

Translating a Musical: A Case Study of Translating The Phantom of the Opera into Croatian

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J.J. Strossmayer University of Osijek

Faculty of Humanities and Social Sciences

Study Programme: Double Major MA Study Programme in Publishing and
English Language and Literature – Translation and Interpreting Studies

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U Osijeku, datum 23.09.2020.

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To my dear mother and grandmother who never stopped believing in me.

Table of Contents

Introduction.....	2
1. About The Phantom of the Opera	4
1.1. The Phantom of the Opera as a megamusical	5
2. Musicals	7
2.1. Important features of a musical.....	8
3. Translating a musical	10
3.1. Musicals in Croatia	13
3.2. Franzon’s Functional Approach.....	14
4. Peter Low’s Pentathlon Principle.....	19
4.1. Singability	21
4.2. Sense	22
4.3. Naturalness	23
4.4. Rhythm.....	23
4.5. Rhyme	24
5. The analysis of <i>The Phantom of the Opera</i> translation	26
5.1. Analysis of the translated text.....	26
Conclusion	39
Works cited.....	40
Appendix I: Croatian translation of <i>The Phantom of the Opera</i>	42
Appendix II: <i>The Phantom of the Opera</i> libretto.....	93

Abstract

Translating musicals is a very challenging work, because several constraints need to be taken into consideration. Music i.e. composer's work is the main factor that needs to be respected and unaltered. Translators need to take a lot of factors into account while translating a musical, such as: to keep the same meaning as it is in the original, to make the lyrics singable, namely performable, but also to respect the rhymes as much as possible as well as rhythm. There have not been many studies or methods conducted in the music-linked translation due to it being a new field in the area of translation studies. For the purpose of this thesis, the first act of the musical *The Phantom of the Opera* by Andrew Lloyd Webber was translated into Croatian. The aim of this master's thesis was to research the methods for effective translation of the musical, and present them on the example of translating *The Phantom of the Opera* musical into Croatian. One possible approach was Peter Low's Pentathlon Approach, and the other was Franzon's Functional Approach. The results of the translation are presented and discussed in the last chapter of this master's thesis. The main aim of translating was to make the text singable and respect the music, as well as the naturalness. Rhyme and rhythm were respected as much as it was possible, and any changes are discussed. When translating a musical, a translator is a mediator between languages, cultures, and meanings. He or she is the one that crosses language borders and brings other cultures and art to nations worldwide, for example, something as remarkable and complex as a musical.

Key words: musical, translation, *Phantom*, singability, language, music-linked

Introduction

The love of languages and music go hand in hand. Both are poetic and beautiful, yet hard and extremely branched. A person can study one area for a lifetime and still find themselves not knowing everything. My love for musicals first began with musicals adapted for the film, for example, *The Sound of Music*, *Marry Poppins*, *Mamma Mia...* Susam-Sarajeva (2008:188) says that “No other non-religious [...] ‘text’ moves people as deeply as the combination of lyrics and music; (Andersson, Ulvaeus, 4). Music is a universal language across the globe thus a logical conclusion for me was to combine the love of English and music. It led me to the decision to translate *The Phantom of the Opera* into Croatian. According to Low, “vocal music constantly crosses language borders and has often been performed in non-original languages...” (Capri, 40). This topic was not an easy one due to scarce literature on the topic. The topic has become more interesting in the field only in the last decade or two. Translating musicals is unlike any other written translation, because there are many constraints a translator needs to be aware of and respect. Furthermore, not every translator can translate a musical successfully. “Translating song lyrics also requires a translator who is musical, has good association skills, a large vocabulary and is also very good at playing with words.” (Andersson, Ulvaeus, 29).

In this paper, the first chapter is concerned with the basic information on *The Phantom of the Opera* musical and how it came to be. Furthermore, *The Phantom of the Opera* is described in the context of a megamusical. The following chapter brings an overview of musicals; the history of the genre and its development from the opera genre, and some important features of a musical are outlined and defined in a subsection. Writing this paper was challenging since the literature for this topic was very scarce. The available literature on the topic in English was scarce, and in Croatian I have been able to find only one paper. The third chapter is concerned with the translation of a musical and why it is so hard for translators to precisely define the method for effective translation of a musical. The first subsection of this chapter outlines some problems in Croatia, where the practice of translating musicals has not taken hold, due to an inability to perform musicals in the highest possible quality. The second subsection discusses Franzon’s Functional Approach. In the fourth chapter, Peter Low’s Pentathlon Principle is discussed in detail. The chapter elaborates how music-linked translation (MLT) is not a standard translation, and that it cannot be defined as “the replacement of textual material in one language (SL) by equivalent

material in another language (TL) (Catford 1965: 20)” (Smola, 107). The final chapter presents the analysis of the translation of *The Phantom of the Opera* into Croatian. This chapter explores the problems encountered while translating the musical, for example, adaptations, omissions, additions, cultural adaptation, syllable placement problem, use of metaphors, rhyme, which can pose a big problem, obeying the rhythm, and using added words to solve the problems, reorganization of words and lines, use of paraphrases. The solutions to these problems are presented in the analysis of the Croatian translation of *The Phantom of the Opera*.

1. About The Phantom of the Opera

The Phantom of the Opera (French: Le Fantome de l'Opera) was originally a novel by the French writer Gaston Leroux. It was published in a volume form in 1910 by Pierre Lafitte. The novel was based on some historical events that occurred at the Paris Opera in the 19th century. The book has various adaptations and exists in numerous genres out of which the most prominent are: the movie adaptation from 2004, and the musical written by Andrew Lloyd Webber.

The Phantom of the Opera had its first premiere as a musical in London's, West End in 1986. Broadway soon followed, and since then *The Phantom of the Opera* has been playing continuously. The musical received numerous awards, and it is currently Broadway's longest-running show with over 10 000 performances. Over 140 million people from 35 countries saw the show and it has been translated into fifteen languages. The show has been "the largest single generator of income and jobs in Broadway and US theatrical history" (Broadway Direct). But what is special about *The Phantom of the Opera* and why has it captivated the hearts of so many? Probably the fact that it is a timeless story about a tragic love combined with a breath-taking scenery and a beautiful score. "Lloyd Webber's talents as a musician and the haunting lyrics by Charles Hart and Richard Stilgoe" (Ann C. Hall, 1) take us to the Paris Opera House, the Phantom, Christine Daaé and the rest of the characters where we witness the tragic and mysterious events that occur in the Paris Opera House in 1881.

The beginning of the musical happens 24 years after the events of 1881, and we see old Raoul bidding in an auction in a crumbling Paris Opera House. From then we go back to 1881 where Christine Daaé is yet to be discovered as a new lead soprano and falls victim to the obsession of a mysterious music tutor who has been giving her vocal lessons in the underground layer of the theatre. Phantom conditions the new managers with letters demanding that Christine Daaé play the lead roles from now on, the managers disobey the orders, so the Phantom takes some drastic measures to ensure that his wishes are obeyed. Amidst all of that, Phantom and Raoul both fall in love with Christine, but Christine only has eyes for Raoul and fears the Phantom, his grotesque figure and nature. Everything Phantom did was for Christine, but she abandons him. In the end, Christine shows kindness towards the Phantom and he lets her go, he then disappears and all that is left is his mask. The musical ends with Meg lifting up the mask into the light as the curtain falls.

Scherer's statement could explain the fascination with *The Phantom of the Opera* in the following way:

“Lloyd Webber's emotional, well-orchestrated score is his most satisfying to date, and his richest. He has absorbed the electric nineteenth-century opera idiom and built upon it a personal one that is at once fresh and appropriate to the period setting, supporting drama on a stream of melodic inspiration that Broadway and the opera would have thirsted for...Scherer (1988: 32)” (Merz, 27)

In other words, the music and libretto work so well together along with the scenery and the story that it altogether takes your breath away. The mix of modern singing style with the old operatic vocalisation makes it suitable for both old and new generations. Furthermore, people in general get captivated by tragic love stories such as *Romeo and Juliet* by William Shakespeare or another famous and successful musical *West Side Story* by Arthur Laurents and Leonard Bernstein. The scenery is mysterious, and, on the other hand, very grandeur and luxurious in some scenes. *The Phantom of the Opera* combines everything you want to see in a show; a lot of emotions, different characters, villains, a love triangle, tragedy, glamour, but, above all, the divine music accompanied by a beautiful libretto.

1.1. The Phantom of the Opera as a megamusical

Megamusicals are large-scale musicals with big income, epic plots, big publicity and they are sung-through. According to Merz who mentions Sternfeld, it features a grand plot from the historical era, high emotions, singing and music throughout, and impressive sets. It opens with massive publicity, which usually leads to millions of dollars in advance sales. Furthermore, “marketing strategies provide a recognizable logo or image, theme song, and a catch phrase. Successful (re-)productions spring up all over the world. Audiences rave; critics are less thrilled. It runs for years, perhaps decades, becoming a fixture of our cultural landscape. (Sternfeld 2006)” (Merz, 27)

A megamusical has to be grand in every sense, and *The Phantom of the Opera* is precisely that. For example, the main theme of *The Phantom of the Opera* is known world-wide, even though many people have not even heard of the musical or are not familiar with the plot. Even so, the

main theme of the song is so unique and recognisable that one will probably come across it at least once in a lifetime. What makes a megamusical mega are the features such as

“an epic, sweeping plot of romance, war, and redemption; a score that is sung throughout or features almost no spoken dialogue, and carries the action of the show with fluid transitions and perpetual underscoring; and expensive, complicated, moving, or otherwise impressive sets, which along with the score help move the action in a flowing or cinematic way...” (Oxford Music Online)

As for the dialogue, *The Phantom* contains dialogues from scene to scene; there are some scenes which have no dialogue at all, but also at the beginning of the musical, there are more dialogues because the audience is being introduced to the story. Furthermore, it is visually very impressive; the costumes are very detailed, the makeup extremely complex for the Phantom and for the rest of the cast, which is very big. Lights and visual effects are on the highest possible level; the falling of the chandelier, the mirror reflection, the boat scene and the mist... All of it looks as if one is watching a movie being made on the spot. One of the most important features of a musical is evoking emotions in the audience and entertain them. Almost all megamusicals came from England. According to Paulina Merz (2014: 20), the expansion of Broadway started with the British composer Andrew Lloyd Webber and was then followed by the French. Webber was the first non-American composer who was successful on Broadway, and for the first time, European influence created a dominant style in American musical theatre.

2. Musicals

According to Merriam-Webster, a musical is defined as “a film or a theatrical production typically of a sentimental or humorous nature that consists of musical numbers and dialogue based on a unifying plot” (Merriam-Webster dictionary), while Lexico dictionary defines it as “a play or film in which singing and dancing play an essential part. Musicals developed from light opera in the early 20th century.” (Lexico). It can be said that the musical is a superior form of performance and the hardest because it encompasses singing, dancing, acting, scenery, visual effects, storytelling, and thrives for perfection. “Musicals combine music, songs, spoken dialogue and dance in order to influence the audience’s emotions and imagination.” (Smola, 107). The musical is a composition of the ballad opera, burlesque, extravaganza, minstrel show, vaudeville, operetta, musical comedy and jazz music, according to Paulina Merz (2014: 8). Li Jin (2017: 1231) also points out that musical theatre is a vibrant theatrical form. The author further explains that musical as a form originated in western countries and is still a very popular theatrical form.

Although the form of musical as we know it today did not exist a hundred years ago, we can date it back to the ancient times when the Greeks performed plays that had dancing as well as spoken/sung part. Merz mentions Bielacki who says the phonic component was present in antiquity as the Greek feature called *techne mousike*; that was the first form of performance which had poetry, dance and music. He also claims that “as the art form developed, the words *mousike* lost its adjectival nature and became a noun (in Greek *mousike*, in Latin *musica*), which meant the art of sound. (Bielacki 1994)” (Merz, 9). The musical inherited all the past forms, but its predecessor was most certainly the operetta

Operetta developed from the opera buffa. According to Merz (2014: 12) who mentions Bielacki, it was a shorter and more comic version of Opera, and it was divided into acts, scenes, episodes. There was an overture and it was full of arias, musical dialogues and instrumental parts. Dance functioned as a setting and libretto was recited without music. He further claims that the musical achieved its definite form on Broadway, and spread throughout America and Europe.

Paulina Merz (2014: 14) claims that some experts consider that the musical has another etymology and that it comes from the abbreviation of two concepts: the musical comedy and the musical play. The reason behind this claim is that England tried to separate their style from the

American. The Workshop Theatre was created in 1945 and that form was more serious and it was based mostly on English works. Merz says it was different in the “sense of seriousness of shows and basing them on outstanding, literary works.” Finally, the mutual “influence of different art forms and relation between music and dance created a final term- musical as a coherent form of the musical theatre.” (Merz, 14). It is hard to say which was the first musical or first real musical, but *My Fair Lady* is considered as the first real musical that was playing worldwide. From then on, the golden age of musicals began, and some of them are: *West Side Story*, *Hair*, *Sweeney Todd-the Demon Barber of the Fleet Street*, *Cats*, *Wicked*, ...

2.1. Important features of a musical

Musicals are distinguished by a two-act structure. The first act is always longer in order to introduce the characters to the audience and prepare the plot for the second act and final culmination. Instead of arias like in operas, in musicals there are songs with simplified themes which are marked by chromatics and dissonances. According to Merz, who mentions Bielacki, it also has symphonic music, Gregorian chant, concert music, electronic music, folk music from all over the world, and a modern singing style. Merz says that Gołębiowski describes the main difference between the musical and other musical-drama forms: “While the music of older genres is mostly classical and nowadays it belongs to elites, the music of musicals is based on popular music and it is relegated to pop culture (Gołębiowski, 1989)” (Merz, 17). He then mentions four different forms in musical and those are: overture, ballet music, song and background music.

A libretto is a text which contains lyrics for songs, dialogues, monologues, notes for actors and the director, as well as stage directions. It is usually in a form of a book for the director of the musical and the rest of the cast. A libretto is usually made by a librettist, while the songs are made by a lyricist, according to Capri (2017: 25). Ballet music and dancing are present in almost every musical in some form, as well as songs which are the main storytellers and plot motivators as well as background music which is usually present during the dialogues or monologues. Singing is one of the main features which makes a distinction between musicals and operas. The singing style is modern, unlike in operas, where it is classical. An overture is an instrumental introduction to a musical work. It prepares the audience for the beginning of a musical.

Andrew Lloyd Webber once said for *The Phantom of the Opera* that it is a “rock n’ roll merely masquerading as opera” (Merz, 29). The score is in some parts operatic but in general maintains the structure of a musical and its style. To make it clear, *The Phantom of the Opera* is a two-act musical which contains ballet, songs that are catchy and modern, although they contain operatic parts in some scenes, mostly with Carlotta, Piangi and the Managers. Furthermore, there is an overture and background music, the orchestra is classical in some parts, while in others we can hear electronic music. According to Gołębiowski (1989), all of it “gives an opportunity to show character’s emotions by means of music.” (Merz, 17).

3. Translating a musical

Seeing that musical is a form “which mainly consists of songs, it is important to emphasize the role of music because it is the main problem which occurs while translating” (Merz, 28). A translator’s main constraint is the musical score which cannot be changed unless a composer allows it or changes it himself. “The unchangeability of the pre-existing music imposes constraints on translators, who use a number of methods to overcome the difficulties they encounter.” (Smola, 107). The inability to change the score leaves a translator bound to use some methods to surpass the problems he or she encounters. The music tells a story as much as words do, and that too is another factor which needs to be taken into consideration when translating a written text, i.e. libretto. Smola points out that “translating a musical is a demanding art as unlike in most other types of translation, numerous peculiar aspects need to be taken into account” (Smola, 107). She continues by saying that such translation is an old art which has acquired many different names throughout history, and such are: equirhythmical, singable, singing, vocal, or music-linked.

In a way, a translation of a libretto and in the end the whole musical recreates “the musico-verbal relations and interactions in the target language” (Smola, 107). Every translation of a musical has some unchangeable parts, but there is also transformation, constant change, as well as some gains and losses in every translation, some of which will be discussed thoroughly in the fifth chapter, namely the analysis of the translation of *The Phantom of the Opera* into Croatian. Smola says that Music-Linked Translation (MLT) is not a “standard translation, it cannot be easily defined as “the replacement of textual material in one language (SL) by equivalent material in another language (TL) (Catford 1965: 20). It is rather an adaptation of target lyrics to the musical line (Franzon 2005: 265)” (Smola, 107). On the other hand, Harai Golomb says that MLT is:

“any type of music-linked translation — regardless of its purpose, its ‘clients’ or users (singers, listeners, composers, conductors, directors, spectators, etc.), the size of its performing bodies (soloists, consorts and ensembles, choirs, companies etc.), its genres (e.g., canonised ones like opera, Lied, madrigal; popular ones like operetta, musical, pop and rock music; folk music of all parts of the world), etc.”. (Golomb, 124)

Smola lists Andrew Kelly’s list of injunctions for ML translators to follow; namely to respect the rhythms, find and respect the meaning, style, rhymes, sound, choice of intended listener

and to respect the original as much as possible. The reason why it is so hard to translate a musical is that, according to Isabelle Marc, “the study of music, and of songs in particular as individual and minimal objects of scrutiny, requires an acknowledgment of its different semiotic levels as well as the heteroglot social, historical and aesthetic discourses working with and within it”. On the other hand, another author claims that “Translating musicals means not merely the conversion of verbal signs, but involves a number of extra-textual factors due to its audiovisual constraints of music and performance.” (Li Jin, 1232). In other words, the translator needs to be familiar with the basic music theory and be able to read notes, or work with someone who is an expert in the field of music to provide a good and solid translation. Li Jin (2017: 1232) explains that a pre-existing musical score must have words that are compatible with the music and sound, but they also must feel natural when sung. The author further states that “the match of verbal signs and musical notation is an arduous task.” (Li Jin, 1232). The task of matching words with notes is indeed a hard one, because every language has different constraints, the word stress must also feel natural when sung. Each note needs to have one syllable and in the end convey the meaning as it is in the original score. Li Jin (2017: 1232) mentions Nida who says that each translation contains some formal adjustments. These adjustments need to be made because the source language and the target language are never the same, nor is the culture or the audience. Smola mentions a piece of advice from Shirley Emmons and Stanley Sonntag who state the general objectives of MLT; it says that

“the target text must be singable – otherwise and other virtues it has are meaningless. The TT must sound as if the music had been fitted to it, even though it was actually composed to fit the source text. The rhyme-scheme of the original poetry must be kept because it gives shape to the phrases; Liberties must be taken with the original meaning when the first three requirements cannot be met” (Smola, 108)

In other words, the most important thing is for the translation to be singable and that the audience understands the meaning and the general idea of the original text.

The translation needs to be adapted for the target language audience in order for them to fully understand and enjoy the whole performance of the musical.

“Likewise, in the translation of musical theatre, a target text without acculturation often fails to match the music. On the other hand, as work in theatre semiotics has shown, it is only in

performance that the full potential of a theatre text can be realized, which imposes both temporal and spatial restrictions on musical theatre translation.” (Li Jin, 1232)

The audience gets only one impression of the musical and that is while they are looking at it. During that short time, they will either understand the translation and enjoy the performance or they will be disappointed because they were not able to understand the show due to different religious, political, cultural views or they will prefer the original with the subtitle because they are familiar with the culture of the source text.

“Owing to distinctions in aspects such as national characteristics, concepts of values, ways of thinking, religions, conventions, ethics, and aesthetic tastes, receivers of different cultural backgrounds have different expectations towards the contents and subject matter of a theatre work.” (Li Jin, 1233).

For example, English and American musicals do not need to be mutually translated because they share the language and the audience is familiar with both cultures. Isabelle Marc (2015: 9) also says that the reception of a translated musical can be determined by some individual factors like politics, ethics, religion or gender. She also points out that the acceptance of a musical is subjected to cultural and individual appropriation. For example, Li Jin (2017: 1231) talks about the translation of musicals into Chinese and their cultural appropriation. The author calls the task “quite challenging” because a translator has to take into account a number of extra-textual factors when it comes to the intercultural problems. A translator needs to be able to detect potential cultural conflicts between the ST and the TT and then filter the content in various ways to adapt it for the target audience. Li Jin states that acculturation is a common strategy when adapting culture-loaded expressions and that sometimes it is the only possible choice. “A translator often needs to moderately adapt the exotic elements of the source text, resulting in changes in the target text compared with the original one.” (Li Jin, 1231)

Andersson and Ulvaeus mention Susam Sarajeva’s statement where she explains why translating musicals was neglected by the field of translation studies. She says that it might be because people with a musical background are not familiar with “the concepts, tools and models available in translation studies” (Andersson, Ulvaeus, 4) and that translation scholars find musical matters complicated. One of the first things a translator should consider when translating a musical, according to Li Jin (2017: 1234), is the musical structure and the mood it conveys, and the singing

style. After that, every line of the lyrics should be set to the score in a syllable count, rhythm, accent, sounds for easy singing; the key words should be found, and also cultural appropriation for the target culture is needed. Unlike translation studies of literature, translation of singable songs demands creative, resourceful, inventive and knowledgeable translator. The translator also needs to have a “good sense of rhythm to make a successful translation, so that she/he does not put a long syllable on a short note” (Andersson, Ulvaeus, 4). According to Andersson and Ulvaeus, they say Low claims that rhythms, note-values, harmonies, durations, phrasings and stresses are an example of features that cannot be ignored during translation. Andersson and Ulvaeus claim that a translator’s aim is to make a singable translation, which a musician must be able to perform without problems. “The song must be singable, and the text must sound as if it had been made for the music (Low 2005:190).” (Andersson, Ulvaeus, 4). They also state that a translator needs to be prepared to place important words in other places in the translated text compared to the original text, because the lyrics must fit the already set music score and notes. They stress that it is important to adjust the target text to the rhythm, intonations and dynamics of the music. A translator must be semantically flexible and respect the rhythm and rhyme as much as possible to achieve naturalness. Sometimes, a translator can get stuck for days on just a few bars in the score, one stanza or even one line. Andersson and Ulvaeus say that Rudolfsson recommends that in that case, a translator should put the translation aside for a while, and then come back to it with a fresh perspective. A translator of a musical needs to keep in mind that open vocal sounds /a/ must be used on high notes, and that they should avoid /i/ on such places because it is hard to sing it.

Translators possess, or should possess “the unique ability to learn new facts within a dedicated area” thus a skilled translator is “a combination of someone who is linguistically competent and at the same time an expert within the area of the translation”. (Andersson, Ulvaeus, 6) The main goal of a translation of a musical is that a final result must feel like it is an original.

3.1. Musicals in Croatia

In Croatia, the practice of translating musicals has never taken hold, partly due to the inability to perform musicals in the highest possible quality. The reason for that are limited resources in the theatres and low interest in musicals in general. Despite that, in the last five years,

we have witnessed a sort of a change of the tide. The practice of translating megamusicals in Croatia like *The Phantom of the Opera*, *Wicked*, *Cats*, etc. has not taken hold yet. The exception to this is *Mamma Mia!*. The musical *Mamma Mia!* was translated into Croatian by Dražen Bratulić, and it was a hit among the public for a few years and it even performed in various cities in Croatia. *The Sound of Music* was also translated into Croatian and it run for two years in the Croatian National Theatre in Osijek. From time to time, there are some *Jesus Christ Superstar* performances.

Andrea Šrut says that “in Croatia, the musicals are usually performed in Croatian, and that there only a few translators who are specialized for this genre” (*translated from Croatian*, Šrut, 164). One of them is Dražen Bratulić who translated *Mamma Mia!* into Croatian. He is not a translator, but an actor who loves both music and the English language. Croatian Encyclopaedia (Hrvatska enciklopedija) points out that musicals in Croatia primarily come from one theatre in Zagreb called “Komedija”, and that the most popular musicals are Croatian musicals such as: “*Jalta, Jalta*” (the most successful Croatian musical), “*Dundo Maroje*”, rock-opera “*Gubec-beg*”, “*Car Franjo Josip u Zagrebu*” and “*Kralj je gol*”. Since the turn of the century, there were no new musicals written by Croatian composers, or at least they were not performed, according to Matica hrvatska. The article also points out that the director of “Komedija” theatre said that putting out a musical is not profitable enough even if they were sold out. The reason for that is because a musical costs too much and requires a lot of additional equipment. Thus, it is more profitable to have dramas than musicals. Besides *The Sound of Music*, *Mamma Mia!*, and *Jesus Christ Superstar*, some other translated musicals into Croatian are *Aida*, *Hair*, *Sugar*, and *Beauty and the Beast*.

3.2. Franzon’s Functional Approach

According to Capri (2017: 4), there are only a few studies on ML translation; one is Low’s Pentathlon Principle and the other is Franzon’s functional approach. Carpi (2017: 4) points out that a fundamental part of Franzon’s model is function; “a song translated into a target language needs to focus on the replication of the function of the original source text, rather than just its textual properties.” (Carpi, 50). Franzon says that the function of a song, performed in a stage musical, is strictly related to functional units and communicative clues. He continuously stating

that “song translators raise the level of fidelity from the textual semantic to the contextual-functional” (Carpi, 50). He claims that communicative clues of the source text must be analysed in terms of the target text. Up until recently, the translation of songs did not attract much attention and one of the reasons for that is the lack of clarity of the professional identity of the people who translate songs. Franzon questions the options open to a translator who wants to translate songs and answers it with another question; whether a translation is going to be singable or not? He explains that if the sole purpose of a song is to be understood, a prose translation will be good enough, but if it needs to be performed in another language, the singable text is a must. In his text *Choices in Song Translation*, he states that another alternative is to translate only the spoken parts of the musical and leave the songs as they are in the original.

Firstly, Franzon explains the term singability and says it can be

“understood in a restricted way, as referring mainly to phonetic suitability of the translated lyrics: to words being easy to sing to particular note values (as in Low 2005:192-94). Yet the term can also be used in a broader sense. It can be used to assess original lyrics as well as translations.” (Franzon, 374)

Singability, in this particular sense, does not just mean that it is easy to sing; instead, it is more appropriate to say it means that a translation is suitable for singing for a particular purpose. Thus, Franzon gives a definition of singability as “the attainment of musico-verbal unity between the text and the composition.” (Franzon, 375). From here, the translator needs to decide to whom he will stay faithful, to the lyricist or the composer. To determine that, Franzon follows the basic tenet of *skopos* theory which is that fidelity follows function:

“the factor that determines a translator’s decisions and choices would (or should) be the intended purpose of the target text. This tenet applies most evidently to song translation, where there is a clear need for functionality, not only in relation to the music, but also to the situation of use: a singing performance.” (Franzon, 375)

Therefore, Hartmann’s definition of translation as “textual approximation” which means that a translator “approximates as much as possible or as little as necessary” for the text is a logical conclusion to Franzon’s observation on factors that determine a translator’s decisions and choices concerning translation. Franzon thus recognizes “five theoretically-distinct choices a translator faces when commissioned to translate song lyrics.” (Franzon, 375), He further explains the

techniques involved in writing singable lyrics, where he discusses three functions of musico-verbal unity (prosodic, poetic and semantic-reflexive). All three functions must come together if the translation is to be perceived as singable i.e. functional. Franzon states three properties of a song (music, lyrics and performance), and three properties of music (melody, harmony and perceived sense).

A song is defined as a “piece of music and lyrics in which one has been adapted to the other, or both to one another designed for a singing performance.” (Franzon, 376). The three-part definition means that a song translation is, in a way, a second version of a source song which allows the song’s essential values of music, lyrics and sung performance to be reproduced in a target language, according to Franzon. Thus, in Franzon’s opinion, a translator has some choices, five to be exact: the first is to leave the song in the source text as it is; second, to translate the lyrics without taking the music into account; the third option is to write new lyrics to the original music with no overt relation to the original lyrics; the fourth possibility is to translate the lyrics and adapt the music to it; and the final options is to adapt the translation to the original music. When it comes to the first option, a translator decides if a translation is needed or not. A translator can choose to prioritise either words (second option) or the music (third option), or to compromise both for the sake of performance (fourth and fifth option). Franzon states that a singable song is a compromise between fidelity to the music, lyrics and performance. He explains it by saying that “a song translation that strives to be semantically accurate can hardly be sung to the existing music of the ST, and that a song translation that follows music must eventually sacrifice optimal verbal fidelity” (Franzon, 377).

In his essay, Franzon continues by discussing his three layers of singability. He lists certain aspects of the musico-textual fit which can lead to further choices. For him, a starting point is the assumption that music has three main properties (from the lyricist’s point of view) which are: a melody, a harmonic structure, and an impression of meaning, mood or action. In the end, the audience is the one which decides whether or not music functions simultaneously with words. Franzon makes the functional consequences of the match between lyrics and music more vivid in the following table and explains it further.

A singable lyrics achieves	by observing the music's	which may appear in the text as
1. A prosodic match	<i>Melody:</i> music as notated, producing lyrics that are comprehensible and sound natural when sung.	Syllable count; rhythm; intonation, stress; sounds for easy singing
2. A poetic match	<i>Structure:</i> music as performed, producing lyrics that attract the audience's attention and achieve poetic effect	Rhyme; segmentation of phrases/lines/stanzas; parallelism and contrast; location of key words
3. A semantic-reflexive match	<i>Expression:</i> music perceived as meaningful, producing lyrics that reflect or explain what the music 'says'	The story told, mood conveyed, character(s) expressed; description (word-painting); metaphor

Table 1. Functional Consequences of Match between Lyrics and Music (Franzon, 390)

The table offers a clearer categorization of the prosodic, poetic and semantic-reflexive match. The first one would be the basic requirement because without it, it would be impossible to sing the lyrics; the need for poetic or semantic-reflexive match vary, due to the character of the song. The prosodic match to the melody uses elements such as rhythm, stress and intonation which all appear in singing in stylized and controlled form. On the other hand, phonetic suitability involves ensuring that both vowels and consonants are singable i.e. "easy enough to vocalise". Secondly, the poetic match is closely intertwined with the harmonic structure of the music. "It is through the harmonic structure of matched and juxtaposed melodic strains and intensifying or reassuring chords progression that the audience's attention is commanded and retained." (Franzon, 390). Lyrics mirror such structures with stylistic figures, climax, contrast, rhyme. Thirdly, a semantic-reflexive

match is word- painting. To be more clear, musical dissonance will most likely be depicted as pain, and a major key in harmony as something joyous. The point is that we associate the vocal work of the meaning with a word. In the end, the table shows the premise that music “sets the prosody, influences stylistic choices and adds (semantic) value to the content of the lyrics.” (Franzon, 391).

4. Peter Low's Pentathlon Principle

During the research for this master's thesis, all the sources that I have researched mention Low's Pentathlon Principle. It was only natural to explore this approach in detail and discuss it in this chapter as the main approach in ML translation. Furthermore, the primary approach while translating *The Phantom of the Opera* into Croatian was Low's Pentathlon Principle and the balancing of the five criteria: singability, sense, naturalness, rhythm and rhyme. The need for a systematic approach towards song translation led Low to introduce the Pentathlon Approach. He first defined the song by saying that it is a "verbal-musical hybrid (Low 2013: 229)" (Carpi, 171)

Low argues that a translator should have a very specific purpose when making a singable song-translation which is "to produce a text which a singer can sing to an audience" (Low, 185). He says that functionalists stress the importance of thinking about the 'end purpose' and that they use the term *skopos* for it. "The making of singable translations is a very complex *skopos*, because the target text must fit the pre-existing music — its rhythms, note-values, phrasings and stresses — while still retaining the essence of the source text." (Low, 185). In a way, making a translation that can be sung is a herculean task because of the many constraints in the music, target language, etc.

"The devising of singable texts is a particular challenge to a translator: one is subject to huge, multiple constraints imposed by the pre-existing music, which has many complex features — rhythms, note-values, phrasings and stresses — none of which one can simply ignore. One is constrained also by what one practitioner calls "the physical limitations of the vocal apparatus, the metrical rigors of a rigidly pre-set prosody, and the need to match verbal sense to musical color" (Apter 1989: 27)". (Low, 185)

A translator needs to be flexible in order to make a successful translation. He needs to juggle between a lot of things, such as: the pre-existing music that cannot be changed, singing limitations when it comes to placement of vowels and consonants, words stress, rhythm and rhyme to make a text with as many omissions as possible. The source text usually rhymes and it is very hard to make a translation which will have rhymes in the same place as the source text and still convey the general meaning of the source text. "...the TT (target text) must give the overall impression that the music has been devised to fit it, even though the music was actually composed to fit the

ST. No wonder this task has at times been called impossible.” (Low, 185). He advises translators not to be loyal to the author and focus narrowly on the characteristics of the source text, but to look forward and stress the importance of the target text’s end purpose. Thus, Low calls song-translating a practical craft “exercised in the imperfect domain of words and meanings, where one is wrestling with the idiosyncrasies of the TL: its lexical gaps, its peculiar rhythms, its paucity of suitable rhymes etc.” (Low, 188). Franzon says that Low has addressed the fact that lyrics can be translated for non-singing purpose, but if they are going to be sung, the way of matching music and lyrics is differently prioritized from the opera genre. Since the target audience needs to be able to understand the text and its meaning, a translator must ensure that the target text is understandable and singable i.e. performable. Low says that the most difficult skopos is the singable TT, because it contains so many constraints. Therefore, song-translating is very different from most interlingual translating, because in the target text “the verbal message in the new code is intended specifically to be transmitted simultaneously with the very same non-verbal code that accompanied the source text.

According to Capri, Low says that the options to obtain “a singable song-translation [that] must function effectively as an oral text delivered at performance speed” (Capri, 40) are limited. She further claims that performability is one of the main aspects that need to be respected because singers must be able to perform the songs in the target language without any difficulties and the target audience has to be able to understand the text. Thus “the hybridity of songs, and in particular their strict link with music, make them something other than “just” a written text.” (Capri, 40). In order to achieve such a translation, Low suggests five criteria that MLT should aggregate. He also points out that there are many factors that need to be taken into consideration such as: paraphrase, replacement of metaphors, compensation, omission, addition, cultural adaptation, stylistic equivalence, adding words, words stress, rhythmical problems, and rhyme problems. Thus, “The Pentathlon Principle states that the evaluation of such translations should be done not in terms of one or two criteria but as an aggregate of all five” (Low 191). He argues that these five criteria are very dissimilar in a way, that the first four (singability, sense, naturalness and rhythm) correspond to the translator’s duties to the singer, author, audience and composer, while the fifth criterion i.e. rhyme is a special case. The aim of the translation is to balance equally all five criteria if possible. The following subsections will represent each criterion in the following order: singability, sense, naturalness, rhythm, and rhyme.

4.1. Singability

One of the important criteria in musical translation is singability. Singers are the main users of a translated text and therefore it is of the utmost importance for the text to be usable. Low ranks it on top as the most important criterion out of the five. It is “a logical result of thinking in terms of the TT’s specific purpose, its *skopos*. It is entirely reasonable for the singer, as the commissioner of the translation, to ask for a usable product.” (Low, 192). He points out that Edvard Grieg, a well-known composer, once said “Regardless of how beautiful the poetry and the music, if the declamation is found wanting, the songs will be put aside and ignored (cited in Gorlée 2002: 180).” (Low, 192). The target text should strive to achieve singability first, because if the text is not singable, the audience will not like it nor will the singers be able to perform it to the best of their abilities. Low compares singability with a notion in the translating of drama, which is effectiveness on stage, and that it is practical necessity and must be prioritised when it comes to translation. In other words, the text must feel natural and be sung without difficulties; it must be performable and match with the integrated whole. The ‘whole’ here means not only the music, and singability, but also costumes, lighting and the whole performance. The singers must be able to perform the text at set speed. The general demand is that a text must function effectively. “Functioning effectively will mean different things for different songs, too.” (Low, 193), for example, some songs will be happy and other will bring you to tears. When it comes to English, it has “many closed syllables, and frequent clusters of consonants at the beginning or end of words.” (Low, 193). He further suggests that it is best to avoid the placing of under-sized vowels on long or emphatic notes. He exemplifies this with the words “it” and “the” which can be easily sung on a short note i.e. quaver note for example, and not to place such words on long notes. Instead, a translator can use some other demonstrative pronouns such as “these” which has a good long vowel.

Another important thing that needs to be taken into consideration in the aspect of singability is that some words are highlighted on some notes in the ST in the form of a high-pitched note, or *fortissimo*. Such places are given special prominence in the score and are ideally translated at the same location because otherwise the focus of the whole line will be disrupted and the musical highlight will fall on a different note. Apter has summed this up very well, according to Low, “the translator must crest meaning where the melodic line crests” (Raffel 1988:196).” (Low, 193). The other important issue is that

“in a strophic song, each musical phrase is to some extent multi-purpose. But in through-composed songs each musical phrase is wedded to one group of words — it calls for not merely a phrase to match the metre (e.g. six notes ending in a long one) but a phrase to match those particular words (e.g. an unexpected noun on syllable two, a comma after syllable four).” (Low, 194).

In other words, the meaning of the music must match the lyrics and the translator must carefully choose words that will fit the longer as well as the shorter and quicker notes as discussed earlier in this chapter. Another important issue of singability is word stress in the TT, which will be discussed in the subsection about rhythm.

4.2. Sense

Retaining sense in a MLT is particularly challenging if a translator wants to respect every aspect of the source text (rhyme, rhythm, singability...). In that sense, the meaning can be stretched to fit the notes and constraints of song-translation, unlike the translation of informative text where semantic accuracy is a must. According to Low, The Pentathlon Principle is the one that calls for flexibility.

Low claims that “our definition of acceptable accuracy can be wider here than in other translating. Thus a precise word may be replaced by a near-synonym, a narrow term by a superordinate term, a particular metaphor by a different one which functions similarly in the context.” (Low, 194). Stretching of the sense is essential when it comes to the placement of the TT with the music, namely notes. It is a genre where syllable count is extremely important so the need to stretch the sense comes naturally, says Low. He points out that some people take a song and make TL lyrics to match it perfectly but without any semantic relation to the SL. Low stresses that this is not a translation because the original verbal meaning was not transferred, and that “such practices have no place in discussions of translation.” (Low, 194).

4.3. Naturalness

The naturalness requires a translator to take into consideration the register in which the song is performed, as well as the word order in a sentence. For a translation to feel natural, the word order in a sentence must feel natural and the song register must be taken into account because of the vowel placement. The naturalness is primarily associated with the audience i.e. the receivers of the text. According to Low, there is a debate about “whether or not a translated text should conceal the fact that it has been translated.” (Low, 195). He continues by saying that a case of song-translating is untypical because such a text must communicate effectively on the first encounter. That is the reason why “this places a premium on the naturalness of language, because unnaturalness demands from the audience additional and superfluous processing effort. The TT is not worth making unless it can be understood while the song is sung.” (Low, 195). When it comes to the aspect of naturalness, the audience is the main factor that needs to be pleased. The audience will not be able to easily understand the TT if it does not feel natural. During the performance, the processing time of a song cannot be prolonged, which is one of the main reasons why this aspect is important for MLT.

4.4. Rhythm

The translator is bound to respect the rhythm out of duty to the composer. Rhythm is clearly noted in a song and it determines how a source text will be performed. Low observes that some people view this as a problem of syllable-count, because they consider that a line of eight syllables which is set to eight notes needs to be translated into a line of eight syllables. Low calls such practice too rigid and exemplifies it by mentioning Graham’s quote “Don’t composers make such changes in setting strophic songs?” (Low, 196). He then says that one verse can start with a single up-beat note, while the second verse may start with two small upbeat notes and have a slur in the line. “Clearly, composers did not all see the rhythmic details as sacrosanct.” (Low, 197).

According to the Pentathlon Principle, the exact syllable count is desirable, but in practice such restriction can end up being clumsy. To prevent that, a translator may choose to add or subtract a syllable. This can be done in places such as in a recitative part, rather than some lyrical

phrase. “the best place to add a syllable is on a melisma, and the best place to subtract a syllable is on a repeated note, because those methods alter rhythm without destroying melody.” (Low, 197). The article further states that some changes in the melody can also be made. Low merely suggests that “an occasional subtle piece of musical “twerking” may be preferable to a glaring verbal gaffe.” (Low, 197). The other problem can be the shortage of syllables in the TT. There are two possible reasons for that; one is that the ST has many short syllables and the other is because the draft TT is very brief. If a translator encounters such a problem, her or she can either add a new word/phrase, repeat a word or a phrase, or drop notes from the music sheet. The last option is the least favourable one. In overall, syllable-count is not an accurate measure of rhythm, because rhythm in songs is not the same as meter in poetry. The rests are also very important and must be taken into account, because a translator must avoid placing rest in the middle of a word. “What one seeks is not a replication of the SL poem’s metrical form, it is a match for the existing music. For these reasons, a song-translator must pay attention to the length of vowels — as indicated above in the section on “singability” — without ignoring the role of consonants either.” (Low, 198).

4.5. Rhyme

This aspect is particularly demanding and poses a major problem in song-translation, and thus it has led to many unusable TTs. According to Low, the reason for that is that many translators prioritise rhyme. He then mentions how Lefevere criticized Hays and Bentley for their renderings of the songs by saying: “The need to rhyme, moreover, leads to excessive padding” (Low,198).

Low claims that the Pentathlon Principle works very well with rhyme. The author says that when there is rhyme in ST, some translators do without it, and that “in cases where the rhyme can be lost without significant cost, they will be quite right. In other cases, however, to abandon all rhyme is to score a zero on a significant part of the scorecard.” (Low, 198). He then advises that it is good to follow rhyme structure, if a translator will seek some margin of flexibility too. In that case, rhymes do not have to be as perfect as they are in the ST, but a translator should try to “get a top score, but not at too great a cost to other considerations (such as meaning).” (Low, 199). One of the general rules in rhyme is that “the tighter the rhyming, the more the rhyme will determine

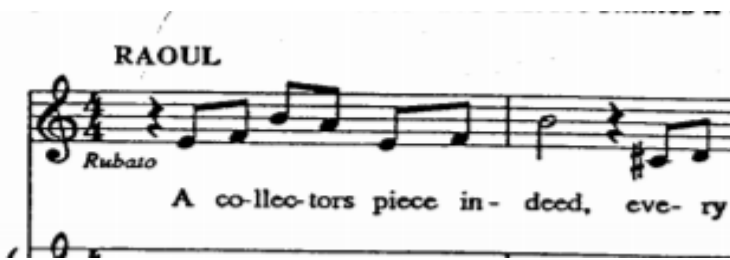
the whole line.” (Low,199). But even when there is rhyme, it does not have to be a perfect rhyme. Sometimes, imperfect rhyme is a better option because it “incurs less semantic loss” (Low, 199).

5. The analysis of *The Phantom of the Opera* translation

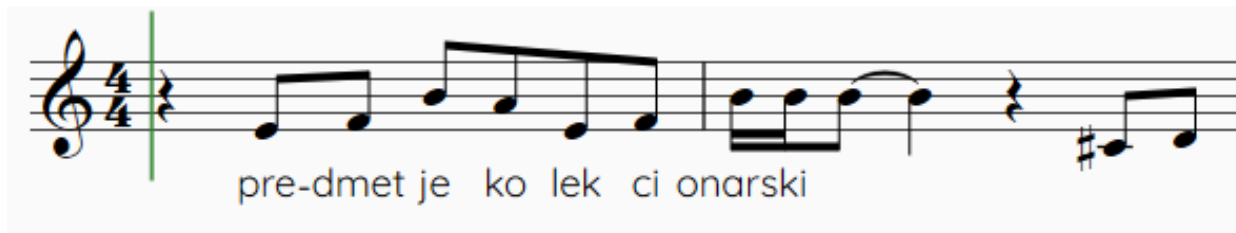
For the purpose of this thesis, I have translated the first act, namely eight scenes of *The Phantom of the Opera* musical by Andrew Lloyd Webber from English into Croatian. It was very challenging, especially the fifth scene, with a lot of quick notes and seven main characters singing different lyrics all at once. The review of the problematic parts will be explained chronologically. The tools used for the translation were various online dictionaries such as Merriam-Webster, Cambridge dictionary, Glosbe, Oxford dictionary as well as Google search. For the purpose of this analysis, I have also used *Sibelius*, a computer programme for making music scores, to illustrate the syllable placement and changes in rhythm. Rhyme and syllable placement were two of the biggest challenges during this translation, as well as the question of what to omit, when to replace and when to add something. Croatian, unlike English, does not have articles and words usually have a lot more syllables than the English ones. It was often necessary to use shorter forms of the words when grammatically possible. In some places, the rhythm had to be altered a bit in order to fit the line with the notes. All of the above is exemplified in the following analysis.

5.1. Analysis of the translated text

In the very beginning of the prologue, the first problem was the first singing line by Raoul. A rhythmical problem arose in Croatian with the phrase “*predmet je kolekcionarski*” which is an equivalent to “a collector’s piece indeed”. The syllable count for English phrase is seven syllables, while in Croatian it is nine and the word ‘indeed’ had to be omitted. Instead of a half note I had to replace it with two sixteenth notes and one eight note linked to a quarter note, as shown in the following pictures.

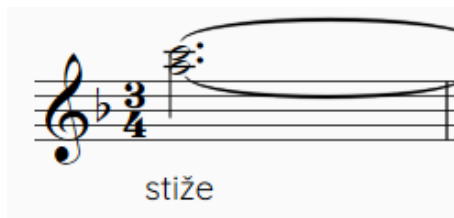
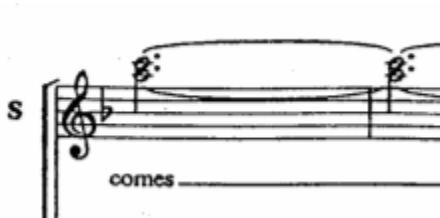


Picture 1: an example of rhythm and syllable placement from the original music score



Picture 2: modified rhythm in the second bar in Croatian version

The word ‘kolekcionarski’ in Croatian has more syllables than the equivalent in English. In such cases where we have notes with longer values we do not have to make changes, unless there are many characters singing all at once. It is usually left to the singer to decide how he or she should place the words on the rhythm. This is only applicable when we have words with two syllables on one long note, for example, the word ‘Opera’ in both English and Croatian has the same syllable count but the second part /o-*pera*/ is placed on one long note. With quick notes, the rhythm should be written down if changed. The following example shows another word, similar to Opera situation, but here, the English word “comes” has only one syllable, unlike the Croatian word ‘*stiže*’ which has two syllables. Since the note is held for four bars, it is up to the director to decide how it is going to be sung. There are two possible ways: one is to say the whole word in the beginning and hold /*že*/ or to hold /*sti*/ and say /*že*/ on the end note.



Picture 3: the example from the original music score Picture 4: the example with Croatian lines

The next few stanzas will show some problems with the syllable placement, linked notes that become separate, some words which are held longer because of the syllable shortage, as well as omissions that were necessary to fit the lyrics with the line.

ŽENSKI ZBOR

UZ GOZBU, PLES I PJESMU
 NOČAS SLAVIMO MI.
 SLAVIMO POBJEDU OVU,
 ŠTO SPAS NAM DONOSI.

GIRLS' CHORUS

WITH FEASTING AND DANCING AND
 SONG,
 TONIGHT IN CELEBRATION
 WE GREET THE VICTORIOUS THROG,
 RETURNED TO BRING SALVATION!

MUŠKI ZBOR

ODJEKUJU KARTAŠKE TRUBE!
 ČUJTE RIMLJANI, BJEŽ' TE!
 KAO I NAŠE STUPANJE!

MEN'S CHORUS

THE TRUMPETS OF CARTHAGE
 RESOUND!
 HEAR, ROMANS, NOW AND TREMBLE!
 HARK TO OUR STEP ON THE GROUND!

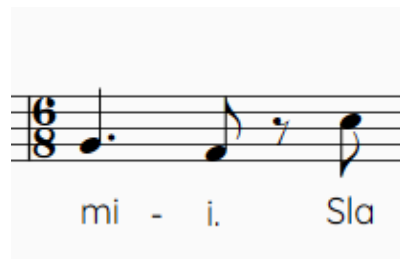
SVI

BUBNJEVI - HANIBAL STIŽE!

ALL

HEAR THE DRUMS – HANNIBAL COMES

In the very first line of the first stanza, there is a shortage of syllables in Croatian; originally there are eight, while in the translated line there are seven. The next line also contains seven syllables while in Croatian there are six. In the third line, the syllable count is the same, and in the final line again we have seven syllables in English and six in Croatian. When there is a shortage of syllables in the target text it is usually resolved by stretching a word on two notes where the melody either descends or ascends.



Picture 5: an example of syllable placement in Croatian version

These stanzas rhyme, so it was particularly challenging to fit the rhyme into the Croatian translation and preserve the meaning. The first stanza rhymes in the *a b a b* form, which was preserved in the translation to some extent. The second stanza has three lines which rhyme in a *b* format, while the last one has rhyme within the one line (drums- comes). It was not possible to

have rhyme in these stanzas and deliver the right meaning respecting the syllable count and rhythm. The line “hear the drums” had to be shortened in Croatian to just “*bubnjevi*” because it was the only possible solution in order to fit it with the rhythm because the word ‘Hannibal’ could not be moved due to the importance that music places on that word.

The other potential problem arose with the translation of deliberate (funny for the audience) mistakes in the text. Such an example is when Piangi, who is Italian like Carlotta and struggles sometimes with English, says Roma instead of Rome. Roma is an Italian word for Rome and he pronounced the word in Italian although he should have pronounced it in English. Since in Croatian the equivalent to Rome is Rim with an /i/, I have decided to put “*Romska*” which in the literal translation means gypsy. Furthermore, expressions such as ‘*monsieur*’, ‘*signora*’ ‘*andiamo*’, ‘*addio*’, ‘*tour de force*’, ‘*ronds de jambe*’ and ‘*temps de cuisse*’, were left as in the original and inflected if necessary in the target text according to the grammatical norms of the Croatian language. The decision to leave it was because the plot is placed in Paris, and Carlotta and Piangi are Italian. They also sing in Italian in the fifth scene which was also left as it is in the original. The use of Italian words by managers is a form of flattery towards Carlotta in order to make her stay in the Paris Opera house.

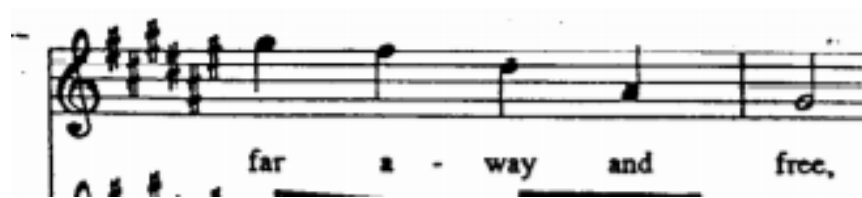
CARLOTTA
POMISLI,
NA MENE RADO
KADA OPROSTIMO SE.
OBEĆAJ MI
DA ĆEŠ POMISLIT NA ME PONEKAD

NA TAJ DAN NE TAKO DALEK DAN
KADA SI DALEKO, SLOBODAN
AKO IKAD TREN PRONAĐEŠ
POMISLI NA ME.

CARLOTTA
THINK OF ME,
THINK OF ME FONDLY,
WHEN WE'VE SAID GOODBYE.
REMEMBER ME
ONCE IN A WHILE –
PLEASE PROMISE ME YOU'LL TRY.

ON THAT DAY,
THAT NOT SO DISTANT DAY,
WHEN YOU ARE
FAR AWAY AND FREE,
IF YOU EVER FIND A MOMENT
SPARE A THOUGHT FOR ME.

Think of me is the first solo song, which introduces Christine's character and her voice. Nevertheless, the beginning of the song is first performed by Carlotta. The first two lines in the first stanza repeat, while in Croatian, it was all turned into one sentence without the repetition of the “think of me“ line. The reason for that is again the syllable count and the inability to place it and obey the rhythm. For that reason, the repetition had to be omitted. “Remember me“ line was replaced with ”*obećaj mi*“ which means “promise me”, because the exact equivalent did not fit and in the following line we have “promise me“ so “remember me“ was omitted altogether. In the last line of the TT we have a shortened personal pronoun /*mene – me*/, as well as /*tebe – te*/ and the conjunction /*ali- al'*/. The rhythm is slightly altered on the word “*slobodan*”:



Picture 6: an example of the music line from the original music score



Picture 7: Croatian translation and rhythmical alteration

Instead of one quarter note, we have two eighth notes and the rest is the same.

MEG/BALERINE/OPERNI ZBOR

TU JE:

TAJ FANTOM IZ OPERE...

MEĐU NAMA JE...

TAJ DUH...

MEG/BALLET GIRLS/CHORUS

HE'S HERE:

THE PHANTOM OF THE OPERA...

HE IS WITH US...

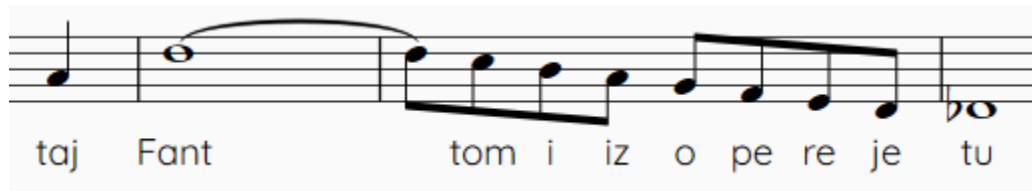
IT'S THE GHOST...

“The Phantom of the Opera” line had to be kept on the same position as the original because it is one of the main music themes in the whole musical and it is very important because it is the Phantom’s melody and runs throughout the musical. The line in the Croatian translations has one syllable less than the original and that is because of the definite article which does not exist in Croatian. The syllable placement was exactly the same as in the original, except on the word “iz” which is on one occasion placed on two quick notes in a descending melodic line, and on the other occasion the vowel /i/ can be repeated just to stress the rhythm.

Example 1: the word “iz” is placed on two quick notes in a descending melodic line

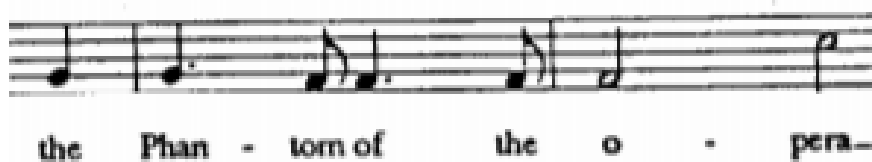


Picture 8: the first version of the Phantom of the Opera line

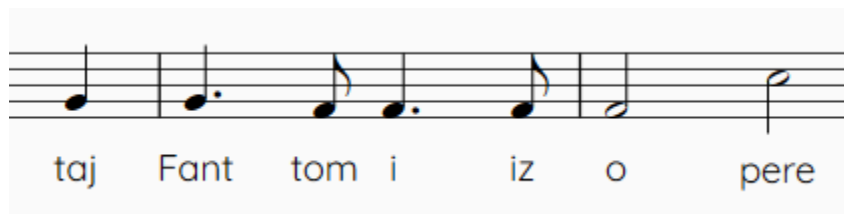


Picture 9: the solution in the Croatian translation

Example 2: the vowel /i/ is repeated to stress the rhythmical structure



Picture 10: the second version of the Phantom of the Opera line

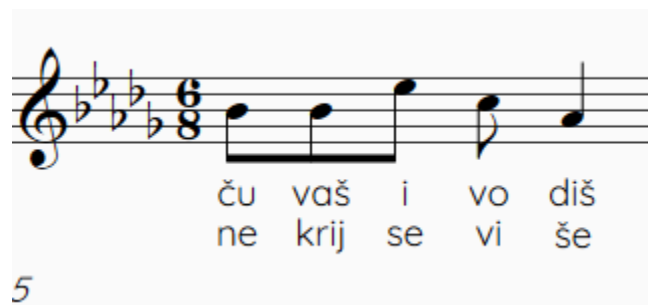


Picture 11: solution in the Croatian translation

The words that are loanwords in Croatian such as triumph-“*trijumf*”, opera-“*opera*”, perfect-“*perfektna*”, applause-“*aplauz*” were kept in that form. The line “Angel of music...”-“*Anđele glazbe...*” had to be kept in the same position due to the importance of music in that part and because it is one of the main themes of the musical. There were some rhythmical changes in the said line in the same places in the stanza where this melody is repeated.



Picture 12: an example from the music score



Picture 13: solution in the Croatian translation

The following examples deal with issues like omission and replacement, as well as rhyme. In the first stanza, the pronoun /I/ is hidden in the verb declination /(*ja*) *čujem, slušam*/. The phrases like “stay by my side”, “forgive me”, “master”, “flattering child”, “shadows” and “strange” were omitted due to the syllable placement problem. It was impossible to fit everything without changing the music score which is the number one constraint when it comes to translating musicals. The word “Master” was replaced with “*anđele moj*” which is also an inversion, and “flattering child” was replaced by “*uskoro ćeš*”. The rhythmical problems were resolved following the same principle as described earlier. There is almost no rhyme, except in the third stanza, whose rhyming scheme is *a b c b*. In the Croatian translation there is no rhyme.

CHRISTINE

ANĐELE, TU SI, ČUJEM I SLUŠAM,
OSTANI I VODI ME.
MOJA DUŠA BILA JE SLABA,
ANĐELE MOJ, UĐI.

FANTOM

USKORO ĆEŠ ME UPOZNAT,
SAZNAT ZAŠTO KRIJEM SE.
POGLEDAJ SE U ZRCALO,
JA UNUTRA SAM.

CHRISTINE

ANĐELE GLAZBE, VODIŠ I ČUVAŠ,
SLAVU PODARI MI.
ANĐELE GLAZBE, NE KRIJ SE VIŠE.
ANĐELE, DOĐI K MENI.

CHRISTINE

ANGEL, I HEAR YOU SPEAK, I LISTEN.
STAY BY MY SIDE, GUIDE ME
ANGEL, MY SOUL WAS WEAK, FORGIVE
ME.
ENTER AT LAST MASTER.

PHANTOM

FLATTERING CHILD YOU SHALL KNOW
ME.
SEE WHY IN SHADOWS I HIDE.
LOOK AT YOUR FACE IN THE MIRROR.
I AM THERE INSIDE.

CHRISTINE

ANGEL OF MUSIC, GUIDE AND
GUARDIAN,
GRANT TO ME YOUR GLORY.
ANGEL OF MUSIC HIDE NO LONGER.
COME TO ME STRANGE ANGEL.

The main song of the musical is *The Phantom of the Opera*, which we hear for the first time in the third scene. Every fourth line rhymes. The most important thing for me was to ensure that the lyrics are fluent i.e. singable.

CHRISTINE

AND DO I DREAM AGAIN?
FOR NOW I FIND
THE PHANTOM OF THE OPERA
IS THERE INSIDE MY MIND

CHRISTINE

SANJAM LI OPET?
ZA SADA ZNAM
TAJ FANTOM IZ OPERE JE TU
U MOME SNU

The line “inside my mind” had to be adapted in Croatian to “*u mome snu*”, because Croatian equivalent of the word ‘mind’ has more than two syllables, so it was impossible to fit it any differently than this. The rhythm was altered on two occasions:

Example 1: the quarter note was changed into two eighth notes



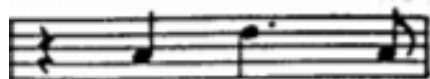
— My po - wer



mo ja moć nad

Picture 14: *The Phantom of the Opera* music score Picture 15: Croatian translation

Example 2: the quarter note was changed into two eighth notes



it's me they



sa mo ću ju

Picture 16: *The Phantom of the Opera* music score Picture 17: Croatian translation

FANTOM
UNATOČ SNOVIMA,
TI ZNALA SI
MOJ LIK I TAJNA

PHANTOM
IN ALL YOUR FANTASIES
YOU ALWAYS KNEW
THAT MAN AND MYSTERY

CHRISTINE
SU TO ŠTO SI.

CHRISTINE
WERE BOTH IN YOU

ZAJEDNO
I U TOM PODZEMLJU
GDJE TAMA JE,
TAJ FANTOM IZ OPERE JE TU
U MOME/TVOME SNU.

BOTH
AND IN THIS LABYRINTH
WHERE NIGHT IS BLIND
THE PHANTOM OF THE OPERA IS HERE
INSIDE MY MIND.

In this example above, the meanings were a bit stretched but the rhyme was obeyed in the Phantom's and Christine's parts. The line "that man and mystery" was adapted to "*moj lik i tajna*" because the word 'man' in Croatian has a lot of syllables. Instead of '*labirint*' for labyrinth there is "*podzemlju*" because we are going underground after all, and because the inflected form of the word "labyrinth" would not fit due to too many syllables. The definite article /the/ was often

replaced with a personal or a demonstrative pronoun. The example below shows that “to the” was replaced with “*I toj*” and “the” was replaced with the demonstrative pronoun */toj/*.

FANTOM

I TOJ SNAZI GLAZBE KOJU JA PIŠEM.
TOJ SNAZI GLAZBE U NOĆI.

PHANTOM

TO THE POWER OF THE MUSIC THAT I
WRITE.
THE POWER OF THE MUSIC OF THE
NIGHT.

The word */help/* was always a problematic one and impossible to place or translate since it could never fit in the text because the word in Croatian has more than two syllables. Most of the times it was just omitted.

FANTOM

NAPRAVIMO GLAZBU NOĆI.

PHANTOM

HELP ME MAKE THE MUSIC OF THE
NIGHT.

It was often the case that two sentences had to be combined into one as following:

CHRISTINE

SJEĆAM SE DA BILA JE
MAGLA NA VELIKOM JEZERU.

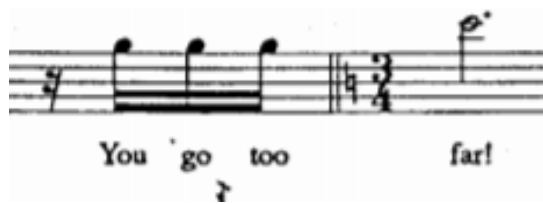
CHRISTINE

I REMEMBER THERE WAS MIST.
SWIRLING MIST UPON A VAST GLASSY
LAKE.

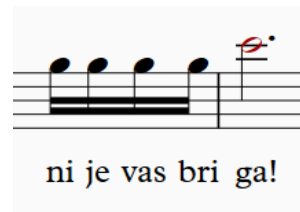
The semantic meaning was preserved even though it is now only one sentence in Croatian instead of two that are in the ST.

The next example concerns cultural appropriation. The word Pandora in the line “you little prying Pandora” does not mean anything to Croatian people, so the appropriate translation was something that Croatians encounter on a daily basis: “*zabadaš svoj nos svuda*”. Furthermore, there are several repetitions of the word “secretly”. In Croatian it does not sound good if the word “*tajno*” is repeated twice since it has less syllables than the word “secretly”. Instead, I added two words: a conjunction “*i*” and a synonym of the word “*tajno*” which is “*skriveno*” so the end result was “*tajno i skriveno*”.

The fifth scene was very challenging because it has a lot of quick notes and seven main characters singing all at once. Some idioms needed adaptation, omissions, replacements, and at the end of one phrase, all the characters were singing at once with different lyrics that needed to end on the vowel /a/. There were not many rhythmical changes because some parts were recitatives. Unlike the rest of the scenes, this one had a lot more idioms. An example is “gossip’s worth its weight in gold” which was not particularly hard to transfer since the one in Croatian is its equivalent “*dobar trač zlata vrijedi*”. The word “damnable” had to be replaced with “*nečuveno*” because of the syllable placement. The expression “he’s a funny sort of spectre” was translated into “*on je baš šaljivac*” which has a sarcastic subtext. In Firmin’s line he says “well how should we (know)?” which is in the first person plural and in the Croatian translation it was replaced by a first person singular “*kako da znam?*” because of the syllable placement. In the end, all the characters had to end on the same vowel, because of that in Piangi’s line there was a slight rhythmical alteration in the very end.



Picture 18: *The Phantom of the Opera* music score



Picture 19: Croatian translation

The “Primadona” song had the line ‘primadona’ that had to stay in the same place for the reasons that were elaborated earlier for phrases ‘the Phantom of the Opera’ and ‘Angel of music’. An interrogative sentence had to be replaced with a declarative one:

PIANGI, ANDRE AND FIRMIN
NEMOJTE NAS ZAKINUT ZA TRIJUMF.

PIANGI ANDRE I FIRMIN
CAN YOU DENY US THE TRIUMPH IN
STORE?

It was just impossible to fit Croatian interrogative sentence under those notes.

Sometimes, the shorter form of an infinitive of the verbs had to be used:

PIANGI
TA SVJETLA ĆE SVA

OPET SJAT ZA VAS
PIANGI

THE LIMELIGHT ONCE AGAIN
SHALL SHINE UPON HER.

Occasionally, three words were replaced by one because of the syllable count and placement.

SVO TROJE
SRAMOTNO!

ALL 3
SHAME! SHAME! SHAME!

The word “shame!” has only one syllable, while its equivalent in Croatian “*sramotno!*” has three syllables.

The final scene of the first act is a long song. There were no changes in rhythm, but there were omission and adaptations.

RAOUL
ZABORAVI NA SVE.

RAOUL
FORGET THIS WAKING NIGHTMARE.

The “waking nightmare” was replaced with one word “*sve*”, because in Croatian, the word “nightmare” consists of two words “*noćna mora*” and has twice as many syllables than the word nightmare.

CHRISTINE
PRONAĆI ĆE ME I UBIT.
TAJ POGLED UBIT ĆE SVE
NA PUTU DO MENE.
TAJ FANTOM IZ OPERE
UBIT ĆE OPET!

CHRISTINE
HE’LL KILL ME.
HIS EYES WILL FIND ME THERE,
THOSE EYES THAT BURN AND IF
HE HAS TO KILL A THOUSAND MEN,
THE PHANTOM OF THE OPERA
WILL KILL AND KILL AGAIN

Here the translation had to be adapted a little because of the syllable placement. One long sentence ended up being two in the TT, and the general meaning was intact.

CHRISTINE

TAMO BILA SAM
 GDJE ZORA NIKAD NE SVANE.
 U SVIJETU GDJE
 SVJETLO PRETVARA SE U TAMU,
 TAMU.
 VIDJELA SAM GA

CHRISTINE

RAOUL, I'VE BEEN THERE,
 TO HIS WORLD OF UNENDING NIGHT.
 TO A WORLD WHERE THE DAYLIGHT
 DISSOLVES INTO DARKNESS,
 DARKNESS.
 RAOUL, I'VE SEEN HIM!

In this stanza, it is visible that the word 'Raoul' was completely omitted, as was the personal pronoun /I/. The first person singular is now in the verb form '*bila sam*'. To avoid repetition of the word "*svijetu*", the second line was translated without it because the demonstrative pronoun /there/ already refers to where she was.

RAOUL

MOJE RIJEČI ĆE TE ŠTITIT.

RAOUL

MY WORDS WILL WARM AND CALM
 YOU.

Here the word "warm" was entirely omitted, and in the following line "that's all I ask of you". The pronouns were altogether omitted, but the first person singular is still present in the TT.

CHRISTINE

JER SAMO TO TRAŽIM

CHRISTINE

THAT'S ALL I ASK OF YOU

Another replacement occurred when the declarative sentence in English had to be turned into an interrogative one in Croatian.

CHRISTINE

VOLIŠ LI ME?

CHRISTINE

SAY YOU LOVE ME.

The reason for that is Raoul's answer which is "You know I do." which is "*Da, volim.*" in Croatian. Another adaptation was made with "love me" which was translated as "*ljubav*" to fit the translation of the main phrase which is "that's all I ask of you" or in Croatian "*ljubav je sve što ja tražim*".

Conclusion

Music, like English, is an international language, which speaks to us best through melody and words. Musical is a form which tells a story through music and lyrics, as well as dancing and dialogues. In my opinion, it is the most superior form of art, and the hardest because it is so complex. Seeing a musical is as if you are shooting a movie, but unlike in movies where actors get to repeat the scenes until perfection, in musicals, each performance needs to be perfect and there are no repetitions. The end product is as if you are watching a live movie. A translator is a mediator between languages, cultures, meanings. He or she is the bridge that connects worlds and brings something as wonderful as a musical to other nations across the globe so they also may enjoy the wonders of music and understand the songs as well as the plot.

Translating a musical is a craft, almost like a talent and it differs greatly from other written translation because MLT demands flexibility and the ability to adapt. Music is here the biggest constraint, and it must be obeyed. In my opinion, a translator of a musical should know the music theory or at least grasp the complexity of the musicals. The topic of translating musicals is still not researched enough and it is yet to become prominent. Mary Snell-Hornby says that in translation studies it is accepted that translation is not just a mechanical, soulless activity, and that it needs creativity and passion. A translator is burdened by the fact that a translation from ST to TT needs to be singable, convey the original meaning, respect the music, but above all, the audience needs to be able to understand it and in the end, they will be the ones who decide whether a translation is a good one. “[T]he intended readers such as the director, actors, and band members are merely target-text users, while the audience constitutes the target-text receivers who finally decide the success or failure of a translated theatre work” (Li Jin, 1232).

Although the translation is done, I still catch myself thinking about it and how I can make it even better. It’s like “the Phantom of the opera is there, inside my mind” all the time, now and forever.

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Appendix I: Croatian translation of *The Phantom of the Opera*

FANTOM IZ OPERE

Prvi čin

Uvod

POZORNICA OPERNE KUĆE PARIS OPÉRA, 1905.

(Stvari iz operne kuće su na dražbi, a tamo se nalaze DRAŽBOVATELJ, NOSAČI, PONUDITELJI i RAOUL kojemu je 70 godina, ali je i dalje oštrog vida. Dražba započinje s dražbovateljevim udarcem čekićem.)

DRAŽBOVATELJ

Prodano. Vaš broj, gospodine? Hvala.

Komad 663, dame i gospodo: Plakat za izvedbu Chalueauvog Hannibala u ovoj opernoj kući.

NOSAČ

Pogledajte ovdje.

DRAŽBOVATELJ

Nudi li netko 10 franaka? Pet dakle. Licitiram pet. Šest, sedam. Gospodine, protiv vas sedam. Osam. Osam jednom. Drugi put. Prodano Raoulu, Vicomteu de Chagnyju.

Komad 664: drveni pištolj i 3 ljudske lubanje iz produkcije „Robert le Diable“ Meyerbeera iz 1831. Deset franaka za ovo. Deset, hvala. Deset još uvijek. Petnaest, hvala, gospodine licitiram petnaest. Prodano za petnaest. Vaš broj, gospodine?

Dame i gospodo 665: glazbena kutija od kaširanog papira u obliku vergla. Pričvršćena je figura majmuna obučenog u perzijski ogrtač i svira činele. Ovaj predmet otkriven je u trezoru kazališta i još uvijek je ispravan.

NOSAČ *(podiže predmet)*

Pogledajte ovdje. *(pokreće glazbenu kutijicu)*

DRAŽBOVATELJ

Mogu li započeti s dvadeset franaka? Petnaest onda? Licitiram petnaest.

(licitiranje se nastavlja. RAOUL na kraju kupi kutiju za trideset franaka.)

Prodano za trideset franaka Vicomteu de Chagnyju. Hvala, gospodine.

(kutijicu predaju RAOULU. On ju proučava dok se pažnja fokusira na njega na trenutak.)

RAOUL *(tiho govori malo sebi, a malo kutijici)*

PREDMET JE KOLEKCIONARSKI... SVAKI DETALJ BAŠ KAKO JE REKLA...

ČESTO JE MISLILA NA TEBE I TVOJ BARŠUN I OLOVNU FIGURU.

HOĆEŠ LI SVIRATI KADA SVI UMREMO?

(pažnja se vraća nazad na DRAŽBOVATELJA, a on nastavlja)

DRAŽBOVATELJ

Slijedi komad 666: luster u dijelovima. Neki od vas možda se sjećaju čudnog događaja s Fantomom iz Opere; misterij koji nikada nije razjašnjen. Rečeno nam je, dame i gospodo, da je ovo isti luster koji je sudjelovao u poznatoj katastrofi. Naše radionice su ga obnovile i prilagodile dijelove za žice i električnu rasvjetu kako bi mogli dobiti dojam kako će izgledati kada ga se ponovno sastavi. Gospodo, možda bi mogli uplašiti tog starog duha s malo svijetla?

(DRAŽBOVATELJ upali luster. Dolazi do ogromnog bljeska i UVERTIRA počinje. Tijekom uvertire, operna kuća je obnovljena i ponovno veličanstvena. Luster je sjajan i velik, te se čarobno uzdiže nad pozornicom dok konačno ne visi visoko iznad partera.)

PRVI ČIN – PARIZ 1881.

PRVA SCENA

PROBE ZA CHALUMEAUVOG HANNIBALA

(Došli smo do velike zbarske scene u kojoj se HANNIBAL s vojskom vraća u Kartagu kako bi ju spasio od rimske invazije pod Scipiovim vodstvom. HANNIBALA igra UBALDO PIANGI; ELISSAU; kraljicu Kartage (Hannibalovu ljubavnicu) igra CARLOTTA GUIDICELLI. Dvije glavne ROBINJE igraju MEG GIRY i CHRISTINE DAAÉ. GĐA. GIRY je učiteljica baleta. Vokalni trener, Gosp. REYER, je glavni. Pridružujemo se operi pred kraj ELISSINE (CARLOTTINE) sjajne arije. Na pozornici je sama, a u ruci drži HANNIBALOV poklon, odsječenu krvavu glavu. HANNIBAL joj se približava.)

CARLOTTA *(na vrhuncu ekstravagantne procesije)*

OVAJ TROFEJ SPASITELJA NAŠIH,

OD POROBLJENE SILE RIMSKE.

(SCENSKI RADNIK nosi ljestve preko pozornice. OSTALE još uvijek vidimo kako sastavljaju dijelove scene)

ŽENSKI ZBOR

UZ GOZBU, PLES I PJESMU
NOĆAS SLAVIMO MI.
SLAVIMO POBJEDU OVU,
ŠTO SPAS NAM DONOSI.

MUŠKI ZBOR

ODJEKUJU KARTAŠKE TRUBE!
ČUJTE RIMLJANI, BJEŽ' TE!
KAO I NAŠE STUPANJE!

SVI

BUBNJEVI - HANIBAL STIŽE!

(PIANGI ulazi kao HANNIBAL)

PIANGI (HANNIBAL)

TUŽNO JE VIDJETI NAŠU ZEMLJU SAD
DOK ROMSKA RUKA OPET NAM PRIJETI.

REYER (prekida ga)

Signor... ako dozvolite: „Rim“. Govorimo „Rimska“ ne „Romska“

PIANGI

Si, si, Rim ne Rom. Vrlo mi je teško.

(vježba) Rimska... Rimska...

(ulazi LEFEVRE, umirovljeni direktor Operne kuće s gosp. FIRMINOM i gosp. ANDREOM kojima je upravo prodao opernu kuću.)

REYER (govori PIANGIJU)

Molim vas, dakle, opet Signor: „Tužno je vidjeti...“

LEFEVRE (govori ANDREU I FIRMINU)

Ovamo gospodo, ovamo. Kao što vidite, probe su u tijeku za novu produkciju Chalumeauvog Hannibala.

(uvidjevši rupu tijekom probe, LEFEVRE pokuša privući pozornost.)

LEFEVRE

Dame i gospodo, neki od vas su već možda upoznali gospodu Andrea i Firmina...

(novi direktori se pristojno naklone, a REYER se tada ubacuje)

REYER

Oprostite gospodine Lefevre, na probi smo. Molim vas pričekajte ako nije problem?

LEFEVRE

Isprike gospodine Reyer. Nastavite, nastavite....

REYER

Hvala monsieur. *(okreće se nazad prema PIANGIJU)*

„Tužno je vidjet...“ Signor...

LEFEVRE *(šapuće ANDREU I FIRMINU)*

Gosp. Reyer, naš glavni voditelj probe, prije bih rekao tiranin.

(proba se nastavlja)

PIANGI *(HANNIBAL)*

TUŽNO JE VIDJETI NAŠU ZEMLJU OVAKO

JER RIMSKA RUKA OPET NAM PRIJETI.

SUTRA RAZBIT ĆEMO OKOVE RIMSKE

NOĆAS SLAVITE- VOJSKA STIGLA JE.

(BALERINE započinju s plesom. LEFEVRE, ANDRE I FIRMIN stoje na sredini pozornice i gledaju balet. Smetaju na putu. Balet se nastavlja uz sljedeći dijalog.)

LEFEVRE *(pokazujući na PIANGIJA)*

Signor Piangi, naš glavni tenor. Slaže se lijepo uz La Carlottu.

GIRY *(bijesna zbog njihove prisutnosti, ljutito udara štapom na pozornici)*

Gospodo, molim vas! Ako bi se molim vas pomaknuli sa strane?

LEFEVRE

Moje isprike, gđo Giry.

(odvođeći ANDREA I FIRMINA sa strane)

Gđa. Giry, naša voditeljica baleta. Nije mi problem priznati gosp. Firmin, neće mi biti žao riješiti se cijelog „svetog“ poduzeća.

FIRMIN

Monsieur, neprestano vas ispitujem... Zašto idete u mirovinu?

LEFEVRE (*ignorirajući ga, skreće mu pozornost nazad na balet*)
Posebno smo ponosni na naše izvrsne baletе.

(MEG se sada ističe među plesačima)

ANDRE

Tko je ova djevojka, Lefevre?

LEFEVRE

Ona? Meg Giry, kći gospođe Giry. Obećavajuća plesačica, gosp Andre. Itekako obećavajuća.

(CHRISTINE se sada ističe. Odsutno je ispala iz ritma.)

GIRY (*primjećujući ju, udari štapom opet*)

Ti! Christine Daaé! Djevojko, koncentriraj se!

MEG (*tiho govoreći CHRISTINE*)

Christine.. Što ti je?

FIRMIN (*govori LEFEVREU*)

Daaé? Zanimljivo ime.

LEFEVRE

Švedsko.

ANDRE

Imali neke veze s violinistom?

LEFEVRE

Mislim da mu je kći. Nažalost, glava joj je stalno u oblacima.

(balet se nastavlja do vrhunaca i završava. Zbor nastavlja)

ZBOR

POZDRAV, GOSTI HANIBALLOVI-
KARTAŠKI SLONOVI!
VODIČE POHODA NAŠIH,
DIDONEJ HANIBALU ŠALJE.

(SLON ulazi - vjerodostojna mehanička reprodukcija. PIANGIJA podižu triumfalno na slonova leđa)

CARLOTTA (*ELISSA*)
U PUNOM SJAJU VRAĆA MI SE
MOJA LJUBAV U ZAGRLJAJ.

PIANGI (*HANNIBAL*)
JOŠ JEDNOM, MOJE SRCE I DUŠA
TVOJIM ČARIMA PREDAJU SE.

ZBOR
ODJEKUJU SLONOVSKJE TRUBE,
ČUJTE RIMLJANI, BJEŽ' TE!
I NAŠEG STUPANJA
ČUJTE ZVUK!
HANIBAL STIŽE!

(na kraju pripjeva LEFEVRE zaplješće za tišinu. Slona miču. Otkrivaju se dva scenska pomagača koji rukuju njime.)

LEFEVRE

Dame i gospodo – Madam Girya, hvala vam. Mogu li vas zamoliti za pozornost? Kao što znate, već nekoliko tjedana kruže glasine o mojem odlasku u mirovinu. Sada vam mogu potvrditi da su glasine bile istinite i da mi je zadovoljstvo predstaviti vam dva gospodina, nove vlasnike Opere Populaire: Gosp. Richard Firmin i gosp. Gilles Andre.

(pristojni pljesak. Nekoliko naklona. CARLOTTA daje doznanja da je prisutna)

Gospodo, signora Carlotta Guidicelli je naš glavni sopran sada već pet sezona.

(ANDRE i FIRMIN se pristojno naklone)

ANDRE

Naravno, naravno. Uživao sam u svim vašim najboljim ulogama, signora.

LEFEVRE

I signor Ubaldo Piangi.

(još jedan naklon)

FIRMIN

Čast mi je, signor.

PIANGI

Piaceri.

ANDRE (*u želji da impresionira*)

Ako se dobro sjećam, Elissa ima prekrasnu ariju u Trećem činu 'Hannibala'. Signora, zanima me bi li mi mogli učiniti malu uslugu i počastiti nas s privatnom izvedbom? (*pomalo oporo*). Osim ako, naravno, gosp. Reyer ima nešto protiv...

CARLOTTA (*polaskana*)

Ako moj direktor zapovijeda.... gosp Reyer?

REYER (*pristojno se nakloni CARLOTTI*)

Na zapovijed moje dive. Hoće li dva takta uvoda biti dovoljna?

FIRMIN

Dva takta će biti sasvim dovoljna.

REYER (*provjerava da je CARLOTTA spremna*)

Signora?

CARLOTTA

Maestro.

(Uvod se svira na klaviru).

CARLOTTA

POMISLI,

NA MENE RADO

KADA OPROSTIMO SE.

OBEĆAJ MI

DA ĆEŠ POMISLIT NA ME PONEKAD

NA TAJ DAN NE TAKO DALEK DAN

KADA SI DALEKO SLOBODAN

AKO IKAD TREN PRONAĐEŠ

POMISLI NA ME.

POMISLI NA MENE RADO....

(Dok CARLOTTA pjeva, kulisa iza nje pada na pod i odvaja ju od ostatka opernog ansambla)

MEG/BALERINE/OPERNI ZBOR

TU JE:
TAJ FANTOM IZ OPERE...
MEĐU NAMA JE...
TAJ DUH...

ANDRE
POBOGU, BUDITE LJUBAZNI.

FIRMIN
Madmoiselle molim vas.

PIANGI (*gledajući bijesno prema gore*)
Idioti!

(požuri do CARLOTTE)

Draga! Cara! Jesi li ozljeđena?

LEFEVRE
Signora! Jeste li dobro? Buquet!
Gdje je Buquet?

PIANGI
Zar se nitko ne brine za našu Primadonu?

LEFEVRE
Dovedite tog čovjeka dolje, smjesta!
(govori ANDREU i FIRMINU)
Đavo ga odnio! Buquet je odgovoran za ovo!

(Zastor iznad proscenija je podignut tek toliko da otkriva starog scenskog radnika, JOSEPHA BUQUETA kako drži konop koji izgleda kao omča)

LEFEVRE
Buquet! Za Boga miloga čovječe, što se događa tamo gore?

BUQUET
NE GLEDAJTE U MENE.
BOG MI JE SVJEDOK,
NISAM BIO NA TOM MJESTU.

MOLIM VAS MONSIERU
NEMA NIKOGA,
A AKO I IMA,
TO JE DUH...

MEG (*gledajući prema gore*)
TU JE. TAJ FANTOM IZ OPERE.

FIRMIN
NISAM JOŠ DOŽIVIO TAKVU DRSKOST.

ANDRE (*govori MEG i OSTALIMA*)
SIGNORA, MOLIM VAS!

ANDRE (*govori CARLOTTI*)
Takve stvari se događaju.

CARLOTTA
Si! Takve stvari SE DOGAĐAJU! Ovdje ste pet minuta, što uopće znate? Da, takve stvari se događaju, stalno... DOGAĐAJU SE zadnje tri godine. (*govori LEFEVREU*) A jeste li ih zaustavili? Ne! (*govori FIRMINU i ANDREU*) A vi... vi ste jednako loši kao i on „Takve stvari se događaju“! Pa, dok ne zaustavite događanje takvih stvari, OVA stvar se neće dogoditi!
Ubaldo! Andiamo!
(*PIANGI poslušno uzima njezine bunde s krila i izlaze van*)

PIANGI
Amateri!

LEFEVRE (*nakon pauze*)
Gospodo, mislim da vam više ne mogu puno pomoći. Sretno. Ako me budete trebali, bit ću u Frankfurtu.

(*Odlazi. Kazališno DRUŠTVO gleda anksiozno prema NOVIM DIREKTORIMA*)

ANDRE
Vratit će se La Carlotta.

GIRY
Mislite, messieurs? Gospodine, imam poruku od Duha iz Opere.

(*Djevojke hihoću i okreću se u strahu*)

FIRMIN

Bože sveti, svi ste obsjednuti!

GIRY

Želi vam dobrodošlicu u njegovu opernu kuću i naređuje da i dalje ostavite ložu broj pet praznu za njegovu upotrebu i podsjeća vas da mu plaću isplaćujete u roku.

FIRMIN

Njegovu plaću?

GIRY

Monsieur Lefevre plaćao mu je dvadeset tisuća franaka mjesečno. Možda si vi možete priuštiti više s mecenom poput Vicomtea de Chagnyja.

(BALERINE reagiraju na dijalog. CHRISTINE uhvati MEG nervozno za ruku)

ANDRE *(govori GIRY)*

Madame, nadao sam se da ću ja objaviti tu vijest.

GIRY *(ignorira ga i govori FIRMINU)*

Monsieur, hoće li Vicomte prisustvovati večerašnjoj izvedbi?

FIRMIN

U našoj loži.

ANDRE

Madame, tko je zamjena za ovu ulogu?

REYER

Nema zamjene, monsieur – produkcija je nova.

MEG

Gospodine, Christine Daaé bi mogla pjevati.

FIRMIN

Djevojka iz zbora?

(SVI gledaju u nju, ali ona nastavlja nesigurno)

MEG *(govori FIRMINU)*

Podučio ju je sjajan učitelj.

ANDRE

Tko?

CHRISTINE (*nevoljko*)

Ne znam gospodine...

FIRMIN

Ah, ne valjda i ti!

(*okreće se prema ANDREU*)

Možeš li vjerovati? Rasprodane karte, a moramo otkazati!

GIRY

Monsieur, dozvolite joj da vam otpjeva nešto. Dobro je podučena.

REYER (*nakon pauze*)

Od početka Arije onda, mam'selle.

POMISLI NA MENE

CHRISTINE

POMISLI,

NA MENE RADO

KADA OPROSTIMO SE.

OBEĆAJ MI

DA ĆEŠ POMISLIT NA ME PONEKAD.

FIRMIN

Andre, ovo ne pomaže mojim živcima.

ANDRE

Ne uzrujavaj se Firmin.

CHRISTINE

NA TAJ DAN NE TAKO DALEK DAN

KADA SI DALEKO SLOBODAN,

AKO IKAD TREN PRONAĐEŠ,

POMISLI NA ME.

(Svijetla se prigušuju, a pozornica se mijenja i vodi nas na GALA večer. CHRISTINE je sada potpuno odjevena u kostim i prati ju orkestar. Vidimo lože s obje strane pozornice.)

JASNO JE I UVIJEK BILO JE
DA NAM NIJE SUĐENO
AKO MOŽDA SJETIŠ SE,
POMISLI NA ME.

POMISLI NA LJETNA STABLA
ZABORAVI ŠTO JE MOGLO BITI.
POMISLI NA ME(NE) DOK ŠEĆEM TIHO I MIRNO.
ZAMISLI SI, KAKO IZ MISLI MI NE IZLAZIŠ.

POMISLI, MOLIM TE POMISLI
I ŠTO GOD DRUGO ODLUČIŠ
NEĆE PROĆI DAN BEZ DA JA
POMISLIM NA TE.

(aplauz, uzvikivanje bravo, a najviše se ističe RAOULOV bravo u direktorskoj loži)

RAOUL
ZAISTA?
JE LI TO CHRISTINE?

(govorno) BRAVO! BRAVO!

ČINI SE TO TAKO DAVNO,
MLADI I NAIVNI BILI SMO.
MOŽDA MENE NE SJEĆA SE,
AL' JA SE SJEĆAM NJE.

CHRISTINE
UVENULI SU LJETNI PUPOLJCI
JER SVAKOM DOBU DOĐE KRAJ,
AL' OBEĆAJ MI DA ĆEŠ TI
POMISLIT NA ME(NE).

Kraj prve scene.

DRUGA SCENA

NAKON GALE

(Aplauz se nastavlja i vidimo CHRISTINE s leđa kako se naklanja. Zastor se spušta na pozornici, a BALERINE se slijeću oko CHRISTINE koja svakoj daje cvijet iz svog buketa. REYER nevoljko odobrava, a pojavljuje se i GIRY.)

GIRY *(govori CHRISTINE)*

Bila si odlična! Bit će zadovoljan.

(govori PLESAČIMA)

A vi! Bili ste sramotni večeras! Taj ronds de jambe! Takav temps de cuisine!

Hajde, na probu. Odmah!

(naglašava sve dodatno sa štapom. BALERINE su zauzele mjesta za probu, GIRY im drži tempo sa štapom. Razne varijacije probe nastavljaju se tijekom scene)

ANĐEO GLAZBE

(CHRISTINE se polako kreće prema rubu pozornice, odmičući se od PLESAČA. Polako vidimo i njezinu garderobu. MEG se također kreće u korak s njom, iako ju CHRISTINE ne vidi. CHRISTINE krene otvarati vrata garderobe, ali odjednom čuje FANTOMOV glas niotkuda.)

FANTOMOV GLAS

BRAVA, BRAVA, BRAVISSIMA...

(CHRISTINE je zbunjena zbog glasa kojeg čuje. MEG ju prati, ali glas nije čula. CHRISTINE se iznenada okrene i lasknulo joj je što vidi MEG)

MEG

GDJE SI SE DO SADA KRILA?

BILA SI PERFEKTNA!

ŽELJELA BIH ZNATI TU TAJNU,

TKO TE PODUČAVA?

CHRISTINE *(zamišljeno ulazi u garderobu)*

OTAC GA JE SPOMINJAO,

SANJALA SAM DA JE TU.

DOK PJEVAM SAD JA OSJEĆAM
DA ANĐEL JE TU.
(kao da je u transu)

NJEŽNO ME DOZIVA U SOBI,
NEGDJE SE TU SKRIVA.
ZNAM DA JE UVIJEK SA MNOM,
TAJ SKRIVENI GENIJ.

MEG *(uznemireno)*
VIDJEH TI LICE IZ SJENE
DALEKO KROZ SAV APLAUZ.
ČUJEM TI GLAS U TAMI,
AL' RIJEČI NISU TVOJE.

CHRISTINE *(zaneseno ne čuje MEG)*
ANĐELE GLAZBE ČUVAŠ I VODIŠ,
SLAVU PODIJELI SA MNOM.

MEG *(pjeva sebi)*
TKO JE TAJ ANĐEL?
TAJ...

ZAJEDNO
ANĐELE GLAZBE
NE KRIJ SE VIŠE!
TAJAN I STRAN ANĐEL...

CHRISTINE *(tamno)*
TU JE ČAK I SADA....

MEG *(zbunjeno)*
HLADNA SI...

CHRISTINE
OKO MENE...

MEG
CHRISTINE, BLIJEDA SI...

CHRISTINE

TO PLAŠI ME...

MEG

NE BOJ SE...

(Pogledaju se. Trenutak je prekinut GIRYNIM dolaskom)

GIRY

Meg Giry. Jesi li ti plesačica?

Onda dolazi vježbati!

(MEG odlazi i pridružuje se PLESAČIMA)

Draga, zamolili su me da ti ovo dam.

(daje pismo CHRISTINE i odlazi. Christine otvara pismo i čita ga)

CHRISTINE *(i dalje omamljena)*

Crveni šal... Tavan... Mala Lotte....

CHRISTINEINA GARDEROBA

(U međuvremenu, vidimo RAOULA, ANDREA, FIRMINA i gđu FIRMIN kako se kreću prema garderobi. Dobro raspoloženi UPRAVITELJI nose šampanjac.)

ANDRE

A tour de force! Drugačije ni ne mogu opisati!

FIRMIN

Kakvo olakšanje! Niti jedna karta nije vraćena!

GĐA FIRMIN

Pohlepno.

ANDRE

Richard, mislim da nam je gospođica Daaé otkriće!

FIRMIN *(govori RAOULU, pokazujući na CHRISTINEINU garderobu)*

Tu smo Monsieur le Vicomte.

RAOUL

Gospodo ispričavam se, ali ovaj posjet bih radije obavio sam.

(uzima šampanjac od FIRMINA)

ANDRE

Kako želite monsieur.

(naklone se i odlaze)

FIRMIN

Izgleda da se poznaju od prije...

(RAOUL pokuca na vrata i uđe)

RAOUL

Christine Daaé, gdje li je tvoj crveni šal?

CHRISTINE

Monsieur?

RAOUL

Nadam se da ga nisi izgubila nakon svih nevolja kroz koje sam prošao.
Imao sam samo četrnaest godina i bio sam mokar do kože...

CHRISTINE

Jer si otrčao u more kako bi uhvatio moj šal.
Oh Raoul. To si zaista ti!

RAOUL

Christine.

(zagrle se i smiju. Ona se odmakne i sjedne za svoj toaletni stolić)

RAOUL

MALA LOTTE ODUVIJEK ZAMIŠLJENA...

CHRISTINE

I toga se sjećaš?

RAOUL *(nastavlja)*

POMISLILA JE MALA LOTTE

DRAŽE LI SU MI LUTKE...

ZAJEDNO (*CHRISTINE se pridružuje*)

...IL' GOBLINI

IL' CIPELE...

CHRISTINE

IL' ZAGONETKE...

RAOUL

Svi oni piknici na tavanu....

... IL' SLASTICE...

CHRISTINE

Otac dok svira violinu...

RAOUL

Dok smo čitali jedno drugom strašne priče sa sjevera.

CHRISTINE

LOTTE REKLA JE: „NAJVIŠE VOLIM SPAVAT U SVOM KREKETU
I KAD ANĐEL GLAZBE PJEVA MI U SNU.“

ZAJEDNO

I KAD ANĐEL GLAZBE PJEVA MI U SNU.

CHRISTINE (*okreće se u stolici i gleda u njega*)

Otac je rekao, „Dijete, kada budem u raju, poslat ću ti Anđela Glazbe.“

Otac je mrtav, Raoul, a mene posjećuje Anđel Glazbe.

RAOUL

Ne sumnjam u to, ali sada idemo na večeru!

CHRISTINE (*ustrajno*)

Ne Raoul...Anđeo Glazbe je vrlo strog.

RAOUL

Nećeš ostati budna do kasno!

CHRISTINE

Raoul, ne...

RAOUL

Moraš se presvući, a ja moram po svoj šešir. Dolazim za dvije minute, Mala Lotte.

(požuri van)

CHRISTINE *(doziva ga)*

Raoul!

(tiho uzima svoje ogledalce)

Situacija se promijenila, Raoul....

(Napeta glazba. CHRISTINE čuje FANTOMOV glas, a čini joj se kao da dolazi iza njezinog ogledala u garderobi)

OGLEDALO (ANĐEL GLAZBE)

DRZAK, MLAD I UOBRAŽEN!

UŽIVA TVOJU SLAVU!

NEUK I GLUP TAJ HRABRI UDVARAČ,

UŽIVA MOJ TRIJUMF.

CHRISTINE

ANĐELE, TU SI ČUJEM I SLUŠAM,

OSTANI I VODI ME.

MOJA DUŠA BILA JE SLABA,

ANĐELE MOJ, UDI.

FANTOM

USKORO ĆEŠ ME UPOZNAT,

SAZNAT ZAŠTO KRIJEM SE.

POGLEDAJ SE U ZRCALO,

JA UNUTRA SAM.

(razaznajemo FANTOMOV lik iza ogledala)

CHRISTINE

ANĐELE GLAZBE, VODIŠ I ČUVAŠ,

SLAVU PODARI MI.

ANĐELE GLAZBE, NE KRIJ SE VIŠE.

ANĐELE, DOĐI K MENI.

FANTOM

JA SAM TVOJ ANĐEL GLAZBE,
DOĐI MI, ANĐELE GLAZBE.

(CHRISTINE hoda prema svjetlucavom staklu. Za to vrijeme, RAOUL se vraća. Čuje glasove i zbunjen je. Pokuša ući kroz vrata, ali su zaključana.)

RAOUL

ČIJI JE TO GLAS?
TKO JE TAMO?

(Ogledalo se otvara u sobi. Iza ogledala vidimo jako bijelo svijetlo u kojem stoji FANTOM. ON čvrsto hvata CHRISTINE, ali ne ljutito za zapešće. Njegov dodir je hladan i CHRISTINE zastane dah.)

FANTOM

JA SAM TVOJ ANĐEL GLAZBE,
DOĐI MI, ANĐELE GLAZBE.

(CHRISTINE nestaje kroz ogledalo koje se zatvara iza nje. Vrata garderobe se iznenada otključaju i širom otvore. RAOUL ulazi i shvaća da je soba prazna.)

RAOUL *(viče dok se scena razmješta)*

Christine! Anđel!
(zamračenje)

Kraj druge scene

TREĆA SCENA

FANTOM IZ OPERE**PODZEMNI LABIRINT**

(U podzemnoj tami vidimo kako FANTOM vodi CHRISTINE kroz mrak, sve dublje i dublje ispod operne kuće sve do FANTOMOVE jazbine.

Prvo nestaju kroz skriveni prolaz, a zatim se gotovo odmah pojavljuju visoko iznad pozornice spuštajući se cik-cak linijom.

Na pozornici se pojavljuju svijeće i vidimo CHRISTINE i FANTOMA u čamcu koji se sporo kreće kroz maglom obavijenu vodenu površinu podzemnog jezera)

CHRISTINE

U SNOVE DOLAZI

I PJEVA MI.
TAJ GLAS ŠTO ČUJEM SAD
ME DOZIVA...

SANJAM LI OPET?
ZA SADA ZNAM
TAJ FANTOM IZ OPERE JE TU
U MOME SNU...

FANTOM
ZAPJEVAJ SA MNOM SAD
TAJ NAŠ DUET,
MOJA MOĆ NAD TOBOM
SVE JAČA JE.

IAKO GLEDAŠ
IZA SEBE
TAJ FANTOM IZ OPERE JE TU,
U TVOME SNU.

CHRISTINE
TKO LICE VIDJE TI
TAJ POBJEGNE,
IZA ME SKRIVAŠ SE.

FANTOM
SAMO ČUJU ME...

ZAJEDNO
TVOJ/MOJ GLAS I DUH SAD
SU SPOJENI,
TAJ FANTOM IZ OPERE JE TU
U MOME/TVOME SNU.

ZBOR
TU JE,
TAJ FANTOM IZ OPERE.
OPREZ,
TAJ FANTOM IZ OPERE.

FANTOM

UNATOČ SNOVIMA,
TI ZNALA SI
MOJ LIK I TAJNA

CHRISTINE
SU TO ŠTO SI.

ZAJEDNO
I U TOM PODZEMLJU
GDJE TAMA JE,
TAJ FANTOM IZ OPERE JE TU
U MOME/TVOME SNU.

FANTOM (*govori*)
Pjevaj mi!
Pjevaj moj Anđele Glazbe!

CHRISTINE
TU JE,
TAJ FANTOM IZ OPERE.

FANTOM (*govori*)
Pjevaj mi!
Pjevaj, moj Anđele!
Pjevaj mi!

(ONA počinje čudno vokalizirati, a pjesma odlazi u sve više dionice. Nakon što na vrhuncu dolazi do najviše note, ujedno i posljednje, stižemo u FANTOMOVU jazbinu. Na prednjem dijelu pozornice izdižu se svijećnjaci iz jezera i osvjetljavaju prostoriju. Brod postaje krevet i zauzima centralnu poziciju na sceni na kojoj se nalaze i velike orgulje s jedne strane i još veće ogledalo s druge strane koje je pokriveno prašnjavom plahtom:

FANTOM sjeda za orgulje i preuzima klavirsku pratnju)

FANTOM
DOVEO SAM TE
NA MOJ LIJEPI
GLAZBENI TRON,
U KRALJEVSTVO GDJE SVI
PLATE CEH MOJOJ GLAZBI,
GLAZBI.

DOŠLA SI TU,
A RAZLOG JE SAMO JEDAN.
OD KAD SAM TE PRVI PUT ČUO,
TREBAO SAM TE DA SLUŽIŠ I
PJEVAŠ ZA MOJU GLAZBU,
TU GLAZBU.

NOĆ MI OŠTRI
SVAKI OSJEĆAJ,
TAMA BUDI
MOJU MAŠTU SADA.
TIHO SAD JA RUŠIM
SVE SVOJE ZIDOVE.

NJEŽNO, TIHO
NOĆ SVE VIŠE SJAJI.
UZMI, ĆUTI
DRHTAVU I NJEŽNU.
OKRENI SE SAD
OD TOG SVJETLA DANJEGA
MISLI SAD OKRENI
OD TOG SVJETLA I
SLUŠAJ MOJU GLAZBU NOĆI.

PREDAJ SE NAJSTRAŠNIJIM SNOVIMA SAD,
OČISTI MISLI OD PROŠLOG ŽIVOTA.
U SNU TI PUSTI DUH DA POLETI,
I ŽIVJET ĆEŠ KAKO NIKAD NISI.

NJEŽNO, VJEŠTO
GLAZBA TEBE MAZI.
ČUJ I ŽIVI,
PREPUSTI SE CIJELA.
OTVORI TAJ UM,
PUSTI MAŠTU SADA SVU
U TOJ TAMI KOJOJ NEĆEŠ POBJEĆI.
TA TAMA U GLAZBI NOĆI.

PUSTI DUH ZAPOČNI PUT
KROZ TAJ NOVI SVIJET.
ZABORAVI SVE ŠTO ZNALA SI,

DUŠA NEK TE VODI GDJE PRIPADAŠ,
JER SAMO TAD ĆEŠ MENI PRIPADAT.

LEBDI, PADAJ,
NEKA TE PREUZME.
DIRAJ, VJERUJ,
UŽIVAJ U SVEMU.
NEKA SAN POČNE,
PREPUSTI TAMI SADA SE
I TOJ SNAZI GLAZBE KOJU JA PIŠEM.
TOJ SNAZI GLAZBE U NOĆI.

(Svo to vrijeme, FANTOM navikava CHRISTINE na svoj hladan dodir, a njezini prsti su dovoljno hrabri da dolaze do njegove maske i maze ju, bez naznake skidanja maske.)

FANTOM ju odvodi do ogledala s kojeg uklanja prašnjavu plahu i u kojem vidimo sliku CHRISTINE, savršen voštani izraz lica obučen u vjenčanicu.

CHRISTINE se polako kreće prema ogledalu kad odjednom slika pruži ruke kroz ogledalo prema njoj. ONA se onesvijesti, a FANTOM ju hvata i odnosi na krevet.)

FANTOM
SAMO TI MI PJESMU UZDIŽEŠ
NAPRAVIMO GLAZBU NOĆI.

SLJEDEĆE JUTRO

(FANTOM sklada u kineskom kostimu.)

CHRISTINE leži na krevetu prekrivena gazom. Kako svjetlo postaje jače, vidimo FANTOMA kako sjedi za orguljama i skoncentrirano svira. Tamo, pored kreveta je i glazbena kutija u obliku vergla. Poklopac se misteriozno podigne kad se CHRISTINE probudi. Glazba ju odražava u polu transu.)

CHRISTINE
SJEĆAM SE DA BILA JE
MAGLA NA VELIKOM JEZERU.
I SVUD SVIJEĆE OKO MENE
I ČAMAC BIO JE TU,
A U ČAMCU STOJI ON.

TKO JE TAJ LIK IZ SJENE?
ZAŠTO MI LICE KRIJEŠ?

(ONA ustaje tijekom interludija i dolazi mu iza leđa. Kako poseže za maskom, ON se okrene i umalo JU uhvati. To se ponavlja dok mu ONA konačno ne povuče masku s lica.)

(FANTOM naglo ustaje i bijesno dolazi do nje. ONA mu jasno vidi lice, ali publika ne jer mu je jedna strana lica u sjeni.)

FANTOM

KVRAGU!

ZABADAŠ SVOJ NOS SVUDA!

TI PROKLETNICE!

ZAR SI OVO HTJELA VIDJET?

PROKLETA,

LAŽLJIVA MALA DELILAH!

TI MALA GUJO.

SAD SLOBODU VIŠE NEMAŠ.

KVRAGU!

DOVRAGA!

(ON se smiruje i obraća joj se u početku ironično, a zatim sve toplije.)

JAČE ČAK I OD SNA,

MOŽEŠ LI POGLEDAT ME

IL' POMISLIT NA ME.

VODORIGA ŠTO GORI U PAKLU

I TAJNO SANJA RAJ

TAJNO I SKRIVENO

AL' CHRISTINE

STRAH IZRODI LJUBAV,

ZAVOLJET ČEŠ TAJ LIK

ISPOD ČUDOVIŠTA,

(Na trenutak zastaje kad im se pogledi sretnu

ON pruža ruku da mu ONA vrati masku i vraća mu.)

TOG ODBOJNOG TRUPLA ŠTO

ČUDOVIŠNO JE.

TAJNO SANJAM LJEPOTU,

TAJNO I SKRIVENO

OH, CHRISTINE.

(ON stavlja masku i okreće se prema publici dok pjeva)

FANTOM

HAJDMO, FALIT ĆEŠ TIM BUDALAMA
ŠTO VODE MOJU OPERU.

(Jazbina nestaje kroz pod kako FANTOM i CHRISTINE odlaze)

Kraj treće scene

ČETVRTA SCENA

(vidimo BUQUETA u loži broj pet, dugačka tkanina služi mu kao plašt a komad užeta kao Punjab laso. ON se pravi važan pred balerinama u dnu pozornice.

Pokazuje svoje umijeće samoobrane od Punjab lasa, stavlja svoju ruku između vrata i omče, a zatim povlači uže.

BALERINE mu plješču zgrožene i u isto vrijeme oduševljene.)

BUQUET

KAO PAPIR MU JE KOŽA,
A UMJESTO NOSA JEDNA CRNA RUPA.
STALNO MORAŠ BIT NA OPREZU
DA TE NE UHVATI SVOJIM LASOM.

(otvara se klopka na sredini pozornice i vidimo FANTOMOVU sjenu. DJEVOJKE su se prestrašeno uhvatile za ruke i pobjegle. FANTOM, vodeći CHRISTINE, zastane i fiksirano pogleda BUQUETA. Zaogrne CHRISTINE sa svojim plaštom i izlaze. Prije nego što su otišli, GIRY je ušla i sve promatrala. Okreće se prema BUQUETU.)

GIRY

ONI KOJI ZNAJU GA,
RADIJE ĆE SADA ZAŠUTJETI.
JOSEPH BUQUET ZAVEŽI!
SPALIT ĆE TE JEDNIM POGLEDOM.

Kraj četvrte scene

PETA SCENA

(ured DIREKTORA. Stolovi, stolice, papiri. FIRMIN prezrivo čita novinski članak.)

FIRMIN

„MISTERIJ NAKON GALE“
PIŠE: „MISTERIJ, SOPRANOV BIJEG!“
„ZBUNJENA I POLICIJA,
A I ZAPANJENA, SMRDI PREVARA.“.

(spušta novine)

LOŠE VIJESTI, PRVO ZA CARLOTTU
SAD CHRISTINE, A SJEDALA PUNA.
DOBAR TRAČ ZLATA VRIJEDI,
DIVA DAJE OSTAVKU!
POBJEGLI BEZ TRAGA.
POSTAVA NESTALA,
A PUBLIKA KLIKĆE!
ZABORAVI GLÜCKA, HANDELA
JER SKANDAL JE SVAKAKO VEĆI HIT.

(ANDRE ulazi ljutit)

ANDRE

KVRAGU!
ODLAZE LI SVI?
NEČUVENO!

FIRMIN

ANDRE, ŠUTI!
TO JE PUBLICITET,
A JOŠ JE I REKLAMA, BESPLATNA!

ANDRE *(jecaјуći)*

AL' NEMAMO LIK...

FIRMIN *(smireno)*

AL' VIDIŠ LI RED, ANDRE?

(ON razvrstava poštu na svom stolu. FIRMIN pronalazi dva FANTOMOVA pisma i daje ih ANDREU da ih otvori i pročita.)

AH, I TI IMAŠ JEDNO...

ANDRE (*čita*)

„MOJ ANDRE, FANTASTIČNA GALA!
CHRISTINE SE PROSLAVILA!
NISMO ZAKINUTI ODLASKOM CARLOTTE.
INAČE, NAŠ ZBOR JE BIO ODLIČAN,
A PLESAČI U TUŽNOM RASULU.“

FIRMIN (*čita svoje pismo*)

„MOJ FIRMINE, MALI PODSJETNIK...
PLAĆU MI NISI PLATIO.
POBRINITE SE ZA DUHA ISPLATOM.
OKRENI.
DUŽNIKE NITKO NE VOLI,
STOGA ME BOLJE ISPLATITE.“

FIRMIN I ANDRE

TKO IMA PETLJE ZA OVO?
NETKO BEZ MOZGA.

FIRMIN (*pregledava oba pisma*)

POTPISANO „D.O.“...

ANDRE

TKO JE SAD PAK TAJ?

ANDRE I FIRMIN (*odmah zaključuju*)

DUH OPERE!

FIRMIN

STVARNO NIJE SMIJEŠNO!

ANDRE

KORISTI NAŠ POLOŽAJ!

FIRMIN

I JOŠ ŽELI NAŠ NOVAC!

ANDRE

ON JE BAŠ ŠALJIVAC...

ANDRE I FIRMIN

KAD OČEKUJE TOLIKU PLAĆU.
ČINI MI SE DA JE SKROZ LUD!

(Prekida ih RAOULOV dolazak, a ON maše još jednim FANTOMOVIM pismom)

RAOUL
GDJE LI JE?

ANDRE
MISLIŠ CARLO(TTA)?

RAOUL
MA, GĐICA DAAÉ.
GDJE LI JE?

FIRMIN
KAKO DA ZNAM?

RAOUL
ŽELIM ODGOVOR!
NISTE LI MI POSLALI OVO?

FIRMIN
ŠTO SE DOGAĐA?

ANDRE
NE, NISMO!

FIRMIN
NE GLEDAJ NAS!

RAOUL
NIJE S VAMA?

FIRMIN
NE, NIJE.

ANDRE
POJMA NEMAM.

RAOUL

NE SVAĐAJTE SE.

(DIREKTORI izgledaju zbunjeno)

NISTE LI OVO POSLALI?

FIRMIN

A ŠTO SMO MI TO NAPIKALI?

(uviđa grešku)

NAPISALI.

(RAOUL daje pismo ANDREU koji ga čita)

ANDRE

„NE BOJTE SE ZA DAAÉ,
JER ANĐEO GLAZBE PAZI JU I ČUVA.
PRESTANITE JU SVI TRAŽITI.“

RAOUL *(govori)*

Ako ga vi niste napisali, tko je?

(DIREKTORI izgledaju zbunjeno)

(CARLOTTA i PIANGI upadaju. ONA isto nosi pismo koje ju je obradovalo jednako kao i ostale.)

CARLOTTA

GDJE LI JE?

ANDRE

DOBRODOŠLA!

CARLOTTA I PIANGI

TAJ VAŠ MECENA-
GDJE LI JE?

RAOUL

ŠTO JE PAK SAD?

CARLOTTA I PIANGI *(pjevaju RAOULU)*

DOBILA SAM PISMO

KOJE BIH RADO VRATILA.

FIRMIN (*pjeva RAOULU*)
POSLALI STE GA?

RAOUL
NE, NISAM!

ANDRE
NI SLUČAJNO.

CARLOTTA I PIANGI (*pjevaju RAOULU*)
NISTE POSLALI?

RAOUL
NE, NISAM.

FIRMIN
GDJE JE PROBLEM?

CARLOTTA (*pjeva RAOULU*)
USUĐUJETE SE REĆI DA GA NISTE POSLALI?

RAOUL
A ŠTO LI SAM JA TO NAPISAO?

(RAOUL uzima pismo i čita ga)

„VAŠI DANI U OPERI POPULAIRE SU PROŠLI.
CHRISTINE DAAÉ PJEVAT ĆE VAŠ DIO VEČERAS.
VELIKA NESREĆA DOGODIT ĆE SE AKO ME NE POSLUŠATE.“

(DIREKTORE polako zamara sva ta tajnovitost)

ANDRE I FIRMIN
DOŠLO JE PREVIŠE PISAMA.
I VEĆINA O CHRISTINE.
STALNO SLUŠAMO MI IME DAAÉINO.

(GIRY iznenada ulazi s MEG)

GIRY

DAAÉ SE VRATILA.

FIRMIN (*nezainteresirano*)

ŠTO ZAKLJUČUJE TAJ NAŠ SASTANAK.

ANDRE

PA GDJE JE TO ONA SAD?

GIRY

KUĆI SAM JU POSLALA.

MEG

ODMARA SE.

RAOUL

VIDIO BIH JE.

GIRY

NE PRIMA NIKOGA, MONSIEUR.

CARLOTTA I PIANGI

HOĆE LI PJEVATI?

GIRY

IMAM NAPUTKE...

CARLOTTA, PIANGI, RAOUL I ANDRE

DAJ DA VIDIM!

FIRMIN (*otima joj iz ruke*)

MOLIM!

(otvara pismo i čita ga. Čitanje postepeno preuzima FANTOMOV glas)

Gospodo, poslao sam vam do sada nekoliko vrlo ljubaznih poruka o tome kako trebate voditi moje kazalište. Niste slijedili moja uputstva. Pružit ću vam još jednu, posljednju priliku.

FANTOM

CHRISTINE DAAÉ VAM SE VRATILA
I JEDVA ČEKAM NJEN NASTUP VEČERAS.

U NOVOJ POSTAVI „IL MUTOA“,
CARLOTTA ĆE IGRAT ULOGU PAŽA,
A GĐICA DAAÉ ULOGU GROFICE.
ULOGA GROFICE TRAŽI ŠARM I DOPADNOST,
PAŽEVA ULOGA JE TIHA PA JE MOJ ODABIR SAVRŠEN.

Gledat ću izvedbu s mog uobičajnog mjesta u loži broj pet koja će ostati prazna za mene. Ako ne ispoštujete ove naredbe, dogodit će se neviđena katastrofa.

FIRMIN

„Gospodo, i dalje sam vaš vjerni sluga, D.O.“

MEG

CHRISTINE, CHRISTINE.

CARLOTTA

CHRISTINE!

ANDRE

ŠTO JOŠ SLIJEDI?

CARLOTTA I PIANGI

TO JE SVE U KORIST CHRISTINE!

FIRMIN

TO JE LUDOST...

CARLOTTA (*upire prstom*)

TO JE POSLAO NJEN LJUBAVNIK, VICOMTE!

RAOUL (*ironično*)

HA, BAŠ!

(*ostalima*)

NEVJEROJATNO!

ANDRE (*protestira CARLOTTI*)

SIGNORA, NEMA PROMJENA

CARLOTTA

O TRADITORI, O MENTITORI!

PIANGI
KAKO MOŽETE?

FIRMIN
SMIJURIJA SIGNORA!

ANDRE
NAŠA DIVA!

FIRMIN
UVIJEK I ZAUVIJEK!

ANDRE
SIGNORA!

FIRMIN
ON JE LUD!

ANDRE
NE SLUŠAMO GA!

FIRMIN I ANDRE (*objavljaju svima*)
GDICA DAAÉ ĆE IGRAT ULOGU PAŽA,
A CARLOTTA ĆE IGRAT GROFICU!

PIANGI
NISTE JE VRIJEDNI!

CARLOTTA
NEPOTREBNO JE UBLAŽAVAT...

PIANGI
SMIRIVAT.

CARLOTTA
SAMO DA BI MI UGODILI.

PIANGI
UGODIT.

CARLOTTA I PIANGI

SIGNORI, VERO NO NON,
NON VOGLIO' UDIRE!
LASCIASTEMI MORIRE!
O PADRE MIO! DIO!

GIRY

TKO NE SLUŠA, NEK PAZI SE
JER ANĐEL VIDI, ANĐEL ZNA.

CARLOTTA (*pjeva DIREKTORIMA*)
IZVRIJEĐALI ME.

RAOUL

ZAŠTO JE CHRISTINE POBJEGLA?

CARLOTTA

RAZBJESNILI ME.

MEG

CHRISTINE.

ANDRE I FIRMIN

SIGNORA, PARDON!

CARLOTTA

ZAMIJENILI STE ME.

ANDRE I FIRMIN

MOLIM VAS SIGNORA, MOLIM!

GIRY

ZAŽALIT ĆETE SVE OVO
JER ANĐEL ZNA, ON ČUJE SVE.

RAOUL I MEG

MORAM JU VIDJET.
GDJE LI JE SAD?

CARLOTTA (*zajedno s PIANGIJEM*)

ABBANDONATA, DESIDERATA,
OSVENUTRATA, DISGRAZIATA.

PIANGI

NEČUVENO JE TO PONAŠANJE.
NEČUVENO! NIJE VAS BRIGA.

ANDRE I FIRMIN

SIGNORA, NE BUDITE PATNIK!
DIVO, PJEVAJ!

CARLOTTA (*zajedno s PIANGIJEM*)

ABBANDONATA,
NON VO' CANTAR!

PIANGI

NE SUOSJEĆATE,
NIJE VAS BRIGA!

RAOUL, GIRY I MEG

ŠTO NAS JOŠ SVE SAMO ČEKA?

PRIMADONA

(SVI gledaju u CARLOTTU, a DIREKTORI joj prilaze s ljubavlju)

ANDRE

TREBAJU VAS SVI!

FIRMIN

KAO I MI!

CARLOTTA

NIJE LI VAM DRAŽE VAŠE MALO NEVINAŠCE?

ANDRE I FIRMIN

SIGNORA, NE!
TREBA VAS SVIJET!

(DIREKTORI je nagovaraju najbolje što mogu.)

PRIMADONA, VI DAMO NAŠA!

PRED VAMA SVI
SU POKLEKLI I PREKLINJU.

ANDRE
MOŽETE LI OTIĆ DOK KLIKĆU VAM?

FIRMIN
KAKO VAS OBOŽAVAJU!

ANDRE I FIRMIN
PRIMADONA, ZAČARAJ NAS OPET.
POMISLITE SAMO NA TAJ RED ZA KARTE.

ANDRE, FIRMIN I PIANGI
NEMOJTE NAS ZAKINUT ZA TRIJUMF.
PJEVAJ PRIMADONA OPET!

RAOUL
CHRISTINE JE ZNALA ANĐELA.

CARLOTTA
PRIMADONA, TA PJESMA ŽIVJET ĆE,
JER TE TVOJA PUBLIKA TREBA OPET!

ANDRE, FIRMIN I PIANGI
MISLI NA APLAUZ!

GIRY (*odnosi se na CHRISTINE*)
ČULA JE TAJ GLAS
NAŠEG ANĐELA GLAZBE.

ANDRE, FIRMIN I PIANGI
JAKO VOLE VAŠ ANĐEOSKI GLAS!

CARLOTTA
ZAMISLI SAMO SVU TU PODRŠKU!

RAOUL
JE LI TO ANĐEL GLAZBE?

ANDRE (*pjeva FIRMINU*)
IMAMO OPERU!

FIRMIN (*pjeva ANDREU*)
I NAŠU DIVU!

CARLOTTA
SLIJEDI SVJETLA POZORNICE!

PIANGI
TA SVJETLA ĆE SVA
OPET SJAT ZA VAS!

MEG
JE LI TAJ DUH ANĐEL
ILI LUĐAK?

RAOUL
ANĐEL IL' LUĐAK?

ANDRE I FIRMIN
DIVE SU BAŠ ZAHTJEVNE!

CARLOTTA
PRIMADONA, TA PJESMA ŽIVJET ĆE!
TI PJEVAT ĆEŠ OPET ZA TE OVACIJE!

PIANGI
KAD PJEVA TO JE NAŠ RAJ.

MEG
TAJ GLAS PAKLA IL' RAJA?

GIRY
NEBESA POMOZITE,
TE ULOGE ĆE PRIZVAT KATASTROFU!

ANDRE I FIRMIN
PLAČ, STRAH...
LUĐACI DANAS SVAŠTA MOGU TRAŽITI.

RAOUL

NAREDBE MI SLUŠAT NEĆEMO!

PIANGI

OVACIJE NEĆE NIKAD PRESTAT!

MEG

RAJ IL' PAKAO?

ŠTO LI ĆE BIT?

CARLOTTA

KAKO LI ĆEŠ ZASJAT NA TOM BISU!

PJEVAJ, PRIMADONA OPET!

PIANGI

GLAVE ĆE LETJET

AKO NE ISPUNE TVOJE ZAHTJEVE!

RAOUL

SIGURNO ZBOG NJE.

SVE ZAHTJEVE MORAMO ODBITI!

MEG

OPET NAPAST ĆE,

AKO ODBIJETE TE ZAHTJEVE...

GIRY

AH, BUDALE!

RUGATE MU SE!

BOLJE IH NEMOJTE ODBITI.

ANDRE I FIRMIN

BIT ĆE I GORIH SCENA OD OVIH.

TKO BI REKAO,

DIVA JE SRETNJA JER JE MAKNULA CHRISTINE,

KOJA ZALJUBLJENA JE U MECENU RAOULA.

I AKO NEGIRA SVE, SIGURNO JE BIO S NJOM.

OVO TI NEĆE PROĆI U PREDSTAVI,

ALI AKO PJEVAŠ GLASNO

I NA TALIJANSKOM,

PUBLIKA VOLI TO,

A PRIČA ZA OPERU SAVRŠENA!

PIANGI

ČAST SE MORA ZAŠTITIT!

RAOUL I MEG

CHRISTINE MORAM ZAŠTITIT!

CARLOTTA

O FORTUNATA,
NON ANCOR ABANDOATA.

RAOUL

IZGUBIO JE.

GIRY

TU IGRU NE MOŽEŠ POBIJEDITI!

RAOUL

U LOŽI PET NOVA IGRA KREĆE...

MEG I GIRY

AKO JE UREKAO OPERU...

CARLOTTA I PIANGI

TAJ STRES KOJI JE DOŽIVJELA PRIMADONA;
STRAŠNA BOLEST, KAŠALJ I GRIPA.
AL' SUHO GRLO DOSEGNUT ĆE TAJ TON,
ZA TU OPERU!

ANDRE I FIRMIN

PRIMADONA, SVIJET JE CIJELI VAŠ,
A NAROD ČEKA I MRZI BIT ZAKINUT!

MEG I GIRY

BOJIM SE ISHODA,
KAD JOŠ JEDNOM VI...

RAOUL

CHRISTINE IGRA PAŽA,
CARLOTTA GROFICU.

ZAJEDNO CARLOTTA, PIANGI, ANDRE, FIRMIN, RAOUL, MEG I GIRY
GLASOM ZAPALITE POZORNICU.
PJEVAJ PRIMADONA OPET!

FANTOM (*govori*)

Odlučili ste se za rat! Ako ne ispoštujete ove zahtjeve, dogodit će se katastrofa neviđenih razmjera!

ZAJEDNO CARLOTTA, PIANGI, ANDRE, FIRMIN, RAOUL, MEG I GIRY
OPET!

Kraj pete scene

ŠESTA SCENA

UVERTIRA „IL MUTOA“

(Pozornica operne kuće. Vidimo crvene zastore. RAOUL, ANDRE i FIRMIN zauzimaju svoja mjesta; RAOUL u loži broj pet, a DIREKTORI u loži nasuprot RAOULOVOJ.)

RAOUL

Gospodo, zauzmite svoja mjesta, ja ću sjediti u loži broj pet.

ANDRE

Misliš li da je to mudro, monsieur?

RAOUL

Moj dragi Andre, čini mi se da je jedino slobodno mjesto u loži broj pet.

ZASTOR SE PODIŽE

Kraj šeste scene

SEDMA SCENA

IZVEDBA „IL MUTOA“

(Podignuti zastori otkrivaju salon iz 18. stoljeća i krevet s nadstrešnicom na sredini pozornice. GROFICU igra CARLOTTA, a CHRISTINE igra SERAFIMA, paža koji je prerušen u sluškinju.)

U sobi su i dva HERMAFRODITA: jedan je FRIZER, a drugi ZLATAR. MEG je kod ZLATARA. Tu je i STARIJA ŽENA i GROFIČINA OSOBA OD POVJERENJA. SVI, osim MEG sa žarom traćaju GROFICU i njezinu trenutnu aferu sa SERAFIMOM.)

OSOBA OD POVJERENJA

KAŽU DA JOJ JE MLADOST ZALUDILA SRCE.

PRVI KICOŠ

MOJ GROF BI SE ŠOKIRAO!

DRUGI KICOŠ

MOG GROFA ISMIJAVAJU!

OSOBA OD POVJERENJA

POSUMNJA LI, BOŽE ČUVAJ JU!

SVO TROJE (*neiskreno*)

SRAMOTNO!

TOJ DJEVI JE SUĐEN PAKAO.

SRAMOTNO!

(ONI se urotnički smiju. Kako kreće recitativ, tako se svjetla i glazba na pozornici prigušuju, a fokus prelazi na DIREKTORSKU ložu.)

(BILJEŠKA: SVO DODATNO PJEVANJE ZBORA ODVIJA SE VAN POZORNICE)

U LOŽI

ANDRE

Ništa nije tako dobro kao stare opere!

FIRMIN

Ili stare kulise!

ANDRE

I stari pjevači!

Firmine, ovo je daleko od katastrofe nevidenih razmjera!

GROFICA (*ulazi*)

SERAFIMO, DOBRO SI PRERUŠEN.

(ćuje se kucanje na vratima)

TKO LI JE SAD TO?

DON ATTILIO (malo falš)
DRAGA ŽENO, PRIMI ME SADA.

(GROFICA prima DON ATTILIA. On je stara budala.)

ANDRE
Rasprodani smo!

FIRMIN
Ovo nije nikakva katastrofa neviđenih razmjera!

(Smješkaju se i naklonom glave pozdravljaju RAOULA u susjednoj loži, a RAOUL ih pozdravlja nazad.)

DON ATTILIO
DRAGA,
U ENGLSKU POĆI MORAM ZBOG POSLA,
AL' SLUŠKINJU TI OSTAVLJAM.
(govori u suprotnom smjeru od Grofice)
Iako bih ju rado poveo sa sobom.

GROFICA (govori sa strane)
Stara budala odlazi!

DON ATTILIO
MISLIM DA JE MOJA MLADA NEVJERNA.
NE ODLAZIM NEGO ĆU SE SKRITI I GLEDATI!
ADDIO.

GROFICA
ADDIO, ADDIO!

DON ATTILIO
ADDIO!

(ON se pretvara da odlazi; otvara i zatvara vrata, a zatim se sakrije i promatra radnju.)

GROFICA
SERAFIMO, DOSTA PRETVARANJA!

(ONA trga SERAFIMOVU suknju i otkriva mu hlače)

NE GOVORI, AL' ME LJUBI DOK MUŽA NEMA!
ON ME NASMIJAVA, HA HA HA HA HA...
MOJA BOLJA POLOVICA, POLOVICA.

ZBOR

ON NIŠTA NE ZNA HO HO HO HO...

GROFICA I ZBOR

NE BI OTIŠAO DA ZNA ISTINU!

(CARLOTTA dodaje pokoji ukras na melodiju. Čujemo FANTOMOVU temu „Tu je“. Odjednom, niotkuda čujemo FANTOMOV glas.)

FANTOM

Nisam li naglasio da loža broj pet ostane prazna?

MEG *(prestrašena)*

TU JE, TAJ FANTOM IZ OPERE!

(PONAVLJA SE DOK SE NE PREKINE)

(Kratka pauza. Svi su zbunjeni. CHRISTINE se boji za sebe.)

CHRISTINE

To je on... Znam... To je on...

CARLOTTA *(govori kroz zube CHRISTINE)*

TVOJA uloga je tiha, mala žabo!

(Ali FANTOM ju čuje.)

FANTOMOV GLAS

Žaba, Madame?

Možda ste ta žaba vi...

(Ponovno nastaje nelagodna atmosfera, koja poprima osjećaj upozorenja. Čujemo i žamor publike.)

CARLOTTA *(govori DIRIGENTU)*

Maestro, vratimo se na moj recitativ.

GROFICA

SERAFIMO, DOSTA PRETVARANJA!

(grubo trga periku s CHRISTINE)

NE GOVORI, NEGO ME LJUBI
KREKET.

(Umjesto pjevanja, ONA počinje kreketati kao žaba. Nastaje mrtva tišina.

CARLOTTA je začuđena kao i svi, ali se sabere i nastavlja dalje. Zvuči ipak malo uznemireno: FANTOM se u početku tiho smije, a zatim sve više i histeričnije.)

CARLOTTA

ON ME NASMIJAVA HAHAAAAHA.

KREKEĆE

HA. KREKEĆE...

DIREKTORI JU ZAUSTAVLJAJU.

(Kao i prije, kod publike raste zaprepaštenost, a FANTOM se smije sve glasnije. Kreketanje se nastavlja, a svijetla na lusteru trepere. FANTOMOV smijeh je sada nadjačao sve i raste do velikog povika.)

FANTOMOV GLAS

Pogledajte! Njezino pjevanje srušit će luster!

(CARLOTTA gleda DIREKTORSKU ložu sa suzama u očima i odmahuje glavom.)

CARLOTTA

Non posso piu...

Ne mogu... Ne mogu nastaviti...

PIANGI

Cara... Cara... Tu sam...

Sve je u redu... Hajde... Tu sam...

(ANDRE i FIRMIN požure iz lože na pozornicu. ANDRE odvodi uplakanu CARLOTTU do REYERA koji ju odvodi s pozornice. Za to vrijeme, FIRMIN se obraća publici.)

FIRMIN

Dame i gospodo, isprike. Izvedba će se nastaviti za deset minuta...

(Govori prema loži broj pet i pogledava prema lusteru dok se vraća u normalu.)

kada će ulogu grofice pjevati gđica Christine Daaé.

CHRISTINE

Raoul!

RAOUL

Ne brini!

S tobom sam.

ANDRE *(improvizira)*

Da, a u međuvremenu dame i gospodo, gledat ćete balet iz trećeg čina večerašnje opere.

(govori DIRIGENTU)

Maestro, krenite s baletom. Balet, odmah!

(DIREKTORI odlaze, pozornica je čista i glazba opet kreće. BALERINE žurno silaze od gore na pozornicu. Započinju ples seoskih nimfi.)

BALET

FANTOMOVA SJENA

PONAVLJA SE DOK NE PADNE TIJELO.

PRIJELAZ NA SLJEDEĆU SCENU.

(Na prosceniju, iza tijela, vidimo niz FANTOMOVIH prijetećih sjena. MEG ih je svjesna i pleše van ritma. Kada sjene dođu do vrhunca i spoje se u jednu veliku sjenu nalik šišmišu, tijelo JOSEPHA BUQUETA pada na pozornicu zbog čega kulisa pada. RAOUL žurno odlazi iz svoje lože. Nastaje tišina, a zatim pomutnja. (kreće nervozna glazba))

Kraj sedme scene

OSMA SCENA

KROV OPERNE KUĆE

(Vidimo velik kip 'La Victoire Ailee' – isti onaj koji se nalazi na vrhu proscenija. Pomrčina je, vidimo panoramu punu zvijezda, krovova, rasyjete i tornjeva u daljini. Svjetlo obasjava stubište koje vodi nazad u opernu kuću. CHRISTINE i RAOUL se užurbano penju po stubama. ONA je mahnito prestrašena, a ON je stalno pokušava smiriti.)

(CHRISTINE i RAOUL požure.)

FIRMIN *(pokušava umiriti publiku dok se SCENSKI RADNICI i POLICIJA skupljaju na pozornici.)*

Dame i gospodo, molim vas ostanite na svojim mjestima.

Ne paničarite. Ovo je bila nesreća... Samo nesreća...

RAOUL

Christine, pođi sa mnom.

CHRISTINE

Moramo otići gore na krov.

Tamo ćemo biti sigurni.

(RAOUL i CHRISTINE ulaze)

RAOUL

ZAŠTO SMO DOŠLI TU?

CHRISTINE

NATRAG NE ŽELIM!

RAOUL

NATRAG HAJDMO....

CHRISTINE

PRONAĆI ĆE ME I UBIT.

RAOUL

NE GOVORI TO.

CHRISTINE

TAJ POGLED UBIT ĆE SVE...

RAOUL

NE MISLI NA TO.

CHRISTINE

NA PUTU DO MENE.

RAOUL

ZABORAVI NA SVE.

CHRISTINE

TAJ FANTOM IZ OPERE,

UBIT ĆE OPET.

RAOUL

TAJ FANTOM JE SAMO MIT.
VJERUJ MI, NEMA TOG
FANTOMA IZ OPERE.

CHRISTINE

POBOGU,
TKO JE TAJ ŠTO UBIJA?

RAOUL

BOŽE MOJ, TKO JE ON?
TA MASKA SMRTI...

CHRISTINE

POBJEĆI NE MOGU...

RAOUL

ČIJI GLAS ČUJEŠ...

CHRISTINE

NIKADA.

RAOUL

SVAKIM DAHOM?

ZAJEDNO

U TOM LABIRINTU
GDJE TAMA JE,
TAJ FANTOM IZ OPERE JE TU,
U MOME SNU.

RAOUL

NEMA FANTOMA IZ OPERE.

CHRISTINE (*napeto*)

BILA SAM U
TOM SVIJETU POTPUNE TAME.
U SVIJETU GDJE
SVJETLO PRETVARA SE U TAMU, TAMU.

VIDJELA SAM GA
I TO ZABORAVIT NEĆU.
HOĆU LI IKAD POBJEĆ
TOM DEFORMIRANOM LICU?
NE LIČI NA LICE U TOJ TAMI, TAMI.

(kao da je u transu i postaje sve više i više oduševljena)

TAJ ME GLAS ISPUNIO
DUHOM I PJESMOM.
TE NOĆI, USNULA SAM PJESMU.
KROZ TU GLAZBU
SAM SE UZDIGLA I
PJEVALA KAO NIKADA DO SAD!

RAOUL
TO BIO JE SAN
I NIŠTA VIŠE.

CHRISTINE
AL' TAJ POGLED
KRIJE TUGU OD SVIJETA.
I PUN JE MRŽNJE I LJUBAVI.

RAOUL
CHRISTINE, CHRISTINE

FANTOM
CHRISTINE.

RAOUL *(govori)*
Što je to bilo?
(CHRISTINE je uplašena)
(Raspoloženje se mijenja u trenutku kad im se pogledi sretnu.)

RAOUL *(govori)*
Oh Christine.

CHRISTINE *(govori)*
Oh Raoul.

RAOUL

DOSTA O TOJ TAMI,
ZABORAVI NA STRAH.
TU SAM, SIGURNA SI.
MOJE RIJEČI ĆE TE ŠTITIT.

OSLOBODI MI SE,
OBRIŠI TE SUZE.
TU SAM, PORED TEBE.
DA ČUVAM I PAZIM TE.

CHRISTINE

SA MNOM PROVEDI
SVE SVOJE DANE.
PRIČAJMO O LJETNIM DANIMA.

RECI DA ME TREBAŠ
SAD I ZAUVIJEK.
OBEĆAJ DA ISTINA JE SVE,
JER SAMO TO TRAŽIM.

RAOUL

DAJ DA TE ZAŠTITIM,
DA PUT OSVJETLIM.
SKRIT ĆU TE OD SVIH,
NA SVE ĆEŠ ZABORAVIT.

CHRISTINE

SLOBODU JA ŽELIM,
SVIJET BEZ TAME.
TEBE PORED SEBE,
DA VODIŠ I ČUVAŠ ME.

RAOUL

PA, RECI DA ĆEŠ ŽIVOT
PROVEST SA MNOM.
ZABORAVI NA SAMOĆU.
RECI DA ME TREBAŠ
PORED SEBE.
BILO GDJE SI TI,
TAMO SAM JA.

CHRISTINE,
TO JE ŠTO MI TREBA.

CHRISTINE
RECI DA ĆEŠ ME
VOLJET ZAUVIJEK.
RECI RIJEČ I JA PRATIM TE.

ZAJEDNO
SA MNOM DIJELI
SVAKU NOĆ I JUTRO.

CHRISTINE
VOLIŠ LI ME?

RAOUL
DA, VOLIM.

ZAJEDNO
LJUBAV JE SVE
ŠTO JA TRAŽIM.
GDJE GOD SI TI,
TAMO SAM JA.
LJUBAV JE SVE ŠTO TRAŽIM.

(Poljube se. Odjednom u daljini čujemo ulično verglo. CHRISTINE opet počinje sanjariti.)

CHRISTINE
MORAM POĆ,
PITAT ĆE SE GDJE SAM.
ČEKAJ ME RAOUL.

RAOUL
CHRISTINE, VOLIM TE.

CHRISTINE
NARUČI NAM KONJE
I ČEKAJ ME ISPRED.

RAOUL
BIT ĆEŠ TU KRAJ MENE.

CHRISTINE

DA PAZIŠ I VODIŠ ME.

(Požure i odlaze.

FANTOM se pojavljuje)

FANTOM

DAO SAM TI GLAZBU

I KRILA ZA NJU.

KAKO SI MI VRATILA?

IZDALA ME PRED SVIMA.

ZAVOLIO TE KAD

ČUO TI JE GLAS.

(govori)

Christine... Christine...

CHRISTINE I RAOUL *(van pozornice)*

RECI DA ĆEŠ ME

VOLJET ZAUVIJEK.

RECI RIJEČ I JA PRATIM TE.

SA MNOM DIJELI

SVAKU NOĆ I JUTRO.

FANTOM

PROKLINJAT ĆEŠ DAN KAD NISI

NAPRAVILA SVE ŠTO TRAŽIM!

(Krov operne kuće nestaje i čujemo glasan pljesak. Spuštaju se zastori, a na pozornici se pojavljuju DIREKTORI za naklon. CHRISTINE je vidljivo obučena u CARLOTTIN kostim.)

(FANTOM počinje ljuljat luster i ruši ga.

Luster pada na pozornicu sa zasljepljujućim bljeskom.)

KRAJ PRVOG ČINA

Appendix II: *The Phantom of the Opera* libretto

THE PHANTOM OF THE OPERA

Act I

THE STAGE OF THE PARIS OPÉRA, 1905

(The contents of the opera house are being auctioned off. An AUCTIONEER, PORTERS, BIDDERS, and RAOUL, seventy now, but still bright of eye. The action commences with a blow from the AUCTIONEER's gavel)

AUCTIONEER

Sold. Your number, sir? Thank you.

Lot 663, then, ladies and gentlemen: a poster for this house's production of "Hannibal" by Chalumeau.

PORTER

Showing here.

AUCTIONEER

Do I have ten francs? Five then. Five I am bid. Six, seven. Against you, sir, seven. Eight. Eight once. Selling twice. Sold, to Raoul, Vicomte de Chagny.

Lot 664: a wooden pistol and three human skulls from the 1831 production of "Robert le Diable" by Meyerbeer. Ten francs for this. Ten, thank you. Ten francs still. Fifteen, thank you, sir Fifteen I am bid. Going at fifteen. Your number, sir?

665, ladies and gentlemen: a papier-mâché musical box, in the shape of a barrel-organ. Attached, the figure of a monkey in Persian robes playing the cymbals. This item, discovered in the vaults of the theatre, still in working order.

PORTER *(holding it up)*

Showing here. *(He sets it in motion)*

AUCTIONEER

My I start at twenty francs? Fifteen, then? Fifteen I am bid.

(The bidding continues. RAOUL. Eventually buys the box for thirty francs)

Sold, for thirty francs to the Vicomte de Chagny. Thank you, sir.

(The box is handed across to RAOUL. He studies it, as attention focuses on him for a moment)

RAOUL *(quietly, half to himself, half to the box)*

A COLLECTOR'S PIECE INDEED . . . EVERY DETAIL EXACTLY AS SHE SAID . . .

SHE OFTEN SPOKE OF YOU, MY FRIEND YOUR VELVET LINING, AND YOUR FIGURINE OF LEAD...

WILL YOU STILL PLAY, WHEN ALL THE REST OF US ARE DEAD?

(Attention returns to the AUCTIONEER, as he resumes)

AUCTIONEER

Lot 666, then: a chandelier in pieces. Some of you may recall the strange affair of the Phantom of the Opera: a mystery never fully explained. We are told ladies and gentlemen, that this is the very chandelier which figures in the famous disaster. Our workshops have restored it and fitted up parts of it with wiring for the new electric light, so that we may get a hint of what it may look like when re-assembled. Perhaps we may frighten away the ghost of so many years ago with a little illumination, gentlemen?

(The AUCTIONEER switches on the chandelier. There is an enormous flash, and the OVERTURE begins. During the overture the opera house is restored to its earlier grandeur. The chandelier immense and glittering, rises magically from the stage, finally hovering high above the stalls)

ACT ONE - PARIS 1881

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 GUIDICELLI. The two leading SLAVE GIRLS are played by MEG GIRY and CHRISTINE DAAÉ. MME. GIRY is the ballet mistress. M. REYER, the répétiteur, 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 *(at the climax of an extravagant cade)*
THIS TROPHY FROM OUR SAVIOURS, FROM THE
ENSLAVING FORCE OF ROME!

(A STAGE HAND carries a ladder across the stage. OTHERS are seen still constructing parts of the scenery)

GIRLS' CHORUS
WITH FEASTING AND DANCING AND SONG,
TONIGHT IN CELEBRATION
WE GREET THE VICTORIOUS THRONG,
RETURNED TO BRING SALVATION!

MEN'S CHORUS
THE TRUMPETS OF CARTHAGE RESOUND !
HEAR, ROMANS, NOW AND TREMBLE!
HARK TO OUR STEP ON THE GROUND!

ALL
HEAR THE DRUMS - HANNIBAL COMES!

(PIANGI enters, as HANNIBAL)

PIANGI *(HANNIBAL)*
SAD TO RETURN TO FIND THE LAND WE LOVE
THREATENED ONCE MORE BY ROMA'S FAR-REACHING
GRASP.

REYER *(interrupting him)*
Signor . . . if you please: "Rome". We say "Rome" not "Roma"

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 *(to PIANGI)*
Once again, then, if you please, Signor: "Sad to return . . ."

LEFEVRE *(to ANDRE and FIRMIN)*
This way, gentlemen, this way. Rehearsals, as you see, are under way, for a new production of Chalmereau's "Hannibal".

(seeing a hiatus in the rehearsal, LEFEVRE attempts to attract attention.)

LEFEVRE
Ladies and gentlemen, some of you may already, perhaps, have met M. Andre 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
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)

PIANGI *(HANNIBAL)*
SAD TO RETURN TO FIND THE LAND WE LOVE
THREATENED ONCE MORE BY
ROME'S FAR-REACHING GRASP.
TOMORROW WE SHALL BREAK
THE CHAINS OF ROME.

TONIGHT, REJOICE - YOUR ARMY HAS
COME HOME.

BALLET GIRLS begin their dance. LEFEVRE, ANDRE and FIRMIN stand centr-stage watching the ballet.
They are in the way. The ballet continues under the following dialogue.)

LEFEVRE (*indicating PIANGI*)

Signor Piangi, our principal tenor. He does play so opposite La Carlotta.

GIRY (*exasperated by their presence, bangs her cane angrily on the stage*)

Gentlemen, please! If you would kindly move to one side?

LEFEVRE

My apologies, Mme. Giry.

(*leading ANDRE and FIRMIN aside*)

Mme. Giry, our ballet mistress. I don't mind confessing, M. 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 a 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, M. Andre, most promising.

(*CHRISTINE becomes prominent. She has absentmindedly fallen out-of-step*)

GIRY (*spotting her, bangs her cane again*)

You! Christine Daaé! Concentrate, girl!

MEG (*quietly, to CHRISTINE*)

Christine . . . What's the matter?

FIRMIN (*to LEFEVRE*)

Daaé? Curious name.

LEFEVRE

Swedish.

ANDRE

Any relation to the violinist?

LEFEVRE

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

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

CHORUS

BID WELCOME TO HANNIBAL'S GUESTS -
THE ELEPHANTS OF CARTHAGE!
AS GUIDES ON OUR CONQUERING QUESTS,
DIDO SENDS
HANNIBAL'S FRIENDS!

(the ELEPHANT, a life-sized mechanical replica, enters. PIANGI is lifted, in triumph, onto its back)

CARLOTTA (ELISSA)

ONCE MORE TO MY
WELCOMING ARMS
MY LOVE RETURNS
IN SPLENDOUR!

PIANGI (HANNIBAL)

ONCE MORE TO THOSE
SWEETEST OF CHARMS
MY HEART AND SOUL
SURRENDER!

CHORUS

THE TRUMPETING ELEPHANTS SOUND
HEAR, ROMANS, NOW AND TREMBLE!
HARK TO THEIR STEP ON THE GROUND
HEAR THE DRUMS!
HANNIBAL COMES!

(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 to you the two gentlemen who now own the Opera Populaire, M. Richard Firmin and M. Gilles Andre.

(Polite applause. Some bowing. CARLOTTA makes her presence felt)

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

ANDRE

Of course, of course. I have experienced all your greatest roles, Signora.

LEFEVRE

And Signor Ubaldo Piangi.

FIRMIN

An honour, Signor.

ANDRE

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, M. Reyer objects . . .

CARLOTTA

My manager commands . . . M. Reyer?

REYER

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)

CARLOTTA

THINK OF ME,
THINK OF ME FONDLY,
WHEN WE'VE SAID
GOODBYE.
REMEMBER ME
ONCE IN A WHILE -
PLEASE PROMISE ME
YOU'LL TRY.

WHEN YOU FIND
THAT, ONCE
AGAIN, YOU LONG
TO TAKE YOUR HEART . . .

(As CARLOTTA is singing a backdrop crashes to the floor cutting her off from half the cast)

MEG/BALLET GIRLS/CHORUS

HE'S HERE:
THE PHANTOM OF THE OPERA . . .
HE IS WITH US . . .
IT'S THE GHOST . . .

PIANGI (*looking up, furiously*)

You idiots!

(He rushes over to CARLOTTA)

Cara! Cara! Are you hurt?

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)
Chief of the flies. He's responsible for this.

(The drop is raised high 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?

BUQUET

PLEASE MONSIEUR
DON'T LOOK AT ME:
AS GOD'S MY WITNESS,
I WAS NOT AT MY POST.

PLEASE MONSIEUR
THERE'S NO ONE THERE:
AND IF THERE IS, WELL
THEN, IT MUST BE A GHOST . . .

MEG *(looking up)*

HE'S THERE; THE PHANTOM OF THE OPERA ...

ANDRE

GOOD HEAVENS!
WILL YOU SHOW A LITTLE COURTESY?

FIRMIN *(to MEG and the OTHERS)*

Mademoiselle, please!

ANDRE *(to CARLOTTA)*

These things do happen.

CARLOTTA

Si! These things do happen! Well, until you stop these things happening, this thing does not happen!

Ubaldo! Andiamo!

(PIANGI dutifully fetches her furs from the wings)

PIANGI

Amateurs !

LEFEVRE

I don't think there's much more 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 and commands you to 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 (to FIRMIN)

Will the Vicomte be at the performance tonight, monsieur?

FIRMIN

In our box.

ANDRE

Madame, who is the understudy for this role?

REYER

There is no understudy, monsieur - the production is new.

MEG

Christine Daaé could sing it, sir.

FIRMIN

The chorus girl ?

MEG *(to FIRMIN)*

She's been taking lessons from a great teacher

ANDRE

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.

REYER *(after a pause)*

From the beginning of the aria then, mam'selle.

THINK OF ME

>**CHRISTINE**

THINK OF ME

THINK OF ME FONDLY,

WHEN WE'VE SAID GOODBYE.

REMEMBER ME

ONCE IN A WHILE -

PLEASE PROMISE ME

YOU'LL TRY.

FIRMIN

Andre, this is doing nothing for my nerves.

ANDRE

Don't fret, Firmin.

CHRISTINE

WHEN YOU FIND

THAT, ONCE

AGAIN, YOU LONG

TO TAKE YOUR HEART BACK

AND BE FREE -

IF YOU

EVER FIND

A MOMENT,

SPARE A THOUGHT
FOR ME

(Transformation to the Gala. CHRISTINE is revealed in full costume)

WE NEVER SAID
OUR LOVE
WAS EVERGREEN,
OR AS UNCHANGING
AS THE SEA -
BUT IF
YOU CAN STILL
REMEMBER
STOP AND THINK
OF ME . . .

THINK OF AUGUST
WHEN THE TREES WERE GREEN-
DON'T THINK ABOUT THE WAY
THINGS MIGHT HAVE BEEN . . .

THINK OF ME,
THINK OF ME WAKING,
SILENT AND
RESIGNED.

IMAGINE ME,
TRYING TOO HARD
TO PUT YOU
FROM MY MIND.

RECALL THOSE DAYS
LOOK BACK
ON ALL THOSE TIMES,
THINK OF THE THINGS
WE'LL NEVER DO -
THERE WILL
NEVER BE
A DAY, WHEN
I WON'T THINK
OF YOU . . .

(Applause, bravos. Prominent among the bravos, those of the young RAOUL in the MANAGERS' box)

RAOUL
CAN IT BE?
CAN IT BE CHRISTINE?

Bravo!

(he raises his opera-glasses)

LONG AGO,
IT SEEMS SO LONG AGO,
HOW YOUNG AND INNOCENT WE WERE!
(lowering his opera-glasses)

SHE MAY
NOT REMEMBER
ME, BUT
I REMEMBER
HER...

CHRISTINE
WE NEVER SAID
OUR LOVE
WAS EVERGREEN,
OR AS UNCHANGING
AS THE SEA -
BUT PLEASE
PROMISE ME,
THAT SOMETIMES
YOU WILL THINK
OF ME!

Scene 2
AFTER THE GALA

(The curtain closes upstage. BALLET GIRLS, from the wings gush around CHRISTINE who hands each a flower from her bouquet. REYER stiffly gives his approval)

GIRY *(to CHRISTINE)*

Yes, you did well. He will be pleased.

(to the DANCERS)

And you! You were a disgrace tonight! Such ronds de
jambe! Such temps de cuisse!

Come, we rehearse. Now!

(She emphasises this with her cane. The BALLET GIRLS settle into rehearsal upstage, GIRY keeping time with her stick. Variations on this continue throughout the scene)

ANGEL OF MUSIC

(CHRISTINE moves slowly, downstage, away from the DANCERS as her dressing room becomes visible. Unseen by her, MEG also moves away and follows her. As CHRISTINE is about to open the dressing room door, she hears the PHANTOM's voice out of nowhere)

PHANTOM'S VOICE
BRAVA, BRAVA, BRAVISSIMA. . .

(CHRISTINE is bewildered by the voice. MEG, following, has not heard it. CHRISTINE turns in surprise, and is relieved to see her)

MEG

WHERE IN THE WORLD
HAVE YOU BEEN HIDING?
REALLY, YOU WERE
PERFECT!

I ONLY WISH
I KNEW YOUR SECRET!
WHO IS THIS NEW
TUTOR?

CHRISTINE *(abstracted, entering the dressing room)*

FATHER ONCE SPOKE
OF AN ANGEL . . .
I USED TO DREAM HE'D
APPEAR . . .

NOW AS I SING,
I CAN SENSE HIM . . .
AND I KNOW
HE'S HERE . . .
(trance-like)

HERE IN THIS ROOM
HE CALLS ME SOFTLY . . .
SOMEWHERE INSIDE . . .
HIDING . . .

SOMEHOW I KNOW
HE'S ALWAYS WITH ME . . .
HE - THE UNSEEN
GENIUS . . .

MEG *(uneasily)*

I WATCHED YOUR FACE FROM THE SHADOWS,
DISTANT THROUGH ALL THE APPLAUSE..
I HEAR YOUR VOICE
IN THE DARKNESS..
BUT THE WORDS
AREN'T YOURS..

CHRISTINE *(not hearing her, ecstatic)*

ANGEL OF MUSIC!
GUIDE
AND GUARDIAN!
GRANT TO ME YOUR
GLORY!

MEG *(to herself)*

WHO IS THIS ANGEL?
THIS . . .

BOTH
ANGEL OF MUSIC!
HIDE NO LONGER!
SECRET AND STRANGE
ANGEL . . .

CHRISTINE *(darkly)*
HE'S WITH ME, EVEN NOW . . .

MEG *(bewildered)*
YOUR HANDS ARE COLD . . .

CHRISTINE:
ALL AROUND ME . . .

MEG
YOUR FACE, CHRISTINE,
IT'S WHITE . . .

CHRISTINE
IT FRIGHTENS ME . . .

MEG
DON'T BE FRIGHTENED . . .

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

GIRY
Meg Giry. Are you a dancer? Then come and
practice.

(MEG leaves and joins the DANCERS)
My dear, I was asked to give you this.

(She hands CHRISTINE a note, and exits. CHRISTINE opens it and reads)

CHRISTINE
A red scarf . . . the attic . . . Little Lotte . . .

Scene 3
CHRISTINE 'S DRESSING ROOM

(Meanwhile RAOUL ANDRE, FIRMIN, and MME. FIRMIN are seen making their way towards the dressing room, the MANAGERS in high spirits, bearing champagne)

ANDRE
A tour de force! No other way to describe it!

FIRMIN

What a relief ! Not a single refund!

MME. FIRMIN

Greedy.

ANDRE

Richard, I think we've made quite a discovery in Miss Daaé!

FIRMIN *(to RAOUL, indicating CHRISTINE 'S dressing room)*

Here we are, Monsieur le Vicomte.

RAOUL

Gentlemen if you wouldn't mind. This is one visit I should prefer to make unaccompanied.

(He takes the champagne from FIRMIN)

ANDRE

As you wish, monsieur.

(They bow and move off)

FIRMIN

They appear to have met before . . .

(RAOUL knocks at the door and enters)

RAOUL

Christine Daaé, where is your red scarf?

CHRISTINE

Monsieur?

RAOUL

You can't have lost it. After all the trouble I took. I was just fourteen and soaked to the skin . . .

CHRISTINE

Because you had run into the sea to fetch my scarf. Oh, Raoul. So it is you!

RAOUL

Christine.

(They embrace and laugh. She moves away and sits at her dressing table)

RAOUL

"LITTLE LOTTE LET HER MIND WANDER . . ."

CHRISTINE

You remember that, too . . .

RAOUL *(continuing)*

" . . . LITTLE LOTTE THOUGHT: AM I FONDER
OF DOLLS . . ."

BOTH *(CHRISTINE joining in)*

" . . . OR OF GOBLINS,
OF SHOES . . ."

CHRISTINE

" . . . OR OF RIDDLES.
OF FROCKS . . ."

RAOUL

THOSE PICNICS IN THE ATTIC . . .
" . . . OR OF CHOCOLATES . . ."

CHRISTINE

Father playing the violin . . .

RAOUL

As we read to each other
dark stories of the North . . .

CHRISTINE

"NOW WHAT I LOVE BEST, LOTTE SAID,
IS WHEN I'M ASLEEP IN MY BED,
AND THE ANGEL OF MUSIC SINGS SONGS IN MY
HEAD!"

BOTH

" . . . THE ANGEL OF MUSIC SINGS SONG IN MY
HEAD!"

CHRISTINE *(turning in her chair to look at him)*

Father said, "When I'm in heaven, child, I will send the
Angel of Music to you". Well, father is dead, Raoul, and
I have been visited by the Angel of Music.

RAOUL

No doubt of it. And now we'll go to supper!

CHRISTINE

No, Raoul, the Angel of Music is very strict.

RAOUL

I shan't keep you up late!

CHRISTINE

No, Raoul . . .

RAOUL

You must change. I must get my hat. Two minutes Little Lotte.

(He hurries out)

CHRISTINE *(calling after him)*

Raoul!

(quietly picking up her hand mirror)

Things have changed, Raoul.

THE MIRROR (ANGEL OF MUSIC)

(Tremulous music. CHRISTINE hears the PHANTOM'S voice, seemingly from behind her dressing room mirror)

PHANTOM'S VOICE

INSOLENT BOY!
THIS SLAVE
OF FASHION
BASKING IN YOUR
GLORY!

IGNORANT FOOL!
THIS BRAVE
YOUNG SUITOR,
SHARING IN MY
TRIUMPH!

CHRISTINE *(spell-bound)*

ANGEL! I HEAR YOU!
SPEAK -
I LISTEN . . .
STAY BY MY SIDE,
GUIDE ME!

ANGEL, MY SOUL WAS WEAK -
FORGIVE ME . . .
ENTER AT LAST,
MASTER!

PHANTOM'S VOICE

FLATTERING CHILD,
YOU SHALL KNOW ME,
SEE WHY IN SHADOW
I HIDE!

LOOK AT YOUR FACE
IN THE MIRROR -
I AM THERE
INSIDE!

(The figure of the PHANTOM becomes discernible behind the mirror)

CHRISTINE *(ecstatic)*
ANGEL OF MUSIC!
GUIDE AND GUARDIAN!
GRANT TO ME YOUR
GLORY!

ANGEL OF MUSIC!
HIDE NO LONGER!
COME TO ME, STRANGE
ANGEL...

PHANTOM'S VOICE
I AM YOUR ANGEL ...
COME TO ME: ANGEL OF MUSIC ...

(CHRISTINE walks towards the glowing, shimmering glass. Meanwhile, RAOUL has returned. He hears the voices and is puzzled. He tries the door. It is locked)

RAOUL
WHOSE IS THAT VOICE . . . ?
WHO IS THAT IN THERE . . . ?

(Inside the room the mirror opens. Behind it, in an inferno of white light, stands the PHANTOM. He reaches forward and takes CHRISTINE firmly, but not fiercely, by the wrist. His touch is cold, and CHRISTINE gasps)

PHANTOM
I AM YOUR ANGEL OF MUSIC . . .
COME TO ME: ANGEL OF MUSIC . . .

(CHRISTINE disappears through the mirror, which closes behind her. The door of the dressing room suddenly unlocks and swings open, and RAOUL enters to find the room empty)

RAOUL
Christine! Angel!

Scene 4
THE PHANTOM OF THE OPERA

THE LABYRINTH UNDERGROUND

(The PHANTOM and CHRISTINE take their strange journey to the PHANTOM'S lair. Candles rise from the stage. We see CHRISTINE and the PHANTOM in a boat which moves slowly across the misty waters of the underground lake)

CHRISTINE

IN SLEEP
HE SANG TO ME,
IN DREAMS
HE CAME . . .
THAT VOICE
WHICH CALLS TO ME
AND SPEAKS
MY NAME . . .

AND DO
I DREAM AGAIN?
FOR NOW
I FIND
THE PHANTOM OF THE OPERA
IS THERE -
INSIDE MY MIND . . .

PHANTOM

SING ONCE
AGAIN WITH ME
OUR STRANGE
DUET . . .
MY POWER
OVER YOU
GROWS STRONGER
YET . . .

AND THOUGH
YOU TURN FROM ME,
TO GLANCE
BEHIND,
THE PHANTOM OF THE OPERA
IS THERE -
INSIDE YOUR MIND . . .

CHRISTINE

THOSE WHO
HAVE SEEN YOUR FACE
DRAW BACK
IN FEAR . . .
I AM
THE MASK YOU WEAR . . .

PHANTOM

IT'S ME
THEY HEAR . . .

BOTH
YOUR/MY SPIRIT
AND YOUR/MY VOICE,
IN ONE
COMBINED:
THE PHANTOM OF THE OPERA
IS THERE
INSIDE YOUR/MY MIND . . .

OFFSTAGE VOICES
HE'S THERE,
THE PHANTOM OF THE OPERA . . .
BEWARE
THE PHANTOM OF THE OPERA . . .

PHANTOM
IN ALL
YOUR FANTASIES,
YOU ALWAYS
KNEW
THAT MAN
AND MYSTERY . . .

CHRISTINE
. . . WERE BOTH
IN YOU . . .

BOTH
AND IN
THIS LABYRINTH,
WHERE NIGHT
IS BLIND,
THE PHANTOM OF THE OPERA
IS THERE/HERE
INSIDE YOUR/MY MIND . . .

SING, MY ANGEL OF MUSIC!

CHRISTINE
HE'S THERE,
THE PHANTOM OF THE OPERA . . .

(She begins to vocalise strangely, her song becoming more and more extravagant.)

Scene 5
THE MUSIC OF THE NIGHT

BEYOND THE LAKE THE NEXT MORNING

(Finally they arrive in the PHANTOM'S lair. Downstage the candles in the lake lift up revealing giant candelabrum outlining the space. The boat turns into a bed. There is a huge pipe organ. The PHANTOM sits at the organ and takes over the accompaniment)

PHANTOM (281K)

I HAVE BROUGHT YOU
TO THE SEAT OF SWEET
MUSIC'S THRONE . . .
TO THIS KINGDOM
WHERE ALL MUST PAY
HOMAGE TO MUSIC . . .
MUSIC . . .

YOU HAVE COME HERE,
FOR ONE PURPOSE,
AND ONE ALONE . . .
SINCE THE MOMENT
I FIRST HEARD YOU SING,
I HAVE NEEDED
YOU WITH ME,
TO SERVE ME, TO SING,
FOR MY MUSIC . . .
MY MUSIC . . .

(changing mood)

NIGHT-TIME SHARPENS,
HEIGHTENS EACH SENSATION . . .
DARKNESS STIRS AND
WAKES IMAGINATION . . .
SILENTLY THE SENSES
ABANDON THEIR DEFENCES . . .

SLOWLY, GENTLY
NIGHT UNFURLS ITS SPLENDOUR . . .
GRASP IT, SENSE IT -
TREMULOUS AND TENDER . . .
TURN YOUR FACE AWAY
FROM THE GARISH LIGHT OF DAY,
TURN YOUR THOUGHTS AWAY
FROM COLD, UNFEELING LIGHT -
AND LISTEN TO
THE MUSIC OF THE NIGHT . . .

CLOSE YOUR EYES
AND SURRENDER TO YOUR
DARKEST DREAMS!
PURGE YOUR THOUGHTS
OF THE LIFE
YOU KNEW BEFORE!
CLOSE YOUR EYES,
LET YOUR SPIRIT
START TO SOAR!
AND YOU'LL LIVE

AS YOU'VE NEVER
LIVED BEFORE . . .

SOFTLY, DEFTLY,
MUSIC SHALL CARESS YOU . . .
FEEL IT, HEAR IT,
SECRETLY POSSESS YOU . . .
OPEN UP YOUR MIND,
LET YOUR FANTASIES UNWIND,
IN THIS DARKNESS WHICH
YOU KNOW YOU CANNOT FIGHT -
THE DARKNESS OF
THE MUSIC OF THE NIGHT . . .

LET YOUR MIND
START A JOURNEY THROUGH A
STRANGE NEW WORLD!
LEAVE ALL THOUGHTS
OF THE WORLD
YOU KNEW BEFORE!
LET YOUR SOUL
TAKE YOU WHERE YOU
LONG TO BE !
ONLY THEN
CAN YOU BELONG
TO ME . . .

FLOATING, FALLING,
SWEET INTOXICATION!
TOUCH ME, TRUST ME
SAVOUR EACH SENSATION!
LET THE DREAM BEGIN,
LET YOUR DARKER SIDE GIVE IN
TO THE POWER OF THE MUSIC THAT I WRITE -
THE POWER OF THE MUSIC OF THE NIGHT . . .

(During all this, the PHANTOM has conditioned CHRISTINE to the coldness of his touch and her fingers are brave enough to stray to his mask and caress it, with no hint of removing it. The PHANTOM leads her to a large mirror from which he removes a dust cover and in which we see the image of CHRISTINE, a perfect wax- face impression, wearing a wedding gown. CHRISTINE moves slowly towards it when suddenly the image thrusts its hands through the mirror towards her She faints. The PHANTOM catches her and carries her to the bed, where he lays her down.)

PHANTOM
YOU ALONE CAN MAKE MY SONG TAKE FLIGHT -
HELP ME MAKE THE MUSIC OF THE NIGHT . . .

Scene 6
THE NEXT MORNING

(As the light brightens, we see the PHANTOM seated at the organ playing with furious concentration. He breaks off occasionally to write the music down. There is a musical box in the shape of a barrel organ beside the bed. Mysteriously, it plays as CHRISTINE wakes up. The music keeps her in a half-trance)

CHRISTINE

I REMEMBER
THERE WAS MIST . . .
SWIRLING MIST
UPON A VAST, GLASSY LAKE . . .

THERE WERE CANDLES
ALL AROUND
AND ON THE LAKE THERE
WAS A BOAT,
AND IN THE BOAT
THERE WAS A MAN . . .

(She rises and approaches the PHANTOM who does not see her. As she reaches for his mask, he turns, almost catching her. This happens several times)

WHO WAS THAT SHAPE
IN THE SHADOWS?
WHOSE IS THE FACE
IN THE MASK?

(She finally succeeds in tearing the mask from his face. The PHANTOM springs up and rounds on her furiously. She clearly sees his face. The audience does not, as he is standing in profile and in shadow)

PHANTOM

DAMN YOU!
YOU LITTLE PRYING
PANDORA!
YOU LITTLE DEMON -
IS THIS WHAT YOU WANTED TO SEE?

CURSE YOU!
YOU LITTLE LYING
DELILAH!
YOU LITTLE VIPER!
NOW YOU CANNOT EVER BE FREE!

DAMN YOU . . .
CURSE YOU . . .

(a pause)

STRANGER
THAN YOU DREAMT IT -
CAN YOU EVEN
DARE TO LOOK
OR BEAR TO
THINK OF ME:
THIS LOATHSOME
GARGOYLE, WHO
BURNS IN HELL, BUT SECRETLY
YEARNS FOR HEAVEN,
SECRETLY . . .
SECRETLY . . .

BUT, CHRISTINE . . .

FEAR CAN
TURN TO LOVE - YOU'LL
LEARN TO SEE, TO
FIND THE MAN
BEHIND THE
MONSTER: THIS . . .
REPULSIVE
CARCASS, WHO
SEEMS A BEAST, BUT SECRETLY
DREAMS OF BEAUTY,
SECRETLY . . .
SECRETLY . . .

OH, CHRISTINE . . .

(He holds out his hand for the mask, which she gives to him. He puts it on, turning towards the audience as he sings):

COME WE MUST RETURN -
THOSE TWO FOOLS
WHO RUN MY THEATRE
WILL BE MISSING YOU.

(The lair sinks into the floor as the PHANTOM and CHRISTINE leave)

Scene 7 BACKSTAGE

(BUQUET mysteriously appears, a length of fabric serving as a cloak, and a piece of rope as the Punjab lasso. He is showing off to the BALLET GIRLS)

BUQUET
LIKE YELLOW PARCHMENT
IS HIS SKIN . . .
A GREAT BLACK HOLE SERVED AS THE
NOSE THAT NEVER GREW . . .

(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)

(explaining to them)
YOU MUST BE ALWAYS
ON YOUR GUARD,

OR HE WILL CATCH YOU WITH HIS
MAGICAL LASSO!

*(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, he exits with her But before they go GIRY
has entered, observing. She turns on BUQUET)*

GIRY
THOSE WHO SPEAK
OF WHAT THEY KNOW
FIND, TOO LATE, THAT PRUDENT
SILENCE IS WISE.
JOSEPH BUQUET,
HOLD YOUR TONGUE
HE WILL BURN YOU WITH THE
HEAT OF HIS EYES . . .

Scene 8
THE MANAGERS' OFFICE

*(Desk, chairs, papers. FIRMIN is scornfully eyeing a
newspaper article)*

FIRMIN
"MYSTERY
AFTER GALA NIGHT,"
IF SAYS, "MYSTERY
OF SOPRANO'S FLIGHT!"

"MYSTIFIED
BAFFLED SURETE SAY,
WE ARE MYSTIFIED -
WE SUSPECT FOUL PLAY!"

(He lowers the paper)

BAD NEWS ON
SOPRANO SCENE -
FIRST CARLOTTA,
NOW CHRISTINE!
STILL, AT LEAST
THE SEATS GET SOLD
GOSSIP'S WORTH
ITS WEIGHT IN GOLD . . .

DIVA TENDERS
RESIGNATION!
COVER DOES A
MOONLIGHT FLIT!
HALF YOUR CAST DISAPPEARS,
BUT THE CROWD STILL CHEERS!
OPERA!
TO HELL WITH GLUCK AND HANDEL -
HAVE A SCANDAL AND
YOU'RE SURE TO HAVE A HIT!
(*ANDRE bursts in, in a temper*)

ANDRE
DAMNABLE!
WILL THEY ALL WALK OUT?
THIS IS DAMNABLE!

FIRMIN
ANDRE, PLEASE DON'T SHOUT . . .

IT'S PUBLICITY!
AND THE TAKE IS VAST!
FREE PUBLICITY!

ANDRE
BUT WE HAVE NO CAST . . .

FIRMIN (*calmly*)
BUT ANDRE,
HAVE YOU SEEN THE QUEUE?

(*He has been sorting mail on his desk. Finding the two letters from the PHANTOM*):

OH, IT SEEMS
YOU'VE GOT ONE TOO . . .

(*He hands the letter to ANDRE, who opens it and reads*):

ANDRE
"DEAR ANDRE
WHAT A CHARMING GALA!
CHRISTINE ENJOYED A GREAT SUCCESS!
WE WERE HARDLY BEREFT
WHEN CARLOTTA LEFT -
OTHERWISE
THE CHORUS WAS ENTRANCING,
BUT THE DANCING WAS A
LAMENTABLE MESS!"

FIRMIN (*reading his*)
"DEAR FIRMIN,
JUST A BRIEF REMINDER:
MY SALARY HAS NOT BEEN PAID.

SEND IT CARE OF THE GHOST,
BY RETURN OF POST
P.T.O.:
NO-ONE LIKES A DEBTOR,
SO IT'S BETTER IF MY
ORDERS ARE OBEYED!"

FIRMIN/ANDRE
WHO WOULD HAVE THE GALL
TO SEND THIS?
SOMEONE WITH A PUERILE BRAIN!

FIRMIN (*examining both letters*)
THESE ARE BOTH SIGNED "O.G." . . .

ANDRE
WHO THE HELL IS HE?

BOTH (*immediately realizing*)
OPERA GHOST!

FIRMIN (*unamused*)
IT'S REALLY NOT AMUSING!

ANDRE
HE'S ABUSING
OUR POSITION!

FIRMIN
IN ADDITION
HE WANTS MONEY!

ANDRE
HE'S A FUNNY
SORT OF SPECTRE . . .

BOTH
. . . TO EXPECT A
LARGE RETAINER!
NOTHING PLAINER -
HE IS CLEARLY QUITE INSANE!

*(They are interrupted by the arrival of RAOUL, who
brandishes another of the PHANTOM'S notes)*

RAOUL
WHERE IS SHE?

ANDRE
YOU MEAN CARLOTTA?

RAOUL
I MEAN MISS DAAÉ -
WHERE IS SHE?

FIRMIN
WELL, HOW SHOULD WE KNOW?

RAOUL
I WANT AN ANSWER -
I TAKE IT THAT YOU SENT ME THIS NOTE?

FIRMIN
WHAT'S ALL THIS NONSENSE?

ANDRE
OF COURSE NOT!

FIRMIN
DON'T LOOK AT US!

RAOUL
SHE'S NOT WITH YOU, THEN?

FIRMIN
OF COURSE NOT!

ANDRE
WE'RE IN THE DARK . . .

RAOUL
MONSIEUR, DON'T ARGUE -
ISN'T THIS THE
LETTER YOU WROTE?

FIRMIN
AND WHAT IS IT, THAT WE'RE
MEANT TO HAVE WROTE?

(Realizing his mistake)

Written !
(RAOUL hands the note to ANDRE, who reads it)

ANDRE
"DO NOT FEAR FOR MISS DAAÉ
THE ANGEL OF MUSIC
HAS HER UNDER HIS WING.
MAKE NO ATTEMPT TO SEE HER AGAIN."

(The MANAGERS look mystified)

RAOUL
If you didn't write it, who did?

(CARLOTTA bursts in. She too has a letter, which has cheered her no more than the others)

CARLOTTA
WHERE IS HE?

ANDRE
AH, WELCOME BACK!

CARLOTTA
YOUR PRECIOUS PATRON -
WHERE IS HE?

RAOUL
WHAT IS IT NOW?

CARLOTTA *(to RAOUL)*
I HAVE YOUR LETTER -
A LETTER WHICH I
RATHER RESENT!

FIRMIN *(to RAOUL)*
AND DID YOU SEND IT?

RAOUL
OF COURSE NOT!

ANDRE
AS IF HE WOULD!

CARLOTTA
YOU DIDN'T SEND IT?

RAOUL
OF COURSE NOT!

FIRMIN
WHAT'S GOING ON ... ?

CARLOTTA *(to RAOUL)*
YOU DARE TO TELL ME,
THAT THIS IS NOT THE
LETTER YOU SENT ? !

RAOUL
AND WHAT IS IT THAT I'M
MEANT TO HAVE SENT?

(RAOUL takes the letter and reads it)

"YOUR DAYS
AT THE OPERA POPULAIRE ARE NUMBERED.
CHRISTINE DAAÉ

WILL BE SINGING ON YOUR BEHALF TONIGHT.
BE PREPARED
FOR A GREAT MISFORTUNE,
SHOULD YOU ATTEMPT
TO TAKE HER PLACE."

(The MANAGERS are beginning to tire of the intrigue)

ANDRE/FIRMIN

FAR TOO MANY
NOTES FOR MY TASTE -
AND MOST OF THEM
ABOUT CHRISTINE!
ALL WE'VE HEARD SINCE WE CAME
IS MISS DAAÉ'S NAME . . .

(GIRY suddenly appears, accompanied by MEG)

GIRY

MISS DAAÉ HAS RETURNED.

FIRMIN *(drily)*

I TRUST HER MIDNIGHT OIL
IS WELL AND TRULY BURNED.

ANDRE

WHERE PRECISELY IS SHE NOW?

GIRY

I THOUGHT IT BEST
THAT SHE WENT HOME . . .

MEG

SHE NEEDED REST.

RAOUL

MAY I SEE HER?

GIRY

NO, MONSIEUR,
SHE WILL SEE NO-ONE.

CARLOTTA

WILL SHE SING?
WILL SHE SING?

GIRY

HERE, I HAVE A NOTE . . .

RAOUL/CARLOTTA/ANDRE

LET ME SEE IT!

FIRMIN (*snatching it*)
Please!

FIRMIN (*Opens the letter and reads. The PHANTOM'S voice gradually takes over*)

"Gentlemen, I have now sent you several notes of the most amiable nature, detailing how my theatre is to be run. You have not followed my instructions. I shall give you one last chance . . ."

PHANTOM'S VOICE (*taking over*)
CHRISTINE DAAÉ HAS RETURNED TO YOU,
AND I AM ANXIOUS HER CAREER
SHOULD PROGRESS.
IN THE NEW PRODUCTION OF "IL MUTO",
YOU WILL THEREFORE CAST CARLOTTA
AS THE PAGEBOY, AND PUT MISS DAAÉ
IN THE ROLE OF COUNTESS.
THE ROLE WHICH MISS DAAÉ PLAYS
CALLS FOR CHARM AND APPEAL.
THE ROLE OF THE PAGEBOY IS SILENT -
WHICH MAKES MY CASTING,
IN A WORD
IDEAL.

I shall watch the performance from my normal seat in Box Five, which will be kept empty for me. Should these commands be ignored, a disaster beyond your imagination will occur.

FIRMIN (*taking over*)
"I remain, Gentlemen,
Your obedient servant, O.G."

CARLOTTA
CHRISTINE!

ANDRE
WHATEVER NEXT . . . ?

CARLOTTA
IT'S ALL A PLOY TO HELP CHRISTINE!

FIRMIN
THIS IS INSANE . . .

CARLOTTA
I KNOW WHO SENT THIS:
(*pointing an accusing finger*)
THE VICOMTE - HER LOVER!

RAOUL (*ironical*)
INDEED?

(to the OTHERS)
CAN YOU BELIEVE THIS?

ANDRE *(to CARLOTTA, in protest)*
SIGNORA!

CARLOTTA *(half to the MANAGERS, half to herself)*
O TRADITORI!

FIRMIN *(to CARLOTTA)*
THIS IS A JOKE!

ANDRE
THIS CHANGES NOTHING!

CARLOTTA
O MENTITORI!

FIRMIN
SIGNORA!

ANDRE
YOU ARE OUR STAR!

FIRMIN
AND ALWAYS WILL BE!

ANDRE
SIGNORA . . .

FIRMIN
THE MAN IS MAD!

ANDRE
WE DON'T TAKE ORDERS!

FIRMIN *(announcing it to EVERYONE)*
MISS DAAÉ WILL BE PLAYING
THE PAGEBOY - THE SILENT ROLE . . .

ANDRE/FIRMIN
CARLOTTA WILL BE PLAYING
THE LEAD!

CARLOTTA *(waxing melodramatic)*
IT'S USELESS TRYING TO
APPEASE ME!
YOU'RE ONLY SAYING THIS
TO PLEASE ME!
SIGNORI, E VERO?
NON, NON, NON VOGLIO UDIRE !
LASCIASTEMI MORIRE!

O PADRE MIO!
DIO!

GIRY
WHO SCORN HIS WORD,
BEWARE TO THOSE . . .

CARLOTTA (*to MANAGERS*)
YOU HAVE REVILED ME!

GIRY
THE ANGEL SEES,
THE ANGEL KNOWS . . .

RAOUL
WHY DID CHRISTINE
FLY FROM MY ARMS . . . ?

CARLOTTA
YOU HAVE REBUKED ME!

ANDRE/FIRMIN
SIGNORA, PARDON US . . .

CARLOTTA
YOU HAVE REPLACED ME!

ANDRE/FIRMIN
PLEASE, SIGNORA,
WE BESEECH YOU . . .

GIRY
THIS HOUR SHALL SEE
YOUR DARKEST FEARS . . .

MEG/RAOUL
I MUST SEE HER . . .

CARLOTTA
ABBANDONATA!
DESEREDATA!
O, SVENTURATA!

GIRY
THE ANGEL KNOWS,
THE ANGEL HEARS . . .

RAOUL
WHERE DID SHE GO . . . ?

CARLOTTA
ABBANDONATA!
DISGRAZIATA!

ANDRE/FIRMIN

SIGNORA, SING FOR US!
DON'T BE A MARTYR . . .

RAOUL/GIRY/MEG

WHAT NEW SURPRISES
LIE IN STORE . . . ?

ANDRE/FIRMIN

OUR STAR . . . !

CARLOTTA

NON VO' CANTAR!

PRIMA DONNA

(ALL look at CARLOTTA, as the MANAGERS approach her lovingly)

ANDRE

YOUR PUBLIC NEEDS YOU!

FIRMIN

WE NEED YOU, TOO!

CARLOTTA *(unassuaged)*

WOULD YOU NOT
RATHER HAVE YOUR
PRECIOUS LITTLE
INGENUA?

ANDRE/FIRMIN

SIGNORA, NO!
THE WORLD WANTS YOU!

(The MANAGERS adopt their most persuasive attitudes)

ANDRE/FIRMIN

PRIMA DONNA
FIRST LADY OF THE STAGE!
YOUR DEVOTEES
ARE ON THEIR KNEES
TO IMPLORE YOU !

ANDRE

CAN YOU BOW OUT
WHEN THEY'RE SHOUTING
YOUR NAME?

FIRMIN

THINK OF HOW THEY ALL
ADORE YOU!

BOTH

PRIMA DONNA,
ENCHANT US ONCE AGAIN!

ANDRE

THINK OF YOUR MUSE . . .

FIRMIN

AND OF THE QUEUES
ROUND THE THEATRE!

BOTH

CAN YOU DENY US THE TRIUMPH
IN STORE?
SING, PRIMA DONNA, ONCE MORE!

(CARLOTTA registers her acceptance as the MANAGERS continue to cajole and the OTHERS reflect variously on the situation)

RAOUL

CHRISTINE SPOKE OF AN ANGEL . . .

CARLOTTA *(to herself, in triumph)*

PRIMA DONNA
YOUR SONG SHALL LIVE AGAIN!

ANDRE/FIRMIN *(to CARLOTTA)*

THINK OF YOUR PUBLIC!

CARLOTTA

YOU TOOK A SNUB
BUT THERE'S A PUBLIC
WHO NEEDS YOU!

GIRY *(referring to CHRISTINE)*

SHE HAS HEARD THE VOICE
OF THE ANGEL OF MUSIC . . .

ANDRE/FIRMIN *(to CARLOTTA)*

THOSE WHO HEAR YOUR VOICE
LIKEN YOU TO AN ANGEL!

CARLOTTA

THINK OF THEIR CRY
OF UNDYING
SUPPORT !

RAOUL

IS THIS HER ANGEL OF MUSIC . . . ?

ANDRE (to *FIRMIN*)
WE GET OUR OPERA . . .

FIRMIN (to *ANDRE*)
SHE GETS HER LIMELIGHT!

CARLOTTA
FOLLOW WHERE THE LIMELIGHT
LEADS YOU!

MEG
IS THIS GHOST
AN ANGEL OR A MADMAN . . . ?

RAOUL
ANGEL OR MADMAN . . . ?

ANDRE/FIRMIN (*aside*)
LEADING LADIES ARE A TRIAL!

GIRY
HEAVEN HELP YOU,
THOSE WHO DOUBT . . .

CARLOTTA
YOU'LL SING AGAIN,
AND TO UNENDING
OVATION!

RAOUL
ORDERS! WARNINGS!
LUNATIC DEMANDS!

GIRY
THIS MISCASTING
WILL INVITE DAMNATION . . .

ANDRE/FIRMIN
TEARS . . . OATHS . . .
LUNATIC DEMANDS
ARE REGULAR OCCURRENCES!

MEG
BLISS OR DAMNATION?
WHICH HAS CLAIMED HER . . . ?

CARLOTTA
THINK HOW YOU'LL SHINE
IN THAT FINAL ENCORE!
SING, PRIMA DONNA,
ONCE MORE!

GIRY
THIS IS A GAME
YOU CANNOT HOPE TO WIN!

RAOUL
AND IN BOX FIVE
A NEW GAME WILL BEGIN . . .

GIRY
FOR, IF HIS CURSE IS ON THIS OPERA . . .

MEG
BUT IF HIS CURSE IS ON THIS OPERA . . .

ANDRE/FIRMIN
PRIMA DONNA
THE WORLD IS AT YOUR FEET!
A NATION WAITS,
AND HOW IT HATES
TO BE CHEATED!

CARLOTTA
THE STRESS THAT FALLS UPON A
FAMOUS PRIMA DONNA!
TERRIBLE DISEASES,
COUGHS AND COLDS AND SNEEZES!
STILL, THE DRYEST THROAT
WILL REACH THE HIGHEST NOTE,
IN SEARCH OF PERFECT
OPERA!

MEG/GIRY
. . . THEN I FEAR THE OUTCOME . . .

RAOUL
CHRISTINE PLAYS THE PAGEBOY,
CARLOTTA PLAYS THE COUNTESS . . .

GIRY
. . . SHOULD YOU DARE TO . . .

MEG
. . . WHEN YOU ONCE AGAIN . . .

ALL
LIGHT UP THE STAGE
WITH THAT AGE OLD
RAPPORT!
SING, PRIMA DONNA,
ONCE MORE!

PHANTOM'S VOICE

So, it is to be war between us! If these demands are not met, a disaster beyond your imagination will occur!

ALL

ONCE MORE!

Scene 9

A PERFORMANCE OF 'IL MUTO' BY ALBRIZZIO

(During the overture RAOUL, ANDRE and FIRMIN take their respective seats - RAOUL in Box Five, the MANAGERS in a box opposite)

RAOUL

Gentlemen, if you would care to take your seats? I shall be sitting in Box Five.

ANDRE

Do you really think that's wise, monsieur?

RAOUL

My dear Andre, there would appear to be no seats available, other than Box Five . . .

(The front cloth rises to reveal an 18th Century salon, a canopied bed centre-stage. The COUNTESS is played by CARLOTTA. SERAFIMO, the page boy, is disguised as her maid and is played by CHRISTINE. At this point they are hidden behind the drapes of the bed, which are drawn.

In the room are TWO EPICENE MEN: one a HAIRDRESSER and one a JEWELLER. The JEWELLER is attended by MEG. There is also an OLDER WOMAN, the COUNTESS' confidante. All a part from MEG are gossiping with relish about the COUNTESS' current liaison with SERAFIMO)

CONFIDANTE

THEY SAY THAT THIS YOUTH
HAS SET MY LADY'S
HEART AFLAME!

1ST FOP

HIS LORDSHIP SURE
WOULD DIE OF SHOCK!

2ND FOP

HIS LORDSHIP IS
A LAUGHING-STOCK!

CONFIDANTE

SHOULD HE SUSPECT HER
GOD PROTECT HER!

ALL THREE

SHAME! SHAME! SHAME!

THIS FAITHLESS LADY'S
BOUND FOR HADES!
SHAME! SHAME! SHAME!

(The canopy drapes part and we see the COUNTESS kissing SERAFIMO passionately. As the recitative begins, the lights and music dim on stage, and our attention turns to the MANAGERS in their box)

IN THE BOX

: ANDRE

Nothing like the old operas!

FIRMIN

Or the old scenery . . .

ANDRE

The old singers . . .

FIRMIN

The old audience . . .

ANDRE

And every seat sold!

FIRMIN

Hardly a disaster beyond all imagination!

(They chuckle and nod to RAOUL in the opposite box. He acknowledges them)

ON STAGE

COUNTESS

SERAFIMO - YOUR DISGUISE IS PERFECT.

(A knock at the door)

WHO CAN THIS BE?

DON ATTILIO

GENTLE WIFE, ADMIT YOUR LOVING
HUSBAND.

ATTENTION BACK ON STAGE

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

DON ATTILIO

MY LOVE - I AM CALLED TO ENGLAND ON AFFAIRS OF STATE, AND
MUST LEAVE YOU WITH YOUR NEW MAID. *(Aside)* Though I'd
happily take
the maid with me.

COUNTESS *(aside)*

The old fool's leaving!

DON ATTILIO *(aside)*

I SUSPECT MY YOUNG BRIDE IS UNTRUE TO ME. I SHALL NOT
LEAVE, BUT SHALL HIDE OVER THERE TO OBSERVE HER!

DON ATTILIO *(to COUNTESS)*

ADDIO!

COUNTESS

ADDIO!

BOTH *(to each other)*

ADDIO!

(He goes, pretending to leave, then hides and watches the action)

COUNTESS *(CARLOTTA)*

SERAFIMO - AWAY WITH THIS PRETENCE!

(She rips off SERAFIMO'S skirt to reveal his manly breeches)

YOU CANNOT SPEAK, BUT KISS ME IN MY
HUSBAND'S ABSENCE!

POOR FOOL, HE MAKES ME LAUGH!

HAHA,

HAHA! ETC.

TIME I TRIED TO GET A BETTER BETTER HALF !

COUNTESS AND CHORUS

POOR FOOL, HE DOESN'T KNOW!

HOHO,

HOHO! ETC.

IF HE KNEW THE TRUTH, HE'D NEVER, EVER GO!

(Suddenly from nowhere, we hear the voice of the PHANTOM)

PHANTOM'S VOICE

Did I not instruct that Box Five was to be kept empty?

MEG *(terrified)*

He's here: the Phantom of the Opera . . .

(General reaction of bewilderment. CHRISTINE looks fearfully about her)

CHRISTINE

It's him . . . I know it . . . it's him . . .

CARLOTTA (*Finding a scapegoat in CHRISTINE, hisses at her*)
Your part is silent, little toad!

(But the PHANTOM has heard her)

PHANTOM'S VOICE

A toad, madame? Perhaps it is you
who are the toad . . .

(Again general unease. CARLOTTA and the CONDUCTOR confer and pick up from the opening of the scene)

CARLOTTA (*As the COUNTESS*)
SERAFIMO, AWAY WITH THIS PRETENCE!
YOU CANNOT SPEAK, BUT KISS ME IN MY CROAK!

(Instead of singing she emits a great croak like a toad. A stunned silence. CARLOTTA is as amazed as anyone but regains herself and continues. More perturbing, however, is a new sound: the PHANTOM is laughing - quietly at first, then more and more hysterically)

CARLOTTA (*as the COUNTESS*)
POOR FOOL, HE MAKES ME LAUGH -
HAHAHAHAHA!
CROAK, CROAK, CROAK,
CROAK, CROAK, CROAK, ETC.

(As before. The PHANTOM'S laughter rises. The croaking continues as the chandelier's lights blink on and off. The PHANTOM'S laughter, by this time overpowering, now crescendos into a great cry):

PHANTOM'S VOICE

Behold! She is singing to bring down the
chandelier!

(CARLOTTA looks tearfully up at the MANAGERS ' box and shakes her head)

CARLOTTA

Non posso piu . . .
I cannot . . . I cannot go on . . .

PIANGI (*rushing on*)

Cara, cara . . . I'm here . . .
is all right . . . Come . . . I'm here . . .

(ANDRE and FIRMIN hurry out of the box onto the stage. PIANGI ushers the now sobbing CARLOTTA offstage, while the MANAGERS tackle the audience)

FIRMIN

Ladies and gentlemen, the performance will
continue in ten minutes' time . . .

(He addresses Box Five, keeping one eye on the chandelier as it returns to normal)

... when the role of the Countess will be sung by Miss Christine Daaé

ANDRE *(improvising)*

In the meantime, ladies and gentlemen, we shall be giving you the ballet from Act Three of tonight's opera.

(To the CONDUCTOR)

Maestro - the ballet - now!

(The MANAGERS leave, the stage is cleared and music starts again. The BALLET GIRLS enter as a sylvan glade flies in. They begin the Dance of the Country Nymphs. Upstage, behind the drop, a series of threatening shadows of the PHANTOM. MEG is aware of them and dances out of step. When this culminates in one gigantic, oppressive, bat-like shadow, the garotted body of JOSEPH BUQUET falls onto the stage, causing the sylvan glade to fly out. Pandemonium.)

CHRISTINE *(calling for help)*

Raoul! Raoul!

(RAOUL runs on stage and embraces her)

RAOUL *(to CHRISTINE, leading her away)*

Christine, come with me . . .

CHRISTINE

No . . . to the roof. We'll be safe there.

(CHRISTINE and RAOUL hurry off)

FIRMIN *(Attempting to placate the audience as STAGE HANDS and POLICEMEN crowd onto the stage)*

Ladies and gentlemen, please remain in your seats. Do not panic. It was an accident . . . simply an accident . . .

Scene 10

THE ROOF OF THE OPERA HOUSE

(A statue of 'La Victoire Ailee' - the same as that which tops the proscenium. It is twilight. CHRISTINE and RAOUL rush on)

RAOUL

WHY HAVE YOU BROUGHT US HERE?

CHRISTINE

DON'T TAKE ME BACK THERE!

CHRISTINE

I CAN'T ESCAPE FROM HIM . . .

RAOUL

WHOSE IS THIS VOICE YOU HEAR . . .

CHRISTINE

. . . I NEVER WILL!

RAOUL

. . . WITH EVERY BREATH . . . ?

BOTH

AND IN THIS
LABYRINTH,
WHERE NIGHT IS BLIND
THE PHANTOM OF THE OPERA
IS HERE:
INSIDE YOUR/MY MIND . . .

RAOUL

THERE IS NO PHANTOM OF THE OPERA . . .

CHRISTINE

RAOUL, I'VE BEEN THERE -
TO HIS WORLD OF
UNENDING NIGHT . . .
TO A WORLD WHERE
THE DAYLIGHT DISSOLVES
INTO DARKNESS . . .
DARKNESS . . .

RAOUL, I'VE SEEN HIM!
CAN I EVER
FORGET THAT SIGHT?
CAN I EVER
ESCAPE FROM THAT FACE?
SO DISTORTED,
DEFORMED, IT
WAS HARDLY A FACE,
IN THAT DARKNESS . . .
DARKNESS . . .

(trancelike, then becoming more and more ecstatic)

BUT HIS VOICE
FILLED MY SPIRIT
WITH A STRANGE, SWEET SOUND . . .
IN THAT NIGHT
THERE WAS MUSIC
IN MY MIND . . .
AND THROUGH MUSIC
MY SOUL BEGAN
TO SOAR!

AND I HEARD
AS I'D NEVER
HEARD BEFORE . . .

RAOUL
WHAT YOU HEARD
WAS A DREAM
AND NOTHING MORE . . .

CHRISTINE
YET IN HIS EYES
ALL THE SADNESS
OF THE WORLD . . .
THOSE PLEADING EYES,
THAT BOTH THREATEN
AND ADORE . . .

RAOUL (*comforting*)
CHRISTINE . . .
CHRISTINE . . .

PHANTOM (*unseen, a ghostly echo of RAOUL's words*)
CHRISTINE . . .

CHRISTINE
WHAT WAS THAT?

ALL I ASK OF YOU

(*A moment, as their eyes meet. The mood changes.*)

RAOUL
NO MORE TALK
OF DARKNESS,
FORGET THESE
WIDE-EYED FEARS.
I'M HERE,
NOTHING CAN HARM YOU -
MY WORDS WILL
WARM AND CALM YOU.

LET ME BE
YOUR FREEDOM,
LET DAYLIGHT
DRY -YOUR TEARS.
I'M HERE,
WITH YOU, BESIDE YOU,
TO GUARD YOU
AND TO GUIDE YOU . . .

CHRISTINE

SAY YOU LOVE ME
EVERY
WAKING MOMENT,
TURN MY HEAD
WITH TALK OF SUMMERTIME . . .

SAY YOU NEED ME
WITH YOU,
NOW AND ALWAYS . . .
PROMISE ME THAT ALL
YOU SAY IS TRUE -
THAT'S ALL I ASK
OF YOU . . .

RAOUL

LET ME BE
YOUR SHELTER,
LET ME
BE YOUR LIGHT.
YOU'RE SAFE:
NO-ONE WILL FIND YOU
YOUR FEARS ARE
FAR BEHIND YOU . . .

CHRISTINE

ALL I WANT
IS FREEDOM,
A WORLD WITH
NO MORE NIGHT . . .
AND YOU
ALWAYS BESIDE ME
TO HOLD ME
AND TO HIDE ME . . .

RAOUL

THEN SAY YOU'LL SHARE WITH
ME ONE
LOVE, ONE LIFETIME . . .
LET ME LEAD YOU
FROM YOUR SOLITUDE . . .

SAY YOU NEED ME
WITH YOU
HERE, BESIDE YOU . . .
ANYWHERE YOU GO,
LET ME GO TOO -
CHRISTINE,
THAT'S ALL I ASK
OF YOU . . .

CHRISTINE

SAY YOU'LL SHARE WITH
ME ONE
LOVE, ONE LIFETIME . . .

SAY THE WORD
AND I WILL FOLLOW YOU . . .

BOTH
SHARE EACH DAY WITH
ME, EACH
NIGHT, EACH MORNING . . .

CHRISTINE
SAY YOU LOVE ME . . .

RAOUL
YOU KNOW I DO . . .

BOTH
LOVE ME -
THAT'S ALL I ASK
OF YOU . . .

(They kiss)

ANYWHERE YOU GO
LET ME GO TOO . . .
LOVE ME -
THAT'S ALL I ASK
OF YOU . .

(CHRISTINE starts from her reverie)

CHRISTINE
I MUST GO -
THEY'LL WONDER WHERE I AM . . .
WAIT FOR ME, RAOUL!

RAOUL
CHRISTINE, I LOVE YOU!

CHRISTINE:
ORDER YOUR FINE HORSES!
BE WITH THEM AT THE DOOR!

RAOUL
AND SOON YOU'LL BE BESIDE ME!

CHRISTINE
YOU'LL GUARD ME, AND YOU'LL GUIDE ME . . .

(They hurry off. The PHANTOM emerges from behind the statue)

PHANTOM
I GAVE YOU MY MUSIC . . .
MADE YOUR SONG TAKE WING . . .
AND NOW, HOW YOU'VE

REPAID ME:
DENIED ME
AND BETRAYED ME . . .
HE WAS BOUND TO LOVE YOU
WHEN HE HEARD YOU SING . . .

CHRISTINE ...
CHRISTINE ...

RAOUL/CHRISTINE (*offstage*)
SAY YOU'LL SHARE WITH
ME ONE
LOVE, ONE LIFETIME . . .
SAY THE WORD
AND I WILL FOLLOW YOU . . .

SHARE EACH DAY WITH
ME, EACH
NIGHT, EACH MORNING . . .

PHANTOM
YOU WILL CURSE THE DAY
YOU DID NOT DO
ALL THAT THE PHANTOM ASKED
OF YOU . . .!

(As the roof of the opera house disappears, the opera curtain closes and the PRINCIPALS in 'Il Muto' appear through it for their bows, CHRISTINE conspicuously dressed in CARLOTTA'S costume. simultaneously, we hear the maniacal laughter of the PHANTOM and see him high above the stage, perilously rocking the chandelier. The lights of the chandelier begin flickering and, at a great cry from him, it descends, swinging more and more madly over the orchestra pit)

PHANTOM
Go! !

(The chandelier falls to the stage at CHRISTINE'S feet)

ACT TWO
Six Months Later

Scene 1
MASQUERADE

THE STAIRCASE OF THE OPERA HOUSE

(A gauze half conceals the tableau of guests at the opera ball. The guests (whom we cannot yet see clearly) are in fancy dress, a peacock, a lion, a dragon, Mephistopheles, a highwayman, a clown, knights, ladies, an executioner. M. ANDRE enters. He is dressed as a skeleton in an opera cape. Almost immediately M. FIRMIN arrives. He is also dressed as a skeleton in an opera cape. The two skeletons see each other and approach nervously)