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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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,
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FEB. '87
Act One Prologue (3)

PROLOGUE

The Opera Populaire, Paris 1905.

ACT ONE - the same in 1861

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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                             |
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| Scene Seven | The labyrinth underground                                      |
| Scene Eight | The Phantom's lair                                             |
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, 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.

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)

(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

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, about the box)

A collector's piece indeed. Every detail - ex-

act. ly as she said she gone spoke of you my friend. Your vel - et lin - ing and your

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

-5-
(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?

---

(The PORTER switches on the two arms of the chandelier. There is an enormous flash, and the MUSIC of the PHANTOM begins).
Ad: On Prologue  page 8

C/B  B-  G6 - A - Br

(simile)

B-  A# -  Br  G

Br  G  To Act I scene 1

"HANNIBAL"
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 DAAÉ. 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)
Act One Scene One page 2

S

(chorus)

f With feasting and dancing and song to

A

f With feasting and dancing and song to

S

-night in celebration We greet the victorious throng returned to bring sal-

A

-night in celebration We greet the victorious throng returned to bring sal-

S


-10-

R.H. Me.
01-674 4184
Act One Scene One page 3

va-tion

va-tion (Offstage)

The Trumpets of Carthage re-sound

Hear Romans now and trem-ble

The Trumpets of Carthage re-sound

Hear Romans now and Trem-ble

E Am F Dm7 E/C F C F

Hear the drums

Hann-ibal comes

Hear the drums

Hann-ibal comes

Hark to our step on the ground

Hear the drums

Hann-ibal comes

Hark to our step on the ground

Hear the drums

Hann-ibal comes

F Dm7 E/C F/C F/C
Act One  Scene One  page 4

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

Say to return to find the land we love

[Repet.]

[DIALOGUE]

Threatened once more by Rome's far-reaching grasp

[INTERRUPTED]

[mutated tones]

[Repet.]
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 LEFEVRE, the retiring Manager of the Opera, with
M. FIRMIN and M. ANDRE, to whom
HE has just sold it)

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

LEFEVRE
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,
LEFEVRE attempts to attract attention)

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

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

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

LEFEVRE (bowing apologetically)
My apologies, M. Reyere. Proceed, proceed ...

REYER
Thank you monsieur. (Turning back
to PIANGI). "Sad to return ...",
Signor ...
Sad to return to find the land we love
Threatened once more by Rome's far-reaching

To-morrow we shall break the chains of Rome To

-night rejoice 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 ballet continues under all this dialogue.

LEFEVRE (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?

LEFEVRE

My apologies, Mme. Giry.

(Loud ANDRE 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?

LEFEVRE (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.)
ANDRE

Who's that girl, Lefèvre?

LEFÈVRE

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

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

GIRY (spotting her, bangs her cane again)

You! Christine Daaé! Concentrate, girl!

Christine ... What's the matter?

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)
(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.)
ACT ONE SCENE ONE page 12

splen—dour Ah (ad lib)

Once more to those sweetest of charms my heart and soul surrender

Trumpeting elephants sound hear Romans now and tremble Hark to their step on the

Trumpeting elephants sound hear Romans now and tremble Hark to their step on the

Trumpeting elephants sound hear Romans now and tremble Hark to their step on the

Trumpeting elephants sound hear Romans now and tremble Hark to their step on the

- 20 -
(Big chorus finale, at the end of which, LEFEVRE claps his hands for silence)

LEFEVRE

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 ANDRE and FIRMIN)

ANDRÉ

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

LEFEVRE

And Signor Ubaldo Piangi.

(Another bow)

FIRMIN

An honour, Signor.
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.

Signora?

REYER (ensuring that CARLOTTA is ready)

Maestro.

CARLOTTA

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

(Carotta

(rever plays the piano)

Think of me
Think of me fondly

when we've said goodbye
Remember me once in a while please promise me you'll

try

When you find that once again you long to take your heart back and be free

-23-
(As CARLOTTA is singing, the drop of the Sylvan Glade crashes to the floor, cutting her off from half the cast.)

_____

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

_____

He's here the phantom of the

_____

-24-
He's here: the phantom of the opera

He is with us: it's the ghost. The phantom (building)

-25-
ACT ONE SCENE ONE PAGE 18

Meg

Op er a

André

Good heavens will you show a little courtesy?

S

He is with us it's the ghost.

A

T

B

He is with us it's the ghost.

D/F#

(Femmin)

(Spoken) Mademoiselle, please.

-26-
PIANGI (looking up, furiously)

You idiots!

(HE rushes over to CARLOTTA)

Cara! Cara! Are you hurt?

LEFEVRE

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

PIANGI

Is no-one concerned for our Prima Donna?

LEFEVRE

Get that man down here! (To ANDRE 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)

LEFEVRE

Buquet! For God's sake, man, what's going on up there?
Please monsieur, don’t look at me as Godfrey.

Witness I was not at my post. Please Monsieur there is none there and if there is, well then, it must be a ghost.

(Grinning unpleasantly) \textit{Più mosso} \textit{Fiermio} \textbf{f} Good

\textit{Si! He’s there! The Phantom of the Opera!}
MOLTO Piu MASO
(Commedia)

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

ANDRE
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 LEFEVRE)
And did you stop them happening? No!

CARLOTTA (Continued)
(TO FIRMIN and ANDRE)
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)

LEFEVRE (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)
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 BALLET 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?
(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.

---

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 Remember me once in a while please promise me you'll try

---
When you find that once again you long to take your heart back and be free if you ever find a moment spare a thought for me.
We never said our love was ever green or as unchanging as the sea. But if you can still remember, stop and think of me.
think about the things which might have been  Think of me

think of me waking silent and resigned  Imagine me trying too hard to

put you from my mind  Recall those days look back on all those times think of the
Christine

Things will never do. There will never be a day when I won't

(Applause, bravos. Prominent among the bravos, those of the young Raoul in the Managers box with various aristocrats)

Raoul

Can it be Christine? (spoken) Bravo! What a change you're really
not a bit the gawk-ish girl that once you were. Shemay not remem-ber me but I re-mem-ber her.
ACT ONE SCENE ONE PAGE 29

CHRISTINE

lie awake remember how we used to be and please promise me that sometimes

RAOUl

[CADENZA]

you will think (Ah)

Fm Gm Ab

(of me)

- 37 -
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)

(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)
MEG

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

I only wish I knew your secret, Who is this new tutor?

CHRISTINE (abstract)

(with a smile)

Father once spoke of an angel, I used to dream he'd appear.

...
Act 1  Scene 2  page 3

(more serious)

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

(abstracred again)

Gm  Eb  Cm7  Ab  F

(trance-like)

Here in this room he calls me softly Somewhere inside hiding

(simile)

Bb  F/Bb  E♭/Gb  F/Gb  B♭  F/Bb  B♭

Somehow I know he's always with me He, the unseen genius!

B♭  F/Gb  E♭/Gb  F/Gb  B♭  F/Gb  B♭
Act I Scene 2 page 4

(Piu mosso)  (unreasy)

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

(Gm [darker]  Eb  Cm  D/C)

(To herself)

Christine you're speaking in riddles and it's not like you.

(Gm  Eb  Cm  Ab  F)

CHRISTINE (not hearing Meg, ecstatic)

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

(Meg)

Who is this Angel?

(simile)

(F Dm  A7b  GbDm  AbDm  Db  AbDm  Db  GbDm)
Act One Scene Two page 5

Angel of music hide no longer Secret and strange angel He's

With me even now All around me It frightens me

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

(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
Wrt a relief! Not a single refund!

MDME 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)
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!

Christine.

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

"You remember that too?"

"Little lot-te let her mind wander Little lot-te thought 'am I fonder of"

or of goblins of shoes or of riddles of frocks

(spooken): "Father"

"dolls or of goblins of shoes"

(spooken): "Those picnics in the attic" or of chocolates
Act 1 Scene Two page 9 (old Scene 4)

[ MUSIC]

Christine

playing the violin. "No what I love best," Lotte said, "is when I'm asleep in my bed, the...

Radio

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

[ MUSIC]

Christine

...angel of music sings songs in my head. The angel of music sings songs in my head...
E Solovin Slowly

(underscore)

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

(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.

(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)

Insolent boy this slave of fashion Basking in your glory!

CHRISTINE

(spell bound)

Angel, I hear you

PHANTOM

Ignorant fool this brave young soldier sharing in my triumph

I speak, I listen Stay by my side, guide me! Angel, my soul was weak forgive me.
Act I Scene Two page 12 (translated scene 4)

CHRISTINE

Enter at last master

PHANTOM (masterful)

Flattering child you shall know me See why in shadow

PHANTOM

hide Look at your face in the mirror I am there inside

CHRISTINE (ecstatic)

Angel of music guide and guardian Grant to me your glory! Angel of music
Act 1 Scene Two page 13 (Old Scene 4)

CHRISTINE
hide no longer Come to me strange angel

PHANTOM
I am your angel of music

(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
(Shuddering)
Whose is that voice? Who is that in there?

PHANTOM
Come to me Angel of music
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.)

I am your angel of music Come to me, angel of music

(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.)

RAOUL (shouting)

Christine! 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.

CHRISTINE

A

In sleep he sang to me in dreams he came
That voice which calls to me and speaks my name
And do I dream again? For now
Act One Scene Three page 2 (Old Scene 5)

find the phantom of the opera is there

Dm
Dm
Bb

inside my mind

Dm
Dm Bm Gm B
Ab Bb Do

phantom

Sing once again with me our strange duet

Gm C sus Cm F
G sus Gm Gm

-53-
Act One Scene Three page 3 (Old Scene 5)

Phantom

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

C-sus Cm F Gm Gm E-b/B Cm/Eb F

-hind The phan__tom of the opera is there

Gm Gm Gm C0

in-side your mind

F Gm Gm/C# Fm E Eb D D0

-54-
Act One Scene Three page 4  (Old Scene 5)

CHRISTINE

Those who have seen your face draw back in

Em    Em    Am    D/F#

I, CHRISTINE

I am the mask you wear

Your spirit.

PHANTOM

It's me they hear

my spirit

Em/B    Am    D    Em
Act I Scene Three (page 5) (Old Scene 5)

and my voice in one combined

And your voice in one combined

C Am/C D Em Em

Phantom

Rom of the opera is there inside my mind

Rom of the opera is there inside your mind

Chorus

He's there the Phantom of the

Op-era Beware the Phantom of the Op-era
Act One Scene Three page 6 (old scene 5)

**PHANTOM**

In all your fantasies you always knew that man and

Fm Eb Fm D♭ Eb Fm

**CHRISTINE**

were both in you And in this la-byrinth where night is

myste-ry And in this la-byrinth where night is

Db Eb Fm D♭ Eb
Act One Scene Three page 7 (Old Scene 5)

CHRISTINE

blind

The phantom of the opera is here inside my

blind

The phantom of the opera is there inside you

\[ \begin{array}{ccc}
F\text{m} & F\text{m} & D\text{bo} \\
\end{array} \]

E

CHRISTINE

- mind

He's there the phantom of the

- (Spoken)

mind Sing for me. Sing my angel of music.

\[ \begin{array}{ccc}
F\text{m} & D\text{bo} & F\text{m} & F\text{m} \\
\end{array} \]
(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)
Act 1 Scene 3 page 9 (Old Scene 5)

(CHRISTINE)

H (PHANTOM)

Ah... mf I have brought you. To the seat of sweet Music's throne

To this kingdom where all must pay homage to music music

You have come here for one purpose and one alone. Since the moment
first heard you sing I have need of you with me to serve me to sing for my music my

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

Darkness stirs and wakes im-a-gi-na-tion Silently the sens-es a-
Act One Scene Three Page 11 (Old Scene 5)

-bandon their defences

Slowly, gently night unfurls its splendour, grasp it, sense it

tremulous and tender
Turn your face away from the garish light of day

thoughts away from cold unfeeling Light and

Listen to the music of the night—close your
eyes and surrender to your darkest dreams! Ruge your

thoughts of the life in you before. Close your

eyes let your spirit start to soar. And you'll
live as you've never lived before

softly, softly music shall surround you.

Feel it, hear it, closing in around you
Open up your mind. Let your fantasies unwind in this
darkness which you know you cannot fight

-66-
mind start a journey thro' a strange, new world, leave all

thoughts of the world you know before

let your soul take you where you long to be!

only
then can you belong to me

Floating, falling, sweet intoxication!

touch me, trust me, savour each sensation
(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)

You alone can make my song take flight

Help me make the music of the night

(continued)

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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)
(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)
Act 1 Scene 3 page 23 (Old Scene 5)

CHAISTINE

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 orgnised scream then furiously)

ALLEGRO

Damn you! You little prying Pan-do-ra you little democ—

01-574 4184
Act 1  Scene 5 page 24  (Old Scene 5)

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

-lah!  You little vixen  Now you cannot ever be free

(weakening)

Damn you  Curse you

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

PHANTOM

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

(slightly faded)

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

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

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

Poco RIT

A TEMPO

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

Cm - Eb - Gm - D - D - Gm - Eb

Poco RIT

A TEMPO

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Ad One Scene 3  page 26 (Ad Scene 5)

PHANTOM

love you'll learn to see, to find the man behind the monster; this repulsive
carcass who seems a beast but secretly dreams of beauty

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

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

Come we must return Those two fools who run my theatre will be missing you (The lair sinks into the floor as the PHANTOM and CHRISTINE exit)
(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 BALLET GIRLS below on the stage level.)

Like yellow parchment is his

BUQUET

A GREAT BLACK HOLE SERVES AS THE

Harp (b.4) (Till ready) (3)

BUQUET (b.4) (2)

Harp (b.4) (1)

(Till ready)

(BUQUET demonstrates his method of self-defense 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 BALLET GIRLS applaud this demonstration.)
(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

Those who speak of what they know find, too late, that prudent silence is wise.
Act One Scene Five page 1 (Old scene 6)

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

Mystery after Gala night it says. Mystery of soprano's flight. Mystified baffled Surete say we are mystified we suspect foul play. Bad news on soprano scene First Carolina now Christine
Act One Scene Five (Old Scene 6)

(meno mosso) (i.e.) A TEMPO
(with a wry smile)

Still at least the seats get sold Gossip's worth its weight in gold What a way to run a business spare me these unending trials Half your cast disappears but the crowd still cheers opera To hell with Gluck and Handel it's a scandal trat'li pack 'em in the
Act One Scene Five page 3 (old scene 6)

(d = 1) (C)

(bursts in, in)

André please don't shout, it's pub.

Damn-able. Will they all walk out? This is damn-able

(f)

(calmly)

lic-ur-y! and the bar is very free pub lic-ur-y

But André have you seen the queue?

(groans)

But we have no cast
Act One Scene 5 page 4 (old Scene 6)

Finding the two letters from the PHANTOM.

(He has been sorting mail on his desk.

Oh it seems you've got one too.

Firmin hands the letter to André, who opens it slowly.

Dear André, what a charming gala! Chris-

-tine enjoyed a great success. We were hardly bereft when Carol-la left.

Otherwise the chorus was entrancing but the dancing was a lamentable

-84-
Dear Firmin, just a brief reminder my salary has not been paid.

Send it care of the ghost by return of post. P. T. O.

No one likes a debtor so it's better if my orders are obeyed.
Act One Scene 5 page 6 (Old Scene 6)

Who would have the gall to send this someone with a puny little brain.

Who would have the gall to send this someone with a puny little brain. These are...

 mf Eb Bb/D Cm Eb/Bb Fm/Ab Fm Bb

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

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

Eb Bb/D Cm Abm5 Eb/Bb Ab/Ab
Act One Scene 5 page 7
(Old Scene 6)

Using our position, he's a funny sort of spectre box.

In addition he wants money to ex-

pect a large retainer nothing plain. He is clearly quite insane. You mean Carlott... (to)

(THEY are interrupted by the arrival of RAOUL, who brandishes another of the PHANTOM's notes)

- 87 -
Act One Scene 5  page 8 (Old Scene 6)

A: What's all this nonsense?

R: Well how should we (know)?

A: I want an answer. I take it that you sent me this note.

R: Of course not. We're in the dark.

A: Don't look at us. Of course not.

R: She's not with you then? Monsieur don't argue.

-88-
Act One Scene 5 \hspace{1cm} page 9 \hspace{1cm} (Old Scene 6)

(Realizing his mistake, HE corrects himself testily.

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

Isn't this the letter you wrote?

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

(H Recitative) Do not fear for Miss Da-ae the angel of music has her under his wing make [Colla voce]
(CARLOTTA bursts in. SHE too has a letter, which has cheered her no more than the others).

No attempt to see her again
(The MANAGERS look mystified)

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

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

Ah welcome back

[A TEMPO] What is it now?
Act One Scene 5, page 11 (old scene 6)

letter which I rather resent

You didn't send it?

As if he would

(heavily) And did you send it?

Of course not.

You dare to tell me that this is not the letter you sent?

What's going on?

course not

And what
Act One Scene 5

(COLLA VOCE)

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

Da-ae will be singing on your behalf tonight. Be prepared for a great misfortune, should you attempt to take her place.
Act One Scene 5  page 13 (Old Scene 6)

(The MANAGERS are beginning to tire of the intrigue)

Far too many notes for my taste and none of them about Christine. All wave

Far too many notes for my taste and none of them about Christine. All wave

(Meno) (Accel) (A Tempo)

G U M

 RECITANDO

heard since we came is Miss Da-oe's name.

heard since we came is Miss Da-oe's name. I trust her midnight oil is

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

Miss Da-oe has returned

RECITANDO
Act One Scene 5  page 14  (Old scene 6)

André

Where precisely is she now

Firmin

well and truly burned!

Meg

She needed

Giry

I thought it best that she went home

Carlo

Will she sing? Will she sing?

Raoul

May I see her

Meg

rest

Giry

No monsieur she will see no one
Act One Scene 5 page 15 (Old Scene 6)

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.

Christine Da-ae has returned to you. And I am anxious her career should pro-
Act II Scene 5  page 16 (old Scene 6)

In the new production of II Mu-to you will therefore cast Carlotta as the countess.

Page boy, and put Miss Da-ae in the role of Countess. The role which Miss Da-ae plays calls for charm and appeal.

-96-
Act One Scene 5  page 17 (Old Scene 6)

role of the page-boy is silent which makes my casting, in a word, ideal.

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 ...

-97-
Christine! It's all a plot to help Christine. I know who sent this, the.

Whatever next.

This is insane.

Vicomte, her lover!

O traditore O mentitore.

(to Carlotta, in protest)

Signora. This changes nothing!

This is a joke.

Indeed? Can you believe this?
Act One Scene 5  page 19 (Old Scene 6)

(COLLA VOCE)

Cari

Ottas

Andrea

Fir

Carvol

ENJO

You are our star, sig

=no-ra.

We don't take orders

(announcing it to everyone)

Neno

-no-ra.

and always will be

The man is mad.

Miss Cade will be playing the page-boy, the silent role.

Carvol

ENJO

Carvol

ENJO

Fir

Carvol

ENJO

Cari

atempo

99
Act one Scene 5. Page 20 (Old Scene 6)

CARLOTTA

-please me you're only saying this to please me-signorvere no

CARLOTTA

non non voglio dire lasciate mio padre mio dio who

GIRY

You have reviled me

GIRY

scorn his word be ware to those the angel sees the angel knows

RAOUl

Why did Christine fly from my

-100-
buked me
You have placed me
Abban-da-nata desi-de-

Signor pardon us
Please signor we beseech you

Signor pardon us
Please signor we beseech you

arms
I must see her

Christ-ine
I must see her

This hour shall see your darkest...
Act One Scene 5  page 22  (Old Scene 6)

Abbandon-a-ta
non v'ocan

Signor-a sing for us! Don't be a martyr.
our

Signora sing for us! Don't be a martyr.
our

Where did he go?

What new surprises lie in
What new surprises lie in

What new surprises lie in

angel knows, the angel hears

(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)

CARLOTTA: Your public needs you.

ANDREAE: We need you.

FIRMIN: Store.

RAUL: Store.

MEYER: Store.

GRYFF: Store.

[Music: Allegretto]

CARLOTTA: Would you not rather have your precious little ingenue...

ANDREAE: ...too! Signorino! The world wants you!

-103-
(The MANAGERS adopt their most persuasive attitudes, as THEY play their trump card!)

Prima Donna first lady of the stage! Your devotees are on their knees to im-

Prima Donna first lady of the stage! Your devotees are on their knees to im-

Can you bow out when they're shouting your name?

Think of how they

G G Dm G C/E Am F

Pri-ma Don-na en-chant us once again. Think of your

all a-dore you. Pri-ma Don-na en-chant us once again.
Act One Scene 5 page 25 (Old Scene 6)

Can you deny us the triumph in

And of the queues round the theater.

Can you deny us the triumph in

C C7 F F Dm G C/E

(CARLOTTA registers her acceptance, to herself, in triumph)

Pri- ma Donna your

store Sing Pri- ma Donna once more

store Sing Pri- ma Donna once more

Christine spoke of an angel

An Dm G7 C C C F F

-105-
Act One Scene 5 page 26 (Old Scene 6)

song shall live a-gain. You took a snub, but there's a pub-lic who needs you

Think of your pub-lic

Think of your pub-lic

(refering to Chabine)

She has heard the

F F F Dm C

-106-
Act One Scene 5  page 27 (Old Scene 6)

Think of their cry of un-dying sup-port (C Min) Follow where the line-light

Voice liken you to an an-ge
g

We get our opera (to André)

voice liken you to an an-gel

Is this her an-gel of mu-sic

Is this

Voice of the an-gel of mu-sic

C  Gm  C7  F/A  Dm  Gb  F/A

lands you Pri-ma Donna your song shall never die. Will sing again, and To

Lead-ing ladies are a Trial

Tears

Lead-ing ladies are a Trial

Tears

An-gel or mad-man?

Or -diers!

Is this an-geI or a mad-man? Voice of hell or of hea-ren?

b7

Hea-ven help you those who doubt this ma-

Eb  C  F  F  F  F
Act One Scene 5  Page 28 (Old Scene 6)

Carlotta: Ending ovation. Think how you'll shine in that final en-

Amore: (T) No maternal demands are regular occurrences.

Rigo: (T) No maternal demands are regular occurrences.

Mars: Warnings, maternal demands.

Surely for Bliss or domination? Which has claimed her? Surely I

Cesare: Casting will invite domination.

Oh, fools to have F7 Bb Gm C F/A

Surely there'll be further scenes, worse than this.

Surely there'll be further scenes, worse than this.

Pier's sake...

Must see these demands are re-

Hail strike back. If his threats and demands are re-

Flout his warnings. Think before these demands are re-

Dm Gm C7 F F7

-108-
Act One Scene 5 - page 30 (Old Scene 6)

[Music notation]

ALL this is a play but if its lovely sung and in a foreign tongue its just the sort of story audiences adore in

His song is over And in box five a new game will be

This is a game you cannot hope to win

[Music notation]

The stress that falls upon a famous prima donna! Terrible diseases

Just a perfect opera Prima Donna the world is at your

But if his curse is on this opera Then I

[Music notation]
(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, ANDRE 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)
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

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

(leggiero)

CONFIDANTE

lordship, sure, would die of shock! His lordship is a laughing stock! Should

F

B♭

F

C

F

F♯/C

-115-
(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)

(ON STAGE)
COUNTESS

[Knock at the door]

Serafino your disguise is perfect Why who can this be

[Harpsichord]

IN THE BOX

ANDRE
Nothing like the old operas

FIRMIN
Or the old scenery...
COUNTESS

be?

DON ATTILIO (off)

Gentle wife admit your loving husband

DON ATTILIO (Reprise)

love I am called to England on affairs 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 RAGUL 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. The old fool's leaving.

(SPOKEN)
Act One Scene Seven Page 5

DON ATTILIO

I suspect my young bride is un-truesto me. I shall not leave but shall hide over there to ob-

COUNTLESS

Add ò o. Add ò o. Serafimo a way with this pretence!

DON ATTILIO

(severe! Add ò o. Add ò o.

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

You cannot speak but kiss me in my husband's absence. (A Tempo/(moderato)

-118-
COUNTLESS

Poor fool he makes me laugh hahahaha  hahahaha  hahahaha  hahahaha

COUNTLESS

Time I tried to get a better better-half

COUNTLESS

Poor fool he doesn't know  hohoho  hohoho

COUNTLESS

Poor fool he doesn't know  hohoho  hohoho

COUNTLESS

Poor fool he doesn't know  hohoho  hohoho

COUNTLESS

Poor fool he doesn't know  hohoho  hohoho

COUNTLESS

Poor fool he doesn't know  hohoho  hohoho

COUNTLESS

Poor fool he doesn't know  hohoho  hohoho
(CARLOTTA lets fly a few fioriture. The PHANTOM's theme - "He's here" - begins to loom in. Suddenly, from nowhere, we hear the voice of the PHANTOM)

Did I not instruct that Box 5 was to be kept empty?
Act One Scene Seven page 8

MEG (terrified) (own timing)

He's here. The phantom of the opera

(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)
COUNTESS

Seraphimo a-way with this pretence

You cannot speak but

(Instead of singing, she emits a great croak, like a toad.)

Kiss me in my husband's croak:

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)

Poor fool he makes me laugh Ha ha ha ha ha Ha croak croak croak
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... It's all right... Come... I'm here....

(ANDRÉ and FIRMIN rush out of box onto stage. ANDRÉ ushers the now sobbing CARLOTTA into the hands of RENTER, who leads her off, while FIRMIN addresses the audience)
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.
ACT ONE SCENE SEVEN page 12

Simple Stage

Repeat Till Body Falls.

[phantom shadows]  [SEQUE NEXT SCENE]

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 JOSEP 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!

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

RAOUL (to CHRISTINE)

Christine, come with me....

(Leads HER away)
CHRISTINE
No ... we must go up. To the roof. We'll be safe there.

(CHRISTINE and RAOUL hurry off)

FIRMIN
(Approaching 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.
Act 1  Scene 8  Page 3

why have you brought us here?

we must re-

don't take me back there

he'll kill me his eyes will find me there

Christine don't

turn be still now
say that
don't even think it

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

forget this walking nightmare

This Phantom is a man

The Phantom of the Opera will
Fab... Bel...ieve me there is no Phantom of the Opera

kill and kill ag...ain

My

God, who
Act One Scene Eight page 6

CHRISTINE

is this man who hunts to kill? I can't escape from him

RAOUl

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

$$\text{(sin)}$$

$$A^{b}m/Eb \quad D^{b}m/Eb \quad D^{b}m/Eb \quad E_b \quad E_b \quad A^{b}m/Eb$$

I never will, And in this la- by- reth where night is

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

$$\text{(sin)}$$

$$D^{b}m/Eb \quad D^{b}m/Eb \quad E_b \quad E_b \quad A^{b}m/Eb \quad B^{b}m/Eb$$
Act One Scene Eight page 7

CHRISTINE
blind the phantom of the opera is here

RAOUl
blind the phantom of the opera is here

Eb m --- Eb m --- F # 7 | B m

in-side my mind

in-side your mind there is no phantom of the opera

Eb m C# / Eb G
CHRISTINE (intensely)

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

To a world where the daylight dissolves into darkness, darkness,

Raoul! I've seen him! Can I ever forget that sight?
Act One Scene Eight page 9

CHRISTINE

Can I ever escape from that face so distorted deformed it was

RIT

hardly a face in that darkness darkness But his

[(d = 1) Trancelike, then becoming more and more ecstatic]

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

A

-135-
Act One Scene Eight page 10

Christine

mind and through music my soul began to soar! And I heard as I'd never heard be

Raoul

-fore

Yet in his eyes all the sadness of the

heard was a dream and nothing more
Act One Scene Eight page 11

CHRISTINE

world. Those pleading eyes that both threaten and adore

RAOUl

Christine Christine

CHRISTINE (scared)

(spoken) What was that?

PHANTOM (unseen)

(A moment, as their eyes meet. The mood changes)
Act One Scene 2 Page 12

**Flute**

**RAOUl:** (spoken) Oh Christine.

**CHRISTINE:** (spoken) Oh Raoul.

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No more talk of darkness, forget these wide-eyed fears I'm here nothing can harm you my words will warm and calm you Let me be your freedom let day-light dry your tears I'm here with you, beside 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.

now and always Promise me that all you say is true.

That's all I ask of you.

RAOUl

Let me be your shelter Let me be your light you're safe no-one will find you your
ACT I  SCENE 8  PAGE 15

(CHRISTINE)

All I want is freedom, a world with no more night. And fears are far behind you.

RAOUl

you always beside me to hold me and to hide me. Then say you'll share with me one...

-141-
love one lifetime let me lead you from your solitude

Say you need me with you

here beside you anywhere you go let me go too

Christine That's all I ask of

RUBATO

Say you'll share with me one love one lifetime Say the word and I will follow you

you
Share each day with me each night each morning
Say you love me

I do

love me. That's all I ask of you

Love me. That's all I ask of you

-143-
(They kiss.
Suddenly, we hear offstage, the distant
sound of a street barrel-organ. CHRISTINE
starts from her reverie)
Act One/Scene Eight (Page 15)

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 D♭ Ab Db Ab A♭ Eb

CHRISTINE

Order your fine horses be with them at the door.

You'll

And soon you'll be beside me.

mf
guard me and you'll guide me

(They hurry off. The PHANTOM emerges)

I gave you my music, made your song take wing. And now how you've repaid me?

He was bound to love you when he heard you singing...
Share Each Day With Me Each Night Each Morning

Once upon a time say the word I will follow you

Love one lifetime say the word then I will follow you

Say you'll share with me one

Percy: Christine... Christine... (Erhase) say you'll share with me one

Phantom: Christine...
Scene Eight [22]

[ALLARG]

If you will curse the day you did not do All that the Phantom asked of

[A TEMPO]

you

-148 -
(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)
(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. ANDRÉ. 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).

M'sieur Firmin?

M'sieur Andre?

ANDRÉ

FIRMIN

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

The prologue to a bright new

Dear André what a splendid party!
Act Two Scene One page 2

year!

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

Quite a night! I'm impressed.

Here's to us.

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

A/B

A/B

E
(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.)
Masquerade paper faces on parade
Masquerade Hide your face, so the

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

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

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

C - G/C
Dm/C
world will never find you masquerade every face a different shade

world will never find you masquerade every face a different shade

world will never find you masquerade every face a different shade

Masquerade look around there's another mask behind you Flash of:

Masquerade look around there's another mask behind you

Masquerade look around there's another mask behind you

Masquerade look around there's another mask behind you
Act Two Scene One page 6

CHORUS softly

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


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


Faces, take your turn on the merry-go-round

Eye of


take a ride on the merry-go-round in an in-human
Act Two Scene One page 7

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

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

-160 -
Act 2  scene 1  Page 8

face? Masque-rade—grinning yellow spinning reds
Masque-rade—grinning yellow spinning reds
Masque-rade—grinning yellow spinning reds
Masque-rade—grinning yellow spinning reds

Masque-rade—take your fill let the spectacle astound you
Masque-rade—take your fill let the spectacle astound you
Masque-rade—take your fill let the spectacle astound you
Masque-rade—take your fill let the spectacle astound you
Act Two Scene One page 9

masquerade burning glances turning heads masquerade stop and stare at the

masquerade burning glances turning heads masquerade stop and stare at the

masquerade burning glances turning heads masquerade stop and stare at the

masquerade burning glances turning heads masquerade stop and stare at the

C G/C Dm/C F

sea of smiles around you masquerade seething shadows breathing lies

sea of smiles around you masquerade seething shadows breathing lies

sea of smiles around you masquerade seething shadows breathing lies

sea of smiles around you masquerade seething shadows breathing lies

strings

C G/C Dm/C
Act Two Scene One page 10

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

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

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

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

F  C  Gm  C - G/C -

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

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

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

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

(The ENSEMBLE activity becomes background, as ANDRÉ, FIRMIN, MEG, GERY, PIANGI and CARLOTTA come to the fore, glasses in hand)
Act Two Scene One page 11

Watching us watching them.

Makes you glad.

makes you proud! All the creme de la creme.

What a crowd.
And all our fears are in the

night.
And all our fears are in the

of delight.
No more.

of relief.

Six months of Elysian peace.

past.
And we can breathe at

past.
And we can breathe at
Act Two Scene One page 12

notes
And may its

No more ghost
And may its

Here's a toast: to a prosperous year

To the new chandelier

last

Gir's

last

Here's a health

D

G♯/D♭

Carl

(4.2)

(4.2)

(4.2)

(4.2)

(4.2)

(4.2)

(4.2)

(4.2)

(4.2)

(4.2)

(4.2)

splendid never fade

splendid never fade

Six months

What a

What a change

What a joy
Act Two Scene One page 13

CHRISTINE

Think of it a

blessed release and what a masque rode

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)

secretengagement Look, yourfuture bride. Just think of it

But why is it se-cret?
Act Two Scene One page 14

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 end

G/D A/D Bm E\#9

Let's not argue
Agreement, not a crime! Christine what are you afraid of?

Bm E E D/A Bm E\#m6 A
Please pretend you will understand in time.

I can only hope I'll understand in time.

(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, RAUL 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.)
Act Two Scene One Page 18

Masquerade paper faces on parade Masquerade Hide your face so the

world will never find you Masquerade every face a different shade
Act Two Scene One page 19

Masquerade Look around there's another mask behind you

Masquerade Look around there's another mask behind you

Masquerade Look around there's another mask behind you

Masquerade burning glance turning heads Masquerade stop and stare at the

Masquerade burning glance turning heads Masquerade stop and stare at the

Masquerade burning glance turning heads Masquerade stop and stare at the

(Drums + Perc)
Act Two Scene One page 20

Sea of smiles around you, Masquerade grinning yellow, spinning reds.

Brass: 

Masquerade, take your fill let the spectacle astound you.

Chorus: 

Masquerade, take your fill let the spectacle astound you.
Act Two Scene One page 21

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.

Why so silent, gentlemen? Did you think that I had left you for
Act Two Scene One page 22

Have you missed me, good messieurs? I have written you an

opera

Here I bring the finished score 'Don Juan Tri-

Freely

He through it in Fiamin

I advise you to comply, My instructions should be
ACT TWO SCENE ONE page 23

clear Remember there are worse things than a shattered chandelier.

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.

chains are still mine You will sing for me

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Act Two Scene One page 24

(HE turns his back. ALL cower in suspense as the music crescendos, until suddenly his figure evaporates.

\[ \text{Stop on cue:} \quad "\text{Madame for all our sakes}" \]
ACT 2

Scene 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

TILL READY

[BARREL ORIBIN]

"Who is a freak of nature more monster than man?"

FASTER

mp Continue in tempo
Act Two Scene 1A / Page 3

[Spoken]

From birth it seemed.

Deformed?

My God

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

The world forgot him but I never can

(beginning to understand, dorkly)

But he didn't die did he?

16 vo

For in this darkness I have seen him again—

And so our Phantom is this man—
Act Two Scene 1A Page 5

(She moves off into the surrounding blackness,)

much Monsieur. Raoul: No wait! Grey: Too much...

and there have been too many accidents...

(And, before HE can question HER further, SHE has disappeared)

Madame Giry...!

RAOUl (running after HER)
THE MANAGERS' OFFICE

(The PHANTOM's score lies open on the desk. ANDRE is impatiently flipping through it. FIRMIN is sorting through papers, letters, etc.).

ANDRE

Lu-di-crous! Have you seen the score? It's the final straw!

FIRMIN

Simply lu-di-crous! This is

ANDRE

Uter lu-na-cy! (sighs) Not another chandelier?

FIRMIN

Lu-na-cy! Well you know my views, But we can't refuse.
Act Two Scene Two page 2

HE has discovered two notes from the PHANTOM, one of which HE hands to ANDRE, who opens it and reads:

Dear Andre, re my orches.

Laurie, my friend, what we have here?

Travers: We need another first bassoon. Get a player with tone and that third trombone has to go! The man could not be deader, so please preferably one who plays it.
Act Two Scene Two page 3

"Dear Firmin, vis a vis my opera. Some chorus members must be sucked. If you could find out which has a sense of pitch... wisely though I've managed to assign a rather minor role to those who cannot act."
Act Two Scene Two page 4.

(They are interrupted by the arrival of CARLOTTA and PIANGI, both furiously brandishing similar notes).

CARLOTTA

Out-rage! This whole affair is an out-rage!

ANDRE

Now what's the matter?

FIRMEN

What is it now? Signora please...

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!
Act Two Scene Two  page 5

The things I have to do for my art! (Spoken) Ah,
(Snapping a finger at the open score)
in-sult
- If you can call this gibberish "art"!

Signor, Signora.

Please understand

(RAOUl and CHRISTINE enter. CARLOTTA bristles).

Here's our little flower

You have secured the largest

Ah Miss Daaé quite the lady of the hour

-187-
(half to herself) Christine Doae, she doesn't have the voice

She's been role in this Don Juan

(hearing this to carlotta)

Sign on please

(then take three agreeing)

(move forward)

Chis

(incensed)

Carlotta

(unable to contain herself any longer points accusingly)

How

hind this

She's the one behind this Christine Doae

And

It appears we have no choice

Flm

Ab

Fm

G♭sus
Act Two Scene Two page 7

I'm not a fool! You think I'm blind?

Iris

Don't want any part in this plot! (huffing, to Corin)

Gens

What does she say?

Ange

But why not (reasonably)

Flora

Miss Daae surely... it's your decision but why

Raul


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Act Two Scene Two

CHRISTINE

Cannot sing it duty or not!

CARLOTTA

(to Ångå)

She's backing out!

ANDRE

You have a duty

FRANÇOIS

not?

45

(She is prevented from replying by the arrival of MEG and GIRY, the latter bearing another note from the PHANTOM).

RAT

Christine, Christine you shouldn't they can't make you

GIRY

Please mon-sieur another note

A G F Eb Bbm

(The MANAGERS gesture: "read it". As she reads, ALL react variously, as they are singled out).
Till Ready) Act Two Scene Two page 9

Fondest greetings to you all: A few instructions just before rehearsal starts.

(The PHANTOM's voice gradually takes over from her):

GirLotta must be taught to act; not her normal trick of strutting round the stage.

Our Don Juan must lose some weight. It's not healthy in a man of Piran's age.

(impishly)
Act Two Scene Two page 10

And my managers must learn that their place is in an office, not the arts.

(Slow and sinister)

As for Miss Christine Daaé. No doubt she'll do her best it's true her voice is good she knows though she'd wish to excel. She has much still to

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Act Two Scene Two page 11

learn if pride will let her return to me her teacher, her teacher

(V/O fades out, GIRY takes over)

(spooken) Your obedient friend

GIRY: "And Angel". (ALL look at CHRISTINE)

CHRISTINE: I can't... I won't do it...

(A pause. Attention focuses on RAOUl, whose eyes are suddenly bright with a new thought)

RAOUl (Half to himself)

We have all been blind, and yet the answer is staring us in the face
Act Two Scene Two page 12

We're listening

so on

This could be the chance to ensnare our clever friend

We shall play his game perform his work but remember we hold the ace For

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ACT TWO SCENE TWO PAGE 13

We make certain the doors are

if Miss Da-ae sings he is certain to attend

We make certain our menace there

We make certain they're
RAOU/L/ANDRE/FIRMIN

Meno mosso (savouring their victory)

The curtain falls His reign will end

Im not so sure

The curtain falls His reign will end

Not if it works

The curtain falls His reign will end

MADNESS

This is mad-

ANDRE

The tide will turn

(to Giry)

Yehshick de ballet
(Rounding on Giry)

THEN

NESS!

MONSIEUR BELICHERME There is no way of turning the tide—

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Act Two Scene Two page 15

André: help us  Don't make excuses

Fem: help us  Don't make excuses

Raoul: help us  Instead of warning us help us

Gray: Mon-sieur I can't  I wish I could

(To Raoul)  (To André and Firmin)

Grace: could it be that you're on his side?

Gray: Mon-sieur believe me I intend no ill but mes-

-C Bb

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Act Two Scene Two page 16

(A TEMPO)

She's the one behind this Christine! This is all her doing!

This is the truth! Christine Daaé (to Raoul)

(to each other) We'll say her fate befall him.

(hiss) If she lays her hand on him, he will

107

This is his undoing

Let him be careful, we have seen him kill!

(tempo)

Ab Gb Bm G F

110

what glory can she hope to gain? It's

She is crazy

you succeeded, you free us all. This so-called angel has to fall!

You succeeded, you free us all. This so-called angel has to fall!

Angel of music, fear my fury! This is where you fall.

Hear my warning! Hear his fury!

F Eb Db B A G
Act Two Scene Two page 18

CHRISTINE (to Raul, tearfully pleading)

Raoul I'm frightened. Don't make me do this. Raoul it scares me. Don't put me through this or-

-deal by fire. He'll take me. I know, we'll be parted for ever. He won't let me go

What I once used to dream I now dread. If he finds me it won't 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

(murmurs) She's mad...

RAOUl

(trying to reason)

(ALL stare at HER)

You said yourself he was nothing but a

man

Yet while he lives he will haunt us till we're dead
Act Two Scene Two page 20

(Verdenter, rubato)

Twisted every way, what answer can I give? Am I to risk my life to win the chance to live? Can

I betray the man who once inspired my voice? Do I become his prey? Do I have any choice? He

kills without a thought, He murders all that's good I know I can't refuse and yet I wish I could. Oh

-202-
God if I agree what horrors wait for me in this the phantom's opera?

RAOUX (pleading with her, very tenderly)

Christine, Christine, don't think that I don't care but every hope and every

With a great surge, the orchestra takes over. CHRISTINE, overcome by her conflicting emotions, turns her face away and hurries out.
Act Two Scene Two page 22

RIT

\[ \text{FASTER} \]

C\text{m}^{11} \quad F^3 \quad B^b

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).
(A music call for "Don Juan".
REYER supervises the learning of the
new piece from the piano.
Present are FJANGI, CHRISTINE, CARLOTTA,
GIRY and CHORUS.)

Hide your sword now wounded knight! Your vain-glorious gascon-

-nade. Brought you to your final fight. For your pride high price you've paid.
Act Two Scene Three page 2

CHRISTINE

Silk-en couched hay-filled barn

Stage piano (Reyer)

CHRISTINE

Both have been his battle-field

CARLOTTA

(wrong)

Those who tangle with Don Juan

REVER

(stopping them) (He demonstrates)

(said) No, no! Chorus—rest please. Those who tangle with Don Juan (to Piangi) If you please.

PIANGI

Signor Piangi—here is the phrase

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Act Two Scene Three page 3

REVER (s) (spoken) No, Nearly... but no. Those who Tan Tan Tan

PIANO (still wrong)
Those who tangle with Don Juan

REVER (s) (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...?

REVER
So, once again, if you please. Signor Piangi - after seven.

(HE gives the note and counts in)
Five, six seven...

PIANO (wrong again)
Those who Tangle with Don Juan

R.H. Mas. 01-474 4124.
Act Two Scene Three page 9

(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?

PIANGI
(trying again)
THOSE WHO
TAN ... TAN ...

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 ...

PIANGI
(mocking)
THOSE WHO TANGLE
WITH DON JUAN!
(screams)
CESSATE
CESSATE
MI TORTURATE
L'ANIMA

PIANGI
(those who)
TAN ... TAN ...

CARLOTTA
Not quite, Signor:
THOSE WHO
TAN ... TAN ...

PIANGI looks
miserably at
CARLOTTA. GIRY
catches CHRISTINE's
eye)
LEOPORLLO
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
(assuming 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
CHOIR 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.)
Poor young maiden for the thrill on your tongue of stolen sweets.
You will

 Poor young maiden for the thrill on your tongue of stolen sweets.
You will

 Poor young maiden for the thrill on your tongue of stolen sweets.
You will

 Poor young maiden for the thrill on your tongue of stolen sweets.
You will
Act Two Scene Three page 7

have to pay the bill  Tangled in the winding sheets

have to pay the bill  Tangled in the winding sheets

have to pay the bill  Tangled in the winding sheets

have to pay the bill  Tangled in the winding Sheets (sra)

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E) (SOLO VLN)

ACT TWO SCENE THREE PAGE 8

(As the ensemble becomes background, CHRISTINE, transfixed by the ghostly figure, sings independently).

CHRISTINE

In sleep he sang to me in dreams he came that voice which calls to me and speaks my

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Act Two Scene Three page 9

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

Senza misura FREELY!

Little Lotte thought of everything and nothing

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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

Andante

CHRISTINE Gm Eb

You were once my one companion,

Cm D Gm

you were all that mattered. You were once a

Fm Eb Cm D

friend and father, then my world was shattered.

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Wishing you were somehow here again,
wishing you were somehow near;
sometimes it seemed if I just dreamed,
somehow you would be here.
Wishing I could hear your voice again,
knowing that I never would,
dreaming of you won't help me to do all that you dreamed could.

Poco meno mosso
Passing bells and sculpted angels,
cold and monumental, seem for you the

wrong companions; you were warm and gentle.
a tempo 1°

G

Am/G

do tempo

D

C D/C Bm7 Em

Too many years fighting back tears,

poco accelerando

Bm7 Em D

why can’t the past just die?

più mosso

Bb

Cm/Bb

Wishing you were somehow here again,

knowing we must say good -
by. Try to for give, teach me to live.

give me the strength to try. No more mem-or-ies, no more

si-lent tears, no more gaz-ing a-cross the wast-ed

years. Help me say good-bye!
(Bewildered, CHRISTINE looks up, and murmurs breathlessly)

CHRISTINE:

ANGLER OR FATHER

PHANTOM:

yearning for my guidance

B F#/B B C G/C

CHRISTINE:

friend or phantom? Who is it there staring? Angel, oh speak what

PHANTOM (more and more hypnotic):

Have you forgotten your Angel.

F/C G/C C G/C C Csus4 C G/C
Act 2 Scene 4 Page 7

end less longings echo in this whisper

PHANTOM (now drawing CHRISTINE towards him)

(RAYL appears in the shadows and watches for a moment, transfixed)

Too long you've wandered in

F/C G/C C G7 C Am

(increasingly mesmerized)

CHRISTINE

(UNAWARE OF RAYL'S presence)

With my mind beats a

RAYL

(Far from my far-reaching gaze)

Once again she is his Once again she returns

RAYL (to himself a murmur)

Fmaj7 Dm7 E/D Am
Act Two Scene Four Page 8

Against you, yet the soul obeys

You resist, yet your soul obeys

To the arms of her

Angel of music, I denied you. Turning from true beauty.

Angel music, you denied me. Turning from true beauty.

Angel, Angel or Demon. Still he calls her lure. Ing her back from the... [with Melody]

(f) Eb Fb Bb Ab Bb Eb Bb Eb Ab Eb

(simile)
Angel of music! my protector come to me strange angel.

Angel of music! do not shun me come to your strange angel.

grave. Angel or dark seducer? who are you strange angel?

(Eb Bb/Eb A#Eb Bb/Eb Eb Bb/Eb Eb)

(The music becomes menacing, as CHRISTINE moves towards the figure in the doorway)
ACT TWO Scene Four page 10

(beckoning her)

I am your angel of music come to me

(suddenly calling out over the ever-threatening music)

An angel of darkness cease this torment

Bass Drum

Each numbered arrow is a downbeat from the conductor. The bass continues without variation in tempo.

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(Inexorably, the PHANTOM continues to beckon
CHRISTINE)

PHANTOM

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

RAUL

(in desperation)

Christine, Christine, listen to me, whatever you may believe, this man... this thing is not your father.

(continues)

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 Issuea from the gaping mouth of the skull and lands at Raoul's feet.

PHANTOM

MU-sic

RAUL

(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 Raoul!)

[FIREFALL!]

(cont.)
Act Two Scene Four page 12

Bravo monsieur, such spirited words.

(Fireball 2) More tricks, monsieur?
ACT TWO Scene Four page 13

RAOUl

Let's see monsieur how far you dare go

(spoken) More deception. More violence?

[Fireball 3]

RAOUl

(spoken) Raoul, no!

Phantom

That's right. That's right monsieur. Keep walking this way.

Phantom

RAOUl

(RAOUl has begun to walk, slowly and resolutely, towards the PHANTOM, the fireballs always landing just ahead of him)
RAOUl

You can't win her love by making her your prisoner.

I'm here, I'm here, monsieur: the

Angel of death!

Come on, come on, monsieur, don't stop, don't stop,

(RAOUL): Monsieur you're wasting your breath.

Don't go.

(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.
Now let it be war upon you both!

so be it!

(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, ANDRE 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 ANDRE)
Are we doing the right thing, Andre?

ANDRE
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?
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.

PHANTOM (From nowhere)

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 ...

\[ \text{(PHANTOM) (SLOW+MOKING)} \]

\[
\begin{array}{c}
\text{Gm} \quad \text{Eb} \\
\text{Gm/D} \quad \text{D} \\
\text{Gm} \quad \text{D/A} \\
\text{G/Bb} \quad \text{F} \\
\text{G} \\
\end{array}
\]

(a tense pause)

\[
\begin{array}{c}
\text{Cm} \quad \text{Eb} \quad \text{Cm} \\
\text{Gm/D} \quad \text{F} \quad \text{G} \\
\text{Cm} \quad \text{Eb} \quad \text{Cm} \\
\text{Gm/D} \quad \text{F} \quad \text{G} \\
\text{Cm} \quad \text{Eb} \quad \text{Cm} \\
\end{array}
\]
Act 2 scene 6 Page 1

(The "Don Juan" overture begins. ALL disperse as scene and lights change.)

(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

Here the sire may serve the dam Here the master takes his meat Here the sacrificial lamb utters one descent.

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Act Two Scene Six page 3

A TEMPO

Poor young maiden for the thrill on your tongue of

pair-ing beat

Poor young maiden for the thrill on your tongue of

pair-ing beat

pair-ing beat

pair-ing beat

pair-ing beat

pair-ing beat

pair-ing beat

pair-ing beat

stolen sweets You will have to pay the bill Tangled in the

stolen sweets You will have to pay the bill Tangled in the

stolen sweets You will have to pay the bill Tangled in the

stolen sweets You will have to pay the bill Tangled in the

stolen sweets You will have to pay the bill Tangled in the
Act Two Scene Six page 4

Serve the master so that when tables, plans and maids are laid

Serve the master so that when tables, plans and maids are laid

Serve the master so that when tables, plans and maids are laid

Serve the master so that when tables, plans and maids are laid
Don Juan triumphs once again

(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).
Act Two Scene Six page 6

Don Juan

Once again recite the plan

Pamela

Your young guest believes I'm you

Don Juan

When you met you wore my cloak with my

Pamela

I the master, you the man

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Act Two Scene Six page 7

Don: Searc you hid your face. She believes she dines with me in her master's borrowed place.

I: Furtively we'll scoff and guaff, stealing what in truth is mine. When it's late and modestly.

Don: Starts to mellow with the wine.

PP: You come home! I use your voice, slam the door like crack of doom.
Act Two Scene Six page 8

(DON) I shall say "Come, hide within. Where other? of course, my room" (exits to the alcove)

(PASSARINO) Poor thing hasn't a chance

(DON) (off stage)

Here's my hat my cloak and sword. Conquest is assured if I do not forget myself.

(PASSARINO)

(DON JUAN puts on PASSARINO's clothes in the curtained alcove where the bed awaits.)

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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.)
Act Two Scene Six page 10

(on stage)

PASSARINO

Master?

(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.)
You have come here in pursuit of your deepest urge. In pursuit of that wish which till now has been silent, silent. I have brought you. That your pastime may fuse and merge in your mind, you've already succumbed to me, dropped all defenses.
-plenteously succumbed to me. Now you are here with me. No second thoughts you've de-cide-de.

Decide-deed past the point of no return.

No backward glances. The games we've played till now are at an end.
Act Two Scene Six page 13

POCO RIT. TEMPO

end

Past all thought of "if" or "when"

Ab
C
Fm mp
C7/F mp

(Coro)

No use re-sist-ing A-band-on thought and let the dream de-scend....

Fm
F mp
Db
Eb
Ab

What rag-ing fire shall fi-e the soul? What rich de-sire un-locks its door? What sweet se-
Act Two Scene Six page 14

The final threshold, what warm unspoken secrets will we learn beyond the point of no return?

-You have brought me
to that moment where words run dry

silence, silence I have come here hardly knowing the reason why

In my mind I've already imagined our bodies entwining de
Act Two Scene Six page 16

fenceless and silent and now I am here with you no second thoughts I've decided

Em    Dm   Dm/A C7/G    Cm/G Bb/F    Abm/Eb

decided Past the point of no return No going

Gm/D    mf. F/F7   C7/F    Fm

back now Our passion-play has now at last begun

F    Db    Eb    Ab    C

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Past all thought of right or wrong One final question How long should we two wait before we're one

When will the blood begin to race the sleeping bud burst into bloom? When will the flames at last consume...
ACT TWO Scene Six page 18

US?

Past the point of no return
The final threshold

Past the point of no return
The final threshold

C7 — Gm — D7
(sim) — Gm — G

bridge is crossed, so stand and watch it burn
We've passed the point of no re-

bridge is crossed, so stand and watch it burn
We've passed the point of no re-

Eb — F7 — Bb
(sim) — Eb — Ab — D
(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:)

(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 beside you  Anywhere you go let me go
Act Two Scene Six page 20

(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 horrifying 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.

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

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.

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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

(Phantom) Dramatico (half to himself half to Christine)

Down once more to the dungeon of my black despair! Down we

(Half-tempo) (Agitato)

Bb m
C
E (f b)

plunge to the prison of my mind! Down that path into darkness, deep as

(Accel)

A
Eb
Ab
Ab

hell!
(He rounds on HER, bitterly. A great outburst of rhetorical self-pity)

Why you asked bound and chained in this cold and dismal place? Not for any mortalsin but the

wickedness of my abhorrent face! (HE hears the off-stage voices of a mob and moves off again)

Chorus

(Off-stage)

Track down this murder-er he must be found
Hounded out by everyone! Met with hatred everywhere!

No kind word from anyone! No compassion anywhere! Christine,

(THEY disappear. RAOUl and GIRY appear at the edge of the lake).

Christine Why? Why?

Giry Your
Act Two Scene Seven page 7

手 at the level of your eyes

RAOUL

手 at the level of your eyes

GESTUT

手 at the level of your eyes

GESTUT

手 at the level of your eyes

GESTUT

手 at the level of your eyes

(GIRY)

(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...
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

the phantom of the

ground. Too long he's preyed on us but now we know the phantom of the opera is
Act 2 Scene 1 Page 9

Act 1 Scene 1 Page 9

Here the phantom of the opera.

(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.

(orch)
ACT 2

Scene 8

THE PHANTOM'S LAIR

The wax doll of CHRISTINE sits crumpled on a large throne.

The PHANTOM drags CHRISTINE roughly out of the boat. SHE frees herself and backs away as HE stares blackly out front.

Braving her terror, SHE addresses him fiercely.

CHRISTINE

(gorged yourself at last in your lust for blood)

(now to be prey — to your lust for)

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Act Two Scene Eight page 2

SLOWER

flesh?

Not turning round

darkly
coldly

That fate which condemns me to wallow in blood

\]

f

mf

Has also denied me the joys of the flesh

This face, the infection which

poisons our love

This

(HE turns, takes the bridal veil from the dummy, and moves slowly towards HER. SHE turns her back on him).
ACT 2 SCENE 8 page 3

(Now standing behind HER, HE places the veil on her head).

Pity comes too late, turn a-round and face your fate An e-terni-ty of this before your eyes

(HE turns HER round)

CHRISTINE (THEY are almost touching. SHE looks calmly and coldly into his face).

This haunt-ed face holds no horror for me now Its in your
Act Two Scene Eight page 4

CHRISTINE

"Soul that the true distortion 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!

(Drn)

(Hi raises his hand. The iron fence falls to the floor, cutting off RAOUL's path)

CHESTINE (seeing RAOUL, stunned)

Raoul . . . !

PHANTOM (mock-courteous bow to RAOUL)

Sir. This is indeed an unparalleled delight! I had rather

(Drn)
Act Two Scene Eight page 5

hoped that you would come And now my wish comes

ture You have truly made my night

Aginto (pleading, grasping the bars of the gate)

Free her! Do what you like only free her! Have you no pity? (to CHRISTINE, dryly)

(Agitato)

Your
Act Two Scene Eight page 6

Meno Maso

A Tempo

CHRISTINE

Please Raoul it's useless

RAOUl

I... love her Does that mean nothing I love

(EXPANSIVELY)

PHANTOM

lover makes a passionate plea

CHRISTINE

RAOUl

her Show some compassion

PHANTOM

(snarls furiously at RAOUl)

The world showed no compassion to me

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Act Two Scene Eight page 7

CALMING (to PHANTOM)

RAOUl

Christine Christine let me see her (HE puts his mask back on, gestures and the fence rises. RAOUl enters)

(dry again)

be my guest sir Mon — sieur I bid you

PHANTOM

welcome! Did you think that I would harm her? Why should I make her

(Gm/D D7 Gm D3/A Gm/Bb F G Cm E6 Cm)

(So saying, HE takes the Punjab lasso and, before RAOUl has a chance to move, catches him by the neck. The end)

Continues

pay for the sins which are yours

(Gm D7 F G Cm E6 Cm G7 D7 D7)

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of the rope, of which the PHANTOM has let go, remains magically suspended in mid-air.

PHANTOM

Horses now raise up your hand to the level of your eyes. Nothing can save you.

[It turns to her]

now except perhaps Christine, start a new life with me.

(fsante e marcato)

Buy his freedom with your love! Refuse me and you send your lover to his death.
Act Two Scene 8 Page 9

(CHRISTINE looks at the PHANTOM in disgust)

CHRISTINE

This is the point of no return

fff poco rit

fate Grow cold and turn to tears of hate

(despairing)

RAPU

The Tears I might have shed for you dark

christine for

D7/6
ACT TWO SCENE EIGHT  

CHRISTINE (looking at the PHANTOM, but to herself)

Fare well my fallen
-give me please forgive me.  
I did it all for you and all for nothing.

Gm

i-dol and false friend one by one. I've watched illusions shattered

(to Christine,) 

Too late for turning back too late for prayer's useless

Ab  A7/F#  G(b10)  Gm/F#  D7(b9)

Past all hope of cries for help  
no point in

say you love him and my life is

f Gm  D7/G  Gm
Act Two Scene Eight page 11

(To Christine)

PHANTOM

fighting For either way you choose you cannot win! So do you

O-VER Either way you choose he has to win

G³  Eb  F  B♭  B♭₃  B♭₃

PHANTOM

end your days with me, or do you send him to his grave?

(To Phantom)

Why make her

Eb  A♭₃  Db  Db₃
CHRIS
TINE

An angel of music

Past the point of no return

RAUL

lie to you to save me?

Ab → Am7(b5) → D7

Gm → D7/G

why this torment? when will you see

The final threshold his life is now the prize which you must

sake Chris Tine say no! don't throw it away for my sake
reason  Angel of my music you deserve!

I fought hard to see you.

Christine

You've passed the point of no return!

CHRISTINE

...owed 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)

CHRISTINE (quietly at first, then with growing emotion)

Pitiful creature of darkness What kind of life have you

make your choice

known? God give me courage to show you You are not a-alone

(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.)
The moment is broken, as we hear the approaching MOB offstage.

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

-A get all of this

Leave me alone for-

Hunt out this animal

Who is this monster, this murdering beast?

-Get all you've seen

Go now Don't let them find you

Who runs to ground

Revenge for
Act Two Scene Eight page 17

Take the boat. Swear to me never to tell

Too long he's

Pian-gi. Re-venge for Bu-quet

The secret you know of the angel in hell (shouts) Go!

preyed on us but now we know The

This creature must never go free
phantom of the opera is there deep down be-

Go now Go now and leave me

(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)
Act Two Scene Eight page 19
(to the mask)

Mas-que-rade paper

faces on parade mas-que-rade Hide your face so the world will ne-ver

find you (takes off her ring and gives it to the phantom)

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love you (Very tender)

She leaves. The phantom puts the ring on his finger

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

RAOUL

Say the word and I will follow you Share each day with me, each
Act Two Scene Eight page 21

night each morning (looking after her)

You alone can make my song take flight it's

$E_b^m - A_b^m$, $D^b/E^b - G_b - D^b/Ab$

Slower

over now, the music of the night.

$G^b$, $A_b$, $G^b - D^b$, $G^b - D^b$, $G^b - C^b G^b$
(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)

Cm/Bb  Eb  Bb

Bb  F/Bb  Cm/Bb  Eb

Bb
Masquerade paper faces on parade. Masquerade hide your face so the

world will never find you. Masquerade every face a different shade.
Masque rode - look around there's another mask behind you

Ab          Eb          Eb          Bb/Eb

(Allarg)  (Rit)  (ATempo)

Ab          Eb/Bb        Bb

(Eb    Cm    Fm7    Bb)

Eb/G        Cm    Fm    A/A#b     Eb    Cm    Fm7    Bb