

The PHANTOM of the OPERA

Music by
ANDREW LLOYD WEBBER

Lyrics by
CHARLES HART and RICHARD STILGOE

Book by
ANDREW LLOYD WEBBER and RICHARD STILGOE

Based on *Le Fantôme de l'Opéra* by
GASTON LEROUX

Originally produced by Cameron Mackintosh and directed by Harold Prince at Her Majesty's Theatre in London, UK on October 9th, 1986.

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The Phantom of the Opera™

CAST OF CHARACTERS

The Phantom of the Opera, *a disfigured musical genius*
 Christine Daaé, *a delusional chorus girl*
 Raoul, Vicomte de Chagny, *patron to the Opéra House and suitor to Christine*
 Carlotta Giudicelli, *an Italian soprano and Prima Donna*
 M. Richard Firmin, *the grouchy new manager of the Opéra*
 M. Gilles André, *the flighty new manager of the Opéra*
 Madame Giry, *the Ballet Mistress*
 Ubaldo Piangi, *Carlotta's lover, an Italian tenor*
 Meg Giry, *a dancer, Mme. Giry's daughter and Christine's friend*
 Joseph Buquet, *a stagehand and Chief of the Flies*
 Monsieur Reyer, *the Musical Director*
 Monsieur Lefèvre, *the retiring manager*
 Auctioneer, *speaks in Prologue*
 Madame Firmin, *M. Firmin's wife, speaks Act II, Scene 3*
 Nurse, *nonspeaking, Prologue*
 Wardrobe Mistress, *nonspeaking, Act I, Scene 1 and 2*
 Fire Chief, *speaks Act II, Scene 6*
 Marksman, *speaks Act II, Scene 6*
 Lamplighter, *nonspeaking, appears between Scene 6 and 7 of Act II*
 Ratcatcher, *nonspeaking, Act II, Scene 8*

ENSEMBLE:

Porters (*Prologue only*)
 Bidders (*Prologue only*)
 Stagehands
 Policemen (*Act II only*)
 Ballet Girls

“IL MUTO”:

Confidante
 Hairdresser
 Jeweler
 Don Attilio
 Solo Dancer (Shepherd)

“HANNIBAL”:

Slave Master
 Lion Man
 Wildwoman
 Princess
 Flunkies
 Slave Girls
 Soldiers

“DON JUAN TRIUMPHANT”:

Passarino
 Page
 Spanish Lady
 Innkeeper
 Innkeeper's Wife
 Pipe-smoker
 Chorus

SCENES

PROLOGUE

The stage of the Paris Opéra, 1911

ACT ONE – Paris, 1881

Scene 1: The dress rehearsal for “Hannibal” by Chalupeau/The Gala

Scene 2: After the Gala

Scene 3: Christine’s dressing room

Scene 4: The Labyrinth underground

Scene 5: The Phantom’s Lair

Scene 6: The Phantom’s Lair, the next morning

Scene 7: Backstage

Scene 8: The Managers’ office

Scene 9: A performance of “Il Muto” by Albrizzio

Scene 10: The roof of the Opéra House

ACT TWO – Six Months Later

Scene 1: The staircase of the Opéra House, New Year’s Eve

Scene 2: A gloomy corridor backstage

Scene 3: The Manager’s office

Scene 4: A rehearsal for “Don Juan Triumphant”

Scene 5: A graveyard in Perros

Scene 6: The Opéra House stage before the Premiere

Scene 7: The Premiere of “Don Juan Triumphant”

Scene 8: The Labyrinth underground

Scene 9: The Phantom’s Lair

MUSICAL NUMBERS

ACT ONE

1. Prologue Raoul
2. Overture Orchestra
3. Hannibal Carlotta, Piangi and the cast of “Hannibal”
4. Pre Think of Me Carlotta, Meg, Firmin, André, Buquet, Chorus and Ballet Girls
5. Think of Me Christine and Raoul
6. Angel of Music Meg and Christine
- 6a. Christine’s Dressing Room Orchestra
7. Little Lotte Raoul and Christine
- 7a. The Mirror (Angel of Music) The Phantom, Christine and Raoul
8. The Phantom of the Opera Christine, Phantom and Offstage Voices
- 8a. Intro to The Music of the Night Phantom
9. The Music of the Night Phantom
10. I Remember/Stranger Than You Dreamt It Christine and Phantom
11. Magical Lasso Buquet and Mme. Giry
12. Notes Firmin, André, Raoul, Carlotta, Piangi, Mme. Giry, Meg and Phantom
- 12a. Prima Donna Firmin, André, Raoul, Carlotta, Piangi, Mme. Giry and Meg
13. Il Muto – Overture Orchestra
- 13a. Il Muto Carlotta, Don Attilio and the cast of “Il Muto”
- 13b. Poor Fool, He Makes Me Laugh Carlotta and the cast of “Il Muto”
14. Il Muto – Ballet Orchestra
15. Why Have You Brought Me Here?/Raoul, I’ve Been There Raoul and Christine
16. All I Ask of You Raoul and Christine
17. All I Ask of You (Reprise) Christine, Raoul and Phantom

ACT TWO

18. Entr’acte Orchestra
- 18a. Intro to Masquerade Firmin and André
19. Masquerade Full Company
- 19a. Why So Silent? Phantom
20. Madame Giry’s Tale Mme. Giry and Raoul
21. Notes II André, Firmin, Carlotta, Piangi, Raoul, Christine, Giry and Phantom
- 21a. Twisted Every Way Christine and Raoul
22. Don Juan Triumphant (Rehearsal) Christine, Piangi, Reyer, Carlotta and Chorus
- 22a. Journey to the Cemetery Christine
23. Wishing You Were Somehow Here Again Christine
24. Wandering Child/Bravo, Bravo Phantom, Christine and Raoul
- 24a. Tuning Orchestra
25. Seal My Fate Phantom
26. Don Juan Triumphant Piangi, Carlotta, Passarino and the cast of “Don Juan”
27. The Point of No Return Phantom and Christine
28. Down Once More/Track Down This Murderer Phantom, Giry, Raoul and Mob
- 28a. Final Lair Christine, Phantom, Raoul and Mob
29. Exit Music Orchestra

CHARACTERS BY SCENE

PROLOGUE

Auctioneer, Raoul, Girya, Nurse, Porters, Bidders

ACT ONE

Scene 1

Carlotta, Piangi, Reyer, Lefèvre, Firmin, André, Mme. Girya, Meg, Christine, Buquet, Wardrobe Mistress, Raoul, Stagehands and the cast of “Hannibal”

Scene 2

Christine, Reyer, Mme. Girya, Meg, Wardrobe Mistress and Ballet Girls

Scene 3

Christine, André, Firmin, Mme. Firmin, Raoul and The Phantom

Scene 4

Christine and The Phantom

Scene 5

The Phantom and Christine

Scene 6

Christine and The Phantom

Scene 7

Buquet, Meg, Mme. Girya and Ballet Girls

Scene 8

Firmin, André, Raoul, Carlotta, Piangi, Mme. Girya and Meg

Scene 9

Raoul, André, Firmin, Carlotta, Christine, Meg, Confidante, Hairdresser, Jeweler, Don Attilio and Piangi

Scene 10

Raoul, Christine and The Phantom

ACT TWO

Scene 1

Full Company

Scene 2

Raoul and Mme. Girya

Scene 3

André, Firmin, Carlotta, Piangi, Raoul, Christine and Mme. Girya

Scene 4

Christine, Piangi, Reyer, Carlotta, Mme. Girya and Chorus

Scene 5

Christine, The Phantom and Raoul

Scene 6

Fire Chief, Firmin, André, Raoul, The Phantom and Policemen

Scene 7

Carlotta, Piangi, Meg, Passarino, Christine, The Phantom, Raoul, Firmin, André, Mme. Girya, Policemen and the cast of “Don Juan Triumphant”

Scene 8

The Phantom, Christine, Mme. Girya and Raoul

Scene 9

Christine, The Phantom, Raoul, Meg and Mob

PROLOGUE*THE STAGE OF THE PARIS OPÉRA, 1911*

(The proscenium is shrouded on both sides with china silk dust cloths, stressed and streaked by age. On Stage Center, shrouded, is a chandelier. The contents of the Opera House are being auctioned off. An AUCTIONEER, PORTERS, BIDDERS, an elderly MME. GIRY, and RAOUL, near sixty now, but still bright of eye, are present. The auction 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 Chalumau.

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-mâché 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.

PORTER

(Holding it up)

Showing here.

(He sets it in motion. It plays a jangling, faltering rendition of the "Masquerade" theme)

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...

(Gavel down)

AUCTIONEER

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 focuses on him for a moment)

Song: PROLOGUE

RAOUL

(Quietly, half to himself, half to the box)

A COLLECTOR'S PIECE INDEED
EVERY DETAIL EXACTLY AS SHE SAID
SHE OFTEN SPOKE OF YOU, MY FRIEND
YOUR VELVET LINING AND YOUR FIGURINE OF LEAD
WILL YOU STILL PLAY...
WHEN ALL THE REST OF US ARE DEAD?

(Music continues under dialogue)

AUCTIONEER

Lot 666 then: a chandelier in pieces. Some of you may recall the strange affair of the Phantom of the Opera, a mystery never fully explained. We are told, ladies and gentlemen, that this is the very chandelier which figures in the famous disaster. Our workshops have restored it and fitted parts of it with wiring for the new electric light, so that we may get a hint of how it may look when reassembled. Perhaps we may frighten away the ghost of so many years with a little illumination. Gentlemen...

Music: OVERTURE

(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)

ACT ONE – Paris, 1881**Scene 1***REHEARSALS FOR “HANNIBAL” BY CHALUMEAU*

(We have reached the great choral scene in which HANNIBAL and his army return to Carthage from the Roman invasion under Scipio. HANNIBAL is UBALDO PIANGI; ELISSA, Queen of Carthage (his mistress) is CARLOTTA GIUDICELLI. MEG GIRY and CHRISTINE DAAÉ play the two leading SLAVE GIRLS. MME. GIRY is the Ballet Mistress. M. REYER, the répétiteur, is in charge. We join the opera towards the end of ELISSA’S (CARLOTTA’S) great aria. She is alone, holding a present from the approaching HANNIBAL; a bleeding severed head, wearing a Roman bay wreath)

Song: HANNIBAL

CARLOTTA (ELISSA)

(At the climax of an extravagant cadenza)

THIS TROPHY
FROM OUR SAVIORS, FROM OUR SAVIORS
FROM THE ENSLAVING FORCE OF ROME!

(Enter the rest of the CHORUS: SLAVE GIRLS, a SLAVE MASTER, FLUNKIES, a LION MAN, a WILDWOMAN and a PRINCESS)

WOMEN’S CHORUS

WITH FEASTING AND DANCING AND SONG
TONIGHT IN CELEBRATION
WE GREET THE VICTORIOUS THROG
RETURNED TO BRING SALVATION

MEN’S CHORUS

THE TRUMPETS OF CARTHAGE RESOUND
HEAR ROMANS NOW AND TREMBLE
HARK TO OUR STEP ON THE GROUND

FULL CHORUS

HEAR THE DRUMS, HANNIBAL COMES!

(The offstage CORPS OF DRUMS crashes in, and approaches. HANNIBAL’S ARMY comes in. PIANGI, as HANNIBAL, enters)

PIANGI

SAD TO RETURN TO FIND THE LAND WE LOVE
THREATENED ONCE MORE BY ROMA’S FAR-REACHING GRASP...

REYER

(Entering from offstage, 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.

(Practicing)

Rome... Rome...

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

REYER

Once again, then, if you please, Signor: “Sad to return...”

LEFÈVRE

This way, gentlemen, this way. Rehearsals, as you see, are under way for a new production of Chalmers’s “Hannibal”.

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

Ladies and gentlemen, some of you may already, perhaps, have met Monsieur André and Monsieur Firmin...

(The new MANAGERS are politely bowing, when REYER interrupts)

REYER

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

LEFÈVRE

(Bowing apologetically)

My apologies, Monsieur Reyer. Proceed, proceed...

REYER

Thank you, monsieur.

(Turning back to PIANGI)

“Sad to return...”, Signor...

LEFÈVRE

(Sotto voce to ANDRÉ and FIRMIN)

M. Reyer, our chief répétiteur, rather a tyrant, I’m afraid.

(The rehearsal continues)

PIANGI (HANNIBAL)

SAD TO RETURN TO FIND THE LAND WE LOVE

THREATENED ONCE MORE BY ROME’S FAR-REACHING GRASP

(PIANGI (HANNIBAL))

TOMORROW WE SHALL BREAK THE CHAINS OF *ROME*
TONIGHT, REJOICE, YOUR ARMY HAS COME HOMA

(HANNIBAL descends and takes ELISSA in his arms. They turn to watch the dance. The SLAVE GIRLS are on their feet, with finger-cymbals at the ready. LEFÈVRE, ANDRÉ and FIRMIN stand Center Stage, watching the Ballet. They are in the way. The Ballet continues under the following dialogue)

LEFÈVRE

(Indicating PIANGI)

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

GIRY

(Exasperated by their presence, bangs her cane angrily on the stage)

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

LEFÈVRE

My apologies, Madame Giry.

(Leading ANDRÉ and FIRMIN 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 are exactly *are* you retiring?

LEFÈVRE

(Ignoring this, calls his attention to the continuing ballet)

We take a particular pride here in the excellence of our ballets.

(The BALLET GIRLS dance on. CARLOTTA and PIANGI also attempt a rather portly dance of seduction while the GIRLS whirl around them. MEG becomes prominent among the DANCERS)

ANDRÉ

Who's that girl, Lefèvre?

LEFÈVRE

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

(CHRISTINE has become prominent. She has absentmindedly fallen out of step. GIRY, spotting her, bangs her cane again)

GIRY

You! Christine Daaé! Concentrate, girl!

MEG

(Quietly, to CHRISTINE)

Christine... What's the matter?

FIRMIN

Daaé? Curious name.

LEFÈVRE

Swedish.

ANDRÉ

Any relation to the violinist?

LEFÈVRE

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

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

CHORUS

BID WELCOME TO HANNIBAL'S GUESTS
THE ELEPHANTS OF CARTHAGE
AS GUIDES ON OUR CONQUERING QUESTS
DIDO SENDS HANNIBAL'S FRIENDS

(The ELEPHANT, a life-sized mechanical replica, enters. PIANGI is lifted, in triumph, onto its back)

CARLOTTA (ELISSA)

ONCE MORE TO MY WELCOMING ARMS
MY LOVE RETURNS IN SPLENDOR

PIANGI (HANNIBAL)

ONCE MORE TO THE SWEETNESS OF CHARMS
MY HEART AND SOUL SURRENDER

CHORUS

THE TRUMPETING ELEPHANTS SOUND
HEAR ROMANS NOW AND TREMBLE
HARK TO THEIR STEPS ON THE GROUND
HEAR THE DRUMS – HANNIBAL COMES!

(At the end of the chorus, LEFÈVRE claps his hands for silence. The ELEPHANT is led off. Two STAGEHANDS are revealed operating it inside)

LEFÈVRE

Ladies and gentlemen! May I have your attention please? Madame Giry –

(MME. GIRY bangs her cane on the stage. Silence)

LEFÈVRE

Thank you. As you know, for some weeks there have been rumors of my imminent retirement. I can now tell you that these were all true and it is my pleasure to introduce to you the two gentlemen who now own the Opéra Populaire, Monsieur Richard Firmin and Monsieur Gilles André.

(Polite applause; some bowing. CARLOTTA makes her presence felt)

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

(Polite bow from ANDRÉ and FIRMIN)

ANDRÉ

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

LEFÈVRE

And Signor Ubaldo Piangi.

(Another bow)

FIRMIN

An honor, Signor.

ANDRÉ

(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 favor, 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.

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

Song: PRE THINK OF ME

CARLOTTA

THINK OF ME, THINK OF ME FONDLY
WHEN WE'VE SAID GOODBYE
REMEMBER EVERY SO OFTEN
PROMISE ME YOU'LL TRY

ON THAT DAY, THAT NOT-SO-DISTANT DAY
WHEN YOU ARE FAR AWAY AND FREE
IF YOU EVER FIND A MOMENT
SPARE A THOUGHT FOR ME

THINK OF ME, THINK OF ME WARMLY –

(As CARLOTTA is singing a backdrop crashes to the floor cutting her off from half the cast. The following dialogue is almost simultaneous)

MEG/BALLET GIRLS/CHORUS

HE'S HERE:
THE PHANTOM OF THE OPERA
HE IS WITH US. IT'S THE GHOST
HE'S HERE:
THE PHANTOM OF THE OPERA
HE IS WITH US. IT'S THE GHOST

PIANGI

(Looking up, furiously)
You idiots!
(He rushes over to CARLOTTA)
Cara! Cara! Are you hurt?

ANDRÉ

GOOD HEAVENS!
WILL YOU SHOW A LITTLE COURTESY?

FIRMIN

(to MEG)
Mademoiselle, please!

LEFÈVRE

Signora! Are you all right? Buquet! Where is Buquet? Get that man down here!

PIANGI

Is no one concerned for our prima donna?

LEFÈVRE

(to ANDRÉ and FIRMIN)
Buquet, Chief of the flies – he's responsible for this.

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

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

BUQUET

PLEASE, MONSIEUR, DON'T LOOK AT ME
AS GOD'S MY WITNESS, I WAS NOT AT MY POST
PLEASE, MONSIEUR, THERE'S NO ONE THERE
AND IF THERE IS, WELL THEN, IT MUST BE A GHOST

MEG

(Looking up)

HE'S THERE: THE PHANTOM OF THE OPERA

FIRMIN

GOOD HEAVENS!
I HAVE NEVER KNOWN SUCH INSOLENCE!

ANDRÉ

SIGNORA, PLEASE...

(Spoken)

These things do happen.

CARLOTTA

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

(to LEFÈVRE)

And did you stop them from happening? No!

(to FIRMIN and ANDRÉ)

And you two...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

(to the MANAGERS)

Amateurs!

(PIANGI and CARLOTTA sweep out)

LEFÈVRE

(After a pause)

I don't think there's much more 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)

ANDRÉ

La Carlotta will be back.

GIRY

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

(The GIRLS twitter and twirl in fear)

FIRMIN

God in Heaven, you're all obsessed!

GIRY

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

FIRMIN

His salary?

GIRY

Monsieur Lefèvre 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)

ANDRÉ

(to GIRY)

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

GIRY

(Ignoring him, to FIRMIN)

Will the Vicomte be at the performance tonight, monsieur?

FIRMIN

In our box. Madame, who is the understudy for this role?

REYER

There is no understudy, monsieur – the production is new.

MEG

Christine Daaé could sing it, sir.

FIRMIN

The chorus girl?

(Everyone glares at MEG, but she continues tentatively)

MEG

She's been taking lessons from a great teacher.

ANDRÉ

(to CHRISTINE)

From whom?

CHRISTINE

(Uneasily)

I don't know, sir.

FIRMIN

Oh, not you as well!

(Turning to ANDRÉ)

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

GIRY

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

REYER

(After a pause)

From the beginning of the aria then, mam'selle. Gentlemen.

Song: THINK OF ME

CHRISTINE

THINK OF ME, THINK OF ME FONDLY,
WHEN WE'VE SAID GOODBYE
REMEMBER ME EVERY SO OFTEN
PROMISE ME YOU'LL TRY

FIRMIN

André, this is doing nothing for my nerves.

ANDRÉ

Don't fret, Firmin.

CHRISTINE

ON THAT DAY, THAT NOT-SO-DISTANT DAY
WHEN YOU ARE FAR AWAY AND FREE
IF YOU EVER FIND A MOMENT,
SPARE A THOUGHT FOR ME

(LIGHTS DIM and the surroundings dissolve, as we are transported to...

THE GALA

CHRISTINE is revealed in full costume. She is now accompanied by an ORCHESTRA. Stage boxes appear on either side)

CHRISTINE

AND THOUGH IT'S CLEAR, THOUGH IT WAS ALWAYS CLEAR,
THAT THIS WAS NEVER MEANT TO BE,
IF YOU HAPPEN TO REMEMBER,
STOP AND THINK OF ME

THINK OF AUGUST WHEN THE TREES WERE GREEN
DON'T THINK ABOUT THE WAY THINGS MIGHT HAVE BEEN

(CHRISTINE)

THINK OF ME THINK OF ME WAKING
SILENT AND RESIGNED
IMAGINE ME TRYING TO HARD
TO PUT YOU FROM MY MIND

THINK OF ME, PLEASE SAY YOU'LL THINK OF ME
WHATEVER ELSE YOU CHOOSE TO DO.
THERE WILL NEVER BE A DAY
WHEN I WON'T THINK OF YOU

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

RAOUL

CAN IT BE? CAN IT BE CHRISTINE?

Bravo! Bravo!

(He raises his opera glasses)

LONG AGO, IT SEEMS SO LONG AGO
HOW YOUNG AND INNOCENT YOU WERE

(Lowering his opera-glasses)

SHE MAY NOT REMEMBER ME, BUT I REMEMBER HER.

CHRISTINE

FLOWERS FADE, THE FRUITS OF SUMMER FADE
THEY HAVE THEIR SEASONS, SO DO WE
BUT PLEASE PROMISE ME THAT SOMETIMES
YOU WILL THINK...

(Vocalizes)

...OF ME!

Alternate lyrics:

WHEN YOU FIND THAT, ONCE AGAIN, YOU LONG
TO TAKE YOUR HEART BACK AND BE FREE
IF YOU EVER FIND A MOMENT,
SPARE A THOUGHT FOR ME

WE NEVER SAID OUR LOVE WAS EVERGREEN
OR AS UNCHANGING AS THE SEA
BUT IF YOU CAN STILL REMEMBER
STOP AND THINK OF ME

THINK OF ALL THE THINGS WE'VE SHARED AND SEEN
DON'T THINK ABOUT THE THINGS THAT MIGHT HAVE BEEN

THINK OF ME THINK OF ME WAKING
SILENT AND RESIGNED
IMAGINE ME TRYING TO HARD
TO PUT YOU FROM MY MIND

(CHRISTINE)

RECALL THOSE DAYS, LOOK BACK ON ALL THOSE TIMES
THINK OF THE THINGS WE'LL NEVER DO
THERE WILL NEVER BE A DAY
WHEN I WON'T THINK OF YOU

RAOUL

CAN IT BE? CAN IT BE CHRISTINE?

Bravo! Bravo!

WHAT A CHANGE, YOU'RE REALLY NOT A BIT
THE GAWKISH GIRL THAT ONCE YOU WERE
SHE MAY NOT REMEMBER ME, BUT I REMEMBER HER.

CHRISTINE

WE NEVER SAID OUR LOVE WAS EVERGREEN
OR AS UNCHANGING AS THE SEA
BUT PLEASE PROMISE ME THAT SOMETIMES
YOU WILL THINK OF ME!

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 who hands each a flower from her bouquet. REYER stiffly gives his approval. GIRY appears)

GIRY

(to CHRISTINE)

Yes, you did well. He will be pleased.

(to the DANCERS)

And you! You were a disgrace tonight! Such ronds de jambe! Such temps de cuisse!
Come – we rehearse. Now!

(She emphasizes this with her cane. The BALLET GIRLS settle into rehearsal Upstage, GIRY keeping time with her stick. Variations on 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 open the dressing room door, she hears the PHANTOM's voice out of nowhere. The DANCERS' MUSIC has faded out)

Song: ANGEL OF MUSIC

PHANTOM'S VOICE

BRAVI, BRAVI, BRAVISSIMI

MEG

CHRISTINE, CHRISTINE...

PHANTOM'S VOICE

CHRISTINE...

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

MEG

WHERE IN THE WORLD HAVE YOU BEEN HIDING?
REALLY, YOU WERE PERFECT!
I ONLY WISH I KNEW YOUR SECRET!
WHO IS THIS NEW TUTOR?

CHRISTINE

(Abstracted, entering the dressing room)

FATHER ONCE SPOKE OF AN ANGEL
I USED TO DREAM HE'D APPEAR
NOW AS I SING, I CAN SENSE HIM
AND I KNOW HE'S HERE

(Trance-like)

HERE IN THIS ROOM HE CALLS ME SOFTLY
SOMEWHERE INSIDE, HIDING
SOMEHOW I KNOW HE'S ALWAYS WITH ME
HE – THE UNSEEN GENIUS

MEG

(Uneasily)

CHRISTINE, YOU MUST HAVE BEEN DREAMING
STORIES LIKE THIS CAN'T COME TRUE
CHRISTINE, YOU'RE TALKING IN RIDDLES
AND IT'S NOT LIKE YOU

Alternate lyrics:

I'VE SEEN YOUR FACE IN THE DARKNESS
DISTANT THROUGH ALL THE APPLAUSE
I'VE HEARD YOUR VOICE IN THE DARKNESS
BUT THE WORDS AREN'T YOURS

CHRISTINE

(Not hearing her, ecstatic)
ANGEL OF MUSIC!
GUIDE AND GUARDIAN!
GRANT TO ME YOUR GLORY!

MEG

(to herself)
WHO IS THIS ANGEL? THIS...

BOTH

ANGEL OF MUSIC!
HIDE NO LONGER!
SECRET AND STRANGE ANGEL...

CHRISTINE

(Darkly)
HE'S WITH ME, EVEN NOW
ALL AROUND ME
IT FRIGHTENS ME

MEG

(Bewildered)
YOUR HANDS ARE COLD
YOUR FACE, CHRISTINE, IT'S WHITE
DON'T BE FRIGHTENED

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

GIRY

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

(MEG leaves and joins the DANCERS. GIRY approaches CHRISTINE)

My dear, I was asked to give you this.

(GIRY hands CHRISTINE a letter and leaves. CHRISTINE opens the letter and reads)

Music: CHRISTINE'S DRESSING ROOM

CHRISTINE

(Still in her daze)
“A red scarf... “the attic”... “Little Lotte.”

Scene 3

CHRISTINE'S DRESSING ROOM

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

ANDRÉ

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

FIRMIN

What a relief! Not a single refund!

MME. FIRMIN

Greedy.

ANDRÉ

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

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)

ANDRÉ

As you wish, monsieur.

(They bow and move off)

RAOUL

Thank you.

FIRMIN

(Exiting)

They appear to have met before.

(RAOUL knocks at the door and enters)

RAOUL

Christine Daaé, where is your red scarf?

CHRISTINE

(Her back to him)

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)

Song: LITTLE LOTTE

RAOUL

"LITTLE LOTTE LET HER MIND WANDER..."

CHRISTINE

You remember that, too.

RAOUL

(Continuing)

"...LITTLE LOTTE THOUGHT: AM I FONDER OF DOLLS..."

BOTH

(CHRISTINE joining in)

"...OR OF GOBLINS, OF SHOES..."

CHRISTINE

"...OR OF RIDDLES? OF FROCKS?"

RAOUL

Those picnics in the attic...

(Sings)

"...OR OF CHOCOLATES"

CHRISTINE

Father playing the violin...

RAOUL

...As we read to each other dark stories of the North.

CHRISTINE

"NO WHAT I LOVE BEST, LOTTE SAID,
IS WHEN I'M ASLEEP IN MY BED,
AND THE ANGEL OF MUSIC SINGS SONGS IN MY HEAD!"

BOTH

"THE ANGEL OF MUSIC SINGS SONG IN MY HEAD!"

CHRISTINE

(Turning in her chair to look at him)

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

RAOUL

No doubt of it. And now we’ll go to supper!

CHRISTINE

(Firmly)

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

RAOUL

I shan’t keep you up late!

CHRISTINE

No, Raoul...things have changed.

RAOUL

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

(He hurries out)

CHRISTINE

(Calling after him)

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)

Song: THE MIRROR (ANGEL OF MUSIC)

PHANTOM’S VOICE

INSOLENT BOY! THIS SLAVE OF FASHION
BASKING IN YOUR GLORY!
IGNORANT FOOL! THIS BRAVE YOUNG SUITOR
SHARING IN MY TRIUMPH!

CHRISTINE

(Spell-bound)

ANGEL! I HEAR YOU! SPEAK I LISTEN
STAY BY MY SIDE, GUIDE ME!
ANGEL, MY SOUL WAS WEAK – FORGIVE ME
ENTER AT LAST, MASTER!

PHANTOM’S VOICE

FLATTERING CHILD, YOU SHALL KNOW ME,
SEE WHY IN SHADOW I HIDE!

(PHANTOM'S VOICE)

LOOK AT YOUR FACE IN THE MIRROR
I AM THERE INSIDE!

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

CHRISTINE

(Ecstatic)

ANGEL OF MUSIC! GUIDE AND GUARDIAN!
GRANT TO ME YOUR GLORY!
ANGEL OF MUSIC! HIDE NO LONGER!
COME TO ME, STRANGE ANGEL

PHANTOM'S VOICE

I AM YOUR ANGEL OF MUSIC
COME TO ME: ANGEL OF MUSIC

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

RAOUL

WHOSE IS THAT VOICE? WHO IS THAT IN THERE?

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

PHANTOM

I AM YOUR ANGEL OF MUSIC
COME TO ME: ANGEL OF MUSIC

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

RAOUL

(Shouting, as the scene dissolves)

Christine!

(BLACKOUT)

Angel!

Scene 4

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)

Song: THE PHANTOM OF THE OPERA

CHRISTINE

IN SLEEP HE SANG TO ME, IN DREAMS HE CAME
THAT VOICE WHICH CALLS TO ME AND SPEAKS MY NAME
AND DO I DREAM AGAIN? FOR NOW I FIND
THE PHANTOM OF THE OPERA IS THERE – INSIDE MY MIND

PHANTOM

SING ONCE AGAIN WITH ME OUR STRANGE DUET
MY POWER OVER YOU GROWS STRONGER YET
AND THOUGH YOU TURN FROM ME, TO GLANCE BEHIND,
THE PHANTOM OF THE OPERA IS THERE – INSIDE YOUR MIND

CHRISTINE

THOSE WHO HAVE SEEN YOUR FACE DRAW BACK IN FEAR
I AM THE MASK YOU WEAR

PHANTOM

IT'S ME THEY HEAR

BOTH

YOUR/MY SPIRIT AND YOUR/MY VOICE,
IN ONE COMBINED:
THE PHANTOM OF THE OPERA IS THERE –
INSIDE YOUR/MY MIND

OFFSTAGE VOICES

HE'S THERE, THE PHANTOM OF THE OPERA
BEWARE THE PHANTOM OF THE OPERA

PHANTOM

IN ALL YOUR FANTASIES, YOU ALWAYS KNEW
THAT MAN AND MYSTERY...

CHRISTINE

...WERE BOTH IN YOU

BOTH

AND IN THIS LABYRINTH, WHERE NIGHT IS BLIND,
THE PHANTOM OF THE OPERA IS THERE/HERE
INSIDE YOUR/MY MIND

PHANTOM

Sing, my Angel of Music!

CHRISTINE

HE'S THERE, THE PHANTOM OF THE OPERA...

(She begins to vocalize strangely, her song becoming more and more extravagant)

PHANTOM

Sing for me! Sing, my Angel of Music! Sing for me! Etc.

CHRISTINE

(Her voice climbing higher and higher in pitch)

AH...

Scene 5

BEYOND THE LAKE

(As CHRISTINE reaches her 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 center 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 dustsheet. The PHANTOM sits at the organ and takes over the accompaniment)

Song: INTRO TO THE MUSIC OF THE NIGHT

PHANTOM

I HAVE BROUGHT YOU
TO THE SEAT OF SWEET MUSIC'S THRONE
TO THIS KINGDOM WHERE ALL MUST HOMAGE
TO MUSIC...MUSIC...

YOU HAVE COME HERE
FOR ONE PURPOSE AND ONE ALONE
SINCE THE MOMENT I FIRST HEARD YOU SING

(PHANTOM)

I HAVE NEEDED YOU WITH ME, TO SERVE ME, TO SING
FOR MY MUSIC...MY MUSIC...

Song: THE MUSIC OF THE NIGHT

(Changing mood)

NIGHTTIME SHARPENS AND HIGHTENS EACH SENSATION
DARKNESS STIRS AND WAKES IMAGINATION
SILENTLY THE SENSES ABANDON THEIR DEFENSES

SLOWLY, GENTLY, NIGHT UNFURLS ITS SPLENDOR
GRASP IT, SENSE IT, TREMULOUS AND TENDER
TURN YOUR FACE AWAY FROM THE GARISH LIGHT OF DAY
TURN YOUR THOUGHTS AWAY FROM COLD, UNFEELING LIGHT
AND LISTEN TO THE MUSIC OF THE NIGHT

CLOSE YOUR EYES AND SURRENDER TO YOUR DARKEST DREAMS
PURGE ALL THOUGHT OF THE LIFE YOU KNEW BEFORE
CLOSE YOUR EYES, LET YOUR SPIRIT START TO SOAR
AND YOU'LL LIVE AS YOU'VE NEVER LIVED BEFORE

SOFTLY, DEFTLY, MUSIC SHALL SURROUND YOU
FEEL IT, HEAR IT, CLOSING IN AROUND YOU
OPEN UP YOUR MIND LET YOUR FANTASIES UNWIND
IN THIS DARKNESS WHICH YOU KNOW YOU CANNOT FIGHT
THE DARKNESS OF THE MUSIC OF THE NIGHT

LET YOUR MIND START A JOURNEY TO A STRANGE, NEW WORLD
LEAVE ALL THOUGHTS OF THE WORLD YOU KNEW BEFORE
LET YOUR SOUL TAKE YOU WHERE YOU LONG TO BE
ONLY THEN CAN YOU BELONG TO ME

FLOATING, FALLING, SWEET INTOXICATION
TOUCH ME, TRUST ME, SAVOR EACH SENSATION
LET THE DREAM BEGIN LET YOUR DARKER SIDE GIVE IN
TO THE POWER THAT YOU KNOW YOU CANNOT FIGHT
THE POWER OF THE MUSIC OF THE NIGHT

(During all this, the PHANTOM has conditioned CHRISTINE to the coldness of his touch and her fingers are brave enough to stray his mask and caress it, with no hint of removing it. The PHANTOM leads her to the mirror from which he removes the dustcover and in which we see the image of CHRISTINE, a perfect wax-face impression, wearing a wedding gown. CHRISTINE moves slowly towards it, when suddenly the image thrusts its hands through the mirror towards her. She faints. The PHANTOM catches her and carries her to the bed, where he lays her down)

PHANTOM

YOU ALONE CAN MAKE MY SONG TAKE FLIGHT
HELP ME MAKE THE MUSIC OF THE NIGHT

Alternate lyrics:

SLOWLY, GENTLY, NIGHT UNFURLS ITS SPLENDOUR
GRASP IT, SENSE IT, TREMULOUS AND TENDER
HEARING IS BELIEVING, MUSIC IS DECEIVING
HARD AS LIGHTNING, SOFT AS CANDLE LIGHT
DARE YOU TRUST THE MUSIC OF THE NIGHT

CLOSE YOUR EYES FOR YOUR EYES WILL ONLY TELL THE TRUTH
AND THE TRUTH ISN'T WHAT YOU WANT TO SEE
IN THE DARK IT IS EASY TO PRETEND
THAT THE TRUTH IS WHAT IT OUGHT TO BE

SOFTLY, DEFTLY, MUSIC SHALL CARESS YOU
HEAR IT, FEEL IT, SECRETLY POSSESS YOU
OPEN UP YOUR MIND, LET YOUR FANTASIES UNWIND
IN THIS DARKNESS WHICH YOU KNOW YOU CANNOT FIGHT
THE DARKNESS OF THE MUSIC OF THE NIGHT

CLOSE YOUR EYES, START A JOURNEY
THROUGH A STRANGE, NEW WORLD
LEAVE ALL THOUGHTS OF THE WORLD YOU KNEW BEFORE
CLOSE YOUR EYES AND LET MUSIC SET YOU FREE
ONLY THEN CAN YOU BELONG TO ME

(DIMOUT)

Scene 6

THE NEXT MORNING

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

Song: I REMEMBER/STRANGER THAN YOU DREAMT IT

CHRISTINE

I REMEMBER THERE WAS MIST...
SWIRLING MIST UPON A VAST, GLASSY LAKE
THERE WERE CANDLES ALL AROUND
AND ON THE LAKE THERE WAS A BOAT
AND IN THE BOAT THERE WAS A MAN

(She rises during the musical interlude and approaches the PHANTOM from behind. He does not see her. As she reaches for his mask, he turns, almost catching her. This happens several times)

CHRISTINE

WHO WAS THAT SHAPE IN THE SHADOWS?
WHOSE IS THE FACE IN THE MASK?

(She finally succeeds in tearing the mask from his face. 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)

PHANTOM

DAMN YOU! YOU LITTLE PRYING PANDORA!
YOU LITTLE DEMON!
IS THIS WHAT YOU WANTED TO SEE?
CURSE YOU! YOU LITTLE LYING DELILAH!
YOU LITTLE VIPER!
NOW YOU CANNOT EVER BE FREE!
DAMN YOU! CURSE YOU!

(He becomes calm and addresses her first with irony, then more warmly)

STRANGER THAN YOU DREAMT IT
CAN YOU EVEN DARE TO LOOK
OR BEAR TO THINK OF ME:
THIS LOATHSOME GARGOYLE,
WHO BURNS IN HELL,
BUT SECRETLY YEARNs FOR HEAVEN,
SECRETLY...SECRETLY...

(PHANTOM)

BUT, CHRISTINE...
FEAR CAN TURN TO LOVE
YOU'LL LEARN TO SEE, TO FIND THE MAN
BEHIND THE MONSTER:
THIS REPULSIVE CARCASS,
WHO SEEMS A BEAST, BUT SECRETLY
DREAMS OF BEAUTY,
SECRETLY...SECRETLY...

(Spoken)

Oh, Christine.

(A moment's pause, as their eyes meet. He holds out his hand to the mask, which she gives to him. He puts it on, turning towards the audience as he sings):

PHANTOM

COME WE MUST RETURN –
THOSE TWO FOOLS WHO RUN MY THEATRE WILL BE MISSING YOU

(The lair sinks into the floor as the PHANTOM and CHRISTINE leave)

Scene 7**BACKSTAGE**

(BUQUET mysteriously appears, 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.

NOTE: In some productions, this scene is set on the stage with BUQUET in Box Five showing off to the BALLET GIRLS on the stage level below)

Song: MAGICAL LASSO

BUQUET

LIKE YELLOW PARCHMENT IS HIS SKIN
A GREAT BLACK HOLE SERVED AS THE NOSE THAT NEVER GREW

(Spoken)

The Punjab lasso!

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

BUQUET

(Explaining to them)

YOU MUST BE ALWAYS ON YOUR GUARD,
OR HE WILL CATCH YOU WITH HIS MAGICAL LASSO!

(A trap opens up Center 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, he exits with her.)

NOTE: In some productions, this is done away with. Instead, BUQUET pretends to strangle himself and scares the GIRLS off.

But, before they go, GIRY has entered, observing. She turns on BUQUET)

GIRY

THOSE WHO SPEAK OF WHAT THEY KNOW
FIND, TOO LATE, THAT PRUDENT SILENCE IS WISE
JOSEPH BUQUET, HOLD YOUR TONGUE
HE WILL BURN YOU WITH THE HEAT OF HIS EYES.

(BUQUET laughs and exits)

Scene 8

THE MANAGERS' OFFICE

(Desk, chairs, papers. FIRMIN is scornfully eyeing a newspaper article)

Song: NOTES

FIRMIN

“MYSTERY AFTER GALA NIGHT”,
IF SAYS, “MYSTERY OF SOPRANO’S FLIGHT!”
“MYSTIFIED”, BAFFLED SÛRETÉ SAY,
“WE ARE MYSTIFIED! WE SUSPECT FOUL PLAY!”

(He lowers the paper)

BAD NEWS ON SOPRANO SCENE
FIRST CARLOTTA, NOW CHRISTINE!
STILL, AT LEAST THE SEATS GET SOLD
GOSSIP’S WORTH ITS WEIGHT IN GOLD...

DIVA TENDERS RESIGNATION
COVER DOES A MOONLIGHT FLIT
HALF YOUR CAST DISAPPEARS,
BUT THE CROWD STILL CHEERS!
OPERA! TO HELL WITH GLUCK AND HANDEL –
HAVE A SCANDAL AND YOU’RE SURE TO HAVE A HIT

Alternate lyrics:

WHAT A WAY TO RUN A BUSINESS!
SPARE ME THESE UNENDING TRIALS
HALF YOUR CAST DISAPPEARS,
BUT THE CROWD STILL CHEERS
OPERA! TO HELL WITH GLUCK AND HANDEL –
IT'S A SCANDAL THAT'LL PACK 'EM IN THE AILES!

(ANDRÉ bursts in, in a temper)

ANDRÉ

DAMNABLE! WILL THEY ALL WALK OUT?
THIS IS DAMNABLE!

FIRMIN

ANDRÉ, PLEASE DON'T SHOUT
IT'S PUBLICITY! AND THE TAKE IS VAST!
FREE PUBLICITY!

ANDRÉ

BUT WE HAVE NO CAST

FIRMIN

(Calmly)

BUT ANDRÉ, HAVE YOU SEEN THE QUEUE?

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

OH, IT SEEMS YOU'VE GOT ONE TOO

(He hands the letter to ANDRÉ, who opens it and reads):

ANDRÉ

“DEAR ANDRÉ, WHAT A CHARMING GALA!
CHRISTINE ENJOYED A GREAT SUCCESS!
WE WERE HARDLY BEREFT WHEN CARLOTTA LEFT –
OTHERWISE, THE CHORUS WAS ENTRANCING,
BUT THE DANCING WAS A LAMENTABLE MESS!”

FIRMIN

(Reading his)

“DEAR FIRMIN, JUST A BRIEF REMINDER:
MY SALARY HAS NOT BEEN PAID
SEND IT CARE OF THE GHOST, BY RETURN OF POST
P.T.O.: NO ONE LIKES A DEBTOR,
SO IT'S BETTER IF MY ORDERS ARE OBEYED!”

BOTH

WHO WOULD HAVE THE GALL TO SEND THIS?
SOMEONE WITH A PUERILE BRAIN!

FIRMIN

(Examining both letters)
THESE ARE BOTH SIGNED “O.G.”

ANDRÉ

WHO THE HELL IS HE?

BOTH

(Immediately realizing)
OPERA GHOST!

FIRMIN

IT’S REALLY NOT AMUSING!

ANDRÉ

HE’S ABUSING OUR POSITION!

FIRMIN

IN ADDITION HE WANTS MONEY!

ANDRÉ

HE’S A FUNNY SORT OF SPECTER

BOTH

TO EXPECT A LARGE RETAINER!
NOTHING PLAINER – HE IS CLEARLY QUITE INSANE!

(They are interrupted by the arrival of RAOUL, who brandishes another of the PHANTOM’S notes)

RAOUL

WHERE IS SHE?

ANDRÉ

YOU MEAN CARLOTTA?

RAOUL

I MEAN MISS DAAÉ – WHERE IS SHE?

FIRMIN

WELL, HOW SHOULD WE KNOW?

RAOUL

I WANT AN ANSWER – I TAKE IT THAT YOU SENT ME THIS NOTE?

FIRMIN

WHAT’S ALL THIS NONSENSE?

ANDRÉ

OF COURSE NOT!

FIRMIN

DON’T LOOK AT US!

RAOUL

SHE’S NOT WITH YOU, THEN?

FIRMIN

OF COURSE NOT!

ANDRÉ

WE’RE IN THE DARK

RAOUL

MONSIEUR, DON’T ARGUE – ISN’T THIS THE LETTER YOU WROTE?

FIRMIN

AND WHAT IS IT, THAT WE’RE MEANT TO HAVE WROTE?

(Realizing his mistake)

WRITTEN!

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

ANDRÉ

“DO NOT FEAR FOR MISS DAAÉ.

THE ANGEL OF MUSIC HAS HER UNDER HIS WING.

MAKE NO ATTEMPT TO SEE HER AGAIN.”

(The MANAGERS look mystified)

RAOUL

If you didn’t write it, who did?

(CARLOTTA and PIANGI burst in. She too has a letter, which has cheered her no more than the others)

CARLOTTA

WHERE IS HE?

ANDRÉ

AH, WELCOME BACK!

CARLOTTA & PIANGI

YOUR PRECIOUS PATRON – WHERE IS HE?

RAOUL

WHAT IS IT NOW?

CARLOTTA

(to RAOUL)

I HAVE YOUR LETTER – A LETTER WHICH I RATHER RESENT!

FIRMIN

(to RAOUL)

AND DID YOU SEND IT?

RAOUL

OF COURSE NOT!

ANDRÉ

AS IF HE WOULD!

PIANGI

(to RAOUL)

YOU DIDN'T SEND IT?

RAOUL

OF COURSE NOT!

FIRMIN

WHAT'S GOING ON?

CARLOTTA

YOU DARE TO TELL ME, THAT THIS IS NOT THE LETTER YOU SENT?!

RAOUL

AND WHAT IS IT THAT I'M MEANT TO HAVE SENT?

(He takes the letter and reads it)

“YOUR DAYS AT THE OPERA POPULAIRE ARE NUMBERED.
CHRISTINE DAAÉ WILL BE SINGING ON YOUR BEHALF TONIGHT.
BE PREPARED FOR A GREAT MISFORTUNE,
SHOULD YOU ATTEMPT TO TAKE HER PLACE...”

(The MANAGERS are beginning to tire of the intrigue)

ANDRÉ & FIRMIN

FAR TOO MANY NOTES FOR MY TASTE –
AND MOST OF THEM ABOUT CHRISTINE!
ALL WE'VE HEARD SINCE WE CAME IS MISS DAAÉ'S NAME...

(GIRY suddenly appears, accompanied by MEG)

GIRY

MISS DAAÉ HAS RETURNED

FIRMIN

(Drily)

IN WHICH CASE I THINK OUR MEETING IS ADJOURNED

ANDRÉ

WHERE PRECISELY IS SHE NOW?

GIRY

I THOUGHT IT BEST THAT SHE WENT HOME

MEG

SHE NEEDED REST

RAOUL

MAY I SEE HER?

GIRY

NO, MONSIEUR, SHE WILL SEE NO ONE

CARLOTTA & PIANGI

WILL SHE SING? WILL SHE SING?

GIRY

HERE, I HAVE A NOTE

RAOUL, CARLOTTA, PIANGI, ANDRÉ

LET ME SEE IT!

FIRMIN

(Snatching it)

Please!

(He opens the letter and reads. The PHANTOM'S voice gradually takes over)

“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...

PHANTOM'S VOICE

(Taking over)

...One last chance...

(Sings)

CHRISTINE DAAÉ HAS RETURNED TO YOU
AND I AM ANXIOUS HER CAREER SHOULD PROGRESS
IN THE NEW PRODUCTION OF “IL MUTO”
YOU WILL THEREFORE CAST CARLOTTA AS THE PAGEBOY
AND PUT MISS DAAE IN THE ROLE OF COUNTESS
THE ROLE, WHICH MISS DAAÉ PLAYS
CALLS FOR CHARM AND APPEAL
THE ROLE OF THE PAGEBOY IS SILENT –
WHICH MAKES MY CASTING, IN A WORD, IDEAL...

PHANTOM'S VOICE

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

(Taking over)

...I remain, Gentlemen, Your obedient servant, O.G.”

MEG

CHRISTINE...CHRISTINE...

CARLOTTA

CHRISTINE!

ANDRÉ

WHATEVER NEXT?

CARLOTTA

IT'S ALL A PLOY TO HELP CHRISTINE!

FIRMIN

THIS IS INSANE

CARLOTTA

I KNOW WHO SENT THIS:

(Pointing an accusing finger)

THE VICOMTE – HER LOVER!

RAOUL

(Ironical)

INDEED?

(to the OTHERS)

CAN YOU BELIEVE THIS?

CARLOTTA

O TRADITORI! O MENTITORI!

PIANGI

HOW CAN YOU DO THIS?

ANDRÉ

(to CARLOTTA, in protest, simultaneously with above)

SIGNORA!

FIRMIN

(to CARLOTTA)

THIS IS A JOKE!

ANDRÉ

THIS CHANGES NOTHING!

FIRMIN
SIGNORA!

ANDRÉ
YOU ARE OUR STAR!

FIRMIN
AND ALWAYS WILL BE!

ANDRÉ
SIGNORA

FIRMIN
THE MAN IS MAD!

ANDRÉ
WE DON'T TAKE ORDERS!

FIRMIN
(Announcing it to EVERYONE)
Miss Daaé will be playing the pageboy – the silent role.

ANDRÉ & FIRMIN
CARLOTTA WILL BE PLAYING THE LEAD!

PIANGI
YOU DON'T DESERVE HER!

CARLOTTA
(Waxing melodramatic)
IT'S USELESS TRYING TO
APPEASE ME!
YOU'RE ONLY SAYING THIS TO
PLEASE ME!
SIGNORI, E VERO?
NO, NON, NON VOGLIO UDIRE!
LASCIATEMI MORIRE!
O PADRE MIO! DIO!

PIANGI

APPEASE HER!

PLEASE HER!
SIGNORI, E VERO?
NO, NON, NON VOGLIO UDIRE!
LASCIATEMI MORIRE!
O PADRE MIO! DIO!

GIRY
WHO SCORN HIS WORD
BEWARE TO THOSE.
THE ANGEL SEES
THE ANGEL KNOWS

CARLOTTA
YOU HAVE REVEILED ME!

MEG
CHRISTINE...

RAOUL

WHY DID CHRISTINE
FLY FROM MY ARMS?

CARLOTTA
YOU HAVE REBUKED ME!
YOU HAVE REPLACED ME!

ANDRÉ & FIRMIN
SIGNORA, PARDON US
PLEASE, SIGNORA,
WE BESEECH YOU

GIRY

THIS HOUR SHALL SEE
ITS DARKEST FEARS
THE ANGEL KNOWS,
THE ANGEL HEARS

MEG & RAOUL

I MUST SEE HER

RAOUL

WHERE DID SHE GO?

CARLOTTA

(Simultaneous with above)

ABBANDONATA!
DESIRDERATA!
O, SVENTURATA!
DIZGRAZIATA!

PIANGI

(Simultaneous with above)

THIS IS UNCALLED FOR
THIS IS UNFOUNDED
THIS IS UNHEARD OF
YOU ARE UNTHINKING

ANDRÉ & FIRMIN

SIGNORA, SING FOR US!

ANDRÉ & FIRMIN

DON'T BE A MARTYR.

CARLOTTA

ABBANDONATA!

PIANGI

YOU ARE UNFEELING!

RAOUL/GIRY/MEG

(Simultaneous with below)

WHAT NEW SURPRISES LIE IN STORE?

ANDRÉ & FIRMIN

OUR STAR!

CARLOTTA

NON VO' CANTAR!

PIANGI

YOU GO TOO FAR!

(ALL look at CARLOTTA, as the MANAGERS approach her lovingly)

ANDRÉ

YOUR PUBLIC NEEDS YOU!

FIRMIN

WE NEED YOU, TOO!

CARLOTTA

(Unassuaged)

WOULD YOU NOT RATHER HAVE YOUR PRECIOUS LITTLE INGÉNUÉ?

ANDRÉ & FIRMIN

SIGNORA, NO! THE WORLD WANTS YOU!

Song: PRIMA DONNA

(The MANAGERS adopt their most persuasive attitudes)

ANDRÉ & FIRMIN

PRIMA DONNA FIRST LADY OF THE STAGE!

YOUR DEVOTEES ARE ON THEIR KNEES TO IMPORE YOU!

ANDRÉ

CAN YOU BOW OUT WHEN THEY'RE SHOUTING YOUR NAME?

FIRMIN

THINK OF HOW THEY ALL ADORE YOU!

BOTH

PRIMA DONNA, ENCHANT US ONCE AGAIN!
THINK OF YOUR MUSE.

FIRMIN

AND OF THE QUEUES 'ROUND THE THEATRE!

ANDRÉ, FIRMIN, PIANGI

CAN YOU DENY US THE TRIUMPH IN STORE?
SING, PRIMA DONNA, ONCE MORE!

(CARLOTTA registers her acceptance as the MANAGERS continue to cajole and the OTHERS reflect variously on the situation, their voices overlapping and interjecting other verses)

RAOUL

CHRISTINE SPOKE OF AN ANGEL...

CARLOTTA

(to herself, in triumph)

PRIMA DONNA YOUR SONG SHALL LIVE AGAIN!

ANDRÉ, FIRMIN, PIANGI

(to CARLOTTA)

THINK OF YOUR PUBLIC!

CARLOTTA

YOU TOOK A SNUB BUT THERE'S A PUBLIC WHO NEEDS YOU!

GIRY

(Referring to CHRISTINE)

SHE HAS HEARD THE VOICE OF THE ANGEL OF MUSIC.

ANDRÉ, FIRMIN, PIANGI

THOSE WHO HEAR YOUR VOICE LIKEN YOU TO AN ANGEL!

CARLOTTA

THINK OF THEIR CRY OF UNDYING SUPPORT!

RAOUL

...IS THIS HER ANGEL OF MUSIC?

ANDRÉ

(to FIRMIN)
WE GET OUR OPERA.

FIRMIN

(to ANDRÉ)
SHE GETS HER LIMELIGHT!

CARLOTTA

FOLLOW WHERE THE LIMELIGHT
LEADS YOU!

PIANGI

THE LIMELIGHT SHALL ONCE
AGAIN SHINE UPON HER

MEG

IS THIS GHOST AN
ANGEL OR A MADMAN?

RAOUL

ANGEL OR MADMAN?

ANDRÉ & FIRMIN

(Aside)
LEADING LADIES ARE A TRIAL!

CARLOTTA

PRIMA DONNA, YOUR SONG SHALL NEVER DIE
YOU'LL SING AGAIN AND TO UNENDING OVATION

PIANGI

WHEN SHE SINGS, WE SEE HEAVEN

MEG

VOICE OF HELL OR OF HEAVEN?

GIRY

HEAVEN HELP YOU, THOSE WHO DOUBT
THIS MISCASTING WILL INVITE DAMNATION

ANDRÉ & FIRMIN

TEARS...OATHS...
LUNATIC DEMANDS
ARE REGULAR OCCURRENCES!

RAOUL

ORDERS! WARNINGS!
LUNATIC DEMANDS!

PIANGI

UNENDING OVATION NOW AND ALWAYS!

MEG

BLISS OR DAMNATION? WHICH HAS CLAIMED HER?

CARLOTTA

THINK HOW YOU'LL SHINE IN THAT FINAL ENCORE!

GIRY

OH FOOLS, TO HAVE FLOUTED HIS WARNINGS!

PIANGI
SURELY HEADS WILL
ROLL

RAOUL
SURELY, FOR HER SAKE

MEG
SURELY HE'LL
STRIKE BACK

ANDRÉ & FIRMIN
SURELY THERE'LL BE FURTHER SCENES – WORSE THAN THIS!

CARLOTTA
SING, PRIMA DONNA, ONCE MORE!

PIANGI/MEG
IF HER/HIS THREATS
AND DEMANDS ARE
REJECTED

RAOUL
I MUST SEE THESE
DEMANDS ARE
REJECTED

GIRY
THINK, BEFORE
THESE DEMANDS
ARE REJECTED

ANDRÉ & FIRMIN
WHO'D BELIEVE A DIVA HAPPY TO RELIEVE A CHORUS GIRL,
WHOSE GONE AND SLEPT WITH THE PATRON?

MEG & RAOUL / PIANGI
CHRISTINE/HONOR MUST BE PROTECTED!

ANDRÉ & FIRMIN
RAOUL AND THE SOUBRETTE ENTWINED IN LOVE'S DUET!
ALTHOUGH HE MAY DEMUR, HE MUST HAVE BEEN WITH HER...

CARLOTTA
O, FORTUNATA! NON ANCOR ABBANDONATA!

ANDRÉ & FIRMIN
...YOU'D NEVER GET AWAY WITH ALL THIS IN A PLAY,
BUT IF IT'S LOUDLY SUNG AND IN A FOREIGN TONGUE...

RAOUL
HIS GAME IS OVER! AND IN BOX
FIVE A NEW GAME WILL BEGIN

GIRY
THIS IS A GAME YOU
CANNOT HOPE TO WIN!

ANDRÉ & FIRMIN
...IT'S JUST THE SORT OF STORY AUDIENCES ADORE,
IN FACT A PERFECT OPERA!

MEG/GIRY
BUT/FOR IF HIS CURSE IS ON THIS OPERA
THEN I FEAR THE OUTCOME...

CARLOTTA & PIANGI
THE STRESS THAT FALLS UPON A FAMOUS PRIMA DONNA!
TERRIBLE DISEASES, COUGHS AND COLDS AND SNEEZES!

(CARLOTTA & PIANGI)

STILL, THE DRIEST THROAT WILL REACH THE HIGHEST NOTE,
IN SEARCH OF PERFECT OPERA!

ANDRÉ & FIRMIN

PRIMA DONNA THE WORLD IS AT YOUR FEET!
A NATION WAITS, AND HOW IT HATES TO BE CHEATED!

RAOUL

CHRISTINE PLAYS THE PAGEBOY, CARLOTTA PLAYS THE COUNTESS

MEG

WHEN YOU ONCE AGAIN...

GIRY

SHOULD YOU DARE TO...

ALL

LIGHT UP THE STAGE WITH THAT AGE OLD RAPPORT!
SING, PRIMA DONNA, ONCE MORE!

PHANTOM'S VOICE

So, it is to be war between us! If these demands are not met, a disaster beyond your imagination will occur!

ALL

ONCE MORE!

Scene 9

A PERFORMANCE OF "IL MUTO" BY ALBRIZZIO

(Stage of the Opéra House. The red house curtains are in; the footlights are raised. During the OVERTURE, RAOUL, ANDRÉ and FIRMIN take their respective seats: RAOUL in Box Five, the MANAGERS in the box opposite)

Music: IL MUTO (OVERTURE)

RAOUL

Gentlemen, if you would care to take your seats, I shall be sitting in Box Five.

ANDRÉ

Do you really think that's wise, monsieur?

RAOUL

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

Song: IL MUTO

(The OVERTURE comes to an end. The house curtains part to reveal an 18th Century salon – elegant, Baroque, very Salzburg. A canopied bed Center Stage. The COUNTESS is played by CARLOTTA. SERAFIMO, the pageboy, is disguised as her maid and is played by CHRISTINE. At this point they are hidden behind the drapes of the bed, which are drawn.

In the room are TWO FOPS: 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

THEY SAY THAT THIS YOUTH HAS SET MY LADY'S HEART AFLAME!

JEWELER

HIS LORDSHIP SURE WOULD DIE OF SHOCK!

HAIRDRESSER

HIS LORDSHIP IS A LAUGHING STOCK!

CONFIDANTE

SHOULD HE SUSPECT HER, GOD PROTECT HER!

ALL THREE

SHAME! SHAME! SHAME!
THIS FAITHLESS LADY'S BOUND FOR HADES!
SHAME! SHAME! SHAME!

(The canopy drapes part and we see the COUNTESS kissing SERAFIMO passionately. As the recitative begins, the LIGHTS and MUSIC dim on stage, and our attention turns to the MANAGERS in their box)

ANDRÉ

Nothing like the old operas!

FIRMIN

Or the old scenery...

ANDRÉ

The old singers...

FIRMIN

The old audience...

ANDRÉ

And every seat sold!

FIRMIN

Hardly a disaster beyond all imagination!

(They chuckle and nod to RAOUL in the opposite box. He acknowledges them. Attention back onstage):

COUNTESS (CARLOTTA)

SERAFIMO – YOUR DISGUISE IS PERFECT

(A knock at the door)

WHO CAN THIS BE?

(She opens the door and admits DON ATTILIO. He is an old fool)

DON ATTILIO

GENTLE WIFE, ADMIT YOUR LOVING HUSBAND
MY LOVE – I AM CALLED TO ENGLAND ON AFFAIRS OF STATE,
AND MUST LEAVE YOU WITH YOUR NEW MAID

(Aside)

Though I'd happily take the maid with me.

COUNTESS (CARLOTTA)

(Aside)

The old fool is leaving!

DON ATTILIO

(Aside)

I SUSPECT MY YOUNG BRIDE IS UNTRUE TO ME
I SHALL NOT LEAVE,
BUT SHALL HIDE OVER THERE TO OBSERVE HER!

(to COUNTESS)

ADDIO!

COUNTESS (CARLOTTA)

ADDIO!

BOTH

(to each other)

ADDIO!

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

Song: POOR FOOL, HE MAKES ME LAUGH

COUNTESS (CARLOTTA)

SERAFIMO – AWAY WITH THIS PRETENSE!

(She rips off SERAFIMO'S skirt to reveal his manly breeches)

YOU CANNOT SPEAK, BUT KISS ME IN MY HUSBAND'S ABSENCE!

POOR FOOL, HE MAKES ME LAUGH!

HAHA, HAHA! ETC.

(COUNTESS (CARLOTTA))

TIME I TRIED TO GET A BETTER, BETTER HALF!

COUNTESS & CHORUS

POOR FOOL, HE DOESN'T KNOW! HOHO, HOHO!

ETC. IF HE KNEW THE TRUTH, HE'D NEVER, EVER GO!

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

PHANTOM'S VOICE

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

MEG

(Terrified)

HE'S HERE: THE PHANTOM OF THE OPERA

(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.

(MUSIC)

COUNTESS (CARLOTTA)

SERAFIMO, AWAY WITH THIS PRETENSE!

(Viciously tears off CHRISTINE'S wig)

YOU CANNOT SPEAK, BUT KISS ME IN MY CROAK!

(Instead of singing she emits a great croak like a toad. A stunned silence. CARLOTTA is as amazed as anyone but regains herself and continues.)

More perturbing, however, is a new sound: the PHANTOM is laughing – quietly at first, then more and more hysterically)

COUNTESS (CARLOTTA)

POOR FOOL, HE MAKES ME LAUGH – HAHAAHAHAHA!
CROAK, CROAK, CROAK, CROAK, CROAK, CROAK, (ETC.)

(As before. 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

(Rushing on)

Cara, cara...I'm here...is all right...come...I'm here...

(ANDRÉ hurries out of the box and onto the stage. PIANGI ushers the now sobbing CARLOTTA offstage, while the MANAGERS tackle the audience)

FIRMIN

(From Box Five)

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

(Keeping one eye on the chandelier as it returns to normal)

...When the role of the Countess will be sung by Miss Christine Daaé.

CHRISTINE

Raoul!

RAOUL

Don't worry! I'm with you.

ANDRÉ

(Improvising, flipping through the program)

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.

(He waits)

The ballet – now!

Music: IL MUTO (BALLET)

(ANDRÉ returns to the box, the stage is cleared and MUSIC starts again. The BALLET GIRLS enter as a sylvan glade flies in. They begin the Dance of the Country Nymphs. Upstage, behind the drop, a series of threatening shadows of the PHANTOM. MEG is aware of them and dances out of step.

When this culminates in one gigantic, oppressive, bat-like shadow, the garroted body of JOSEPH BUQUET falls onto the stage, causing the sylvan glade to fly out. RAOUL rushes out of his box. Silence. Then pandemonium. Pounding MUSIC begins)

CHRISTINE

(Calling for help)

Raoul! Raoul!

(RAOUL runs on stage and embraces her. FIRMIN attempts to placate the audience as STAGEHANDS and POLICEMEN crowd onto the stage. CHRISTINE and RAOUL hurry off)

FIRMIN

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

(BLACKOUT. The voices of CHRISTINE and RAOUL are heard in the darkness)

RAOUL

Christine, come with me.

CHRISTINE

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

Scene 10

THE ROOF OF THE OPÉRA HOUSE

(A huge statue of 'La Victoire Ailée' – the same as that which tops the proscenium – surmounts a dome. It is twilight. A panorama of stars, roofs, chimneys, streetlamps and spires visible in the distance.

Light spills from a stairwell leading down into the opera house and from this, CHRISTINE and RAOUL rush on. She is in an incoherent frenzy of blind terror, he constantly interjecting in an attempt to calm her)

Song: WHY HAVE YOU BROUGHT ME HERE?/RAOUL, I'VE BEEN THERE

RAOUL

WHY HAVE YOU BROUGHT ME HERE?

WE MUST RETURN!

BE STILL NOW

CHRISTINE, DON'T SAY THAT

DON'T EVEN THINK IT

FORGET THIS WAKING
NIGHTMARE

THIS PHANTOM IS A FABLE
BELIEVE ME, THERE IS NO
PHANTOM OF THE OPERA

MY GOD, WHO IS THIS MAN...

...THIS MASK OF DEATH?

WHOSE IS THIS VOICE YOU HEAR

WITH EVERY BREATH?

CHRISTINE

DON'T TAKE ME BACK THERE!

HE'LL KILL ME!

HIS EYES WILL FIND ME THERE!

THOSE EYES THAT BURN!

AND IF HE HAS TO KILL
A THOUSAND MEN –
THE PHANTOM OF THE OPERA
WILL KILL
AND KILL AGAIN!

MY GOD, WHO IS THIS MAN...

...WHO HUNTS TO KILL?

I CAN'T ESCAPE FROM HIM

I NEVER WILL

BOTH

AND IN THIS LABYRINTH, WHERE NIGHT IS BLIND
THE PHANTOM OF THE OPERA IS THERE/HERE:
INSIDE YOUR/MY MIND

RAOUL

THERE IS NO PHANTOM OF THE OPERA!

CHRISTINE

RAOUL, I'VE BEEN THERE –
TO HIS WORLD OF UNENDING NIGHT
TO A WORLD WHERE THE DAYLIGHT DISSOLVES
INTO DARKNESS...DARKNESS...
RAOUL, I'VE SEEN HIM!
CAN I EVER FORGET THAT SIGHT?
CAN I EVER ESCAPE FROM THAT FACE?
SO DISTORTED, DEFORMED, IT WAS HARDLY A FACE,
IN THAT DARKNESS...DARKNESS...

(Trancelike, then becoming more and more ecstatic)

BUT HIS VOICE FILLED MY SPIRIT
WITH A STRANGE, SWEET SOUND
IN THAT NIGHT THERE WAS MUSIC IN MY MIND
AND THROUGH MUSIC MY SOUL BEGAN TO SOAR!
AND I HEARD AS I'D NEVER HEARD BEFORE

RAOUL

WHAT YOU HEARD WAS A DREAM AND NOTHING MORE

CHRISTINE

YET IN HIS EYES ALL THE SADNESS OF THE WORLD
THOSE PLEADING EYES, THAT BOTH THREATEN AND ADORE

RAOUL

(Comforting)

CHRISTINE...CHRISTINE...

PHANTOM

(Unseen, a ghostly echo of RAOUL's words)

CHRISTINE...

CHRISTINE

(Scared)

What was that?

RAOUL

Oh, Christine...

CHRISTINE

Oh, Raoul...

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

Song: ALL I ASK OF YOU

RAOUL

NO MORE TALK OF DARKNESS,
FORGET THESE WIDE-EYED FEARS
I'M HERE, NOTHING CAN HARM YOU –

(RAOUL)

MY WORDS WILL WARM AND CALM YOU

LET ME BE YOUR FREEDOM,
LET DAYLIGHT DRY YOUR TEARS
I'M HERE, WITH YOU, BESIDE YOU,
TO GUARD YOU AND TO GUIDE YOU

CHRISTINE

SAY YOU LOVE ME EVERY WAKING MOMENT,
TURN MY HEAD WITH TALK OF SUMMERTIME
SAY YOU NEED ME WITH YOU, NOW AND ALWAYS
PROMISE ME THAT ALL YOU SAY IS TRUE –
THAT'S ALL I ASK OF YOU

RAOUL

LET ME BE YOUR SHELTER,
LET ME BE YOUR LIGHT
YOU'RE SAFE – NO ONE WILL FIND YOU
YOUR FEARS ARE FAR BEHIND YOU

CHRISTINE

ALL I WANT IS FREEDOM,
A WORLD WITH NO MORE NIGHT
AND YOU ALWAYS BESIDE ME
TO HOLD ME AND TO HIDE ME

RAOUL

THEN SAY YOU'LL SHARE WITH ME
ONE LOVE, ONE LIFETIME
LET ME LEAD YOU FROM YOUR SOLITUDE
SAY YOU NEED ME WITH YOU HERE, BESIDE YOU
ANYWHERE YOU GO, LET ME GO TOO –
CHRISTINE, THAT'S ALL I ASK OF YOU

CHRISTINE

SAY YOU'LL SHARE WITH ME ONE LOVE, ONE LIFETIME
SAY THE WORD AND I WILL FOLLOW YOU

BOTH

SHARE EACH DAY WITH ME,
EACH NIGHT, EACH MORNING

CHRISTINE

SAY YOU LOVE ME

RAOUL

YOU KNOW I DO

BOTH

LOVE ME – THAT’S ALL I ASK OF YOU

(They kiss)

ANYWHERE YOU GO LET ME GO TOO

LOVE ME – THAT’S ALL I ASK OF YOU

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

Song: ALL I ASK OF YOU (REPRISE)

CHRISTINE

I MUST GO – THEY’LL WONDER WHERE I AM

WAIT FOR ME, RAOUL!

RAOUL

CHRISTINE, I LOVE YOU!

CHRISTINE

ORDER YOUR FINE HORSES!

BE WITH THEM AT THE DOOR!

RAOUL

AND SOON YOU’LL BE BESIDE ME!

CHRISTINE

YOU’LL GUARD ME, AND YOU’LL GUIDE ME

(They hurry off. The PHANTOM emerges from behind the statue)

PHANTOM

I GAVE YOU MY MUSIC

MADE YOUR SONG TAKE WING

AND NOW, HOW YOU’VE REPAID ME:

DENIED ME AND BETRAYED ME

HE WAS BOUND TO LOVE YOU

WHEN HE HEARD YOU SING

(Spoken, weeping)

Christine! Christine!

RAOUL & CHRISTINE

(Offstage)

SAY YOU’LL SHARE WITH ME ONE LOVE, ONE LIFETIME

SAY THE WORD AND I WILL FOLLOW YOU

SHARE EACH DAY WITH ME, EACH NIGHT, EACH MORNING...

PHANTOM

YOU WILL CURSE THE DAY YOU DID NOT DO

ALL THAT THE PHANTOM ASKED OF YOU!

(As the roof of the opera house disappears, we hear loud applause. The opera curtain closes and the PRINCIPALS in 'Il Muto' appear through it for their bows, CHRISTINE conspicuously dressed in CARLOTTA'S costume. Simultaneously, we hear the maniacal laughter of the PHANTOM and see him high above the stage, perilously rocking the chandelier. The LIGHTS of the chandelier begin flickering and, at a great cry from him, it descends, swinging more and more madly over the ORCHESTRA pit)

PHANTOM

Go!!

(The chandelier falls to the stage at CHRISTINE'S feet)

END OF ACT I

Music: ENTR'ACTE

ACT II – Six Months Later

Scene 1

THE STAIRCASE OF THE OPERA HOUSE, NEW YEARS EVE

(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, Mephistopheles, a highwayman, a clown, knights, ladies, Louis XVI, Napoleon, an executioner. M. ANDRÉ enters. He is dressed as a skeleton in an opera cape. Almost immediately M. FIRMIN arrives. He is also dressed as a skeleton in an opera cape. They both have champagne glasses. The two skeletons see each other and approach nervously)

ANDRÉ

Monsieur Firmin?

FIRMIN

Monsieur André?

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

Song: INTRO TO MASQUERADE

FIRMIN

DEAR ANDRÉ, WHAT A SPLENDID PARTY!

ANDRÉ

THE PROLOGUE TO A BRIGHT NEW YEAR!

FIRMIN

QUITE A NIGHT! I'M IMPRESSED!

ANDRÉ

WELL, ONE DOES ONE'S BEST

BOTH

(Raising their glasses)

HERE'S TO US!

ANDRÉ

A TOAST TO ALL THE CITY

FIRMIN

SUCH A PITY THAT THE PHANTOM CAN'T BE HERE!

(The gauze lifts fully to reveal the staircase of the opera house. The Opera Ball begins. Among the GUESTS are four carrying strange percussion instruments: a monkey with cymbals, and toy soldiers with a drum, a triangle, and bells. Together they play weirdly throughout)

Song: MASQUERADE

CHORUS

MASQUERADE!
PAPER FACES ON PARADE
MASQUERADE!
HIDE YOUR FACE, SO THE WORLD WILL NEVER FIND YOU!

MASQUERADE!
EVERY FACE A DIFFERENT SHADE
MASQUERADE!
LOOK AROUND – THERE’S ANOTHER MASK BEHIND YOU!

FLASH OF MAUVE. SPLASH OF PUCE
FOOL AND KING. GHOUL AND GOOSE
GREEN AND BLACK. QUEEN AND PRIEST
TRACE OF ROUGE. FACE OF BEAST...FACES!
TAKE YOUR TURN, TAKE A RIDE
ON THE MERRY-GO-ROUND
IN AN INHUMAN RACE

EYE OF GOLD. THIGH OF BLUE
TRUE IS FALSE. WHO IS WHO?
CURL OF LIP. SWIRL OF GOWN
ACE OF HEARTS. FACE OF CLOWN...FACES!
DRINK IT IN, DRINK IT UP,
TILL YOU’VE DROWNED IN THE LIGHT IN THE SOUND

RAOUL & CHRISTINE

BUT WHO CAN NAME THE FACE?

ALL

MASQUERADE!
GRINNING YELLOWS, SPINNING REDS.
MASQUERADE!
TAKE YOUR FILL – LET THE SPECTACLE ASTOUND YOU!

MASQUERADE!
BURNING GLANCES, TURNING HEADS.
MASQUERADE!
STOP AND STARE AT THE SEA OF SMILES AROUND YOU!

MASQUERADE!
SEETHING SHADOWS, BREATHING LIES.

ALL

MASQUERADE!

YOU CAN FOOL ANY FRIEND WHO EVER KNEW YOU!

MASQUERADE!

LEERING SATYRS, PEERING EYES.

MASQUERADE!

RUN AND HIDE – BUT A FACE WILL STILL PURSUE YOU!

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

GIRY

WHAT A NIGHT!

MEG

WHAT A CROWD!

ANDRÉ

MAKES YOU GLAD!

FIRMIN

MAKES YOU PROUD! ALL THE CREME DE LA CREME!

CARLOTTA

WATCHING US WATCHING THEM!

MEG & GIRY

AND ALL OUR FEARS ARE IN THE
PAST!

FIRMIN

SIX MONTHS!

PIANGI

OF RELIEF!

CARLOTTA

OF DELIGHT!

ANDRÉ & FIRMIN

OF ELYSIAN PEACE

MEG & GIRY

AND WE CAN BREATHE AT LAST!

CARLOTTA

NO MORE NOTES

PIANGI

NO MORE GHOST!

GIRY

HERE'S A HEALTH!

ANDRÉ

HERE'S A TOAST: TO A PROSPEROUS YEAR!

FIRMIN

TO THE NEW CHANDELIER!

PIANGI & CARLOTTA

AND MAY ITS
SPLENDOR NEVER FADE!

ANDRÉ

SIX MONTHS!

GIRY

WHAT A JOY!

MEG

WHAT A CHANGE!

FIRMIN & ANDRÉ

WHAT A BLESSED RELEASE!

ANDRÉ

AND WHAT A MASQUERADE!

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

CHRISTINE

THINK OF IT! A SECRET ENGAGEMENT!
LOOK – YOUR FUTURE BRIDE!
JUST THINK OF IT!

RAOUL

BUT WHY IS IT SECRET?
WHAT HAVE WE TO HIDE?

CHRISTINE

PLEASE, LET'S NOT FIGHT.

WAIT TILL THE TIME IS RIGHT

RAOUL

CHRISTINE, YOU'RE FREE!
WHEN WILL THAT BE?
IT'S AN ENGAGEMENT,
NOT A CRIME!

Alternate lyrics:

CHRISTINE

YOU PROMSIED ME

NO, RAOUL, PLEASE DON'T,
THEY'LL SEE

RAOUL

YOU PROMISED ME

THEN LET THEM SEE

RAOUL

IT'S AN ENGAGEMENT, NOT A CRIME!
CHRISTINE, WHAT ARE YOU AFRAID OF?

CHRISTINE

LET'S NOT ARGUE

PLEASE PRETEND

YOU WILL

UNDERSTAND IN TIME

RAOUL

LET'S NOT ARGUE

I CAN ONLY HOPE I'LL

UNDERSTAND IN TIME

(Dance section, in which CHRISTINE, almost coquettish, almost 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 its climax)

ALL

MASQUERADE!

PAPER FACES ON PARADE!

MASQUERADE!

HIDE YOUR FACE, SO THE WORLD WILL NEVER FIND YOU!

MASQUERADE!

EVERY FACE A DIFFERENT SHADE!

MASQUERADE!

LOOK AROUND – THERE'S ANOTHER MASK BEHIND YOU!

MASQUERADE!

BURNING GLANCES, TURNING HEADS.

MASQUERADE!

STOP AND STARE AT THE SEA OF SMILES AROUND YOU!

MASQUERADE!

GRINNING YELLOWS, SPINNING REDS.

MASQUERADE!

TAKE YOUR FILL – LET THE SPECTACLE ASTOUND YOU!

(At the height of the activity a grotesque figure suddenly appears at the top of the staircase, ten feet tall. Dressed all in crimson, with a death's head visible inside the hood of his robe, the PHANTOM has come to the party. With dreadful wooden steps he descends the stairs and takes the center of the stage)

Song: WHY SO SILENT?

PHANTOM

WHY SO SILENT, GOOD MESSIEURS?

DID YOU THINK THAT I HAD LEFT YOU FOR GOOD?

(PHANTOM)

HAVE YOU MISSED ME, GOOD MESSIEURS?
I HAVE WRITTEN YOU AN OPERA!

(He takes from under his robe an enormous bound manuscript)

HERE I BRING THE FINISHED SCORE –
“DON JUAN TRIUMPHANT”!

(He throws it to ANDRÉ)

I ADVISE YOU TO COMPLY –
MY INSTRUCTIONS SHOULD BE CLEAR –
REMEMBER THERE ARE WORSE THINGS
THAN A SHATTERED CHANDELIER

(CHRISTINE, mesmerized, approaches as the PHANTOM beckons her. He reaches out, grasps the chain that holds the secret engagement ring, and rips it from her throat. He holds it aloft)

PHANTOM

YOUR CHAINS ARE STILL MINE –
YOU WILL SING FOR ME!

(He turns his back. ALL cower in suspense as the MUSIC crescendos, until suddenly, in a fiery flash, the PHANTOM has vanished. A stunned silence, broken by the sound of demonic laughter. ALL turn Upstage towards the source of the laughter and see, standing majestic and eerie at the top of the staircase, the mocking figure of the PHANTOM. ALL turn Upstage towards the source of the laughter and see, standing majestic and eerie at the top of the staircase, the mocking figure of the PHANTOM. ALL disperse in panic)

Scene 2

A GLOOMY CORRIDOR BACKSTAGE

(GIRY is hurrying across through the gloom. RAOUL appears and calls after her)

RAOUL

Madame Giry...Madame Giry!

GIRY

Monsieur, don't ask me – I know no more than anyone else.

(She moves off again. He stops her)

RAOUL

That's not true. You've seen something, haven't you?

GIRY

(Uneasily)

I don't know what I've seen. Please don't ask me, monsieur.

RAOUL

(Desperately)

Madame, for all our sakes!

(She has glanced nervously about her and suddenly deciding to trust him, cuts in)

Song: MADAME GIRY'S TALE

GIRY

Very well. It was years ago. There was a travelling fair in the city. Tumblers, conjurors, human oddities...

RAOUL

Go on.

GIRY

(Trance-like, as she retraces the past)

And there was...I shall never forget him: a man. Locked in a cage.

RAOUL

In a cage?

GIRY

A prodigy, monsieur! Scholar, architect, musician...

RAOUL

(Piecing together the jigsaw)

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?

GIRY

(With a shudder)

A FREAK OF NATURE –
MORE MONSTER THAN MAN

RAOUL

Deformed?

GIRY

From birth, it seemed.

RAOUL

(a murmur)

My God.

GIRY

And then...he went missing. He escaped.

RAOUL

Go on.

GIRY

THEY NEVER FOUND HIM...
IT WAS SAID HE HAD DIED.

RAOUL

(Beginning to understand, darkly)

But he didn't die, did he?

GIRY

THE WORLD FORGOT HIM, BUT I NEVER CAN.
FOR IN THIS DARKNESS I HAVE SEEN HIM AGAIN.

RAOUL

(Overlapping)

AND SO OUR PHANTOM'S THIS MAN.

GIRY

(Starts from her daze and turns to go)

I have said too much, monsieur.

(She moves off into the surrounding blackness)

And there have been too many accidents.

RAOUL

Accidents?!

GIRY

(Ironical)

Too many.

(And, before he can question her further, she has disappeared)

RAOUL

(Running after her)

No! Wait! Madame Giry!

Scene 3

THE MANAGERS' OFFICE

(The PHANTOM'S score lies open on the desk. ANDRÉ is impatiently flicking through it. FIRMIN is sorting through papers, letters, etc.)

Song: NOTES II

ANDRÉ

LUDICROUS! HAVE YOU SEEN THE SCORE?

FIRMIN

SIMPLY LUDICROUS!

ANDRÉ

IT'S THE FINAL STRAW!

FIRMIN

THIS IS LUNACY! WELL, YOU KNOW MY VIEWS

ANDRÉ

UTTER LUNACY!

FIRMIN

BUT WE DAREN'T REFUSE

ANDRÉ

(Groans)

NOT ANOTHER CHANDELIER

FIRMIN

LOOK, MY FRIEND, WHAT WE HAVE HERE...

(He has two notes from the PHANTOM, one of which he hands to ANDRÉ, who opens it and reads):

ANDRÉ

“DEAR ANDRÉ, RE MY ORCHESTRATIONS:
WE NEED ANOTHER FIRST BASSOON.
GET A PLAYER WITH TONE –
AND THAT THIRD TROMBONE HAS TO GO!
THE MAN COULD NOT BE DEAFER,
SO PLEASE PREFERABLY ONE WHO PLAYS IN TUNE!”

FIRMIN

(Reading his letter)

“DEAR FIRMIN, VIS-À-VIS MY OPERA:
SOME CHORUS-MEMBERS MUST BE SACKED.
IF YOU COULD, FIND OUT WHICH HAS A SENSE OF PITCH –
WISELY, THOUGH,
I’VE MANAGED TO ASSIGN A RATHER MINOR ROLE
TO THOSE WHO CANNOT ACT!”

(They are interrupted by the arrival of CARLOTTA and PIANGI both furiously brandishing their copies of the score)

CARLOTTA

OUTRAGE!

FIRMIN

WHAT IS IT NOW?

CARLOTTA

THIS WHOLE AFFAIR IS AN OUTRAGE!

FIRMIN

SIGNORA, PLEASE.

ANDRÉ

NOW WHAT’S THE MATTER?

CARLOTTA

HAVE YOU SEEN THE SIZE OF MY PART?

ANDRÉ

SIGNORA, LISTEN.

PIANGI

IT'S AN INSULT!

FIRMIN

NOT YOU AS WELL!

PIANGI

JUST LOOK AT THIS – IT'S AN INSULT!

FIRMIN

PLEASE, UNDERSTAND.

ANDRÉ

SIGNOR! SIGNORA!

CARLOTTA

THE THINGS I HAVE TO DO FOR MY ART!

PIANGI

(Stabbing a finger at a page in the score)

IF YOU CAN CALL THIS GIBBERISH “ART”!

(RAOUL and CHRISTINE enter. CARLOTTA bristles)

CARLOTTA

(Dryly)

AH! HERE'S OUR LITTLE FLOWER!

FIRMIN

AH, MISS DAAÉ, QUITE THE LADY OF THE HOUR!

ANDRÉ

(Explaining)

YOU HAVE SECURED THE LARGEST ROLE IN THIS “DON JUAN”

CARLOTTA

(Half to herself)

CHRISTINE DAAÉ? SHE DOESN'T HAVE THE VOICE!

FIRMIN

(Hearing this, to CARLOTTA)

Signora, please!

RAOUL

(to the MANAGERS)

THEN I TAKE IT YOU'RE AGREEING?

CARLOTTA

(Aside)
SHE'S BEHIND THIS.

ANDRÉ

IT APPEARS WE HAVE NO CHOICE.

CARLOTTA

(Unable to contain herself any longer, points accusingly)
SHE'S THE ONE BEHIND THIS! CHRISTINE DAAÉ!

CHRISTINE

(Who has been silent till now, incensed at this)
HOW DARE YOU!

CARLOTTA

I'M NOT A FOOL!

CHRISTINE

YOU EVIL WOMAN! HOW DARE YOU!

CARLOTTA

YOU THINK I'M BLIND?

CHRISTINE

THIS ISN'T MY FAULT!
I DON'T WANT ANY PART IN THIS PLOT!

FIRMIN

MISS DAAÉ, SURELY

ANDRÉ

BUT WHY NOT?

PIANGI

(Baffled, to CARLOTTA)
WHAT DOES SHE SAY?

FIRMIN

(Reasonably)
IT'S YOUR DECISION –
(Suddenly rounding on her)
BUT WHY NOT?

CARLOTTA

(to PIANGI)
SHE'S BACKING OUT!

ANDRÉ

YOU HAVE A DUTY!

CHRISTINE

I CANNOT SING IT, DUTY OR NOT!

RAOUL

(Comforting)

CHRISTINE, CHRISTINE
YOU DON'T HAVE TO
THEY CAN'T MAKE YOU

(She is prevented from replying by the arrival of GIRY arrives, bearing another note from the PHANTOM)

GIRY

PLEASE, MONSIEUR: ANOTHER NOTE

(The MANAGERS groan and gesture: "read it". As she reads, ALL react variously, as they are singled out)

"FONDEST GREETINGS TO YOU ALL!
A FEW INSTRUCTIONS JUST BEFORE REHEARSAL STARTS:
CARLOTTA MUST BE TAUGHT TO ACT...

(The PHANTOM'S voice gradually takes over from her)

PHANTOM'S VOICE

...NOT HER NORMAL TRICK OF STRUTTING 'ROUND THE STAGE
OUR DON JUAN MUST LOSE SOME WEIGHT –
IT'S NOT HEALTHY IN A MAN OF PIANGI'S AGE
AND MY MANAGERS MUST LEARN
THAT THEIR PLACE IS IN AN OFFICE, NOT THE ARTS
AS FOR MISS CHRISTINE DAAÉ...
NO DOUBT SHE'LL DO HER BEST
IT'S TRUE HER VOICE IS GOOD
SHE KNOWS, THOUGH,
SHOULD SHE WISH TO EXCEL
SHE HAS MUCH STILL TO LEARN,
IF PRIDE WILL LET HER RETURN TO ME,
HER TEACHER, HER TEACHER

(Spoken)

Your obedient friend...

(The PHANTOM'S voice fades out and GIRY takes over)

GIRY

...and Angel."

CHRISTINE

(Quietly)
I can't...I won't do it...

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

RAOUL

WE HAVE ALL BEEN BLIND –
AND YET THE ANSWER IS STARING US IN THE FACE
THIS COULD BE THE CHANCE TO ENSNARE OUR CLEVER FRIEND

ANDRÉ

WE'RE LISTENING

FIRMIN

GO ON

RAOUL

WE SHALL PLAY HIS GAME –
PERFORM HIS WORK – BUT REMEMBER WE HOLD THE ACE
FOR, IF MISS DAAÉ SINGS, HE IS CERTAIN TO ATTEND

ANDRÉ

(Carried along by the idea)
WE MAKE CERTAIN THE DOORS ARE BARRED

FIRMIN

(Likewise)
WE MAKE CERTAIN OUR MEN ARE THERE

RAOUL

WE MAKE CERTAIN THEY'RE ARMED

RAOUL, ANDRÉ, FIRMIN

(Savoring their victory)
THE CURTAIN FALLS – HIS REIGN WILL END!

*(ALL have been listening intently. GIRY is the first to express a reaction.
CHRISTINE remains silent and withdrawn)*

GIRY

MADNESS!

ANDRÉ

I'M NOT SO SURE

FIRMIN

NOT IF IT WORKS

GIRY

THIS IS MADNESS!

ANDRÉ

THE TIDE WILL TURN!

GIRY

MONSIEUR, BELIEVE ME –
THERE IS NO WAY OF TURNING THE TIDE!

FIRMIN

(to GIRY)
YOU STICK TO BALLET!

RAOUL

(Rounding on GIRY)
THEN HELP US!

GIRY

MONSIEUR, I CAN'T...

RAOUL

I CAN'T INSTEAD OF WARNING US...

RAOUL, ANDRÉ, FIRMIN

HELP US!

GIRY

I WISH I COULD.

RAOUL, ANDRÉ, FIRMIN

DON'T MAKE EXCUSES!

RAOUL

OR COULD IT BE THAT YOU'RE ON HIS SIDE?

CARLOTTA & PIANGI

SHE'S HIS ACCOMPLICE

GIRY

(to RAOUL)
MONSIEUR, BELIEVE ME, I INTEND NO ILL.
(to ANDRÉ and FIRMIN)
BUT MESSIEURS, BE CAREFUL – WE HAVE SEEN HIM KILL.

ANDRÉ & FIRMIN

WE SAY HE'LL FALL AND FALL HE WILL!

CARLOTTA
SHE'S THE ONE
BEHIND THIS!
CHRISTINE!
THIS IS ALL HER DOING

PIANGI
THIS IS THE TRUTH!
CHRISTINE DAAÉ!

RAOUL

THIS IS HIS UNDOING!

ANDRÉ & FIRMIN
(to RAOUL, simultaneously with above and below)
IF YOU SUCCEED YOU FREE US ALL –
THIS SO CALLED “ANGEL” HAS TO FALL!

RAOUL
ANGEL OF MUSIC, FEAR MY FURY
– HERE IS WHERE YOU FALL!

GIRY
HEAR MY WARNING!
FEAR HIS FURY!

CARLOTTA
WHAT GLORY CAN
SHE HOPE TO GAIN?
IT'S CLEAR TO ALL
THE GIRL'S INSANE

ANDRÉ & FIRMIN
IF CHRISTINE SINGS
WE'LL GET OUR MAN.
IF CHRISTINE WON'T,
THEN NO ONE CAN

(All of this has been sung simultaneously)

PIANGI
SHE IS CRAZY!
SHE IS RAVING!

RAOUL
SAY YOUR PRAYERS,
BLACK ANGEL OF DEATH

GIRY
MONSIEUR, I BEG
YOU, DO NOT DO THIS

CHRISTINE
(Vainly pleading amidst the tumult)
PLEASE DON'T...

PIANGI & CARLOTTA
(Simultaneous with above)
GRAN DIO! CHE IMBROGLIO!

ANDRE & FIRMIN
(Simultaneous with above)
THIS WILL SEAL HIS FATE!

CHRISTINE
(Bursting through the hubbub with a great cry)
If you don't stop, I'll go mad!!!
(to RAOUL, tearfully pleading)
RAOUL, I'M FRIGHTENED – DON'T MAKE ME DO THIS.
RAOUL, IT SCARES ME – DON'T PUT ME THROUGH THIS
ORDEAL BY FIRE. HE'LL TAKE ME, I KNOW.
WE'LL BE PARTED FOREVER. HE WON'T LET ME GO.
WHAT I ONCE USED TO DREAM I NOW DREAD.
IF HE FINDS ME, IT WON'T EVER END.
AND HE'LL ALWAYS BE THERE, SINGING SONGS IN MY HEAD.
HE'LL ALWAYS BE THERE, SINGING SONGS IN MY HEAD.

(ALL stare at her)

CARLOTTA

(Murmurs)

She's mad.

RAOUL

(to CHRISTINE, trying to reason)

YOU SAID YOURSELF HE WAS NOTHING BUT A MAN.
YET WHILE HE LIVES, HE WILL HAUNT US TILL WE'RE DEAD.

Song: TWISTED EVERY WAY

CHRISTINE

(Turns away unhappily)

TWISTED EVERY WAY, WHAT ANSWER CAN I GIVE?
AM I TO RISK MY LIFE, TO WIN THE CHANCE TO LIVE?
CAN I BETRAY THE MAN WHO ONCE INSPIRED MY VOICE?
DO I BECOME HIS PREY? DO I HAVE ANY CHOICE?
HE KILLS WITHOUT A THOUGHT; HE MURDERS ALL THAT'S GOOD
I KNOW I CAN'T REFUSE AND YET, I WISH I COULD
OH GOD – IF I AGREE, WHAT HORRORS WAIT FOR ME
IN THIS, THE PHANTOM'S OPERA?

RAOUL

(Very tenderly)

CHRISTINE, CHRISTINE, DON'T THINK THAT I DON'T CARE –
BUT EVERY HOPE AND EVERY PRAYER RESTS ON YOU NOW

(With a great surge, the ORCHESTRA takes over. CHRISTINE, overcome by conflicting emotions turns her face away and hurries out. RAOUL calls after her):

RAOUL

Christine!

(He strides forward and addresses an imaginary PHANTOM)

So, it is to be war between us! But this time, clever friend, the disaster will be yours!

(As LIGHTS FADE, ATTENDANTS stretch a red, velvet rope across the Downstage area. OTHERS bring on gilt chairs. CARLOTTA PIANGI and GIRY move downstage to take their places for the next scene)

Scene 4

A REHEARSAL FOR “DON JUAN TRIUMPHANT”

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

Song: DON JUAN TRIUMPHANT (REHEARSAL)

CHORUS

HIDE OUR SWORD NOW WOUNDED KNIGHT!
YOUR VAINGLORIOUS GASCONADE
BROUGHT YOU TO YOUR FINAL FIGHT
FOR YOUR RIDE, HIGH PRICE YOU’VE PAID!

CHRISTINE

SILKEN COUCH AND HAY-FILLED BARN

PIANGI

(Wrong)
THOSE WHO TANGLE WITH DON JUAN...

REYER

(Stopping him)
No, no, no! Chorus rest, please. Don Juan, Signor Piangi – here is the phrase.
(He demonstrates it)
“THOSE WHO TANGLE WITH DON JUAN”
(Spoken)
If you please?

PIANGI

(Still wrong)
THOSE WHO TANGLE WITH DON JUAN...

REYER

No, no. Nearly – but no.
(Plays, sings)
“THOSE WHO TAN, TAN, TAN”

PIANGI

(Still wrong)
THOSE WHO TANGLE WITH DON JUAN...

CARLOTTA

(to the OTHERS)
His way is better. At least he make it sound like music!

GIRY*(to CARLOTTA)*

Signora – would you speak that way in the presence of the composer?

CARLOTTA*(Deaf to the implications of this remark)*The composer is not here. And if he *were* here, I would...**GIRY***(Cutting in, ominous)*

Are you certain of that, Signora...?

REYER

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

(He gives the note and counts in)

Five, six, seven...

PIANGI*(Wrong again)*

THOSE WHO TANGLE WITH DON JUAN...

*(CARLOTTA talks through this, and gradually EVERYONE starts either to talk, or to practice the phrase simultaneously)***CARLOTTA**Ah, piu non posso! What does it matter
what notes we sing?**PIANGI***(Trying again)*

THOSE WHO TAN. TAN.

(to CHRISTINE)

Is right?

GIRY

Have patience, Signora.

CHRISTINE*(to PIANGI)*

Not quite, Signor:

(Sings)

THOSE WHO TAN, TAN...

CARLOTTANo one will know if it is right or if it is
wrong. No one will *care* if it is right, or
if it is wrong!**REYER***(Attempting to restore order)*

Ladies...Signor Piangi...if you please...

*(PIANGI looks miserably at CARLOTTA. GIRY catches CHRISTINE'S eye. REYER thumps the piano keys, then leaves the piano, and attempts to attract attention by using signals)***PIANGI***(to CARLOTTA)*

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

GIRY*(to CHRISTINE)*

You sing the part well, mam'selle.

CARLOTTA

Don't listen to them, caro.

CHRISTINE

Thank you.

PIANGI

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

GIRY

I am sure that you will do more than justice to the role.

REYER

(Simultaneously with above)

Settle down; now...settle down...(etc.)

CARLOTTA

(Interrupting him, mocking)

“THOSE WHO TANGLE WITH DON JUAN”

(Screams)

Cessate! Cessate! Mi torture I'animal!

(By this time, the members of the CHORUS are behaving in a similar manner. 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)

ALL EXCEPT CHRISTINE

POOR YOUNG MAIDEN!

FOR THE THRILL ON YOUR TONGUE OF STOLEN SWEETS

YOU WILL HAVE TO PAY THE BILL –

TANGLED IN THE WINDING SHEETS!

(As the ENSEMBLE becomes background, CHRISTINE, transfixed by the ghostly figure, sings independently):

Song: JOURNEY TO THE CEMETERY

CHRISTINE

IN SLEEP HE SANG TO ME, IN DREAMS HE CAME

THAT VOICE WHICH CALLS TO ME AND SPEAKS MY NAME

(The scene begins to change. Trance-like, CHRISTINE moves slowly Up-stage. We hear the distant sound of bells)

LITTLE LOTTE THOUGHT OF EVERYTHING AND NOTHING...

HER FATHER PROMISED HER

THAT HE WOULD SEND HER THE ANGEL OF MUSIC...

HER FATHER PROMISED HER...HER FATHER PROMISED HER...

Scene 5

A GRAVEYARD IN PERROS

(A mausoleum with hanging moss. In the center – a pyramid of skulls in front of a cross. Two statues in mourning. It is dusk)

Song: WISHING YOU WERE SOMEHOW HERE AGAIN

CHRISTINE

YOU WERE ONCE MY ONE COMPANION
YOU WERE ALL THAT MATTERED
YOU WERE ONCE A FRIEND AND FATHER –
THEN MY WORLD WAS SHATTERED

WISHING YOU WERE SOMEHOW HERE AGAIN
WISHING YOU WERE SOMEHOW NEAR
SOMETIMES IT SEEMED IF I JUST DREAMED,
SOMEHOW YOU WOULD BE HERE

WISHING I COULD HEAR YOUR VOICE AGAIN
KNOWING THAT I NEVER WOULD
DREAMING OF YOU WON'T HELP ME TO DO
ALL THAT YOU DREAMED I COULD

PASSING BELLS AND SCULPTED ANGELS,
COLD AND MONUMENTAL,
SEEM, FOR YOU, THE WRONG COMPANIONS –
YOU WERE WARM AND GENTLE

TOO MANY YEARS FIGHTING BACK TEARS
WHY CAN'T THE PAST JUST DIE?

WISHING YOU WERE SOMEHOW HERE AGAIN
KNOWING WE MUST SAY GOODBYE
TRY TO FORGIVE. TEACH ME TO LIVE
GIVE ME THE STRENGTH TO TRY

NO MORE MEMORIES, NO MORE SILENT TEARS
NO MORE GAZING ACROSS THE WASTED YEARS
HELP ME SAY GOODBYE
HELP ME SAY GOODBYE

(The PHANTOM emerges from behind the cross)

Song: WANDERING CHILD/BRAVO, BRAVO

PHANTOM

(Very soft and enticing)

WANDERING CHILD, SO LOST, SO HELPLESS
YEARNING FOR MY GUIDANCE

(Bewildered, CHRISTINE looks up, and murmurs breathlessly):

CHRISTINE

ANGEL OR FATHER? FRIEND OR PHANTOM?
WHO IS IT THERE, STARING?

PHANTOM

(More and more hypnotic)

HAVE YOU FORGOTTEN YOUR ANGEL?

CHRISTINE

ANGEL, OH, SPEAK
WHAT ENDLESS LONGINGS ECHO IN THIS WHISPER!

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

PHANTOM

(Now drawing CHRISTINE towards him)

TOO LONG YOU'VE WANDERED IN WINTER...

RAOUL

(to himself, a murmur)

ONCE AGAIN SHE IS HIS...

PHANTOM

...FAR FROM MY FAR-REACHING GAZE...

RAOUL

...ONCE AGAIN SHE RETURNS...

CHRISTINE

(Increasingly mesmerized)

WILDLY MY MIND BEATS AGAINST YOU...

PHANTOM

...YOU RESIST...

PHANTOM/CHRISTINE

...YET YOUR/THE SOUL OBEYS...

RAOUL

...TO THE ARMS OF HER ANGEL...

RAOUL
 ANGEL OR DEMON
 STILL HE CALLS HER
 LURING HER BACK,
 FROM THE GRAVE
 ANGEL OR
 DARK SEDUCER?
 WHO ARE YOU,
 STRANGE ANGEL?

PHANTOM
 ANGEL OF MUSIC!
 YOU DENIED ME,
 TURNING FROM
 TRUE BEAUTY
 ANGEL OF MUSIC!
 DO NOT SHUN ME
 COME TO YOUR
 STRANGE ANGEL

CHRISTINE
 ANGEL OF MUSIC!
 I DENIED YOU,
 TURNING FROM
 TRUE BEAUTY
 ANGEL OF MUSIC!
 MY PROTECTOR
 COME TO ME,
 STRANGE ANGEL

(CHRISTINE moves towards the figure of the PHANTOM)

PHANTOM
(Beckoning her)
 I AM YOUR ANGEL OF MUSIC
 COME TO ME: ANGEL OF MUSIC

RAOUL
(Suddenly calling out)
 ANGEL OF DARKNESS! CEASE THIS TORMENT!

Optional Version:

NOTE: During touring productions, this segment of the song was changed to a duet instead of a trio with Raoul inserting a solo later.

PHANTOM
 TOO LONG YOU'VE WANDERED IN WINTER...
 FAR FROM MY FATHERING GAZE...

CHRISTINE
 WILDLY MY MIND BEATS AGAINST YOU...

PHANTOM
 ...YOU RESIST...

PHANTOM/CHRISTINE
 ...YET YOUR/THE SOUL OBEYS...

PHANTOM
 ANGEL OF MUSIC!
 YOU DENIED ME,
 TURNING FROM TRUE BEAUTY
 ANGEL OF MUSIC!
 DO NOT SHUN ME
 COME TO YOUR STRANGE ANGEL

CHRISTINE
 ANGEL OF MUSIC!
 I DENIED YOU,
 TURNING FROM TRUE BEAUTY
 ANGEL OF MUSIC!
 MY PROTECTOR
 COME TO ME, STRANGE ANGEL

(CHRISTINE moves towards the figure of the PHANTOM)

PHANTOM

(Beckoning her)

I AM YOUR ANGEL OF MUSIC
COME TO ME: ANGEL OF MUSIC

(Suddenly, RAOUL enters and calls out to the PHANTOM):

RAOUL

LEAVE HER! YOU HAVE NO CLAIM ON HER
LEAVE HER! YOUR WORDS ARE WASTED –
CAN'T YOU SEE SHE'LL NEVER BE YOURS?

(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!

(to the PHANTOM)

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

(Coming out of her trance CHRISTINE turns and mouths the words):

CHRISTINE

Raoul!

(She turns to RAOUL who embraces her protectively. The PHANTOM freezes for a moment and then suddenly seizes a pike upon which is impaled a skull. At a movement from him a flash of fire streaks from the gaping mouth of the skull and lands at RAOUL's feet)

PHANTOM

Bravo, monsieur! Such spirited words!

(Another fireball)

RAOUL

More tricks, monsieur?

PHANTOM

Let's see, monsieur how far you dare go!

(Another fireball)

RAOUL

More deception? More violence?

CHRISTINE

(to RAOUL)

Raoul, no.

*(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, monsieur keep walking this way!

(Two more fireballs)

RAOUL

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

CHRISTINE

Raoul, don't.

RAOUL

(to CHRISTINE)

Stay back!

PHANTOM

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

(Three more fireballs. RAOUL is almost at the PHANTOM's feet. A confrontation is imminent when CHRISTINE suddenly rushes across to RAOUL)

CHRISTINE

Raoul! Come back.

(She pulls him away)

RAOUL

(Adlibbing as he and CHRISTINE exit)

I'm not afraid of you! Your words are wasted! (Etc.)

(As they are exiting, the PHANTOM declaims in fury):

PHANTOM

Don't go! So be it! Now let it be war upon you both!

(At a gesture from the PHANTOM, there is a flash of lighting and the stage erupts into flame.)

BLACKOUT

We immediately hear the oboe 'A' of the next scene)

Music: TUNING

Scene 6

**THE STAGE OF THE OPERA HOUSE BEFORE THE PREMIERE 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 MARSHALLS in tin helmets. A work light on a stand illuminates them. The ORCHESTRA continues to tune and warm up throughout the scene. Also present are RAOUL, ANDRÉ and FIRMIN, supervising the proceedings, and a MARKSMAN, at present hidden in the pit)

CHIEF

You understand your instructions?

FIREMEN

(Severally)

Sir!

CHIEF

When you hear the whistle, take up your positions. I shall then instruct you to secure the doors. It is essential that all doors are properly secured.

FIRMIN

Are we doing the right thing, André?

ANDRÉ

Have you got a better idea?

CHIEF

Monsieur le Vicomte, am I to give the order?

RAOUL

Give the order.

(The CHIEF blows his whistle. The FIREMEN fan out, leaving RAOUL, the CHIEF and the MANAGERS on stage. The ORCHESTRA has now completed tuning and individual PLAYERS can now be heard practicing fragments of the “Don Juan” score)

RAOUL

(to the MARKSMAN, pointing to Box Five)

You in the pit – do you have a clear view of that box?

MARKSMAN

(Appearing from the pit)

Yes, sir.

RAOUL

Remember, when the time comes, shoot. Only if you have to – but shoot to kill.

MARKSMAN

How will I know, sir?

RAOUL

You'll know.

(The MARKSMAN repositions himself, to improve his view)

FIRMIN

Monsieur le Vicomte, are you confident that this will work? Will Miss Daaé sing?

RAOUL

Don't worry, Firmin. André?

ANDRÉ

We're in your hands, sir.

CHIEF

My men are now in position, sir.

RAOUL

Go ahead, then.

(Sounding his whistle again, the CHIEF shouts into the auditorium):

CHIEF

Are the doors secured?

(The ORCHESTRA falls silent. Exit doors are slammed all over the building. The FIREMEN answering one by one: "Secure" etc. A short pause as we hear the echo of the last door. Very quietly from nowhere, we hear the VOICE of the PHANTOM)

PHANTOM'S VOICE

I'M HERE: THE PHANTOM OF THE OPERA

(ALL look around apprehensively. FIREMEN start to run in the direction of the VOICE)

PHANTOM'S VOICE

(From somewhere else)

I'M HERE: THE PHANTOM OF THE OPERA

(Shouts)

I'm here! I'm here! Etc.

(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.

Song: SEAL MY FATE

SEAL MY FATE TONIGHT –
I HATE TO HAVE TO CUT THE FUN SHORT
BUT THE JOKE'S WEARING THIN
LET THE AUDIENCE IN
LET MY OPERA BEGIN!

(The "DON JUAN" OVERTURE begins. All disperse as scene and LIGHTS change and the LAMPLIGHTER illuminates the stage)

Scene 7*THE PREMIERE OF “DON JUAN TRIUMPHANT”*

(The set of the final scene of “Don Juan Triumphant” – a huge hall with an arch. Behind the arch, which has curtains, is a bed. A fine table, laid for two. PASSARINO, DON JUAN’S servant, is directing the STAFF as they make the room ready. They are a crowd of sixteenth century ruffians and hoydens – a PAGE, INNKEEPER’S WIFE, etc. – proud of their master’s reputation as a libertine)

Song: DON JUAN TRIUMPHANT

CHORUS

HERE THE SIRE MAY SERVE THE DAM,
HERE THE MASTER TAKES HIS MEAT!
HERE THE SACRIFICIAL LAMB
UTTERS ONE DESPAIRING BLEAT!

CARLOTTA & CHORUS

POOR YOUNG MAIDEN!
FOR THE THRILL ON YOUR TONGUE OF STOLEN SWEETS
YOU WILL HAVE TO PAY THE BILL –
TANGLED IN THE WINDING SHEETS!

SERVE THE MEAL AND SERVE THE MAID!
SERVE THE MASTER SO THAT, WHEN
TABLES, PLANS AND MAIDS ARE LAID,
DON JUAN TRIUMPHS ONCE AGAIN!

(PIANGI, as Don Juan, emerges from behind the arch. He snaps his fingers. MEG, as a gypsy dancer, follows en déshabillé. She pirouettes coquettishly for him. He throws her a purse. She catches it, kisses him and leaves)

DON JUAN (PIANGI)

PASSARINO, FAITHFUL FRIEND,
ONCE AGAIN RECITE THE PLAN

PASSARINO

YOUR YOUNG GUEST BELIEVES I’M YOU –
I – THE MASTER, YOU – THE MAN

DON JUAN (PIANGI)

WHEN YOU MET YOU WORE A CLOAK,
SHE COULD NOT HAVE SEEN YOUR FACE
SHE BELIEVES SHE DINES WITH YOU
IN YOUR MASTER’S BORROWED PLACE!

DON JUAN (PIANGI)

FURTIVELY, WE’LL SCOFF AND QUAFF,
STEALING WHAT, IN TRUTH, IS MINE
WHEN IT’S LATE AND MODESTY
STARTS TO MELLOW WITH THE WINE

PASSARINO

I COME HOME! I USE YOUR VOICE –
SLAM THE DOOR LIKE CRACK OF DOOM!

DON JUAN (PIANGI)

I SHALL SAY: “COME – HIDE WITH ME!
WHERE, OH, WHERE? OF COURSE – MY ROOM!”

PASSARINO

POOR THING HASN’T GOT A CHANCE!

DON JUAN (PIANGI)

HERE’S MY HAT, MY CLOAK AND SWORD
CONQUEST IS ASSURED
IF I DO NOT FORGET MYSELF AND LAUGH

(Laughing, DON JUAN puts on PASSARINO’S cloak and goes into the curtained alcove where the bed awaits. Although we do not yet know it, the Punjab Lasso has done its work, and SIGNOR PIANGI is no more. When next we see DON JUAN, it will be the PHANTOM. Meanwhile, we hear AMINTA (CHRISTINE) singing happily in the distance)

AMINTA (CHRISTINE)

(Offstage, entering)

NO THOUGHTS WITHIN HER HEAD, BUT THOUGHTS OF JOY!
NO DREAMS WITHIN HER HEART BUT DREAMS OF LOVE!

PASSARINO

(Onstage)

MASTER?

DON JUAN (PHANTOM)

(Behind the curtain)

PASSARINO – GO AWAY!
FOR THE TRAP IS SET AND WAITS FOR ITS PREY.

(PASSARINO leaves. CHRISTINE (AMINTA) enters. A pretty, adventurous girl, or she would not be here. She takes off her cloak and sits down. Looks about her. No one. She starts on a leg of chicken. The PHANTOM, disguised as DON JUAN pretending to be PASSARINO, emerges. He now wears PASSARINO’s robe, the cowl of which hides his face. His first words startle her)

Song: THE POINT OF NO RETURN

DON JUAN (PHANTOM)

YOU HAVE COME HERE IN PURSUIT OF YOUR DEEPEST URGE,
IN PURSUIT OF THAT WISH, WHICH TILL NOW
HAS BEEN SILENT, SILENT
I HAVE BROUGHT YOU, THAT OUR PASSIONS MAY FUSE AND MERGE
IN YOUR MIND YOU'VE ALREADY SUCCUMBED TO ME
DROPPED ALL DEFENCES COMPLETELY SUCCUMBED TO ME –
NOW YOU ARE HERE WITH ME: NO SECOND THOUGHTS,
YOU'VE DECIDED, DECIDED

PAST THE POINT OF NO RETURN –
NO BACKWARD GLANCES
THE GAMES WE'VE PLAYED TILL NOW ARE AT AN END
PAST ALL THOUGHT OF "IF" OR "WHEN" –
NO USE RESISTING
ABANDON THOUGHT, AND LET THE DREAM DESCEND

WHAT RAGING FIRE SHALL FLOOD THE SOUL?
WHAT RICH DESIRE UNLOCKS ITS DOOR?
WHAT SWEET SEDUCTION LIES BEFORE US?

PAST THE POINT OF NO RETURN,
THE FINAL THRESHOLD –
WHAT WARM, UNSPOKEN SECRETS WILL WE LEARN?
BEYOND THE POINT OF NO RETURN

AMINTA (CHRISTINE)

YOU HAVE BROUGHT ME
TO THAT MOMENT WHERE WORDS RUN DRY,
TO THAT MOMENT WHERE SPEECH DISAPPEARS
INTO SILENCE, SILENCE
I HAVE COME HERE HARDLY KNOWING THE REASON WHY
IN MY MIND, I'VE ALREADY IMAGINED
OUR BODIES ENTWINING DEFENSELESS AND SILENT –
AND NOW I AM HERE WITH YOU
NO SECOND THOUGHTS, I'VE DECIDED, DECIDED

PAST THE POINT OF NO RETURN –
NO GOING BACK NOW
OUR PASSION PLAY HAS NOW, AT LAST, BEGUN
PAST ALL THOUGHT OF RIGHT OR WRONG –
ONE FINAL QUESTION:
HOW LONG SHOULD WE TWO WAIT, BEFORE WE'RE ONE?

WHEN WILL THE BLOOD BEGIN TO RACE?
THE SLEEPING BUD BURST INTO BLOOM?
WHEN WILL THE FLAMES, AT LAST, CONSUME US?

BOTH

PAST THE POINT OF NO RETURN
THE FINAL THRESHOLD –
THE BRIDGE IS CROSSED, SO STAND AND WATCH IT BURN.
WE’VE PASSED THE POINT OF NO RETURN.

(By now the audience and the POLICE have realized that SIGNOR PI-ANGI 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 LIFETIME.
LEAD ME, SAVE ME FROM MY SOLITUDE.

(He takes from his finger a ring and holds it out to her. It is the same ring – CHRISTINE’S engagement ring – which he had torn from her throat at the beginning of Act II. Slowly she takes it and puts it on her finger.)

SAY YOU WANT ME WITH YOU, HERE BESIDE YOU.
ANYWHERE YOU GO LET ME GO TOO –
CHRISTINE THAT’S ALL I ASK OF...

(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 body garroted, propped against the bed, his head gruesomely tilted to one side. She screams.

Transformation to:

REVERSE VIEW OF THE STAGE

The House Curtains, Upstage, close. POLICE, STAGEHANDS, etc. rush onto the stage in confusion. Also: ANDRÉ, FIRMIN, RAOUL, GIRY, CARLOTTA and MEG)

CARLOTTA

What is it? What has happened? Ubaldo!

ANDRÉ

Oh, my God! My God...!

FIRMIN

We’re ruined, André – ruined!

CARLOTTA

(Rushing over to PIANGI’S body)

Oh, my darling, my darling. Who has done this?!

CARLOTTA

(Hysterical, attacking ANDRÉ)

You! Why did you let this happen?!

(She breaks down, as PIANGI'S body is carried off on a stretcher)

GIRY

(to RAOUL)

Monsieur le Vicomte! Come with me! I know where they are.

RAOUL

But can I trust you?

GIRY

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

RAOUL

But why?

GIRY

Why? The Punjab lasso, monsieur. First Buquet. Now Piangi.

MEG

Like this, monsieur. I'll come with you.

GIRY

(Holding up her hand)

No, Meg! No, you stay here!

(to RAOUL)

Come with me, monsieur, do as I say. But hurry, or we shall be too late...

Scene 8

THE LABYRINTH UNDERGROUND

(Meanwhile, down below, the candles that line the lake rise from the floor. We see the PHANTOM and CHRISTINE in the boat, crossing the underground lake)

Song: DOWN ONCE MORE/TRACK DOWN THIS MURDERER

PHANTOM

(Furiously propelling the boat onwards)

DOWN ONCE MORE TO THE DUNGEON OF MY BLACK DESPAIR!
DOWN WE PLUNGE TO THE PRISON OF MY MIND!
DOWN THAT PATH INTO DARKNESS DEEP AS HELL!

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

WHY, YOU ASK, WAS I BOUND AND CHAINED
IN THIS COLD AND DISMAL PLACE?
NOT FOR ANY MORTAL SIN,
BUT THE WICKEDNESS OF MY ABHORRENT FACE!

(He hears the offstage voices of a pursuing MOB)

MOB

(Offstage)

TRACK DOWN THIS MURDERER! HE MUST BE FOUND!

PHANTOM

(Moving off again)

HOUNDED OUT BY EVERYONE!
MET WITH HATRED EVERYWHERE!
NO KIND WORD FROM ANYONE!
NO COMPASSION ANYWHERE!
CHRISTINE, CHRISTINE! WHY, WHY?

(They disappear. RAOUL and GIRY appear above. They hold their hands up. Just as well, for a noose descends over RAOUL and he is able to free himself)

GIRY

YOUR HAND AT THE LEVEL OF YOUR EYES!

RAOUL

AT THE LEVEL OF YOUR EYES...

MOB

(Offstage)

YOUR HAND AT THE LEVEL OF YOUR EYES!

(This taunting chorus continues as RAOUL and GIRY make their way down to the edge of the lake. 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 zigzag slope. They come down to the lake edge, their torches flickering)

MOB

(In three choruses)

TRACK DOWN THIS MURDERER – HE MUST BE FOUND!
HUNT OUT THIS ANIMAL, WHO RUNS TO GROUND!
TOO LONG HE’S PREYED ON US – BUT NOW WE KNOW:
THE PHANTOM OF THE OPERA IS THERE
DEEP DOWN BELOW

CHORUS 1

HE’S HERE: THE PHANTOM OF THE OPERA

CHORUS 2 & 3

HE’S HERE: THE PHANTOM OF THE OPERA

(They turn back up the slope. Perhaps there is another way in. The gate to the lair descends, shutting the boat from view as the rest of the lair appears)

Scene 9

BEYOND THE LAKE

(The dummy of CHRISTINE sits crumpled on a large throne wearing a white wedding veil. The PHANTOM enters dragging CHRISTINE roughly. She is wearing a white wedding dress. She frees herself and backs away as he stares blackly out front. Braving her terror, she addresses him fiercely)

Song: FINAL LAIR

CHRISTINE

HAVE YOU GORGED YOURSELF AT LAST, IN YOUR LUST FOR BLOOD?

(No reply)

AM I NOW TO BE PREY TO YOUR LUST FOR FLESH?

PHANTOM

(Coldly)

THAT FATE, WHICH CONDEMNS ME TO WALLOW IN BLOOD

HAS ALSO DENIED ME THE JOYS OF THE FLESH

THIS FACE – THE INFECTION WHICH POISONS OUR LOVE

(He takes the bridal veil from the dummy, and moves slowly towards her)

THIS FACE, WHICH EARNED A MOTHER'S FEAR AND LOATHING

A MASK, MY FIRST UNFEELING SCRAP OF CLOTHING

(Now standing behind her, he places the veil on her head)

PITY COMES TOO LATE –

TURN AROUND AND FACE YOUR FATE:

(He turns her around)

AN ETERNITY OF THIS BEFORE YOUR EYES!

(They are almost touching. She looks calmly and coldly into his face)

CHRISTINE

THIS HAUNTED FACE HOLDS NO HORROR FOR ME NOW

IT'S IN YOUR SOUL THAT THE TRUE DISTORTION LIES

(A stunned silence. It is broken, as the PHANTOM suddenly senses RAOUL'S presence. Behind the portcullis, RAOUL climbs out of the water)

PHANTOM

WAIT! I THINK, MY DEAR, WE HAVE A GUEST!

CHRISTINE

(Seeing RAOUL, stunned)

Raoul...!

PHANTOM

(Mock-courteous bow to RAOUL)

SIR, THIS IS INDEED AN UNPARALLELED DELIGHT!
I HAD RATHER HOPED THAT YOU WOULD COME
AND NOW MY WISH COMES TRUE –
YOU HAVE TRULY MADE MY NIGHT!

RAOUL

(Pleading, grasping the bars of the gate)

FREE HER!
DO WHAT YOU LIKE ONLY FREE HER!
HAVE YOU NO PITY?

PHANTOM

(to CHRISTINE, dryly)

YOUR LOVER MAKES A PASSIONATE PLEA!

CHRISTINE

PLEASE, RAOUL, IT'S USELESS

RAOUL

I LOVE HER!
DOES THAT MEAN NOTHING? I LOVE HER!
SHOW SOME COMPASSION

PHANTOM

(Snarls furiously at RAOUL)

THE WORLD SHOWED NO COMPASSION TO ME!

RAOUL

CHRISTINE, CHRISTINE
(to PHANTOM)
LET ME SEE HER

PHANTOM

(Dryly)

BE MY GUEST, SIR...

(He gestures, and the fence rises. RAOUL staggers in, embracing CHRISTINE)

MONSIEUR, I BID YOU WELCOME!
DID YOU THINK THAT I WOULD HARM HER?
WHY SHOULD I MAKE HER PAY
FOR THE SINS WHICH ARE YOURS?

(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)

PHANTOM

(Taunting)

ORDER YOUR FINE HORSES NOW!
RAISE UP YOUR HAND TO THE LEVEL OF YOUR EYES!
NOTHING CAN SAVE YOU NOW –
EXCEPT PERHAPS CHRISTINE

(He turns to her)

START A NEW LIFE WITH ME –
BUY HIS FREEDOM WITH YOUR LOVE!
REFUSE ME, AND YOU SEND YOUR LOVER TO HIS DEATH!
THIS IS THE CHOICE –
THIS IS THE POINT OF NO RETURN!

CHRISTINE

(to the PHANTOM)

THE TEARS I MIGHT HAVE SHED FOR YOUR DARK FATE
GROW COLD, AND TURN TO TEARS OF HATE

RAOUL

CHRISTINE, FORGIVE ME
PLEASE FORGIVE ME...
I DID IT ALL FOR YOU,
AND ALL FOR NOTHING

PHANTOM

TOO LATE FOR
TURNING BACK
TOO LATE FOR
PRAYERS AND
USELESS PITY
PAST ALL HOPE OF
CRIES FOR HELP:
NO POINT IN FIGHTING –
FOR EITHER WAY
YOU CHOOSE,
YOU CANNOT WIN!

CHRISTINE

*(Looking at the PHANTOM but
to herself)*

FAREWELL,
MY FALLEN IDOL
AND FALSE FRIEND

WE HAD SUCH HOPES
AND NOW THOSE HOPES
ARE SHATTERED

RAOUL

SAY YOU
LOVE ME
AND MY LIFE IS
OVER!
EITHER WAY
YOU CHOOSE,
HE HAS TO WIN...

PHANTOM

SO, DO YOU END YOUR DAYS WITH ME,
OR DO YOU SEND HIM TO HIS GRAVE?

RAOUL

(to PHANTOM)

WHY MAKE HER LIE TO YOU, TO SAVE ME?

PHANTOM
PAST THE POINT
OF NO RETURN –
THE FINAL
THRESHOLD...

HIS LIFE
IS NOW THE
PRIZE WHICH YOU
MUST EARN!

YOU'VE PASSED
THE POINT
OF NO RETURN

CHRISTINE
ANGEL
OF MUSIC,
WHO...
DESERVES THIS?

WHY...
DO YOU
CURSE
MERCY?

ANGEL OF MUSIC...

RAOUL
FOR PITY'S SAKE,
CHRISTINE,
SAY NO! DON'T
THROW YOUR LIFE
AWAY FOR MY SAKE

I FOUGHT SO HARD
TO FREE YOU

CHRISTINE
...YOU DECEIVED ME –
I GAVE MY MIND BLINDLY...

(A pause. The PHANTOM looks coldly at CHRISTINE)

PHANTOM
You try my patience – make your choice!

(She reflects for a moment, then with resolution moves slowly towards the PHANTOM)

CHRISTINE
(Quietly at first, then with growing emotion)
PITIFUL CREATURE OF DARKNESS
WHAT KIND OF LIFE HAVE YOU KNOWN?
GOD GIVE ME COURAGE TO SHOW YOU
YOU ARE NOT ALONE

(Now calmly facing him, she kisses him long and full on the lips. The embrace lasts a long time. RAOUL watches in horror and wonder. The moment is broken as we hear the beating footsteps of the MOB offstage. The PHANTOM takes a lighted candle and holds it above RAOUL'S head. A tense moment. But the suspended rope suddenly falls harmlessly – the PHANTOM has burned the thread by which the noose was held. Resigned, he addresses RAOUL, as we hear the offstage voices of the approaching MOB)

MOB A
TRACK DOWN THIS MURDERER – HE MUST BE FOUND!

PHANTOM
TAKE HER, FORGET ME, FORGET ALL OF THIS

MOB B

WHO IS THIS MONSTER, THIS MURDERING BEAST?

MOB A

HUNT OUT THIS ANIMAL WHO RUNS TO GROUND!

PHANTOM

LEAVE ME ALONE – FORGET ALL YOU’VE SEEN
GO NOW, DON’T LET THEM FIND YOU

MOB B

REVENGE FOR PIANGI! REVENGE FOR BUQUET!

PHANTOM

TAKE THE BOAT, SWEAR TO ME NEVER TO TELL

MOB A

TOO LONG HE’S PREYED ON US...

PHANTOM

THE SECRET YOU KNOW OF THE ANGEL IN HELL

MOB A

...BUT NOW WE KNOW...

MOB B

THIS CREATURE MUST NEVER GO FREE!

PHANTOM

(Shouts)

Go!

MOB

THE PHANTOM OF THE OPERA IS THERE:
DEEP DOWN BELOW

PHANTOM

Go now! Go now and leave me!!!

(RAOUL and CHRISTINE move off towards the boat. The musical box starts up magically, and the PHANTOM listens to it)

MASQUERADE

PAPER FACES ON PARADE

MASQUERADE

HIDE YOUR FACE SO THE WORLD WILL NEVER FIND YOU

(CHRISTINE re-enters and walks slowly towards him. She takes off her ring and gives it to the PHANTOM)

PHANTOM

CHRISTINE, I LOVE YOU...

(She hurries off. The PHANTOM puts the ring on his finger)

CHRISTINE

(In the distance, to RAOUL, as the boat pulls away in the shadow)

SAY YOU'LL SHARE WITH ME, ONE LOVE, ONE LIFETIME
SAY THE WORD AND I WILL FOLLOW YOU

RAOUL

SHARE EACH DAY WITH ME...

CHRISTINE

...EACH NIGHT...

BOTH

...EACH MORNING...

PHANTOM

(Looking after her)

YOU ALONE CAN MAKE MY SONG TAKE FLIGHT –
IT'S OVER NOW, THE MUSIC OF THE NIGHT!

(The PHANTOM walks slowly towards the throne and sits on it, gathering his cloak around him. At the same time, the MOB – including MEG – appears above, climbing down the portcullis. By the time they have reached the bottom and entered the lair, the PHANTOM has entirely covered himself with the cloak.)

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

CURTAIN

END OF OPERA