THE PHANTOM OF THE OPERA

Piano/Vocal Score

Music by Andrew Lloyd Webber
Lyrics by Charles Hart
Additional Lyrics by Richard Stilgoe and Mike Batt

International Copyright secured. All Rights Reserved
PROLOGUE

The stage of the Paris Opera, 1905.

The contents of the Opera House are being auctioned off. An AUCTIONEER, PORTERS and RAOUL.
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, six, do I see seven? Seven. Against you, sir, seven. Eight. Eight once. Selling twice. Sold,

[gavel down]

...to Raoul, Vicomte de Chagny. Thank you very much. Lot 664 then ladies and gentlemen: 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 I am bid. Ten francs still. Fifteen, thank you sir. Fifteen I am bid. Going at fifteen.

[gavel down]

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

PORTER: \(\text{[holding it up]}\) Showing here.

[He sets it in motion]

\[\text{Musical score for the musical box}\]
PROLOGUE-2

AUCTIONEER: May I commence at twenty francs? Oh come, come, ladies and gentlemen. Fifteen, then? Fifteen I am bid, thank you. Yes, twenty from you sir, thank you very much.

GIRY: Twenty-five.

AUCTIONEER: Twenty-five on my left, thank you madam. Twenty-five I am bid. Thirty? Selling at thirty francs, then. Thirty once, thirty twice, sold for thirty francs. To the Vicomte de Chagny. Thank you once again, sir.

RAOUL: Boy

[The box is handed across to RAOUL. He studies it as attention focusses on him for a moment]

RAOUL:

A collector's piece indeed, every detail exactly as she said. She often spoke of you my friend your velvet lining and your figurine of lead. Will you still play when all the rest of us are dead?

AUCTIONEER

LOT 666 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 work shops 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 AUCTIONEER switches on the chandelier. There is an enormous flash and the OVERTURE begins. During the OVERTURE, the opera house is restored to its earlier grandeur. The chandelier, immense and glittering, rises magically from the stage, finally hovering high above the orchestra.

TAPE CUE ON DOWN BEAT

SLOW 4

FULL ORGAN
End of the Prologue
Scene 1

REHEARSALS FOR "HANNIBAL" BY CHALUMEAU

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

We join the opera towards the end of ELISSA's (CARLOTTA's) great aria. She is alone, holding a present from the approaching HANNIBAL; a bleeding severed head.

CARLOTTA

[ End of cadenza ]

This was for our savours from our sa-

phy from our savours from our sa-

viours from the enslaving force of Rome.
S

(chorus)

\[ \text{f With feasting and dancing and} \]

A

Song tonight in celebration we

S

\[ \text{greet the victorious throng returned to bring sal} \]

A

\[ \text{greet the victorious throng returned to bring sal} \]

W.W. Ins. Str.

Ins. + Str.
The trumpets of Carthage resound,
Hear Romans now and
(Hoffage)

The trumpets of Carthage resound,
Hear Romans now and

(f) Hear the drums, Hannibal

(f) Hear the drums, Hannibal

Tremble, Hark to our step on the ground.
Hear the drums, Hannibal

Tremble, Hark to our step on the ground.
Hear the drums, Hannibal
PIANGI

Sad to return to find the land we love.

RECIT

STRINGS
REYER: [entering from off stage, interrupting him] No, no, no...Signor...if you please: "Rome". We say "Rome", not "Roma".

[A STAGEHAND carries a ladder across the stage. OTHERS are seen still constructing parts of the scenery. Hammering and shouting is heard]

PIANGI: 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. André and M. Firmin...

[The new managers are politely bowing, when REYER interrupts]

REYER: I’m sorry, M. Lefevre, we ARE rehearsing. If you wouldn’t mind waiting a moment?

LEFEVRE: [Bowling apologetically] My apologies, M. Reyer. Proceed, proceed...

REYER: Thank you, monsieur. [Turning back to PIAONG] "Sad to return...", Signor...

LEFEVRE: [Sotto voce to ANDRE and FIRMIN]

M. Reyer, our chief repetiteur, Rather a tyrant, I’m afraid.

[The rehearsal continues]
Sad to return to find the land we love threatened once more by Rome's far reaching grasp.

Tomorrow we shall break the chains of Rome.

Weep not; the army has come home.

[The BALLET GIRLS begin their dance.
LEFEVRE, ANDRE and FIRMIN stand centre-stage, watching the ballet.
THEY are in the way. The ballet continues under the following dialogue]
LEFEVRE [indicating PIANGI]

Signor piangi, our principal Tenor. He does play so well opposite La Carlotta.

GIRY [exaspored by their presence, bangs her cane angrily on the stage]

Gentlemen please! If you would kindly stand to one side?
LEFÈVRE
My apologies, Madame Giry.

(Leading ANDRE and FIRMAN aside)
Madame Giry, our ballet-mistress. I don't mind confessing, Monsieur Firmin,

I shan't be sorry to be rid of the whole blessed business.

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

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

(MEG becomes prominent among the DANCERS)

ANDRE
Who's that girl, Lefevre?

LEFÈVRE
Her?

Meg Giry, Madame Giry's daughter. Promising dancer, Monsieur Andre, most promising.

(CHRISTINE becomes prominent. SHE has absent-mindedly fallen out of step.
GIRY, spotting her, bangs her cane again.)

GIRY
You! Christine Daee! Concentrate, girl!
MCC (Quick to CHRISTINE)
Christine... What's the matter?

FIRMIN
Daac? Curious name.

LEFEVRE
Swedish.

ANDRE
Any relation to the violinist?

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

(The ballet continues to its climax and ends. The CHORUS resumes)
Bid welcome to Hannibal's guests.

Bid welcome to Hannibal's guests.

Bid welcome to Hannibal's guests.

Bid welcome to Hannibal's guests.

Bid welcome to Hannibal's guests.

The elephants of Carthage as guides on our conquering
quests Dido sends Hannibal's friends.

QUESTS Dido sends Hannibal's friends.

quests Dido sends Hannibal's friends.

quests Dido sends Hannibal's friends.

CARLOTTA

PIANGI Once more to my welcoming arms. My love returns in

ad lib.
CARLOTTA

splendour

Ah.

PIANGI

Once more to the sweetest of charms. My heart and soul suffer.

CARLOTTA

PIANGI

render

The trumpeting elephants sound. Hear Romans now and

The trumpeting elephants sound. Hear Romans now and

The trumpeting elephants sound. Hear Romans now and

The trumpeting elephants sound. Hear Romans now and
trem - ble. Hark to their step on the ground. Hear the drums.

Hannibal comes.

Hannibal comes.

Hannibal comes.
[At the end of the chorus LEFEVRE claps his hands for silence. The ELEPHANT is let off. TWO STAGE HANDS are revealed operating it from within].

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 you to the two gentlemen who now own the Opera Populaire: Monsieur Richard Firmin and Monsieur Giles Andre.

[Polite applause. Some bowing, CARLOTTA makes her presence felt.] Gentleman, Signora Carlotta Guidicelle, our leading soprano for five seasons now.

[Polite bow from ANDRE and FIRMIN]

ANDRE: Of course, of course, I have experienced all your greatest roles, signora.

LEFEVRE: And Signor Ubaldo Piangi.

[Another bow]

FIRMIN: An honour, Signor

PIANGI: Piaceri

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, Monsieur Reyer objects...

CARLOTTA: [Flattered] My manager commands...Monsieur Reyer?

REYER: [A polite bow to CARLOTTA] My DIVA commands. Will two bars be sufficient introduction?

FIRMIN: Two bars will be quite sufficient.

REYER: [Ensuring that CARLOTTA is ready] Signora?

CARLOTTA: Maestro.

[The introduction is played on the piano]
Cue Carlotta: "MAESTRO"

Moderato

CARLOTTA:

Think of me

Think of me fondly when we've said goodbye.

Member me every so often Promise me you'll try.

On that day, that not so distant day when you are

Far away and free, if you ever find
Moderato

moment spare a thought for me

(CARLOTTA)

MEG Think of me think of me warmly. (MEG)

[As CARLOTTA is singing, a backdrop crashes to
the stage, cutting her off from half the cast]

O (PIU MOSSO) + BALLET GIRLS OPERA CHORUS BALLET GIRLS

here the Phantom of the opera He is with us it's the ghost He's

HARP

OPERA CHORUS

(BALLET GIRLS) The Phantom S.A.

here the Phantom of the opera He is

VLA, VCLS.

HARP, HNS.

...
(S.A.) ANDRE

with us it's the ghost Good heavens will you show a little courtesy.

T.B. He is with us it's the ghost

[Under Vamp]

FIRMIN: Mademoiselle please.

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]

Buquet, Chief of the flys. He's responsible for this.

[The drop is raised enough to reveal upstage an old stagehand, JOSEPH 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?

CUE: What's going on up there?

Dialogue Over

BUQUET

\[Please mon-sieur don't look at me as God's my \]

SYNTH 2
witness I was not at my post Please monsieur there's no one

MEG

there and if there is, well then it must be a ghost He's

FIRMIN

dthere the Phantom of the opera Good

ANDRE

heavens I have never known such insolence Sig-nor-a 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!
[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: Amateurs!

[PIANGI and CARLOTTA sweep out]

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 leaves. The COMPANY looks anxiously at the NEW MANAGERS]

ANDRE: La Carlotta will be back.

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

[The GIRLS twitter and swirl in fear]

FIRMIN: God in Heaven, you're all obsessed!

GIRY: He merely welcomes you to his Opera house, commands that you 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 the BALLET GIRLS. CHRISTINE takes hold of MEG, nervously]

ANDRE: [To GIRY] Madame, I had hoped to have made that announcement myself.

GIRY: [Ignoring him, to FIRMIN] Will the Vicomte be at the performance this evening, monsieur?

FIRMIN: In our box.

ANDRE: Madame, who is the understudy for the role?

REYER: There is no understudy, monsieur... the production is new.

MEG: Christine Daæ 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.

ANDRE: [To CHRISTINE] From whom?

CHRISTINE: [Uneasily] I don't know, sir...

FIRMIN: Oh, not you as well! [Turning to Andre] Can you believe it? A full house... and we have to cancel!

GIRY: Let her sing for you, monsieur. She has been well taught.

ANDRE: Very well.

REYER: [After a pause] From the beginning of the aria then, mam'selle. Gentlemen.
CUE: REYER
From the beginning of the aria then, mam’selle!

CHRISTINE

Think of me think of me fondly

PIANO SOLO

when we've said good-bye remember me every so often,

FIRMIN: Andre. This is doing nothing for my nerves.
ANDRE: Don’t fret Firmin.

promise me you’ll try. On that day, that not so distant day, when you are

far away and free. If you ever find a moment,
[Lights dim and the surroundings dissolve, as we are transported to...]

THE GALA
CHRISTINE is revealed in full stage costume. She is now accompanied by an orchestra. Stage boxes have appeared on either side.

spare a thought for me.

ADD STRINGS

TUTTI

And though it's clear, thought it was always clear, that this was

never meant to be, if you happen to remember,
stop and think of me. Think of August when the
trees were green, don’t think about the way things might have
been. Think of me thinking silent and resigned,
I imagine me trying too hard to put you from my
mind. Think of me, please say you'll think of me, whatever else you choose to do. There will never be a day when I won't think of you.

[Applause, bravos. Prominent among the bravos, those of the young RAOUL in the MANAGERS box]

RAOUL

(Spoken) Bravo! Bravo!

Can it be can it be Christine.
RAOUL

Long ago it seems so long ago. How young and innocent we were. She may not remember me, but I remember

(RAOUL)

her

CHRISTINE

Flow-ers fade. The fruits of summer fade. They have their seasons so do
we but please promise me that sometimes you will

think (Ah)

of me.

End of Scene 1
Scene 2

AFTER THE GALA

Reverse view of the stage.
The applause continues and we see CHRISTINE, from behind, taking her bows.
The house curtains close upstage and BALLET GIRLS, from the wings,
gush around CHRISTINE. REYER stiffly gives his approval. GIRY also appears.

GIRY: [To CHRISTINE] Yes, you did well. He will be pleased.

[To the DANCERS]
And you! You were a disgrace tonight! such temps de cuisse! such rondes de jambe!
Come... we rehearse. NOW!

[SHE emphasizes this with her cane. The BALLET GIRLS settle into rehearsal upstage, GIRY keeping time
with her stick.
Variations of this continue throughout the scene.

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 reach the dressing room door, SHE hears the PHANTOM'S voice out of nowhere]

[CHRISTINE is bewildered by the voice]
I only wish I knew your secret, who is this new tutor?

SOLO STRING QUARTET

Rall.

Menno Mosso
CHRISTINE

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

HARP + STRINGS

Now as I sing I can sense him and I know he's
Poco Piu

Here, here, in this room, he calls me softly.

Some somewhere inside hiding. Somehow I know he's

always with me. He, the unseen genius.

Ancora Piu Mosso

I watched your face from the shadows distant through all the ap-

w.w.
pause.

I hear your voice in the darkness.

Yet the

Rail.

Meno Mosso

CHRISTINE

words aren't yours.

Angel of music,

guide and guardian

grant to me your

glory.

MEG

Who is this Angel, this
Angel of music hide no longer, secret and strange.

Angel. He's with me even now. All around me.

Angel. Your hands are cold. Your

It frightens me.

Face Christine it's white. Don't be frightened.
[THEY look at each other. The moment is broken by the arrival of GIRY]

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

[MEG leaves and rejoins the DANCERS]

My dear, I was asked to give you this.

[GIRY hands CHRISTINE a letter and leaves. CHRISTINE opens the letter and reads]

CHRISTINE: [still in her daze] "A red scarf"..."the attic"..."Little Lotte"

[Meanwhile, RAOUL, ANDRE, FIRMIN and MME. FIRMIN are seen making their way towards the dressing room, the MANAGERS in high spirits, bearing champagne]

ANDRE: A tour de force! No other way to describe it!

FIRMIN: What a relief! Not a single refund!

MME. FIRMIN: Greedy.

ANDRE: Richard, I think we’ve made quite a discovery in Miss Daae!

FIRMIN: [To RAOUL, indicating CHRISTINE’S dressing room] Here we are, Monsieur le Vicomte.

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

[He takes the champagne from FIRMIN]

ANDRE: As you wish, Monsieur.

[They bow and move off]

FIRMIN: [Exiting] They appear to have met before...

[RAOUL knocks at the door and enters]

RAOUL: Christine Daae, where is your red scarf?

CHRISTINE: Monsieur?

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

CHRISTINE: Because you had run into the sea to fetch my scarf. Oh, RAOUL. So it IS you!

RAOUL: Christine.

[They embrace and laugh. She moves away and sits at her dressing table]
TENDERLY
CHRISTINE

CHRISTINE (spoken)
You remember that too?

RAOUl

Lit-te Lot-te, let her mind wan-der. Lit-te Lot-te,

or of gob-lins of shoes, or of rid-dles of

thought am I fonder of dolls or of gob-lins of shoes

CHRISTINE
Father playing the violin

frocks,

RAOUl
Those picnics in the attic

or of choco-lates?

RAOUl
As we read to each other dark stories of the north

- 39
(CHRISTINE)

“No, what I love best” Lot - te said “is

when I’m a - sleep in my bed and the an - gel of mu - sic sings

songs in my head, the an - gel of mu - sic sings songs in my head.”

(RAOUL)

the an - gel of mu - sic sings songs in my head.”
CHRISTINE (Spoken)

Father said,
"When I am in
heaven, child...."

I will send
the Angel of
Music to you".

RAOUL

2nd time
...the Angel of Music.
"No doubt of it
and now we....
...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....Things have changed.

RAOUL : YOU must change. I must get my hat. Two minutes.... Little Lotte.

[He hurries out]

CHRISTINE : [Calling] Raoul! [Quietly picking up her hand mirror] Things have changed, Raoul.

[He whispers something]

[Chorister enters.]

‘Twas not in my power to prevent it. It was the will of the Master.

CHRISTINE : [To the chorister] I thought—

CHRISTINE: [Softly] Children, children. It is nothing.

[Belgian tenor enters.]

PHANTOM

In so-lent boy this slave of fash-ion. Bask-ing in your glo-ry.

[Chorister et al. kneel.]

[Emperor enters.]

EMPEROR:

We are here to stay.

[Everyone grabs their hats and walks off, leaving the Emperor in isolation.]

[Closing scene: a铡nter, curtain falls.]

41
Ig - no - rant fool, this brave young suitor, shar - ing in my tri - umph.

CHRISTINE

An - gel, I hear you speak, I listen. Stay by my side.

guide me. An - gel, my soul was weak, for - give me.

PHANTOM

En - ter at last mas - ter. Flatter - ing child you shall
know me. See why in shadow I hide.

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

(The figure of the PHANTOM becomes discernible behind the mirror)

CHRISTINE

Angel of music, guide and guardian, grant to me your glory.

Angel of music, hide no longer.

[Text continues with musical notation]
PHANTOM

Come to me strange angel. 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

come to me, angel of music. Whose is that voice, who

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

PHANTOM

is that in there. I am your angel of music. Come to me, angel of
[CHRISTINE dissapears 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, as the scene dissolves]: Christine!

[Blackout]

Angel!

End of Scene 2
Scene 3

THE Labyrinth UNDERGROUND

Subterranean gloom, through which we can discern the PHANTOM leading CHRISTINE through the darkness, deeper and deeper below the opera house, towards the PHANTOM’s lair.
Disappearing first into a trap door in the stage, THEY then almost immediately reappear high above the stage, descending by an immense zigzagging walkway.
Candles rise from the stage, and we see CHRISTINE and the PHANTOM in a boat which moves slowly across the misty waters of an underground lake.

CHRISTINE

In sleep he sang to me
In dreams he
That voice which calls to me and speaks my name

and do I dream again for now I

find the Phantom of the Opera is there inside my mind
Sing once a

gain with me our strange duet My power

over you grows stronger yet and though you

turn from me to glance behind the
Phantom of the Opera is there inside your mind.

CHRISTINE

Those who have seen your face draw back in

SYNTH
(CHRISTINE)

I am the mask you wear.

My spirit and your voice in one combined.

Your spirit and my voice in one combined.

The Phantom of the Opera is
(PHANTOM)

there
inside your mind

(CHISTINE)

there
inside my mind

CHORUS

He's there, the Phantom of the

Op-er-a.

Beware the Phantom of the

Op-er-a.

In all your

SYNTH

BASS

STR.

VCL.
fantasies you always knew that man and

CLAR. GROE

SYNTH

c.

(PHANTOM)

mystery

CHRISTINE

and in this

were both in you

and in this

labryinth where night is blind

the

labryinth where night is blind

the

res. w.w. j.
Phantom of the Opera is there inside your mind.

Phantom of the Opera is here inside my mind.

**PHANTOM:** *(Spoken)* Sing for me.
Sing my Angel of Music

(CHRISTINE)
there, the Phantom of the Opera.
PHANTOM: [Spoken] Sing for me
PHANTOM: [Spoken] Sing my Angel

PHANTOM: [Spoken] Sing for me
[SHE begins to vocalise strangely, her song climbing higher and higher in pitch. As SHE reaches her final climactic note, we arrive in the PHANTOM's lair. Downstage the candles in the lake have lifted to reveal giant candelabras outlining the space. The boat turns into a bed, occupying the centre of the stage, which is otherwise dominated by a huge pipe organ on one side and an even larger mirror on the other, the latter covered by a dust-sheet.

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

Ah 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
Since the moment I first heard you sing I have needed you with me to serve me, to sing for my music—my music. Night time, sharpens, heightens each sensation.

Darkness stirs and wakes imagination. Silently the senses, a...
bend 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, turn your

thoughts away from cold unfeeling light and listen to the music of the
night. Close your eyes and surren-der to your dark-est dreams, purge your
thoughts of the life you knew be-fore. Close your
eyes let your spi-rit start to soar and you'll live as you've ne-ver lived be-
Hear it, feel it, secretly possess you.

Open up your mind, let your fantasies unwind, in this darkness that you know you cannot fight. The darkness of the music of the night.

Let your mind start a journey through a
strange new world, leave all thoughts of the world you knew be-
fore, 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. Let the dream begin, let your
darker side give in, to the power of the music that I
write. The power of the music of the night.
[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 the mirror from which he removes the 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 catches her and carries her to the bed, where he lays her down]

You alone can make my song take flight.

Help me make the music of the night.

PIANO + HARP
THE NEXT MORNING.
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. 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.

Allegro

ORGAN

I re-mem-ber there was mist. Swirl-ing mist up-on a vast glas-sy lake. There were
candles all around and on the lake there was a boat and in the boat there was a

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

CHRISTINE
Who was that shape in the shadows? Whose is the face in the

accel. Piu mosso

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.

**UP = J**

PHANTOM

Damn you!

**HNS/KBD 2**

PHANTOM

You little prying Pandora you little demon!

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

You little viper. Now you cannot ever be free.

Damn you! Curse you!

[HE becomes calm and addresses HER at first with irony, then more warmly.]
Phantom

Stranger than you dreamt it can you even dare to look, or bear to think of me

A la Gavotte

This loathsome gargoyle who burns in hell, but secretly yearns for heaven,

secreely, secreely, but Christine fear can turn to love, you'll learn to

A Tempo

see, to find the man behind the monster, this repulsive car-cass who
[A moment's pause, as thier eyes meet]  HE holds out his hand for the mask which SHE gives him.

seems a beast, but se - cret - ly dreams of beau - ty. se - cret - ly. se - cret - ly.

HE puts it on, turning to the audience as HE sings.

oh Christ - ine.

FLUTE

Come. We must re - turn. Those two

fools who run my thea - tre will be miss - ing you.

The lair sinks into the floor as the PHANTOM and CHRISTINE exit

End of Scene 3
Scene 4

Vivace

(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)

Till Ready

BOUQUET

Like yellow parchment is his

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

skin.

A great black hole serves as the nose which never grew.
[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]

You must be always on your guard or he will watch you with his magical gaze.

[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]

Those who speak of what they know, find too late, that prudent silence is wise.

Joseph Buquet hold your tongue. He will burn you with the heat of his eyes.

End of Scene 4
Scene 5

THE MANAGER'S OFFICE. Desks, chairs, papers.
FIRMIN is scornfully eyeing a newspaper article.

\[ J = 84 \] Bright 2

FIRMIN \( (J = J) \)

"Mystery after Gala night" it says

"Mystery of soprano's flight" "Mystified baffled Surete say we are

[He lowers the paper]

mystified, we suspect foul play". Bad news on soprano scene,
first Car-lo-tta now Chris-tine, still at least the seats get sold. Go-ssip's worth it's weight in gold.

Di-va ten-ders re-sig-nation. Cov-er does a moon-light flit. Half your
cast dis-a-pears but the crowd still cheers O-per-a. To hell with Gluck and Han-del, have a

ANDRE

scan-dal and you're sure to have a hit. Dam-na-ble will they all walk out? This is
FIRMIN

Dannable. Andre please don't shout, it's publicity! and the take is vast free pub-

ANDRE (Groans) FIRMIN (Calmly)

lic-ty. But we have no cast. But Andre have you seen the Queue?

[HE has been sorting mail on his desk. Finding the two letters from the PHANTOM, FIRMIN hands the letter to ANDRE who opens it and reads]

ANDRE (Reading)

Ah, it seems you've got one too. Dear Andre what a charming gala Chris-
tine enjoyed a great success we were hardly bereft when Carlotta left.
O - ther wise the Cho - rus was en - tran - cing but the danc - ing was a la - men - ta - ble mess". "Dear

Fir-min just a brief re - min - der, my sa - la - ry has not been paid. Send it

be - tter if my or - ders are o - beyed". Who would have the gall to send this,
some-one with a puerile brain these are both signed O.-G. Who the hell is he?

Op-era ghost it's really not amusing. He's abus-ing our pos-i-tion. In a-

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

di- tion he wants mon-ey. He's a funny sort of spec-ter to ex-pect a large re-tai-ner, noth-
plainer, he is clearly quite insane. You mean Car- lot...(ta)

RAOUl

Where is she? I mean Miss Da- ae, where

ANDRE

FIRMIN

Well how should we (Khow)?

(RAOUl)

is she? I want an answer. I take it that you sent me this note.
(ANDRE)

We're in the dark

(FIRMIN)

Don't look at us

Of course not.

(RAOUl)

She's not with you then?

Mon-sieur don't argu

(The MANAGER's look mystified)

(FIRMIN)

And what is it that we're meant to have wrote (Spoken)Written?

(RAOUl)

Isn't this the letter you wrote?

(ANDRE)

(RAOUL hands the note to ANDRE who reads it)

(Recitativo)

Do not fear for Miss Da-ae, the angel of music has her under his wing. Make
CARLOTTA & PIANGI burst in. SHE too has a letter, which has cheered her no more than the others)

(The MANAGER's look mystified)

RAOUl

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

(ANDRE)

no attempt to see her again. [A TEMPO] Ah, welcome back

(F minor gliss.)

is he? I have your letter a letter which I rather resent.

FIRMIN (To RAOUl)

(RAOUl)

And did you send it?

What is it now?
(PIANGI)  (CARLOTTA)

(ANDRE)
You didn’t send it?
You dare to tell me that
As if he would.

(FIRMIN)

(RAOUl)
What’s going on?

Of course, not

this is not the letter you sent?

(RAOUl)

and what is it that I’m meant to have sent? “Your

[COLLA VOCE]

days at the Opera Populaire are numbered. Christine Da-ae will be singing on your behalf tonight. Be pre
(The MANAGER's are beginning to tire of the intrigue)

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

Far too many notes for

(Giry suddenly appears accompanied by MEG)

my taste and most of them a-bout Chris- tine. All we've heard since we came is Miss

(VEN. CLAR. INS. OBOE)

(A TEMPO)

(RECITANDO)

If we is Firmin (Dryy)

In which case I think our

Daae's name. Miss Daae has re- turned.
WHERE PRECISELY IS SHE NOW?

Meeting is adjourned.

MEG

GIRY

I thought it best that she went home.

HARP

CARLOTTA + PIANGI

Will she

RAOUL

May I see her.

rest.

(GIRY)

No monsieur she will see no one.
CARLOTTA + PIANGI

sing? Will she sing?

Let me see it.

FIRMIN

RAOUl + ANDRE

(Snatching it) Please!

(GIRY)

Let me see it!

Here I have a note.

PIANO

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.
PHANTOM

Christine Daae has returned to you and I am anxious her career should progress. In the new production of "Il Muto" you will therefore cast Carlotta as the

page-boy... and put Miss Daae in the role of Countess. The role which Miss Daae plays calls for charm and appeal. C - C#
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."
CARLOTTA  (Pointing an accusing Finger)

Chris-tine. I know who sent this, the Vic-comte, her lover!

PIANGI

Chris-tine. ANDRE  (To Carlotta, in protest)

FIRMIN

This is insane. RAOUl  (Ironic)  (To the others)

In-deed? Can you believe this?

CARLOTTA

O Tra-di-to-ri O Men-ü-to-ri

PIANGI

How can you do this?

ANDRE

No, this changes nothing! You are our star

FIRMIN

This is a joke. Sig-no-ra and always will be.
(ANDRE)  
no - ra.  
We don't take or - ders.  
[Announcing it to everyone]
(CARLOTTA)  
It's use - less try - ing to ap -
PIANGI  
You don't de - serve her!

(FIRMIN)  
lot - ta will be play - ing the lead.

(ANDRE)  
lot - ta will be play - ing the lead.

(FIRMIN)  
The man is mad.  
Miss Da - ae will be play - ing the page - boy, the si - lent role.
CARLOTTA

pease me, You're on-ly say-ing this to pease me. sig-nor-i ve-ro no

PIANIGI

Ap - pease her. To pease her. no

MENO MOSSO

(CARLOTTA)

non, non voge-lou-di-re lascia-te-mi-mo-ri-re O pa-dre

(PIANIGI)

non, non voge-lou-di-re lascia-te-mi-mo-ri-re O pa-dre

FLUTE

CLAR.

(CARLOTTA)

mi - ol di - ol You have re-viled me.

(PIANIGI)

mi - ol di - ol

GIRY

Who scorn his word, be-ware to those, the
(CARLOTTA)

you have rebuked me, you have re-

ANDRE + FIRMIN

RAOUL

Sig-no-ra pardon us

Why did Christine fly from my arms

MEG

(GIRY)

Christ - ine

Angel sees the Angel knows.

(CARLOTTA)

placed me,

PIANGI

Abban-do-na-ta de-si-de-

(ANDRE + FIRMIN)

This is un-called for This is un-

(MEG)

Please sig-no-ra we be-seech you

RAOUL + MEG

(GIRY)

I must see her

this hour shall see your darkest fears the
CARLOTTA

PIANGI

FOUND-ED

This is un-heard of! You are un-think-ing. You are un-

ANDRE + FIRMIN

RAOUL ONLY

SIGNORE, sing for us Don't be a

GIRY

Where did she go?

Angel knows, the Angel hears

CARLOTTA

Poco rall.

PIANGI

non vo' can tar

feeling

ANDRE + FIRMIN

You go too far!

RAOUL

MARTYR

Our star

MEG + GIRY

What new sur-prises are in store.

What new sur-prises are in store.
CARLOTTA

ANDRE

FIRMIN

Your public needs you.

we need you too.

Sig- no- ra no the world wants you.

Pri- ma Don- na first

(A)NDRE + (FIRMIN)

la- dy of the stage your de- vo- tees are on their knees to im-
(ANDRE + FIRMIN)  ANDRE

Plor w.w. you
Can you bow out when they're

tune cont. vn.

(ANDRE)  FIRMIN

Shout-ing your name.
Think of how they all adore you.

fl.+ob.  clar.

ANDRE + FIRMIN  ANDRE  FIRMIN

Prim a Don-na enchant us once again. Think of your muse and of the

PIANGI  (FIRMIN)

Can you deny us the triumph in

queues round the theatre.
Can you deny us the triumph in

93
(PIANGI)
store? Sing Pri - ma Don - na once more.

(ANDRE + FIRMIN)
store? Sing Pri - ma Don - na once more.

RAOUL
Christ - ine

CARLOTTA
Pri - ma Don - na your song shall live a -

(PIANGI)

(ANDRE + FIRMIN)

(RAOUL)
spoke. of an an - gel.
(CARLOTTA)

ANDRE + PIANGI

FIRMIN Think of your public.

GIRY Those who hear your

She has heard the

(CARLOTTA)

(ANDRE + PIANGI)

Think of their cry of undying sup-

(FIRMIN) voice liken you to an angel.

RAOUL Is this the angel of

(GIRY) voice of the angel of music.
(CARLOTTA)

port, follow where the lime-light leads you.

PIANGI

ANDRE

FIRMIN The lime-light, once again shall shine up-

We get our opera. She gets her lime-light.

(RAOUl)

music?

MEG Angel or

Is this ghost an angel or a
(CARLOTTA)

Prima Donna your song shall never

on her.

When she sings we see heaven.

Leading ladies are a trial.

(PIANGI)

(PAUL)

mad man?

(RAOUL)

mad man?

Voice of hell or of heaven?

(MEG)

(by Giry)

Heaven

TUNE ON RN.1
(CARLOTTA)

die. You'll sing again and to un-ending o-vation;

PIANGI

ANDRE + FIRMIN

Un-ending o-

RAOUL

Tears, oaths, Lun-a-tic de-

Or deca! Warnings! Lun-a-tic de-

MEG

Bliss or dam-

(GIRY)

help you those who doubt this mis-casting will in-vite dam-


(CARLOTTA)

Think how you'll shine in that final en-

(PIANGI)

vation now and always. Surely

(ANDRE + FIRMIN)

minds are regular occurrences.

(ROUOL)

minds! Surely for

(MEG)

nation? Which has claimed her? Surely

(GIRY)

nation. Oh fools to have
(CARLOTTA)

core. Sing Pri - ma Don - na once more

(PIANGI)

heads will roll if her threats and de -

(ANDRE + FIRMIN)

Sure - ly there'll be fur - ther scenes worse than this.

(RAOUL)

her sake I must see these de -

(MEG)

He'll strike back if his threats and de -

(GIRY)

flout - ed his warn - ings. Think be - fore these de -
(CARLOTTA)

(PIANGI)
mands are re- ject ed.

ANDRE + FIRMIN

(Hon- our

(RAOUL)
Who'd be- lieve a Di- va happy to re- lieve a cho- rus girl who's gone and

(MEG)
mands are re- ject ed.

Christ- ine

(GIRY)
mands are re- ject ed.

Christ- ine
(CARLOTTA)

O for tu na ta

PIANGI

must be pro tec ted.

(ANDRE + FIRMIN)

slept with the patron? Raoul and the sou brette en twined in love's du et al

(ROUL)

must be pro tec ted.

(MEG)

must be pro tec ted.

FLUTE

CLAR.

(CARLOTTA)

Non an cor ab an don a ta.

(ANDRE + FIRMIN)

though he may de mur he must have been with her. You'd ne ver get a way with
(CARLOTTA)

(ANDRE + FIRMIN)

all this in a play but if it's loudly sung and in a foreign tongue it's

RAOUL

His game is over.

GIRY

This is a game you cannot hope to

CARLOTTA

The

PIANGI

(ANDRE + FIRMIN)

just the sort of story audiences adore in fact a perfect opera.

(RAOUL)

And in box five a new game will begin

MEG

But if his curse is on this

(GIRY)

win.

For if his curse is on this

VCL
(CARLOTTA)

stress that falls upon a famous Prima Donna;
Terrible diseases

(PIANGI)

stress that falls upon a famous Prima Donna;
Terrible diseases

(ANDRE + FIRMIN)

Pri - ma Don - na the world is at your
op - era.

(MEG)

Then I

(GIRY)

Then I
(CARLOTTA)

coughs and colds and sneezes! Still the dryest throat will reach the highest note in

PIANGI

coughs and colds and sneezes! Still the dryest throat will reach the highest note in

(ANDRE + FIRMIN)

feet. A nation waits and with it hates to be

RAOUL

Christine plays the pageboy Car

(MEG)

fear the outcome, when you

(GIRY)

fear the outcome should you
(CARLOTTA)

search of perfect opera. Light up the stage with that

(PIANGI)

search of perfect opera. Light up the stage with that

(ANDRE + FIRMIN)

cheated. Light up the stage with that

(RAOUl)

lotta plays the Countess. Light up the stage with that

(MEG)

once again. Light up the stage with that

(GIRY)

dare to. Light up the stage with that
(CARLOTTA)

age old rapport. Sing Prima Donna once

(PIANGI)

age old rapport. Sing Prima Donna once

(ANDRE + FIRMIN)

age old rapport. Sing Prima Donna once

(RAOUL)

age old rapport. Sing Prima Donna once

(MEG)

age old rapport. Sing Prima Donna once

(GIRY)

age old rapport. Sing Prima Donna once
(CARLOTTA)

more.

(PIANGI)

more

(ANDRE + FIRMIN)

more

(RAOUl)

more

(MEG)

more

(GIRY)

more

PHANTOM [Spoken]: So, it is to be war between us.

If these demands are not met, a disaster.

beyond imagination will occur!
End of Scene 5
Scene 6

OVERTURE TO "IL MUTO"

Stage of the opera house. The red house curtains are in.
RAOUL, ANDRE and FIRMIN take their respective seats:
RAOUL in Box Five, the MANAGERS in a box opposite.

RAOUL : Gentlemen, if you would care to take your seats? ANDRE : Do you really think
I shall be sitting in Box five. that's wise

monsieur?

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

CURTAIN RISES

End of Scene 6
Scene 7

A PERFORMANCE OF "IL MUTÖ"

The house curtains part to reveal an 18th Century salon, a canopied bed centre stage. The COUNTESS is played by CARLOTTA. SERAFIMO, the pageboy, is disguised as her maid and is played by CHRISTINE.

In the room are TWO EPICINE 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 reitsn about the COUNTESS' current liaison with SERAFIMO.

Confidante

They say that this youth has set my lady's heart afame. His
deep love would die of shock! His lordship is a laughing stock! Should he suspect her, God protect her

All3 (Insincerely)

Shame, shame, shame! This faithless lady's bound for hades. Shame, shame, shame!
[THEY laugh conspiratorially. 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]

IN THE BOX

ANDRE
Nothing like the old operas.

FIRMIN
Or the old scenery....

ANDRE
The old singers...

Firmin
Hardly a disaster beyond imagination!

COUNTRESS

DON ATTILIO (OFF)

ANDRE
Every seat sold!

FIRMIN
Hardly a disaster beyond imagination!

C

DON ATTILIO

PIU MOSSO
My love, I am called to England on affairs of state and must
DONATILIO

[Aside] [Spoken] Though I'd happily take the maid with me.

COUNTESS: [Aside]
The old fool's leaving.

DONATILIO

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

COUNTESS

Adi-o, Adi-o. Se-ra-fi-mo a-

(DONATILIO)

serve her! Adi-o. Adi-o

[HE goes to the door and, pretending to leave, opens and shuts it, then hides and watches the action.]
[SHE rips off SERAFIMO's skirt to reveal his manly breeches]

way with this presence! You cannot speak, but kiss me in my husband's

ab-sence.

ATEMPO (Moderato)

COUNTESS

Poor fool, he makes me laugh ha ha ha ha Ha ha ha ha ha ha ha ha

+OB.

Ha ha ha ha ha ha. Time I tried to get a better better half.
[CARLOTTA lets fly a few sfiorituri.
The PHANTOM’s theme - "He’s here" - begins to boom in.
Suddenly, from nowhere, we hear the voice of the PHANTOM.]

G
PHANTOM

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

MEG (Terrified) Own Timing

He’s here the Phantom of the opera.

[REPEAT TIL CUT OFF] Fade

[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 (To CONDUCTOR): Maestro, We go back to my recitative.

H
COUNTESS

[Viciously tears off CHRISTINE’s wig]

Se-ra-fi-mo away with this presence! You cannot speak, but

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

(CARLOTTA)

Poor fool, he makes me laugh
Ha ha ha ha ha
Ha CROAK CROAK CROAK.

Round and Round

Ha CROAK CROAK CROAK CROAK (etc.)

STOPPED BY MANAGERS

[As before. This time a growing wave of consternation from the audience. The PHANTOM’s laughter rises. The croaking continues as the chandelier’s lights blink on and off. The PHANTOM’s laughter, by this time overpowering, now crescendos into a great cry]

PHANTOM’S VOICE: Behold! She is singing to bring down the chandelier!

[CARLOTTA looks tearfully up at the MANAGERS’ box and shakes her head]

CARLOTTA: Non posso piu.... I cannot.... I cannot go on....

PIANGI: Cara, cara...I’m here.... It’s all right.... Come.... I’m here....

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

FIRMIN: Ladies and gentlemen, we apologize. The performance will continue in ten minutes’ time....

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

....when the role of the countess will be sung by Miss Christine Daee.

CHRISTINE: Raoul!

RAOUL: Don’t worry! I’m with you.
ANDRE: [Impressing] Yes, well—in the meantime, ladies and gentlemen, we shall be giving you the ballet from Act Three of tonight’s opera.

[To the CONDUCTOR]

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

[The MANAGERS leave, the stage is cleared and music starts again. The BALLET GIRLS, who have been upstage, move down as a sylvan glade flies in. THEY begin the dance of the country nymphs.]

[BALLET]
Upstage, behind the drop, a series of threatening shadows of the PHANTOM. MEG is aware of them and dances out of step. When that culminates in one gigantic, oppressive, bat-like shadow, the body of JOSEF BUQUET falls on the stage, causing the sylvan glade to fly out. RAOUL rushes out of his box. Silence. Then pandemonium. (Pounding music begins)

End of Scene 7
THE ROOF OF THE OPERA HOUSE

A huge statue of 'La Victoire Ailee'-the same as that which tops the proscenium. It is twilight. A panorama of stars, roofs, street lamps and spires visible in the distance.

Light spills from a stairwell leading down into the opera house and from this RAOUl and CHRISTINE rush on, SHE in an incoherent frenzy of blind terror, HE constantly interjecting in an attempt to calm her.

[CHRISTINE and RAOUl hurry off]

FIRMIN: [Attempting to placate the audience, as STAGE-HANDS, POLICEMEN etc., crowd onto the stage]

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

RAOUl: Christine, come with me.

CHRISTINE: We must go up to the roof.
We'll be safe there.
[RAOUl and CHRISTINE enter]  

RAOUL

Why have you brought us here? We must re-

CHRISTINE  

Don't take me back there.

CHRISTINE don't say that, don't ev-en think it.

He'll kill me His eyes will find me there, those eyes that burn and if he
Forget this waking nightmare. This Phantom is a
has to kill a thousand men.
the Phantom of the opera will

Fable. Believe me there is no Phantom of the Opera.
kill and kill again. My God who

My God, who is this man. This mask of

is this man who hunts to kill.
death?

Whose is this voice you hear

I can’t escape from him.

I never

with every breath? and in this labyrinth

will

and in this labyrinth

where night is blind the Phan

where night is blind the Phan

- - - -

124
(RAOUL)

Tom of the o-pee-ra is here. inside my mind. There is no

Tom of the o-pee-ra is here, inside my mind.

CHRISTINE (Intensely)

Phantom of the opera. Raoul, I've been there, to his world of un-

ending night. To a world where the day-light dissolves in to dark-ness,
darkness... Raoul, I've seen him! Can I ever forget that sight?

CHRISTINE

Can I ever escape from that face, so distorted, deformed. It was

hardly a face in that darkness. darkness. But his
[Trancelike, then becoming more and more ecstatic]

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

mind and through music my soul began to soar! and I

heard as I'd never heard before.

Yet in his eyes, all the sadness of the

What you heard was a dream and nothing more.
CHRISTINE (Scared)

world. Those pleading eyes, that both threaten and adore

[spoken] What was that?

RAOUL

PHANTOM (Unseen)

Christine, Christine, Christine.

[A Moment, as their eyes meet. The mood changes]

RAOUL [spoken]: Oh Christine

CHRISTINE [spoken]: Oh Raoul
RAOUL.

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 daylight dry your tears, I'm here, with you, beside you, to guard you and to guide you.
I

CHRISTINE

Say you love me every waking moment, Turn my head with talk of

sum-mer-time. 

Say you need me with you now and al-ways.

Pro-mise me that all you say is true, That's all I ask of

you.

RAOUl

Let me be your shel- ter, Let me be your light, you're
safe no-one will find you, your fears are far behind you.

CHRISTINE

All I want is freedom, a world with no more night, And

you always beside me, to hold me and to hide me. RAOUL

Then

say you'll share with me one 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

(Lento)

Christine

Say you'll share with me one love, one lifetime,

you.

Tempo

132
Say the word and I will follow you.

Share each day with me, each night, each morning.

Say you love me.

Love me, That's all I ask of

You know I do.

Love me, That's all I ask of
[They kiss. Suddenly, we hear offstage, the distant sound of a street barrel-organ. CHRISTINE starts from her reverie]
CHRISTINE

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

Christine, I

O CHRISTINE

Order your fine horses, be love — you.

135
with them at the door. You'll
And soon you'll be beside me.

[They hurry off. The Phantom emerges]

guard me and you'll guide me.

I gave you my music, made your song take wing. And now how you've repaid me, de-
nied me and be-trayed me. He was bound to love you when he heard you sing.

PHANTOM

Q CHRISTINE (offstage)

[Spoken] : Christine... Christine...

Say you'll share with me one

RAGUL (offstage)

Say you'll share with me one

love, one life-time. Say the word and I will

love, one life-time. Say the word and I will
follow you. Share each day with me, each
follow you. Share each day with me, each

night, each morning. You will curse the day you did not do,
night, each morning

[ALLARG] [A TEMPO]
All that the Phantom asked of you.
[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]

[Phantom starts shaking chandelier]

139
[Phantom causes chandelier to come crashing down.]

[Chandelier lands on stage with blinding flash.]

END OF ACT ONE
End of the Entr’acte
Scene 1
THE STAIRCASE OF THE OPERA.

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

[Each raises his mask to the other. They recognise each other. Relief and laughter]

ANDRE
M'sieur Firmin?
FIRMIN
M'sieur Andre?
(ANDRE)

toast to all the city, FIRMIN

Such a pity that the Phantom can't be

(FIRMIN)

here.

BARREL ORGAN

KYE 2

ADD HARP +
PEZZ. STRINGS

B. DRUM
CHORUS

Masquerade—paper faces on parade.

Masquerade—paper faces on parade.

Masquerade—paper faces on parade.

Masquerade—paper faces on parade.

Masquerade—hide your face so the world will never find you.

Masquerade—hide your face so the world will never find you.

Masquerade—hide your face so the world will never find you.

Masquerade—hide your face so the world will never find you.
Masquerade, every face a different shade,

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

Masquerade, every face a different shade,
mauve, splash of puce, fool and king, ghoul and goose, green and black, queen and priest, trace of rouge, face of beast.

Facies,— take your turn, on the merry-go-round. Eye of
take a ride on the merry-go-round in an in-human

gold, thigh of blue, true is false, who is who, curl of lip, swirl of gown, ace of hearts, face of clown,
Fac-ces, drink it in, drink it up, 'till you've drowned, in the light, in the sound,

RAOUL + CHRISTINE

but who can name the

S

face? Mas-que-rade

grin-ning yel-lows, spin-n ing reds.

A

Mas-que-rade

grin-ning yel-lows, spin-n ing reds.

T

Mas-que-rade

grin-ning yel-lows, spin-n ing reds.

B

Mas-que-rade

grin-ning yel-lows, spin-n ing reds.
Masquerade — take your fill let the spectacle astound you

Masquerade — take your fill let the spectacle astound you

Masquerade — take your fill let the spectacle astound you

Masquerade — take your fill let the spectacle astound you

VLNS.

Masquerade — burning glances turning heads

Masquerade — burning glances turning heads

Masquerade — burning glances turning heads

Masquerade — burning glances turning heads

BRASS

151
Masque-rade, you can fool any friend who ever knew you
Masque-rade, you can fool any friend who ever knew you
Masque-rade, you can fool any friend who ever knew you
Masque-rade, you can fool any friend who ever knew you
Masque-rade
Leering satyrs, peering eyes
Masque-rade
Leering satyrs, peering eyes
Masque-rade
Leering satyrs, peering eyes
Masque-rade
Leering satyrs, peering eyes
S

Masque-rade, Run and hide, but a face will still pursue you, What a

A

Masque-rade, Run and hide, but a face will still pursue you,

T

Masque-rade, Run and hide, but a face will still pursue you,

B

Masque-rade, Run and hide, but a face will still pursue you,

(GIRY)

night.

ANDRE

MEG

Makes you glad.

FIRMIN

what a crowd.

Makes you proud! All the
CARLOTTA

Wash-ing us, wash-ing them.

PIANGI

of delight.

FIRMIN

creme de la creme.

ANDRE

of re-lief.

MEG & GIRY

Six months.

And all our fears are in the past.

(CARLOTTA)

No more notes.

(PIANGI)

(ANDRE)

No more ghost.

ly si-an peace.

Here's a toast: to a

(MEG & GIRY)

And we can breath at last

GIRY

Here's a health
(CARLOTTA)

(PIANGI)

(ANDRE)

FIRMIN

And may it's prosperous year. To the new chandelier

(CARLOTTA)

PIANGI

splendor never fade.

(PIANGI)

splendor never fade.

(ANDRE)

What a blessed release, and what a masque-rade.

(FIRMIN)

What a blessed release,

GIRY MEG

What a joy What a change.

INS.  VLN.  STRINGS  INS.
(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.)

CHRISTINE

Think of it — a secret engagement. Look, your future

RAOUl

But why is it secret?

CHRISTINE

You promised me. No Raoul, please

What have we to hide? You promised me.

VERSES...
(CHRISTINE)

Then let them see. It's an engagement, not a crime!

CHRISTINE

(RAOUl)

Let's not argue.

what are you afraid of?

Let's not

Please pretend, You will understand in

I can only hope I'll understand in
[Orchestral chorus in which CHRISTINE, half coquettish, half jittery, goes from MAN to MAN. But too many of her partners seem to be replicas of the PHANTOM, and each spins her with increasing force. Eventually, RAOUl rescues her and holds her tightly. HE whirls her back into the dance as the music heads towards it's climax.]
CHORUS

Masquerade  Paper Faces on parade.

Masquerade  Paper Faces on parade.

Masquerade  Paper Faces on parade.

Masquerade  Paper Faces on parade.

Masquerade  hide your face, So the world will never find you.

Masquerade  hide your face, So the world will never find you.

Masquerade  hide your face, So the world will never find you.

Masquerade  hide your face, So the world will never find you.
Masque-rade, every face a different shade.

Masque-rade, look around, there's another mask behind you.
Masquerade, burning glances, turning heads.

Masquerade, burning glances, turning heads.

Masquerade, burning glances, turning heads.

Masquerade, burning glances, turning heads.

Masquerade, stop and stare at the sea of smiles around you.

Masquerade, stop and stare at the sea of smiles around you.

Masquerade, stop and stare at the sea of smiles around you.

Masquerade, stop and stare at the sea of smiles around you.

SYNTH TIMPS
Masque-rade, grinning yellows, spinning reds.

Take your fill, let the spectacle astound you.
[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. The PHANTOM has come to the party. HE descends the stairs and takes the centre of the stage]

SYNC TO TAPE

PHANTOM

Why so silent, good monsieur? Did you think that I had left you for good. Have you missed me, good monsieur? I have written you an opera.
[HE takes from under his robe an enormous bound manuscript]

Here I bring the finished score "Don Juan Triumphant"

[HE throws it to ANDRE]

a piacere

I advise you to comply. My instructions should be clear. Remember there are worse things than a shattered chain...lier.

[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.]

V

Your
Stop On Cue: "Madame for all our sakes"
BACKSTAGE
Giry is hurrying through the gloom. 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: [Uneasiness] I don't know what I've seen.... Please don't ask me, Monsieur....

RAOUL: [Desperately] Madame, for all our sakes....

Giry: [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, conjurers, 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: Oh, a prodigy, Monsieur! Scholar, architect, musician....

RAOUL: [Thinking aloud] 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....?
(IN OWN TIME)

GIRY

A freak of nature more monster than man.

CUE (RAOUL)

"Who was this man?"

KYBD. 2 [BARREL ORGAN]

Continue in Tempo

GIRY (Spoken)

From birth it seemed.

RAOUL (Spoken)

Deformed?

My God.
GIRY
And then he went missing, he escaped.
They never found him, it was said he had died.

RAOUl
Go on.

GIRY
The world forgot him but I never can.

[Beginning to understand, darkly]

RAOUl
But he didn't die, did he?

KYBD. 2 (Cont.)

GIRY
For in this darkness I have seen him again.

RAOUl
And so our Phantom's this man.
(GIRY)

RAOUl: No! Wait!

I have said too much, Monsieur, too much and there

[And before He can question HER further, SHE has disappeared]

RAOUl: Accidents?

[Running after HER]

Madame Giry...!

End of Scene 1
Scene 2

THE MANAGERS' OFFICE

[The PHANTOM's score lies open on the desk. ANDRE is impatiently flicking through it. FIRMIN is sorting through papers, letters etc.]

ANDRE

Lu-di-crous! Have you seen the score?

FIRMIN

Sim- ply

It's the fi-nal straw!

ANDRE

This is lu-na-cy! Well you know my views,

lu-na-cy!

(groans) Not an-oth-er chan-de-lier?

But we daren't re-fuse.
HE has discovered two notes from the PHANTOM, one of which HE hands to ANDRE, who opens it and reads:

(ANDRE)

"Dear Andre, my orchestrations. We need another first bassoon. Every note's over-blown, and that third trombone has to go! The man could not be deaf, so please preferably one who plays in

(FIRMIN)

Look my friend, what we have here.
"Dear Firmin, vis a vis my opera, some chorus members must be sacked. If you could, find out which has a sense of pitch... Wise, I've managed to assign a rather minor role to those who cannot act."

They are interrupted by the arrival of CARLOTTA & PIANGI, both furiously brandishing similar notes]
CARLOTTA
Out - rage! - This whole al - far is an out - rage! - (ANDRE)

(FIRMIN)
Now what’s the mat-ter?
What is it now?
Signo-ra please...

PIANGI
Have you seen the size of my part?

(ANDRE)
It’s an in - suit! - Just look at this, it’s an

SIGNO-RA listen...

(FIRMIN)
Not you as well!!
(CARLOTTA)  [Stabbing a finger at the open score.]

The things I have to do for my art!

in - suit. (ANDRE)

If

(FIRMIN)  Sig-no-r, Sig-no-ra.

Please un - der-stand.

[RAOUL and CHRISTINE enter.
CARLOTTA bristles]

(CARLOTTA)  (Drily)

(Spoken) Ah, Here's our lit - tle flower.

you can call this gib-ber-ish "art"!

(FIRMIN)  Ah Miss Da - se, quite the

HARP
VIB
VLA, VCL.
CARLOTTA (half to herself)

(ANDRE)

[Unable to contain herself any longer, points accusingly]

CARLOTTA (Aside)

FIRMIN (Hearing this, to Carlotta)

please,

RAOUl: (To managers)

(Move forward)

Then I take it you're agreeing
CHRISTINE (Incensed)

F

(CARLOTTA)

How dare you! You evil woman, how dare

She's the one behind this Christine Daaé
I'm not a fool!

— you! —

This isn't my fault! I don't want any part in this plot!

You think I'm blind?

(ANDRE)

(BUT)

(FIRMIN)

Miss Daaé sure by...

PIZZ. STRINGS
(PIANGI) (Baffled, to Carlotta)

What does she say?

CARLOTTA (To PIAngi) She's backing out!

why not.

(FIRMIN) (Reasonably)

It's your decision, but why not?

You have a duty

RAOUl (Puzzled) rit.

can't sing it, duty or not!

Chris-tine, Christine, you don't have to, they can't make you.

[She is prevented from replying by the arrival of MEG and GIRY, the latter bearing another note from the PHANTOM]

[The MANAGERS gesture: "Read it. As she reads, ALL react variously, as they are singled out]

G

sicur un' altro note

Fond'est greetings to you all.

180
A few introductory lines just before rehearsal starts.  
Carlo must be taught to  

(The PHANTOM’s voice gradually takes over from her)

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 Pian-gi’s age.  
And my managers must learn that their place is in an office, not the Arts. As for Miss Christine Da-ae, No  

181
(PHANTOM)

...doubt she'll do her best...it's true her voice is good...she knows though should she...

DETACHED

W.W.

SYNC TO TAPE

...wish to excel...She has much still to learn...if pride will let her...

ADD TREM. STR.

...turn to me her teacher, her teacher...Your obedient friend.

DETACHED

[VIO fades out, GIRY takes over]

GIRY: "And Angel".

[All look at CHRISTINE]

CHRISTINE: [Quietly] I can't...I won't do it....

[A pause. Attention focuses on RAOUl, whose eyes are suddenly bright with a new thought]
RAOUL

We have all been blind and yet the answer is staring us in the face.

PIZZ. STR.

PIANO SYNTH. 2

mf

BASS DRUM

ANDRE

We're listening.

FIRMIN

go

This could be the chance to ensnare our clever friend.

W.W.

mp

HARP

VN. VLA.

ff

W.W.

TRT.

(FIRMIN)

(on.)

(RAOUL)

We shall play his game, perform his

VCL.

PIZZ. STR.

TMP.

C.B.
work but re- member we hold the ace. For if Miss Da-a-e

PIANO EVERT, a
sfz

PIU ANDRE (Carried Along By The Idea)

We make cer-tain the doors are

sings he is cer-tain to at-tend.

PIU

VLN. VLAS.
Piano
TRIS.
VLC. HARP
C.B.

barred.
FIRMIN (Likewise)

We make cer-tain our men are there.

We make cer-tain they're

mp
f
mp
f
RAOUL ANDRE/FIRMIN
[Savouring their Victory]

MENO MOSSO ANDRE

The curtain falls, His reign will end.

FIRMIN

The curtain falls, His reign will end.

(RAOUL)

The curtain falls, His reign will end.

MENO MOSSO

[ALL have been listening intently.
GIRY is the first to express a reaction.
CHRISTINE remains silent and withdrawn]

K

(ANDRE)

I'm not so sure.

(FIRMIN)

The tide will turn.

GIRY

Not if it works.

Madness.

This is madness!

Mon-sieur, believe me. There

KYBD. 2

PIANO

BSN/C.B.

- 185
(FIRMIN) (To Giry)
Help
You stick to ballet.
(RAOUL) (Rounding on Giry)
Help
(Giry)
Then help us.
In stead of warning us, help
is no way of turning the tide.
Monsieur I can't.

CARLOTTA
us,
Don't make excuses.
She's his accomplice
PIANGI
us,
Don't make excuses.
She's his accomplice
(RAOUL)
us—
Or could it be that you're on his side?
(Giry)
I wish I could.
Monsieur.
CARLOTTA

— the one behind this. Christine! This is all her doing.

PIANGI

This is the truth. Christine Daaé.

RAOUL

This is his undoing.
(ANDRE + FIRMIN)

What you succeed you free us all. This so called angel has to fall.

RAOUL

Angel of music fear my fury!

GIRY

Hear my warning!

w.w.

VLN. VLAS.

KYBD. 2

CHRISTINE

(CARLOTTA)

Please don't glory can she hope to gain, It's clear to all the girl's insane.

PIANGI

She is crazy She is raving

ANDRE

FIRMIN

If Christine sings we'll get our man. If Christine won't then no one

(RAOUL)

If Christine sings we'll get our man. If Christine won't then no one

This is where you fall say your prayers, black

GIRY

Hear his fury

Mon -

col. 86
CHRISTINE

(Shouts)

CARLOTTA

If you don't stop I'll go MAD! Raoul I'm frightened....

Gran' PIANGI

Di-ol Che im-broglio

Gran' ANDRE

Di-ol Che im-broglio

can.

FIRMIN

This will seal his fate

can.

RAOUl

This will seal his fate

Giry

Angel of death

sieur I beg you do not do this

mf

HARP

STRINGS

CHRISTINE

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 he'll always be there singing

[ALL stare at HER]  
CARLOTTA  
[Murmurs]: She's Mad...

songs in my head, he'll always be there singing songs in my head.

NACHAL. (Trying to Reason)

You said yourself he was nothing but a man

VLAS. VCL.
Yet while he lives he will haunt us 'till we're dead.

O

CHRISTINE

Twist-ed ev-ery way, what an-swer can I give? Am I to risk my life to win the chance to live? Can

I be-tray the man who once in-spired my voice? Can I be-come his prey? Do I have an-y choice? He

kills with-out a thought, He mur-ders all that's good I know I can't re-fuse and yet I wish I could. Oh
God if I agree what horrors wait for me in this, the Phantom's Opera?

P RAOUl

Christine, Christine, don't think that I don't care but every hope and every prayer rests on you now.

[CHRISTINE, overcome by her conflicting emotions, turns away and hurries out]

RAOUl [calling after her]
Christine!
So it is, to be war between us!

But this time, my clever friend,

the disaster will be yours!
[As light fades, 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]

End of Scene 2
Scene 3

A MUSIC CALL FOR "DON JUAN".

REYER supervises the learning of the new piece from the piano. Present are PIANGI, CHRISTINE CARLOTTA, GIRY and CHORUS

A

Hide your sword now wounded knight! Your vain

S

glorious gasconade Brought you to your final

fight. For your pride high price you've paid.

105
CHRISTINE
Silken couch and hay-filled barn

STAGE PIANO (REVERE)

PIANGI
Both have been his battle field. Those who tangle with Don Juan.

REVERE
"No No! Chorus rest please. Don Juan, Signor Piangi. This is the phrase."

INTERUPTED

REVERE
[Spoken] No, nearly but no.

REVERE:
"If you please"

PIANGI (Still Wrong)
Those who Tan Tan Tan

Those who tangle with Don Juan.
PIANGI (Still Wrong)

Those who tangle with Don Juan.

CARLOTTA: [To the OTHERS] His way is better. At least he makes it sound like music!

GIRY: [To Carlotta] Signora - Would you speak that way in the presence of the composer?

CARLOTTA: [Deaf to the implications of this remark] The composer is not here. And if he WERE here, I would....

GIRY: [Cutting in, ominous] Are you certain of that, Signora...?

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

[HE gives the note and counts in]

Five, six, seven....

PIANGI (Wrong Again)

Those who tangle with Don Juan.

[CARLOTTA talks through this, and gradually EVERYONE starts either to talk, or to practice the phrase simultaneously]

CARLOTTA:
Ah, piu non posso!
What does it matter what notes we sing?

GIRY:
Signora, have patience.

CARLOTTA:
No-one will know if it is right or wrong! No-one will CARE if it is right or wrong!

PIANGI
[Trying again]:
THOSE WHO Tan.... Tan....
[To CHRISTINE]:
Is right?

CHRISTINE
[To PIANGI]:
Not quite Signor: "THOSE WHO TAN.... TAN...."

[PIANGI looks miserably at CARLOTTA, GIRY catches CHRISTINE's eye]

REYER
[Attempting to restore order]:
Ladies.... Signor Piangi.... if you please....

[REYER thumps the piano keys, then leaves the piano and attempts to attract attention using signals]
PIANGI
[To CARLOTTA]:
I do my best....
but I do not understand.

CARLOTTA
Don't listen
to them, caro.

PIANGI
Here is no beauty....
no music....

CARLOTTA
[Mocking]:
"THOSE WHO TANGLE
WITH DON JUAN!"

[Screams]
Cessate! Cessate!
Mi torturate T'anima!!

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:
Settle down, now....
settle down....(etc.)

[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, then suddenly start to sing the piece robotically and accurately, As THEY continue to sing,
CHRISTINE moves away from the group]
D CARLOTTA

Poor young maiden,

PIANGI

Poor young maiden,

S

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

A

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

T

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

B

Poor young maiden, for the thrill on your tongue of stolen sweets.
You will have to pay the bill.
(CARLOTTA)

(PIANO)

S

Tangled in the winding sheets.

A

Tangled in the winding sheets.

T

Tangled in the winding sheets.

B

Tangled in the winding sheets.

(Rc)

201
[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 name.
Little Lot-te thought of ev-ery-thing and noth-ing.

Her fath-er pro-mised her that he would send her the an-gel of mu-sic.

Her fath-er pro-mised her,

Segue Scene 4 as one.

End of Scene 3
Scene 4
A GRAVEYARD.
A mausoleum with hanging moss. It is dusk.

CHRISTINE

You were once my one companion, you were all that

mattered. You were once a friend and father. Then my world was

shattered. 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 I could. Three long years I've knelt in silence
held your memory near me.

Three long years of murmured sorrows

willing you to hear me.

Too many years fighting back tears,

Why can't the past just die?

Wishing you were somehow here again,
knowing we must say goodbye. Try to forgive.

Rall. TEMPO

teach me to live, give me the strength to try. No more

Rall. Motto Rall.

a tempo

memories, no more silent tears! No more gazing across the

a tempo

wasted years, help me say goodbye. help me say goodbye.
[The figure of the PHANTOM emerges from behind the cross. HE watches from the shadows]

PHANTOM

Wandering child so lost, so helpless, yearning for my guidance.

[ Bewildered, CHRISTINE looks up, and murmurs breathlessly ]

CHRISTINE

Angel or father, friend or Phantom, who is it there
CHRISTINE

star-ing?

PHANTOM

Have you for-got-ten your an-gel?

CHRISTINE

e-cho in this whis-per.

PHANTOM

Too long you've wan-dered in
PHANTOM

winter, Far from my fathering gaze.

RAOUL

Once again she is his. Once again she re-

CHRISTINE

Wildly my mind beats against you, yet the soul o-

PHANTOM

You resist yet your soul o-

RAOUL

turns.
CHRISTINE

beys.

ANGEL of music I denied you.

PHANTOM

beys

ANGEL of music you denied me.

RAOUl

To the arms of her ANGEL ANGEL or demon still he calls her

TUTTI

[CHRISTINE moves towards the figure of the PHANTOM]

CHRISTINE

Turning from true beauty, ANGEL of music!

PHANTOM

Turning from true beauty ANGEL of music!

RAOUl

Raising her back from the grave. ANGEL or
CHRISTINE

My protector come to me strange angel.

PHANTOM

Do not shun me. Come to me strange angel. I am your

RAOUl

dark seducer? Who are you strange angel?

(PHANTOM)

angel of music, come to me

angel of music.
[Inexorably, the PHANTOM continues to beckon CHRISTINE.]

PHANTOM

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

RAOUl (In desperation)

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

[She runs to RAOUl, who embraces her protectively. The PHANTOM freezes for a moment and then to new music, suddenly seizes a pike, upon which is impaled a skull. At a movement from him, a flash of fire streaks from the gaping mouth of the skull and lands at RAOUl's feet.]

(RAOUl) (Addressing the Phantom)

Let her go, for God's sake, let her go! Christine!

CHRISTINE

[Coming out of her trance, CHRISTINE turns and mouths the word] RAOUl!

[FIReBALL-1]

VLNS. TRTS.
VLAS. OB.
PIANO CLAR.

PHANTOM

Bravo, Monsieur, such
(PHANTOM)  
spirited words.  

[FIREBALL-2]  

(W.W. TLS.  
STILL PIANO)  

(CHristine)  

[spoken]: Raoul, No!  

(PHANTOM)  

(RAOUl)  

Let's see Monsieur how far you dare go.  

[spoken]: More tricks, monsieur?  

More deception, more violence?  

[FIREBALL-3]  

[Raoul has begun to walk, slowly and resolutely, towards the  
Phantom, the fireballs always landing just ahead of him]  

(RAOUl [spoken]:) You can't win her love by  

making her your prisoner  

(PHANTOM)  

That's right, that's right keep walking this way.  

(CLAR.  
TRB.:  
"f")
(CHRISTINE) Raoul, no!

(RAOUl) Stay back.

[Raoul is almost at the Phantom's feet]

[FIREBALL - S]

(PHANTOM)

I'm here. I'm here the angel of death. Come on, come on, monsieur, don't stop.

(TUTTO)

(PHANTOM)

So be it! Now let it be war upon you BOTH!

Segue

[And with this, He causes a wall of flame to shoot from the ground. Simultaneously a flash of lightning.

BLACKOUT.

We immediately hear the oboe 'A' of the next scene.]

End of Scene 4
Scene 5

THE STAGE OF THE OPERA HOUSE BEFORE THE PREMIER OF "DON JUAN TRIUMPHANT"

An oboe sounds an 'A' and the ORCHESTRA begins to tune.
A whistle sounds - the CHIEF FIRE OFFICER is reviewing TWO FIRE MARSHALS in tin helmets.
A worklight 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.

Cues Only
(Not Conducted)

(Random Tuning Up)
Throughout Till Stopped

KYBD. 1 (Maritime)

(Random Tuning Up)

till 2nd
Police Whistle
Then Stop.
CHIEF: You understand your instructions?

FIREMAN: [Severely] 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 FIREFIGHTERS 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, from Box Five] 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 Da ae sing?

RAOUL: Don't worry, Firmin. Andre?

ANDRE: 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 FIREFIGHTERS answering one by one: "Secure!" etc.

The orchestra falls silent.

A short pause as we hear the echo of the last door.]
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. 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....
Direct Segue to Scene 6

End of Scene 5
Scene 6

The "DON JUAN" overture begins.
All disperse as scene and lights change.

Molto Allegro

Here the sire may serve the dam,
Here the master takes his

Here the sire may serve the dam,
Here the master takes his

Here the sire may serve the dam,
Here the master takes his

Here the sire may serve the dam,
Here the master takes his
meat. Here the sacrificial lamb utters one des-
meat. Here the sacrificial lamb utters one des-
meat. Here the sacrificial lamb utters one des-
meat. Here the sacrificial lamb utters one des-

CARLOTTA

Poor young maiden for the
pairing bleat. Poor young maiden for the
pairing bleat. Poor young maiden for the
pairing bleat. Poor young maiden for the
CARLOTTA

thrill on your tongue of stolen sweets,

You will

thrill on your tongue of stolen sweets,

You will

thrill on your tongue of stolen sweets,

You will

thrill on your tongue of stolen sweets,

You will

KRBD. 1

CARLOTTA

have to pay the bill,

Tangled in the

have to pay the bill,

Tangled in the

have to pay the bill,

Tangled in the

have to pay the bill,

Tangled in the

have to pay the bill,

Tangled in the

223
tables, plans and maids are laid,
[SIGNOR PIANGI, as DON JUAN, emerges from behind the arch. HE clicks his fingers. MEG, a gypsy dancer, follows en deshabille. SHE piroettes coquettishly for him. HE throws her a purse. SHE catches it, kisses him and leaves.]

H DON JUAN

Pass - a - ri - no faithful friend,

PASSARINO

Once again recite the plan. Your young guest believes I'm you,
DON JUAN

I the master, you the man.

When you met you wore my cloak, she could not have seen your face.

She believes she dines with me in her master's borrowed place.

Furtively we'll scoff and quaff, stealing what in truth is mine.
When it's late and modesty starts to mellow with the wine.

PASSARINO

You come home! I use your voice, slam the door like crack of doom. I shall say "Come, hide with me,"

DON JUAN

mf

PASSARINO

Where oh where? Of course, my room. Poof thing has n't got a chance.

DON JAUN (off stage)

Here's my hat, my cloak and sword. Conquest is assured if I do not forget my self and
(Laughing. DON JUAN puts on PASSARINO's clothes and goes into the curtained alcove where the bed awaits. Although we do not know it yet, the Punjab Lasso has done its work and SIGNOR PIANGI is no more. When next we see DON JUAN, it will be the PHANTOM.

Meanwhile we hear AMINTA (CHRISTINE) singing happily in the distance.)

AMINTA (Christine) (Offstage)

[Music notation]

head but thoughts of joy. No dreams within her heart but dreams of

PASSARINO (onstage) PHANTOM (Behind the Curtain)


Molto Rall.
way for the trap is set and waits for its prey.

ASSARINO exits.

MINTA enters. A pretty, adventurous girl, or SHE would not be here. SHE takes off her cloak and sits down. Looks about her. o-one. SHE starts on a leg of chicken.

he PHANTOM, disguised as DON JUAN pretending to be PASSARINO, emerges. He now wears one of the servant's robes, e cowl of which hides his face.

K PHANTOM

You have come here in pursuit of your deepest urge. In pursuit of that wish which 'till now has been

230
silent, silent. I have brought you,

That our passions may fuse and merge. In your mind you’ve al-

ready succumbed to me, dropped all defences, completely succumbed to me.

Now you are here with me, no second thoughts you’ve decided,
 ci-ded... Past the point of no return, No back-ward

glan-ces, Our games of make be-lieve are at an end.

Past all thought of

"if" or "when", no use re-
sitting, abandon thought and let the dream de-

accel.

Piu Mosso

What raging fire shall flood the

soul, what rich desire unlocks its door. What sweet se-

rall.

Tempo

duction lies before us. Past the point of

233
no return, The final threshold. What

rall.

warm unspoken secrets will we learn.

Tempo

CHRISTINE

yond the point of no return. You have

brought me to that moment when words run dry. To that moment where
speech disappears into silence, silence. I have come here hardly knowing the reason why.

In my mind I've already imagined our bodies entwining, fence less and silent and now I am here with you. No second thought's, I've de
ci - ded, de - ci - ded.

Past the point of no return, No go - ing

back now, our pas - sion play has now at last be -

Past all thought of
right or wrong. One final question, How

accel.

long should we two wait before we're one.

Piu Mosso

when will the blood begin to race, the sleeping

bud burst into bloom, when will the flames at last con-
BOTH

Molto Rall.

TEMPO

no return.

The final threshold.

Molto Rall.

meno mosso rall.

bridge is crossed so stand and watch it burn. We've passed the point of

no return.

MUTE TRTS.

tem. STRINGS

INSTR.

VCL.

TEMPO

C.B.
[By now the audience and the SECURITY MEN have realised that SIGNOR PIANGHI 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]:

PHANTOM

Say you'll share with me one love, one life-time.
Lead me, save me from my solitude.
Say you'll want me with you here beside you, anywhere you go let me go.

[HE takes from his finger a ring, and holds it out to her. Slowly, SHE takes it and puts it on her finger]
[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 vanishes. MEG pulls the curtain upstage, revealing Piangi's garrotted body, propped against the bed, his head gruesomely tilted to one side. SHE screams]
Scene 7

ON STAGE

Same as the previous scene, but in reverse view; with the house curtains, upstage, closed.
POLICEMEN, STAGEHANDS etc. rush onto the stage in confusion.
Also: ANDRE, FIRMIN, RAOUl, GIRY, CARLOTTA and MEG.

ANDRE: Oh my God... my God...
FIRMIN: We're ruined Andre -- ruined!

CARLOTTA: What is it? What has happened? Ubaldo! Oh my darling, my darling...
Who has done this?...

[Hysterical, attacking ANDRE]

You! Why did you let this happen?

GIRY: [To RAOUl] Monsieur le Vicomte! Come with me! I know where they are!
RAOUL: And can I trust you?

GIRY: You must. But remember, keep your hand at the level of your eyes!

MEG: Like this, Monsieur...

RAOUL: But why?


MEG: I'll come with you...

GIRY: No, Meg! No, you stay here!

GIRY: [To RAOUL] Come with me, monsieur, do as I say. But hurry or we shall be too late...
THE LabyrinTh UNDERGROUND

Meanwhile, down below, we see the Phantom and CHRISTINE in the boat, crossing the underground lake.

PHANTOM

Down once more to the dungeons of my

black despair! Down we plunge to the prison of my

mind! Down that path into darkness, deep as Hell!
[HE rounds on HER, bitterly.
A great outburst of rhetorical self-pity]

Why you ask was I bound and chained in this cold and dismal place?

[HE hears the offstage voices of a mob and moves off again]

Not for any mortal sin; but the wickedness of my abhorrent face!

CHORUS (offstage)

Track down this murderer, He

PHANTOM

Hounded out by everyone! Met with hatred everywhere!

must be found.
No kind word from any one! No compassion anywhere! Christine,

[THEY disappear. RAOUl and GIRY appear at the edge of the lake]

Christine, Why?

GIRY G

Your hand at the level of your eyes.

RAOUl

At the level of your

(offstage)

Your

(offstage)

Your

KYBD. 2
[THEY hold their hands up. Just as well, for a noose descends over RAOUl and he is able to free himself]

eyes.

hand at the level of your eyes.

(offstage)

Your hand at the level of your eyes.

hand at the level of your eyes.

Your hand at the level of your eyes.

[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.]

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 in. The MOB appears at the top of the slope. THEY come down to the lake edge, their torches flickering]
Track down this murderer, He must be found. Track down this murderer, He must be

found. Hunt down this animal who runs to ground. Too long he's preyed on us, but now we know the

The Phantom of the Opera is

Phantom of the opera is here,
here He's here, the Phantom of the opera.

deep down below.

deep down below.

[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]

Chorus 2 + 3

here the Phantom of the opera.

End of Scene 7
Scene 8

THE PHANTOM'S LAIR

The wax doll of CHRISTINE sits crumpled on a large throne. The PHANTOM enters dragging CHRISTINE roughly. SHE is wearing a white wedding dress, HE is carrying a bridal veil. SHE frees herself and backs away as HE stands blackly out front. Braving her terror, SHE addresses him fiercely.

CHRISTINE

A

Have you gorged yourself at last in your lust for blood? Am I

B slower

PHANTOM

That fate that condemns me to wallow in blood,

SYNTH STR.

KYBD. 1 (organs)
Has also denied me the joys of the flesh.

This face, the infection which poisons our love. This

[Now standing behind HER, HE places the veil on her head.]
[HE turns HER round]

ter - ni - ty of this be - fore your eyes.

[THEY are almost touching. SHE looks calmly and coldly into his face.]

D CHRISTINE

This haun - ted face holds no hor - ror for me

now. It's in your soul that the

true dis - tor - tion lies.

[A stunned silence. It is broken, as the PHANTOM suddenly senses RAOUL's presence.]
CHRISTINE: [Seeing RAOUl, stunned] Raoul....!

PHANTOM (Mock-courteous bow to RAOUl)

Wait I think my dear we have a guest.

Sir this is indeed an unparalleled delight!

I had rather hoped that you would come. And now my wish comes true. You have truly made my night.
**Agitato** [Pleading, grasping the bars of the gate]

RAOUL

Free her! Do what you like only free her! Have you no pity.

PHANTOM

Your

RAOUL

(Phantom) I love her. Does that mean nothing? I love— lover makes a passionate plea.

CHRISTINE

Please Raoul it’s useless

HARP + STRINGS

(RAOUL)

— her, show some compassion.

PHANTOM

The world showed no compassion to me.
RAOUL

Christine, Christine, let me see her.

PHANTOM

Be my guest, sir.

[HE gestures and the fence rises. RAOUL staggers in]

G

Mon - sieur, I bid you wel - come! Did you think that I would

DETACHED

harm her? Why should I make her pay for the sins which are
[So saying, HE takes the Punjab lasso and, before RAOUl has a chance to move, catches him by the neck. The end of the rope, of which the PHANTOM has let go, remains magically suspended in mid-air.]

**Pesante e marcato**

(HE turns to HER)

Christine. 

**ff** Start a new
life with me. Buy his freedom with your love! Re-
fuse me and you send your lover to his death. This is the choice.

CHRISTINE

This is the point of no return. The tears I might have shed for your dark

fate grow cold and turn to tears of hate.
[The final confrontation. ALL THREE pause for a moment. RAOUl breaks the moment with]:

CHRISTINE looking at the PHANTOM, but to herself

CHRISTINE

RAOUl

Fare

Christine forgive me please forgive me, I did it all for you and

CHRISTINE

well my fallen idol and false friend, we had such hopes and now those

RAOUl

all for nothing.

PHANTOM

Too late for turning back too
CHRISTINE

hopes are shattered.

RAOUL

Say you love him and my

late for prayers and useless pity. Past all hopes of cries for help,

PHANTOM

STR. (me)

HNL. TRB.

RAOUL

life is over.

Either way you

PHANTOM

No point in fighting for either way you
RAOUL

- choose in vain to win.

PHANTOM

- choose you cannot win! So do you

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

RAOUL

- Why make her lie to you to save

PHANTOM

- grave?
RAOUL   
An    
gel of mu   
me.      
For pit-y's
    
PHANTOM   
Past    
the point of no re-turn,

C.B.  + CELLO with Phantom vox

CHRISTINE  
who de-serves this?     Why do you

RAOUL   
sake Chris-tine say  no! Don't throw your life a-way for my sake

PHANTOM   
the fi-nal thres-hold. His life is now the
CHRISTINE

curse

RAOUl

mer - cy?

PHANTOM

I fought so hard to free you

prize which you must earn! You've

CHRISTINE

An

gel of mu - sic you de - ceived me.

RAOUl


PHANTOM

passed the point of no re - turn

BRASS
CHRISTINE

I gave my mind blindly.

[A pause. The PHANTOM looks coldly at CHRISTINE]

PHANTOM

You try my patience, Make your choice.

SYNTH + ORGAN

[She reflects for a moment, then with resolution moves slowly towards the PHANTOM]

N CHRISTINE [Quietly at first, then with growing emotion]

Pitiful creature of darkness, What kind of life have you
known?  

God give me courage to show you you are

not alone.

[Now calmly facing HIM,  
SHE 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.]

MOB-A

Track down this murderer.

[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]

PHANTOM

MOB-A

Take her, forget me, for

He must be found.
get all of this.

MOB-A

Leave me a lone, for

Hunt out this animal

MOB-B

Who is this monster, this murdering beast?

VLN. (Harms)

SNARE

W.W. (PLATISS)
P

PHANTOM

going all you've seen.

MOB-A

Go now, don't let them find you.

MOB-A

who runs to ground.

MOB-B

Revenge for
PHANTOM

Take the boat, swear to me never to tell.

MOB-A

MOB-B

Too long he's

Piangi. Revenge for Banquet.

Q

PHANTOM

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

preyed on us—but now we know. The

MOB-B

This creature must never go free.

TRTS. RN.

W.W. (FLUTES)

mf
MOB-A

Phan

MOB-B

(joining)

an
tom of the op-e-ra is there deep down be-

{TBN. H053.}

PHANTOM

Go now. Go now and leave me.

MOB-A + B

low.

[RAOUL and CHRISTINE move off towards the boat.
The musical box starts to play the "Masquerade" tune]
ONSTAGE BARREL ORGAN

meno mosso

PHANTOM

Masque - rade.

Paper

Poco Rall.

fa - ces on pa - rade. Masque - rade. Hide your face so the world will ne - ver

ADD SUS. STRINGS

268
[CHRISTINE takes off her ring and gives it to the Phantom]

find you.

[She leaves. The Phantom puts the ring on his finger.]

love you.

CHRISTINE [To RAOUl, not looking back, as the boat pulls away, upstage in the shadow.]

Say you'll share with me, one

RAOUl

love, one lifetime. Say the word and I will follow you.
CHRISTINE

PHANTOM

Share each day with me, each night, each morning. You alone can make my song take

flight. It's over now, the music of the night.
[The PHANTOM walks slowly towards the throne and sits on it, gathering his cloak around him. At the same time, the MOB - including MEG - appears above, climbing down the portcullis. By the time THEY have reached the bottom and entered the lair, the PHANTOM has entirely covered himself with the cloak.

MEG crosses to the throne and, tentatively but courageously, pulls the cloak away revealing empty air. The PHANTOM has vanished, leaving only his white mask. In wonder, SHE reaches out and picks up the mask in her small hand.]

CURTAIN

End of Opera