sings "Angel of Music".

CHRISTINE moves slowly, downstage, away from the DANCERS, as her dressing room becomes visible. Unseen by her, MEG also moves away and follows her. As CHRISTINE is about to open the dressing room door, SHE hears the PHANTOM's voice somewhere behind her. The DANCERS' music has faded out)

A PHANTOM (ad lib)

Bra-vi bra-vi bra-vis-si-mi

(Synth) long

(CHRISTINE, bewildered by the voice, enters the dressing room. MEG, following, has not heard it. Music continues until MEG enters the room. CHRISTINE turns in surprise, and is relieved to see her)

Act 1 Scene 2 page 2

C

MEG

Where in the world have you been hiding Really you were perfect

I only wish I knew your secret Who is this new tu-tor?

Violin solo  
mp

CHRISTINE abstracted

(with a smile)

Father once spoke of an angel I used to dream he'd ap-pear  
(abstracted)

Fm Eb Cm

Act 1 Scene 2 page 3

(more serious)

(abstracted again)

Now as I sing I can sense him And I know he's here.

Handwritten musical score for the first system. It consists of a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line contains the lyrics "Now as I sing I can sense him And I know he's here." The piano accompaniment features chords: Gm, Eb, Cm7, Ab, and F. There are some handwritten annotations and a large 'K' mark in the piano part.

D (trance-like)

Here in this room he calls me softly Somewhere inside hiding

(simile)

Handwritten musical score for the second system. It consists of a vocal line on a treble clef staff and a piano accompaniment on a grand staff. The vocal line contains the lyrics "Here in this room he calls me softly Somewhere inside hiding". The piano accompaniment features chords: Bb, F/Bb, Eb/Bb, F/Bb, Bb, and F/Bb. The word "(simile)" is written above the piano part. The piano part includes a dynamic marking "mp" and some rests.

Somehow I know he's al-ways with me He, the un-seen ge-nius!

Handwritten musical score for the third system. It consists of a vocal line on a treble clef staff and a piano accompaniment on a grand staff. The vocal line contains the lyrics "Somehow I know he's al-ways with me He, the un-seen ge-nius!". The piano accompaniment features chords: Bb, F/Bb, Eb/Bb, F/Bb, Bb, and Bb. The piano part includes rests and some handwritten markings.

(Piu mosso)  
MEG (uneasy)

Act 1 Scene 2 page 4

Christine you must have been dreaming      Stories like this can't come true

(Piu mosso)

Gm (darken)      Eb      Cm      D/C

(To herself)

Christine you're talking in riddles and it's not like you

Gm      Eb      Cm Ab      F

**E** CHRISTINE (not hearing MEG, ecstatic)

f Angel of Music guide and guardian! Grant to me your glory!

MEG

Who is this Angel, this

(simile)

f D<sup>b</sup> A<sup>b</sup>/D<sup>b</sup> G<sup>b</sup>/D<sup>b</sup> A<sup>b</sup>/D<sup>b</sup> D<sup>b</sup> A<sup>b</sup>/D<sup>b</sup> D<sup>b</sup> G<sup>b</sup>/D<sup>b</sup>

Act One Scene Two page 5

*Facio  
pizz  
mos-*  
(dark)

CHRISTINE

An-gel of mu-sic hide no long-er Se-cret and strange an-gel He's

MEG

An-gel of mu-sic hide no long-er Se-cret and strange an-gel

*Db Ab/Db G7/b Ab/Db Db Ab/Db Db*

CHRISTINE

With me ev-en now All a-mind me It frightens me

MEG

Your hands are cold Your face Christine it's white Don't be frighten-

*F* *(B/E)*

*pp*

(THEY look at each other.  
The moment is broken by  
the arrival of GIRY).

Act One Scene Two page 6

GIRY

Meg Giry. Are you a dancer? Then come and practice.

(Exit MEG)

My dear, I was asked to give you this.

(MUSIC STARTS)

(SHE hands CHRISTINE a note, and exits. CHRISTINE opens and reads)

CHRISTINE (bewildered)

A red scarf ... the attic ... Little Lotte ...

(Meanwhile, RAOUL, ANDRÉ, FIRMIN, etc. are seen making their way towards the dressing room, the MANAGERS in high spirits, bearing champagne)

(MUSIC STOPS)

ANDRÉ

A Tour de Force. No other way to describe it.

FIRMIN

Wasn't a relief! Not a single refund!

MADME FIRMIN

Greedy.

ANDRÉ

Richard I think we've made quite a discovery in Miss Daaé!

FIRMIN (to RAOUL)

Here we are - Monsieur le Vicomte.

(They have reached the dressing room)

G

SLOWLY



ACT ONE SCENE TWO page 7

RAOUL

Gentlemen, if you wouldn't mind. This is one visit I should prefer to make unaccompanied.

(HE takes the champagne from FIRMIN)

ANDRÉ

As you wish, Monsieur.

(THEY bow and move off)

FIRMIN

They appear to have met before ...

(RAOUL knocks at the door and enters, with

(Old Scene 4)

RAOUL

Christine Daae, where is your red scarf?

CHRISTINE

Monsieur?

RAOUL

You can't have lost it. After all the trouble I took. I was just fourteen and soaked to the skin ...

CHRISTINE

Because you had run into the sea to fetch my scarf. Oh, Raoul. So it is you!

RAOUL

Christine.

(THEY embrace and laugh. SHE moves away and sits at her dressing table)

ACT 1 Scene Two page 8 (Old Scene 4)

*Tenderly + freely*

CHRISTINE

"You remember that too?"

RAOUL

Little Lot-te let her mind wan-der Lit-tle Lot-te thought' am I fon-der of

CHRISTINE

or of gob-lins of shoes or of rid-dles of frocks (spoken): "Father

RAOUL

dolls or of gob-lins of shoes (spoken): "Those picnics in the attic" or of choc-olates

Act 1 Scene Two page 9 (old Scene 4)

**D** (interrupting)

CHRISTINE

playing the violin" "No what I love best" let be said "Is when I'm a sleep in my bed & the

RAUL

(spoken): "As we read to each other dark stories of the North"

(8va)

CHRISTINE

angel of music sings songs in my head. The angel of music sings songs in my he

RAUL

The angel of music sings songs in my head

ACT 1 Scene Two page 10 (old scene 4)

**E** Solo Vln SLOWLY

STOP ON: "...We'll go to supper!"

(Underscore)

(Violin under)

CHRISTINE (Turning in her chair to look at him)

Father said, "When I'm in heaven, child I will send the Angel of Music to you". Well, father is dead, Raoul, and I have been visited by the Angel of Music.

RAOUL

No doubt of it - And now we'll go to supper!

CHRISTINE (firmly)

No, Raoul, the Angel of Music is very strict.

RAOUL

I shan't keep you up late!

CHRISTINE

No, Raoul --

RAOUL

You must change. I must get my hat. Two minutes -- Little Lotte.

CHRISTINE (calling)

Raoul!

(Quietly picking up her hand mirror)

Things have changed, Raoul.

(b) pp mf

(Tremulous music. CHRISTINE hears the PHANTOM's voice, seemingly from behind her dressing room mirror)

ACT 1 Scene Two page 11 (Old Scene 4)

[PHANTOM'S VOICE]  
(With suppressed rage)

*f* In-so-lent boy this slave of fashion Basking in your glory!

The score consists of a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 8/8. The vocal line begins with a forte dynamic marking. The piano accompaniment features a steady bass line with some chordal textures.

CHRISTINE

**F** (spell bound)

Angel, I hear you

PHANTOM

In-no-rant fool this brave young savior sharing in my triumph

The score shows Christine's vocal line in treble clef and Phantom's vocal line in treble clef, with piano accompaniment in bass clef. Christine's line includes a dynamic marking of **F** and the instruction "(spell bound)". Phantom's line begins with a dynamic marking of *p*. The piano accompaniment provides harmonic support for both vocalists.

Speak I listen Stay by my side, guide me! Angel, my soul was weak for-give me

The score features Christine's vocal line in treble clef and piano accompaniment in bass clef. The piano accompaniment consists of a series of chords and arpeggiated figures.

ACT 1 Scene Two page 12 (old scene 4)

CHRISTINE

Enter at last master

PHANTOM (masterful)

Flattering child you shall know me See why in shadow

G#m Emj C#m

PHANTOM

hide Look at your face in the mirror I am there in - side

D#m/C# G#m Emj C#m A F#

CHRISTINE (ecstatic)

Angel of music guide and guardian Grant to me your glory! Angel of music

(simile)

D A/D G/D A/D D A/D D D<sup>sus</sup> D A/D

ACT 1 Scene Two page 13 (old scene 4)

CHRISTINE

hide no longer Come to me strange an-gel

PHANTOM

I am your an-gel of mu-sic

8va

G/D A/D D A7/D D D

(CHRISTINE walks towards the glowing shimmering glass. Meanwhile, RAOUL has returned. HE hears the VOICES and is puzzled. HE tries the door. it is locked).

RAOUL

**H** (Behind door)

Whose is that voice? Who is that in there?

PHANTOM

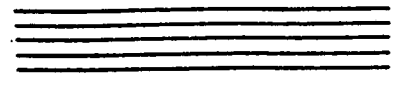
Come to me - An-gel of music

Loco

f

Act 1 Scene 2 page 14 (Old Scene 4)

(Inside the room the mirror opens. Behind it, in an inferno of white light, stands the PHANTOM. He reaches forward and takes CHRISTINE firmly, but not fiercely, by the wrist. His touch is cold and CHRISTINE gasps).



PHANTOM

I am your an-gel of mu-sic      Come to me, an-gel of mu-sic

A musical score for the Phantom's song. It features a vocal line on a single staff with lyrics and a piano accompaniment on two staves. The key signature is one sharp (F#) and the time signature is 4/4. The music is in a dramatic, romantic style.

A musical score for Christine's reaction. It consists of two staves, likely for piano accompaniment, showing a few notes and rests.

(CHRISTINE disappears through the mirror, which closes behind her. The door of the dressing room suddenly unlocks and swings open and RAOUL enters to find the room empty).

Christine!      RAOUL (shouting)  
Angel!

(Pounding music. Blackout.  
The journey underground  
begins ...)



# ACT ONE SCENE THREE page 1. (old scene 5)

The PHANTOM and CHRISTINE, her scarf flowing behind her, take their strange journey to the lake beneath the Opera.

Candles rise from the lake. We see CHRISTINE and the PHANTOM in a boat which moves slowly across the misty waters of the underground lake.

Musical notation for the first system, featuring a treble and bass clef with chords and a piano dynamic marking.

*f* Dm Dm Dm Cm B B<sup>b</sup>

Musical notation for the second system, continuing the piano accompaniment with various chords.

Dm Dm Dm Cm B B<sup>b</sup> A<sup>b</sup> B<sup>b</sup> B<sup>b</sup> B C C<sup>#</sup>

CHRISTINE A

In sleep he sang to me in dreams he came That voice which

Dm Gm C Dm

calls to me and speaks my name And do I dream a-gain? For now I

Gm C Dm B<sup>b</sup><sub>mj</sub> G<sup>m</sup>/<sub>bb</sub> C

Act One Scene Three page 2 (Old Scene 5)

find the phan — tom of the ope-ra is there

Chords: Dm, Dm, B<sup>b</sup>

Detailed description: This system contains the first three measures of a musical piece. The vocal line is written in a treble clef with a key signature of one flat (B-flat major). The lyrics are "find the phan — tom of the ope-ra is there". The piano accompaniment is in a bass clef. The first two measures have a Dm chord, and the third measure has a B<sup>b</sup> chord. The piano part features a rhythmic pattern of eighth notes in the left hand.

in-side my mind

Chords: Dm, Dm<sup>b</sup> Cm B<sup>b</sup>, A<sup>b</sup> B<sup>b</sup> D<sup>b</sup>

Detailed description: This system contains the next three measures. The vocal line continues with the lyrics "in-side my mind". The piano accompaniment continues with the same rhythmic pattern. The chords for the three measures are Dm, Dm<sup>b</sup> Cm B<sup>b</sup>, and A<sup>b</sup> B<sup>b</sup> D<sup>b</sup>. The key signature remains one flat.

PHANTOM <sup>5/11</sup> **B**

Sing once a — gain with me our strange du-et My power

Chords: Gm, C<sup>sus</sup> Cm F, G<sup>sus</sup> Gm Gm

Detailed description: This system contains the final three measures of the page. The vocal line begins with the word "PHANTOM" in all caps, with a "5/11" marking above it and a circled "B" indicating a key change. The lyrics continue: "Sing once a — gain with me our strange du-et My power". The piano accompaniment changes to a new key signature of two flats (B-flat major). The chords for the three measures are Gm, C<sup>sus</sup> Cm F, and G<sup>sus</sup> Gm Gm. The piano part continues with the same rhythmic pattern.

Act One Scene Three page 3 (Old Scene 5)

PHANTOM

LOC.

o-ver you grows strong-er yet And though you turn from me to glance be-

Csus Cm F<sup>7</sup> Gm Gm Eb<sup>7</sup> Cm/Eb F

-hind The phan ——— tom of the opera is there

Gm Gm Gm C<sup>o</sup>

in-side your mind

F# Gm Gm Gb Fm E Eb D D<sup>7</sup>

Act One Scene Three page 4 (Old Scene 5)

**C**

CHRISTINE

Those who have seen your face draw back in

Em Em Am D/F#

CHRISTINE

I am the mask you wear Your spi-rit.

PHANTOM

It's me they hear my spi-rit

Em/B Am D Em

CHRISTINE ACT 1 SCENE THREE (page 5) (Old Scene 5)

CHRISTINE  
and my voice in one com-bined The phan

PHANTOM  
and your voice in one com-bined The phan

C Am/c D Em Em

CHRISTINE  
-tom of the o-pe-ra is there in-side my mind

PHANTOM  
-tom of the o-pe-ra is there in-side your mind

CHORUS  
He's there the Phantom of the

C<sup>o</sup> Em

Op-era — Be-ware the Phantom of the Op-era

C Em C

Act One Scene Three page 6 (Old scene 5)

**D** PHANTOM

In all your fan-ta-sies you al-ways knew that man and

Fm Eb Fm (Sim) Db Eb Fm

This block contains the musical notation for Phantom's first line. It features a vocal line with lyrics, a piano accompaniment with chords (Fm, Eb, Fm, Db, Eb, Fm) and a 'Sim' marking, and a bass line.

CHRISTINE

were both in you And in this la-by-rinth where night is

PHANTOM

my-ste-ry And in this la-by-rinth where night is

This block contains the musical notation for Christine's first line and Phantom's second line. Christine's line includes lyrics and a vocal line. Phantom's line includes lyrics and a vocal line.

my-ste-ry And in this la-by-rinth where night is

Db Eb Fm Db Eb

This block contains the piano accompaniment for Phantom's second line, showing chords (Db, Eb, Fm, Db, Eb) and a bass line.

Act One Scene Three page 7 (Old scene 5)

CHRISTINE  
blind The phan — tom of the op-er-a is here in-side my

PHANTOM  
blind The phan — tom of the op-er-a is there in-side you

Fm Fm Dbo

CHRISTINE  
mind He's there the phan-tom of the

(spoken)  
mind Sing for me. Sing my angel of music.

Fm Db Fm Fm

Act One Scene Three page 8 (Old Scene 5)

CHRISTINE

op-era Ah

Db Cb Db Fm Db Cb Db

Ah (1ST) Phantom: Sing for me (2ND) Phantom: Sing my Angel of music (2NDX: SUS HIGH C!)

Gm FGm Eb Db Eb Am G Am

Phantom Sing forme

F Eb F Am G Am

(SHE begins to vocalise strangely, the PHANTOM perhaps joining her. Their song climbs gradually in pitch, becoming more and more extravagant, until finally they reach the end of their journey.)

(At this point we have arrived at the PHANTOM's lair. Downstage the candles in the lake lift up revealing giant candelabras outlining the space.

The boat turns into a bed. There is a huge pipe organ.

The PHANTOM sits at the organ and takes over the accompaniment)



B

Act 1 Scene 3 page 9 (Old Scene 5)

(CHRISTINE)

H (PHANTOM)

FEEL

Ah — mf I have brought you To the seat of sweet Mu-sic's throne

To this kingdom where all must pay homage to mu-sic mu-sic

You have come here For one purpose and one a-lone Since the moment

B/F# C#/G# Bb m/F Ab m/Eb B/F# C#/G# Bb m/F Am/Eb Ab m/Eb Bb m/F

Act One Scene Three page 10 (old scene 5)

Rit

first heard you sing I have need-ed you with me to serve me to sing for my mu-sic my

Chords: F#m/C# Em/B F#m/C# Ab/Eb Bb/F F#m/C# Em/B Dm/A

mu-sic (he stares at her, strangely) (P) Night time sharp-ens height-ens each sen-sa-tion

Chords: Cm/G (P) C# - F#m/C# C# - G#m/C#

Dark-ness stirs and wakes im-a-gi-na-tion Silently the sens-es a-

Chords: C# - G#m/C# F#m/C# - G#m/C# F# - C#

Act One Scene Three page 11 (Old Scene 5)

-ban-don their de-fen-ces

F# - C# - F# - B F# C# / G# D#m / G# E#m / G#

Handwritten musical score for the first system. It consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are "-ban-don their de-fen-ces". The piano accompaniment includes chord symbols: F# - C# - F# - B F# C# / G# D#m / G# E#m / G#.

Slow-ly, gent-ly night un-furls its splen-dour, Grasp it, sense it

Handwritten musical score for the second system. It consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are "Slow-ly, gent-ly night un-furls its splen-dour, Grasp it, sense it". The piano accompaniment consists of block chords.

trem-u-lous and Ten-der

Handwritten musical score for the third system. It consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are "trem-u-lous and Ten-der". The piano accompaniment consists of block chords.

PHANTOM

16 Turn your face a-way from the gar-ish light of day turn your

17

18 thoughts a-way from cold un-feel-ing Light and

19

20 Lis-ten to the mus-ic of the night ———— close your

21

Act One Scene 3 page 13 (Old Scene 5)

22 K 23

eyes and sur-ren-der to your dark-est dreams! Purge your

Detailed description: This system contains two musical systems. The top system is a vocal line starting at measure 22, marked with a 'K' in a box. It continues to measure 23. The lyrics are 'eyes and sur-ren-der to your dark-est dreams! Purge your'. The bottom system shows guitar accompaniment with various chord diagrams and rhythmic markings.

24 25

thoughts of the life in you be-fore . Close your

Detailed description: This system contains two musical systems. The top system is a vocal line starting at measure 24, continuing to measure 25. The lyrics are 'thoughts of the life in you be-fore . Close your'. The bottom system shows guitar accompaniment with chord diagrams labeled 'A', 'D#', and 'D#7'.

26 27

eyes let your spi-rit start to soar. And you'll

Detailed description: This system contains two musical systems. The top system is a vocal line starting at measure 26, continuing to measure 27. The lyrics are 'eyes let your spi-rit start to soar. And you'll'. The bottom system shows guitar accompaniment with chord diagrams labeled 'G#', 'G#7', and 'C#7'.

Act One Scene 3 page 14 (Old Scene 5)

29

28

live as you've ne-ver lived be-fore

[Rall]

L

31

30

soft-ly, def-ty mu-sic shall sur-round you.

P

33

32

Feel it, hear it do-sing in a-round you

C# - G# / C# - F# - G#

p

Act One Scene 3 page 15 (Old Scene 5)

34 35

O-per up your mind: let your fan-ta-sies un-wind in this

Handwritten notes: F# C#(2) C# F# C#(2) C#

This system contains two systems of musical notation. The top system is a vocal line in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. It contains measures 34 and 35. The lyrics are "O-per up your mind: let your fan-ta-sies un-wind in this". The bottom system is a piano accompaniment in treble clef, also in 2/4 time, with handwritten notes: F# C#(2) C# F# C#(2) C#.

36 37

dark-ness which you know you can-not fight the

Handwritten notes: F# G# G#

This system contains two systems of musical notation. The top system is a vocal line in treble clef with a key signature of two sharps and a 2/4 time signature. It contains measures 36 and 37. The lyrics are "dark-ness which you know you can-not fight the". The bottom system is a piano accompaniment in treble clef, also in 2/4 time, with handwritten notes: F# G# G#.

38 39

dark-ness of the mu-sic of the NIGHT Let your

Handwritten notes: G# G# C#

This system contains two systems of musical notation. The top system is a vocal line in treble clef with a key signature of two sharps and a 2/4 time signature. It contains measures 38 and 39. The lyrics are "dark-ness of the mu-sic of the NIGHT Let your". The bottom system is a piano accompaniment in treble clef, also in 2/4 time, with handwritten notes: G# G# C#.

Act One Scene 3 page 16 (Old Scene 5)

M

41

mind start a journey thro' a strange, new world, leave all

40

f B E

thoughts of the world you knew be-fore Let your

42

A D#

soul take you where you long to be! On-ly

44

G# G#



Act One Scene 3 page 17 (Old Scene 5)

47

then can you be-long to me

46

R.H. Fm C F(maj) PP

2

49

Float - ing, fall - ing Sweet in-tox-i-ca - tion!

48

51

touch me, trust me Sa-voir each sen-sa - tion

50

Act One, Scene 3 page 18 (Old Scene 5)

53

52

Musical score for measures 52-53. The vocal line (top staff) contains the lyrics: "Let the dreambe-gin, let your dar-ker side give in to the". The piano accompaniment (bottom two staves) includes a *locos* marking and a *mf* dynamic. The music is in a key with two sharps (F# and C#).

54

Musical score for measures 54-55. The vocal line (top staff) contains the lyrics: "power of the mu-sic that I write the". The piano accompaniment (bottom two staves) includes a boxed measure with a whole note chord. Chord symbols are written below the piano part: F#, B, F#, and C#/G#. The tempo is marked *2/4*.

Musical score for measures 56-57. The vocal line (top staff) contains the lyrics: "power of the music of the NIGHT". The piano accompaniment (bottom two staves) includes a *ff* dynamic and various chord symbols: G, G#7, G, G#, and G#/C#. The music is in a key with two sharps (F# and C#).

Act One Scene 3 page 19 (Old Scene 5)  
59

Musical score for measures 59-60. The score consists of three staves: a vocal line at the top, a piano accompaniment line in the middle, and a bass line at the bottom. The piano accompaniment includes chord symbols: C# for measure 59, C#/C#7 for the first half of measure 60, C# for the second half of measure 60, and C#/G# for the final measure.

Musical score for measures 61-62. The score consists of three staves: a vocal line at the top, a piano accompaniment line in the middle, and a bass line at the bottom. The piano accompaniment includes chord symbols: F# for measure 61, C#7 for the first half of measure 62, F# for the second half of measure 62, and C# for the final measure.

(During all this, the PHANTOM has conditioned CHRISTINE to the coldness of his touch and her fingers are brave enough to stray to his mask and caress it, with no hint of removing it. The PHANTOM leads her to a large mirror from which HE removes a dustcover and in which we see the image of CHRISTINE, a perfect wax-face impression, wearing a wedding gown. CHRISTINE moves slowly towards it when suddenly the image thrusts its hands through the mirror towards her. SHE faints. The PHANTOM sings to her body while arranging the bridal veil on her head).

Act One Scene Three page 20 (Old Scene 5)

**PHANTOM** **P**

You alone can make my song take flight

Chords: F# G# F# B F# C#/G#

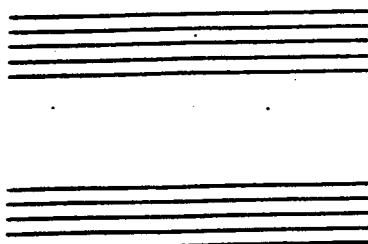
Help me make the music of the night

Chords: F#/G# G# (pp) F# D#m Dm C C#

(mysterioso)

# Act One Scene 3 page 21 (Old Scene 5)

(THE NEXT MORNING. Strange music. The PHANTOM, in his Mandarin costume, is composing. CHRISTINE lies on the bed under gauze. As the light brightens, we see him seated at the organ, playing with furious concentration. HE breaks off occasionally to write the music down. There is a music box, in the shape of a barrel organ, beside the bed. Mysteriously, its lid lifts as CHRISTINE wakes up. The music keeps her in a half-trance)



**Q** ORGAN *Allegro*

**R**

Musical Box or Barrel Organ

( CUT ON CUE TO **S** )

( CUT ON CUE TO **S** )

( RUNS OUT )

Act One Scene Three page 22 (old scene 5)

**S** CHRISTINE

*P* *b*

TILL READY

I re-member there was

mist Swirling mist upon a vast glassy lake There were

*Rit*

candles all a-round, and on the lake there was a boat

And in the boat there was a *dim.*

(SHE rises during the musical interlude and approaches him from behind. As SHE reaches for his mask, HE turns, almost catching HER. This is repeated until finally SHE pulls the mask from his face)

**T**

man

*ppp*

*1/4n solo*

*P*

Act 1 Scene 3 page 23 (Old Scene 5)

CHRISTINE

Who was that shape in the

shadows? Whose is the face in the mask?

(The PHANTOM springs up and rounds on her furiously. SHE clearly sees his face. The audience does not as he is standing in profile and in shadow).

**U** (PHANTOM)  
an agonised scream then furiously)

ALLEGRO

Damn you! You little prying Pan-do-ra you little demon

ff mf

Act 1 Scene 3 page 24 (Old Scene 5)

Is this what you wanted to see? Curse you! You little lying De-li-

-lah! You little vi-xen Now you cannot ever be free

*p*

(weakening)  
Damn you Curse you

*C* *B*

(HE becomes calm and addresses HER at first with irony, then more warmly)



Like a Gavotte  
PHANTOM

Strang-er than you dreamt it can you e-ven dare to look, or bear to think of me

(mp) (slightly detached)

Gm - Eb - Gm/D - D<sup>3</sup>/F# - Gm - D<sup>3</sup>/A - Gm/Bb - F G Cm Eb Cm

this loath-some gar-goy-le who burns in hell, but se-cret-ly yearns for

Gm/Bb F - G Cm Eb Cm Gm/Bb / / / D - - - F G

POCO RIT (W) A TEMPO

heaven se-cret-ly, se-cret-ly, but Christ-ine (pp) Fear can turn to

Cm Eb Gm/D // D<sup>3</sup> // D<sup>3</sup> // (pp) Gm - Eb -

POCO RIT A TEMPO

Act One Scene 3 page 26 (Old Scene 5)

PHANTOM

love you'll learn to see, to find the man be-hind the monster, this rep-ulsive

Gm/D - D<sup>3</sup> Gm - D<sup>3</sup>/A Gm/bb F G Cm Eb Cm 3 F - G

car-cass who seems a beast but se-cret-ly dreams of beau-ty

Cm Eb Cm Gm/bb / / / D - - Gm/D

POLO RIT

ANDANTE

se-cret-ly se-cret-ly [Oh Christine] (their eyes meet)

D / / / (P) G Am<sup>7</sup>/G

(A moment's pause, as their eyes meet)

ACT ONE Scene 3 page 27 (Old Scene 5)

Handwritten musical score for the first system, featuring a vocal line and piano accompaniment. The key signature has one sharp (F#) and the time signature is 2/4. Chords Em, Am, and D are indicated below the piano part.

(HE holds out his hand for the mask, which SHE gives him. HE puts it on, turning towards the audience as HE sings).

**Y**

Come we must re-turn Those two fools who run my theatre will be

mp

2/4

missing you (The lair sinks into the floor as the PHANTOM and CHRISTINE exit)

2/4

4/4 f

SCENE 1 (Old Scene 5A)

f

ACT ONE SCENE FOUR page 1 (old scene 5A)

(BUQUET appears in Box Five, a length of fabric serving as a cloak and a piece of rope as the Punjab lasso. HE is showing off to the BALLETT GIRLS below on the stage level)

BUQUET

B  
C  
QUET

(Demonstrating his method of self-defence against the Punjab lasso, HE inserts his hand between his neck and the noose, and then pulls the rope taut. With a mixture of horror and delight, the BALLETT GIRLS applaud this demonstration)

ACT ONE Scene Four page 2 (Old Scene SA)

BUQUET

CATCH YOU WITH HIS MAG. I - CALLAS - SO

TILL READY

(BELLS)  
(PFX only)

(A trap opens up centre stage, casting a shadow of the PHANTOM as he emerges. The GIRLS, linking hands, run off terrified. The PHANTOM, leading CHRISTINE, fixes his stare on BUQUET. Sweeping his cape around CHRISTINE, THEY exeunt. But before THEY go, GIRY has entered, observing. SHE turns on BUQUET)

(GIRY)

GIRY

Those who speak of what they know find, too late, that prudent si-lence is wise

GIRY

Jo-seph Bu-quet hold your tongue he will burn you with the heat of his eyes

Act One Scene Five page 1 (Old scene 6)

THE MANAGERS' OFFICE. Desk, chairs, papers. FIRMIN is scornfully eyeing a newspaper article.

Musical notation for the first system, including a treble clef staff with a circled 'f' dynamic marking and a bass clef staff with chord symbols F, C/E, Dm, F/c, Gm/bb, Gm', and C.

Musical notation for the second system, including a treble clef staff with chord symbols F, C/E, and Dm, and a bass clef staff with chord symbols F, C/E, and Dm.

(d=1) **A**

5  
15  
16

Musical notation for the third system, including a vocal line with lyrics and a piano accompaniment.

Mystery after Gala night it says "Mystery of soprano's flight" Myst-i-fied baffled Sure te say we are

10

(he lowers the paper)

Musical notation for the fourth system, including a vocal line with lyrics and a piano accompaniment.

myst-i-fied we suspect foul play Bad news on so-pra-no scene First Car-lot-ta now Christine!

13

Act One Scene Five page 2 (old Scene 6)

MENO MOSO (♩ = ♩) A TEMPO (with a wry smile)

16

Still at least the seats get sold Gossip's worth its weight in gold What a way to run a

Am C/G

B

19

business spare me these unending trials Half your cast dis-a-ppears but the

Am C/G (sim) Dm/F Dm G C G/B

23

crowd still cheers o-pe-ra To hell with Gluck and Han-del it's a scan-dal itat-li pack 'em in the

Am Fm C/G F/G F/G

15  
16

Act One Scene Five page 3 (Old Scene 6)

(d=1) [C]

FIRMIN

*aisles*  
(bursts in, in)  
a temper

Andre please dont shout, It's pub-

AZORIN

Dam-na-ble. Will they all walk out? This is dam-na-ble

FIRMIN

lic-it-y! and the take is vast free pub lic-it-y

(calmly)

But Andre have you seen the queue?

AZORIN

(groans)

But we have no cast



Act One Scene 5 page 4 (Old Scene 6)

(HE has been sorting mail on his desk. Finding the two letters from the PHANTOM).

**D**

Oh it seems you've got one too  
 (Firmin hands the letter to André, who opens it & reads)

Dear André, what a charming go-la! Chris-

7 5 7 5 2 (mf) D A/C# (sim) Bm D/A

32

-tine enjoyed a great suc-cess We were hard-ly be-reft when Car-lot-ta left

Em/G Em' (sim) A D A/C# Bm Gm

36

40

Oth-er-wise The chorus was en-tranc-ing but the dan-cing was a la-men-ta-ble

D/A

Act One Scene 5 page 5 (old scene 6)

(Reading) **E**

2-32-TT  
M PD2A

Dear Firmin just a brief re-mind-er. My sal-a-ry has not been  
mess!

**E**

D A/C# Bm Bm/A Em/G Em<sup>7</sup>

43

2-32-TT

paid send it care of the ghost by re-turn of post. P. T. O

A D A/C# Bm Gm<sup>6</sup> D/A

2-TR-TT

No-one likes a debtor so its better if my orders are o-beyed

Act One Scene 5 page 6 (Old Scene 6)

**F**

Who would have the gall to send this someone with a pure rile brain

Who would have the gall to send this Someone with a pure rile brain These are

*mf* E<sup>b</sup> B<sup>b</sup>/D Cm E<sup>b</sup>/B<sup>b</sup> Fm/Ab Fm B<sup>b</sup>

54

Who the hell is he? Op'ra ghost He's ab

both signed O.G. Op'ra ghost It's really not amusing

E<sup>b</sup> B<sup>b</sup>/D Cm A<sup>b</sup><sub>m</sub><sup>6</sup> E<sup>b</sup>/B<sup>b</sup> A<sup>b</sup>/E<sup>b</sup>

58

Act One Scene 5 page 7  
(Old Scene 6)

RAOUL  
- Using our position. He's a funny sort of spectre to ex-

2-3-4  
In ad-dition he wants money to ex-

Ab/Bb Ab/Bb Ab/Bb

62

(d = 1) **G**

RAOUL  
-pect a large re-bun-er no-thing plain-er he is clear-ly quite in - sane You mean Carlotta... (ta)

2-3-4  
-pect a large re-bun-er no-thing plain-er he is clear-ly quite in - sane

1 COAR  
(THEY are interrupted by the arrival of RAOUL, who brandishes another of the PHANTOM's notes) Where is she? I mean Miss Daae, where

Ab/Bb Ab/Bb

65

Act One Scene 5 page 8 (Old Scene 6)

**AZORE**  
of

**FIRMIN**  
Well how should we (know)? What's all this nonsense?

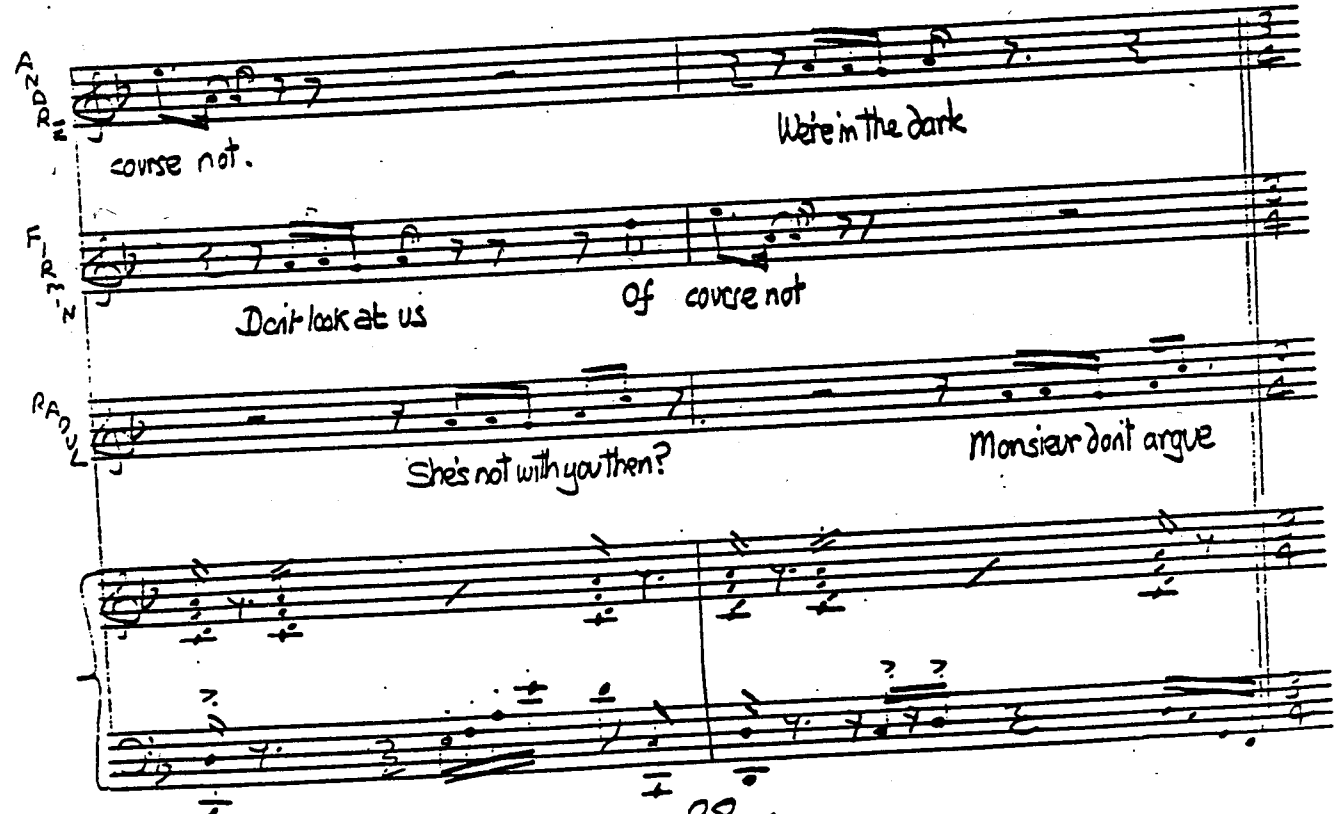
**RAOUL**  
is she I want an answer I take it that you sent me this note



**AZORE**  
course not. We're in the dark

**FIRMIN**  
Don't look at us Of course not

**RAOUL**  
She's not with you then? Monsieur don't argue



Act One Scene 5 page 9 (Old Scene 6)

(Realizing his mistake, HE corrects himself testily.)

2-3 R-T

And what is it that we meant to have wrote (spoken) written

Isn't this the letter you wrote?

mp

(RAOUL hands the note to ANDRE, who reads it)

H (Recitativo)

Do not fear for Miss Da-a-e the angel of mu-sic has her un-der his wing make

[COLLA VOCE]

Act One Scene 5 page 10 (old Scene 6)

CARLOTTA  
(CARLOTTA bursts in. SHE too has a letter, which has cheered her no more than the others). Where

ANDRE  
No attempt to see her a-gain  
(The MANAGERS look mystified)

FIRMIN  
RAOUL  
(spoken) Well, if you didn't write it, then who did?

(F minor) gliss

**I**

CARLOTTA  
is he Your precious patron where is he? I have your letter a

ANDRE  
Ah welcome back

FIRMIN  
RAOUL  
[A TEMPO] What is it now?





Act One Scene 5 page 12 (old scene 6)

5 (COLLA VOCE)

Rou  
is it that I'm meant to have sent? "Your days at the Opera Populaire are numbered. Christine  
(Raoul takes the letter and reads it)

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are: "is it that I'm meant to have sent? 'Your days at the Opera Populaire are numbered. Christine (Raoul takes the letter and reads it)". The piano accompaniment is written in a grand staff (treble and bass clefs) with a key signature of one sharp and a 4/4 time signature. It includes a piano dynamic marking 'p' and a fermata over a chord.

Da-se will be singing on your behalf to-night. Be pre-

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are: "Da-se will be singing on your behalf to-night. Be pre-". The piano accompaniment continues with a similar texture, including a piano dynamic marking 'p'.

pared for a great mis-fortune, should you at-tempt to take her place."

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are: "pared for a great mis-fortune, should you at-tempt to take her place." The piano accompaniment includes a piano dynamic marking 'p' and a fermata over a chord.

Act One Scene 5 page 13 (old scene 6)

**K**  
(♩ = ♩)

(The MANAGERS are beginning to tire of the intrigue)

**A**  
**M**  
**R**  
**Z**  
**E**

*mf* Far too many notes for my taste and most of them a-bout Chris-tine All we've

**F**  
**I**  
**R**  
**Z**  
**E**

Far too many notes for my taste and most of them a-bout Chris-tine All we've

(Meno) (Accel) (A Tempo)

*mf* F C/E (sim) Dm F/C (sim) B<sup>b</sup> G<sup>m</sup> C C'

**A**  
**M**  
**R**  
**Z**  
**E**

heard since we came is Miss Da-aé's name **L**

**F**  
**I**  
**R**  
**Z**  
**E**

heard since we came is Miss Da-aé's name (dryly) I trust her midnight oil is

**R**  
**O**  
**C**  
**O**  
**R**  
**D**

(A curious pause. ALL are aware that the room now also contains GIRY and MEG).

**G**  
**I**  
**R**  
**Y**

Miss Da-aé has returned

RECITANDO

F C/E Dm B<sup>b</sup>/D<sup>b</sup> **L**

Act One Scene 5 page 14 (Old Scene 6)

ANDRE  
Where precisely is she now

FIRMIN  
well and truly burned!

MARG  
She needed

GIRY  
I thought it best that she went home

mf p

CAROLTA  
Will she sing? Will she sing?

RAOUL  
May I see her

MARG  
rest

GIRY  
No mon- sieur she will see no-one

Act One Scene 5 page 15 (Old Scene 6)

CAROLTA  
Let me see it

FIRMIN  
(snatching it) please!

RADUL  
(+ANDRE)  
Let me see it!

SIRY  
Here I have a note

Repeat over letter

pp

FIRMIN (Opens letter and reads.

Dissolve into PHANTOM's voice)

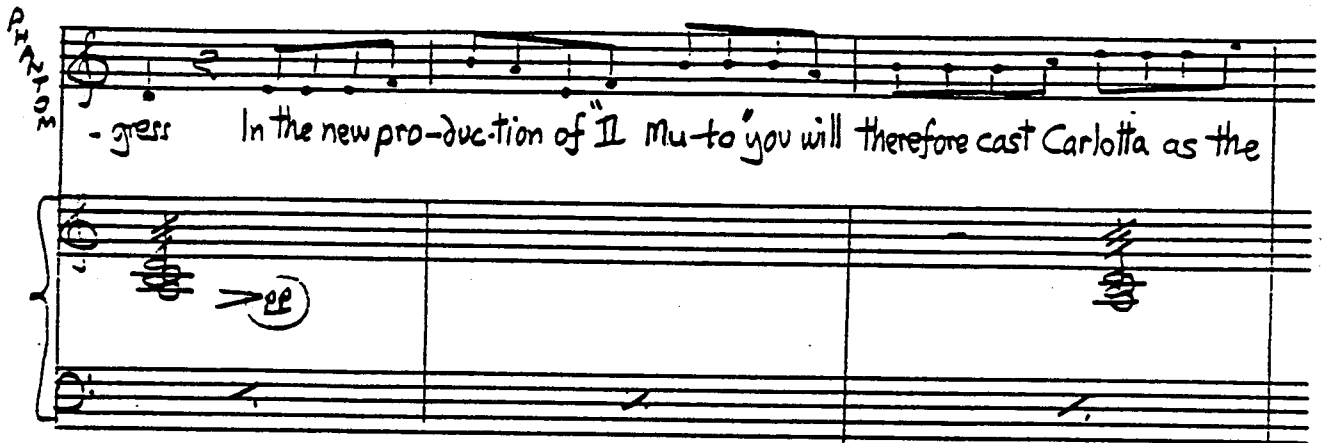
Gentlemen, I have now sent you several notes of the most amiable nature, detailing how my theatre is to be run. You have not followed my instructions. I shall give you one last chance.

M

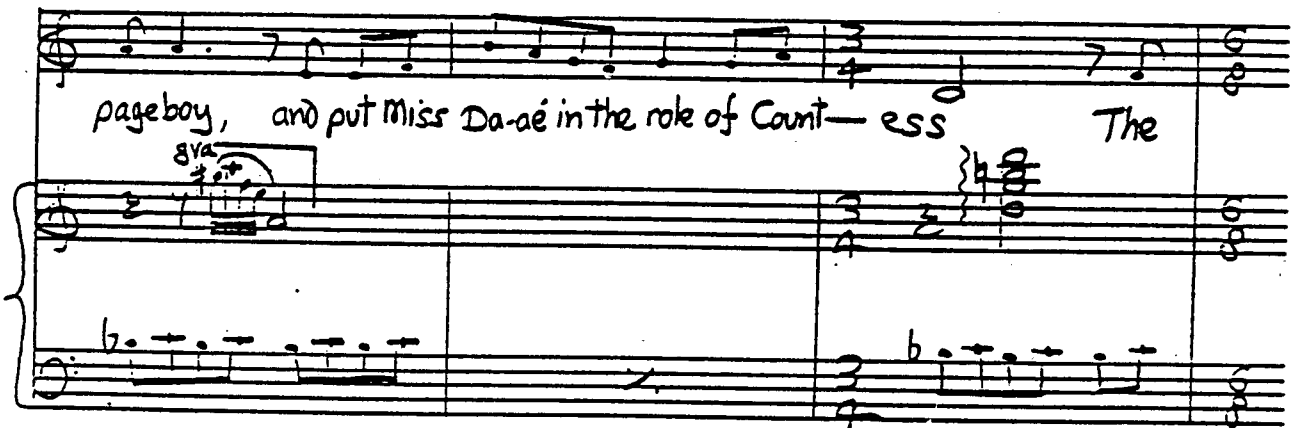
PHANTOM'S VOICE  
Christine Da-a-e has re-turned to you And I am anxious her career should pro-

Act One Scene 5 page 16 (Old Scene 6)

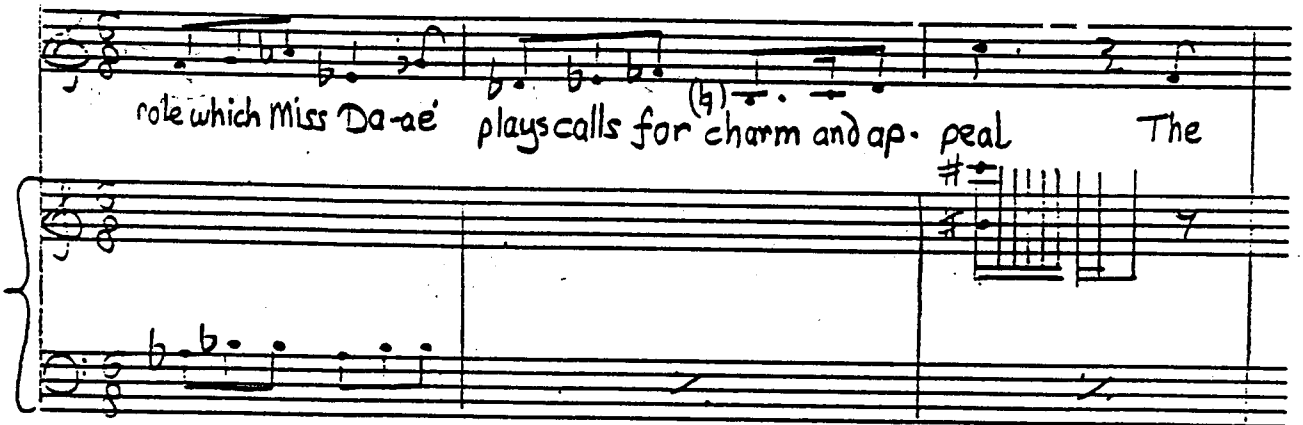
*Pizzicato*



- gress In the new pro-duc-tion of 'Il Mu-to you will therefore cast Carlotta as the



pageboy, and put Miss Da-aé in the role of Count-ess The



role which Miss Da-aé plays calls for charm and ap-peal The

Act One Scene 5 page 17 (old scene 6)

N

AHAN  
TO M

role of the page-boy is silent which makes my cast-ing, in a

word, i. deal

CUT OFF ON "OCCUR"

I shall watch the performance from my normal seat in Box Five, which will be kept empty for me. Should these commands be ignored, a disaster beyond your imagination will occur.

FIRMIN  
I remain, Gentlemen,  
Your obedient servant, O.G."

MEG (to herself)  
Oh, Christine ...

Act One Scene 5 page 18 (old scene 6)

A TEMPO

**CRISTINA**  
Christine! It's all a ploy to help Christine I know who sent this, the

**ANDRE**  
What ever next

**FIRMIN**  
This is in-sane

**RAOUL**

**CRISTINA**  
(pointing an accusing finger)  
Vicomte, her lover!

**ANDRE**  
(to Carlotta, in protest)  
O trad-i-to-ri O mes-ti-to-ri

**FIRMIN**  
Sig-no-ra This changes nothing!

**RAOUL**  
(ironic) (to the others)  
Indeed? Can you believe this?

**ANDRE**  
This is a joke Sig-

*mf*

-98-

Act One Scene 5 page 19 (old scene 6)  
COLLA VOCE

Musical score for CARL OTTA, ANORE, and FIRMIN. The score includes vocal lines and piano accompaniment. The lyrics are: "You are our star sig - no - ra We don't take orders (announcing it to everyone) Can - no - ra and always will be The man is mad Miss Carée will be playing the page-boy, the silent role Can". The piano part includes a section marked "COLLA VOCE".

Musical score for CARVOTTA, ANORE, FIRMIN, RFOJL, GIRY, and piano accompaniment. The lyrics are: "Es useless trying to ap. - lotta will be playing the lead". The piano part includes a section marked "atempo".



Act one Scene 5. Page 20 (Old Scene 6)

CARLOTTA

- please me - you're only say-ing this to please me - sig-nor-i ve-ro no

CARLOTTA

non non vog-li-o'u di-re la-scia-te- mi mo-ri-re o pa-dre mi o di-o

GIRY

who

**P**

CARLOTTA

You have re-viled me

GIRY

Scorn his word, be-ware to those, the an-gel sees the an-gel knows

RAOUL

why did Christine fly - from my



Act One Scene 5 page 22 (Old Scene 6) RALLM

**CAROTTA**  
ra.ta a.sven.tu.ra.ta Dis.grazi\_a\_\_ta Abbandon-a-ta non vo'can

**ANDRE**  
Sig-no-ra sing for us! Don't be a martyr. our

**FIREZ**  
Sig-no-ra sing for us! Don't be a martyr. our

**RAOU**  
Where did she go? What new surprises lie in

**MIEG**  
What new sor-prises lie in

**GIRY**  
an-gel knows, the an-gel hears What new sor-prises lie in  
RALLM

**CHORDS**  
Cb - A      Em - A/E      Em - A/E  
(sim)

Act One Scene 5 page 23 (Old Scene 6)

(A moment of anticipation. ALL look at CARLOTTA, as the MANAGERS each lovingly take one of her hands)

Q

CARLOTTA tar

ANDRE star [Recit] Your pub-lic needs you

FIRMIN star We need you

RAOUL store

MERG store

GARY store

sf p

*Alegretto*

CARLOTTA Would you not rather have your precious little ingenu

FIRMIN too! | + ANDRE Signora, no! the world wants you!

mp

Act One Scene 5 page 24 (Old Scene 6)

(The MANAGERS adopt their most persuasive attitudes, as THEY play their trump card:)

R

Musical score for measures 136-141. It features two vocal staves (Soprano and Alto) and a piano accompaniment. The lyrics are: "Pri-ma Donna first la-dy of the stage! Your de-vo-tees are on their knees to im-". The piano part includes a "Simile" marking and a key signature change to one flat.

136

Musical score for measures 142-147. It features two vocal staves and a piano accompaniment. The lyrics are: "-plore you Can you bow out when they're shout-ing your name? Think of how they -plore you". The piano part includes a key signature change to one flat and a "Think of how they" marking.

142

Musical score for measures 148-153. It features two vocal staves and a piano accompaniment. The lyrics are: "Pri-ma Donna en-chant us once a-gain Think of your all a-dore you Pri-ma Don-na en-chant us once a-gain". The piano part includes a key signature change to one flat and a "(a2)" marking.

148

Act One Scene 5 page 25 (Old Scene 6)

MDDZA  
 muse  
 Can you de-ny us the triumph in

Z-3R-T  
 And of the queues round the thea-tre  
 Can you de-ny us the tri-umph in

C C<sup>7</sup> F F D<sup>m</sup> G C/E

(CARLOTTA registers her acceptance, as the MANAGERS continue to cajole and the OTHERS reflect variously on the situation)

S (to herself, in triumph)

Pri-ma Donna your

MDDZA  
 store Sing Pri-ma Donna once more

Z-3R-T  
 store Sing Pri-ma Donna once more

COAR  
 Christ-ine spoke of an an-gel

5  
 Am D<sup>m</sup> G<sup>7</sup> C C F F

Act One Scene 5 page 26 (Old Scene 6)

Musical score for Act One Scene 5, page 26 (Old Scene 6). The score includes staves for Soprano, Alto, Tenor, Bass, and Piano.

**Soprano:** Song shall live a-gain. You took a snub, but there's a public who needs you

**Alto:** Think of your public Those who hear your

**Tenor:** Think of your public Those who hear your

**Bass:** (referring to Christine)  
She has heard the

**Piano:** F F F Dm C

Act One Scene 5 page 27 (Old Scene 6)

Musical score for Act One Scene 5, page 27 (Old Scene 6). The score includes parts for Carlotta, André, Firmin, Rado, Meg, and Gray, along with piano accompaniment.

**Carlotta:** Think of their cry of un-dying sup-port (to Firmin) Follow where the lime-light

**André:** voice liken you to an an-gel We get our opera (to André)

**Firmin:** voice liken you to an an-gel She gets her lime-light

**Rado:** Is this her an-gel of mu-sic

**Meg:** Is this

**Gray:** voice of the an-gel of mu-sic

**Piano Accompaniment:** C Gm C<sup>7</sup> F/A Dm B<sup>b</sup> F/A

Musical score for Act One Scene 5, page 27 (Old Scene 6). The score includes parts for Carlotta, André, Firmin, Rado, Meg, and Gray, along with piano accompaniment.

**Carlotta:** leads you Pri-ma Donna your song shall never die. You'll sing a-gain, and you un-

**André:** Leading ladies are a trial Tears

**Firmin:** Leading ladies are a trial Tears

**Rado:** An-gel or mad-man? Or-ders!

**Meg:** 'rest an angel or a mad-man? Voice of hell or of hea-ren?

**Gray:** Hea-ven help you those who doubt this me-

**Piano Accompaniment:** E<sup>b</sup> C F F F F F



Act One Scene 5 page 28 (Old Scene 6)

Musical score for Act One Scene 5, page 28 (Old Scene 6). The score is for six characters: Carlotta, Anne, Firmin, Raoul, Meg, and Gray. The lyrics are as follows:

CARL OTTA: -end-ing o-va-tion Think how you'll shine in that fi-nal en-

ANNE: oaths, (ff) Lu-natic de-mands are re-gu-lar oc-cu-renc-es

FIRMIN: oaths (ff) Lu-natic de-mands are re-gu-lar oc-cu-renc-es

RAOUL: war-nings, Lu-natic de-mands Sure-ly for

MEG: Bliss or dam-na-tion? Which has claimed her? Sure-ly

GRAY: -cast-ing will in-vite dam-na-tion Oh fools To have

Chords: F7, Bb, Bb, Gm, C, F/A

Musical score for Act One Scene 5, page 28 (Old Scene 6). The score is for six characters: Carlotta, Anne, Firmin, Raoul, Meg, and Gray. The lyrics are as follows:

CARL OTTA: -core Sing Pri-ma Don-na once more

ANNE: Sure-ly there'll be further scenes, worse than this.

FIRMIN: Sure-ly there'll be further scenes, worse than this.

RAOUL: her sake... must see these de-mands are re-

MEG: Hell strike back If his threats and de-mands are re-

GRAY: flout-ed his warn-ings Think be-fore these de-mands are re-

Chords: Dm, Gm, C7, F, F7

Act One Scene 5 page 29 (Old Scene 6)

CARLOTTA  
 a for — tu —

ANDREA  
 Who'd believe a diva happy to re-lieve a chorus girl who's gone and slept with the pa-tron? Raoul and the soubrette en-

FIRMINE  
 Who'd be-lieve a di-va happy to re-lieve a chorus girl who's gone and slept with the pa-tron? Raoul and the soubrette en-

RAOUL  
 -ject-ed Chris — tine must be pro — tect — ed

MEG  
 -ject-ed Chris — tine must be pro — tect — ed

GIRY  
 -ject-ed

B<sup>b</sup> B<sup>b</sup> B<sup>b</sup> B<sup>b</sup> B<sup>b</sup>

CARLOTTA  
 — na — Ta Non an — cor' ab — band-on — a — Ta

ANDREA  
 — twined in love's du-et Al-though he may de-mur he must have been with her. You'd ne-ver get a-way with

FIRMINE  
 — twined in love's du-et Al-though he may de-mur he must have been with her. You'd ne-ver get a-way with

RAOUL

MEG

GIRY

G<sup>m</sup> F F C<sup>m</sup>

Act One Scene 5: page 30 (old scene 6)

CARL OTTA

ANDRE

FIRMIN

RAAZ

MEG

GARY

all this in a play but if its lovely song and in a foreign tongue its just the sort of story audiences adore in  
 all this in a play but if its lovely song and in a foreign tongue its just the sort of story audiences adore in  
 His game is o — ver And in box five a new game will be  
 This is a game you cannot hope to win

F B<sup>b</sup>/D Gm Eb 3<sup>b</sup>/D

CARL OTTA

ANDRE

FIRMIN

RAAZ

MEG

GARY

The stress that falls upon a famous Prima Donna! Terrible diseases  
 fact a per-fect opera Pri — ma Don — na the world is at your  
 fact a per-fect opera Pri — ma Don — na the world is at your  
 -gin  
 But if his curse is on this op — era Then  
 For if his curse is on this op — era Then

Ab F B<sup>b</sup> B<sup>b</sup> B<sup>b</sup>

Act One Scene 5 page 31 (Old Scene 6)

CARL  
OTTA  
feet! A nation waits and how it hates to be cheat — ed

ANDRE  
feet! A nation waits and how it hates to be cheat — ed

FIRMAN  
feet! A nation waits and how it hates to be cheat — ed

RAOUL  
Chris-tine plays the page-boy Car- lot — To plays the

MEG  
fear the out - come when you once a —

GIRY  
fear the out - come Should you dare to

B<sup>b</sup> B<sup>b</sup> B<sup>b7</sup> E<sup>b</sup>

W

CARL  
OTTA  
op - era Light up the stage with that age-old rap - port, Sing Pri - ma

ANDRE  
Light up the stage with that age-old rap - port, Sing Pri - ma

FIRMAN  
Light up the stage with that age-old rap - port, Sing Pri - ma

RAOUL  
Court-ess Light up the stage with that age-old rap - port, Sing Pri - ma

MEG  
- gain Light up the stage with that age-old rap - port, Sing Pri - ma

GIRY  
Light up the stage with that age-old rap - port. Sing Pri - ma

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

Act One Scene Five page 32 (Old Scene 6)

Handwritten musical score for Act One Scene Five, page 32 (Old Scene 6). The score is for a vocal ensemble and piano. The vocal parts are for Carlotta, André, Firmin, Raoul, Meg, and Giry. The piano part is for Phantom Voice. The score consists of two systems. The first system shows the vocalists singing "Donna once more!" and the piano playing a melodic line with a "Piu Mosso" tempo marking. The second system shows the vocalists singing "once more!" and the piano playing a more dramatic line with a "Meno Mosso" tempo marking. The piano part includes a spoken line: "(spoken) So, it is to be war between us." and another line: "If these demands are not met a disaster beyond imagination will occur!".

(RAOUL takes all five PHANTOM notes and tears them to shreds. Immediate segue to "IL MUTO" overture)

The scene changes and RAOUL, ANDRÉ and FIRMIN take their seats)

ACT ONE Scene 6 page 1 (Old Scene 7)

ACT I

Scene 6

Overture to "Il Muto".  
RAOUL, ANDRÉ and FIRMIN have taken  
their respective seats - RAOUL in  
Box Five, the MANAGERS in a box  
opposite.

RAOUL  
Gentlemen, if you would care to take your seats I shall  
be sitting in box five.

ANDRÉ  
Do you really think that is wise M'sieur.

RAOUL  
My dear André, there would appear to be no other seats  
available, other than Box Five...

(The overture comes to an end)

The image shows three systems of handwritten musical notation for a piano. Each system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The first system begins with a forte (f) dynamic and includes a piano (p) dynamic marking. The second system features a mezzo-forte (mf) dynamic marking and another piano (p) dynamic marking. The third system also includes a piano (p) dynamic marking. The notation includes various rhythmic values, accidentals, and phrasing slurs.

Act I Scene 7 Page 1

A PERFORMANCE OF "IL MUTO" BY  
ALBRIZZIO.

The front cloth rises to reveal a  
salon. A canopied bed centre stage.  
The COUNTESS (DONNA BIANCA) is  
played by CARLOTTA. SERAFIMO, the  
page boy is disguised as her maid  
and is played by CHRISTINE. At this  
point, THEY are hidden behind the  
drapes of the bed which are drawn.

In the room are TWO EPICENE MEN: one  
a HAIRDRESSER and one a JEWELLER. The  
JEWELLER is attended by MEG. There  
is also an OLDER WOMAN, the COUNTESS'  
confidante.

ALL apart from MEG are gossiping with  
relish about the COUNTESS' current  
liaison with SERAFIMO.

Act One Scene Seven page 2

**CONFIDANTE** **A** **1st FOP**

They say that this youth has set my lady's heart a-flame. His

*(leggiero)*

*mf* F

**2nd FOP** **CONFIDANTE**

lord-ship, sure, would die of shock! His lord-ship is a laughing stock! Should

*3b* F

**ALL 3 (insincerely)**

he suspect her, God protect her Shame, shame, shame! This

C F Bb F/C C F



Act One Scene Seven page 3

Rit A Tempo

faith-less lady's bound for hades Shame, shame, shame!

C C/B $\flat$  F/A B $\flat$  F/C C F

(THEY laugh conspiratorially. During the final trio, the canopy drapes part and we see the COUNTESS kissing SERAFIMO passionately. As the recitative begins, the lights and music dim on stage, and our attention turns to the MANAGERS in their box)

(NOTE FROM H/P: ANY ADDITIONAL SINGING FROM THE CHORUS COMES FROM OFFSTAGE)

2 (ON STAGE)  
COUNTESS

KNOCK AT THE DOOR

Sera-fimo your disguise is perfect Why who can this

[Harpsichord]

IN THE BOX

ANDRE  
Nothing like the old operas

FIRMIN  
Or the old scenery ...

Act One Scene Seven page 4



COUNTESS

be?

(The COUNTESS admits DON ATTILIO. He is an old fool).

Gentle wife admit your loving husband

PIU MOSSO

my

DON ATTILIO [Recit]

love I am called To England on of fair of state and must

ANDRE  
The old singers ...

FIRMIN  
The old audience ...

ANDRE  
Every seat sold!

FIRMIN  
Hardly a disaster  
beyond all imagination!

(THEY chuckle, and  
nod to RAOUL in the  
opposite box. HE  
acknowledges THEM)

DON ATTILIO

leave you with your new maid. (Aside) Though I'd happily take the maid with me.

(SPOKEN)

COUNTESS: aside  
The old fools leaving.

DON  
ATTILIO

D

Act One Scene Seven page 5

I sus-pect my young bride is un-true to me I shall not leave but shall hide, o-ver there to ob-

COUNTRESS

Addi-o. Addi-o Sera-fimo a-way with this pre-tence!

DON ATTILIO

...serve her! Addi-o Addi-o

(HE goes to the door and, pretending to leave, opens and shuts it, then hides and watches the action.)

mp

(SHE rips off SERAFIMO's skirt to reveal his manly breeches)

E

You can not speak but kiss me in my hus-band's absence.

(A Tempo) (Moderato)

p mf

Act One Scene Seven page 6

COUNTESS

Poor fool he makes me laugh hahahahaha Hohahaha hahahahaha Hahahahaha hahahahaha

F B<sup>b</sup> F

COUNTESS

Time I tried to get a better bet-ter-half

S Poor fool he doesn't know Hohohoho ho

A Poor fool he doesn't know Hohohoho ho

T Poor fool he doesn't know Hohohoho ho

B Poor fool he doesn't know Hohohoho ho

C Eb F/A B<sup>b</sup> F/C C F F F

Act One Scene Seven page 7

COUNTRESS

Haha . . . . . If he knew the truth he'd never e-ver go.

S

Ho ho . . . . . If he knew the truth he'd never e-ver go.

A

Ho ho . . . . . If he knew the truth he'd never e-ver go

T

Ho ho . . . . . If he knew the truth he'd never e-ver go.

B

Ho ho . . . . . If he knew the truth he'd never e-ver go.

**G** PHANTOM

Did I not instruct that  
Box 5 was to be kept empty?

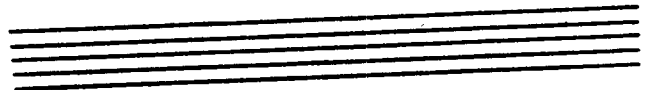
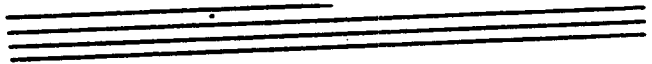
(CARLOTTA lets fly a few fiorituri. The PHANTOM's theme - "He's here" - begins to loom in. Suddenly, from nowhere, we hear the voice of the PHANTOM)

Act One Scene Seven page 8

MEG (terrified) (out timing)

Handwritten musical score for MEG (terrified) (out timing). The score consists of two systems. The first system is a vocal line with the lyrics "He's here The phantom of the opera". The second system is a piano accompaniment with a box around it containing the instruction "[REPEAT TIL CUT OFF]".

(A chilling pause. General reaction of bewilderment. CHRISTINE looks fearfully about her.)



CHRISTINE

It's him ... I know it ... it's him ...

CARLOTTA

(Finding a scapegoat in CHRISTINE, hisses at her)

Your part is silent, little toad!

(But the PHANTOM has heard HER)

PHANTOM'S VOICE

A toad, Madame?

Perhaps it is you who are the toad ...

(Again general unease, this time turning to alarm. A few murmurs from the audience. CARLOTTA and the CONDUCTOR confer and pick up from the opening of the scene)

Act One Scene Seven page 9

**H** COUNTESS

(Viciously tears off Christina's wig)

Sera-fimo a-way with this pre-tence You can not speak but

kiss me in my husband's CROAK

(Instead of singing, SHE emits a great croak, like a toad. A stunned silence. CARLOTTA is as amazed as anyone, but regains herself and continues. More perturbing, however, is a new sound: the PHANTOM is laughing - quietly at first, then more and more hysterically)

(CARLOTTA) **I**

Poor fool he makes me laugh Hahahahaha Ha CROAK CROAK CROAK

C F B<sup>b</sup>

Act One Scene Seven page 10

Round+Round

Ha CROAK CROAK CROAK CROAK (etc)

F C C/b F/A

STOPPED BY  
MANAGERS

(As before. This time a growing wave of consternation from the audience.

The PHANTOM's laughter rises. The croaking continues as the chandelier's lights blink on and off. The PHANTOM's laughter, by this time overpowering, now crescendos into a great cry:)

PHANTOM'S VOICE

Behold! She is singing to bring down the chandelier!

(CARLOTTA looks tearfully up at the MANAGERS' box and shakes her head)

CARLOTTA

Non posso più... I cannot ..... I cannot go on....

PIANGI

Cara, cara... I'm here... Is all right... Come .... I'm here ....

(ANDRE and FIRMIN rush out of box onto stage. ANDRE ushers the now sobbing CARLOTTA into the hands of REYER, who leads her off, while FIRMIN addresses the audience)



Act One Scene Seven page 11

FIRMIN

Ladies and gentlemen, we apologize. The performance will continue in ten minutes' time ...

(HE addresses Box Five, keeping one eye on the chandelier as it returns to normal)

... when the role of the Countess will be sung by Mademoiselle Christine Daas.

ANDRE (improvising)

Yes, well -- In the meantime, ladies and gentlemen, we shall be giving you the ballet from Act Three of tonight's opera.

(To the CONDUCTOR)

Maestro -- bring the ballet forward. The ballet -- now!

(The MANAGERS leave, the stage is cleared and music starts again.)

The BALLET GIRLS, who have been upstage, move down as a sylvan glade flies in. THEY begin the Dance of the Country Nymphs.

[BALLET]

ACT ONE SCENE SEVEN page 12

Simple Stage

Upstage, behind the drop, a series of threatening shadows of the PHANTOM. MEG is aware of them and dances out of step. When that culminates in one gigantic, oppressive, bat-like shadow, the body of JOSEF BUQUET falls on the stage, causing the sylvan glade to fly out.

RAOUL rushes out of his box. Silence. Then pandemonium. Pounding music begins)

Raoul! Raoul!  
CHRISTINE (calling for help)

(RAOUL runs on stage and embraces her. THE MANAGERS pick up the corpse)

RAOUL (to CHRISTINE)  
Christine, come with me....  
(Leads HER away)

ACT ONE SCENE SEVEN PAGE 13

CHRISTINE

No ... we must go up. To the roof. We'll be safe there.

(CHRISTINE and RAOUL hurry off)

FIRMIN

(Attempting to placate the audience, as STAGE-HANDS, POLICEMEN etc., crowd onto the stage)

Ladies and Gentlemen, please remain in your seats. Do not panic. It was an accident ..... Simply an accident ...

(Lights fade on the confusion, as the pounding music carries us into the next scene.)

ACT ONE Scene Eight page 1.

ACT 1

Scene 8

The Roof of the Paris Opera.

Skylights, chimneys, a dome surmounted by statue of "La Victoire Ailee" -- the same as that which tops the Proscenium. It is rosy twilight, with an evening star. Two pigeons, about to settle for the night, are disturbed by the arrival of CHRISTINE and RAOUL. CHRISTINE leading for SHE knows the way.

Gradually, during the scene, night falls. The stars come out, but are soon obscured by clouds so that we are unsure whether that really is the cloaked PHANTOM hiding behind Victory's wings.

Optional repeat

Handwritten musical score system 1. Treble clef, 4/4 time signature. Chords:  $b\bar{a}$ ,  $b\bar{a}$ ,  $b\bar{a}$ . Dynamics:  $(f)$   $Abm$ . Includes a repeat sign and a fermata.

Handwritten musical score system 2. Treble clef, 4/4 time signature. Chords:  $\epsilon b m$ ,  $c b$ . Dynamics:  $(f)$ . Includes a repeat sign and a fermata.

Handwritten musical score system 3. Treble clef, 4/4 time signature. Chords:  $Abm$ ,  $\epsilon b m$ . Dynamics:  $(f)$ . Includes a repeat sign and a fermata.

Handwritten musical score system 4. Treble clef, 4/4 time signature. Chords:  $\epsilon b m$ ,  $b\bar{a}$ ,  $b\bar{a}$ . Dynamics:  $(f)$ ,  $subito p$ . Includes a repeat sign and a fermata. Markings:  $(SLOW)$  8va.

Handwritten musical score system 5. Treble clef, 4/4 time signature. Chords:  $b\bar{a}$ ,  $b\bar{a}$ . Dynamics:  $mf$ ,  $rit$ ,  $f$ . Includes a repeat sign and a fermata. Markings:  $loco$ ,  $Agitato$ .

Unison strings, very passionate

Act 1 Scene 8 Page 3

(♩ = ♩)

R Why have you brought us here? we must re-

C don't take me back there

Synth. Dm

R - turn be still now Chris-tine don't

C he'll kill me his eyes will find me there

Act 1 scene 8 Page 4

R *say that don't even think it*

C *those eyes that burn and if he has to kill a thousand*

Gm/D C/D

R *for get this wa king night mare This Phantom is a*

C *men The Phan tom of the Op era will*

Dm Dm

Act 1 scene 8 Page 5

R Fab le. Bel-ieve me there is no Phantom of the Op- era

C kill and kill ag- ain My

B<sup>b</sup>m / D<sup>b</sup> Dum E<sup>b</sup>m

C

C God, who

R

E<sup>b</sup>m



# Act One Scene Eight page 6

CHRISTINE

is this man who hunts to kill? I cant es-cape from him

RAOUL

My god, who is this man, This mask of death? Whose is this

(C.A. + C12)

(sim)  
 $A^b_m/E^b$  - - -  $D^b_{sus}/E^b$   $D^b_m/E^b$   $E^b_m$  - - -  $E^b_m$  - - -  $A^b_m/E^b$  - - -

I ne-ver will, And in this la-by-rinth where night is

voice you hear with every breath? And in this la-by-rinth where night is

(C.A. + C12)

$D^b_{sus}/E^b$  -  $D^b_m/E^b$  -  $E^b_m$  - - -  $E^b_m$  - - -  $A^b_m/E^b$  - - -  $D^b/E^b$  - - -

Act One Scene Eight page 7

CHRISTINE

D

blind the phan — tom of the o-pe-ra is here

RAOUL

blind the phan — tom of the op-e-ra is here

Handwritten piano accompaniment for the first system, including chords Ebm, Ebm, Eb, and Bm.

(b) in-side my mind

in-side your mind there is no phan-tom of the op-era

Handwritten piano accompaniment for the second system, including chords Ebm, Cb/Eb, and G4.

Act One Scene Eight page 8

E

CHRISTINE (*intensely*)

Raoul, I've been there, to his world of un-end-ing night

The first system of musical notation for Christine's song. It consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one sharp (F#). The lyrics are "Raoul, I've been there, to his world of un-end-ing night". The piano accompaniment is written on two staves (treble and bass clefs) with a key signature of one sharp. The music is in 4/4 time and features a steady, rhythmic accompaniment with chords and moving lines in both hands.

To a world where the daylight dis-solves in-to darkness, darkness,

The second system of musical notation. The vocal line continues with the lyrics "To a world where the daylight dis-solves in-to darkness, darkness,". The piano accompaniment continues with similar rhythmic patterns and chordal structures.

Raoul I've seen him! Can I ever for-get that sign?

The third system of musical notation. The vocal line concludes with the lyrics "Raoul I've seen him! Can I ever for-get that sign?". The piano accompaniment provides a final harmonic support for the vocal line.

Act One Scene Eight page 9

CHRISTINE

Can I ever es-cape from that face so dis-tor-ted de-formed it was

hard-ly a face in that darkness darkness But his

RIT

**F** (d. =  $\downarrow$ ) (trancelike, then becoming more and more ecstatic)

voice filled my spirit with a strange sweet sound in that night there was music in my

B E A

p sim

Act One Scene Eight page 10

CHRISTINE

mind and through mu-sic my soul be-gan to soar! And I heard as I'd never heard be

RAOUL

What you

gentle rit

Chords: Eb, Ad, Ab, Db, Fm, C/F

-fore Yet in 'his eyes, all the sad-ness of the

heard was a dream and nothing more

Chords: F, C/F, F, Am7/G, D7/G

Act One Scene Eight page 11

CHRISTINE

world. Those pleading eyes that both threaten and a- dore

RAOUL

Christine Christine

Em Am7 Am C D7 G/F

CHRISTINE (scared)

(spoken) What was that?

PHANIDM (unseen)

Christine

RAOUL

V.S.

(A moment, as their eyes meet. The mood changes)

Act one scene 8 Page 12

FLUTE

A musical score for a scene. The top staff is labeled 'FLUTE' and contains a melodic line with a long slur. Below it are two staves for piano accompaniment, with the left hand in bass clef and the right hand in treble clef. The piano part features chords and moving lines.

RAOUL: (spoken) Oh Christine.

CHRISTINE: (spoken) Oh Raoul.

A musical score for spoken dialogue. The top staff contains the lyrics for Raoul and Christine. Below the lyrics are two staves for piano accompaniment. The piano part includes chords and melodic lines, with some notes marked with a 'f' (forte) dynamic.

An empty musical staff with a treble clef and a key signature of one flat.

A musical score for piano accompaniment. It features a treble clef staff with a melodic line and a bass clef staff with chords. Dynamics include *mf*, *f*, *pp*, and *mp*. There are also some handwritten markings like '3 ='. The score ends with a double bar line.

Act 1 scene 8 Page 13

(3) **RAOUL**

No more talk of dark-ness, forget these wide-eyed fears I'm here no-thing can harm you my

words will warm and calm you Let me be your free-dom let day-light dry your tears I'm

**CHRISTINE** I

Say you love me every  
ALL I ASK IS

here, with you, be-side you to guard you and to guide you



Act 1 Scene 8 Page 14

Waking moment Turn my head with talk of summertime say you need me with you

The first system of the handwritten musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are written below the vocal line.

now and always Promise me that all you say is true That's all I ask of

The second system continues the musical score. It includes a vocal line and piano accompaniment. The lyrics are written below the vocal line. There are some markings above the piano part, possibly indicating fingerings or dynamics.

you  
(RAOUL)  
Let me be your shelter Let me be your light you're safe no-one will find you your

The third system begins with a boxed-in number '5' in the left margin. It features a vocal line and piano accompaniment. The lyrics are written below the vocal line. The piano part includes some markings like '70' at the bottom of the staves.

Act 1 Scene 8 Page 15

CHRISTINE

ALL I want is free-dom a world with no more night And  
Fears are far be-hind you

This block contains the first system of a musical score. It features a vocal line for Christine and a piano accompaniment. The vocal line is written in a treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature. The lyrics are written below the notes. The piano accompaniment is written in a grand staff (treble and bass clefs) with a key signature of two flats and a common time signature. The music consists of eighth and sixteenth notes, with some rests and dynamic markings like 'p' (piano).

you al-ways be-side me to hold me and to hide me (K)  
Then say you'll share with me and

RAOUL

This block contains the second system of the musical score. It features a vocal line for Raoul and a piano accompaniment. The vocal line is written in a treble clef with a key signature of two flats and a common time signature. The lyrics are written below the notes. The piano accompaniment is written in a grand staff with a key signature of two flats and a common time signature. The music consists of eighth and sixteenth notes, with some rests and dynamic markings like 'p' (piano). A circled letter 'K' is written above the vocal line.

Act 1 Scene 8 Page 16

Love one life-time let me lead you from your solitude say you need me with you

*p* *p* *p* *p* *p* *p* *p*

*guit*

here be-side you an-y-where you go let me go too Christine, That's all I ask of

*RUBATO*

*p* *p* *p* *p* *p* *p* *p*

(CHRISTINE)

Say you'll share with me one love one life-time say the word and I will fol-low you

you.

Handwritten musical score for the first system. It consists of four staves. The top two staves are vocal lines in treble clef with a key signature of two flats and a 4/4 time signature. The bottom two staves are piano accompaniment in grand staff notation. The lyrics are: "Share each day with me each night each morning say you love me" and "Share each day with me each night each morning you know I do". There are handwritten annotations above the first vocal line, including "out of 174" and some numbers. The system ends with a double bar line and a 4-measure repeat sign.

Handwritten musical score for the second system. It consists of four staves. The top two staves are vocal lines in treble clef with a key signature of two flats and a 4/4 time signature. The bottom two staves are piano accompaniment in grand staff notation. The lyrics are: "Love me That's all I ask of you" and "Love me That's all I ask of you". A circled letter "M" is written above the first vocal line. The system ends with a double bar line and a 4-measure repeat sign.

C. An-y. where you go let me go too Love me, that's all I ask of

R. An-y. where you go let me go too Love me, that's all I ask of

(poco rit) mp (P)

Rit~

C. You

R. You

8... You

(PP) Db

(They kiss. Suddenly, we hear offstage, the distant sound of a street barrel-organ. CHRISTINE starts from her reverie)

(N)

Ob

mp

CHRISTINE

I must go they'll wonder where I am Wait for me, Raoul

Christine I love - you

simile Acc.

Ab Abmaj7 Db/Ab Db/Ab Db/Ab Ab/Eb Eb

CHRISTINE

Order your fine horses be with them at the door You'll

And soon you'll be beside me

mf

mf

Act One  
Scene Eight (20)

*RALL* *MOLTO RALL*

guard me and you'll guide me (They hurry off. The PHANTOM emerges)

*RALL* *MOLTO RALL*

*P*

*P* PHANTOM

I gave you my music made your song take wing And now how you've repaid me *ff*

*P*

*8b* *Loco*

-nied me and betrayed me He was bound to love you When he heard you sing (orch)

*Bb* *G/A* *C* *C* *C* *F*

*b7* *4* *5* *5* *5* *5*

(P)

Phantom

(Q) CHRISTINE

[Spoken]: Christine.... Christine... (offstage) Say you'll share with me one

(RADUL) Say you'll share with me one

Handwritten piano accompaniment for the first system. The left hand plays chords: Cmaj7, F, Bb, F#/B, and C. The right hand has a circled 'P' and some rhythmic notation.

love one life-time Say the word and I will Follow you —

love one life-time say the word and I will follow you —

Handwritten piano accompaniment for the second system, featuring chords and rhythmic notation.

Share each day with me each night each morning

Share each day with me each night each morning

Handwritten piano accompaniment for the third system, including chords and rhythmic notation.



Act One  
Scene Eight (22)

(R) Phantom

[ALLARG.]

*f* You will curse the day you did not do All that the Phantom asked of

[A TEMPO]

you

*ff*

Con 8

Con 8

Con 8

ACT I Scene Eight page 23

(As the roof of the Opera House disappears, we hear loud applause. The opera curtain closes and the PRINCIPALS appear through it for their bows. CHRISTINE conspicuously dressed in CARLOTTA's costume)

PIANO REHEARSAL

ENTRACTE

1.

Musical notation for measures 1-4. The piece is in 4/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. A handwritten '4' is written in the left hand staff.

5

Musical notation for measures 5-8. The melodic line continues with similar rhythmic patterns. The left hand accompaniment includes some triplet markings.

9

Musical notation for measures 9-12. The right hand has a more active melodic line with some slurs. The left hand accompaniment continues with eighth notes. A handwritten '5' is written above the right hand staff.

13

Musical notation for measures 13-16. The piece concludes with a final melodic flourish in the right hand and a sustained chordal accompaniment in the left hand.

RH PNO. ENTRALTE)

~2~

17

21

24

27

30

33

Handwritten musical score for measures 33-35. The right hand features a melodic line with a trill-like figure in measure 33, followed by a series of eighth notes. The left hand provides a harmonic accompaniment with chords and moving lines. A dynamic marking of *f* is present. A handwritten *~3~* is written above the staff.

36

Handwritten musical score for measures 36-38. The right hand continues the melodic line with eighth notes. The left hand has a more active accompaniment. A dynamic marking of *ff* is present. A box containing the text "POCO RIT..." is located on the right side of the score.

39

Handwritten musical score for measures 39-41. The right hand has a melodic line with a trill-like figure. The left hand has a more active accompaniment. A dynamic marking of *mp* is present. A box containing the text "A TEMPO" is located in the middle of the score. A handwritten *2va* is written above the staff.

Handwritten musical score for measures 42-44. The right hand has a melodic line with eighth notes. The left hand has a more active accompaniment. A dynamic marking of *mp* is present.

RH. PIANO - ENTRACTE)

48

Musical notation for measures 48-50. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. A dynamic marking of *ff* is present in measure 50.

51

Musical notation for measures 51-53. The right hand continues the melodic development with some slurs, and the left hand maintains the accompaniment. A dynamic marking of *ff* is present in measure 53.

54

Musical notation for measures 54-56. The right hand has a more active melodic line, and the left hand accompaniment includes some chords with upward-pointing accents. A dynamic marking of *ff* is present in measure 56.

57

Musical notation for measures 57-60. The right hand features a melodic line with some slurs and accents. The left hand accompaniment includes chords with upward-pointing accents. A dynamic marking of *ff* is present in measure 57.

58

Musical notation for measures 58-60. The right hand has a melodic line with slurs, and the left hand accompaniment includes chords with upward-pointing accents.

SEGUE AS ONE  
... T ... 1

# Act Two Score One page 1

(The staircase of the Opera. A gauze half conceals the tableau of guests at the Opera Ball. The guests (whom we cannot yet see clearly) are in fancy dress - a peacock, a lion, a dragon, Mephistophilis, a highwayman, a clown, knights, ladies, Louis I - XVI, Napoleon, an executioner. Enter M. ANDRE. He is dressed as a skeleton, in an opera cape. Almost immediately M. FIRMIN arrives. He is also dressed as a skeleton in an opera cape. The two skeletons see each other and approach nervously).

**A** ①

③

M'sieur Firmin?

M'sieur Andre?

ANDRÉ

FIRMIN

(Each raises his mask to the other. They recognise each other. Relief and laughter).

**B** ⑤

ANDRÉ

The prologue to a bright new

FIRMIN

Dear André what a splendid party!

E - B/D# - C#m - E/B - F#m/A - F#m

Act Two Scene One page 2

8

year!

Well one does one's best Here's to us

Quite a night I'm impressed

Here's to us. 1

stacc

E B/D# C#m Am6 E/B

12

must say all the same that it's a shame that phantom fellow isn't here!

A/B A/B E



Act 2 Scene 1 Page 3

(THEY laugh, but their laughter betrays a slight nervousness. For a moment we hear a ghostly echo of the music box.)

Suddenly the gauze lifts fully to reveal the staircase of the Opera House. The Opera Ball begins. Among the GUESTS are FIVE carrying strange percussion instruments: a monkey with cymbals, a toy soldier with a drum, a triangle, a tambourine, bells. There's a large barrel organ onstage. Together, THEY play weirdly throughout, and from time to time are heard by themselves.)

15 **C** "Barrel Organ"

Handwritten musical score for measures 15-19. The key signature is C major (one sharp, F#). The time signature is 3/4. The music is written on a grand staff with treble and bass clefs. Chords are indicated below the staff: A, E/A (simile), Bm/A, D/A. Measure 19 ends with a repeat sign.

20

Handwritten musical score for measures 20-24. The key signature is C major (one sharp, F#). The time signature is 3/4. The music is written on a grand staff with treble and bass clefs. Chords are indicated below the staff: A, E, A, E/A, Bm/A. Measure 24 ends with a repeat sign.

25

Handwritten musical score for measures 25-29. The key signature is C major (one sharp, F#). The time signature is 3/4. The music is written on a grand staff with treble and bass clefs. Chords are indicated below the staff: D/A, A, E. Measure 29 includes a "HALF TEMPO" marking and a "BASS DRUM" section with four "x" marks. Measure 29 ends with a repeat sign.

Act 2 Scene 1 Page 4

**D** (30)

S  
Masquerade paper faces on parade Masquerade Hide your face, so the

A  
masquerade paper faces on parade Masquerade Hide your face, so the

T  
Masquerade paper faces on parade Masquerade Hide your face so the

B  
Masquerade paper faces on parade Masquerade Hide your face so the

C G/C Dm/C F

Act Two Scene One page 5

S world will never find you Masquerade every face a different shade

A world will never find you masquerade every face a different shade

T world will never find you Masquerade every face a different shade

B world will never find you Masquerade every face a different shade

C G/C Dm/C

S Masquerade look around there's an-o-ther mask be-hind you Flash of:

A Masquerade look around there's an-o-ther mask be-hind you

T Masquerade look around there's an-o-ther mask be-hind you

B Masquerade look around there's an-o-ther mask be-hind you

F C

Act Two Scene One page 6

E

CHORUS severally

mauve, splash of puce, fool and king, ghoul and goose, green and

*mf* C

black, queen and priest, trace of rouge, face of beast

F/C

Fa-ces, take your turn on the mer-ry-go-round Eye of  
take a ride on the mer-ry-go-round in an in-hu-man

R.H. C/G - G

Act Two Scene One page 7

Chorus

gold, thigh of blue, true is false, who is who, curl of  
race

C

Detailed description: This system contains a vocal line and piano accompaniment. The vocal line is written in treble clef with lyrics: "gold, thigh of blue, true is false, who is who, curl of race". The piano accompaniment is in bass clef and includes a common time signature 'C'. The music consists of eighth and sixteenth notes in the vocal line and chords and moving lines in the piano part.

Chorus

lip, swirl of gown, ace of hearts, face of clown, Fa-ces, drink it in, drink it up, 'til you've

F/C b F

Detailed description: This system contains a vocal line and piano accompaniment. The vocal line is written in treble clef with lyrics: "lip, swirl of gown, ace of hearts, face of clown, Fa-ces, drink it in, drink it up, 'til you've". The piano accompaniment is in bass clef and includes chord symbols: F/C, b, and F. The music consists of eighth and sixteenth notes in the vocal line and chords and moving lines in the piano part.

RAOUL AND CHRISTINE

Chorus

drowned, in the light, in the sound, but who can name the

C/G G

Detailed description: This system contains a vocal line and piano accompaniment. The vocal line is written in treble clef with lyrics: "drowned, in the light, in the sound, but who can name the". The piano accompaniment is in bass clef and includes chord symbols: C/G and G. The music consists of eighth and sixteenth notes in the vocal line and chords and moving lines in the piano part.

Act 2 scene 1 Page 8

F  
RAOUL +  
CHRISTINE  
ALL

S  
face? Mas-que-rade — grin-ning yel- lows, spin-ning reds

A  
Mas-que-rade — grin-ning yel- lows, spin-ning reds

T  
Mas-que-rade — grin-ning yel- lows, spin-ning reds

B  
Mas-que-rade — grin-ning yel- lows, spin-ning reds

18VA

C / G/C / DM<sup>7</sup>/C /

S  
Mas-que-rade — take your fill let the spec- ta- cle as- tound you

A  
Mas-que-rade — take your fill let the spec- ta- cle as- tound you

T  
Mas-que-rade — take your fill let the spec- ta- cle as- tound you

B  
Mas-que-rade — take your fill let the spec- ta- cle as- tound you

F / / / C / / /

Act Two Scene One page 9

G

S Mas-que-rade burning glances turning heads Masquerade Stop and stare at the

A Masquerade burning glances turning heads Masquerade Stop and stare at the

T Masquerade burning glances turning heads Masquerade Stop and stare at the

B Masquerade burning glances turning heads Masquerade Stop and stare at the

C - G/C - Dm<sup>7</sup>/C - F

H

S sea of smiles around you (E) Masquerade seething shadows breathing lies

A sea of smiles around you (E) Masquerade seething shadows breathing lies

T sea of smiles a-round you (E) Masquerade seething shadows breathing lies

B sea of smiles a-round you (E) Masquerade seething shadows breathing lies

C C 613 C - G/C - Dm<sup>7</sup>/C -

strings

Act Two Scene One page 10

S I  
 masquerade, you can fool any friend who ever knew you Masquerade Leering

A  
 Masquerade you can fool any friend who ever knew you Masquerade Leering

T  
 Masquerade you can fool any friend who ever knew you Masquerade Leering

B  
 Masquerade you can fool any friend who ever knew you Masquerade Leering

F  
 F C G11 C - G/c

S GIRY  
 satyrs, peering eyes Masquerade Run and hide, but a face will still pursue you what a

A  
 satyrs, peering eyes Masquerade Run and hide, but a face will still pursue you

T  
 satyrs, peering eyes Masquerade Run and hide, but a face will still pursue you

B  
 satyrs peering eyes Masquerade Run and hide, but a face will still pursue you

F  
 Dm/c F C

(The ENSEMBLE activity becomes background, as ANDRÉ, FIRMIN, MEG, GIRY, PIANGI and CARLOTTA come to the fore, glasses in hand)



J

Act Two Scene One page 11

CARL OTTA  
PIANO  
ANDRE  
FIRMEN  
MEG  
GARY

Watching us watching them

Makes you glad

Makes you proud! All the crème de la crème

What a crowd

And all our fears are in the night

And all our fears are in the

mf Db

f

triste

G<sup>b</sup>/A<sup>b</sup>

CARL OTTA  
PIANO  
ANDRE  
FIRMEN  
MEG  
GARY

of delight

No more

of relief

Six months of E-ly-si-an peace

past

And we can breathe at

past

And we can breathe at

G<sup>b</sup>

D<sup>b</sup>/A<sup>b</sup> AD

Act Two Scene One page 12

ARL  
OTTA notes And may its

PIAN  
GIRY No more ghost And may its

ANDRE Heres a toast: To a prosper-ous year

FIRM  
N To the new chande-lier

MEG last

GIRY last Heres a health

D<sup>b</sup> G<sup>b</sup>/D<sup>b</sup>

CARL  
OTTA Splen-dor ne-ver fade (4 1/2)

PIAN  
GIRY Splen-dor ne-ver fade (4 1/2)

ANDRE What a (4 1/2)

FIRM  
N Six months What a (4 1/2)

MEG What a change (4 1/2)

GIRY What a joy (4 1/2)

G<sup>b</sup> (4 1/2)

Act Two Scene One page 13

CHRISTINE

CARL OTTA

PIANO

AND RE

FIRMIN

MEG

GIRY

Think of it a

bless ed re-lease and what a mas-que. rade

blessed release

(THEY clink glasses and move off.  
 RAOUL and CHRISTINE emerge. SHE is admiring a new acquisition: an engagement ring from RAOUL, which SHE has attached to a gold chain around her neck)

Db / Ab - Ab Db D

CHRISTINE

RAOUL

secret engage-ment Look, your fu-ture bride. Just think of it

But why is it se-cret!

Simile

A/D	G/D	A/D	D	A/D
-----	-----	-----	---	-----

# Act Two Scene One page 14

CHRISTINE

ROSE

Please, let's not fight Wait till the time is right

What have we to hide? Christine you're free When will that be? It's an en-

G/D A/D Bm F#7/B

CHRISTINE

ROSE

Let's not ar-gue

-gage-ment, not a crime! Christine what are you a- fraid of? Let's not

Bm E' E' D/A Bm Em F#m G A

# ACT TWO SCENE ONE PAGE 15

CHRISTINE

Please pre - tend You will un - der - stand in time

RAOUL

ar - gue I can on - ly hope I'll un - der - stand in time

Em F#m G A / / Gm Am Bbmaj7 C

cresc

(orchestral chorus, in which CHRISTINE dances almost coquettishly, almost jittery as she goes from man to man. But too many of her partners seem to be replicas of the PHANTOM, and each spins HER with increasing force. Eventually, RAOUL rescues HER and holds her tightly. SHE is frightened. SHE doesn't recognise HIM.

HE whirls HER back into the dance as the music heads towards its climax)

Simile

Gm Am Bbmaj7 C Gm Am F#m Ebm/Ab / / f Bbmaj E 44

A Bbmaj Em A 44

Act Two Scene One page 16 N

(+pva)

Christine

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

E<sup>b</sup><sub>m</sub> A<sup>b</sup>/E<sup>b</sup> E<sup>b</sup><sub>m</sub> A<sup>b</sup><sub>m</sub>/E<sup>b</sup> E<sup>b</sup> (major) A/E<sup>b</sup>

(Raoul joins)

E<sup>b</sup><sub>m</sub> A/E<sup>b</sup> E<sup>b</sup><sub>m</sub> A B<sub>m</sub> F/B

O

E<sub>m</sub> F (no pedal) B<sup>b</sup> F/B<sup>b</sup> A<sup>b</sup>/B<sup>b</sup>

p<sub>cm</sub> p<sub>op.</sub> p<sub>cm</sub>

E<sup>b</sup>/B<sup>b</sup> E<sup>b</sup><sub>6</sub>/B<sup>b</sup> B<sup>b</sup> B<sup>b</sup> F/A

f. o. etc.

ACT II / SCENE ONE Page 17.

Handwritten musical score for the first system. The top staff is in treble clef and the bottom staff is in bass clef. The music consists of several measures with notes, rests, and dynamic markings. A box labeled 'P' is present in the second measure of the top staff. Chord symbols 'Eb' and 'Bb' are written below the bass staff. The system ends with a double bar line and the number '3' written vertically on the right.

Handwritten musical score for the second system. The top staff is in treble clef and the bottom staff is in bass clef. The music includes notes, rests, and dynamic markings. Chord symbols 'Ab', 'Eb/Bb', 'Ebb/Bb', and 'Bb' are written below the bass staff. The system ends with a double bar line and the number '6' written vertically on the right.

Handwritten musical score for the third system. The top staff is in treble clef and the bottom staff is in bass clef. The music includes notes, rests, and dynamic markings. Chord symbols 'Bb RCT', 'Eb Meno Mosso', and 'Bb F G' are written below the bass staff. The system ends with a double bar line and the number '8' written vertically on the right.

A set of empty musical staves, consisting of five horizontal lines.

A set of empty musical staves, consisting of five horizontal lines.

A set of empty musical staves, consisting of five horizontal lines.

A set of empty musical staves, consisting of five horizontal lines.

ACT TWO SCENE ONE PAGE 18

Q

S Masquerade paper faces on parade Masquerade Hide your face, so the

A masquerade paper faces on parade Masquerade Hide your face, so the

T Masquerade paper faces on parade Masquerade Hide your face so the

B Masquerade paper faces on parade Masquerade Hide your face so the

POCO MENO

C - G/C' Dm/C F

S world will never find you Masquerade every face a different shade

A world will never find you masquerade every face a different shade

T world will never find you Masquerade every face a different shade

B world will never find you Masquerade every face a different shade

C - G/B' Dm/C



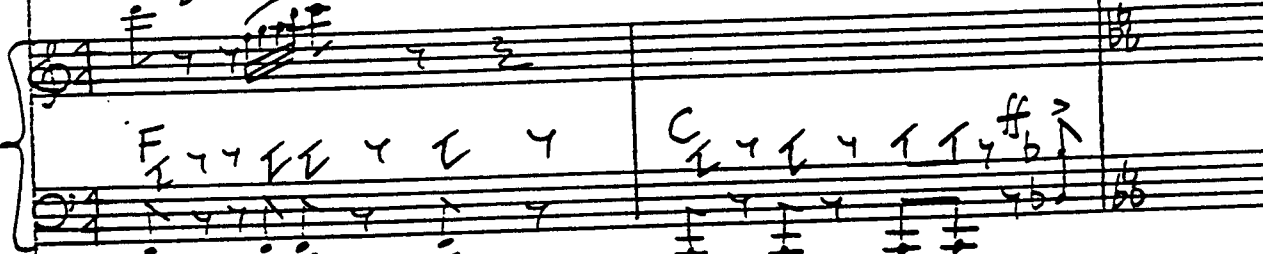
Act Two Scene One page 19  
→ (Tempo 1)

S  
Masquerade Look around theres an-o-ther mask be-hind you

A  
Mas.que.rade Look a-round theres a \_ no-ther mask be-hind you

T  
8 Mas.que.rade Look a-round theres a \_ no-ther mask be-hind you

B  
Mas.que.rade Look a-round theres a \_ no-ther mask be-hind you



(R)

S  
Masquerade burn-ing glan.ces turn-ing heads Masquerade stop and stare at the

A  
Masquerade burn-ing glan.ces turn-ing heads Masquerade stop and stare at the

T  
8 Masquerade burn-ing glan.ces turn-ing heads Masquerade stop and stare at the

B  
Masquerade burn-ing glan.ces turn-ing heads Masquerade stop and stare at the



Act Two Scene One page 20

S  
sea of smiles a-round you Masquerade grinning yellow spinning reds

A  
sea of smiles a-round you Masquerade grinning yellow spinning reds

T  
sea of smiles a-round you Masquerade grinning yellow spinning reds

B  
sea of smiles a-round you Masquerade grinning yellow spinning reds.

Brass

E<sup>b</sup> - B<sup>b</sup>/D Fm

S *Meno Mosso*

S  
Masquerade take your fill let the spec-ta-cle as-tound you

A  
Masquerade take your fill let the spec-ta-cle as-tound you

T  
Masquerade - take your fill let the spec-ta-cle as-tound you

B  
Masquerade take your fill let the spec-ta-cle as-tound you

A<sup>b</sup>/E<sup>b</sup> fff Cm (PHANTOM ENTRY)

(MENO MOSCO)

Act Two Scene One page 21

S  
A  
T  
B

Abm Cm Abm

b<sub>2</sub> 8vb

(At the height of the activity a grotesque figure suddenly appears at the top of the staircase. Ten feet tall, dressed all in crimson, with a death's head visible inside the hood of his robe. The PHANTOM, on stilts, has come to the party. The reaction, to begin with, is laughter. Then quickly chills. With dreadful wooden steps, he descends the stairs and takes the centre of the stage. The MANAGERS try and get as far back in the crowd as possible).

PHANTOM

Why so silent good mes-sieurs? Did you think that I had left you for

f sf PP

8b

Act Two Scene One page 22

*PERZIO*

good Have you missed me good mes-sieurs? I have written you an

*ff*

8b

Detailed description: This system contains the first system of music. The vocal line (treble clef) begins with a whole note 'good' followed by a melodic phrase. The piano accompaniment (grand staff) starts with a piano introduction in the right hand, marked *ff*, and a bass line in the left hand. The key signature has two flats and the time signature is 4/4.

open He takes from under his robe an enormous bundle manuscript Here I bring the finished score 'Don Juan Tri-

8b

Detailed description: This system contains the second system of music. The vocal line continues with 'open' and then a melodic phrase. A box annotation indicates 'He takes from under his robe an enormous bundle manuscript'. The piano accompaniment continues with the right hand and left hand parts. The key signature and time signature remain the same.

*Freely*

-um-phant He throws it to FERMIN I ad-vice you to com-ply, My in-structions should be

8vb

Detailed description: This system contains the third system of music. The vocal line begins with '-um-phant' and then a melodic phrase. A box annotation indicates 'He throws it to FERMIN'. The piano accompaniment continues with the right hand and left hand parts. The key signature and time signature remain the same.

ACT TWO SCENE ONE page 23

**CHRISTINE**

clear Re-member there are worse things than a shattered chan-de-lier

(8b)

(CHRISTINE mesmerized, approaches as the PHANTOM beckons her. HE reaches out, grasps the chain that holds the secret engagement ring, and rips it from her throat. HE holds it aloft).

Your

**PHANTOM**

8b

**PHANTOM**

chains are still mine You will sing for me

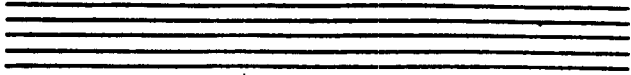
Tutti  
fff

8va

3

Act Two Scene One page 24

(HE turns his back. ALL cower in suspense as the music crescendos, until suddenly his figure evaporates.

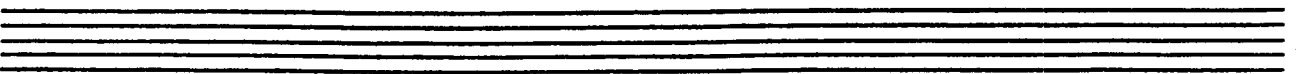
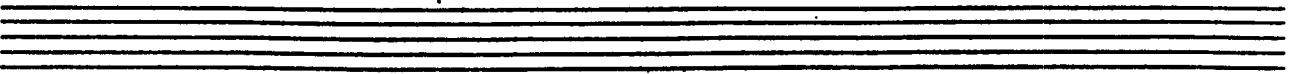
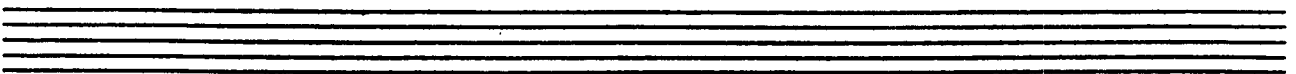


X *Agitato*

*f*

(Till ready)

STOP ON CUE:  
"Madame for all our sakes"



ACT 2Scene 1a

A gloomy corridor backstage. MUSIC UNDER. GIRY is hurrying across. RAOUL appears and calls after HER.

RAOUL  
Madame Giry. Madame Giry ...

GIRY  
Monsieur, don't ask me - I know no more than anyone else.

(SHE moves off again. HE stops her)

RAOUL  
That's not true. You've seen something, haven't you?

GIRY (uneasily)  
I don't know what I've seen ... Please don't ask me Monsieur..

RAOUL (desperately)  
Madame, for all our sakes ...

GIRY  
(MUSIC out. She has glanced nervously about her and, suddenly deciding to trust him, cuts in:)  
Very well. It was years ago. There was a travelling fair in the city. Tumblers, conjurors, human oddities ...

RAOUL  
Go on ...

GIRY (trance like, as she retraces the past).  
And there was ... I shall never forget him: a man ... locked in a cage ...

RAOUL  
In a cage ...?

GIRY  
A prodigy, Monsieur! Scholar, architect, musician ...

RAOUL  
A composer?

GIRY  
And an inventor, too, Monsieur. They boasted he had once built for the Shah of Persia, a maze of mirrors ...

RAOUL (mystified and impatient, cuts in)  
Who was this man ...?

Act Two Scene 1A Page 2



ACT TWO SCENE 1A / PAGE 3

②

[Spoken]

Soprano

[Spoken]

From birth it seemed.

Deformed?

My God

mp

③

Soprano

And then he went missing, he escaped

They never found him it was said he had died

Go on.

ACT TWO SCENE 1A / PAGE 4

④

SIRY

A musical staff for the character Siry, starting with a treble clef and a key signature of one sharp (F#). The melody consists of a series of eighth and quarter notes.

The world forgot him but I never can

RACU

(beginning to understand; darkly)

But he didn't die did he?

16vo

Piano accompaniment for the first system, including a grand staff with treble and bass clefs. The right hand features a melodic line with a fermata over a measure, and the left hand has a simple accompaniment pattern.

SIRY

A musical staff for the character Siry, continuing the melody from the first system.

For in this darkness I have seen him again —

RACU

A musical staff for the character Racu, with a treble clef and a key signature of one sharp. The melody consists of quarter and eighth notes.

And so our Phantom is this man —

Piano accompaniment for the second system, including a grand staff with treble and bass clefs. The right hand has a melodic line with a fermata, and the left hand has a simple accompaniment pattern.

Act Two Scene 1A Page 5

5 GIRY (starts from her daze and turns to go)

1 have said too

mf

3

GIRY (She moves off into the surrounding blackness)

much Monsieur. Raoul: No wait! GIRY: Too much.

mf

3

6 GIRY and there have been too many accidents..." 7

RAOUL: "Accidents?"

mf

3

(And, before HE can question HER further, SHE has disappeared)

RAOUL (running after HER)

Madame Giriy ...!

Act Two Scene Two page 1

THE MANAGERS' OFFICE

(The PHANTOM's score lies open on the desk. ANDRE is impatiently flicking through it. FIRMIN is sorting through papers, letters, etc.).

**A**

**FIRMIN** Lu-di-crous! Have you seen the score? It's the final straw!

**FIRMIN** Simply lu-di-crous! This is

**ANDRE** Utter lu-na-cy! (groans) Not an-oth-er chan-de-lier?

**FIRMIN** Lu-na-cy! Well you know my views, But we don't re-fuse.

Act Two Score Two page 2

**A**  
 (HE has discovered two notes from the PHANTOM, one of which HE hands to ANDRE, who opens it and reads):

Dear Andre, re my or-ches-

**FIRMIN**  
 Louis, my friend, what we have here?

**TROZZ**  
 tra-tions: We need another first bas-soon. Get a player with tone, and that

third trombone has to go! The man could not be deafer, so please preferably one who plays in

Act Two Scene Two page 3

(C)

ALFRE

tune"

FIRMIN

"Dear Firmin vis a vis my opera some chorus members must be

FIRMIN

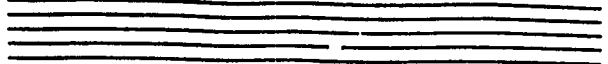
sacked If you could, find out which has a sense of pitch... Wise-ly though I've

managed to assign a rather minor role to those who cannot act

(s = !)

Act Two Scene Two page 4.

(They are interrupted by the arrival of CARLOTTA and PIANGI, both furiously brandishing similar notes).



10

Musical score for the first system, measures 28-30. It features five vocal parts and piano accompaniment. The vocal parts are CARLOTTA, ANDRE, and FIRMEN. The lyrics are:

CARLOTTA: Out-rage! This whole affair is an out-rage!

ANDRE: now what's the matter?

FIRMEN: What is it now? Signora please...

28

Musical score for the second system, measures 31-33. It features five vocal parts and piano accompaniment. The vocal parts are CARLOTTA, PIANGI, ANDRE, and FIRMEN. The lyrics are:

CARLOTTA: Have you seen the size of my part?

PIANGI: It's an in-sult! Just look at this it's an

ANDRE: Signora listen...

FIRMEN: Not you as well!

30

Act Two Scene Two page 5

CARLOTTA  
The things I have to do for my art! (Spoken) Ah,  
*(Stabbing a finger at the open score)*  
in-sult - If you can call this gibberish "art"!

ANDRÉ  
Signor, Signora

FIRMIN  
Please understand



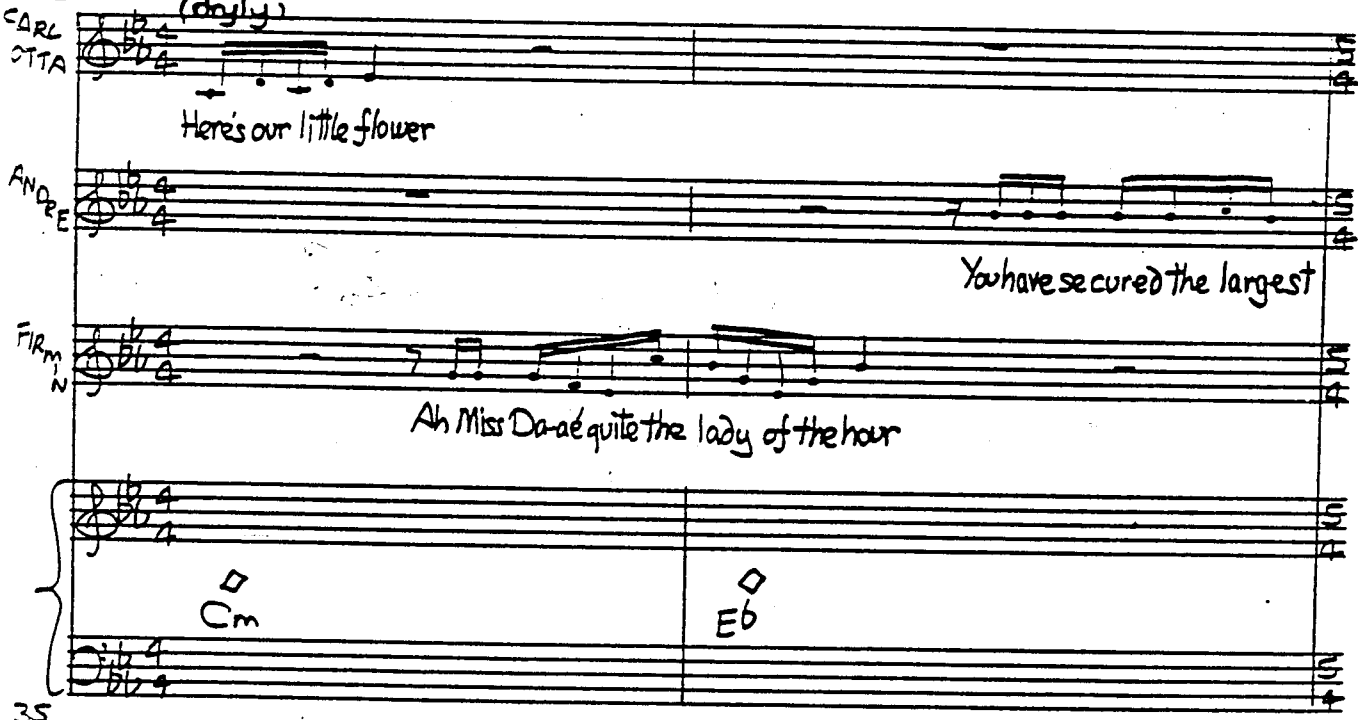
32 (RAOUL and CHRISTINE enter. CARLOTTA bristles).

CARLOTTA  
Here's our little flower

ANDRÉ  
You have secured the largest

FIRMIN  
Ah Miss Da-aé quite the lady of the hour

35  
Cm Eb





Act Two Scene Two page 6

*(half to herself)*

CARL OTTA *(aside)*  
Christine Daae, she doesn't have the voice She's be-

ANDRE  
role in this Don Juan

FIRMEN  
*(hearing this to Carlotta)*  
Sig. no. ra please

RAOUL *(TO managers)*  
Then I take it you're agreeing  
*(move forward!)*

37

CHRISTINE *(incensed)*

CARL OTTA *(unable to contain herself any longer points accusingly)*  
hind this She's the one behind this Christine Daae

ANDRE  
It ap-pears we have no choice

FIRMEN

39

Act Two Scene Two page 7

F

IRIS TINE dare you! You evil woman, how dare you! This isn't my fault! I

CARLOTTA I'm not a fool! You think I'm blind?

41

IRIS TINE don't want any part in this plot!

ANGI (baffled, to Carlotta) What does she say?

ANORE But why not (Reasonably)

FIRMEN Miss Da-oe surely... It's your de-ci-sion but why

RAOUL

43

Act Two Scene Two Page 8

CHRIS TINE  
 (To Aïngi)  
 I cannot sing it duty or not!

CARL OTTA  
 She's backing out!

ANDRE  
 You have a du.ty

FIRMIN  
 — not?

45

(She is prevented from replying by the arrival of MEG and GIRY, the latter bearing another note from the PHANTOM).

(puzzled) RIT

RAOUL  
 Christine, Christine, you don't have to, they can't make you

GIRY  
 Please mon-sieur another note

A G F Eb Bbm

47

(The MANAGERS gesture: "read it". As she reads, ALL react variously, as they are singled out).

(TILL READY) Act Two Scene Two page 9

GIRY

Fondest greetings to you (last x) all A few instructions just before rehearsal starts

(The PHANTOM's voice gradually takes over from her):

49

GIRY  
PHAN  
TOM

Car. lot to must be taught to act, not her normal trick of strutting round the stage.

mf

PIANGIS

Our Don Iron must lose some weight, It's not healthy in a man of Piangis' age

(impishly)

Act Two Scene Two page 10

RALL

*Phyllos*

And my managers must learn that their place is in an office, not the arts.

*mp*

**H** (Slow and sinister)

- 3 -

As for Miss Christine Da-aé. No doubt she'll do her best it's true her

(detached)  
G#m - E - G#m/D# - D# -

Voice is good she knows though should she wish to ex-cel She has much still to

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

Act Two Scene Two page 11

RALL

learn if prides will let her re-turn to me her teacher, her teacher

G#m/D# F# - G# C#m E C#m G#m/D# D# G#m/D#

(V/O fades out, GIRY takes over)

(spoken) Your obedient friend " GIRY: "And Angel" (ALL look at CHRISTINE)

CHRISTINE: I cant... I wont do it...

(quietly)

(A pause. Attention focuses on RAOUL, whose eyes are suddenly bright with a new thought)

I RAOUL (Half to himself)

We have all been blind and yet the answer is staring us in the face

(Dm) f

Act Two Scene Two page 12

ANDRE

WE'RE LISTENING

FIRMIN

GO ON

RAOUL

This could be the chance to ensnare our clever friend

mp. Em/D

Dm

ff

Dm

5

RAOUL

We shall play his game per-form his work but remember we hold the ace For

Dm

Dm

ACT TWO SCENE TWO PAGE 13

(PIU) (Carried along by the idea)

ANDRE

FIRMIN

RAOUL

We make cer-tain the doors are

if Miss Da-ae sings he is cer-tain to at-tend

(PIU) #

mp f

Em/D

ANDRE

FIRMIN

RAOUL

barred (likewise)

We make cer-tain our men are there

We make cer-tain they're

#

mp f mp f



RAOUL/ANDRÉ/FIRMIN

Act Two Scene 2  
Page 14

(ALL have been listening intently.  
GIRY is the first to express a reaction  
CHRISTINE remains silent and withdrawn

Meno mosso (savouring their victory)

ANDRÉ  
The curtain falls His reign will end I'm not so sure

FIRMIN  
The curtain falls His reign will end Not if it works

RAOUL  
amed. The curtain falls His reign will end

GIRY  
Meno mosso Madness This is mad

97

ANDRÉ  
The tide will turn

FIRMIN  
(to Giry)  
You stick to ballet

RAOUL  
(rounding on Giry)  
Then

GIRY  
-ness! Mon-Sieur, believe me There is no way of turning the tide

f

ACT TWO Scene Two page 15

Musical score for the first system, featuring vocal lines for André, Firmin, Raoul, and a Girl, along with piano accompaniment. The lyrics are:

ANDRÉ help us Don't make excuses  
FIRMIN help us Don't make excuses  
RAOUL help us In stead of warn\_ing us help us Or  
GIRY Mon\_sieur I can't I wish I could

Musical score for the second system, featuring vocal lines for Carole, Raoul, and a Girl, along with piano accompaniment. A tempo change is indicated by a box labeled "L Slower". The lyrics are:

CAROLE  
PIANCI  
RAOUL could it be that you're on his side?  
GIRY (To Raoul) (To André and Firmin)  
Mon\_sieur believe me I intend no ill but mes\_

Act Two Scene Two page 16.

(A TEMPO)

CARL OTTA  
PIANGI  
ANDRE  
FIRMIN  
RAOUL  
GIRY

She's the one behind this. Christine! This is all her doing!  
This is the truth! Christine Da-a-e (to Raoul)

(To each other) We'll say hell for the will  
We'll say hell for the will

(to Raoul) If

This is his undoing  
- sieurs be careful, we have seen him kill!

(a tempo) (Sings)  
Ab Gb Bm - G - Bm - G -

107

CARL OTTA  
PIANGI  
ANDRE  
FIRMIN  
RAOUL  
GIRY

What glo-ry can she hope to gain It's  
She is cra-zy  
you suc-ceed you free us all This so called angel has to fall!  
you suc-ceed you free us all This so called an-gel has to fall!  
An-gel of mu-sic fear my fu-ry! This is where you fall  
Hear my warn-ing! Hear his fu-ry!

F - Eb - Db - B - A G

110

Act Two Scene Two page 17

(bursting through the hubbub with a great cry) (shouts)

CHRISTINE  
 please don't  
 If you don't stop I'll go mad

ARLEQUIN  
 clear to all the girls in-sane! Gran' Dio che im-bro - glio

VALCHER  
 She is ra - ving Gran! Dio! Che im-bro - glio

ANDRE  
 This will seal his fate (Silence. ALL look at her)

FIRMIN  
 This will seal his fate

RAOUL  
 Say your prayers, black an - gel of death

GRYSE  
 (to Raoul) mon-sieur I beg you do not do this

F Eb Db Bb G.P.

(Sim)

113

M

CHRISTINE (to RAUL, tearfully pleading)

Act Two Scene Two page 18

116

*mf* Raul I'm frightened... don't make me do this. Raul it scares me. Don't put me through this or

-deal by fire He'll take me I know, well be parted for ever, He wont let me go

What I once used to dream I now dread, If he finds me it wont ever end, and hell

Act Two Scene Two page 19

always be there singing songs in my head, hell always be there singing songs in my head

CARLOTTA

N

(murmurs) She's mad....

RAOUL

(trying to reason)

(ALL stare at HER)

You said your-self he was no-thing but a

(G) Am/G D7/G #0

[CHRISTINE turns away unhappily]

man

Yet while he lives he will haunt us till we're dead

Em Am D (P)

Act Two Scene Two page 20

CHRISTINE

(Very tender, rubato)

Twisted every way, what answer can I give? Am I to risk my life to win the chance to live? Can

Handwritten musical score for Christine, first system. It includes a vocal line and a piano accompaniment. The piano part features chords Bb and F.

I betray the man who once inspired my voice? Do I become his prey? Do I have any choice? He

Handwritten musical score for Christine, second system. It includes a vocal line and a piano accompaniment. The piano part features chords Bb, F, and F.

kills without a thought, He murders all that's good I know I can't refuse and yet I wish I could. Oh

Handwritten musical score for Christine, third system. It includes a vocal line and a piano accompaniment. The piano part features chords Cm, F, Gm, Gm, and Gm/F.

Act Two Scene Two page 21

CHRISTINE

God if I agree what horrors wait for me in this the phantom's opera ?

Handwritten musical notation for Christine's first line. The vocal line is in treble clef with a key signature of two flats. The piano accompaniment is in bass clef. Chords are written as Eb, Bb/D, Ab, and F. There are slurs over the Ab and F chords.

P

RAOUL (pleading with her, very tenderly)

Christine, Christine, dont think that I dont care but every hope and every

Handwritten musical notation for Raoul's first line. The vocal line is in treble clef with a key signature of two flats. The piano accompaniment is in bass clef. Chords are written as Bb, Bb, Bb, Bb, and Bb. There are slurs over the first four chords.

prayer reason you now

(With a great surge, the orchestra takes over. CHRISTINE, overcome by her conflicting emotions, turns her face away and hurries out.)

Handwritten musical notation for Christine's second line. The vocal line is in treble clef with a key signature of two flats. The piano accompaniment is in bass clef. Chords are written as Bb7, Cm, F, Bb/D, and Gm. There are slurs over the Cm, F, and Bb/D chords. A double bar line is present at the end of the piano part.



Act Two Scene Two page 22

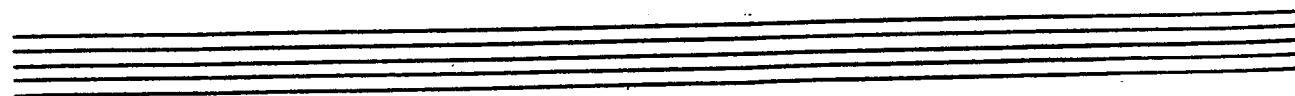
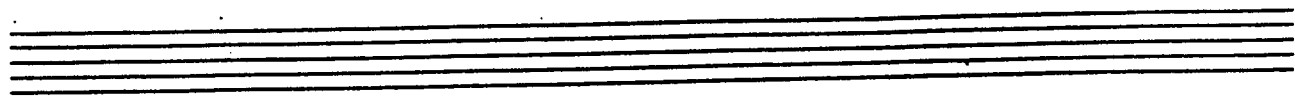
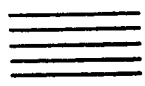
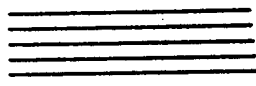
RIT. Q FASTER

Cm<sup>11</sup> F<sup>7</sup> B<sup>b</sup>

RAOUL strides forward, looking out front, and addresses an imaginary PHANTOM).

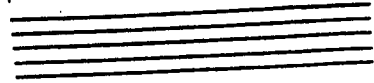
So it is to be war between us! But this time, my dear friend, the disaster will be yours!

(As lights fade, ATTENDANTS stretch a red, velvet rope across the downstage area. OTHERS bring on gilt chairs. CARLOTTA, PIANGI and GIRY move downstage to take their places for the next scene).



Act Two Scene Three page 1

(A music call for "Don Juan".  
REYER supervises the learning of the  
new piece from the piano.  
Present are PIANGI, CHRISTINE, CARLOTTA,  
GIRY and CHORUS.)



**A**

S  
Hide your sword now wounded knight! Your vain-glo-ri-ous gascon-

A  
Hide your sword now wounded knight! Your vain-glo-ri-ous gas-con.

T  
Hide your sword now wounded knight! Your vain-glo-ri-ous gascon-

B  
Hide your sword now wounded knight! Your vain-glo-ri-ous gascon-

S  
-nade Brought you to your final fight. For your pride high price you've paid

A  
-nade Brought you to your final fight. For your pride high price you've paid

T  
-nade Brought you to your final fight. For your pride high price you've paid

B  
-nade Brought you to your final fight. For your pride high price you've paid

Act Two Scene Three page 2

**B**

CHRISTINE

Silk-en couch and hay-filled barn

stage piano (Reyer)

Detailed description: This block contains the first system of the musical score. It features three staves. The top staff is for Christine, with a treble clef and a key signature of three sharps (F#, C#, G#). The lyrics 'Silk-en couch and hay-filled barn' are written below the staff. The middle and bottom staves are grouped by a brace and labeled 'stage piano (Reyer)'. The bottom staff has a bass clef and contains a piano accompaniment.

CHRISTINE  
Both have been his battle-field

CARLOTTA

PIANGI (wrong)  
Those who tangle with Don Juan

Detailed description: This block contains the second system of the musical score. It features four staves. The top staff is for Christine, with the lyrics 'Both have been his battle-field'. The second staff is for Carlotta and is currently empty. The third staff is for Piangi, with the lyrics 'Those who tangle with Don Juan' and a '(wrong)' annotation above the staff. The bottom two staves are grouped by a brace and contain piano accompaniment.

REYNER (stopping them) (He demonstrates)  
(spoken) No, no! Chorus - rest please. Don Juan, Signor Piangi - here is the phrase

PIANGI Those who tangle with Don Juan (to Piangi) If you please?

Detailed description: This block contains the third system of the musical score. It features two staves. The top staff is for Reyner, with the lyrics '(stopping them) (He demonstrates) (spoken) No, no! Chorus - rest please. Don Juan, Signor Piangi - here is the phrase'. The bottom staff is for Piangi, with the lyrics 'Those who tangle with Don Juan (to Piangi) If you please?'. Both staves have a treble clef and a key signature of three sharps.

Act Two Scene Three page 3

REYER

PIANGI

(still wrong)

Those who tangle with Don Juan

(spoken) No, Nearly - but no. Those who Tan Tan Tan

REYER

PIANGI

(still wrong)

Those who tangle with Don Juan

CARLOTTA (to the OTHERS)  
His way is better. At least he make it sound like music!

GIRY (to CARLOTTA)  
Signora - would you speak that way in the presence of the composer?

CARLOTTA (deaf to the implications of this remark)  
The composer is not here. And if he were here, I would ...

GIRY (cutting in, ominous)  
Are you certain of that, Signora ...?

REYER  
So, once again, if you please. Signor Piangi - after seven.

(HE gives the note and counts in)  
Five, six seven ...

(wrong again)

PIANGI

Those who tangle with Don Juan

Act Two Scene Three page 4

(CARLOTTA talks through this, and gradually EVERYONE starts either to talk, or to practise the phrase simultaneously)

CARLOTTA  
Ah, piu non posso!  
What does it matter  
What notes we sing?

GIRY  
Have patience,  
Signora..

CARLOTTA  
No-one will know  
if it is right  
or wrong!  
No-one will care!

PIANGI  
(to CARLOTTA)  
I do my best ...  
but I do not  
understand ...

CARLOTTA  
Don't listen to  
them, caro.

PIANGI  
Here is no beauty...  
No music ...

CARLOTTA  
(mocking)  
THOSE WHO TANGLE  
WITH DON JUAN!  
(screams)  
CESSATE  
CESSATE  
MI TORTURATE  
L'ANIMA

PIANGI  
(trying again)

THOSE WHO  
TAN ... TAN ...

(to CHRISTINE)

Is right?

CHRISTINE  
(to PIANGI)  
Not quite, Signor:

THOSE WHO  
TAN ... TAN ...

(PIANGI looks  
miserably at  
CARLOTTA. GIRY  
catches CHRISTINE's  
eye)

LEOPORELLO  
Signor, perhaps I  
can

GIRY  
(to CHRISTINE)  
You sing the part  
well, Mam'selle.

CHRISTINE  
Thank you.

GIRY  
I am sure that  
you will do more  
than justice to  
the role.

REYER  
(attempting to  
restore order)  
Ladies ...  
Signor Piangi ...  
If you please...

(REYER thumps the  
piano keys, then  
bangs the lid of  
the piano. Both  
tricks fail. HE  
leaves the piano,  
and attempts to  
attract  
attention using  
signals)

REYER  
Settle down, now..  
settle down ...  
(etc)

~~(By this time the members of the  
CHORUS are behaving in a similar  
manner.)~~

# ACT 2 Scene 3 Page 5

At the height of the mayhem, the piano suddenly begins to demonstrate the music, unaided. It plays with great force and rhythm.

ALL fall silent and freeze. One by one, THEY start to sing the piece robotically and accurately. As THEY continue to sing, CHRISTINE - the only one unaffected - moves away from the group.)

(Prominently visible upstage and behind the scrim is the statue of her father on top of the mausoleum, violin in hand, beckoning her.)

The image shows a handwritten musical score on a page. At the top left, there is a circled letter 'C'. The score is divided into two systems. The first system is for 'STAGE PIANO' and consists of three staves. The top staff is in treble clef with a 7/8 time signature and a forte 'ff' dynamic marking. The middle and bottom staves are in bass clef, also with a 7/8 time signature and 'ff' markings. The second system is for a voice part, indicated by a '(vca)' marking in the first staff, which is in treble clef. The bottom staff of this system is in bass clef. The music is written in a key with two flats (B-flat and E-flat) and features complex rhythmic patterns with many beamed notes and rests. There are several bar lines and repeat signs throughout the score.

D

Act Two Scene Three page 6

CARL  
OTTA

Poor young maiden for the thrill on your tongue of stolen sweets you will have to pay the bill.

PIANO

Poor young maiden for the thrill on your tongue of stolen sweets you will have to pay the bill.

S

Poor young maiden, for the thrill on your tongue of stolen sweets. You will

A

Poor young maiden, for the thrill on your tongue of stolen sweets. You will

T

Poor young maiden for the thrill on your tongue of stolen sweets. You will

B

Poor young maiden for the thrill on your tongue of stolen sweets. you will

8va

8va

8b

Act Two Scene Three page 7

CARL  
OTTA

PIANO

S

have to pay the bill Tangled in the winding sheets

A

have to pay the bill Tangled in the winding sheets

T

have to pay the bill Tangled in the winding sheets

B

have to pay the bill Tangled in the winding sheets

(pva)

8b



ACT TWO SCENE THREE PAGE 8

**E** (SOLO VLN)

(As the ensemble becomes background, CHRISTINE, transfixed by the ghostly figure, sings independently).

**F**

CHRISTINE

Act Two Scene Three page 9

(G) (appassionata)

name

(orchestra)

(+pva)

(appassionata)

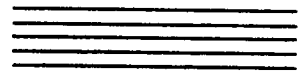
C/Bb

Dm

Dm

Bbm

(The orchestra takes over and the scene begins to change. Trance-like, CHRISTINE moves slowly towards the beckoning figure. We hear the distant sound of bells)



CHRISTINE

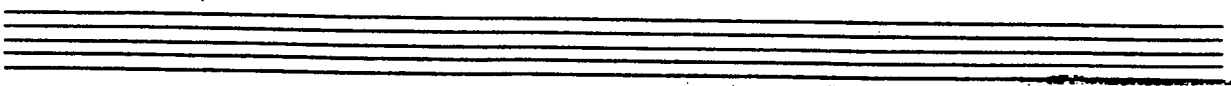
(H) Senza misura FREELY!

(Bell)

(P) Little Lottethought of everything and nothing

(2nd bell)

Dm



Act Two Scene Three page 10

Her father promised her that he would send her the angel of music

Her father promised her Her father promised her

# WISHING YOU WERE SOMEHOW HERE AGAIN

Music by ANDREW LLOYD WEBBER  
Lyrics by CHARLES HART  
Additional lyrics by RICHARD STILGOE

Andante

CHRISTINE

Gm Eb

You were once my one com - pan - ion,

*mp*

Cm D Gm

you were all that mat - tered. You were once a

Fm Eb Cm D

friend and fa - ther, then my world was shat - tered.

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*più mosso*

G Am/G

Wish-ing you were some - how here a - gain, wish -ing you were some - how

*p*

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a G chord and moves to an Am/G chord. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. A piano (*p*) dynamic marking is present.

D/G C D/C Bm7 Em

near; some-times it seemed if I just dreamed,

Detailed description: This system contains measures 3-5. The vocal line includes triplets and a fermata over the final measure. The piano accompaniment mirrors the vocal line's phrasing with triplets and a fermata. Dynamics include *p* and *mp*.

Bm7 Em D D7 G

some-how you would be here. Wish-ing I could hear your

*mp*

Detailed description: This system contains measures 6-8. The vocal line continues with triplets and a fermata. The piano accompaniment provides harmonic support with chords and moving lines. A mezzo-piano (*mp*) dynamic marking is used.

Am/G D/G

voice a - gain, know-ing that I nev - er would,

Detailed description: This system contains the final two measures of the piece. The vocal line concludes with a fermata. The piano accompaniment ends with sustained chords. Dynamics include *mp*.

C D/C Bm7 Em Bm7 Em

dream- ing of you won't help me to do all that you dreamed I

*poco meno mosso*

D Gm Eb

could. Pass - ing bells and sculp - ted an-gels,

Cm D Gm

cold and mon - u - men - tal, seem for you the

*rit.*

Fm Eb Cm D

wrong com-pan-ions; you were warm and gen - tle.

*a tempo 1<sup>o</sup>*

G Am/G

*p*

D C D/C Bm7 Em

*poco accelerando*

Too ma - ny years fight - ing back tears,

*mp*

Bm7 Em D

why can't the past just die?

*più mosso*

Bb Cm/Bb

*rit.* *ten.*

Wish - ing you were some - how here a - gain, know - ing we must say good -

*f* *mf* *ten.*

F7 *a tempo* Eb 3 F/Eb Dm7 3 Gm

bye. Try to for - give, teach me to live,

Dm7 3 Gm F7 *rit.* Bb *a tempo* F/Bb

give me the strength to try. No more me - mor - ies, no more

Eb/Bb F/Bb Bb F/Bb Eb/Bb *rall.*

si - lent tears, no more gaz - ing a - cross the wast - ed

F7/Bb Eb/Bb *molto rit.* F7/Bb Bb

years. Help me say good - bye!



Act 2 Scene 4 Page 6

(Bewildered, CHRISTINE looks up, and murmurs breathlessly)

CHRISTINE

PHANTOM

ANGEL OR FATHER

yearning for my guidance

B F#/B B C G/C

CHRISTINE

PHANTOM

friend or phantom Who is it there staring? Angel oh speak what

PHANTOM (more and more hypnotic)

Have you for-gotten your An - gel.

F/C G/C C G/C C Csus4 C G/C

Act 2 Scene 4 Page 7

J

CHRISTINE  
end-less long-ings echo in this whisper

PHANTOM (now drawing CHRISTINE towards him)  
Too long you've wan-dered in

(RAOUL appears in the shadows and watches for a moment, transfixed)

F/C G/C C G<sup>7</sup>/C C Am



(increasingly mesmerized)

CHRISTINE  
(unaware of RAOUL's presence) . Withly my mind beats a

PHANTOM  
win-ter Far from my far reaching gaze

RAOUL  
(to himself a murmur)  
Once a-gain she is his Once a-gain she re-turs

(sing)  
Fm<sup>7</sup> Dm<sup>7</sup> E/D Am

Act Two Scene Four Page 8

CHRIS-TINE  
-gainst you — yet the soul o — beys —

PHAN-TONI  
You resist yet your soul o — beys —

RAOUL  
To the arms of her

Fmaj7 Dm7 Bb G

**K**

CHRIS-TINE  
Angel of mus - ic I denied you Turning from true beauty —

PHAN-TONI  
Angel mus - ic you denied me Turning from true beauty —

RAOUL  
Angel Angel or Demon Still he calls her lur — ing her back from the

[with Melody]

f Eb/Bb Bb Ab/Bb Bb Eb/Bb Bb Eb Ab/Eb

(simile)

Act 2 scene 4 Page 9.

CHRISTINE  
 PHANTOM  
 RAUL

An-gel of mu-sic! my pro-tec-tor come to me strange an-gel  
 An-gel of mu-sic! do not shun me come to your strange an-gel  
 grave. An-gel or dark se-ducer? who are you strange an-gel?

$E^b$   $B^b/E^b$   $A^b/E^b$   $B^b/E^b$   $E^b$   $B^b/E^b$   $E^b$

(The music becomes menacing, as  
 CHRISTINE moves towards the figure  
 in the doorway)

ACT TWO Scene Four page 10

(beckoning her)

PHANTOM

I am your an\_gel of mu\_sic Come to me

RAOUL

*ff*

*f*

PHANTOM

an\_gel of mu\_sic

(suddenly calling out over the ever-threatening music)

RAOUL

An.gel of dark\_ness cease this tor\_ment

(continues in tempo)

Bass Drum

Each numbered arrow is a downbeat from the conductor. The bass continues without variation in tempo

② (Inexorably, the PHANTOM continues to beckon CHRISTINE) ACT TWO Scene Four page 11

PHANTOM

I am your an-gel of mu-sic Come to me an-gel of

RAOUL

(in desperation)  
Christine, Christine, listen to me, whatever you may believe, this man... this thing is not your father.

(continues)

③

(She runs to RAOUL, who embraces her protectively. The PHANTOM freezes for a moment and then to new music, suddenly seizes a pike, upon which is impaled a skull. At a movement from him, a flash of fire streaks from the gaping mouth of the skull and lands at RAOUL'S feet).

PHANTOM

MU - sic

RAOUL

(addressing the PHANTOM)  
Let her go, for God's sake, let her go! Christine!

CHRISTINE

(Coming out of her trance, CHRISTINE turns and mouths the word:)  
RAOUL!

[FIREBALL!]

(cont)

ff

ACT TWO Scene Four page 12

PHANTOM

4

8va  $\overbrace{b \uparrow \uparrow \uparrow}^{-3-}$   $\overbrace{b \uparrow \uparrow \uparrow}^{-3-}$

Bra. vo monsieur such spi-ri-ted words

(cont)

5

PHANTOM

RAOUL

(spoken) more tricks, Monsieur?

[FIREBALL 2]

ff

(cont)

ACT TWO Scene Four page 13

⑥

RAOUL (spoken) Raoul, no!

ANTON Let's see mon-sieur how far you dare go

RAOUL (spoken) More deception, more violence?  
[FIREBALL 3]

(cont)

(RAOUL has begun to walk, slowly and resolutely, towards the PHANTOM, the fireballs always landing just ahead of him)

⑧

PHANTOM That's right, that's right mon-sieur Keep walking this way

(cont)



ACT TWO Scene Four page 14

9 PHANTOM

RAOUL

You cant win her love by making her your prisoner. I'm here, I'm here, monsieur: the

(cont.)

*p*  $\leftarrow$  *ff*

10

PHANTOM

Angel of death! Come on come on, monsieur, don't stop, don't stop

(cont.)

*ff*

[FIREBALL 5]

11

(RAOUL): Monsieur you're wasting your breath! Don't go.

(cont.)

*ff*

(RAOUL is almost at the PHANTOM's feet. A confrontation is imminent, when CHRISTINE suddenly rushes across to RAOUL) CHRISTINE: RAOUL!! Don't be a fool.

Act 2 Scene 4 Page 15

PHASOM

so be it!

Now let it be war upon you both!

(And with this, HE hurls the pyramid of skulls from its perch. Simultaneously a flash of lightning. The two mourning statues move. Before we have a chance to see - or hear - the skulls crashing onto the stage ... BLACKOUT.)

We immediately hear the oboe 'A' of the next scene.)



ACT 2

Scene 5

The Opera House on the night of the premier of "Don Juan Triumphant".

An oboe sounds an 'A' and the orchestra begins to tune up.

A whistle sounds - the CHIEF FIRE OFFICER is reviewing two FIRE MARSHALLS in tin helmets. A work-light on a stand illuminates THEM.

The orchestra continues to tune and warm up throughout the scene.

Also present are RAOUL, ANDRÉ and FIRMIN, supervising the proceedings, and a MARKSMAN, at present hidden in the pit.

CHIEF

You understand your instructions?

FIREMEN (severally)

Sir!

CHIEF

When you hear the whistle, take up your positions. I shall then instruct you to secure the doors. It is essential that all doors are properly secured.

FIRMIN (to ANDRÉ)

Are we doing the right thing, Andre?

ANDRÉ

Have you got a better idea?

CHIEF

Monsieur le Vicomte, am I to give the order?

RAOUL

Give the order.

(The CHIEF blows his whistle. The FIREMEN fan out, leaving RAOUL, the CHIEF and the MANAGERS on stage.)

The orchestra has now completed tuning and individual players can be heard practising fragments of the "Don Juan" score.)

RAOUL (to the MARKSMAN)

You in the pit - do you have a clear view of this box?

Act 2 Scene 5 Page 2

MARKSMAN (appearing from the pit)

Yes, Sir.

RAOUL

Remember, when the time comes, shoot. Only if you have to - but shoot. To kill.

MARKSMAN

How will I know, Sir?

RAOUL

You'll know.

(The MARKSMAN repositions himself, to improve his view)

FIRMIN

Monsieur le Vicomte, are you confident that this will work? Will Miss Daaé sing?

RAOUL

Don't worry, Firmin. André?

ANDRÉ

We're in your hands, sir.

CHIEF

My men are now in position, Sir.

RAOUL

Go ahead, then.

(Sounding his whistle again, the CHIEF shouts into the auditorium)

CHIEF

Are the doors secure?

(Exit doors are slammed all over the building, the FIREMEN answering one by one: "Secure!" "Secure!" etc.)

The orchestra falls silent.

A short pause as we hear the echo of the last door.

A

PHANTOM (From nowhere)

pp I'm here the phantom of the opera

All look around apprehensively. Firemen start to run in the direction of the voice.

Act 2 Scene 5 P.3

(ALL look around apprehensively.  
FIREMEN start to run in the  
direction of the VOICE)

PHANTOM'S VOICE (from somewhere else)  
I'M HERE: THE PHANTOM OF THE OPERA ...

(Again, THEY follow the VOICE.  
This happens several times, the  
PHANTOM'S VOICE darting more and  
more bewilderingly from place to  
place. Finally it is heard from  
Box Five, and in the confusion,  
the MARKSMAN fires a shot.

Another echoing pause. RAOUL  
rounds on the MARKSMAN furiously)

RAOUL  
Idiot! You'll kill someone. I said: only when the  
time comes!

MARKSMAN  
But, Monsieur le Vicomte ...

(The PHANTOM'S VOICE cuts in, filling  
the building. ALL look up)

PHANTOM'S VOICE  
No "buts"! For once, Monsieur le Vicomte is right ...

**B** (PHANTOM) (SLOW + MOCKING)

Seal my fate to-night I hate to have to cut the fun short but the

Gm Eb Gm/D D Gm D<sup>7</sup>/A G/Bb - F G

(a tense pause)

joke's wearing thin let the au-di-ence in let my op-era be-

Cm Eb Cm Gm/D F G Cm Eb Cm Gm/D F G Cm Eb Cm

Act 2 scene 6 Page 1

(The "Don Juan" overture begins. ALL  
disperse as scene and lights change.)

Handwritten musical score for the first system. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The piano part includes a snare drum part with a 'D' note and dynamic markings 'sf' and 'mp'. A circled 'C' is written above the vocal line. The key signature has one flat (B-flat) and the time signature is 4/4.

Handwritten musical score for the second system, continuing the vocal and piano parts from the first system. It features the same vocal line and piano accompaniment with various musical notations and dynamics.

Handwritten musical score for the third system, showing the end of the piano accompaniment. It includes a double bar line and some final notes.

(The stage of the Opera House. The set of the final scene of "Don Juan Triumphant". A huge Gustav Dore hall with an arch upstage. Behind the arch, which has curtains, is a bed. A fine table centre, laid for two. PASSARINO, DON JUAN's servant, is directing the staff as THEY make the room ready. ALL have their faces hidden. THEY are a crowd of sixteenth century ruffians and hoydens, proud of their master's reputation as a libertine).

Act Two Scene Six page 2

**D**

S *f* Here the sire may serve the dam Here the mas-ter takes his

A *f* Here the sire may serve the dam Here the mas-ter takes his

T *f* Here the sire may serve the dam Here the mas-ter takes his

B *f* Here the sire may serve the dam Here the mas-ter takes his

S meat Here the sa-cri-fi-cial lamb ut-ters one des *RIT*

A *#* meat Here the sa-cri-fi-cial lamb ut-ters one des

T 8 meat Here the sa-cri-fi-cial lamb ut-ters one des

B meat Here the sa-cri-fi-cial lamb ut-ters one des *RIT*

Act Two Scene Six page 3

ATEMPO

E

CARL OTTA

Poor young maiden for the thrill on your tongue of

S pair-ing bleat (mp) Poor young maiden for the thrill on your tongue of

A -pair-ing bleat (mp) Poor young maiden for the thrill on your tongue of

T -pair-ing bleat (mp) Poor young maiden for the thrill on your tongue of

B -pair-ing bleat (mp) Poor young maiden for the thrill on your tongue of

Acc

CARL OTTA

stolen sweets You will have to pay the bill Tangled in the

S stolen sweets You will have to pay the bill Tan-gled in the

A stolen sweets You will have to pay the bill Tan-gled in the

T stolen sweets You will have to pay the bill Tan-gled in the

B stolen sweets You will have to pay the bill Tan-gled in the

Acc



Act Two Scene Six page 4

CARL  
OTTA

wind-ing sheets

wind-ing sheets

wind-ing sheets

wind-ing sheets

wind-ing sheets

wind-ing sheets

ff Serve the meal and serve the maid

ff Serve the meal and serve the maid

ff Serve the meal and serve the maid

ff Serve the meal and serve the maid

ff Serve the meal and serve the maid

(+8b)

S

Serve the master so that when tables, plans and maids are laid

A

Serve the master so that when tables, plans and maids are laid

T

Serve the master so that when tables, plans and maids are laid

B

Serve the master so that when tables, plans and maids are laid

Act Two Scene Six page 5



S Don Juan tri-umphs once a - gain

A Don Juan tri-umphs once a - gain

T Don Juan tri-umphs once a - gain

B Don Juan Tri-umphs once a - gain

(SIGNOR PIANGI, as Don Juan, emerges from behind the arch. HE clicks his fingers. MEG, a gypsy dancer, follows en deshabille. SHE pirouettes coquettishly for him. HE throws her a purse. SHE catches it, kisses him and leaves. HE throws another purse).

DON JUAN

*mp*

DON JUAN

*mf* Pass-a-ri-no faith-ful friend

Act Two Scene Six page 6

DON JUAN  
Once a-gain re-cite the plan

PASSA RINDO  
Your young guest be \_ lieves I'm you

3/4  
4/4  
3/4  
4/4

DON JUAN  
When you met you wore my cloak with my

PASSA RINDO  
I the master, you the man

3/4  
4/4  
3/4  
4/4  
mf  
mp

Act Two Scene Six page 7

DON

Scarcely you hid your face She believes she dines with me in her master's borrowed place

I

DON

*mp* Furtively we'll scoff and quaff stealing what in truth is mine When it's late and modesty

DON

starts to mellow with the wine

FX: RR, NO

You come home! I use your voice slam the door like crack of doom

Act Two Scene Six page 8

DON *mf* I shall say "Come, hide within. Where oh where? of course, my room" (exits to the alcove)

PASSARINO Poor thing hasn't got a chance

DON (off stage) Here's my hat my cloak and sword con-quest is as-sured If I do not for-get myself

PASSARINO

(DON JUAN puts on PASSARINO's clothes in the curtained alcove where the bed awaits.)

# Act Two Scene Six page 9

Although we do not yet know it, the Punjab Lasso has done its work, and SIGNOR PIANGI is no more. When next we see DON JUAN, it will be the PHANTOM. It is important that this does not become clear vocally, until later on in the following number.

Before the singer playing PASSARINO can worry too much, we hear AMINTA (CHRISTINE) singing happily in the distance.)

**J**

DON JUAN  
laugh (offstage)

AMINTA (Christine)  
No

*gva*

**P**

*gva*

thoughts within her head but thoughts of joy. No dreams within her heart but dreams of

*gva*

**P**

Act Two Scene Six page 10

DAZ-3A

love

ova

(onstage)

PASSARINO

Master?

PHANTOM

(behind the curtain) Passa-r-r-no Go a-way for the trap is set and waits for its

PP

PP

DAZ-3A

prey

(PASSARINO exits.

AMINTA enters. A pretty, adventurous girl, or SHE would not be here. SHE takes off her cloak and sits down. Looks about her. No-one. SHE starts on a leg of chicken.

The PHANTOM, disguised as DON JUAN pretending to be PASSARINO, emerges. HE now wears one of the servant's robes, the cowl of which hides his face. His first words startle her).

Act Two Scene Six page 11

**K** PHANTOM

*mp* You have come here In pur-suit of your deepest urge, In pur-suit of that

wish which till now has been si-lent, si-lent I have brought you That our passion may

*mp* *p*

A/E B/F# A<sup>b</sup>/E<sup>b</sup> G<sup>b</sup>/D<sup>b</sup> A/E B/F#

fuse and merge In your mind you're al-ready suc-cumbed to me, dropped all de-fences com-

A<sup>b</sup>/E<sup>b</sup> G<sup>b</sup>/D<sup>b</sup> F<sup>#</sup>/C<sup>#</sup> G<sup>#</sup>/D<sup>#</sup> E<sup>m</sup>/B D<sup>7</sup>/E<sup>m</sup>/A/B F<sup>#</sup>/C<sup>#</sup> G<sup>#</sup>/D<sup>#</sup>



Act Two Scene Six page 12

*FORN*

-pletely suc-cumbed to me Now you are here with me no second thoughts you've de-ci-ded

Chords:  $E_m/B$ ,  $D^m/A$ ,  $D^m/A$  (mp),  $C^m/G$ ,  $C^m/G$ ,  $B^m/F$ ,  $A^m/E_b$  (mp)

de-ci-ded Past the point of no re-turn -

Chords:  $G^m/D$ ,  $F^m$  (mp),  $C^m/F$  (sim)

(b) f.

No backward glances The games we've played till now are at an

Chords:  $F^m$ ,  $F$  (sim) (mp),  $D^b$ ,  $E^b7$

(sim)

Act Two Scene Six page 13

M

POCO RIT ~~~~~ TEMPO

30-12210

end

fast all thought of "if" or "when"

(Hn+C.A.)

(Sim)

Ab C Fm mp C'/F mp

(Sim)

No use re-sist-ing A-ban-don thought and let the dream de-scend ....

Fm F mf Db Eb Ab

What rag-ing fire shall flood the soul? What rich de-sire un-locks its door? What sweet se-

Ab Db Gb Gb7 Cb/Gb Bm

(Sim)

(Sim)

Act Two Scene Six page 14

N

3  
DIRECTION

-duction lies be-fore us? Past the point of no re-turn,

G<sup>b</sup> G<sup>7</sup>(b5) C F<sup>m</sup> C'/F (5mm)

The final thres-hold, what warm un-spoken secrets will we learn be-

F<sub>3</sub> F D<sup>b</sup> E<sup>b</sup>7 A<sup>b</sup>

O

3  
DIRECTION

-yond the point of no re-turn?

mf You have brought me

D<sup>b</sup> G<sup>b</sup> C' F<sup>m</sup> G<sup>6</sup> 8 mf

Act Two Scene Six page 15

CHRISTINE

to that moment where words run dry to that moment where speech disappears into

*poco*

Chords: Eb/Bb Fm/C Dm/Ab Bm/F#

**P**

si-lence, si-lence I have come here hardly knowing the

Chords: Am/E Gm/D A/E B/F# F#m/C# F#m/C# A/E B/F#

*mf*

reason why In my mind lie already imagined our bodies entwining de

Chords: G#m/D# F#m/C# F#m G#m Em Dm Em F#m G#m

Act Two Scene Six page 16

CHRIS  
TINE

fence-less and si-lent and now I am here with you no second thought's I've de-cided

Em Dm Dm/A Cm/G Cm/G Bb/F Abm/Eb

Detailed description: This system contains the first system of music. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a treble clef and a key signature of one flat. The lyrics are written below the notes. The piano accompaniment includes chord symbols: Em, Dm, Dm/A, Cm/G, Cm/G, Bb/F, and Abm/Eb. A dynamic marking 'p' is present. A fermata is placed over the final chord.

de-cided

Past the point of no re-turn No going

(more romantic)

Gm/D mf. Fr C'/F Fm

(Sim)

Detailed description: This system contains the second system of music. The vocal line continues with the lyrics 'de-cided' and 'Past the point of no re-turn No going'. A tempo change 'Q' is indicated above the staff. The piano accompaniment includes chord symbols: Gm/D, C'/F, and Fm. A dynamic marking 'mf.' and a fermata are present. A guitar-style fingering diagram is shown below the piano staff. A 'Sim' marking is also present.

back now Our passion-play has now at last be-gun

F Db Eb, Ab C

Detailed description: This system contains the third system of music. The vocal line continues with the lyrics 'back now Our passion-play has now at last be-gun'. The piano accompaniment includes chord symbols: F, Db, Eb, Ab, and C. The system ends with a fermata over the final chord.

Act Two Scene Six page 17

R

Past all thought of right or wrong One final question How

Fm C<sup>7</sup>/F Fm F

(Sim)

long should we two wait before we're one When will the blood be-gin to

D<sup>b</sup> E<sup>b</sup>7 A<sup>b</sup> A<sup>b</sup>7 D<sup>b</sup>

race the sleeping bud burst in-to bloom? When will the flames at last con-sume

G<sup>b</sup> G<sup>b</sup>7 C<sup>b</sup> Bm G<sup>b</sup> G<sup>m</sup>7(b5)

ACT TWO Scene Six page 18

**S**

CHRISTINE  
us? Past the point of no re-turn The final threshold the

PHANTOM  
Past the point of no re-turn The final threshold the

C7 → Gm D7 (sim) Gm → G

CHRISTINE  
bridge is crossed, so stand and watch it burn We've passed the point of no re —

PHANTOM  
bridge is crossed, so stand and watch it burn We've passed the point of no re —

f Eb F7 Bb Eb Ab D

Act 2 scene 6 Page 19

(By now the audience and the SECURITY MEN have realised that SIGNOR PIANGI is dead behind the curtain, and it is the PHANTOM who sings in his place. CHRISTINE knows it too. As final confirmation, the PHANTOM sings:)

CHRISTINE

-turn

PHANTOM

-turn

(SLOW)

PP Say you'll share with me one love one life-time

(SLOW)

PHANTOM

Lead me, save me from my sol-i-tude

(HE takes from his finger a ring and holds it out to her. It is the same ring - CHRISTINE's engagement ring - which he had torn from her throat at the beginning of ACT 2. Slowly SHE takes it and puts it on her finger).

Say you want me with you here be-side you A-ny-where you go let me go

Db Bm Ebm Ab Horns



Act Two Scene Six page 20

PHANTOM

too Christine, That's all I ask of

*ff* (CYM ROLL)  
Am Am Gm Gm Fm

Am Am Gm Gm Fm

(We never reach the word 'you' for CHRISTINE quite calmly, reveals the PHANTOM'S face to the audience. As the FORCES OF LAW close in on the hrrifying skull, the PHANTOM sweeps his cloak around her and -

(MEG screams)

CARLOTTA  
What is it, what has happened, my darling?

(MEG pulls the curtain upstage, revealing PIANGI's body garroted, propped against the back of a chair,

his head gruesomely tilted to one side, his tongue hanging out, white face, blue lips, and a trickle of blood. MEG'S extended scream (perhaps on tape) leads to "THE CHASE")

ACT 2

Scene 7

THE CHASE.

On stage - same as previous scene, except we see the action through the house curtains. POLICE, STAGEHANDS, etc. rush onto the stage in confusion. Also: ANDRÉ, FIRMIN, RAOUL, GIRY and MEG.

MUSIC  
BEGINS  
(see over)

ANDRÉ

Oh, my God ....oh, my God ...

FIRMIN

We're ruined André - ruined ...

GIRY

Monsieur le Vicomte! Come with me!

(CARLOTTA runs on, wildly rushing over to Piangi's body)  
Oh my darling, my darling .... who has done this....?  
(hysterical, she attacks ANDRÉ)

You! Why did you let this happen? Why ...?

(SHE breaks down. PIANGI's body is carried off on a stretcher)

No ... no ... (weakening) Why ...? Who has done this ...?

GIRY

I know where they are.

RAOUL

Can I trust you?

GIRY

Monsieur, you must. But remember: your hand at the level of your eyes!

RAOUL

But why ...

GIRY

The Punjab lasso, Monsieur. First Buquet. Now Piangi.

MEG

Like this M'sieur - I'll come with you.

GIRY

No, Meg! You stay here. Come M'sieur. Hurry or we shall be too late.

BLACKOUT.

over dialogue Act Two Scene Seven page 2

**A**  $2 \times 1$

(Sim)

**B** (Sim)

Meanwhile, down below, the candles that light the lake rise from the floor. We see the PHANTOM and CHRISTINE in the boat, crossing the stage)

Act Two scene 7 Page 3

(HALF TEMPO)

C

(PHANTOM)

Dramatico (half to himself  
half to Christine)

PHAN  
TOM

Down once more to the dungeon of my black des-pair! Down we

*f*

(HALF TEMPO)

(Agitato)

(Sim)

Bbm

Cb

b<sup>+</sup>

E (Fb)

(Sim)

PHAN  
TOM

plunge to the prison of my mind! Down that path into darkness, deep as

(accel)

A Eb Ab Ab<sup>2</sup>

D

hell!

Db

Act Two Scene Seven page 5

(He rounds on HER, bitterly. A great outburst of rhetorical self-pity)

**E**

Why you ask was I bound and chained in this cold and dismal place? Not for any mortal sin, but the

*ff*

wickedness of my abhorrent face! (HE hears the off-stage voices of a mob and moves off again)

CHORUS (off-stage)

**P** Track down this murder-er he must be found

**P** *Serito*

Act Two Scene Seven page 6

F

Hound-ed out by ev-ery one! Met with hat-red ev-ery-where!

*mf*

No kind word from anyone! No compassion anywhere! Christine,

(THEY disappear. RAOUL and GIRY appear at the edge of the lake).

PHAN TOM: Christine Why Why?

GIRY: (GIRY) (mp) Your

*p*

Act Two Scene Seven page 7

G

DIALOGUE

GIRY hand at the level of your eyes (THEY hold their hands up. Just as well, for a noose descends over RAOUL and HE is able to free himself)

RAOUL *mp* At the level of your eyes off stage

S *p* Your hand at the level of your eyes off stage

A *p* Your hand at the level of your eyes off stage

T *p* Your hand at the level of your eyes

B *p* Your hand at the level of your eyes

Your hand at the level of your eyes

DIALOGUE

DIALOGUE

DIALOGUE

DIALOGUE

(This taunting chorus continues as THEY make their way down. THEY meet a pack of rats. GIRY screams and lowers her guard. The rats and the RATCATCHER pass them. GIRY raises her hand again)

GIRY  
He lives across the lake, Monsieur. This is as far as I dare go.

RAOUL  
Madame Giry, thank you.

(SHE turns to go back up the slope. RAOUL looks at the water. HE removes his coat and plunges his torch into the lake. In the blackness we hear him dive in.)

The MOB of PARIS appears at the top of the zig-zag slope. THEY come down to the lake edge, their torches flickering bravely - but not as bravely as RAOUL's did)

H

CHORUS (Unis)

Track down this murderer he must be found. Track down this murderer he must be  
Hunt out this ani-mal who runs to

The score consists of three staves. The top staff is a vocal line in 3/4 time, with lyrics written below it. The bottom two staves are a piano accompaniment. The piano part features a bass line with a key signature of one flat and a treble line with triplets. Dynamics include *f* and *mp*. The piece concludes with a double bar line and a repeat sign.

The  
the phantom of the  
ground Too long he's preyed on us but now we know the phantom of the opera is

This section continues the musical score with three vocal staves and a piano accompaniment. The lyrics are written below the vocal staves. The piano accompaniment includes triplets and a dynamic marking of *mf*. The score ends with a double bar line.



Act 2 Scene 7 Page 9

1 phantom of the opera is here deep down be-low

2 opera is here deep down be-low

3 here deep down be-low He's

4 He's here the phantom of the opera

CHOS

mp

mf

CHRISTINE  
3 Here the phantom of the opera

CHRISTINE  
(THEY turn back up the slope. Perhaps there is another way in. The gate to the lair rises from the floor, shutting the boat from view as the rest of the lair appears)

mp <f>

C



Act Two Scene Eight page 2

**B** Slower

CHORUS

flesh?

PHANTOM

Not turning round darkly, coldly

That fate which condemns me to wallow in blood

*f* *p* *mp*

CHORUS

Has also denied me the joys of the flesh

This face, the infection which

*mf*

poisons our love This

(HE turns, takes the bridal veil from the dummy, and moves slowly towards HER. SHE turns her back on him).

*pp*

**C** PHANTOM

face which earned a mother's fear & loathing a mask my first un-feeding scrap of clothing

*mp* 4/4  $D^{\flat}$   $A^{\flat}/D^{\flat}$   $D^{\flat}$   $A^{\flat}/D^{\flat}$   $D^{\flat}$   $A^{\flat}/D^{\flat}$   $G^{\flat}/D^{\flat}$   $A^{\flat}/D^{\flat}$

(low + stark)

(Now standing behind HER, HE places the veil on her head).

(HE turns HER round)

Pity comes too late, Turn a-round and face your fate An e-terni-ty of this before your eyes

$G^{\flat}$   $D^{\flat}$   $G^{\flat}$   $D^{\flat}$   $G^{\flat}$   $C^{\flat}$   $G^{\flat}$   $D^{\flat}/A^{\flat}$

**D** CHRISTINE (THEY are almost touching. SHE looks calmly and coldly into his face).

This haunt-ed face holds no horror for me now It's in your

$A^{\flat}/G$   $D/G$   $E^{\flat}m$

# Act Two Scene Eight page 4

**CHRISTINE**

Soul that the true dis-tor-tion lies

(A stunned silence. It is broken, as the PHANTOM suddenly senses RAOUL's presence.)

RAOUL climbs out of the water)

**PHANTOM**

Wait I think my dear we have a guest

(HE raises his hand. The iron fence falls to the floor, cutting off RAOUL'S path)

CHRISTINE (seeing RAOUL, stunned)

Raoul ... !

**PHANTOM** (mock-courteous bow to Raoul)

Sir This is in-deed an un-paralleled de-light! I had rather

Act Two Scene Eight page 5

hoped that you would come And now my wish comes

3 3 3  
P ff

true You have truly made my night

**F** *Agitato* (pleading, grasping the bars of the gate)

AQUIL Free her! Do what you like only free her! Have you no pity?  
(to CHRISTINE, dryly)

PHAN TOM Your

(Agitato)

f

Act Two Scene Eight page 6

Meno Mosso

A Tempo

CHRISTINE  
Please Raoul it's useless

RAOUL  
I... love her Does that mean nothing? I love

PHAN TOM  
(EXPANSIVELY)  
lover makes a passionate plea

CHRISTINE

RAOUL  
her Show some compassion

PHAN TOM  
(snarls furiously at RAOUL)  
The world showed no compassion to me

Act Two Scene Eight page 7

(calming) (to PHANTOM) G

RAOUL  
Christine Christine let me see her

(HE puts his mask back on, gestures and the fence rises. RAOUL enters)

(dry again)

PHAN TOM  
bemy guest sir Mon — sieur I bid you

Gm - E<sup>b</sup> -

PHAN TOM  
welcome! Did you think that I would harm her? Why should I make her

Gm/D - D<sup>7</sup> Gm - D<sup>7</sup>/A - Gm/bb - F G C<sup>+</sup> E<sup>b</sup> C<sup>+</sup>

(So saying, HE takes the Punjab lasso and, before RAOUL has a chance to move, catches him by the neck. The end

pay for the sins which are yours

(continues singing) H Or - der your fine

Gm/D F G C<sup>+</sup> E<sup>b</sup> C<sup>+</sup> Gm/D fff



Act Two Scene Eight page 8

of the rope, of which the PHANTOM has let go, remains magically suspended in mid-air)

PHAN TOM

horses now Raise up your hand to the level of your eyes Nothing can save you

I (He turns to her)

now except perhaps Christine Start a new life with me

*ff*

*(Resiste e marcato)*

Buy his freedom with your love! Re-fuse me and you send your lover to his death

Act Two scene 8 Page 9

(CHRISTINE looks at the PHANTOM in disgust)

J

CHRISTINE

The tears I might have shed for your dark

PHANTOM

This is the choice This is the point of no re-turn

J

K

CHRISTINE

fate Grow cold and turn to tears of hate

(despairing)

RAOUZ

Christine for

K

ACT TWO SCENE EIGHT

CHRISTINE (looking at the PHANTOM, but to herself)

(CHRISTINE) <sup>Age 10</sup> (rubato)

Fare — well my fal-len

RAOUL -give me please for-give me I did it all for you and all for no-thing

Gm G (rubato) ff

CHRISTINE i-dol and false friend one by one I've watched il-lu-sions shat-tered

PHANTOM (TO CHRISTINE, masterful) Too late for turn-ing back too late for pray-ers use- less pi-ty

Ab A°/F# G(b10) Gm/F# D7(b9)

PHANTOM Past all hope of cries for help no point in

RAOUL Say you love him and my life is

f Gm D7/G Gm

Act Two Scene Eight page 11

(TO CHRISTINE)

PHAN TOM  
fight-ing For either way you choose you cannot win! So do you

RAOUL  
o-ver Either way you choose he has to win

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

PHAN TOM  
end your days with me, or do you send him to his grave?

RAOUL  
Why make her

E<sup>b</sup> A<sup>b</sup> D<sup>b</sup> D<sup>b</sup><sub>m</sub>

ACT TWO SCENE EIGHT PAGE 12

M

CHRIS TINE  
 PHANTOM  
 RAOU

An — gel of mu — sic  
 Past the point of no re-turn  
 lie to you to save me? For pity's

Ab > Am7(b5) <-> D7 Gm D7/G (Sim)

CHRIS TINE  
 PHANTOM  
 RAOU

why this tor — ment? When will you see  
 The final threshold His life is now the prize which you must  
 sake Chris Tine say no! Don't throw your life away for my sake  
 you

ACT 2 SC 8 P 13

CHRISTINE  
rea-son An - gel of mu - sic you de-

PHANTOM  
earn! You've passed the point of no re - turn!

RAOU  
I fight so hard to free you -

B<sup>b</sup> B<sup>b</sup> E<sup>b</sup> A<sup>b</sup> D

CHRISTINE  
- ceived me I gave my mind blindly (a pause. The PHANTOM looks coldly at CHRISTINE)

PHANTOM  
You try my patience

(She reflects for a moment, then with resolution moves slowly towards the PHANTOM)

Act 2 scene 8 P.14

**N**

CHRISTINE (quietly at first, then with growing emotion)

CHRISTINE  
 Pitiful creature of darkness What kind of life have you

PHANTOM  
 make your choice

**N**

Gm Ev Cm

CHRISTINE  
 known? God give me courage to show you You are not a - lone

*Poco rit*

D<sup>7</sup> Gm Eb Cm<sup>7</sup> Ab F

**O**

(Now calmly facing HIM, SHE takes off his mask and kisses him long and full on the lips. The embrace lasts a long time. RAOUL watches in horror and wonder.

F Db Ab/Db Gb/Db Ab/Db Db Ab/Db Db Gb/Db Db Ab/Db

ACT TWO Scene Eight page 15

The moment is broken, as we hear  
the approaching MOB offstage.

PHAN TOM: Take her, forget me, for

MOB A: *(mp)* Track down this mur-der-er He must be found

MOB B:

The PHANTOM takes a lit candle and holds it above RAOUL's head. A tense moment. But the suspended rope suddenly falls harmlessly - the PHANTOM has burnt the thread by which the noose was held. Resigned, HE addresses RAOUL)



Act Two Scene Eight page 16

PHAN TOM  
-get all of this Leave me alone for-

A  
Hunt out this an-i-mal

B  
Who is this mon-ster, this murdering beast?

The first system of music features three vocal parts and piano accompaniment. The Phantom part begins with a melodic line in G major, followed by a rest and then a continuation of the melody. Part A has a rest followed by a melodic line. Part B has a melodic line. The piano accompaniment consists of a right hand with chords and a left hand with a rhythmic pattern of eighth notes.

PHAN TOM  
-get all you've seen Go now Don't let them find you

A  
Who runs to ground

B  
Revenge for

The second system of music continues the vocal parts and piano accompaniment. The Phantom part has a melodic line. Part A has a melodic line. Part B has a melodic line. The piano accompaniment continues with chords and a rhythmic pattern of eighth notes.

Act Two Scene Eight page 17

PHAN TOM

Take the boat. Swear to me never to tell

A

Too long he's

B

Pian-gi. Re-venge for Bu-quet

Detailed description: This system contains the first musical passage. It features three vocal staves (Phantom, A, and B) and a piano accompaniment. The Phantom part has lyrics 'Take the boat. Swear to me never to tell'. Part A has 'Too long he's'. Part B has 'Pian-gi. Re-venge for Bu-quet'. The piano accompaniment includes a right-hand part with chords and a left-hand part with a rhythmic pattern of eighth notes.

Q

PHAN TOM

The secret you know of the angel in hell (Shouts) Go!

A

preyed on us but now we know The

B

This creature must never go free

Detailed description: This system contains the second musical passage. It features three vocal staves (Phantom, A, and B) and a piano accompaniment. The Phantom part has lyrics 'The secret you know of the angel in hell (Shouts) Go!'. Part A has 'preyed on us but now we know The'. Part B has 'This creature must never go free'. The piano accompaniment includes a right-hand part with chords and a left-hand part with a rhythmic pattern of eighth notes. Dynamics markings 'mp' and 'mf' are present.

ACT TWO Scene Eight page 18

PHANTOM

A

phan \_\_\_\_\_ tom of the o\_pera is there deep down be

B

Go now Go now and leave me

A

- low

(RAOUL and CHRISTINE move off towards the boat. The PHANTOM looks mockingly at his mask. HE starts the musical box and listens to it, as it plays the "Masquerade" tune)

Fm Dbmj<sup>7</sup> f Fm

R

mp musical Box

Act Two Scene Eight page 19  
 (to the mask)

PHAN TOM

Mas-que-rade paper

A (sim) E/A

PHAN TOM

faces on parade Mas-querade Hide your face so the world will ne-ver

D/A D D A

PHAN TOM

CHRIS TINE

find you Christine!

(takes off her ring and gives it to the phantom)

A A E/A D/A D

Act Two Scene Eight page 20

love you

She leaves. The phantom puts the ring on his finger

(Very tender)

A/E E = mf D<sup>b</sup> D<sup>b</sup>

CHRISTINE

(to RAOUL, not looking back, as the boat pulls away, upstage in the shadow)

Say you'll share with me, one love, one lifetime

D<sup>b</sup>m<sup>7</sup> G<sup>b</sup> C<sup>b</sup> A<sup>b</sup>/C D<sup>b</sup> - B<sup>b</sup>m<sup>7</sup> - E<sup>b</sup>m<sup>7</sup> - A<sup>b</sup> -

(Sim)

~~CHRISTINE~~ / RAOUL

Say the word and I will follow you Share each day with me, each

D<sup>b</sup>/F - B<sup>b</sup>m<sup>7</sup> - E<sup>b</sup>m<sup>7</sup> - G<sup>b</sup>/A<sup>b</sup> A<sup>b</sup> D<sup>b</sup> - B<sup>b</sup>m<sup>7</sup> -

Act Two Scene Eight page 21

CHRIS  
TINE

night each morning (looking after her)

PHAN  
TOM

(f) You alone can make my song take flight Its

$E^b_m - A^b$ ,  $D^b/F - G^b$ ,  $D^b/A^b$

Slower

PHAN  
TOM

over now, the music of the night.

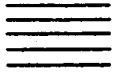
$G^b/A^b$   $D^b A^b/D^b$   $D^b A^b/D^b$   $D^b A^b/D^b$

$G^b A^b$   $G^b - D^b$   $G^b - D^b$   $G^b - C^b G^b$

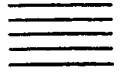
Act Two Scene Eight page 22



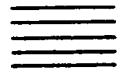
(The PHANTOM roughly removes the wax dummy from the throne and tosses it in the corner. HE takes his place on the throne, sitting on his cloak, which is pre-set.



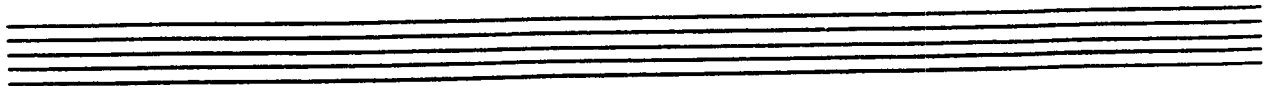
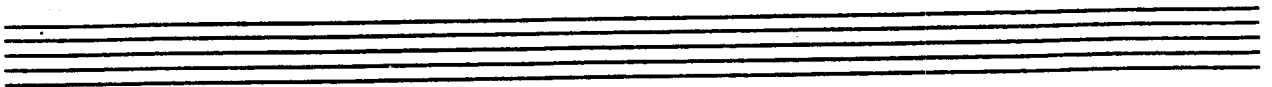
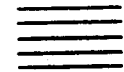
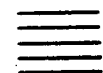
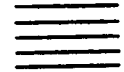
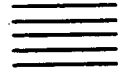
The MOB is heard getting nearer. HE lowers the portcullis. The MOB including MEG, appears above, climbing down the fence. When THEY have reached floor level, the PHANTOM gestures and the portcullis raises. As the MOB enters the lair, HE wraps his cloak around him and disappears.



MEG crosses to the throne and picks up his mask in her small hand).



CURTAIN



ACT 2

CURTAIN CALLS

(Stage band)

*f* Bb F/Bb

The first system consists of two staves. The top staff is in treble clef with a key signature of two flats and a 2/4 time signature. It contains a melodic line with a fermata over the first measure and a dynamic marking of *f* above the second measure. The bottom staff is in bass clef with the same key signature and time signature, containing a bass line with a fermata over the first measure. Chord markings Bb and F/Bb are placed below the second measure of the top staff.

Cm/Bb Eb Bb

The second system consists of two staves. The top staff is in treble clef with a key signature of two flats and a 2/4 time signature. It contains a melodic line with various rhythmic patterns. The bottom staff is in bass clef with the same key signature and time signature, containing a bass line with various rhythmic patterns. Chord markings Cm/Bb, Eb, and Bb are placed below the first, second, and third measures of the top staff, respectively.

Bb F/Bb Cm/Bb Eb

The third system consists of two staves. The top staff is in treble clef with a key signature of two flats and a 2/4 time signature. It contains a melodic line with various rhythmic patterns. The bottom staff is in bass clef with the same key signature and time signature, containing a bass line with various rhythmic patterns. Chord markings Bb, F/Bb, Cm/Bb, and Eb are placed below the first, second, third, and fourth measures of the top staff, respectively.

Bb

The fourth system consists of two staves. The top staff is in treble clef with a key signature of two flats and a 2/4 time signature. It contains a melodic line with various rhythmic patterns. The bottom staff is in bass clef with the same key signature and time signature, containing a bass line with various rhythmic patterns. A chord marking Bb is placed below the first measure of the top staff.



ACT 2 CURTAIN CALLS page 2

S Masque-rade pa-per fa-ces on pa-rade Mas-que-rade — hide your face so the

A Mas-que-rade — pa-per fa-ces on pa-rade Mas-que-rade — hide your face so the

T Mas-que-rade — pa-per fa-ces on pa-rade Mas-que-rade — hide your face so the

B Mas-que-rade — pa-per fa-ces on pa-rade Mas-que-rade — hide your face so the

E♭ B♭/D Fm A♭

S world will ne-ver find you. Mas-que-rade — ev-ery face a dif-ferent shade

A world will ne-ver find you Mas-que-rade — ev-ery face a dif-ferent shade

T world will ne-ver find you Mas-que-rade — ev-ery face a dif-ferent shade

B world will ne-ver find you Mas-que-rade — ev-ery face a dif-ferent shade

E♭ E♭ B♭/D Fm

Mas-que. rade - look a-round there's a. no. ther mask be. hind you

Mas-que. rade - look a-round there's a. no. ther mask be. hind you

Mas-que. rade - look a-round there's a. no. ther mask be. hind you

Mas-que. rade - look a-round there's a. no. ther mask be. hind you

Ab - Eb Eb Bb/Eb

(Allarg) (Rit) (A Tempo)

Ab Eb/Bb Bb Eb Cm Fm7 Bb

(piu mosso)

Eb/G Cm Fm A/Bb Bb Eb Cm Fm7 Bb

ACT 2 CURTAIN CALLS page 4

Handwritten musical score for the first system. It consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The music is marked with a forte dynamic (**ff**). Chord symbols are written below the staves: Eb/G, Ab, Eb/Bb, Fm/Bb, and Gm/Bb. There are also some handwritten annotations like a 'P' and a '4'.

Handwritten musical score for the second system. It consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The music is marked with a forte dynamic (**ff**). Chord symbols are written below the staves: Ebm, EbmDmDmCm, Bm, BmCmDmDm, Ebm, EbmDmDmCm, and Bm. There are also some handwritten annotations like a '4' and a 'ho'.

Handwritten musical score for the third system. It consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The music is marked with a forte dynamic (**ff**). There is a marking for an octave shift (**8va**) above the upper staff. There are also some handwritten annotations like a '7' and a '3'.

Handwritten musical score for the fourth system. It consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The music is marked with a forte dynamic (**ff**). There is a marking for a measure number (**37**) above the upper staff. There are also some handwritten annotations like a '7' and a '3'.

