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.


[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

AUCTIONEER

LOT 666 then, A chandelier in pieces. the strange affair of the
Some of you may recall
Phantom of the opera, a mystery never
We are told, ladies and
gentlemen, that this is
the very chandelier which
figures in the famous disaster. Our work shops have restored it and fitted parts of it with wiring for the new electric light, so we may get a hint of how it may look.

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

The AUCTIONEER switches on the chandelier. There is an enormous flash and the OVERTURE begins.

During the OVERTURE, the opera house is restored to its earlier grandeur. The chandelier, immense and glittering, rises magically from the stage, finally hovering high above the orchestra.

TAPE CUE
ON DOWN BEAT

SLOW 4
End of the Prologue
REHEARSALS FOR "HANNIBAL" BY CHALUMEAU

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

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

CARLOTTA
[ End of cadenza ]
(CHORUS)

With feasting and dancing and

song tonight in celebration we

f With feasting and dancing and

song tonight in celebration we

With feasting and dancing and

We greet the victorious throng returned to bring sal-

We greet the victorious throng returned to bring sal-
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
PIANGI

Sad to return to find the land we love.

RECTT
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 LÉFEVRE, 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..."

LÉFEVRE: 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, LÉFEVRE attempts to attract attention]

LÉFEVRE: 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?

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

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

LÉFEVRE: [Sotto voce to ANDRE and FIRMIN]
M. Reyer, our chief repetiteur, Rather a tyrant, I'm afraid.

[The rehearsal continues]
Dorian and Eerst.<n
[Image 0x0 to 612x792]

They are in the way. The ball-stage, watching the ballet.

IN stand centre

[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]

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.

night rejoice, your army has come home.
GIRY [exasperated by their presence, bangs her cane angrily on the stage]
Gentlemen please! If you would kindly stand to one side?

LEFEVRE [indicating PIANGI]
Signor piangi, our principal Tenor.
He does play so well opposite La Carlotta.
LEFEVRE
My apologies, Madame Giry.

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

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

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

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

(MEG becomes prominent among the DANCERS)

ANDRE
Who's that girl, Lefevre?

LEFEVRE
Her?

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

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

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

FIRMIN
Daae? Curious name.

LEFEVRE
Swedish.

ANDRE
Any relation to the violinist?

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

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

Bid welcome to Hannibal's guests.

Bid welcome to Hannibal's guests.

Bid welcome to Hannibal's guests.

Elephants of Carthage as guides on our conquering
quests  Di - do sends  Han - ni - bals friends.

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

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

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

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

Ah
and
and
man's now
man's now
man's now

Hear Ro-
elphant's sound.
The Trump-
etting el-
phants sound.

My heart and soul su-

Once more to the sweet test of charms.

CARLOTTA

sple-
dour
Ah.

PIANGI

ren-
der

S

A

T

B

The Trump-
etting el-
phants sound.
The Trump-
etting el-
phants sound.
The Trump-
etting el-
phants sound.
The Trump-
etting el-
phants sound.

Hear Ro-
mans now and
Hear Ro-
mans now and
Hear Ro-
mans now and
Hear Ro-
mans now and
Hark to their step on the ground. Hear the drums.

Han-ni-bal 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 remember me

member me every so often promise me you'll try.

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

far away and free, if you ever find a
Moderato

mom - ent spare a thought for me

(CARLOTTA)

MEG Think of me think of me warm ly (MEG)

He's

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

O (PIU MOSSO) BALLET GIRLS OPERA CHORUS BALLET GIRLS

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

HARP

VLNS.

INS.

OPERA CHORUS

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

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

VLNS.

HARP

INS.
Plesse mon-sieur don't look at Buquet.

Dialogue Over

What's going on up there?

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

[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?
**MEG**

there 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 insolence. 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!

Ubaldo! Andiamo!

PIANGI: Amateurs!

[PIANGI and CARLOTTA sweep out]

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

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

ANDRE: La Carlotta will be back.

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

[The GIRLS twitter and twirl in fear]

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

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

FIRMIN: His salary?

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

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

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

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

FIRMIN: In our box.

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

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

MEG: Christine 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.
From the beginning of the aria then, mam'selle!

**CHRISTINE**

Think of me think of me fondly

**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,

**Piano Solo**
[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.

And though it's clear, though it was always clear, that this was never meant to be, if you happen to remember,
stop and think of me. Think of August when the
trees were green, don’t think about the way things might have
been. Think of me thinking silent and 
signed, I imagine me trying too hard to put you from my
[Applause, bravos. Prominent among the bravos, those of the young RAOUL in the MANAGERS box]

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.
RAOUL

Long a - go it seems so long a - go. How young and in - no - cent we

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

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

CHRISTINE

(RAOUL)
we but please promise me that sometimes you will think

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]
I only wish I knew your secret, who is this new tutor?

Solo String Quartet

Rall.

Menno Mosso

CHRISTINE

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

Harp + Strings

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

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

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

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

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

Your hands are cold. Your

It frigh - tens me.

face Chris - tine it's white. Don't be frigh - tened.
[THEY look at each other. The moment is broken by the arrival of GIRY]

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

[MEG leaves and rejoins the DANCERS]

My dear, I was asked to give you this.

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

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

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

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

FIRMIN: What a relief! Not a single refund!

MME. FIRMIN: Greedy.

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

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

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

[He takes the champagne from FIRMIN]

ANDRE: As you wish, Monsieur.

[They bow and move off]

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

[RAOUL knocks at the door and enters]

RAOUL: Christine Daae, where is your red scarf?

CHRISTINE: Monsieur?

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

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

RAOUL: Christine.

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

CHRISTINE

CHRISTINE (spoken)
You remember that too?

RAOUL

Little Lotte, let her mind wander. Little Lotte,
or of goblins of shoes, or of riddles of
thought am I fonder of dolls or of goblins of shoes

CHRISTINE
Father playing the violin

RAOUL
Those picnics in the attic
or of chocolates?

RAOUL
As we read to each other dark stories of the north
"No, what I love best" Lotte said, "is when I'm asleep in my bed and the angel of music sings songs in my head."

(RAOUl)

the angel of music sings songs in my head."
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...
2nd time...the Angel of Music.
"No doubt of it and now we..."
go to supper!

RAOUL: [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.

[Concerned 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.
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
know me.
See why in shadow I hide.

[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.
[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]

[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]

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

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

is that in there. I am your angel of music. Come to me, angel of
[CHRISTINE dissapears through the mirror, which closes behind her. The door of the dressing room suddenly unlocks and swings open and RAOUL enters to find the room empty]

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

[Blackout]

Angel!

End of Scene 2.
Scene 3

THE LabyrinTH UNDERGROUND

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

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

ADD WW.

ADD BSN...
Sing once a

gain with me our strange duet My po-wer

over you grows stron-ger yet and thoug-h you

turn from me to glance be-hind the
Phantom of the Opera is there inside your mind.

Those who have seen your face draw back in

CHRISTINE

SYNTH

STR.-HARP

C.B.
(CHRISTINE)

it's me they

fear

I am the mask you wear.

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
PHANTOM

there
inside your mind

CHRISTINE

there
inside my mind

CHORUS

He's there, the Phantom of the

Op - era. Beware the Phantom of the

PHANTOM

In all your

Op - era.
fan·ta·sies you always knew that man and

(Phantom)

myst·er·y and in this

Christine

were both in you and in this

la·by·rinth where night is blind the

la·by·rinth 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 even larger mirror on the other, the latter covered by a dust-sheet:]

The PHANTOM sits at the organ and takes over the accompaniment]
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-
to the music of the

tum your face a-way,

a-way from cold un-feeling

thoughts a-way from cold un-feeling light and listen to the music of the

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

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

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

bun-don their de-fen-ces.
night. Close your eyes and sur-ren-der to your dark - est dreams, purge your
thoughts of the life you knew be - fore. Close your
eyes let your spi - rit start to soar and you'll live as you've ne - ver lived be - fore. Soft - ly, deft - ly, mu - sic shall car - ess you.
Hear it, feel it, secretly possess you.

Open up your mind, let your fantasies unwind, in this darkness that you know you cannot fight. The darkness of the music of the night. Let your mind start a journey through...
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]
There were misty up on a vast glassy lake.

I remember there was mist: Swirling mist up on a vast glassy lake.

The PHANTOM, in his Mandarin costume, is composing.

THE NEXT MORNING.

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

Allegro

Organ

Musical Box

CHRISTINE
candles all around and on the lake there was a boat and in the boat there was a

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

CHRISTINE

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

accel. Piu mosso

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

U:J = J  PHANTOM

Damn you!

PHANTOM

You little prying Pandora you little demon!

Is this what you wanted to see? Curse you!

67
[HE becomes calm and addresses HER at first with irony, then more warmly.]
Stranger than you dream it can you even dare to look, or bear to think of me.

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

secretly, secretly, but Christine fear can turn to love, you'll learn to see, to find the man behind the monster, this repulsive carcass who
[A moment's pause, as thier eyes meet] HE holds out his hand for the mask which SHE gives him.

He holds out his hand for the mask which she gives him. He puts it on, turning to the audience as he sings.

Oh Christine.

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)

Till Ready

(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.
You must be always on your guard or he will catch you with his magical las-

Till Ready

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

GIRY

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

End of Scene 4
Scene 5

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

J = 84 Bright 2

FIRMIN (J = J)

"Mystery after Gala night" it says

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

[He lowers the paper]

mystified, we suspect foul play". Bad news on soprano scene,
first Carlotta now Christine, still at least the seats get sold. Gossip's worth it's weight in gold.

Divatenders resignation. Cover does a moonlight flit. Half your
cast disappears but the crowd still cheers Opera. To hell with Gluck and Handel, have a

ANDRE

scandal and you're sure to have a hit. Damnable will they all walk out? This is
we were hard - ly be - reft when Car - lo- ta left.

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

ANDRE (Groans)    FIRMIN (Calmly)

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

ANDRE (Reading)

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

[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]
O- therwise the Chorus was en-tranc-ing but the dance-ing was a la-men-ta-ble mess". Dear

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

ca-re of the ghost by re-turn of post. P. - T. - O. no-one likes a de-btor so it's

be-t-ter if my or-ders are o-be-yed". 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?

Opera 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
I take it that you sent me this note. I want an answer. You mean Car- lot...(ta) Where is she? I mean Miss Da- ae, where plai- ner, he is clear- ly quite in- sane. You mean Car- lot...(ta) Where is she? I mean Miss Da- ae, where

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

---

We're in the dark

---

(FIRMIN)

Don't look at us

---

(RAOUL)

She's not with you then?

---

(The MANAGER's look mystified)

---

(FIRMIN)

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

---

(RAOUL)

isn't this the letter you wrote?

---

(ANDRE)

(Recitativo)

Do not fear for Miss Da-ae 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)

And did you send it?

(RAOUL)

What is it now?

Of
ANDRE: You didn't send it?

FIRMIN: You dare to tell me that as if he would.

RAOUL: What's going on?

Of course, not.

RAOUL: Is this not the letter you sent?

CARLOTTA: (Raoul takes the letter and reads it)

ANDRE: What's going on?

RAOUL: And what is it that I'm meant to have sent? "Your

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

pared for a great mis-fortune, should you 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

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

RAOUl

Will she

May I see her.

rest.

(GIRY)

No monsieur she will see no one.

VLS.

VCL.
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 Da-ae has returned to you and I am anxious her career should progress. In the new production of "Il Mu-to" You will therefore cast Car-лот-та as the page-boy, and put Miss Da-ae in the role of Countess. The role which Miss Da-ae plays calls for charm and appeal.
I shall watch the performance from my normal seat in box five, which will be kept empty for me. Should these commands be ignored, a disaster beyond your imagination will occur.

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

(Pointing an accusing Finger)

Christine.

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

PIANGI

Christine.

ANDRE (To Carlotta, in protest)

This is insane.

RAOUl (Ironic) (To the others)

Indeed? Can you believe this?

CARLOTTA

O Tra-ditori O Men-titori

PIANGI

How can you do this?

ANDRE

This changes nothing!

You are our star

FIRMIN

This is a joke.

Sig -

Sig - no - ra and al-ways will be.
(ANDRE)  
no - ra.  We don't take or - ders.  
(COLLA VOCE)  
(ANNOUNCING IT TO EVERYONE)  
CAR - 
(FIRMIN)  
The man is mad.  Miss Da - se will be play - ing the page - boy, the si - lent role.  
(COLLA VOCE)  
CARLLOTTA  
PIANGI  
It's use - less try - ing to ap -  
(ANDRE)  
You don't de - serve her!  
lot - ta will be play - ing the lead.  
(FIRMIN)  
lot - ta will be play - ing the lead.  
(ATEMP)
(CARLOTTA) you have re-buked me, you have re-

ANDRE + FIRMIN

RAOUL Sig-no-ra pardon us

Why did Chris-tine fly from my arms

MEG

(GIRY) Christ-ine

Angel sees the Angel knows.

>> ADD BRASS VLN. VLA. TRT. TB.

(CARLOTTA) placed me,

PIANGI

Ab-ban-do-na-ta de-si-de-

(ANDRE + FIRMIN) This is un-called for This is un-

(MEG) Please sig-no-ra we be-seech you

RAOUL + MEG

(GIRY) I must see her

this hour shall see your dar-kest fears the
(CARLOTTA)

ra-ta o-ven-tu-ra-ta Dis-grazi-a-ta

(PIANGI)

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

(ANDRE + FIRMIN)

RAOUL ONLY

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

(GIRY)

Where did she go?

Angel knows, the Angel hears

(CARLOTTA)

poco rall.

(PIANGI)

na-ta non vo-can tar

feeling You go too far!

(ANDRE + FIRMIN)

mar-tyr

RAOUL Our star

MEG + GIRY

What new sur-prises are in store.

What new sur-prises are in store.

TUTTI ff
CARLOTTA

ANDRE

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

Your pub-lic needs you.

FIRMIN

we need you too.

ANDRE + FIRMIN

Sig-no-ra no the world wants you.

Pri-ma Don-na first

(ANDRE + FIRMIN)

la-dy of the stage your de-votees are on their knees to im-
ANDRE

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

FIRMIN

Think of how they all adore you.

ANDRE + FIRMIN

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

PIANGI

Can you deny us the triumph in

ANDRE + FIRMIN

queues round the theatre.
(PIANGI)

store? Sing Prima Donna once more.

(ANDRE + FIRMIN)

store? Sing Prima Donna once more.

RAGUL

CARLOTTA

Prima Donna your song shall live a-

(PIANGI)

(ANDRE + FIRMIN)

(RAGUL)

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. GARY Those who hear your

She has heard the

(CARLOTTA)

Think of their cry of undying sup-

(ANDRE + PIANGI)

voice liken you to an angel.

(RAOUL)

Is this the angel of

(GIRY)

voice of the angel of music.
(CARLOTTA)

port, follow where the limelight leads you.

PIANGI

ANDRE

FIRMIN The limelight, once again shall shine up -

We get our opera.

(RAOUl) She gets her limelight.

musie? MEG

Angel or

Is this ghost an angel or a
(CARLOTTA)

PRI - MA DON - NA your song shall ne - ver

on her.

When she sings we see heav - en.

(PIANGI)

Leading la - dies are a trial.

(ANDRE + FIRMIN)

mad - man?

(MEG)

mad - man?

Voice of hell or of heav - en?

(GIRY)

Hea - ven

TUNE ON 1901
(CARLOTTA)

die. You'll sing again and to unending ovation;

PIANGI

ANDRE + FIRMIN

Tears, oaths, Lunatic de-

RAOUl

Orders! Warnings! Lunatic de-

MEG

Bliss or dam-

(GIRY)

help you those who doubt this mis-casting will invite dam-

---

98
(CARLOTTA)

Think how you'll shine in that final ent-

(PIANGI)

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

(ANDRE + FIRMIN)

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

(RAOUL)

mands! Surely for

(MEG)

na - tion? Which has claimed her? Surely

(GIRY)

na - tion. Oh fools to have

[PH]
(CARLOTTA)

core. Sing Prima Donna once more

(PIANGI)

heads will roll if her threats and de-

(ANDRE + FIRMIN)

Surely there'll be further scenes worse than this.

(RAOUL)

for 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-
mands are rejected.  

Honour

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

mands are rejected.  

Christine

mands are rejected.  

Christine

mands are rejected.  

Christine
(CARLOTTA)

Non an cor ab an don a ta.

(ANDRE + FIRMIN)

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

(ANDRE + FIRMIN)

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

RAOUl

His game is over.

GIRY

This is a game you can not 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 dry-est throat will reach the high-est note in

PIANGI

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

(ANDRE + FIRMIN)

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

RAOUl

Christ-le plays the page-boy 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

(PIAKG)

search of perfect opera.

Light up the stage with that

(ANDRE + FIRMIN)

ta played the Countess.

Light up the stage with that

(MEG)

once again

Light up the stage with that

(GIRY)

dare to

Light up the stage with that
CARLOTTA

PIANGI

ANDRE + FIRMIN

RAOUl

MEG

GIRY

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

If these demands are not met, a disaster.

Beyond imagination will occur!
End of Scene 5
Scene 6

OVERTURE TO "IL MUTO"

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

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

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.
SERAFCMO, the pageboy, is disguised as her maid and is played by CHRISTINE.

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

COUNTESS

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

ANDRE
Every seat sold!

FIRMIN
Hardly a disaster beyond imagination!

DON ATTILIO

My love, I am called to England on affairs of state and must
DON ATTILIO

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

leaves you with your new maid.

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

DON ATTILIO

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

[HARPSICORD ONLY]

COUNTESS

Ad di o. Ad di o. Serafino a-

(DON ATTILIO)

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

absence.

A TEMPO (Moderato)

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 ha

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

PHANTOM:

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

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

[A few murmurs from the audience.]

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

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

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

[But the PHANTOM has heard HER]

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

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

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

H

COUNTESS: [Viciously tears off CHRISTINE'S wig]

Ser - ra - fi - mo a - way with this presence! You can - not speak, but
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.

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

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

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

(CARLOTTA looks tearfully up at the MANAGERS’ box and shakes her head)

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

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

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

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

[HE addresses Box Five, keeping one eye on the chandelier as it returns to normal] ....when the role of the countess will be sung by Miss Christine Daae.

CHRISTINE: Raoul!

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

[To the CONDUCTOR]

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

[The MANAGERS leave, the stage is cleared and music starts again. The BALLET GIRLS, who have been
upstage, move down as a sylvan glade flies in. THEY begin the dance of the country nymphs.]
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 JOSEP BUQUET falls on the stage, causing the sylvan glade to fly out. RAÚL rushes out of his box. Silence. Then pandemonium. (Pounding music begins)

End of Scene 7
Scene 8

THE ROOF OF THE OPERA HOUSE

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

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

[CHRISTINE and RAOUl hurry off]

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

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

---

RAOUl: Christine, come with me.

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

---

SLOW
[RAOUL and CHRISTINE enter]

**RAOUL**

Why have you brought us here? We must return.

Don't take me back there.

**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

faible. 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.
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 o-pera is here, in-side my mind. There is no
tom of the o-pera is here, in-side my mind.

CHRISTINE (Intensely)

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

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

CHRISTINE

Can I ever escape from that face, so distorted, deformed. it was hardly a face in that darkness, — darkness. — But his
[Trancelike, then becoming more and more ecstatic]

voice filled my spirit with a strange, sweet sound. In that night there was music in my mind and through music my soul began to soar and I heard as I'd never heard before.

Yet in his eyes, all the sadness of the world was a dream and nothing more.
What was that?

Oh Christine, Christine, Christine.

RAOUL

PHANTOM (Unseen)

Those pleading eyes, that both threaten and adore

[sung] What was that?

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

RAOUL [spoken]: Oh Christine

CHRISTINE [spoken]: Oh Raoul
RAOUL.

No more talk of darkness, forget these wide-eyed fears. I'm here, no thing can harm you my words will warm and calm you.

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

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

(Crescendo)

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

Tempo

132
Say the word and I will follow you.

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

Say you love me.

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

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. 

[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-
sadd me and betrayed me. He was bound to love you when he heard you sing.

PHANTOM

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

CHRISTINE (offstage)

Say you'll share with me one

RAFT (offstage)

Say you'll share with me one

love, one lifetime.

Say the word and I will...

SIR

1/8-7
follow you. Share each day with me, each
follow you. Share each day with me, each

R
PHANTOM

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

[ALLARG] [ATempo]

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 an opera cape. Almost immediately M. FIRMEN arrives. He is also dressed as a skeleton in an 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?

__FIRMEN__ M'sieur Andre?

__ANDRE__ The prologue to a bright new year.

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

__ANDRE__ Quite a night. I'm impressed.

__FIRMEN__ Here's to us.

---

145
toasting to all the city, FIRMIN

Such a pity that the Phantom can't be

here.

BASKET-ORGAN
eyb. 2

ADD HARP+
PIZZ. STRINGS

B. DRUM

V.L.N.S.
FL. OB.
CHORUS

Mas-que-rade.

paper faces on parade.

Mas-que-rade.

paper faces on parade.

Mas-que-rade.

paper faces on parade.

Mas-que-rade.

paper faces on parade.

Mas-que-rade.

hide your face so the world will never find you.

Mas-que-rade.

hide your face so the world will never find you.

Mas-que-rade.

hide your face so the world will never find you.

Mas-que-rade.

hide your face so the world will never find you.

- 147 -
Masque-rade — every face a different shade,

Masque-rade — every face a different shade,

Masque-rade — every face a different shade,

Masque-rade — every face a different shade,

Masque-rade — look around there's another mask behind you. Flash of

Masque-rade — look around there's another mask behind you.

Masque-rade — look around there's another mask behind you.

Masque-rade — 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 in-human

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

Masque-rade

Face? Masque-rade

Masque-rade

Masque-rade
Masque-rade take your fill let the spec-ta-cle as-tound you

Masque-rade take your fill let the spec-ta-cle as-tound you

Masque-rade take your fill let the spec-ta-cle as-tound you

Masque-rade take your fill let the spec-ta-cle as-tound you

Masque-rade burn-ing glan-ces turn-ing heads

Masque-rade burn-ing glan-ces turn-ing heads

Masque-rade burn-ing glan-ces turn-ing heads

Masque-rade burn-ing glan-ces turn-ing heads

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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

Masquerade seething shadows breathing lies.

Masquerade seething shadows breathing lies.

Masquerade seething shadows breathing lies.

Masquerade seething shadows breathing lies.
Masque-rade, you can fool any friend who ever knew you
Masque-rade, you can fool any friend who ever knew you
Masque-rade, you can fool any friend who ever knew you
Masque-rade, you can fool any friend who ever knew you

Masque-rade — Leer-ing sa-tyrs, peer-ing eyes
Masque-rade — Leer-ing sa-tyrs, peer-ing eyes
Masque-rade — Leer-ing sa-tyrs, peer-ing eyes
Masque-rade — Leer-ing sa-tyrs, peer-ing eyes
Masque-rade, Run and hide, but a face will still pursue you, What a

night, Makes you glad. What a crowd.

what a crowd. Makes you proud! All the
CARLOTTA

Watch-ing us, watch-ing them.

PIANGI

of delight.

FIRMIN

creme de la creme.

ANDRE

of re-lief.

MEG & GIRY

Six months.

And all our fears are in the past.

(CARLOTTA)

No more notes.

(PIANGI)

(ANDRE)

No more ghost.

ly-si-an peace.

(MEG & GIRY)

Here's a toast to a

GIRY

And we can breath at last

Here's a health
ed re-lease,
and what a mas-querade.
Bless-
What ever fade.
splen-dour ne-ver fade.

4

(CARLOTTA)

And may it's
pros- per-ous year. To the new chan-de-lier

(PIANGI)
splen-dour ne-ver fade.

(ANDRE)

FIRMIN
And may it's

(CARLOTTA)

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

(PIANGI)

What a Bless-ed re-lease,

(ANDRE)

ANDRE

What a Bless-ed re-lease,

(FIRMIN)

What a Bless-ed re-lease,

(GIRY MEG)

What a joy What a change.

IONS. V LNS. STRINGS IONS.
[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

PLZ. CLAR.

+TREM. STRINGS

brace. 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)

don't, they'll see.

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

CHRISTINE

(RAOUL)

Let's not argue.

what are you afraid of?

Let's not argue.

Please pretend, You will understand in

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

Mas-que-rade

Paper Faces on parade.

Mas-que-rade

Paper Faces on parade.

Mas-que-rade

Paper Faces on parade.

Mas-que-rade

Paper Faces on parade.

Mas-que-rade

Paper Faces on parade.

S

Mas-que-rade

hide your face, So the world will never find you

A

Mas-que-rade

hide your face, So the world will never find you

T

Mas-que-rade

hide your face, So the world will never find you

B

Mas-que-rade

hide your face, So the world will never find you

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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.

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Masquerade, stop and stare at the sea of smiles around you.
Masque-rade, grinn-ing yell-ows, spin-ning reds.

Masque-rade, grinn-ing yell-ows, spin-ning reds.

Masque-rade, grinn-ing yell-ows, spin-ning reds.

Masque-rade, grinn-ing yell-ows, spin-ning reds.

Masque-rade, Take your fill, let the spec-ta-cle as-tound you.

Masque-rade, Take your fill, let the spec-ta-cle as-tound you.

Masque-rade, Take your fill, let the spec-ta-cle as-tound you.

Masque-rade, Take your fill, let the spec-ta-cle as-tound you.
[At the height of the activity, a GROTESQUE FIGURE suddenly appears at the top of the staircase, ten feet tall, dressed all in crimson, with a death’s head. The PHANTOM has come to the party. HE descends the stairs and takes the centre of the stage]

SYNC TO TAPE

PHANTOM

Why so silent good messieurs? Did you think that I had left you for Good.

missed me good messieurs? I have written you an opera.
[HE takes from under his robe an enormous bound manuscript]

Here I bring the finished score "Don Juan Triumphant"

[HE throws it to ANDRE]

a piacere

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

[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.]
Stop On Cue: "Madame for all our sakes"

Suspense as the music crescendos, until suddenly his figure evaporates.
BACKSTAGE
Giry is hurrying through the gloom. RAOUL appears and calls after her.

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

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

[SHE moves off again. He stops her]

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

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

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

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

RAOUL: Go on....

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

RAOUL: in a cage....?

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

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

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

RAOUL: [Mystified and impatient, cuts in] Who was this man....?
From birth it seemed.

GIRY (Spoken)

RAOUl (Spoken)

Deformed?

My God.

CUE (RAOUl)

"Who was this man?"

A freak of nature more monster than man.

Continue in Tempo
And then he went missing, he escaped. They never found him, it was said he had died.

(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: Accidents?

[Running after HER]

RAOUL: No! Wait!

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

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

RAOUL: Accidents?

[Running after HER]

Madame Giry...!

End of Scene 1
Scene 2

THE MANAGERS' OFFICE

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

ANDRE

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

FIRMIN

Sim- ply

It's the fi-nal straw!

Ut- ter

lu-di-crous!

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

lu-na-cy!

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

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

(ANDRE)

(FIRMIN)

Look my friend, what we have here

need another first bassoon. Every note's overblown, and that third trombone

has to go! The man could not be deaf-er, so please preferably one who plays in
"Dear Fir-min 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)

Now what's the matter?

What is it now?

Sig-no-ra please...

BSN.VLA.

(CARLOTTA)

Have you seen the size of my pan?—

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 - suit - (ANDRE)

Sig-nor, Sig-no-ra.

(FIRMIN)

Please un - der-stand.

[RAOUL and CHRISTINE enter. CARLOTTA bristles]

(CARLOTTA) (Drily)

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

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

(FIRMIN)

Ah Miss Da-ae, quite the
I take it you're agreeing.

RAOUL

agers)

*-

k appears we have no choice.

FIRMIN (Hearing this, to Carlotta)

She's behind this.

CARLOTTA (Aside)

Unable to contain herself any longer, points accusingly.

You have secured the largest role in this Don Juan.

CARLOTTA (half to herself)

She doesn't have the voice.

[Unavailable to contain herself any longer, points accusingly]

FIRMIN (Hearing this, to Carlotta)

She's behind this.

please.

RAOUl: (To managers)

It appears we have no choice.

(Aside)

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

How dare you! You evil woman, how dare

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

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

You think I'm blind?

But

Miss Da-ae sure ly...
(PLANGI) (Baffled, to Carlotta)

What does she say?

why not.

(FIRMIN) (Reasonably)

It's your decision, but why not?

[Raoul (Puzzled) rit.]

cannot sing it, duty or not! Christine, Christine, you don't have to, they can't make you.

[Giry]

Please M'on -

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

G

sieur another note

Fond-est greetings to you all,

R.H.

Vln. Clar.

PP
A few instructions just before rehearsal starts. Caro-lita must be taught to

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

Our Don Juan must lose some weight. It's not healthy in a man of Pian-gi's age. And my managers must learn that their place is in an office, not the Arts. As for Miss Christine Da-ae. No
[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

This could be the chance to ensnare our clever friend.

W.W.

Harp

W.W.

Tr婆.

ff

(FIRMIN)

(RAOUL)

We shall play his game, perform his

Vcl.

Pizz. Str.

Temp.

C.B.

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We make certain our men are there.  

FIRMIN (Likewise)

We make certain the doors are barred.  

PIU ANDRE (Carried Along By 'The Idea')  

We make certain he is certain to attend.  

PIU  

We make certain our men are there.  

FIRMIN (Likewise)  

We make certain they're
RAOUL ANDRE/FIRMIN
[Savouring their Victory]

MENO MOSSO ANDRE

FIRMIN
The curtain falls, His reign will end.

(RAOUL)
The curtain falls, His reign will end.

MENO MOSSO
armed.

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

K
(ANDRE)
I'm not so sure.
The tide will turn.

(FIRMIN)
Not if it works.

GIRY
Madness.
This is madness! Monsieur, believe me. There
FIRMIN (To Giry)
You stick to ballet.
In stead of warning us, help—

GIRY
is no way of turning the tide.
Mon-sieur I can't.

CARLOTTA
- us,
Don't make excuses.
She's his accomplice.

PIANGI
- us,
Don't make excuses.
She's his accomplice

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

GIRy
I wish I could.

RAOUl
(To Raoul)
CARLOTTA

--- the one behind this. Christine!

PIANGI

This is all her doing.

--- the one behind this. Christine!

--- the one behind this. Christine!

RAOUL

This is his undoing.
(ANDRE + FIRMIN)

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

RAOUL

Angel of music fear my fury!

GIRY

Hear my warning!

VOL. V 1

CARLOTTA

Please don't

glory can she hope to gain, It's clear to all the girl's insane.

PIANGI

She is crazy

ANDRE

She is raving

FIRMIN

If Christine sings we'll get our man.

If Christine won't then no one

(RAOUL)

If Christine sings we'll get our man.

If Christine won't then no one

This is where you fall

GIRY

Hear his fury

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

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

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

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

can.
This will seal his fate

FIRMIN

This will seal his fate

RAUL

GIRY
ril of death

sieur I beg you do not do this

CHRISTINE

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

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

If he finds me it won't ever end, He won't let me go.

take me I know, we'll be parted for ever. He won't let me go.

He parted for ever, I know, we'll be parted for ever. He won't let me go.

He won't let me go. He parted for ever, and he'll always be there singing if he finds me it won't ever end.

If he finds me it won't ever end, and he'll always be there singing.
Yet while he lives he will haunt us 'til we're dead.

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-troy 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
CHRISTINE, overcome by her conflicting emotions, turns away and hurries out.

RAOUL [calling after her]
Christine!

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

RAOUL [calling after her]
Christine!
Q FASTER

[RAOUl strides forward and addresses an imaginary PHANTOM]

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 fight. For your pride high price you've paid.
Those who—tangle with Don Juan.

PIANGI

Both have been his battlefield. Those who—tangle with Don Juan.

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

REYER

If you please"

PIANGI (Still Wrong) Those who—Tan Tan Tan

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

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)

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

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

GIRY:
Signora, have patience.

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

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

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

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

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

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

CARLOTTA
Don't listen
to them, caro.

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

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

[Screams]
Cessate! Cessate!
Mi torturate l'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.
You will have to pay the bill.

You will have to pay the bill.

You will have to pay the bill.

You will have to pay the bill.

You will have to pay the bill.
(CARLOTTA)

(Tangled in the winding sheets.)

(PIANGI)

(Tangled in the winding sheets.)

(S)

(T)

(B)

(Run)

(Tangled in the winding sheets.)
[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.
Segue Scene 4 as one.

End of Scene 3
A GRAVEYARD.

Scene 4

A mausoleum with hanging moss. It is dusk.

A GRAVEYARD.

CHRISTINE

You were once my one companion, you were all that

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,

teach me to live,
give me the strength to try.

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

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

PHANTOM

Wander- ing child so lost, so help- less, yeam- ing for my guid- ance.

CHRISTINE

An- gel or fa- ther, friend or Phan- tom, 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

e-cho in this whis-per.

PHANTOM

Too long you've wan-dered in
Once again she returns.

RAOUL

Once again she is his.

PHANTOM

Far from my fathering gaze.

CHRISTINE

Wildly my mind beats against you, yet the soul...

PHANTOM

You resist yet your soul...

RAOUL

turns.
CHRISTINE

PHANTOM

RAOUL

To the arms of her

CHRISTINE moves towards the figure of the PHANTOM

CHRISTINE

PHANTOM

RAOUL

(8%)
CHRISTINE

My protector come to me strange angel.

PHANTOM

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

RAOUL

dark seducer? Who are you strange angel?

(PHANTOM)

angel of music, come to me
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]

VLMS. TRTS.
VLAS. OB.
PIANO CLAR.

PHANTOM

Bravo, Monsieur, such
(PHANTOM)

spirited words.

(FIREBALL-2)

[PHANTOM]

More deception, more violence?

[CHRISTINE]

[spoken]: Raoul, No!

(CHRISTINE)

[PHANTOM]

Let's see Monsieur how far you dare go.

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

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

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

(PHANTOM)

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

(RAOUL) Stay back.

[RAOUL is almost at the PHANTOM's feet]

(FIREBALL -5)

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 MARKSMA, at present hidden in the pit.

Cues Only
(Not Conducted)

Random Tuning Up
Throughout Till Stopped

KYBD. 1 (Marimba)
(Random Tuning Up)

(Random Tuning Up)
(Random Tuning Up)

(Random Tuning Up)

FLX. 2
(snare)

Till 2nd
Police Whistle
Then Stop.

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CHIEF : You understand your instructions?

FIREMAN : [Severally] Sir!

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

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

ANDRE : Have you got a better idea?

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

RAOUL : Give the order?

[The chief blows his whistle. The FIREMEN fan out, leaving RAOUL, the CHIEF and the MANAGERS on stage. The orchestra has now completed tuning and individual players can be heard practising fragments of the “DON JUAN” score.]

RAOUL : [To the MARKSMAN, from Box Five] You in the pit - do you have a clear view of this box?

MARKSMAN : [Appearing from the pit] Yes, Sir.

RAOUL : Remember, when the time comes, shoot. Only if you have to - but shoot to kill.

MARKSMAN : How will I know, sir?

RAOUL : You'll know.

[The MARKSMAN repositions himself to improve his view.]

FIRMIN : Monsieur le Vicomte, are you confident that this will work? Will Miss Daae sing?

RAOUL : Don’t worry, Firmin. Andre?

ANDRE : We’re in your hands, sir.

CHIEF : My men are now in position, sir.

RAOUL : Go ahead, then.

[Sounding his whistle again, the CHIEF shouts into the auditorium.]

CHIEF : Are the doors secure?

[Exit doors are slammed all over the building, the FIREMAN answering one by one: “Secure!” etc. The orchestra falls silent. A short pause as we hear the echo of the last door.]
[All look around apprehensively. Firemen start to run in the direction of the voice.]

**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....
End of Scene 5

Direct Segue to Scene 6

thin. Let the audience in, let my opera begin.
Scene 6

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

C  Molto Allegro

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

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

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

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

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.
thrill on your tongue of stolen sweets, You will

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
wind- ing sheets.

Serve the meal and serve the
wind- ing sheets.

Serve the meal and serve the
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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
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.
Tables, plans and maids are laid, Don Juan

Triumphant once again.

Tables, plans and maids are laid, Don Juan

Triumphant once again.

Tables, plans and maids are laid, Don Juan

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

G

H DON JUAN

mf Pass - a - ri - no. faith - ful friend.

PASSARINO

Once a - gain re - cite - the - plan. Your young - guest be - lieves I'm you.
I

the master, you the man.

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

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

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

PASSARINO

You come home! I use your voice, slam the door like crack of doom.

DON JUAN

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 it’s work and SIGNOR PIANGI is no more. When next we see DON JUAN, it will be the PHANTOM.

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

AMINTA (Christine) (Offstage)

Laugh.

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

PASSARINO (onstage)    PHANTOM (Behind the Curtain)

Master? Pass-ar-i-no 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, e cowl of which hides his face.
is first words startle her.)

K

PHANTOM

mp

You have come here in pursuit of your

mp

BRASS

deep-est 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 defences, completely succumbed to me.

Now you are here with me, no second thoughts you've de-

...
Past... the point of no return, No back-ward

Our games of make-believe are at an end.

Past... all thought of

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

accel.

PIU MOSSO

What raging fire shall flood the

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

rall.

Tempo

duction lies before us. Pass 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, danceless 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 be...

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

accel.

long should we two wait before we're one.

Piu Mosso

when will the blood begin to race, the sleeping

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

some us. Past the point of

Molto Rall.

no return. The final threshold,

Molto Rall.

meno mosso rall.

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

MUTE TRS.

tem. STRINGS

VCL.

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

PHANTOM

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

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

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

Track down this murderer, He

Hounded out by everyone! Met with hatred everywhere!

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

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

Christine, Why?

Why?

GIRY

At the level of your eyes.

RAOUl

Your hand at the level of your

(offstage)

Your

(offstage)

Your

P

KYBD 2

245
[THEY hold their hands up. Just as well, for a noose descends over RAOUL and HE is able to free himself]

They meet a pack of rats. GIRY screams and lowers her guard. The rats and the RATCATCHER pass them. GIRY raises her hand.

GIRY: He lives across the lake, Monsieur. This is as far as I dare go.

RAOUL: Madame Gir, thank you.

[SHE turns to go back up the slope. RAOUL looks at the water. HE removes his coat and plunges in. THE MOB appears at the top of the slope. THEY come down to the lake edge, their torches flickering]
Track down this murderer, He must be found. Track down this murderer, He must be found. Hunt down this animal who runs to ground. Too long he’s preyed on us, but now we know the Phantom of the Opera is here.

The Phantom of the Opera is here.

Phantom of the opera is here.

CHORUS (Unison)
[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

B slower

PHANTOM

That fate that condemns me to wallow in blood,

SYNTH STR.

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

This face, the infection which poisons our love.

face which earned a mother's fear and loathing. A mask my first un-

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

I had rather hoped that you would come.

And now my wish comes true. You have truly made my night.
F \textit{Pleading, grasping the bars of the gate}

\textbf{RAOUl}

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

\textbf{PHANTOM}

Your

\textbf{RAOUl}

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

\textbf{CHRISTINE}

Please Raoul it’s useless

\textbf{HARP + STRINGS}

\textbf{(RAOUl)}

— her, — show some compassion.

\textbf{PHANTOM}

The world showed no compassion to me...
RAOUL

Christine, Christine, let me see her.

PHANTOM

Be my guest sir.

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

G

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

DETACHED

HNS. TRB.

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

Pesante e marcato

Christine.                     ff Start a new

[HE turns to HER]
life with me. Buy his freedom with your love! Re-

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

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

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

[CHRISTINE looking at the PHANTOM,
but to herself]}

CHRISTINE

RAOUL

**Fare**

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

CHRISTINE

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

RAOUL

all for nothing.

PHANTOM

Too late for turning back too

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CHRISTINE

hopes are shattered.

RAOUL

Say you love him and my

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

RAOUL

life is over.

EITHER WAY

PHANTOM

No point in fighting for either way you
RAOUL

choose he has to win.

PHANTOM

choose you cannot win! So do you.

PHANTOM

do you send him to his end your days with me.

RAOUL

Why make her lie to you to save grave?
M

CHRISTINE

RAOUL

An - gel of mu - sic

me.

PHANTOM

For pit - y's

Past the point of no re - turn.

STRA.

w.

TRT.

I N S.

C.B. + CELLO with Phantom vox

CHRISTINE

who de - serves this?

Why do you

RAOUL

sake Chris - tine

say: Don't throw your life a - way for my sake

PHANTOM

the fi - nal thres - hold.

His life is now the
CHRISTINE

RAOUL

PHANTOM

CHRISTINE

RAOUL

PHANTOM

BRASS

I fought so hard to free you

An angel of music you deceived me.

passed the point of no return
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
known? God give me courage to show you you are

not alone.

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

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.
Leave me alone, for

Hunt out this animal

Who is this monster, this murdering beast?--

get all you've seen...

Go now, don't let them find you.

who runs to ground.

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

Preyed on us— but now we know. The

This creature must never go free.
Molto Rall.

"Masquerade"

The musical box starts to play the *c.*

MOB - A

Phantom

MOB - B

(joining)

TBM, HNS.

PHANTOM

MOB - A + B

low.

Molto Rall.

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

Maso mosso

Masque - rade.  Paper

Poco Rall.

Faces on parade.  Masque - rade.  Hide your face so the world will never
S: [CHRISTINE takes off her ring and gives it to the Phantom]

find 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 life-time. Say the word and I will follow you.
Share each day with me, each night each morning. You alone can make my song take flight. It's over now, the music of the night.
(The PHANTOM walks slowly towards the throne and sits on it, gathering his cloak around him. At the same time, the MOB - including MEG - appears above, climbing down the portcullis. By the time THEY have reached the bottom and entered the lair, the PHANTOM has entirely covered himself with the cloak.

MEG crosses to the throne and, tentatively but courageously, pulls the cloak away revealing empty air.

The PHANTOM has vanished, leaving only his white mask.

In wonder, SHE reaches out and picks up the mask in her small hand.)

CURTAIN

End of Opera