

Scene 1

THE STAIRCASE OF THE OPERA.

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

sinister

PIANO

REPEAT TILL
ANDRE & FIRMIN

BUMP

ANDRE
M'sieur Firmin?

FIRMIN
M'sieur Andre?

8th

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

ANDRE

The pro-logue to a bright new

FIRMIN

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

BSN.

ANDRE

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

Quite a night I'm im-pressed. Here's to us.

BSN.

HNS.

(ANDRE)

toast to all the ci - ty, FIRMIN
Such a pi - ty that the Phan - tom can't be

This block contains the musical score for the character Andre. It features a vocal line on a single staff and a piano accompaniment on a grand staff. The lyrics are: "toast to all the ci - ty, FIRMIN" and "Such a pi - ty that the Phan - tom can't be". The music is in a key with three sharps (F#, C#, G#) and a 2/4 time signature.

(FIRMIN)

here.

BARREL ORGAN
KYB. 2

This block contains the musical score for the character Firmin. It features a vocal line on a single staff and a piano accompaniment on a grand staff. The lyrics are: "here.". The music is in a key with three sharps (F#, C#, G#) and a 2/4 time signature. An annotation "BARREL ORGAN KYB. 2" is placed above the piano accompaniment.

ADD HARP +
PIZZ. STRINGS

This block shows the piano accompaniment for the Firmin section. It features a grand staff with piano and bass clefs. An annotation "ADD HARP + PIZZ. STRINGS" is placed above the piano part.

This block shows the piano accompaniment for the Firmin section, continuing from the previous block. It features a grand staff with piano and bass clefs.

J = ♩

B. DRUM
VLNS.
FL. OB.

This block shows the piano accompaniment for the Firmin section, including a drum part. It features a grand staff with piano and bass clefs. An annotation "J = ♩" is placed above the piano part. An annotation "B. DRUM" is placed above the bass drum part. An annotation "VLNS. FL. OB." is placed above the piano part.

CHORUS

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

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

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

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

BSN.

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

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

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

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

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

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

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

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

w.w. STR.

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

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

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

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

tr

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

VLN. w.w. VLAS. VLAS.

Fa - ces, — take your turn, on the mer - ry - go - round. Eye of
take a ride on the mer - ry - go - round in an in - hu - man

w.w. HNS. tr. VCL.

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

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

RAOUL + CHRISTINE

but who can name the

W.W. VLN. HNS. VCL. HNS.

Detailed description: This block contains the musical score for the characters Raoul and Christine. It features two vocal staves (soprano and tenor) and a piano accompaniment. The piano part includes staves for Violin (V.L.N.), Violoncello (V.C.L.), and Harpsichord (H.N.S.). The lyrics are: "Fa - ces, drink it in, drink it up, 'till you've drowned, in the light, in the sound, but who can name the". The music is in 7/8 time and includes various musical notations such as slurs, accents, and dynamic markings.

ALL

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

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

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

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

HNS.

Detailed description: This block contains the musical score for the chorus, labeled "ALL". It features four vocal staves: Soprano (S), Alto (A), Tenor (T), and Bass (B). The lyrics are: "face? Mas-que-rade _____ grin-ning yel-lows, spin-ning reds." The piano accompaniment is shown at the bottom of the block, including Harpsichord (H.N.S.) parts. The music is in 2/4 time and includes various musical notations such as slurs, accents, and dynamic markings.

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

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

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

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

VLNS.

BRASS

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

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

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

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

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

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

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

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



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

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

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

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

8va
KYB. 2

PIZZ. STRINGS



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

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

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

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

BRASS *f*

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

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

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

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

CLAR.

w.w.

GIRY

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

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

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

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

HNS. VLNS.

(GIRY)

ANDRE

night, Makes you glad.

MEG FIRMIN

what a crowd. Makes you proud! All the

FL.

HARP VCL.

CARLOTTA
 Watch- ing us, watch- ing them. of delight.

PIANGI
 of re - lief.

FIRMIN **ANDRE**
 creme de la creme. Six months. of E-

MEG & GIRY
 And all our fears are in the past

HNS.
 VCL.

(CARLOTTA)
 No more notes.

(PIANGI)
 No more ghost.

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

(MEG & GIRY) **GIRY**
 And we can breath at last Here's a health

PIZZ.
 VLNS.

(CARLOTTA)

(PIANGI) And may it's

(ANDRE) FIRMIN And may it's

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

(CARLOTTA)
splen - dour ne-ver fade.

(PIANGI)
splen - dour ne-ver fade.

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

(FIRMIN)
What a Bless - ed re - lease,

GIRY MEG
What a joy What a change.

HNS. VLNS. STRINGS HNS.

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

CHRISTINE

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

FLT. CLAR.

PIANO VCL.
+ TREM. STRINGS

Detailed description: This block contains the first system of music. It features a vocal line for Christine and a piano accompaniment. The piano part includes parts for Flute Clarinet, Piano Violin, and Tremolo Strings. The lyrics are: "Think of it — a sec-ret en-gage - ment. Look, your fu - ture".

bride. Just think of it. —

RAOUL

But why is it sec - ret?

Detailed description: This block contains the second system of music. It features Christine's second line of dialogue, Raoul's first line, and the piano accompaniment. The lyrics are: "bride. Just think of it. —" and "But why is it sec - ret?".

CHRISTINE

You prom-ised me. No Raoul, please

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

VLNS.

HNS.

Detailed description: This block contains the third system of music. It features Christine's third line of dialogue, Raoul's second line, and the piano accompaniment. The lyrics are: "You prom-ised me. No Raoul, please" and "What have we to hide? You prom-ised me.". The piano part includes parts for Violins and Horns.

(CHRISTINE)

don't, they'll see.

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

CLAR. VLN.

VCL.

CHRISTINE

(RAOUL)

Let's not ar - gue.

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

CLAR. STR. BSN.

D
A

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

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

FLTS.

time. _____

time. _____

VLNS. VLAS.

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

Key

Comedy

(J. J.)

B \flat E

STR.
HNS.

Musical score for strings and horns. The top staff is for strings (STR.) and the bottom staff is for horns (HNS.). The music is in a minor key and features a steady eighth-note accompaniment in the strings and block chords in the horns.

Musical score for piano. The music is in a minor key and features a complex, rhythmic accompaniment in the right hand and a simpler bass line in the left hand.

Musical score for piano. The music is in a minor key and features a complex, rhythmic accompaniment in the right hand and a simpler bass line in the left hand. A dashed line above the staff indicates a first ending or repeat.

TRTS.
OB.

Musical score for strings and oboe. The top staff is for strings (TRTS.) and the bottom staff is for oboe (OB.). The music is in a minor key and features a complex, rhythmic accompaniment in the strings and a melodic line in the oboe.

Musical score for piano. The music is in a minor key and features a complex, rhythmic accompaniment in the right hand and a simpler bass line in the left hand.

First system of musical notation, featuring a treble and bass clef with various notes and rests.

Second system of musical notation, featuring a treble and bass clef with various notes and rests.

Third system of musical notation, featuring a treble and bass clef with various notes and rests.

Fourth system of musical notation, featuring a treble and bass clef with various notes and rests.

CHORUS

Musical score for the chorus of "Mas-que-rade". It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "Mas-que-rade Pa-per Fa-ces on pa-rade." The piano part includes markings for "HNS." and "TRT.".

Musical score for the second part of the chorus of "Mas-que-rade". It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "Mas-que-rade hide your face, So the world will ne-ver find you".

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

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

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

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

HN.
BSN.

w.w.

STRINGS
PIANO

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

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

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

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

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

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

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

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

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

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

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

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

SYNTH TIMPS

TRB.

HN.

TRB.

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

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

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

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

W.W. TRTS. W.W. 6

BSN.

S Mas-que-rade, ——— Take yourfill, let the spec-tacle as-tound you.

A Mas-que-rade, ——— Take yourfill, let the spec-tacle as-tound you.

T Mas-que-rade, ——— Take yourfill, let the spec-tacle as-tound you.

B Mas-que-rade, ——— Take yourfill, let the spec-tacle as-tound you.

HNS. 6 *fff* TUTTI

MENO MOSSO

Musical score for the first system, featuring piano and bass staves with complex chordal textures and a key signature of three flats.

[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

Musical score for the second system, including vocal lines and piano accompaniment. The vocal line begins with the lyrics "Why so si-lent good mes-sieurs?" and "Did you". The piano accompaniment features a rhythmic pattern of eighth notes.

Musical score for the third system, including vocal lines and piano accompaniment. The vocal line continues with "think that I had left you for Good." and "Have you". The piano accompaniment includes a section marked "ff" and "FLT. CLAR. OB."

Musical score for the fourth system, including vocal lines and piano accompaniment. The vocal line continues with "missed me good mes-sieurs? I have writ-ten you an op-era." The piano accompaniment includes a section marked "OB. TRT. VLN."