

# 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

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**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 :** *[holding it up]* Showing here.

*[He sets it in motion]*

8va

DX7 Music Box  
Kyt. 1 or 2

Rall ..... TAILS OUT

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

*Rubato*  
A col-lec-tors piece in-deed, eve-ry de-tail ex-ac-tly as she said. She of-ten spoke of you my

*mp* Kyb. 2 Synth Strings

friend your vel-vet lin-ing and your fig-u-rine of lead. Will you still play when all the rest of us are dead?

*mp*

AUCTIONEER

LOT 666 then, A chandelier in pieces. 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

A

Kyb. 2 Synth Auction

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

Musical score for the first system, featuring piano accompaniment in 4/4 time with treble and bass staves. The melody is primarily in the treble clef, with some chords in the bass clef.

when re-assembled. Perhaps we may frighten away the ghost of so many years ago with a little illumination, gentlemen.

Musical score for the second system, including a section labeled "Kyb. 2 Phantom Shadow". The score continues with piano accompaniment in 4/4 time, showing a change in key signature to B-flat major.

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

Musical score for the third system, starting with "ff FULL ORGAN". The score features a dense, slow-moving organ accompaniment in 4/4 time, with a key signature of B-flat major.

Musical score for the fourth system, continuing the organ accompaniment. The texture remains dense and slow-moving, with a key signature of B-flat major.

Musical score for the fifth system, concluding the organ accompaniment. The score ends with a final chord in B-flat major.



PROLOGUE-4

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a complex melodic line with many sixteenth and thirty-second notes. The lower staff is in bass clef and provides a steady accompaniment with a series of eighth notes.

The second system continues the musical piece with similar melodic and accompanimental patterns. The treble staff features intricate rhythmic figures, while the bass staff maintains a consistent eighth-note accompaniment.

The third system shows further development of the musical themes. The treble staff continues with its complex melodic line, and the bass staff provides a steady accompaniment.

The fourth system features a change in the bass line, which now consists of a few long, sustained notes. The treble staff becomes more active with a series of sixteenth-note passages.

col. 8<sup>b</sup> ---

The fifth system concludes the page with a final melodic flourish in the treble staff and a simple bass line. A dashed line is present below the system.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in a key signature of three flats (E-flat major or C minor) and a 4/4 time signature. The upper staff features a complex, rhythmic melody with many sixteenth notes. The lower staff provides a bass line with longer note values and rests.

Second system of musical notation, continuing the grand staff from the first system. The upper staff continues with its intricate sixteenth-note patterns, while the lower staff maintains a steady bass line.

Third system of musical notation, continuing the grand staff. The upper staff's melody becomes more active with frequent sixteenth-note runs. The lower staff continues with its bass line.

Fourth system of musical notation, continuing the grand staff. The upper staff shows a change in texture with some chords and rests interspersed with the sixteenth-note patterns. The lower staff continues with its bass line.

Fifth system of musical notation, featuring two staves. The upper staff is labeled "Brass violins synth" and contains block chords with a "picc." (piccato) marking. The lower staff is labeled "Cell bass synth" and contains a rhythmic pattern of eighth notes.

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains several measures of music with complex chordal textures, including some notes beamed together. The lower staff is in bass clef and features a steady, rhythmic accompaniment of eighth notes.

The second system continues the musical piece. A dashed line with the marking "8va" is positioned above the treble staff, indicating an octave transposition. The notation includes various rhythmic values and chordal structures in both staves.

The third system shows further melodic development in the treble staff, with more complex rhythmic patterns. The bass staff continues with its accompaniment, featuring some longer note values.

The fourth system is characterized by dense, complex chordal textures in the treble staff, with many notes beamed together. The bass staff provides a steady accompaniment.

col. 8<sup>va</sup>

The fifth system concludes the piece with complex textures in both staves, including some final chords and melodic fragments.

End of the Prologue

## ACT ONE

## 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 Tro

— phy from our sa - viours from our sa

viours from the en - slav - ing force of Rome.

S (CHORUS) *f* With feast - ing and danc - ing and

A *f* With feast - ing and danc - ing and

W.W. HNS. STR. VLNS. HNS. + STR. BASS BSN.

S song — to - night in ce - le - bra - tion we

A song — to - night in ce - le - bra - tion we

VLNS.

S greet the vic - tor - i - ous thron — re - turned to bring sal -

A greet the vic - tor - i - ous thron — re - turned to bring sal -

HNS. VLNS.

S  
vat - ion.

A  
vat - ion.

(Offstage)

T  
*f* The trum - pets of Car - thage re - sound, — Hear Ro - mans now and

(Offstage)

B  
*f* The trum - pets of Car - thage re - sound, — Hear Ro - mans now and

*tr.*

HNS. VLNS. TRTS. VLNS.

S  
*f* Hear the drums, Han - ni - bal

A  
*f* Hear the drums, Han - ni - bal

T  
trem - ble, Hark to our step on the ground. Hear the drums, Han - ni - bal

B  
trem - ble, Hark to our step on the ground. Hear the drums, Han - ni - bal

HNS.

S  
comes

A  
comes

T  
comes

B  
comes

*tr.*  
w.w

TRTS. TUTTI

PIANGI

Sad to re - turn to find the land we love

RECIT

STRINGS

w.w

theat - ened once more by Ro - ma's far reach - ing grasp.

TRIS.

INTERUPTED

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 Chalmers'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 PIANGI]* "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 re-turn to find the land we love \_\_\_\_\_ theat-ened once more by Rome's far reach-ing

w.w

STRINGS

grasp. To-mo-row we shall break the chains of Rome. To -

TRTS.

night re-joice, your ar-my has come home.

HNS.

f

[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]

The - rum - or - elephant

LEFEVRE [indicating PIANGI]

Signor piangi, our principal Tenor.

He does play so well opposite La Carlotta.

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

Gentlemen please! If you would kindly stand to one side?

LEFEVRE  
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?

LEFEVRE (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?

LEFEVRE  
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 Daae!  
Concentrate, girl!

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

FIRMIN  
Daae? Curious name.

LEFEVRE  
Swedish.

Musical score for the first system. It consists of three vocal staves and a piano accompaniment. The vocal staves are for MEG, FIRMIN, and LEFEVRE. The piano accompaniment is written for the right and left hands of a piano. The music is in a minor key and 3/4 time. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

ANDRE  
Any relation to the violinist?

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

Musical score for the second system. It consists of two vocal staves and a piano accompaniment. The vocal staves are for ANDRE and LEFEVRE. The piano accompaniment continues from the first system. The music is in a minor key and 3/4 time. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

Musical score for the third system. It consists of a piano accompaniment. The piano accompaniment continues from the second system. The music is in a minor key and 3/4 time. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

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

S Bid wel - come to Han - ni - bals guests. The

A Bid wel - come to Han - ni - bals guests. The

T Bid wel - come to Han - ni - bals guests. The

B Bid wel - come to Han - ni - bals guests. The



S el - e - phants of Car - thage as guides on our con - quer - ing

A el - e - phants of Car - thage as guides on our con - quer - ing

T el - e - phants of Car - thage as guides on our con - quer - ing

B el - e - phants of Car - thage as guides on our con - quer - ing



S  
quests Di-do sends Han-ni-bals friends.

A  
quests Di-do sends Han-ni-bals friends.

T  
quests Di-do sends Han-ni-bals friends.

B  
quests Di-do sends Han-ni-bals friends.

col. 8<sup>va</sup>

CARLOTTA

PIANGI  
ad lib. Once more to my wel-com-ing arms. My love re-tums in

Ah

CARLOTTA

splen - dour Ah -

PIANGI

Once more to the swee - test of charms. My heart and soul su -

HNS.

CARLOTTA

PIANGI

ren - der

S The Trum - pet - ing el - e - phants sound. Hear Ro - mans now and

A The Trum - pet - ing el - e - phants sound. Hear Ro - mans now and

T The Trum - pet - ing el - e - phants sound. Hear Ro - mans now and

B The Trum - pet - ing el - e - phants sound. Hear Ro - mans now and

*tr*

S  
A  
T  
B

trem - ble. Hark to their step on the ground. Hear the drums.

col. 8<sup>th</sup>

S  
A  
T  
B

Han - ni - bal comes.

TRTS

STRINGS



S  
A  
T  
B

col. 8<sup>va</sup>-----

[At the end of the chorus LEFEVRE claps his hands for silence. The ELEPHANT is led 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.]

Gentlemen, 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"

N

Moderato

CARLOTTA

*mf* Think of me

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

mem-ber me ev - ery so of - ten Pro - mise me you'll

try. On that day, — that not so dis - tant day, — when you are

far a - way and free, if you e - ver find a

Moderato

mo - ment spare a thought for me

(CARLOTTA)

MEG Think of me think of me warm - ly. (MEG) He's

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

○ (PIU MOSSO) + BALLETS GIRLS OPERA CHORUS BALLETS GIRLS

here the Phan - tom of the o - pera He is with us it's the ghost He's

HARP VLNS. HNS.

OPERA CHORUS

(BALLETS GIRLS) The Phan - tom S.A.

here the Phan - tom of the o - pera He is

VLAS/VCLS. HARP HNS.

(S.A.) **ANDRE**

with us it's the ghost Good hea-vens will you show a lit-tle cour-te-sy.

T.B.

He is with us it's the ghost

The musical score consists of three staves. The top staff is for the Soprano and Alto voices (S.A.), with the name 'ANDRE' centered above it. The lyrics are 'with us it's the ghost Good hea-vens will you show a lit-tle cour-te-sy.' The middle staff is for the Tenor and Bass voices (T.B.), with the lyrics 'He is with us it's the ghost'. The bottom staff is for the piano accompaniment, showing a steady eighth-note bass line and a more complex treble line with some dynamics like 'sf'.

[Under Vamp]

FIRMIN : Madmoiselle 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 flies. 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

PICC.

SYNTH 2

The musical score consists of three staves. The top staff is for the vocal part, with the name 'BUQUET' centered above it. The lyrics are 'Please mon-sieur don't look at me as God's my'. The middle staff is for the piano accompaniment, with the label 'SYNTH 2' in the bass clef. The bottom staff is for the piano accompaniment, with the label 'PICC.' in the treble clef. The music features a rhythmic accompaniment with some dynamics like 'p' and 'f'.

wit - ness I was not at my post Please mon - sieur there's no - one

MEG

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

FIRMIN

there the Phan - tom of the o - pera Good

VCL.  
C.B.

ANDRE

hea - vens I have ne - ver known such in - so - lence Sig - nor - a please.

8<sup>va</sup>

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 twirl 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 Daae 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 fond - ly

PIANO SOLO

when we've said good - bye re - mem - ber me ev - ery so of - ten,

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

pro - mise me you'll try. On that day, that not so dis - tant day, when you are

far a - way and free. If you e - ver find a mom - ent,



[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

+ HNS

TUTTI *f*

(BSN)

Detailed description: This system contains the first vocal line and piano accompaniment. The vocal line is in treble clef with lyrics 'spare a thought for me.' The piano accompaniment is in bass clef. It features a piano introduction with 'ADD STRINGS' and 'TUTTI f' markings. A '7' indicates a fingering for the right hand. A '(BSN)' marking is present below the piano part.

w.w.

w.w.

Detailed description: This system shows the piano accompaniment for the second system. It consists of two staves in treble and bass clefs. The markings 'w.w.' appear on both staves, likely indicating woodwind or woodwind-like textures.

And though it's clear, though it was al-ways clear, that this was

*mp*

Detailed description: This system contains the third vocal line and piano accompaniment. The vocal line is in treble clef with lyrics 'And though it's clear, though it was al-ways clear, that this was'. The piano accompaniment is in bass clef. A dynamic marking of '*mp*' is present.

ne - ver meant to be, if you hap-pen to re - mem - ber,

FL.

FL.

CLAR.

12

12

12

Detailed description: This system contains the fourth vocal line and piano accompaniment. The vocal line is in treble clef with lyrics 'ne - ver meant to be, if you hap-pen to re - mem - ber,'. The piano accompaniment is in bass clef. It includes parts for Flute (FL.) and Clarinet (CLAR.). Measure numbers 12 are indicated at the end of each staff.

stop and think of me. Think of Au - gust when the

VLNS.  
HN.

trees were green, don't think a - bout the way things might have

been. Think of me think of me wak - ing si - lent and re -

*Rit.....*

HRP. + VLNS.  
VLAS.

signed, I - mag - ine me try - ing too hard to put you from my

mind. Think of me, please say you'll think of me, what- ev- er else you choose to

do. There will ne - ver be a day when I won't

*p* *7* *z* *p* *7* *z*

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

think of you

*ff*

RAOUL

[Spoken] Bravo! Bravo!

Can it be can it be Chris - tine.

VLNS+VLAS W.W. VLNS+VLAS

*mp* *f*

RAOUL

Long a - go it seems so long a - go. How young and in - o - cent we

CLAR. VLNS. BSN. SYNTH 2

were. She may not re-mem - ber me, but I re - mem - ber

(RAOUL)

her  
CHRISTINE

Flow - ers fade The fruits of sum - mer fade They have their sea - sons so do

CLAR. VLNS. BSN. SYNTH 2

we but please pro-mise me that some - times you will

FL+OB  
HNS+TRTS  
TBN SYNTH

Detailed description: This system contains a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of one flat. The lyrics are "we but please pro-mise me that some - times you will". The piano accompaniment consists of two staves (treble and bass clefs). The right hand has chords and moving lines, while the left hand has a more rhythmic accompaniment. Instrumentation markings include "FL+OB" above the vocal line, "HNS+TRTS" above the piano right hand, and "TBN SYNTH" below the piano left hand.

think (AH)

Detailed description: This system contains a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of one flat. The lyrics are "think (AH)". The piano accompaniment consists of two staves (treble and bass clefs). The right hand has chords and moving lines, while the left hand has a more rhythmic accompaniment.

of me.

*f* *fp* *ff*

VOLTA

Detailed description: This system contains a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of one flat. The lyrics are "of me.". The piano accompaniment consists of two staves (treble and bass clefs). The right hand has chords and moving lines, while the left hand has a more rhythmic accompaniment. Dynamics markings include *f*, *fp*, and *ff*. A "VOLTA" marking is present at the end of the system.

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]

FREE TIME

PHANTOM

MEG

PHANTOM

Bra-va Bra-va Bra-vi-si-ma. Chris-tine. Chris-tine. Chris-tine.

[CHRISTINE is bewildered by the voice]

MEG

HARP

Where in the world have you been hid-ing? Real-ly you were per-fect.

I on-ly wish I knew your se-cret, who is this new tu-tor?

SOLO STRING QUARTET

*Rall.*

*Meno Mosso*

CHRISTINE

Fa-ther once spoke of an an-gel, I used to dream he'd ap-pear.

HARP + STRINGS + FLUTE

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

+ CLAR.

Poco Piu

here, Here in this room, he calls me soft - ly,

some - where in - side hid - ing. Some - how I know he's

al - ways with me he, the un - seen ge - nius.

Ancora Piu Mosso

MEG

I watched your face from the shad - ows dist - ant through all the ap -  
w.w.



plause. I hear your voice in the dark - ness Yet the

This system contains a vocal line and piano accompaniment. The vocal line starts with a fermata over the word 'plause.' followed by the lyrics 'I hear your voice in the dark - ness Yet the'. The piano accompaniment consists of a right-hand part with eighth and sixteenth notes and a left-hand part with a steady eighth-note bass line.

*Rall.* *Meno Mosso*  
CHRISTINE  
words aren't yours. An - gel of mu - sic,

w.w. Col. 8<sup>th</sup>

This system features a vocal line and piano accompaniment. The tempo markings are *Rall.* and *Meno Mosso*. The vocal line is for 'CHRISTINE' and has the lyrics 'words aren't yours. An - gel of mu - sic,'. The piano accompaniment includes a right-hand part with sixteenth-note patterns and a left-hand part with a steady eighth-note bass line. A rehearsal mark 'Col. 8<sup>th</sup>' is located at the bottom of the piano part.

guide and guar - dian grant to me your glo - ry.  
MEG  
Who is this An - gel, this

This system contains a vocal line and piano accompaniment. The vocal line has the lyrics 'guide and guar - dian grant to me your glo - ry.' followed by 'MEG' and 'Who is this An - gel, this'. The piano accompaniment features a right-hand part with chords and a left-hand part with a steady eighth-note bass line.

An - gel of mu - sic hide no lon - ger, se - cret and strange

An - gel of mu - sic hide no lon - ger, se - cret and strange

an - gel. He's with me e - ven now. All a - round me

an - gel. Your hands are cold. Your

STRINGS

*mp* *mp* FL. FL.

It frigh - tens me.

face Chris - tine it's white. Don't be frigh - tened.

CLAR.

*p* *ppp*

[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]

TRT + HARP  
VLNS  
FLT.  
HN 3  
VCL.  
VIOLAS

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?

CHRISTINE

RAOUL

STR+ KYB. 2

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

SUSTAINED *p*

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

thought am I fon - der of dolls or of gob - lins of shoes

CHRISTINE  
Father playing the violin

frocks,

RAOUL  
Those picnics in the attic

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

or of choco - lates?

TRT. HARP+ SOLO VLN

L.H. SYNTH 1

(CHRISTINE)

"No, what I love best" Lot - te said "is

8<sup>va</sup> KYB. 1

STR.

B D<sup>b</sup> B<sup>b</sup> A<sup>m</sup>

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

(8<sup>va</sup>) LOCO

B )<sup>b</sup> B<sup>b</sup> A<sup>b</sup>m A<sup>b</sup>m B<sup>m</sup>

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."

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

CHRISTINE (Spoken)

1st time  
Father said,  
"When I am in  
heaven, child...."

....I will send  
the Angel of  
Music to you".

Well, Father  
is dead, Raoul  
and I....

....Have been  
visited by....

2nd time  
...the Angel of Music.

RAOUL  
"No doubt of it  
and now we....  
....go to supper !

SOLO VIOLIN  
VLA.  
CB.

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.

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

SYNTH 2

col. 8<sup>b</sup>

PHANTOM

In - so - lent boy this slave of fa - shion, Bask - ing in your glo - ry.

PIANO  
+ HARP  
ff  
f

8<sup>b</sup>

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

CLAR.  
BASS CLAR.

**CHRISTINE**

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

w.w.  
HN. 3  
PIZZ VCL  
+ SYNTH 2

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

HNS. w.w.  
HN. 3  
VLAS

**PHANTOM**

En - ter at last mas - ter. Flat - ter - ing child you shall

STR.  
CLAR. VLAS  
w.w.  
BASS CLAR.

know me. See why in sha - dow I hide.

VCL

VCL

[The figure of the PHANTOM becomes discernible behind the mirror]

Look at your face in the mir - ror. I am there in - side.

STR.

HNS.

CB.  
BASS CLAR.

CHRISTINE

An - gel of mu - sic, guide and guar - dian, grant to me your

VLN.  
VLAS.

COR.  
BSN.  
VCL.

CB.  
SYNTH

glo - ry. An - gel of mu - sic, hide no lon - ger.

TRTS.

+ ORGAN SUS.

BSN.



**PHANTOM**

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

L.H. ♩ = 120  
(NOT CONDUCTED)

Fm

KYB. 1

VLNS.

SYNTH 2  
PHANTOM BASS

*[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, an - gel of mu - sic. Whose is that voice, who

bbb

tr

*[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 an - gel of mu - sic. Come to me, an - gel of

(p)

(p)

**RAOUL**

mu - sic. TO CLICKTRACK J =120

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

RAOUL *[Shouting, as the scene dissolves]* : Christine!

*[Blackout]*

Angell!

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.

B.D.

TUTTI

## CHRISTINE

In sleep he sang to me ——— In dreams he

VCL

came. That voice which calls to me and speaks my

STR.

HNS.

BSN.

C.B.

*mp*

name and do I dream a-gain for now I

ADD W.W.

HN. 3

BSN.

find the Phan tom of the O-pe-ra is

*sfz* *mf* *p* HNS.

there in-side my mind

ORGAN

TUTTI

*mf*

ADD BSN.

PHANTOM

Sing once a -

The first system features a vocal line starting with a rest followed by the lyrics "Sing once a -". The piano accompaniment consists of a rhythmic pattern of eighth notes in the bass clef and chords in the treble clef.

gain with me ——— our strange du - et ——— My po - wer

W.W.+STR.  
DETACHED (LIGHTLY)

+T.M.P.

The second system continues the vocal line with the lyrics "gain with me ——— our strange du - et ——— My po - wer". The piano accompaniment features a dense texture of chords in the treble clef and a steady eighth-note bass line. Performance markings include "W.W.+STR.", "DETACHED (LIGHTLY)", and "+T.M.P.".

o - ver you ——— grows stron - ger yet and though you

The third system continues the vocal line with the lyrics "o - ver you ——— grows stron - ger yet and though you". The piano accompaniment maintains the dense chordal texture and eighth-note bass line.

turn from me ——— to glance be - hind ——— the

STR.+W.W. W.W. VLNS.  
VCL. HNS. T.M.P.+K.Y.B.

The fourth system concludes the vocal line with the lyrics "turn from me ——— to glance be - hind ——— the". The piano accompaniment includes performance markings for "STR.+W.W.", "W.W.", "VLNS.", "VCL.", "HNS.", and "T.M.P.+K.Y.B.".

Phan ————— tom of the O-pe-ra is there ————— in - side your

*v*

*v*

mind

TUTTI

VLNS.  
+VLAS.

*(ff)*

*hp*

CHRISTINE

Those who have seen your face ————— draw back in

SYNTH

STR.+HARP

*mp*

w.w.

C.B.

PHANTOM

(CHRISTINE) it's me they

fear I am the mask you wear

hear My spi - rit and your voice in one com-

Your spi - rit and my voice in one com-

TRTS.

HNS. TBN.

VLAS. VCL. VLAS. etc.

bined The Phan tom of the O-pe-ra is

bined The Phan tom of the O-pe-ra is

W.W. HNS. VLNS.



(PHANTOM)

there in - side your mind

(CHRISTINE)

there in - side my mind

CHORUS

He's there, the Phan - tom of the

HN.

Op - era. Be - ware the Phan - tom of the

PHANTOM

In all your

Op - era.

SYNTH + BRASS  
STR.  
VCL.

fan - ta - sies \_\_\_\_\_ you al - ways knew \_\_\_\_\_ that man and

CLAR.  
OBOE

SYNTH

CR.

(PHANTOM)

mys - te - ry \_\_\_\_\_ and in this

CHRISTINE

were both in you \_\_\_\_\_ and in this

HNS.

lab - y - rinth \_\_\_\_\_ where night is blind \_\_\_\_\_ the

lab - y - rinth \_\_\_\_\_ where night is blind \_\_\_\_\_ the

HNS. = w.w.

Phan - tom of the O - pe - ra is there in - side your

Phan - tom of the O - pe - ra is here in - side my

The first system consists of three staves. The top two staves are vocal lines for Phantom and Christine. The bottom staff is piano accompaniment. The lyrics are: "Phan - tom of the O - pe - ra is there in - side your" and "Phan - tom of the O - pe - ra is here in - side my".

**PHANTOM : [Spoken] Sing for me.  
Sing my Angel of Music**

mind.

mind.

ADD W.W.

ADD W.W.

He's

The second system consists of three staves. The top two staves are vocal lines for Phantom and Christine. The bottom staff is piano accompaniment. The lyrics are: "mind.", "mind.", "He's". There are annotations "ADD W.W." above the piano accompaniment.

**(CHRISTINE)**

there, the Phan - tom of the Op - era.

ORGAN

STR.

The third system consists of three staves. The top two staves are vocal lines for Christine and Phantom. The bottom staff is piano accompaniment. The lyrics are: "there, the Phan - tom of the Op - era.". There are annotations "ORGAN" and "STR." above the piano accompaniment.

Musical score system 1. It consists of three staves. The top staff is a vocal line with a treble clef, a key signature of two flats, and a common time signature. It begins with a vocal line starting on a whole note, followed by a triplet of eighth notes, and then continues with a melodic line. A horizontal line with the text "Ah" is drawn below the vocal staff. The middle staff is a piano accompaniment with a treble clef, featuring a melodic line with eighth and sixteenth notes. The bottom staff is a piano accompaniment with a bass clef, featuring a bass line with chords and some rests. There are some markings like "3" above the first triplet and "w.w." above the piano's treble staff.

Musical score system 2. It consists of three staves. The top staff is a vocal line with a treble clef, a key signature of two flats, and a common time signature. It begins with a vocal line starting on a whole note, followed by a triplet of eighth notes, and then continues with a melodic line. A horizontal line with the text "Ah" is drawn below the vocal staff. The middle staff is a piano accompaniment with a treble clef, featuring a melodic line with eighth and sixteenth notes. The bottom staff is a piano accompaniment with a bass clef, featuring a bass line with chords and some rests. There are some markings like "3" above the first triplet, "STR." below the piano's treble staff, "w.w." above the piano's treble staff, and "+HNS." above the piano's bass staff.

PHANTOM : [Spoken] Sing for me

Musical score system 3. It consists of three staves. The top staff is a vocal line with a treble clef, a key signature of two flats, and a common time signature. It begins with a vocal line starting on a whole note, followed by a triplet of eighth notes, and then continues with a melodic line. A horizontal line with the text "Ah" is drawn below the vocal staff. The middle staff is a piano accompaniment with a treble clef, featuring a melodic line with eighth and sixteenth notes. The bottom staff is a piano accompaniment with a bass clef, featuring a bass line with chords and some rests. There are some markings like "3" above the first triplet and "w.w." above the piano's treble staff.

PHANTOM : [Spoken] Sing my Angel

The first system of the musical score consists of three staves. The top staff is a vocal line for Phantom, starting with a treble clef and a key signature of one flat. It begins with a whole note chord, followed by a triplet of eighth notes, and then a series of quarter and eighth notes. A long horizontal line labeled "Ah" spans the duration of the first two measures. The middle staff is the right-hand piano accompaniment, featuring a melody with eighth and sixteenth notes, including a triplet and a section marked "etc.". The bottom staff is the left-hand piano accompaniment, primarily consisting of sustained chords and occasional eighth notes.

The second system continues the musical score with three staves. The vocal line (top staff) features a long horizontal line labeled "Ah" that spans across the first two measures. The piano accompaniment (middle and bottom staves) continues with a rhythmic pattern of eighth notes in the right hand and sustained chords in the left hand.

PHANTOM : [Spoken] Sing for me

The third system of the musical score consists of three staves. The vocal line (top staff) begins with a long horizontal line labeled "Ah" that spans across the first two measures. The piano accompaniment (middle and bottom staves) continues with a rhythmic pattern of eighth notes in the right hand and sustained chords in the left hand.

[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]

**PHANTOM**

Ah I have brought you to the seat of sweet

fff ff ORGAN VLAS. ORGAN+VCL.

mu - sic's throne, to this king - dom where all must pay ho - mage to mu - sic.

dim. +HNS.

Mu - sic. You have come here for one pur - pose and

HARP ADD TRTS. VLNS. 2nd FL. 8ma

(8va) one a - lone. Since the mo - ment I first heard you sing I have

VCL. *mp*

nee - ded you with me to serve me, to sing for my mu - sic — my

*dim.* *rit.*

mu - sic. Night time, shar - pens, heigh - tens each sen - sa - tion.

VLNS. VLAS. HARP *pp* HARP VCL. C.B.

Dark - ness stirs and wakes i - ma - gi - na - tion. Si - lent - ly the sen - ses, a -

HARP ADD HN. 1 ADD W.W.

ban - don their de - fen - ces.

VLAS.  
VCL.

HARP

HNS.

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

w.w.

trem-u-lous and ten - der. Turn your face a - way, from the gar-ish light of day, turn your

VLNS.

PIANO

thoughts a - way from cold un - fee - ling light and lis - ten to the mu - sic of the

w.w.



night. Close your eyes and sur-render to your dark - est dreams, purge your

HNS. VLNS.

accl. PIANO STR.+SYNTH

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

HN. 1 FLUTE CLAR.

eyes let your spi - rit start to soar and you'll live as you've ne - ver lived be -

HNS. PIANO

R.H. mp

fore. Soft - ly, deft - ly, mu - sic shall car - ess you.

ADD VLAS VCL. W.W. VLNS. VCL.

Hear it, feel it, se - cret - ly po - sess you.

CLAR. 2  
VCL.

Detailed description: This system contains the first two measures of the piece. The vocal line is on a single staff with lyrics. The piano accompaniment is on a grand staff (treble and bass clefs). The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The piano part includes a clarinet 2 part and a violin/cello part. Dynamics include a piano (p) marking.

O - pen up your mind, let your fan - ta - sies un - wind, in this

VLN.  
VLAS.  
PIANO

Detailed description: This system contains the next two measures. The vocal line continues with lyrics. The piano accompaniment features a piano (PIANO) marking and a dynamic of piano (p). The violin and viola parts are indicated by the labels VLN. and VLAS. The piano part continues with a clarinet 2 part and a violin/cello part.

dark - ness that you know you can - not fight. The dark - ness of the mu - sic of the

HNS.  
TBN.

Detailed description: This system contains the next two measures. The vocal line continues with lyrics. The piano accompaniment includes a horn section (HNS.) and a tuba (TBN.). The piano part continues with a clarinet 2 part and a violin/cello part. Dynamics include a piano (p) marking.

night. Let your mind start a jour - ney through a

f

Detailed description: This system contains the final two measures of the page. The vocal line continues with lyrics. The piano accompaniment features a forte (f) dynamic. The piano part continues with a clarinet 2 part and a violin/cello part.

strange new world, leave all thoughts of the world you knew be

8<sup>va</sup>

fore, let your soul take you where you long to

(8<sup>va</sup>)

7

be, on - ly then can you be - long to me.

*ff*

*pp*

VCL. C.B.

VLAS. *mp*

Float - ing, fall - ing, sweet in - tox - i - ca - tion, touch me, trust me,

W.W.

VLN. STR. TUNE 8<sup>va</sup>

HNS.

sa - vour each sen - sa - tion. Let the dream be - gin, let your

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of two sharps (F# and C#). The lyrics are "sa - vour each sen - sa - tion. Let the dream be - gin, let your". The piano accompaniment includes dynamic markings of *mf* and *f*.

dar - ker side give in, to the po - wer of the mu - sic that I

The second system continues the vocal line and piano accompaniment. The lyrics are "dar - ker side give in, to the po - wer of the mu - sic that I". The piano accompaniment features a dynamic marking of *f*.

write. The po - wer of the mu - sic, of the night.

The third system shows the vocal line and piano accompaniment. The lyrics are "write. The po - wer of the mu - sic, of the night." The piano accompaniment includes dynamic markings of *p* and *ff*. There are also performance instructions: "STR. HNS." above the right-hand piano staff and "L.H. w.w." below the left-hand piano staff.

The fourth system consists of a piano accompaniment on two staves. It features a complex texture with many chords and arpeggiated figures. The right-hand staff has a treble clef and the left-hand staff has a bass clef. The key signature remains two sharps.

[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 it's hands through the mirror towards her. She faints.  
The PHANTOM catches her and carries her to the bed, where he lays her down]

You a - lone can make my song take flight,  
 mp

help me make the mu - sic of the night.  
 PIANO + HARP  
 PP  
 col. 8<sup>b</sup>

## 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

MUSICAL BOX

S

CHRISTINE

I re-mem-ber there was mist. Swirl-ing mist up-on a vast glas-sy lake. There were

HARP

KEYS 2

The musical score is divided into four systems. The first system is for the ORGAN, marked 'Allegro' and 'f'. The second system features the MUSICAL BOX, marked 'R'. The third system is for the HARP, marked 'S' and 'p'. The fourth system is for CHRISTINE, with lyrics: 'I re-mem-ber there was mist. Swirl-ing mist up-on a vast glas-sy lake. There were'. The piano accompaniment includes HARP and KEYS 2.

can-dies all a-round and on the lake there was a boat and in the boat there was a

*rit.*

*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*

man. PL. **T** VLN SOLO *P* VCL PIZZ

*PPP*

**CHRISTINE**

Who was that shape in the sha-dows? Whose is the face in the

FLT/CLT TUNE VLNS. +VLAS. VCL. +HNS. HARP

*accel.* *Piu mosso*

mask? *f* CLARS.

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

U♯ = ♭

PHANTOM

Damn you!

*ff* HNS/KBD 2

This system contains the first musical system. It features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment consists of a complex rhythmic pattern of eighth and sixteenth notes. A dynamic marking of *ff* and the instruction 'HNS/KBD 2' are present. The tempo marking 'U♯ = ♭' is centered above the system.

PHANTOM

You lit - tle pry - ing Pan - do - ra you lit - tle de - mon!

This system contains the second musical system. The vocal line continues with the lyrics 'You lit - tle pry - ing Pan - do - ra you lit - tle de - mon!'. The piano accompaniment continues with the same complex rhythmic pattern. The system ends with a double bar line.

Is this what you wan - ted to see? Curse you!

This system contains the third musical system. The vocal line continues with the lyrics 'Is this what you wan - ted to see? Curse you!'. The piano accompaniment continues with the same complex rhythmic pattern. The system ends with a double bar line.



You lit - tle ly - ing De - li - lah!

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "You lit - tle ly - ing De - li - lah!". The piano accompaniment is written in a grand staff (treble and bass clefs) and features a rhythmic pattern of eighth and sixteenth notes in the right hand, with a simpler bass line in the left hand.

You lit - tle vi - per. Now you can - not ev - er be free.

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are "You lit - tle vi - per. Now you can - not ev - er be free.". The piano accompaniment maintains the same rhythmic pattern as the first system, with some changes in the bass line.

Damn you! Curse you!

The third system of the musical score concludes the vocal line and piano accompaniment. The vocal line lyrics are "Damn you! Curse you!". The piano accompaniment features a more complex texture with sustained chords and a more active bass line.

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

PHANTOM

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

*ALA GAVOTTE*  
VLN/VLA

KBD 2  
*mp*

VCL. PIZZ  
CB/B. CLT

The first system of the musical score for 'Phantom' features a vocal line in G major, 4/4 time, with lyrics: 'Strang-er than you dreamt it can you e-ven dare to look, or bear to think of me'. Below the vocal line is a piano accompaniment for keyboard (KBD 2) and strings (VCL. PIZZ, CB/B. CLT). The piano part includes a violin/viola part (VLN/VLA) with a dynamic marking of *mp*. The string part is marked *pizz* (pizzicato). The piano accompaniment consists of chords and moving lines in both hands.

This loath-some gar-goyle who burns in hell, but se-cret-ly yearns for hea-ven,

The second system continues the vocal line with lyrics: 'This loath-some gar-goyle who burns in hell, but se-cret-ly yearns for hea-ven,'. The piano accompaniment continues with similar harmonic support for the vocal line.

se-cret-ly, se-cret-ly, but Christ-ine fear can turn to love, you'll learn to

*poco rit*

*A TEMPO*

The third system continues the vocal line with lyrics: 'se-cret-ly, se-cret-ly, but Christ-ine fear can turn to love, you'll learn to'. The piano accompaniment includes a *poco rit* (ritardando) marking and an *A TEMPO* (allegretto) marking. The tempo changes from 4/4 to 3/4.

see, to find the man be-hind the mon-ster, this rep-ul-sive car-cass who

The fourth system continues the vocal line with lyrics: 'see, to find the man be-hind the mon-ster, this rep-ul-sive car-cass who'. The piano accompaniment continues with harmonic support for the vocal line.

[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,

This system contains a vocal line and piano accompaniment. The vocal line is in a key with one flat and a 4/4 time signature. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

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

oh Christ - ine.

FLUTE

STRINGS

HNS

VCL

This system features a vocal line and piano accompaniment. The vocal line has rests for the first two measures. The piano accompaniment includes parts for Flute, Strings, Horns (HNS), and Violins (VCL).

Come. We must re - turn. Those two

VLN/VLA

VCL

This system contains a vocal line and piano accompaniment. The vocal line has rests for the first two measures. The piano accompaniment includes parts for Violins/Violas (VLN/VLA) and Violins (VCL).

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

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

This system features a vocal line and piano accompaniment. The vocal line has rests for the first two measures. The piano accompaniment includes parts for Violins/Violas (VLN/VLA) and Violins (VCL).

End of Scene 3

Scene 4

*Vivace*

HNS

*(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)*

*TPT/CLT*

**Till Ready**

**BOUQUET**

Like yel- low parch- ment is his

HARP

*(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 ne- ver grew.

You must be al-ways on your guard or he will catch you with his mag-i-cal las -

**Till Ready**

*[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]*

so Those who speak of what they

**Till Ready**

know, find too late, that pru - dent si - lence is wise.

Jos - eph Bu-quet 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.

♩ = 84 Bright 2

W.W.+STR.

TBN. HNS.

C.B.

FIRMIN (♩ = ♩)

"Mys - te - ry af - ter Ga - la night" it says

VLNS. *f* KYBD. 2

"Mys - te - ry of sop - ra - no's flight" "Mys - ti - fied baf - fled Su - re - te say we are

[He lowers the paper]

mys - ti - fied, we sus - pect foul play". Bad news on so - pra - no scene,

VLA.

VCL.

first Car-lo-tta now Chris-tine, still at least the seats get sold. Go-ssip's worth it's weight in gold.

STR. HARP

Di-va ten-ders re-sig-na-tion. Cov-er does a moon-light flit. Half your

CLAR.

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

CLAR. PIANO VLNS.

FIRMIN

Dam - na-ble. An - dre please don't shout, it's pub - li - ci-ty! and the take is vast free pub -

The musical score for FIRMIN consists of a vocal line and a piano accompaniment. The vocal line is in a 3/4 time signature and features a melodic line with lyrics. The piano accompaniment includes chords and rhythmic patterns, with some notes marked with '7'.

ANDRE (Groans)

FIRMIN (Calmly)

li - ci - ty. But we have no cast. But An - dre have you seen the Queue?

The musical score for ANDRE and FIRMIN shows two vocal lines and a piano accompaniment. The piano part includes parts for Violins (VLNS.), Clarinets (CLARS.), Horns (HNS.), and Viola (VLA.). The lyrics are split between the two characters.

[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 An - dre what a charm - ing ga - la Chris -

The musical score for ANDRE (Reading) features a vocal line and piano accompaniment. The piano part includes parts for Violin (VLN.), Horns (HNS.), and Viola (VLA.). The lyrics are for ANDRE's reading of a letter.

tine en - joyed a great suc - cess we were hard - ly be - ref - t when Car - lo - tta left.

The musical score continues with the piano accompaniment for ANDRE (Reading), showing chords and rhythmic patterns.



FIRMIN

O - ther wise the Cho-rus was en-tranc-ing 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

w.w.

L.H.

care of the ghost by re - turn of post. P. - T. - O. no - one likes a deb - tor so it's

FIRMIN + ANDRE

be-tter if my or - ders are o - beyed". Who would have the gall to send this.

*sfz mp*

VLNS. + VLAS.

HNS. *sfz mp* R.H.

L.H. HNS.

TBN.

C.B. *pp*



(♩ = ♩) **ANDRE**  
 plai-ner, he is clear-ly quite in - sane. You mean Car- lot...(ta)  
**RAOUL**  
 Where is she? I mean Miss Da - ac, where

**ANDRE**  
 Of  
**FIRMIN**  
 Well how should we (Know)? What's all this non- sense?  
**(RAOUL)**  
 is she? I want an an- swer. I take it that you sent me this note.

(ANDRE)  
course not. 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 ar-gue

(The MANAGER's look mystified)

(FIRMIN) (Realizing his mistake)  
And what is it that we're meant to have wrote (Spoken) Writ-ten?

(RAOUL)  
is- n't this the let - ter you wrote?

*mp*

(RAOUL hands the note to ANDRE who reads it)

(ANDRE)  
(Recitativo)  
Do not fear for Miss Da-ac the an-gel of mu-sic has her un-der his wing. Make  
[ COLLA VOCE ]

*Emery*

CARLOTTA & PIANGI burst in. SHE too has a letter, which has cheered her no more than the others)

CARLOTTA + PIANGI

Where is he? Your pre-cious patron where

(The MANAGER's look mystified)

RAOUL

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

(ANDRE)

no at-tempt to see her a-gain. [A TEMPO] Ah, wel-come back

(F minor gliss.)

is he? I have your let-ter a let-ter which I ra-ther re-sent.

FIRMIN (To RAOUL)

(RAOUL)

And did you send it?

What is it now? Of

+ PIANGI (CARLOTTA)

(ANDRE) You did- n't send it? You dare to tell me that  
As if he would.

FIRMIN

(RAOUL) What's go- ing on?  
course not, Of course not

this is not the let- ter you sent? *(Raoul takes the letter and reads it)*

(RAOUL)

and what is it that I'm meant to have sent? "Your

[ COLLA VOCE ]

days at the O-po-ra Popu- laire are num- bered. Chris- tine Da- ae will be sing- ing on your be- half to- night. Be pre

(The MANAGER's are beginning to tire of the intrigue)

ANDRE + FIRMIN

pared for a great mis-for-tune, should you at-tempt to take her place". Far too ma-ny notes for

MENO CLAR.

MENO *accl.*

(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

VLNS. CLARS. VLNS. OBOE

A TEMPO HNS.

(*♩* *♩*) RECITANDO FIRMIN (Dryly)

In which case I think our

(GIRY)

Da-ac's name. Miss Da-ac has re-turned.

RECITANDO

PIANO

**ANDRE**  
Where pre-cise-ly is she now?

meet-ing is ad-journed.

**MEG**  
She nec- ded

**GIRY**  
I thought it best that she went home.

HARP  
*mf*

*p*  
VCL+HARP

**CARLOTTA + PIANGI**  
Will she

**RAOUL**  
May I see her.

rest.

**(GIRY)**  
No mon - sieur she will see no- onc.

HNS.  
VLAS.  
VCL.

*Car*



CARLOTTA + PIANGI

Will she sing? Let me see it.

FIRMIN

RAOUL + ANDRE (Snatching it) Please!

(GIRY) Let me see it!

Here I have a note.

PIANO

8<sup>b</sup> - - - - -

Repeat Over Letter

pp HARP

pp KYBD. 2

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

Chris-tine Da-ae has re - turned to you and I am an-xious her ca-reer should pro -

*mp*

gress. In the new pro - duc-tion of "Il Mu-to" You will there-fore cast Car-lot-ta as the

STR.

*pp*

page-boy goes ----- and put Miss Da - ae in the role of Coun - tess. The

HARP HN.

KYBD. 1-VIBES

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

CLAR. PICC. TRT.

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

VLNS.

\* 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."

PHANTOM

word, & deal. \*

CARLOTTA A TEMPO

Chris - tine!

PIANGI

it's all a ploy to help

ANDRE

it's all a ploy to help

MEG

What e - ver next ?

Chris - tine, Chris - tine, //

CARLOTTA (Pointing an accusing Finger)  
 Chris - tine. I know who sent this, the Vi - comte, her lo - ver!

PIANGI  
 Chris - tine.

ANDRE (To Carlotta, in protest)  
 Sig -

FIRMIN  
 This is in - sane.

RAOUL (Ironic) (To the others)  
 In - deed? Can you be lieve this?

CARLOTTA  
 O Tra - di - to - ri O Men - ti - to - ri

PIANGI  
 How can you do this?

ANDRE  
 no - ra this chan - ges noth ing! You are our star Sig -

FIRMIN  
 This is a joke. Sig - no - ra and al - ways will be.

(ANDRE) **COLLA VOCE** **MENO**  
 no - ra. We don't take or - ders. Car -  
 [Announcing it to everyone]

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

*C<sup>x</sup>* **COLLA VOCE**

**CARLOTTA**  
 It's use - less try - ing to ap -

**PIANGI**  
 You don't de - serve her!

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

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

**A TEMPO**

CARLOTTA

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

PIANGI

Ap - pease her. To please her. no

MENO MOSSO

VLNS. VLAS. *mp* *f* HNS. VCL.

C.B. (CARLOTTA)

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

(PIANGI)

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

VLNS. VLAS.

FLUTE CLAR.

col. 8<sup>b</sup>

(CARLOTTA)

mi - o! di - o! You have re - viled me.

(PIANGI)

mi - o! di - o!

GIRY

Who scorn his word, be - ware to those, the

A TEMPO

col. 8<sup>b</sup>

(CARLOTTA)

you have re - buked me, you have re -

ANDRE + FIRMIN

Sig - no - ra par - don us

RAOUL

Why did Chris - tine fly from my arms

MEG

(GIRY)

Christ - ine

An - gel sees the An - gel knows.

(CARLOTTA)

placed me,

Abb - an - do - na - ta de - si - de -

PIANGI

This is un - called for This is un -

(ANDRE + FIRMIN)

(MEG)

Please sig - no - ra we be - seech you

RAOUL + MEG

(GIRY)

I must see her

this hour . shall see your dar - kest fears the

(CARLOTTA)  
ra - ta o - sven - tu - ra - ta Dis - gra - zi - a - ta Abb - an - do -

(PIANGI)  
found - ed This is un - heard of! You are un - think - ing. You are un -

(ANDRE + FIRMIN)  
Sig - no - ra sing for us Don't be a

RAOUL ONLY  
Where did she go?

(GIRY)  
An - gel knows, the An - gel hears

TRT. HNS.

(CARLOTTA) *poco rall.*  
na - ta non vo' can tar

(PIANGI)  
feel - ing You go too far!

(ANDRE + FIRMIN)  
mar - tyr RAOUL Our star

MEG + GIRY  
What new sur - pri - ses are in store.

What new sur - pri - ses are in store.

TUTTI *ff*



**CARLOTTA**

**ANDRE** Would you not ra-ther have your pre-cious lit-tle in-ge-nue.  
Your pub-lic needs you.

**FIRMIN**  
we need you too.

*HNS.*

**ANDRE + FIRMIN**

Sig-no-ra no the world wants you. Pri-ma Don-na first

*CLARS.* *VLNS.*

*Pizz.*

**(ANDRE + FIRMIN)**

la-dy of the stage your de-vo-tees are on their knees to im-

(ANDRE + FIRMIN)

ANDRE

plore you Can you bow out when they're

w.w. FL+OB.

TUNE CONT. VLN.

(ANDRE)

FIRMIN

shout-ing your name. Think of how they all a - dore you.

FL+OB. CLAR. VLNS/OB. FLUTE HNS.

ANDRE + FIRMIN

ANDRE

FIRMIN

Pri - ma Don - na en - chant us once a - gain. Think of your muse and of the

PIANGI

(FIRMIN)

ANDRE + FIRMIN

Can you de - ny us the tri-umph in

queues round the thea - tre. Can you de - ny us the tri-umph in

(PIANGI)

store? Sing Pri - ma Don - na once more.




(ANDRE + FIRMIN)

store? Sing Pri - ma Don - na once more.

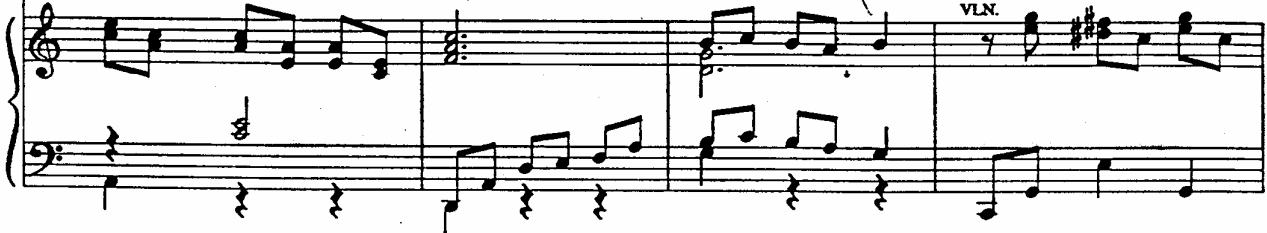


RAOUL

Christ - ine



VLN.



CARLOTTA

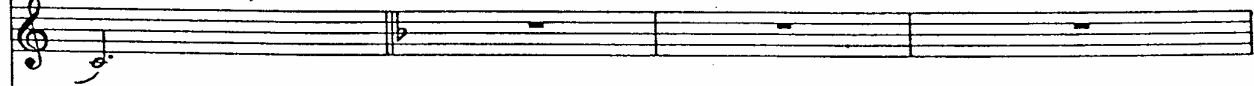
Pri - ma Don - na your song shall live a -



(PIANGI)



(ANDRE + FIRMIN)



(RAOUL)

spoke of an an - gel.



8<sup>va</sup>

loco



(CARLOTTA)

gain you took a snub but there's a pub - lic who needs you

ANDRE + PIANGI

FIRMIN Think of your pub - lic. GIRY Those who hear your

GIRY

She has heard the

CLAR.

(CARLOTTA)

Think of their cry of un - dy - ing sup -

(ANDRE + PIANGI)

(FIRMIN) voice lik - en you to an an - gel.

RAOUL

Is this the an - gel of

(GIRY)

voice of the an - gel of mu - sic.

(CARLOTTA)  
port, fol - low where the lime - light leads you.

PIANGI  
The lime - light once a - gain shall shine up -

ANDRE FIRMIN  
We get our op - era. She gets her lime - light.

(RAOUL)  
mu - sic? An - gel or

MEG  
Is this ghost an an - gel or a

(CARLOTTA)

Pri - ma Don - na your song shall ne-ver

(PIANGI)

on her. When she , sings we see hea - ven.

ANDRE + FIRMIN

Lead - ing la - dies are a trial.

(RAOUL)

mad - man?

(MEG)

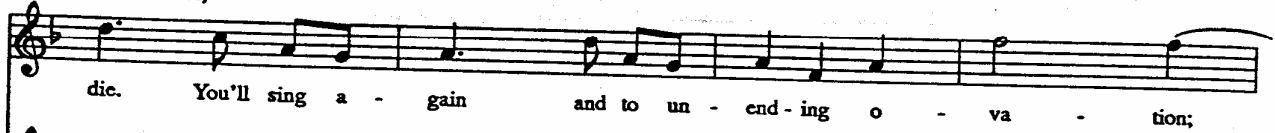
mad - man? Voice of hell or of hea - ven?

GIRY

Hea - ven

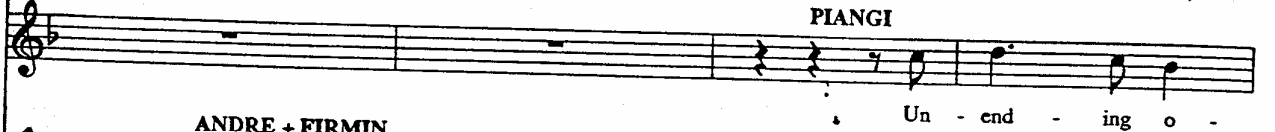
TUNE ON HN.1

(CARLOTTA)



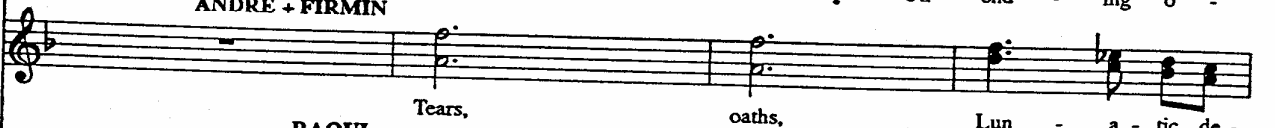
die. You'll sing a - gain and to un - end - ing o - va - tion;

PIANGI



Un - end - ing o -

ANDRE + FIRMIN



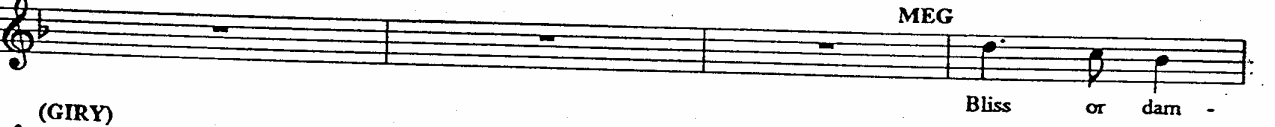
Tears, oaths, Lun - a - tic de -

RAOUL



Or - ders! Warn - ings! Lun - a - tic de -

MEG



Bliss or dam -

(GIRY)



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



(CARLOTTA)

Think how you'll shine in that fi - nal en -

(PIANGI)

va - tion now and al - ways. Sure - ly

(ANDRE + FIRMIN)

mands are re - gu - lar oc - cur - en - cies.

(RAOUL)

mands! Sure - ly for

(MEG)

na - tion? Which has claimed her? Sure - ly

(GIRY)

na - tion. Oh fools to have

[L.H.]



(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 -

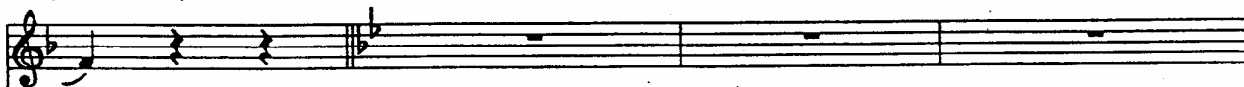
(MEG)

He'll strike back if his threats and de -

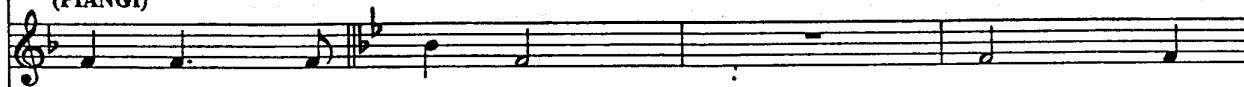
(GIRY)

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

(CARLOTTA)

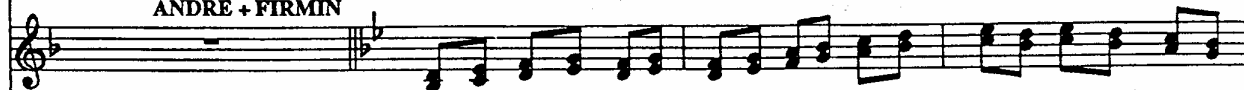


(PIANGI)



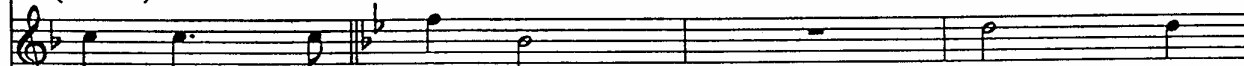
mands are re - ject - ed. Hon - our

ANDRE + FIRMIN



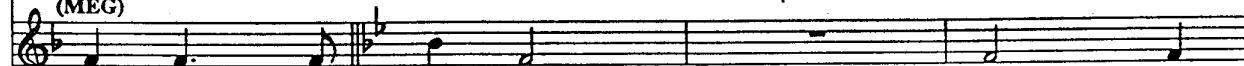
(RAOUL)

Who'd be - lieve a Di - va hap - py to re - lieve a cho - rus girl who's gone and



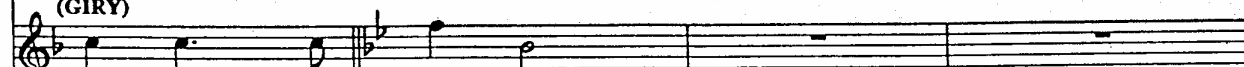
mands are re - ject - ed. Christ - ine

(MEG)

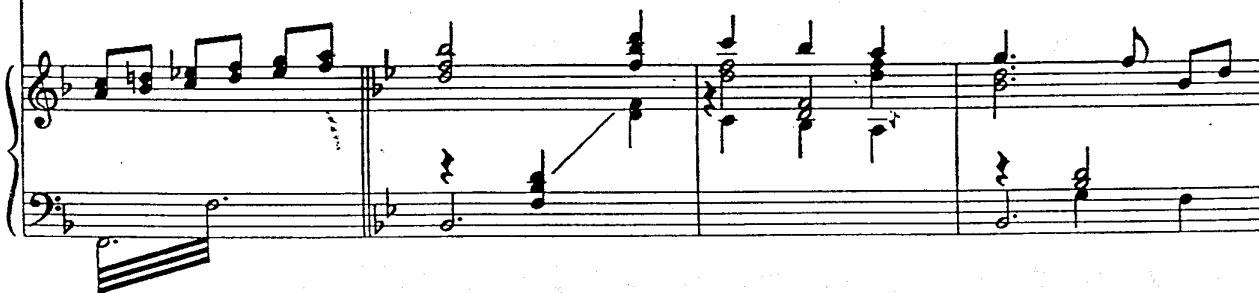


mands are re - ject - ed. Christ - ine

(GIRY)



mands are re - ject - ed.



(CARLOTTA)

O for - tu - na - ta

(PIANGI)

must be pro - tec - ted.

(ANDRE + FIRMIN)

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

(RAOUL)

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

CLAR.

(CARLOTTA)

Musical staff for Carlotta, showing a whole rest followed by a quarter note.

(ANDRE + FIRMIN)

Musical staff for Andre and Firmin, starting with a quarter note and followed by eighth notes.

all this in a play but if it's loud - ly sung and in a fo - reign tongue it's

RAOUL

Musical staff for Raoul, starting with a quarter rest followed by a quarter note.

His game is o - ver.

GIRY

Musical staff for Giry, starting with a quarter rest followed by a quarter note.

This is a : game you can - not hope to

Piano accompaniment for the first system, including treble and bass staves.

CARLOTTA

Musical staff for Carlotta, starting with a quarter rest followed by a quarter note.

The

PIANGI

Musical staff for Piangi, starting with a quarter rest followed by a quarter note.

The

(ANDRE + FIRMIN)

Musical staff for Andre and Firmin, starting with a quarter note and followed by eighth notes.

just the sort of sto - ry au - dien - ces a - dore in fact a per - fect op - era.

(RAOUL)

Musical staff for Raoul, starting with a quarter rest followed by a quarter note.

And in box five a new game will be - gin

MEG

Musical staff for Meg, starting with a quarter rest followed by a quarter note.

But if his curse is on this

(GIRY)

Musical staff for Giry, starting with a quarter rest followed by a quarter note.

win.

For if his curse is on this

W.W.  
VLN./VLA.

Piano accompaniment for the second system, including treble and bass staves.

VCL.

(CARLOTTA)

stress that falls up - on a fa - mous Pri - ma Don - na; Ter - ri - ble dis - eas - es

(PIANGI)

stress that falls up - on a fa - mous Pri - ma Don - na; Ter - ri - ble dis - eas - es

(ANDRE + FIRMIN)

Pri - ma Don - na the world is at your

(MEG)

op - era. Then I

(GIRY)

op - era. Then I

(CARLOTTA)

coughs and colds and sneez - es! Still the dry - est throat will reach the high - est note in

PIANGI

coughs and colds and sneez - es! Still the dry - est throat will reach the high - est note in

(ANDRE + FIRMIN)

feet. A na - tion waits and with it hates to be

RAOUL

Christ - ine plays the page - boy Car -

(MEG)

fear the out - come when you

(GIRY)

fear the out - come should you

(CARLOTTA)

search of per fect op - era. Light up the stage with that

(PIANGI)

search of per fect op - era. Light up the stage with that

(ANDRE + FIRMIN)

chea - ted Light up the stage with that

(RAOUL)

lot - ta plays the Count - ess. Light up the stage with that

(MEG)

once a - gain Light up the stage with that

(GIRY)

dare to Light up the stage with that

Piano accompaniment for the scene, including a grand staff with treble and bass clefs. It features various musical notations such as chords, arpeggios, and dynamic markings like 'p' (piano) and 'V' (crescendo).

(CARLOTTA)  
age old rap - port. Sing Pri - ma Don - na once

(PIANGI)  
age old rap - port. Sing Pri - ma Don - na once

(ANDRE + FIRMIN)  
age old rap - port. Sing Pri - ma Don - na once

(RAOUL)  
age old rap - port. Sing Pri - ma Don - na once

(MEG)  
age old rap - port. Sing Pri - ma Don - na once

(GIRY)  
age old rap - port. Sing Pri - ma Don - na once

*rall.*

col. 8<sup>b</sup>



(CARLOTTA)

Musical staff for Carotta, featuring a melodic line with four notes, each marked with a dynamic marking of *p*.

more

(PIANGI)

Musical staff for Piangi, featuring a melodic line with four notes, each marked with a dynamic marking of *p*.

more

(ANDRE + FIRMIN)

Musical staff for Andre + Firmin, featuring a harmonic line with four chords, each marked with a dynamic marking of *p*.

more

(RAOUL)

Musical staff for Raoul, featuring a melodic line with four notes, each marked with a dynamic marking of *p*.

more

(MEG)

Musical staff for Meg, featuring a melodic line with four notes, each marked with a dynamic marking of *p*.

more

(GIRY)

Musical staff for Giry, featuring a melodic line with four notes, each marked with a dynamic marking of *p*.

more

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

Piano accompaniment for Phantom's spoken line, consisting of a complex, rhythmic chordal pattern in the right hand and a simple bass line in the left hand.

If these demands are not met, a disaster .

Piano accompaniment for Phantom's second line, continuing the complex, rhythmic chordal pattern in the right hand and the simple bass line in the left hand.

beyond imagination will occur!

Piano accompaniment for Phantom's third line, continuing the complex, rhythmic chordal pattern in the right hand and the simple bass line in the left hand.

The musical score consists of seven vocal staves and a piano accompaniment. Each vocal staff is labeled with a character's name: CARLOTTA, PIANGI, ANDRE + FIRMIN, RAOUL, MEG, and GIRY. The notation for each vocal part includes a treble clef, a key signature of one flat (B-flat), and a time signature of 4/4. The lyrics are 'once' and 'more', which are written below the notes. The piano accompaniment is written in grand staff notation (treble and bass clefs) and features chords and melodic lines that support the vocalists. The score is arranged in a vertical stack, with the piano accompaniment at the bottom and the vocal staves above it.

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? I shall be sitting in Box five.  
ANDRE : Do you really think 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 MUTO"

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 relish about the COUNTESS' current liaison with SERAFIMO.

CONFIDANTE A 1st FOP

*(leggiero)* They say that this youth has set my la - dy's heart a - flame. His

*mf* STRINGS

OB. BSN.

2nd FOP CONFIDANTE

lord - ship sure would die of shock! His lord - ship is a laugh - ing stock! Should he sus - pect her, God pro - tect her

BSN.

ALL 3 (INSINCERELY)

Shame, shame, shame! This faith - less la - dy's bound for ha - des. Shame, shame, shame!

+ OB.

[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!

B (ENTERING) COUNTESS (KNOCK AT THE DOOR)

COUNTESS  
be?  
DON ATTILIO (OFF)  
Gen-tle wife admit your lov-ing hus - band.

[The COUNTESS admits DON ATTILIO. HE is an old fool]

ANDRE  
Every seat sold!

FIRMIN  
Hardly a disaster  
beyond imagination!

C DON ATTILIO [Recit]

PIU MOSSO  
My love, I am called to En - gland on af - fairs of state and must

BSN.  
+ STRINGS

DON ATTILIO

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

leave you with your new maid.

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

D

DON ATTILIO

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

(HARPSICHORD ONLY)

COUNTESS

(DON ATTILIO)

Ad - di - o, Ad - di - o. Se - ra - fi - mo a -

serve her! Ad - di - o. Ad - di - o.

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

+ STRINGS  
mp

[SHE rips off SERAFIMO's skirt to reveal his manly breeches]

way with this pre - tence! You can - not speak, but kiss me in my hus - band's

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line has lyrics: "way with this pre - tence! You can - not speak, but kiss me in my hus - band's". The piano accompaniment includes a dynamic marking of *p* (piano) at the end of the system.

E

ab - sence.

A TEMPO (Moderato)

*mf* STRINGS  
V.C.L.

The second system of music features piano accompaniment on two staves. It includes the tempo marking "A TEMPO (Moderato)" and dynamic markings "*mf* STRINGS" and "V.C.L.". The vocal line from the previous system continues with the lyric "ab - sence.".

COUNTESS

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

+ OB.

V.C.L.  
BSN.

The third system of music features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line has lyrics: "Poor fool, he makes me laugh ha ha ha ha ha Ha ha ha ha ha ha ha ha". The piano accompaniment includes dynamic markings "V.C.L." and "BSN.", and an instruction "+ OB." (oboe) above the staff.

Ha ha ha ha ha ha ha ha. Time I tried to get a bet - ter bet - ter half.

The fourth system of music features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line has lyrics: "Ha ha ha ha ha ha ha ha. Time I tried to get a bet - ter bet - ter half.".

F

COUNTESS

Ho ho . . . . .

S Poor fool he does-n't know Hohohohoho Ho ho . . . . .

A Poor fool he does-n't know Hohohohoho Ho ho . . . . .

T Poor fool he does-n't know Hohohohoho Ho ho . . . . .

B Poor fool he does-n't know Hohohohoho Ho ho . . . . .

..... If he knew the truth he'd ne-ver e-ver go.

S ..... If he knew the truth he'd ne-ver e-ver go.

A ..... If he knew the truth he'd ne-ver e-ver go.

T ..... If he knew the truth he'd ne-ver e-ver go.

B ..... If he knew the truth he'd ne-ver e-ver go.

+HN.

subito piu

KVB.1



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

**G**  
PHANTOM

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

KYB. 2

STR.

MEG (Terrified) **Own Timing**

He's here the Phan - tom of the op - era.

[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 recitativo.

**H**

COUNTESS

[Viciously tears off CHRISTINES wig]

Se-ra-fi-mo a-way with this pre-tence! You can-not speak, but

HARPSICHORD  
+ STRINGS

kiss me in my CROAK

(Tacet)

(Tacet)

[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]

I  
(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 Daae.

CHRISTINE : Raoul!

RAOUL : Don't worry! I'm with you.

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

[To the CONDUCTOR]

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

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

[BALLET]

Stacc.  
p VLN. VLAS.  
BSN.

PICC.  
FL.  
STR.

OB. K  
mf

CLAR.  
BSN.

Violin (VCL.) score, measures 1-3. The music is in G major and 2/4 time. The first staff (treble clef) features a melodic line with eighth and sixteenth notes, while the second staff (bass clef) provides a rhythmic accompaniment with quarter and eighth notes.

Clarinet (CLAR. BSN.) score, measures 1-3. The first staff (treble clef) contains a melodic line with a trill in the final measure. The second staff (bass clef) provides a rhythmic accompaniment with eighth and sixteenth notes.

Flute (FL.) and Clarinet (CLAR.) score, measures 1-3. The first staff (treble clef) is marked *Sempre stacc.* and contains a rapid, staccato melodic line. The second staff (bass clef) provides a rhythmic accompaniment with eighth and sixteenth notes.

Flute (FL.) and Clarinet (CLAR.) score, measures 4-6. The first staff (treble clef) continues the rapid, staccato melodic line with a trill in the final measure. The second staff (bass clef) provides a rhythmic accompaniment with eighth and sixteenth notes.

etc.

PHANTOM SHADOWS

REPEAT TILL  
BODY FALLS

SEGUE NEXT SCENE

*Upstage, behind the drop, a series of threatening shadows of the PHANTOM. MEG is aware of them and dances out of step. When that culminates in one gigantic, oppressive, bat-like shadow, the body of 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



Scene 8

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...

Optional repeat

f TUTTI

TRIS. HNS.

8va

RAOUL : Christine, come with me.

CHRISTINE : We must go up to the roof. We'll be safe there.

SLOW

FLTS.

subito p

8va

(8<sup>va</sup>)-----

[RAOUL and CHRISTINE enter]

LOCOCO Agitato

STR. COR. A. very passionate *mf* *rit.* TRTS. CLAR.

Unison strings.

RAOUL

Why have you brought us here? We must re -

Don't take me back there.

CLAR. FL. VLN. HN. PIANO COR. A. VLA. BSN. TRB. B. CLAR. VLA. BSN. VLA. TRB. VLA. BSN. VCL. C.B. VCL. C.B. B. CLAR. VCL.

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

CHRISTINE

He'll kill me His eyes will find me there, those eyes that burn and if he

HN. PIANO TRT.

For - get this wa - king night - mare. This Phan - tom is a

has to kill a thou - sand men, the Phan - tom of the o - pe - ra will

PIANO HNS. FL. VLN.

fab - le. Be - lieve me there is no Phan - tom of the Op - era.

kill and kill a - gain. My God who

VLNS. HNS. VLA. VCL.

My God, who is this man, This mask of

is this man who hunts to kill.

FLTS. VLNS. COR. A. CLAR. PIANO HNS. VCL. VLAS.



death? Whose is this voice you hear

I can't es - cape from him, I ne - ver.

This system contains the first two vocal staves and the piano accompaniment. The vocal lines are in a soprano and alto register. The piano accompaniment features a complex rhythmic pattern with many sixteenth notes in the right hand and a steady eighth-note bass line in the left hand. The key signature has three flats (B-flat, E-flat, A-flat).

with ev - ery breath? and in this lab - y - rinth

will and in this lab - y - rinth

COR. A. CLAR. VLN. PIANO HNS. TRTS.

This system continues the vocal lines and piano accompaniment. It includes markings for 'COR. A. CLAR.', 'VLN.', and 'PIANO HNS. TRTS.'. The piano accompaniment continues with its intricate rhythmic texture. The vocal lines are more sparse, focusing on the lyrics. The key signature remains three flats.

where night is blind the Phan

where night is blind the Phan

This system contains the final vocal lines and piano accompaniment on this page. The vocal lines are in a lower register than the previous systems. The piano accompaniment features a dense, flowing sixteenth-note melody in the right hand. The key signature has three flats.

(RAOUL)

tom of the o-pe-ra is here, in - side my mind. There is no

tom of the o-pe-ra is here, in - side my mind.

SYNTH II

HNS.

col. 8<sup>b</sup>

**E** CHRISTINE (Intensely)

Phan - tom of the op - era. Raoul, I've been there, to his world of un -

STR. HNS.

TBN.

end - ing night. To a world where the day - light dis - solves in - to dark - ness, -

HRP.

dark - ness, — Raoul, I've seen him! Can I e - ver for - get that sight?

HN. THII  
ADD TRIS.

CHRISTINE

Can I e - ver es - cape from that face, so dis - tor - ted, de - formed. it was

HN. I  
BSN.

hard - ly a face in that dark - ness, — dark - ness. — But his

(Hp)

[Trancelike, then becoming more and more ecstatic]

F (♩ = ♩)

voice filled my spi - rit with a strange, sweet sound. In that night there was mu - sic in my

FLTS.  
VLA.  
VLAS.  
VCL.  
C.B.

mind and through mu - sic my soul be - gan to soar! ——— and I

rit. gentle  
HNS.  
p  
pp.

A<sup>3</sup>

D<sup>3</sup>

G

heard as I'd ne - ver heard be - fore. Yet in his eyes, all the sad - ness of the

RAOUL

What you heard was a dream and noth - ing more.

w.w.  
HRP.+ Kyb. II  
w.w.

F maj

CHRISTINE (Scared)

world. Those plead-ing eyes, that both threa-ten and a - dore [spoken] What was that?

RAOUL PHANTOM (Unseen)

Chris-tine, Chris-tine, Chris-tine.

VLN.

B. CLAR.

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

RAOUL [spoken] : Oh Christine

FLUTE

VLAS.

VLN.

HNS.

VCL.

CHRISTINE [spoken] : Oh Raoul

CLARS.

STR.

HRP.

mf

pp

mp

Op Eb Am Aug Day

128

RAOUL

No more talk of dark - ness, for - get these wide - eyed fears, I'm

The first system of the score shows the vocal line for Raoul. The lyrics are "No more talk of dark - ness, for - get these wide - eyed fears, I'm". The piano accompaniment consists of chords and moving lines in both hands, with two instances of "Pizz." (pizzicato) markings.

here, no - thing can harm you my words will warm and calm you.

The second system continues the vocal line with the lyrics "here, no - thing can harm you my words will warm and calm you.". The piano accompaniment includes markings for "FL." (Flute) and "HN. 1" (Horn 1).

Let me be your free - dom, let day - light dry your tears, I'm

The third system features the vocal line with lyrics "Let me be your free - dom, let day - light dry your tears, I'm". The piano accompaniment includes markings for "VLN." (Violin), "VLAS." (Viola), "VCL." (Violoncello), and "C.B." (Cello/Bass).

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

The fourth system concludes the vocal line with lyrics "here, with you, be - side you, to guard you and to guide you.". The piano accompaniment includes markings for "ADD CLARS." (Add Clarinets) and "CLARS. HARP" (Clarinets and Harp).

**I**  
**CHRISTINE**

Say you love me ev-ery wak-ing mo-ment, 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

FL.  
HNS.

**J**

you.  
**RAOUL**

Let me be your shel-ter, Let me be your light, you're

VLNS.  
CLAR.  
VLAS.  
OB.

safe no-one will find you, your fears are far behind you.

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line has lyrics: "safe no-one will find you, your fears are far behind you." The piano accompaniment includes a dynamic marking of *p* and a *FL.* (Flute) part in the right hand.

**CHRISTINE**

All I want is free-dom, a world with no more night, And

you al-ways be-side me, to hold me and to hide me.

The second system features Christine's vocal line with lyrics: "All I want is free-dom, a world with no more night, And". The piano accompaniment includes markings for *VCL.* (Violin), *FL.* (Flute), and *CLAR.* (Clarinet). Dynamics include *p* and *pp*.

you al-ways be-side me, to hold me and to hide me.

**RAOUL**

Then

The third system shows Raoul's vocal line with lyrics: "you al-ways be-side me, to hold me and to hide me." The piano accompaniment includes a *w.w.* (Woodwind) part. Dynamics include *p* and *pp*.

**K**

say you'll share with me one love, one life-time,

The final system features a vocal line with lyrics: "say you'll share with me one love, one life-time,". The piano accompaniment includes a *FULL STRINGS* marking and a dynamic of *p*. An *HN.* (Horn) part is also indicated.



let me lead you from your so - li - tude.

Say you need me with you here be - side you,

An - y - where you go let me go too. *Chris - tine, (Rubato)* That's all I ask of

**L** CHRISTINE

Say you'll share with me one love, one life - time,  
you.

Tempo

Say the word and I will fol - low you.

ob.

Share each day with me, each night, each mom - ing,

Share each day with me, each night, each mom - ing.

say you love me. Love me, That's all I ask of

You know I do. Love me, That's all I ask of

TIMP.

M

you.

you.

TUTTI

The first system of the score consists of two vocal staves and a piano accompaniment. The vocal staves have the lyrics "you." written below them. The piano accompaniment is marked "TUTTI" and includes a dynamic marking of *f*. The music is in a minor key and 4/4 time.

An - y - where you go let me go

An - y - where you go let me go

The second system continues the vocal and piano parts. The vocal staves have the lyrics "An - y - where you go let me go" written below them. The piano accompaniment continues with a similar melodic line. The system concludes with a double bar line.

MENÙ MOSSO

too. Love me, that's all I ask of you.

too. Love me, That's all I ask of you.

*rit.*

*(poco rit.) mp P PP*

The third system is marked "MENÙ MOSSO" and begins with a 2/4 time signature. The vocal staves have the lyrics "too. Love me, that's all I ask of you." and "too. Love me, That's all I ask of you." written below them. The piano accompaniment includes dynamic markings of *mp*, *p*, and *pp*, along with a tempo marking of *(poco rit.)*. A handwritten "rit." is circled above the piano part. The system ends with a double bar line.

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

N OB.

*mp* PIANO

CHRISTINE

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

Chris-tine, I

O CHRISTINE

Or - der your fine hor - ses, be

love \_\_\_\_\_ you.

STRINGS

*mf*

with them at the door. You'll  
 And soon you'll be be-side me.

[They hurry off.  
The Phantom emerges]

guard me and you'll guide me.

*rall.* *Molto rall.* *Tempo*

*rall.* *Molto rall.* *P* SYNTH. 2

8<sup>va</sup>

**P**  
PHANTOM

I gave you my mu-sic, made your song take wing. And now how you've re - paid me, de-

VLNS.

PIANO VCL. Trem. VLAS. ADD HNS.

LOCO

nied me and be - trayed me. He was bound to love you when he heard you sing.

HN.  
BSN.  
TBN.

**Q**

PHANTOM CHRISTINE (offstage)

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

RAOUL (offstage) Say you'll share with me one

HRP+VLAS.  
HNS.  
BSN.

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

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

fol - low you. Share each day with me, each

fol - low you. Share each day with me, each

**R**  
PHANTOM

night, each mom - ing. You will curse the day you did not do,

night, each mom - ing

HNS.

[ALLARG] [ATEMPO]

All that the Phan - tom asked of you.

*f* *ff*

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

The first system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of one flat and a 3/4 time signature. It contains a series of chords and some melodic fragments. The lower staff is in bass clef and features a continuous, rhythmic accompaniment of eighth notes.

The second system of the musical score continues the two-staff arrangement. The upper staff shows further chordal development and melodic lines. The lower staff maintains the steady eighth-note accompaniment.

[Phantom starts shaking chandelier]

The third system of the musical score includes a dynamic marking of *ff* (fortissimo) above the first measure of the upper staff. A fermata is placed over a note in the upper staff, with the instruction "HNS." (Hic Nunc) written below it. The lower staff continues with its eighth-note accompaniment.

The fourth system of the musical score shows the continuation of the piece. The upper staff features a melodic line with a fermata and a dynamic marking of *f* (forte). The lower staff continues with the eighth-note accompaniment.



*[Phantom causes chandelier to come crashing down.]*

Musical score for the first system, featuring a piano accompaniment with a treble and bass clef. The treble clef part has a melodic line with slurs and a fermata over the first measure. The bass clef part has a few notes in the first measure.

*[Chandelier lands on stage with blinding flash.]*

Musical score for the second system, featuring a piano accompaniment with a treble and bass clef. The treble clef part has a melodic line with slurs and a fermata over the first measure. The bass clef part has a few notes in the first measure.

**END OF ACT ONE**

# ACT TWO

## Entr'acte

PICC. CLAR. + FL. *tr*

TRUMPETS + TRB.

VLN. + VLAS (ARFS) etc.

SYNTH  
VCL.  
C.B.

HNS.

*tr*

w.w.

TRTS.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes a piano introduction marked 'STR.' and various rhythmic patterns.

Second system of musical notation, continuing the grand staff. It features a melodic line in the treble clef with accidentals (b, b<sup>b</sup>) and a bass line with sustained notes.

Third system of musical notation, including a 'rit.' (ritardando) marking and a section for 'HN. COR.' (Horn in C).

Fourth system of musical notation, concluding with a section for 'HNS. COR.' (Horn in F).

FL. VLNS. SYNTH  
mf f  
CLAR. VCL.

This system contains two staves. The upper staff features a melodic line with slurs and accents, marked with *mf* and *f*. The lower staff provides a rhythmic accompaniment with slurs and accents.

Poco rit.  
ff 8va

This system continues the musical texture. The upper staff has a melodic line with a slur and an accent. The lower staff includes a dynamic marking of *ff* and an *8va* instruction.

[ A TEMPO ]  
8va  
mp  
HNS. KYBD. 2  
VLAS. VCL.

This system marks a tempo change to *[ A TEMPO ]*. The upper staff has a melodic line with a slur and an accent, marked *mp*. The lower staff includes a dynamic marking of *mp* and an *8va* instruction.

f ADD BRASS

This system features a melodic line in the upper staff with a slur and an accent, marked *f*. The lower staff includes a dynamic marking of *f* and an *ADD BRASS* instruction.

First system of musical notation for piano. It consists of two staves. The right staff features a complex melodic line with a seven-measure rest (marked '7') and a fermata. The left staff provides a rhythmic accompaniment with eighth and sixteenth notes.

Second system of musical notation for piano. The right staff begins with a fermata, followed by a melodic phrase marked 'HNS.' and 'ff'. A '8va' marking with a dashed line indicates an octave shift. The left staff continues with a bass line of chords and moving lines.

Third system of musical notation for piano. The right staff starts with a fermata, then a melodic phrase marked 'mf' and 'ff TUTTI'. The left staff features a bass line with chords and moving lines, also marked 'mf' and 'ff TUTTI'. There are four accents (^) above the right staff and four below the left staff in the final measure.

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. FIRMEN arrives. He is also dressed as a skeleton in a opera cape. The two skeletons see each other and approach nervously.

*sinister*

REPEAT TILL ANDRE & FIRMIN BUMP

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

8<sup>va</sup>

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

ANDRE  
The pro-logue to a bright new

FIRMIN  
Dear An-dre what a splen-did par-ty,

BSN.

ANDRE  
year. Well one does one's best Here's to us. A

Quite a night I'm im-pressed. Here's to us.

BSN. HNS.

(ANDRE)

toast to all the ci - ty, FIRMIN

Such a pi - ty that the Phan - tom can't be

Detailed description: This block contains the musical score for the character Andre. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The lyrics are "toast to all the ci - ty, FIRMIN" and "Such a pi - ty that the Phan - tom can't be". The music is in a key with three sharps (F#, C#, G#) and a 2/4 time signature. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

(FIRMIN)

here.

BARREL ORGAN  
KYB. 2

Detailed description: This block contains the musical score for the character Firmin. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The lyrics are "here.". The music is in a key with three sharps (F#, C#, G#) and a 2/4 time signature. The piano accompaniment includes a section labeled "BARREL ORGAN KYB. 2" with a more rhythmic and melodic accompaniment.

ADD HARP +  
PIZZ. STRINGS

Detailed description: This block shows the piano accompaniment for the section following Firmin's entry. It includes a section labeled "ADD HARP + PIZZ. STRINGS" with a more rhythmic and melodic accompaniment. The music is in a key with three sharps (F#, C#, G#) and a 2/4 time signature.

Detailed description: This block shows the piano accompaniment for the section following the harp and pizzicato strings. It includes a more rhythmic and melodic accompaniment. The music is in a key with three sharps (F#, C#, G#) and a 2/4 time signature.

B. DRUM

VLNS.  
FL. OB.

Detailed description: This block shows the piano accompaniment for the section following the bass drum, violins, and flute/oboe. It includes a more rhythmic and melodic accompaniment. The music is in a key with three sharps (F#, C#, G#) and a 2/4 time signature.

CHORUS

S Mas - que - rade \_\_\_\_\_ pa - per fa - ces on pa - rade.

A Mas - que - rade \_\_\_\_\_ pa - per fa - ces on pa - rade.

T Mas - que - rade \_\_\_\_\_ pa - per fa - ces on pa - rade.

B Mas - que - rade \_\_\_\_\_ pa - per fa - ces on pa - rade.

BSN.

S Mas - que - rade — hide your face so the world will nev - er find you.

A Mas - que - rade — hide your face so the world will nev - er find you.

T Mas - que - rade — hide your face so the world will nev - er find you.

B Mas - que - rade — hide your face so the world will nev - er find you.



S Mas-que-rade \_\_\_\_\_ ev-ery face a diff-erent shade,

A Mas-querade \_\_\_\_\_ ev-ery face a diff-erent shade,

T Mas-que-rade \_\_\_\_\_ ev-ery face a diff-erent shade,

B Mas-que-rade \_\_\_\_\_ ev-ery face a diff-erent shade,

w.w. STR.

S Mas - que - rade — look a - round there's an - oth - er mask be - hind you. Flash of

A Mas - que - rade — look a - round there's an - oth - er mask be - hind you.

T Mas - que - rade — look a - round there's an - oth - er mask be - hind you.

B Mas - que - rade — look a - round there's an - oth - er mask be - hind you.

tr

mauve, splash of puce, fool and king, ghoul and goose, green and black, queen and priest, trace of rouge, face of beast.

VLN. w.w. VLAS.

Fa - ces, — take your turn, on the mer - ry - go - round. Eye of

take a ride on the mer - ry - go - round in an in - hu - man

w.w. HNS. tr. vcl.

gold, thigh of blue, true is false, who is who, curl of lip, swirl of gown, ace of hearts, face of clown,

race

Fa - ces, drink it in, drink it up, 'till you've drowned, in the light, in the sound,

**RAOUL + CHRISTINE**

but who can name the

w.w. VLN. HNS. VCL. HNS.

**ALL**

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

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

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

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

HNS.

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

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

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

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

VLNS.

BRASS

S  
Mas - que - rade ——— burn - ing glan - ces turn - ing heads

A  
Mas - que - rade ——— burn - ing glan - ces turn - ing heads

T  
Mas - que - rade ——— burn - ing glan - ces turn - ing heads

B  
Mas - que - rade ——— burn - ing glan - ces turn - ing heads

S Mas - que - rade ————— stop and stare at the sea of smiles a - round you

A Mas - que - rade ————— stop and stare at the sea of smiles a - round you

T Mas - que - rade ————— stop and stare at the sea of smiles a - round you

B Mas - que - rade ————— stop and stare at the sea of smiles a - round you

tr tr

HN.

S Mas-que-rade seeth-ing sha-dows breath-ing lies.

A Mas-que-rade seeth-ing sha-dows breath-ing lies.

T Mas-que-rade seeth-ing sha-dows breath-ing lies.

B Mas-que-rade seeth-ing sha-dows breath-ing lies.

8va

KYB. 2

PIZZ. STRINGS

S Mas - que - rade, you can fool an - y friend who ev - er knew you

A Mas - que - rade, you can fool an - y friend who ev - er knew you

T Mas - que - rade, you can fool an - y friend who ev - er knew you

B Mas - que - rade, you can fool an - y friend who ev - er knew you

BRASS  
*f*

S Mas - que - rade \_\_\_\_\_ Leer - ing sa - tyrs, peer - ing eyes

A Mas - que - rade \_\_\_\_\_ Leer - ing sa - tyrs, peer - ing eyes

T Mas - que - rade \_\_\_\_\_ Leer - ing sa - tyrs, peer - ing eyes

B Mas - que - rade \_\_\_\_\_ Leer - ing sa - tyrs, peer - ing eyes

CLAR.  
w.w.

GIRY

S Mas - que - rade, — Run and hide, but a face will still pur - sue you, What a

A Mas - que - rade, — Run and hide, but a face will still pur - sue you,

T Mas - que - rade, — Run and hide, but a face will still pur - sue you,

B Mas - que - rade, — Run and hide, but a face will still pur - sue you,

HNS. VLNS.

(GIRY)

ANDRE

night, Makes you glad.

MEG FIRMIN

what a crowd. Makes you proud! All the

FL.

HARP VCL.

**CARLOTTA**  
 Watch- ing us, watch- ing them.

**PIANGI**  
 of delight.

**FIRMIN**  
 creme de la creme.

**ANDRE**  
 of re- lief.

**MEG & GIRY**  
 Six months. of E-

And all our fears are in the past

HNS.  
 VCL.

**(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

PIZZ.  
 VLNS.



(CARLOTTA)

(PIANGI) And may it's

(ANDRE) FIRMIN And may it's

pros - per - ous year. To the new chan - de - lic

(CARLOTTA) splen - dour ne-ver fade.

(PIANGI) splen - dour ne-ver fade.

ANDRE What a Bless - ed re - lease, and what a mas-que-rade.

(FIRMIN) What a Bless - ed re - lease,

GIRY MEG What a joy What a change.

HNS. VLNS. STRINGS HNS.

[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 sec-ret en-gage - ment. Look, your fu - ture

**FLT. CLAR.**

**PIANO VCL. + TREM. STRINGS**

bride. Just think of it. —

**RAOUL**

But why is it sec - ret?

**CHRISTINE**

You prom-ised me. No Raoul, please

What have we to hide? You prom-ised me.

**VLNS.**

**HNS.**

(CHRISTINE)

don't, they'll see.

Then let them see. It's an en - gage - ment, not a crimel Chris - tine

CLAR. VLN.

VCL.

CHRISTINE

(RAOUL) Let's not ar - gue.

what are you a - fraid of? Let's not

CLAR. STR. BSN.

D  
B

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

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

FLTS.

time. \_\_\_\_\_

time. \_\_\_\_\_

VLNS. VLAS.

[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.]

key

Conc.

B $\flat$  E

STR.  
HNS.

Musical score for strings (STR.) and horns (HNS.). The top staff is for strings and the bottom staff is for horns. The music is in a minor key and features a complex rhythmic pattern with many sixteenth notes.

Musical score for piano. The top staff is for the right hand and the bottom staff is for the left hand. The music is in a minor key and features a complex rhythmic pattern with many sixteenth notes.

Musical score for piano. The top staff is for the right hand and the bottom staff is for the left hand. The music is in a minor key and features a complex rhythmic pattern with many sixteenth notes. A dashed line is drawn above the top staff.

STRS.  
OB.

Musical score for strings (STRS.) and oboe (OB.). The top staff is for strings and the bottom staff is for oboe. The music is in a minor key and features a complex rhythmic pattern with many sixteenth notes.

Musical score for piano. The top staff is for the right hand and the bottom staff is for the left hand. The music is in a minor key and features a complex rhythmic pattern with many sixteenth notes.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in a key signature of two flats (B-flat and E-flat). The music features a complex texture with many beamed notes and chords, particularly in the right hand.

The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in a key signature of two flats. The music continues with intricate patterns and some rests in the right hand.

The third system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in a key signature of two flats. This system includes some rhythmic markings, such as '7' and 'p', and features a variety of note values and rests.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in a key signature of two flats. The music concludes with some sustained chords in the right hand and active lines in the left hand.

CHORUS

S Mas-que-rade \_\_\_\_\_ Pa-per Fa-ces on pa-rade.

A Mas-que-rade \_\_\_\_\_ Pa-per Fa-ces on pa-rade.

T Mas-que-rade \_\_\_\_\_ Pa-per Fa-ces on pa-rade.

B Mas-que-rade \_\_\_\_\_ Pa-per Fa-ces on pa-rade.

HNS. TRT.

S Mas-que-rade \_\_\_\_\_ hide your face, So the world will ne-ver find you

A Mas-que-rade \_\_\_\_\_ hide your face, So the world will ne-ver find you

T Mas-que-rade \_\_\_\_\_ hide your face, So the world will ne-ver find you

B Mas-que-rade \_\_\_\_\_ hide your face, So the world will ne-ver find you

S Mas - que - rade, ——— ev - ery face a diff - 'rent shade.

A Mas - que - rade, ——— ev - ery face a diff - 'rent shade.

T Mas - que - rade, ——— ev - ery face a diff - 'rent shade.

B Mas - que - rade, ——— ev - ery face a diff - 'rent shade.

HN. BSN. w.w.

STRINGS PIANO

S Mas - que - rade, ——— look a - round, there's an - oth - er mask be - hind you.

A Mas - que - rade, ——— look a - round, there's an - oth - er mask be - hind you.

T Mas - que - rade, ——— look a - round, there's an - oth - er mask be - hind you.

B Mas - que - rade, ——— look a - round, there's an - oth - er mask be - hind you.



S Mas - que - rade, ————— bum - ing glan - ces, turn - ing heads.

A Mas - que - rade, ————— bum - ing glan - ces, turn - ing heads.

T Mas - que - rade, ————— bum - ing glan - ces, turn - ing heads.

B Mas - que - rade, ————— bum - ing glan - ces, turn - ing heads.

S Mas - que - rade, ————— stop and stare at the sea of smiles a - round you.

A Mas - que - rade, ————— stop and stare at the sea of smiles a - round you.

T Mas - que - rade, ————— stop and stare at the sea of smiles a - round you.

B Mas - que - rade, ————— stop and stare at the sea of smiles a - round you.

SYNTH TIMPS

TRTS.

HN.

TRB.

S Mas-que-rade, \_\_\_\_\_ grin-ning yel-lows, spin-ning reds.

A Mas-que-rade, \_\_\_\_\_ grin-ning yel-lows, spin-ning reds.

T Mas-que-rade, \_\_\_\_\_ grin-ning yel-lows, spin-ning reds.

B Mas-que-rade, \_\_\_\_\_ grin-ning yel-lows, spin-ning reds.

w.w. TRTS. w.w. BSN. 6

S Mas - que-rade, \_\_\_\_\_ Take yourfill, let the spec - ta-cle as-tound you.

A Mas - que-rade, \_\_\_\_\_ Take yourfill, let the spec - ta-cle as-tound you.

T Mas - que-rade, \_\_\_\_\_ Take yourfill, let the spec - ta-cle as-tound you.

B Mas - que-rade, \_\_\_\_\_ Take yourfill, let the spec - ta-cle as-tound you.

HNS. 6 *fff* TUTTI

MENO MOSSO

Musical score for the first system, featuring piano and bass staves with complex chordal and melodic lines.

[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

Musical score for the second system, including vocal lines and piano accompaniment.

Why so si - lent good mes - sieurs? Did you

*sfz* *p*

HNS.+VLNS. VLAS (TREM)

Musical score for the third system, including vocal lines and piano accompaniment.

think that I had left you for Good. Have you

*ff*

FLT. CLAR. OB.

8<sup>va</sup>

Musical score for the fourth system, including vocal lines and piano accompaniment.

missed me good mes - sieurs? I have writ - ten you an op - era.

OB. TRT. VLN.

[HE takes from under his robe an enormous bound manuscript]

Here I bring the fin - ished score "Don Juan Tri - um - phant"

TRTS. TRB.

8<sup>va</sup>

[HE throws it to ANDRE]

*a piacere*

I ad - vise you to com - ply. My in - struc - tions should be

PLANO

HARP SYNTH

clear. Re - mem - ber there are worse things than a shat - tered chan (h)de - lier.

PLANO VLAS. VCL.

HARP SYNTH

FLT. CLAR.

8<sup>va</sup>

[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

VLAS. VCL.

TRB. BSN.

KYBD. 2

8<sup>va</sup>

**W**

chains are still mine. You will sing for me

+ TRKS. TUTTI

*fff*

**X** *Agitato*

VLNS. VLAS.

*f*

+ w.w.

*Suspense as the music crescendos, until suddenly his figure evaporates.*

+ KYB. 2

TILL READY

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'task me.... I know no more than anyone else.

[SHE moves off again. He stops her]

RAOUL : That'snot true. You'veseen something, haven'tyou?

GIRY : [Uneasily] I don'tknow what I'veseen.... Please don'task 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....?

FLTS. + PERC.

PP KYBD. 1  
HARP

(Ped)

Detailed description: This block contains two staves of musical notation. The top staff is for Flutes and Percussion (FLTS. + PERC.) and the bottom staff is for Keyboard 1 (KYBD. 1) and Harp (HARP). The music is in 4/4 time and begins with a piano (pp) dynamic. The top staff features a melodic line with several notes beamed together and some rests. The bottom staff features a steady eighth-note accompaniment. A pedal point is indicated at the beginning of the bottom staff.

PF CLAR.  
HN. 3

(Sim.)

Detailed description: This block contains two staves of musical notation. The top staff is for Clarinet (CLAR.) and Horn 3 (HN. 3) and the bottom staff is for a similar instrument (Sim.). The music is in 4/4 time and begins with a piano-forte (pf) dynamic. The top staff features a melodic line with several notes beamed together and some rests. The bottom staff features a steady eighth-note accompaniment.

[BARREL ORGAN]

*ppp*  
TIMPS

(IN OWN TIME)

GIRY

A freak of na - ture more mon - ster than man. —

CUE (RAOUL)

"Who was this man?"

*mp* Continue in Tempo  
KYBD. 2 [BARREL ORGAN]

GIRY (Spoken)

From birth it seemed.

RAOUL (Spoken)

My God.

Deformed?

+ PERC.

FLTS.  
*mp*

(GIRY)  
And then he went missing, he escaped. They ne - ver found him, it was said he had died. —

(RAOUL) Go on.

(GIRY)  
(RAOUL) The world for - got him but I ne - ver can,  
*[Beginning to understand, darkly]*  
But he didn't die, did he?

8va-----  
bbb

KYBD. 2 (Cont.)

(GIRY)  
For in this dark - ness I have seen him a - gain. —

(RAOUL)  
And so our Phan - tom's this man. —



RAOUL : No! Wait!

(GIRY)

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

FLT. CLAR. OB.  
KYBD. 2 (Cont.)

have been too many accidents.

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

RAOUL : Accidents?

*[Running after HER]*

Madame Girya...!

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.]

**A**  
**ANDRE**  
 Lu - di - crous! Have you seen the score?

**FIRMIN**  
 Sim - ply

VLNS. VLAS.  
 f

PIANO  
 VCL. C.B.

It's the fi - nal straw! Ut - ter

lu - di - crous! 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]:

B

(ANDRE)

"Dear An-dre, re my or-ches-tra-tions: We

(FIRMIN)

Look my friend, what we have here

7 7

FLT. OB.

BSN.

TRB.

need an-oth-er first bas- soon. Ev-ery note's ov-er-blown, and that third trom-bone

FLT. CLAR.

PIZZ. VLNS.

+VLAS.

has to go! The man could not be deaf-er, so please pre-fer-ab-ly one who plays in

FLT. CLAR.

PIZZ. VLNS.

C

tune"  
 (FIRMIN)  
 "Dear Fir - min vis a vis my op - era, Some  
 w.w.

PIZZ. VCL.  
 PIZZ. C.B.

cho - rus mem - bers must be sacked. If you could, find out which has a

sense of pitch... Wise - ly though I've man - aged to as - sign a rath - er

min - or role to those who can - not act".

PIANO

*[They are interrupted  
 by the arrival of  
 CARLOTTA & PIANGI,  
 both furiously  
 brandishing  
 similar notes]*

D

CARLOTTA

Out - rage! - This whole af - fair is an out - rage! - (ANDRE)

Now what's the mat-ter?

(FIRMIN)

What is it now? Sig - no - ra please...

BSN. VLA.

(CARLOTTA)

Have you seen the size of my part? —

PIANGI

(ANDRE)

It's an in - - sult! - Just look at this, it's an

Sig - no - ra lis - ten...

(FIRMIN)

Not you as well!

(CARLOTTA) [*Stabbing a finger at the open score.*]

The things I have to do for my art! —

in - sult — (ANDRE) If

(FIRMIN) Sig - nor, Sig - no - ra.

Please un - der - stand.

[*RAOUL and CHRISTINE enter.*  
*CARLOTTA bristles*]

**E** (Drily)

(CARLOTTA) Here's our lit - tle flower.

(Spoken) Ah,

you can call this gib - ber - ish "art!" (FIRMIN)

Ah Miss Da - ae, quite the

HARP  
VLAS. VCL.

VIB.

(CARLOTTA) (half to herself)

Chris-tine Da-a-e, she does-n't have the voice.

(ANDRE)

You have se-cured the larg-est role in this Don Juan.

la-dy of the hour.

Sig-no-ra

*[Unable to contain herself any longer, points accusingly]*

CARLOTTA (Aside)

FIRMIN (Hearing this, to Carlotta)

She's be - hind this.

please,

It ap-pears we have no choice

RAOUL: (To managers)

Then I take it you're ag-reeing

(Move forward)

F

CHRISTINE (Incensed)

How dare you! — You ev - il wo - man, how dare

(CARLOTTA)

She's the one be - hind this Chris - tine Da - ac I'm not a fool!

you! — This is - n't my fault! I don't want a - ny part in this plot! —

(CARLOTTA)

You think I'm blind?

(ANDRE)

But

(FIRMIN)

Miss Da - ac sure ly...



CARLOTTA (To PIANGI)

CHRISTINE

(PIANGI) (Baffled, to Carlotta)

What does she say? She's back-ing out!

why not — You have a du-ty

(FIRMIN) (Reasonably)

It's your de-ci-sion, but why — not?

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

RAOUL (Puzzled) rit.

can - not sing it, du-ty or not! — Chris-tine, Chris-tine, you don't have to, they can't make you.

GIRY

Please Mon -

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

G

sieur an - oth - er note Fond-est greet-ings to you all,

R.H. VLN. CLAR. PP

GIRY + PHANTOM

A few in-struct - ions just be - fore re - hear - sal starts. Car - lot - ta must be taught to

KYBD. 1

[The PHANTOM's voice gradually takes over from her]

act, not her nor - mal trick of strut - ting round the stage. Our Don Juan must lose some

PHANTOM

(Impishly) Solo VLN.

PIZZ. VCL. mf

weight, It's not heal - thy in a man of Pian - gi's age. And my man - a - gers must

KYBD. 1 / FLT.

VLAS. VCL. +HNS.

learn that their place is in an of - fice, not the Arts. As for Miss Chris - tine Da - ae. No

Solo VLA.

HARP KYBD. 1

VLN. PERC.

(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 ex - cel She has much still to learn if pride will let her re -

ADD TREM. STR.

turn to me her tea - cher, her tea - cher Your ob - ed - i - ant friend.

DETACHED

rall.

[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 star- ing us in the face. —

PIZZ. STR.

PIANO SYNTH. 2 *mf* — *+* PIZZ. STR. *>*

BASS DRUM

ANDRE

We're listen- ing.

FIRMIN

go

This could be the chance to en- snare our cle- ver friend.

w.w.

*mp* HARP

VLN. VLAS. *3* *3*

TRT. *ff*

w.w.

(FIRMIN)

J

or.

(RAOUL)

We shall play his game, per - form his

VCL.

TIMP. C.B.

PIZZ. STR.

work but re - mem - ber we hold the ace, For if Miss Da - ac

PIANO SYNTH 2

*sfzp*

*f*

w.w.

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

TRTS.

*mp*

VCL. HARP

*f*

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 cur - tain falls, His reign will end.

FIRMIN

The cur - tain falls, His reign will end.

(RAOUL)

anned. The cur - tain falls, His reign will end.

MENO MOSSO

PIZZ. STR. w.w. + PIANO

[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. The tide will turn.

(FIRMIN)

Not if it works.

GIRY

Mad - ness. — This is mad - ness! — Mon - sieur, be - lieve me. There

KYBD. 2 PIANO

BSN/C.B.

(ANDRE)

Help

(FIRMIN) (To Giry)

Help -

You stick to bal-let.  
(RAOUL) (Rounding on Giry)

Then help us, - In - stead of warn-ing us, help -

(GIRY)

is no way of turn - ing the tide. - Mon - sieur I can't,

PIZZ. VLAS. KYBD. 2  
PIZZ. VCL. VCL.  
f PIANO  
VCL./C.B.

D7

CARLOTTA

us, - Don't make ex - cu - ses. She's his a - com - plice

PIANGI

us, - Don't make ex - cu - ses. She's his a - com - plice

(RAOUL)

us - Or could it be that you're on his side? -

(GIRY)

(To Raoul)

I wish I could. Mon -

PIANO KYBD. 2

CARLOTTA

She's

ANDRE + FIRMIN

We'll say he'll fall and fall he

GIRY

sieur be-lieve me, I in-tend no ill, but Mes-sieurs be care-ful, we have seen him kill.

VLN. VLAS.

VCL.

HN. 3

CARLOTTA

— the one be-hind this. Chris - tine! This — is all her do-ing.

PIANGI

This is the truth Christ - ine Da - ae

will

RAOUL

If This is his un-do-ing.

TRT. HN. 1



What

(ANDRE + FIRMIN)

you suc-ceed you free us all. This so called an-gel has to fall.

RAOUL

An-gel of mu-sic fear my fu-ry!

GIRY

Hear my warn-ing!

w.w.

VLN. VLAS.

KYBD. 2

CHRISTINE

Please don't

(CARLOTTA)

glo-ry can she hope to gain, It's clear to all the girl's in-sane.

PIANGI

She is cra-zy She is ra-ving

ANDRE

If Chris-tine sings we'll get our man. If Chris-tine won't then no-one

FIRMIN

If Chris-tine sings we'll get our man. If Chris-tine won't then no-one

(RAOUL)

This is where you fall say your prayers, black

GIRY

Hear his fu-ry Mon-

col. 8<sup>b</sup>

CHRISTINE (Shouts) **M** CHRISTINE (To Raoul, tearfully pleading)

CARLOTTA If you don't stop I'll go MAD! Raoul I'm frigh-tened...

Gran' PIANGI Di - o! Che im - bro - glio

Gran' ANDRE Di - o! Che im - bro - glio

can. FIRMIN This will seal his fate

can. RAOUL This will seal his fate

an GIRY gel 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 par-ted for ev-er, He won't let me go. What I once used to

*Emj*  
*F2*

dream I now dread, If he finds me it won't ev-er end, and he'll al-ways be there sing-ing

ADD KYBD. 1  
(AUCTION SOUND)

[ALL stare at HER]

CARLOTTA  
[Murmurs]: She's Mad...

songs in my head, he'll al-ways be there sing-ing songs in my head.

N

RAOUL (Trying to Reason)

You said your - self he was no - thing but a man

*p*

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

(VCL. Solo)

This system contains a vocal line and piano accompaniment. The vocal line is in a 3/4 time signature with a key signature of two flats. The piano accompaniment features a solo section in the right hand, indicated by the annotation "(VCL. Solo)".

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

*pp*

This system begins with a section for Christine. The vocal line and piano accompaniment are shown. The piano part starts with a piano (*pp*) dynamic. The lyrics are: "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

This system continues the vocal line and piano accompaniment. The lyrics are: "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

This system concludes the vocal line and piano accompaniment. The lyrics are: "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 ag - ree what hor - rors wait for me in this, the Phan - tom's Op - era?

*p* Sub. *p*

**P** RAOUL

Chris - tine, Chris - tine, don't think that I don't care but ev - ery

C.B. PIZZ.

hope and ev - ery prayer rests on you now.

5 6

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

RAOUL [calling after her]  
Christine!

HNS. L.H. HNS.

7

**Q** FASTER

[RAOUL strides forward and addresses an imaginary PHANTOM]

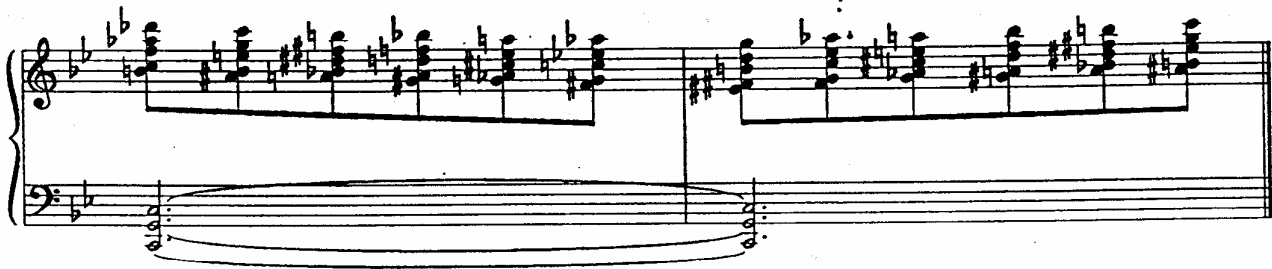
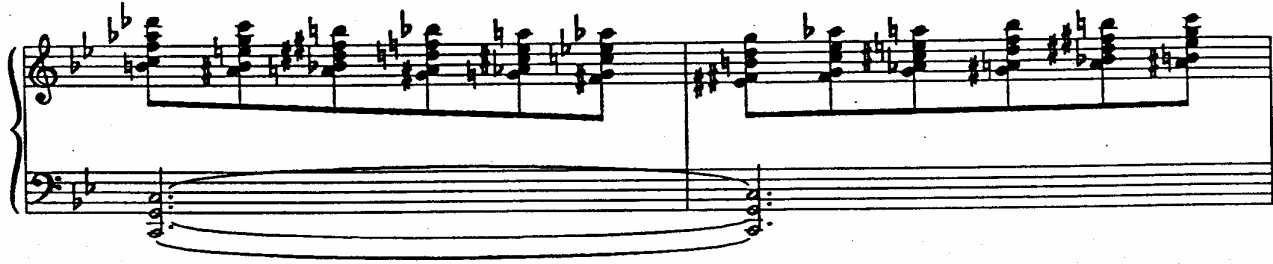
**RAOUL**

So it is, to be war between us!

ADD HARP Gliss.

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**

S *f* Hide your sword now wounded knight! Your vain -

A Hide your sword now wounded knight! Your vain -

T Hide your sword now wounded knight! Your vain -

B Hide your sword now wounded knight! Your vain -

S glo - rious gas - con - nade Brought you to your fi - nal

A glo - rious gas - con - nade Brought you to your fi - nal

T glo - rious gas - con - nade Brought you to your fi - nal

B glo - rious gas - con - nade Brought you to your fi - nal

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

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

T fight. For your pride high price you've paid.

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



CHRISTINE

Sil - ken — couch and — hay - filled barn —

STAGE PIANO (REYER)

PIANGI

both have — been his bat - tle — field. Those who — tan - gle — with Don Juan. —

REYER

INTERUPTED

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

Those who — tan - gle — with Don Juan.

REYER [Spoken] No, nearly - but no.

REYER:-  
"If you please"

PIANGI (Still Wrong) Those who - Tan Tan Tan

Those who — tan - gle — with Don Juan. —



PIANGI

[To CARLOTTA]:

I do my best....  
but I do not understand.

CARLOTTA

Don't listen  
to them, caro.

PIANGI

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

CARLOTTA

[Mocking]:

"THOSE WHO TANGLE  
WITH DON JUAN!"

[Screams]

Cessate! Cessate!  
Mi torturate l'anima!!

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]

8me

STAGE PIANO

(8<sup>va</sup>)

Piano accompaniment for the first system, featuring treble and bass staves with various musical notations including slurs and repeat signs.

**D** CARLOTTA

Musical staff for the Soprano (S) part, showing a melodic line with a fermata.

Poor — young — mai - den,

**PIANGI**

Musical staff for the Soprano (S) part, showing a melodic line with a fermata.

Poor — young — mai - den,

**S** Poor young mai - den, for the thrill on your tongue of sto - len sweets, —

Musical staff for the Soprano (S) part, showing a melodic line with a fermata.

**A** Poor young mai - den, for the thrill on your tongue of sto - len sweets, —

Musical staff for the Alto (A) part, showing a melodic line with a fermata.

**T** Poor young mai - den, for the thrill on your tongue of sto - len sweets, —

Musical staff for the Tenor (T) part, showing a melodic line with a fermata.

**B** Poor young mai - den, for the thrill on your tongue of sto - len sweets, —

Musical staff for the Bass (B) part, showing a melodic line with a fermata.

8<sup>va</sup>

Piano accompaniment for the second system, featuring treble and bass staves with various musical notations including slurs and repeat signs.

You will have to pay the bill. —

You will have to pay the bill. —

S  
You will have to pay the bill.

A  
You will have to pay the bill.

T  
You will have to pay the bill.

B  
You will have to pay the bill.

8<sup>6</sup>

(CARLOTTA)

(PIANGI)

S

Tan - gled in the wind - ing sheets. \_\_\_\_\_

A

Tan - gled in the wind - ing sheets. \_\_\_\_\_

T

Tan - gled in the wind - ing sheets. \_\_\_\_\_

B

Tan - gled in the wind - ing sheets. \_\_\_\_\_

(8<sup>va</sup>)

Piano accompaniment for the vocal lines above. It consists of three staves: a grand staff with a treble and bass clef, and a separate treble clef staff. The music is in a minor key and features a complex, rhythmic accompaniment with many accidentals. There are two repeat signs (slashes with dots) in the bass staff. A dashed line is drawn below the piano part.

**E**

Solo VLN.

KYBD. 2

+ HARP

+ PIANO

*[As the ensemble becomes background, CHRISTINE, transfixed by the ghostly figure, sings independently]*

**CHRISTINE** **F**

In sleep he sang to me.

+ HARP + PIANO

ADD CLAR. BSN.

KYBD. 1

in dreams he came, that voice which

calls to me \_\_\_\_\_ and speaks my name.

This system contains a vocal line on a single staff and a piano accompaniment on two staves. The vocal line has a long horizontal line under the words "to me" and "and speaks". The piano accompaniment features a rhythmic pattern in the right hand and sustained chords in the left hand.

TUTTI + 8<sup>va</sup>

Solo VL.N. Cont.

This system includes a 'TUTTI' marking and an octave sign '+ 8<sup>va</sup>' with a dashed line. The piano part has a 'Solo VL.N. Cont.' instruction. The right hand has a melodic line, and the left hand has a bass line with some chords.

(8<sup>va</sup>) LOCO HNS.

This system features a 'LOCO' marking and an octave sign '(8<sup>va</sup>)' with a dashed line. The piano part includes a 'HNS.' marking. The right hand has a melodic line, and the left hand has a bass line with some chords.

PERC. BELL

KYBD. 2 BELL

This system includes markings for 'PERC. BELL' and 'KYBD. 2 BELL'. The piano part has a 'HNS.' marking. The right hand has a melodic line, and the left hand has a bass line with some chords.



H

Lit - tle Lot - te thought of ev - ery - thing and noth - ing.

PERC.

KYBD. 2

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

Her fath - er pro - mised her, 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 com - pan - ion, you were all that

CLAR.  
BSN.  
TIMP. VCL.  
C.B./BASS CLAR.

mat - tered. You were once a friend and fa - ther, Then my world was

FLT.  
+ HARP  
R.H.

shat - tered. Wish - ing you were some - how here a - gain,

VLN.  
FLT.  
VCLAS. VCL.  
CLAR.

Wish - ing you were some - how near. Some - times it seemed

if I just dreamed some-how you would be here. Wish-ing I could hear your

CLAR.  
CLARS.

Detailed description: This system contains the first two lines of music. The top line is the vocal melody, starting with a treble clef and a key signature of one sharp (F#). It features two triplet markings over the first two phrases. The bottom two lines are the piano accompaniment, with a grand staff (treble and bass clefs). The piano part includes a triplet in the right hand and a steady eighth-note bass line. Two clarinet parts are indicated: 'CLAR.' in the right hand and 'CLARS.' in the left hand, both with triplet markings.

voice a - gain, Know-ing that I nev - er would.

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with a treble clef and a key signature of one sharp. The piano accompaniment remains in the grand staff, with a consistent eighth-note bass line and chords in the right hand.

Dream - ing of you won't help me to do all that you dreamed I

Detailed description: This system contains the fifth and sixth lines of music. The vocal line continues with a treble clef and a key signature of one sharp. The piano accompaniment continues with the same rhythmic pattern. A triplet marking is present in the vocal line over the phrase 'Dream - ing of you'.

could. Three long years I've knelt in sil - ence

FLTS.  
VCL.  
VLA.  
C.B.

Detailed description: This system contains the seventh and eighth lines of music. The vocal line continues with a treble clef and a key signature of one sharp. The piano accompaniment continues with the same rhythmic pattern. This system also includes parts for other instruments: 'FLTS.' (flute) in the right hand, 'VCL.' (violin) in the left hand, 'VLA.' (viola) in the right hand, and 'C.B.' (cello/bass) in the left hand. The key signature changes to one flat (F) for the final two measures.

held your mem - ory near me. Three long years of mumm - ered sor - rows

C.A.

will - ing you to hear me.

VLAS. (Pizz)

HN. 1

HARP / W.W.  
SYNTH. 2

Too ma - ny years fight - ing back tears, why can't the past just

+ HNS.

die? Wish - ing you were some - how here a - gain,

ff

HN.

know - ing we must say good - bye. Try to for - give.

*Rall.* **TEMPO**

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

*Rall.*

*Molto Rall.*

+ TRIS.

mem - o - ries, no more si - lent tears! No more gaz - ing ac - ross the

*a tempo* *Rall.* *a tempo*

was - ted years, help me say good - bye. help me say good -

*Rall.* *mp* *p* *HARP* *STR. INS.* *w.w.*

bye.

+ HNS.      + TRTS.

ff

[The figure of the PHANTOM emerges from behind the cross. HE watches from the shadows]

B    F#    E    F#    B    F#

R.H.

KYBD. 1 (Celeste)

L.H. Solo VLN.

+ C.B. Trem. (F sharp)

PHANTOM

Wan - der - ing child so lost, so help - less, year - ing for my guid - ance. —

+ HARP (Arp.)

VCL.

[Bewildered, CHRISTINE looks up, and murmurs breathlessly]

CHRISTINE

An - gel or fa - ther, friend or Phan - tom, who is it there

w.w.

CHRISTINE

star - ing? \_\_\_\_\_ An - gel, oh speak. What end - less long - ings

PHANTOM

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

BSN. VLN.

CHRISTINE

c - cho in this whis - per. \_\_\_\_\_

PHANTOM

Too long you've wan - dered in

+ VLN. (Tune)

PHANTOM

win - ter, \_\_\_\_\_ Far from my fa - ther - ing gaze.

RAOUL

Once a - gain she is his. Once a - gain she re -

CHRISTINE

Wild - ly my mind beats a - gainst you, . . . yet the soul o -

PHANTOM

You re - sist yet your soul o -

RAOUL

tums.



**CHRISTINE**  
 An - gel of mu - sic I den - ied you,

**PHANTOM**  
 An - gel of mu - sic you de - nied me

**RAOUL**  
 To the arms of her An - gel An-gel or de - mon still he calls her

TRTS.+HNS. ( ) 8<sup>va</sup> TUTTI

[CHRISTINE moves towards the figure of the PHANTOM]

**CHRISTINE**  
 Tum - ing from true beau - ty. An - gel of mu - sic!

**PHANTOM**  
 Tur - ning from true beau - ty An - gel of mu - sic!

**RAOUL**  
 hur ing her back from the grave. Angel or

(8<sup>va</sup>) loco Rit.

TRTS.+HNS. 1

CHRISTINE

My pro-tec-tor come to me strange an-gel.  
 PHANTOM

Do not shun me. Come to me strange an-gel I am your  
 RAOUL

dark se-du-cer? Who are you strange an-gel?  
 (8va)-----

KYBD. 2 (Phantom Bass)

(PHANTOM)

an-gel of mu-sic, — come to me

VLNS.  
 VLAS.

an-gel of mu-sic. —

BSN.  
 TRB.

B.D. 3

[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]

**ff** VLNS. TRTS.  
VLAS. OB.  
PIANO CLAR.

PHANTOM

Bravo, Monsieur, such

8va—  
3  
3  
HNS.  
**f**

(PHANTOM)

spirited words.

[FIREBALL -2]

W.W. TRTS.  
STR. PIANO

(CHRISTINE)

[spoken] : Raoul, No!

(PHANTOM)

Let's see Monsieur how far you dare go.

(RAOUL)

[spoken] : More tricks, monsieur? More deception, more violence?

[FIREBALL -3]

HNS.  
f

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

(PHANTOM)

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

RAOUL [spoken] : You can't win her love by making her your prisoner

CLAR.  
TRB. ( )

f

(CHRISTINE) Raoul, no!

(RAOUL) Stay back.

*p* *ff*  
(TUTTI)

[RAOUL is almost at the PHANTOM's feet]

[FIREBALL -5]

*ff*

(PHANTOM)

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

TRTS.  
TRBS. ( )

(PHANTOM)

So be it!

Now let it be war upon you BOTH!

TUTTI

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

TRT.  
TRB.

Detailed description: This musical score is for two trumpet parts, TRT. (Trumpet 1) and TRB. (Trumpet 2). The notation is in a grand staff with a treble clef on the top line and a bass clef on the bottom line. The music consists of a series of eighth and sixteenth notes, starting with a wavy line indicating random tuning. The tempo is marked 'Cues Only (Not Conducted)'. The instruction 'Random Tuning Up Throughout Till Stopped' is written in the left margin.

KYBD. 1 (Marimba)

(Random Tuning Up)

etc.

etc.

BSN.

Detailed description: This musical score is for a marimba part, labeled 'KYBD. 1 (Marimba)'. It is written in a grand staff with a treble clef on the top line and a bass clef on the bottom line. The notation features a mix of eighth and sixteenth notes with some accidentals. The piece begins with a wavy line for random tuning, followed by a melodic line, and ends with another wavy line. The instruction '(Random Tuning Up)' appears in both the top and bottom margins. The tempo is marked 'etc.'. The instrument 'BSN.' (Bass Drum) is listed below the staff.

HNS. 1+3  
HN. 2

(Random Tuning Up)

Detailed description: This musical score is for two horn parts, HNS. 1+3 (Horn 1, 2, and 3) and HN. 2 (Horn 4). It is written in a grand staff with a treble clef on the top line and a bass clef on the bottom line. The notation consists of eighth and sixteenth notes. The piece starts with a wavy line for random tuning. The instruction '(Random Tuning Up)' is written in the right margin.

TRT.

SNARE

3

3

FLT.

etc.

etc.

Detailed description: This musical score is for three parts: TRT. (Trumpet), SNARE, and FLT. (Flute). It is written in a grand staff with a treble clef on the top line and a bass clef on the bottom line. The TRT. part has eighth notes. The SNARE part has a rhythmic pattern of eighth notes with a '3' over a group of three notes. The FLT. part has eighth notes. The piece starts with a wavy line for random tuning. The instruction '(Random Tuning Up)' is written in the right margin. The tempo is marked 'etc.'.

Till 2nd  
Police Whistle  
Then Stop.

CHIEF : You understand your instructions?

FIREMAN : *[Severally]* Sir!

CHIEF : When you hear the whistle, take up your positions. I shall then instruct you to secure the doors, it is essential that ALL doors are properly secured.

FIRMIN : *[To Andre]* Are we doing the right thing, Andre?

ANDRE : Have you got a better idea?

CHIEF : Monsieur le Vicomte, am I to give the order?

RAOUL : Give the order?

*[The chief blows his whistle, The FIREMEN fan out, leaving RAOUL, the CHIEF and the MANAGERS on stage. The orchestra has now completed tuning and individual players can be heard practising fragments of the "DON JUAN" score.]*

RAOUL : *[To the MARKSMAN, 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 Daae 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 FIREMAN answering one by one : "Secure!" etc.]*

*The orchestra falls silent.*

*A short pause as we hear the echo of the last door.]*

[All look around apprehensively.  
Firemen start to run in the direction  
of the voice.]

**A PHANTOM (From Nowhere)**

1st time  
I'm here the Phan - tom of the Op - era.

2nd time  
I'm here the Phan - tom of the Op - era.

3rd time  
[spoken] I'm here, I'm here, I'm here

KYBD. 2  
pp

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....

Seal my fate to - night, I hate to have to cut the fun short but the joke's wear - ing

VLNS. (Horns)

HNS.  
VLAS.  
(Detached)

VCL. - BSN.

C.B.

+ CLARS.

Trem. STRINGS



thin. Let the au - di - ence in, let my op - era be - gin.

Direct Segue to Scene 6

End of Scene 5

Scene 6

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

**C** *Molto Allegro*

W.W. VLNS.  
PIANO  
*f*  
TRTS.  
SYNTH. 2  
HNS.  
CYMBAL

PICC.  
TRB.  
PIANO  
TRTS.  
C.B.  
*Allargando*

S  
A  
T  
B

Here the sire may serve the dam, Here the mas - ter takes his  
Here the sire may serve the dam, Here the mas - ter takes his  
Here the sire may serve the dam, Here the mas - ter takes his  
Here the sire may serve the dam, Here the mas - ter takes his

VLNS. VLAS.  
OR.  
VCL.  
FLT.  
CLAR.

meat, Here the sac - ri - fi - cial lamb ut - ters one des -

meat, Here the sac - ri - fi - cial lamb ut - ters one des -

meat, Here the sac - ri - fi - cial lamb ut - ters one des -

meat, Here the sac - ri - fi - cial lamb ut - ters one des -

HNS.

+TRIS.+ KYBD. 1

CARLOTTA

Poor young mai - den for the

pair - ing bleat. Poor young mai - den for the

pair - ing bleat. Poor young mai - den for the

pair - ing bleat. Poor young mai - den for the

pair - ing bleat. Poor young mai - den for the

CARLOTTA

S thrill on your tongue of sto - len sweets, \_\_\_\_\_ You will

A thrill on your tongue of sto - len sweets, \_\_\_\_\_ You will

T thrill on your tongue of sto - len sweets, \_\_\_\_\_ You will

B thrill on your tongue of sto - len sweets, \_\_\_\_\_ You will

8va

KYBD. 1

CARLOTTA

S have to pay the bill, \_\_\_\_\_ Tan - gled in the

A have to pay the bill, \_\_\_\_\_ Tan - gled in the

T have to pay the bill, \_\_\_\_\_ Tan - gled in the

B have to pay the bill, \_\_\_\_\_ Tan - gled in the

BSN. VCL.

CARLOTTA

wind - ing sheets. \_\_\_\_\_

wind - ing sheets. \_\_\_\_\_

wind - ing sheets. \_\_\_\_\_

wind - ing sheets. \_\_\_\_\_

wind - ing sheets. \_\_\_\_\_

Serve the meal and serve the

Serve the meal and serve the

Serve the meal and serve the

Serve the meal and serve the

TRTS. TRB.  
HN. 1

maid, \_\_\_\_\_

maid, \_\_\_\_\_

maid, \_\_\_\_\_

maid, \_\_\_\_\_

Serve the mas - ter so that when

Serve the mas - ter so that when

Serve the mas - ter so that when

Serve the mas - ter so that when

VCL.  
C.B.

HARP gliss.

S ta - bles, plans and maids are laid, Don Juan

A ta - bles, plans and maids are laid, Don Juan

T ta - bles, plans and maids are laid, Don Juan

B ta - bles, plans and maids are laid, Don Juan

TRF. HNS.  
TRB.

vcl. II  
C.B.

S tri - umphs once a - gain.

A tri - umphs once a - gain.

T tri - umphs once a - gain.

B tri - umphs once a - gain.

TIMP.

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

**G**

Solo VL.N.  
 mp  
 Pizz. VCL.

**H DON JUAN**

*mf* Pass - a - ri - no — faith - ful friend,

CLARS.  
 HARPSICHORD

**PASSARINO**

Once a - gain re - cite - the - plan. Your young - guest be - lieves I'm you,

TIMP.

I the mas - ter, you the man.

*mf*

TBN.

DON JUAN

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

+FLT. col. voce

HARP  
*mp* VLNS.

She be - lieves she dines with me in her mas - ter's bor - rowed place.

*f*

CLAR.

I

*mp* Fur - tive - ly we'll scoff and quaff, steal - ing what in truth is mine.

*mp* FLT. KYBD. 2 (Bells) VLNS. HARP+VLNS. HN.

PIANO  
VCL. C.B.



When it's late and mod - es - ty starts to mel - low with the wine.

VLNS.

PASSARINO DON JUAN

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

*mf* %

HN 1

PASSARINO

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

%

PICC. FLT. HARPSICHORD

DON JAUN (off stage)

Here's my hat, my cloak and sword. Con-quest is as-sured if I do not for - get my-self and

*mf* +8b CLARS. TRRS. + BSN.

[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 it's 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]

J AMINTA (Christine) (Offstage)

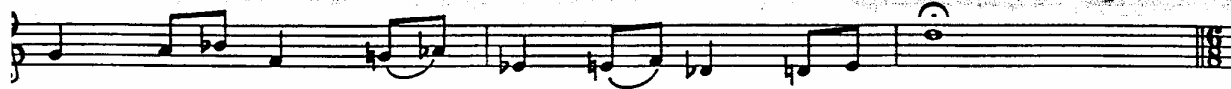
laugh. *8<sup>va</sup>* No thoughts with - in her

head but thoughts of joy. No dreams with - in her heart but dreams of

PASSARINO (onstage) PHANTOM (Behind the Curtain)

love. Mas - ter? Pass - a - ri - no go a - *pp*

*Molto Rall.*



way for the trap is — set and — waits for it's prey.

TRT. 1  
HN. 1  
*pp*

+ CLAR.

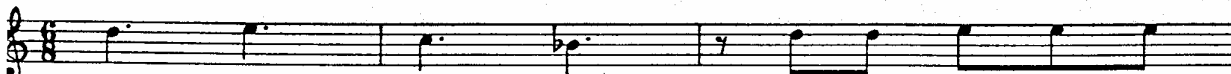
Perc. VIBES  
Pizz. VCL.

PASSARINO 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.

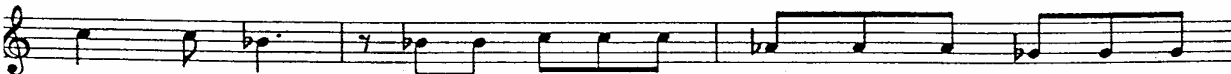
He PHANTOM, disguised as DON JUAN pretending to be PASSARINO, emerges. He now wears one of the servant's robes, the cowl of which hides his face. [His first words startle her.]

**K** PHANTOM



*mp* You have come here in pur - suit of your

*mp* BRASS



deep - est urge, In pur - suit of that wish which 'till now has been

si - lent, — si - lent, — I have brought you,

*mp* *tem. STR.* *p* STRINGS

Detailed description: This system contains the first two lines of music. The top line is a vocal line with lyrics. The bottom two lines are piano accompaniment. The piano part starts with a mezzo-piano (*mp*) dynamic and includes a marking for 'tem. STR.' (tempo strings). The dynamics change to piano (*p*) in the second measure. The word 'STRINGS' is written above the piano part in the third measure.

That our pas - sions may fuse and merge. In your mind you've al -

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with the lyrics. The piano accompaniment continues with block chords and moving bass lines.

rea - dy suc-cumbed to me, dropped all de - fen - ces, com - ple - tly suc-cumbed to me.

Detailed description: This system contains the fifth and sixth lines of music. The vocal line continues with the lyrics. The piano accompaniment continues with block chords and moving bass lines.

Now you are here with me, no se - cond thoughts you've de - ci - ded, — de -

Detailed description: This system contains the seventh and eighth lines of music. The vocal line continues with the lyrics. The piano accompaniment continues with block chords and moving bass lines. The system ends with a fermata over the final chord.

ci - ded. — Past — the point of no re - tum, No back - ward

Solo STRINGS

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

Past — all thought of

HN. 1 COR. A. VLAS. CLARS. ADD SNARE BSN. VCL.

"if" or "when", no use re -

etc.

sist - ing. a - ban - don thought and let the dream de -

*mf*  
*p*

*accel.* *Piu Mosso*

scend. What ra - ging fire shall flood the

+ FLUTE *8va*

*pp* *mf*

soul, what rich de - sire un - locks it's door, What sweet se -

*rall.* *Tempo*

duct - ion lies be - fore us. Past the point of

VLNS.  
HN. 1. OB.  
W.W. STR. *mf* *cresc.*

no re - turn, The fi - nal thres - hold. What

warm un - spo - ken se - crets will we learn, be -

*rall.*

yond the point of no re - turn. You have

*Tempo*

**CHRISTINE**

brought me to that mo - ment when words run dry. To that mo - ment where

speech dis - ap - pears in - to si - lence, ——— si - lence. — I have

trem. VLNS. STR. CLARS. HN. 2

come here hard - ly know - ing the rea - son why.

PICC. KYBD. 1

In my mind I've al - rea - dy i - ma - gined our bo - dies en - twin - ing, de -

VLNS.

fence - less and si - lent and now I am here with you, No se - cond thought's, I've de -



ci - ded, ————— de - ci - ded. —————

HARP

Past ————— the point of no re- turn, No go- ing

HNS. VLNS. VLAS. HNS. VCL. C.B.

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

gun. Past all thought of

gun. VLNS. VLAS. VCL. SYNTH. CLARS. BSNS. SYNTH. C.B.

right or wrong. One fi - nal ques - tion, How

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line has lyrics: "right or wrong. One fi - nal ques - tion, How". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

long should we two wait be - fore we're one,

*mf*

*accel.*

TRT.  
w.w.  
HN.

The second system continues the vocal line with lyrics: "long should we two wait be - fore we're one,". The piano accompaniment includes a dynamic marking of *mf* and an *accel.* marking. There are also performance markings: "TRT." (trill) and "w.w. HN." (woodwind and horn) in the right hand.

*Piu Mosso*

when will the blood be - gin to race, the sleep - ing

VLNS. VLAS.

*f*  
PIANO

w.w.

The third system begins with the tempo change *Piu Mosso*. The vocal line has lyrics: "when will the blood be - gin to race, the sleep - ing". The piano accompaniment includes markings for "VLNS. VLAS." (Violins and Violas), a dynamic marking of *f* (forte), and the word "PIANO". There is also a "w.w." (woodwinds) marking.

bud burst in - to bloom, when will the flames at last con -

VLAS.  
BSN.

VCL.

The fourth system continues the vocal line with lyrics: "bud burst in - to bloom, when will the flames at last con -". The piano accompaniment includes markings for "VLAS. BSN." (Violas and Bassoons) and "VCL." (Violins).

BOTH

sume us. Past the point of

*mf* *Molto Rall.* *HNS.* TEMPO

no re-tum, The fi-nal thres-hold, The

*Molto Rall.*

*meno mosso* *rall.*

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

CLAR. OB. VCL. HARP

no re-tum.

MUTETR. STRINGS HN. I VCL. TUMP. C.B.



[By now the audience and the SECURITY MEN have realised that SIGNOR PIANGI is dead behind the curtain, and it is the PHANTOM who sings in his place. CHRISTINE knows it too. As final confirmation, the PHANTOM sings]:

PHANTOM

Say you'll share with me one love, one life-time. Lead me, save me from my

trcm. VLAS. HARP

SYNTH 2

*p*

[HE takes from his finger a ring, and holds it out to her. Slowly, SHE takes it and puts it on her finger]

so - li - tude. Say you'll want me with you

+ HNS.

*mp*

*p*

here be - side you, An - y - where you go let me go

*mf*

*p*

8<sup>b</sup>

too. Chris - tine, That's all I ask of you

(8<sup>va</sup>)-----  
 LOCO  
 GUN SHOT  
 col. 8<sup>b</sup>-----

*[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]*

End of Scene 6

## 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.

VLNS.

Musical score for Violins (VLNS.). The score is written on a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music consists of a continuous, flowing melodic line in the treble clef and a supporting bass line in the bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4.

ANDRE: Oh my God... my God...

FIRMIN: We're ruined Andre -- ruined!

Musical score for Violins (VLNS.). The score is written on a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music continues with a similar melodic and bass line. A measure rest of 7 measures is indicated in the treble clef staff. The key signature and time signature remain the same.

CLAR. VCL. C.B.  
SYNTH. 2 TRB.

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?

Musical score for Violins (VLNS.). The score is written on a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music continues with a similar melodic and bass line. The key signature and time signature remain the same.

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?

GIRY: The Punjab Lasso, Monsieur. First Buquet, now Piangi.

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 dun-geons of my

HN.  
TRIS.  
TUTTI

black des-pair! Down we plunge to the pri-son of my

mind! Down that path in-to dark-ness, deep as Hell!

TRTS.



[HE rounds on HER, bitterly.  
A great outburst of rhetorical self-pity]

**E**

Why you ask was I bound and chained in this cold and dis-mal place?

OB. CLARS.  
TRTS. VLAS.

*ff*

+VLNS.

SYNTH.  
PIANO. VCL.

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

Not for a-ny mor-tal sin; but the wick-ed-ness of my ab-hor-rent face!

**CHORUS (offstage)**

*P* Track down this mur-der-er, He

VLNS. TRTS.

*P*

KYBD. 1 (Organ)

**F PHANTOM**

Houn-ded out by ev-ery one! Met with hat-red ev-ery-where!

must be found.

KYBD. 1

*mf* +bcm. STRINGS.

No kind word from an - y - one! No com - pas - sion an - y - where! Chris - tine, —

TRB.

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

Chris - tine, — Why? Why?

GIRY G

*mp* Your hand at the le - vel of your eyes.

RAOUL

At the le - vel of your (offstage)

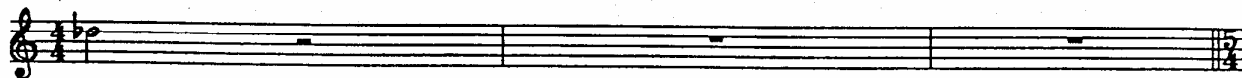
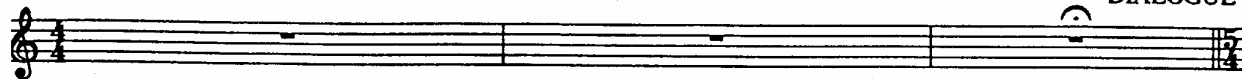
*p* (offstage) Your

*p* Your

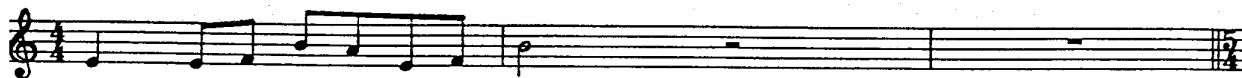
*p* KYBD. 2

[THEY hold their hands up. Just as well, for a noose descends over RAOUL and HE is able to free himself]

DIALOGUE



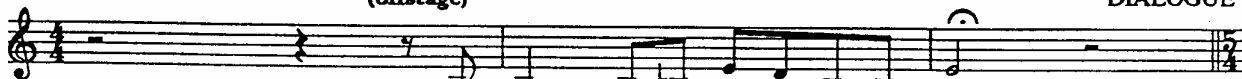
eyes.



hand at the le - vel of your eyes.

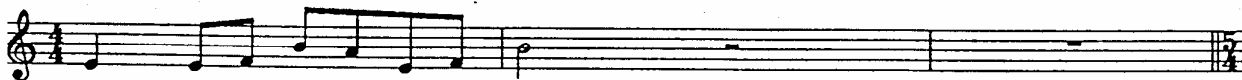
(offstage)

DIALOGUE



*p*

Your hand at the le - vel of your eyes.

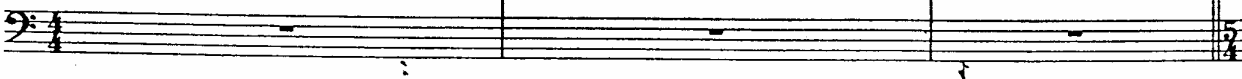
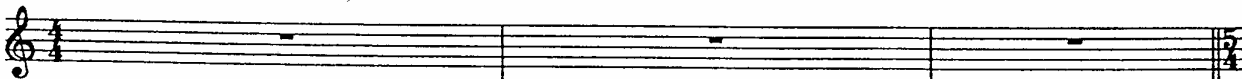


hand at the le - vel of your eyes.

DIALOGUE



Your hand at the le - vel 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]

H CHORUS (Unison)

Track down this mur - der - er, He must be found. Track down this mur - der - er, He must be

STR. KYBD. 2

SNARE *mp*

Chorus -3

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

Chorus -1

The Phan - tom of the Op - er - a is

Chorus -2

The Phan - tom of the Op - er - a is here

Phan - tom of the op - er - a is here,

trm. VLNS.

here He's here, the Phan - tom of the op - era.  
He's  
deep down be - low. He's  
deep down be - low. He's

*mp*  
HNS.  
VCL. trem.  
C.B. trem.

Detailed description: This block contains a musical score for three vocal parts and piano accompaniment. The vocal parts are written on three staves in treble clef. The lyrics are: "here He's here, the Phan - tom of the op - era." followed by "He's deep down be - low." and "He's deep down be - low." repeated. The piano accompaniment is on a grand staff (treble and bass clefs). It includes dynamic markings such as *mp*, *HNS.*, *VCL. trem.*, and *C.B. trem.* There are also hairpins and fermatas in the piano part.

*[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 Phan - tom of the op - era.  
trem. VLNS. + VLAS.  
HN.  
HARP  
*mp*

Detailed description: This block contains a musical score for a chorus and piano accompaniment. The chorus part is on a single treble clef staff with the lyrics: "here, the Phan - tom of the op - era." The piano accompaniment is on a grand staff. It includes dynamic markings such as *HN.*, *mp*, and *trem. VLNS. + VLAS.* There are also hairpins and fermatas in the piano part.

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 stares blackly out front. Braving her terror, SHE addresses him fiercely.

CHRISTINE **A**

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

Pizz. VCL.

PIANO PERC.

now to be prey to your lust for flesh.

*mf* OB. VLN. VLAS.

PIANO PERC.

**B** *slower*

PHANTOM

That fate that con demns me to wal-low in blood,—

SYNTH STR.

KYBD. I (organ)

Has al - so de - nied me the joys of the flesh. —

This face, the in - fec - tion which poi - sons our love, — This

B. CLAR.  
VCL. C.B.

**C**

face which earned a moth - er's fear and loath - ing. A mask my first un -

VLN. (Harm.)  
KYBD. 1  
CLARS. VCL.  
KYBD. 1  
C.B.

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

feel - ing scrap of cloth - ing. Pi - ty comes too late, turn a - round and face your fate. An e -

[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

VLNS.  
VLAS.

now. It's in your soul that the

HARP  
B. CLAR.  
VCL. C.B.

true dis - tor - tion lies.

[A stunned silence. It is broken,  
as the PHANTOM suddenly senses  
RAOUL's presence.]



PHANTOM

Wait I think my dear we have a guest,

Pizz. STR. PIANO W.W. TRTS. *p* *ff*

CHRISTINE : [Seeing RAOUL, stunned] Raoul....!

PHANTOM (Mock-courteous bow to RAOUL)

Sir this is in - deed an un - par - ra - lled de - light!

PIANO W.W. TRTS.

I had ra - ther hoped that you would come, And

*p* *ff* Pizz.

now my wish comes true. You have tru - ly made my night

HNS. PIANO Pizz. BSN.

**F** Agitato [Pleading, grasping the bars of the gate]  
RAOUL

Free her! — Do what you like on - ly free — her! — Have you no pi - ty.

PHANTOM

Your

TRIS.  
HN. 1

CLAR. VCL.  
PIANO

RAOUL

(PHANTOM) I love her, — Does that mean no - thing? I love —

lov - er makes a pas - sion - ate plea.

CHRISTINE

Please Raoul it's use - less

HARP + STRINGS

C.B.

(RAOUL)

— her, — show some com - pas - sion.

PHANTOM

The world showed no com - pas - sion to me. —

HARP

pp SNARE

RAOUL

Chris - tine, Chris - tine, let me see her.

PHANTOM

Be my guest sir.

STR. + SYNTH.

+ HNS.  
+ TRB.

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

G

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

DETACHED

HNS. TRB.

ham 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.]

H

yours? Or - der your fine hor - ses now, Raise up your hand to the

PIANO+ trem. STR.

W.W. PIANO  
HARP / STRINGS

PIANO  
PERC.  
VCL. C.B.

lev - el of your eyes. Noth - ing can save you now, ex - cept per - haps

*Pesante e marcato*

I

[HE turns to HER]

Chris-tine. ——— *ff* Start a new

*ff*

TRIS. FLT. VLNS.  
KYBD. 1  
HNS. TRB.

life with me, Buy his free-dom with your love! Re -

fuse me and you send your lov-er to his death. This is the choice. -

**J**  
CHRISTINE

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

**K**

fate grow cold and turn to tears of hate.

FLT.  
VLNS.

[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 -

Chris-tine for - give me please for - give me,

I did it all for you and

CHRISTINE

well my fal - len i - dol and false friend, we had such hopes and now those

RAOUL

all for no-thing.

PHANTOM

Too late for tur - ning back too

CHRISTINE

L

hopes are shat-tered.

RAOUL

PHANTOM Say you love him and my

late for prayers and use - less pi - ty. Past all hopes of cries for help.

STR. (trnc)

HNS. TRB.

C.B.

RAOUL

life is o - ver. Ei - ther way you

PHANTOM No point in fight - ing for eith - er way you

RAOUL

choose he has to win.

PHANTOM

choose you can - not win! So do you

TRTS. HNS.

PHANTOM

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

RAOUL

PHANTOM Why make her lie to you to save

grave?

HNS. VCL.





**CHRISTINE**  
 curse mer - cy?

**RAOUL**  
 I fought so hard to free you

**PHANTOM**  
 prize which you must earn! \_\_\_\_\_ You've

**CHRISTINE**  
 An RAOUL gel of mu sic - you de - ceived me.

**PHANTOM**  
 passed the point of no re - turn

**BRASS**

CHRISTINE

I gave my mind blind - ly.

[A pause, The PHANTOM looks coldly at CHRISTINE]

PHANTOM

PHANTOM

You try my pat - ience, 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]

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

Pi - ti - ful crea - ture of dark - ness, What kind of life have you

P VIBES

known? God give me cou - rage to show you — you are

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in a soprano register, and the piano accompaniment is in a grand staff. The lyrics are: "known? God give me cou - rage to show you — you are".

not a lone.

TRTS.  
TRB.

*ff* (TUTT)

The second system continues the piano accompaniment and introduces a tuba part. The lyrics are: "not a lone.". The tuba part is marked with a forte dynamic (*ff*) and the instruction "(TUTT)".

[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.]

TRB.

The third system continues the piano accompaniment and includes a tuba part. The tuba part is marked with the instruction "TRB.". The piano accompaniment features a steady rhythmic pattern in the bass line.

The fourth system continues the piano accompaniment, maintaining the rhythmic pattern established in the previous systems.

**TILL READY**  
*mp*  
 SNARE DRUM

*[The moment is broken, as we hear the approaching MOB offstage.]*

**P** MOB - A

*mp* Track down this mur - der - er,

*mp* VLNS.  
 VLAS. PIANO + SYNTH  
 C.B.  
 + BSN.  
 B.D.

*[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, for - get me, for -

He must be found.

TRTS. HNS.  
 SNARE  
 B.D.  
*p*

get all of this. — Leave me a-lone, — for —

**MOB - A**  
Hunt out this an - i - mal

**MOB - B**  
Who is this mon - ster, this mur - der - ing beast? —

VLN. (Harms.)

SNARE

W.W. (FLUTES)  
*P*

**PHANTOM**  
get all you've seen. — Go now, don't let them find — you.

**MOB - A**  
who runs to ground.

**MOB - B**  
Re - venge for

TRIS. HNS.

VLN. (Harm.)

*P*

PHANTOM

Take the boat swear to me ne-ver to tell, -

MOB - A  
Too long he's

MOB - B  
Pian - gi. Re-venge for Bu - quet.

W.W. (FLUTES)

TRB.

Q PHANTOM

The se-cret you know — of the an-gel in hell. — (shouts) Go!

MOB - A  
preyed on us — but now we know, The

MOB - B  
This crea-ture must ne-ver go free. —

TRTS. HN. *mp*

W.W. (FLUTES) *mf*

MOB - A  
Phan tom of the op - e - ra is there deep down be -

MOB - B  
(joining)  
an - tom of the op - e - ra is there deep down be -

TBN. HNS.

PHANTOM  
Go now, Go now and leave me.

MOB - A + B  
low.

TRTS.

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

Molto Rall.



R

ONSTAGE BARRELL ORGAN

*meno mosso*

PHANTOM

Mas - que - rade. Pa - per

*Poco Rall.*

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

ADD SUS. STRINGS

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

find you. \_\_\_\_\_

Chris - tine I

CLAR. COR. ANG.

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

love \_\_\_\_\_ you.

VLN. VLA. VCL.

SYNTH HARP

+ HNS. + CLAR.

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 life-time. Say the word and I will fol-low you. \_\_\_\_\_

CHRISTINE

PHANTOM

Share each day with me, each night each morn-ing. You a-lone can make my song take

VLAS.

W.W.

*ff*

*Molto Rall.*

V

flight. It's o-ver now, the mu-sic of the night.

ORGAN STRINGS

TEMPO

*fff*

*[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 portullis. 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