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*Dramatic Publishing*

# THE PHANTOM OF THE OPERA

*Based Upon the Novel by*  
**GASTON LEROUX**

*Book by*  
**JOSEPH ROBINETTE**

*Music by*  
**ROBERT CHAULS**

*Lyrics by*  
**JOSEPH ROBINETTE**  
**and**  
**ROBERT CHAULS**



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JOSEPH ROBINETTE

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(THE PHANTOM OF THE OPERA)

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# THE PHANTOM OF THE OPERA

A Musical in Two Acts

For 9 Men, 6 Women, Extras, as desired.

STAGE MANAGER (Henri) . . . manager of the opera stage  
MME. SORELLI\* . . . . . principal dancer  
GABRIEL\* . . . . . the conductor  
CARLOTTA . . . . . prima donna of the Paris Opera  
CHRISTINE DAAE . . . . . a beautiful ingenue  
LOTTE\* . . . . . a singer, Christine's friend  
ERIK . . . . . the Phantom  
RAOUL DE CHAGNY . . . . . a handsome aristocrat  
ARMAND MONCHARMIN . . . co-manager of the opera  
FIRMIN RICHARD . . . . . co-manager of the opera  
JOSEPH BUQUET\* . . . . . chief stagehand  
MIFROID . . . . . the Commissioner of Police  
THE PERSIAN . . . . . a mysterious figure  
MAME GIRY\* . . . . . an usher  
YVETTE\* . . . . . a scrub woman

Also, as desired: SINGERS, DANCERS, STAGEHANDS,  
DRESSERS, HAIRDRESSERS, MAKE-UP ARTISTS,  
OFFSTAGE VOICES

\*May also double as Chorus, Stagehands, etc.

THE TIME: The late 1800s.

THE PLACE: The Paris Opera House.

## SCENE SYNOPSES/VOCAL SELECTIONS

### ACT ONE

**Scene One** - Backstage Of The Paris Opera House.  
A Night In The Late 1800s.

"Gala Performance" ..... Company  
"Angel of Music" ..... Christine, Erik  
"No One Mention the Ghost" .... Stage Manager, Company  
"Song of Joseph Buquet" .... Joseph Buquet, Stage Manager  
"Reprise: Gala Performance" ..... Company  
From "Marguerite's Jewel Song" (From Gounod's "Faust")  
Christine

**Scene Two** - Backstage. Later That Night.

**Scene Three** - Christine's Dressing Room.  
A Few Minutes Later.

"Reprise: Angel of Music" ..... Erik, Christine

**Scene Four** - The Manager's Office. The Next Day.

**Scene Five** - Christine's Dressing Room. Two Days Later.

"Childhood" ..... Christine, Raoul

**Scene Six** - Backstage. Several Days Later.

"Be a Star" ..... Moncharmin, Richard, Yvette,  
Various Company Members  
"What I Demand, I Get" ..... Erik  
"Deviltry" ..... Company

## ACT TWO

Scene One - Backstage. A week later.

"Accident" ..... Company  
"Where is She?" ..... Raoul  
"A Little Itch" ..... Mifroid, Moncharmin, Richard

Scene Two - Backstage. The next day.

"Carlotta's Song" ..... Carlotta

Scene Three - Christine's dressing room.  
Moments later.

"Who Is He?" ..... Christine

Scene Four - Backstage. Later that night.

"Masquerade" ..... Company

Scene Five - Christine's dressing room. Moments later.

Scene Six - The Phantom's lair. Later that night.

"Wedding Vows" ..... Erik, Christine  
"Finale" ..... Christine, Raoul, Company

## ACT ONE

*SCENE: Backstage of the Paris Opera House. A night in the late 1800s. A cyclorama is in the background. Behind the cyclorama is the opera stage which is unseen. STAGEHANDS appear and disappear behind the cyclorama with set pieces as they finalize the unseen stage for the performance. DANCERS stretch and SINGERS mime warming up. STAGE PERSONNEL scurry about in typical "last-minute" fashion.*

(MUSIC #1 "GALA PERFORMANCE")

ALL (*singing*).

**THIS IS THE NIGHT—  
NIGHT WE'VE BEEN WAITING FOR.  
TONIGHT WE WILL SING,  
TONIGHT WE WILL DANCE  
AS NEVER BEFORE.**

**THIS IS A NIGHT WE WILL NOT FORGET,  
THIS IS THE NIGHT OF THE YEAR,  
STANDING ROOM ONLY IS ALL THAT'S LEFT—  
THE WHOLE OF FRANCE IS HERE!**

(*Acknowledging each other.*)

**FORTUNE BE WITH YOU UPON THE STAGE,  
BLESSINGS GO WITH YOU OUT THERE.**

SAY EV'RY PRAYER YOU CAN SPARE, MY  
DEAR, FOR—  
THIS IS THE NIGHT—  
NIGHT WE'VE BEEN WAITING FOR,  
TONIGHT WE WILL SING,  
TONIGHT WE WILL DANCE  
AS NEVER BEFORE.

(STAGE MANAGER [*Henri*] enters.)

STAGE MANAGER (*speaking*). Please, everyone, please!  
I shall be calling places soon. Check your properties  
and costumes and double-check the order of each per-  
formance. We must be brilliant this evening.

ALL (*singing*).

WE HAVE A GALA PERFORMANCE HERE  
TONIGHT—  
A FESTIVAL OF FUN AND PURE DELIGHT.  
THE CREAM OF PARIS SOCIETY IS  
KNOCKING AT OUR DOOR.  
THE CITY OF LIGHTS IS ALL LIT UP  
AT THE SITE OF OUR GALA GALORE.

THE OP'RA HOUSE IS THE PLACE TO BE  
TONIGHT.  
ARISTOCRATS HAVE COME HERE TO UNITE.  
WE WELCOME YOU TO OUR FESTIVAL,  
SO WON'T YOU STEP RIGHT IN?  
THE MUSIC IS JUST ABOUT TO START,  
AND THE PROGRAM IS SET TO BEGIN!  
THE OPERA! THE OPERA!



**THE OP'RA HOUSE OF THE CITY OF  
PARIS! (PAR-ÉE)  
HAIL TO THE OPERA!**

STAGE MANAGER (*speaking*). Fifteen minutes to curtain! And do not forget—we have *two* celebrations tonight. The tenth anniversary of the Opera de Paris, *and* we welcome our new managers with a champagne reception immediately after the performance. So come backstage promptly after the last curtain call. (*ALL except SORELLI, a principal dancer, exit chatting animatedly. SORELLI continues performing dance warm-ups.*) Mme. Sorelli, your Corps de Ballet awaits you behind the curtain. Yours is the opening performance. Are you ready?

MME. SORELLI. As soon as I complete my exercises.

(*She exits arabesquing. The conductor, GABRIEL, enters examining a score with a SINGER.*)

STAGE MANAGER (*to GABRIEL*). M. Gabriel, is the chorus ready to follow Mme. Sorelli?

GABRIEL (*looking in awe at the departing SORELLI*). If it is possible to follow La Sorelli—yes. The chorus is warming up in the wings.

(*GABRIEL and the SINGER exit as CARLOTTA, the prima donna, enters.*)

CHORUS (*singing offstage*). STAGE MANAGER (*speaking*).  
HA, HA, HA, HA,                    Ah, Mme. Carlotta, you will  
HA, HA, HA, HA,                    follow—

CARLOTTA.

I follow no one!

**HAY, HAY, HAY, HAY,** STAGE MANAGER.

**HAY, HAY, HAY, HAY.** I meant, Mme. Carlotta, you will *perform* after the *Figaro* duet—in the star spot, as always.

**HEE, HEE, HEE, HEE,  
HEE, HEE, HEE, HEE.**

**HO, HO, HO, HO,  
HO, HO, HO, HO.**

CARLOTTA.

And, as always, I will not stand out here like chattel, awaiting my turn. I shall be in my dressing room. Fetch me!

**HOO, HOO, HOO, HOO,  
HOO, HOO, HOO, HOO.**

**HA, HA, HA, HA,  
HA, HA, HA, HA.**

**HAY, HAY, HAY, HAY,** (*She starts to leave, then yells*  
**HAY, HAY, HAY, HAY.** *to offstage.*)

**HEE, HEE, HEE, HEE,** And stop that infernal chorus!  
**HEE, HEE, HEE, HEE.**

*(They stop singing abruptly on CARLOTTA's command. CARLOTTA exits as all is quiet. STAGE MANAGER throws up his hands in despair, looks at his notes and calls offstage.)*

STAGE MANAGER. Mlle. Daae! Mlle. Daae!

*(CHRISTINE DAAE, an ingenue, enters.)*

CHRISTINE. Yes, Henri?

STAGE MANAGER. Our esteemed director has changed your entrance again. Now it's stage left. But, of course, we still have ten minutes till curtain, so he may change his mind yet again. My apologies, Mademoiselle.

CHRISTINE. It's all right, Henri. Everything will be fine. Stop worrying so much.

STAGE MANAGER. A stage manager is paid to worry. Regretfully, the pay does not equal the worry. (*He exits. CHRISTINE holds her heart and breathes deeply.*)

(*LOTTE, a singer, enters.*)

LOTTE. Christine, are you nervous?

CHRISTINE. Of course I'm not. I mean...of course I am. (*They laugh.*) But I'm also very excited.

LOTTE. It's your first solo performance.

CHRISTINE. After two years in the chorus. I'm very fortunate.

LOTTE. It's more than fortune. Your voice has improved so much in only a few short weeks. How did you do it, Christine?

CHRISTINE. I—I have a friend who gives me singing lessons...Anyway, it's only a solo for the gala. I'm still not the star. Nor will I ever be as long as Carlotta is here.

LOTTE. Don't be so sure. I overheard M. Gabriel saying your voice is already equal to Carlotta's. Good luck, Christine. (*She kisses CHRISTINE, then exits.*)

CHRISTINE. Thank you, Lotte.

(MUSIC #2 “ANGEL OF MUSIC”)

CHRISTINE (*singing*).

TONIGHT, I’LL SING ALONE OUT THERE.  
IT’S ALMOST MORE THAN I CAN BEAR.  
ANGEL OF MUSIC, COME TO ME,  
AND GIVE MY HEART SERENITY.

(*ERIK, the masked, caped phantom, appears in a spotlight as though detached from the surroundings.*)

ERIK (*singing*).

MY DEAR, DISMISS YOUR DOUBTS AND FEAR.  
BE CALM FOR I AM ALWAYS NEAR.  
YOU’RE NOT ALONE IN YOUR DEBUT—  
YOUR ANGEL OF MUSIC IS HERE WITH YOU.

CHRISTINE.

PLEASE, DEAR ANGEL, BE MY GUIDE.

ERIK.

I’LL NEVER, EVER LEAVE YOUR SIDE.

CHRISTINE.

PLEASE, DEAR ANGEL, BE MY GUIDE.

ERIK.

I’LL NEVER, EVER LEAVE YOUR SIDE.

BOTH.

OUR SPIRITS JOIN IN UNISON,  
OUR VOICES BLEND AS THOUGH THEY’RE ONE.

CHRISTINE.	ERIK.
I HAVE NO FEAR,	SO HAVE NO FEAR,
YOU'RE BY MY SIDE.	I'M BY YOUR SIDE.
YOU'LL ALWAYS BE MY	I'LL ALWAYS BE YOUR
GUIDE.	GUIDE.

*(CHRISTINE looks about for a moment, searching for the voice she hears.)*

CHRISTINE.  
I SHALL NOT BE ALONE OUT THERE.  
I FEEL A PRESENCE IN THE AIR.  
ANGEL OF MUSIC, STAY WITH ME  
TONIGHT AND THROUGH ETERNITY.

ERIK.  
MY DEAR, I'M HERE WHENE'ER YOU CALL  
FOR ANY REASON, LARGE OR SMALL.  
I'LL BE WITH YOU IN ALL YOU DO—  
YOUR ANGEL OF MUSIC IS HERE WITH YOU.

CHRISTINE.  
PLEASE, DEAR ANGEL, BE MY GUIDE.

ERIK.  
I'LL NEVER, EVER LEAVE YOUR SIDE.

CHRISTINE.  
PLEASE, DEAR ANGEL, BY MY GUIDE.

ERIK.  
I'LL NEVER, EVER LEAVE YOUR SIDE.

BOTH.

OUR SPIRITS JOIN IN UNISON,  
OUR VOICES BLEND AS THOUGH THEY'RE  
ONE.

CHRISTINE.	ERIK.
I HAVE NO FEAR,	SO HAVE NO FEAR,
YOU'RE BY MY SIDE.	I'M BY YOUR SIDE.
YOU'LL ALWAYS BE MY	I'LL ALWAYS BE YOUR
GUIDE.	GUIDE.

*(The spot fades on ERIK as he disappears. CHRISTINE seems momentarily dazed as STAGE MANAGER enters.)*

STAGE MANAGER. Mlle. Daae, I'll be calling places soon. You should be—are you all right?

CHRISTINE. What? Oh—*(Recovering.)* Yes. I'm fine. Thank you. *(With growing confidence.)* I—I'm quite all right now. Thank you very much.

*(CHRISTINE exits as two SINGERS, enter.)*

STAGE MANAGER. Lotte—don't forget to exit *after* the horses. Not *before*. It's much safer that way.

LOTTE. Yes, Henri.

STAGE MANAGER. Places in seven minutes.

SINGER. Thank you, Henri.

*(The SINGERS exit as RAOUL DE CHAGNY, an aristocrat, enters. He holds a program.)*

STAGE MANAGER. Monsieur, you're not allowed back-stage.

RAOUL. I must see Mlle. Daae.

STAGE MANAGER. But she is performing in a matter of moments.

RAOUL. I know this is highly irregular, but I just saw her name on the program. I knew her years ago, and I wanted to wish her well.

STAGE MANAGER. I will give Mademoiselle your regards, Monsieur.

RAOUL (*giving STAGE MANAGER a card*). My card. Tell her I hope to see her at the reception. I have an invitation.

STAGE MANAGER (*looking at the card*). Oh, Comte de Chagny. Of course. Your family is one of our most generous benefactors. Surely you have seen Mlle. Daae at the opera before tonight.

RAOUL. I have been at sea for three years in the service of the French Navy. I did not know Christine—Mlle. Daae—was in the opera company.

STAGE MANAGER. Comte de Chagny, of course I shall allow you to see Mlle. Daae, but only for a moment. Tonight is very important for her. (*In a whisper.*) She may soon replace La Carlotta.

(*CARLOTTA enters.*)

CARLOTTA. Stage Manager, send water to my dressing room. Immediately! (*She exits.*)

STAGE MANAGER. On second thought, no one can replace La Carlotta.

RAOUL. My friend, you seem to have your hands full. I will see Mlle. Daae *after* the performance.

STAGE MANAGER. Thank you for your understanding, Count de Chagny...I have an idea. Immediately after the final curtain, come backstage where the cast will welcome the new managers. That way you may see Mlle. Daae before we adjourn to the main reception in the Napoleon suite. It'll give you a leg up, you might say.

RAOUL. Thank you, my friend. After the curtain.

STAGE MANAGER. I'll let you in.

*(RAOUL exits, almost bumping into the chattering ARMAND MONCHARMIN and FIRMIN RICHARD, the opera managers, who enter.)*

STAGE MANAGER. What next? Messieurs, you cannot come backstage—the concert is about—*(Recognizing the MEN.)* M. Richard...M. Moncharmin! You should be in your boxes. You are the guests of honor.

MONCHARMIN. But we are the new managers of the opera.

RICHARD. And we felt we should be backstage—managing.

STAGE MANAGER. I am your obedient stage manager, Messieurs. My job is to manage the stage. *You* may manage everything else.

MONCHARMIN. Perhaps he's right.

RICHARD. Could be. He seems a bright chap.

STAGE MANAGER. Please return to your boxes. But don't come backstage until *after* the concert. We have a little surprise for you.

MONCHARMIN. Oh, yes. The reception in our honor.

STAGE MANAGER. You know about the reception?

MONCHARMIN. Of course.