3.0029

PIANO

Vi Rogers
1334 Spencer
Phila Pa
1914

MUSIC SCORE

Compiled by

G. HINRICHS and M. WINKLER

Original Compositions (except Love Theme) by G. HINRICHS

for

PHANTOM OF THE OPERA

A

UNIVERSAL PICTURE

Presented

by

Carl Laemmle

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V. Yagger 1334 Spencer. Phila Pa 1941

THE PHANTOM OF THE OPERA

IMPORTANT

It is of utmost importance that the organist, pianist or musical Director intending to use this Music score carefully read the following instructions:

Cue Nº 5. Please carefully observe the conductor on the screen and try your best to follow the tempo of the dancers on the Stage.

Cue Nº 23. starting with Scene." Flickering of Lights" should be carefully followed and executed in the following manner: Tacet. No music whatsoever, with the exception of light ad lib. Tympani rolls. In the absence of a Tympani player, the Piano player can fully accomplish this on the very low register. These Tympani rolls are to be continued in an ad. lib. fashion until the large chandelier comes crashing down. This effect should be carefully watched and produced with an enormous ff. crash immediately followed by Cue Nº 24.

During the playing of Cue Nº 26, the following effect should be carefully observed: A very peculiar two-armed warning signal is being tapped 3 times and this effect should be produced by hitting some old broken earthen pot or on any other instrument producing a weird sound.

Cue Nº 31. Should under no circumstances be played any other way but as an organ Solo. Cue Nº 32. is Tacet until Title" Yet Listen There Sounds". The organ Solo should again be repeated but one octave lower, until the Scene where Christine tears off the mask of the Phantom. From the moment Christine attempts to take the mask off, the organ should be played in diminuendo and at the moment where mask is torn off and ff. Tympani roll should be produced immediately followed by the Phantom Theme until Title" I shall prove to you".

Cue Nº 35. for the above title, should be played with the orchestra and not as an organ solo, although it is the same number as Cue Nº 31 & 33.

At Scene" Phantom appearing on high stairway" covering Cue Nº 38, the Phantom appears the 1st time in his fiery red costume and it is very important that the Phantom Theme be played pp. and slow with occasional ff outbursts in accordance with the actions of the Phantom.

At title" High above Paris" or Cue Nº 39, the following should be carefully observed: the number should be played to action, pp or ff but during the entire scene lasting for over 4 minutes, the Phantom appears from time to time dressed in a fiery red costume. During these appearances of the Phantom which are all of extreme shortness, The Tympani man should be instructed to produce crescendo tympani rolls and, if possible, designate certain members of your orchestra to play the first & second bars of the Phantom Theme ad. lib. & without paying any attention whatsoever to the progress of the number which is being played.

A very important effect should be observed at the title" I am Human Like Other Men". A peculiar warning signal is warning the Phantom of approaching danger. This weird effect should be produced until the title appears" Your voice sounds near" which is followed by Cue Nº 51. "The Phantom Theme".

Cue Nº 54. starts with scene" Phantom at Organ". He only touches the instrument; he is

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No.	TITLE	Composer	No.	TITLE	Composer
1.	The Conqueror	Baron	28.	Mystery Drama, Prelude	Baron
2.	"	"	29.	Dramatic Agitato	Haugh
3.	"	"	30.	Because You Say Good Bye	Levy
4.	Whimsical Charms	Fresco	31.	Pastel Menuet	Paradis
5.	Faust	Gounod	32.	Tacet	
6.	Original		33.	Pastal Menuet	Paradis
7.	Mystery Drama, Prelude	Baron	34.	Mystery Drama, Prelude	Baron
8.	Gruesome Mysterioso	Borch	35.		
9.	Agitato Appassionato	"	36.	Original	
10.	Anger Motive	Kilenyi	37.		Hinrichs
11.	Mournful Agitato	Hilse	38.	Mystery Drama, Prelude	Baron
12.	"	"	39.	Othello's Remorse	Baron
13.	Faust	Gounod	40.	Original	Hinrichs
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15.	La Petite Duchesse	Henry	42.	Faust	Gounod
15A.	Original		43.	Original	
16.	Faust	Gounod	44.	Creepy Creeps	Borch
17.	Mystery Drama, Prelude	Baron	45.	Original	Hinrichs
18.	Faust	Gounod	46.	Faust	Gounon
19.	Situazione Pesicolosa	Becce	47.	Mystery Drama. Prelude	Baron
19A.	Emotional Conflict	"	48.	Allegro Inferale	"
20.	Sinister Theme	Vely	49.	Funeral Pomposo	Hilse
21.	Original	Hinrichs	50.	Weird Mystery	Kilenyi
22.	Faust	Gounod	51.	Mystery Drama, Prelude	Baron
23.	Tacet		52.	Pastel Menuet	Paradis
24.	Oriental Furisso	Boehnlein	53.	Mysterioso Dramatique	Borch
25.	Tragic Theme	Vely	54.	Mystery Drama, Prelude	Baron
26.	Dramatic Reproach	Berge	55.	Half Reel Furioso	Levy
27.	Majestic Mysterioso	Kilenyi	56.	Original	

not playing it. The Phantom Theme suggested for Cue N° 54 is therefore appropriate. Cue N° 54 is being played until you will notice that the high waters in the cellar are beginning to empty. During the scene where the water is getting lower & lower, ad. lib. Tympani rolls are necessary until it is noticed that the water is escaping in rushing torrents. At this moment commence Cue N° 55. Tempo Furioso & ff. This number is being played for nearly 7 minutes and the Orchestra Leader should carefully observe that during the interior scenes the Half Reel Furioso be played slow and pp. An important effect could be produced during the playing of this number, when the Phantom escapes in an old fashioned carriage. The horses drawing this carriage are galoping furiously. The half Reel Furioso should therefore be raised to a quick galop tempo with pp effects of horses hoofs until the scene where the carriage breaks down. At this point the number should be played pp. and ff should be resumed the moment it is noticed that the furious mob is approaching the Phantom who is commencing to run against death, rushing towards a bridge over a river and running down to the shore of the river. At this instant the Phantom raises his right hand first and stops the mob approaching him from the right side. He then raises his left hand and stops that indescribable unrush of masses approaching him from the left side. A marvelous effect can be produced if the Half Reel Furioso would be instantly stopped when the Phantom stops the masses and the playing of it should be instantly resumed the moment the masses storm the Phantom when they begin to realize that he had no weapon in his hands. The furioso should then be played until the title "Virofly, the scene of the, etc." and at this moment the Love Theme should be started in a "maestoso" and ff until the audience has left the theatre.

In the event this picture is not the last item on the program, the Theme should nevertheless be played Maestoso. ff and stopped about 8 or 16 bars after the end of this picture. In conclusion and as an instruction in general, I would suggest that the musical Director, pianist or organist carefully watch the entire picture for crescendos, decrescendos, pp's, mf's, or ff's, etc as it is impossible to mention a new composition whenever a slight change appears on the screen.

The Phantom naturally is the dominating figure of this production. He rules the destinies of the Opera House, its management, employees and audience with an unmerciful hand. He is feared and the mention of his name is sufficient to spread an air of misery and gruesomeness.

The Phantom is mentioned in many titles throughout the picture. He appears in many places for 5 or 10 seconds and sometimes less. It would be physically impossible to change the music whenever his name is mentioned in a title or whenever he appears for such a short period. The only thing that could be done is as follows:

Where an orchestra is employed, instruct 2 or 3 members of the orchestra, best is Cornet and Trombone together with Tympani, to blast ff the first two bars of the Phantom Theme or if very short only one bar whenever his name is mentioned or whenever he appears for a very short period. Throughout the cue sheet and wherever a change of music was possible, the Phantom Mystery Theme has been employed.

It is of utmost importance that musical directors carefully follow the above instructions if they desire to correctly and musically portray this magnificent production.

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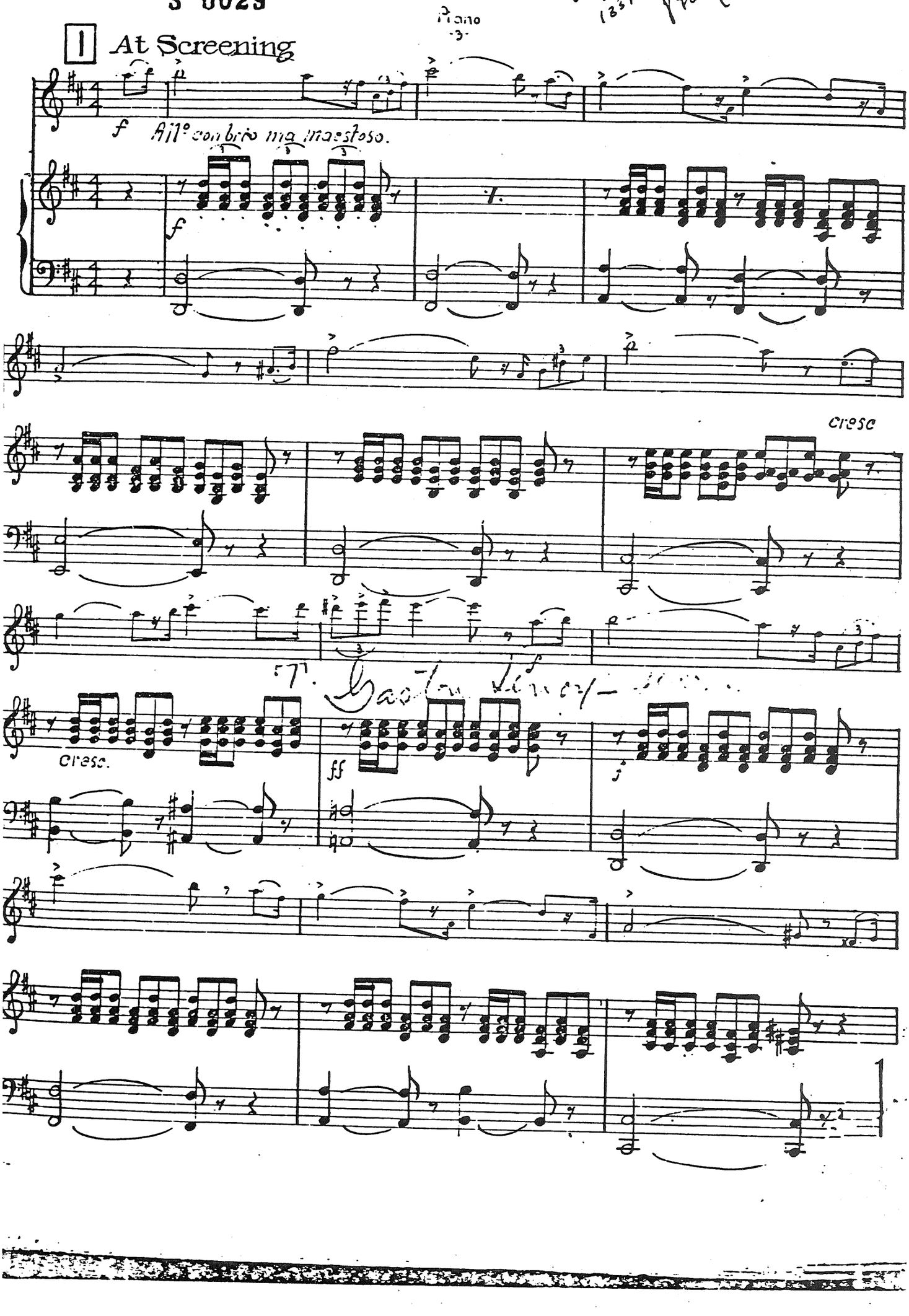
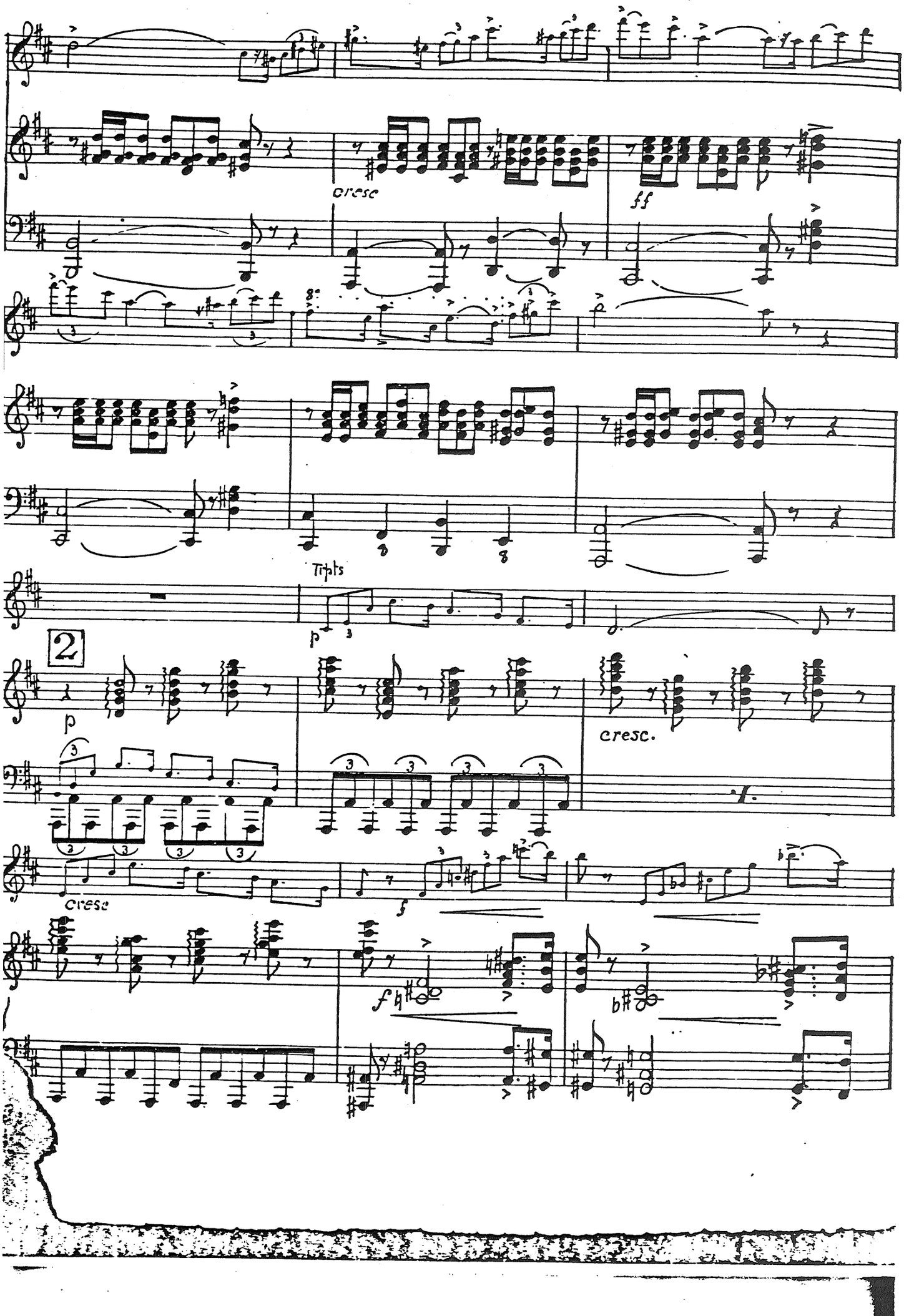
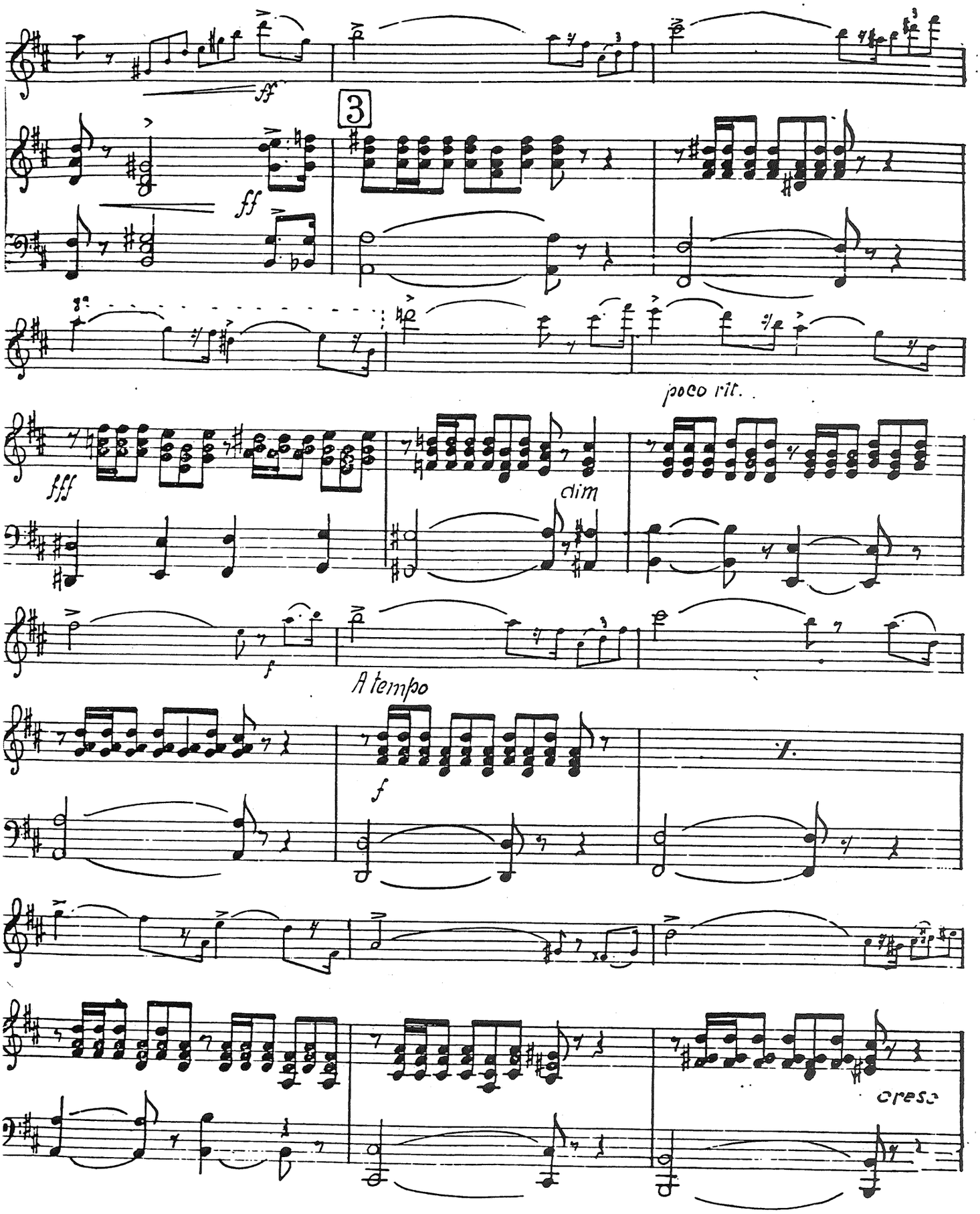
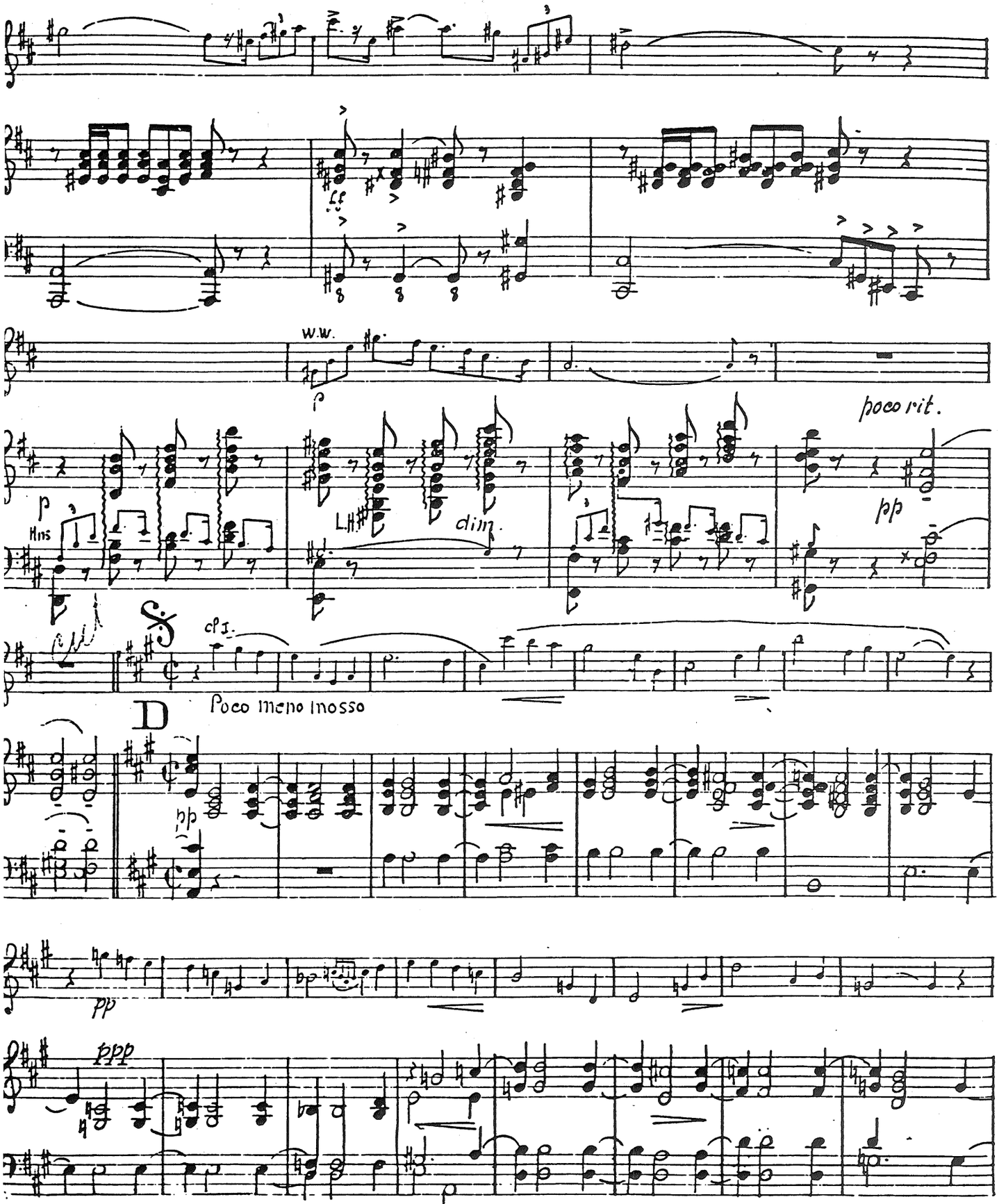
1 At Screening

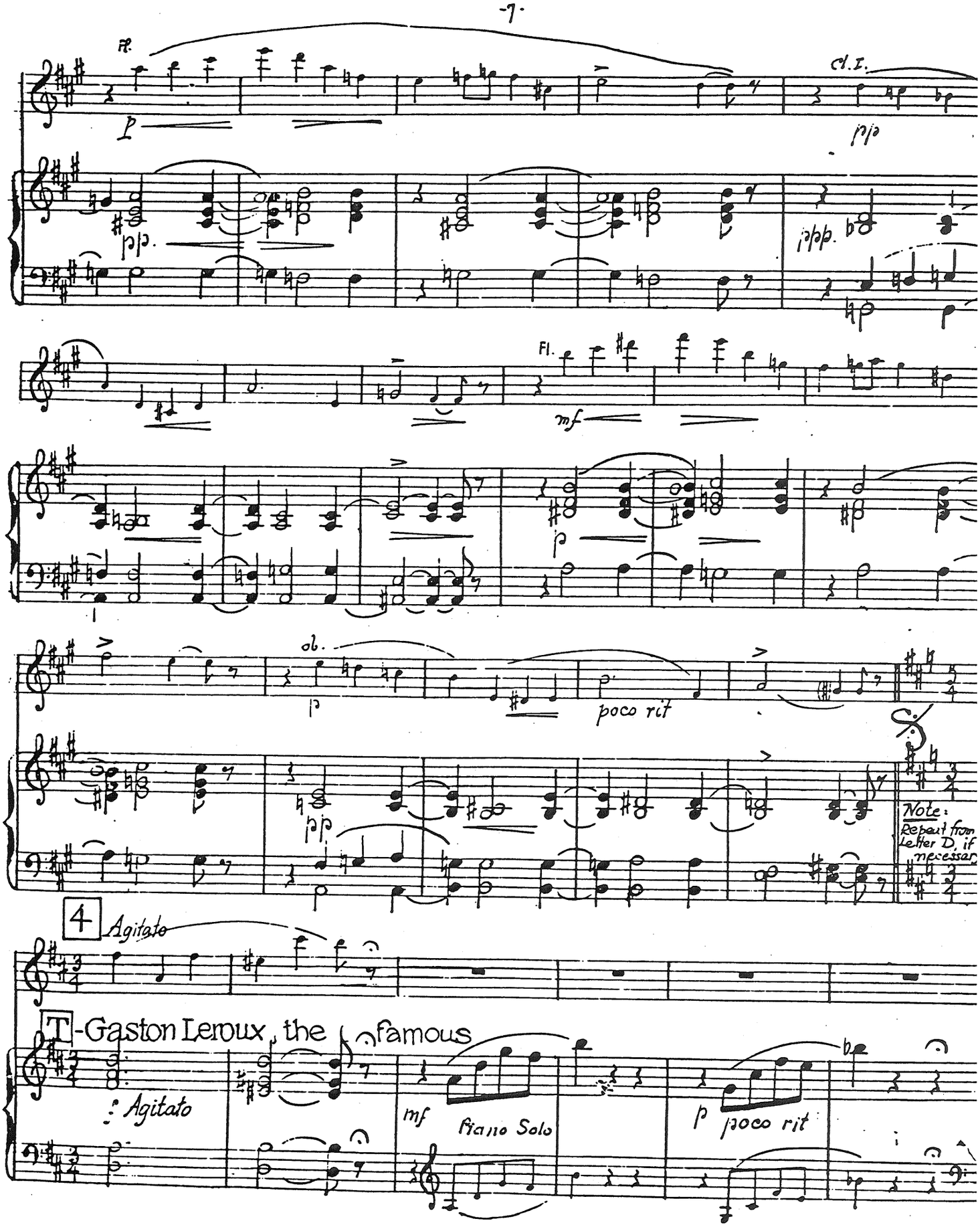


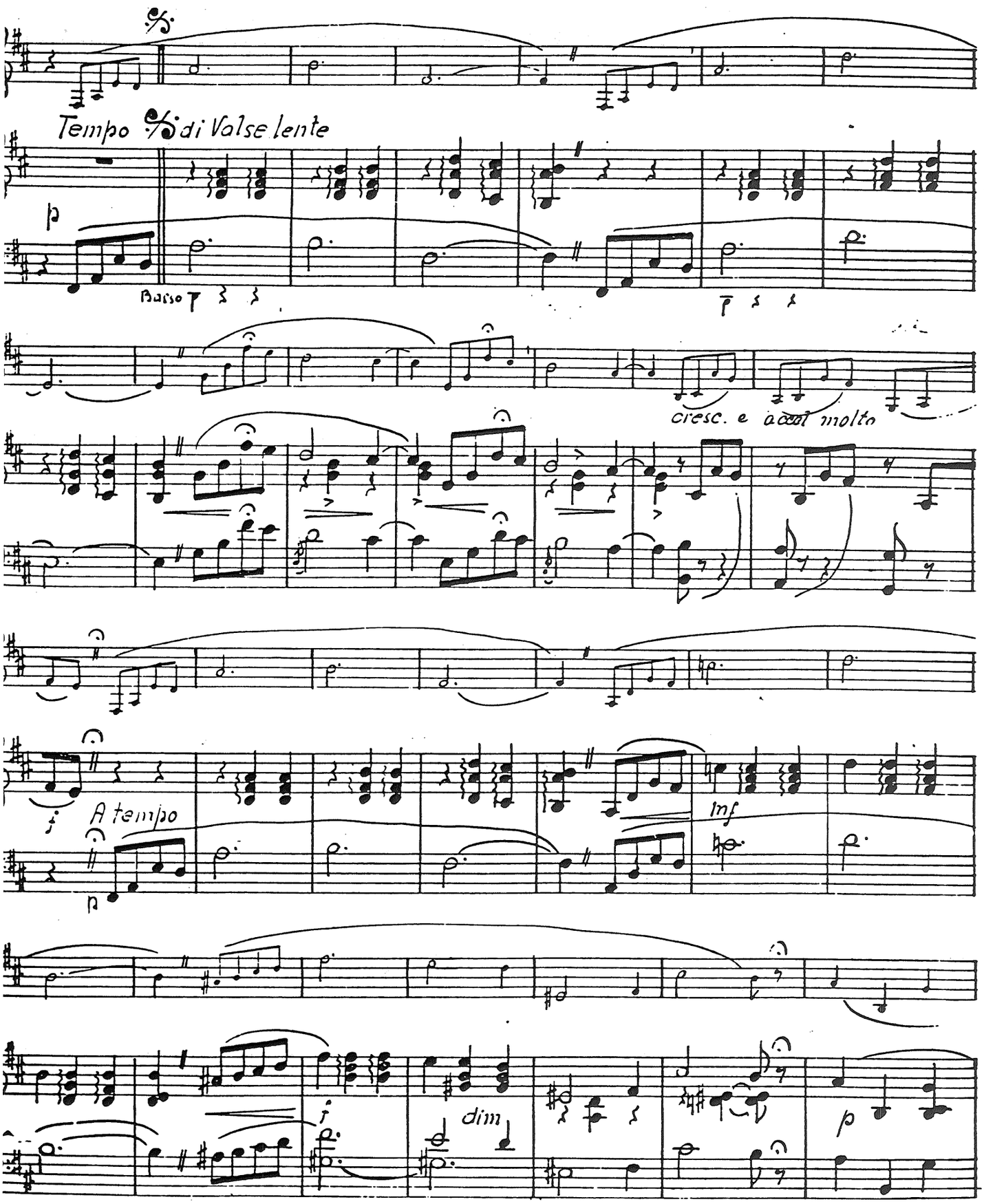

cresc
ff
Tripts
p
2
p
cresc.
cresc
f
f
b

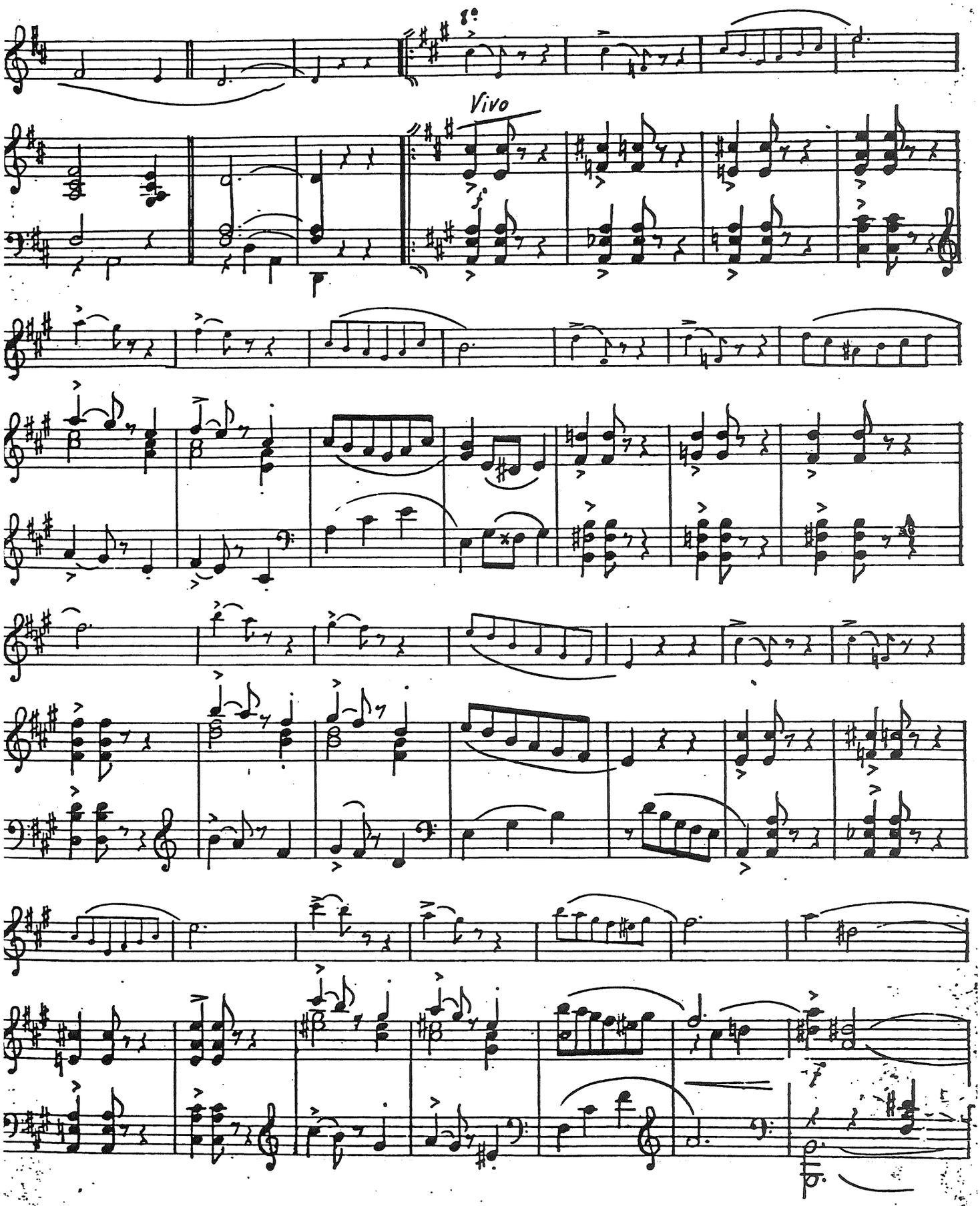

ff
3
ff
poco rit.
fff
dim
f
A tempo
f
cresc



Next Cue is "T" Gaston Leroux cts


Fl.
Cl. I.
Fl.
ob.
poco rit
Note:
Repeat from
Letter D, if
necessary
4
Agitato
T-Gaston Leroux, the famous
Agitato
Piano Solo
poco rit


Tempo di Valse lente
p
Basso
cresc. e accel molto
A tempo
inf
dim


8va
Vivo
f

Next Cue: "S" - When Conductor starts beating time

poco rit

1

a tempo

2

D.S.

5 Alto S. - When Conductor starts beating time

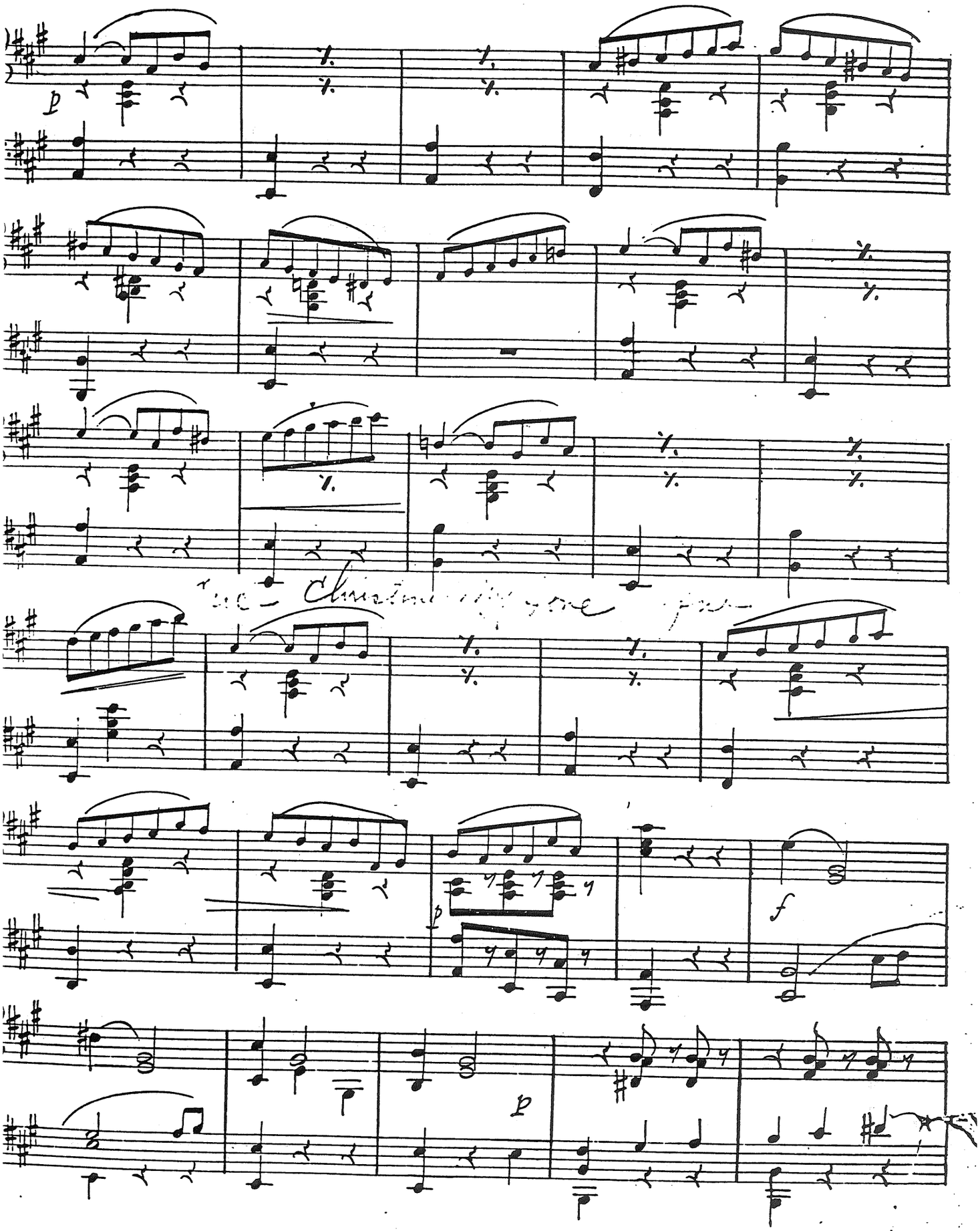
ff

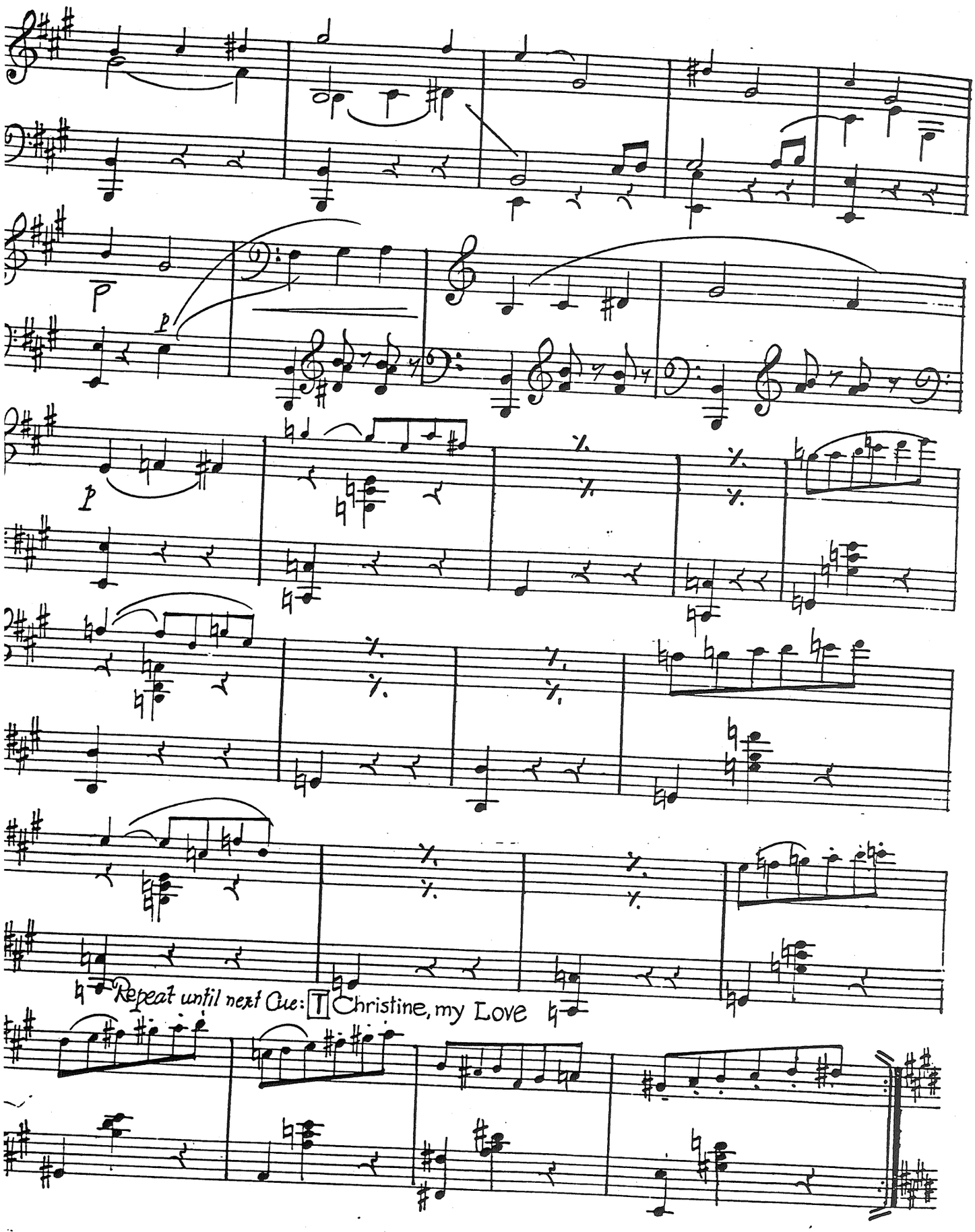
f

Hold until Dancing on stage.

Dancing on stage

p


p
p
f
p


p
p
p
Repeat until next Cue: T Christine, my Love

6 T-Christine, My Love

p-f

Melodious

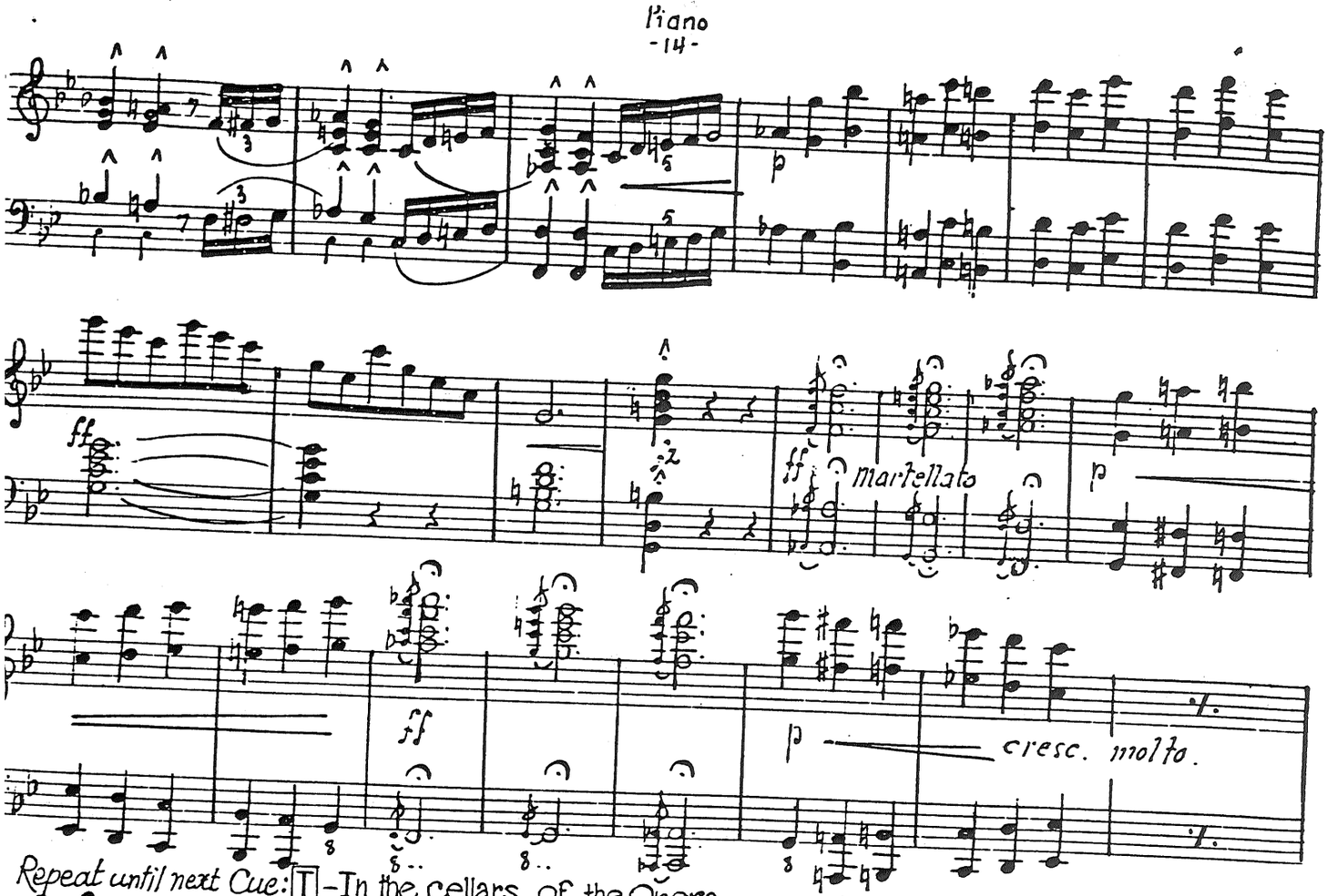
7 T-At the height of the most

pp

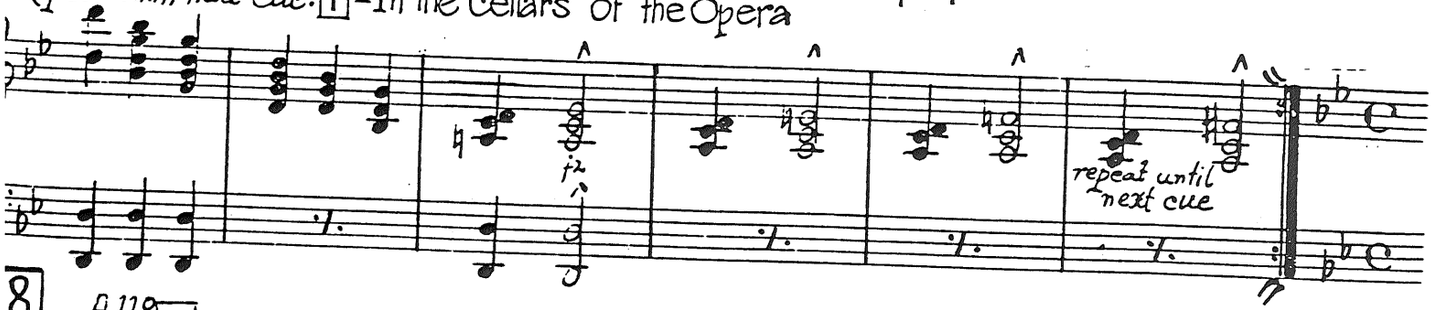
p

cresc.

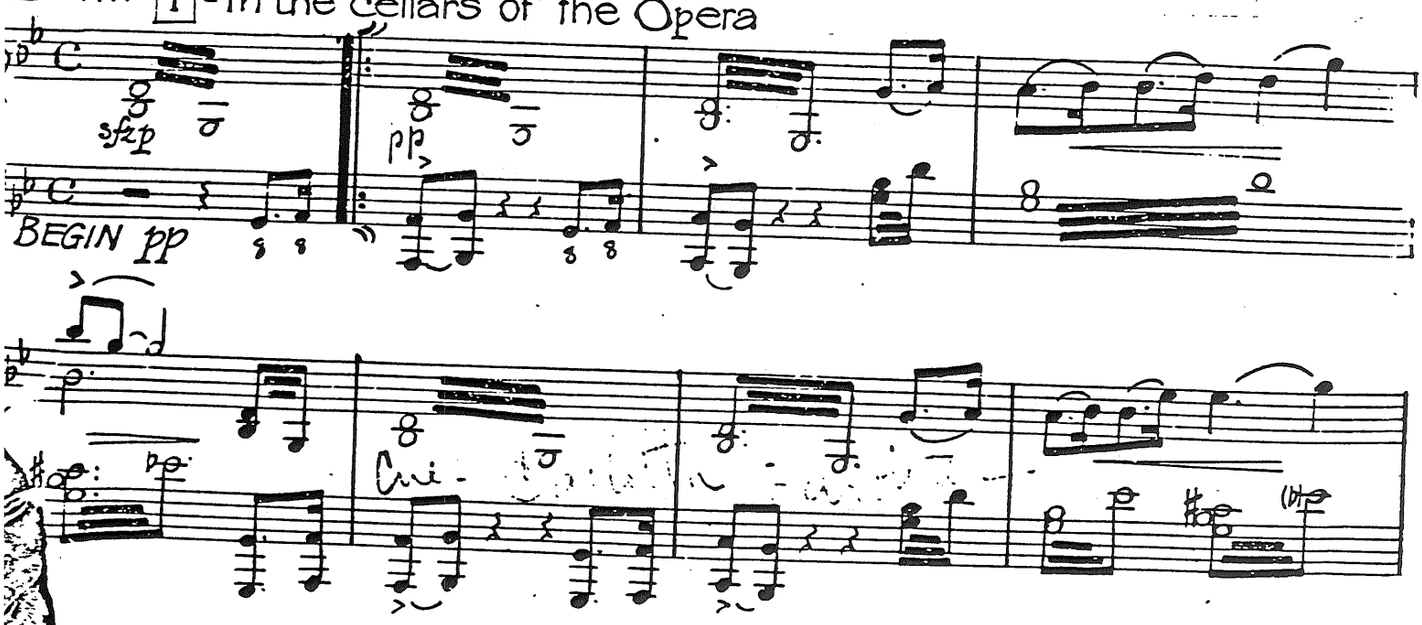
f

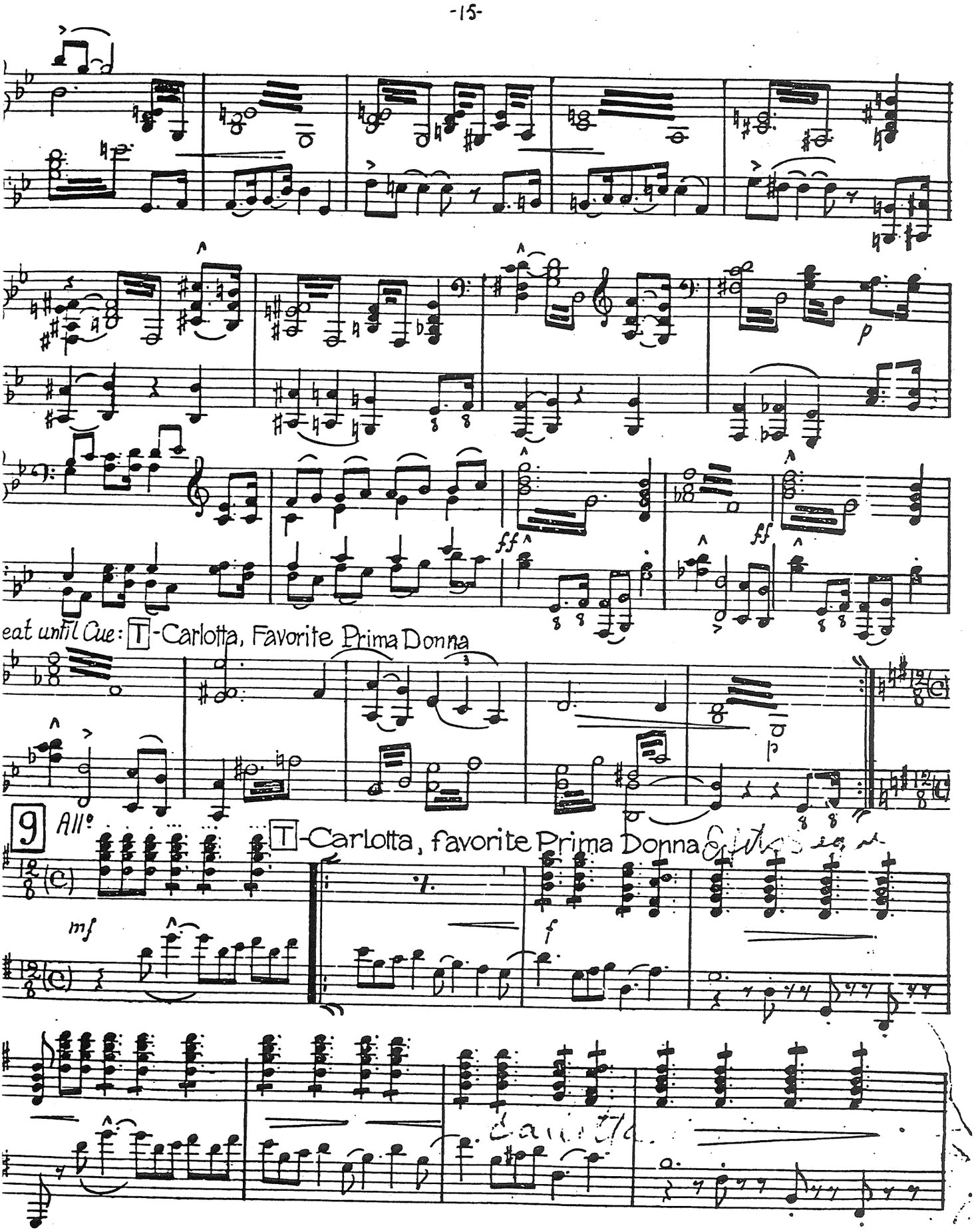


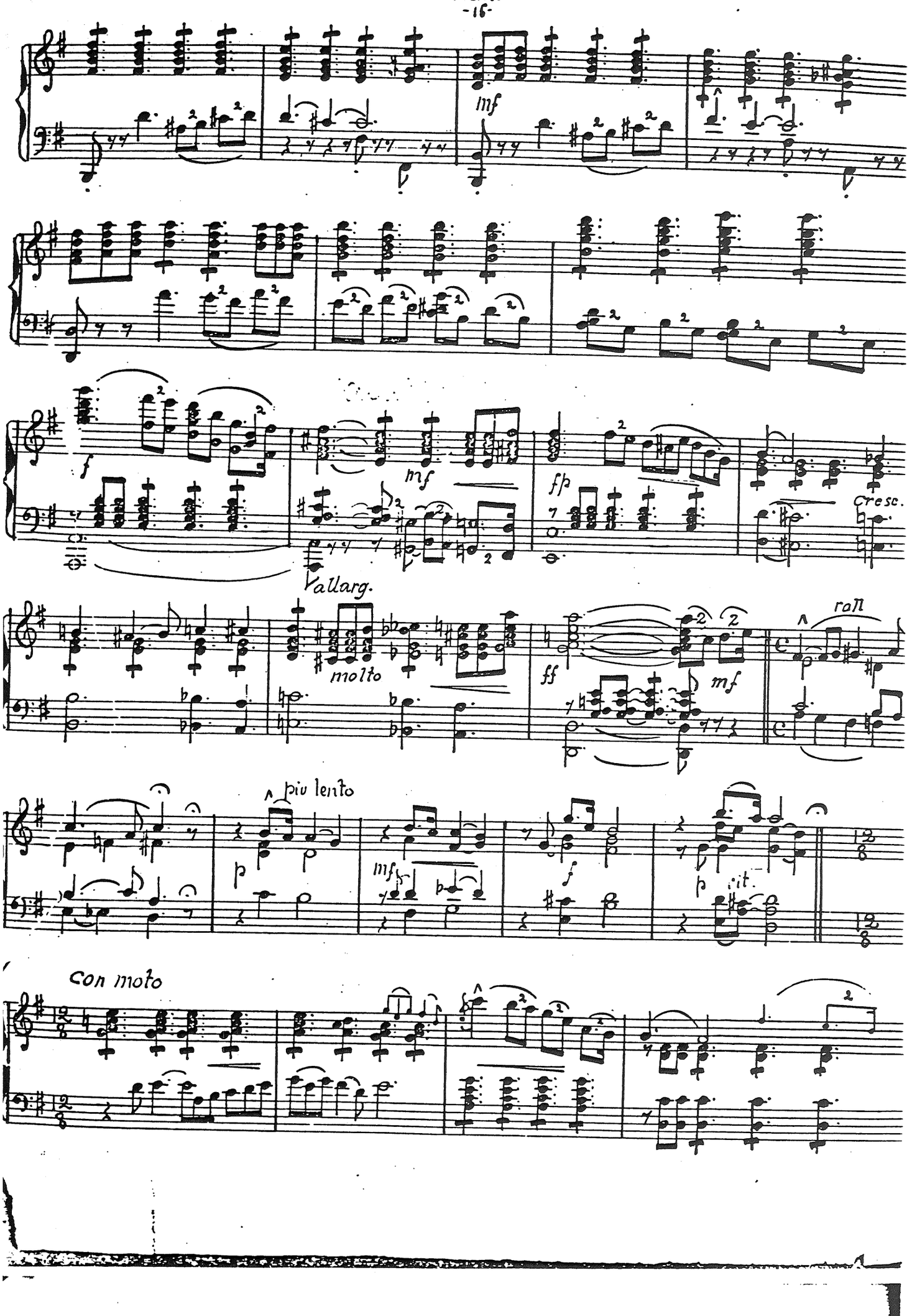
Repeat until next Cue: T - In the cellars of the Opera

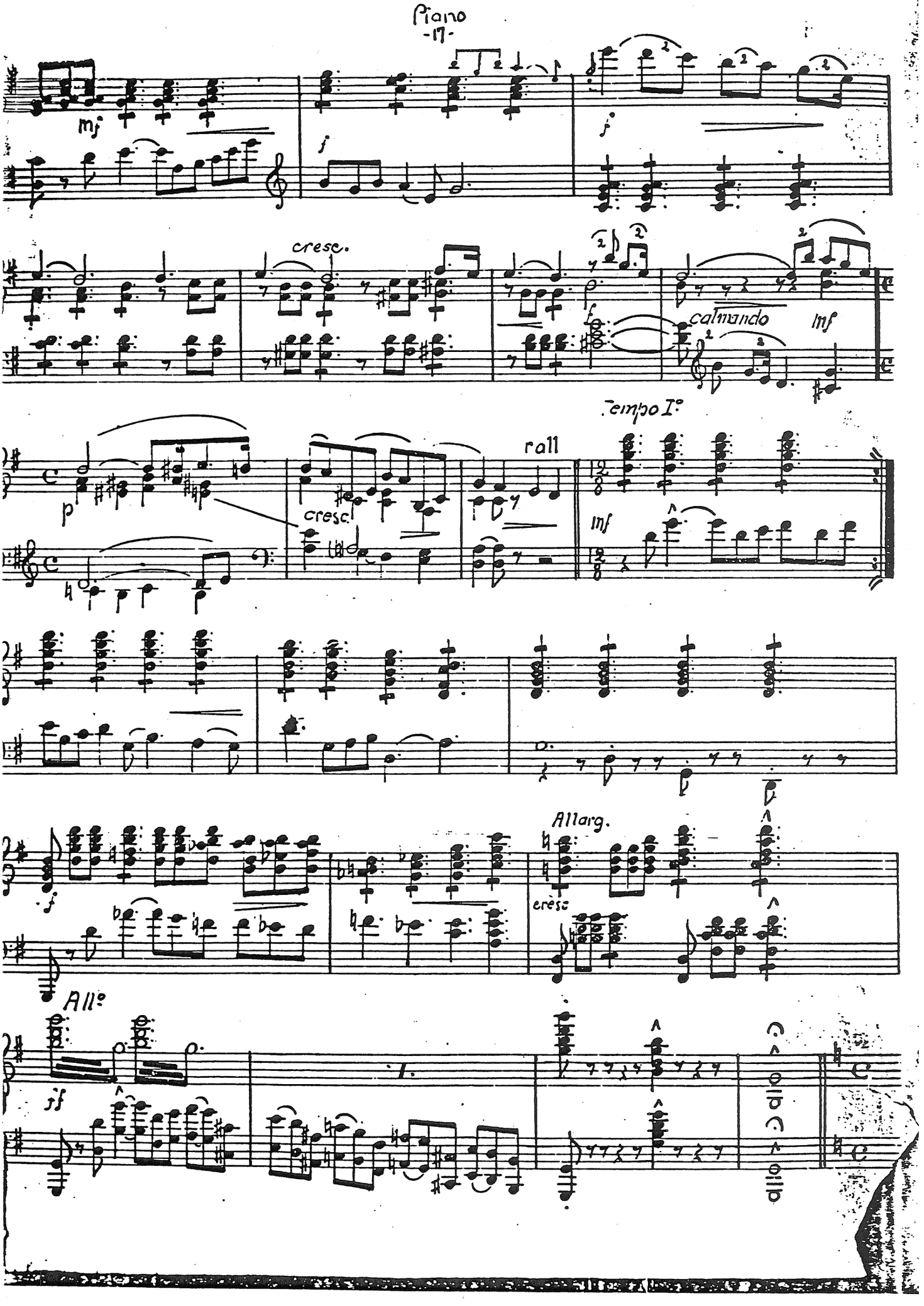


8 All⁹ T - In the cellars of the Opera

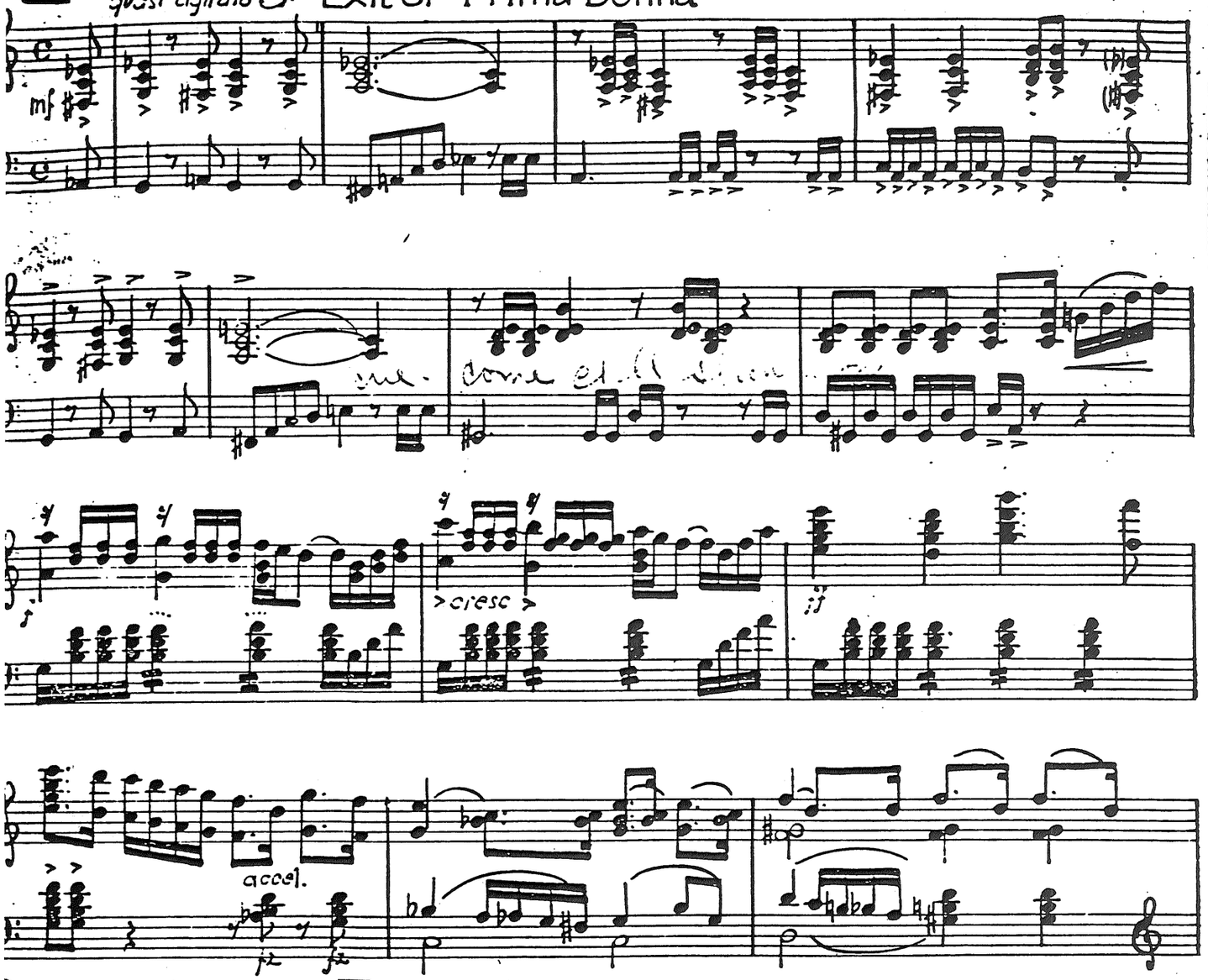



eat until Cue: T-Carlotta, Favorite Prima Donna
9
All°
T-Carlotta, favorite Prima Donna

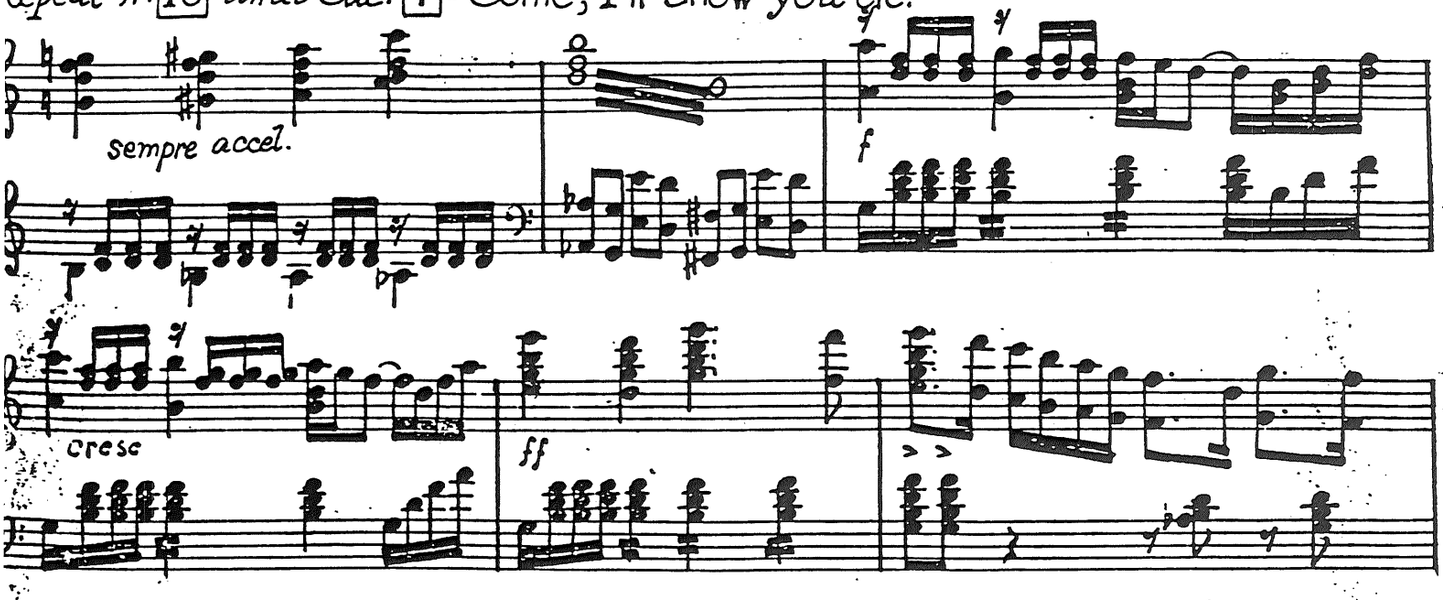

mf
f
mf
fp
Cresc.
Vallarg.
molto
ff
mf
ron
più lento
p
mf
f
p
rit.
Con moto

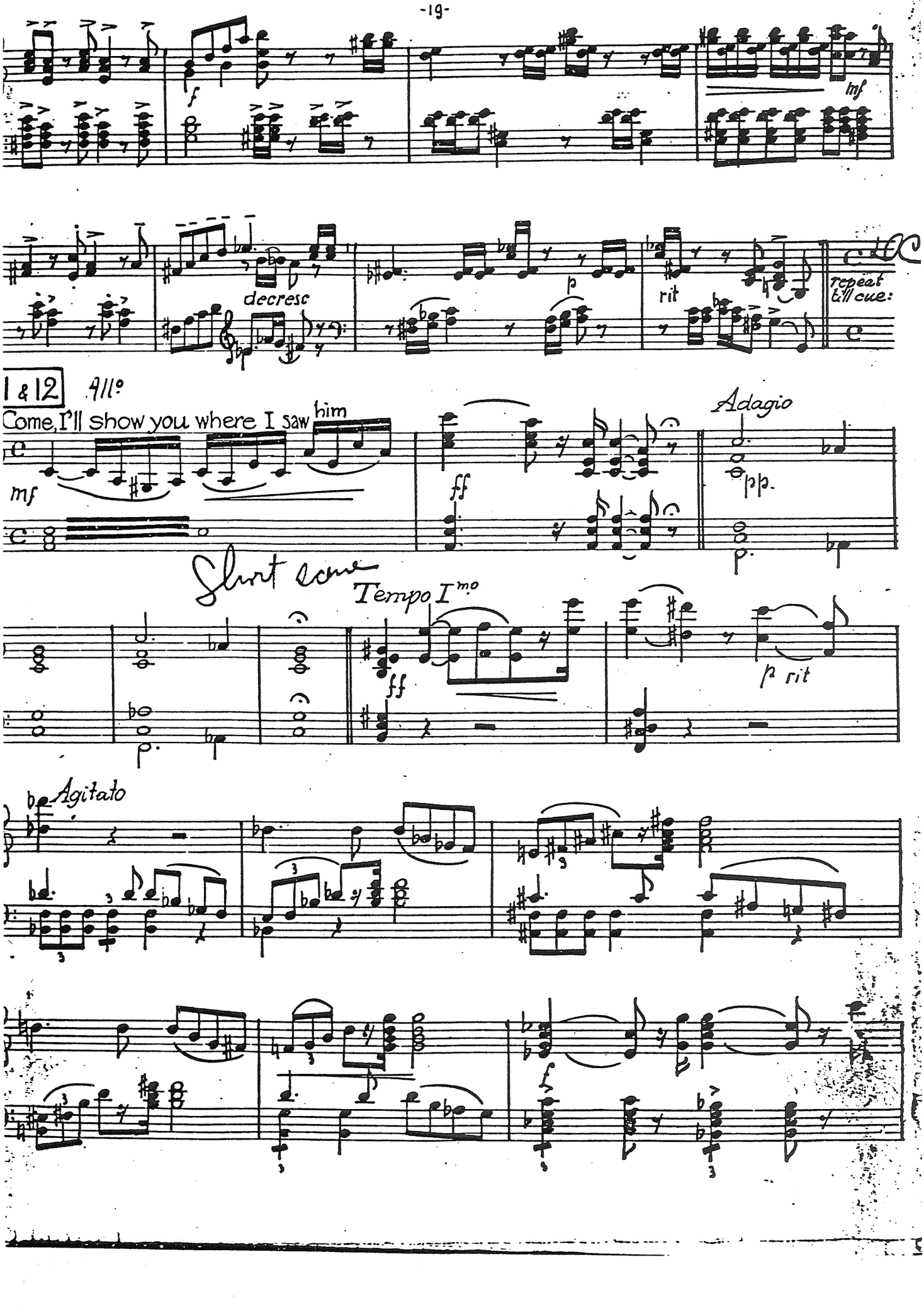

mf
f
f
cresc.
f
calmando
mf
Tempo I°
p
cresc.
rall
mf
f
All°
ff
Allarg.
cresc

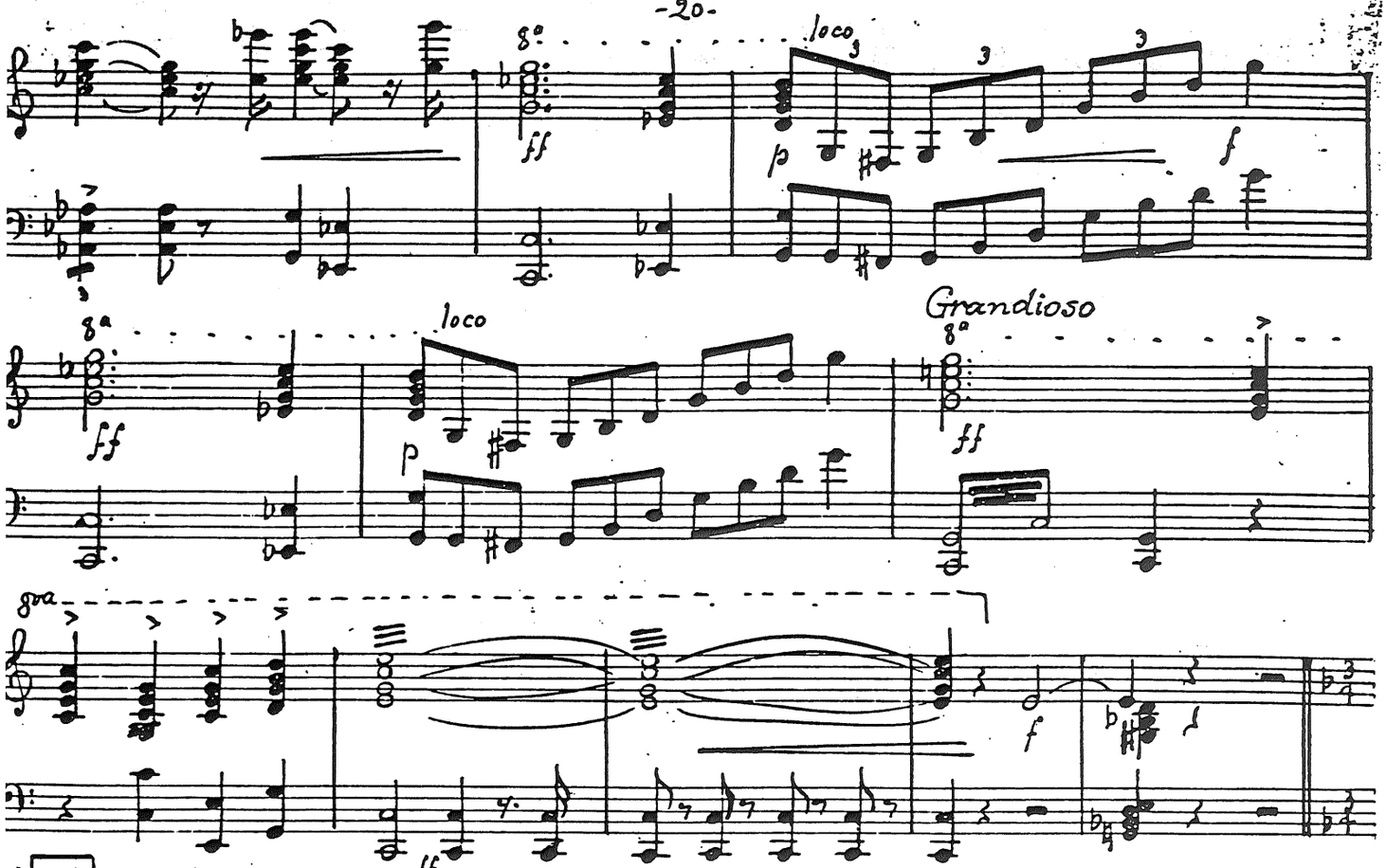
10 All° con moto quasi agitato S.-Exit of Prima Donna



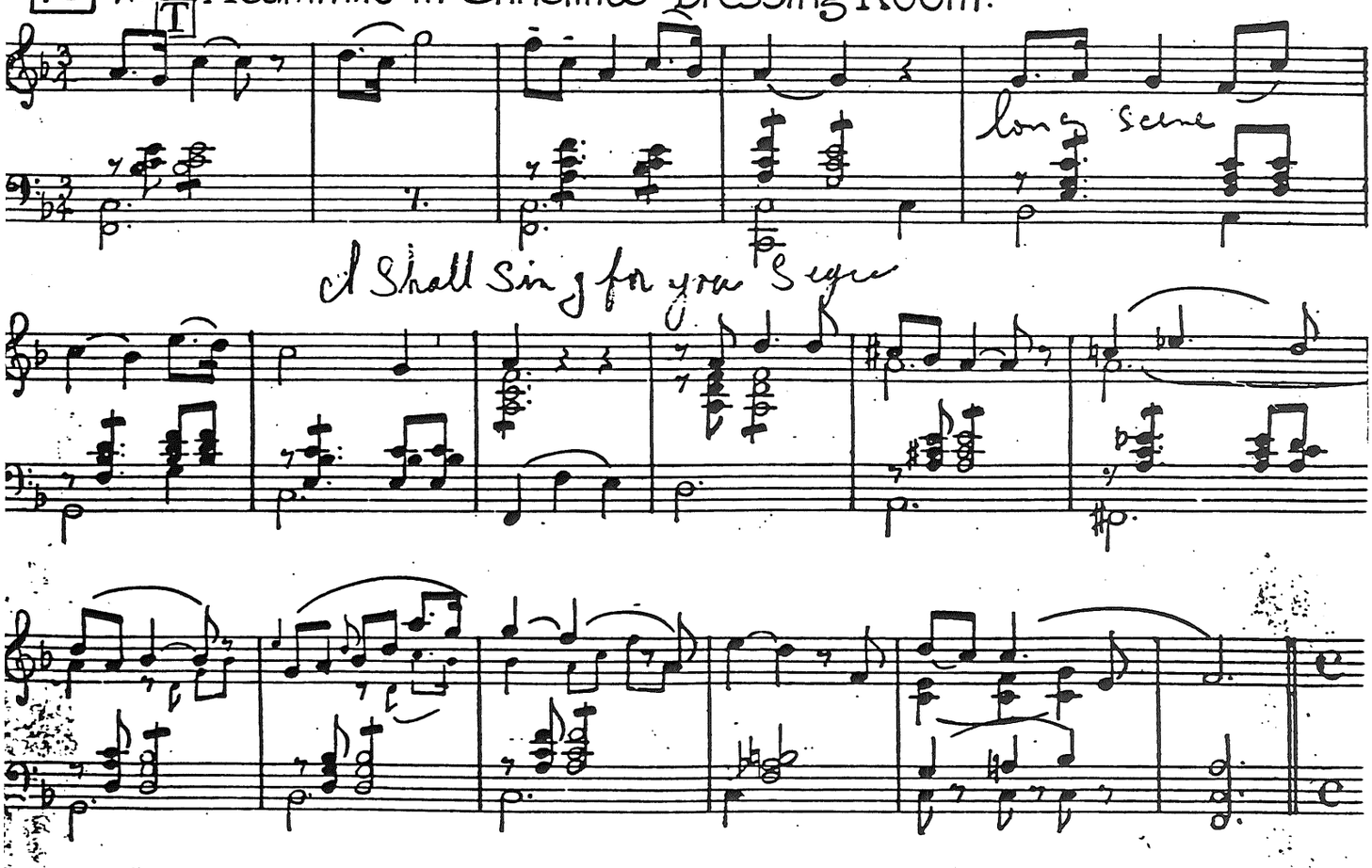
Repeat No 10 until Cue: T - Come, I'll show you etc.



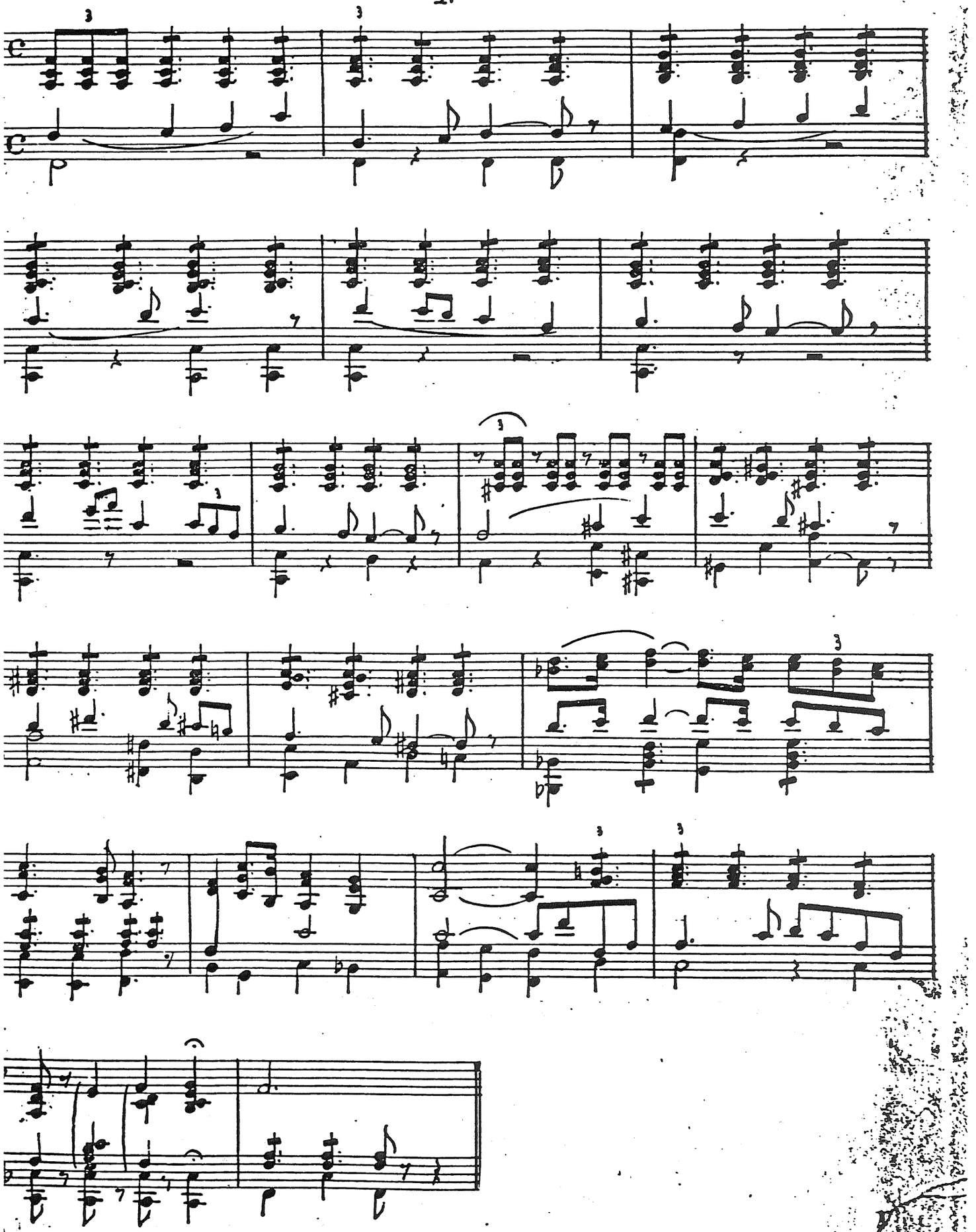

f
mf
decresc
p
rit
repeat till cue:
1 & 12
All°
Come, I'll show you where I saw him
mf
ff
Adagio
pp
p
Short cone
Tempo I^mo
ff
p rit
Agitato
f

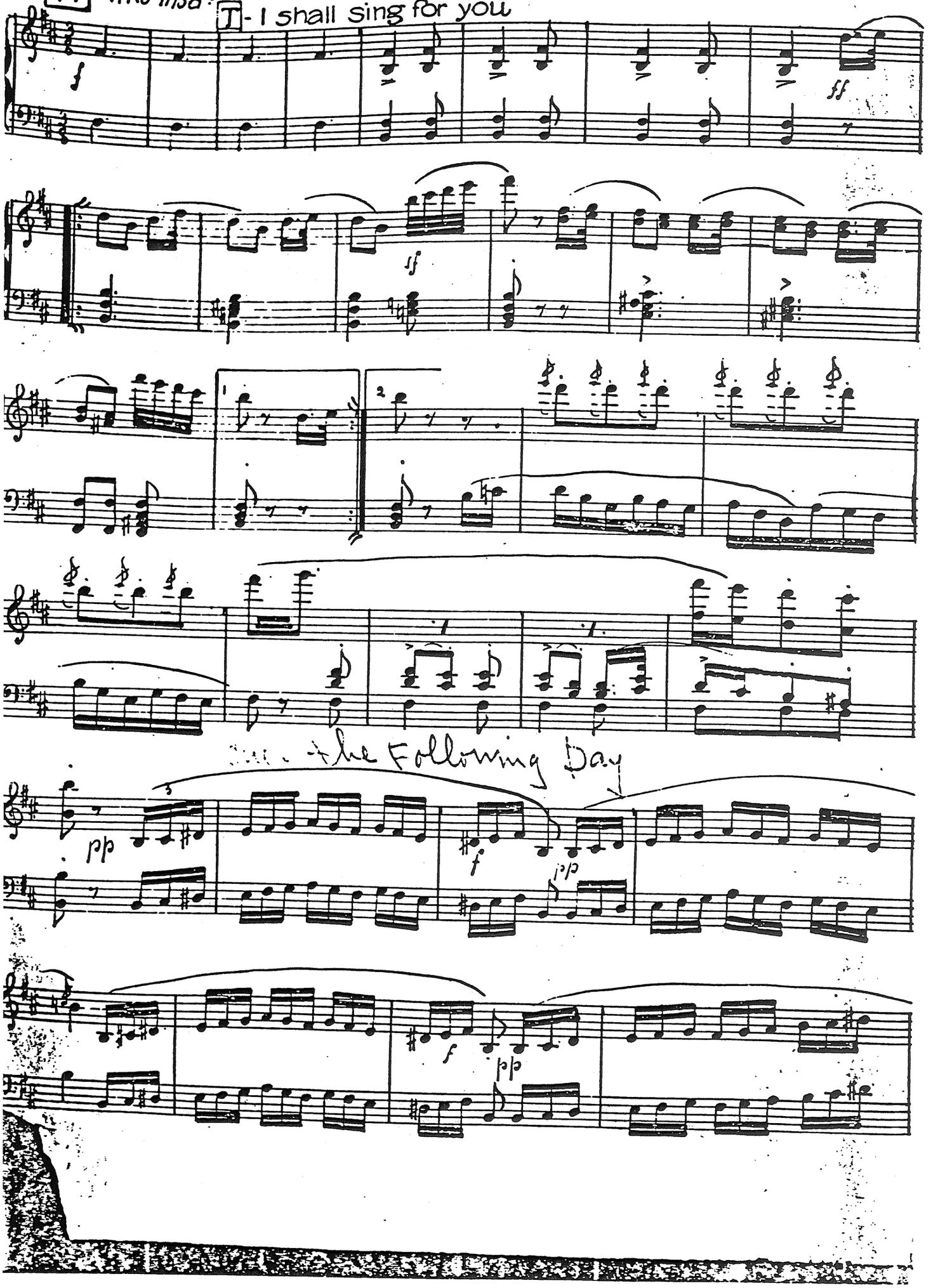


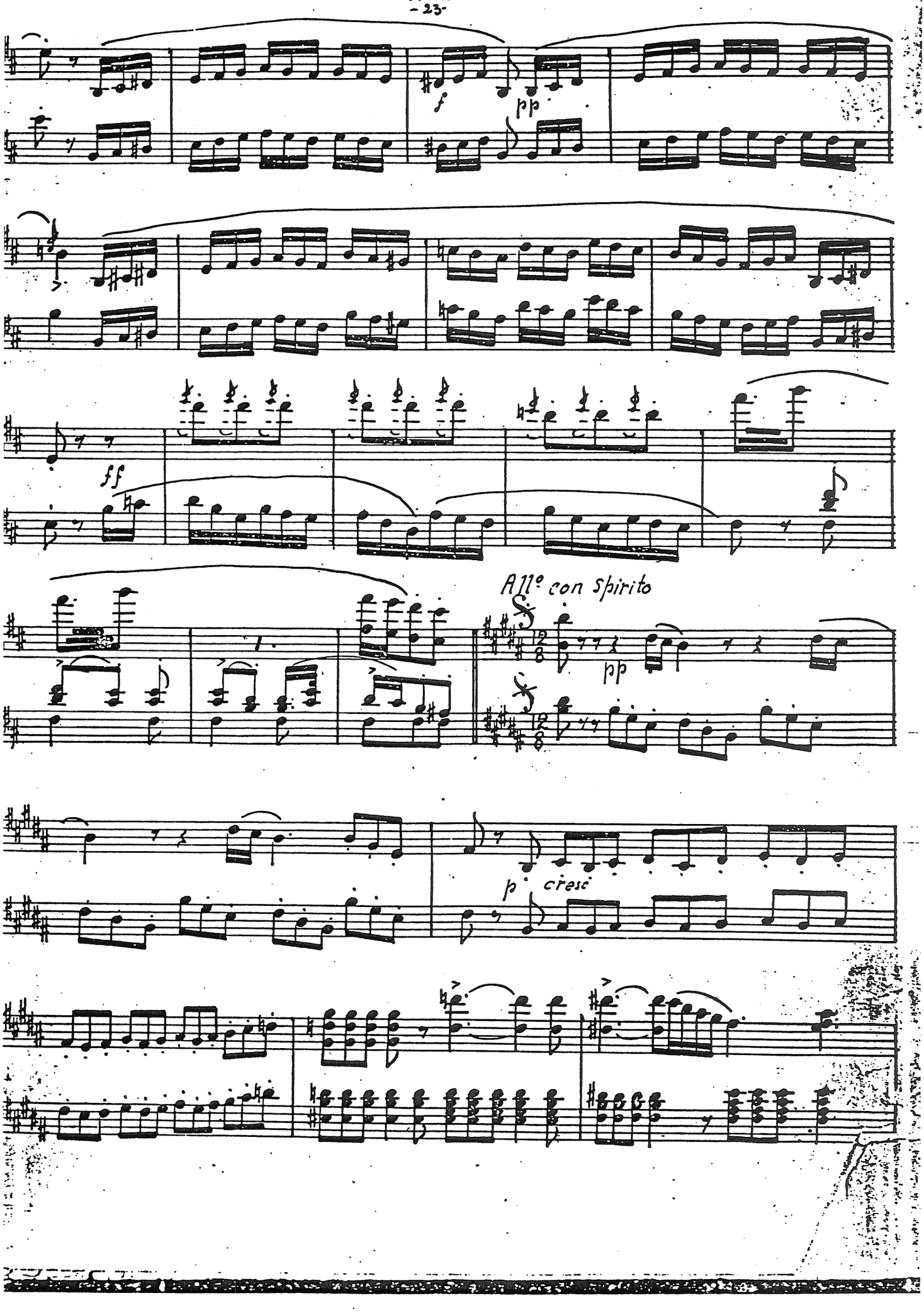
13 And^te Meanwhile in Christine's Dressing Room.

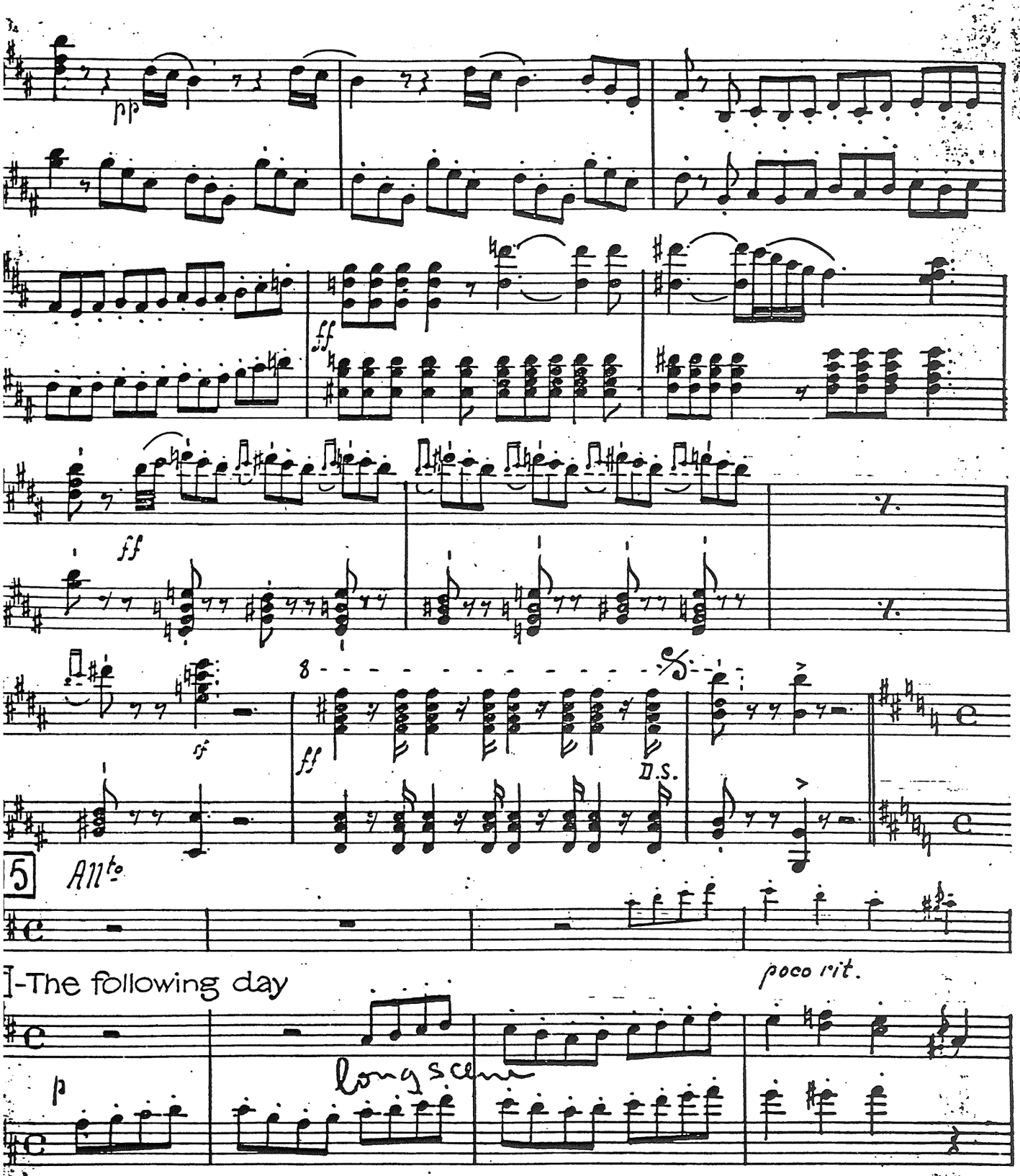


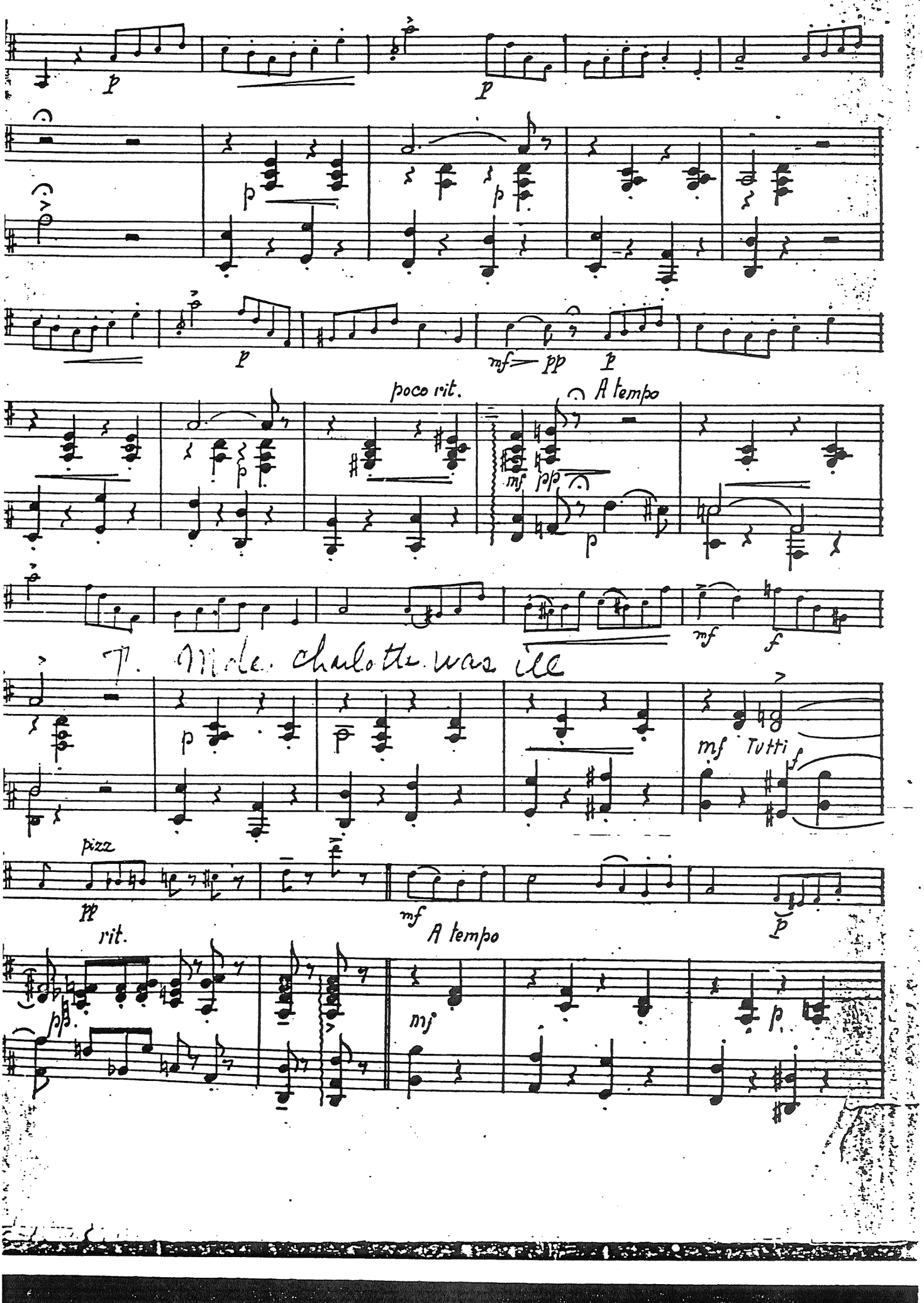
con moto

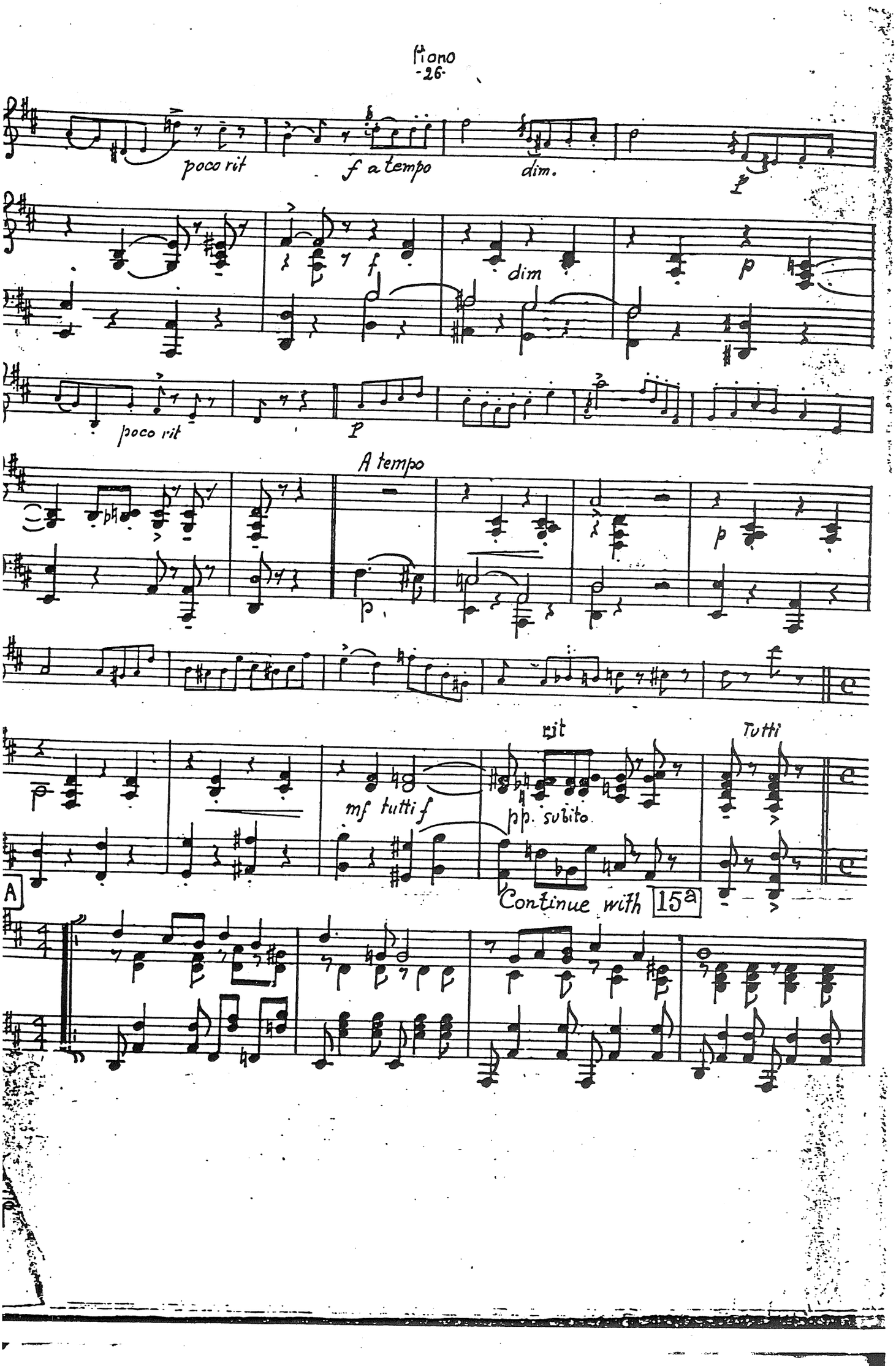


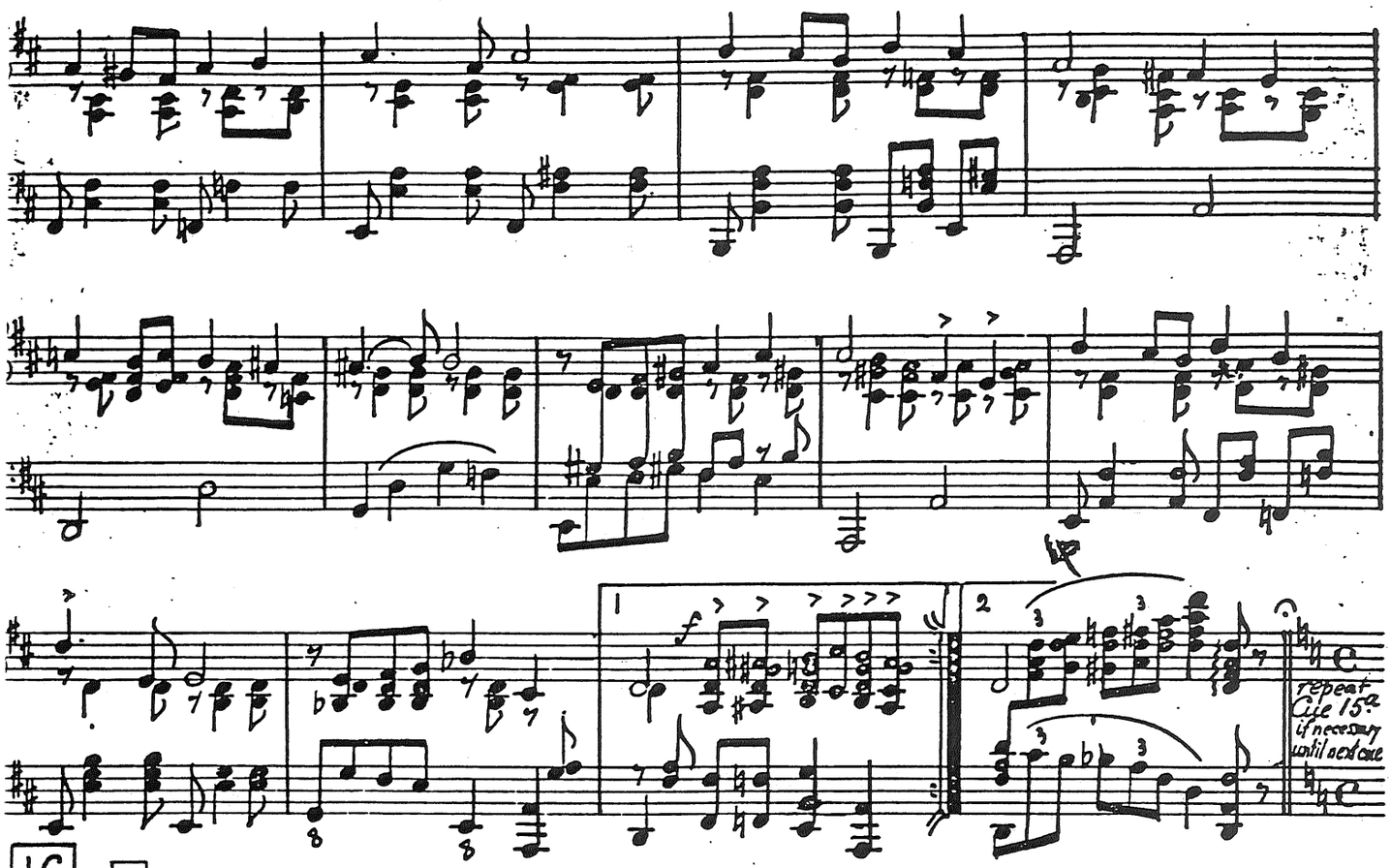

14
Allo Mod^to
T - I shall sing for you
the Following Day


f
pp
ff
All^o con Spirito
pp
p cresc

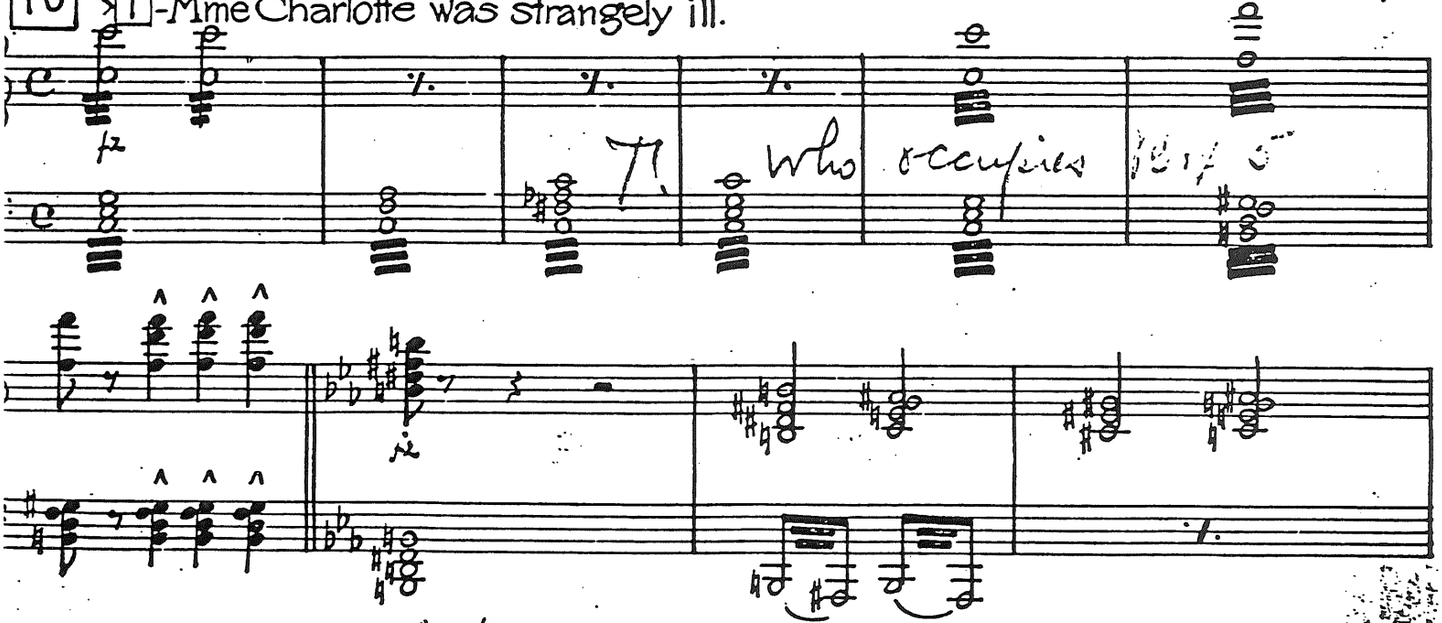

pp
ff
ff
sf
ff
D.S.
5
All^to
I-The following day
poco rit.
p
long scene

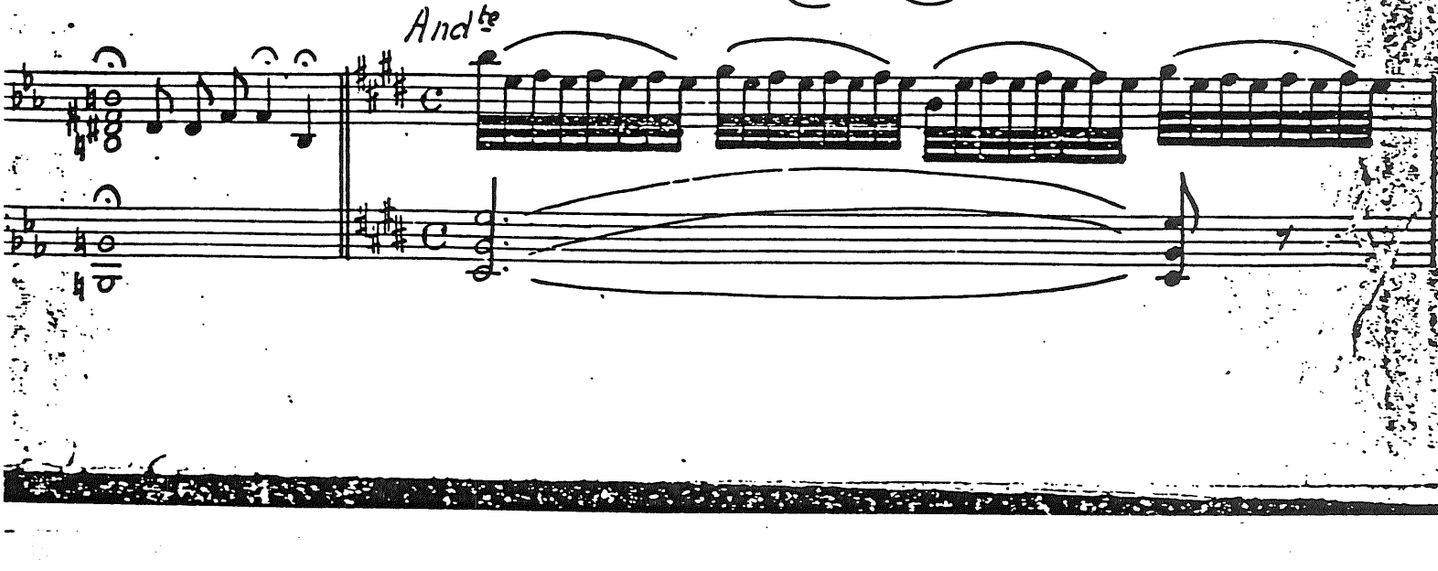

p
p
p
p
p
mf — pp
p
poco rit.
A tempo
mf
pp
p
mf
f
T. Mole. charlotte was ill
p
mf Tutti
f
pizz
pp
rit.
mf
A tempo
p
pp
mf
p

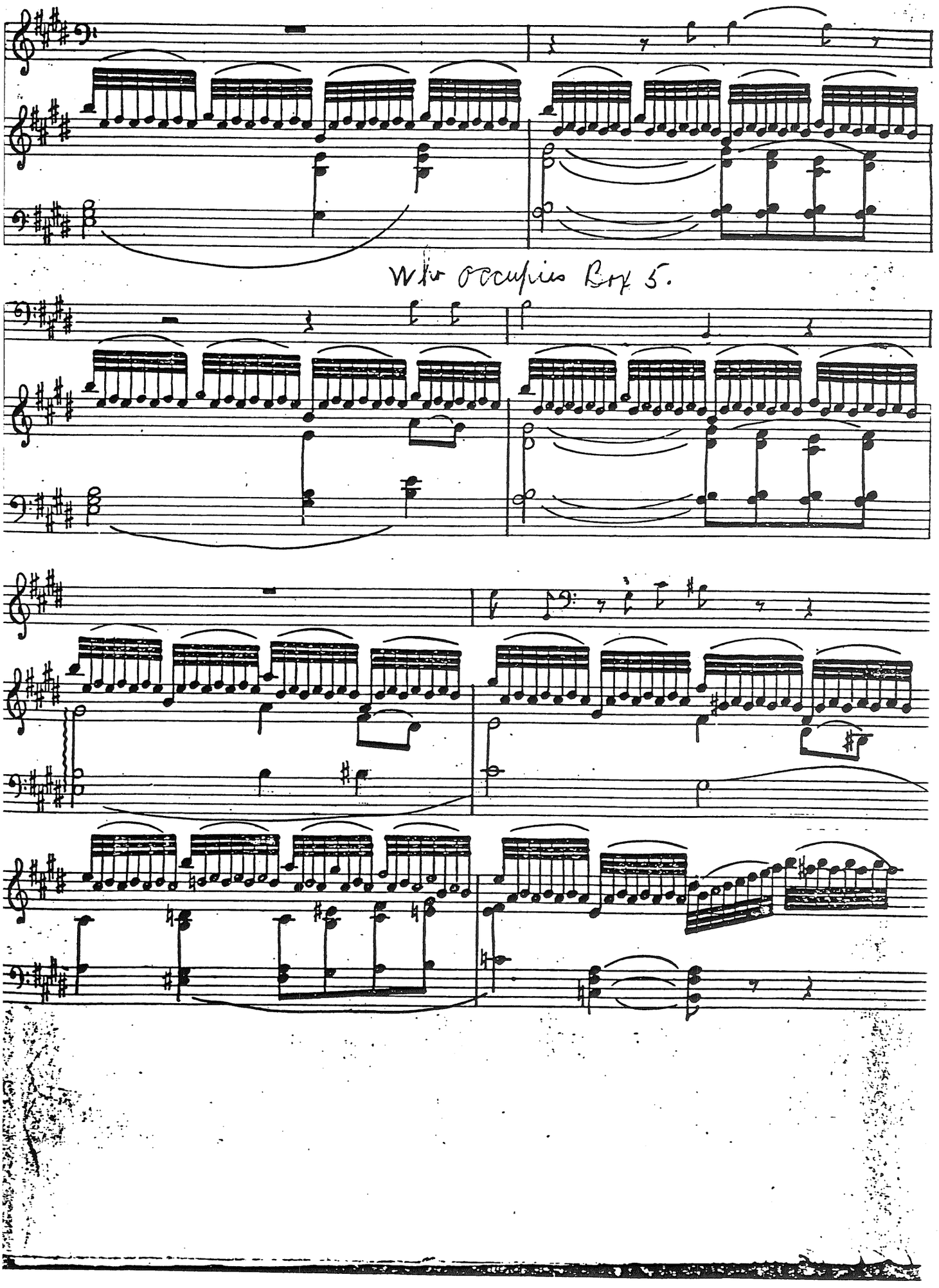

poco rit
f a tempo
dim.
f
f
dim
p
poco rit
p
A tempo
pp
p
p
mf tutti f
rit
pp subito
Tutti
A
Continue with 15a

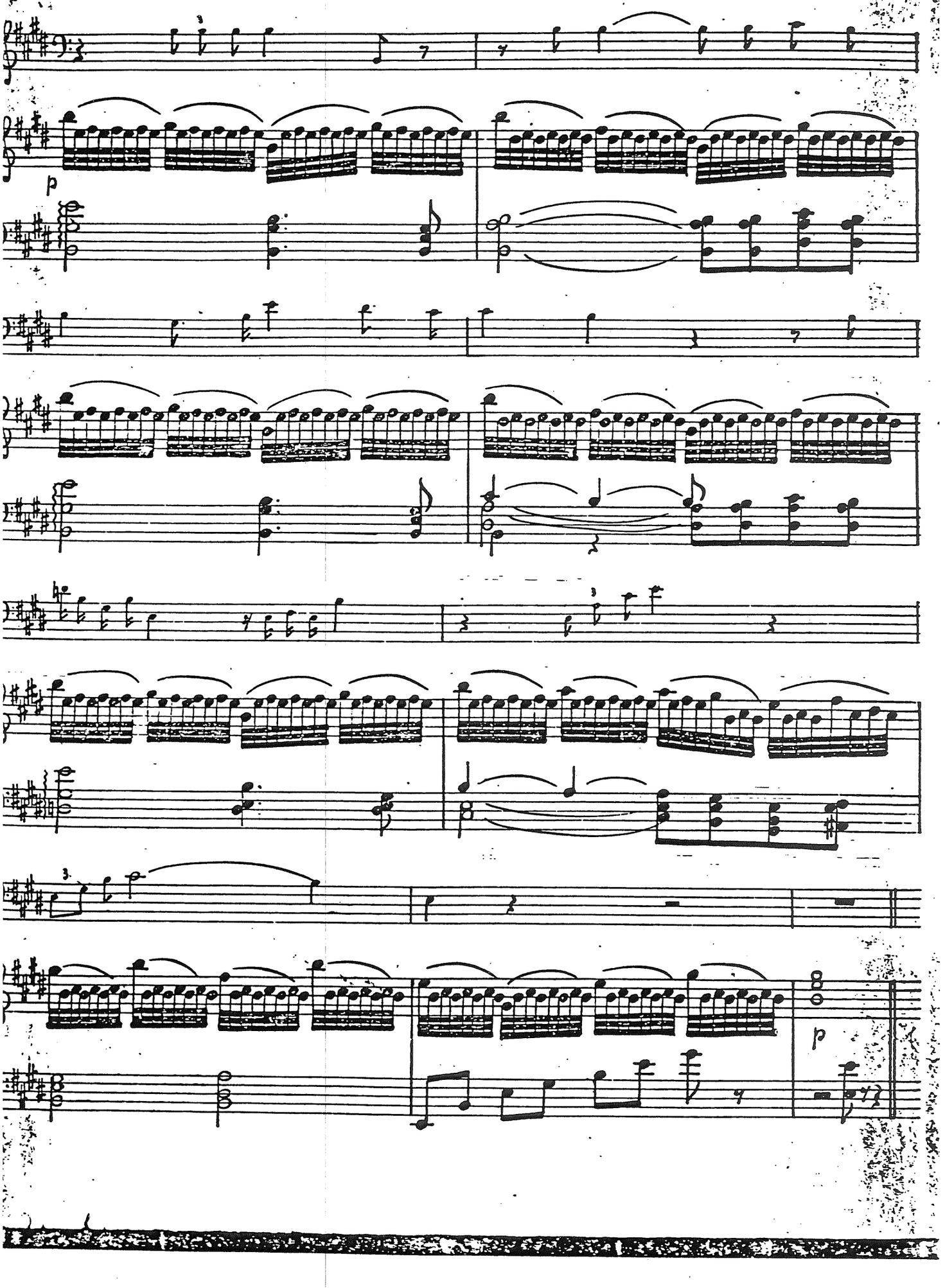


16 T-Mme Charlotte was strangely ill.

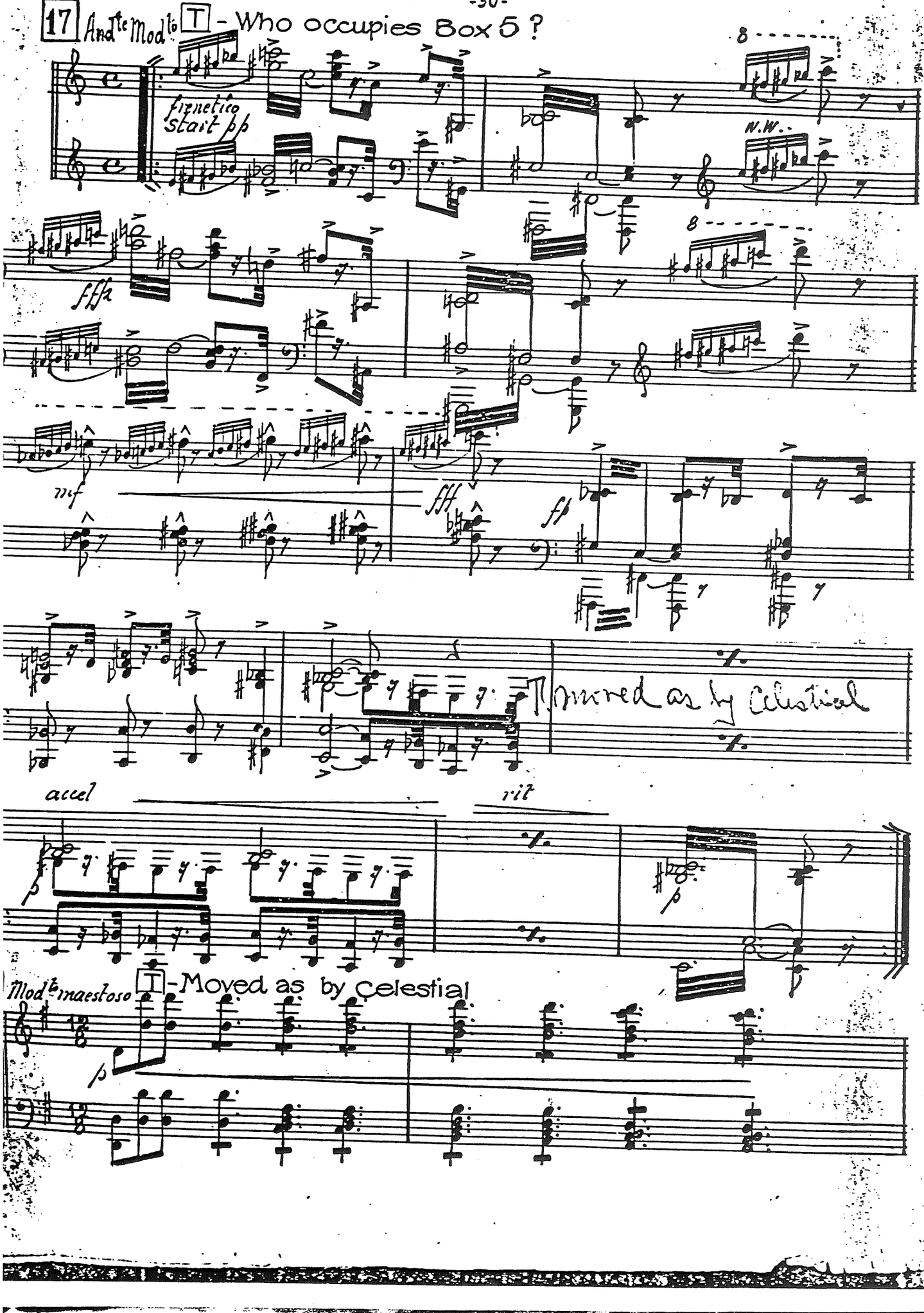


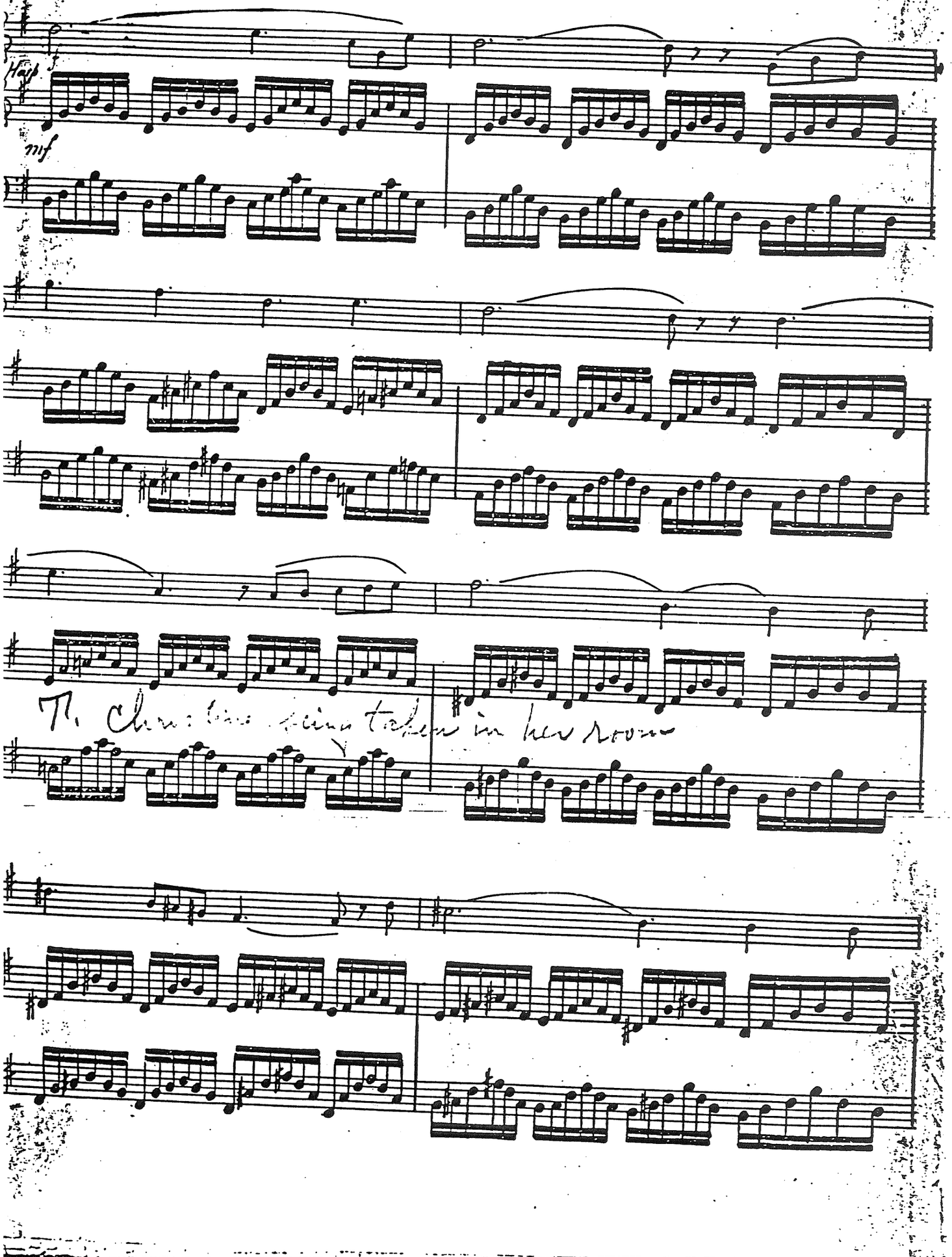


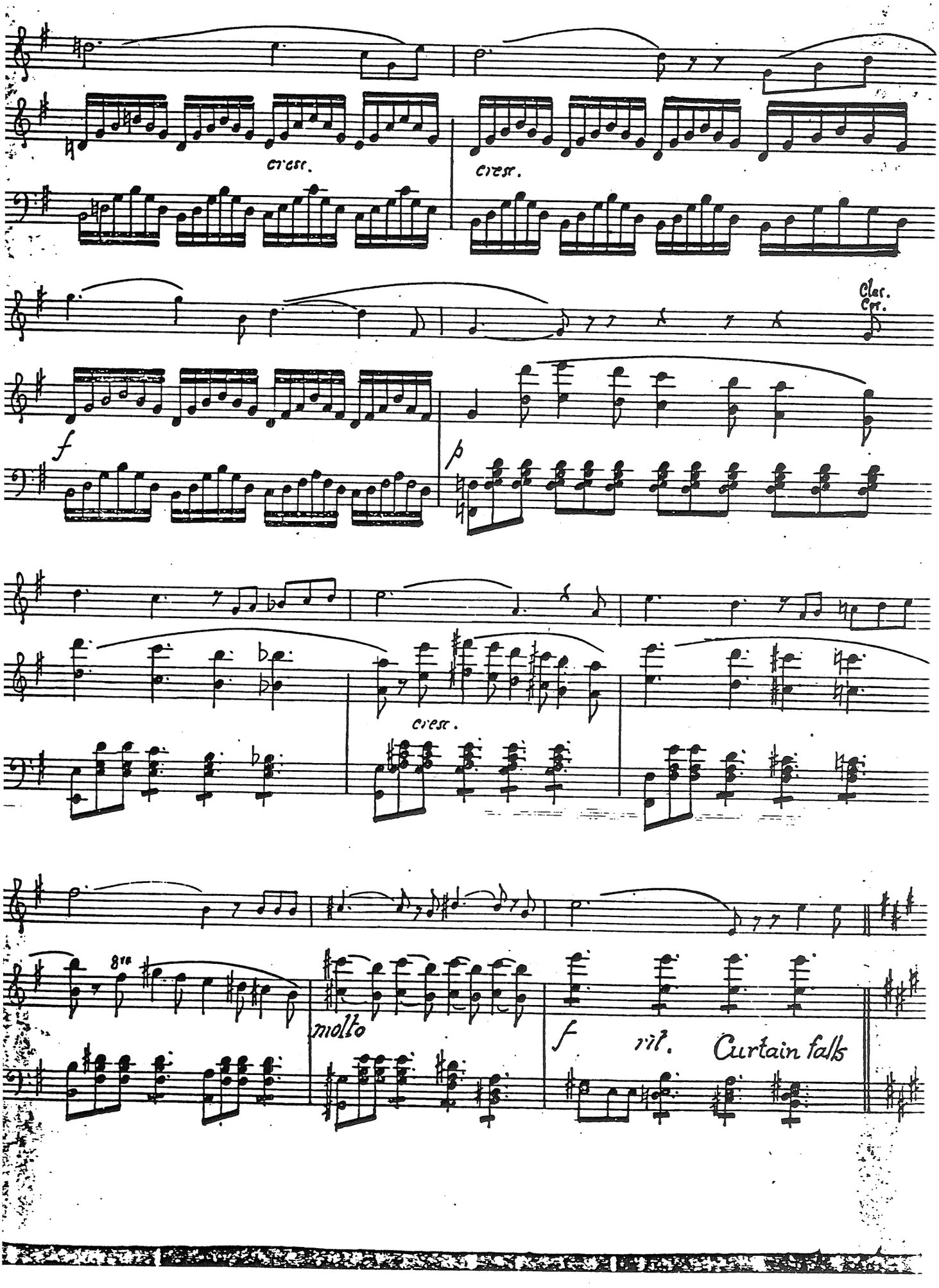

Wir occupiren Berg 5.

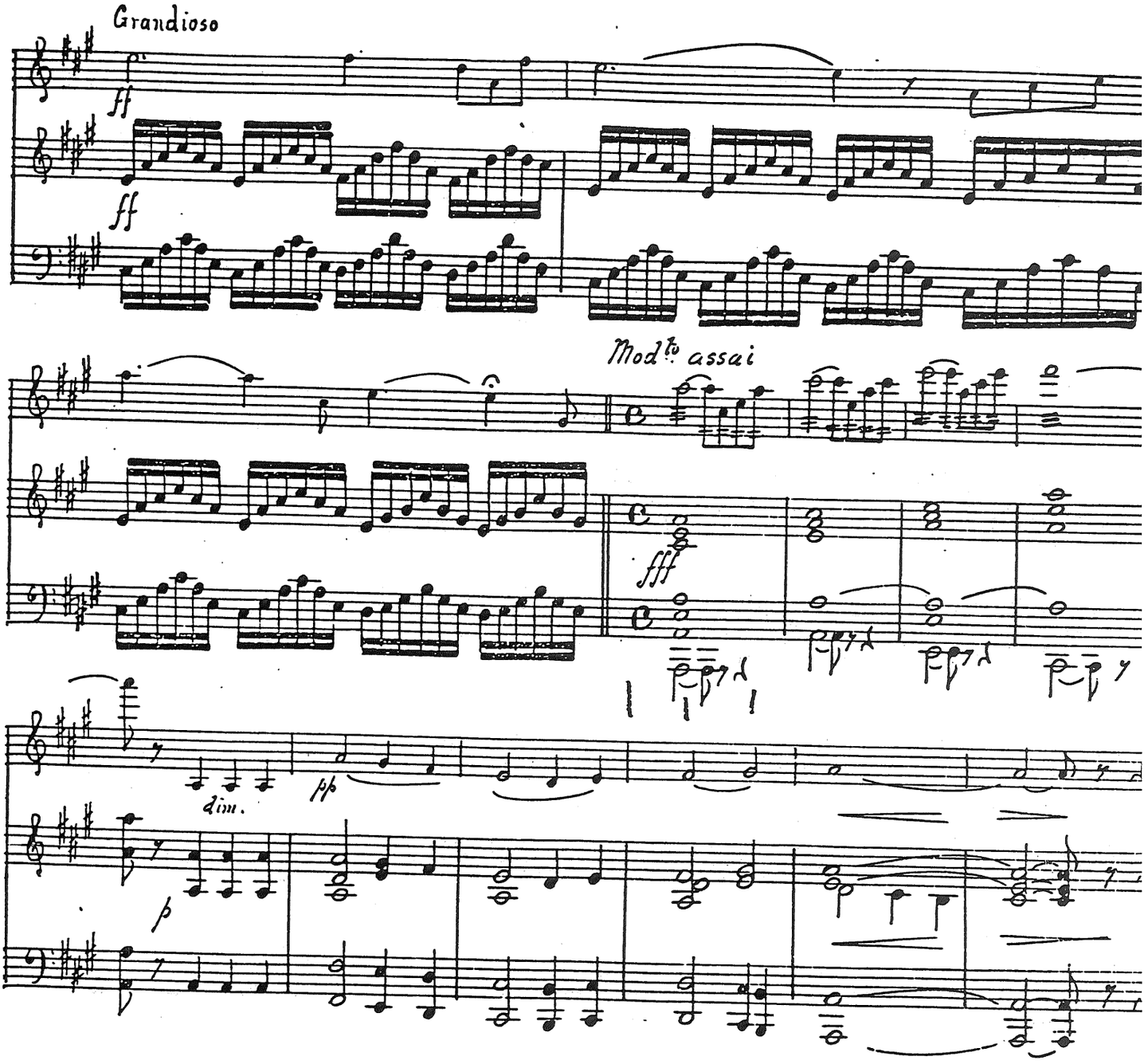

p
p

17 And te Mod to T - Who occupies Box 5 ?

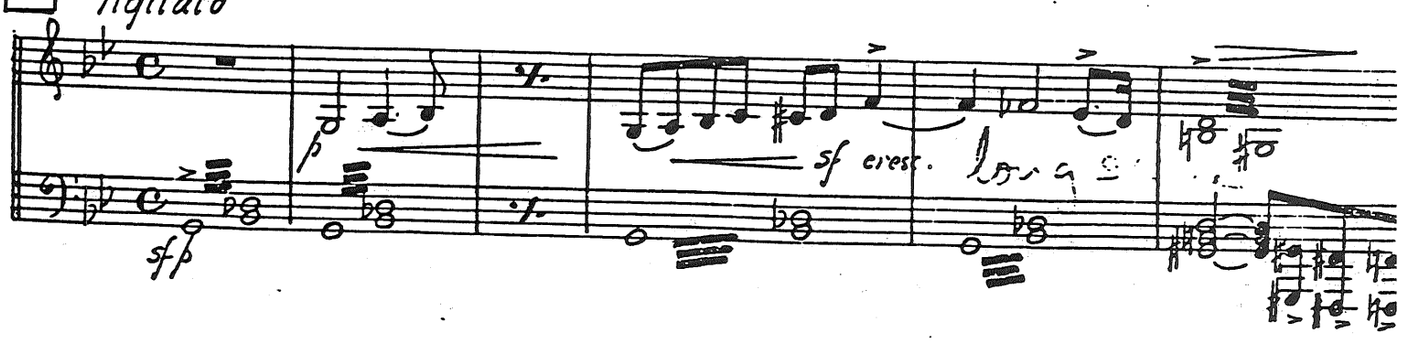


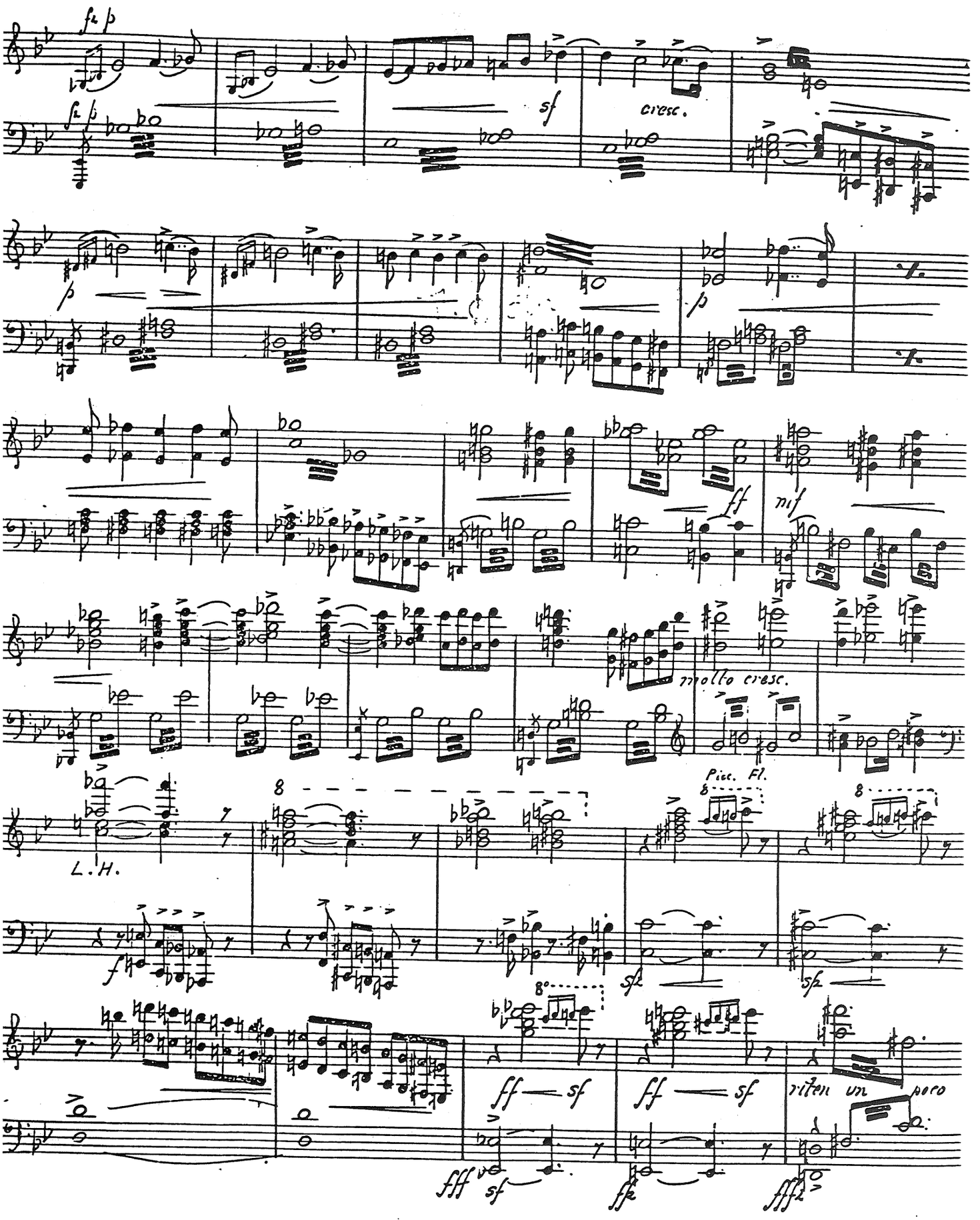

Harp
mf
T. Christine being taken in her room

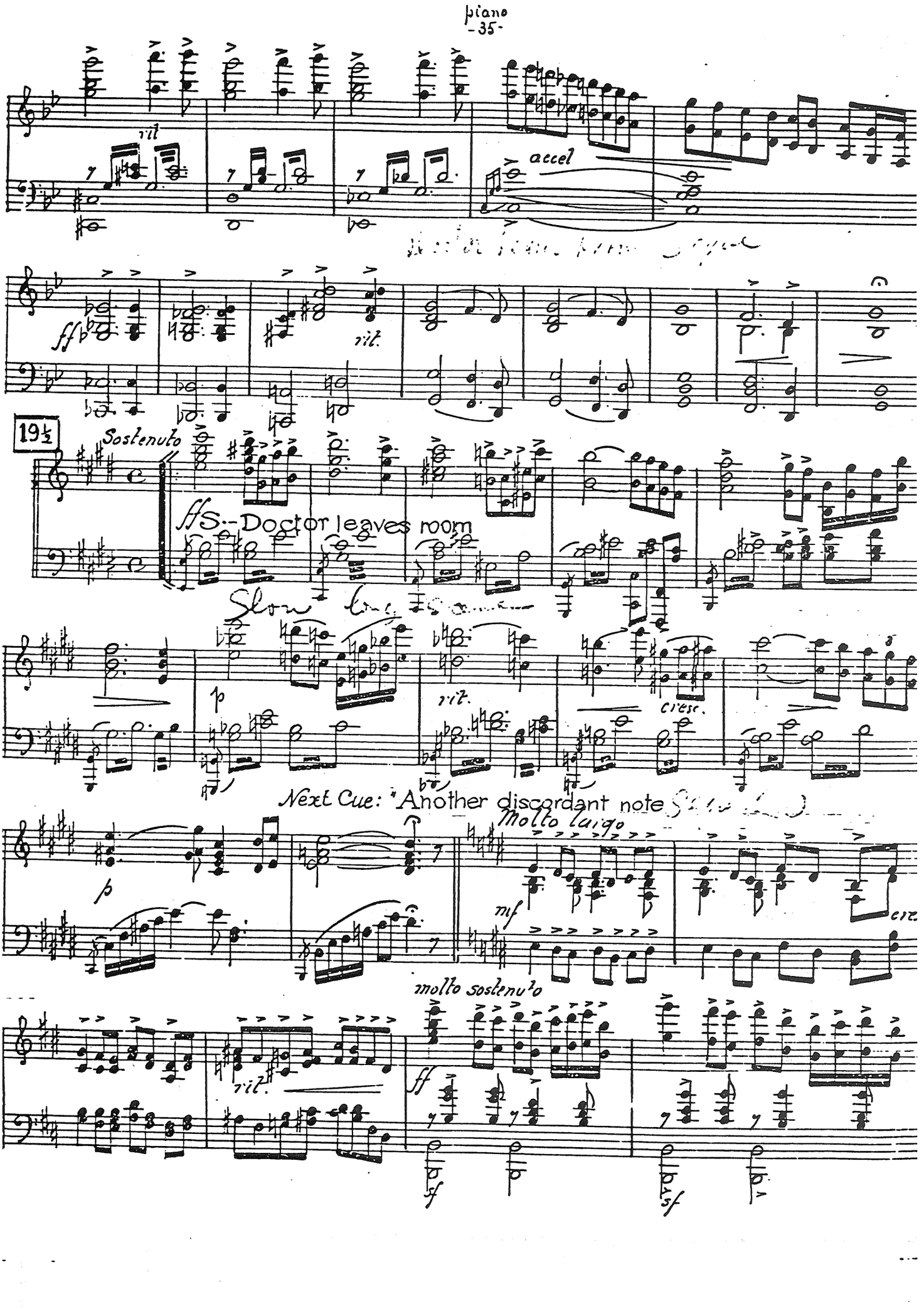

cresc.
cresc.
Clar.
Cor.
f
p
cresc.
8va
molto
f
rit.
Curtain falls

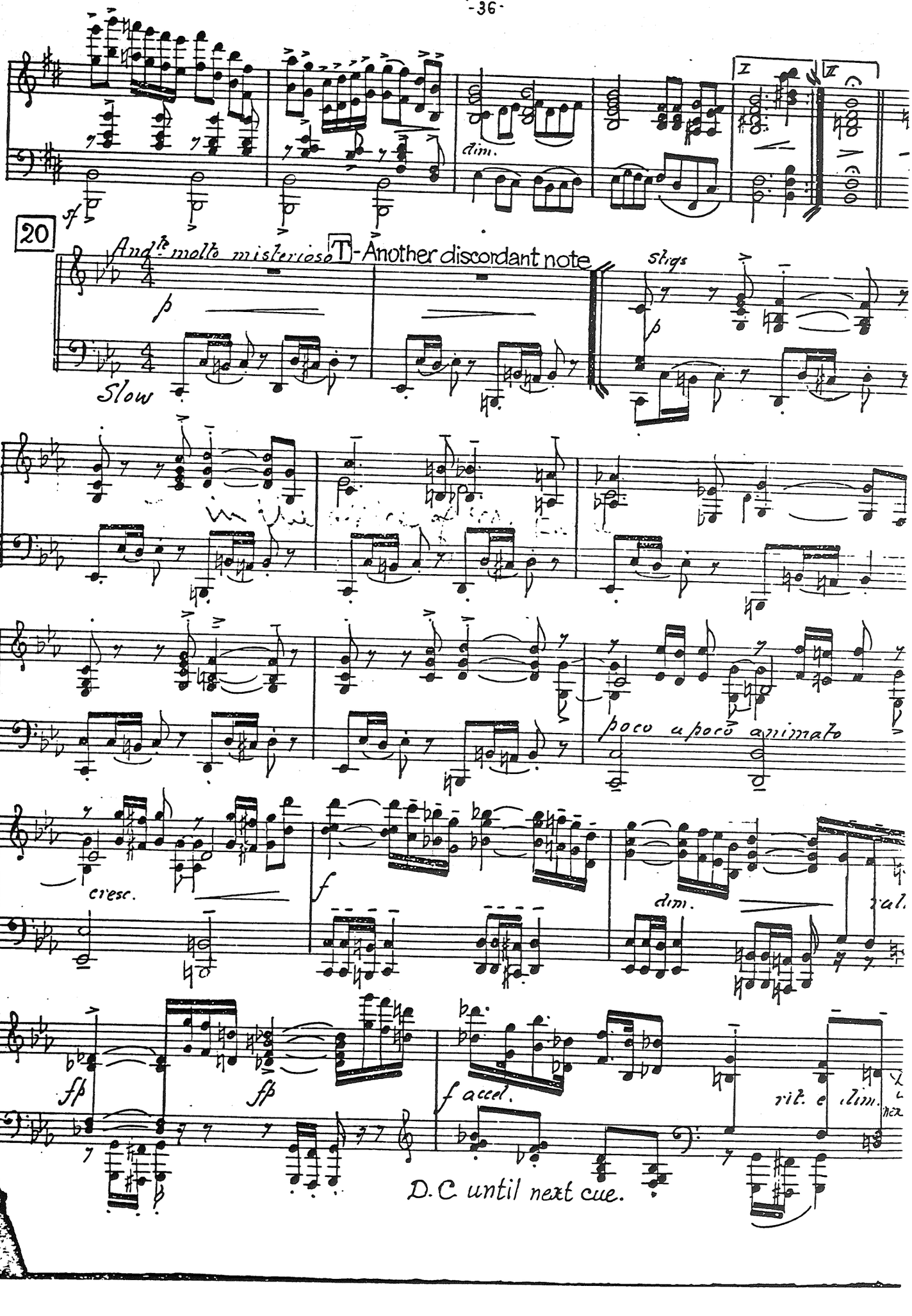


19 S-Christine being taken into her room

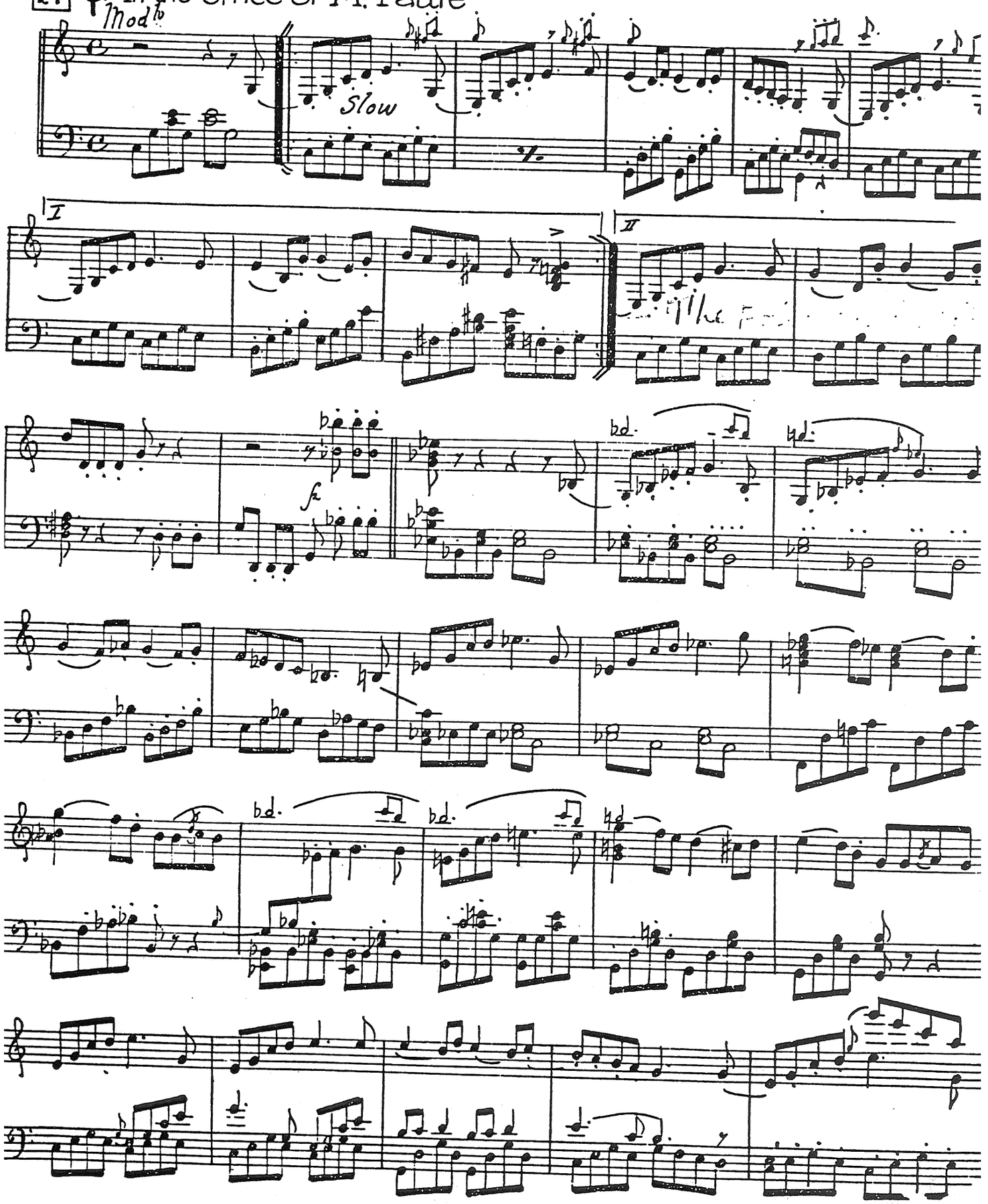


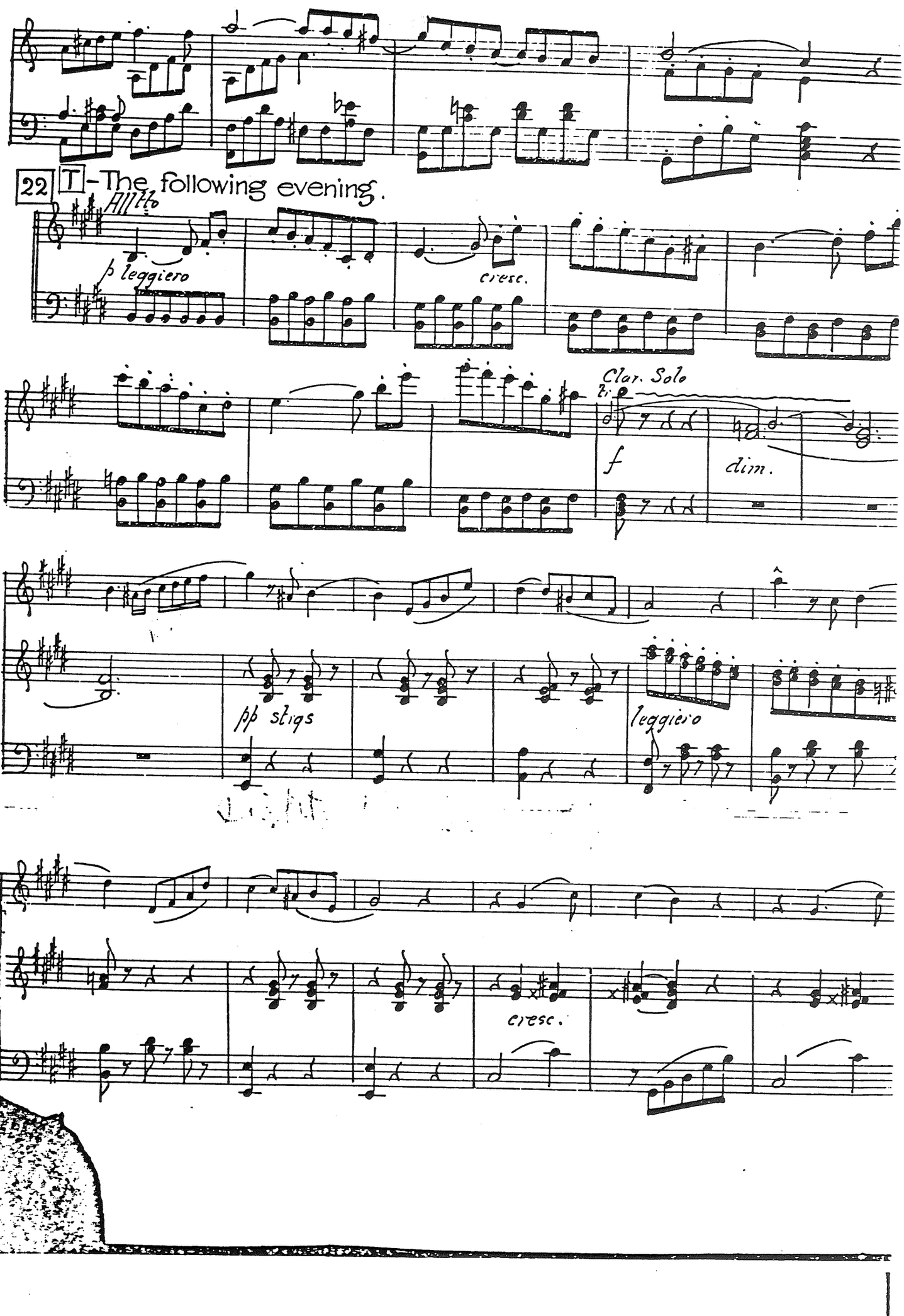

fz p
fz p
sf
cresc.
p
p
ff
mf
molto cresc.
Picc. Fl.
L.H.
f
sfz
sfz
ff — sf
ff — sf
ritem un poco
fff sf
ff
fffz

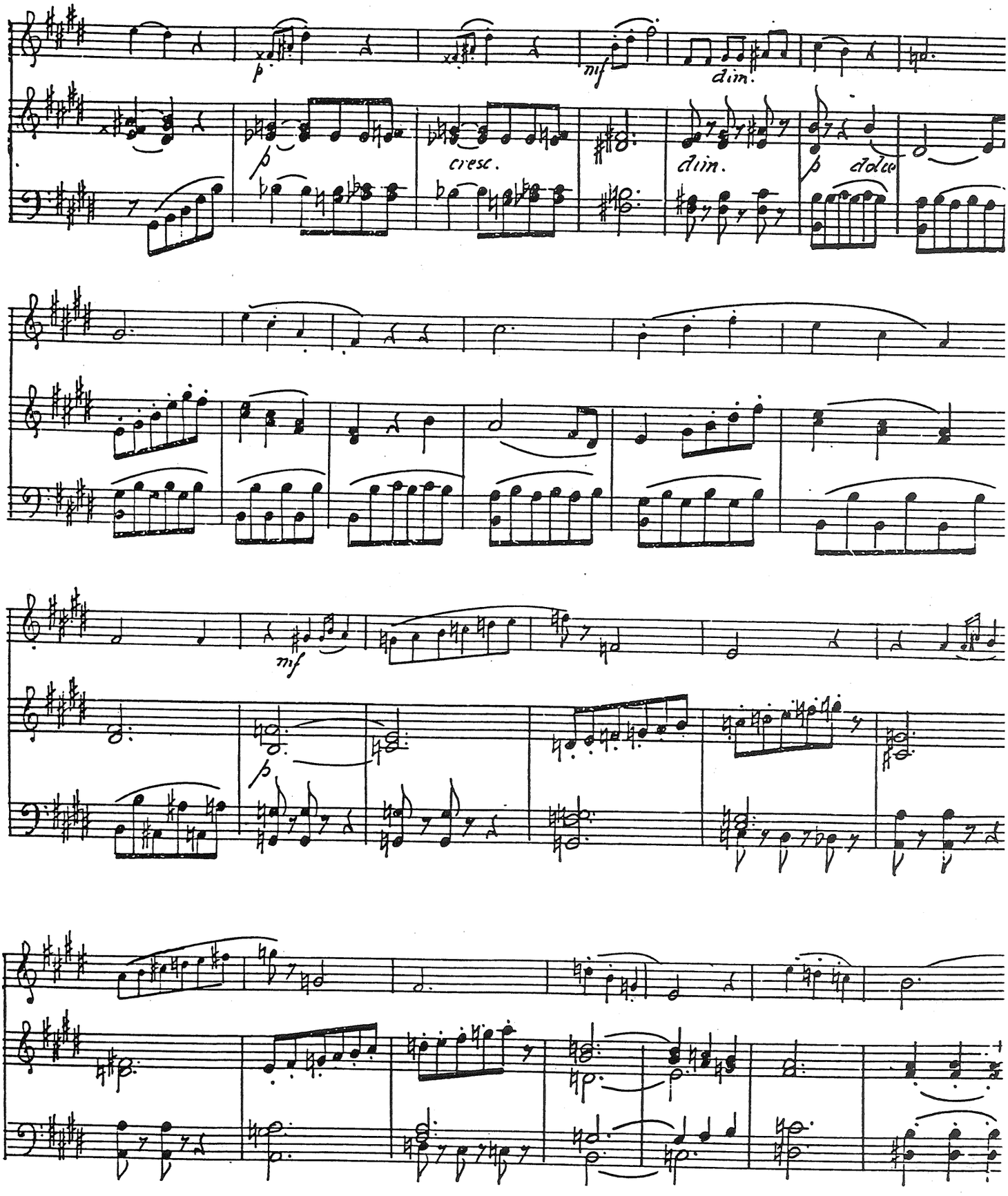

rit
accel
ff
rit.
19½
Sostenuto
ffS.-Doctor leaves room
Slow
p
rit.
cresc.
Next Cue: "Another discordant note
p
molto luigo
mf
molto sostenuto
rit.
ff
sf
sf

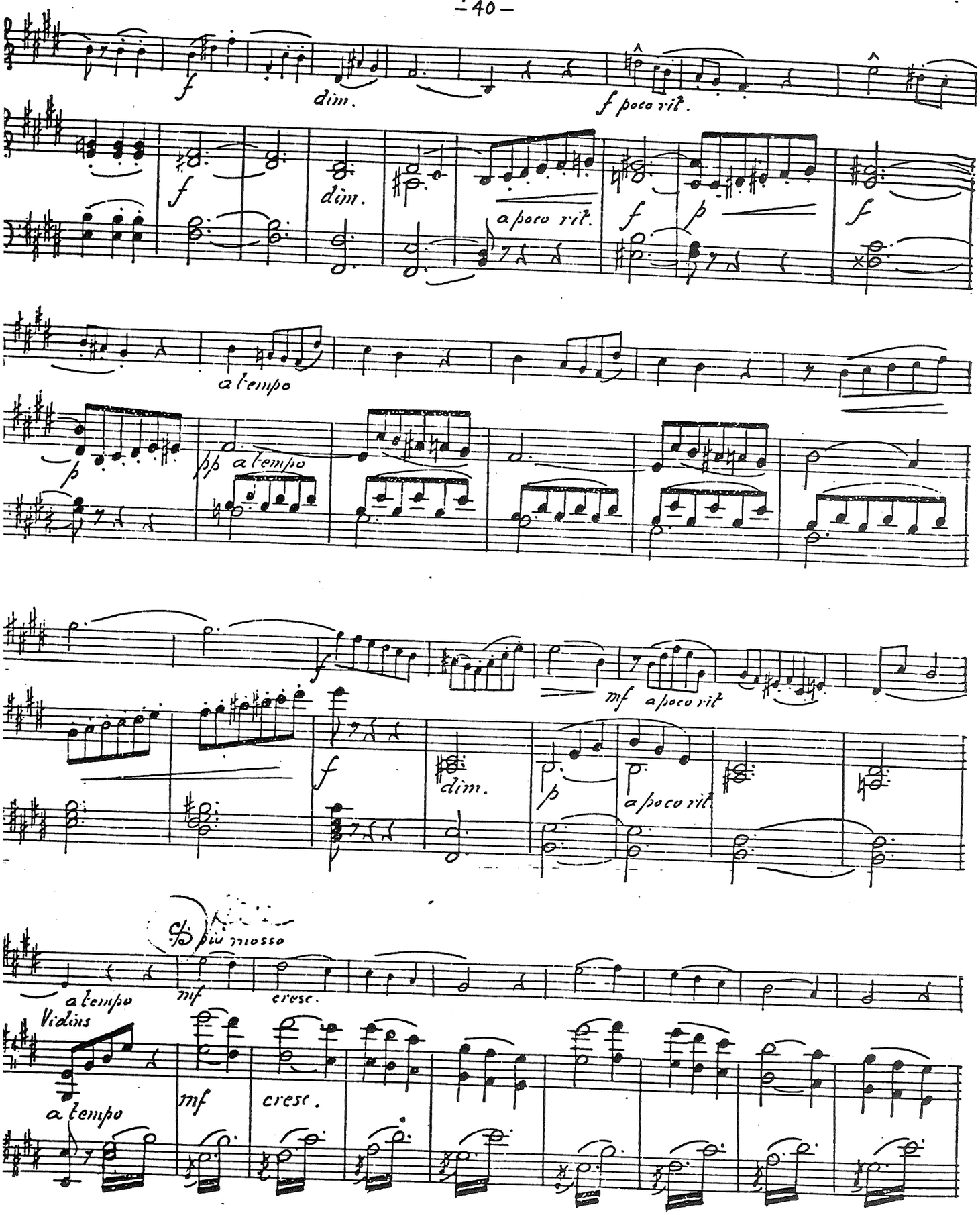

I
II
dim.
sf
20
And.te molto misterioso
T-Another discordant note
stigs
p
Slow
poco a poco animato
cresc.
f
dim.
fp
fp
f acced.
rit. e dim.
D.C until next cue.

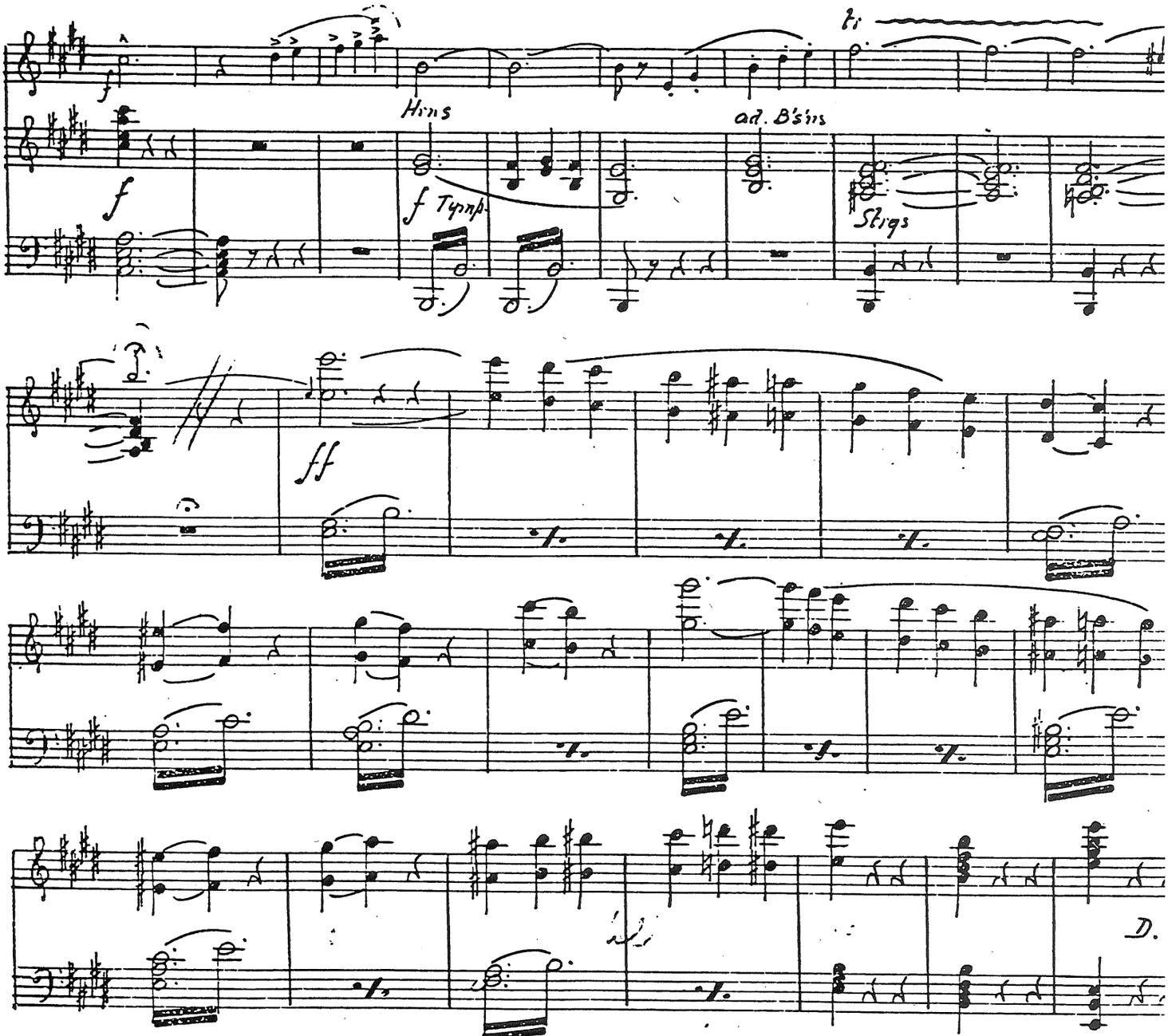
21 In the office of M. Faure




22 T - The following evening.
Allegro
p leggiero
cresc.
Clar. Solo
f
dim.
pp stigs
leggiero
cresc.

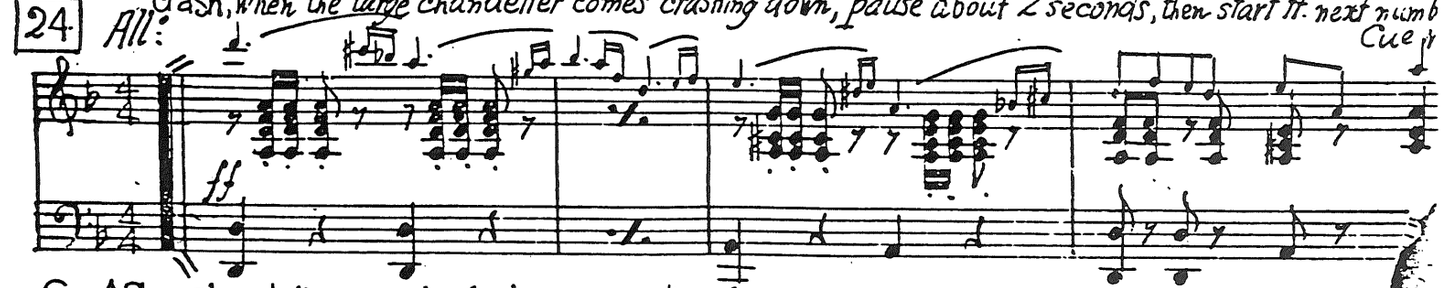

p
mf
dim.
cresc.
dim.
p dolce
mf
p


f
dim.
f poco rit.
f
dim.
a poco rit.
f
p
f
a tempo
p
pp a tempo
f
mf a poco rit
f
dim.
p
a poco rit
più mosso
a tempo
mf
cresc.
Violins
a tempo
mf
cresc.

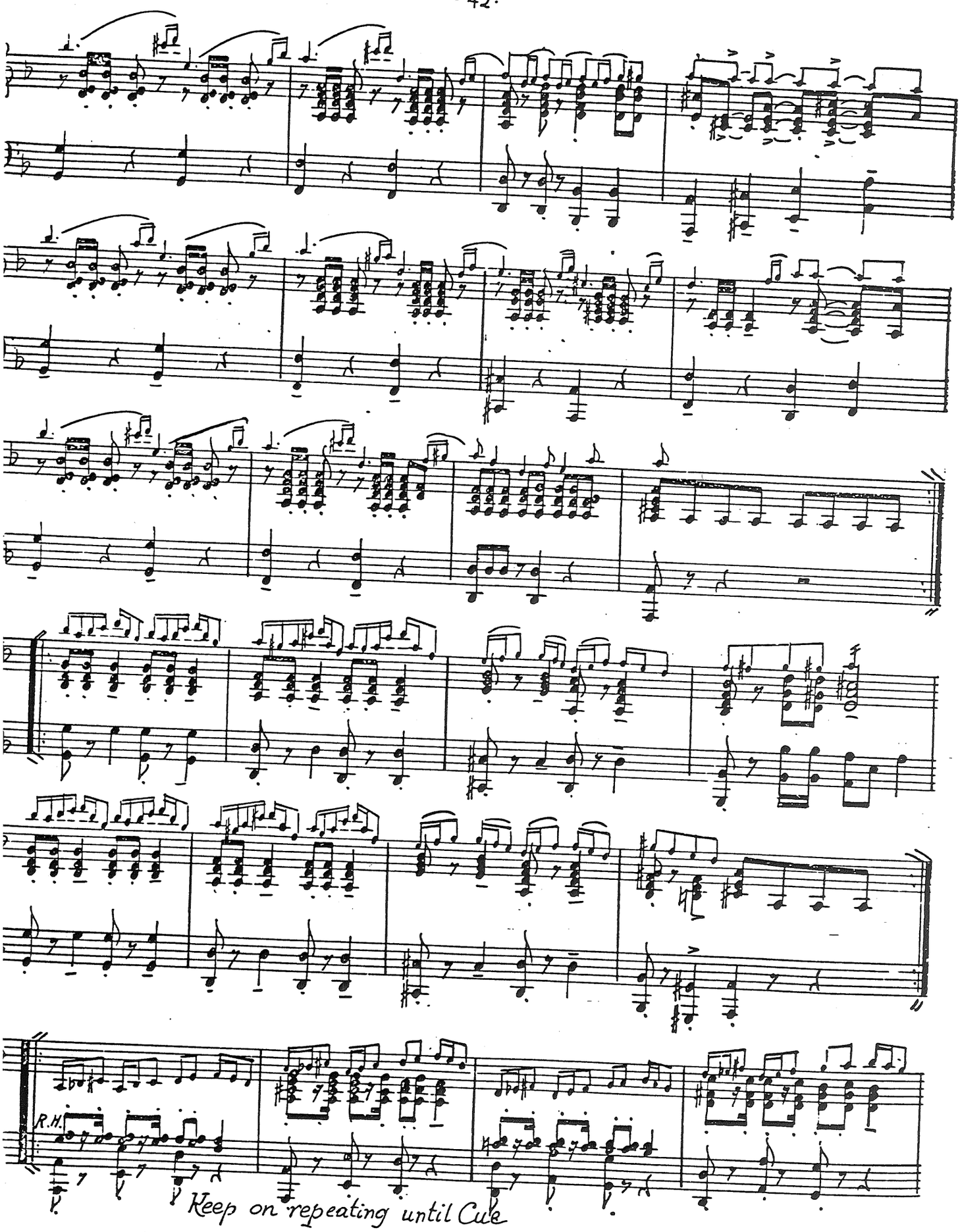


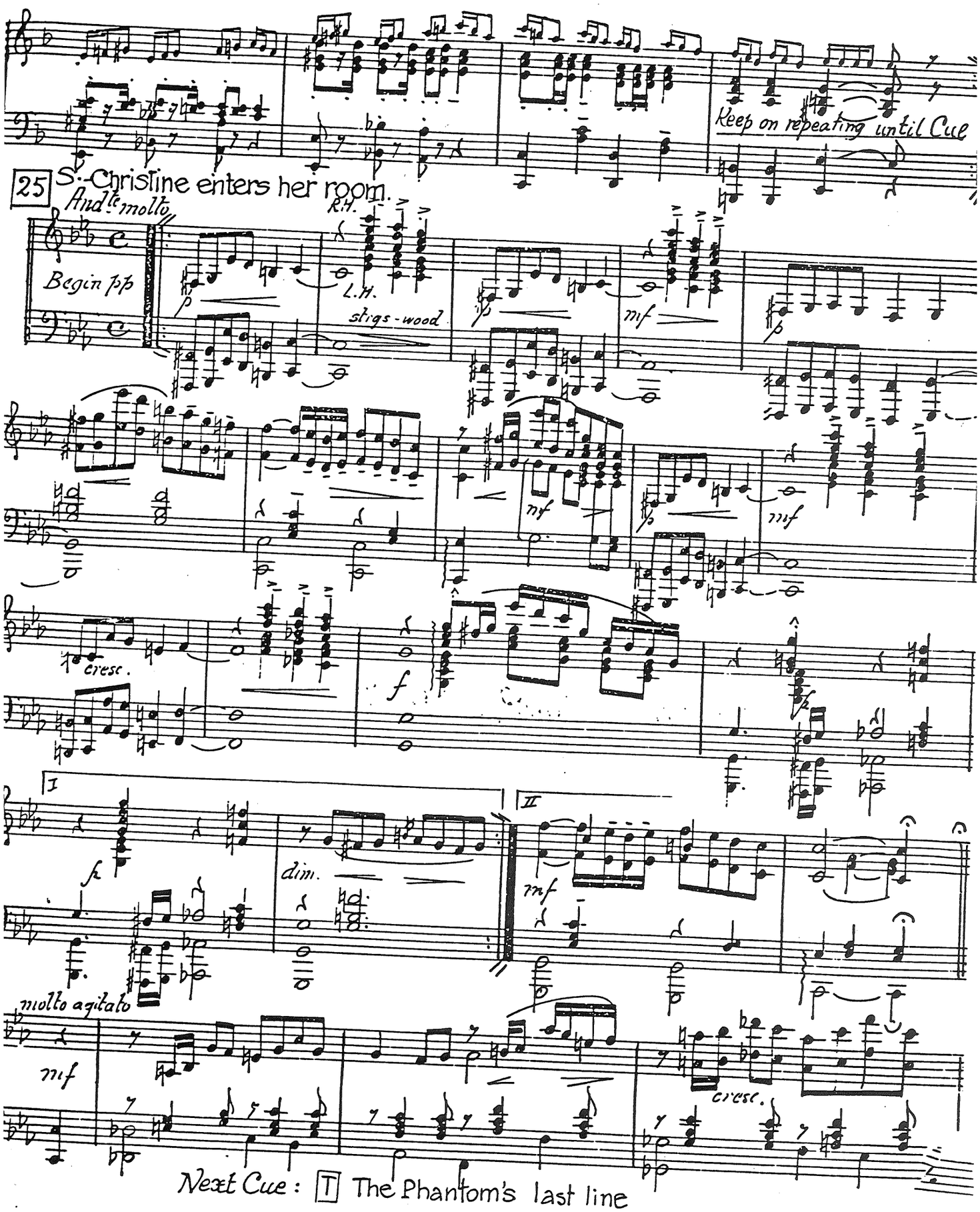
23 Keep on repeating Cue №22 until Lights in the Opera Hous
begin to flicker, bring the Orchestra to a gradual stop - Tymp. alone conti
ad lib. crescendo when the big chandelier begins to shake - finishing with an enorm
crash, when the large chandelier comes crashing down, pause about 2 seconds, then start ff. next numb

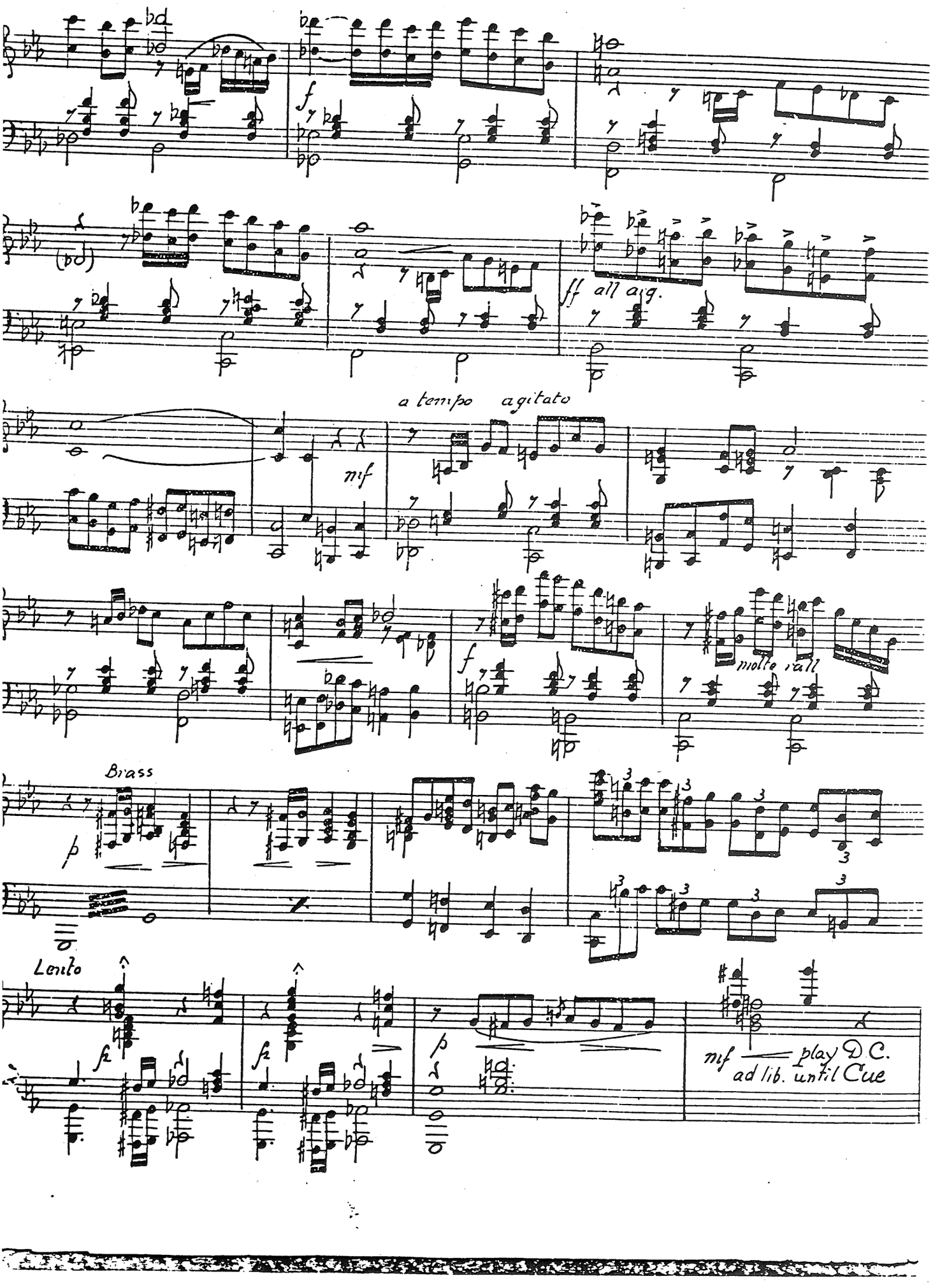
24 All:



S. - After chandelier crashed down on audience

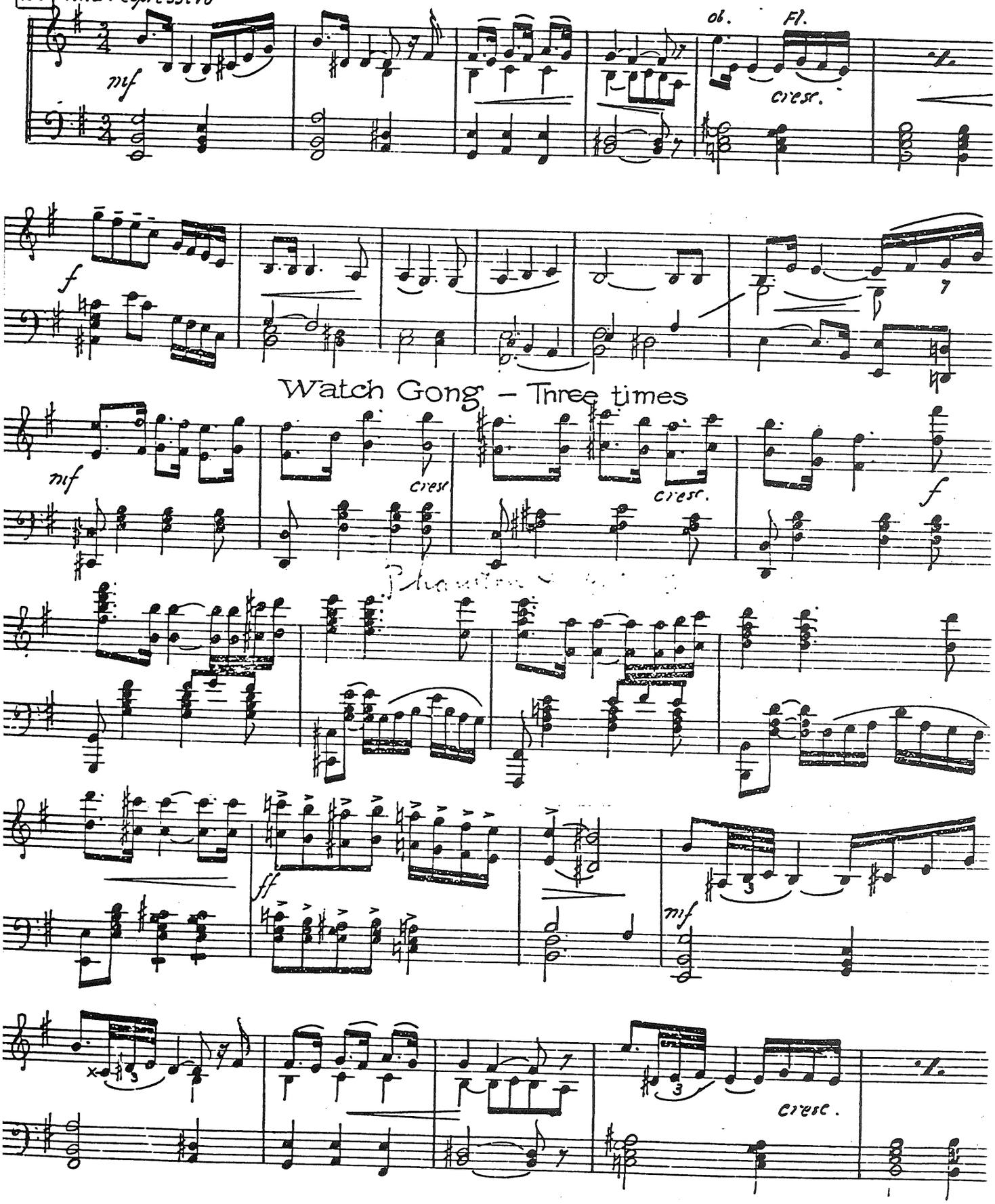

R.H.
Keep on repeating until Cue

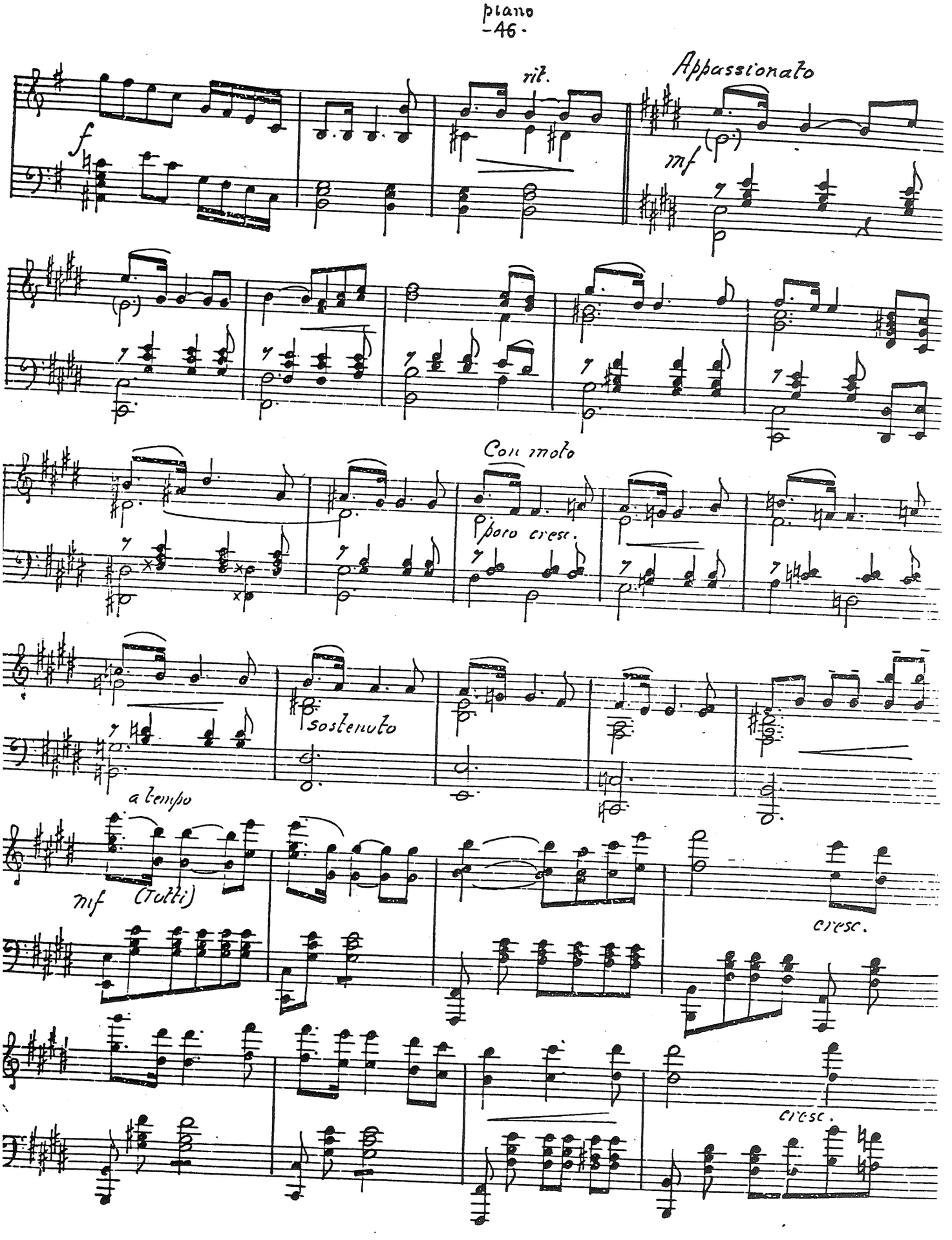

Keep on repeating until Cue
25 S.-Christine enters her room.
And le molto
Begin pp
R.H.
L.H.
strgs-wood
cresc.
I
II
molto agitato
cresc.
Next Cue: T The Phantom's last line

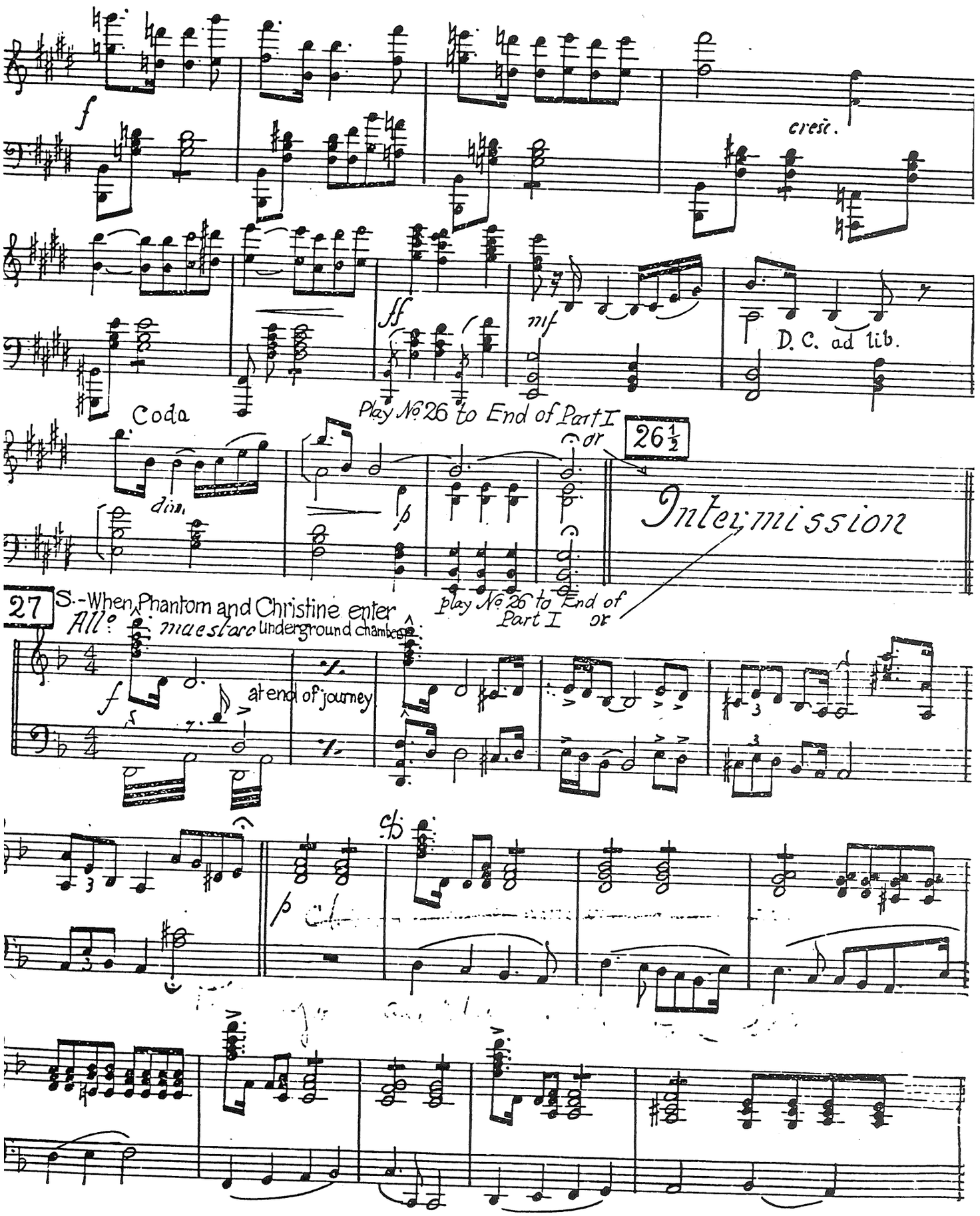

f
ff all arg.
a tempo agitato
mf
f
molto rall
Brass
p
Lento
fz
fz
p
mf
play D.C.
ad lib. until Cue

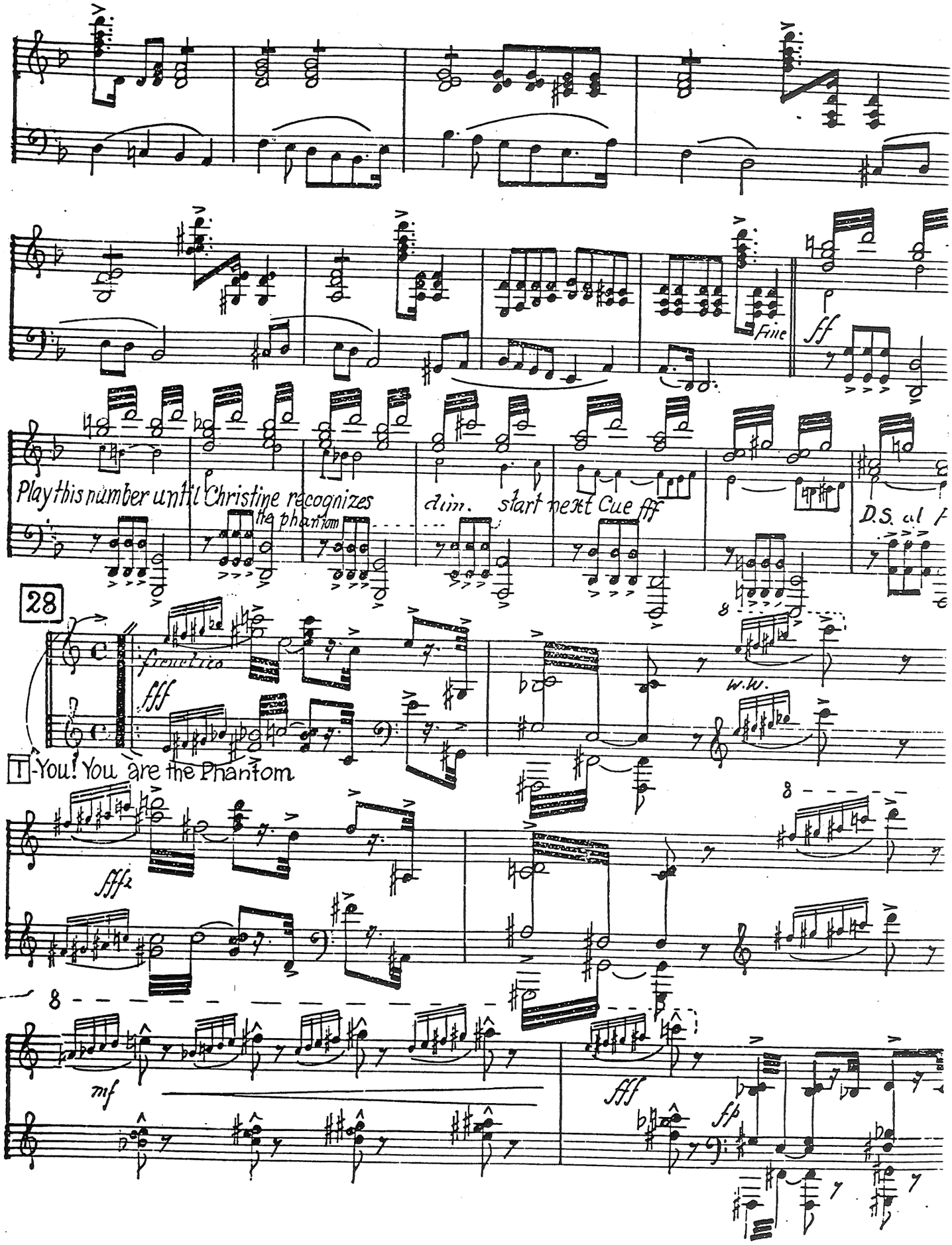
T - The Phantom's last line

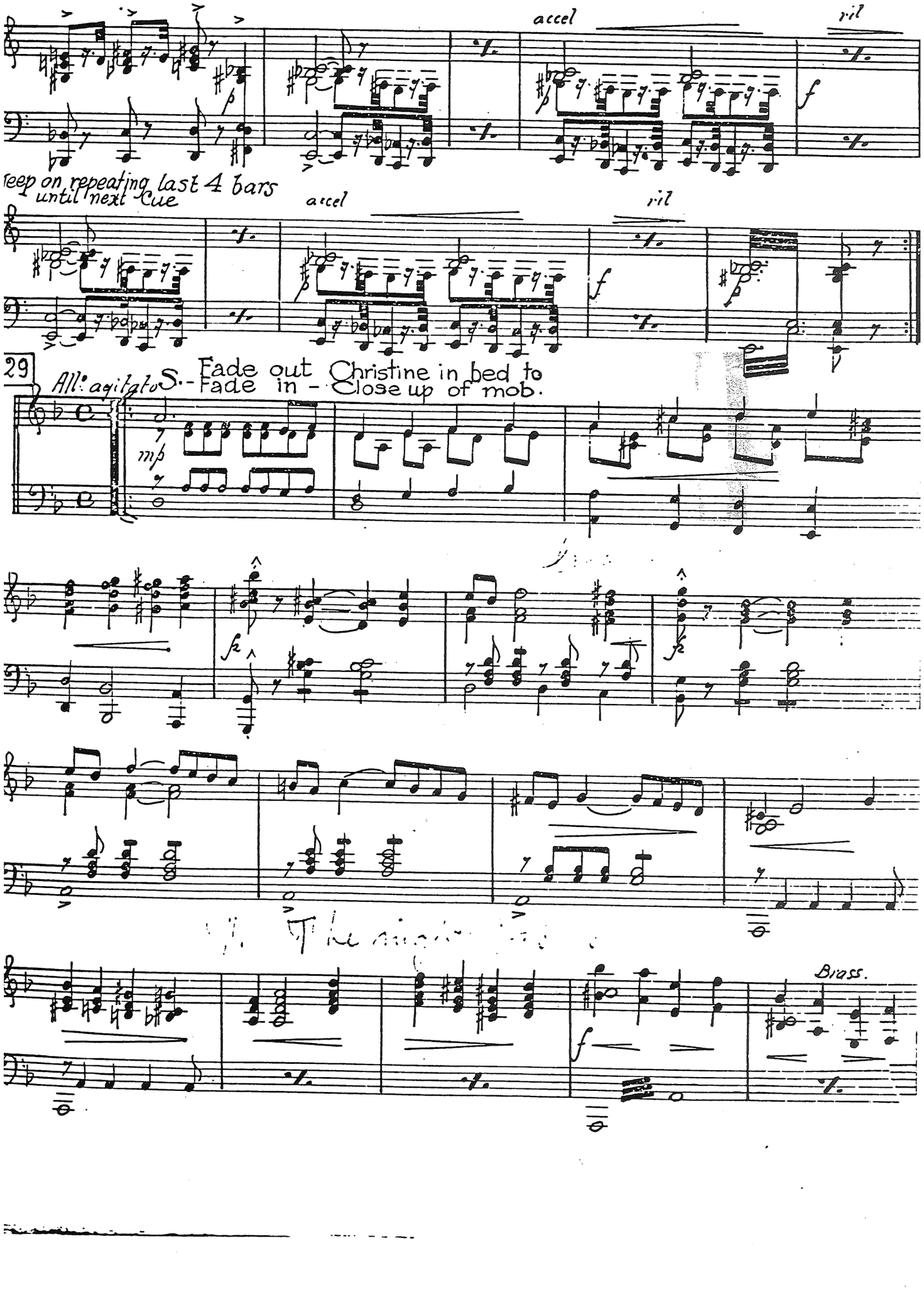
26 And.te espressivo

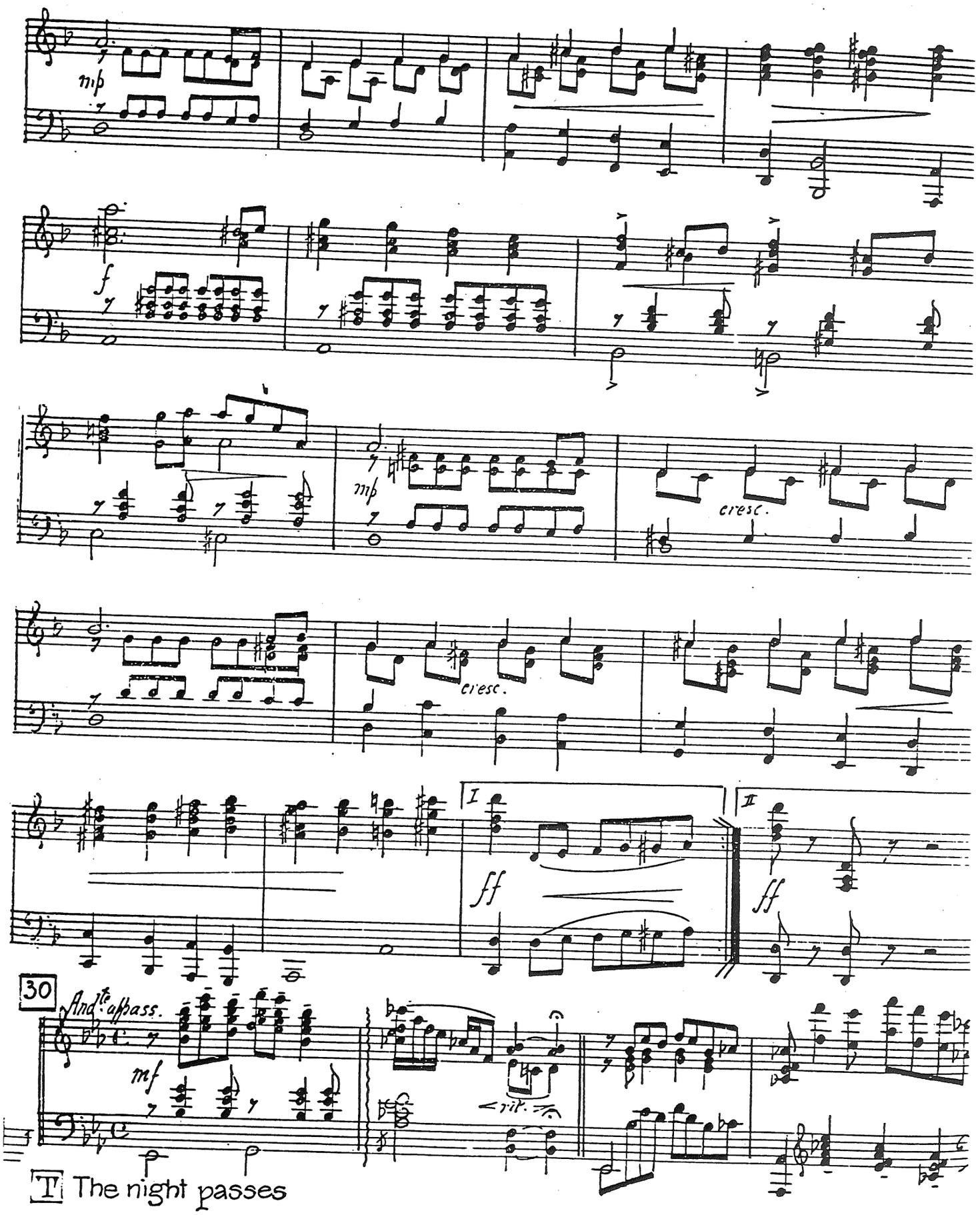


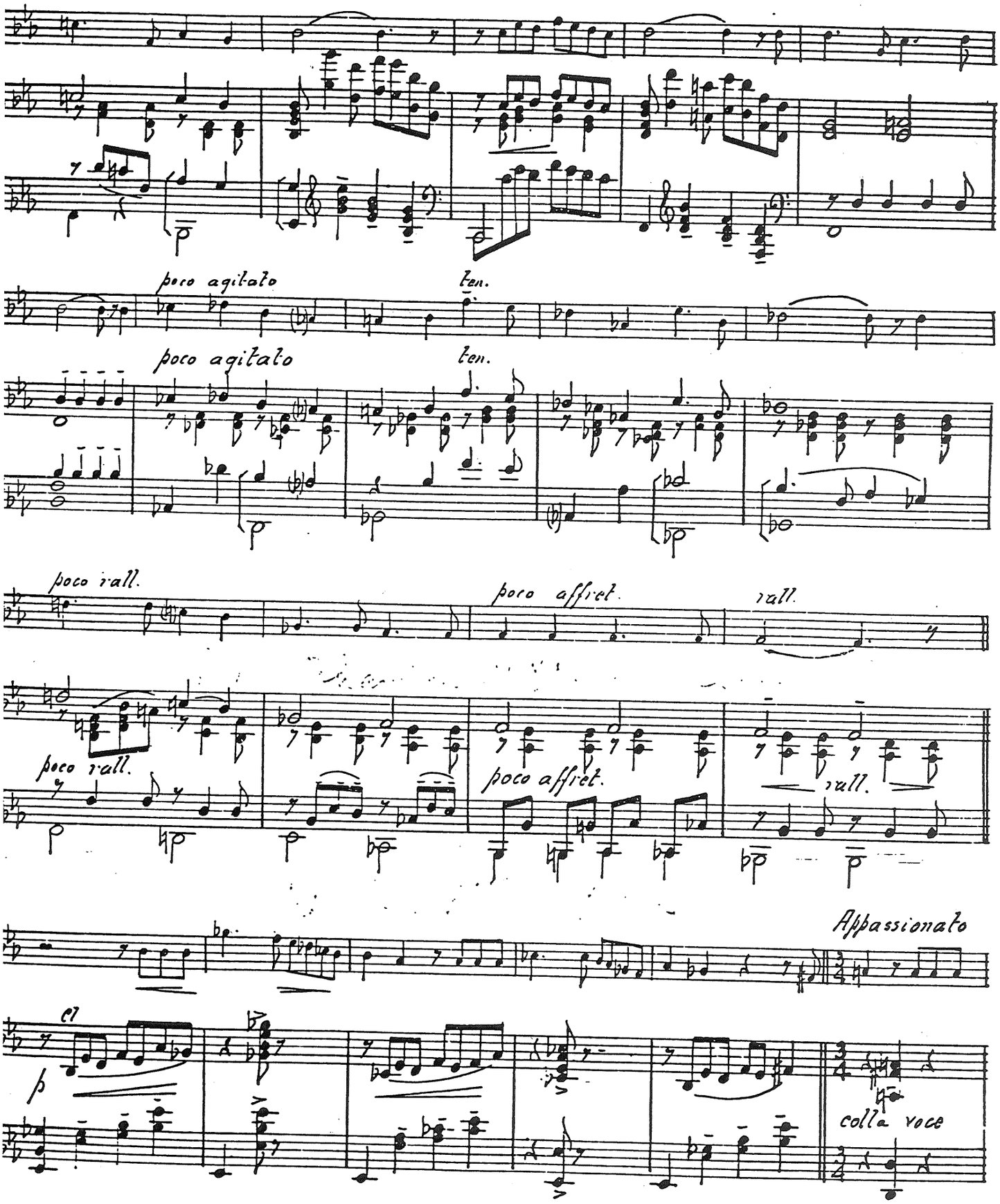

rit.
Appassionato
f
mf
(p)
Con moto
poco cresc.
sostenuto
a tempo
mf (Tutti)
cresc.
cresc.


f
cresc.
ff
mf
D. C. ad lib.
Coda
dim.
Play No. 26 to End of Part I
or
26½
Intermission
play No. 26 to End of Part I or
27
S.-When Phantom and Christine enter underground chamber
All° maestoso
f
at end of journey
p

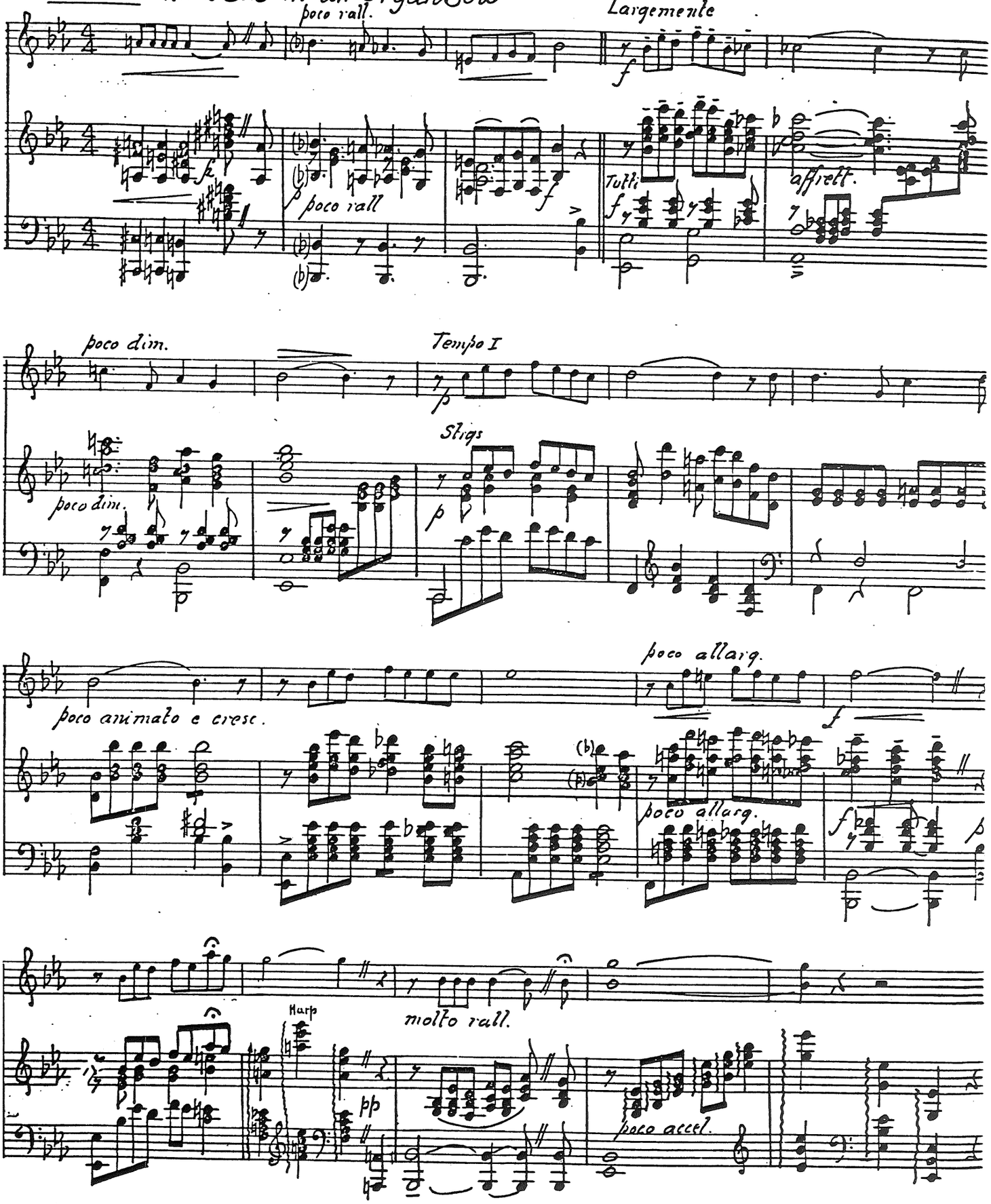

Fine
ff
Play this number until Christine recognizes the phantom
dim.
start next Cue fff
D.S. al
28
fff
w.w.
T-You! You are the Phantom
fff
mf
fff
fp


accel
rit
f
keep on repeating last 4 bars
until next Cue
accel
rit
f
29
All: agitato
S.- Fade out Christine in bed to
Fade in - Close up of mob.
mp
fz
fz
Brass.
f


mp
f
mp
cresc.
cresc.
I
II
ff
ff
30
And.te assai
mf
rit.
I The night passes


poco agitato
ten.
poco agitato
ten.
poco rall.
poco affret.
rall.
poco rall.
poco affret.
rall.
Appassionato
cl
colla voce

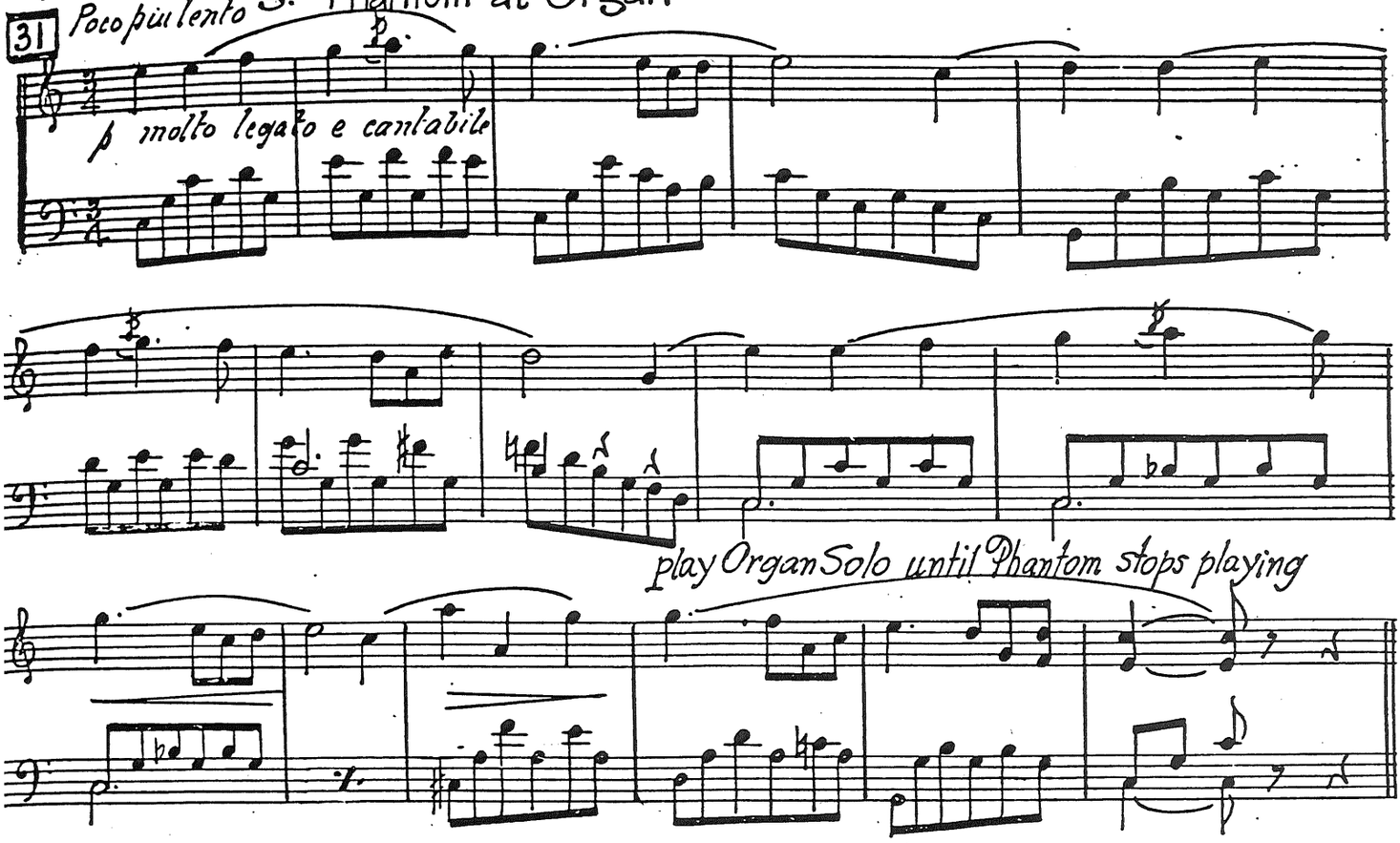
Careful - Next Cue in an Organ Solo



Organ Solo
Poco più lento

S.- Phantom at Organ

31



play Organ Solo until Phantom stops playing

32 S.- Phantom stops playing Organ

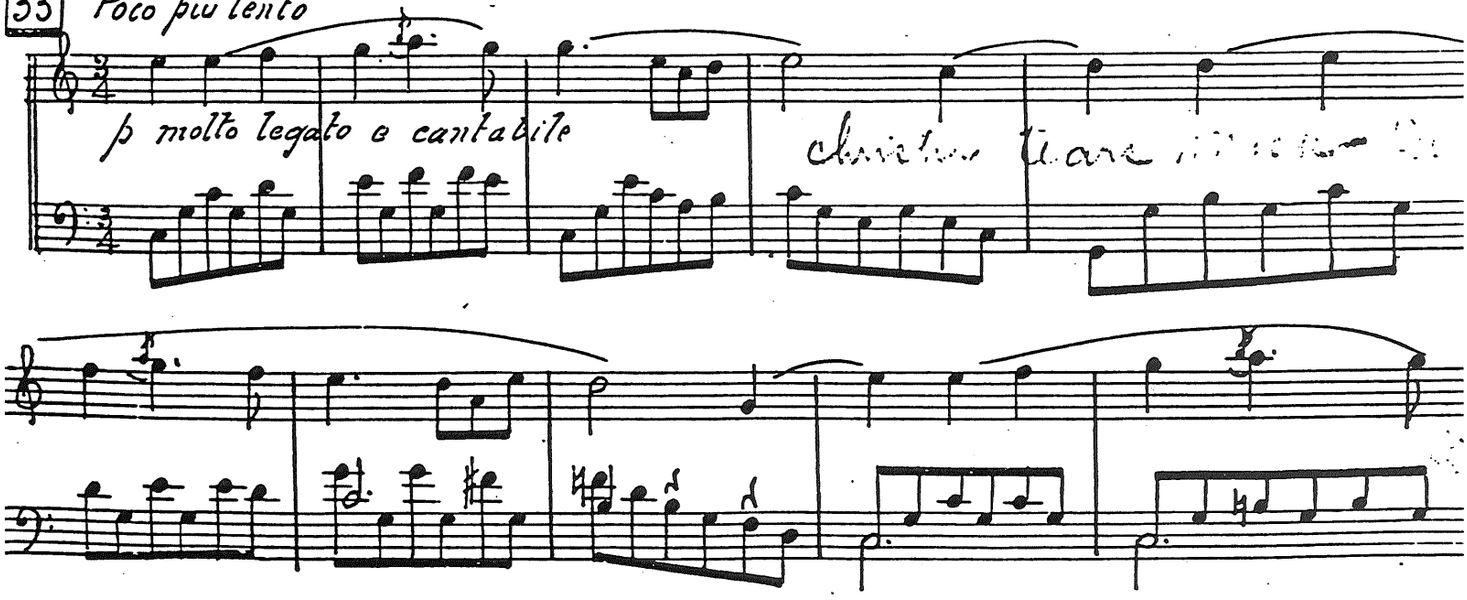
Tacet until

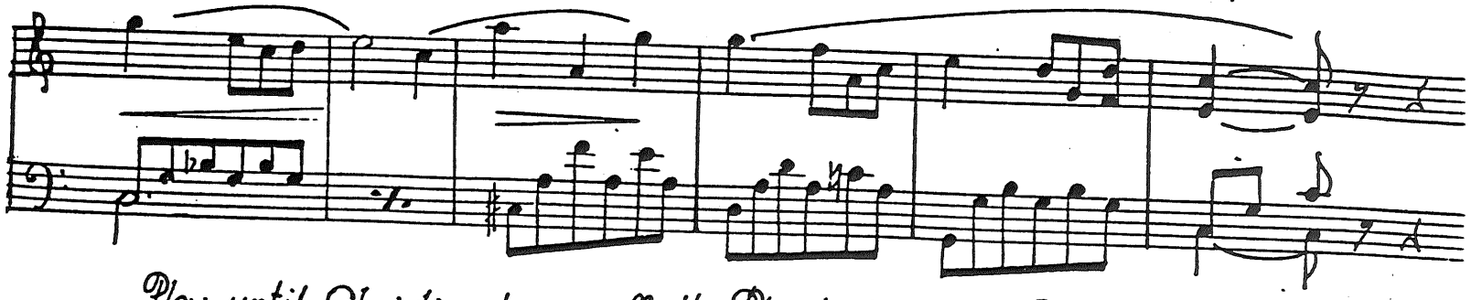
Play next Cue No. 33 also as Organ Solo.
The same number should be played,
but one Octave lower.

T- Yet listen there sounds etc

Organ Solo, one octave lower
Poco più lento

33



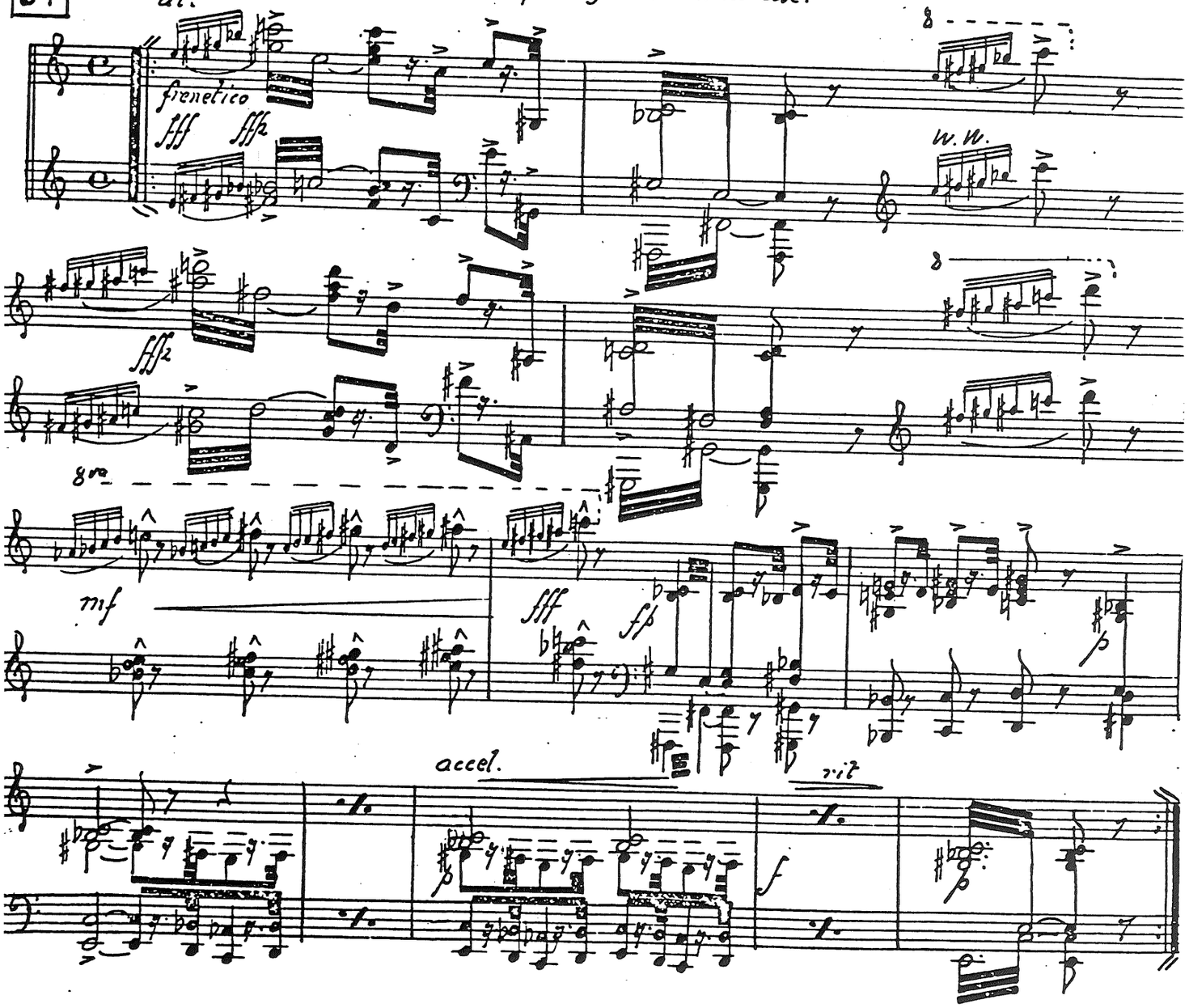


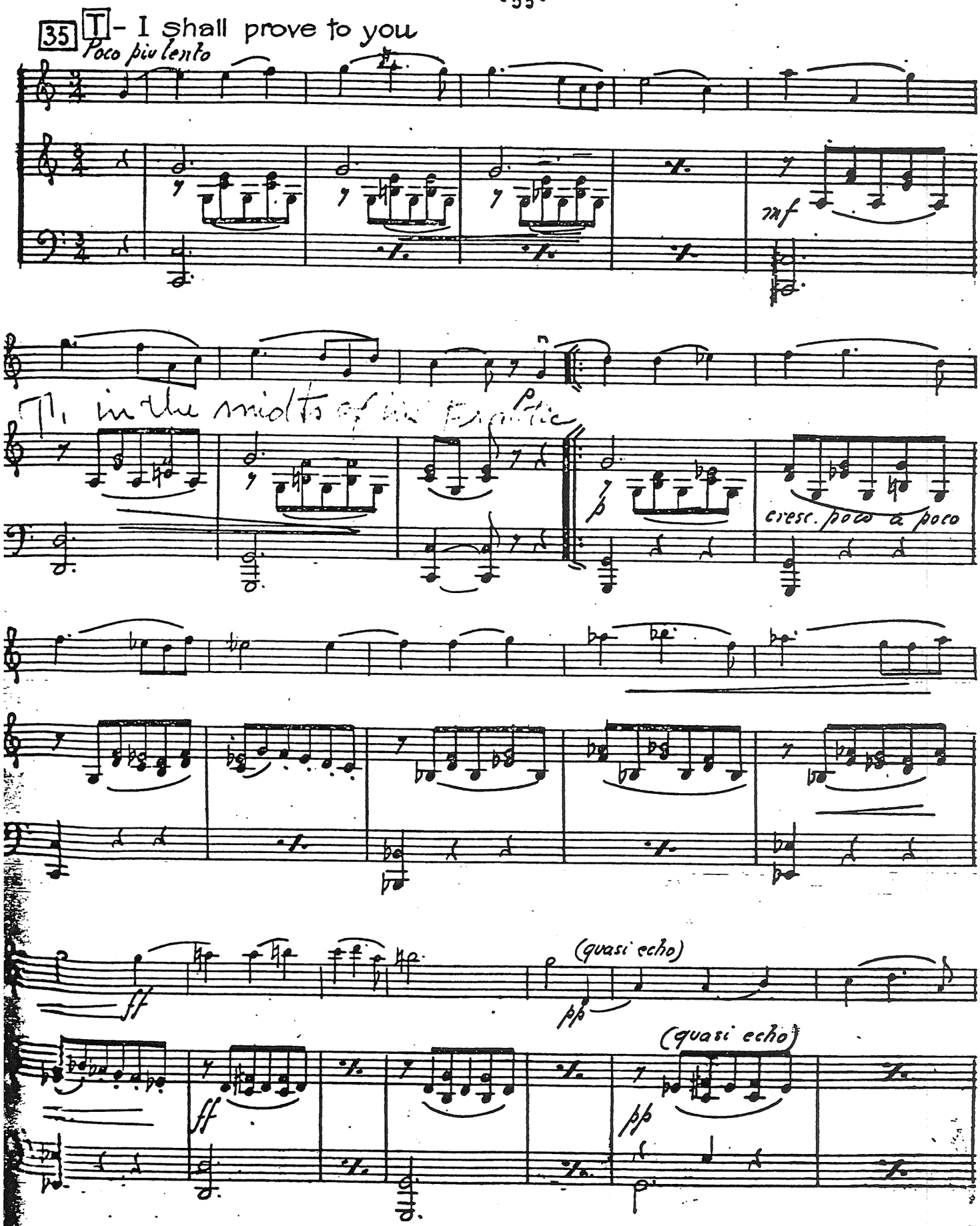
Play until Christine tears off the Phantom's mask – Produce ff Tymp. Roll for this scene – followed by next Cue fff

S. – Christine tears off mask

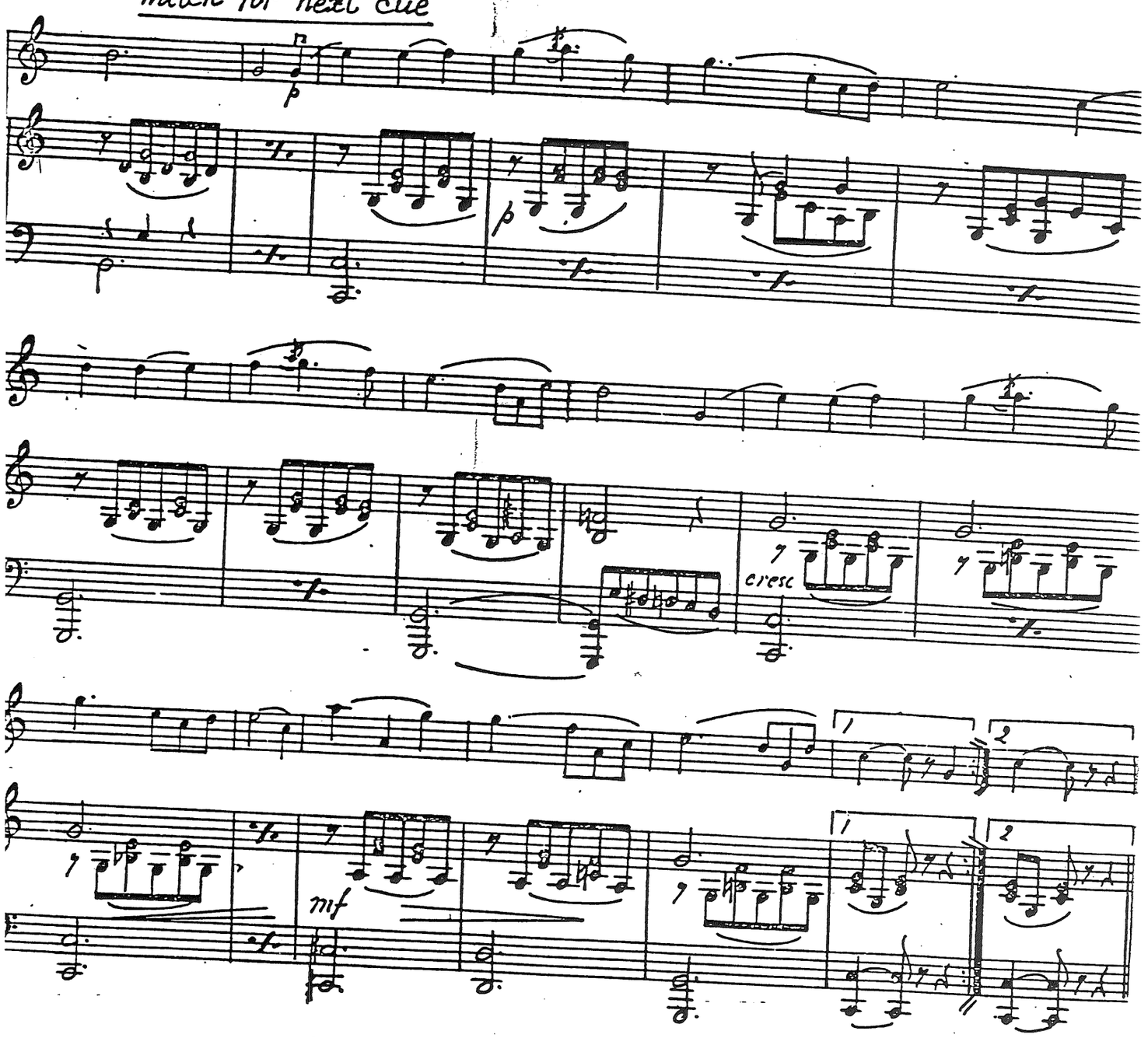
34

begin ff – then to action repeating until next cue.

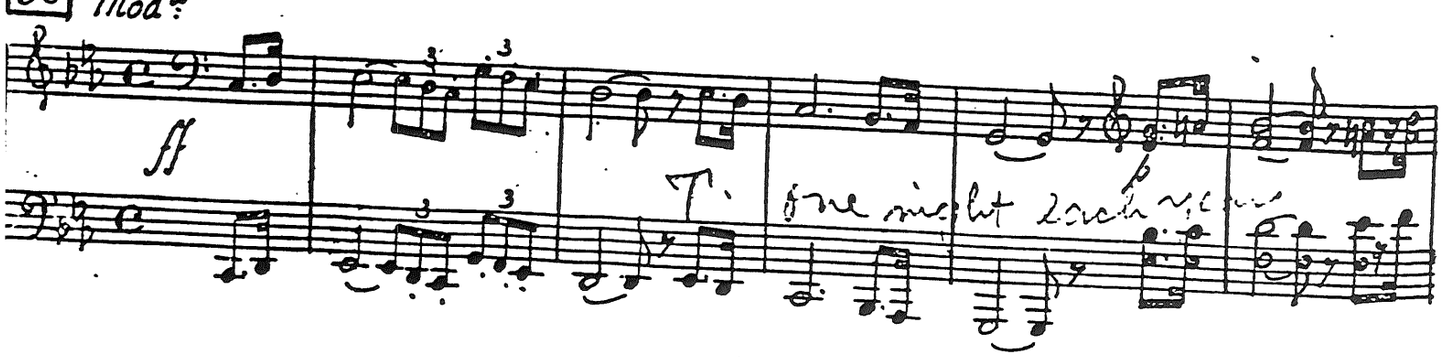


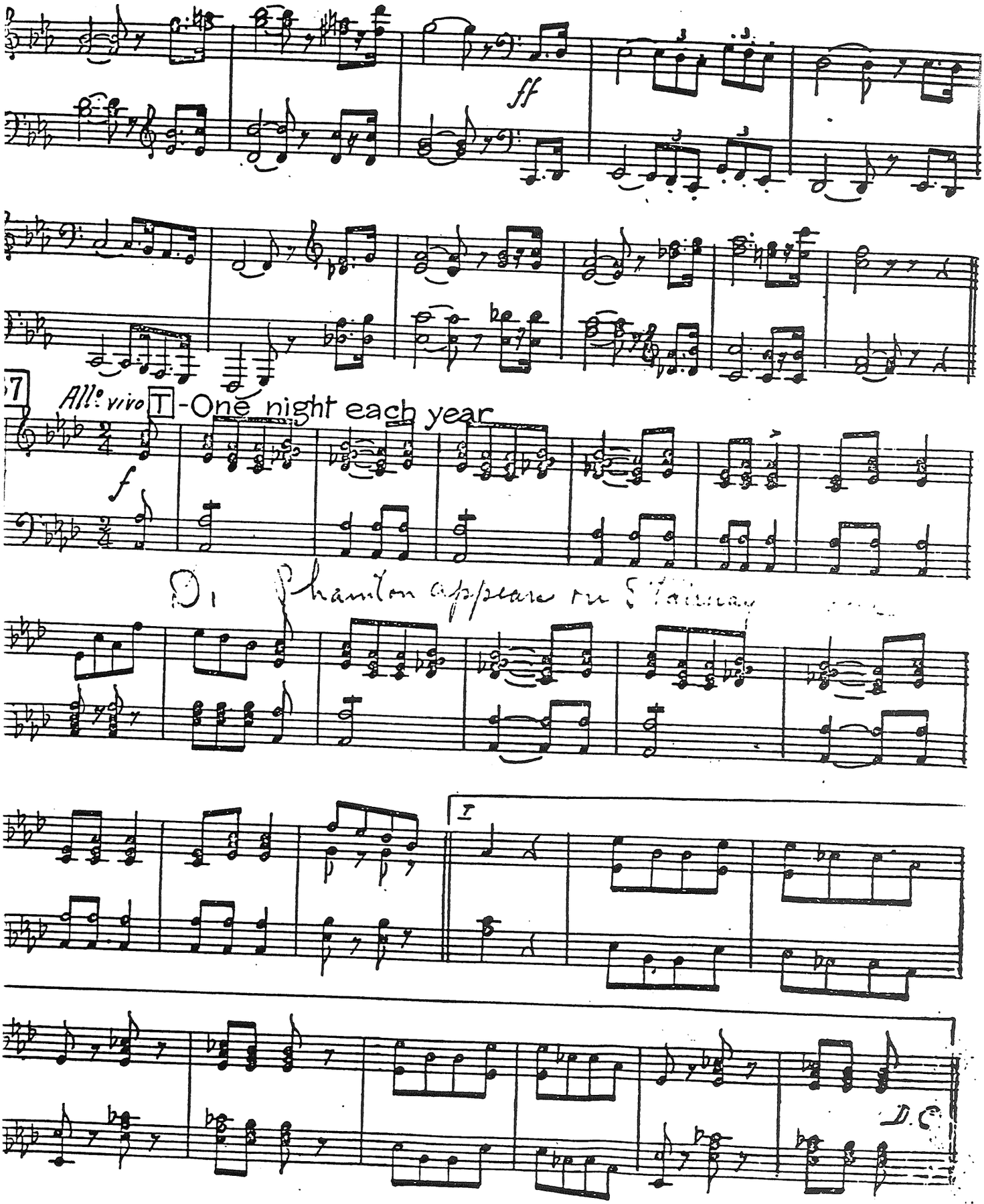

35
T - I shall prove to you
Poco piu lento
mf
T, in the midts of the Frantic
p
cresc. poco a poco
ff
(quasi echo)
pp
ff
(quasi echo)
pp

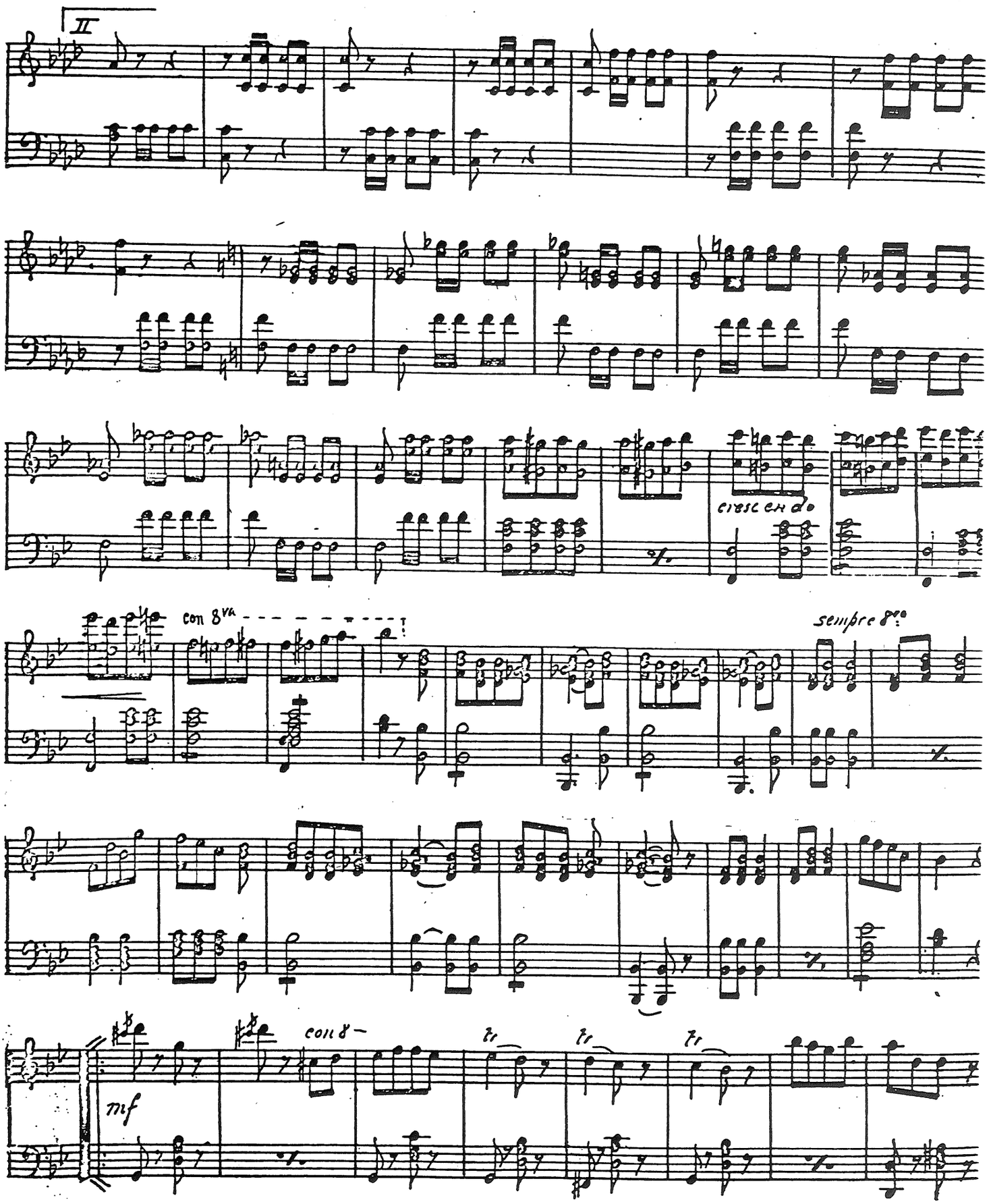
Watch for next cue



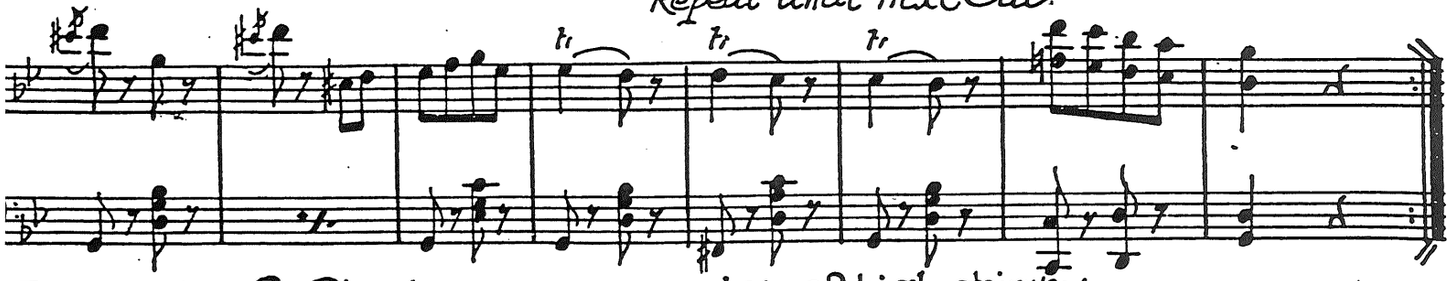
36 T - In the midst of his frantic Mod.



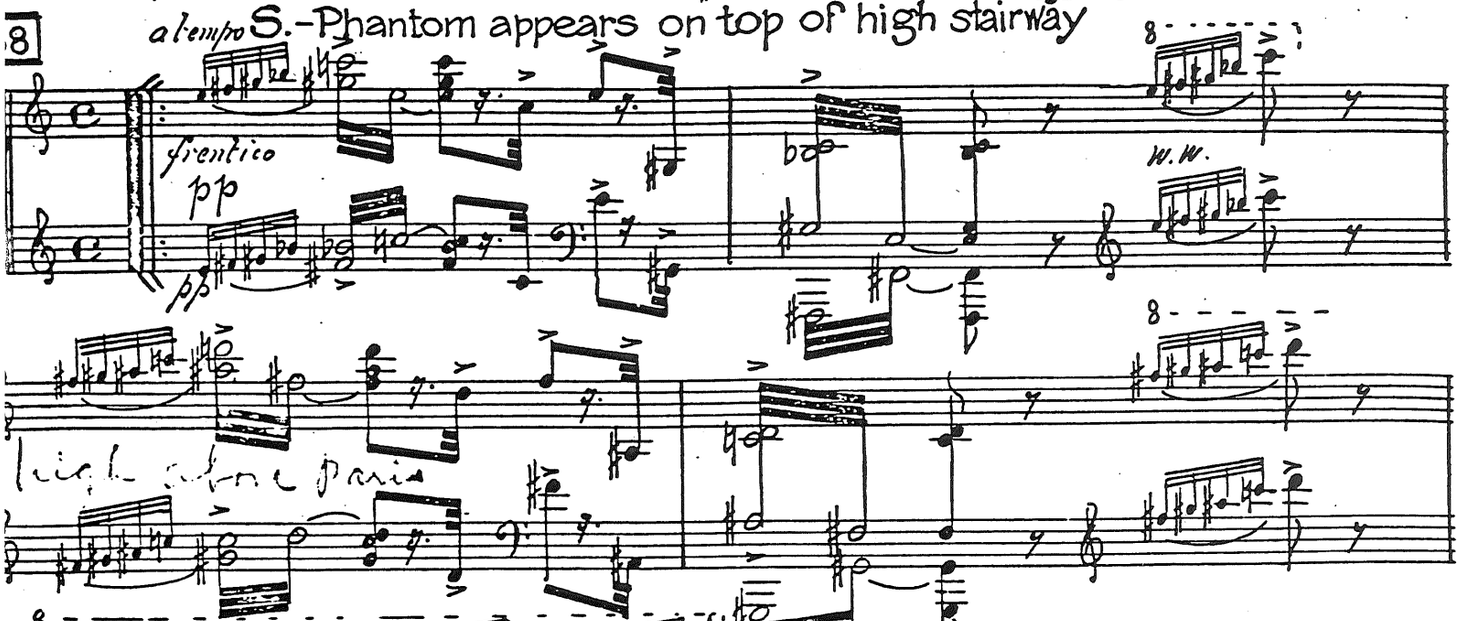

ff
57
All° vivo
T
-One night each year
f
D. Phantom appears on Stairway
I
D.C.


II
cresc en do
con 8va
sempre 8va
con 8va
mf

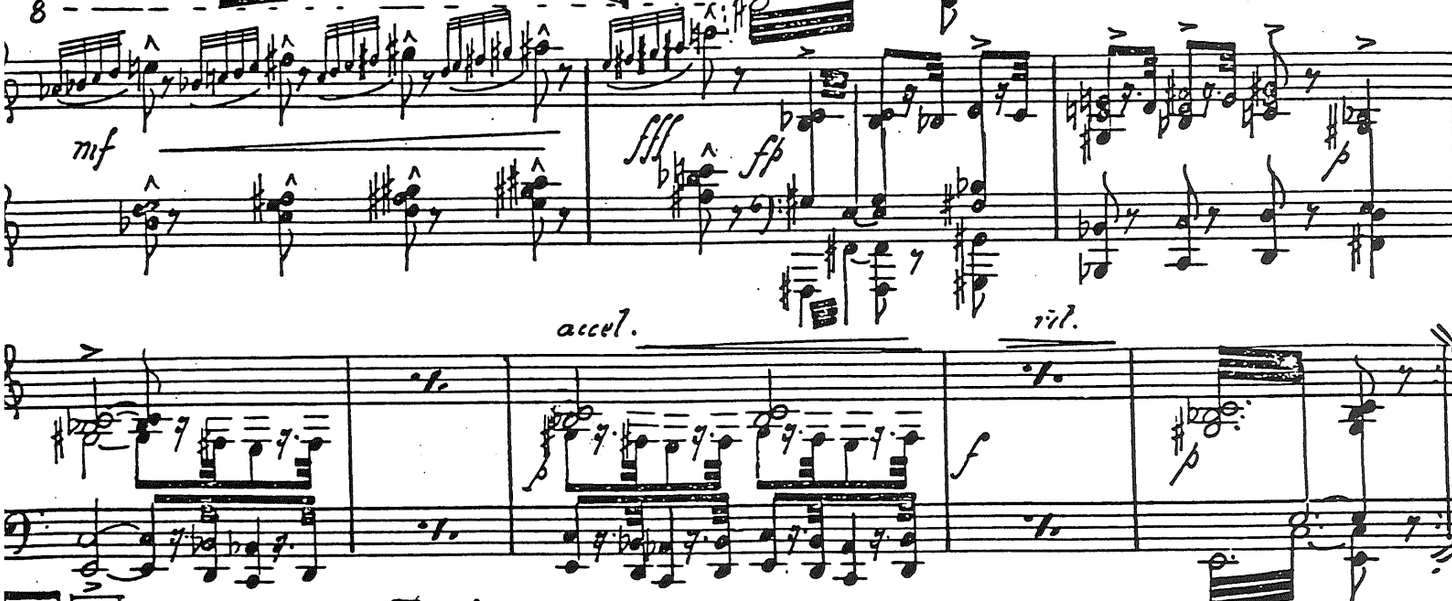
Repeat until next Cue.



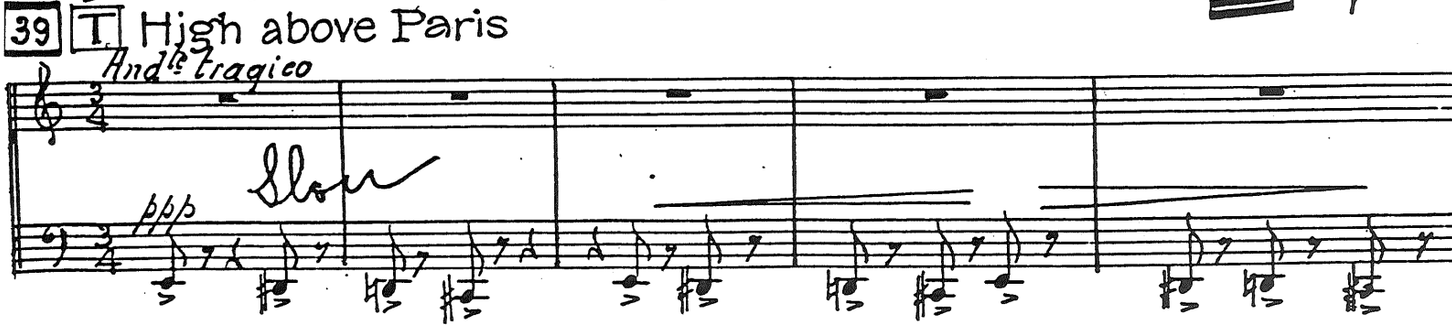
8 a tempo S.-Phantom appears on top of high stairway

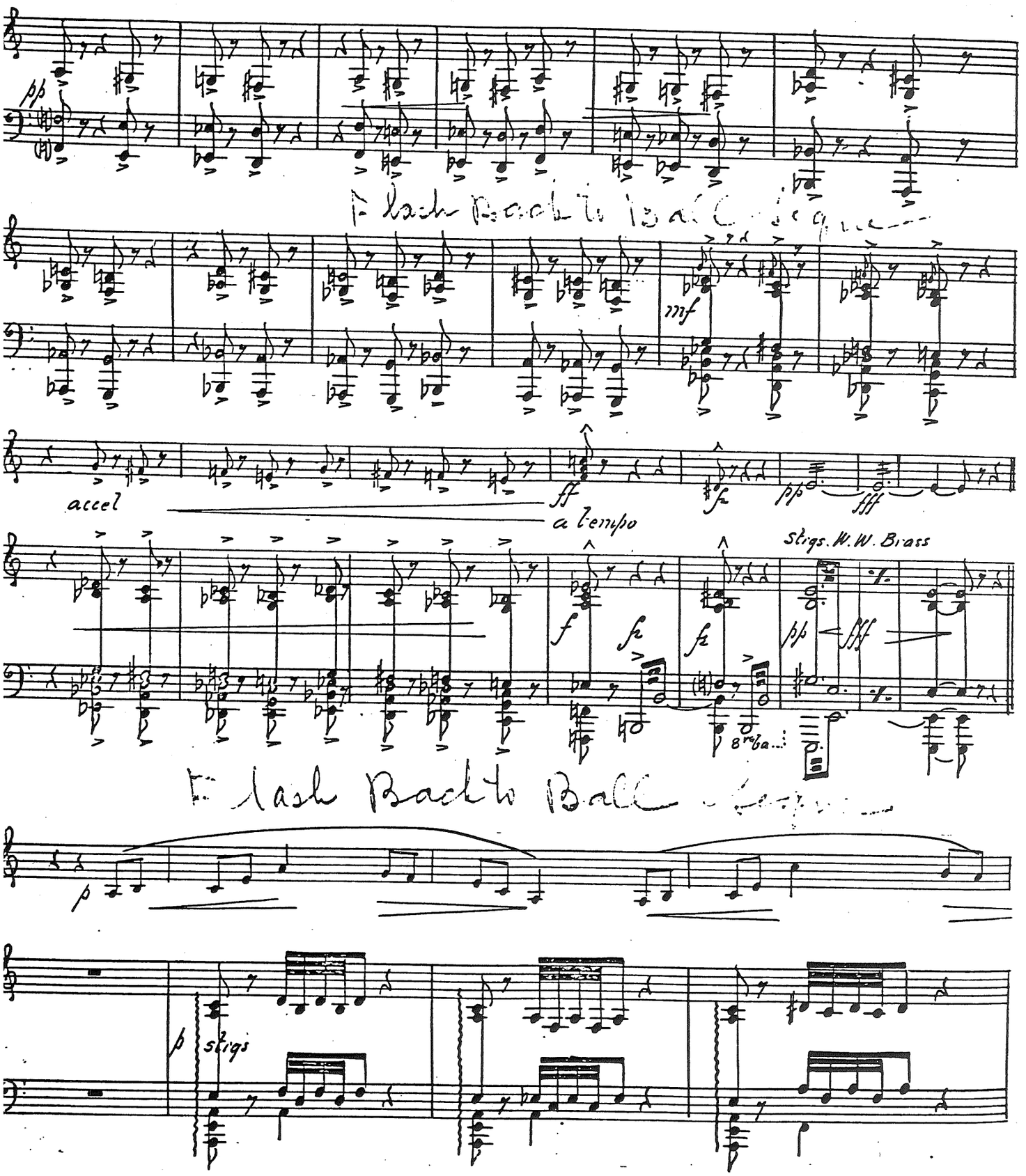


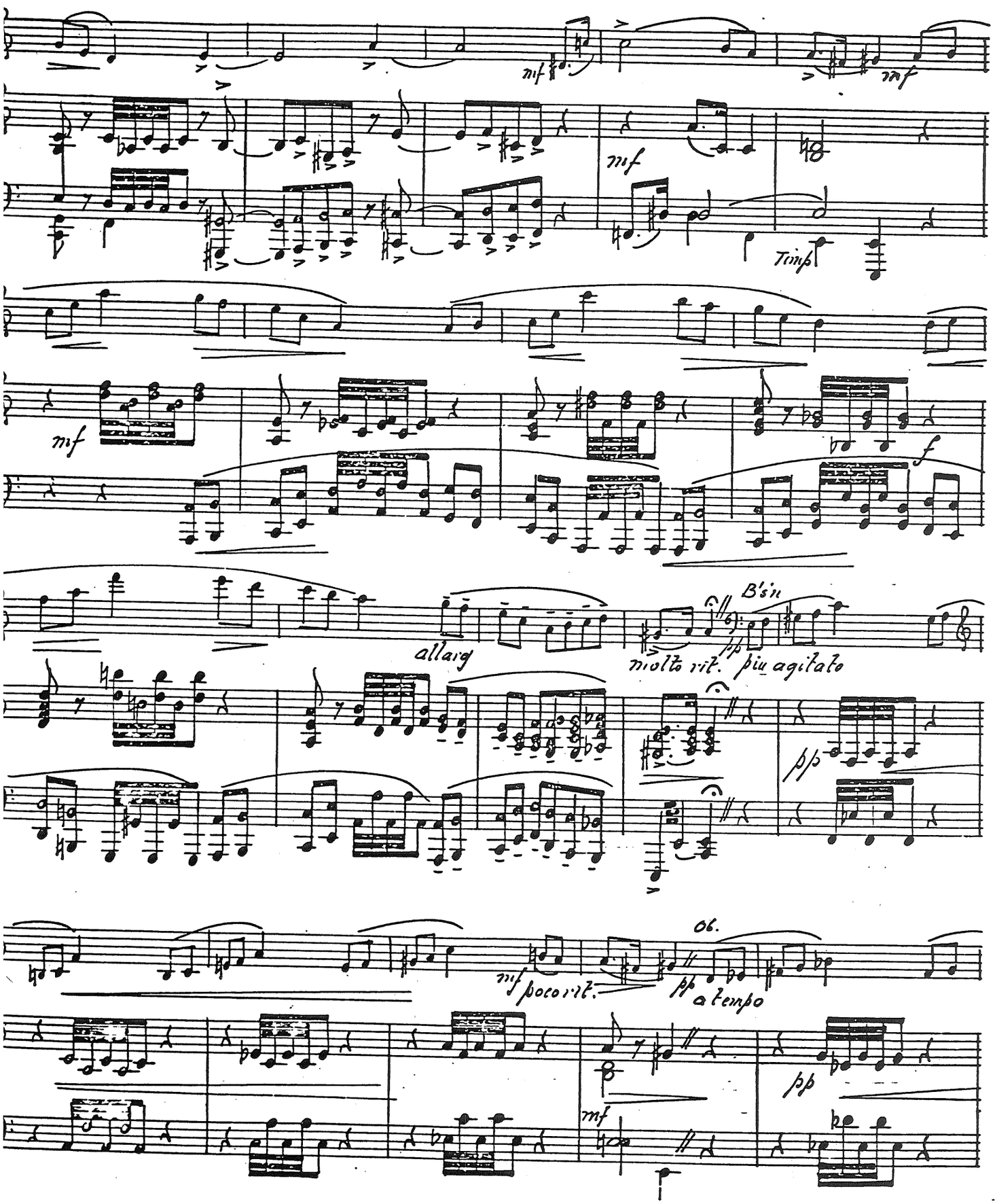
high above Paris

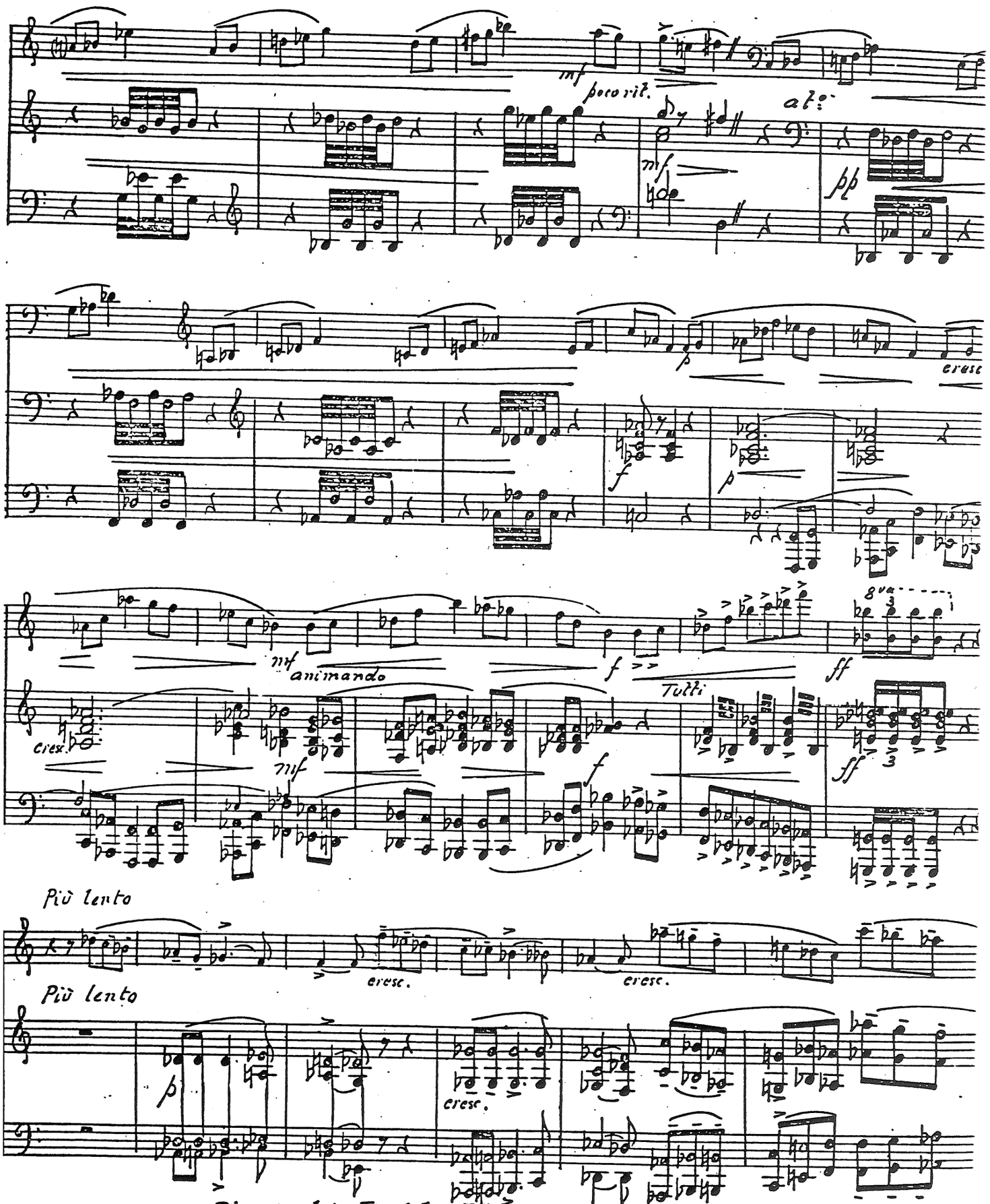


39 T High above Paris

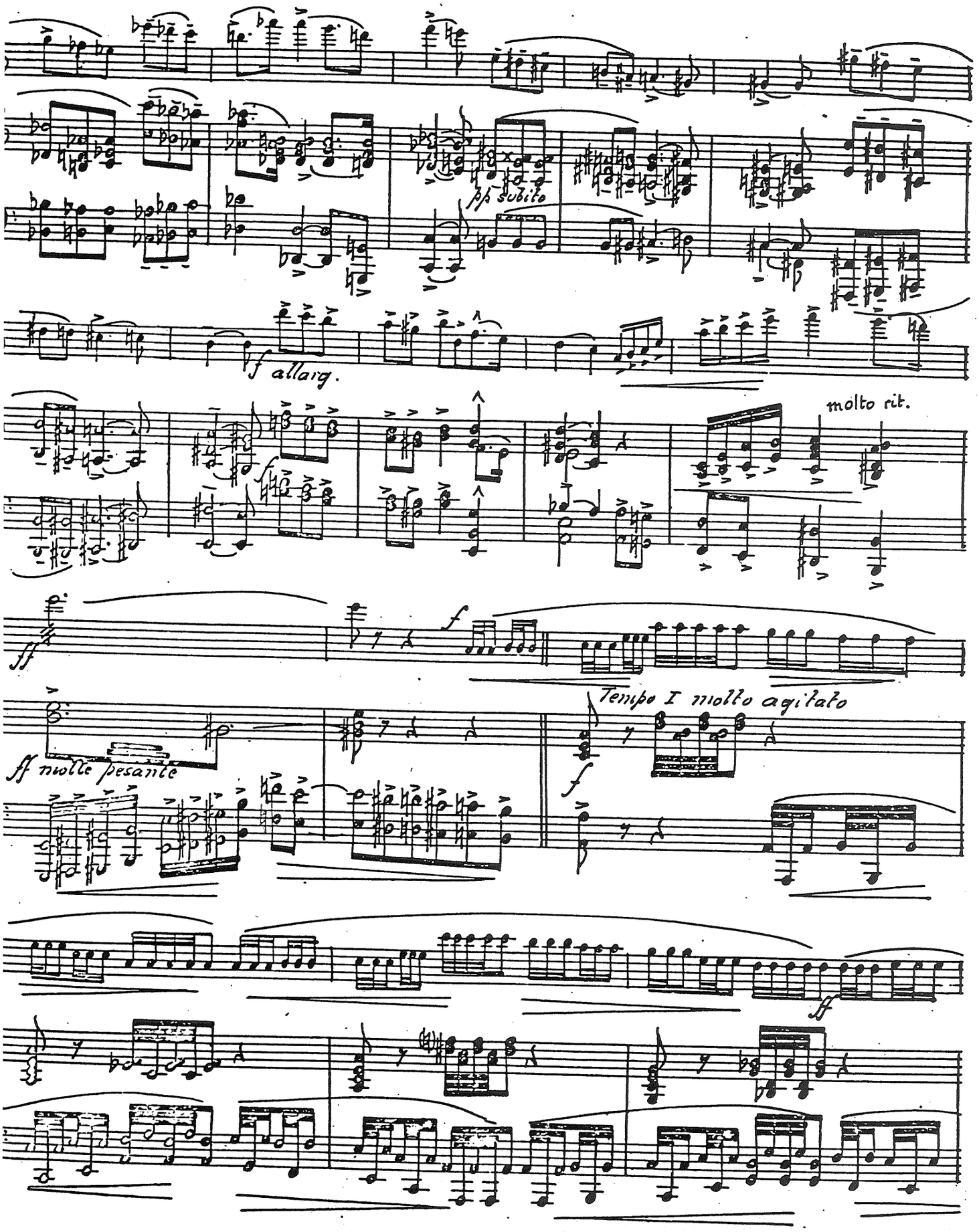


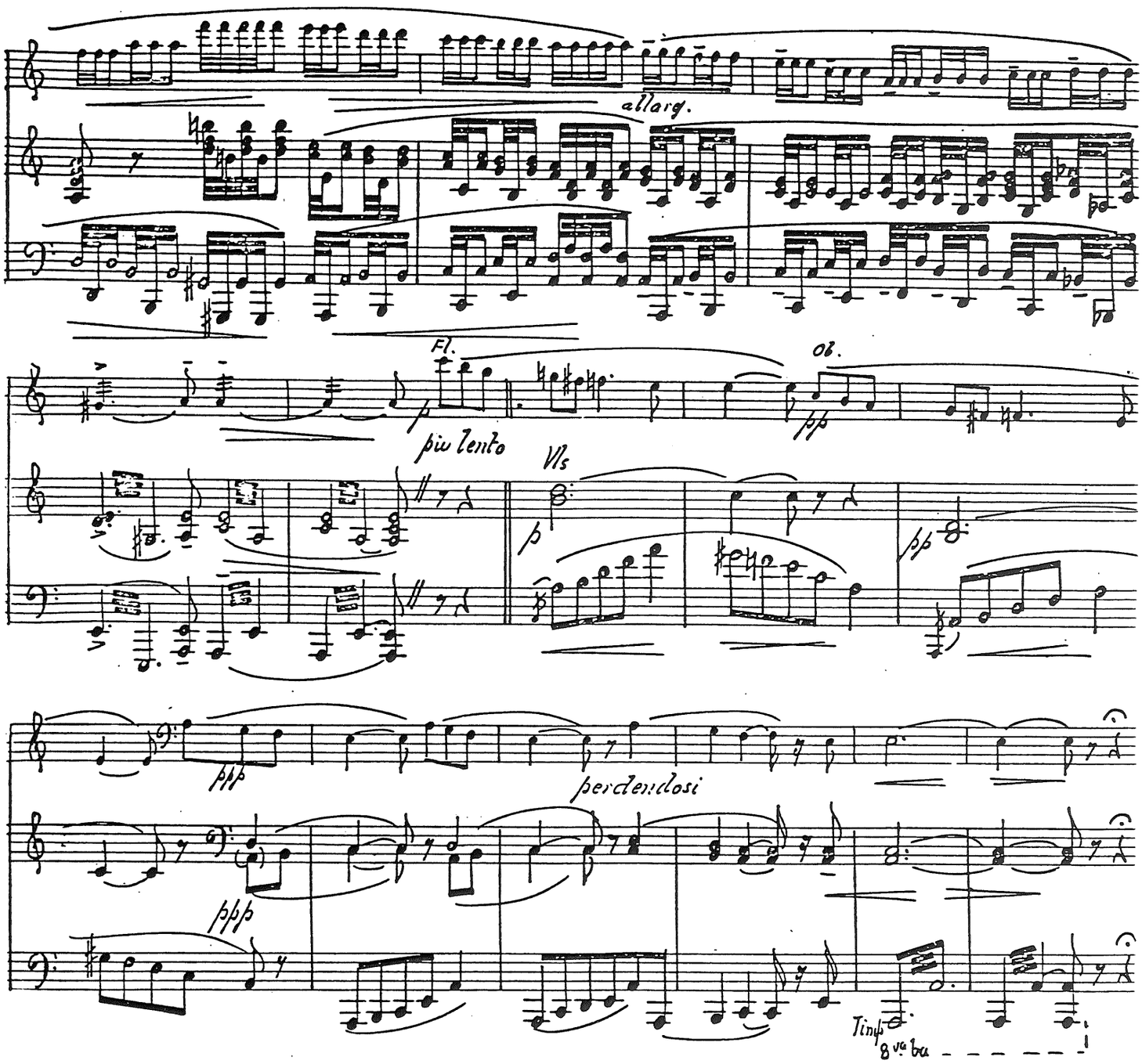

pp
Flash Back to Ball Segue
mf
accel
ff
a tempo
fz
pp
fff
Stigs. W.W. Brass
f
fz
fz
pp
fff
8va
Flash Back to Ball Segue
p
p
stigs


mf
mf
mf
Timp
mf
f
allarg
molto rit.
B'sn
pp
più agitato
pp
mf poco rit.
06.
pp a tempo
mf
pp



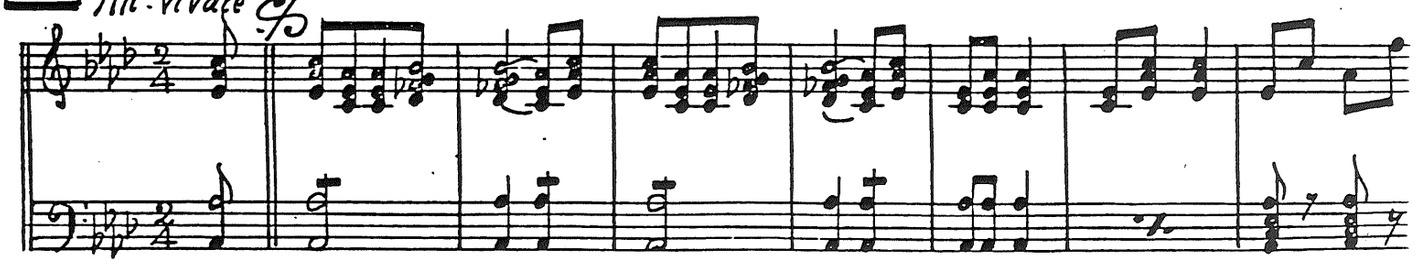
Play until Flashback to Masque Ball

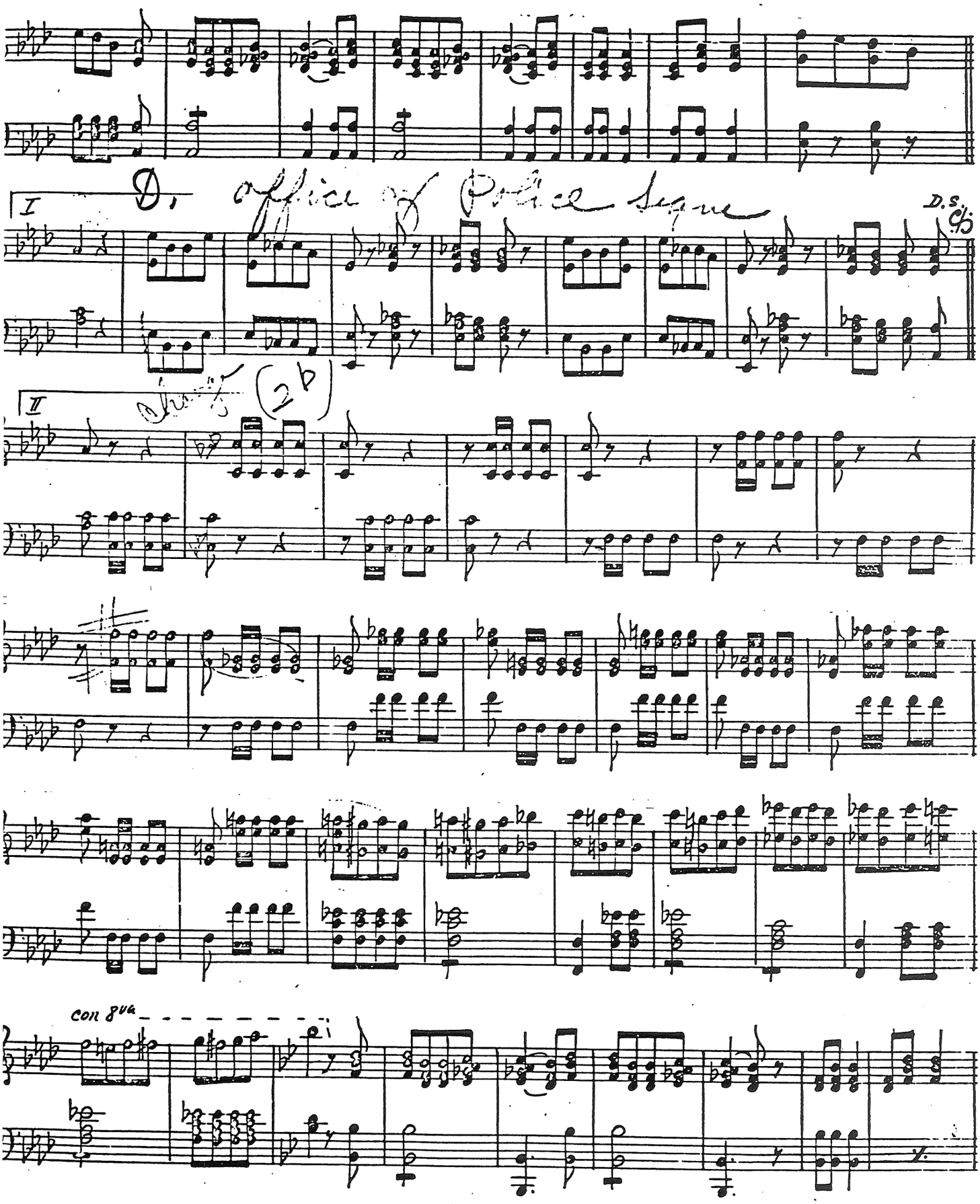

pp subito
f allarg.
molto rit.
ff
f
ff molto pesante
Tempo I molto agitato
f
ff

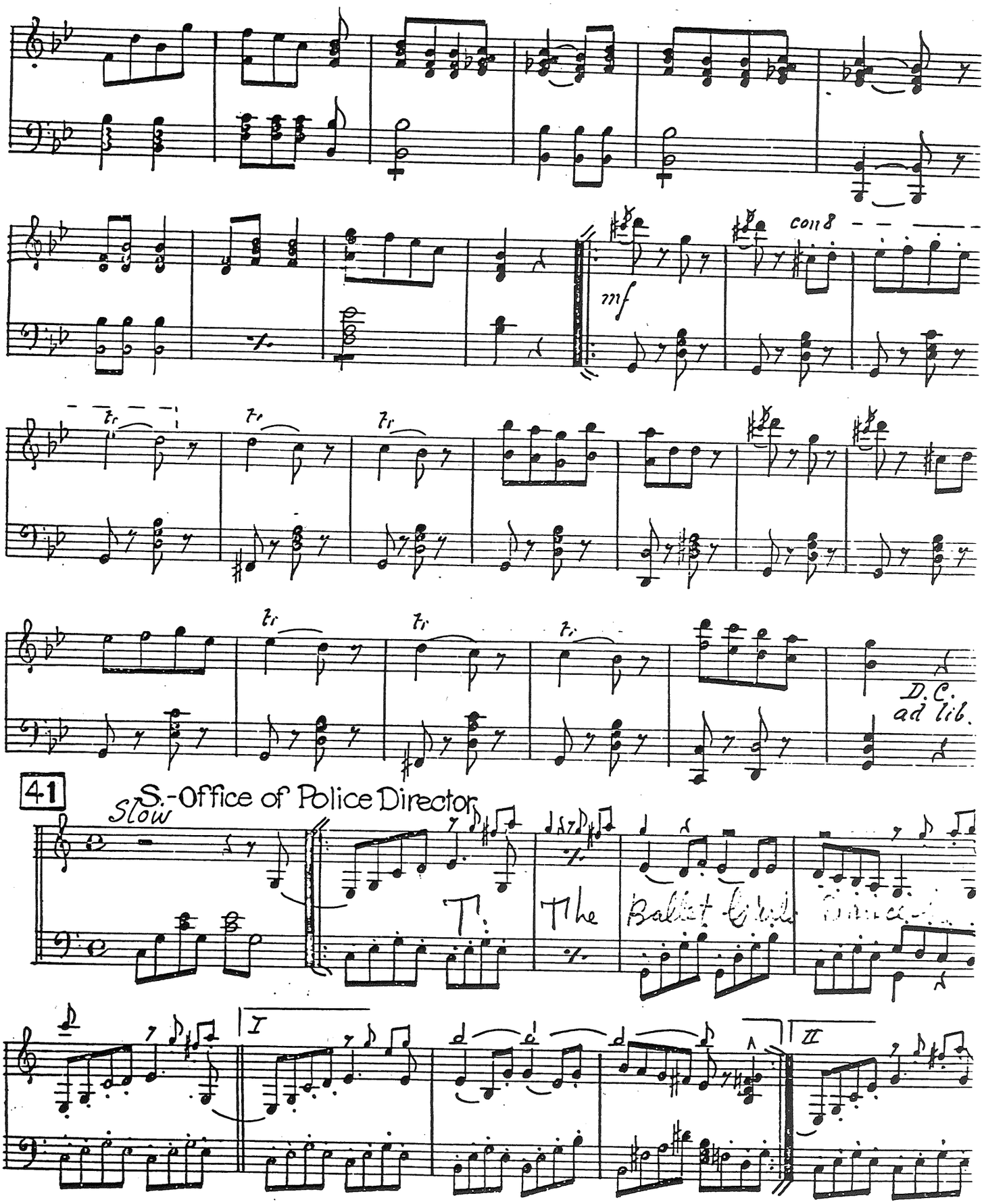


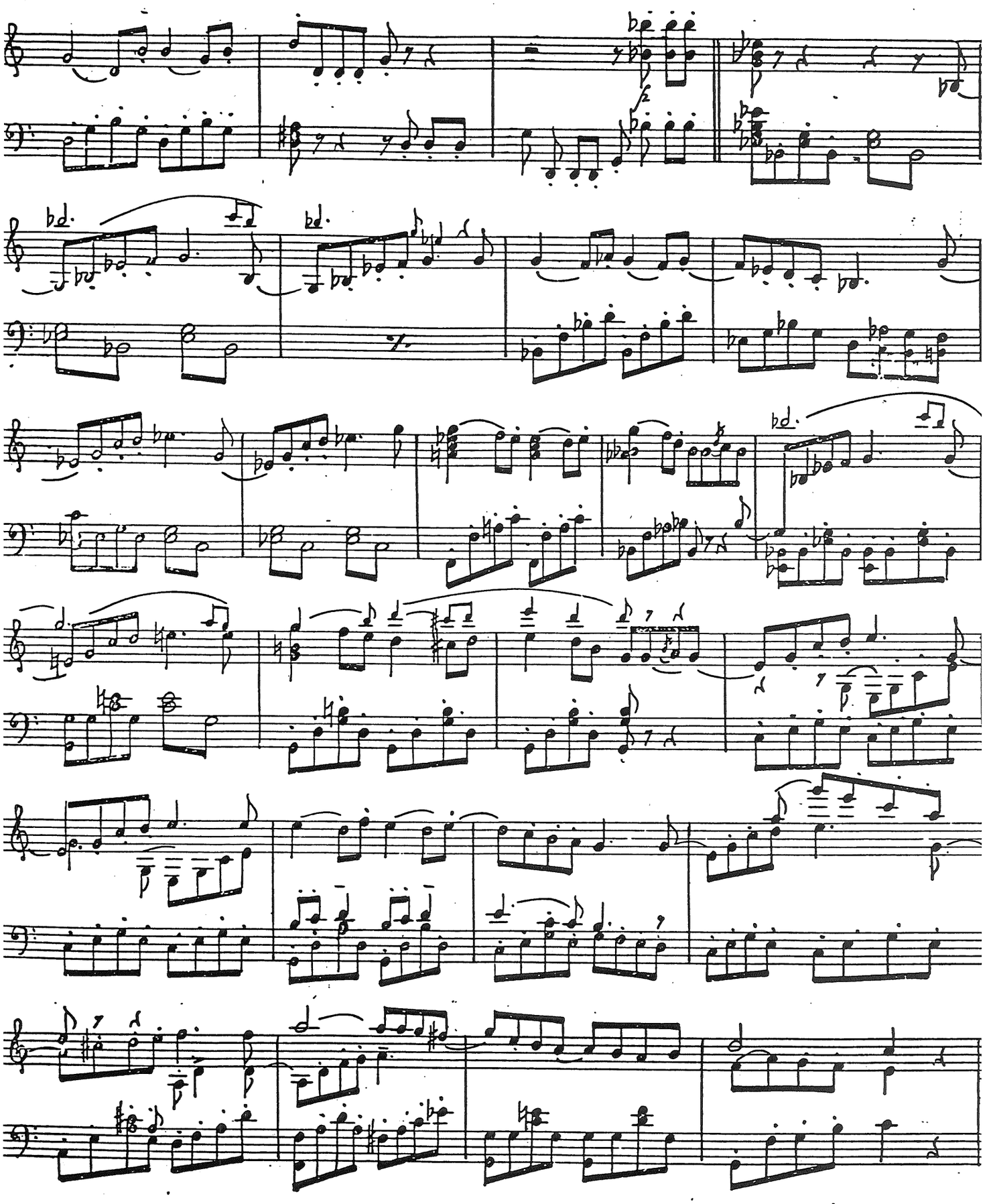
40 S.- Flashback to Ball

All: vivace



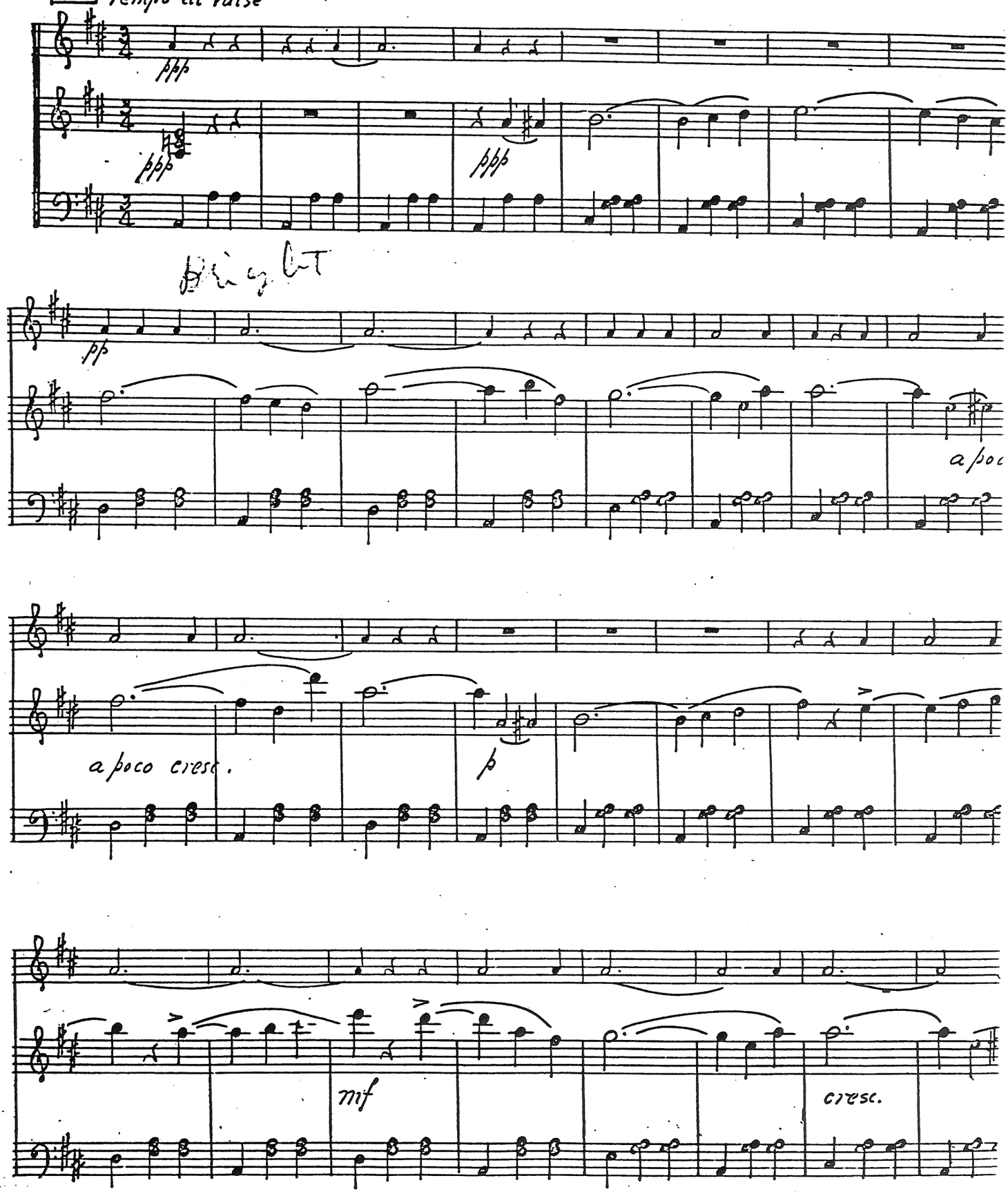

I
D. office of Police Segue
D.S.
II
(2b)
con 8va

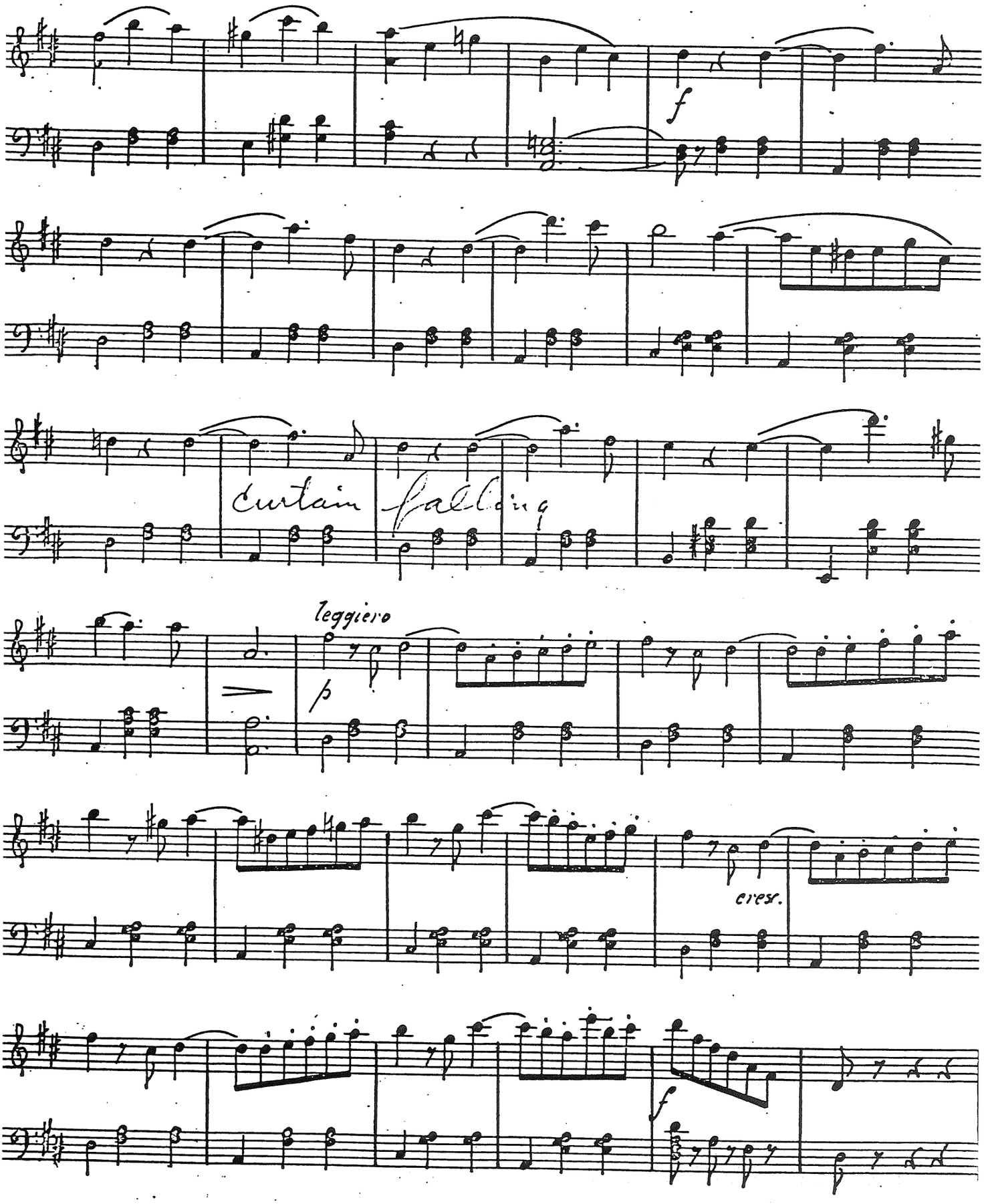

mf
con 8
D.C.
ad lib.
41
S.-Office of Police Director
Slow
T.
The
I
II



42 T- The Ballet Girls danced

Tempo di valse




f
curtain falling
leggiero
p
cresc.
f

46 instead

43 S.-Curtain falling

Slow

T. Christine leaving room

> Keep on repeating until next Cue.

I

II

Fine

44 Mod^to S.-Christine leaving room

p-mf

D.

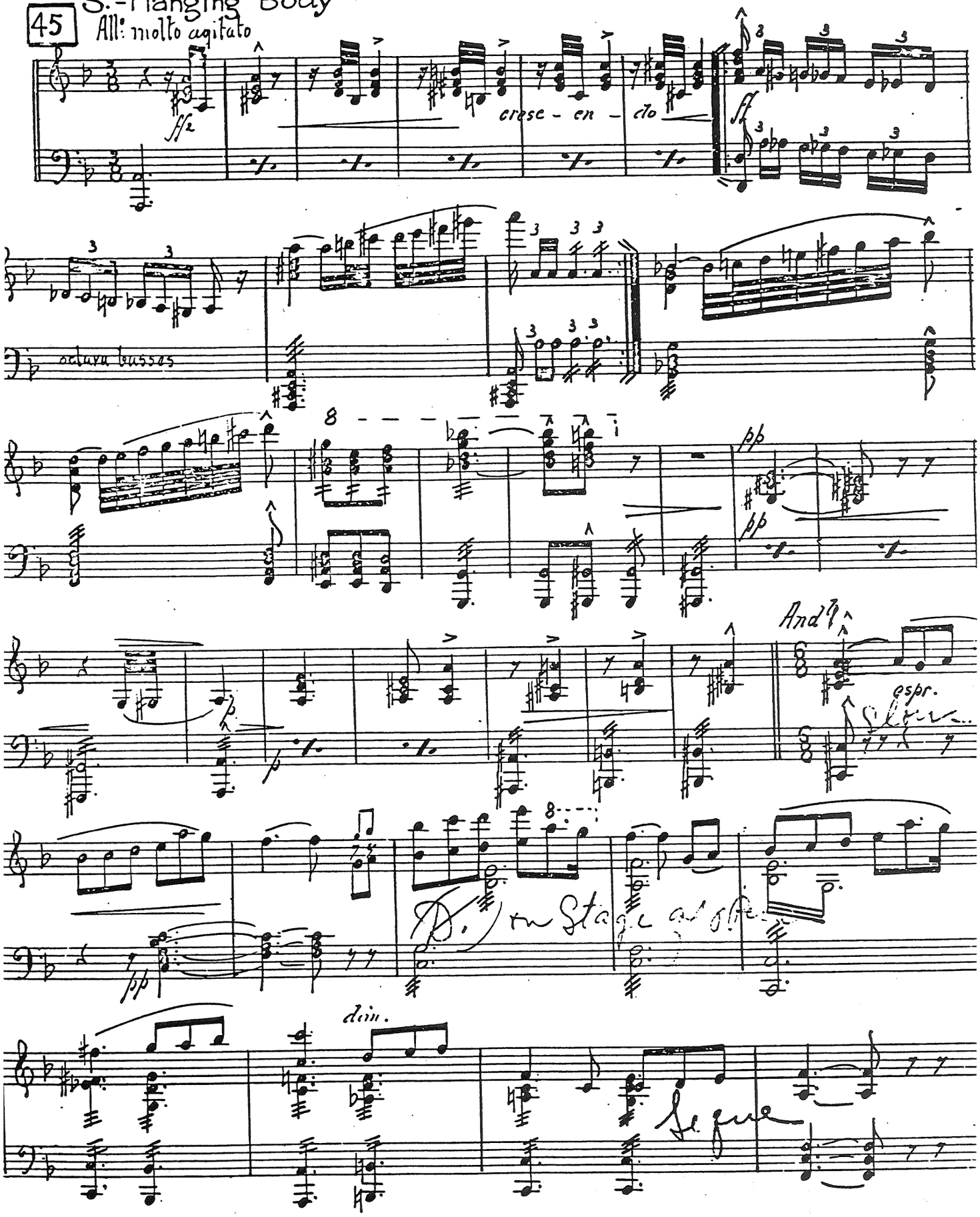
once fe que

mf

p

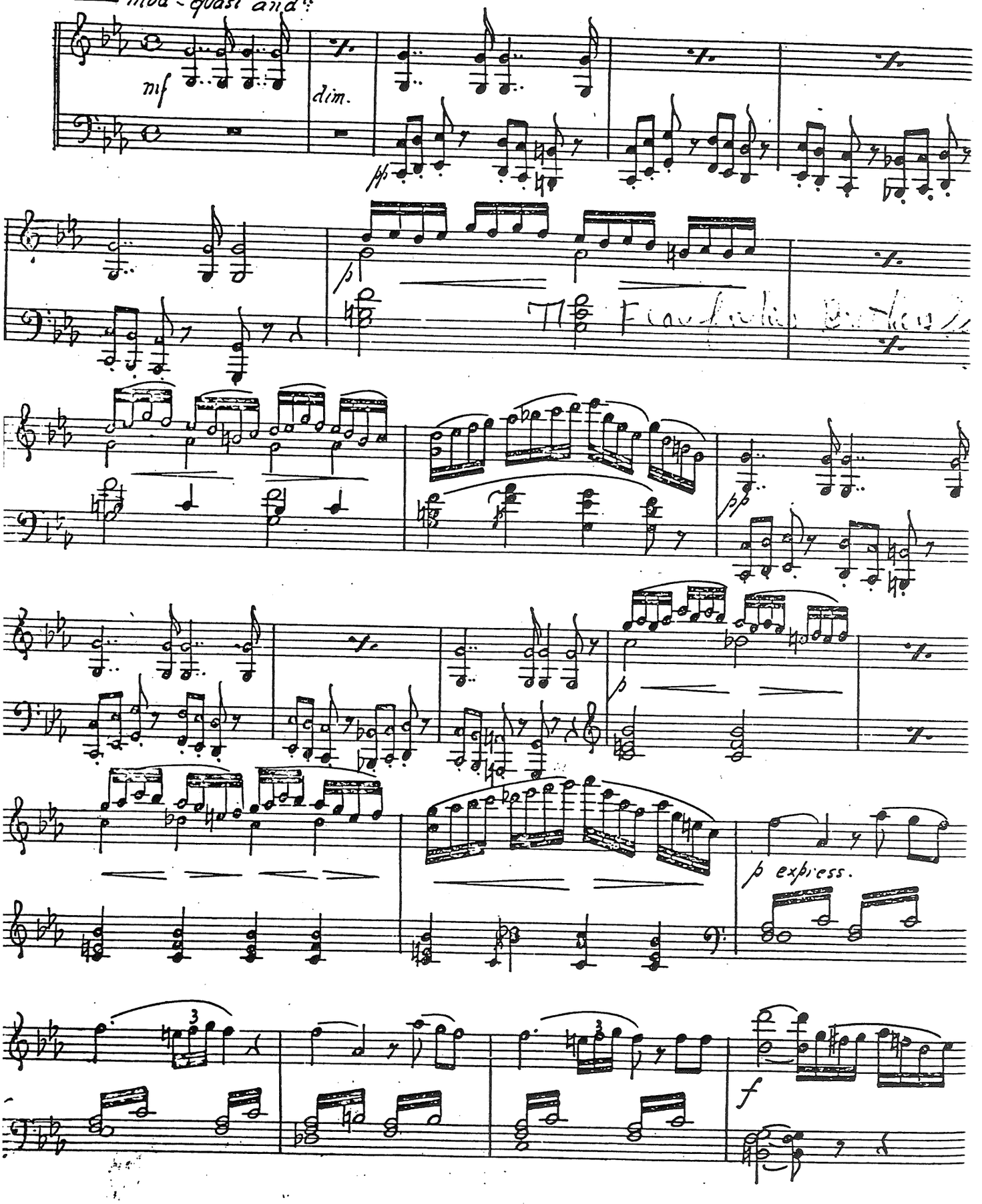
45 S.-Hanging Body

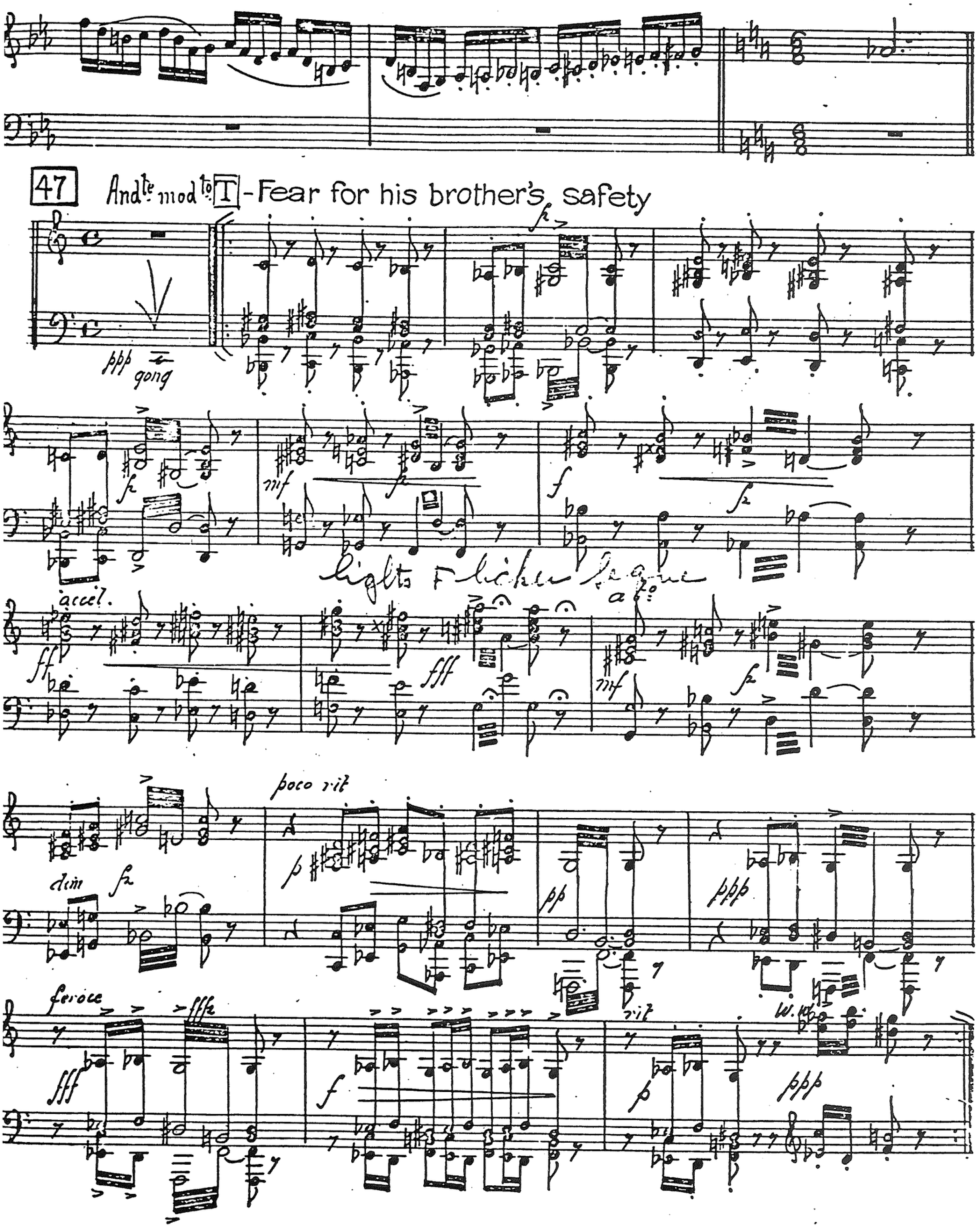
All: molto agitato



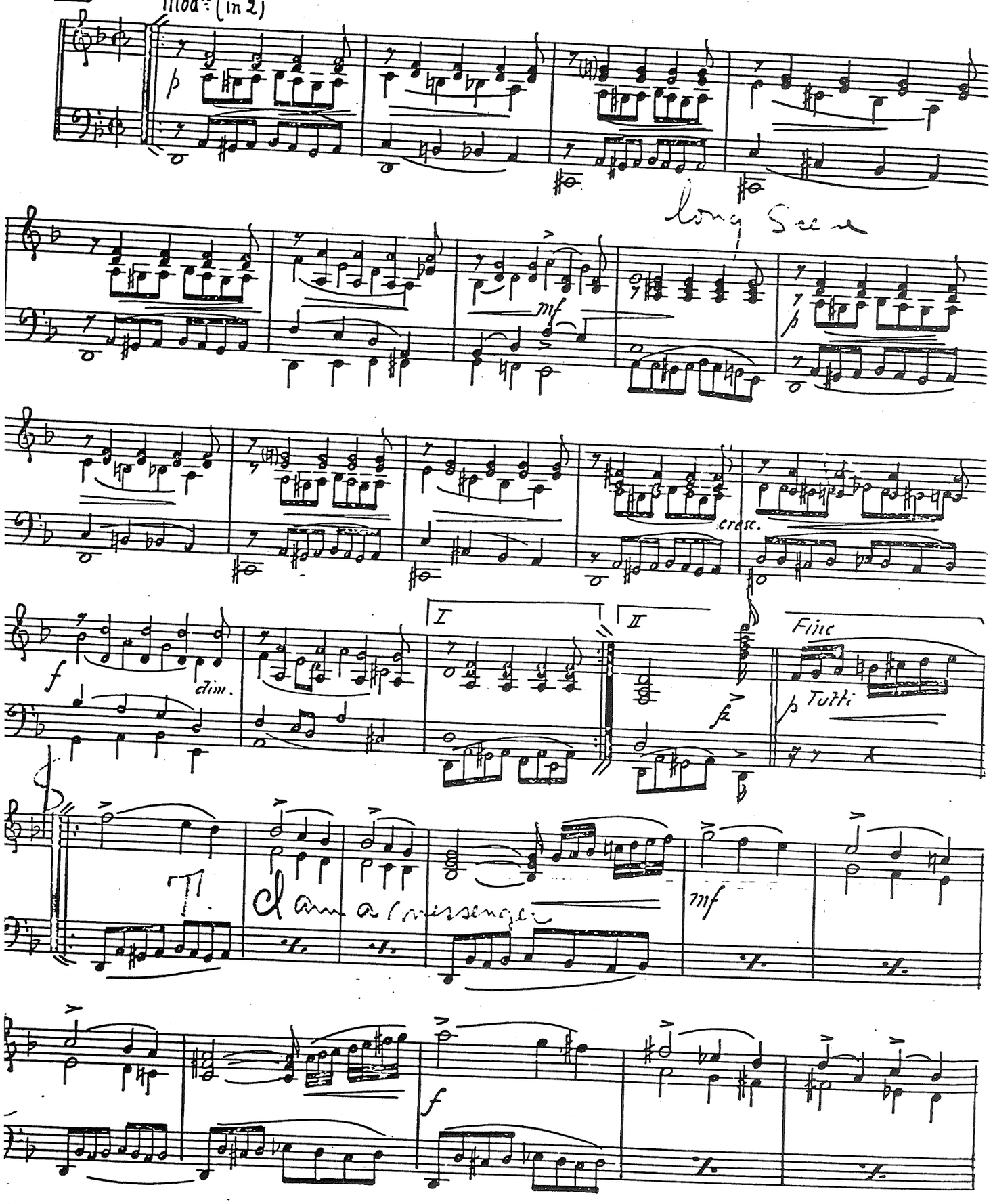
46 S.- On stage of Opera

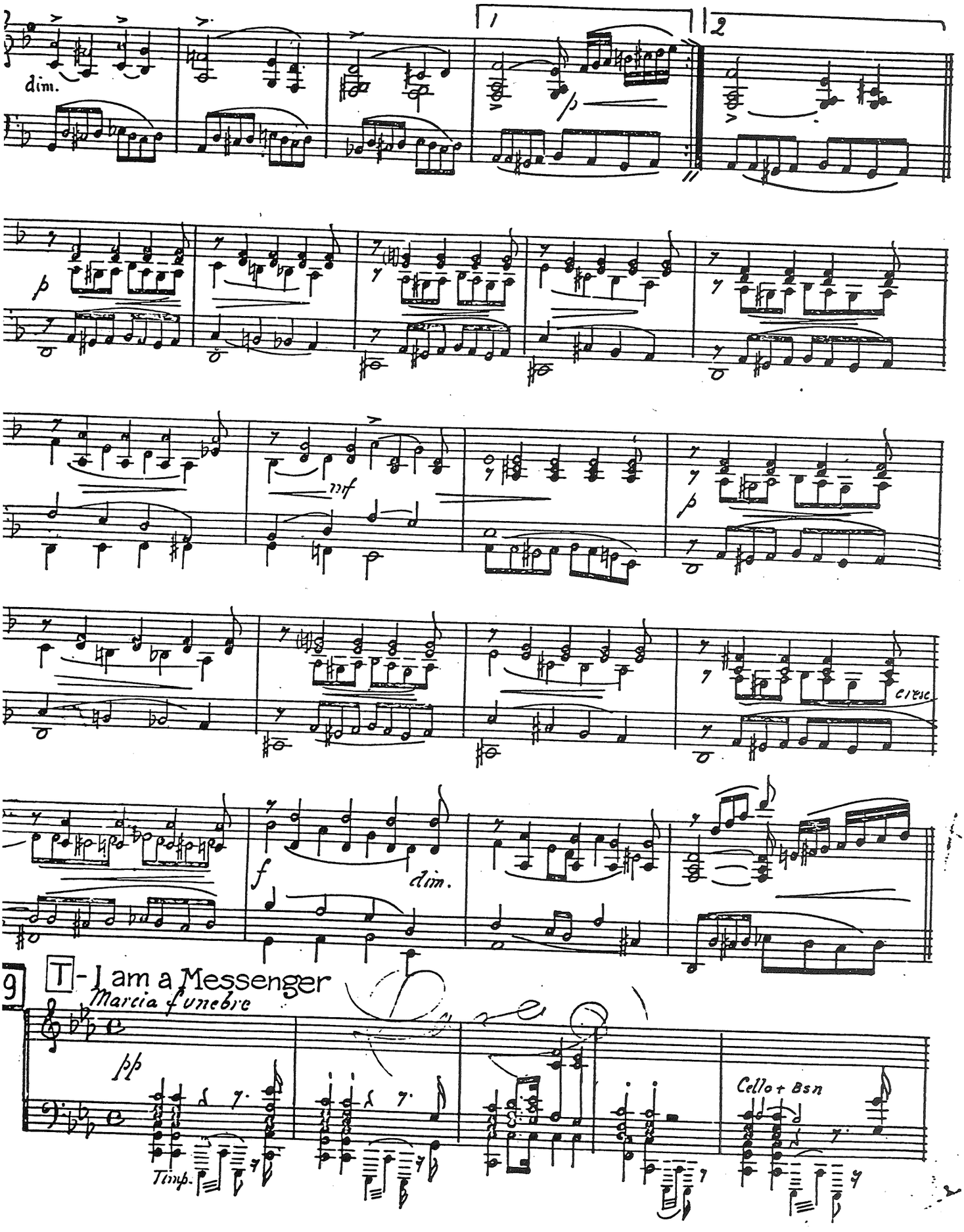
Mod^to quasi and^te

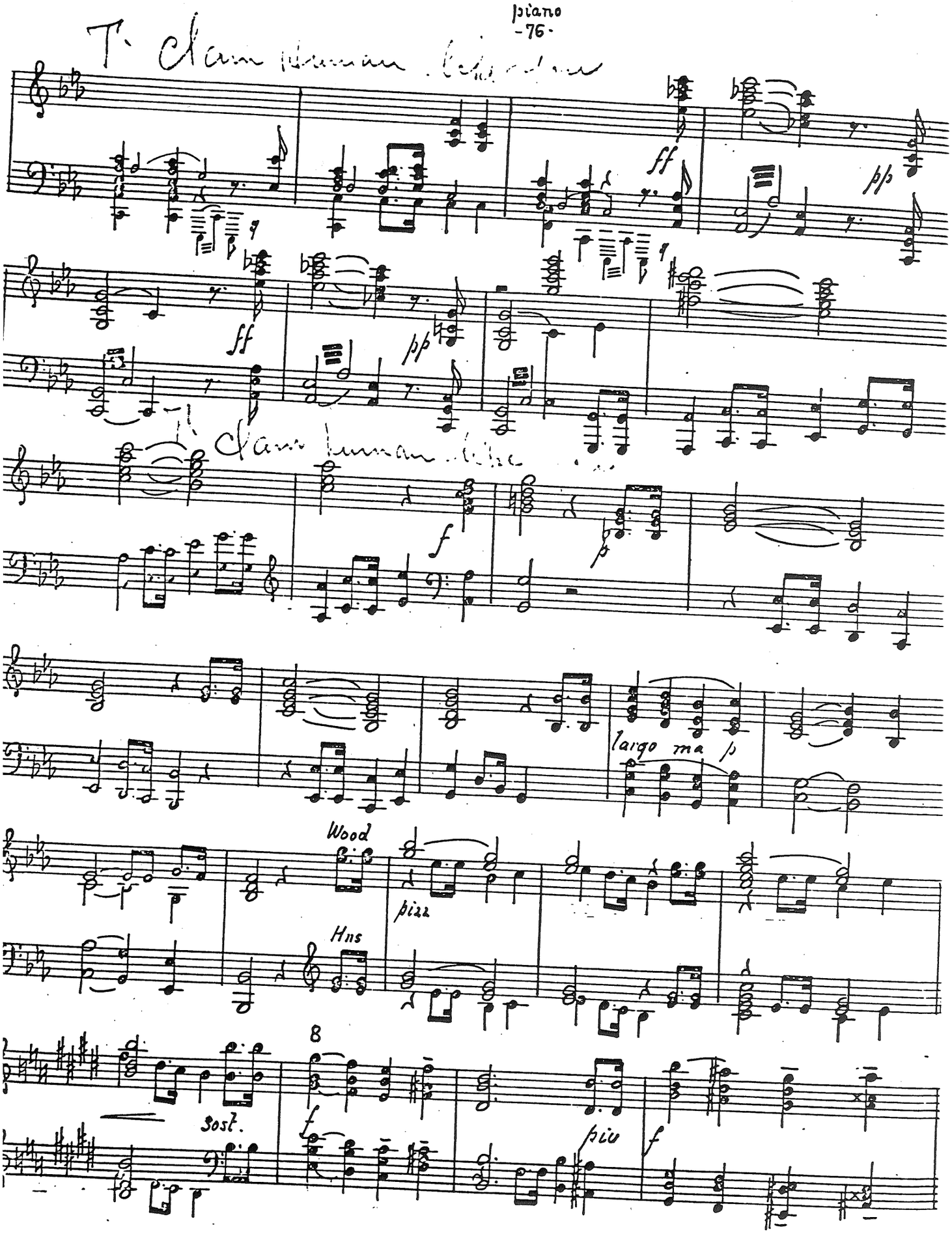


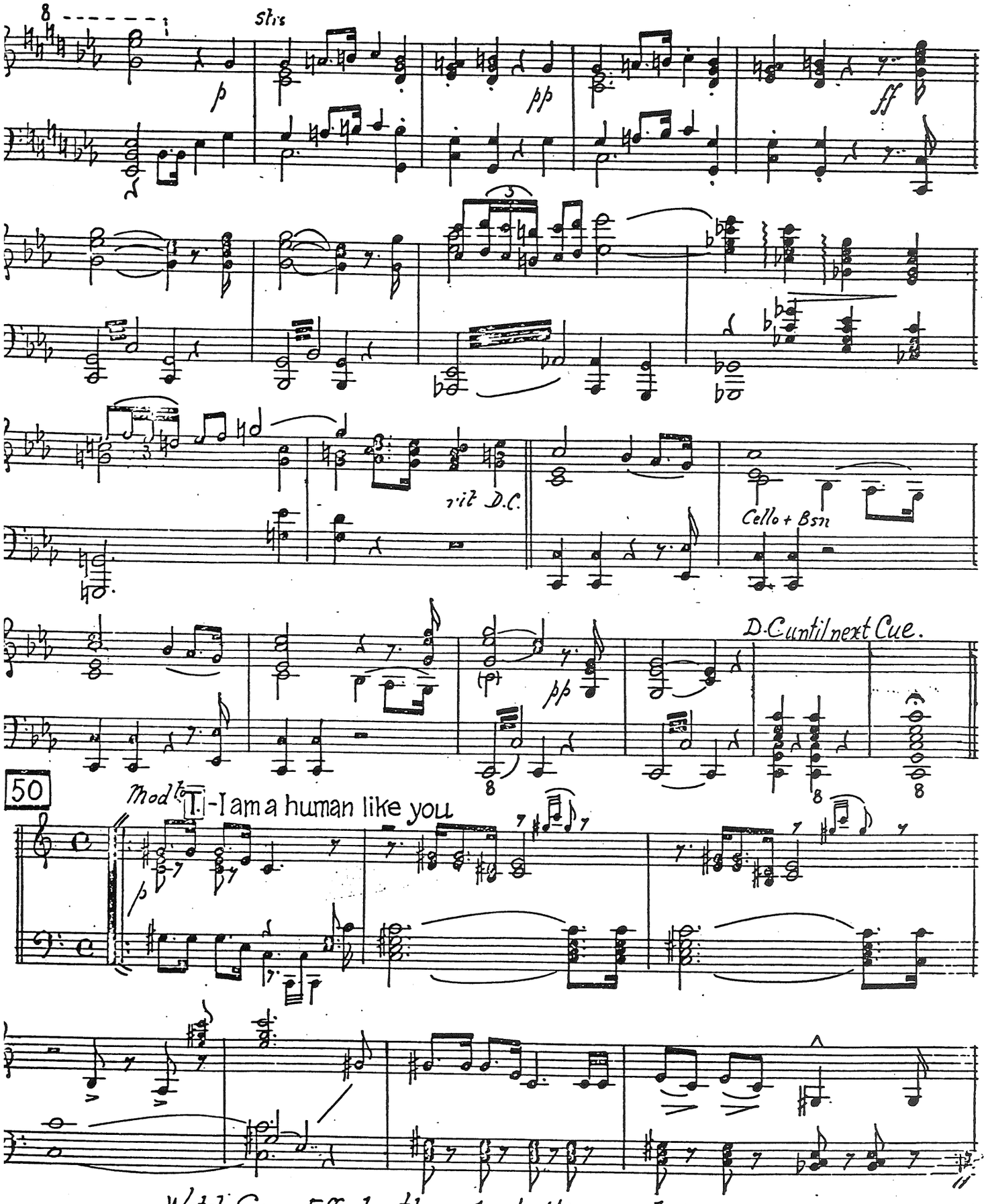

47
Andte modto I - Fear for his brother's safety
ppp
gong
mf
f
accel.
ff
fff
poco rit
dim
p
pp
ppp
feroce
fff
f
rit
p
ppp

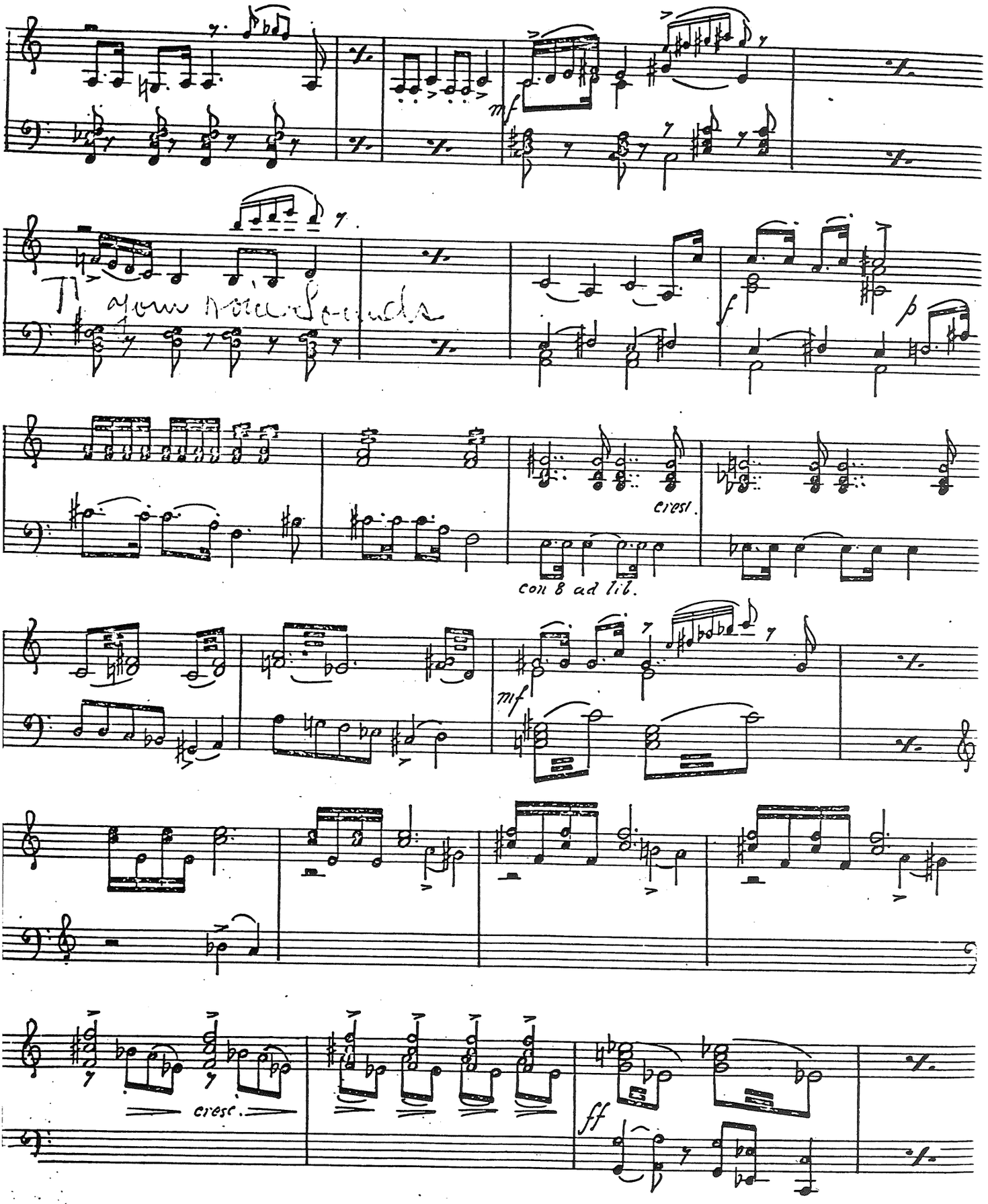
48 S.-Flicker of Light

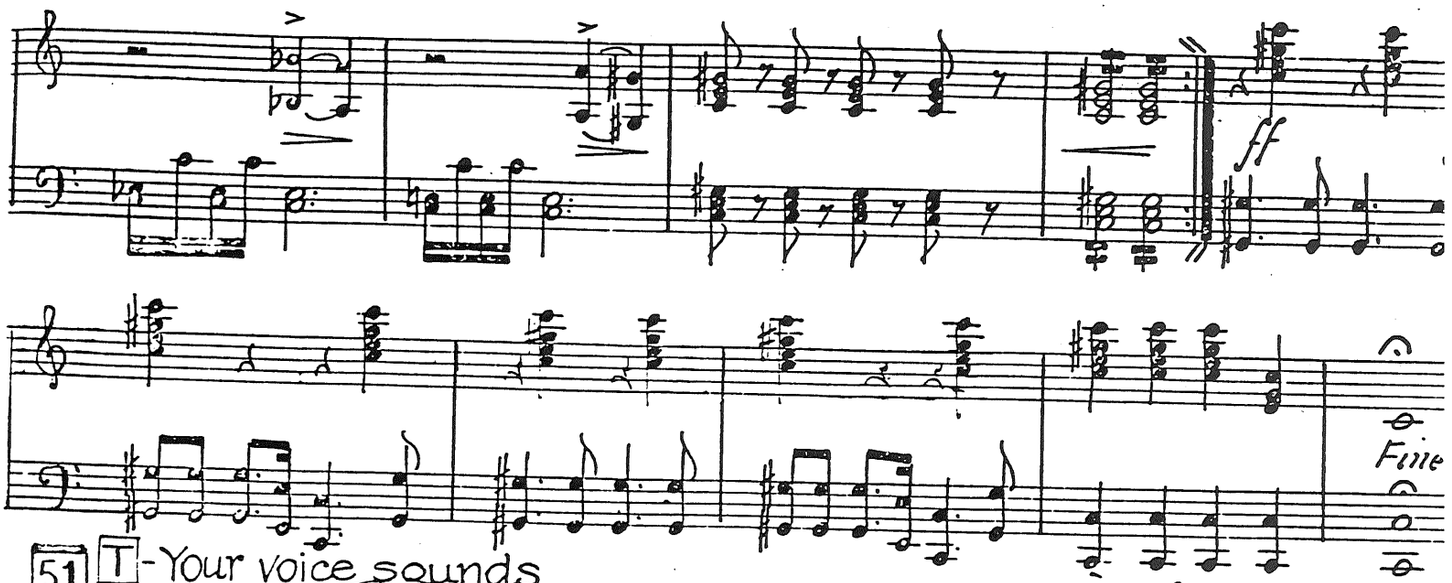



dim.
1
2
mf
cresc.
dim.
9
T - I am a Messenger
Marcia funebre
pp
Timp.
Cello + Bsn

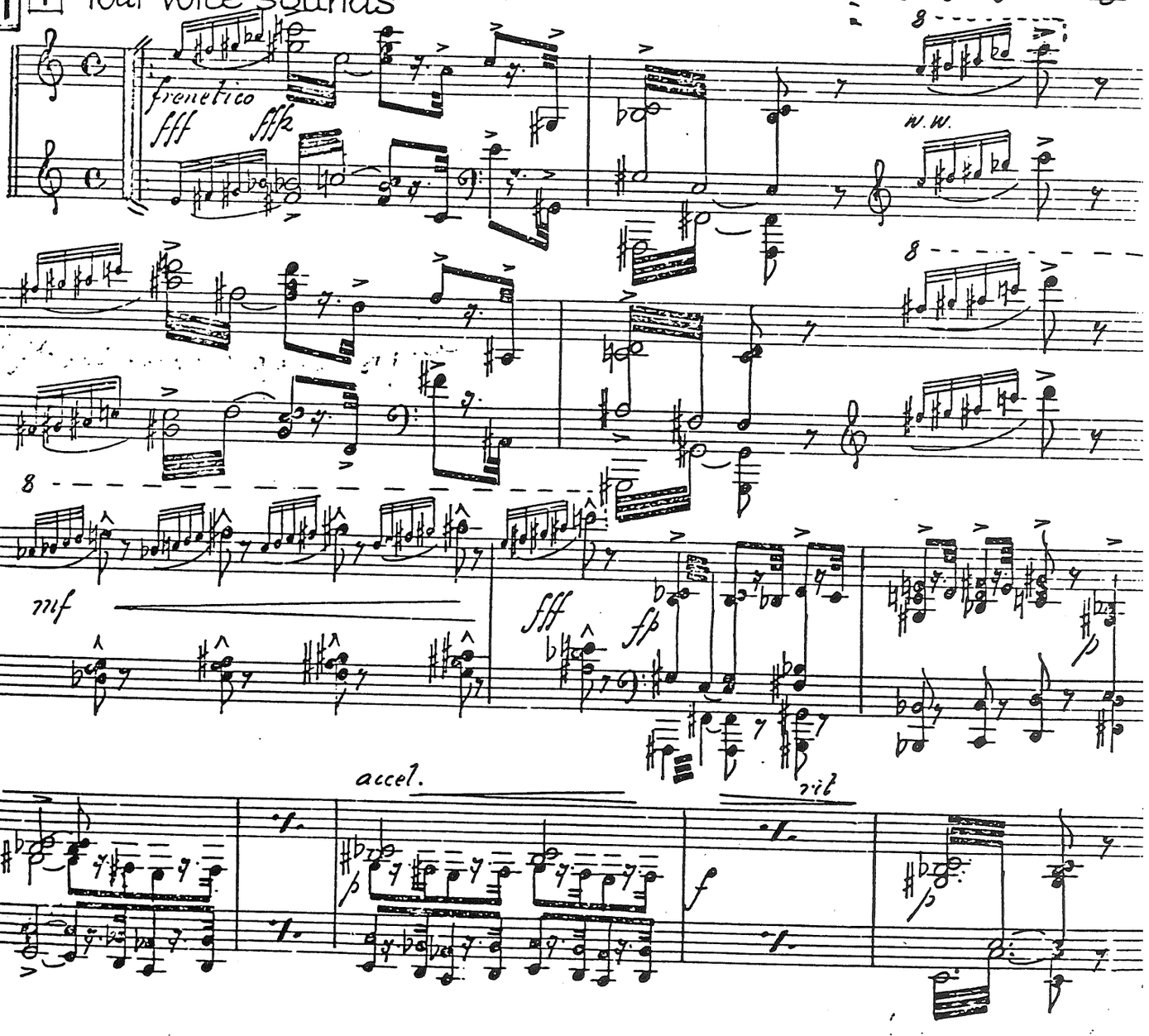

ff
pp
ff
pp
f
p
largo ma p
Wood
pizz
Hns
B
sost.
f
più
f


8
sfz
p
pp
ff
rit D.C.
Cello + Bsn
D.C until next Cue.
50
Mod to T. - I am a human like you
p
Watch Gong Effects throughout this number


mf
f
p
cresc.
con 8 ad lib.
mf
cresc.
ff



51 T - Your voice sounds



32 Organ Solo
Poco più lento S.-Phantom at Organ

p molto legato e cantabile

until S.-Phantom stops playing

53 Poco agitato S.-Phantom stops playing

to C

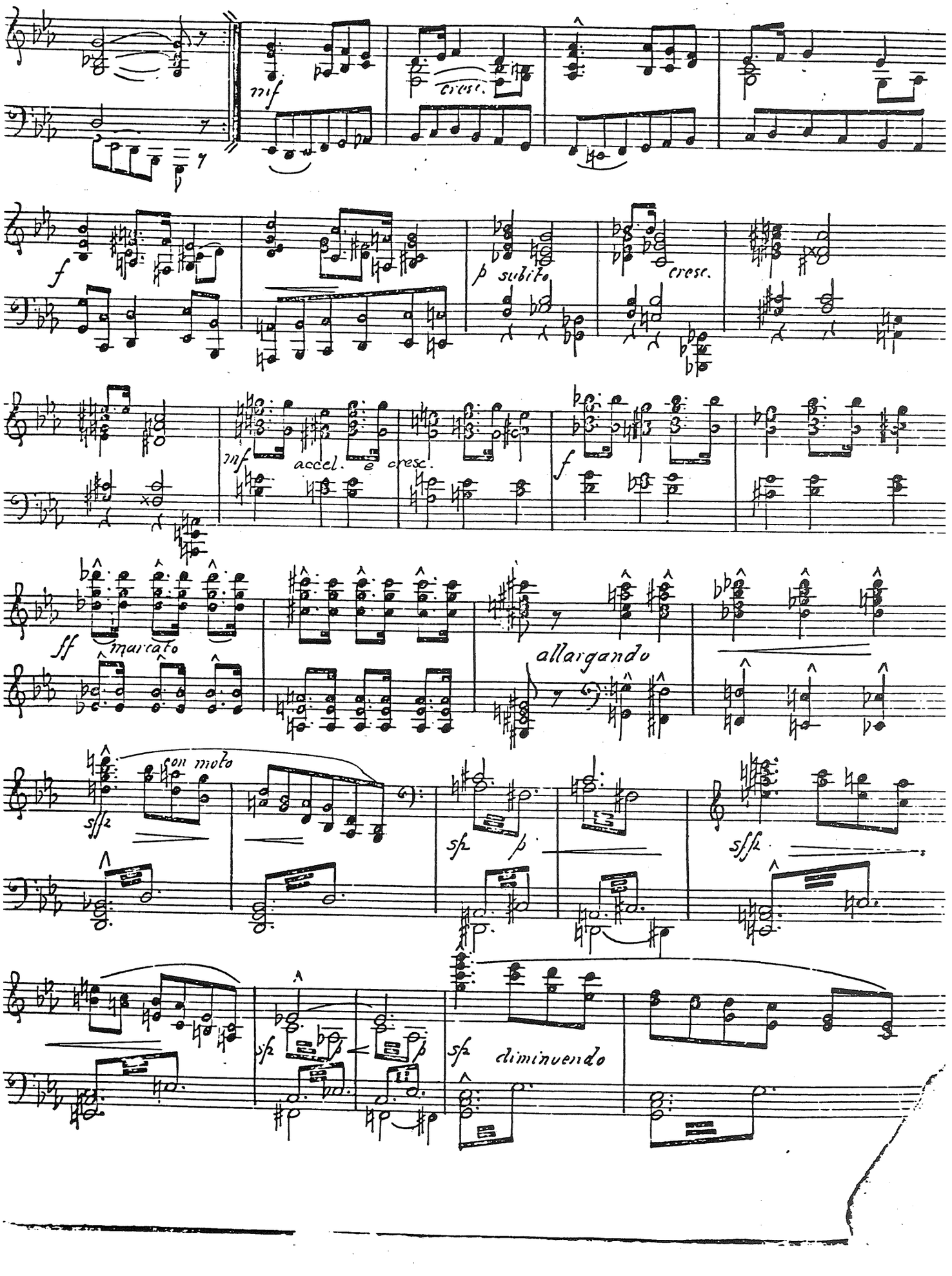
mf

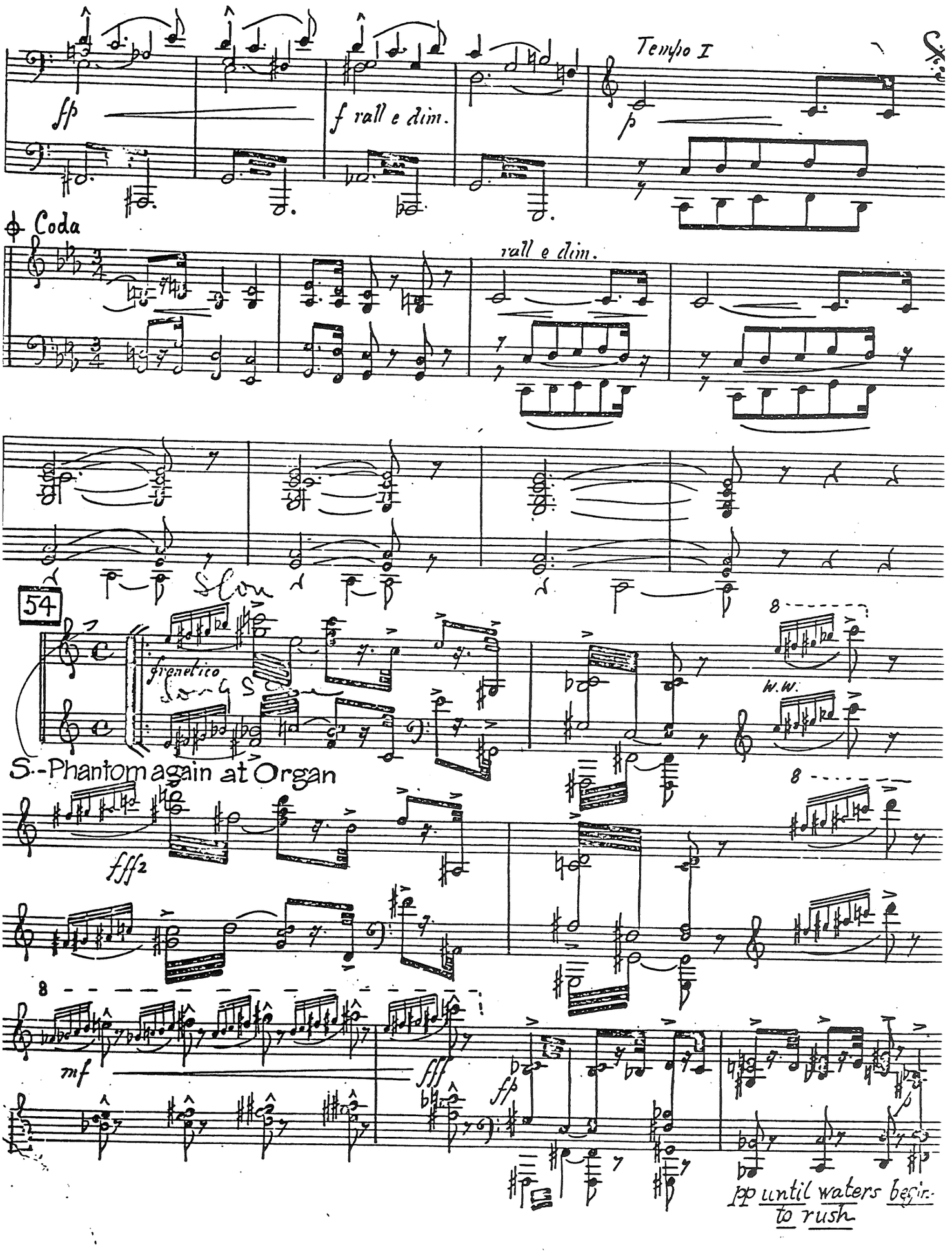
f Phantom

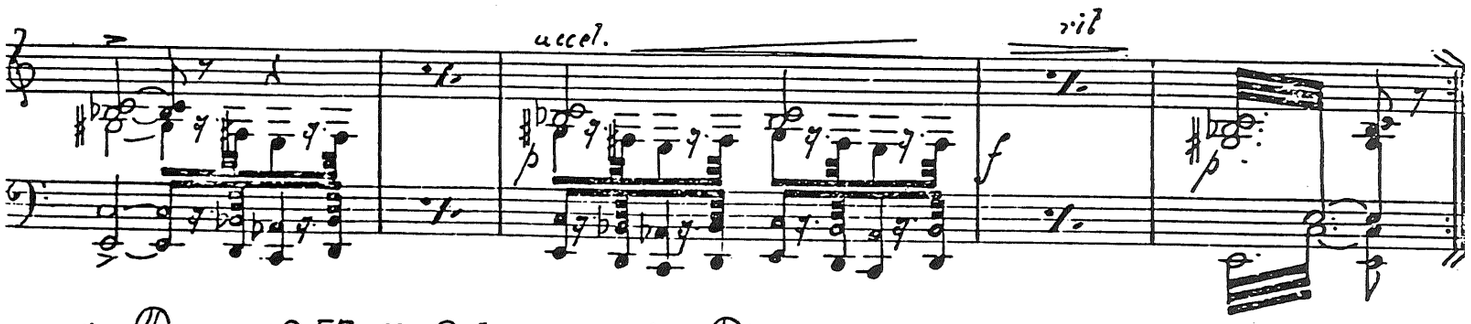
cresc.

f

dim


mf
cresc.
f
p subito
cresc.
mf
accel. e cresc.
f
ff
marcato
allargando
sff
con moto
sfz
p
sfz
sfz
diminuendo

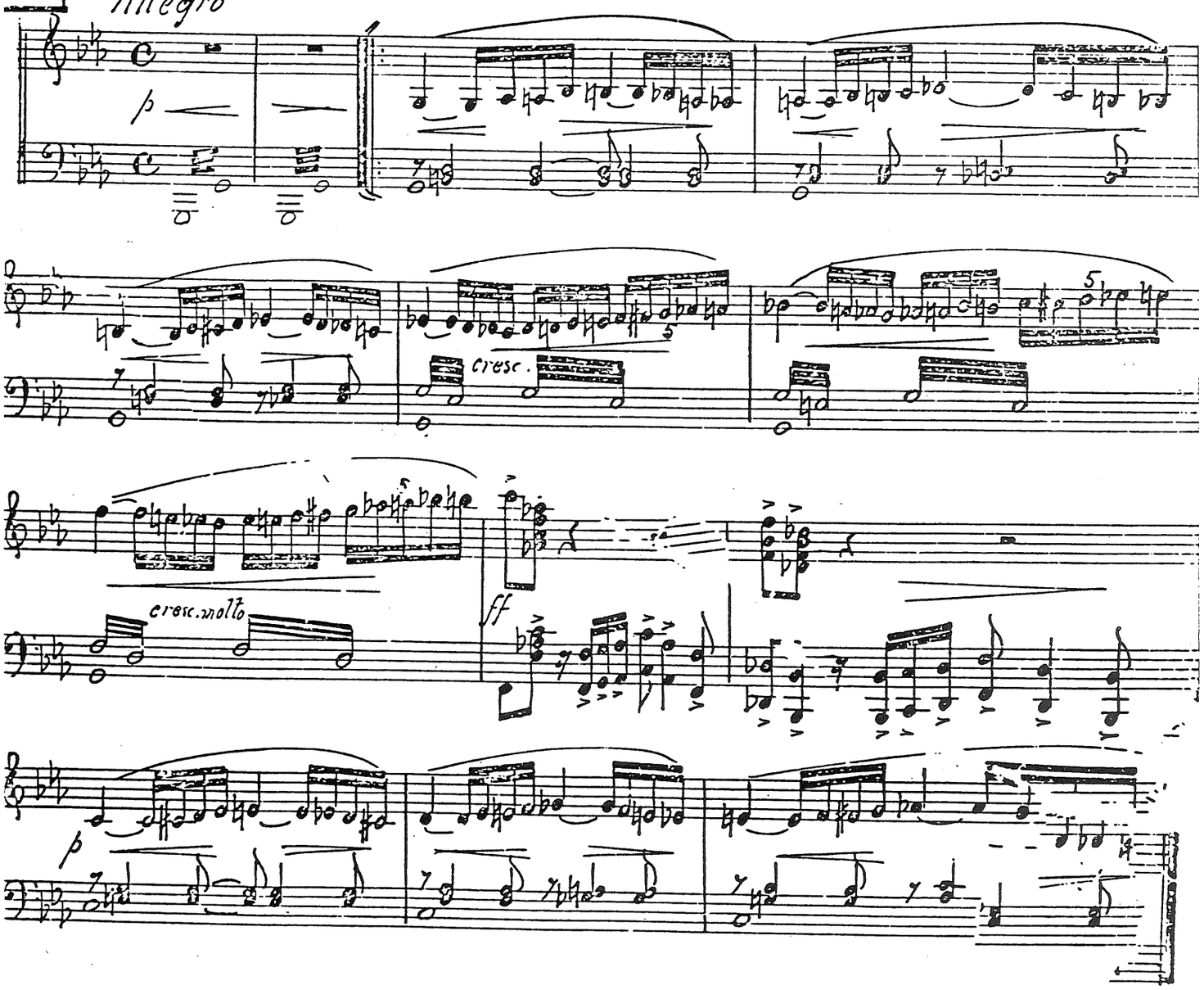

ff
f rall e dim.
Tempo I
p
Coda
rall e dim.
54
frenetico
8
W.W.
S.-Phantom again at Organ
fff2
8
mf
fff
ff
pp until waters begin to rush

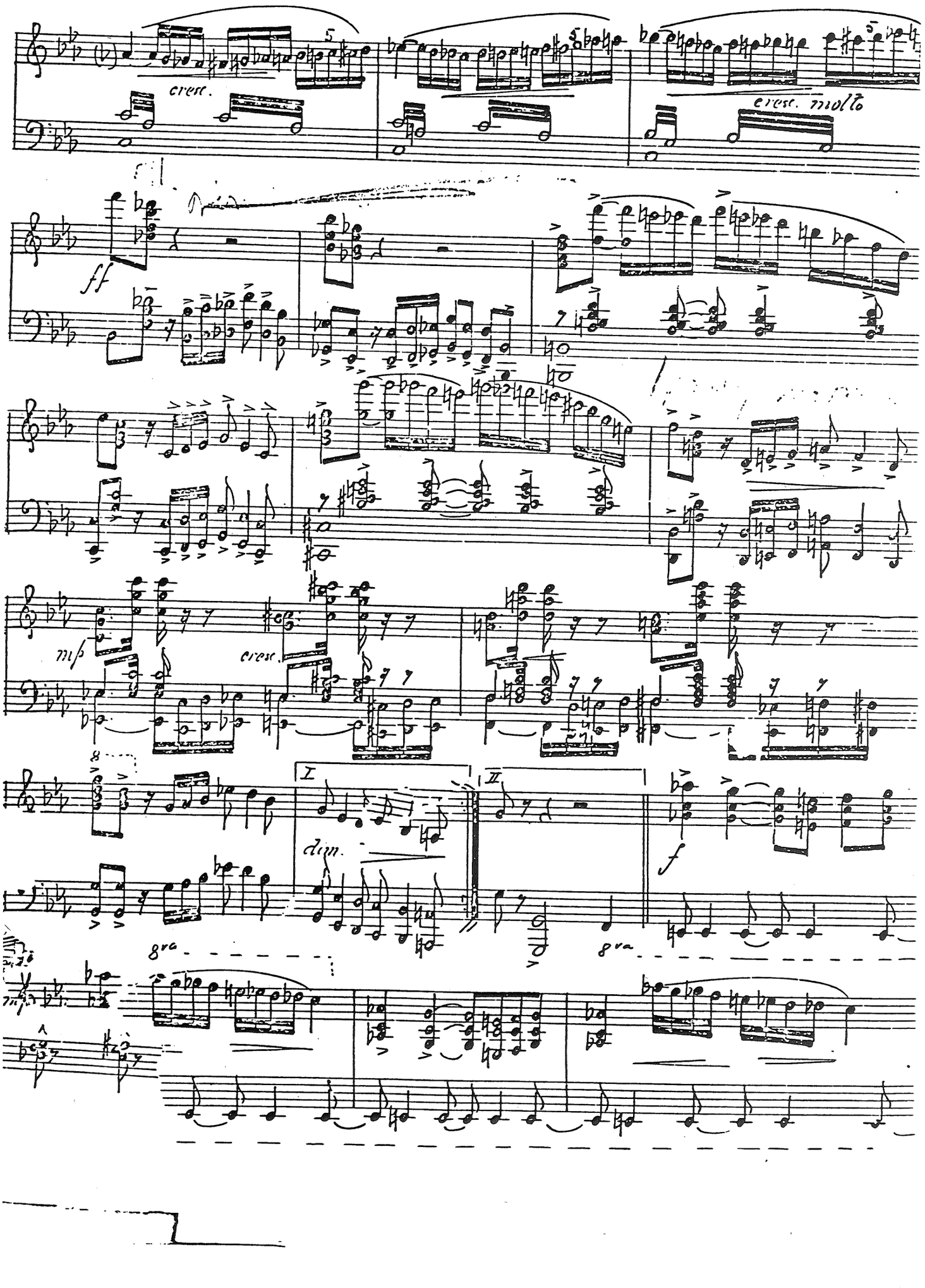


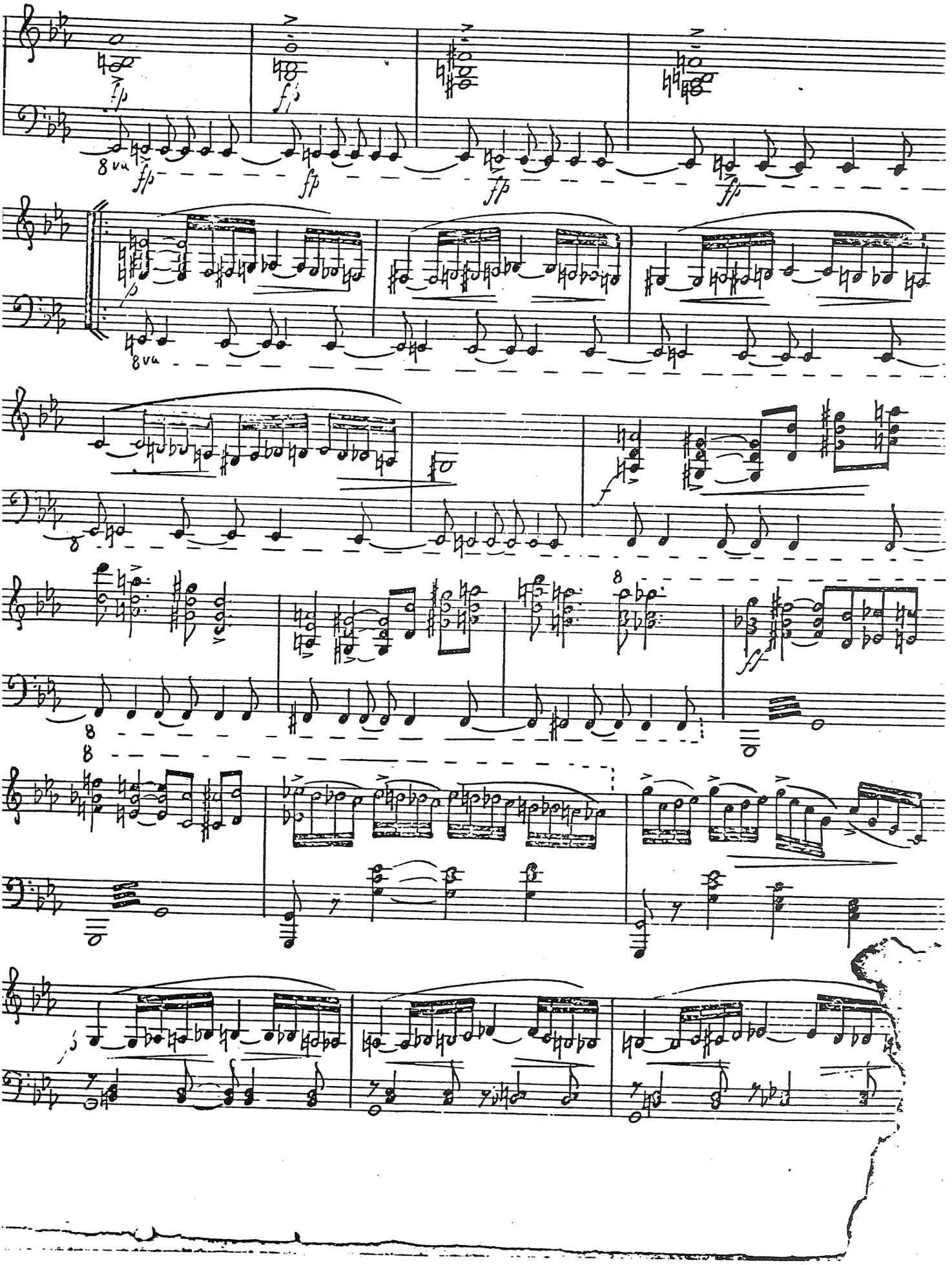
* Begin № 55 ff - Galop Tempo when Phantom drives horse drawn vehicle, Tacet for a few seconds when Phantom stops the mob near the river shore, resume ff when mob begins to advance again — pp after Phantom jumps into the water.

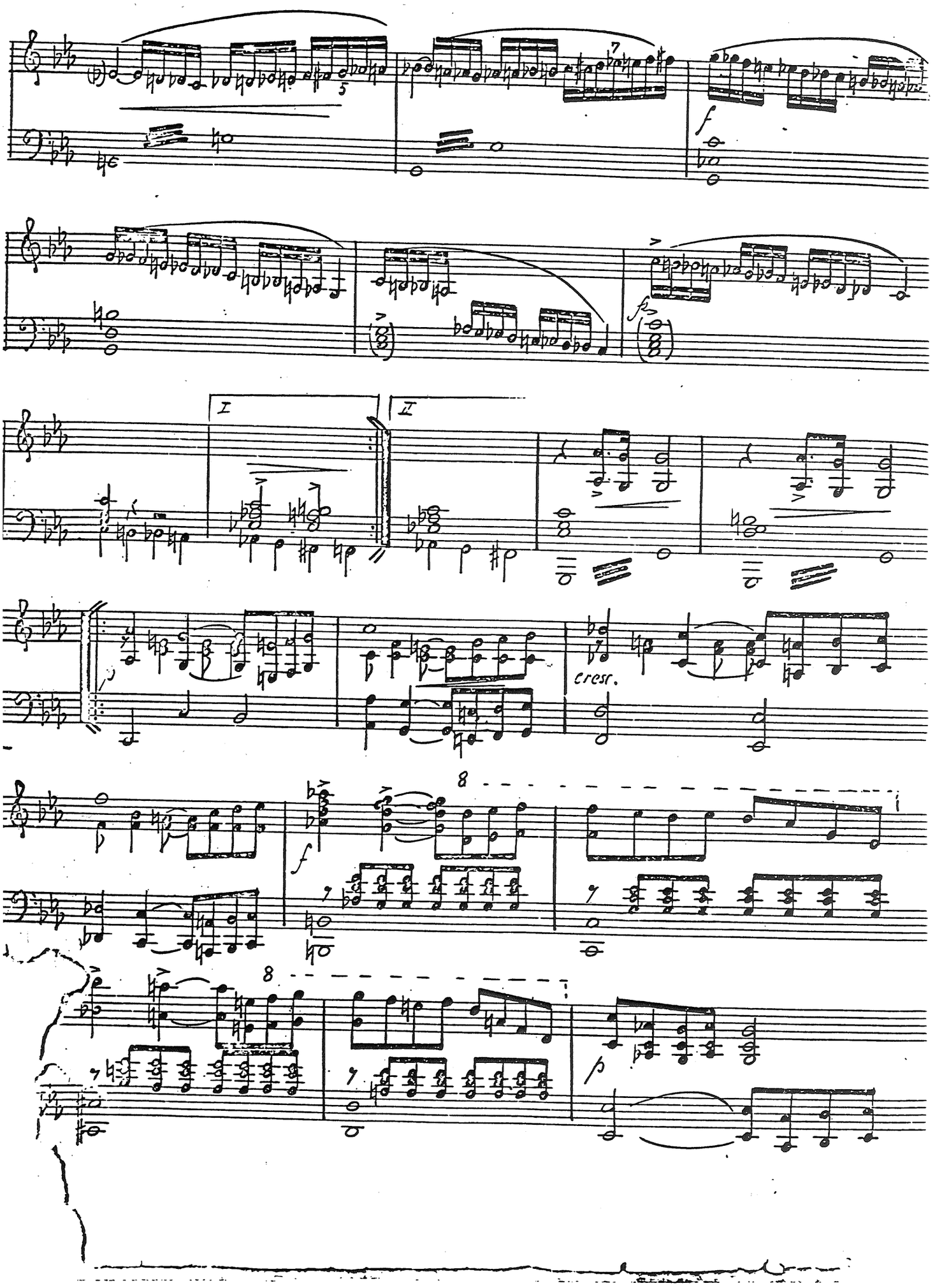
55 * T Torrents of Water

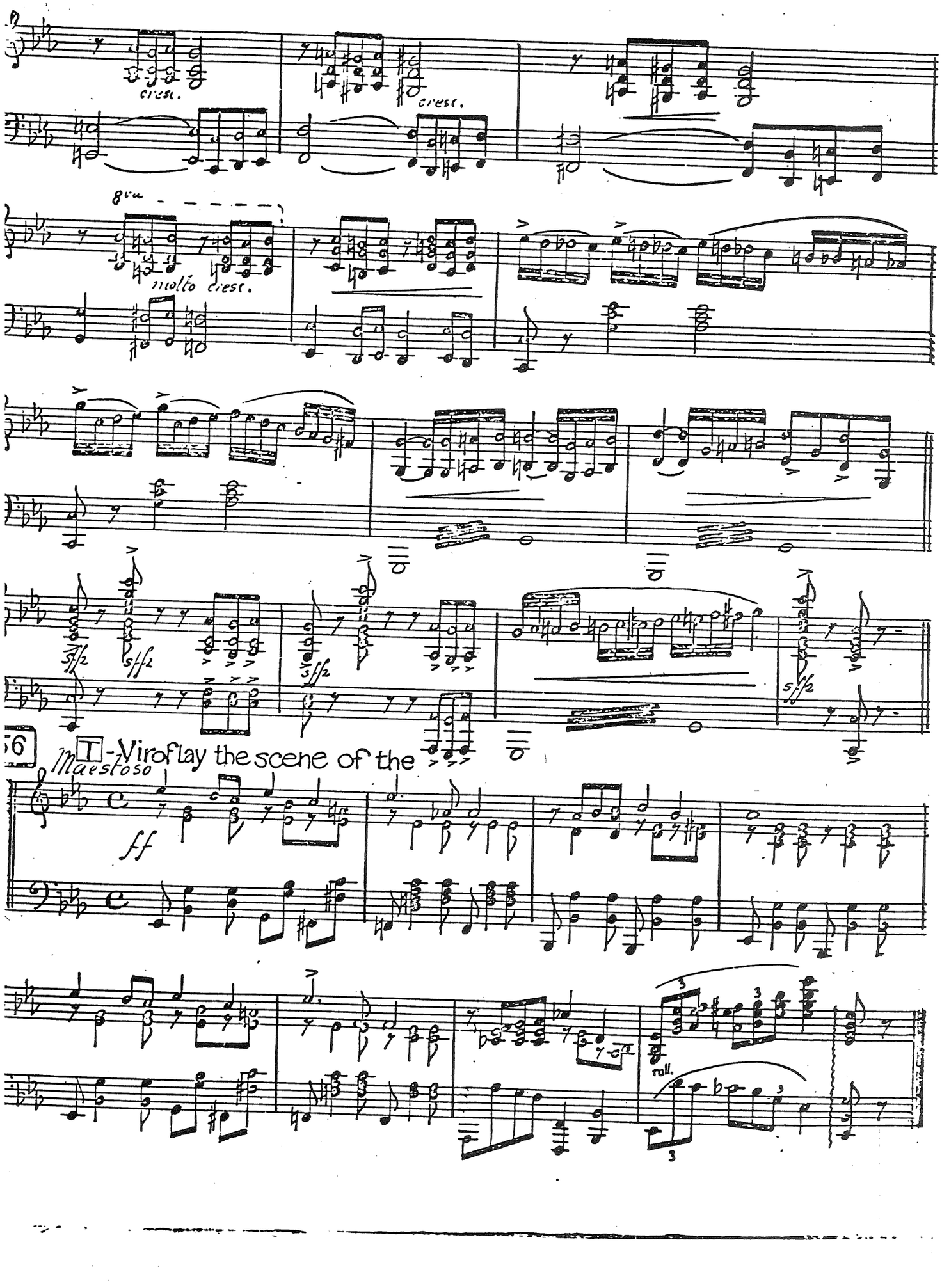
Allegro




cresc.
cresc. molto
ff
mp
cresc.
I
II
dim.
f
8va
8va
mp


8va
8va


I
II
cresc.


cresc.
cresc.
8va
molto cresc.
sff
56
T - Viroflay the scene of the
Maestoso
ff
roll.