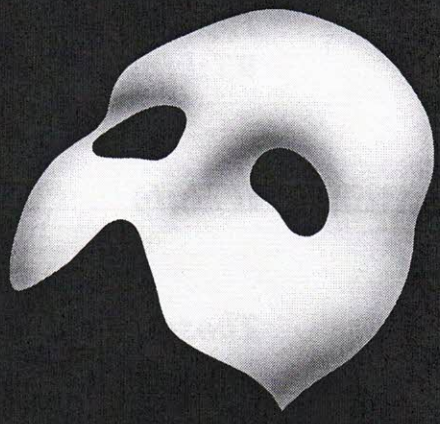
Audition Materials

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.

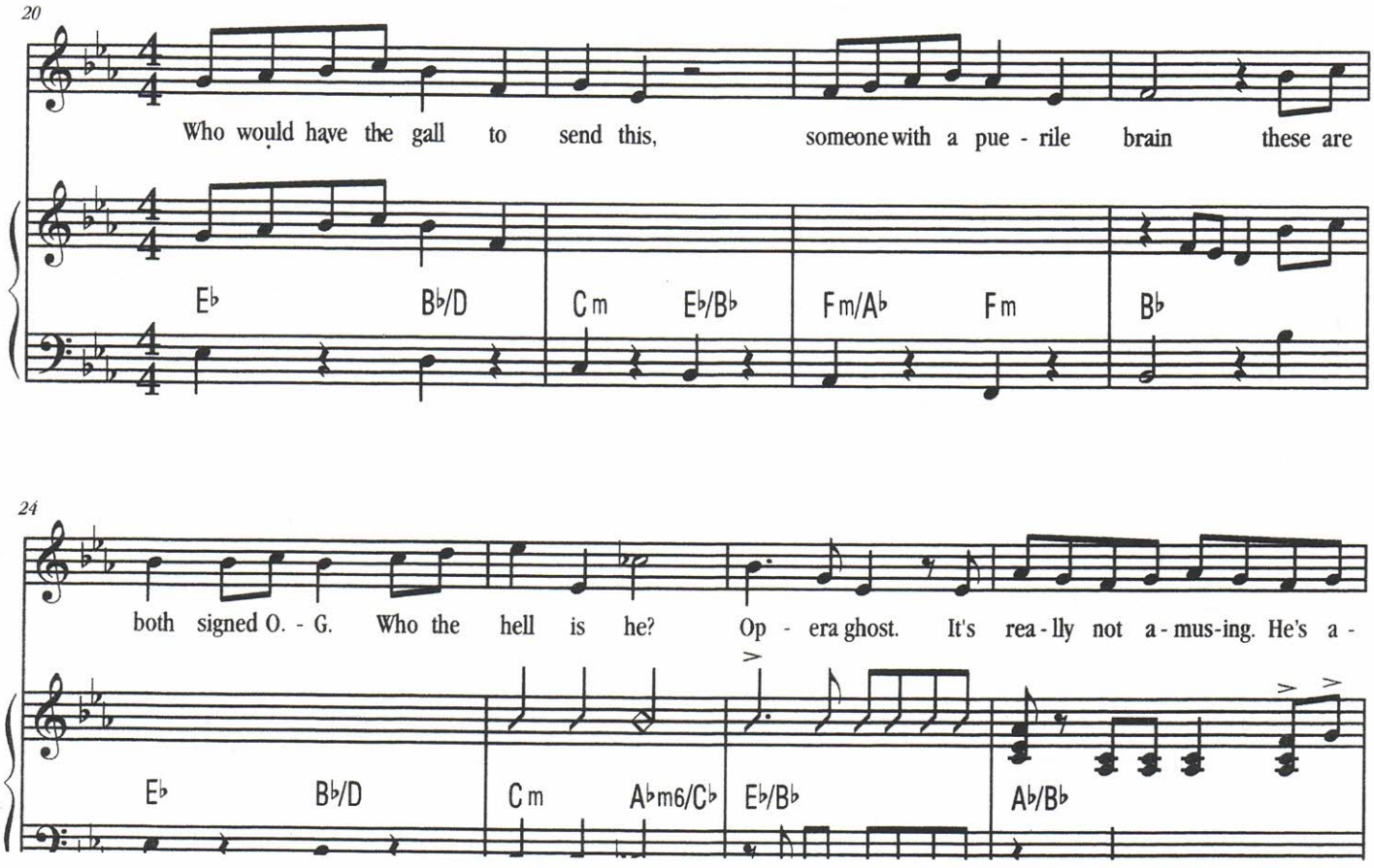
Ensemble

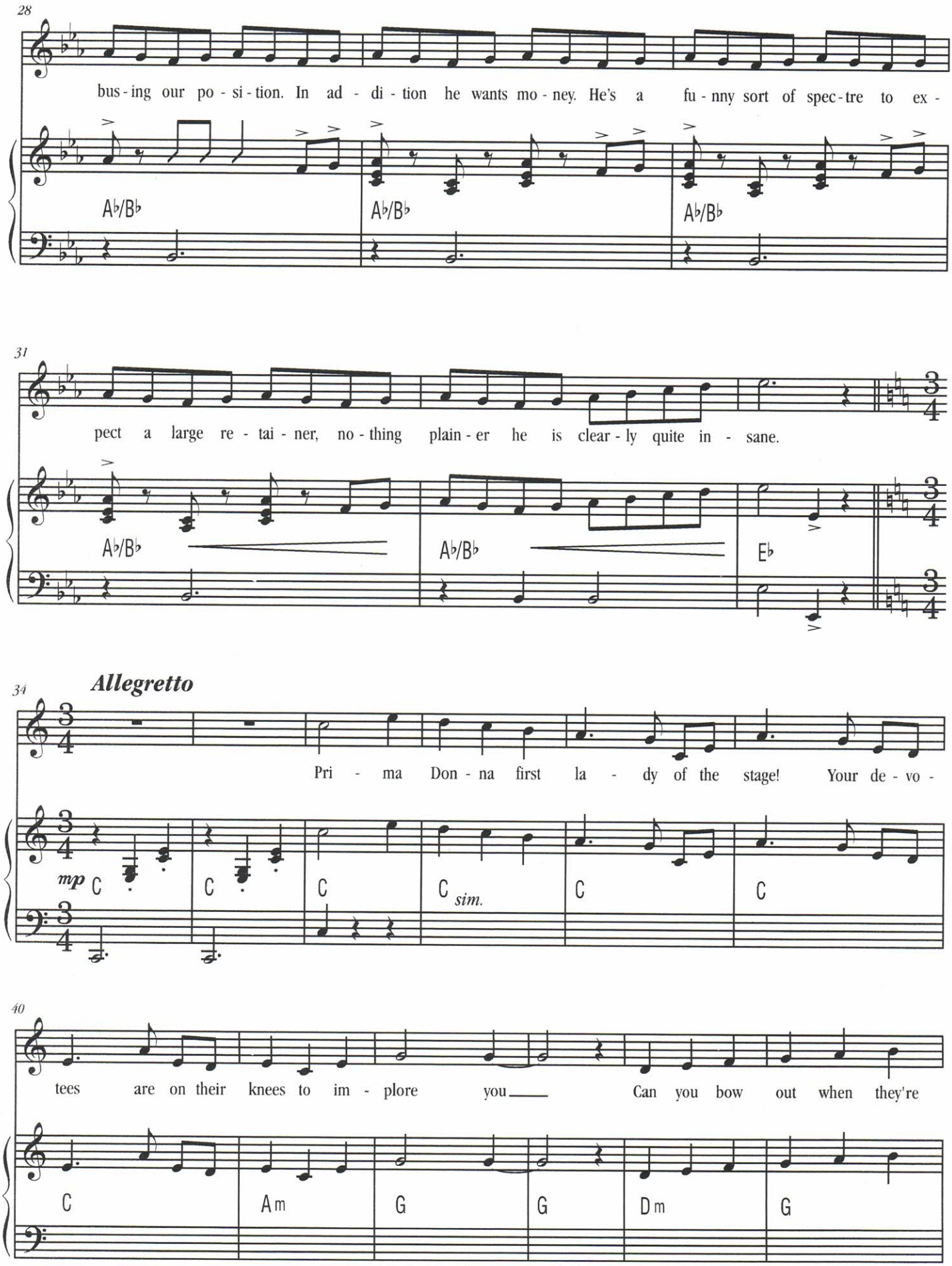
Vocal Range: Full SATB

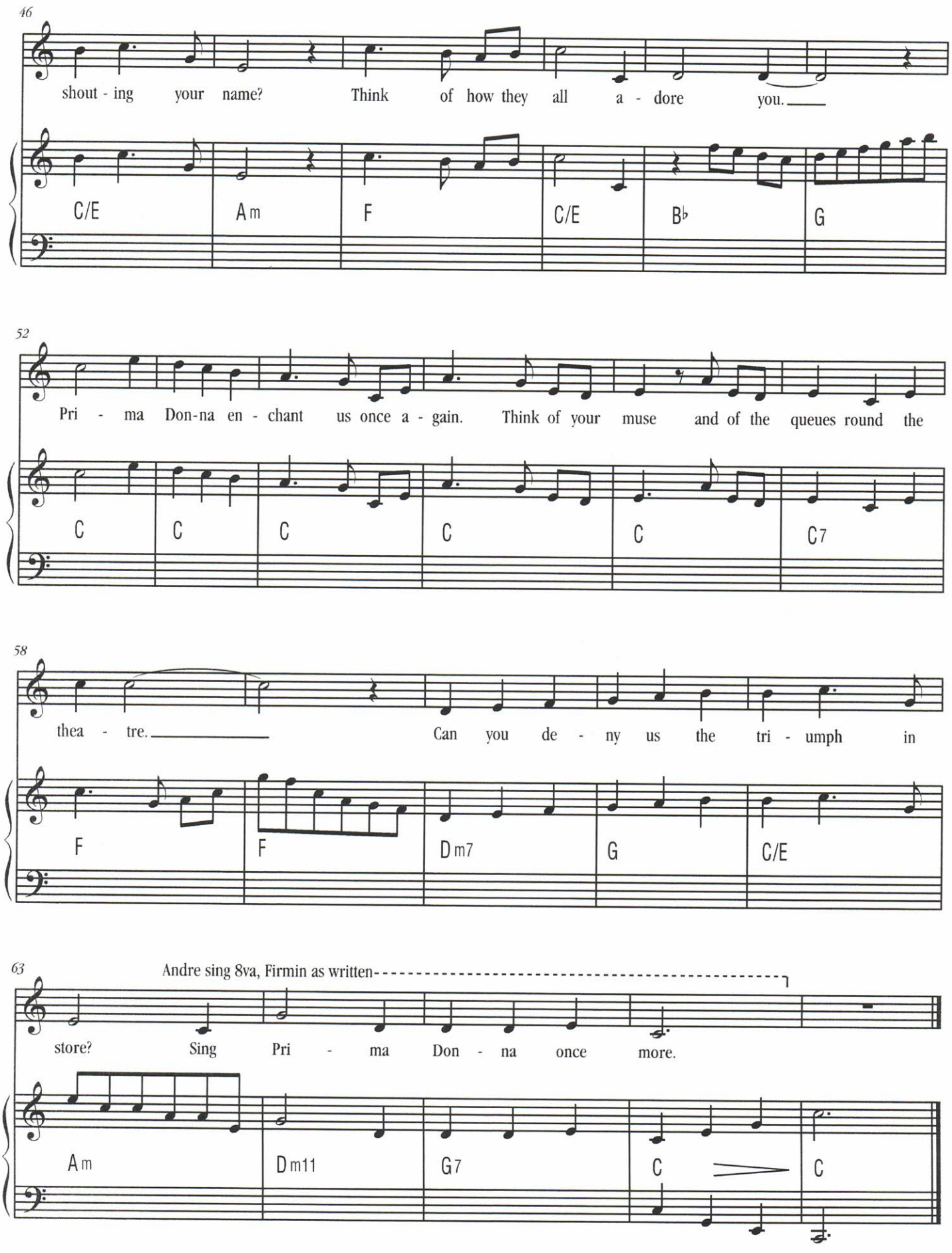
Musical Numbers: "The dress rehearsal for Hannibal", "Il Muto" "Masquerade", Don Juan", "Track Down this Murderer"

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

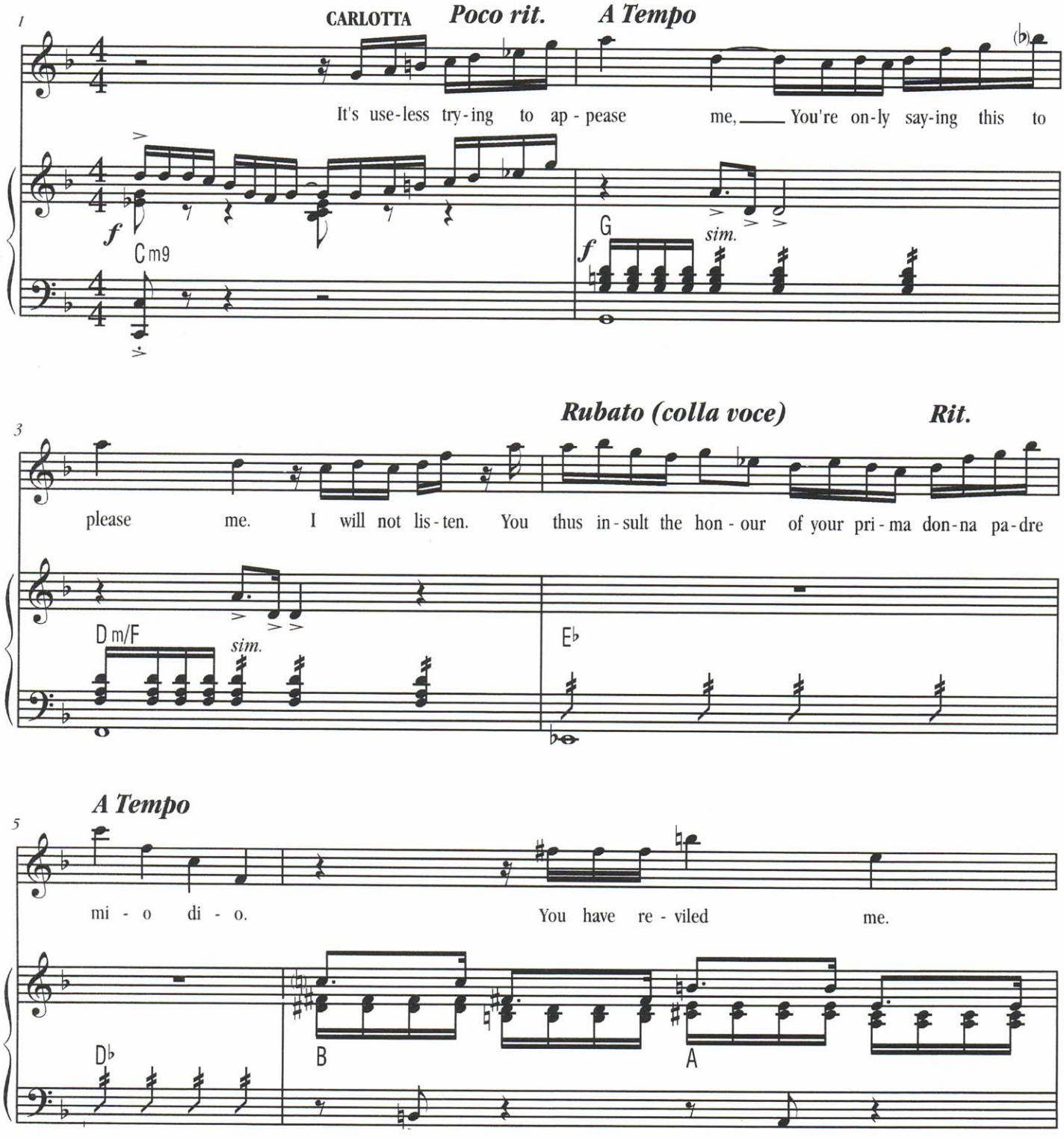
Andre & Firmin ~ Manager's Scene

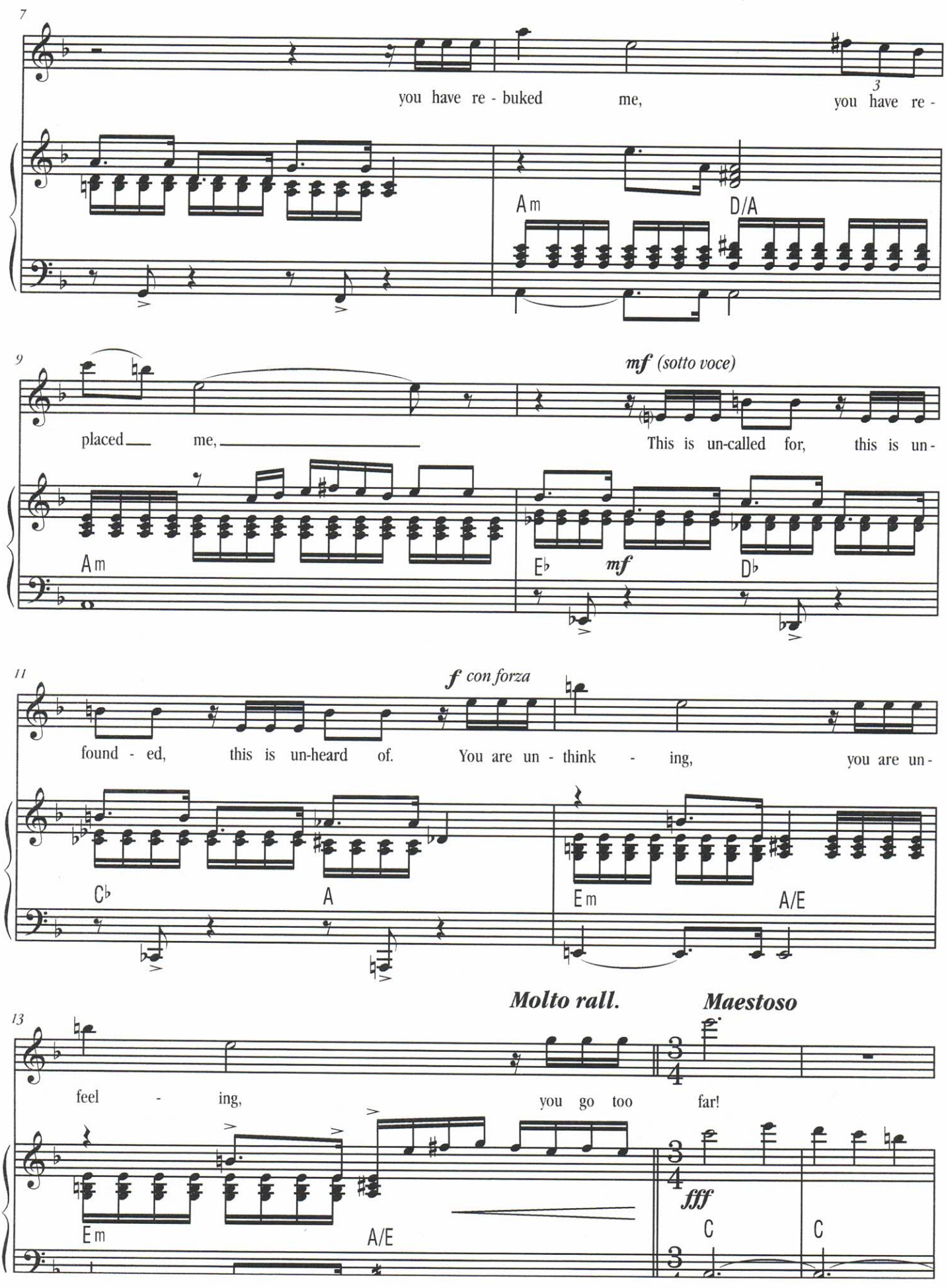


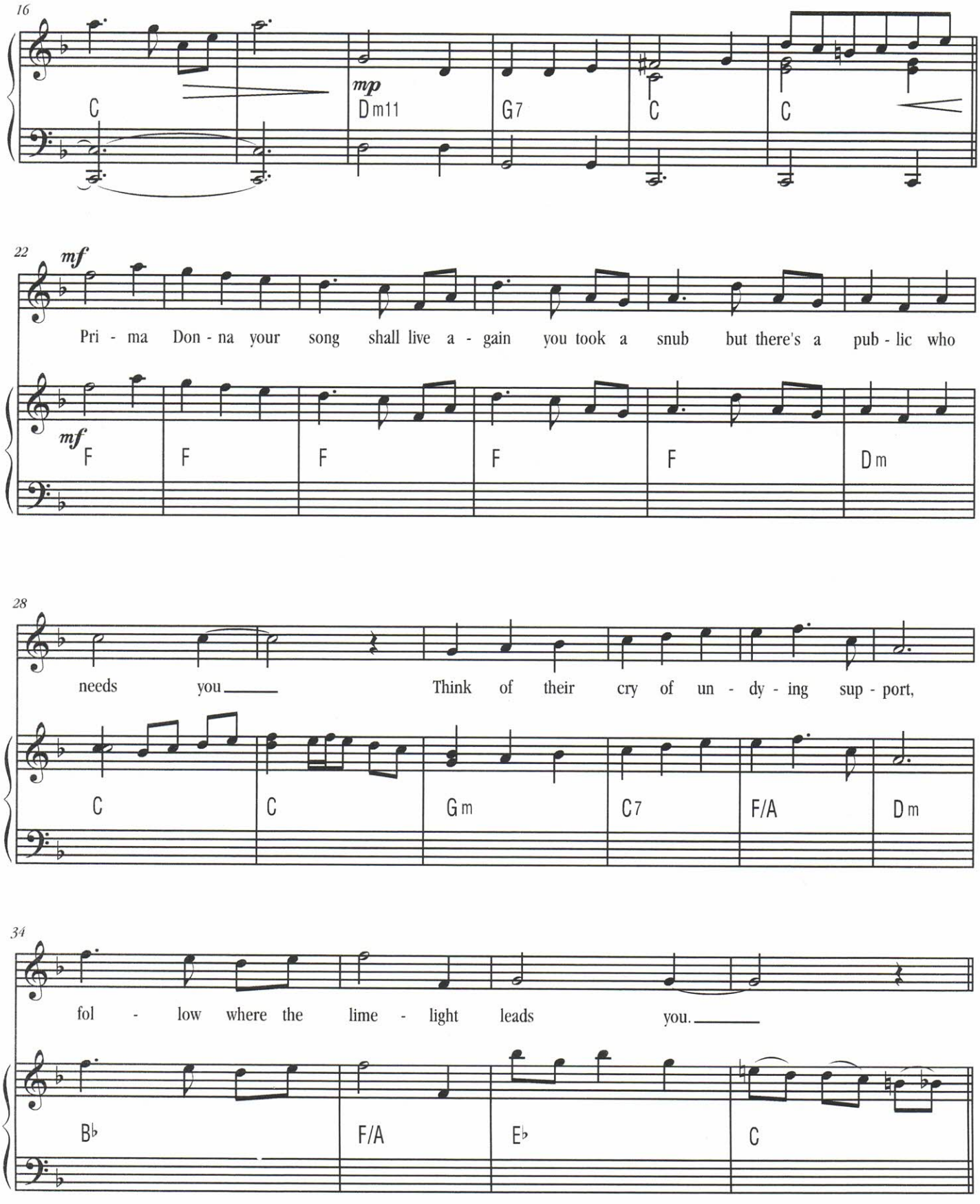

28
bus - ing our po - si - tion. In ad - di - tion he wants mo - ney. He's a fu - nny sort of spec - tre to ex -
A♭/B♭
A♭/B♭
A♭/B♭
31
pect a large re - tai - ner, no - thing plain - er he is clear - ly quite in - sane.
A♭/B♭
A♭/B♭
E♭
34
Allegretto
Pri - ma Don - na first la - dy of the stage! Your de - vo -
mp
C
C
C
C sim.
C
C
40
tees are on their knees to im - plore you Can you bow out when they're
C
Am
G
G
Dm
G

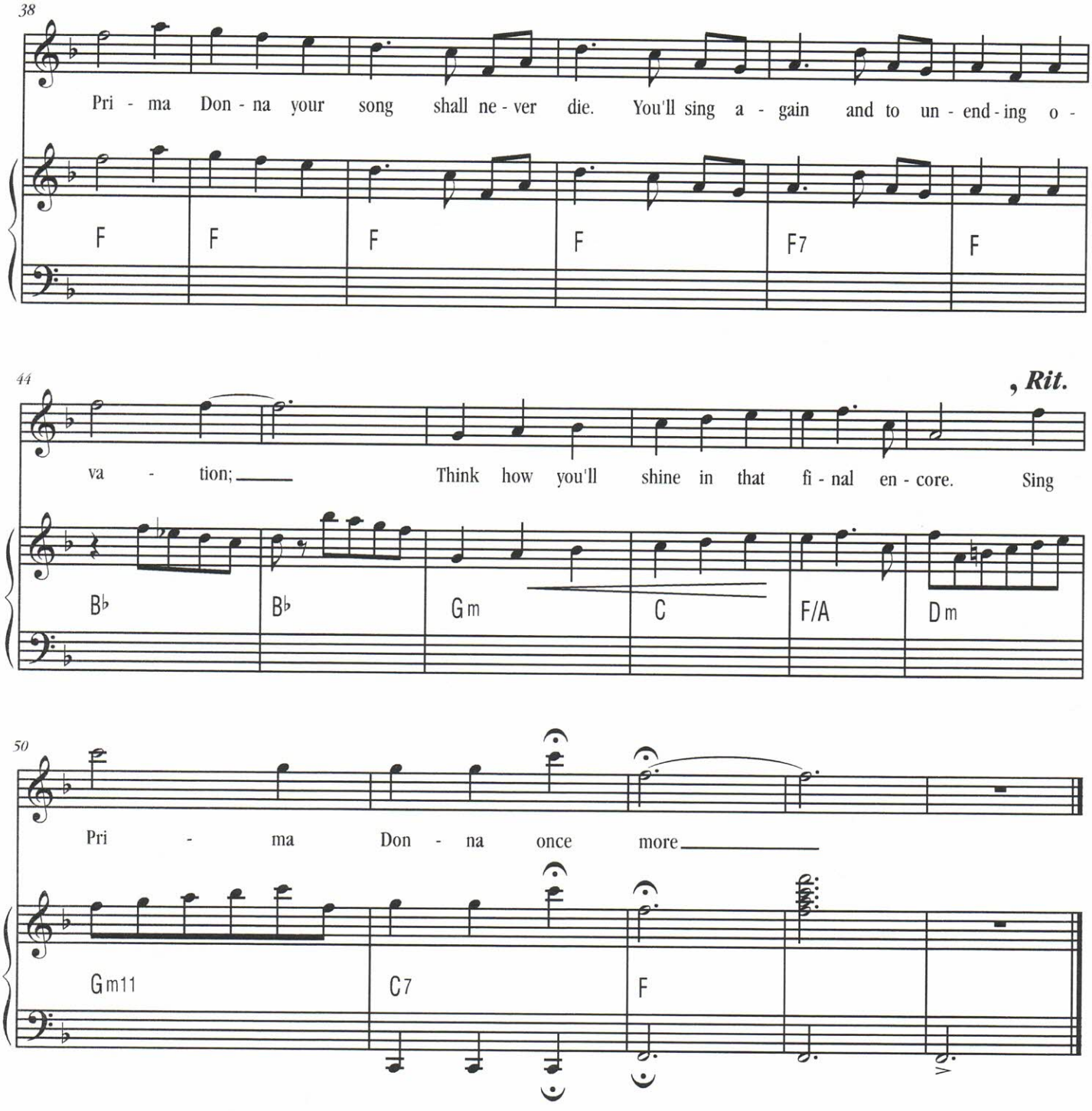

46
shout - ing your name? Think of how they all a - dore you.
C/E Am F C/E B♭ G
52
Pri - ma Don-na en - chant us once a - gain. Think of your muse and of the queues round the
C C C C C C7
58
thea - tre. Can you de - ny us the tri - umph in
F F Dm7 G C/E
63
Andre sing 8va, Firmin as written
store? Sing Pri - ma Don - na once more.
Am Dm11 G7 C C

Carlotta ~ Manager's Scene




7
you have re - buked me, you have re -
3
Am
D/A
9
mf (sotto voce)
placed me, This is un-called for, this is un -
Am
E♭
mf
D♭
11
f con forza
found - ed, this is un-heard of. You are un - think - ing, you are un -
C♭
A
Em
A/E
Molto rall.
Maestoso
13
feel - ing, you go too far!
Em
A/E
3/4
fff
C
C


16
mp
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♭
F/A
E♭
C


38
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♭
B♭
Gm
C
F/A
Dm
50
Pri - ma Don - na once more
Gm11
C7
F

CALLBACK ONLY!

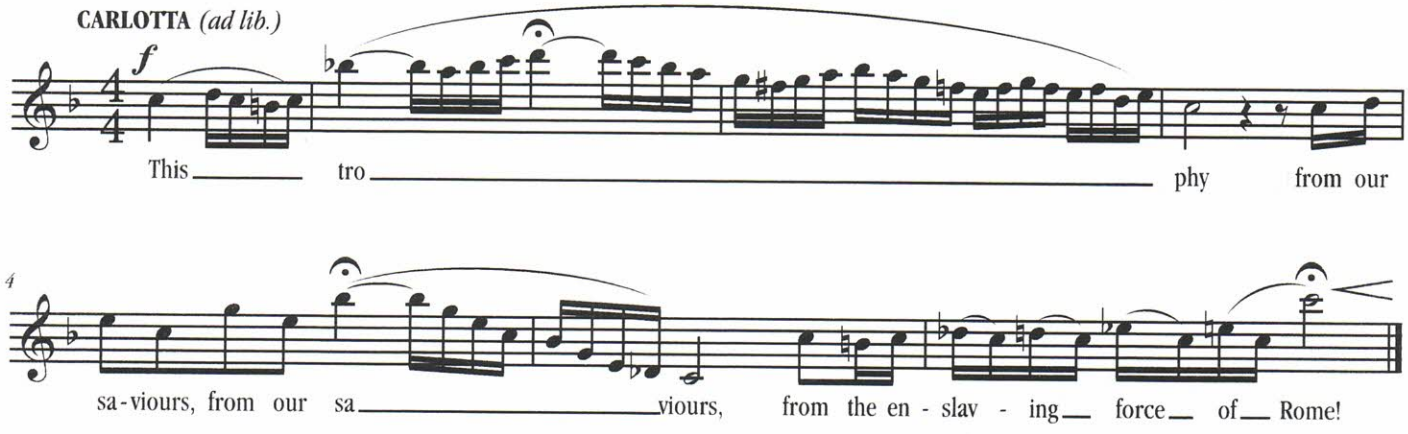
Carlotta ~ Hannibal Cadenza

ACT I

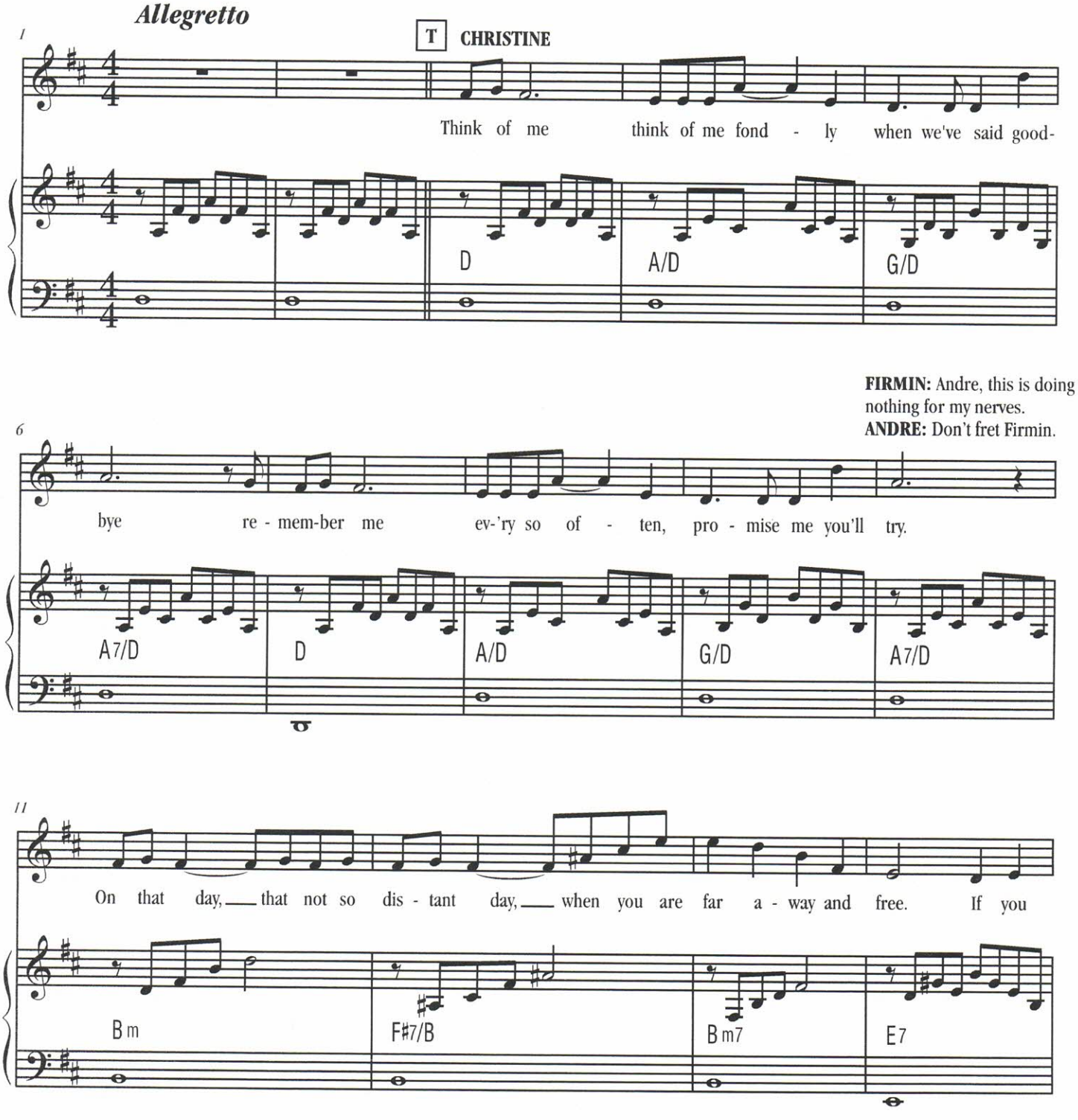
Scene 1

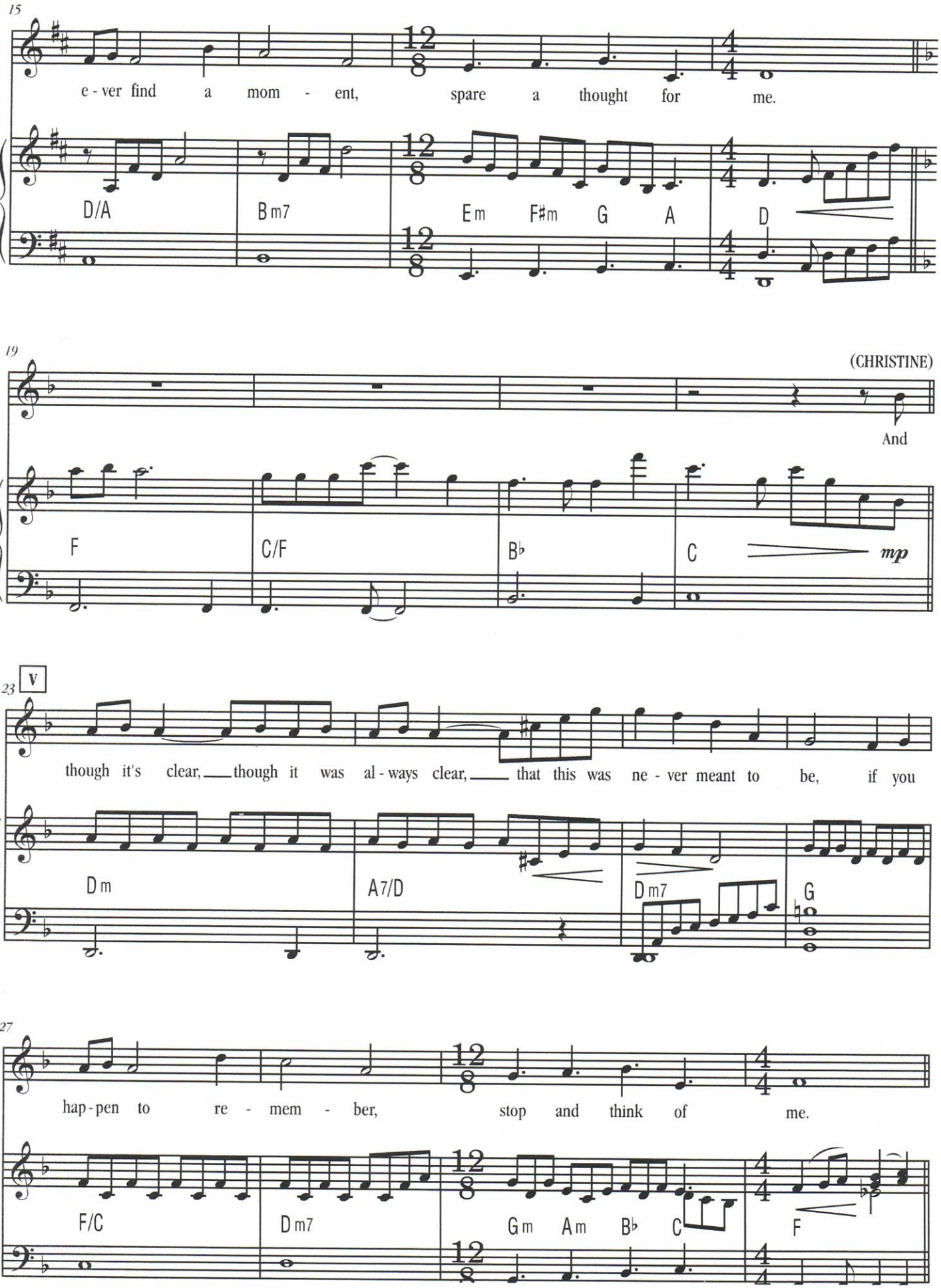
Rehearsals For "Hannibal" By Chalumeau

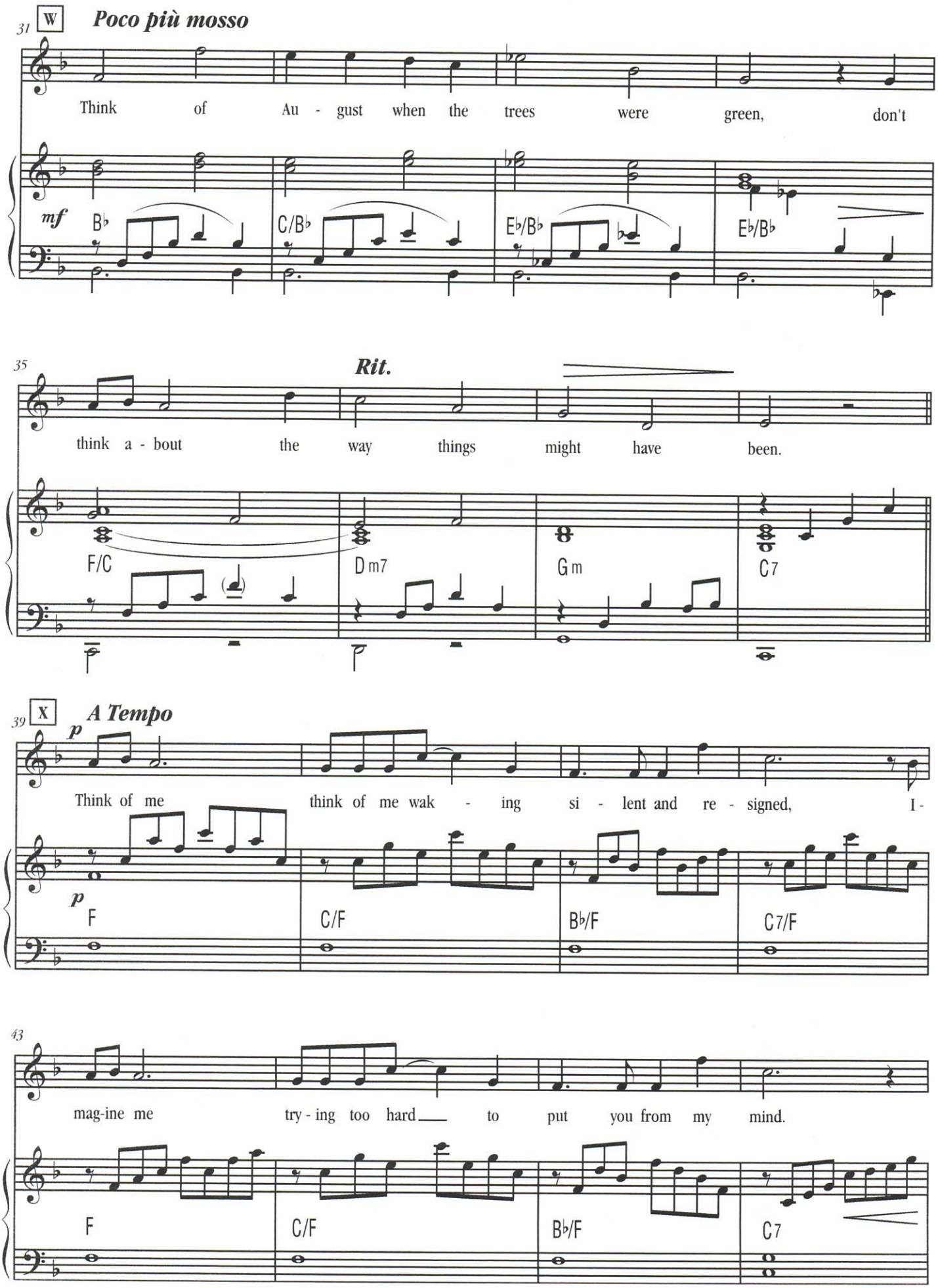
We join the opera towards the end of ELISSA's (CARLOTTA's) great aria.
SHE is alone, holding a present from the approaching HANNIBAL;
a bleeding severed head.

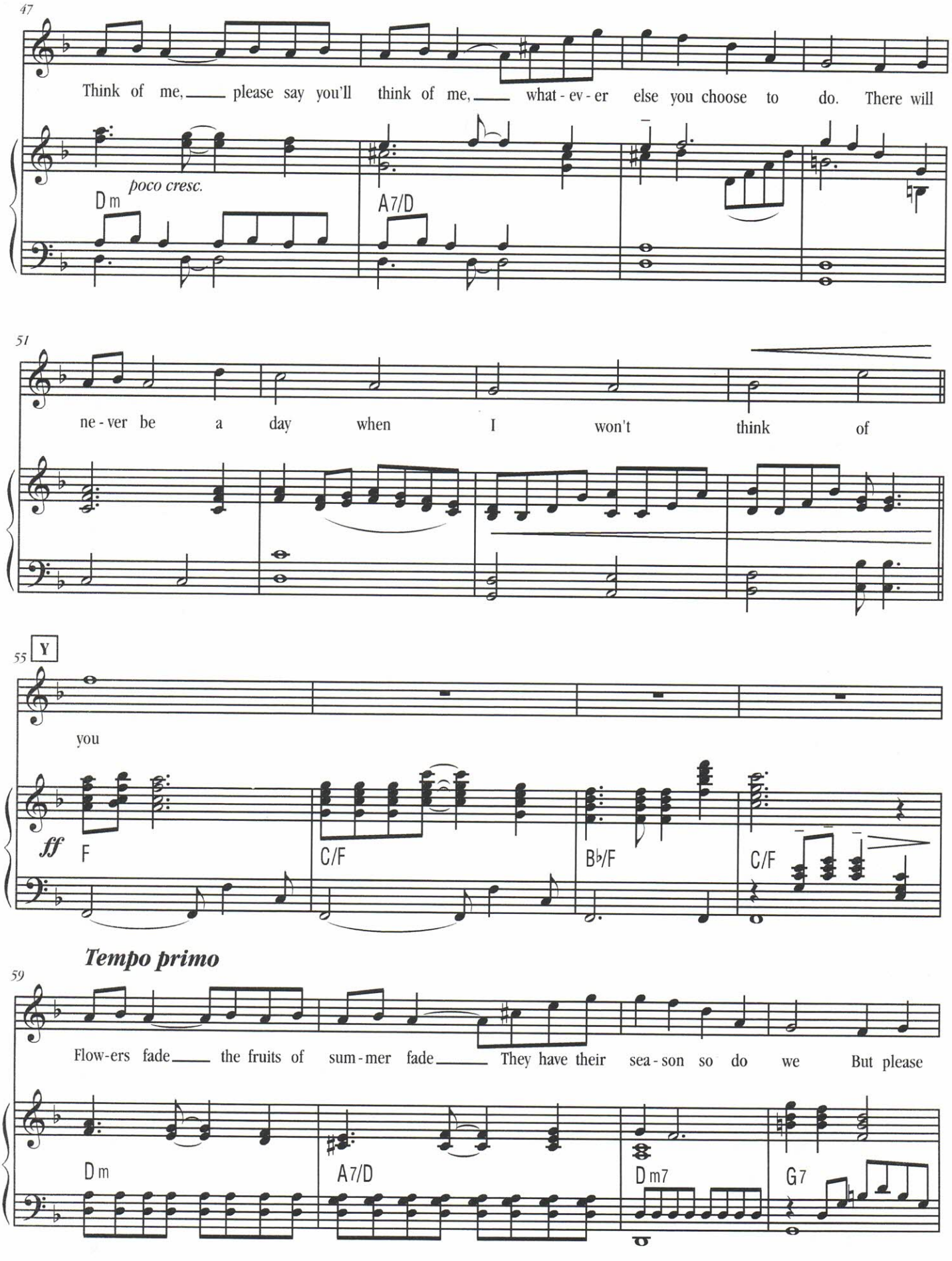


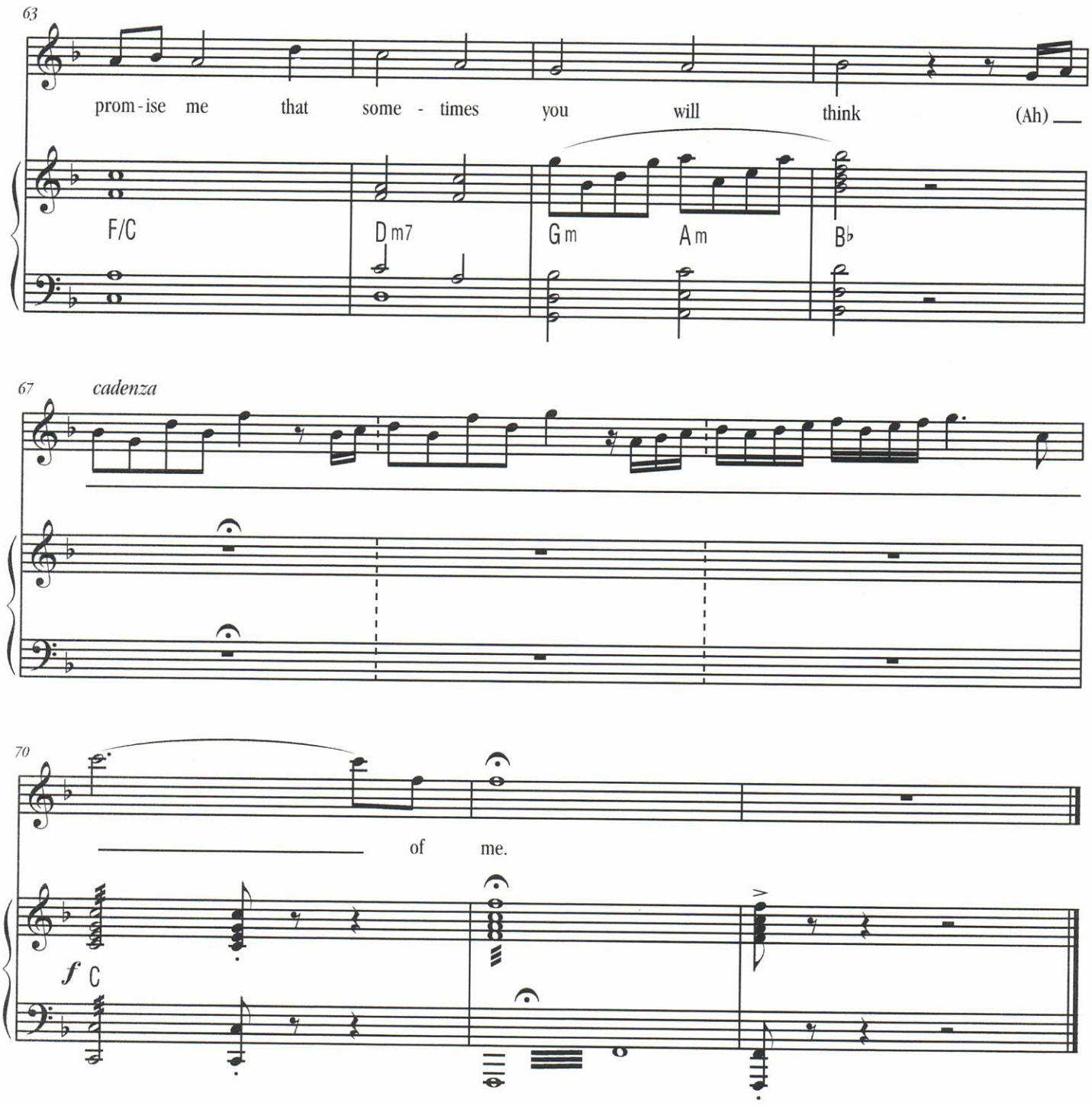
Christine ~ Think of Me



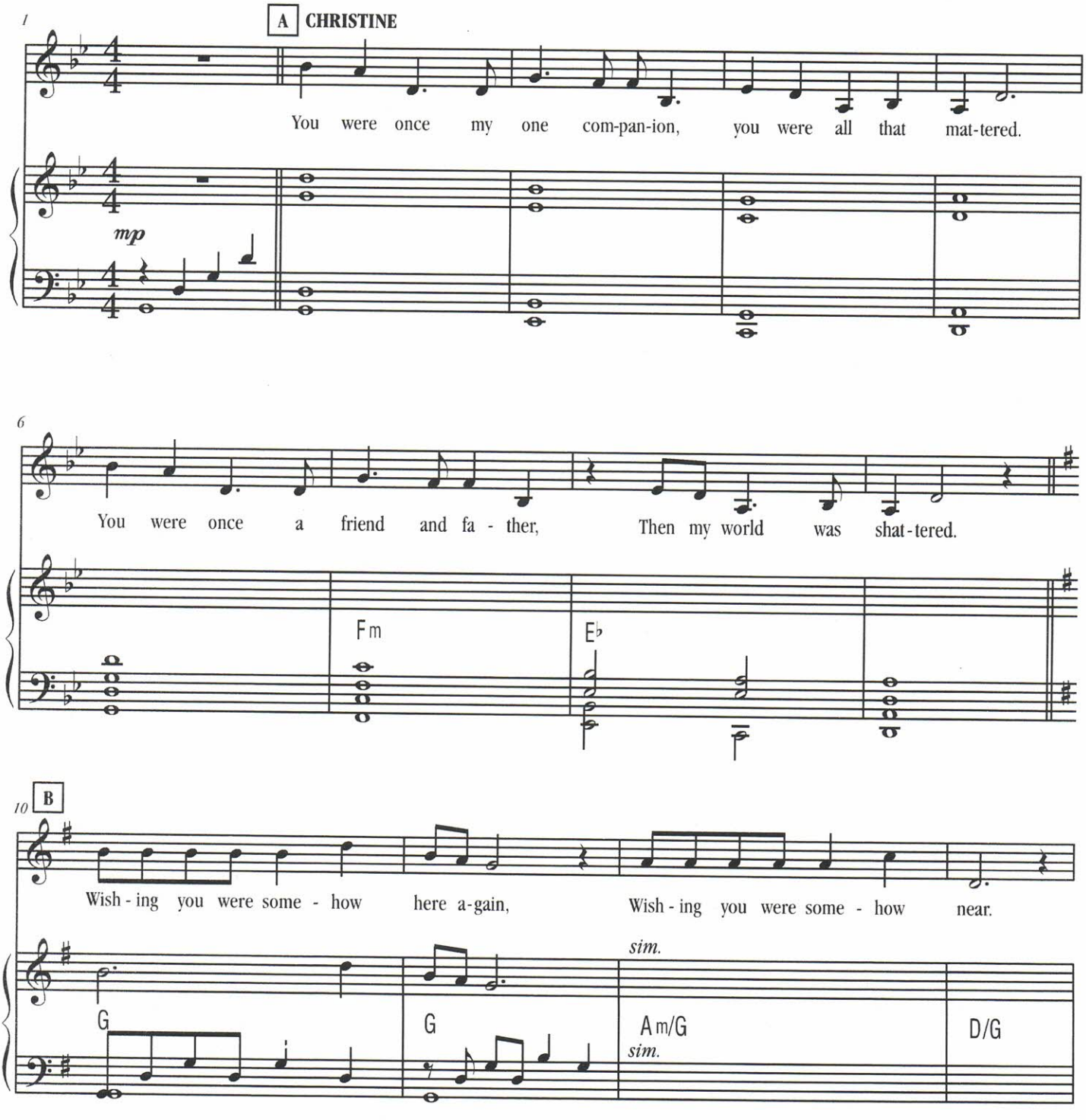

15
e - ver find a mom - ent, spare a thought for me.
D/A
B m7
E m
F♯m
G
A
D
19
(CHRISTINE)
And
F
C/F
B♭
C
mp
23
V
though it's clear, though it was al - ways clear, that this was ne - ver meant to be, if you
D m
A7/D
D m7
G
27
hap - pen to re - mem - ber, stop and think of me.
F/C
D m7
G m
A m
B♭
C
F

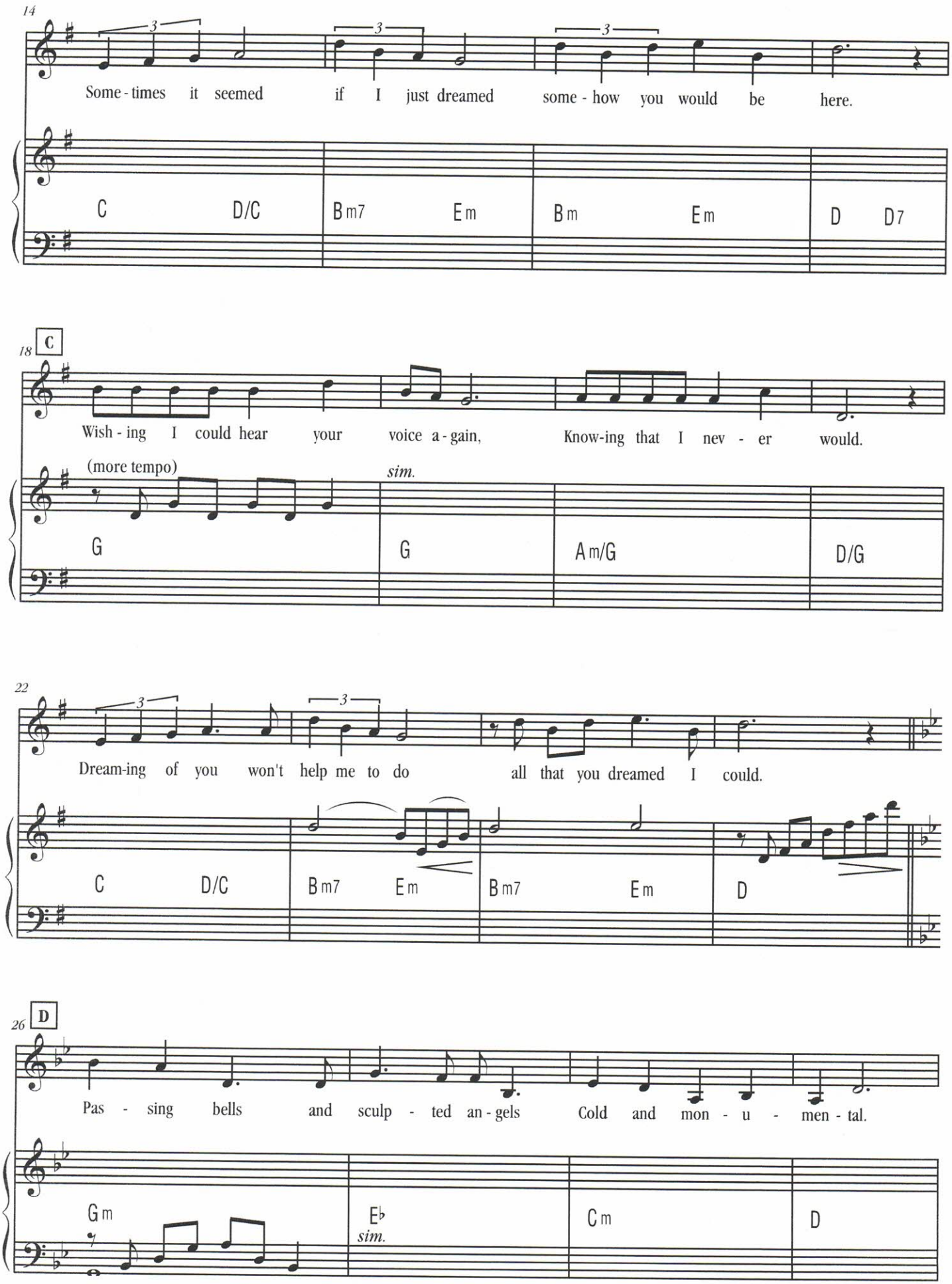

31
W
Poco più mosso
Think of Au - gust when the trees were green, don't
mf
B♭
C/B♭
E♭/B♭
E♭/B♭
35
Rit.
think a - bout the way things might have been.
F/C
D m7
G m
C7
39
X
A Tempo
p
Think of me think of me wak - ing si - lent and re - signed, I -
p
F
C/F
B♭/F
C7/F
43
mag-ine me try - ing too hard to put you from my mind.
F
C/F
B♭/F
C7

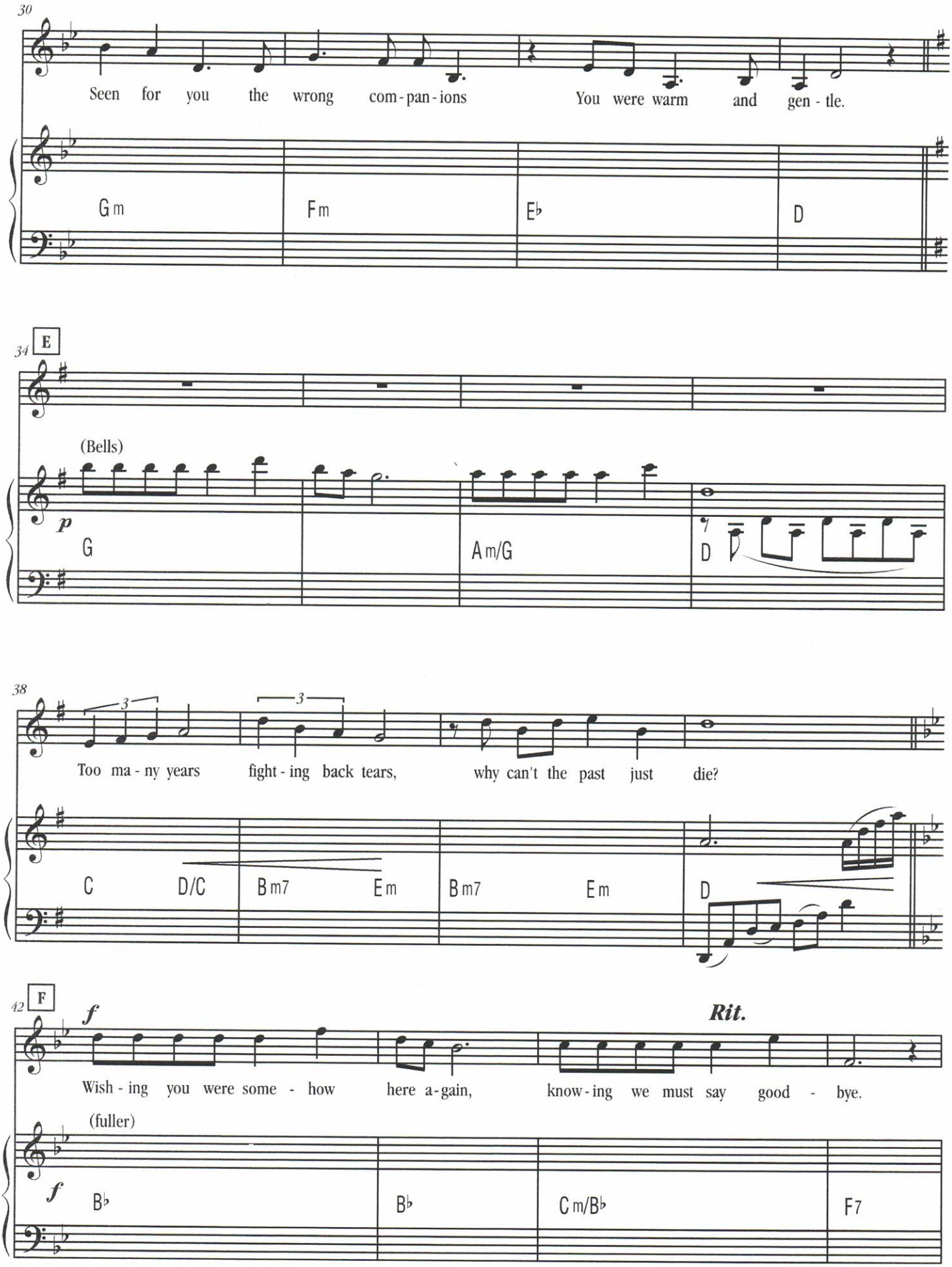

47
Think of me, please say you'll think of me, what-ev-er else you choose to do. There will
poco cresc.
Dm
A7/D
51
ne-ver be a day when I won't think of
55
Y
you
ff
F
C/F
B♭/F
C/F
Tempo primo
59
Flow-ers fade the fruits of sum-mer fade They have their sea-son so do we But please
Dm
A7/D
Dm7
G7

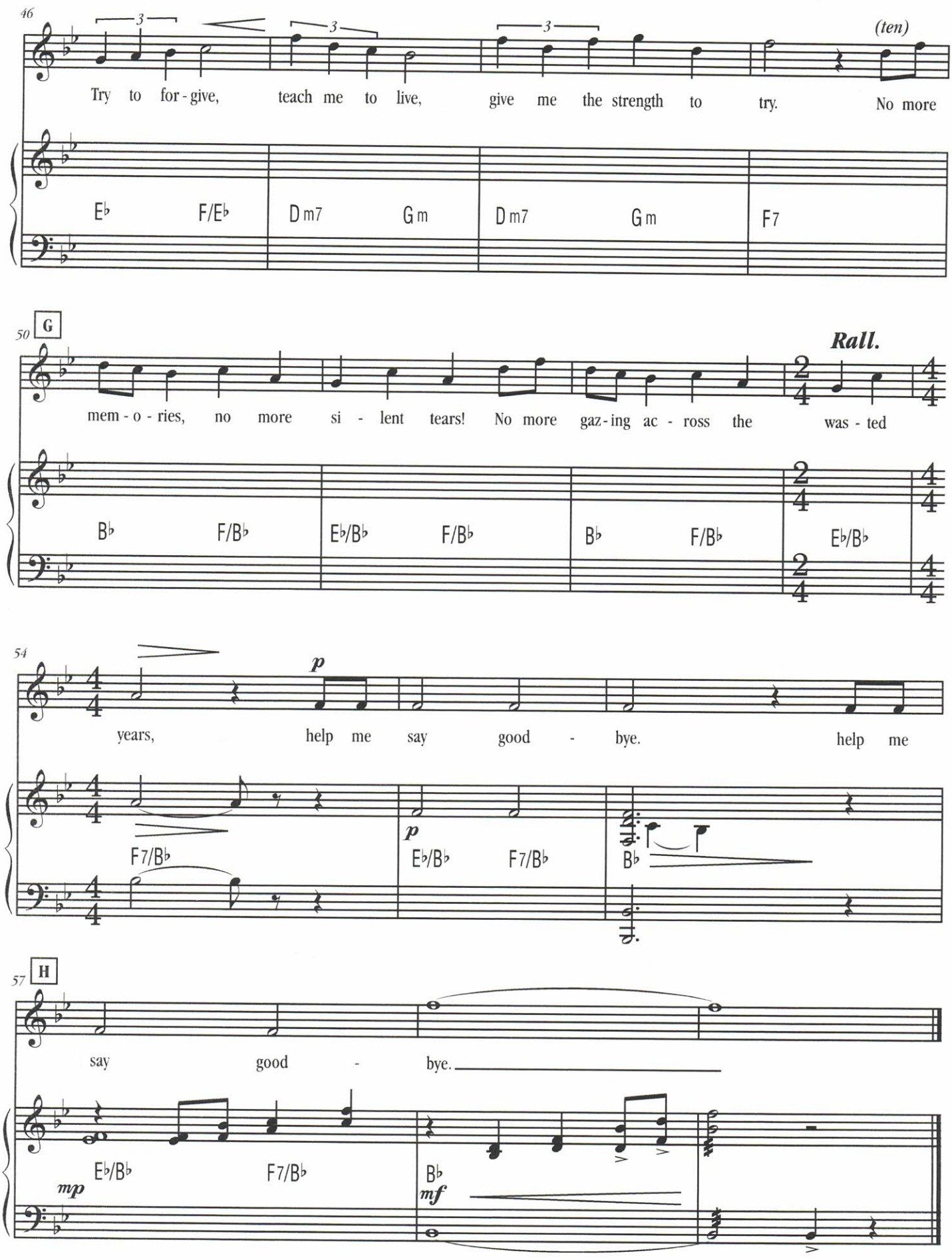

63
prom - ise me that some - times you will think (Ah) ___
F/C
D m7
G m
A m
B♭
67
cadenza
70
___ of me.
f
C

Christine ~ Wishing

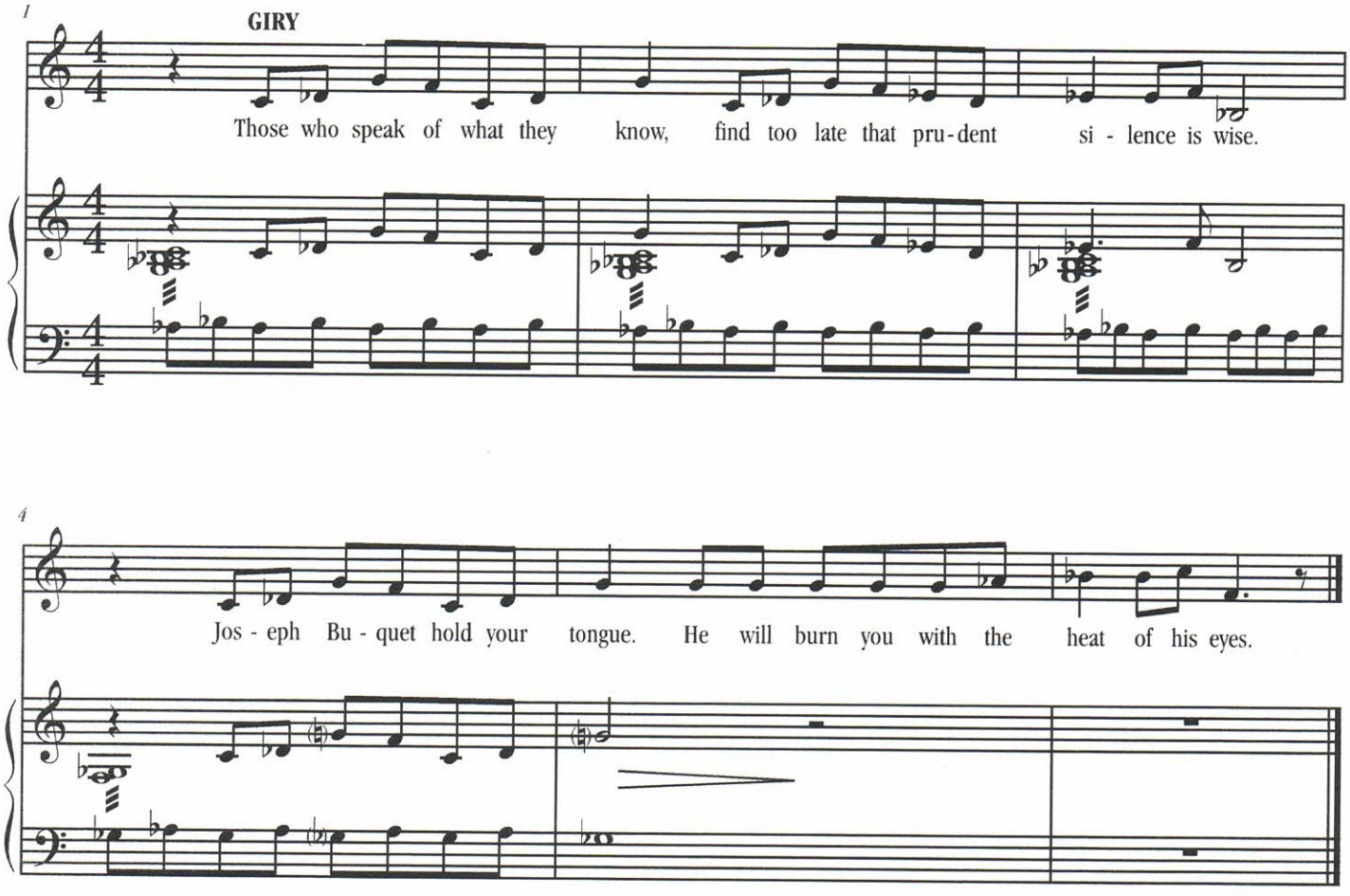



14
Some - times it seemed if I just dreamed some - how you would be here.
C D/C Bm7 Em Bm Em D D7
18 C
Wish - ing I could hear your voice a - gain, Know-ing that I nev - er would.
(more tempo)
sim.
G G Am/G D/G
22
Dream-ing of you won't help me to do all that you dreamed I could.
C D/C Bm7 Em Bm7 Em D
26 D
Pas - sing bells and sculp - ted an - gels Cold and mon - u - men - tal.
Gm E♭ Cm D
sim.

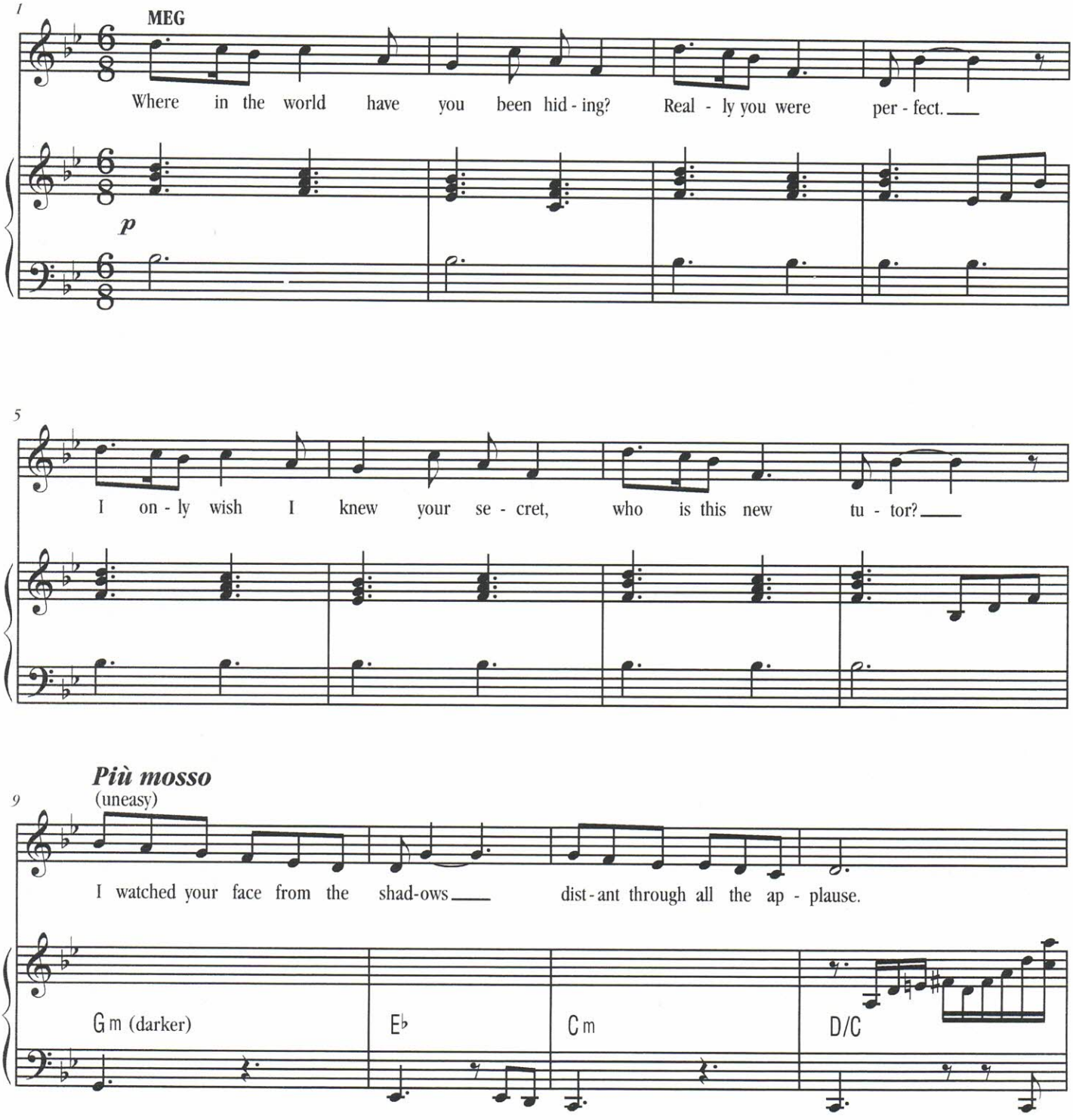

30
Seen for you the wrong com-pan-ions You were warm and gen-tle.
Gm
Fm
E♭
D
34
E
(Bells)
p
G
Am/G
D
38
Too ma-ny years fight-ing back tears, why can't the past just die?
C
D/C
Bm7
Em
Bm7
Em
D
42
F
f
Rit.
Wish-ing you were some-how here a-gain, know-ing we must say good-bye.
(fuller)
f
B♭
B♭
Cm/B♭
F7

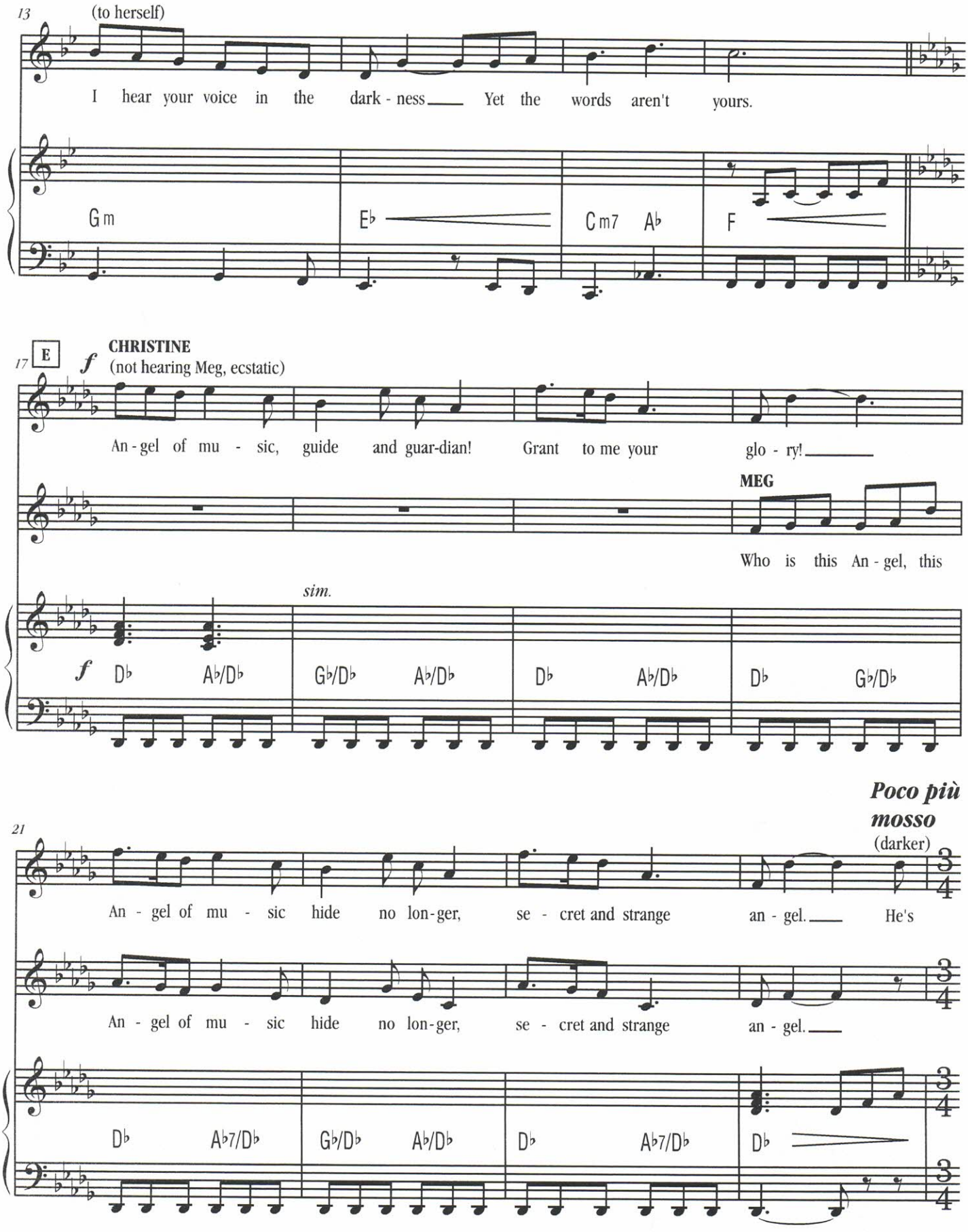

46
3
3
3
(ten)
Try to for - give, teach me to live, give me the strength to try. No more
E♭ F/E♭ D m7 G m D m7 G m F7
50
G
Rall.
mem - o - ries, no more si - lent tears! No more gaz - ing ac - ross the was - ted
B♭ F/B♭ E♭/B♭ F/B♭ B♭ F/B♭ E♭/B♭
54
p
years, help me say good - bye. help me
F7/B♭
p
E♭/B♭ F7/B♭ B♭
57
H
say good - bye.
E♭/B♭ F7/B♭ B♭
mp
mf

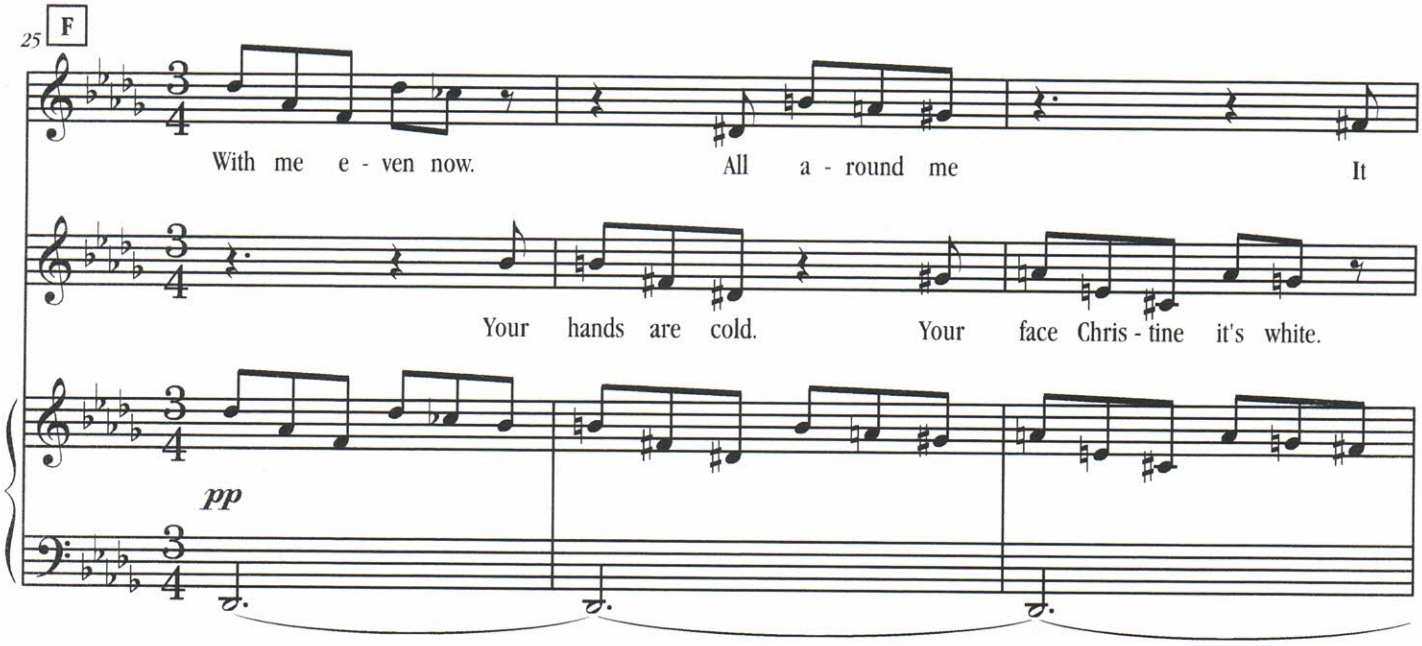
Giry ~ Those Who Speak...

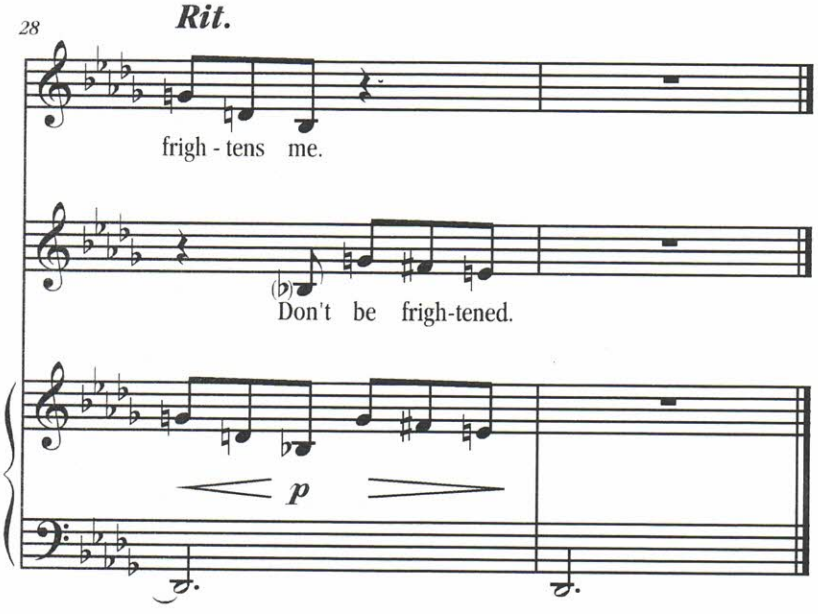


Meg ~ Where In The World...




13
(to herself)
I hear your voice in the dark - ness Yet the words aren't yours.
Gm
E♭
Cm7 A♭
F
17
E
f
CHRISTINE
(not hearing Meg, ecstatic)
An - gel of mu - sic, guide and guar-dian! Grant to me your glo - ry!
MEG
Who is this An - gel, this
sim.
f
D♭
A♭/D♭
G♭/D♭
A♭/D♭
D♭
A♭/D♭
D♭
G♭/D♭
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.
D♭
A♭7/D♭
G♭/D♭
A♭/D♭
D♭
A♭7/D♭
D♭

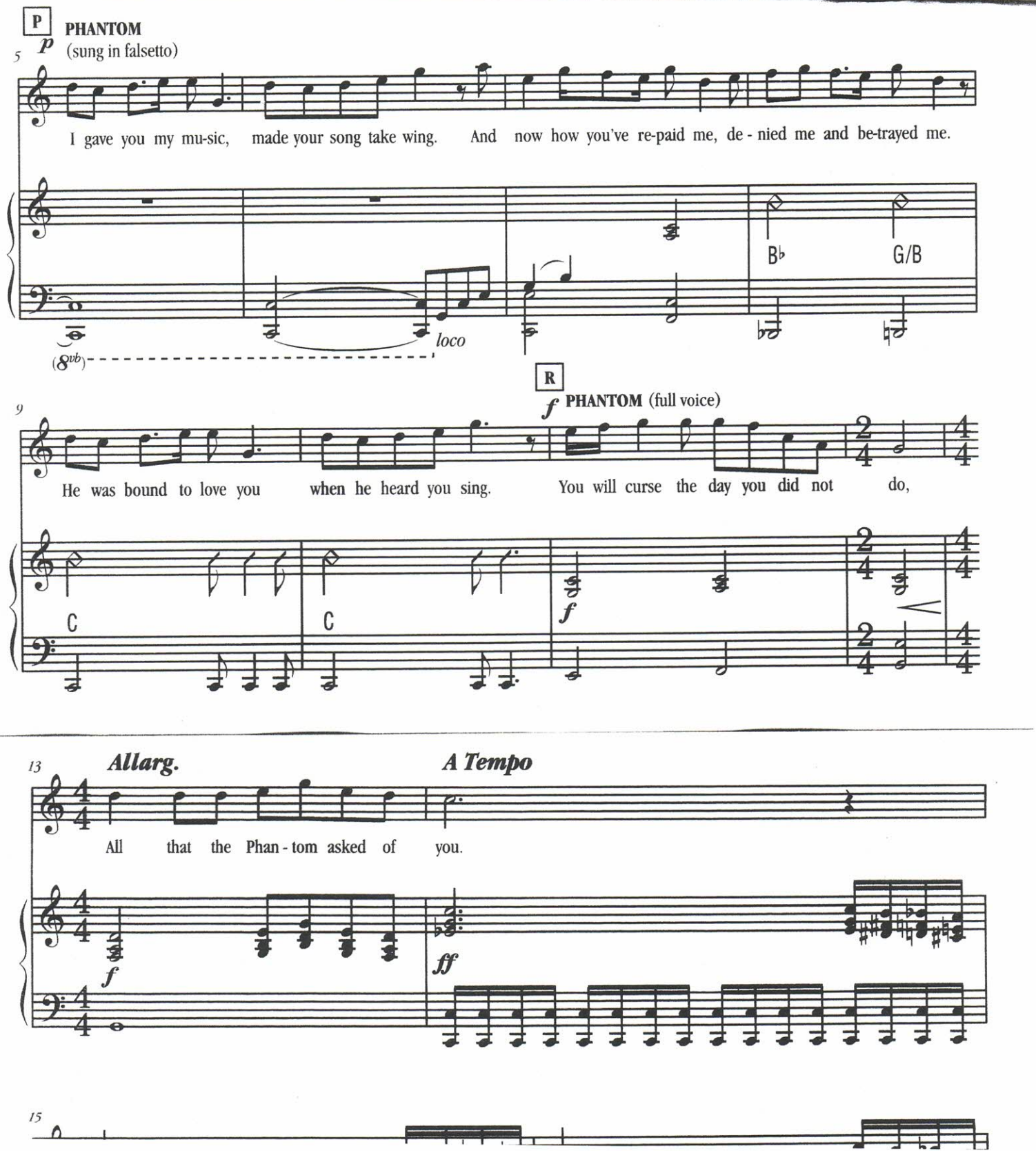




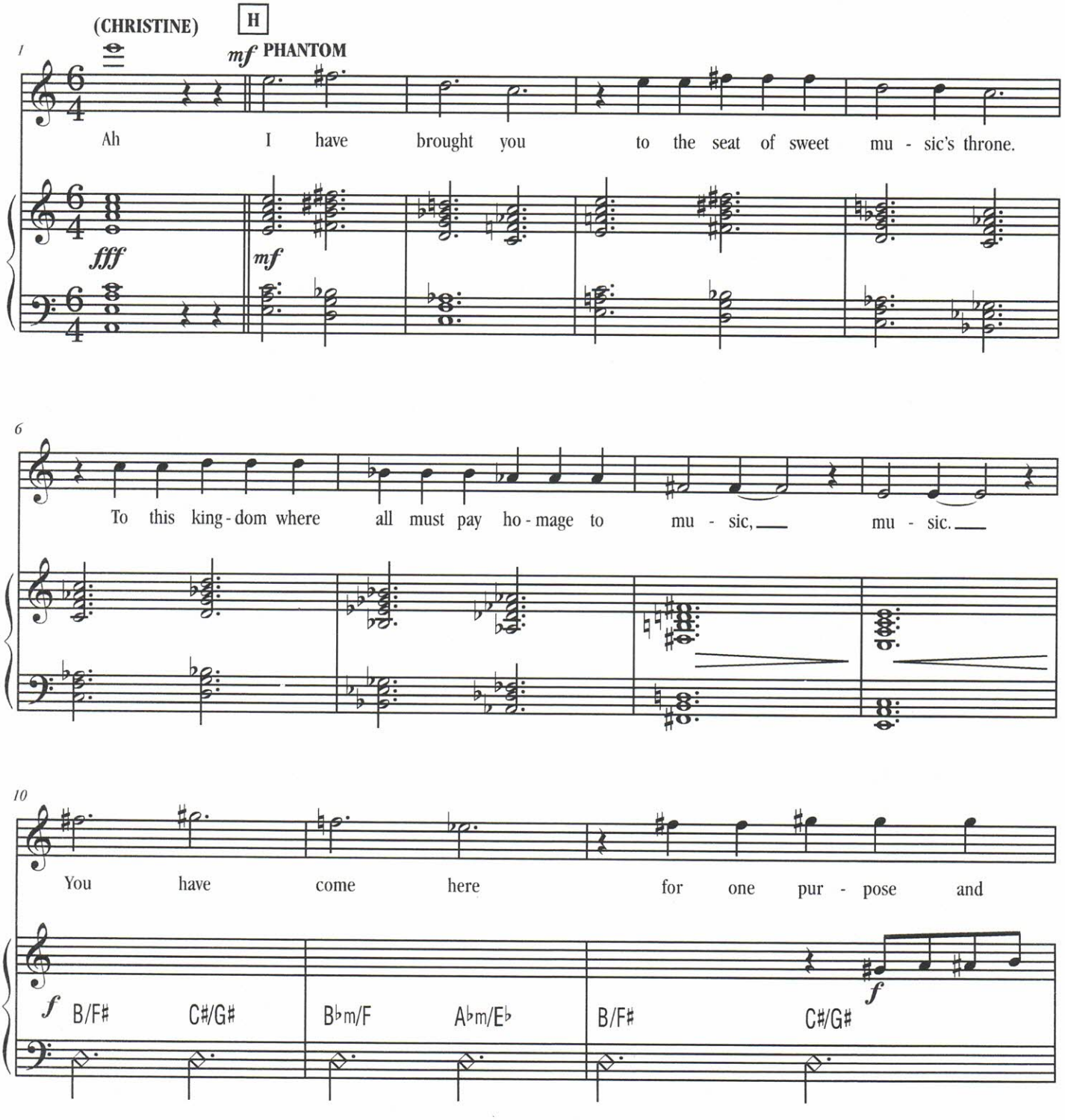
(THEY look at each other. The moment is broken by the arrival of GIRY.)

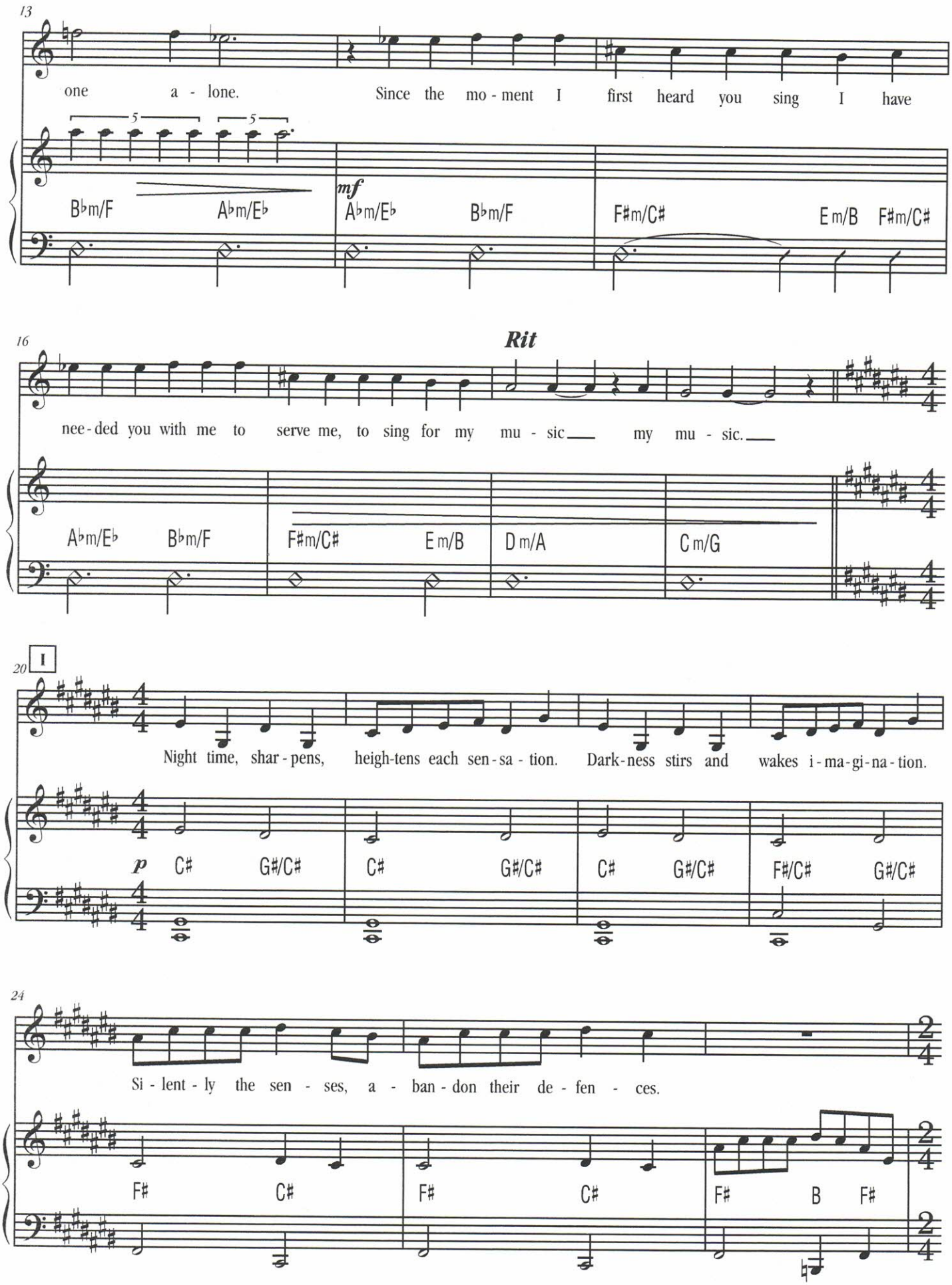
CALL BACKS ONLY!

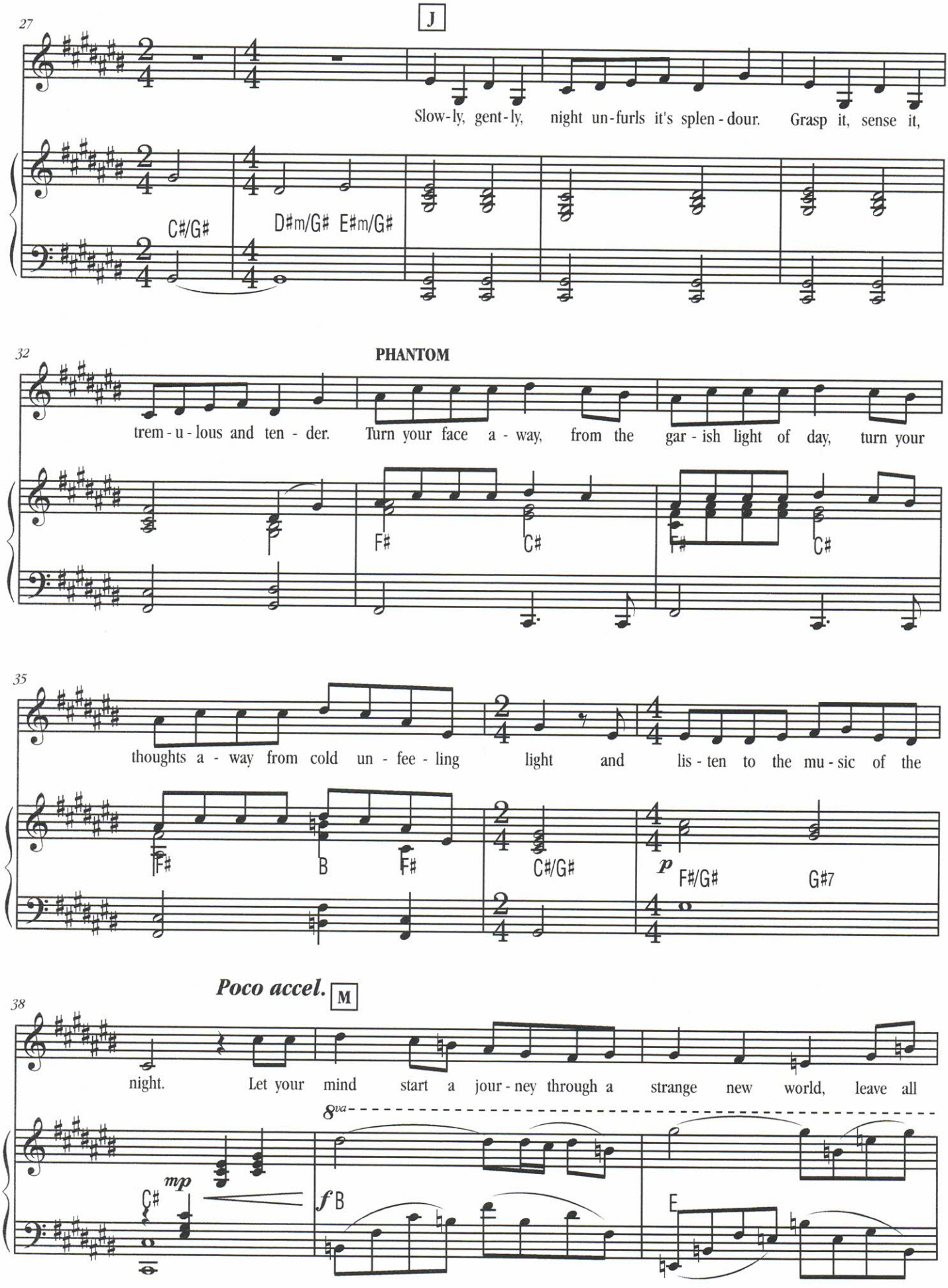
Phantom ~ Angel Excerpt

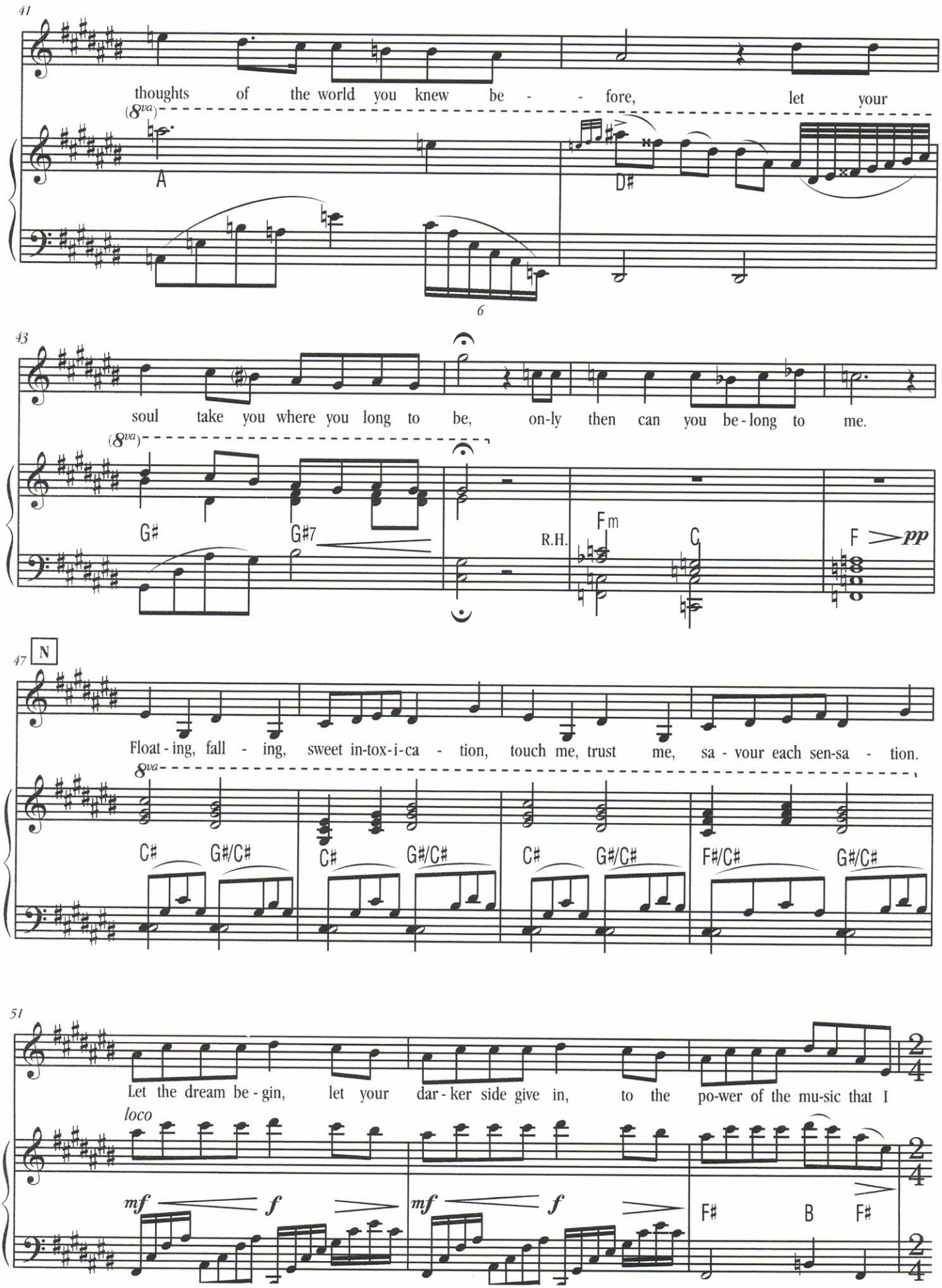


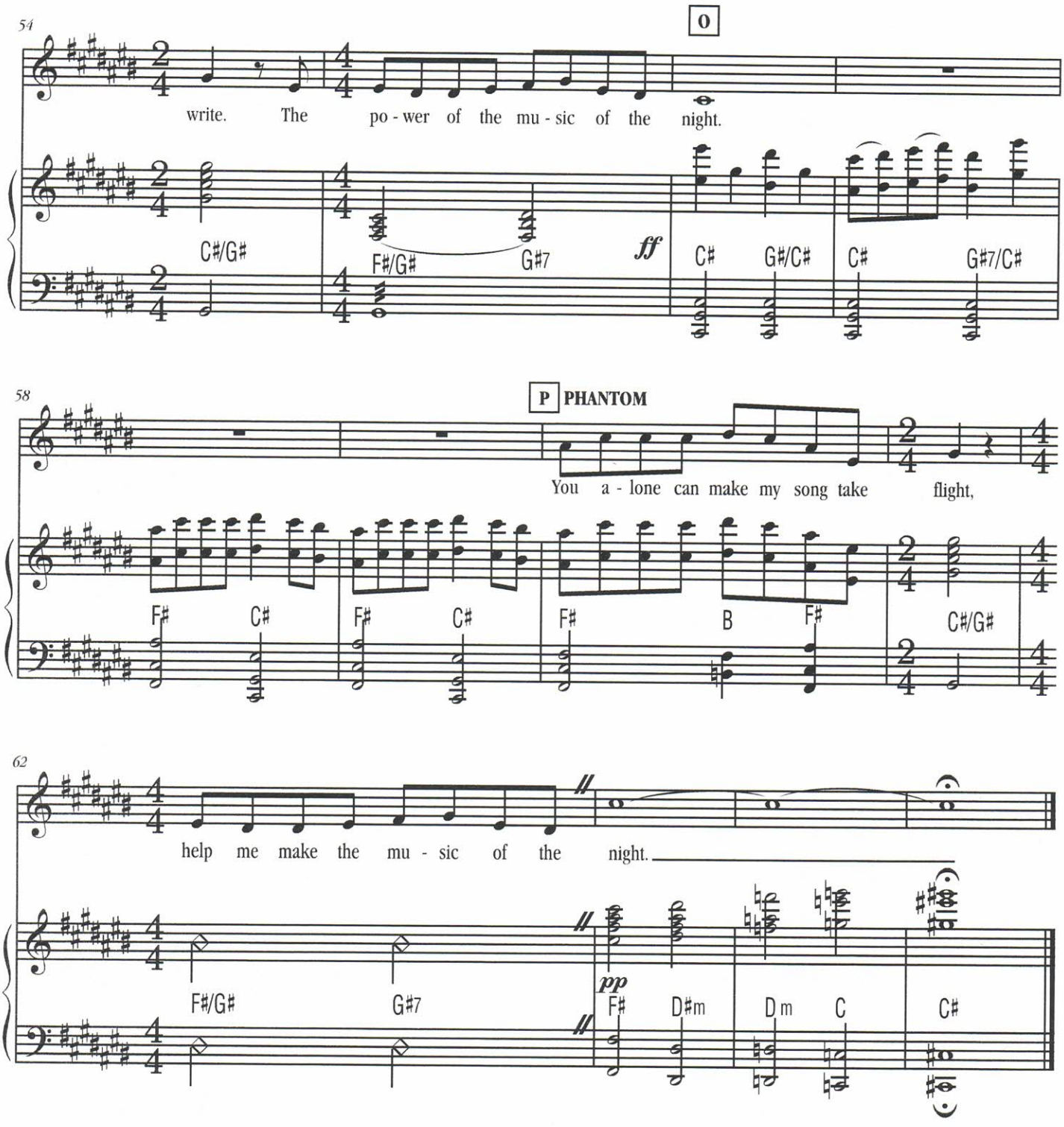
Phantom ~ Music of the Night
(Cut Version)




13
one a - lone. Since the mo - ment I first heard you sing I have
5 5
B♭m/F A♭m/E♭
mf
A♭m/E♭ B♭m/F
F♯m/C♯ E m/B F♯m/C♯
16
Rit
nee - ded you with me to serve me, to sing for my mu - sic my mu - sic.
A♭m/E♭ B♭m/F
F♯m/C♯ 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.
p
C♯ G♯/C♯
C♯ G♯/C♯
C♯ G♯/C♯
F♯/C♯ G♯/C♯
24
Si - lent - ly the sen - ses, a - ban - don their de - fen - ces.
F♯ C♯
F♯ C♯
F♯ B F♯

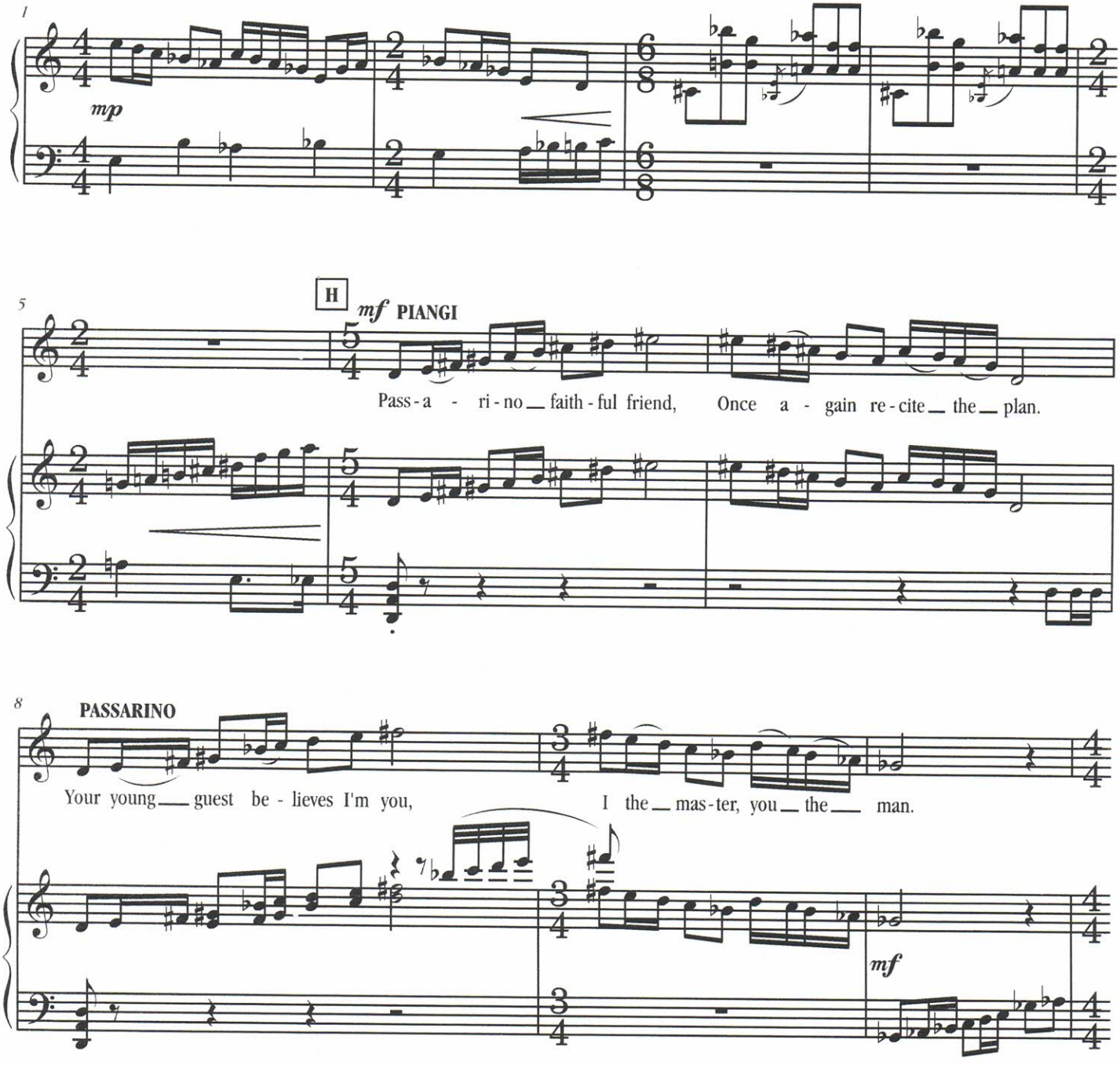

J
27
Slow-ly, gent-ly, night un-furls it's splen-dour. Grasp it, sense it,
C♯/G♯
D♯m/G♯ E♯m/G♯
32
PHANTOM
trem-u-lous and ten-der. Turn your face a-way, from the gar-ish light of day, turn your
F♯
C♯
F♯
C♯
35
thoughts a-way from cold un-fee-ling light and lis-ten to the mu-sic of the
F♯
B
F♯
C♯/G♯
p
F♯/G♯
G♯7
Poco accel.
M
38
night. Let your mind start a jour-ney through a strange new world, leave all
8va
mp
C♯
f
B
E

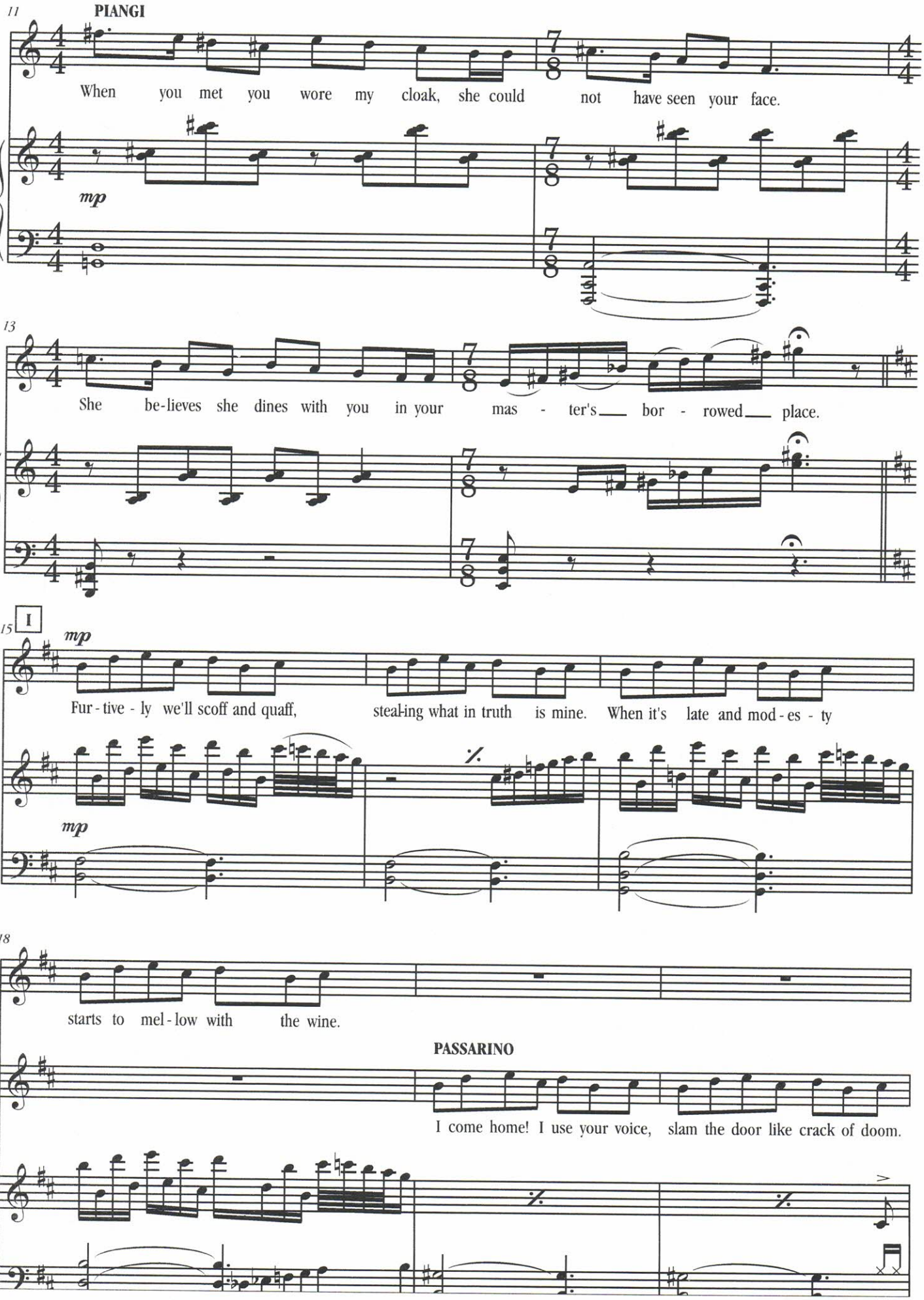

41
thoughts of the world you knew be - - fore, let your
(8va)
A
D♯
6
43
soul take you where you long to be, on-ly then can you be-long to me.
(8va)
G♯
G♯7
R.H.
Fm
C
F
pp
47
N
Float-ing, fall - ing, sweet in-tox-i-ca - tion, touch me, trust me, sa - vour each sen-sa - tion.
8va
C♯
G♯/C♯
C♯
G♯/C♯
C♯
G♯/C♯
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♯
2/4
2/4

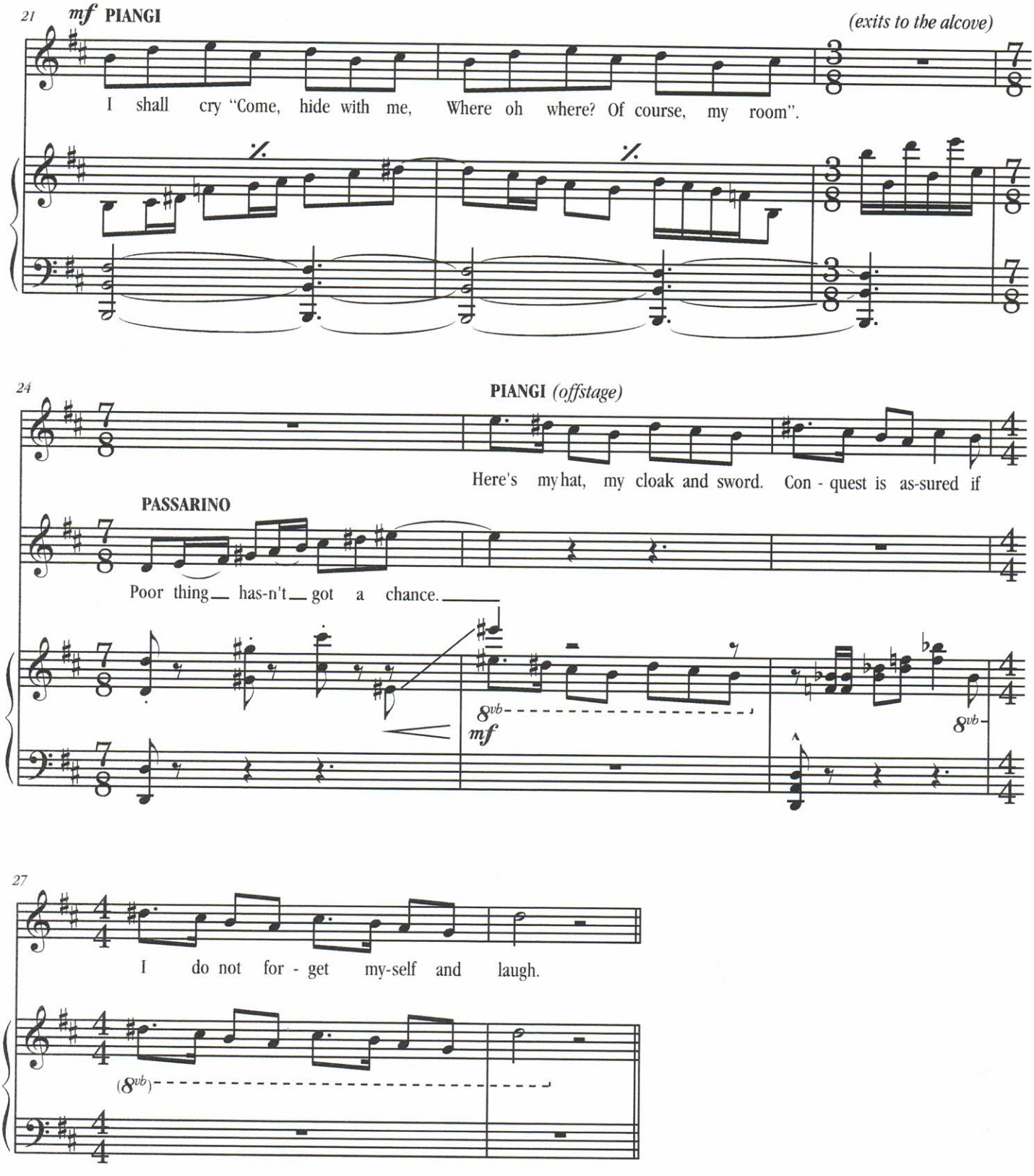

54
O
write. The po - wer of the mu - sic of the night.
C♯/G♯
F♯/G♯
G♯7
ff
C♯
G♯/C♯
C♯
G♯7/C♯
58
P PHANTOM
You a - lone can make my song take flight,
F♯
C♯
F♯
C♯
F♯
B
F♯
C♯/G♯
62
help me make the mu - sic of the night.
F♯/G♯
G♯7
pp
F♯
D♯m
D m
C
C♯

CALL BACKS ONLY!

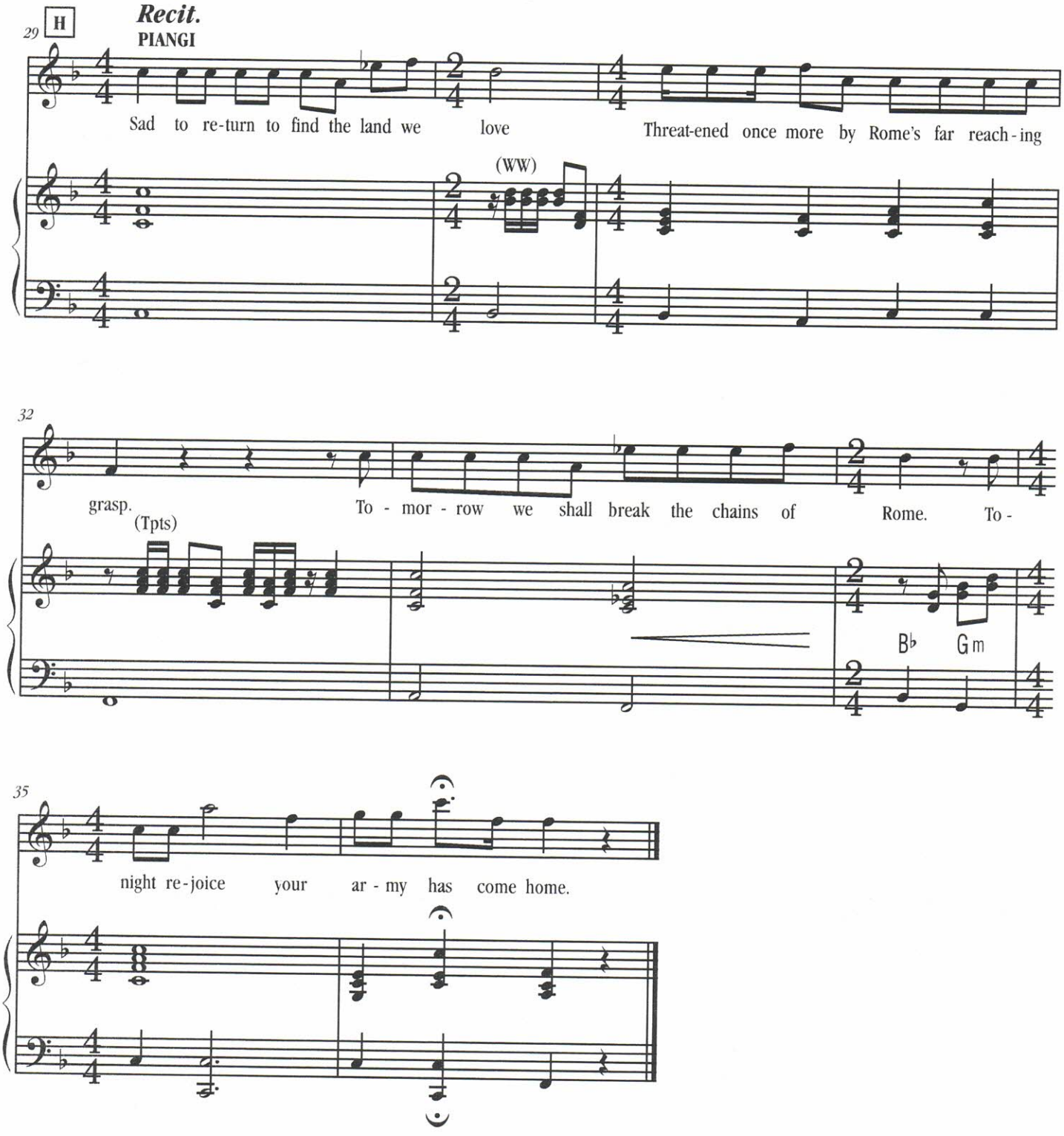
Piangi ~ Don Juan Excerpt



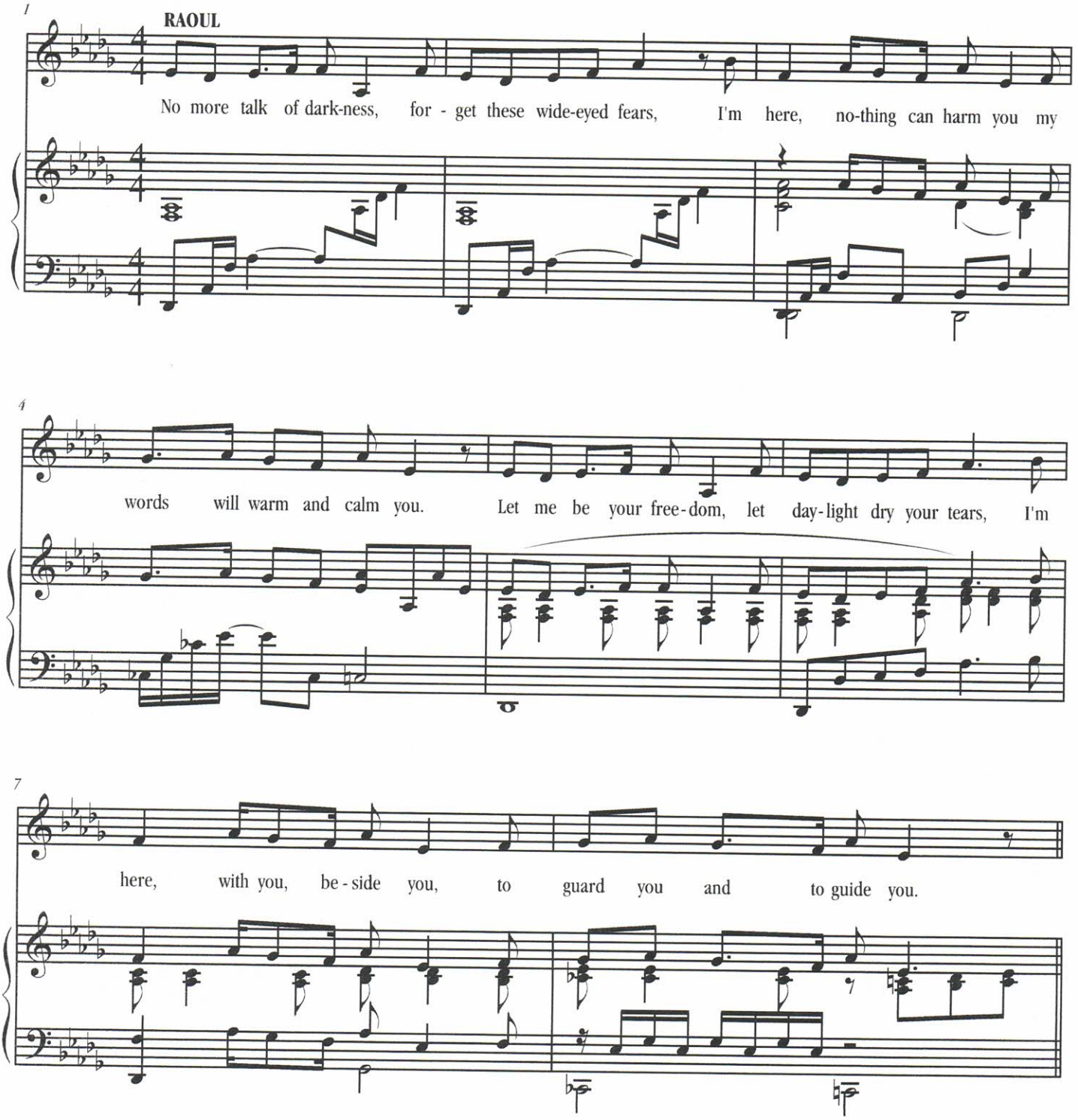

11
PIANGI
When you met you wore my cloak, she could not have seen your face.
mp
13
She be-lieves she dines with you in your mas - ter's bor - rowed place.
15
I
mp
Fur - tive - ly we'll scoff and quaff, steal-ing what in truth is mine. When it's late and mod - es - ty
mp
18
starts to mel - low with the wine.
PASSARINO
I come home! I use your voice, slam the door like crack of doom.

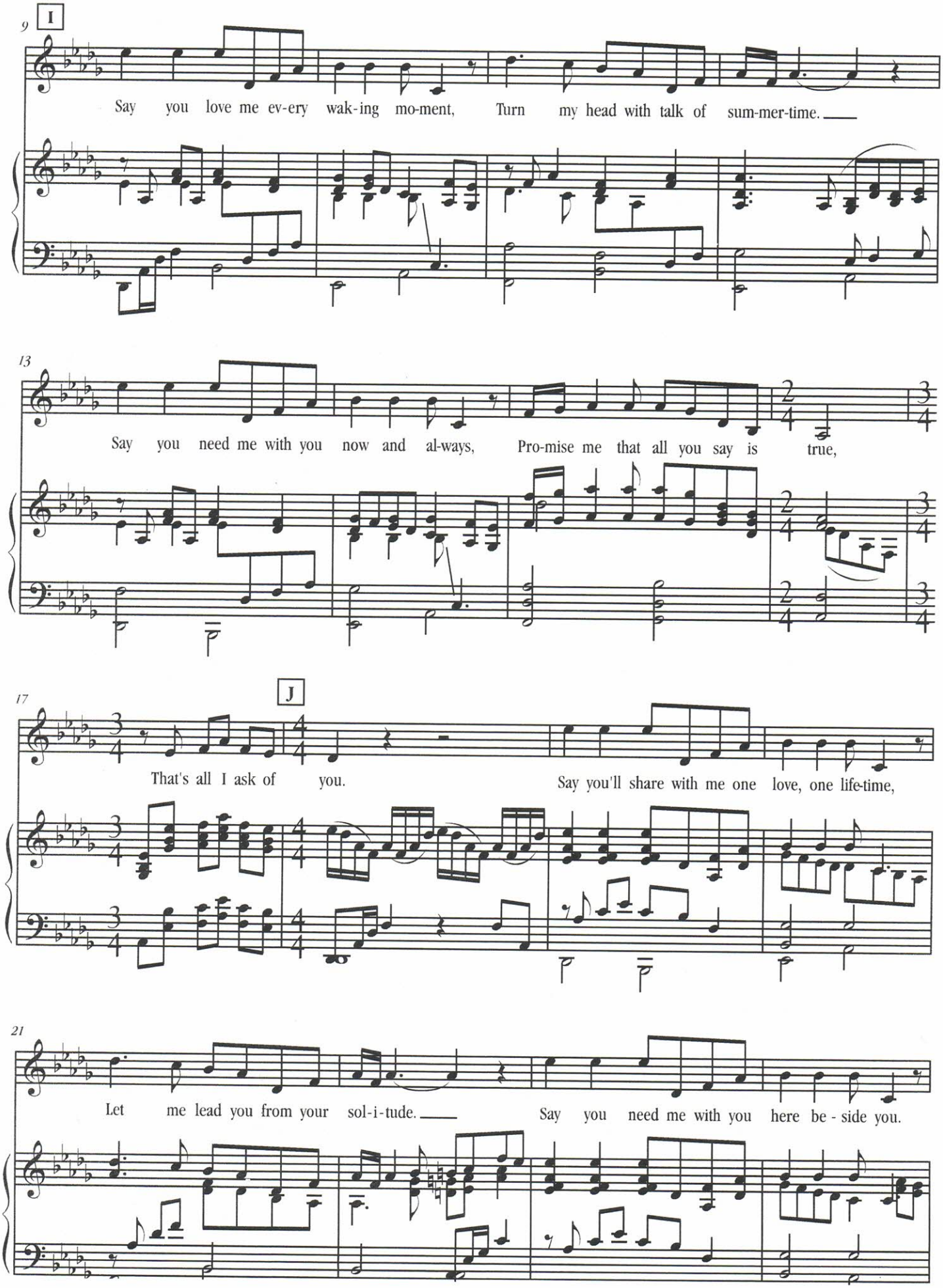


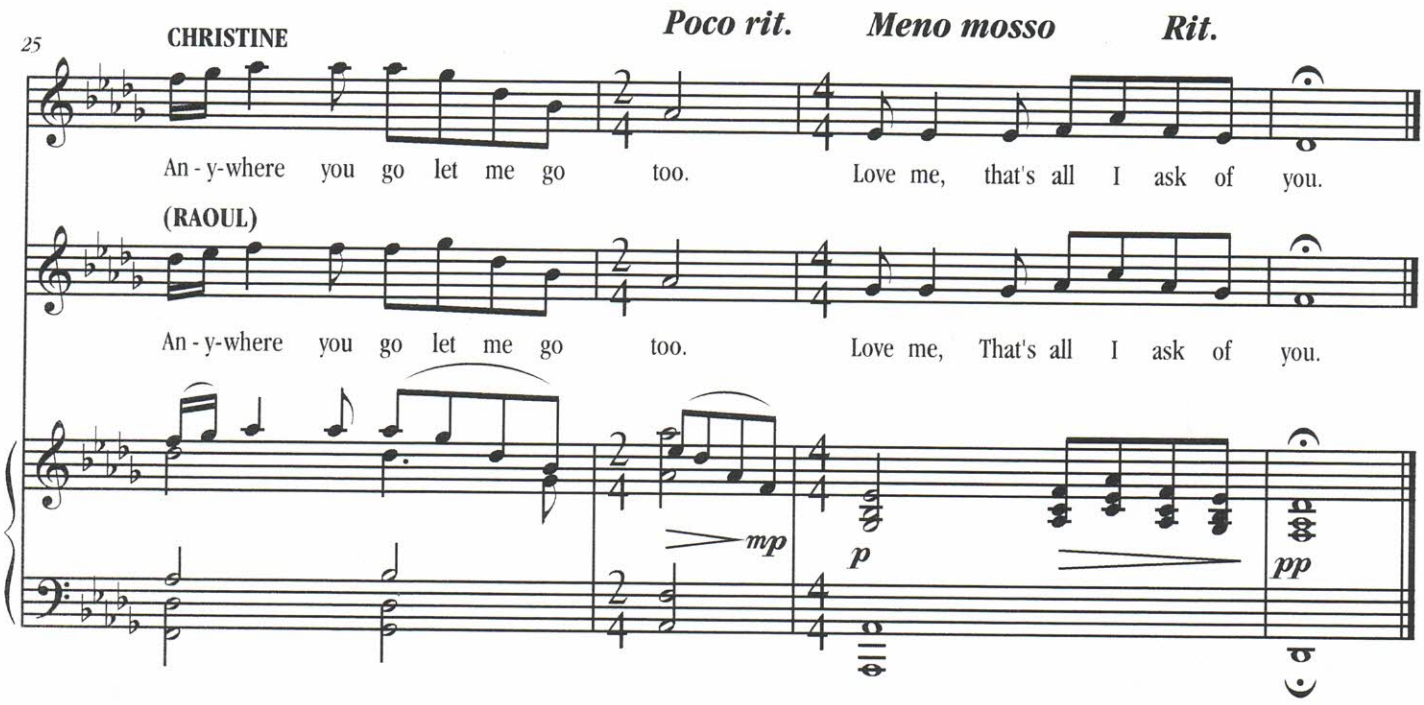
(DON JUAN puts on PASSARINO'S clothes
in the curtained alcove where the bed awaits)


29
H
Recit.
PIANGI
Sad to re-turn to find the land we love
Threat-ened once more by Rome's far reach-ing
(WW)
32
grasp.
To - mor - row we shall break the chains of Rome. To -
(Tpts)
B♭
Gm
35
night re-joice your ar - my has come home.

Raoul ~ All I Ask




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.



(They kiss.
Suddenly we hear offstage, the distant sound of a street barrel-organ.
CHRISTINE starts from her reverie.)