

# THE PHANTOM OF THE OPERA

## Audition Requirements

### WHEN?

Auditions for Covenant Day School's 2019 Musical, *Phantom of the Opera*, will be held on October 29-31.

### WHERE?

Lions Theater

### WHO?

8-12 grade students.

### AUDITION STRUCTURE:

You only need to audition for what type of role for which you want to be considered. There are a few categories of role types in Phantom:

- Singing Roles
- Speaking Roles
- Dancing Roles
- Speaking and Singing Roles
- Speaking, Singing and Dance Roles

The Character Description Sheet lists what each role requires.

### WHAT TO PREPARE:

- 1. Singing Roles:** Prepare an Andrew Lloyd Webber Song, that is NOT from Phantom of the Opera. The Song Suggestion Sheet lists potential song picks by voice. It must be memorized and it will be sung a cappella. We are looking for presence, vocal tone, and range.
- 2. Speaking Roles:** Prepare and memorize a monologue that is under one minute in length. Note the Monologue Suggestion Sheet for some options, however these choices are not required. We are looking for presence, projection, confidence and an understanding of the text.
- 3. Dancing Roles:** Attend the Dance Call Audition. Girls will be taught a dance combination and then asked to perform it in small groups for the judges. Guys will be taught a short combination that they will perform in front of the judges as well as go through a general skills assessment (Athleticism/strength/potential gymnastics abilities/partnering with a girl, etc...). We are looking for general poise, athleticism, flexibility, and dance ability.
- 4. Speaking and Singing Roles:** Fulfill the requirements for both the singing and speaking auditions. You will perform both during your audition slot.

- 5. Speaking, Singing and Dancing Roles:** Fulfill the requirements for singing, speaking and dance auditions. You will attend the dance call on Wednesday, as well as sign up for a separate audition slot to do the monologue/song. These can be on separate days. For example, you can do your monologue and song audition on Monday and attend the Dance Call Audition on Wednesday.

## **WHERE TO SIGN UP:**

**Please sign up on the sign-up genius link here:**

<https://www.signupgenius.com/go/508084baaac2ca7fb6-phantom1>

Remember, if you are doing a dance audition you only need to sign up for the dance audition slot. If you are auditioning for a singing or speaking or both role you need an individual slot.

## **POST AUDITION:**

We will hold callbacks on Thursday, November 1. We will announce the cast list on Sunday evening November 4<sup>th</sup> via email. We will host a Table Read on Nov 5th.

In order to be in the cast you must be able to commit to these dates:

### **REQUIRED SPECIAL REHEARSAL DATES:**

- January 5th (SATURDAY ) - Mandatory full run rehearsal
- February 2nd (SATURDAY) - Mandatory Tech Integration Rehearsal
- February 9th (SATURDAY ) - Mandatory Dress Rehearsal
- February 18th - (MONDAY/NO SCHOOL) - Dress Rehearsal- beginning at 4pm.  
MANDATORY for all cast members. If a student cannot be available this evening, then they cannot be in the show.

# THE PHANTOM OF THE OPERA

## Character Descriptions

### LEAD CHARACTERS:

#### **The Phantom**

He is physically deformed and allows deformity to control how he treats others. He lives in the basement of the Opera House. Phantom falls in love with Christine but expresses his feelings in harmful and at times disastrous manners, such as sabotaging performances and taking Raoul captive. He is childish and gives the impression that he is usually one to have things his way (a tendency that is evident in Raoul as well). The Phantom is dynamic but mesmerizing, emotional but ghostly.

Vocal Range: High Baritone or Tenor

Singing Role: *"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"*.

#### **Christine Daae**

Christine is the main female protagonist of the story. Christine is originally from Sweden. Her mother died while she was young; her father, with whom she had a very close relationship, died a few years later, but he passed down his passion for music to Christine and told her tales of an angel of music. Phantom manipulates Christine into thinking he is the angel of music, and is thus able to gain her trust. Christine is the love interest of both Phantom and Raoul, and Phantom's jealousy over her love for Raoul is a major source of conflict throughout the musical. Christine is best friends with Meg. Christine is young and highly emotional.

Vocal Range: Soprano (Lyric or Light Coloratura)

Speaking Role/Singing Role/Dancing Role: *"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"*.

#### **Raoul, Vicomte de Changy**

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. He is rash, impatient, and often speaks his mind without considering the relationships that he has built with the people around him.

Vocal Range: High Baritone:

Speaking Role/Singing Role: *"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"*.

## **Carlotta Giudicelli**

Carlotta is the spoiled and vain Spanish prima donna whose performance is sabotaged by the Phantom. At the Phantom's demand, she is replaced by Christine. Her talent is undoubted by all who hear her, but her personality intimidates those around her. Most vocally challenging role in the production.

Vocal Range: Soprano (Coloratura)

Speaking Role/Singing Role: “*Dress Rehearsal of Hannibal*”, “*Think of Me*”, “*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*”.

## **Madame Giry**

Madame Giry is the box keeper of the Opera and the ballet instructor. She is loyal to the Phantom and even displays fondness for him, as he leaves her gifts and promises to help her daughter succeed if Madame Giry obeys him. At one point, she is fired by the managers of the Opera, but she regains her position after the Phantom intervenes. While a darkness and mystery clouds her character, she cares deeply for those around her.

Vocal Range: Mezzo Soprano:

Speaking Role/Singing Role: “*Magical Lasso*”, “*Notes I/ Prima Donna*”, “*Masquerade*”, “*Backstage*”, “*Notes II*”, “*Rehearsal for Don Juan*”, “*Track Down This Murderer*”

# **SUPPORTING LEAD CHARACTERS:**

## **Meg Giry**

Meg is Madame Giry's daughter. She is the main and most talented ballet dancer in the company. She is Christine's best friend, but she also helps her mother in doing the Phantom's bidding. Must be a convincing dancer. Strong dancing skills preferred.

Vocal Range: Mezzo Soprano:

Speaking Role/Singing Role/Dancing Role: “*The Dress Rehearsal of Hannibal*”, “*Angel of Music*”, “*Magical Lasso*”, “*Notes I/ Prima Donna*”, “*Performance of Il Muto*”, “*Masquerade*”, “*Rehearsal for Don Juan*”, “*Don Juan Triumphant*”, “*Track Down This Murderer*”, “*Beyond the Lake*” .

## **Ubaldo Piangi**

Piangi is a classical opera singer with a semi-comedic presence. He is Carlotta's counterpart (husband) and a diva in his own right.

Vocal Range: Tenor

Speaking Role/Singing Role: “*Dress Rehearsal of Hannibal*”, “*Notes I/ Prima Donna*”, “*Masquerade*”, “*Notes II*”, “*Rehearsal for Don Juan*”, “*Don Juan Triumphant*”.

## **Monsieur Andre**

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.

Vocal Range: Baritone

Speaking Role/Singing Role: “*Notes I/ Prima Donna*”, “*Masquerade*”, “*Notes II*”, “*Track Down This Murderer*”.

## **Monsieur Firmin**

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.

Vocal Range: Baritone

Speaking Role/Singing Role: “Notes I/ Prima Donna”, “Masquerade”, “Notes II”, “Track Down This Murderer”.

## **Monsieur Reyer**

M. Reyer is the repetiteur of the Opera Company. His main job is to run the rehearsals despite all divas. He is sarcastic and sort of a tyrant.

Vocal Range: Baritone

Speaking Role/Singing Role: “Dress Rehearsal of Hannibal”, “A Rehearsal for Don Juan Triumphant”.

# **ENSEMBLE CHARACTERS:**

*Due to how Phantom has three different shows within the show itself, the roles are listed within the normal Ensemble (Opera Company) and are then broken out into the three operas: Hannibal Cast (first opera scene), Il Muto (second opera scene) and Don Juan (third opera scene). So for example, if you are in the Opera Ensemble you sing in Masquerade and the normal Ensemble scenes, but you also may play the role of the Confidante in Il Muto (so your ensemble character is playing another character within the show).*

## **OPERA COMPANY:**

### **Monsieur Lefevre**

M. Lefevre is the retiring manager of the Opera House. Even though we know why he decides to retire he is very certain not to mention it to the new managers. He leaves for Frankfurt and has no intention on returning. Male.

Speaking role.

### **Joseph Buquet**

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. Male.

Vocal Range: Tenor

Singing role: “Rehearsal for Hannibal”, “Magical Lasso”

### **Madame Firmin**

Wife of Monsieur Firmin. Elegant and sophisticated. Female.

Speaking role.

### **Ballet Corps:**

A small group of trained ballet dancers led by Madame Giry. They perform in the operas and are also featured in other places within the show. 4-6 girls. Ballet experience preferred.

Dancing Role.

## **Ensemble:**

Singers in the opera choruses and ensemble moments of the show. Strong singing ability is required as these songs are extremely difficult. Males/Females. Number determined by musical needs based on auditions.

Singing Roles: *Overture; Rehearsal for Hannibal; Poor Fool He Makes Me Laugh; Masquerade; A Rehearsal for Don Juan Triumphant; Don Juan Triumphant; Down Once More/Track Down This Murderer; Beyond the Lake.*

## **Auctioneer**

The Auctioneer is exactly what you think he is. He auctions off the pieces of the opera house, including props, posters, and the infamous chandelier. He is actually from the future, 1911, as opposed to when the rest of the story takes place. The Auctioneer is a speaking character with the longest monologue in the show. Male.

Speaking role.

## **Porter**

Auctioneer's assistant during the opening scene. He holds up each object waiting to be sold. Male.

Speaking role

## **Wardrobe Mistress**

While this role has no lines, her main goal is to create moments of physical comedy during the Hannibal scene with Carlotta, while also being in charge of all-onstage costume changes with Carlotta and Christine. This role requires serious attention to detail and focus while also strong comedic acting skills. Female.

Walk-on role.

## **Firechief**

Takes charge in the plan to capture the Phantom at the end of the show. Male.

Speaking Role.

## **Fireman**

Part of the plan to capture the Phantom at the end of the show. In charge of making sure the doors are locked. Male.

Speaking Role.

## **Marksmen**

Part of the plan to capture the Phantom at the end of the show. Hides in the back of the theater with a gun to shoot the Phantom when he appears onstage. Male.

Speaking Role.

## **Stage Hands**

Help to move things on the set. Males.

Walk-On Role

## HANNIBAL CAST:

### Princess

Played by **Carlotta**. Hannibal's wife.  
Extraordinarily difficult role vocally.  
Female.

Vocal Range: Soprano

Singing Role: "Rehearsal for Hannibal"

### Hannibal

Hannibal is played by **Ubaldo Piangi**. Male.

Vocal Range: Tenor

Singing Role: "Rehearsal for Hannibal"

### Warrior

Featured dance solos. He is returning from war and presenting the treasures they have found. Male. Gymnastics abilities preferred. Athleticism required.

Dance Role.

### Egyptian Dancers:

Performed by the **Ballet Corps, Meg and Christine**. Females. Ballet Experience Required.

Dance roles.

### Egyptian Chorus:

Performed by the **Ensemble**. Soldiers, Attendants and Royalty. Females/Males.

Singing roles. "Rehearsal for Hannibal"

## IL MUTO CAST:

### Don Attilio

Don Attilio is played by **Ubaldo Piangi** and is the Countess's husband. Male.

Vocal Range: Bass

Singing Role: "Performance of Il Muto"

### Countess

The Countess is played by **Carlotta**.

Vocal Range: Soprano

Singing Role: "Performance of Il Muto"

### Sarafimo

Sarafimo is played by **Christine**. She is playing a page boy disguising himself as a maid.

Silent Role.

### Confidante

The Confidante is one of the three who enter in the beginning of Il Muto who gossip about the Countess. Featured soloist.

Female.

Vocal Range: Mezzo Soprano

Singing Role: "Performance of Il Muto"

### Attendant

The Confidante is one of the three who enter in the beginning of Il Muto who gossip about the Countess. Featured soloist.

Female.

Vocal Range: Alto

Singing Role: "Performance of Il Muto"

### Hairdresser

The Hairdresser can be found as one of two Epicene men who gossip about the Countess's affair with Serafino, during the Il Muto performance. Featured soloist. Male.

Vocal Range: Tenor

Singing Role: "Performance of Il Muto"

### Jeweler

The Jeweler is the other Epicene men during the Il Muto scene. He is accompanied by Meg. Featured Soloist. Male

Vocal Range: Baritone

Singing Role: "Performance of Il Muto".

### Nymphs:

Performed by the **Ballet Corps**. Females. Ballet Experience Required.

Dance role.

### Shepherd:

Male Dancer. Must be strong; able to do lifts. Heavy athleticism required.

Dance Role

# ***DON JUAN CAST:***

## **Don Juan**

Played by **Piangi**. Piangi gets killed during this number and the **Phantom** takes over the role for the rest of the song. Male.

Vocal Range: Tenor

Singing Role: “*Don Juan Triumphant*”

## **Passarino**

Passarino is Don Juan’s sidekick. He lures Aminta to Don Juan. Featured soloist. Male.

Vocal Range: Tenor

Singing Role: “*Don Juan Triumphant*”

## **Amnita**

Played by **Christine**. Don Juan tries to win her to himself throughout the song. Female.

Vocal Range: Mezzo

Singing Role:

## **Guests at the Feast.**

Performed by the **Ensemble**.

Females/Males.

Singing roles. “*Don Juan Triumphant*”

## **Innkeeper’s Wife**

Played by **Meg**. She brings Amnita to Don Juan.

Non-speaking role.

Musical Number: “*Don Juan Triumphant*”.



# THE PHANTOM OF THE OPERA

## Audition Song Suggestions

### INSTRUCTIONS:

If you are auditioning for a singing role, you must prepare one Andrew Lloyd Webber song for your audition. It must be from one of his shows so we can accurately assess your ability to vocally achieve the intensity of the singing style of his productions. YOU MAY NOT SING A SONG FROM PHANTOM. Songs will be sung acapella (without music).

### LIST OF LLOYD WEBBER PRODUCTIONS:

Aspects of Love	School of Rock
Cats	Song and Dance
Evita	Starlight Express
Jesus Christ Superstar	Sunset Boulevard
Joseph and the Technicolor Dreamcoat	Tell Me On A Sunday
Love Never Dies (Phantom of the Opera 2)	Wizard of Oz (Lloyd Webber Version Only)
Requiem	The Woman in White

### FEMALE SONG SUGGESTIONS:

Soprano:	Mezzo:	Alto:
“Love Never Dies” - <i>Love Never Dies</i>	“I Don’t Know How to Love Him” - <i>Jesus Christ Superstar</i>	“Everything’s Alright” - <i>Jesus Christ Superstar</i>
“Unexpected Song” - <i>Song and Dance</i>	“Tell Me On A Sunday” - <i>Tell Me On A Sunday</i>	“Don’t Cry for Me Argentina” - <i>Evita</i>
“Memory” - <i>Cats</i>	“As If We Never Said Goodbye” - <i>Sunset Boulevard</i>	“Take That Look Off Your Face” - <i>Tell Me On A Sunday</i>
“Look With Your Heart” - <i>Love Never Dies</i>	“Another Suitcase in Another Hall” - <i>Evita</i>	“With One Look” - <i>Sunset Boulevard</i>
“Once Upon Another Time” - <i>Love Never Dies</i>	“Too Much in Love to Care” - <i>Sunset Boulevard</i>	“Woman in White” - <i>Woman in White</i>
	“Already Home” - <i>Wizard of Oz</i>	

## MALE SONG SUGGESTIONS:

<b>Tenor:</b>	<b>Baritone:</b>
“Till I Hear You Sing” - <i>Love Never Dies</i>	“Sunset Boulevard” - <i>Sunset Boulevard</i>
“Once Upon Another Time” - <i>Love Never Dies</i>	“Why Does She Love Me” - <i>Love Never Dies</i>
“Close Every Door” - <i>Joseph and the Technicolor Dreamcoat</i>	“On This Night of a Thousand Nights” - <i>Evita</i>
“Gethsemane” - <i>Jesus Christ Superstar</i>	“Magical Mr. Mistoffelees” - <i>Cats</i>
“High Flying Adored” - <i>Evita</i>	“I Believe My Heart” - <i>Woman in White</i>
“Too Much In Love to Care” - <i>Sunset Boulevard</i>	“Evermore Without You” - <i>Woman in White</i>

# THE PHANTOM OF THE OPERA

## Female Audition Monologue Suggestions

### INSTRUCTIONS:

If you are auditioning for a speaking role of any kind you need to prepare any monologue under one minute. **It must be memorized.** Below are some suggested monologues, but it DOES NOT have to be one of these. You may edit any of the monologues and make them shorter if you so choose.

### **Catherine Earnshaw Linton: *Wuthering Heights***

I don't think I belong in Heaven, Ellen. I dreamt once I was there. I dreamt I'm in Heaven and that Heaven didn't seem to be my home. And I broke my heart with weeping to come back to Earth and the angels were so angry they flung me out in the middle of the heath on top of Wuthering Heights. And I woke up sobbing with joy. That's it Ellen. I have no more business marrying Edgar Linton that I have of being in Heaven. But Ellen, Ellen, what can I do? ... Who else? Heathcliff? He sunk so low. He seems to take pleasure in being mean and brutal. And yet, he's more myself than I am. Whatever our souls are made of, his and mine are the same. And Linton's is as different as frost from fire. I once thought of living as Heathcliff. Ellen, I AM Heathcliff.

### **Gabriella: *High School Musical 2***

Us working together sounded good but plans change and, people change. The club talent show is a big deal for Sharpay and evidently for your future so it's cool, just make it happen, wear your new Italian shoes! Blowing off your friends? Missing dates? If that's you it's good to know! But if along the way you act like someone you're not pretty soon that's who you become. I'm sure you meant what you said, at the time, but I also meant what I said, that I wanna remember this summer. But not like this Troy.

### **Norma Desmond: *Sunset Boulevard***

I can't go on with this scene, I'm too happy. Mr. DeMille do you mind if I say a few words? Thank you. I just want to tell you all how happy I am to be back in the studio making a picture again. You don't know how much I've missed all of you. And I promise you I'll never desert you again because after 'Salome' we'll make another picture and another picture. You see, this is my life. It always will be. There's nothing else. Just us, the cameras, and those wonderful people out there in the dark!... All right, Mr. DeMille, I'm ready for my close-up.

### **Maleficent: *Sleeping Beauty***

Oh come now, prince Phillip. Why so melancholy? A wondrous future lies before you. You, the destined hero of a charming fairy tale come true. Behold, King Stefan's castle, and in yonder topmost tower, dreaming of her true love, the princess Aurora. But see the gracious whim of fate. Why, 'tis the self same peasant maid, who won the heart of our noble prince but yesterday. She is indeed most wondrous fair. Gold of sunshine in her hair, lips that shame the red, red rose. In ageless sleep she finds repose. The years roll by, but a hundred years to a steadfast heart are 'bout a day. And now, the gates of the dungeon part, and the prince is free to go his way. Off he rides on his noble steed...a valiant figure, straight and tall, to wake his love with love's first kiss, and prove that true love conquers all! Come, my pet. Let us leave our noble prince with these happy thoughts. A most gratifying day. For the first time in sixteen years I shall sleep well.

### **Miss Trunchbull: *Matilda the Musical***

Miss Honey has allowed her weakness and filth to permeate through this miserable collection of excuses for children and you, madam, standing there before me like the squirt of squids, are it's beating heart. You are the axis of evil, you are the nexus of necrosis, you are a rotting lump of pure wrong. You are the dark heart of all that is unholy in this land, a black hole of wrongheadedness from which, no light, no strength, no discipline can escape. But I am a match for you, madam. In me you have met the avenger, the spirit of all that is right. And I tell you there is nothing I shall not do, no length to which I shall not go, no punishment I shall not inflict, no ear I shall not stretch, no finger I shall not snap back to defeat you. Yes, I defeat you in exaltation, do you hear? Are you listening? Are you listening madam?

### **Elinor: *Sense and Sensibility***

What do you know of my heart? What do you know of anything but your own suffering? For weeks, Marianne, I've had this pressing on me without being at liberty to speak of it to a single creature. It was forced upon me by the very person whose prior claims ruined all my hopes. I have had to endure her exultation again and again whilst knowing myself to be divided from Edward forever. Believe me, Marianne, had I not been bound to silence I could have produced proof enough of a broken heart even for you!

### **Sara: *A Little Princess***

I don't have a mother either... she's in heaven with my baby sister... But that doesn't mean I can't talk to her, I talk to her all the time... I tell her everything and I know she hears me because... because that's what angels do. My mom is an angel and yours is too. With beautiful satin wings, a silk dress, and a crown of baby rosebuds, and they all live together in a castle. And do you know what it's made out of? Sunflowers. Hundreds of them, so bright they shine like the sun. And when they want to go anywhere they just whistle, like this...(whistles) and a cloud swoops down to the front gate and picks them up and as they ride through the air, over the moon and through the stars... until they are hovering right above us, that's how they can look down and make sure we're all right. And sometimes they even send messages. Of course you can't hear them with all the noise you were making... but don't worry they'll always try again... just in case you missed them.

### **Jody: *Center Stage***

Wait. For ten years, all I've wanted was to be one of American Ballet Company's perfect ballerinas. I've wanted to be you Juliette. But I'm not you, and I'm not perfect, I'm just me, bad feet and all. And, I'm starting to think I like that even better. No. Please don't. Because if you're not going to offer me a place in the company, then I don't want to hear it...and if you are...I might not have the strength to say no -- and then I'd be spending my best dancing years in the back of a corps waving a rose back and forth and I'm better than that. So...thank you, Jonathan for making me the best dancer I could be. I appreciate it more than I can say, really. Because the best dancer i can be is a principal in Cooper Nielson's new company.

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## Male Audition Monologue Suggestions

### INSTRUCTIONS:

If you are auditioning for a speaking role of any kind you need to prepare any monologue under one minute. **It must be memorized.** Below are some suggested monologues, but it DOES NOT have to be one of these. You may edit any of the monologues and make them shorter if you so choose.

### **Nathan Jessup: *A Few Good Men:***

You can't handle the truth! Son we live in a world that has walls, and those walls have to be guarded by men with guns. Whose gonna do it you? You Lieutenant Weinberg? I have a greater responsibility that you can possibly fathom. You weep for Santiago and you curse the Marines. You have the luxury. You have the luxury of not knowing what I know, that Santiago's death while tragic, probably saved lives; and my existence while grotesque, and incomprehensible, to you, saves lives. You don't want the truth because deep down in places you don't talk about at parties, you want me on that wall, you need me on that wall! We use words like honor, code, loyalty. We use these words as the backbone of a life spent defending something, you use them as a punchline. I have neither the time, nor the inclination to explain myself, to a man who rises and sleeps, under the blanket of the very freedom that I provide, and then questions the manner in which I provide them! I'd rather you just said 'thank you', and went on your way. Otherwise I suggest you pick up a weapon, and stand a post. Either way, I don't care about what you think you are entitled to!

### **Bruce Wayne: *The Dark Knight***

You don't have to thank me. They must never know what he did. But the Joker cannot win. Gotham needs its true hero. You either die a hero or you live long enough to see yourself become a villain. I can do those things, because I'm not a hero, not like Dent. I killed those people. That's what I can be. I'm whatever Gotham needs me to be. Call it in. You'll hunt me. You'll condemn me. Set the dogs on me. Because that's what needs to happen. Because sometimes the truth isn't good enough. Sometimes people deserve more. Sometimes people deserve to have their faith rewarded.

## **President Snow: *The Hunger Games***

Seneca, why do you think we have a winner? If we just wanted to intimidate the districts, why not just round up twenty- four of them at random and execute them all at once?... Hope. It is the only thing stronger than fear. But it is also delicate. It can get out of control. Like a fire. A little hope is effective. A lot of hope is dangerous. The spark is fine as long as you contain it.

## **Tony Stark: *Iron Man***

They say that the best weapon is the one you never have to fire. I respectfully disagree. I prefer the weapon you only have to fire once. That's how Dad did it, that's how America does it, and it's worked out pretty well so far. I present to you the newest in Stark Industries' Freedom line. Find an excuse to let one of these off the chain, and I personally guarantee, the bad guys won't even wanna come out of their caves. Ladies and gentlemen, for your consideration... the Jericho. ... I never got to say goodbye to my father. There's questions I would've asked him. I would've asked him how he felt about what his company did, if he was conflicted, if he ever had doubts. Or maybe he was every inch of man we remember from the newsreels. I saw young Americans killed by the very weapons I created to defend them and protect them. And I saw that I had become part of a system that is comfortable with zero-accountability. ... I had my eyes opened. I came to realize that I had more to offer this world than just making things that blow up. And that is why, effective immediately, I am shutting down the weapons manufacturing division of Stark Industries. ... Yeah, I can fly.

## **Coach Herman Boone: *Remember the Titans***

Anybody know what this place is? This is Gettysburg. This is where they fought the battle of Gettysburg. Fifty thousand men died right here on this field, fightin' the same fight that we're still fightin' amongst ourselves today. This green field right here, painted red, bubblin' with the blood of young boys. Smoke and hot lead pourin' right through their bodies. Listen to their souls, men. I killed my brother with malice in my heart. Hatred destroyed my family. You listen, you take a lesson from the dead. If we don't come together right now on this hallowed ground, we too will be destroyed, just like they were. I don't care if you like each other right now, but you will respect each other. And maybe – I don't know, maybe we'll learn to play this game like men.

### **Jesse: *Full House***

Give me a break... Don't "huh" me! You waltz in here 25 minutes late and expect sympathy? Huh! I have CLEANED the house, and washed all of YOUR clothes, and ran a daycare center for socially deviant munchkins, and missed Oprah! Ran this one to a ballet lesson, this one to the dentist no cavities thank you very much! Do you realize that I have slaved over a hot stove so you could have a hot meal when you come home HAH HMM HMM HMM! Sorry! HAH! Sorry! Sorry does not change the fact that my chicken is ruined! RUINED! It's all dried out! But do you have the common courtesy to call me and tell me that you will be 25 minutes late? NO! Well, I am not an animal... Oh man, what's happening to me?

### **Willy Wonka: *Willy Wonka and the Chocolate Factory***

Wrong, sir! Wrong! Under section 37-B of the contract signed by him, it states quite clearly that all offers shall become null and void if, and you can read it for yourself in this photostatic copy, 'I, the undersigned, shall forfeit all rights, privileges, and licenses herein and herein contained', et cetera, et cetera! It's all there! Black and white! Clear as crystal! You stole Fizzy Lifting drinks! You bumped into the ceiling which now has to be washed and sterilized. So you get nothing! You lose! Good day, sir! ... Sir, I said, 'Good day!'

### **Robin Hood: *Robin Hood***

I've called you here as freeborn Englishmen, loyal to our king. While he reigned over us, we lived in peace. But since Prince John has seized the regency, Guy of Gisbourne and the rest of his traitors have murdered and pillaged. You've all suffered from their cruelty: the ear loppings, the beatings, the blindings with hot irons, the burning of our farms and homes, the mistreatment of our women. It's time to put an end to this! Now, this forest is wide. It can shelter and clothe and feed a band of good, determined men, good swordsmen, good archers, good fighters. Men, if you're willing to fight for our people, I want you! Are you with me? ... That you, the freemen of this forest, swear to despoil the rich only to give to the poor, to shelter the old and the helpless, to protect all women rich or poor, Norman or Saxon. Swear to fight for a free England. To protect her loyally until the return of our King and sovereign Richard the Lion Heart. And swear to fight to the death against our oppressors!



# THE PHANTOM OF THE OPERA

## Callback Information

We will not be calling back everyone after auditions, but we will perform callbacks for some of the main characters. If you get a callback you will be told which character your callback is for. We will be asking you to come to callbacks with a song prepared. Due to the nature of our Casting Week, we wanted to make it general knowledge what songs we will be asking which characters to be prepared to sing at Callbacks as there is not a lot of time between audition days and callback days to prepare. Memorization not required. **You will find sheet music for some of the selections in the Callback Materials Packet.**

CHARACTER	SONGS	INSTRUCTIONS
PHANTOM	<i>Music of the Night (Cut Version)</i> <i>Phantom of the Opera</i>	-pg. 32-36 in Callback Materials  -Phantom part, sung with potential Christine Picks
CHRISTINE	<i>Think of Me</i>  <i>Phantom of the Opera</i>  <i>All I Ask of You</i>	-pg. 16-17 in Callback Materials (High part ending) - Christine part, sung with potential Phantom Picks, high part at the end important - pg. 48-50 in Callback Materials
RAOUL	<i>All I Ask of You</i> <i>Prima Donna</i>	-pg. 48-50 in Callback Materials - Raoul's harmony line
CARLOTTA	<i>Hannibal Cadenza</i> <i>Manager's Scene</i>	-pg. 8 in Callback Materials -pg. 9-12 in Callback Materials
MADAME GIRY	<i>Magical Lasso (Those Who Speak)</i> <i>Prima Donna</i>	- pg. 25 in Callback Materials - Madame Giry's harmony line
MEG GIRY	<i>Angel of Music (Where in the World)</i> <i>Prima Donna</i>	-pg. 26-28 in Callback Materials - Meg's harmony line
PIANGI	<i>Don Juan Excerpt</i> <i>Prima Donna</i>	-pg. 44-47 in Callback Materials - Piangi's harmony line
MONSIEUR ANDRE	<i>Andre and Firmin Managers Scene</i>	-pg. 2-4 in Callback Materials
MONSIEUR FIRMIN	<i>Andre and Firmin Managers Scene</i>	-pg. 2-4 in Callback Materials
BUQUET	<i>Buquet Excerpt 1</i> <i>Buquet Excerpt 2</i>	-pg. 6 in Callback Materials -pg. 7 in Callback 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

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# Andre & Firmin ~ Manager's Scene

$\text{♩} = 126$

*I*

“Mys - te-ry af - ter Ga - la night” it says “Mys - te-ry of sop-ra - no's flight”

*4*

“Mys - ti-fied baffled Su-re-te say we are mys - ti-fied, we sus-pect foul play”. Bad news on so-pra-no scene,

*7* **Meno mosso**

first Car-lo-tta now Chris-tine, still at least the seats get sold. Go-ssip's worth it's weight in gold.

The Phantom of the Opera ~ Audition Material

**In 2**

10

Di-va tenders re - sig - na - tion. Cover does a moonlight flit. Half your cast dis-a-pears but the crowd still cheers

*sim.*

C G/B Am Dm/F Dm7 G C G/B Am Fm

16

O - per-a. To hell with Gluck and Han-del, have a scan-dal and you're sure to have a hit!

C/G F/G F/G C B $\flat$ 7

20

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

E $\flat$  B $\flat$ /D C $\flat$  E $\flat$ /B $\flat$  F $\flat$ /A $\flat$  F $\flat$  B $\flat$

24

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

E $\flat$  B $\flat$ /D C $\flat$  A $\flat$ m6/C $\flat$  E $\flat$ /B $\flat$  A $\flat$ /B $\flat$

The Phantom of the Opera ~ Audition Material

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: 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

Chords: C, A m, G, G, D m, G

The Phantom of the Opera ~ Audition Material

46

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

C/E Am F C/E B<sup>b</sup> 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  $\text{>}$  C

# Buquet ~ Excerpt #1

*Till ready*

**1** **BUQUET**

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

**4**

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

**7** (smirks unpleasantly)

there and if there is, well then, it must be a ghost.



## Buquet ~ Excerpt #2

1 *Till ready* BUQUET

Like yel-low parch-ment is his

(Harp)

*f* *p*

5 *Till ready*

skin. A great black hole serves as the nose which ne-ver grew. You must be

*(Demonstrating his method of self-defence against the Punjab lasso, HE inserts his hand between his neck and the noose, and then pulls the rope taut. With a mixture of horror and delight the BALLET GIRLS applaud this demonstration)*

9 *Till ready*

al-ways on your guard or he will catch you with his mag-i-cal las - so

(Bells)  
(1st x only)

*(A trap opens up centre stage, casting a shadow of the PHANTOM as he emerges. The GIRLS, linking hands, run off terrified. The PHANTOM, leading CHRISTINE, fixes his stare on BUQUET. Sweeping his cape around CHRISTINE, THEY exeunt. But before they go, GIRY has entered, observing. SHE turns on BUQUET)*

# Carlotta ~ Hannibal Cadenza

ACT I

Scene 1

Rehearsals For "Hannibal" By Chalmereau

*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

4  
sa-viours, from our sa-viours, from the en-slav-ing force of Rome!

# Carlotta ~ Manager's Scene

1 **CARLOTTA** *Poco rit.* *A Tempo*

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

3 *Rubato (colla voce)* *Rit.*

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

5 *A Tempo*

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

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7

you have re - buked me, you have re -

*A<sub>m</sub>* *D/A*

9

*mf* (*so*lto voce)

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

*A<sub>m</sub>* *E<sub>b</sub>* *mf* *D<sub>b</sub>*

11

*f con forza*

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

*C<sub>b</sub>* *A* *E<sub>m</sub>* *A/E*

13

*Molto rall.* *Maestoso*

feel - ing, you go too far!

*E<sub>m</sub>* *A/E* *fff* *C* *C*

(trem)

The Phantom of the Opera ~ Audition Material

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. \_\_\_\_\_

Bb F/A Eb C

The Phantom of the Opera ~ Audition Material

38

Musical score for measures 38-43. The vocal line is in a soprano clef with a key signature of one flat. The lyrics are: "Pri - ma Don - na your song shall ne - ver die. You'll sing a - gain and to un - end - ing o -". The piano accompaniment consists of a single melodic line in the right hand and a bass line in the left hand. Chords are indicated below the piano part: F, F, F, F, F7, F.

44

, *Rit.*

Musical score for measures 44-49. The vocal line continues with the lyrics: "va - tion; \_\_\_\_\_ Think how you'll shine in that fi - nal en - core. Sing". The piano accompaniment continues with the same melodic and bass lines. Chords are indicated below the piano part: B $\flat$ , B $\flat$ , Gm, C, F/A, Dm. The tempo marking *Rit.* is placed above the final measure.

50

Musical score for measures 50-54. The vocal line concludes with the lyrics: "Pri - ma Don - na once more \_\_\_\_\_". The piano accompaniment continues with the same melodic and bass lines. Chords are indicated below the piano part: Gm11, C7, F. The score ends with a double bar line.

# 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

Detailed description: This block contains the first system of the musical score. It features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature is two sharps (D major) and the time signature is 4/4. The tempo is marked 'Allegretto'. The system starts with a measure rest for the vocal line. The piano accompaniment begins with a rhythmic pattern of eighth notes. Chord symbols D, A/D, and G/D are placed above the piano part.

**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

Detailed description: This block contains the second system of the musical score. It continues the vocal line and piano accompaniment from the first system. The piano accompaniment features a consistent eighth-note rhythmic pattern. Chord symbols A7/D, D, A/D, G/D, and A7/D are placed above the piano part.

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

Detailed description: This block contains the third system of the musical score. The vocal line continues with a melodic phrase. The piano accompaniment features a more varied rhythmic pattern, including some sixteenth notes. Chord symbols Bm, F#7/B, Bm7, and E7 are placed above the piano part.

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15

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

D/A Bm7 Em F#m G A D

19

(CHRISTINE)  
And

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

23

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

27

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

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



The Phantom of the Opera ~ Audition Material

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 $\flat$

35 *Rit.*

think a - bout the way things might have been.

F/C D m7 G m C7

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

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

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

The Phantom of the Opera ~ Audition Material

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

This system contains measures 47-50. The vocal line is in a B-flat major key signature. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. Chords Dm and A7/D are indicated. The instruction 'poco cresc.' is written above the piano part.

51

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

This system contains measures 51-54. The piano accompaniment continues with a steady eighth-note bass line and chords in the right hand.

55

you

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

This system contains measures 55-58. Measure 55 is marked with a 'Y' in a box. The piano part begins with a fortissimo (**ff**) dynamic. Chords F, C/F, B $\flat$ /F, and C/F are indicated. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand.

**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

This system contains measures 59-62. The tempo is marked 'Tempo primo'. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. Chords Dm, A7/D, Dm7, and G7 are indicated.

The Phantom of the Opera ~ Audition Material

63

Musical score for measures 63-66. The vocal line is in the upper staff, and the piano accompaniment is in the lower staves. The lyrics are: "prom-ise me that some - times you will think (Ah) —". The piano accompaniment includes chords: F/C, Dm7, Gm, Am, and Bb.

67

*cadenza*

Musical score for measures 67-69, labeled as a *cadenza*. The vocal line is in the upper staff, and the piano accompaniment is in the lower staves. The piano accompaniment consists of sustained notes in both hands.

70

Musical score for measures 70-72. The vocal line is in the upper staff, and the piano accompaniment is in the lower staves. The lyrics are: "of me.". The piano accompaniment includes a dynamic marking of *f* and various chordal textures.

# 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.

The Phantom of the Opera ~ Audition Material

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 *sim.* Cm D

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.

*Rit.*

(fuller)

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

The Phantom of the Opera ~ Audition Material

46

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

Chords: Eb, F/Eb, Dm7, Gm, Dm7, Gm, F7

50 **G**

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

*Rall.*

Chords: Bb, F/Bb, Eb/Bb, F/Bb, Bb, F/Bb, Eb/Bb

54

years, help me say good-by. help me

*p*

Chords: F7/Bb, Eb/Bb, F7/Bb

57 **H**

say good-by.

*mp* *mf*

Chords: Eb/Bb, F7/Bb, Bb

# Confidante ~ Il Muto

1 **Confidante** A

They say that this youth has set my la - dy's heart a - flame. His

*(leggiero)*  
*mf*

F

4

lord - ship sure would die of shock! His lord-ship is a laugh-ing stock! Should he sus-pect her, God pro-tect her

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

7 (Top line) *Rit.* *A Tempo*

Shame, shame, shame! This faith - less la - dy's bound for ha - des. Shame, shame, shame!

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



# Don Attilio ~ Il Muto

*Più mosso*

1

COUNTESS

be?

DON ATTILIO (OFF)

Gen-tle wife ad-mit your lov-ing hus-band. — My

(The COUNTESS admits DON ATTILIO.  
HE is an old fool.)

5 DON ATTILIO [Recit]

ANDRE: The old singers...

FIRMIN: The old audience...

ANDRE: Every seat sold!

FIRMIN: Hardly a disaster  
beyond all imagination.

(THEY chuckle, and nod  
to RAOUL in the opposite box.  
HE acknowledges THEM.)

The Phantom of the Opera ~ Audition Material

7 DON ATTILIO

leave you with your new maid. (spoken, aside): Though I'd happily take the maid with me. **COUNTESS** (aside): The old fool's leaving.

8 DON ATTILIO D

I sus - pect my young bride is un - true to me. I shall not leave but shall

11

**COUNTESS** Ad - di - o, Ad - di - o.  
**DON ATTILIO** hide o - ver there to ob - serve her! Ad - di - o. Ad - di - o

# 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 for 'Giry' consists of a vocal line and a piano accompaniment. The vocal line is in 4/4 time and begins with a half rest followed by a quarter note G4, then a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3, and a quarter note F3. The piano accompaniment features a steady eighth-note bass line in the left hand and a melody in the right hand that mirrors the vocal line.

*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 the vocal line and piano accompaniment. The vocal line starts 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, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3, and a quarter note F3. The piano accompaniment continues with the same eighth-note bass line and a melody in the right hand that follows the vocal line.

# Meg ~ Where In The World...

1 **MEG**

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

*p*

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

**CHRISTINE**

*f* (not hearing Meg, ecstatic)

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

*sim.*

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

**MEG**

Who is this An - gel, this

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**

With me e - ven now. All a - round me It  
Your hands are cold. Your face Chris - tine it's white.

*pp*

28 **Rit.**

frigh - tens me.  
Don't be frigh-tened.

*p*

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

# Phantom ~ Angel Excerpt

*Rall.* *Molto rall.*

1 guard me and you'll guide me.

*p*  
8vb

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

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.

*loco*  
8vb

B $\flat$  G/B

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

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

The Phantom of the Opera ~ Audition Material

13

Allarg.

A Tempo

Musical score for measures 13-14. The vocal line is in 4/4 time, starting with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, and a half note G4. The lyrics are "All that the Phan - tom asked of you." The piano accompaniment is in 4/4 time, starting with a half note G2, followed by quarter notes A2, B2, C3, B2, A2, and a half note G2. The piano part features a dynamic marking of *f* and *ff*.

15

Musical score for measures 15-16. The piano accompaniment continues with a steady eighth-note bass line in the left hand and chords in the right hand. The right hand features a dynamic marking of *ff*.

17

Musical score for measures 17-18. The piano accompaniment continues with a steady eighth-note bass line in the left hand and chords in the right hand. The right hand features a dynamic marking of *ff*.

19

Musical score for measures 19-20. The piano accompaniment continues with a steady eighth-note bass line in the left hand and chords in the right hand. The right hand features a dynamic marking of *ff*.

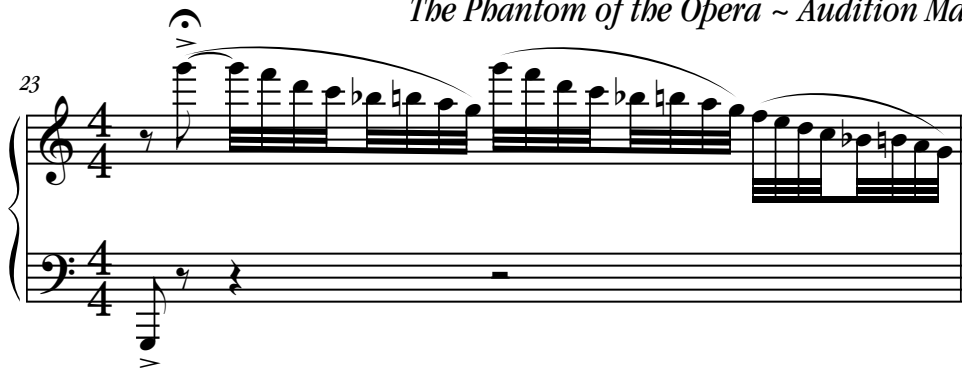
21

Musical score for measures 21-23. The piano accompaniment continues with a steady eighth-note bass line in the left hand and chords in the right hand. The right hand features a dynamic marking of *ff*.



The Phantom of the Opera ~ Audition Material

23



24

*p* CHRISTINE

Spoken: Christine ... Christine (offstage) Say you'll share with me one love one life-time

*p* RAOUL

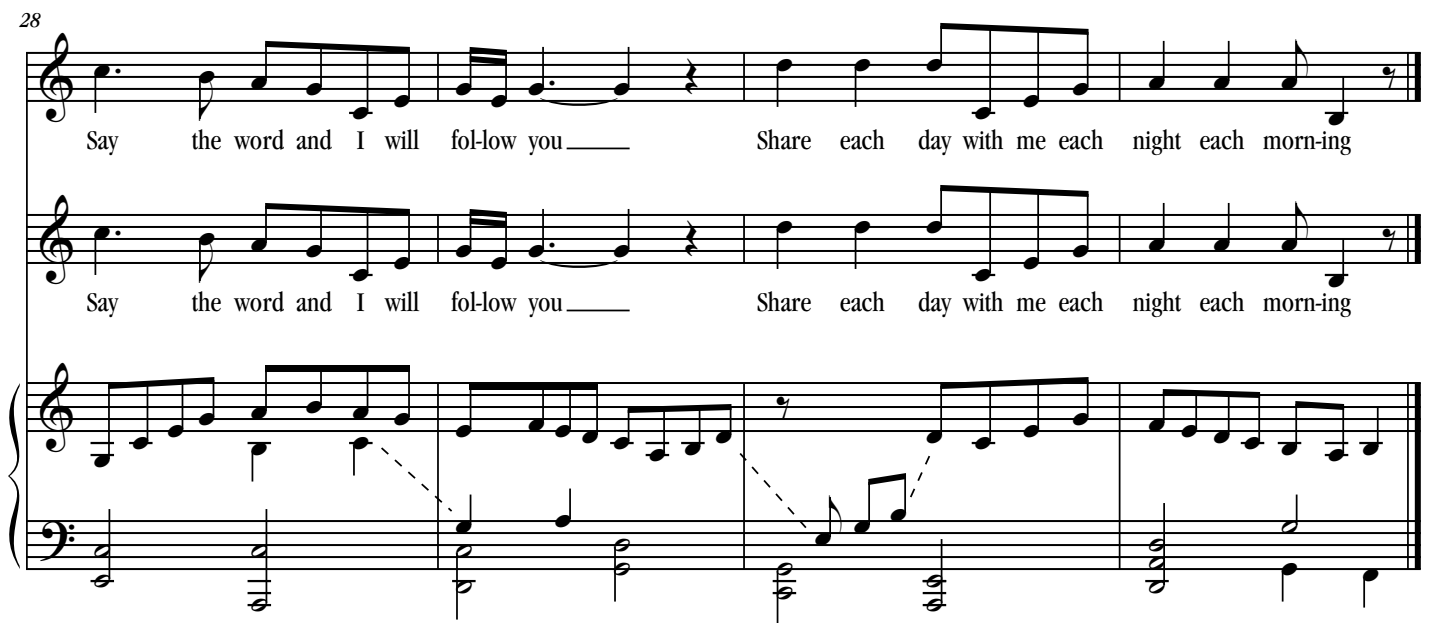
Say you'll share with me one love one life-time



28

Say the word and I will fol-low you \_\_\_\_\_ Share each day with me each night each morn-ing

Say the word and I will fol-low you \_\_\_\_\_ Share each day with me each night each morn-ing



# 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# *f*

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13

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

*Bbm/F* *Abm/Eb* *mf Abm/Eb* *Bbm/F* *F#m/C#* *Em/B* *F#m/C#*

16

*Rit*

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

*Abm/Eb* *Bbm/F* *F#m/C#* *Em/B* *Dm/A* *Cm/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#*

The Phantom of the Opera ~ Audition Material

27

J

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

32

PHANTOM

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

35

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

*Poco accel.* M

38

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

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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#

The Phantom of the Opera ~ Audition Material

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#

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 Dm C C#

# Phantom ~ Music of the Night (Full 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# *f*

The Phantom of the Opera ~ Audition Material

13

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

B $\flat$ m/F A $\flat$ m/E $\flat$  *mf* A $\flat$ m/E $\flat$  B $\flat$ m/F F $\sharp$ m/C $\sharp$  E m/B F $\sharp$ m/C $\sharp$

16

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

A $\flat$ m/E $\flat$  B $\flat$ m/F F $\sharp$ m/C $\sharp$  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.

C $\sharp$  G $\sharp$ /C $\sharp$  C $\sharp$  G $\sharp$ /C $\sharp$  C $\sharp$  G $\sharp$ /C $\sharp$  F $\sharp$ /C $\sharp$  G $\sharp$ /C $\sharp$

24

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

F $\sharp$  C $\sharp$  F $\sharp$  C $\sharp$  F $\sharp$  B F $\sharp$  C $\sharp$ /G $\sharp$



The Phantom of the Opera ~ Audition Material

28

J

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

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

32

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

*Poco accel.*

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

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

39

K

eyes and sur - ren - der to your dark - est dreams, purge your thoughts of the life you knew be -

B E A

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42

**Rall.**

fore. Close your eyes let your spi-rit start to soar and you'll live as you've ne-ver lived be-

D# D#7 G# G#7 C# Fm C

46

**L**  
**p**

fore. Soft - ly, deft - ly, mu - sic shall car - ess you.

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

49

Hear it, feel it, se - cret - ly po - sess you.

C# G#/C# F# G#

51

O - pen up your mind, let your fan - ta - sies un - wind, in this dark - ness that you know you can - not

F# C#2 C# F# C#2 C# F# B F#

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54

fight. The dark-ness of the mu - sic of the night. Let your

Chords: C#/G#, F#/G#, G#7, C#

57

M

mind start a jour-ney through a strange new world, leave all thoughts of the world you knew be -

8va

Chords: B, E, A

60

fore, let your soul take you where you long to be, on-ly

8va

Chords: D#, G#, G#7

63

N

then can you be-long to me. Float - ing, fall - ing, sweet in-tox - i - ca - tion,

8va

Chords: Fm, C, F, C#, G#/C#, C#, G#/C#

R.H. > pp

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67

touch me, trust me, sa - vour each sen - sa - tion. Let the dream be - gin, let your

*(S<sup>va</sup>)* *loco*

C# G#/C# F#/C# G#/C# *mf* *f*

70

dar - ker side give in, to the po - wer of the mu - sic that I write. The

*mf* *f* F# B F# C#/G#

73

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

**0**

*ff* C# G#/C# C# G7/C# C# G#/C#

77

**P** PHANTOM

You a - lone can make my song take

F# G7 F# C# F# C# F# B F#

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81

flight, help me make the mu - sic of the night.

C#/G# F#/G# G#7

pp F# D#m Dm C C#

# Piangi ~ Don Juan Excerpt

1

*mp*

5

**H** *mf* PIANGI

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

8

**PASSARINO**

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

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11 **PIANGI**

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

*mp*

Musical score for measures 11-12. The vocal line is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The piano accompaniment consists of a right-hand treble clef and a left-hand bass clef. The key signature is one sharp (F#). The tempo is marked *mp*. The score includes a 7/8 time signature change between measures 11 and 12.

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

Musical score for measures 13-14. The vocal line continues in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The piano accompaniment continues in the same format. The key signature is one sharp (F#). The score includes a 7/8 time signature change between measures 13 and 14.

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

Musical score for measures 15-17. The vocal line is in treble clef with a key signature of two sharps (F#, C#) and a 4/4 time signature. The piano accompaniment is in the same format. The key signature is two sharps (F#, C#). The tempo is marked *mp*. The score includes a repeat sign between measures 15 and 16.

starts to mel - low with the wine.

Musical score for measures 18-19. The vocal line is in treble clef with a key signature of two sharps (F#, C#) and a 4/4 time signature. The piano accompaniment is in the same format. The key signature is two sharps (F#, C#).

**PASSARINO**

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

Musical score for measures 20-22. The vocal line is in treble clef with a key signature of two sharps (F#, C#) and a 4/4 time signature. The piano accompaniment is in the same format. The key signature is two sharps (F#, C#).

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21 *mf* PIANGI (exits to the alcove)

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. —

27

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

(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 (treble clef) is in 4/4 time, with a 2/4 measure at the end of each system. The piano accompaniment (grand staff) includes a woodwind part marked (WW) in the second system. The lyrics are: "Sad to re-turn to find the land we love Threat-ened once more by Rome's far reach-ing".

32

Musical score for measures 32-34. The vocal line (treble clef) is in 4/4 time, with a 2/4 measure at the end of each system. The piano accompaniment (grand staff) includes a trumpet part marked (Tpts) in the second system. The lyrics are: "grasp. To - mor - row we shall break the chains of Rome. To -".

35

Musical score for measures 35-36. The vocal line (treble clef) is in 4/4 time. The piano accompaniment (grand staff) is in 4/4 time. The lyrics are: "night re-joyce your ar - my has come home."

## 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.)*