

The PHANTOM of the OPERA



Music by Andrew Lloyd Webber

Lyrics by Charles Hart

Additional Lyrics by Richard Stilgoe



THE REALLY USEFUL GROUP

Book by Richard Stilgoe & Andrew Lloyd Webber

Orchestrations by David Cullen & Andrew Lloyd Webber

© 1986, 1987 The Really Useful Group Ltd. All Rights Reserved. International Copyright Secured.

Permission to Perform

Unauthorised performances of this work are forbidden.

Enquiries regarding permission to perform should be
referred in the first instance to

The Really Useful Group Ltd., 22 Tower Street, London WC2H 9TW

Tel: +44 (0)20 7240 0880

www.hvzvjhm.com

1. Act I / Prologue

The stage of the Paris Opera, 1905.

*The contents of the Opera House are being auctioned off. An AUCTIONEER, PORTERS and RAOUL.
Seventy now, but still bright of eye. The action commences with a blow from the AUCTIONEER'S gavel.*

AUCTIONEER : Sold. Your number, Sir? Thank you. Lot 663, then, ladies and gentlemen:
a poster for this house's production of "Hannibal" by 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-maché musical box, in the shape of a barrel-organ. Attached, the figure of a monkey in Persian robes, playing the cymbals. This item, discovered in the vaults of the theatre, still in working order, ladies and gentlemen.

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

[He sets it in motion]

8va

1

Music Box
(Kbd 1 or 2)

(8va)

4

9

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

GIRY : Twenty-five.

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

RAOUL : Boy.

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

Colla voce

RAOUL

rubato

11

A co-llec-tors piece in - deed, ev - ery de - tail ex - ac - tly as she said. She of-ten spoke of you my

mp Kbd 2 Synth Strings

16

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

AUCTIONEER :
Lot 666 then, a chandelier in pieces. the strange affair of the a mystery never We are told, ladies and
Some of you may recall Phantom of the opera, fully explained. gentlemen, that this is
the very chandelier which

Grave

20

Kbd 2 Synth Auction

figures in the famous disaster.

Our work shops have restored it
and fitted parts of it with wiring for

the new electric light, so we may get
a hint of how it may look

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

Segue to Overture

2. Act I / 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.

The musical score is written for a full organ, indicated by the *ff* (fortissimo) dynamic and the instruction "Full Organ". It is in 4/4 time and the key of B-flat major (two flats). The score is divided into four systems, each with a measure number (1, 3, 5, 6) at the beginning of the first staff. The notation includes treble and bass staves with various chords, arpeggios, and melodic lines. The first system (measures 1-2) features a strong harmonic foundation with a melodic line in the treble. The second system (measures 3-4) continues the harmonic texture with some melodic movement in the bass. The third system (measures 5-6) shows a more active melodic line in the treble. The fourth system (measures 6-7) concludes the excerpt with sustained chords in the bass and a final melodic flourish in the treble.

7

8

9

con 8^{vb} - -

11

(con 8^{vb}) - -

13

(con 8^{vb}) - -

15

(con 8^{vb}) - -

17

(con 8^{vb})

19

(con 8^{vb})

21

Brass, Violins, Synth

Cello, Bass, Synth

Picc.

23

25

26

27

29

con 8^{vb}

30

(con 8^{vb})

31

(con 8^{vb})

32

(con 8^{vb})

3. Act I / Scene 1 (Hannibal)

REHEARSALS FOR "HANNIBAL" BY CHALUMEAU

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

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

CARLOTTA
[End of cadenza]

1 This Tro phy from our

2 sa-viours from our sa-viours from the en-slav-ing force of Rome.

Andante moderato

5 *f*

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

A With feast - ing and danc - ing and

WW, Hns, Str.

Vlns

Hns, Str.

Bass, Bsn

8

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

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

Vlns

11

S greet the vic - tor - i - ous throng _____ re - turned to bring sal -

A greet the vic - tor - i - ous throng _____ re - turned to bring sal -

Hns

Vlns

14

S
va - tion.

A
va - tion.

T
f (Offstage)
The trum - pets of Car - thage re - sound, _____ Hear Ro - mans now and

B
f (Offstage)
The trum - pets of Car - thage re - sound, _____ Hear Ro - mans now and

Hns Vlns Tpts. Vlns

18

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

A
f
Hear the drums, Han - ni - bal

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

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

Hns

A Tempo

The Phantom of the Opera

11

22

S
comes

A
comes

T
comes

B
comes

comes
ww

Tpts
Tutti

Colla Voce

PIANGI

27

Sad to re - turn to find the land we love
ww

Strings

29

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

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

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

PIANGI: Si, si. Rome, not Roma. Is very hard for me.
[Practising]

Rome...Rome.

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

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

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

[Sensing a hiatus in the rehearsal, LEFEVRE attempts to attract attention]

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

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

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

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

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

LEFEVRE : *[Sotto voce to ANDRE and FIRMIN]*

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

[The rehearsal continues]

31

Sad to re-turn to find the land we love threat-ened oncemore by Rome's far reach - ing

WW

Strings

34

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

Tpts

37

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

Hns

f

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

Tempo 1

39

43

Rall.

LEFEVRE [*indicating PIANGI*] Signor Piangi, our principal Tenor.

He does play so well opposite La Carlotta.

Molto più mosso, colla voce

47

Vln

Vcl

51

GIRY [*exasperated by their presence, bangs her cane angrily on the stage*]
Gentlemen please! If you would kindly stand to one side?

55

Vln

Cl's

Vcl, Bsn

LEFEVRE

My apologies, Madame Giry.

(Leading ANDRE and FIRMAN aside)

Madame Giry, our ballet-mistress. I don't mind confessing, Monsieur Firmin,

59

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

FIRMIN

I keep asking you, monsieur, why exactly are you retiringly?

63

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

(MEG becomes prominent
among the DANCERS)

67

ANDRE

Who's that girl, Lefevre?

LEFEVRE

Her?

71

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

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

GIRY

You! Christine Daae!
Concentrate, girl!

74

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

FIRMIN
Daae? Curious name.

LEFEVRE
Swedish.

78

ANDRE
Any relation to the violinist?

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

81

84

accel.

>> accel.

(The ballet continues to it's climax and ends. The CHORUS resumes)

Tempo 1 – Pesante

88 *f*

S *f* Bid wel - come to Han - ni - bal's guests, _____ the

A *f* Bid wel - come to Han - ni - bal's guests, _____ the

T *f* Bid wel - come to Han - ni - bal's guests, _____ the

B *f* Bid wel - come to Han - ni - bal's guests, _____ the

91

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

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

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

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

Rall.**A Tempo**

94

S
quests Di - do sends Han - ni - bal's friends.

A
quests Di - do sends Han - ni - bal's friends.

T
quests Di - do sends Han - ni - bal's friends.

B
quests Di - do sends Han - ni - bal's friends.

f

98

104

CARLOTTA

Once more to my wel - com - ing arms. _____ My love re - turns in

PIANGI *ad lib.*

Ah _____

CARLOTTA

108

splen _____ dour Ah _____

PIANGI

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

Hns

112

ren - der

S The trum - pet - ing el - e - phants sound, _____ hear Ro - mans now and

A The trum - pet - ing el - e - phants sound, _____ hear Ro - mans now and

T The trum - pet - ing el - e - phants sound, _____ hear Ro - mans now and

B The trum - pet - ing el - e - phants sound, _____ hear Ro - mans now and

116

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

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

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

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

Rit. *Più mosso*

8^{vb}-----

120

S — Han - ni - bal comes. _____

A — Han - ni - bal comes. _____

T — Han - ni - bal comes. _____

B — Han - ni - bal comes. _____

Tpts

Strings

(8^{vb})-----

123

S

A

T

B

125

125a

126

[At the end of the chorus LEFEVRE claps his hands for silence.

The ELEPHANT is led off. TWO STAGE HANDS are revealed operating it from within.]

LEFEVRE: Ladies and gentlemen - Madame Giry, thank you. May I have your attention please? As you know, for some weeks there have been rumours of my imminent retirement. I can now tell you that these were all true, and it is my pleasure to introduce you to the two gentleman who now own the Opera Populaire: Monsieur Richard Firmin and Monsieur Giles Andre.

[Polite applause. Some bowing. CARLOTTA makes her presence felt.]

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

[Polite bow from ANDRE and FIRMIN.]

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

LEFEVRE: And Signor Unaldo Piangi.

[Another bow.]

FIRMIN: An honour, Signor.

PIANGI: Piaceri.

ANDRE: *[keen to impress]* If I remember rightly, Elissa has a rather fine aria in Act Three of "Hannibal". I wonder signora, if, as a personal favour, you would oblige us with a private rendition?

[Somewhat ascerbic] 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?

Moderato poco rubato**mf** CARLOTTA

127

CUE CARLOTTA: Maestro.

Think of me

130

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

133

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

136

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

139

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

142

Moderato

143a

mo - ment spare a thought for me

143b

143c

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

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

144

Più mosso +BALLET GIRLS

here the Phan - tom of the o - pera He's

OPERA CHORUS

He is with us it's the ghost

Harp

Vlms

Hns

148

(BALLET GIRLS)

here the Phan - tom of the Op - era

(OPERA CHORUS)

S.A.

The Phan - tom He is

Vlas/Vcls

Harp

Hns

151 *f* ANDRE

(S.A.) Good hea - vens will you show a lit - tle cour - te - sy.

T.B. with us it's the ghost

He is with us it's the ghost

sf

[Under Vamp]

FIRMIN : Mademoiselle please.

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

PIANGI : Is no-one concerned for our Prima Donna?

LEFEVRE : Get that man down here!

[To ANDRE and FIRMIN]

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

[The drop is raised enough to reveal upstage an old stagehand, JOSEPH BUQUET, holding a length of rope, which looks almost like a noose]

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

Andante
Till ready

168 BUQUET

Please mon-sieur don't look at me as God's my Picc.

Synth 2

171

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

174

Più mosso

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

MEG

He's there the

Vcl

Cb

178

FIRMIN

Molto più mosso, colla voce

Phan - tom of the o - pera Good hea - vens! I have ne - ver known such

8^{vb} - -

181

ANDRE

in - so - lence Sig - nor - a please.

ANDRE : These things DO happen...

CARLOTTA : These things DO happen? You have been here five minutes, what do you know?
Si, these things do happen - all the time. For the past three years these things DO happen.
[To LEFEVRE] And did you stop them happening? No!
[To FIRMIN and ANDRE] And you...You're as bad as him "These things do happen!"
Well, until you stop these things happening, THIS thing does not happen! Ubaldo! Andiamo!

PIANGI : Amateurs!

[PIANGI and CARLOTTA sweep out]

LEFEVRE : *[After a pause]* I don't think there's much more I can do to assist you, gentlemen.
Good luck. If you need me, I shall be in Frankfurt.

[He leaves. The COMPANY looks anxiously at the NEW MANAGERS]

ANDRE : La Carlotta will be back.

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

[The GIRLS twitter and twirl in fear]

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

GIRY : He merely welcomes you to his Opera house, commands that you continue to leave box
five empty for his use and reminds you that his salary is due.

FIRMIN : His salary?

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

[Reaction to this from the BALLET GIRLS. CHRISTINE takes hold of MEG, nervously]

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

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

FIRMIN : In our box.

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

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

MEG : Christine Daae could sing it, sir.

FIRMIN : The chorus girl?

[EVERYONE glares at her, but she continues tentatively]

MEG : She's been taking lessons from a great teacher.

ANDRE : *[To CHRISTINE]* From whom?

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

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

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

ANDRE : Very well.

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

4. Act I / Scene 1 (Think of Me)

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

184 **Allegretto** **CHRISTINE**

Think of me think of me fond - ly

Piano Solo

188

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

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

192

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

196

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

[Lights dim and the surroundings dissolve, as we are transported to...]

THE GALA

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

200

spare a thought for me.

Add Strings

+Hns

Tutti *f*

204

ww

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

208

mf

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

mp

212

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

216

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

Rit.

220

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

A Tempo

225

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

229

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

233

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

237

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

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

241

think of you

ff

245 **RAOUL** *[Spoken]* Bravo! Bravo!

Can it be can it be Chris - tine?

Vlns+Vla WW Vlns+Vla

mp *f*

250 **RAOUL**

(1st X) Long a - go _____ it seems so long a - go. _____ How young and inn - o - cent we

(2nd X) her

CHRISTINE

(2nd X) Flow - ers fade _____ The fruits of sum - mer fade _____ They have their sea - sons so do

Clt Vlns

Bsn+Synth 2

253

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

we but please pro - mise me that some - times

1.

258 **2. *Rit.*** **(Vocal cadenza)**

(CHRISTINE)

you will think (Ah)

Hn/Tpt

Tbn/Synth

262

of me.

f *fp* *ff*

5. Act I / Scene 2 (Backstage)

AFTER THE GALA

Reverse view of the stage.

The applause continues and we see CHRISTINE, from behind, taking her bows.

The house curtains close upstage and BALLET GIRLS, from the wings, gush around CHRISTINE. REYER stiffly gives his approval. GIRY also appears.

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

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

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

CHRISTINE moves slowly downstage, away from the DANCERS, as her dressing room becomes visible.

Unseen by her, MEG also moves away and follows her.

As CHRISTINE is about to reach the dressing room door, SHE hears the PHANTOM'S voice out of nowhere]

1 Free time PHANTOM MEG PHANTOM *sospirando*

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

[CHRISTINE is bewildered by the voice]

4 **Adagio** MEG

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

Harp

8

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

11a Solo String Quartet 11b 11c 11d

11a 11b 11c 11d

12 **Con moto**
CHRISTINE

12 **Con moto**
CHRISTINE

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

Harp + Strings + Flute

16

16

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

+ Clt

Poco più mosso

19

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

22

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

25

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

Ancora poco più

MEG

28

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

ww

31

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

34

poco rall **Tempo 1**
CHRISTINE

words aren't yours. An - gel of mu - sic,

37

guide and guar - dian grant to me your glo - ry. —

MEG

Who is this An - gel, this

40

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

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

Poco più mosso

43

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

an - gel. _____ Your hands are cold. Your

Strings

mp

Flt

Flt

*rit.**Dialogue*

46

It fright - ens me. face Chris - tine it's white. Don't be fright - ened.

ppp

Clt

[THEY look at each other. The moment is broken by the arrival of GIRY]

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

[MEG leaves and rejoins the DANCERS]

My dear, I was asked to give you this.

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

Gravemente

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

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

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

FIRMIN : What a relief! Not a single refund!

MME. FIRMIN : Greedy.

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

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

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

[He takes the champagne from FIRMIN]

ANDRE : As you wish, Monsieur.

[They bow and move off]

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

[RAOUL knocks at the door and enters]

RAOUL : Christine Daae, where is your red scarf?

CHRISTINE : Monsieur?

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

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

RAOUL : Christine.

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

6. Act I / Scene 4 (Dressing Room)

Lento

1 **RAOUL** **CHRISTINE : (spoken)**
You remember that too?

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

Str + Kbd 2
p sustained

4 **CHRISTINE**
or of gob - lins of shoes, or of rid - dles of

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

7 **CHRISTINE :**
Father playing the violin.

frocks,
RAOUL :
Those picnics in the attic.

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

or of choco - lates?

Tpt
Harp + Solo Vln
LH Synth 1

10 (CHRISTINE)

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

8^{va} Kbd 1

Str.

13

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

(8^{va}) loco

16 *Allarg.*

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

(RAOUL)

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

1ST TIME

CHRISTINE : *[spoken]*

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

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

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

...have been
visited by...

2ND TIME

...the Angel of Music.

RAOUL : *[spoken]*

"No doubt of it
and now we..."

...go to supper! *[cue to cut off]*

Meno mosso**(abrupt cut-off on cue)**

19

Solo Violin

Vla

Cb

CHRISTINE : *[Firmly]* No, Raoul, the Angel of Music is very strict.

RAOUL : I shan't keep you up late!

CHRISTINE : No, Raoul... Things have changed.

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

*[He hurries out]*CHRISTINE : *[Calling]* Raoul! *[Quietly picking up her hand mirror]* Things have changed, Raoul.*[Tremulous music. CHRISTINE hears the PHANTOM's voice, seemingly from behind her dressing room mirror]*

23

Synth 2

Lento**PHANTOM**

26

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

Piano + Harp **ff** **f**

8vb

30

Ig - no - rant fool, this brave young suit - or, shar - ing in my tri - umph. ____

Clt
 Bass Clt
 (8^{vb})

L'istesso
CHRISTINE

34

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

WW
 Hn 3
 Pizz Vcl
 + Synth 2

37

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

Hns
 WW
 Hn 3
 Vlas

40

PHANTOM

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

Str.
 Clt, Vlas
 WW
 Bass Clt

43

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

Vcl

Vcl

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

46

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

rall.

Str.

Hns

Cb
Bass Clt

Poco Meno Mosso

CHRISTINE

50

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

Vln
Vlas

Cor
Bsn
Vcl

Cb
Synth

53

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

Tpts

+ Organ Sus.

Bsn

(in 8)

PHANTOM

56

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

Kbd 1

Vlns

LH ♩ = 120 (not conducted)

Synth 2
Phantom Bass

[CHRISTINE walks towards the glowing, shimmering glass. Meanwhile, RAOUL has returned. He hears the voices and is puzzled. He tries the door. It is locked]

Più mosso

60

come to me, an-gel of mu-sic. Whose is that voice, who

RAOUL

[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]

Meno mosso

PHANTOM

63

is that in there? I am your an-gel of mu-sic.

66

To Clicktrack ♩ = 120

The musical score is for Christine's song 'Come to me, angel of music.' It is in G major (one sharp) and 4/4 time. The score is divided into three measures. The first measure is 4/4, the second is 2/4, and the third is 4/4. The vocal line (treble clef) has the lyrics 'Come to me, an - gel of mu - sic.' The piano accompaniment (grand staff) features a steady eighth-note bass line in the left hand and a melody in the right hand. The piece ends with a double bar line and repeat dots.

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

[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!

7. Act I / Scene 5

Music by Andrew Lloyd Webber

Lyrics by Charles Hart

Additional Lyrics by Richard Stilgoe and Mike Batt

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.

Allegro

3 *f*

7 Tutti

11 CHRISTINE

In sleep he sang to me In dreams he

Vcl

15

came. That voice which calls to me _____ and speaks my

Str.

Hns ()

Bsn

mp

Cb

19

name and do I dream a - gain _____ for now I

Add WW

Hn 3

Bsn

23

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

sfz *mf* Hns

27

there _____ in - side my mind _____

Organ

mf

Add Bsn

Tutti

31 **PHANTOM**

Sing once a -

35 gain with me _____ our strange du - et _____ My po - wer

WW + Str.
detached (lightly)

+ Timp.

39 o - ver you _____ grows stron - ger yet and though you

43 turn from me _____ to glance be - hind _____ the

WW + Str. WW Vlns
Hns

Vcl Cb

Timp. + Kbd

47

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

51

mind _____

Tutti

Vlns **ff**

+ Vlas

55

CHRISTINE

Those who have seen your face _____ draw back in

Str. + Harp

Synth

mp

WW

Cb

59

PHANTOM

it's me they

(CHRISTINE)

fear I am the mask you wear

63

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

Your spi - rit and my voice in one com -

Tpts

Hns

Tbn

Vlas

Vcl

sim.

67

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

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

ww

Hns

Vlns

71 **(PHANTOM)**

there in - side your mind

(CHRISTINE)

there in - side my mind

CHORUS

He's there, the Phan - tom of the

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

75

PHANTOM

In all your

Op - era.

Synth + Brass

Str.

vel

83

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

Clt Oboe

Synth Cb

87 (PHANTOM)

mys - te - ry And in this

CHRISTINE

were both in you And in this

Hns

91

la - by - rinth where night is blind the

Hns ww

95

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

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

99

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

mind.

mind.

Add WW

Add WW

He's

103

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

Organ

Str.

ww

107

Ah

3

ww

111

Ah

3

Str.

ww

+ Hns

115

Ah

3

PHANTOM : [Spoken] Sing for me

ww

119

Ah

3

sim.

ww

123

Ah

Ah

126

128

PHANTOM : [Spoken] Sing for me

Ah

[SHE begins to vocalise strangely, her song climbing higher and higher in pitch. As SHE reaches her final climactic note, we arrive in the PHANTOM's lair. Downstage the candles in the lake have lifted to reveal giant candelabras outlining the space.

The boat turns into a bed, occupying the centre of the stage, which is otherwise dominated by a huge pipe organ on one side and an even larger mirror on the other, the latter covered by a dust-sheet.

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

Appassionato

PHANTOM

131

(CHRISTINE) I have brought you to the seat of sweet

Ah

Organ + Vlas

fff

ff

Organ + Vcl

rall.

135

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

dim.

+ Hns

A Tempo

139

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

Harp

Add Tpts, Vlns, Flt 2

8va

Rubato

143

one a - lone. Since the mo - ment I first heard you sing I have

(8va)

Picc.
Xylo

5

mp

146

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

rit.

dim.

149

mu - sic. — Night time, sharp - ens, height-ens each sen - sa - tion.

G.P.

pp

G.P.

Vlns
Vlas

Harp

Harp

Vcl

pp

Cb

153

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

Harp

Add Hn 1

Add WW

156

ban - don their de - fen - ces.

Vlas Vcl

Harp

Hns

160

Pochiss. più

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

ww

163

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

Vlns

Piano

166

rit.

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

ww

Poco più mosso**Poco meno**

169

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

Hns Vlns

Piano Str. + Synth

172

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

Hn 1 Flt Clt

rall. **Allargando**

174

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

Hns Piano

RH mp

A Tempo

177

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

Add Vlas, Vcl ww Vlns Vcl

180

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

Clt 2
Vcl

Poco meno

182

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

Vlms
Vlas

Piano

184

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

Hns
Tbn

Affrettando

187

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

f

189

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

8va

5

191

fore, let your soul take you where you long to

(8va)

7

7

rit.

193

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

Allargando

ff

mp

Vlas

Vcl Cb

pp

196

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

A Tempo

Vlrs, Vlas tune 8va
WW

Hns

199

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

mf *f*

201

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

f

203

*Allargando**A Tempo*

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

p *ff* LH

Str.
Hns.
WW

206

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

[During all this, the PHANTOM has conditioned CHRISTINE to the coldness of his touch and her fingers are brave enough to stray to his mask and caress it, with no hint of removing it.

The PHANTOM leads her to the mirror from which he removes the dustcover and in which we see the image of CHRISTINE, a perfect wax-face impression, wearing a wedding gown.

CHRISTINE moves slowly towards it, when suddenly the image thrusts it's hands through the mirror towards her. She faints. The PHANTOM catches her and carries her to the bed, where he lays her down]

Allargando

210

You a - lone can make my song take flight,

mp

213

rall. // *Meno mosso*

help me make the mu - sic of the night.

Piano + Harp

pp

8vb - - - - -

THE NEXT MORNING.

The PHANTOM, in his Mandarin costume, is composing.

CHRISTINE lies on the bed under gauze. As the light brightens, we see him seated at the organ, playing with furious concentration. There is a music box, in the shape of a barrel organ, beside the bed. Mysteriously, its lid lifts as CHRISTINE wakes up. The music keeps her in a half trance.

Allegro
Organ

217

Allarg.

221

8^{va}-----

Music Box
(Kbd 1 or 2)

Adagio

227

230

236

p

237 **CHRISTINE**

238

240

Harp

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

rall.

242

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

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

Calmato***rit.***

245

man.

Flt

ppp

p

Vln Solo

Vcl Pizz

Tempo più mosso***accel.***

250

CHRISTINE

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

Flt, Clt tune
Vlins

+ Vlas
Vcl

+ Hns

Harp

253

mask?

f

Clts

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.

Allegro

255

PHANTOM

Damn you! —

ff Hns, Kbd 2

259

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

262

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

264

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

Allargando

266

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

Ad lib.

268

Damn you! ____ Curse you! ____

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

Like a Gavotte

272 *mp*

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

Vln, Vla
Kbd 2
mp
Vcl Pizz
Cb, Bass Clt

277

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

282 *Poco rit.* *A Tempo*

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

287

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

A moment's pause, as their eyes meet.

HE holds out his hand for the mask which SHE gives him.

292 **Poco rit.**

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

297 **Andante**

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

oh Christ - ine.

Flt

Strings

Hns

Vcl

302 **Colla voce**
PHANTOM

Come. We must re - turn. Those two

Vln, Vla

Vcl

306

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

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

Moderato

308

Hns

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

Scene 5a**Allargando**

312

Tpt, Clt

Moderato
Till ready

3

BUQUET
(Last x.)

Like yel - low parch - ment is his

Harp

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

7

skin. A great black hole serves as the nose which ne - ver grew.

Till ready

10 (Last x.)

You must be al - ways on your guard or he will

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

12

catch you with his mag - i - cal las - so

Till ready

15 GIRY (Last x.)

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

18

Jos - eph Bu - quet hold your tongue. He will burn you with the heat of his eyes.

Dead Segue

8. Act I / Scene 6

(The Manager's Office)

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

Moderato

1 WW + Str.

Tbn Hn's

Cb.

5 10 FIRMIN

"My - ste - ry af - ter Ga - la night" it says

f Vlns, Kbd 2

11

"My - ste - ry of sop - ra - no's flight" "My sti - fied baf - fled Su - re - te say we are

13 [He lowers the paper]

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

Vla

Vcl

Meno Mosso

15

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

A Tempo

18

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

22

cast dis - a-pears but the crowd still cheers O - per-a. To hell with Gluck and Han-del, have a

26

ANDRE

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

cl.
Pno
Vln's

28 **FIRMIN**

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

30 **ANDRE (Groans)** **FIRMIN (Calmly)**

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

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

Rit **ANDRE (Reading)** **A Tempo**

Ah, it seems you've got one too. "Dear An-dre what a charm-ing ga - la Chris -

36

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

(Andre)

40

O - ther wise the Cho - rus was en - tranc - ing but the danc - ing was a la - men - ta - ble mess". **FIRMIN**

"Dear

(Firmin)

44

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

(Firmin)

48

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

52 **ANDRE**

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

Vln's + Vla's
Hn's *sfz mp*
L.H. Hn's
Cb.

56 (Andre)

(Firmin) some-one with a pue - rile brain Who the hell is he?
some-one with a pue - rile brain these are both signed O - G.

60 (Andre)

(Firmin) Op - era ghost He's a - bus - ing our po - si - tion.
Op - era ghost it's rea - lly not a - mus - ing. In a -

WW
Vln's + Vla's
Vcl Bsn
Cb.

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

63 (Andre)

He's a fu - nny sort of spec - tre to ex - pect a large re - tai - ner, no - thing

di - tion he wants mo - ney. to ex - pect a large re - tai - ner, no - thing

66 (Andre)

plai - ner, he is clear - ly quite in sane. You mean Car - lot... (ta)

plai - ner, he is clear - ly quite in sane. **RAOUL**

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

68 (Andre)

(Firmin)

(Raoul)

Well how should we (know)? What's all this non-sense?

is she? — I want an an-swer. I take it that you sent me this note. —

Of

70 (Andre)

(Firmin)

(Raoul)

course not. — We're in the dark

Don't look at us Of course not. —

She's not with you then? Mon-sieur don't ar-gue

72 (Firmin) (*The MANAGER's look mystified*) **Rit** (*Realizing his mistake*)

And what is it that we're meant to have wrote ____ (Spoken) Writ-ten?

(Raoul)

is-n't this the let-ter you wrote? ____

mp

Colla Voce

74 **ANDRE** (*Recitativo*) (*RAOUL hands the note to ANDRE who reads it*)

Do not fear for Miss Da-ae ____ the an- gel of mu- sic has her un-der his wing. Make

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

76 (*The MANAGER's look mystified*) **CARLOTTA** **A Tempo** **+ PIANGI**

(Andre) Where is he? ____ Your pre-cious pat-ron where

no at-tempt to see her a-gain. Ah, wel-come back

RAOUL: [*Spoken*]: Well, if you didn't write it, then who did?

(F minor Gliss)

78 (Carlotta & Piangi)

CARLOTTA



FIRMIN (To RAOUL)



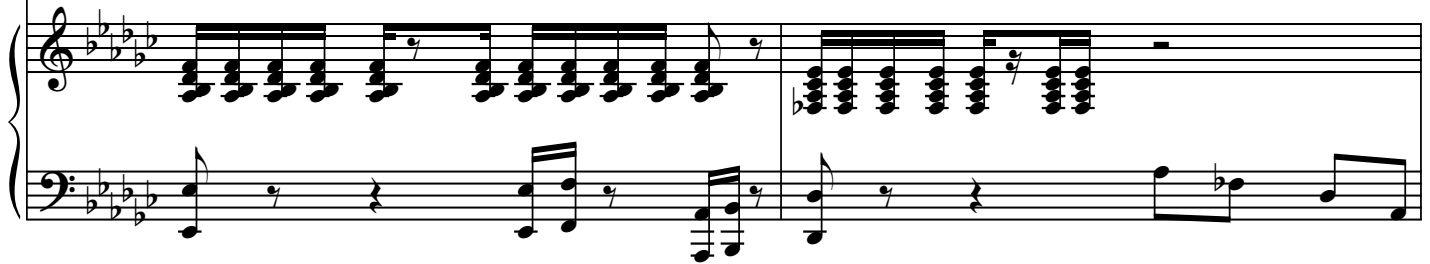
RAOUL

And did you send it?



What is it now?

Of



80 (Carlotta & Piangi)

+ PIANGI

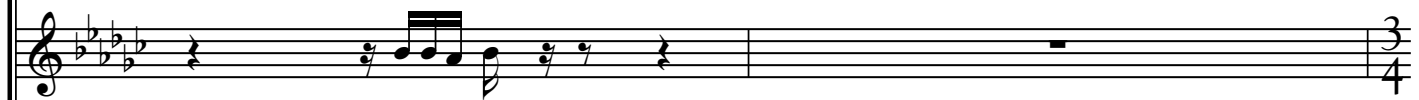
CARLOTTA



(Andre)

As if he would.

What's going on?



(Firmin)



(Raoul)

course not, ____

Of course not ____



82 (Carlotta)

82 (Carlotta) this is not the letter you sent? ____ (Raoul takes the letter and reads it)

(Raoul) and what is it that I'm meant to have sent? ____ "Your

p

Colla Voce

84 (Raoul)

84 (Raoul) days at the O-pe-ra Po-pu-laire are num-bered. Chris-tine Da - ae will be sing-ing on your be-half to-night. Be pre-

p

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

meno**ANDRE + FIRMIN**

86

86 (Raoul) Far too ma-ny notes for

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

cl.

p

accel.**A Tempo***(GIRY suddenly appears
accompanied by MEG)*

89 (Andre & Firmin)

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

Vln's Cl's Vln's Ob. Hn's

93 (Andre & Firmin)

Recitando**FIRMIN** *(Dryly)*

Da - ae's name. In which case I think our

GIRY

Miss Da - ae has re - turned.

Pno

95

ANDRE

Where pre-cise-ly is she now?

(Firmin)

meet-ing is ad-journed.

MEG

She nee-ded

(Giry)

I thought it best that she went home.

Harp

p

Vcl + Harp

mf

CARLOTTA + PIANGI

97

Will she

RAOUL

rest. May I see her.

(Giry)

No mon - sieur she will see no - one.

Hn's

Vlas's Vcl.

Andante moderato
Till Ready

99 (Carlotta & Piangi)

sing? Will she sing? Let me see it.

FIRMIN

RAOUL + ANDRE Please!
 (snatching it)

Let me see it.

(Giry)

Here I have a note.

[Repeat over letter]

Pno

pp
 Harp

Kbd 2

pp

8vb - - -

FIRMIN: [Opens letter and reads.
 Dissolve into PHANTOM's voice]
 Gentlemen, I have now sent you several
 notes of the most amiable nature, detailing
 how my theatre is to be run. You have not
 followed my instructions. I shall give you
 one last chance.

103 **PHANTOM**

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

mp

106

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

pp

109

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

Harp Hn Kbd 1 - Vibes

112

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

Cl. Picc. Tpt

115

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

Vln's

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

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

118

word, i-deal.

MEG

Chris-tine, Chris-tine.

PIANGI

Chris - tine! — it's all a ploy to help

ANDRE

it's all a ploy to help

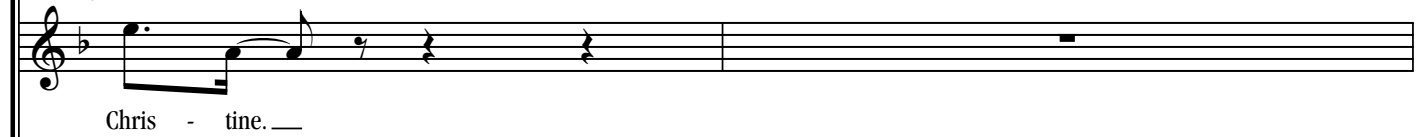
What e - ver next

A Tempo
CARLOTTA

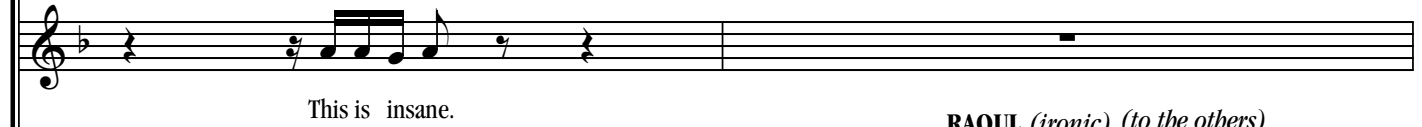
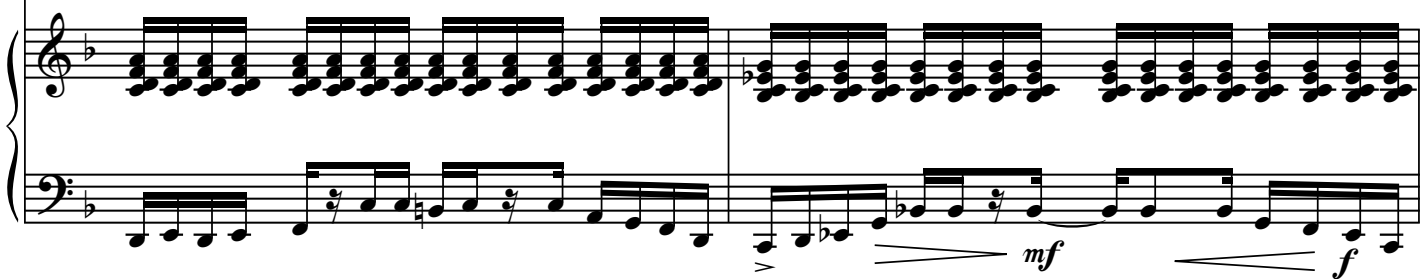
121 (Carlotta)

(Pointing an accusing finger)

(Piangi)



(Andre)

To Carlotta, in protest**RAOUL** *(ironic) (to the others)*

123 (Carlotta)



(Piangi)



(Andre)



(Firmin)



125 (Andre)

Colla Voce

no - ra. We don't take or - ders [Announcing it to everyone] Car-

The man is mad. Miss Daae will be play-ing the page - boy, the si-lent role. Car-

127

CARLOTTA

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

PIANGI

You don't de-serve her! —

(Andre)

lot-ta will be play-ing the lead. —

(Firmin)

lot-ta will be play ing the lead. —

128 (Carlotta) **A Tempo**

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

Ap - please her. To please her. no

Vln's + Vla's
mp f
Hn's
Vcl

130 (Carlotta)

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

(Piangi)

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

Vln's + Vla's
Fl.
Cl.
8vb

(Carlotta) **Piu mosso**

131

(Piangi) mi - o! di - o! You have re-viled me.

mi - o! di - o! GIRY

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

(8vb)

Meno mosso

133 (Carlotta)

you have re - buked me,

3
you have re -**ANDRE + FIRMIN**

Sig-no-ra par-don us

RAOUL

(Giry) Why did Chris - tine fly — from my arms

MEG

An - gel sees the An - gel knows Christ - ine

Add Brass

Vln's + Vla's

Hn 1

(Carlotta)

Piu mosso

placed — me, —

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

PIANGI

This is un-called for This is un -

(Andre & Firmin)

Please sig-no - ra we be-seech you

RAOUL + MEG**GIRY**

I must see her

this hour shall see your dar - kest fears the

Meno mosso

137 (Carlotta)

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

(Piangi)

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

(Andre & Firmin)

RAOUL (only)

Sig-no-ra sing for us Don't be a

(Giry)

Where did she go?

An - gel knows, the An - gel hears

Hn's

Tpt

(Carlotta)

Rall.

139

na - ta non vo' can tar

(Piangi) feel - ing You go too far!

(Andre & Firmin) mar - tyr Our star

(Raoul)

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

What new sur - pri - ses are in store.

Tutti ff

141

144

CARLOTTA

Would you not ra-ther have your pre-cious lit-tle in - ge-nue?

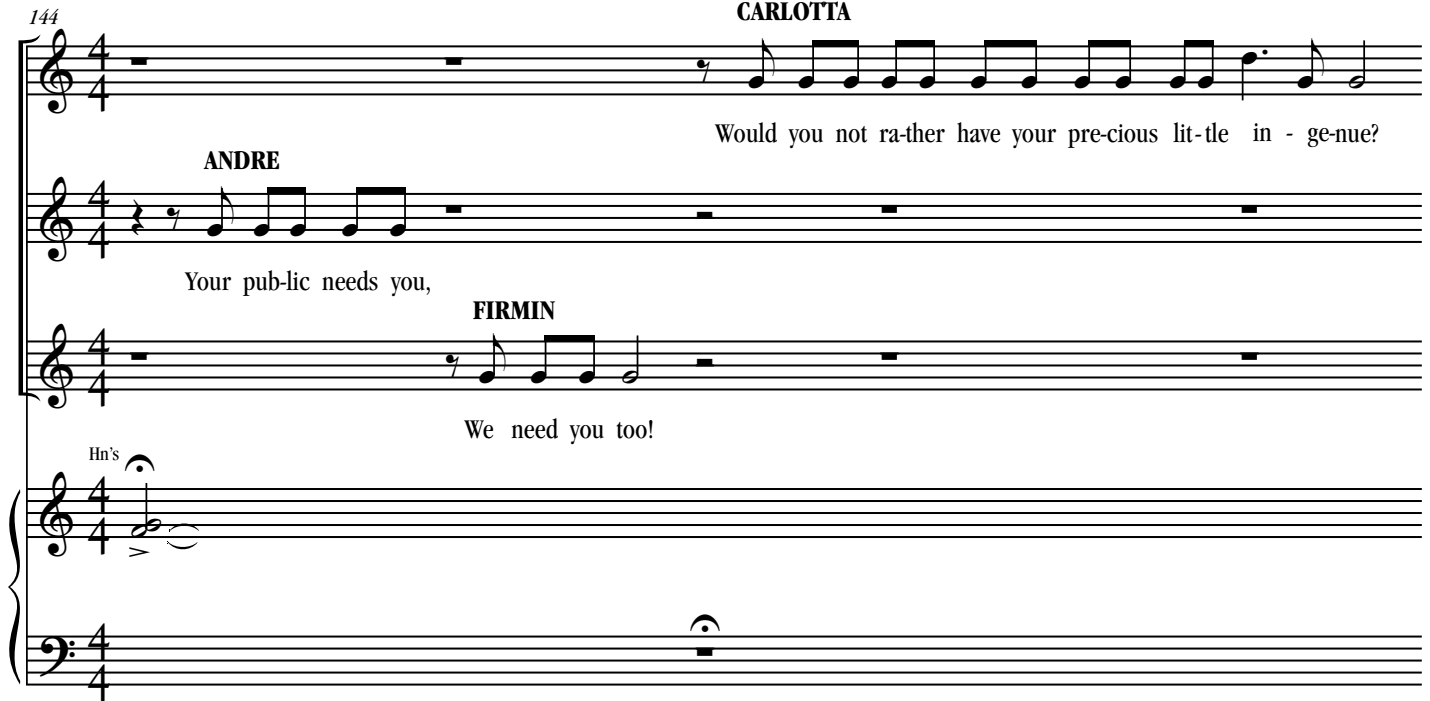
ANDRE

Your pub-lic needs you,

FIRMIN

We need you too!

Hn's



(Andre)

145 **Allegretto**

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

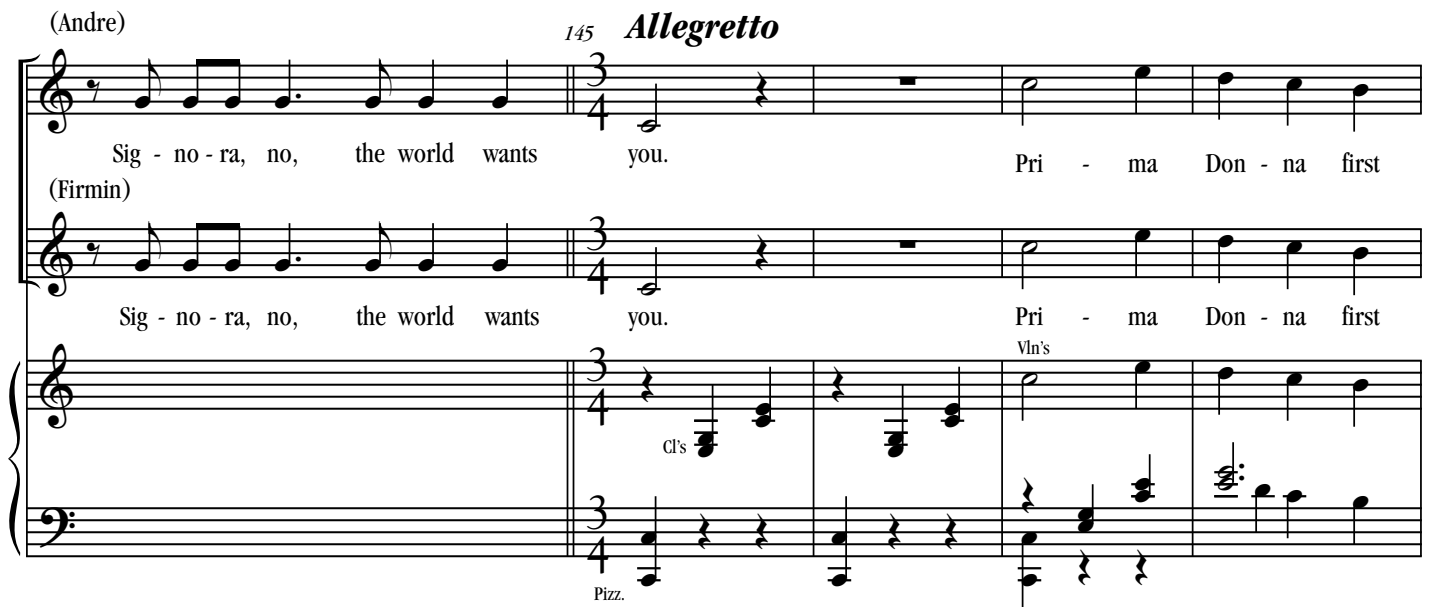
(Firmin)

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

Vln's

Cl's

Pizz.

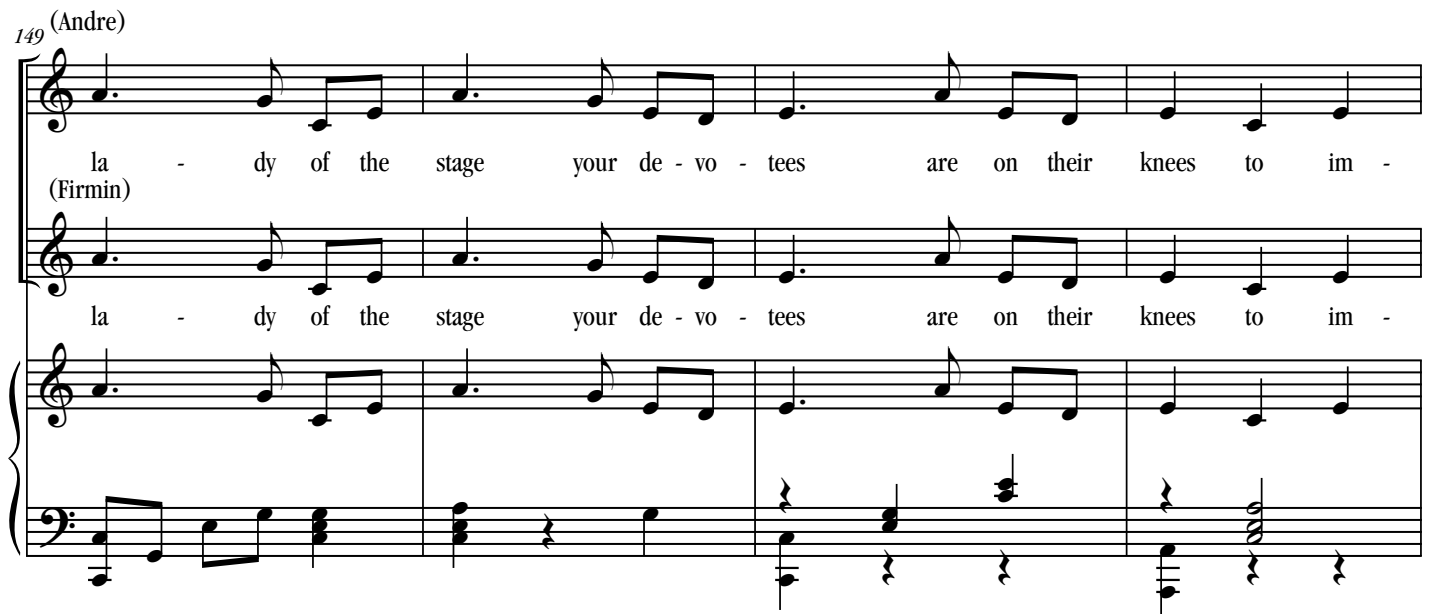


149 (Andre)

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

(Firmin)

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



153 (Andre)

plore you Can you bow out when they're

plore you

Fl. + Ob.

Tune cont. Vln

157 (Andre)

shout - ing your name.

(Firmin)

Think of how they all a - dore you. _____

Fl. + Ob.

Cl.

Vlns./Ob.

Fl.

Hns.

163 (Andre)

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

(Firmin)

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

168 **PIANGI**

(Andre) Can you de - ny us the tri - umph in

(Firmin) Can you de - ny us the tri - umph in

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

174 (Piangi)

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

(Andre) store? Sing Pri - ma Don - na once more. _____

(Firmin) store? Sing Pri - ma Don - na once more. _____

RAOUL

Christ - ine

Vln

Poch. rall**A Tempo**

178 (Piangi)

CARLOTTA

Pri - ma Don - na your song shall live a -
 (Andre)
 (Firmin)
 (Raoul)
 spoke of an an - gel.
8va *loco*
Hn's *Bsn*

182 (Carlotta)

gain you took a snub but there's a pub - lic who needs you _____
 (Piangi) **PIANGI**
ANDRE Think of your pub - lic. Those who hear your
+ FIRMIN
 Think of your pub - lic. Those who hear your
GIRY
 She has heard the
cl.

186 (Carlotta)

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

(Piangi)

voice lik - en you to an an - gel.

(Andre & Firmin)

voice lik - en you to an an - gel.

RAOUL

Is this the an - gel of

(Giry)

voice of the an - gel of mu - sic.

Vcl + Bsn

Pochissimo Rall.

190 (Carlotta)



(Piangi)

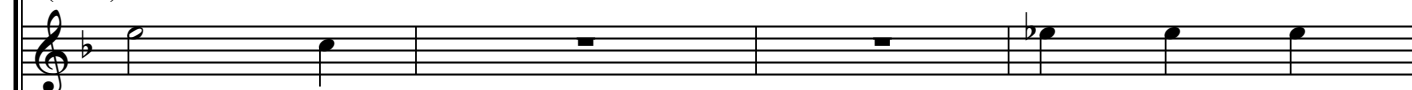
**ANDRE****FIRMIN**

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



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

(Raoul)



mu - sic?

An - gel or

(Meg)



Is this ghost an an - gel or a



A Tempo

194 (Carlotta)

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

(Piangi)

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

(Andre & Firmin)

Lead - ing la - dies are a trial.

(Raoul)

mad - man?

(Meg)

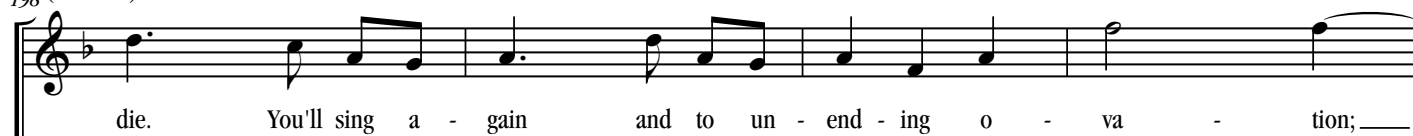
mad - man? Voice of hell or of hea - ven?

GIRY

Hea - ven

Tune on Hn 1

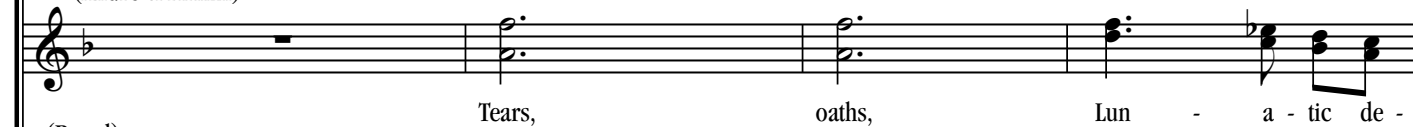
198 (Carlotta)



(Piangi)



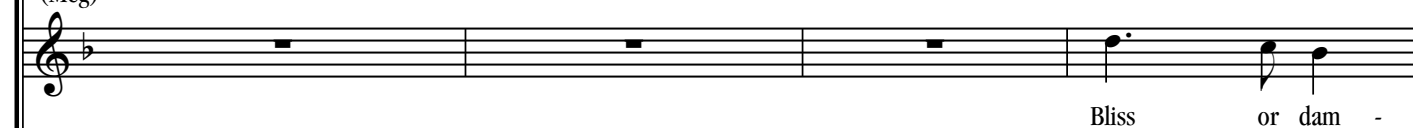
(Andre & Firmin)



(Raoul)



(Meg)



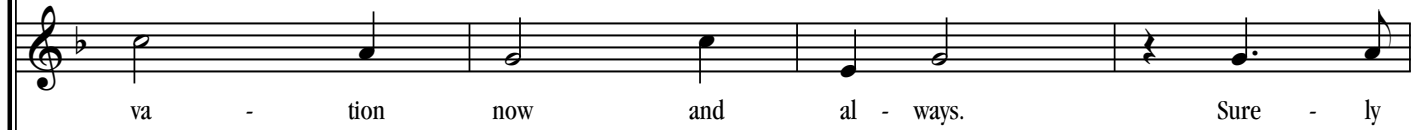
(Giry)



202 (Carlotta)



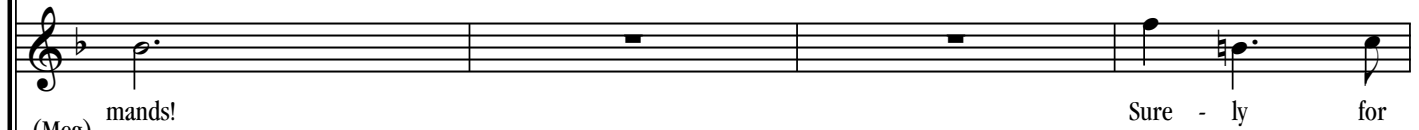
(Piangi)



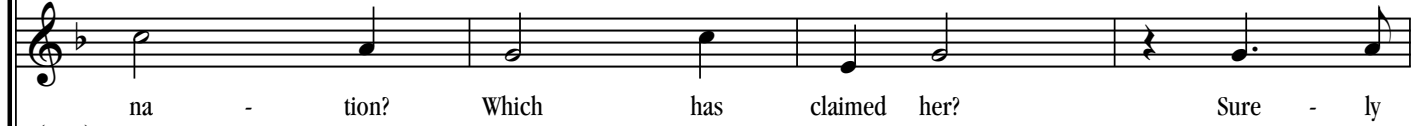
(Andre & Firmin)



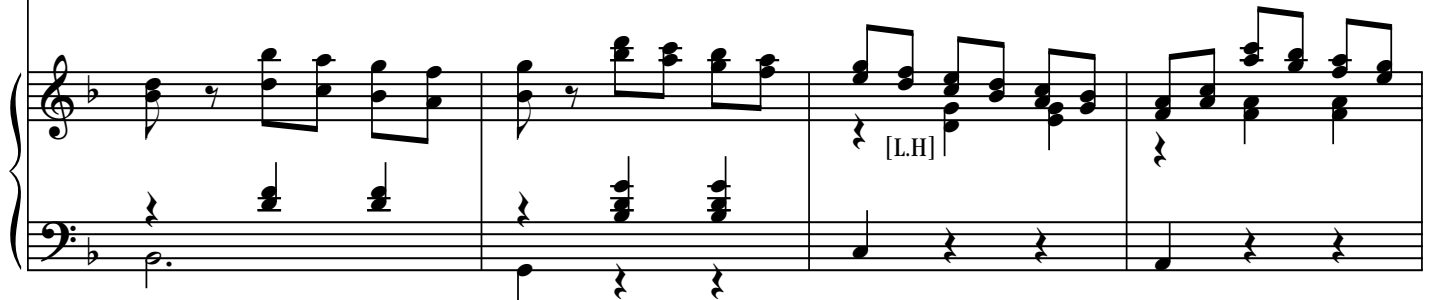
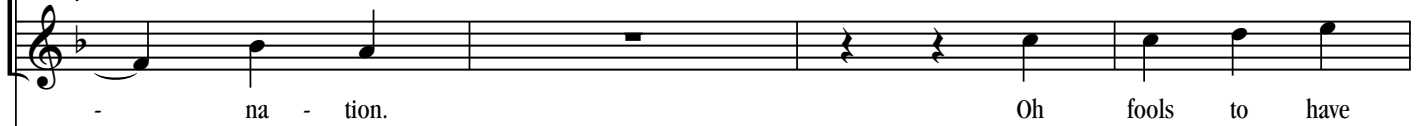
(Raoul)



(Meg)



(Giry)



206 (Carlotta)

Rall.

core. Sing Pri - ma Don - na once more _____

(Piangi)

heads will roll if her threats and de -

(Andre & Firmin)

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

(Raoul)

her sake I must see these de -

(Meg)

He'll strike back if his threats and de -

(Giry)

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

The musical score is written for a vocal ensemble and piano. It consists of six vocal staves and a piano accompaniment. The vocal parts are for Carlotta, Piangi, Andre & Firmin, Raoul, Meg, and Giry. The piano part provides harmonic support with chords and melodic lines. The lyrics are written below the vocal staves, and the tempo marking 'Rall.' is at the top right.

210 (Carlotta)

A Tempo

(Carlotta)

(Piangi)

mands are re - ject - ed. Hon - our

(Andre & Firmin)

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

(Raoul)

mands are re - ject - ed. Christ - ine

(Meg)

mands are re - ject - ed. Christ - ine

(Giry)

mands are re - ject - ed.

Piano accompaniment:

214 (Carlotta)



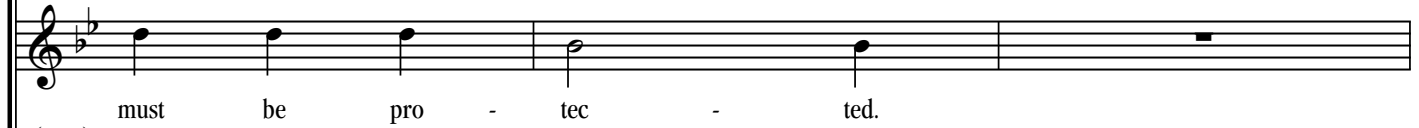
(Piangi)



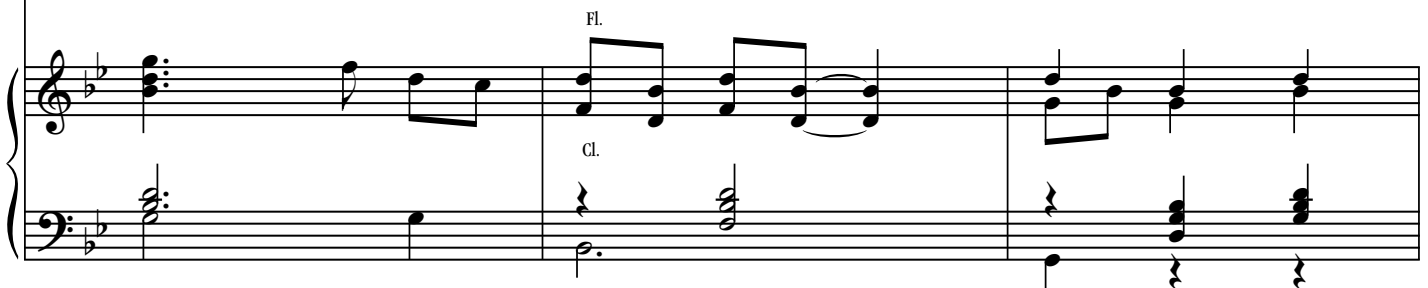
(Andre & Firmin)



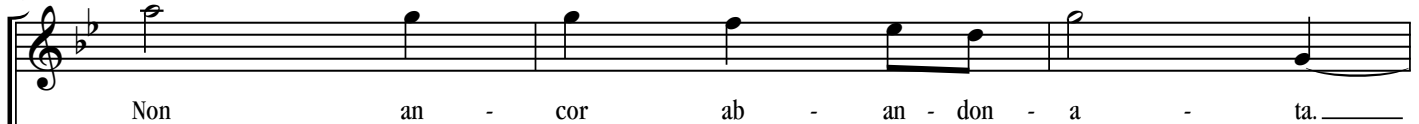
(Raoul)



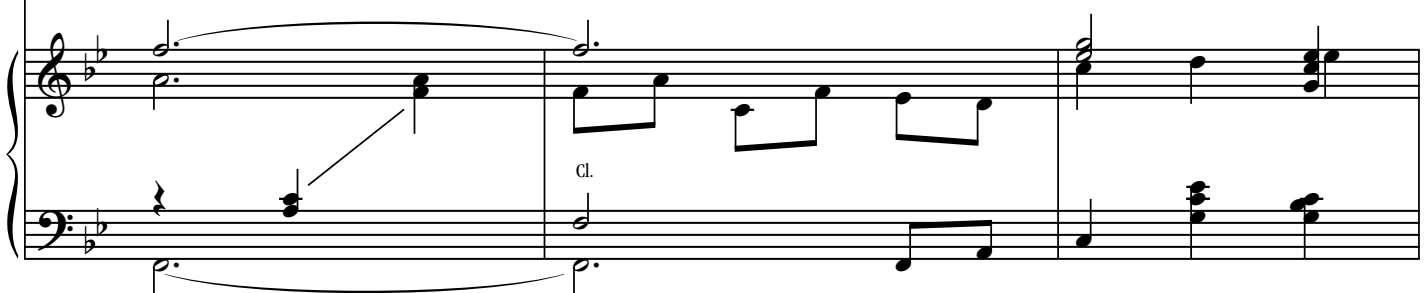
(Meg)



217 (Carlotta)



(Andre & Firmin)



220 (Carlotta)

(Andre & Firmin)

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

RAOUL

GIRY His game is o - ver.

This is a game you can - not hope to

Rall.**CARLOTTA**

223

The
PIANGI

(Andre & Firmin) The
just the sort of sto - ry au - dien - ces a - dore in fact a per - fect op - era.
(Raoul)

And in box five a new game will be - gin
MEG

(Giry) But if his curse is on this
win. For if his curse is on this

WW
Vln/Vla

Vcl.

A Tempo

227 (Carlotta)

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

(Piangi)

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

(Andre & Firmin)(Both)

Pri - ma Don - na the world is at your

(Meg)

op - era. Then I

(Giry)

op - era. Then I

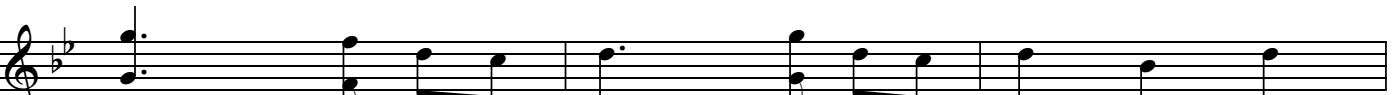
230 (Carlotta)



(Piangi)



(Andre + Firmin)

**RAOUL**

(Meg)



(Giry)



233 (Carlotta) **Rall.****Meno mosso**

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

(Piangi)

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

(Andre & Firmin)

(Raoul) chea - ted _____ Light up the stage with that

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

(Meg)

once a - gain Light up the stage with that

(Giry)

dare to Light up the stage with that

p.

237 (Carlotta)

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

(Piangi)

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

(Andre & Firmin)

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

(Raoul)

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

(Meg)

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

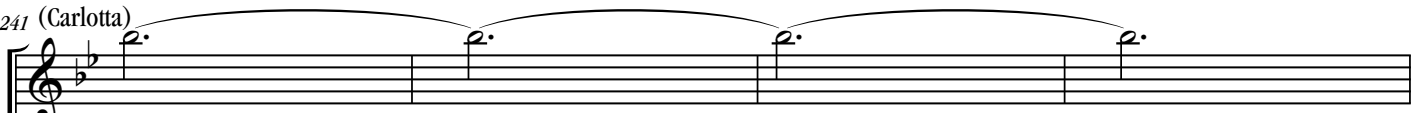
(Giry)

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

8. Act I / Scene 6

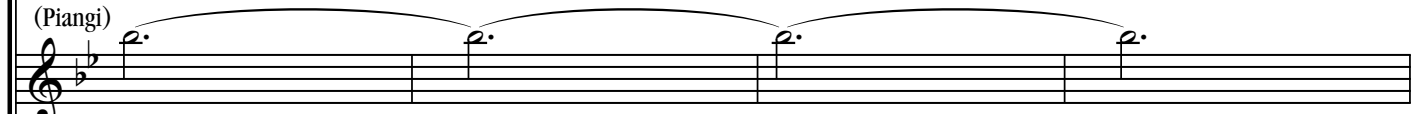
Piu mosso

241 (Carlotta)



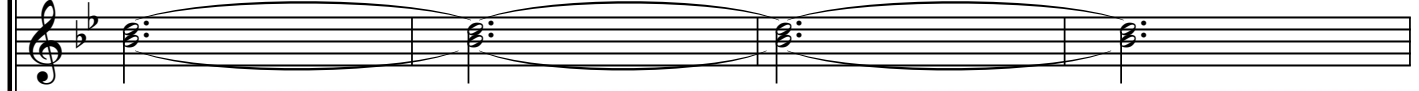
more. _____

(Piangi)



more. _____

(Andre & Firmin)



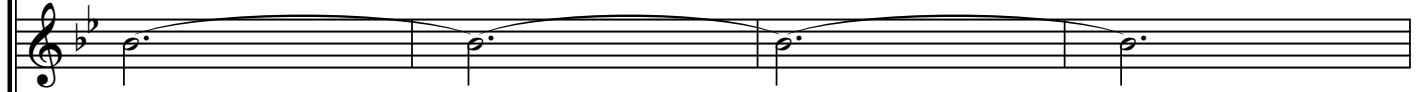
more. _____

(Raoul)



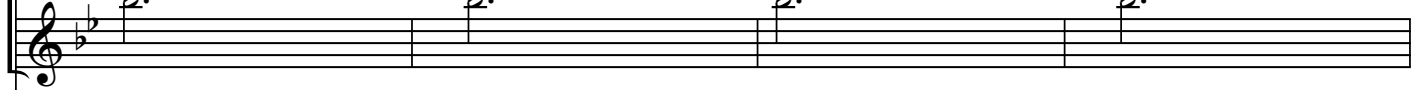
more. _____

(Meg)



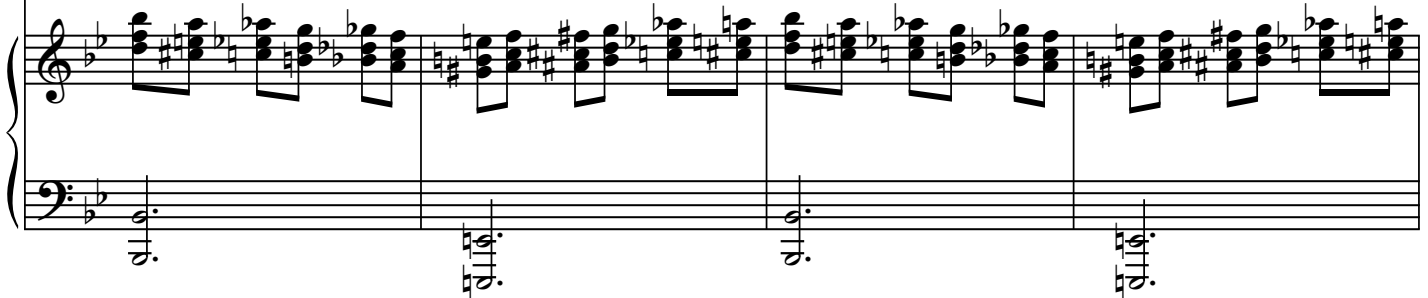
more. _____

(Giry)



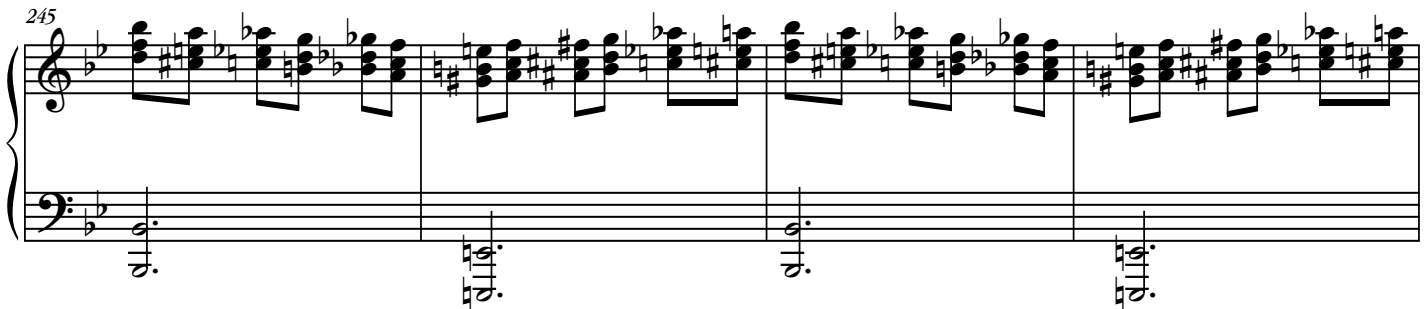
more. _____

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



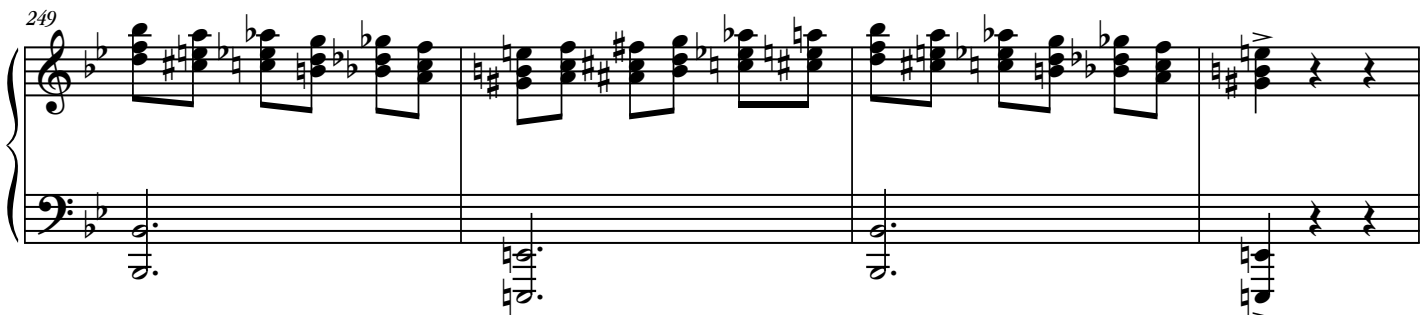
If these demands are not met, a disaster

245



beyond imagination will occur!

249



253

CARLOTTA

once more _____

PIANGI

once more _____

ANDRE + FIRMIN

once more _____

RAOUL

once more _____

MEG

once more _____

GIRY

once more _____

9. Act I / Scene 7 (Il Muto)

Overture to "Il Muto"

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

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

ANDRE : Do you really think that's wise monsieur?

Maestoso *Giocoso* *Maestoso*

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

Curtain Rises

Giocoso *A Tempo*

Rit.

A Performance of "Il Muto"

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

In the room are TWO EPICINE MEN: one a HAIRDRESSER and one a JEWELLER. The JEWELLER is attended by MEG. There is also an OLDER WOMAN, the COUNTESS' CONFIDANTE. ALL, apart from MEG, are gossiping with relish about the COUNTESS' current liaison with SERAFIMO.

A Tempo **CONFIDANTE** **1ST FOP**

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

(leggiero)
mf Strings

Ob
Bsn

16 **2ND FOP** **CONFIDANTE**

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

Bsn

19 **ALL 3 (Insincerely)** **A Tempo**

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

Ob

[THEY laugh conspiratorially. As the recitative begins, the lights and music dim on stage and our attention turns to the MANAGERS in their box]

[Note from H/P: any additional singing from the chorus comes from offstage]

In the Box

ANDRE
Nothing like the old operas.

FIRMIN
Or the old scenery ...

ANDRE
The old singers ...

FIRMIN
Hardly a disaster beyond imagination!

Colla voce

22 (Entering) COUNTESS

(Knock at the door)

Se-ra-fi-mo your dis-guise is per-fect. Why who can this

Harpsichord

Perc. - Woodblock

24

be?

DON ATTILIO

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

Gen-tle wife ad-mit your lov-ing hus-band.

ANDRE
Every seat sold!

FIRMIN
Hardly a disaster
beyond imagination!

26

Più mosso

DON ATTILIO Recit.

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

+ Strings

The Phantom of the Opera

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

30

30a

31

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

leave you with your new maid. I sus - pect my young bride is un -

32

COUNTESS

Ad-di - o, Ad-di - o.

(DON ATTILIO)

true to me. I shall not leave but shall hide o-ver there to ob - serve her! Ad-di - o. Ad-di - o

35

(COUNTESS)

Se-ra-fi - mo a - way with this pre-tence!

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

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

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

mp
+ Strings

A Tempo Moderato**COUNTRESS**

39

ab-sence. Poor fool, he makes me laugh ha ha ha ha ha

mf Strings

Cello

Bsn

43

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

+Ob

46

bet - ter half.

S

Poor fool he does-n't know Ho ho ho ho ho

A

Poor fool he does-n't know Ho ho ho ho ho

T

Poor fool he does-n't know Ho ho ho ho ho

B

Poor fool he does-n't know Ho ho ho ho ho

49 (COUNTESS)

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

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

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

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

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

+Hn

Kbd 1

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

56 **MEG (terrified)**

PHANTOM (spoken): ... Did I not instruct you that box five was to be left empty?

He's

Strings

57a **Repeat till cut off** 57b **Dialogue**

here the Phan - tom of the op - era.

[A chilling pause. General reaction of bewilderment.
CHRISTINE looks fearfully about her]
CHRISTINE : It's him ... I know it ... it's him ...
CARLOTTA : [Finding a scapegoat in
CHRISTINE, bisses 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,
da capo, per favore.

fade

58 **Colla voce**
COUNTESS *[Viciously tears off CHRISTINES wig]*

Se-ra-fi-mo a - way with this pre-tence! You can-not speak, but kiss me in my CROAK

Harpischord
Strings

[Instead of singing, SHE emits a great croak, like a toad.

A stunned silence.

CARLOTTA is as amazed as anyone, but regains herself and continues.

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

62 **Moderato (Til Ready)**

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

mf

66 67 68a 68b

Repeat till cut off **Dialogue**
accel e cresc. **G.P.**

Ha CROAK CROAK CROAK. Ha CROAK CROAK CROAK CROAK (etc.)

G.P.
Stopped by
Managers

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

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

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

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

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

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

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

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

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

CHRISTINE : Raoul!

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

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

[To the CONDUCTOR]

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

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

The BALLET GIRLS, who have been upstage, move down as a sylvan glade flies in.

THEY begin the dance of the country nymphs.]

Andante grazioso
stacc.

69

p Vln/Vla

Bsn

73

Picc/Flt

Strings

Rall. *mf* **poco meno**

77

5

78

Ob

85

Upstage, behind the drop, a series of threatening shadows of the Phantom. Meg is aware of them and dances out of step.

87

Clf

Bsn

91

Cello

Poco rall**Più mosso**
sempre stacc.

94

Flt

Clf/Bsn

98

100

102

When that culminates in one gigantic, oppressive, bat-like shadow, the body of JOSEPH BUQUET falls on the stage, causing the sylvan glade to fly out. RAOUL rushes out of his box. Silence. Then pandemonium.

106

107

109

Repeat till cut off

111

Dead Segue next scene (1 bar)

10. Act I / Scene 8 (The Roof)

The Roof Of The Opera House

A huge statue of 'La Victoire Ailee' -

the same as that which tops the proscenium. It is twilight.

A panorama of stars, roofs, street lamps and spires visible in the distance.

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

[CHRISTINE and RAOUL hurry off]

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

Ladies and gentlemen, please remain in your seats.

Do not panic. It was an accident ... Simply an accident ...

Andante **Poco più**

f Tutti

Rit.

Lento **Rit.** **Agitato**

8^{va} **8^{va}** **8^{va}** **8^{va}**

Flt **Str** **Cor A** **Tpt** **Cl**

subito p **mf** **very passionate**

Strings

(loco)

RAOUL : Christine, come with me. CHRISTINE : We must go up to the roof. We'll be safe there.

15 (♩ = ♩) **Allegro** **CHRISTINE**

Don't take me back there.

RAOUL

Why have you brought us here? We must re -

He'll kill me His eyes will find me there, those eyes that

turn. Christ-ine don't say that,

burn and if he has to kill a thou-sand men, the

don't ev-en think it. For-get this wa-king night-mare.

18

21

Instrumental parts: Clt, Pno, Cor A, Flt, Hn, Vln, Vla, Vlc, CB, Bsn, Tbn, Bs Clt, Tpt, Cor A, Vln, Vla, Bsn, Vlc.

24

Phantom of the o-pe-ra will kill and kill a-gain. My

This Phantom is a fable. Be-lieve me there is no Phan-tom of the Op-era.

Vln

Flt

Hn

Vla
Vlc

28

God who is this man who hunts to

My God, who is this man,

Flt

Vln

Pno
Hn

Vla
Vlc

31

kill. I can't es-cape from him,

This mask of death? Whose is this

Cor A
Clt

Pno
Hn

34

I ne - ver will and in this

voice you hear with ev - ery breath? and in this

Cor A
Clt

37

lab - y - rinth where night is blind the

lab - y - rinth where night is blind the

Vln

Pno
Hn
Tpt

40

Phan - tom of the o - pe - ra is here,

Phan - tom of the o - pe - ra is here,

Synth 2

Hn

43

in - side my mind.

in - side my mind. There is no Phan - tom of the op - era.

Appassionato

col 8vb

47

CHRISTINE
(Intensely)

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

51

Rall.

To a world where the day - light dis - solves in - to dark - ness, ___

Hp

54

A Tempo

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

Hn Trill + Tpt

This system contains measures 54 through 57. The vocal line is in treble clef with a key signature of one sharp (F#). The lyrics are: "dark - ness, — Raoul, I've seen him! Can I e - ver for -". The piano accompaniment consists of a right hand with dense chords and a left hand with a trill in measure 54, followed by a sustained chord in measure 55, and then rests in measures 56 and 57. The trill is marked "Hn Trill" and the sustained chord is marked "+ Tpt".

58

Rubato

get that sight? Can I e - ver es - cape from that face, so dis -

Hn

This system contains measures 58 through 60. The vocal line continues with the lyrics: "get that sight? Can I e - ver es - cape from that face, so dis -". The piano accompaniment features a right hand with dense chords and a left hand with a melodic line starting in measure 59, marked "Hn".

61

tor - ted, de - formed, it was hard - ly a face in that dark - ness, —

Bsn

This system contains measures 61 through 63. The vocal line continues with the lyrics: "tor - ted, de - formed, it was hard - ly a face in that dark - ness, —". The piano accompaniment features a right hand with dense chords and a left hand with a melodic line starting in measure 61, marked "Bsn".

64

Rit.

dark - ness. — But his

This system contains measures 64 and 65. The vocal line continues with the lyrics: "dark - ness. — But his". The piano accompaniment features a right hand with a melodic line and a left hand with a sustained chord, both marked with a slur. The system ends with a double bar line and a 4/4 time signature.

Andante (♩. = ♩)

66

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

Flt

Vla

Vlc

CB

69

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

72

Meno mosso

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

RAOUL

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

WW

WW

Hp

Kbd 2

CHRISTINE (*scared*)
(*spoken*): What was that?

76

world. Those plead-ing eyes, that both threa-ten and a - dore

RAOUL PHANTOM (*Unseen*)

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

Vln

Bs Clt

[A moment as their eyes meet. The mood changes]

RAOUL: (*spoken*) Oh Christine.

81

Andante

Flt

Vln

Vlas

Hns

Vcl

f

CHRISTINE (*spoken*): Oh Raoul.

Rall.

86

mf

pp

Dead segue

11. Act I / Scene 8 (All I Ask of You)

Andante 3 RAOUL

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

here, no-thing can harm you my words will warm and calm you. Let me be your free-dom, let

day-light dry your tears, I'm here, with you, be-side you, to guard you and to guide you.

Cl's
Str.
mp
Harp

Fl.
Hn. 1

Vln.
Vla's
Vcl.
Cb.

add Cl's
Cl's
Harp

11 CHRISTINE

Say you love me ev - ery wak - ing mo - ment, Turn my head with talk of

Measures 11-13: Christine's vocal line and piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat). Measure 11 starts with a treble clef and a key signature change to three flats. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

sum-mer-time. _____ Say you need me with you now and al-ways,

Measures 14-16: Christine's vocal line and piano accompaniment. Measure 14 includes a long note for Christine. The piano accompaniment continues with a similar texture, featuring a melodic line in the right hand and a supporting bass line in the left hand.

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

Measures 17-19: Christine's vocal line and piano accompaniment. Measure 17 includes a long note for Christine. The piano accompaniment features a melodic line in the right hand and a supporting bass line in the left hand. The tempo marking *Poco Allargando* is present above the staff.

Poco animato

20

you.

RAOUL

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

Vln's Cl./Vla's Ob.

22

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

Fl.

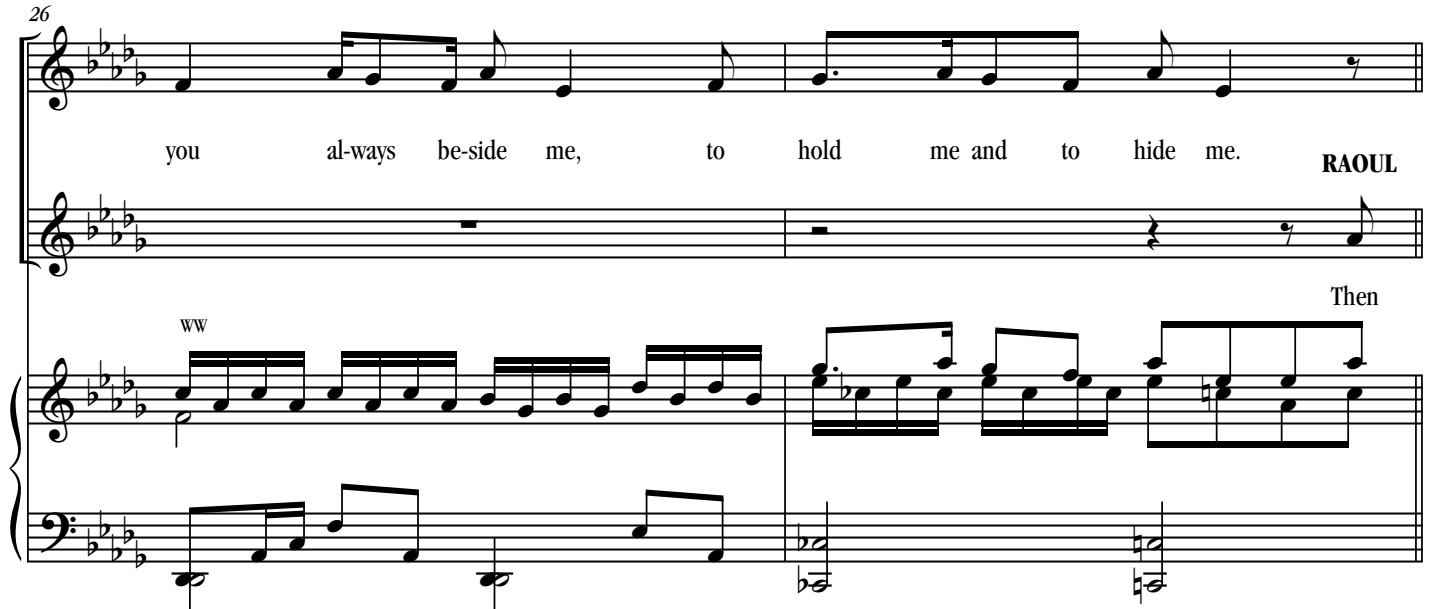
24

CHRISTINE

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

Fl. Cl. Vcl.

26

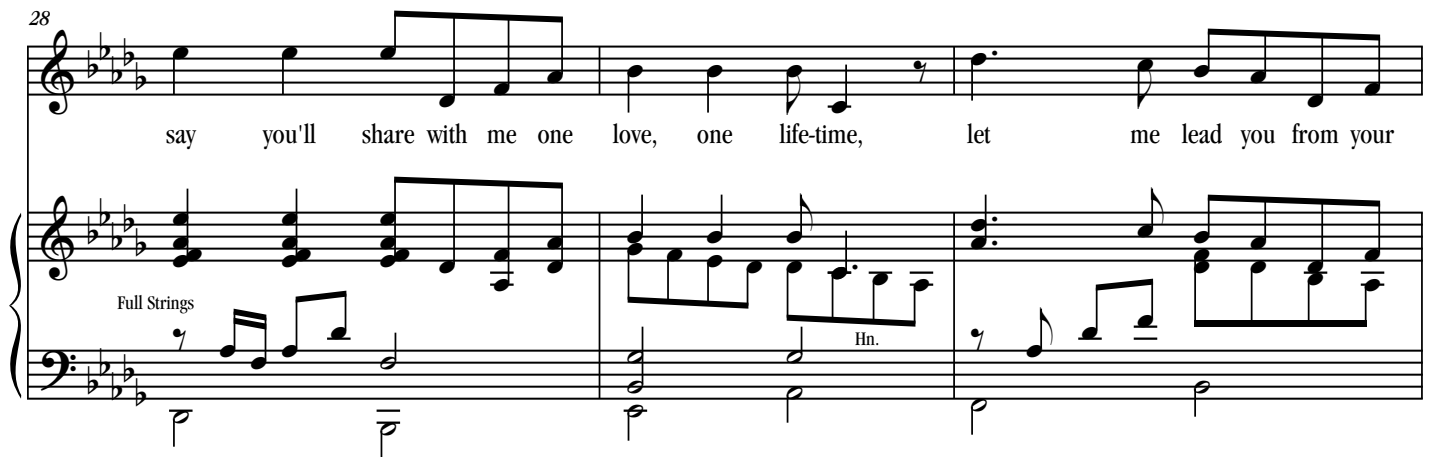


you al-ways be-side me, to hold me and to hide me. **RAOUL**

Then

ww

28

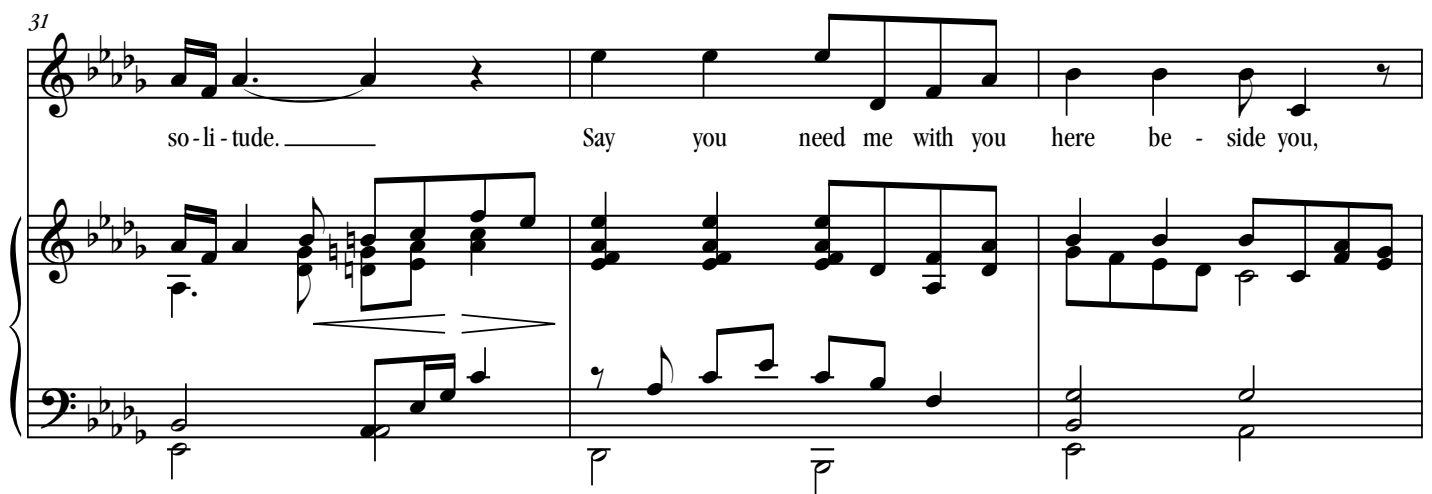


say you'll share with me one love, one life-time, let me lead you from your

Full Strings

Hn.

31



so-li-tude. Say you need me with you here be-side you,

Poco rit

34

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

Hn's

A Tempo**CHRISTINE**

37

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

you.

Ob.

40

fol-low you. Share each day with me, each night, each morn-ing,

RAOUL

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

The Phantom of the Opera
Allargando

135

43

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

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

Timp.

46

A Tempo **Rit.**

you.

you.

Tutti *f*

50

A Tempo

An - y-where you go let me go

An - y-where you go let me go

*Poco rit**Meno Mosso**Rit.*

53

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

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

55

mp *p* *pp*

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

Andante

57

Ob. *mp*

Piano

60

CHRISTINE

I must go, they'll won-der where I am.

61 *Rall.*

Wait for me, Raoul. —

RAOUL

Chris - tine, I love — you.

63 *A Tempo*

Or - der your fine hor - ses, be with them at the door. You'll

And soon you'll be be-side me.

mf Strings

66 *Rall.*

guard me and you'll guide me.

*[They hurry off.
The PHANTOM emerges]*

p [Synth 2]

8^{vb}

70 PHANTOM

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

Vln's
Vcl Trem.
Piano
Vla's
add Hn's
loco
(8^{vb})

74 *Poco Rall*

He was bound to love you when he heard you sing. (spoken): Christine... Christine...

Hn.
Bsn
Tbn

A Tempo

78 CHRISTINE (offstage)

Say you'll share with me one love, one life-time. Say the word and I will

RAOUL (offstage)

Say you'll share with me one love, one life-time. Say the word and I will

Hn's
Hp. + Vla's
Bsn

81

fol-low you. _____ Share each day with me, each night, each morn-ing.

fol-low you. _____ Share each day with me, each night, each morn-ing.

84 **PHANTOM** *Allargando*

You will curse the day you did not do, All that the Phan - tom asked of

f Hn's

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

87 *Tempo drammatico*

you.

ff

89

91

[Phantom starts shaking chandelier]

93

Hn's

[Phantom causes chandelier to come crashing down.]

95

sfp

[Chandelier lands on stage with blinding flash.]

97

END OF ACT ONE

12. Act II / Entr'acte

Animoso

Picc., Clt + Flt

1

Tpt, Hns + Tbn
Vln + Vlas
(arps) etc.

Synth,
Vcl,
Cb

4

Hns

7

WW

11

Tpts

15

Str.

19

Rit.

24

Andante Con Moto

27

Hn, Cor.

meno mosso

29

Hns, Cor

accel.Flt, Vlns,
Synth**Poco Più Mosso**

32

4/4

mf f

Clt, Vcl

Poco rit.

36

ff 8va

mp

Hns

Andante Con Moto

46

Vlas,
Vcl

Kbd 2

Poco più mosso

49

f add Brass

52

55

Allargando

Hns

ff

8va

58

Rit.

Lento Dramatico

mf

ff

Tutti

Segue as one

13. Act II / Scene 1 (Masquerade)

THE STAIRCASE OF THE OPERA.

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

Till Ready

Repeat till ANDRE & FIRMIN...

Misura

1

Piano

8vb

[Each raises his mask to the other.
They recognise each other.

ANDRE
M'sieur Firmin?

Relief and laughter]

Moderato

ANDRE

The pro-logue to a bright new

FIRMIN
M'sieur Andre?

FIRMIN

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

...bump.

Bsn

(8vb) -

year.

Well one does one's best

Here's to us. A

Quite a night I'm im-pressed.

Here's to us.

Bsn

Hns

12 (ANDRE)
toast to all the ci - ty,

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

Barrel Organ
Kbd 2

Add Harp +
Pizz Strings

24

28

5

Bass Drum

Vlns,
Flt, Ob

Half Tempo

Sempre Molto Ritmico**CHORUS**

30

S Mas-que - rade _____ pa - per fa - ces on pa - rade.

A Mas-que - rade _____ pa - per fa - ces on pa - rade.

T Mas-que - rade _____ pa - per fa - ces on pa - rade.

B Mas-que - rade _____ pa - per fa - ces on pa - rade.

Bsn

32

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

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

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

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

34

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

A Mas-que - rade _____ ev - ery face a diff - erent shade,

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

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

ww

Str.

36

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

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

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

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

38 40

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

Vln Vlas WW Vlas

41

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

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

WW Hns Vcl

43

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

A race

45

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

RAOUL + CHRISTINE

but who can name the

WW Vln Hns Vcl Hns

47

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

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

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

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

(RAOUL + CHRISTINE)

face?

Hns

49

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

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

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

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

Vlns

Brass

51

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

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

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

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

53

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

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

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

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

Hn

55

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

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

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

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

8va - Kbd 2

Pizz Strings

57

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

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

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

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

Brass *f*

59

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

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

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

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

Clf

ww

61

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

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

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

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

GIRY

Hns

Vlns

63

(GIRY)

night,

ANDRE

Makes you glad.

FIRMIN

Makes you proud! All the

MEG

what a crowd.

Flt

Harp, Vcl

64

CARLOTTA

Watch-ing us, watch - ing them. of de-light.

PIANGI

of re-lief.

(FIRMIN)

creme de la creme.

ANDRE

Six _____ months. of E -

MEG & GIRY

And all our fears are in the past

Hns

Vcl

66

(CARLOTTA)

No more notes.

(PIANGI)

No more ghost.

(ANDRE)

ly - si - an peace. Here's a toast: to a

(MEG & GIRY)

And we can breath at last

GIRY

Here's a health

Pizz Vlns

68

(CARLOTTA)

And may its

(PIANGI)

And may its

(ANDRE)

FIRMIN

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

69

(CARLOTTA)

splen - dour ne - ver fade.

(PIANGI)

splen - dour ne - ver fade.

ANDRE

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

(FIRMIN)

What a bless - ed re-lease,

GIRY MEG

What a joy What a change.

Hns Vlns

Strings

Hns

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

71 **CHRISTINE**

Think of it _____ a sec - ret en - gage - ment. Look, your fu - ture

Flt, Clt
Piano + Trem. Strings
Vcl

74

bride. Just think of it. _____

RAOUL
But why is it sec - ret?

77 **(CHRISTINE)**

You prom - ised me. No Raoul, please

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

Vlms
Hms

80 **(CHRISTINE)**

don't, they'll see.

(RAOUL)

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

83 **CHRISTINE**

Let's not ar - gue.

(RAOUL)

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

86

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

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

Flts

89

time. _____

time. _____

Vlrs, Vlas

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

90

93

♩ = ♩

96

100

102

Str.
Hns

105

107

8^{va} -

109

Tpts, Ob.

111

114

117

121

Rit. *poco meno*

124

Maestoso *Rit.*

Molto meno
CHORUS**accel.**

126

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

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

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

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

Hns Tpt

Tempo meno

128

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

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

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

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

130

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

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

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

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

Hn, Bsn

Strings, Piano

ww

132

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

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

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

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

134

S Mas - que - rade, _____ burn - ing glan - ces, turn - ing heads.

A Mas - que - rade, _____ burn - ing glan - ces, turn - ing heads.

T Mas - que - rade, _____ burn - ing glan - ces, turn - ing heads.

B Mas - que - rade, _____ burn - ing glan - ces, turn - ing heads.

136

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

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

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

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

Synth Timps

Tpts

Hn

Tbn

138

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

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

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

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

WW Tpts WW Bsn

6

meno mosso

140

S Mas - que - rade, _____ Take your fill, let the spec - ta - cle as - tound you.

A Mas - que - rade, _____ Take your fill, let the spec - ta - cle as - tound you.

T Mas - que - rade, _____ Take your fill, let the spec - ta - cle as - tound you.

B Mas - que - rade, _____ Take your fill, let the spec - ta - cle as - tound you.

6

Hns Tutti **fff**

142

[At the height of the activity, a GROTESQUE FIGURE suddenly appears at the top of the staircase, ten feet tall, dressed all in crimson, with a death's head. The PHANTOM has come to the party. HE descends the stairs and takes the centre of the stage]

145

PHANTOM

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

sfz *p*

Hns + Vlms, Vlas (trem)

149

think that I had left you for good. Have you

ff Flt, Clt, Ob.

5

8vb

151

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

Ob., Tpt, Vln

(8vb)

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

154

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

Tpts, Tbn

8vb - - - -

[HE throws it to ANDRE]

157

a piacere

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

Piano

Harp, Synth

(8vb) - - - -

159

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

Piano, Vlas, Vcl

Harp, Synth

Flt, Clt

8vb - - - -

[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.]

Deliberato

162

Your

Bsn, Tbn, Vlas, Vcl

Kbd 2

8vb - - - -

Colla voce**Più mosso**

167 168 170

chains are still mine. You will sing for me

Tpts + Tutti

fff

172

3

3/4

Agitato

175

Vlns, Vlas

f

Hns

+ WW

3 3

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

179 181

Stop on cue

+ Kbd 2

3

Stop On Cue:
 RAOUL: (spoken) Madame for all our sakes.

BACKSTAGE

Giry is hurrying through the gloom. RAOUL appears and calls after her.

RAOUL : Madame Giry.... Madame Giry....

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

[SHE moves off again. He stops her]

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

GIRY : *[Uneasily]* I don't know what I've seen.... Please don't ask me, Monsieur....

RAOUL : *[Desperately]* Madame, for all our sakes.... *[cue to continue music]*

GIRY : *[SHE has glanced nervously about her and, suddenly deciding to trust him, cuts in]* Very well. It was years ago. There was a travelling fair in the city. Tumblers, conjurers, human oddities....

RAOUL : Go on....

GIRY : *[Trance-like, as SHE retraces the past]* And there was.... I shall never forget him : a man....
locked in a cage....

RAOUL : in a cage....?

GIRY : Oh, a prodigy, Monsieur! Scholar, architect, musician....

RAOUL : *[Thinking aloud]* A composer....

GIRY : And an inventor, too, Monsieur.
They boasted he had once built for the Shah of Persia a maze of mirrors....

RAOUL : *[Mystified and impatient, cuts in]* Who was this man....?

Moderato

187

Flts + Perc.

pp

Kbd 1, Harp

Reo.

190

Clt, Hn 3

sim.

Till Ready

193

ppp
Timp. _ _ _ _ _

CUE (RAOUL):

"Who was this man?"

1 Agitato**GIRY** (in own time)

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

mp Kbd 2 (Barrel Organ) *continue in tempo*

RAOUL: (spoken)
Deformed?GIRY: (spoken) From birth it seemed.
RAOUL: My God.

2

mp Flts + Perc. 5

GIRY:
And then he went
missing, he escaped.RAOUL:
Go on.

3

GIRY

They ne - ver found him, it was said he had died.

4 RAOUL: *[Beginning to understand, darkly]*
But he didn't die, did he?

(GIRY)

8^{va}-----

Kbd 2 (cont.)

The world for - got him but I ne - ver can, —

GIRY

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

RAOUL

And so our Phan - tom's this man. —

GIRY: I have said too much, Monsieur, too much and there... RAOUL: No! Wait!

5 **On Cue Agitato**

Flt, Clt, Ob.

Kbd 2 (cont.)

GIRY: ...have been too many accidents.

3

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

RAOUL: Accidents?

[Running after HER]

Madame Giry...!

Attacca on cue

14. Act II / Scene 2

THE MANAGERS' OFFICE

[The PHANTOM's score lies open on the desk. ANDRE is impatiently flicking through it.]

FIRMIN is sorting through papers, letters etc.]

Moderato

ANDRE

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

FIRMIN

Sim - ply

Vlns, Vlas

Piano, Vcl, Cb

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

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

lu - na - cy! (groans) Not an-oth - er chan - de - lier?

But we daren't re - fuse.

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

Rall.**A Tempo**

7 (ANDRE)
"Dear An-dre, re my or - ches - tra - tions: We

(FIRMIN)
Look my friend, what we have here

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

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

Flt, Ob.
Bsn
Tbn
Flt, Clt
Pizz Vlms
+ Vlas
Flt, Clt
Pizz Vlms

17

tune"

FIRMIN

"Dear Fir - min vis a vis my op - era, Some

ww

Pizz Vcl, Cb

20

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

23

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

26

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

Piano

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

Slow 4

28

CARLOTTA

Out - rage! ____ This whole af - fair is an out - rage! ____

ANDRE

Now what's the mat-ter?

FIRMIN

What is it now?

Sig-no-ra please...

Bsn, Vla

30

(CARLOTTA)

Have you seen the size of my part? ____

PIANGI

It's an in - sult! ____

Just look at this, it's an

(ANDRE)

Sig-no-ra lis-ten...

(FIRMIN)

Not you as well!

(CARLOTTA)

[Stabbing a finger at the open score.]

The things I have to do for my art! ____

(PIANGI)

in - sult ____

If

(ANDRE)

Sig-nor, Sig - no - ra.

(FIRMIN)

Please un - der - stand.

*[RAOUL and CHRISTINE enter.
CARLOTTA bristles***Colla voce***(Dryly)*

(CARLOTTA)

(Spoken) Ah,

Here's our lit - tle flower.

(PIANGI)

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

(FIRMIN)

Ah Miss Da - ae, quite the

Vib.

Harp,
Vlas, Vcl

36

(CARLOTTA)
(half to herself)

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

(ANDRE)

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

(FIRMIN)

la-dy of the hour.

(bearing this, to Carlotta)

Sig-no-ra

A Tempo

38

(CARLOTTA)
(Aside) [Unable to contain herself any longer, points accusingly]

She's be - hind this.

(FIRMIN)

please, It ap-pears we have no choice

RAOUL (to managers)

Then I take it you're ag-reeing

(move forward)

40 **CHRISTINE (Incensed)**
How dare you! — You ev-il wo-man, how dare

(CARLOTTA)
She's the one be-hind this Chris-tine Da-ae I'm not a fool!

+ Hns

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

(CARLOTTA)
You think I'm blind?

ANDRE
But

FIRMIN
Miss Da-ae sure-ly...

Pizz Strings

44

PIANGI (*Baffled, to Carlotta*)

What does she say?

CARLOTTA
(*to Piangi*)

She's back-ing out!

CHRISTINE

I

(ANDRE)

why not. —

(FIRMIN)
(*Reasonably*)

You have a du-ty

It's your deci-sion, but why — not? —

46

(CHRISTINE)

can-not sing it, du-ty or not!

Rit.
RAOUL (*Puzzled*)

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

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

GIRY

Please Mon-

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

Till Ready

48

sieur an-oth-er note

Fond-est greet-ings to you all,

Vln, Clt

pp

51

GIRY + PHANTOM

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

Kbd 1 6

54

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

PHANTOM

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

Solo Vln
(impishly)

Pizz Vcl

mf

57

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

Kbd 1, Flt

Vlas, Vcl + Hns

Rall.

60

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

Solo Vla

Harp, Kbd 1

Vln, Perc.

64 (PHANTOM)

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

detached

ww

SYNC TO TAPE

68

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

Add Trem. Str.

73

Rall. *Dialogue*

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

detached

[V/O fades out, GIRY takes over]

GIRY : "And Angel".

[All look at CHRISTINE]

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

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

Colla voce

78

RAOUL

We have all been blind and yet the an - swer is star - ing us in the face. _____

Piano, Synth 2

Pizz Str.

mf

+ Pizz Str.

Bass Drum

3

3

3

2

3

4

4

4

4

82

(RAOUL)

This could be the chance to en - snare our clev - er friend.

ANDRE

We're listen - ing.

FIRMIN

go

WW

mp

Harp

Vln, Vlas

Tpt

3

3

ff

2

3

4

4

4

4

85

(RAOUL)

We shall play his game, per - form his

(FIRMIN)

on.

Vcl

Pizz Str.

Timp, Cb

2

3

4

4

4

4

4

4

4

4

88

(RAOUL)

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

Piano, Synth 2

sfzp *f*

WW

Più mosso

91

Alto

sings he is cer-tain to at - tend.

ANDRE (*carried along by the idea*)

We make cer - tain the doors are

Vln, Vlas, Piano

mp *f*

Tpts

Vcl, Harp

Cb

94

RAOUL

We make cer - tain they're

(ANDRE)

barred.

FIRMIN (*Likewise*)

We make cer - tain our men are there.

mp *f* *mp* *f*

RAOUL/ANDRE/FIRMIN
[Savouring their Victory]

meno mosso

97 (RAOUL)

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

ANDRE

The cur - tain falls, His reign will end.

FIRMIN

The cur - tain falls, His reign will end.

Pizz Str.

WW

+ Piano

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

A Tempo

100 (ANDRE)

I'm not so sure. The tide will turn.

(FIRMIN)

Not if it works.

GIRY

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

Kbd 2

Piano

Bsn, Cb

(RAOUL)

(Rounding on Giry)

102

Then help us, —

In-stead of warn-ing us, help

(ANDRE)

Help

(FIRMIN) (to Giry)

You stick to bal-let.

Help

(GIRY)

is no way of turn-ing the tide. —

Mon-sieur I can't,

f Pizz Vlas

Pizz Vcl

Kbd 2

Piano, Vcl, Cb

104

(RAOUL)

— us —

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

(ANDRE)

— us, —

Don't make ex-cu-ses.

CARLOTTA

She's his ac-com-plice

(FIRMIN)

— us, —

Don't make ex-cu-ses.

PIANGI

She's his ac-com-plice

(GIRY)

I wish I could.

(to Raoul)

Mon-

Piano, Kbd 2

Slower

106

ANDRE + FIRMIN

We'll say he'll fall and fall he

(GIRY)

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

CARLOTTA

She's

Vln, Vlas

Hn 3

Vcl

A Tempo

108

RAOUL

This is his un-do-ing.

(ANDRE + FIRMIN)

will

If

(CARLOTTA)

— the one be-hind this. Chris - tine!

This — is all her do-ing.

PIANGI

This is the truth —

Christ - ine Da - ae

Tpt, Hn 1

110 **RAOUL**
 An - gel of mu - sic fear my fu - ry!
 (ANDRE + FIRMIN)
 you suc-ceed you free us all. This so called an - gel has to fall.
GIRY
 Hear my warn - ing!
CARLOTTA
 What

WW
 Vln, Vlas
 Kbd 2

112 **(RAOUL)** *accel.*
 This is where you fall say your prayers, black
CHRISTINE
 (ANDRE + FIRMIN) Please don't
 If Chris-tine sings we'll get our man. If Chris-tine won't then no-one
GIRY
 Hear his fu - ry Mon
(CARLOTTA)
 glo - ry can she hope to gain, It's clear to all the girl's in-sane.
PIANGI
 She is cra - zy She is ra - ving

con 8^{vb}

114 (RAOUL) *Con fervore* 116

an - - - gel of death

CHRISTINE (Shouts) (to Raoul) (tearfully pleading)

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

ANDRE

can. This will seal his fate

FIRMIN

can. This will seal his fate

(GIRY)

sieur I beg you do not do this

(CARLOTTA)

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

(PIANGI)

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

Harp *mf*

Strings

con 8^{va}

117 (CHRISTINE)

don't make me do this. Raoul it scares me.... don't put me through this or - deal by fire He'll

121

take me I know, we'll be par-ted for ev - er, He won't let me go. What I once used to

125

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

Add Kbd 1
(Auction sound)

129

[ALL stare at HER] CARLOTTA: (*murmurs*)
She's mad...

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

133

RAOUL (*Trying to reason*)

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

p Vlas, Vcl
Pizz

137

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

Vcl solo

141 **CHRISTINE**

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

pp

145

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

149

kills with-out a thought, He mur-ders all that's good I know I can't re-fuse and yet I wish I could. Oh

153

God if I ag - ree what hor - rors wait for me in this, the Phan - tom's Op - era?

p
sub. p

157 **RAOUL**

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

p
sub. p

Cb pizz

161 *accel.*

hope and ev - ery prayer rests on you now.

p
sub. p

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

RAOUL: [calling after her]
Christine!

165 **Risoluto** *Rit.*

p
sub. p

Hns
L.H. Hns

[RAOUL strides forward and
addresses an imaginary PHANTOM]

Faster

171

RAOUL: So it is to be war between us!

174

RAOUL: But this time, my clever friend,

177

RAOUL: the disaster will be yours!

180

183

185

[As light fades, ATTENDANTS stretch a red, velvet rope across the downstage area. OTHERS bring on gilt chairs. CARLOTTA, PIANGI and GIRY move downstage to take their places for the next scene]

15. Act II / Scene 3

A MUSIC CALL FOR "DON JUAN".

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

1 f Brillante

S
Hide your sword now woun - ded knight! Your vain -

A
Hide your sword now woun - ded knight! Your vain -

T
Hide your sword now woun - ded knight! Your vain -

B
Hide your sword now woun - ded knight! Your vain -

3
S
glo - rious gas - con - nade Brought you to your fi - nal

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

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

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

6
S
fight. For your pride high price you've paid.

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

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

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

Colla voce

8

CHRISTINE

Sil - ken couch and hay - filled barn

(onstage piano gives cue note)

10

PIANGI

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

(onstage piano gives cue note)

REYER: (*spoken*) No, No! Chorus rest please.
 Don Juan, Signor Piangi.
 This is the phrase.

REYER

12

Those who tan - gle with Don Juan.

(onstage piano)

REYER: (*spoken*)
 If you please.

PIANGI (*still wrong*)

REYER: (*spoken*)
 No, nearly - but no.

REYER

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

(onstage piano)



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....



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

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

GIRY :
Signora, have
patience.

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

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

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

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

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

*[REYER thumps
the piano keys,
then leaves the
piano and
attempts to
attract attention
using signals]*

PIANGI :
[To CARLOTTA]
I do my best....
but I do not understand.

CARLOTTA :
Don't listen
to them, caro.

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

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

[Screams]

Cessate! Cessate!
Mi torturate l'anima!!

GIRY :
[To CHRISTINE]
You sing the part well,
mam'selle.

CHRISTINE :
Thank you.

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

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

[At the height of the mayhem, the piano suddenly begins to demonstrate the music unaided.
It plays with great force and rhythm. ALL fall silent and freeze, then suddenly start to sing the
piece robotically and accurately. As THEY continue to sing, CHRISTINE moves away from the group]

Pianola ~ On Stage

8va-

14

7/8

7/8

7/8

(8va)-

16

7/8

7/8

7/8

(8^{va})

18

20

CARLOTTA

Poor _____ young _____ mai - den,

PIANGI

Poor _____ young _____ mai - den,

S

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

A

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

T

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

B

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

(8^{va})

22 (CARLOTTA)

You will ___ have to pay the bill. _____

(PIANGI)

You will ___ have to pay the bill. _____

S

— You will have to pay the bill.

A

— You will have to pay the bill.

T

— You will have to pay the bill.

B

— You will have to pay the bill.

(8va)

8vb

24

S Tan - gled in the wind - ing sheets. _____

A Tan - gled in the wind - ing sheets. _____

T Tan - gled in the wind - - - sheets. _____

B Tan - gled in the wind - ing sheets. _____

(8va)-----

(8vb)-----

Andante Con Moto

26

Solo Vln

Kbd 2

+ Harp

29

+ Piano

[As the ensemble becomes background, CHRISTINE, transfixed by the ghostly figure, sings independently]

CHRISTINE

32

In sleep he sang to me, _____

+ Harp & Piano

Add Clt, Bsn

8vb -

Kbd 1

35

— in dreams he came, that voice which

38

calls to me _____ and speaks my name.

Appassionata

41

Tutti

+ 8va

Solo Vln continues

(+ 8va) ——— loco

45

Hns

48

Perc. Bell

Hns

Kbd 2 Bell

52

CHRISTINE

Perc.

Kbd 2

Lit - tle Lot - te thought of ev - ery - thing and noth - ing. Her fath - er pro - mised her that

55

3 3

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

Segue Scene 4 as one

16. Act II / Scene 4

A GRAVEYARD.

A mausoleum with hanging moss. It is dusk.

Adagio

CHRISTINE

1

You were once my one com-pan-ion, you were all that

5

mat-tered. You were once a friend and fa-ther, Then my world was

9

shat-tered. Wish-ing you were some-how here a-gain,

12

Wish-ing you were some-how near. Some-times it seemed

Clf

Bsn

Timp, Vcl, Cb, Bass Clf

Flt

+ Harp

Vln

Flt

Vlas, Vcl

3

3

15

if I just dreamed some-how you would be here. Wish-ing I could hear your

Clt

Clts

19

voice a - gain, Know-ing that I nev - er would.

Clt

Clts

22

Dream - ing of you won't help me to do all that you dreamed I

Clt

Clts

25

could. Pas - sing bells and sculp - ted an - gels,

Flts

Vcl

Cb

Vla

28

cold and mo - nu - men - tal, Seem for you the wrong com - pan - ions,

C.A.

32

*Rall.**A Tempo*

you were warm and gen - tle.

Vlas (pizz)

Harp, WW
Bells

37

poco accel

Too ma - ny years fight - ing back tears, why can't the past just

+ Hns

41

*Rall.**A Tempo*

die? Wish - ing you were some - how here a - gain,

ff

Hn

44

know - ing we must say good - bye. Try to for - give,

47

Allargando

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

+ Tpts

50

Più mosso

mem - o - ries, no more si - lent tears! No more gaz - ing ac - ross the

53

Rall. *Molto meno*

was - ted years, help me say good - bye. help me

mp *p*

Str., Hns + Harp

68 (CHRISTINE)

star - ing? _____ An - gel, oh speak. What end - less long - ings

PHANTOM

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

Vln

Bsn

71 (CHRISTINE)

e - cho in this whis - per. _____

Ancora più mosso

PHANTOM

Too long you've wan - dered in

+ Vln (tune)

74 (PHANTOM)

win - ter, _____ Far from my fa - ther - ing gaze,

RAOUL

Once a - gain she is his. Once a - gain she re -

77

CHRISTINE

Wild - ly my mind beats a - gainst you, yet the soul o - - -

PHANTOM

You re - sist yet your soul o - - -

(RAOUL)

turns.

Hns

80

beys.

An - gel of mu - sic I den - ied you,

beys

An - gel of mu - sic you de - nied me

To the arms of her

An - gel

An-gel or de - mon

still he calls her

8^{va}

Tpts + Hns (8vb)

Tutti

[CHRISTINE moves towards the figure of the PHANTOM]

83

(CHRISTINE) *Poco rit.* *A Tempo*

Turn - ing from true beau - ty. An - gel of mu - sic!

(PHANTOM)

Tur - ning from true beau - ty An - gel of mu - sic!

(RAOUL)

lur - - - - ing her back from the grave. An-gel or

(8^{va}) *loco* 8^{va}

Tpts + Hn 1

86

My pro - tec - tor come to me strange an - gel.

Do not shun me. Come to me strange an - gel

dark se - du - cer? Who are you strange an - gel?

(8^{va})

Sequencer starts

89

PHANTOM

I am your an - - - gel of mu - sic, ___

Kbd 2 (Phantom Bass)

Vlns,
Vlas

92

94

come to me an - - - gel of mu - - - sic. ___

Bsn,
Tbn

B.D. 3

*[Inexorably, the PHANTOM continues to beckon CHRISTINE.]*RAOUL : *(in desperation)* Christine, Christine, listen to me, whatever you may believe, this man.... this thing is not your father.

94a

RAOUL

94b

94c

PHANTOM

94d

An - gel of dark - ness cease this tor - ment.

I am your an - gel of

RAOUL (cont): *(addressing the PHANTOM)* Let her go, for God's sake, let her go! Christine!*[Coming out of her trance, CHRISTINE turns and mouths the word:]*

94e

94f

94g

94h

CHRISTINE : RAOUL!

mu - sic, ___ come to me an - gel of mu - sic. ___

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

Dict 3 (no 1&2)

PHANTOM : Bravo, Monsieur, such spirited words.

95 **Fireball 1** **Dict 4**

ff Vlns, Tpts
Vlas, Ob.,
Piano, Clt

8va -----

Hns *f*

Dict 5
Fireball 2

RAOUL : More tricks, monsieur?

102

WW, Tpts,
Str., Piano

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

RAOUL : More deception, more violence?

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

PHANTOM : Let's see Monsieur how far you dare go.

CHRISTINE : Raoul, No!

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

107 **Dict 6 (no 7)** **Fireball 3** **Dict 8**

Hns *f*

Clt, Tbn (8vb) *f*

CHRISTINE : Raoul, no!

RAOUL : Stay back.

111 **Dict 9**

Tutti *p* *ff*

[RAOUL is almost at
the PHANTOM's feet]

Dict 10
Fireball 5

116

ff

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

Dict 11

121

Tpts, Tbns (8vb)

PHANTOM : So be it!

PHANTOM : Now let it be war upon you BOTH!

**Cut off
(& big fireball)**

Dict 12

125

Tutti

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

BLACKOUT.

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

17. Act II / Scene 5

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

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

*The ORCHESTRA continues to tune and warm up throughout the scene.
Also present are RAOUL, ANDRE and FIRMIN, supervising the proceedings, and a MARKSMAN,
at present hidden in the pit.*

Dict 1 **Dict 2**

1 Cues only
2 (not conducted)

Random tuning up throughout till stopped.

Tpt Tbn

Dict 3 **Dict 4**

3 Kbd 1 (Marimba) etc. 4

Bsn Hns 1 & 3 Hn 2

Dict 5

5 Tpt Snare Flt etc.

etc.

3 3

Till 2nd Police Whistle Then Stop.

CHIEF : You understand your instructions?

FIREMAN : *[Severally]* Sir!

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

FIRMIN : *[To Andre]* Are we doing the right thing, Andre?

ANDRE : Have you got a better idea?

CHIEF : Monsieur le Vicomte, am I to give the order?

RAOUL : Give the order?

[The chief blows his whistle, The FIREMEN fan out, leaving RAOUL, the CHIEF and the MANAGERS on stage. The orchestra has now completed tuning and individual players can be heard practising fragments of the "DON JUAN" score.]

RAOUL : *[To the MARKSMAN, from Box Five]* You in the pit - do you have a clear view of this box?

MARKSMAN : *[Appearing from the pit]* Yes, Sir.

RAOUL : Remember, when the time comes, shoot.
Only if you have to - but shoot to kill.

MARKSMAN : How will I know, sir?

RAOUL : You'll know.

[The MARKSMAN repositions himself to improve his view.]

FIRMIN : Monsieur le Vicomte, are you confident that this will work? Will Miss Daae sing?

RAOUL : Don't worry, Firmin. Andre?

ANDRE : We're in your hands, sir.

CHIEF : My men are now in position, sir.

RAOUL : Go ahead, then.

[Sounding his whistle again, the CHIEF shouts into the auditorium.]

CHIEF : Are the doors secure?

[Exit doors are slammed all over the building, the FIREMAN answering one by one : "Secure!" etc.

The orchestra falls silent.

A short pause as we hear the echo of the last door.]

Dict 6

*[All look around apprehensively.
Firemen start to run in the
direction of the voice.]*

6

1st time **PHANTOM** *(From nowhere)*

I'm here the Phan - tom of the Op - era.

2nd time

I'm here the Phan - tom of the Op - era.

3rd time

[spoken] I'm here. I'm here. I'm here.

Kbd 2

pp

[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....

Gravemento**PHANTOM**

7

Seal my fate to - night, I hate to have to cut the fun short but the joke's wear - ing

Vlns (harms)

Hns, Vlas

Vcl, Bsn *(detached)*

Cb

+ Clts

Trem. Strings

12

thin. Let the au - di - ence in, let my op - era be - gin.

Segue as one

18. Act II / Scene 6

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

Molto Allegro

1

WW, Vlns, Piano

f Tpts, Synth 2

Hns

Cymbal

Allargando

5

Picc.

Tbn, Piano

Tpts

Cb

Allegro

9

S

A

T

B

Vlns, Vlas

Ob.

Flt, Clt

Vcl

Here the sire may serve the dam, Here the mas - ter takes his

Here the sire may serve the dam, Here the mas - ter takes his

Here the sire may serve the dam, Here the mas - ter takes his

Here the sire may serve the dam, Here the mas - ter takes his

Rit.

12

S meat, Here the sac - ri - - fi - cial lamb ut - ters one des -

A meat, Here the sac - ri - - fi - cial lamb ut - ters one des -

T meat, Here the sac - ri - - fi - cial lamb ut - ters one des -

B meat, Here the sac - ri - - fi - cial lamb ut - ters one des -

+ Tpts & Kbd 1

Hns

*A Tempo**Allegro*
CARLOTTA

15

S pair - ing bleat. Poor young mai - den for the

A pair - ing bleat. Poor young mai - den for the

T pair - ing bleat. Poor young mai - den for the

B pair - ing bleat. Poor young mai - den for the

18 (CARLOTTA)

thrill on your tongue of sto - len sweets, You will

thrill on your tongue of sto - len sweets, You will

thrill on your tongue of sto - len sweets, You will

thrill on your tongue of sto - len sweets, You will

thrill on your tongue of sto - len sweets, You will

8va

Kbd 1

21 (CARLOTTA)

have to pay the bill, Tan - - - gled in the

have to pay the bill, Tan - - - gled in the

have to pay the bill, Tan - - - gled in the

have to pay the bill, Tan - - - gled in the

have to pay the bill, Tan - - - gled in the

Bsn, Vcl

24

(CARLOTTA)

wind - ing sheets. 3/2
 S wind - ing sheets. 3/2 Serve the meal and serve the
 A wind - ing sheets. 3/2 Serve the meal and serve the
 T wind - ing sheets. 3/2 Serve the meal and serve the
 B wind - ing sheets. 3/2 Serve the meal and serve the
 Tpts, Tbn, Hn 1

27

maid, 2/4 3/2
 S maid, 2/4 3/2 Serve the mas - ter so that when
 A maid, 2/4 3/2 Serve the mas - ter so that when
 T maid, 2/4 3/2 Serve the mas - ter so that when
 B maid, 2/4 3/2 Serve the mas - ter so that when
 Vcl, Cb 2/4 3/2 Harp gliss.

poco meno

30

S ta - bles, plans and maids are laid, Don Juan

A ta - bles, plans and maids are laid, Don Juan

T ta - bles, plans and maids are laid, Don Juan

B ta - bles, plans and maids are laid, Don Juan

Tpt, Hns, Tbn

Vcl, Cb

*Rit.**A Tempo*

33

S tri - umphs once a - - - gain. 7/8

A tri - umphs once a - - - gain. 7/8

T tri - umphs once a - - - gain. 7/8

B tri - umphs once a - - - gain. 7/8

Timp.

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

37

p

mp

Solo Vln

Pizz Vcl

40

43

DON JUAN

mf

Pass - a - ri - no — faith - ful friend,

Clts,
Harpsichord

45

Once a - gain re - cite — the — plan.

PASSARINO

Your young — guest be - lieves I'm you,

Timp.

47 (PASSARINO)

I the mas - ter, you the man.

mf

Tbn

49 DON JUAN

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

+ Flt (col voce)

mp Harp, Vlns

51

She be-lieves she dines with me in her mas - ter's bor - rowed place.

f

Cl

53 *mp*

Fur - tive - ly we'll scoff and quaff, steal - ing what in truth is mine.

mp Flt, Kbd 2 (Bells) Vlns Hn

Piano, Vcl, Cb

55

When it's late and mod - es - ty starts to mel - low with the wine.

Vlns

57

PASSARINO

mf DON JUAN

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

Hn 1

60

PASSARINO

Where oh where? Of course, my room". Poor thing__ has - n't__ got a chance.

Picc., Flt, Harpsichord

63

DON JUAN (off stage)

Here's my hat, my cloak and sword. Con - quest is as-sured if I do not for-get my-self and

Cltis + 8^{vb} Tpts + Bsn

[Laughing, DON JUAN puts on PASSARINO's clothes and goes into the curtained alcove where the bed awaits. Although we do not know it yet, the Punjab Lasso has done it's work and SIGNOR PIANGI is no more. When next we see DON JUAN, it will be the PHANTOM.]

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

66 **AMINTA (CHRISTINE) (Offstage)**

laugh. No thoughts with - in her

8^{va} -

p

Vlas

69 head but thoughts of joy. No dreams with - in her heart but dreams of

(8^{va})

73 **Rall.** 74 **Colla voce** 77 **PHANTOM (Behind the Curtain) pp**

Pass - a - ri - no go a -

PASSARINO (onstage)

Mas - ter?

(AMINTA)

love.

(8^{va}) -

79

way for the trap is set and waits for it's prey.

Hn 1, Tpt 1

pp

+ Clt

Perc. (Vibes), 5

Pizz Vcl

[PASSARINO exits.

AMINTA enters. A pretty, adventurous girl, or SHE would not be here. SHE takes off her cloak and sits down. Looks about her. No-one. SHE starts on a leg of chicken.

The PHANTOM, disguised as DON JUAN pretending to be PASSARINO, emerges. He now wears one of the servant's robes, the cowl of which hides his face. His first words startle her.]

82 **Lento**
mp (PHANTOM)

You have come here in pursuit of your

mp Brass

85

deep - est urge, In pursuit of that wish which 'till now has been

88

si - lent, ___ si - lent. ___ I have brought you,

mp Trem. Str. *p* Strings

92

Con rubato

That our pas - sions may fuse and merge. In your mind you've al -

95

rea - dy suc-cumbed to me, dropped all de - fen - ces, com - ple - tely suc-cumbed to me.

allarg.

98

Now you are here with me, no se - cond thoughts you've de - ci - ded, ___ de -

102

Andante

ci - ded. — Past — the point of no re - turn, No back-ward

Solo Strings

106

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

109

*poco rit**A Tempo*

end. Past — all thought of

Hn 1, Cor Ang.

Vlas

Clis

Add Snare

Bsn, Vcl

112

"if" or "when", no use re -

etc.

114

sist - ing, a - ban - don thought and let the dream de -

mf

117

scend. What ra - ging fire shall flood the

+ Flute *8^{va}*

pp *mf*

120

soul, what rich de - sire un - locks it's door, What sweet se -

(+ Flute *8^{va}*)

mf

123

duct - ion lies be - fore us. Past the point of

(+ Flute *8^{va}*)

Tempo 1

mf *cresc.*

Vlns
Hn 1, Ob.
WW, Str.

127

no re - turn, The fi - nal thres - hold. What

Vcl

130

warm un - spo - ken se - crets will we learn, be -

f

Hns

133

Rall.

Adagio

CHRISTINE

yond the point of no re - turn. You have

mp Hns

ww

Vlas, Vcl

Bsn

137

brought me to that mo - ment when words run dry, To that mo - ment where

141

speech dis - ap - pears in - to si - lence, — si - lence. — I have

+ Trem. Vlns

Str., Clts, Hn 2

145

come here hard - ly know - ing the rea - son why.

Picc., Kbd 1

Str., Clts, Hn 2

148

In my mind I've al - rea - dy i - ma - gined our bo - dies en - twin - ing, de -

Vlns

151

fence - less and si - lent and now I am here with you, No se - cond thought's, I've de -

Str., Clts, Hn 2

154

ci - ded, — de - ci - ded. —

Harp

157

Moderato

Past — the point of no re - turn, No go - ing

Vlns, Vlas

Hns

Vcl

Cb

160

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

163

gun. Past all thought of

Vlns, Hn 2, Tpt 1

Vlns, Vlas

Synth, Clts, Bsns

Vcl

Cb

Allargando

166

right or wrong. One fi - nal ques - tion, How

A Tempo *accel*

169

long should we two wait be - fore we're one,

mf Tpt WW, Hn

Più mosso

172

when will the blood be - gin to race, the sleep - ing

f Vlms, Vlas Piano WW

175

bud burst in - to bloom, when will the flames at last con-

Bsn, Vlas, Vcl

Rit.**Allegro**

PHANTOM & CHRISTINE

178

sume us. Past the point of

mf

Hns

181

no re - turn, The fi - nal thres - hold, The

Allargando

184

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

Rall.

Clt, Ob., Vcl

Harp

188

no re - turn.

Mute Tpts

Trem. Strings

Hn 1

Vcl, Timp, Ch

[By now the audience and the SECURITY MEN have realised that SIGNOR PIANGI is dead behind the curtain, and it is the PHANTOM who sings in his place. CHRISTINE knows it too. As final confirmation, the PHANTOM sings:]

Lento
PHANTOM

193

Say you'll share with me one love, one life-time. Lead me, save me from my

Trem. Vlas.
Harp *p*
Synth 2

[HE takes from his finger a ring, and holds it out to her.
Slowly, SHE takes it and puts it on her finger]

196

so - li - tude. Say you'll want me with you

+ Hns
mp

198

here be - side you, An - y - where you go let me go

mf
8^{vb}

Rit.**A Tempo**

200

too. Chris-tine, That's all I ask of 8va

203 (8va) loco

Gun shot

con 8vb

Dead Segue

[We never reach the word 'you', for CHRISTINE quite calmly reveals the PHANTOM's face to the audience. As the FORCES OF LAW close in on the horrifying skull, the PHANTOM sweeps his cloak around her and vanishes.

MEG pulls the curtain upstage, revealing PIANGI's garrotted body, propped against the bed, his head gruesomely tilted to one side. SHE screams]

19. Act II / Scene 7

ON STAGE

Same as the previous scene, but in reverse view, with the house curtains, upstage, closed.

POLICEMEN, STAGEHANDS etc. rush onto the stage in confusion.

Also : ANDRE, FIRMIN, RAOUL, GIRY, CARLOTTA and MEG.

Allegro Vivace

1

Vlns

ANDRE: Oh my God... my God...

FIRMIN: We're ruined Andre -- ruined!

4

Tpt's

Cl, Vcl, Cb, Synth 2, Tbn

CARLOTTA : What is it? What has happened? Ubaldo!

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

[Hysterical, attacking ANDRE]

You! Why did you let this happen?

7

GIRY: [To RAOUL] Monsieur le Vicomte! Come with me! I know where they are!

10

+ Hn 2

RAOUL: And can I trust you?

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

MEG: Like this, Monsieur...

13

+ Hn 1

RAOUL: But why?

GIRY: The Punjab Lasso, Monsieur. First Buquet, now Piangi.

MEG: I'll come with you...

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

16

Kbd 2

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

19 **PHANTOM** *Andante Con Moto*

Down once more to the dun-geons of my

22 black des - pair! Down we plunge to the pri - son of my

24 mind! Down that path in - to dark-ness, deep as Hell!

26

Hn
Tpt's Tutti

Tpt's

[HE rounds on HER, bitterly.
A great outburst of rhetorical self-pity]

A Tempo

31

Why you ask was I bound and chained in this cold and dis - mal place?

Ob. Cl's
Tpt's, Vlas

ff

Synth,
Piano, Vcl

+Vlms

Rall.

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

33

Not for a-ny mor-tal sin; but the wick-ed-ness of my ab-hor-rent face!

CHORUS (offstage)

Track down this mur-der-er, He

Vlms, Tpt.

p

Kbd 1 (Organ)

A Tempo **PHANTOM**

36

Houn-ded out by ev - ery one! Met with hat - red ev - ery-where!

must be found.

mf

Kbd 1
+ Trem Strings

39

No kind word from an - y - one! No com - pas - sion an - y - where! Chris - tine, ____

Tbn

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

42

Chris - tine, ____ Why? Why?

45

mp GIRY
Your hand at the le - vel of your eyes.
RAOUL
At the le - vel of your
(Offstage)
CHORUS
Your
(Offstage)
Your

p Kbd 2

[THEY hold their hands up. Just as well, for a noose descends over RAOUL and HE is able to free himself]

Dialogue

48

eyes.

hand at the le - vel of your eyes.

(offstage)

Your hand at the le - vel of your eyes.

hand at the le - vel of your eyes.

(Offstage)

Your hand at the le - vel of your eyes.

[This taunting chorus continues as THEY make their way down. THEY meet a pack of rats. GIRY screams and lowers her guard. The rats and the RATCATCHER pass them. GIRY raises her hand.]

GIRY : He lives across the lake, Monsieur. This is as far as I dare go.

RAOUL : Madame Giry, thank you.

[SHE turns to go back up the slope. RAOUL looks at the water. HE removes his coat and plunges in. The MOB appears at the top of the slope. THEY come down to the lake edge, their torches flickering]

Allegretto51 **CHORUS (Unison)**

Track down this mur - der - er, He must be found. Track down this mur - der - er, He must be
Hunt down this an - im - al who runs to

Str. Kbd 2
snare
mp

53 **CHORUS - 3**

ground. Too long he's preyed on us, but now we know the

55 **CHORUS - 1**

The Phan - tom of the Op - er - a is here

CHORUS - 2
The Phan - tom of the Op - er - a is here

Phan - tom of the Op er - a is here,

Trem Vlns

57

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

— deep down be - low. He's

— deep down be - low. He's

mp
Horns
Vcl. trem

*[THEY turn back up the slope. Perhaps there is another way in.
The gate to the lair rises from the floor; shutting the boat
from view as the rest of the lair appears]*

60 **CHORUS 2 + 3** **CHRISTINE**

here, the Phan - tom of the op - era. Have you

Harp
Trem. Vlns
mp

20. Act II / Scene 8

THE PHANTOM'S LAIR

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

Colla voce

CHRISTINE

1

gorged your - self at last in your lust for blood? Am I

Pizz. Vcl

Piano Perc.

5

3

now to be prey _____ to your lust for flesh.

Ob, Vln, Vlas

mf

Piano Perc.

f

5

meno mosso

PHANTOM

5

That fate that con - dems me to wal - low in blood, ____

Synth Str.

Kbd 1 (Organ)

8

Has al - so de - nied me the joys of the flesh. ____

11

This face, the in - fec - tion which poi - sons our love, ____ This

B. Cl.
Vcl, Cb

14

face which earned a moth - er's fear and loath - ing. A mask my first un -

Vln (harm.)

Kbd 1
Cl's, Vcl

Kbd 1
Cb

17

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

feel - ing scrap of cloth - ing. Pi - ty comes too late, turn a - round and face your fate. An e -

[HE turns HER round]

Rall.

20

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

[THEY are almost touching.

SHE looks calmly and coldly into his face.]

A Tempo**CHRISTINE**

22

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

26

It's in your soul that the true dis - tor - tion lies.

[A stunned silence. It is broken, as the
PHANTOM suddenly senses RAOUL's presence.]

30 PHANTOM

Wait I think my dear we have a guest,
Piano, WW, Tpt's

Pizz. Strings

p *ff*

CHRISTINE: [Seeing RAOUL, stunned] Raoul....!

33 PHANTOM (mock-courteous bow to Raoul)

Sir this is in - deed an un - pa - ral-leled de - light!

Piano, WW, Tpt's

p

36 I had ra - ther hoped that you would come, And

ff *p* *ff* Pizz.

39 now my wish comes true. You have tru - ly made my night.

Hns Piano

Bsn Pizz.

AgitatoRAOUL (*pleading, grasping the bars of the gate*)

42

Free her! ____ Do what you like on-ly free ____ her! ____ Have you no pi-ty.

PHANTOM

Tpt's

Hn 1

Cl, Vcl,
Piano

meno mosso

(RAOUL)

A Tempo

44

I love her, ____ Does that mean nothing? I love

(PHANTOM)

lov-er makes a passion-ate plea. ____

CHRISTINE

Please Raoul it's use - less

Harp & Strings

Cb

46

____ her, ____ show some com-pas-sion.

(PHANTOM)

The world showed no com-pas-sion to me. ____

Harp

pp < snare

48 (RAOUL)

Chris - tine, Chris - tine, let me see her.

(PHANTOM)

Be my guest sir.

Str. & Synth

+Hns
+Tbn

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

50 PHANTOM *Andante*

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

detached

Hns Tbn

54

harm her? Why should I make her pay for the sins which are

[So saying, HE takes the Punjab lasso and, before RAOUL has a chance to move, catches him by the neck. The end of the rope, of which the PHANTOM has let go, remains magically suspended in mid-air.]

58 *ff*

yours? Or - der your fine hor - ses now, Raise up your hand to the

ff

Piano & trem. Strings

WW, Piano
Harp / Strings

Piano
Perc.
Vcl, CB

62

lev - el of your eyes. Noth - ing can save you now, ex - cept per - haps

65 [He turns to her] *ff*

Chris - tine. _____ Start a new

ff

Tpt's, Fl, Vlms,
Kbd 1,
Hns, Tbn

68

life with me, Buy his free-dom with your love! Re -

71

fuse me and you send your lov - er to his death. This is the choice. ____

74

Poco rit.

CHRISTINE

Lento

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

77

fate grow cold and turn to tears of hate.

[The final confrontation. ALL THREE pause for a moment.
RAOUL breaks the moment with] :

[CHRISTINE looking at the
PHANTOM, but to herself]

Rubato CHRISTINE

80

Fare -

RAOUL

Chris-tine for - give me please for-give me, I did it all for you and

83

A Tempo **accel.**

well my fal - len i - dol and false friend, we had such hopes and now those

all for no-thing.

PHANTOM

Too late for tur - ning back too

Allegro

86

(CHRISTINE)

hopes are shat - tered.

(RAOUL)

Say you love him and my

(PHANTOM)

late for prayers and use - less pi - ty. Past all hopes of cries for help,

Strings (tune)

Hns, Tbn

Cb

89

(RAOUL)

life is o - ver. Ei - ther way you

(PHANTOM)

No point in fight - ing for eith - er way you

92 (RAOUL)

choose he has to win.

(PHANTOM)

choose you can - not win! So do you

Tpt's, Hn's

5 5

95

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

98 RAOUL

Why make her lie to you to save

grave?

Hns/Vcl

Rit.

CHRISTINE

101

Phantom of the Opera

Phantom

Raoul

me.

For pit - y's

For pit - y's

Phantom

Past the point of no re - turn,

Str.

WW

Tpt's Hn's

Cb + Cello w/Phantom vox

104

(CHRISTINE)

who de - serves this? Why do you

(RAOUL)

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

(PHANTOM)

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

107 (CHRISTINE)

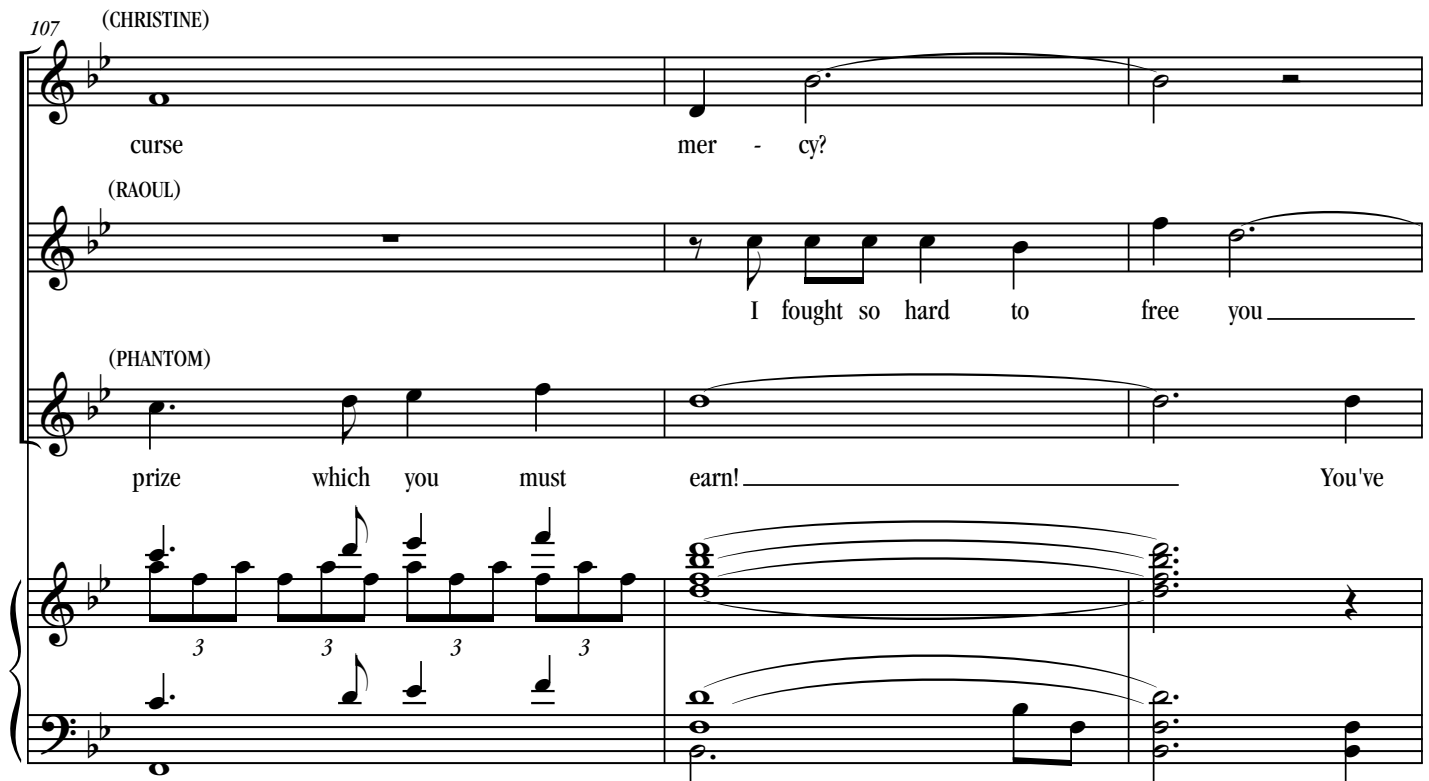
curse mer - cy?

(RAOUL)

I fought so hard to free you _____

(PHANTOM)

prize which you must earn! _____ You've

***Colla voce***

110 (CHRISTINE)

An - gel of mu - sic you de - ceived me.

(RAOUL)

(PHANTOM)

passed the point of no re - turn

Brass



114

I gave my mind blind - ly.

[A pause, The PHANTOM
looks coldly at CHRISTINE]

117

PHANTOM

You try my pat - ience, Make your choice.

Synth + Organ

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

120

CHRISTINE (Quietly at first, then with growing emotion)

Pi - ti - ful crea - ture of dark - ness, _____ What kind of life have you

Vibes

p

123

known? God give me cou - rage to show you _____ you are

126

Poco rit. *Grandioso*

not a - lone.

ff (Tutti)

[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.]

129

Tbn

A Tempo

132

Tbn

Allegro Vivace

Till ready

135

mp
Snare Drum

[The moment is broken, as we
hear the approaching MOB offstage.]

MOB - A

mp

138

Track down this mur - der - er,

Vlans
mp
+ Bsn
B.D.

Vlas
Vcl
Cb
Piano + Synth

[The PHANTOM takes a lit candle and holds it above RAOUL's head. A tense moment. But the suspended rope suddenly falls harmlessly - the PHANTOM has burnt the thread by which the noose was held. Resigned, HE addresses RAOUL]

PHANTOM

141

Take her, for - get me, for -

He must be found.

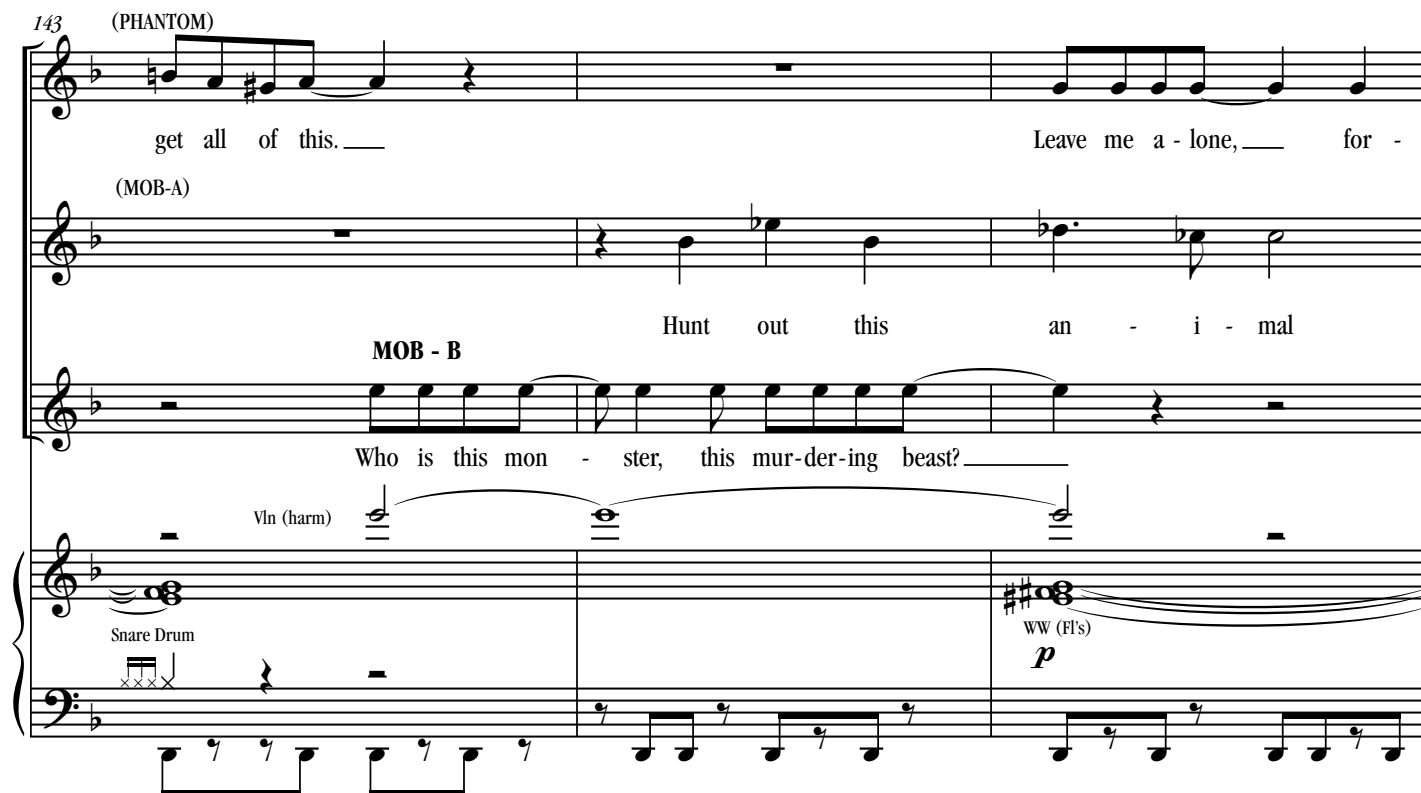
Snare Drum
Tpt's & Hn's
p B.D.

143 (PHANTOM)
get all of this. ____ Leave me a - lone, ____ for -

(MOB-A)
Hunt out this an - i - mal

MOB - B
Who is this mon - ster, this mur - der - ing beast? ____

Vln (harm)
Snare Drum
WW (Fl's)
p



146 (PHANTOM)
get all you've seen. ____ Go now, don't let them find ____ you.

(MOB-A)
who runs to ground.

(MOB-B)
Re - venge for

Tpt's Hns
Vln (Harm)
p



149 (PHANTOM)

Take the boat. swear to me ne-ver to tell, —

(MOB-A)

Too long he's

(MOB-B)

Pian - gi. Re-venge for Bu - quet.

WW (Fl's)

152 (PHANTOM)

The se-cret you know — of the an-gel in hell. — (shouts) Go!

(MOB-A)

preyed on us — but now we know, The

(MOB-B)

This crea-ture must ne-ver go free. —

Tpt's Hn

mp

WW (Fl's)

155 (MOB-A)

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

(MOB-B) (joining)

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

Tbn. Hns.

158 PHANTOM

Go now, Go now and leave me.

(MOB-A)

low. (MOB-B)

low. Tpt's

f

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

161 *poco meno* *Rall.*

fff

164

167

170

PHANTOM

Mas - que - rade. Pa - per

173

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

177

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

find you. ____

Chris - tine I

Cor Ang.

Cl.

182

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

love ____ you.

+ Hns.

Synth

Harp

Vln, Vla, Vcl

+ Cl

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

186

Say you'll share with me, one

189

RAOUL

love, one life-time. Say the word and I will fol-low you. ____

CHRISTINE

PHANTOM

192

Share each day with me, each night each morn-ing. You a-lone can make my song take

Vlas

ww

ff

*Allargando**Grandioso*

195

flight. It's o-ver now, the mu-sic of the night.

Organ/Strings

198

201

fff

Rall. **Lento**

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

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

CURTAIN

End of Opera

21. Playout

The musical score for '21. Playout' is written for piano in 4/4 time, featuring a key signature of three flats (B-flat, E-flat, A-flat). The score is divided into four systems, each containing a grand staff (treble and bass clefs). The first system begins with a forte (f) dynamic and a first ending bracket. The second system includes triplet markings in the treble clef and a seventh note (7) in the bass clef. The third system continues the melodic and harmonic development. The fourth system concludes with a final cadence and a double bar line. The score is characterized by dense chordal textures and flowing melodic lines.

17 *mf*

21

25 *f*

28

30

33 *f*

A piano score for a piece from 'The Phantom of the Opera'. The score is written for piano (p) and features a variety of musical notations including chords, arpeggios, and melodic lines. The key signature is B-flat major (two flats). The time signature is 6/8. The score is divided into systems, with measures 17, 21, 25, 28, 30, and 33 marked at the beginning of their respective systems. The dynamics range from mezzo-forte (mf) to forte (f). The score includes a variety of musical notations such as chords, arpeggios, and melodic lines. The score is written for piano (p) and features a variety of musical notations including chords, arpeggios, and melodic lines. The key signature is B-flat major (two flats). The time signature is 6/8. The score is divided into systems, with measures 17, 21, 25, 28, 30, and 33 marked at the beginning of their respective systems. The dynamics range from mezzo-forte (mf) to forte (f). The score includes a variety of musical notations such as chords, arpeggios, and melodic lines.

37

41

45

49

53

57

Measures 61-72. The score is in G major (one sharp) and 4/4 time. Measures 61-62 feature a piano introduction with a melodic line in the right hand and a bass line in the left hand. Measures 63-72 continue the piece with various musical notations, including a 2/4 time signature change at measure 71 and a 4/4 time signature change at measure 72.

Measures 73-75. The score continues with a melodic line in the right hand and a bass line in the left hand. Measure 75 features a piano introduction with a melodic line in the right hand and a bass line in the left hand.

Poco rit.

Measures 76-77. The score continues with a melodic line in the right hand and a bass line in the left hand. Measure 77 features a piano introduction with a melodic line in the right hand and a bass line in the left hand.

A Tempo

Measures 82-83. The score continues with a melodic line in the right hand and a bass line in the left hand. Measure 83 features a piano introduction with a melodic line in the right hand and a bass line in the left hand.

Measures 84-85. The score continues with a melodic line in the right hand and a bass line in the left hand. Measure 85 features a piano introduction with a melodic line in the right hand and a bass line in the left hand.

86

88 *ff* *Rit.* *mf*

A Tempo

91

93 *sffp*

96

97 3