

Audition Materials

The  
PHANTOM  
of the  
OPERA



Music by Andrew Lloyd Webber

Lyrics by Charles Hart

Additional Lyrics by Richard Stilgoe



**THE REALLY USEFUL GROUP**

Book by Richard Stilgoe & Andrew Lloyd Webber

Orchestrations by David Cullen & Andrew Lloyd Webber



Please choose one audition selection from this packet that best shows off your voice and acting ability.

Do not choose any of the  
Callbacks Only options!

If you are only interested in the chorus, please choose either the Andre/Firmin Manager's scene or the Christine - Think of Me selections.

# Character Descriptions

## The Phantom

**Vocal Range:** High Baritone or Tenor: Low A-Flat 3 to High A-Flat 5.

**Musical Numbers:** “The Mirror (Angel of Music)”, “The Phantom of the Opera”, “Music of the Night” (solo), “Stranger than You Dreamt it”, “Notes I/Prima Donna”, “Poor Fool He Makes Me Laugh”, “All I Ask of You (reprise)”, “Why So Silent”, “Notes II”, “Wandering Child/ Bravo, Bravo”, “The Point of No Return”, “Down Once More”, “Beyond the Lake”.

**Character:** The Phantom is the guy who wears the mask and is deformed. He lives in the Paris Opera House, actually, underneath the opera house in the fifth cellar. He is a musical genius who falls in love with the young ingénue Christine. He gives her music lessons in her dressing room through a mirror and by tormenting the diva Carlotta, as well as the rest of the company, he helps Christine get promoted to a lead in the Opera House’s productions. The Phantom is dynamic but mesmerizing, sensual but ghostly.

## Christine Daae

**Vocal Range:** Soprano (Lyric or Light Colouratura): Low G3 to High E6.

**Musical Numbers:** “Think of Me”, “Angel of Music”, “Little Lotte/ The Mirror”, “The Phantom of the Opera”, “I Remember”, “Poor Fool, He Makes me Laugh”, “Raoul, I’ve Been There”, “All I Ask of You”, “All I Ask of You (reprise)”, “Masquerade”, “Notes II/ Twisted Every Way”, “Rehearsal for Don Juan Triumphant”, “Wishing You Were Somehow Here Again” (solo), “Wandering Child”, “The Point of No Return”, “Beyond the Lake”.

Also known as: Elissa (Hannibal), Serafimo a.k.a The Pageboy (Il Muto), Aminita (Don Juan)

**Character:** Christine is the young ingénue. She starts out as dancer with an amazing voice. She is taught by the Phantom in her dressing room how to sing. She is given the chance to sing and becomes the star of the Opera. When she was a young child she met a young boy named Raoul and when they meet again at the opera they fall in love. Christine is best friends with Meg. Christine is young and very emotional.

## Raoul, Vicomte de Changy

**Vocal Range:** High Baritone: A-Flat 3 to High A-Flat 5.

**Musical Numbers:** “Prologue”, “Think of Me”, “Little Lotte”, “Notes I/ Prima Donna”, “Why Have You Brought Me Here”, “All I Ask of You”, “All I Ask of You (reprise)”, “Masquerade”, “Backstage”, “Notes II/ Twisted Every Way”, “Bravo, Bravo”, “The Opera House stage before the Premiere”, “Track Down this Murderer”, “Beyond the Lake”.

**Character:** Raoul is the dashing, young lover. He knew Christine from her childhood and becomes smitten with her when they meet again. He is rich and stubborn at times. He does his best to protect Christine, ending in a confrontation with the Phantom.



## **Carlotta Giudicelli**

**Vocal Range:** Soprano (Coloratura): C4 to High E6.

**Musical Numbers:** “Dress Rehearsal of Hannibal”, “Think of Me” (Partially), “Notes I/ Prima Donna”, “Poor Fool, He Makes Me Laugh”, “Masquerade”, “Notes II/ Twisted Every Way”, “Rehearsal for Don Juan”, “Don Juan Triumphant”, “Track Down This Murderer”.

Also known as: Elissa (Hannibal), The Countess (Il Muto)

**Character:** Carlotta is the resident Opera Diva who had been in leading roles many seasons before Christine came onto the scene. Her job becomes in jeopardy because of Christine’s rising stardom. Being the true diva that she is Carlotta quits the production of Hannibal after the Phantom nearly hits her with a backdrop. She comes back to hear the managers beg for her to do the production of Il Muto. Carlotta is a drama queen who feels threatened by Christine.

## **Monsieur Andre**

**Vocal Range:** Baritone: low A3 to A5.

**Musical Numbers:** “Notes I/ Prima Donna”, “Masquerade”, “Notes II”, “Track Down This Murderer”.

**Character:** Andre is one of two new managers of the Paris Opera. He is more sarcastic and worried about putting on a show. The Phantom to him is just a nuisance and he seems bothered by the drama that happens with Carlotta, Raoul, Christine, and everyone else.

## **Monsieur Firmin**

**Vocal Range:** Baritone: low A3 to F5.

**Musical Numbers:** “Notes I/ Prima Donna”, “Masquerade”, “Notes II”, “Track Down This Murderer”.

**Character:** Firmin is the other new manager. He is more serious and more worried about money and the business of the opera. He sees the phantom and all the drama that surrounds the opera house as publicity.

## **Madame Giry**

**Vocal Range:** Mezzo Soprano: B- Flat 3 to high B-flat 5.

**Musical Numbers:** “Magical Lasso”, “Notes I/ Prima Donna”, “Masquerade”, “Backstage”, “Notes II”, “Rehearsal for Don Juan”, “Track Down This Murderer”.

**Character:** Madame Giry is the ballet mistress for the opera house. She has an awesome cane that she bangs on the ground a lot. Mme. Giry is very mysterious, she delivers notes to various people from the phantom. She is very strict with her daughter Meg. Mme. Giry is wise and knows the ins and outs of the opera and it’s residents.



## **Ubaldo Piangi**

**Vocal Range:** Tenor: D4 to high C6.

**Musical Numbers:** “Dress Rehearsal of Hannibal”, “Notes I/ Prima Donna”, “Ill Muto”, “Masquerade”, “Notes II”, “Rehearsal for Don Juan”, “Don Juan Triumphant”.

Also known as: Hannibal (Hannibal), Don Juan (Don Juan)

**Character:** When one thinks of Piangi one should get the image of Pavarotti, same concept. Piangi is a classical opera singer with a really thick Italian accent. He is Carlotta’s counterpart and a diva in his own right.

## **Meg Giry**

**Vocal Range:** Mezzo Soprano: B- flat 3 to F5.

**Musical Numbers:** “The Dress Rehearsal of Hannibal”, “Angel of Music”, “Magical Lasso”, “Notes I/ Prima Donna”, “Performance of Il Muto” [no lines], “Masquerade”, “Rehearsal for Don Juan” [no lines], “Don Juan Triumphant”, “Track Down This Murderer”, “Beyond the Lake” [no lines].

**Character:** Meg is the young lead dancer in the corps de ballet. She is Christine’s best friend and it is she who volunteers Christine to sing when Carlotta quits the production. Her mother is the ballet mistress.

## **The Ballet Chorus of the Opera Poplaire** [6 including Meg]

**Vocal Range:** Varies.

**Musical Numbers:** “The dress rehearsal of Hannibal”, “After the Gala”, “Magical Lasso”, “Il Muto Ballet: Dance of the Country Nymphs”, “Masquerade”, “Track Down this Murderer”.

**Character:** These are the ballet girls. They scream, they twirl, they scream some more.

## **Joseph Buquet** [also in chorus]

**Vocal Range:** Tenor: D4 to E5.

**Musical Number:** “Rehearsal for Hannibal”, “Magical Lasso”.

**Character:** Buquet is your average dirty old stage hand. People think he’s nuts because he claims to have seen the Phantom. He sings a song describing how the Phantom looks to the ballet girls and is eventually killed by his hand.

## **Ensemble**

**Vocal Range:** Full SATB

**Musical Numbers:** “The dress rehearsal for Hannibal”, “Il Muto” “Masquerade”, Don Juan”, “Track Down this Murderer”

**Character:** There are many varied cameo roles that come from the ensemble.



# Andre & Firmin ~ Manager's Scene

20

Who would have the gall to send this, someone with a pue - rile brain these are

Chord progression: Eb, Bb/D, Cm, Eb/Bb, Fm/Ab, Fm, Bb

Detailed description: This system contains measures 20 through 23. The vocal line is in 4/4 time, starting with a quarter rest in measure 20, followed by eighth notes in measure 21, a quarter note in measure 22, and a quarter rest in measure 23. The piano accompaniment features a consistent eighth-note pattern in the right hand and a bass line in the left hand. Chords are indicated below the piano part.

24

both signed O. - G. Who the hell is he? Op - era ghost. It's rea - lly not a - mus - ing. He's a -

Chord progression: Eb, Bb/D, Cm, Abm6/Cb, Eb/Bb, Ab/Bb

Detailed description: This system contains measures 24 through 27. The vocal line continues with quarter notes in measure 24, quarter notes in measure 25, quarter notes in measure 26, and quarter notes in measure 27. The piano accompaniment maintains the eighth-note pattern. Chords are indicated below the piano part.

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28

bus - ing our po - si - tion. In ad - di - tion he wants mo - ney. He's a fu - nny sort of spec - tre to ex -

Chords: A<sup>b</sup>/B<sup>b</sup>, A<sup>b</sup>/B<sup>b</sup>, A<sup>b</sup>/B<sup>b</sup>

31

pect a large re - tai - ner, no - thing plain - er he is clear - ly quite in - sane.

Chords: A<sup>b</sup>/B<sup>b</sup>, A<sup>b</sup>/B<sup>b</sup>, E<sup>b</sup>

34

**Allegretto**

Pri - ma Don - na first la - dy of the stage! Your de - vo -

Chords: C, C, C, C *sim.*, C, C

40

tees are on their knees to im - plore you — Can you bow out when they're

Chords: C, A<sup>m</sup>, G, G, D<sup>m</sup>, G



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46

shout - ing your name? Think of how they all a - dore you. \_\_\_\_\_

C/E Am F C/E B $\flat$  G

This system contains six measures of music. The vocal line starts with a dotted quarter note on G4, followed by an eighth note on A4, a quarter note on B4, and a quarter rest. The piano accompaniment features a simple harmonic progression: C/E, Am, F, C/E, B $\flat$ , and G.

52

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

C C C C C C7

This system contains six measures of music. The vocal line begins with a dotted quarter note on G4, followed by eighth notes on A4 and B4, and a quarter note on C5. The piano accompaniment consists of a steady C major chord progression: C, C, C, C, C, and C7.

58

thea - tre. \_\_\_\_\_ Can you de - ny us the tri - umph in

F F Dm7 G C/E

This system contains five measures of music. The vocal line starts with a dotted quarter note on G4, followed by a quarter note on A4, a quarter note on B4, and a quarter rest. The piano accompaniment features a progression: F, F, Dm7, G, and C/E.

63

Andre sing 8va, Firmin as written-----

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

Am Dm11 G7 C C

This system contains five measures of music. The vocal line starts with a dotted quarter note on G4, followed by eighth notes on A4 and B4, and a quarter note on C5. The piano accompaniment features a progression: Am, Dm11, G7, C, and C.

# Carlotta ~ Manager's Scene

CARLOTTA *Poco rit.* *A Tempo*

1

It's use-less try-ing to ap-peace me, — You're on-ly say-ing this to

*f* Cm9 *f* G *sim.*

*Rubato (colla voce)*

*Rit.*

3

please me. I will not lis-ten. You thus in-sult the hon-our of your pri-ma don-na pa-dre

*Dm/F* *sim.* *E♭*

*A Tempo*

5

mi-o di-o. You have re-viled me.

*D♭* *B* *A*



you have re - buked me, you have re -

*A* *m* *D/A*

placed me, This is un-called for, this is un-

*mf* (*sotto voce*)

*A* *m* *E $\flat$*  *mf* *D $\flat$*

found - ed, this is un-heard of. You are un - think - ing, you are un-

*f con forza*

*C $\flat$*  *A* *E m* *A/E*

feel - ing, you go too far!

*Molto rall.* *Maestoso*

*E m* *A/E* *fff* *C* *C*

16

C Dm11 G7 C C

22

*mf*

Pri - ma Don - na your song shall live a - gain you took a snub but there's a pub - lic who

*mf* F F F F F Dm

28

needs you \_\_\_\_\_ Think of their cry of un - dy - ing sup - port,

C C Gm C7 F/A Dm

34

fol - low where the lime - light leads you. \_\_\_\_\_

B<sup>b</sup> F/A E<sup>b</sup> C



Pri - ma Don - na your song shall ne - ver die. You'll sing a - gain and to un - end - ing o -

F F F F F7 F

44 , *Rit.*

va - tion; ——— Think how you'll shine in that fi - nal en - core. Sing

B<sup>b</sup> B<sup>b</sup> G<sup>m</sup> C F/A D<sup>m</sup>

50

Pri - ma Don - na once more ———

G<sup>m</sup>11 C7 F

# CALLBACK ONLY!

## Carlotta ~ Hannibal Cadenza

ACT I

Scene 1

Rehearsals For "Hannibal" By Chalumeau

*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** (*ad lib.*)

This tro phy from our  
sa-viours, from our sa viours, from the en - slav - ing force of Rome!



# Christine ~ Think of Me

*Allegretto*

**T** CHRISTINE

1

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

D A/D G/D

This block contains the first system of the musical score. It features a vocal line in treble clef with a key signature of two sharps (D major) and a 4/4 time signature. The piano accompaniment is in the same key and time, with a consistent eighth-note pattern in the right hand and a simple bass line in the left hand. Chord symbols D, A/D, and G/D are placed below the piano part. A box containing the letter 'T' and the name 'CHRISTINE' is positioned above the vocal line.

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

6

bye re - mem-ber me ev-'ry so of - ten, pro - mise me you'll try.

A7/D D A/D G/D A7/D

This block contains the second system of the musical score. It continues the vocal line and piano accompaniment from the first system. The piano part includes chord symbols A7/D, D, A/D, G/D, and A7/D. The system is numbered '6' at the beginning.

11

On that day, \_\_\_ that not so dis - tant day, \_\_\_ when you are far a - way and free. If you

Bm F#7/B Bm7 E7

This block contains the third system of the musical score. It continues the vocal line and piano accompaniment. The piano part includes chord symbols Bm, F#7/B, Bm7, and E7. The system is numbered '11' at the beginning.

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15

15  
e - ver find a mom - ent, spare a thought for me.

D/A Bm7 Em F#m G A D

12/8 4/4

Detailed description: This system contains measures 15 through 18. The vocal line is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "e - ver find a mom - ent, spare a thought for me." The piano accompaniment is in grand staff with a key signature of one sharp. Chords are indicated below the piano part: D/A, Bm7, Em, F#m, G, A, and D. Time signatures change from 12/8 to 4/4 at measure 17.

19

(CHRISTINE)  
And

F C/F B $\flat$  C *mp*

Detailed description: This system contains measures 19 through 22. The vocal line is in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. The lyrics are "(CHRISTINE) And". The piano accompaniment is in grand staff with a key signature of one flat. Chords are indicated below the piano part: F, C/F, Bb, and C. A dynamic marking of *mp* (mezzo-piano) is present at the end of the system.

23

V  
though it's clear, — though it was al - ways clear, — that this was ne - ver meant to be, if you

Dm A7/D Dm7 G

Detailed description: This system contains measures 23 through 26. The vocal line is in treble clef with a key signature of one flat and a 4/4 time signature. The lyrics are "though it's clear, — though it was al - ways clear, — that this was ne - ver meant to be, if you". A box containing the letter 'V' is above the first measure. The piano accompaniment is in grand staff with a key signature of one flat. Chords are indicated below the piano part: Dm, A7/D, Dm7, and G. A dynamic marking of *mp* is present at the end of the system.

27

hap - pen to re - mem - ber, stop and think of me.

F/C Dm7 Gm Am B $\flat$  C F

12/8 4/4

Detailed description: This system contains measures 27 through 30. The vocal line is in treble clef with a key signature of one flat and a 4/4 time signature. The lyrics are "hap - pen to re - mem - ber, stop and think of me." The piano accompaniment is in grand staff with a key signature of one flat. Chords are indicated below the piano part: F/C, Dm7, Gm, Am, Bb, C, and F. Time signatures change from 12/8 to 4/4 at measure 29.



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31 **W** *Poco più mosso*

Think of Au - gust when the trees were green, don't

*mf* B $\flat$  C/B $\flat$  E $\flat$ /B $\flat$  E $\flat$ /B $\flat$

Detailed description: This block contains the first system of music, measures 31-34. It features a vocal line and a piano accompaniment. The vocal line has a treble clef and a key signature of one flat. The lyrics are "Think of Au - gust when the trees were green, don't". The piano accompaniment has a grand staff with a key signature of one flat. The first measure is marked *mf* and has a B $\flat$  chord. The second measure has a C/B $\flat$  chord. The third measure has an E $\flat$ /B $\flat$  chord. The fourth measure has an E $\flat$ /B $\flat$  chord. The piano part consists of a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

35 *Rit.*

think a - bout the way things might have been.

F/C Dm7 Gm C7

Detailed description: This block contains the second system of music, measures 35-38. It features a vocal line and a piano accompaniment. The vocal line has a treble clef and a key signature of one flat. The lyrics are "think a - bout the way things might have been.". The piano accompaniment has a grand staff with a key signature of one flat. The first measure has an F/C chord. The second measure has a Dm7 chord. The third measure has a Gm chord. The fourth measure has a C7 chord. The tempo is marked *Rit.* (Ritardando). The piano part consists of a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

39 **X** *A Tempo*

Think of me think of me wak - ing si - lent and re - signed, I -

*p* F C/F B $\flat$ /F C7/F

Detailed description: This block contains the third system of music, measures 39-42. It features a vocal line and a piano accompaniment. The vocal line has a treble clef and a key signature of one flat. The lyrics are "Think of me think of me wak - ing si - lent and re - signed, I -". The piano accompaniment has a grand staff with a key signature of one flat. The first measure is marked *p* and has an F chord. The second measure has a C/F chord. The third measure has a B $\flat$ /F chord. The fourth measure has a C7/F chord. The tempo is marked *A Tempo*. The piano part consists of a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

43  
mag - ine me try - ing too hard — to put you from my mind.

F C/F B $\flat$ /F C7

Detailed description: This block contains the fourth system of music, measures 43-46. It features a vocal line and a piano accompaniment. The vocal line has a treble clef and a key signature of one flat. The lyrics are "mag - ine me try - ing too hard — to put you from my mind.". The piano accompaniment has a grand staff with a key signature of one flat. The first measure has an F chord. The second measure has a C/F chord. The third measure has a B $\flat$ /F chord. The fourth measure has a C7 chord. The piano part consists of a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

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47

Think of me, — please say you'll think of me, — what - ev - er else you choose to do. There will

*poco cresc.*

D m A7/D

This system contains the first four measures of the piece. The vocal line is in a B-flat major key signature. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. The tempo marking is *poco cresc.* Chord symbols D m and A7/D are indicated above the piano part.

51

ne - ver be a day when I won't think of

This system contains measures 51 through 54. The piano accompaniment continues with the eighth-note bass line and chords. The vocal line has a long note on the word "think" that spans across the end of the system.

55

you

**ff** F C/F B $\flat$ /F C/F

This system contains measures 55 through 58. Measure 55 is marked with a box containing the letter 'Y'. The piano part begins with a forte (**ff**) dynamic. The bass line continues with eighth notes, and the right hand plays chords. Chord symbols F, C/F, B $\flat$ /F, and C/F are shown above the piano part.

**Tempo primo**

59

Flow - ers fade — the fruits of sum - mer fade — They have their sea - son so do we But please

D m A7/D D m7 G7

This system contains measures 59 through 62. The tempo marking is **Tempo primo**. The piano accompaniment changes to a steady eighth-note bass line in the left hand and chords in the right hand. Chord symbols D m, A7/D, D m7, and G7 are indicated above the piano part.



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63

prom - ise me that some - times you will think (Ah) —

F/C D m7 G m A m B<sup>b</sup>

Detailed description: This block contains the musical score for measures 63 through 66. The vocal line is in a single staff with lyrics: "prom - ise me that some - times you will think (Ah) —". The piano accompaniment consists of two staves (treble and bass clef). The chords indicated below the piano part are F/C, D m7, G m, A m, and B<sup>b</sup>. The piano part features a melodic line in the right hand and a bass line in the left hand.

67

*cadenza*

Detailed description: This block contains the musical score for measures 67 through 69, labeled as a "cadenza". It features a vocal line with a melodic flourish and a piano accompaniment. The piano part is mostly sustained notes with some rhythmic patterns. The score is divided into three measures by vertical dashed lines.

70

of me.

*f* C

Detailed description: This block contains the musical score for measures 70 through 72. The vocal line has the lyrics "of me." and includes a fermata over the first measure. The piano accompaniment is marked with a forte (*f*) dynamic and a C time signature. It features a complex rhythmic pattern with many sixteenth notes and rests. The score is divided into three measures by vertical dashed lines.

# Christine ~ Wishing

1 **A** CHRISTINE

You were once my one com-pan-ion, you were all that mat-tered.

6

You were once a friend and fa-ther, Then my world was shat-tered.

10 **B**

Wish-ing you were some-how here a-gain, Wish-ing you were some-how near.



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14

Some-times it seemed if I just dreamed some-how you would be here.

C D/C Bm7 Em Bm Em D D7

18

C

Wish-ing I could hear your voice a-gain, Know-ing that I nev-er would.

(more tempo) *sim.*

G G Am/G D/G

22

Dream-ing of you won't help me to do all that you dreamed I could.

C D/C Bm7 Em Bm7 Em D

26

D

Pas-sing bells and sculp-ted an-gels Cold and mon-u-men-tal.

Gm Eb Cm D

*sim.*

The Phantom of the Opera ~ Audition Material

30

Seen for you the wrong com-pan-ions You were warm and gen-tle.

G m F m E<sup>b</sup> D

34

E

(Bells)

*p* G A m/G D

38

Too ma-ny years fight-ing back tears, why can't the past just die?

C D/C B m7 E m B m7 E m D

42

F

*f* Wish-ing you were some-how here a-gain, know-ing we must say good-by.

(fuller)

*f* B<sup>b</sup> B<sup>b</sup> C m/B<sup>b</sup> F7

*Rit.*



The Phantom of the Opera ~ Audition Material

46

Try to for-give, teach me to live, give me the strength to try. No more

*(ten)*

E<sup>b</sup> F/E<sup>b</sup> D m7 G m D m7 G m F7

50 **G**

mem-o-ries, no more si-lent tears! No more gaz-ing ac-ross the was-ted

**Rall.**

B<sup>b</sup> F/B<sup>b</sup> E<sup>b</sup>/B<sup>b</sup> F/B<sup>b</sup> B<sup>b</sup> F/B<sup>b</sup> E<sup>b</sup>/B<sup>b</sup>

54

years, help me say good-bye. help me

*p*

F7/B<sup>b</sup> E<sup>b</sup>/B<sup>b</sup> F7/B<sup>b</sup> B<sup>b</sup>

57 **H**

say good-bye.

*mp* E<sup>b</sup>/B<sup>b</sup> F7/B<sup>b</sup> B<sup>b</sup> *mf*

# *Giry ~ Those Who Speak...*

**1** **GIRY**

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

The first system of the musical score is in 4/4 time. It features a vocal line and a piano accompaniment. The vocal line begins with a treble clef and a key signature of two flats (B-flat and E-flat). The piano accompaniment is written for both the right and left hands, with a bass clef in the left hand. The lyrics are: "Those who speak of what they know, find too late that pru-dent si - lence is wise."

**4**

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

The second system of the musical score continues in 4/4 time. The vocal line and piano accompaniment are shown. The lyrics are: "Jos - eph Bu - quet hold your tongue. He will burn you with the heat of his eyes."



# Meg ~ Where In The World...

1

**MEG**

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

5

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

9

**Più mosso**  
(uneasy)

I watched your face from the shad - ows \_\_\_ dist - ant through all the ap - plause.

G m (darker) E $\flat$  C m D/C

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13

(to herself)

I hear your voice in the dark - ness — Yet the words aren't yours.

Gm Eb Cm7 Ab F

17

**E**

**CHRISTINE**

(not hearing Meg, ecstatic)

**f**

An - gel of mu - sic, guide and guar-dian! Grant to me your glo - ry! —

**MEG**

Who is this An - gel, this

*sim.*

**f** Db Ab/Db Gb/Db Ab/Db Db Ab/Db Db Gb/Db

21

**Poco più**

**mosso**

(darker)

An - gel of mu - sic hide no lon-ger, se - cret and strange an - gel. — He's

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

Db Ab7/Db Gb/Db Ab/Db Db Ab7/Db Db



The Phantom of the Opera ~ Audition Material

25 **F**

Musical score for measures 25-27. The score is in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It features a vocal line and a piano accompaniment. The lyrics are: "With me e - ven now. All a - round me It Your hands are cold. Your face Chris - tine it's white." The piano part includes a *pp* dynamic marking.

28

**Rit.**

Musical score for measures 28-30. The score is in 3/4 time with a key signature of three flats. It features a vocal line and a piano accompaniment. The lyrics are: "frigh - tens me. Don't be frigh-tened." The piano part includes a *p* dynamic marking.

*(THEY look at each other.  
The moment is broken by  
the arrival of GIRY.)*

# CALL BACKS ONLY!

## Phantom ~ Angel Excerpt

**P** PHANTOM  
*p* (sung in falsetto)

5

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

8<sup>sub</sup> loco

B $\flat$  G/B

Detailed description: This block contains the first system of the musical score. It features a vocal line for the Phantom, marked with a 'P' in a box and 'p' (piano) for falsetto. The lyrics are 'I gave you my mu-sic, made your song take wing. And now how you've re-paid me, de-nied me and be-trayed me.' The piano accompaniment includes a bass line with a 'loco' marking and a sub-octave '8<sup>sub</sup>' indicated by a dashed line. Chords B $\flat$  and G/B are shown in the right hand.

**R** PHANTOM (full voice)  
*f*

9

He was bound to love you when he heard you sing. You will curse the day you did not do,

C C *f*

Detailed description: This block contains the second system of the musical score. It features a vocal line for the Phantom, marked with an 'R' in a box and 'f' (forte) for full voice. The lyrics are 'He was bound to love you when he heard you sing. You will curse the day you did not do,'. The piano accompaniment includes chords C and C, and a dynamic marking of 'f'. The time signature changes from 4/4 to 2/4 and back to 4/4.

13 *Allarg.* *A Tempo*

All that the Phan-tom asked of you.

*f* *ff*

Detailed description: This block contains the third system of the musical score. It features a vocal line for the Phantom, marked with 'Allarg.' (Allargando) and 'A Tempo'. The lyrics are 'All that the Phan-tom asked of you.' The piano accompaniment includes a dynamic marking of 'f' and 'ff'. The time signature is 4/4.

15

Detailed description: This block contains the fourth system of the musical score, starting at measure 15. It features a piano accompaniment with a dynamic marking of 'f'.



# Phantom ~ Music of the Night (Cut Version)

1 (CHRISTINE) H  
*mf* PHANTOM

Ah I have brought you to the seat of sweet mu - sic's throne.

6

To this king - dom where all must pay ho - mage to mu - sic, mu - sic.

10

You have come here for one pur - pose and

*f* B/F# C#/G# Bbm/F Abm/Eb B/F# C#/G#

The Phantom of the Opera ~ Audition Material

13

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

Chords: B<sup>b</sup>m/F, A<sup>b</sup>m/E<sup>b</sup>, *mf* A<sup>b</sup>m/E<sup>b</sup>, B<sup>b</sup>m/F, F<sup>#</sup>m/C<sup>#</sup>, E m/B, F<sup>#</sup>m/C<sup>#</sup>

16

*Rit*

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

Chords: A<sup>b</sup>m/E<sup>b</sup>, B<sup>b</sup>m/F, F<sup>#</sup>m/C<sup>#</sup>, E m/B, D m/A, C m/G

20

I

Night time, shar - pens, heigh - tens each sen - sa - tion. Dark - ness stirs and wakes i - ma - gi - na - tion.

Chords: *p* C<sup>#</sup>, G<sup>#</sup>/C<sup>#</sup>, C<sup>#</sup>, G<sup>#</sup>/C<sup>#</sup>, C<sup>#</sup>, G<sup>#</sup>/C<sup>#</sup>, F<sup>#</sup>/C<sup>#</sup>, G<sup>#</sup>/C<sup>#</sup>

24

Si - lent - ly the sen - ses, a - ban - don their de - fen - ces.

Chords: F<sup>#</sup>, C<sup>#</sup>, F<sup>#</sup>, C<sup>#</sup>, F<sup>#</sup>, B, F<sup>#</sup>



The Phantom of the Opera ~ Audition Material

27

J

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

C#/G# D#m/G# E#m/G#

Detailed description: This block contains the musical score for measures 27 through 31. It features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature is three sharps (F#, C#, G#). The time signature starts as 2/4 and changes to 4/4 at measure 28. The lyrics are "Slow-ly, gent-ly, night un-furls it's splen - dour. Grasp it, sense it,". The piano part includes chord markings C#/G# and D#m/G# E#m/G#.

32

PHANTOM

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

F# C#

Detailed description: This block contains the musical score for measures 32 through 34. It features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature is three sharps. The lyrics are "trem - u - lous and ten - der. Turn your face a - way, from the gar - ish light of day, turn your". The piano part includes chord markings F# and C#.

35

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

B F# C#/G# p F#/G# G#7

Detailed description: This block contains the musical score for measures 35 through 37. It features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature is three sharps. The lyrics are "thoughts a - way from cold un - fee - ling light and lis - ten to the mu - sic of the". The piano part includes chord markings B, F#, C#/G#, p F#/G#, and G#7.

*Poco accel.* M

38

night. Let your mind start a jour - ney through a strange new world, leave all

*mp* *f* *8va*

Detailed description: This block contains the musical score for measures 38 through 40. It features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature is three sharps. The lyrics are "night. Let your mind start a jour - ney through a strange new world, leave all". The piano part includes dynamic markings *mp* and *f*, and an *8va* marking. The piano part includes chord markings C# and B.

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41

thoughts of the world you knew be - - fore, let your

(8va)

A D#

6

43

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

(8va)

G# G#7 R.H. Fm C F > pp

47

Float-ing, fall - ing, sweet in-tox-i-ca - tion, touch me, trust me, sa - vour each sen-sa - tion.

(8va)

C# G#/C# C# G#/C# C# G#/C# F#/C# G#/C#

51

Let the dream be - gin, let your dar - ker side give in, to the po - wer of the mu - sic that I

loco

mf f mf f F# B F#



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54

0

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

C#/G# F#/G# G#7 *ff* C# G#/C# C# G#7/C#

Detailed description: This system contains measures 54 through 57. The vocal line starts with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a half note F#4. The piano accompaniment features a 2/4 to 4/4 time signature change. Chords are indicated as C#/G# (measures 54-55), F#/G# (measure 56), G#7 (measures 56-57), and a series of chords (C#, G#/C#, C#, G#7/C#) in measures 58-61. A fortissimo (*ff*) dynamic marking is present in measure 56.

58

P PHANTOM

You a - lone can make my song take flight,

F# C# F# C# F# B F# C#/G#

Detailed description: This system contains measures 58 through 61. The vocal line begins with a half rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a half note F#4. The piano accompaniment features a 2/4 to 4/4 time signature change. Chords are indicated as F# (measures 58-59), C# (measures 59-60), F# (measures 60-61), B (measures 61-62), F# (measures 62-63), and C#/G# (measures 63-64).

62

help me make the mu - sic of the night.

F#/G# G#7 *pp* F# D#m D m C C#

Detailed description: This system contains measures 62 through 65. The vocal line starts with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a half note F#4. The piano accompaniment features a 4/4 time signature. Chords are indicated as F#/G# (measures 62-63), G#7 (measures 63-64), and a series of chords (F#, D#m, D m, C, C#) in measures 64-67. A pianissimo (*pp*) dynamic marking is present in measure 64.

# CAU BACKS ONLY!

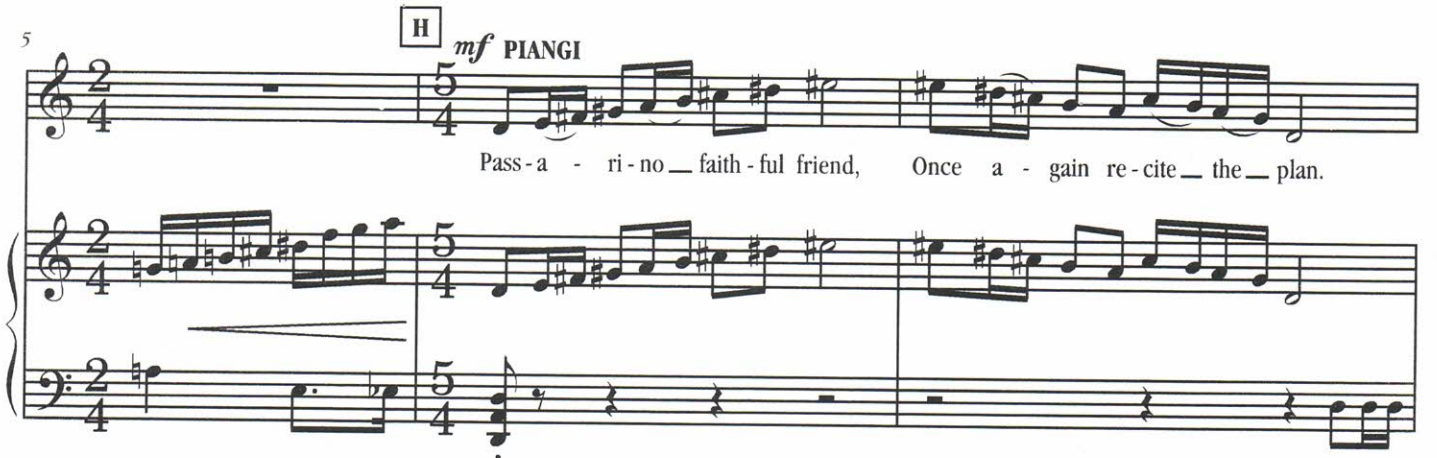
## Piangi ~ Don Juan Excerpt



1

*mp*

Musical notation for the piano introduction, starting at measure 1. The score is in 4/4 time and consists of two staves (treble and bass clef). The music features a melodic line in the right hand and a supporting bass line in the left hand, with various dynamics and articulations.



5

**H** *mf* PIANGI

Pass - a - ri - no \_\_ faith - ful friend, Once a - gain re - cite \_\_ the \_\_ plan.

Musical notation for the vocal and piano accompaniment of the first vocal line. It starts at measure 5. The vocal line is in 2/4 time and includes a breath mark (H) and the dynamic *mf*. The piano accompaniment is in 4/4 time and features a complex rhythmic pattern.



8

**PASSARINO**

Your young \_\_ guest be - lieves I'm you, I the \_\_ mas - ter, you \_\_ the \_\_ man.

*mf*

Musical notation for the vocal and piano accompaniment of the second vocal line. It starts at measure 8. The vocal line is in 4/4 time and includes the dynamic *mf*. The piano accompaniment is in 4/4 time and features a complex rhythmic pattern.



The Phantom of the Opera ~ Audition Material

11 **PIANGI**

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

*mp*

She be-lieves she dines with you in your mas - ter's bor - rowed place.

**I** *mp*

Fur - tive - ly we'll scoff and quaff, stealing what in truth is mine. When it's late and mod - es - ty

starts to mel - low with the wine.

**PASSARINO**

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

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21 *mf* PIANGI

(exits to the alcove)

I shall cry "Come, hide with me, Where oh where? Of course, my room".

The score consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of two sharps (F# and C#) and a 7/8 time signature. The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature and time signature. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. There are two fermatas over the piano accompaniment in the first two measures.

24

PIANGI (offstage)

Here's my hat, my cloak and sword. Con - quest is as-sured if

PASSARINO

Poor thing— has-n't— got a chance.

The score for measures 24-26 features two vocal lines and a piano accompaniment. Piangi's line is in treble clef, 7/8 time, with a key signature of two sharps. Passarino's line is in treble clef, 7/8 time, with a key signature of two sharps. The piano accompaniment is in grand staff, 7/8 time, with a key signature of two sharps. A dynamic marking of *mf* is present. There are two instances of an 8<sup>vb</sup> (8va below) marking in the piano part, one in the right hand and one in the left hand, indicated by dashed lines.

27

I do not for - get my-self and laugh.

The score for measures 27-29 features a vocal line and a piano accompaniment. The vocal line is in treble clef, 4/4 time, with a key signature of two sharps. The piano accompaniment is in grand staff, 4/4 time, with a key signature of two sharps. An 8<sup>vb</sup> (8va below) marking is present in the piano part, indicated by a dashed line.

(DON JUAN puts on PASSARINO'S clothes  
in the curtained alcove where the bed awaits)



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29 **H**

**Recit.**  
**PIANGI**

Musical score for measures 29-31. The vocal line is in treble clef with a key signature of one flat and a 4/4 time signature. The lyrics are: "Sad to re-turn to find the land we love Threat-ened once more by Rome's far reach-ing". The piano accompaniment consists of two staves (treble and bass clef). Measure 30 includes a woodwind (WW) entry with a sixteenth-note pattern. Measure 31 shows a change in time signature to 2/4.

32

Musical score for measures 32-34. The vocal line is in treble clef with a key signature of one flat and a 4/4 time signature. The lyrics are: "To - mor - row we shall break the chains of Rome. To -". The piano accompaniment consists of two staves (treble and bass clef). Measure 32 includes a trumpet (Tpts) entry with a sixteenth-note pattern. Measure 33 includes a woodwind (WW) entry with a sixteenth-note pattern. Measure 34 shows a change in time signature to 2/4 and includes the chord markings B $\flat$  and Gm.

35

Musical score for measures 35-36. The vocal line is in treble clef with a key signature of one flat and a 4/4 time signature. The lyrics are: "night re-joyce your ar - my has come home." The piano accompaniment consists of two staves (treble and bass clef). Measure 35 includes a woodwind (WW) entry with a sixteenth-note pattern. Measure 36 includes a woodwind (WW) entry with a sixteenth-note pattern.

# Raoul ~ All I Ask

1

**RAOUL**

No more talk of dark-ness, for - get these wide-eyed fears, I'm here, no-thing can harm you my

4

words will warm and calm you. Let me be your free-dom, let day-light dry your tears, I'm

7

here, with you, be - side you, to guard you and to guide you.



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9 **I**

Say you love me ev-ery wak-ing mo-ment, Turn my head with talk of sum-mer-time. —

13

Say you need me with you now and al-ways, Pro-mise me that all you say is true,

17 **J**

That's all I ask of you. Say you'll share with me one love, one life-time,

21

Let me lead you from your sol-i-tude. — Say you need me with you here be-side you.

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25

**CHRISTINE**

*Poco rit.*

*Meno mosso*

*Rit.*

An - y - where you go let me go too. Love me, that's all I ask of you.

**(RAOUL)**

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

*mp* *p* *pp*

*(They kiss.*

*Suddenly we hear offstage, the distant sound of a street barrel-organ.*

*CHRISTINE starts from her reverie.)*