

ACT ONE

Scene 1

REHEARSALS FOR "HANNIBAL" BY CHALUMEAU

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

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

CARLOTTA
[End of cadenza]

This Tro-
phy from our sa - viours from our sa-
viours from the en - slav - ing force of Rome.

S (CHORUS) *f* With feast - ing and danc - ing and

A *f* With feast - ing and danc - ing and

W.W. HNS. STR. VLNS. HNS. + STR. BASS BSN.

S song — to - night in ce - le - bra - tion we

A song — to - night in ce - le - bra - tion we

VLNS.

S greet the vic - tor - i - ous thron — re - turned to bring sal -

A greet the vic - tor - i - ous thron — re - turned to bring sal -

HNS. VLNS.

S
vat - ion.

A
vat - ion.

(Offstage)

T
f The trum - pets of Car - thage re - sound, — Hear Ro - mans now and

(Offstage)

B
f The trum - pets of Car - thage re - sound, — Hear Ro - mans now and

tr.

HNS. VLNS. TRTS. VLNS.

S
f Hear the drums, Han - ni - bal

A
f Hear the drums, Han - ni - bal

T
trem - ble, Hark to our step on the ground. Hear the drums, Han - ni - bal

B
trem - ble, Hark to our step on the ground. Hear the drums, Han - ni - bal

HNS.

S
comes

A
comes

T
comes

B
comes

tr.
w.w

TRTS. TUTTI

PIANGI

Sad to re - turn to find the land we love

RECIT

STRINGS

w.w

theat - ened once more by Ro - ma's far reach - ing grasp.

TRIS.

INTERUPTED

REYER : *[entering from off stage, interrupting him]* No, no, no...Signor...if you please: "Rome".
We say "Rome", not "Roma".

[A STAGEHAND carries a ladder across the stage. OTHERS are seen still constructing parts of the scenery. Hammering and shouting is heard]

PIANGI : Si, si. Rome, not Roma. Is very hard for me.
[Practising]
Rome...Rome.

[Enter LEFEVRE, the retiring Manager of the Opera, with M. FIRMIN and M. ANDRE, to whom HE has just sold it]

REYER : Once again, then, if you please, Signor: "Sad to return..."

LEFEVRE : This way gentlemen, this way. Rehearsals, as you see, are under way, for a new production of Chalmers's "Hannibal".

[Sensing a hiatus in the rehearsal, LEFEVRE attempts to attract attention]

LEFEVRE : Ladies and gentlemen, some of you may already, perhaps, have met M. André and M. Firmin...

[The new managers are politely bowing, when REYER interrupts]

REYER : I'm sorry, M. Lefevre, we ARE rehearsing.
If you wouldn't mind waiting a moment ?

LEFEVRE : *[Bowling apologetically]* My apologies, M. Reyer. Proceed, proceed...

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

LEFEVRE : *[Sotto voce to ANDRE and FIRMIN]*

M. Reyer, our chief repetiteur, Rather a tyrant, I'm afraid.

[The rehearsal continues]

Sad to re-turn to find the land we love _____ theat-ened once more by Rome's far reach-ing

W.W.

STRINGS

grasp. To-mo-row we shall break the chains of Rome. To -

TRTS.

night re-joice, your ar-my has come home.

HNS.

f

[The BALLET GIRLS begin their dance.
LEFEVRE, ANDRE and FIRMIN stand centre-stage, watching the ballet.
THEY are in the way. The ballet continues under the following dialogue]

The - rance - of elephants

LEFEVRE [*indicating PIANGI*]

Signor piangi, our principal Tenor.

He does play so well opposite La Carlotta.

GIRY [*exasperated by their presence, bangs her cane angrily on the stage*]

Gentlemen please! If you would kindly stand to one side?

LEFEVRE
My apologies, Madame Giry.

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

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

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

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

(MEG becomes prominent
among the DANCERS)

ANDRE
Who's that girl, Lefevre?

LEFEVRE
Her?

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

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

GIRY
You! Christine Daae!
Concentrate, girl!

MEG (Quietly to CHRISTINE)
Christine... What's the matter?

FIRMIN
Daae? Curious name.

LEFEVRE
Swedish.

Musical score for the first system. It consists of three vocal staves and a piano accompaniment. The vocal staves are for MEG, FIRMIN, and LEFEVRE. The piano accompaniment is written for the right and left hands. The music is in a minor key and 3/4 time. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

ANDRE
Any relation to the violinist?

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

Musical score for the second system. It consists of two vocal staves and a piano accompaniment. The vocal staves are for ANDRE and LEFEVRE. The piano accompaniment continues from the first system. The music is in a minor key and 3/4 time. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

Musical score for the third system. It consists of a piano accompaniment. The piano accompaniment continues from the second system. The music is in a minor key and 3/4 time. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

(The ballet continues to its climax and ends. The CHORUS resumes)

S Bid wel - come to Han - ni - bals guests. The

A Bid wel - come to Han - ni - bals guests. The

T Bid wel - come to Han - ni - bals guests. The

B Bid wel - come to Han - ni - bals guests. The



S el - e - phants of Car - thage as guides on our con - quer - ing

A el - e - phants of Car - thage as guides on our con - quer - ing

T el - e - phants of Car - thage as guides on our con - quer - ing

B el - e - phants of Car - thage as guides on our con - quer - ing



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

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

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

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

col. 8^{va}

CARLOTTA

PIANGI
ad lib. Once more to my wel-com-ing arms. My love re-tums in

Ah

CARLOTTA

splen - dour Ah -

PIANGI

Once more to the swee - test of charms. My heart and soul su -

HNS.

CARLOTTA

PIANGI

rren - der

S The Trum - pet - ing el - e - phants sound. Hear Ro - mans now and

A The Trum - pet - ing el - e - phants sound. Hear Ro - mans now and

T The Trum - pet - ing el - e - phants sound. Hear Ro - mans now and

B The Trum - pet - ing el - e - phants sound. Hear Ro - mans now and

tr

S
A
T
B

trem - ble. Hark to their step on the ground. Hear the drums.

col. 8th

S
A
T
B

Han - ni - bal comes.

TRTS

STRINGS

S
A
T
B

col. 8^{va}-----

[At the end of the chorus LEFEVRE claps his hands for silence. The ELEPHANT is led off. TWO STAGE HANDS are revealed operating it from within].

LEFEVRE : Ladies and gentlemen - Madame Giry, thank you - May I have your attention please? As you know, for some weeks there have been rumours of my imminent retirement. I can now tell you that these were all true, and it is my pleasure to introduce you to the two gentlemen who now own the Opera Populaire: Monsieur Richard Firmin and Monsieur Giles Andre.

[Polite applause. Some bowing, CARLOTTA makes her presence felt.]

Gentlemen, Signora Carlotta Guidicelle, our leading soprano for five seasons now.

[Polite bow from ANDRE and FIRMIN]

ANDRE : Of course, of course, I have experienced all your greatest roles, signora.

LEFEVRE : And Signor Ubaldo Piangi.

[Another bow]

FIRMIN : An honour, Signor

PIANGI : Piaceri

ANDRE : [Keen to impress] If I remember rightly, Elissa has a rather fine aria in Act Three of "Hannibal". I wonder signora, if, as a personal favour, you would oblige us with a private rendition?

[Somewhat acerbic]

Unless, of course, Monsieur Reyer objects...

CARLOTTA : [Flattered] My manager commands...Monsieur Reyer?

REYER : [A polite bow to CARLOTTA] My DIVA commands. Will two bars be sufficient introduction?

FIRMIN : Two bars will be quite sufficient.

REYER : [Ensuring that CARLOTTA is ready] Signora?

CARLOTTA : Maestro.

[The introduction is played on the piano]

Cue Carlotta: "MAESTRO"

N

Moderato

CARLOTTA

mf Think of me

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

mem-ber me ev - ery so of - ten Pro - mise me you'll

try. On that day, — that not so dis - tant day, — when you are

far a - way and free, if you e - ver find a

Moderato

mo - ment spare a thought for me

(CARLOTTA)

MEG Think of me think of me warm - ly. (MEG) He's

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

○ (PIU MOSSO) + BALLETS GIRLS OPERA CHORUS BALLETS GIRLS

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

HARP VLNS. HNS.

OPERA CHORUS

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

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

VLAS/VCLS. HARP HNS.

(S.A.) **ANDRE**

with us it's the ghost Good hea - vens will you show a lit - tle cour - te - sy.

T.B.

He is with us it's the ghost

The musical score consists of three staves. The top staff is for the Soprano and Alto voices (S.A.), with the name 'ANDRE' centered above it. The lyrics are 'with us it's the ghost Good hea - vens will you show a lit - tle cour - te - sy.' The middle staff is for the Tenor and Bass voices (T.B.), with the lyrics 'He is with us it's the ghost'. The bottom staff is for the piano accompaniment, showing a steady eighth-note bass line and a more complex treble line with some dynamics like 'sf'.

[Under Vamp]

FIRMIN : Madmoiselle please.

LEFEVRE : Signora! Are you all right? Buquet! Where is Buquet?

PIANGI : Is no-one concerned for our Prima Donna?

LEFEVRE : Get that man down here!

[To ANDRE and FIRMIN]

Buquet, Chief of the flies. He's responsible for this.

[The drop is raised enough to reveal upstage an old stagehand, JOSEPH BUQUET, holding a length of rope, which looks almost like a noose]

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

CUE : What's going on up there ?

Dialogue Over **BUQUET**

Please mon- sieur don't look at me as God's my

PICC.

SYNTH 2

The musical score consists of three staves. The top staff is for the vocal part, with the name 'BUQUET' centered above it. The lyrics are 'Please mon- sieur don't look at me as God's my'. The middle staff is for the piano accompaniment, with the label 'SYNTH 2' in the bass clef. The bottom staff is for the piano accompaniment, with the label 'PICC.' in the treble clef. The score includes various musical notations such as rests, notes, and dynamics.

wit - ness I was not at my post Please mon - sieur there's no - one

MEG

there and if there is, well then it must be a ghost He's

FIRMIN

there the Phan - tom of the o - pera Good

VCL.
C.B.

ANDRE

hea - vens I have ne - ver known such in - so - lence Sig - nor - a please.

ANDRE : These things DO happen...

CARLOTTA : These things DO happen? You have been here five minutes, what do you know?
Si, these things do happen - all the time. For the past three years these things DO happen.
[To Lefevre] And did you stop them happening? No!
[To FIRMIN and ANDRE] And you... You're as bad as him "These things do happen!"
Well, until you stop these things happening, THIS thing does not happen!
Ubaldo! Andiamo!

PIANGI : Amateurs!

[PIANGI and CARLOTTA sweep out]

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

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

ANDRE : La Carlotta will be back.

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

[The GIRLS twitter and twirl in fear]

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

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

FIRMIN : His salary?

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

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

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

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

FIRMIN : In our box.

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

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

MEG : Christine Daae could sing it, sir.

FIRMIN : The chorus girl?

[EVERYONE glares at her, but she continues tentatively]

MEG : She's been taking lessons from a great teacher.

ANDRE : *[To CHRISTINE]* From whom?

CHRISTINE : *[Uneasily]* I don't know, sir...

FIRMIN : Oh, not you as well! *[Turning to Andre]* Can you believe it? A full house... and we have to cancel!

GIRY : Let her sing for you, monsieur. She has been well taught.

ANDRE : Very well.

REYER : *[After a pause]* From the beginning of the aria then, mam'selle. Gentlemen.

CUE : REYER
From the beginning of the aria then, mam'selle !

CHRISTINE

Think of me think of me fond - ly

PIANO SOLO

when we've said good - bye re - mem - ber me ev - ery so of - ten,

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

pro - mise me you'll try. On that day, that not so dis - tant day, when you are

far a - way and free. If you e - ver find a mom - ent,

[Lights dim and the surroundings dissolve, as we are transported to...]

THE GALA

CHRISTINE is revealed in full stage costume. She is now accompanied by an orchestra. Stage boxes have appeared on either side.

spare a thought for me.

ADD STRINGS

+ HNS

TUTTI *f*

(BSN)

Detailed description: This system contains the first vocal line and piano accompaniment. The vocal line is in treble clef with lyrics 'spare a thought for me.' The piano accompaniment is in grand staff (treble and bass clefs). It includes performance instructions: 'ADD STRINGS' at the beginning, '+ HNS' (half note) above a measure, and 'TUTTI *f*' (forte) for the final measures. A '(BSN)' marking is present below the bass staff.

w.w.

w.w.

Detailed description: This system shows the piano accompaniment for the second system. It is written in grand staff. The upper staff has 'w.w.' (woodwinds) markings above it, and the lower staff has 'w.w.' markings below it.

And though it's clear, though it was al-ways clear, that this was

mp

Detailed description: This system contains the third vocal line and piano accompaniment. The vocal line has lyrics 'And though it's clear, though it was al-ways clear, that this was'. The piano accompaniment includes the dynamic marking '*mp*' (mezzo-piano).

ne - ver meant to be, if you hap-pen to re - mem - ber,

FL.

FL.

CLAR.

12

12

Detailed description: This system contains the fourth vocal line and piano accompaniment. The vocal line has lyrics 'ne - ver meant to be, if you hap-pen to re - mem - ber,'. The piano accompaniment includes markings for 'FL.' (flute) in both staves and 'CLAR.' (clarinet) in the bass staff. Measure numbers '12' are indicated at the end of the staves.

stop and think of me. Think of Au - gust when the

VLNS.
HN.

trees were green, don't think a - bout the way things might have

been. Think of me think of me wak - ing si - lent and re -

Rit.....

HRP. + VLNS.
VLAS.

signed, I - mag - ine me try - ing too hard to put you from my

mind. Think of me, please say you'll think of me, what- ev- er else you choose to

do. There will ne - ver be a day when I won't

p *7* *z* *p* *7* *z*

[Applause, bravos. Prominent among the bravos, those of the young RAOUL in the MANAGERS box]

think of you

ff

RAOUL

[Spoken] Bravo! Bravo!

Can it be can it be Chris - tine.

VLNS+VLAS W.W. VLNS+VLAS

mp *f*

RAOUL

Long a - go it seems so long a - go. How young and in - o - cent we

CLAR. VLNS. BSN. SYNTH 2

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

(RAOUL)

her
CHRISTINE

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

CLAR. VLNS. BSN. SYNTH 2

we but please pro-mise me that some - times you will

FL+OB
HNS+TRTS
TBN SYNTH

Detailed description: This system contains a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of one flat. The lyrics are "we but please pro-mise me that some - times you will". The piano accompaniment consists of two staves (treble and bass clefs). The right hand has chords and some melodic fragments, while the left hand has a more active bass line. Performance markings include "FL+OB" and "HNS+TRTS" above the piano part, and "TBN SYNTH" below it.

think (AH)

Detailed description: This system features a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of one flat. The lyrics are "think (AH)". The piano accompaniment consists of two staves (treble and bass clefs). The right hand has chords, and the left hand has a simple bass line. There are some rests in the piano part.

of me.

f *fp* *ff*

VOLTA

Detailed description: This system features a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of one flat. The lyrics are "of me.". The piano accompaniment consists of two staves (treble and bass clefs). The right hand has chords and some melodic fragments, while the left hand has a more active bass line. Performance markings include dynamic markings *f*, *fp*, and *ff*, and the word "VOLTA" at the end of the system.

End of Scene 1