THE PHANTOM OF THE OPERA

Piano/Vocal Score

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

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PROLOGUE

The stage of the Paris Opera, 1905.

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

AUCTIONEER: Sold. Your number, Sir? Thank you. Lot 663, then, ladies and gentlemen: a poster for this house's production of "Hannibal" by Chalumeau.

PORTER: Showing here.

AUCTIONEER: Do I have ten francs? Five then. Five I am bid. Six, six, do I see seven? Seven. Against you, sir, seven. Eight. Eight once. Selling twice. Sold,

[gavel down]

...to Raoul, Vicomte de Chagny. Thank you very much. Lot 664 then ladies and gentlemen: a wooden pistol and three human skulls, from the 1831 production of Robert le Diable" by Meyerbeer. Ten francs for this. Ten, thank you. Ten I am bid. Ten francs still. Fifteen, thank you sir. Fifteen I am bid. Going at fifteen,

[gavel down]

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

PORTER: [holding it up] Showing here.

[He sets it in motion]
PROLOGUE-2

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

GIRY: Twenty-five.

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

RAOUL: Boy

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

RAOUl

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

AUCTIONEER

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

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

TAPE CUE ON DOWN BEAT

SLOW 4

FULL ORGAN
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 PIAI; 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 cadrera]

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This Tro

phy from our savious from our

savious from the enslaving force of Rome.
(CHORUS)

With feast-ing and danc-ing and

song——to-night in cele-bration we

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

s

W.W. INS. STR.

V.L.NS.

INS. + STR.

V.L.NS.

D.A.S.S. B.S.N.

V.L.NS.
f The trumpets of Carthage resound, Hear Romans now and

f The trumpets of Carthage resound, Hear Romans now and

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

comes

comes

comes

trits.

TUTTI

PIANGI

Sad to return to find the land we love.

RECIT

w.w

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

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

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

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

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

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

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

LEFEVRE: Ladies and gentlemen, some of you may already, perhaps, have met M. Andrè 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]
Sad to return to find the land we love
threatened once more by Rome’s far reaching grasp.

To-morrow we shall break the chains of Rome. To

night rejoice, your army has come home.

[The BALLET GIRLS begin their dance. LEFEVRE, ANDRE and FIRMIN stand centre-stage, watching the ballet. THEY are in the way. The ballet continues under the following dialogue]
LEFEVRE  [indicating PIANGI]
Signor piangi, our principal Tenor.
He does play so well opposite La Carlotta.

GIRY  [exasperated by their presence, bangs
her cane angrily on the stage]
Gentlemen please! If you would kindly stand to one side?
LEFEVRE
My apologies, Madame Giry.

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

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

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

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

(MEG becomes prominent among the DANCERS)

ANDRE
Who's that girl, Lefevre?

LEFEVRE
Her?

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

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

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

FIRMIN
Daac? Curious name.

LEFEVRE
Swedish.

ANDRE
Any relation to the violinist?

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

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

Elephants of Carthage as guides on our conquering
Elephants of Carthage as guides on our conquering
Elephants of Carthage as guides on our conquering
Elephants of Carthage as guides on our conquering
quests Dido sends Hannibals friends.

quests Dido sends Hannibals friends.

quests Dido sends Hannibals friends.

quests Dido sends Hannibals friends.

col.

CARLOTTA

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

Ah

ad lib.
CARLOTTA

splendor

Ah

PIANGI

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

CARLOTTA

render

PIANGI

The Trumpeting elephants sound. Hear Romans now and

S

A

T

B

The Trumpeting elephants sound. Hear Romans now and

The Trumpeting elephants sound. Hear Romans now and

The Trumpeting elephants sound. Hear Romans now and

The Trumpeting elephants sound. Hear Romans now and
tremble. Hark to their step on the ground. Hear the drums.

Hannibal comes.

Hannibal comes.

Hannibal comes.

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

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

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

[Polite bow from ANDRE and FIRMIN]

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

LEFEVRE: And Signor Ubaldo Piangi.

[Another bow]

FIRMIN: An honour, Signor

PIANGI: Piaceri

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

[Somewhat acerbic]

Unless, of course, Monsieur Reyer objects...

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

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

FIRMIN: Two bars will be quite sufficient.

REYER: [Ensuring that CARLOTTA is ready] Signora?

CARLOTTA: Maestro.

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

Moderato

Think of me

Think of me fondly when we've said good-bye

think of me fondly when we've said good-bye

recorder

member me every so often Promise me you'll

member me every so often Promise me you'll

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

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

far away and free, if you ever find a
Moderato

MOMENT spare a thought for me

(CARLOTTA)

MEG Think of me warmly. (MEG)

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

O (PIU MOSSO) BALLETT GIRLS OPERA CHORUS BALLET GIRLS

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

HARP

OPERA CHORUS

(BALLETT GIRLS) The Phantom S.A.

here the Phantom of the opera He is
FIRMIN: Mademoiselle please.

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

PIANGI: Is no one concerned for our Prima Donna?

LEFEVRE: Get that man down here!

[To ANDRE and FIRMIN]

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

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

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

CUE: What's going on up there?
witness I was not at my post Please monsieur there's no one

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

FIRMIN

there the Phantom of the opera Good

ANDRE

heavens I have never known such insoucience Signor 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!
Ubaldı! 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 whirl 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 Daee could sing it, sir.

FIRMIN: The chorus girl?

[EVERYONE glares at her, but she continues tentatively]

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

ANDRE: [To CHRISTINE] From whom?

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

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

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

ANDRE: Very well.

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

CHRISTINE

Think of me think of me fondly

PIANO SOLO

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

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

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

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

THE GALA

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

[Melody and harmony notated in musical notation]

...spare a thought for me...

ADD STRINGS

TUTTI

...And though it’s clear, thought it was always clear, that this was...

...never meant to be, if you happen to remember,...
Stop and think of me. Think of August when the trees were green, don't think about the way things might have been.

Think of me wakening silent and resigned, imagine me trying too hard to put you from my
Think of me, please say you'll think of me, whatever else you choose to do. There will never be a day when I won't think of you.

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

RAOUl

[Spoken] Bravo! Bravo!

Can it be can it be Chris-

tine.
RAOUL

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

(RAOUL)

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

End of Scene 1
Scene 2

AFTER THE GALA

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

GIRY: [To CHRISTINE] Yes, you did well. He will be pleased.
[To the DANCERS]
And you! You were a disgrace tonight! such temps de cuisse! such rondes de jambe!
Come... we rehearse. NOW!

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

CHRISTINE moves slowly downstage, away from the DANCERS, as her dressing room becomes visible.
Unseen by her, MEG also moves away and follows her.
As CHRISTINE is about to reach the dressing room door, SHE hears the PHANTOM'S voice out of nowhere]

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[CHRISTINE is bewildered by the voice]

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MEG

Where in the world have you been hiding? Really you were perfect.
I only wish I knew your secret, who is this new tutor?

Solo String Quartet

Rall.

Menlo Mosso

Christine

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

Harp + Strings

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

---

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Poco Piu

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

somewhere inside hiding.
Somehow I know he's

always with me, he, the unseen genius.

Ancora Piu Mosso

MEG

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

w.w.
I hear your voice in the darkness.

Yet the words aren't yours.

Angel of music,

guide and guardian

grant to me your glory.

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

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

Angel. Your hands are cold. Your

It frightens me.

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

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

[MEG leaves and rejoins the DANCERS]

My dear, I was asked to give you this.

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

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

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

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

FIRMIN: What a relief! Not a single refund!

MME. FIRMIN: Greedy.

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

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 Daee, where is your red scarf?

CHRISTINE: Monsieur?

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

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

RAOUL: Christine.

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

CHRISTINE

You remember that too?

RAOUL

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

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

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

CHRISTINE

Father playing the violin

RAOUL

Those picnics in the attic

or of chooc-o-lates?

RAOUL

As we read to each other dark stories of the north
(CHRISTINE)

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

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

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

(RAOUL)

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

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CHRISTINE (Spoken)
Father said, "When I am in heaven, child...."

1st time

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

...go to supper !

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

RAOUL: I shan't keep you up late!

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

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

[He hurries out]

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

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

PHANTOM

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

[Music notation and lyrics]
Ignorant fool, this brave young suitor, sharing in my triumph.

CHRISTINE

Angel, I hear you speak, I listen. Stay by my side,

guide me.

Angel, my soul was weak, forgive me.

PHANTOM

Enter at last master. Flattering child you shall

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

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

CHRISTINE

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

Angel of music, hide no longer.
PHANTOM

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

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

RAOUl

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

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

PHANTOM

is that in there. I am your angel of music. Come to me, angel of
[CHRISTINE 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!

End of Scene 2
Scene 3

THE LABYRINTH UNDERGROUND

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

In sleep he sang to me
In dreams he
That voice which calls to me and speaks my name
and do I dream again for now I find the Phantom of the Opera is there inside my mind
Sing once a

gain with me our strange du - er My po - wer

DETACHED (LIGHTLY)

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

turn from me to glance be - hind the

STR. W.W. W.W. VLNS. VCL.

\[\text{PHANTOM}\]
Phantom of the Opera is there inside your mind.

Those who have seen your face draw back in
(CHRISTINE)

it's me they

fear

I am the mask you wear.

hear

My spirit and your voice in one com-

Your spirit and my voice in one com-

bined

The Phantom of the Opera is

bined

The Phantom of the Opera is

---

51
(PHANTOM)

there
(CHRISTINE)

there

CHORUS

He's there, the Phantom of the

Op - era. Beware the Phantom of the

PHANTOM

In all your

Op - era.
fantasies — you always knew — that man and

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mystery

CHRISTINE

were both in you

and in this

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labyrinth where night is blind

the

labyrinth where night is blind

the
Phantom: (Spoken) Sing for me.
Sing my Angel of Music

(CHRISTINE)

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

Ah

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 ever larger mirror on the other, the latter covered by a dust-sheet.]

The PHANTOM sits at the organ and takes over the accompaniment]
one a lone. Since the moment I first heard you sing I have

needed you with me to serve me, to sing for my music—my

music.

Night time, sharpens, heightens each sensation.

Darkness stirs and wakes imagination. Silently the senses, a-
bend on their defences.

Slowly, gently, night unfurls its splendour. Grasp it, sense it.

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

thoughts away from cold unfeeling light and listen to the music of the
Close your eyes and surrender to your darkest dreams, purge your thoughts of the life you knew before. Close your eyes let your spirit start to soar and you'll live as you've never lived before. Softly, deftly, music shall caress you.
Hear it, feel it, secretly possess you.

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

Let your mind start a journey through a
strange new world, leave all thoughts of the world you knew be-
fore, let your soul take you where you long to be, only then can you belong to me.
Floating, falling, sweet intoxication, touch me, trust me,
savour each sensation. Let the dream begin, let your

darker side give in, to the power of the music that I

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

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CHRISTINE

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

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

CHRISTINE

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

accel. Piu mosso
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.

Damn you!

PHANTOM

You little prying Pandemon you little demon!

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

You little viper. Now you cannot ever be free.

Damn you! Curse you!

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

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

ALA GAVOTTE

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

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

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

He seems a beast, but secretly dreams of beauty.

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

oh Christine.

FLUTE

PLAYS

strings

VCL

Come. We must return. Those two

fools who run my theatre will be missing you.

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

End of Scene 3
Scene 4

Vivace

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

BOUQUET

Like yellow parchment is his

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

skin. A great black hole serves as the nose which never grew.
[A trap opens up centre stage, casting a shadow of the PHANTOM as he emerges. The GIRLS, linking hands, run off terrified. The PHANTOM, leading CHRISTINE, fixes his stare on BUQUET. Sweeping his cape around CHRISTINE, THEY exeunt. But before they go, GIRY has entered, observing. SHE turns on BUQUET]

GIRY

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

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

End of Scene 4
Scene 5

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

J = 84 Bright 2

"Mystery after Gala night" it says

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

[He lowers the paper]

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

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

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

scand-al and you’re sure to have a hit. Dan-na-ble will they all walk out? This is
FIRMIN

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

ANDRE (Groans)  FIRMIN (Calmly)

liciety. But we have no cast. But Andre have you seen the Queue?

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

ANDRE (Reading)

Ah, it seems you've got one too. "Dear Andre what a charming gala Chris-
tine enjoyed a great success we were hardly bereft when Carlotta left."
FIRMIN

Otherwise the Chorus was entrancing but the dancing was a lamentable mess. "Dear

Firmin just a brief reminder, my salary has not been paid. Send it

L.H.

care of the ghost by return of post. P. T. O. no one likes a debtor so it's

FIRMIN + ANDRE

better if my orders are obeyed. Who would have the gall to send this,
some-one with a puerile brain these are both signed O. G. Who the hell is he?

Op- era ghost it's really not amusing. He's abusing our position. In a-

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

dition he wants money. He's a funny sort of spectre to expect a large retainer, nothing
plainer, he is clearly quite insane. You mean Carol...(ta)

RAOUl
Where is she? I mean Miss Daae, where

ANDRE

FIRMIN
Of

Well how should we (know)? What's all this nonsense?

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

course not.

(FIRMIN)

We're in the dark

Don't look at us

Of course not.

(RAOUL)

She's not with you then?

Mon-sieur don't ar-gue

(The MANAGER's look mystified)

(FIRMIN)

(Realizing his mistake)

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

(RAOUL)

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

(ANDRE)

(Recitativo)

(RAOUL hands the note to ANDRE who reads it)

Do not fear for Miss Da-ac the an-gel of mu sic has her un-der his wing. Make [COLLA VOCE]
CARLOTTA & PIANGI burst in. SHE too has a letter, which has cheered her no more than the others.

(CARLOTTA)

Where is he? Your precious patron where

(The MANAGER's look mystified)

RAOUl

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

(ANDRE)

No attempt to see her again.

[A TEMPO] Ah, welcome back

(F minor gliss.)

is he?

I have your letter a letter which I rather resent.

FIRMIN (To RAOUl)

(RAOUl)

And did you send it?

What is it now?

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

(FIRMIN) What’s going on?

course not. Of course, not

(ARould) this is not the letter you sent?

(RAOULD) and what is it that I’m meant to have sent? "Your

[COLLA VOCE]

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

pared for a great mis-fortune, should you attempt to take her place. Far too many notes for

(GIRY suddenly appears accompanied by MEG)

my taste and most of them about Christine. All we've heard since we came is Miss

(FIRMIN (Dryly))

In which case I think our

Da-ae's name. Miss Da-ae has returned.
ANDRE

Where precisely is she now?

meeting is adjourned.

MEG

GIRY

She needed

I thought it best that she went home.

HARP

CARLOTTA + PIANGI

RAUL

Will she

May I see her.

rest.

(GIRY)

No monsieur she will see no one.

VLS. VCL.
CARLOTTA + PIANGI

sing? Will she sing? Let me see it.

FIRMIN

RAOUl + ANDRe

(Snatching it) Please!

(GIRY) Let me see it!

Here I have a note.

PIANO

Repeat Over Letter

FIRMIN [Opens letter and reads. Dissolve into PHANTOM's voice]

Gentlemen, I have now sent you several notes of the most amiable nature, detailing how my theatre is to be run. You have not followed my instructions. I shall give you one last chance.
Christine Daaé has returned to you and I am anxious her career should progress. In the new production of "Il Muto" you will therefore cast Carlotta as the page-boy, and put Miss Daaé in the role of Countess. The role which Miss Daaé plays calls for charm and appeal.
role of the page-boy is silent which makes my casting, in a

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

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

PHANTOM

word, deal. * CARLOTTA A TEMPO Christine! it's all a ploy to help

PIANGI it's all a ploy to help

ANDRE What ever next?

MEG Christine, Christine,
CARLOTTA
(Pointing an accusing Finger)

Christine.
I know who sent this, the Vicomte, her lover!

PIANGI

Christine.

ANDRE (To Carlotta, in protest)

FIRMIN

This is insane.

RAOUl (Ironic) (To the others)

Indeed? Can you believe this?

CARLOTTA

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

PIANGI

How can you do this?

ANDRE

No. This changes nothing!

FIRMIN

This is a joke.

You are our star

Sigh -

Sigh -

and always will be.
(ANDRE) 
We don't take orders.

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

(CARLOTTA) 
It's use- less try- ing to ap-

(PLANGI) 
You don't de- serve her!

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

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

A TEMPO
CARLOTTA

You're only saying this to please me.

PIANGI

Ap - pease her.

MENO MOSSO

To please her.

(CARLOTTA)

non, non voglio udire lasciatemi morire O padre

(PIAaggi)

non, non voglio udire lasciatemi morire O padre

(CARLOTTA)

mi ol dio! You have reviled me.

(Persona)

giery

Who scorn his word, beware to those, the
(CARLOTTA)

you have rebuked me,

ANDRE + FIRMIN

Sig-no-ra pardon us

RAOUL

Why did Christine fly from my arms

MEG

(GIRY)

Angel sees the Angel knows.

PIANGI

Abbandonata desiderate

(ANDRE + FIRMIN)

This is uncalled for

(MEG)

Please sig-no-ra we beseech you

RAOUL + MEG

(GIRY)

I must see her

this hour shall see your darkest fears the
CARLOTTA

na
ta

sven-
tu-
ra
ta
Dis-
gra-
ta
Abb-
ando-

PIANGI

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

ANDRE + FIRMIN

RAOUL ONLY

Signo-
ra sing for us
Don't be a

GIRY

Where did she go?
Angel knows, the Angel hears

CARLOTTA

poco rall.

na
ta

PIANGI

non vo' can
tar

feeling

ANDRE + FIRMIN

martyr

RAOUL

Our star

MEG + GIRY

What new sur-
prises are in
store.

What new sur-
prises are in
store.

TUTTI
CARLOTTA

Would you rather have your precious little ingenue.

ANDRE

Your public needs you.

FIRMIN

we need you too.

ANDRE + FIRMIN

Signorino the world wants you. Prima Donna first

(ANDRE + FIRMIN)

lady of the stage your devotees are on their knees to im...
(Andre + Firmin)  
Andre

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

(Andre)  
Firmin

Shouting your name.  
Think of how they all adore you.

Andre + Firmin

Firmin

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

Firmin

Firmin

Can you deny us the triumph in

Andre + Firmin

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

93
(PIANGI)
store? Sing Prima Donna once more.

(ANDRE + FIRMIN)
store? Sing Prima Donna once more.

RAOUL
Christine

CARLOTTA

(PIANGI)
Prima Donna your song shall live a-

(ANDRE + FIRMIN)

(RAOUL)
spoke of an angel.
(CARLOTTA)

Gain you took a snub but there's a public who needs you

ANDRE + PIANGI

FIRMIN Think of your public. GIRY

Those who hear your

She has heard the

(CARLOTTA)

Think of their cry of undying sup-

(ANDRE + PIANGI)

voice liken you to an angel.

(FIRMIN) (GIRY)

RAOUl

Is this the angel of
voice of the angel of music.

VCL.

BSN.
(CARLOTTA)

port, follow where the lime-light leads you.

PIANGI

ANDRE

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

(RAOUL) We get our opera. She gets her lime-light.

music?

MEG Angel or

Is this ghost an angel or a
(CARLOTTA)

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

(PIANGI)
on her.

When she, sings we see hea - ven.

ANDRE + FIRMIN

Lead - ing la - dies are a trial.

(RAOUL)

mad - man?

(MEG)

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

GIRY

Hea - ven

TUNE ON TN.1
(CARLOTTA)

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

PIANGI

ANDRE + FIRMIN

Tears, oaths, Lun-a-tic de-

RAOUL

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

MEG

Bliss or dam-

(GIRY)

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

Think how you'll shine in that final enactment now and always.

(Surely)

mands are regular occurrences.

(PIANGI)

(RAOUL)

mands!

(Surely for)

(ANDRE + FIRMIN)

(MEG)

Which has claimed her?

(Surely)

(GIRY)

nation.

(Surely)

nation.

Oh fools to have
(CARLOTTA)

core. Sing Pri-ma Don-na once more

(PIANGI)

heads will roll if her threats and de-

(ANDRE + FIRMIN)

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

(RAOUL)

her sake I must see these de-

(MEG)

he'll strike back if his threats and de-

(GIRY)

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

100
(CARLOTTA)

mands are rejected.

HONOR

(PIANGI)

ANDRE + FIRMIN

(RAOUL) Who'd believe a Diva happy to relieve a chorus girl who's gone and

mands are rejected.

Christine

(MEG)

mands are rejected.

Christine

(GIRY)

mands are rejected.
(CARLOTTA)

O for

(PIAKG)

must be

protected.

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

(ROUAL)

must be

protected.

(MEG)

must be

protected.

(CARLOTTA)

Non

anchor aban-
donata.

(ANDRE + FIRMIN)

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

(ANDRE + FIRMIN)

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

RAOUL

His game is over.

GIRY

This is a game you cannot hope to

(CARLOTTA)

The

PIANGI

(ANDRE + FIRMIN)

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

(RAOUL)

And in box five a new game will begin

MEG

But if his curse is on this

(GIRY)

win.

For if his curse is on this
(CARLOTTA)

stress that falls upon a famous Prima Donna; Terrible diseases

(PIANGI)

stress that falls upon a famous Prima Donna; Terrible diseases

(ANDRE + FIRMIN)

Pri - ma Don - na the world is at your

(MEG)

op - era. Then I

(GIRY)

op - era. Then I
(CARLOTTA)

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

PIANGI

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

(ANDRE + FIRMIN)

feet. A nation waits and with it hates to

RAOUL

Christine plays the pageboy Car...

(MEG)

fear the outcome when you

(GIRY)

fear the outcome I should you
(CARLOTTA)

search of perfect opera. Light up the stage with that

(PIANGI)

search of perfect opera. Light up the stage with that

(ANDRE + FIRMIN)

cheated. Light up the stage with that

(RAOUL)

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
(CARLOTTA)

more

(PIANGI)

more

(ANDRE + FIRMIN)

more

(RAOUl)

more

(MEG)

more

(GIRY)

more

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

If these demands are not met, a disaster.

beyond imagination will occur!
(CARLOTTA)

once

once

once

once

once

once

Once

End of Scene 5
Scene 6

OVERTURE TO "IL MUTO"

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

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

monsieur?

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

CURTAIN RISES

End of Scene 6
Scene 7

A PERFORMANCE OF "IL MUTO"

The house curtains part to reveal an 18th Century salon, a canopied bed centre stage. The COUNTESS is played by CARLOTTA.
SERAFIGMO, 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 releasen about the COUNTESS’ current liaison with SERAFIMO.
[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!

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

ANDRE
Every seat sold!

FIRMIN
Hardly a disaster beyond imagination!

[Recll]
DONATTILIO

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

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

DONATTILIO

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

COUNTESS

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

(DONATTILIO)

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

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

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

A TEMPO (Moderato)

COUNTESS

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

Ha ha ha ha ha ha ha. Time I tried to get a better better half.
COUNTESS

Poor fool he doesn't know
Hoho hoho hoho
Hoho

If he knew the truth he'd never ever go.

If he knew the truth he'd never ever go.

If he knew the truth he'd never ever go.

If he knew the truth he'd never ever go.

If he knew the truth he'd never ever go.
[CARLOTTA lets fly a few florituri.
The PHANTOM's theme - "He's here" - begins to loom in.
Suddenly, from nowhere, we hear the voice of the PHANTOM.]

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

** MEG (Terrified) Own Timing **

He's here the Phantom of the opera.

[REPEAT TILL CUT OFF] Fade

[A chilling pause. General reaction of bewilderment. CHRISTINE looks fearfully about her]

CHRISTINE: It's him.... I know it.... it's him....

CARLOTTA: [Finding a scapegoat in CHRISTINE, hisses at her] YOUR part is silent, little toad!

[But the PHANTOM has heard HER]

PHANTOM'S VOICE: A toad Madame? Perhaps it is YOU who are the toad....

[Again general unease, this time turning to alarm. A few murmers from the audience.]

CARLOTTA (To CONDUCTOR): Maestro, We go back to my recitativo.

** COUNTESS **

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

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

(CARLOTTA)

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

—Round and Round—

Ha CROAK CROAK CROAK CROAK (etc.)

STOPPED BY MANAGERS

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

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

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

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

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

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

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

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

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

CHRISTINE: Raoul!

RAOUL: Don't worry! I'm with you.
ANDRE: [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.]
Upstage, behind the drop, a series of threatening shadows of the PHANTOM. MEG is aware of them and dances out of step. When that culminates in one gigantic, oppressive, bat-like shadow, the body of JOSEF BUQUET falls on the stage, causing the sylvan glade to fly out. RAOUL rushes out of his box. Silence. Then pandemonium. (Frowning music begins)

End of Scene 7
Scene 8

THE ROOF OF THE OPERA HOUSE

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

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

[CHRISTINE and RAOUl hurry off]

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

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

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

Why have you brought us here?

We must return.

Don't take me back there.

CHRISTINE

Christine don't say that, don't even think it.

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

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

My God, who is this man, This mask of

is this man who hunts to kill.
death?  Whose is this voice you hear
I can't escape from him, I never.

with every breath? and in this labyrinth
will and in this labyrinth

where night is blind the Phan
where night is blind the Phan
(RAOUL)

tom of the op-er-a is here, in-side my mind. There is no

tom of the op-er-a is here, in-side my mind.

SYNTH

INS.

col. 36

CHRISTINE (Intensely)

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

STR. INS.

BN.

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

HBP.

125
darkness. Raoul, I've seen him! Can I ever forget that sight?

CHRISTINE

Can I ever escape from that face, so distorted, deformed. It was hardly a face in that darkness. darkness. But his
voice filled my spirit with a strange, sweet sound. In that night there was music in my mind and through music my soul began to soar! And I heard as I'd never heard before. Yet in his eyes, all the sadness of the world was a dream and nothing more.
CHRISTINE (Scared)

world. Those pleading eyes, that both threaten and adore

[spoken] What was that?

RAOUL

CHRISTINE

PHANTOM (Unseen)

Christine, Christine, Christine.

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

RAOUL [spoken]: Oh Christine

CHRISTINE [spoken]: Oh Raoul
No more talk of darkness, forget these wide-eyed fears, I'm here, nothing can harm you, my words will warm and calm you.

Let me be your freedom, let daylight dry your tears, I'm here, with you, beside you, to guard you and to guide you.
Christine

Say you love me every waking moment, Turn my head with talk of summer-time.
Say you need me with you now and always.
Promise me that all you say is true, That's all I ask of you.

Raoul

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

CHRISTINE

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

you always be side me, to hold me and to hide me. RAOUl

Then

K

say you'll share with me one love, one lifetime.
let me lead you from your solitude.

Say you need me with you here beside you,

Anywhere you go let me go too. Christine, That's all I ask of

L CHRISTINE

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

you.

Tempo
Say the word and I will follow you.

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

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

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

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

RAOUL

Christine, I

O CHRISTINE

Order your fine horses, be love— you.
with them at the door.

And soon you'll be beside me.

They hurry off.
The Phantom emerges]

guard me and you'll guide me.

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

**PHANTOM**

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

**CHRISTINE** (offstage)

[Sung]: Say you'll share with me one

[Instrumental]

**RAGUL** (offstage)

[Sung]: Say you'll share with me one

love, one lifetime. Say the word and I will

[Instrumental]

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

Share each day with me, each

Follow you.

Share each day with me, each

Night, each morning.

You will curse the day you did not do,

Night, each morning

[ALLARG] [A TEMPO]

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

[Phantom starts shaking chandelier]
[Phantom causes chandelier to come crashing down.]

[Chandelier lands on stage with blinding flash.]

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

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

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

ANDRE
M'sieur Firmin?

FIRMIN
M'sieur Andre?

Dear Andre what a splendid party,

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

Quite a night. I'm impressed.

Here's to us.

--- 145 ---
(ANDRE)

toast to all the city, FIRMIN

Such a pity that the Phantom can't be

(FIRMIN)

here.

BARREL ORGAN
KVB. 2

ADD HARP +
Pezz. Strings

B. DRUM

VI. NS.
Fl. OB.
CHORUS

Masque-rade    paper faces on parade.

Masque-rade    paper faces on parade.

Masque-rade    paper faces on parade.

Masque-rade    paper faces on parade.

Masque-rade    hide your face so the world will never find you.

Masque-rade    hide your face so the world will never find you.

Masque-rade    hide your face so the world will never find you.

Masque-rade    hide your face so the world will never find you.

- 147 -
Masquerade  
every face a different shade,

Masquerade  
look around there's another mask behind you.

Masquerade  
look around there's another mask behind you.

Masquerade  
look around there's another mask behind you.

Masquerade  
look around there's another mask behind you.
mauve, splash of puce, fool and king, ghoul and goose, green and black, queen and priest, trace of rouge, face of beast.

Faces, take your turn, on the merry-go-round. Eye of

take a ride on the merry-go-round in an inhuman
gold, thigh of blue, true is false, who is who, curl of lip, swirl of gown, ace of hearts, face of clown.

149
FACEs, drink it in, drink it up, 'till you've drowned, in the light, in the sound,

RAOUL + CHRISTINE

but who can name the

ALL

face? Masque-rade

grinning yel-lows, spin-n ing reds.

Masque-rade

grinning yel-lows, spin-n ing reds.

Masque-rade

grinning yel-lows, spin-n ing reds.

Masque-rade

grinning yel-lows, spin-n ing reds.

Masque-rade

grinning yel-lows, spin-n ing reds.

Masque-rade

grinning yel-lows, spin-n ing reds.

Masque-rade

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

Masquerade take your fill let the spectacle astound you

Masquerade take your fill let the spectacle astound you

Masquerade take your fill let the spectacle astound you

Masquerade burning glances turning heads

Masquerade burning glances turning heads

Masquerade burning glances turning heads

Masquerade burning glances turning heads

151
Masque-rade stop and stare at the sea of smiles a-round you

Masque-rade seething shadows breathing lies.
Masque-rade, Run and hide, but a face will still pursue you, What a
Masque-rade, Run and hide, but a face will still pursue you,
Masque-rade, Run and hide, but a face will still pursue you,
Masque-rade, Run and hide, but a face will still pursue you.

(Giry)  ANDRE.

night. Makes you glad. MEG Makes you glad. FIRMIN
what a crowd. Makes you proud! All the

154
CARLOTTA

Watching us, watching them.

PIANGI

of delight.

FIRMIN

creme de la creme.

ANDRE

of relief.

MEG & GIRY

Six months.

And all our fears are in the past.

(CARLOTTA)

No more notes.

(PIA NGI)

(ANDRE)

No more ghost.

ly-sian peace.

Here's a toast: to a

(MEG & GIRY)

And we can breath at last

GIRY

Here's a health
(CARLOTTA)

And may it's

(PIANGI)

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

(FIRMIN)

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

MID

What a joy What a change.
(THEY clink glasses and move off. RAOUl and CHRISTINE emerge. SHE is admiring a new acquisition: an engagement ring from RAOUl, which SHE has attached to a gold chain around her neck.)

CHRISTINE

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

Just think of it——

RAOUl

But why is it secret?

CHRISTINE

You promised me. No Raoul, please.

What have we to hide? You promised me.
(CHRISTINE)

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

CHRISTINE

(RAOUl)

Let's not argue. What are you afraid of? Let's not

Please pretend, You will understand in

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

Masque-rade
Paper Faces on parade.

Masque-rade
Paper Faces on parade.

Masque-rade
Paper Faces on parade.

Masque-rade
Paper Faces on parade.

Masque-rade
hide your face, So the world will never find you

Masque-rade
hide your face, So the world will never find you

Masque-rade
hide your face, So the world will never find you

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

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

Masquerade, burning glances, turning heads.

Masquerade, burning glances, turning heads.

Masquerade, burning glances, turning heads.

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

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

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

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

SYNTH TIMPS
Masquerade, grinning yellows, spinning reds.

Masquerade, grinning yellows, spinning reds.

Masquerade, grinning yellows, spinning reds.

Masquerade, grinning yellows, spinning reds.

Masquerade, Take your fill, let the spectacle astound you.

Masquerade, Take your fill, let the spectacle astound you.

Masquerade, Take your fill, let the spectacle astound you.

Masquerade, Take your fill, let the spectacle astound you.

165
[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]

SYNCTO TAPE

PHANTOM

Why so silent good mes-sieurs? Did you

think that I had left you for good. Have you

missed me good mes-sieurs? I have writ-ten you an op-era.
[HE takes from under his robe an enormous bound manuscript]

Here I bring the finished score "Don Juan Tri-umphant"

[HE throws it to ANDRE]

a piacere

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

[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.]
W

Chains are still mine.
You will sing for me.

X

Agitated

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

Stop On Cue: "Madame for all our sakes"
BACKSTAGE
Giry is hurrying through the gloom. RAOUl appears and calls after her.

RAOUl: Madame Giry.... Madame Giry....

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

[SHE moves off again. He stops her]

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

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

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

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

RAOUl: Go on....

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

RAOUl: in a cage....?

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

RAOUl: [Thinking aloud] A composer....

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

RAOUl: [Mystified and impatient, cuts in] Who was this man....?
(IN OWN TIME)

GIRY

A freak of nature more monster than man.

CUE (RAOUL)

"Who was this man?"

Continue in Tempo

KYBD. 2 [BARREL ORGAN]

GIRY (Spoken)

From birth it seemed.

RAOUL (Spoken)

Deformed?

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

(GIRY)

(RAOUL) Go on.

(GIRY)

(RAOUL) The world forgot him but I never can.

[Beginning to understand, darkly]

But he didn't die, did he?

(KYBD. 2 (Cont.)

(GIRY)

For in this darkness I have seen him again.

(RAOUL)

And so our Phantom's this man.
RAOUL: No! Wait!

I have said too much, Monsieur, too much and there have been too many accidents.

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

RAOUL: Accidents?

[Running after HER]

Madame Giry... !

End of Scene 1
Scene 2

THE MANAGERS' OFFICE

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

ANDRE

Ludicrous! Have you seen the score?

FIRMIN

Simply

It's the final straw!

Utter ludicrous!

This is lunacy! Well you know my views.

Lunacy!

(groans) Not another chandelier?

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

(ANDRE)

B

(FIRMIN)

"Dear Andre, re my orchestrations: We

Look my friend, what we have here

need another first bassoon. Every note's over-blown, and that third trombone

has to go! The man could not be deaf, so please preferably one who plays in

FL.T. CLAR.

PIZZ. VLN.

V.L.A.S.
"Dear Firmin. Vis a vis my opera, some chorus members must be sacked. If you could, find out which has a sense of pitch... Wisely though I've managed to assign a rather minor role to those who cannot act."

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

Outrage! This whole affair is an outrage! (ANDRE)

(FIRMIN)

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

BSN. VLA.

(CARLOTTA)

Have you seen the size of my part? —

PIANGI

(ANDRE)

It's an insult! Just look at this, it's an

Sig- no- ra listen...

(FIRMIN)

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

The things I have to do for my art!

in - sul - (ANDRE)

Sig-nor, Sig-no-ra.

Please un - der - stand.

C A R L O T T A  bristles]

(CARLOTTA)  (Drily)

(Spoken) Ah,  Here's our little flower.

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

(FIRMIN)  Ah Miss Da - ae, quite the
(CARLOTTA) (half to herself)

ANDRE: Christine Da-se, she does-n't have the voice.

You have secured the larg est role in this Floh man-
la- dy of the hour.

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

FIRMIN (Hearing this, to Carlotta) She's be - hind this.

please,
RAOUl: (To managers) It ap - pears we have no choice

(Move forward) Then I take it you're ag - reeing
CHRISTINE (Incensed)

F

How dare you! You evil woman, how dare

(CARLOTTA)

She's the one behind this Christine Da-ae I'm not a fool!

(CARLOTTA)

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

(ANDRE)

You think I'm blind?

(FIRMIN)

But Miss Da-ae surely...

PIZZ. STRINGS

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(PIANGI) (Baffled, to Carlotta)

What does she say?

why not.

(FIRMIN) (Reasonably)

It's your decision, but why not?

She's backing out!

You have a duty

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

RAOUL (Puzzled) rit.

cannot sing it, duty or not!

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

Please Mon-

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

G

Fond-est greetings to you all.

sir an-othe-r note

R.H.

VLN. CLAR.

PP
GIRY + PHANTOM

A few line-sheets lust just the form of rehearsal stage. Can be must he taught to

KYBD. 1

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

PHANTOM

act, nor her normal trick of strutting round the stage. Our Don Juan must lose some

(LEDY.) Solo VLN.

[1]

weight. It's not healthy in a man of Pian-gi's age. And my man-agers must

KYBD. 1/FLT.

[VLS. VCL. HNS.]

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

[(b)]

[1]

HARP KYBD. 1

[1] VLN. PERC.
[VIO fades out, GIRY takes over]

GIRY: "And Angel".

[All look at CHRISTINE]

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

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

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

PIZZ. STR.

PIANO SYNTH. 2

mf

+ PIZZ. STR.

BASS DRUM

ANDRE

We're listening.

FIRMIN

go

This could be the chance to ensnare our clever friend.

W.W.

HARP

mp

TRT.

ff

(FIRMIN)

(J)

on.

(RAOUL)

We shall play his game, perform his
work but re-ember we hold the ace.

For if Miss Da-a-e

PIU

ANDRE (Carried Along By The Idea)

sings he is cer-tain to at-tend.

PIU

We make cer-tain the doors are

barred.

FIRMIN (Likewise)

We make cer-tain our men are there.

We make cer-tain they're
RAOU/LANDE/FIRMIN
[Savouring their Victory]

MENO MOSSO ANDRE

The curtain falls, His reign will end.

FIRMIN

The curtain falls, His reign will end.

(RAOUL)

The curtain falls, His reign will end.

MENO MOSSO

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

K

(ANDRE)

I'm not so sure.

(FIRMIN)

The tide will turn.

GIRY

Not if it works.

Madness.

This is madness!

Mon-sieur, believe me. There

BSN/C.B.
(FIRMIN) (To Giry)
You stick to ballet.
(RAOUL) (Kneeling on Giry)
Then help us, instead of warning us, help—

(Giry)
is no way of turning the tide.—

Monseur I can't.

CARLOTTA
us, Don't make excuses.

PIANGI
us, Don't make excuses.

(RAOUL)
She's his accomplice

(Giry)
Or could it be that you're on his side?

I wish I could.

 Mon -
CARLOTTA

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

PIANGI

This is the truth Christine Daaé

will

RAOUL

This is his undoing.
(ANDRE + FIRMIN)

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

RAOUl.

Angel of mu-sic fear my fury!

w.w.

Hear my warn-ing!

VLN. VLA.S.

KYBD. 2

CHRISTINE

Please don't
glo-ry can she hope to gain, It's clear to all the girl's in-sane.

PIANGI

She is cra-zy She is ra-ving

ANDRE

If Chris-tine sings we'll get our man.

FIRMIN

If Chris-tine won't then no-one

(RAOUL)

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

This is where you fall say your prayers, black

GIRY

Hear his fury

Moo-

col. 86

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CHRISTINE (Shouts)

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

CARLOTTA

Di-ol Che im-broglio

Gran' PIANGI

Di-ol Che im-broglio

Gran' ANDRE

This will seal his fate

can.

FIRMIN

This will seal his fate

can.

RAOUL

I beg you do not do this

GIRY

angel of death

sieur

CHRISTINE

don't make me do this.
Raoul it scares me.... don't put me through this ordeal by fire. He'll
take me I know, we'll be parted for ever, He won't let me go. What I once used to

dream I now dread, If he finds me it won't ever end, and he'll always be there singing

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

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

RAOUl. (Trying to Reason)

You said yourself he was nothing but a man
Yet while he lives he will haunt us 'til we're dead.

CHRISTINE

Twist-ed ev-ery way, what an-sw'er can I give? Am I to risk my life to win the chance to live? Can I be-tray the man who once in-spired my voice? Can I be-come his prey? Do I have an-y choice? He kills with-out a thought, He mur-ders all that's good I know I can't re-fuse and yet I wish I could. Oh
God if I agree what horrors wait for me in this, the Phantom's Opera?

PRAOUL

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

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

RAOUL [calling after her]
Christine!
RAOUL

So it is, to be war between us!

But this time, my clever friend,

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

End of Scene 2
Scene 3

A MUSIC CALL FOR "DON JUAN".

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

Hide your sword now wounded knight! Your vain

Hide your sword now wounded knight! Your vain

Hide your sword now wounded knight! Your vain

Hide your sword now wounded knight! Your vain

S

Glorious gasconade Brought you to your final

A

Glorious gasconade Brought you to your final

T

Glorious gasconade Brought you to your final

B

Glorious gasconade Brought you to your final

S

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

A

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

T

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

B

Fight. For your pride high price you've paid.
CHRISTINE

Sil - ken couch and hay-filled barn

STAGE PIANO (REYER)

PIANGI

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

REYER

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

INTERUPTED

REYER

[Spoken] No, nearly - but no.

"If you please"

PIANGI (Still Wrong)

Those who Tan Tan Tan

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

Those who tangled with Don Juan.

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

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

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

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

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

[HE gives the note and counts in]

Five, six, seven....

PIANGI (Wrong Again)

Those who tangled with Don Juan.

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

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

GIRY:
Signora, have
patience.

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

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

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

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

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

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

CARLOTTA
Don't listen
to them, caro.

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

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

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

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

CHRISTINE:
Thank you.

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

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

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

Poor young maiden.

PIANGI

Poor young maiden.

S

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

A

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

T

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

B

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

(PIANGI)

Tangled in the winding sheets.

Tangled in the winding sheets.

Tangled in the winding sheets.

Tangled in the winding sheets.

Tangled in the winding sheets.

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[As the ensemble becomes background, CHRISTINE, transfixed by the ghostly figure, sings independently]

CHRISTINE

In sleep he sang to me,

in dreams he came, that voice which
calls to me and speaks my name.
Little Lot - te thought of ev - ry - thing and noth - ing.

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

Her fath - er pro - mised her, Her fath - er pro - mised her.

Segue Scene 4 as one.

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

CHRISTINE

You were once my one companion, you were all that

mattered.

You were once a friend and father, Then my world was

shattered.

Wishing you were somehow here again.

Wishing you were somehow near.

Sometimes it seemed
if I just dreamed somehow you would be here. Wishing I could hear your
voice again, knowing that I never would.

Dreaming of you won't help me to do all that you dreamed I
could. Three long years I've knelt in silence
held your memory near me. Three long years of murmured sorrows

willing you to hear me.

Too many years fighting back tears, why can't the past just

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

Rall. TEMPO

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

Molto Rall.

a tempo Rall. a tempo

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

Rall. mp

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

PHANTOM

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

[ Bewildered, CHRISTINE looks up, and murmurs breathlessly]

CHRISTINE

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

star - ing? An - gel, oh speak. What end - less long - ings

PHANTOM

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

CHRISTINE

echo in this whisper.

PHANTOM

Too long you've wan - dered in
PHANTOM

Winter. Far from my fathering gaze.

RAOUl

Once again she is his. Once again she re-

CHRISTINE

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

PHANTOM

You resist yet your soul o-

RAOUl

turns.
CHRISTINE

beys

ANGEL OF MUSIC I denied you,

PHANTOM

beys

ANGEL OF MUSIC you denied me

RAOUL

To the arms of her ANGEL ANGEL OR DEMON

still he calls her

CHRISTINE moves towards the figure of the PHANTOM

CHRISTINE

Turning from true beauty ANGEL OF MUSIC!

PHANTOM

Turning from true beauty ANGEL OF MUSIC!

RAOUL

bursting her back from the grave ANGEL OR
CHRISTINE

My proto-ctor come to me strange an-gel.

PHANTOM

Do not shun me. Come to me strange an-gel. I am your

RAOUl

dark se-du-cer? Who are you strange an-gel?

(KLYD. 2 (Phantorn Bass))

(PHANTOM)

an-gel of mu-sic, come to me

Vlns. Vl.as.

an-gel of mu-sic.

Rsn. Trb.

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[Inexorably, the PHANTOM continues to beckon CHRISTINE.]

PHANTOM

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

RAOUL (In desperation)

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

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

(RAOUL) (Addressing the Phantom)

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

CHRISTINE

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

[FIREBALL-1]

VLNS. TRTS.
VLAS. OB.
PIANO CLAR.

PHANTOM

Bravo, Monsieur, such
(PHANTOM)

spired words.

[FIREBALL-2]

W.W. TRIS.
MTR. TO AND

(CHISTINE)

[sspoken]: Raoul, No!

(PHANTOM)

Let's see Monsieur how far you dare go.

(RAOUl)

[spoken]: More tricks, monsieur? More deception, more violence?

[FIREBALL-3]

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

(PHANTOM)

RAOUl [spoken]: You can't win her love by making her your prisoner

That's right, that's right keep walking this way.
(CHRISTINE) Raoul, no!  

(RAOUL) Stay back.  

[RAOUL is almost at the PHANTOM's feet]  

[FIREBALL -5]  

(phantom)  

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

(phantom)  

So be it!  

Now let it be war upon you BOTH!  

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

BLACKOUT.  

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

End of Scene 4
Scene 5

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

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

The ORCHESTRA continues to tune and warm up throughout the scene.
Also present are RAOUl, ANDRE and FIRMIN, supervising the proceedings, and a MARKSMAN,
at present hidden in the pit.

Cues Only
(Not Conducted)

Random Tuning Up
Throughout Till Stopped

KYBD. 1 (Marksmen)
(Random Tuning Up)

(Right)
(Random Tuning Up)

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

FIREMAN : (Severely) Sir!

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

FIRMIN : [To Andre] Are we doing the right thing, Andre?

ANDRE : Have you got a better idea?

CHIEF : Monsieur le Vicomte, am I to give the order?

RAOUL : Give the order?

[The chief blows his whistle. The 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 Daee 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.]
PHANTOM's VOICE: [From somewhere else] I'M HERE: THE PHANTOM OF THE OPERA....

[Again, THEY follow the VOICE. This happens several times, the PHANTOM's voice darting more and more bewilderingly from place to place. Finally it is heard from Box Five, and in the confusion, the MARKSMAN fires a shot. RAOUL rounds on the MARKSMAN furiously]

RAOUL:
Idiot! You'll kill someone.
I said: Only when the time comes!

MARKSMAN:
But Monsieur le Vicomte....

[The PHANTOM's VOICE cuts in, filling the building. All look up]

PHANTOM's VOICE: No "buts"! For once, Monsieur le Vicomte is right....
thin. Let the audience in, let my opera begin.

Direct Segue to Scene 6

End of Scene 5
Scene 6

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

C  Molto Allegro

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

S

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

A

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

T

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

B

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

VINS. VLAS.
meat. Here the sacrificial lamb utters one des-
meat. Here the sacrificial lamb utters one des-
meat. Here the sacrificial lamb utters one des-

CARLOTTA

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

thrill on your tongue of stolen sweets,

You will

thrill on your tongue of stolen sweets,

You will

thrill on your tongue of stolen sweets,

You will

thrill on your tongue of stolen sweets,

You will

have to pay the bill,

Tangled in the

have to pay the bill,

Tangled in the

have to pay the bill,

Tangled in the

have to pay the bill,

Tangled in the
CARLOTTA

wind- ing sheets.

Serve the meal and serve the

wind- ing sheets.

Serve the meal and serve the

wind- ing sheets.

Serve the meal and serve the

wind- ing sheets.

Serve the meal and serve the

maid, Serve the master so that when

maid, Serve the master so that when

maid, Serve the master so that when

maid, Serve the master so that when

maid, Serve the master so that when

HARP gliss.
tables, plans and maids are laid, Don Juan

tables, plans and maids are laid, Don Juan

tables, plans and maids are laid, Don Juan

tables, plans and maids are laid, Don Juan

triumphs once again, Don Juan

triumphs once again, Don Juan

triumphs once again, Don Juan

triumphs once again, Don Juan

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[SIGNOR PIANGI, as DON JUAN, emerges from behind the arch. HE clicks his fingers. MEG, a gypsy dancer, follows en dehable. SHE pirouettes coquettsly for him. HE throws her a purse. SHE catches it, kisses him and leaves.]

DON JUAN

Clars.

HARPSICHORD

PASSARINO

Once a gain recite the plan. Your young guest believes I'm you.
I the master, you the man.

DON JUAN

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

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

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

PASSARINO

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

PASSARINO

Where oh where? Of course, my room". Poor thing hasn't got a chance.

DON JUAN (off stage)

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

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

AMINTA (Christine) (Offstage)

laugh.

No thoughts within her

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

PASSARINO (onstage) PHANTOM (Behind the Curtain)

love. Master? Passa-rino go a...

Molto Rall.
ASSARINO exits.

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

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

is first words startle her.)

K PHANTOM

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

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

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

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

Daniel's, Our games of make believe are at an end.

Fate, Past all thought of

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

accel.
Piu Mosso

scend.
What raging fire shall flood the soul, what rich desire unlocks its door, What sweet se-

rall.
Tempo

duction lies before us. Past the point of
no return. The final threshold. What

rall.

warm unspoken secrets will we learn, be

Tempo

CHRISTINE

yond the point of no return. You have

brought me to that moment when words run dry.

To that moment where
speech disappears into silence, silence. I have come here hardly knowing the reason why.

In my mind I've already imagined our bodies entwining, density.

fenceless and silent and now I am here with you. No second thoughts, I've de...
Past the point of no return,

No going back now, our passion play has now at last been

Past all thought of
right or wrong.

One final question, How

accel.

long should we two wait before we're one.

Piu Mosso

when will the blood begin to race, the sleeping

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

some us. Past the point of

Molto Rall. TEMPO

no return. The final threshold, The

Molto Rall.

meno mosso rall.

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

do return.

MUTE TRTS.

rem. STRINGS IN. 1

VCL. C.B.

HARP
[By now the audience and the SECURITY MEN have realised that SIGNOR PIAVGI is dead behind the curtain, and it is the PHANTOM who sings in his place. CHRISTINE knows it too. As final confirmation, the PHANTOM sings]:

PHANTOM

Say you'll share with me one love, one life-time. Lead me, save me from my

[S UNITED]

Say you'll want me with you

here beside you, Any where you go let me go

[HE takes from his finger a ring, and holds it out to her. Slowly, SHE takes it and puts it on her finger]
[We never reach the word 'you', for CHRISTINE quite calmly reveals the PHANTOM's face to the audience. As the FORCES OF LAW close in on the horrifying skull, the PHANTOM sweeps his cloak around her and vanishes.

MEG pulls the curtain upstage, revealing FIANGI's garrotted body, propped against the bed, his head gruesomely tilted to one side. SHE screams]

End of Scene 6
Scene 7

ON STAGE

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

ANDRE: Oh my God... my God...

FIRMIN: We're ruined Andre -- ruined!

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

Who has done this...?

[Hysterical, attacking ANDRE]

You! Why did you let this happen?

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

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

MEG: Like this, Monsieur...

RAOUL: But why?


MEG: I'll come with you...

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

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

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

PHANTOM

Down once more to the dungeons of my

black despair! Down we plunge to the prison of my

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

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

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

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

CHORUS (offstage)

Track down this murderer, He

PHANTOM

Hounded out by everybody! Met with hatred everywhere!

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

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

Christine, Why?

CHRISTINE Your hand at the level of your eyes.

RAOUl At the level of your

(off stage) Your

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

DIALOGUE

eyes.

hand at the level of your eyes.

(offstage)

Your hand at the level of your eyes.

hand at the level of your eyes.

Your hand at the level of your eyes.

[DThis 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 RACATCHER 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]
CHORUS (Unison)

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

Chorus -1

The Phantom of the Opera is

Chorus -2

The Phantom of the Opera is here

Phantom of the opera is here,
[THEY turn back up the slope. Perhaps there is another way in.
The gate to the lair rises from the floor, shutting the boat
from view as the rest of the lair appears]

Chorus 2 + 3

End of Scene 7
Scene 8

THE PHANTOM'S LAIR

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

CHRISTINE

A

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

Am I

now to be prey—— to your lust for—— flesh

mf

OB. VLN. VLAS.

B slower

PHANTOM

That fate that condemns me to wallow in blood——
Has also denied me the joys of the flesh.

This face, the infection which poisons our love.

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

feeling scrap of clothing. Pity comes too late, turn around and face your fate. An e-
[HE turns HER round]

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

D CHRISTINE

This haunted face holds no horror for me, now.

It's in your soul that the true distortion lies.

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

PHANTOM (Mock-courteous bow to RAOUL)

Sir this is indeed an un-par-ra-led del-ight!

I had ra-ther hoped that you would come. And

now my wish comes true. You have tru-ly made my night.
Agitato [Pleading, grasping the bars of the gate]

RAOUL

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

(Phantom)

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

CHRISTINE

Please Raoul it's useless.

(Harp + Strings)

(Raoul)

Her, show some compassion.

Phantom

The world showed no compassion to me.
[HE gestures and the fence rises. RAOUL staggers in]

Monsieur, I bid you welcome! Did you think that I would

Why should I make her pay for the sins which are

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

Pesante e marcato

(HE turns to HER)

Christine. ff Start a new
life with me. Buy his freedom with your love! Re-

fuse me and you send your lover to his death. This is the choice.

CHRISTINE

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

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

[CHRISTINE looking at the PHANTOM, but to herself]

CHRISTINE

RAOUL

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

CHRISTINE

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

RAOUL

all for nothing.

PHANTOM

Too late for turning back too
CHRISTINE

hopes are shattered.

RAOUL

Say you love him and my

PHANTOM

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

RAOUL

life is over. Either way you

PHANTOM

No point in fighting for either way you
RAOUL

choose in vain to win.

PHANTOM

choose you cannot win! So do you

PHANTOM

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

RAOUL

Why make her lie to you to save

grove?
M

RAOUL

An - gel of mu / sic

me.

CHRISTINE

who de - serves this? Why do you

who de - serves this? Why do you

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

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

PHANTOM

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

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

curse

mercy?

RAOUl

I fought so hard to free you

prize which you must earn! You've

CHRISTINE

Angel of music you deceived me.

RAOUl


PHANTOM

passed the point of no return

BRASS
CHRISTINE

I gave my mind blindly.

[A pause. The PHANTOM looks coldly at CHRISTINE]

PHANTOM

You try my patience, Make your choice.

SYNTH + ORGAN

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

CHRISTINE [Quietly at first, then with growing emotion]

Pitiful creature of darkness, What kind of life have you

p : VIBES
[Now calmly facing HIM,
SHE kisses him long and full on the lips.
The embrace lasts a long time.
RAOUl watches in horror and wonder.]
[The moment is broken, as we hear the approaching MOB offstage.]

MOB-A

mp Track down this murderer.

[The PHANTOM takes a lit candle and holds it above RAOUl's head. A tense moment. But the suspended rope suddenly falls harmlessly - the PHANTOM has burnt the thread by which the noose was held. Resigned, HE addresses RAOUl]

PHANTOM

MOB-A

Take her, forget me, for -

He must be found.

SNARE
get all of this...

MOB-A

Leave me a—lon... for

MOB-B

Hunt out this an... mal

Who is this mon... ster, this mur-der-ing beast?

SNARE

PHANTOM

get all you’ve seen...

MOB-A

Go now, don’t let them find... you.

MOB-B

who runs to ground.

Re... venge for
Take the boat, swear to me never to tell.

MOB-A

Too long he's

Piangi. Revenge for Banquet.

MOB-B

Q

PHANTOM

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

MOB-A

prayed on us but now we know.

MOB-B

This creature must never go free.

TRTS. RN.

W.W. (FLUTES)
MOB-A

Phantom of the opera is there deep down be-

(jointing)

MOB-B

Phantom of the opera is there deep down be-

PHANTOM

Go now, Go now and leave me.

MOB-A+B

low.

[RAOUl and CHRISTINE move off towards the boat. The musical box starts to play the "Masquerade" tune]
meno mosso

Phantom

Masque, Masque, Hide your face so the world will never

faces on parade.
S

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

find you.

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

love you.

CHRISTINE

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

Say you'll share with me, one

RAOUl

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

PHANTOM

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

Molto Rall.

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

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

CURTAIN

End of Opera

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