

The PHANTOM of the OPERA



(Medley)

The Phantom Of The Opera
Think Of Me
Angel Of Music
All I Ask Of You
Wishing You Were Somehow Here Again
The Point Of No Return

Arranged by Ed Lojeski



(Medley from)
The Phantom Of The Opera

(From The Musical "THE PHANTOM OF THE OPERA")

The Phantom Of The Opera • Think Of Me • Angel Of Music
All I Ask Of You • Wishing You Were Somehow Here Again • The Point Of No Return

For SATB* Voices and Piano with Optional Instrumental Accompaniment

Performance Time: Approx. 10:45

Performance Notes:

This medley, from a very unique musical, will especially interest those directors searching for more neo-classical and/or romantic elements to today's show music. If desired, there are many opportunities for solos and small group sections. The general feeling of all numbers, with the exception of the Phantom theme, is one of rubato but not slow, rather continually moving forward.

E.L.

Arranged by
ED LOJESKI

Allegro Vivace (♩ = 118)

Dm

D♭m Cm B B♭

Piano

Soprano

f

Alto

Ah Ah

Tenor

f

Bass

Dm

D♭m Cm B B♭

Ab B♭

B C C#m

THE PHANTOM OF THE OPERA

Music by Andrew Lloyd Webber Lyrics by Charles Hart
Additional lyrics by Richard Stilgoe and Mike Batt

Unis. mp

softer legato 11

Dm

Gm

C

*Available for SATB and SAB
Instrumental Pak and Show Trax
Cassette available separately.

came, that voice which calls to me and speaks my

Dm C Dm Gsus Gm C

mp

mf

name. And so I dream a - gain? For now I

Dm Bbmaj7 Gm/Bb C

mf

pure ah

find the phan - tom, the phan - tom of the op - er - a is

Dm

there in - side my mind.

Fure ah

the phan-tom is there in - side my mind.

Vocal line for the first system, showing the melody for the lyrics "there in - side my mind." and "the phan-tom is there in - side my mind." The notes are in a soprano range, with a long note on "mind." and a fermata over the second "mind."

Bb° Dm Dbm Cm B

Piano accompaniment for the first system. The right hand features sustained chords and arpeggios, while the left hand plays a steady eighth-note bass line. Dynamics include *f* and *mf*.

Sing once a -

mf

Vocal line for the second system, showing the lyrics "Sing once a -". The notes are in a soprano range, with a long note on "a -".

Bb Ab Bb Db° Gm

Piano accompaniment for the second system. The right hand features sustained chords and arpeggios, while the left hand plays a steady eighth-note bass line. Dynamics include *mf*.

33

gain with me our strange du - et; my pow - er

Csus Cm F Gm

Vocal line and piano accompaniment for the third system. The vocal line shows the lyrics "gain with me our strange du - et; my pow - er". The piano accompaniment features sustained chords and arpeggios in the right hand and a steady eighth-note bass line in the left hand. Dynamics include *mf*.

o - ver you grows strong - er yet. *mf* And though you *mf*

Csus Cm F Gm

turn from me to glance be - hind, the the

pure ah

Ebmaj7 Cm/Eb F Gm

phan - tom of the op - er - a is there in - side your

phan - tom, the phan - tom is there in - side your

Unis.

C° F°

mind. rit.

mind. rit.

Gm F#m Fm E Eb D

f *dim. e rit.*

molto rit.

molto rit.

A/D G/D A/D p

mp *molto rit.*

THINK OF ME (From THE PHANTOM OF THE OPERA)
 Music by Andrew Lloyd Webber Lyrics by Charles Hart
 Additional lyrics by Richard Stilgoe

57 Not Too Slow (♩ = 112)

mf Solo or small group of voices

Think of me, think of me fond - ly

D A/D

mf legato

when we've said good - bye. Re-mem-ber me once in a while, please

G/D A/D D A/D

When you find — that once a - gain you long — to take your
 End solo *mf*
 prom - ise me you'll try.

Oo —
 Unis. *p*

G/D A/D Bm F#7/B

heart back and be free, Unis. *mf*

If you ev-er find a mo - ment, *mf*

Bm7 E7 D/A Bm7

(♩ = ♩)

75

spare a thought for me. Think of me, *mf*

Em F#m G A D Eb

think of me wak - ing si - lent and re - signed. I - mag - ine me,

Bb/Eb Ab/Eb Bb7/Eb Eb

Sop. only *mf* Re - call those days, — look back on
 try - ing too hard — to put you from my mind. Oo — *p*

Unis. Bb/Eb Ab/Eb Bb7/Eb Cm

all those times, — think of the things we'll nev - er do.

Unis. *mf*

Musical notation for the first system, including vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of two flats. The piano accompaniment is in bass clef. The lyrics "There will nev - er be a" are written above the vocal line.

G7/C

Cm7

F7

Eb/Bb

Piano accompaniment for the first system, showing chords and melodic lines in both hands. The chords are G7/C, Cm7, F7, and Eb/Bb.

Moderato (♩. = 50)

rit. *molto rit.*

day when I won't think of you.

rit. *molto rit.*

Cm7

Fm

Gm

Ab

Bb7

Eb

Bb/Eb

rit. *molto rit.* *mf*

Musical notation for the second system, including vocal line and piano accompaniment. The vocal line is in treble clef. The piano accompaniment is in bass clef. The lyrics "day when I won't think of you." are written below the vocal line. The piano accompaniment includes chords Cm7, Fm, Gm, Ab, Bb7, Eb, and Bb/Eb.

ANGEL OF MUSIC
(From THE PHANTOM OF THE OPERA)

Music by Andrew Lloyd Webber
Lyrics by Charles Hart

95 Additional lyrics by Richard Stilgoe

deces.

Here in this room he

Ab/Eb

Bb/Eb

Bb

F/Bb

Eb/Bb

F/Bb

Bb

F/Bb

Musical notation for the third system, including vocal line and piano accompaniment. The vocal line is in treble clef. The piano accompaniment is in bass clef. The lyrics "Here in this room he" are written below the vocal line. The piano accompaniment includes chords Ab/Eb, Bb/Eb, Bb, F/Bb, Eb/Bb, F/Bb, Bb, and F/Bb.

calls me soft - ly, some - where in - side hid - ing. ——— Some - how I know he's

Eb/Bb *F/Bb* *Bb* *F/Bb* *Bb* *Bbsus* *Bb* *F/Bb*

al - ways with me; he, the un - seen gen - ius ——— *mf* Altos only Christ - ine, you must have been

Eb/Bb *F/Bb* *Bb* *F/Bb* *Bb* *Gm*

mf

dream - ing, ——— sto - ries like this can't come true. Christ - ine, you're talk - ing in

Eb *Cm* *D7* *Gm*

Sop. only *a tempo*
An - gel of mu - sic,

111

rid - dles, _____ and it's not like you.

rit. *div.* *f* *a tempo*

Eb Absus F Db Ab/Db

rit. e cresc. *f a tempo*

8vb

guide and guard-ian, grant to me your glo - ry! _____ An - gel of mu - sic,

Who is this an - gel, this an - gel of mu - sic,

f

Gb/Db Ab/Db Db Ab/Db Db Gb/Db Db Ab7/Db

8vb

hide no long - er, se - cret and strange an - gel. _____ 119

hide no long - er, se - cret and strange an - gel. _____ In - so-lent boy, this

f

Gb/Db Ab/Db Db Ab/Db Db Bb

8vb

f

slave of fash - ion, bask - ing in your glo - ry. Ig - no-rant fool, this

127

Gentle
eager

brave young sult - or, shar - ing in my tri - umph. An - gel, I hear you!

B F#/B

Speak, I lis - ten. Stay by my side, guide me! An - gel, my soul was

E/B F#/B B F#/B B Bsus B F#/B

weak; for - give me! En - ter at last, mas - ter! _____ Flat - ter - ing child, you shall

Unis. *f*

E/B F#m B F#m B G#m

know me, _____ see why in shad - ow I hide.

Emaj7

C#m7

D#(Eb)

rit.

Unis. Look at your face in the mir - ror! _____ I am there in

rit.

G#m

Emaj7

Asus

rit.

Marcato (♩ = 120)

143

f

side.

An - gel of mu - sic, guide and guard - ian, grant to me your

f

F#

D

A/D

G/D

A/D

D

A/D

8va

glo - ry!

An - gel of mu - sic, hide no long - er! Come to me, strange

D

Dsus

D

A/D

G/D

A/D

D

A/D

8va

Allegro Vivace (♩ = 120)

an - gell

Unis.

I am your an - gel of

D

f

mu - sic; come to me an - gel of mu - sic!

The first system of the score consists of two staves. The top staff is a vocal line in G major with a treble clef, containing the lyrics "mu - sic; come to me an - gel of mu - sic!". The bottom staff is a piano accompaniment in G major with a bass clef, featuring a steady eighth-note bass line.

158 *f*

Ah Ah

Dm D \flat m Cm B B \flat

The second system starts with a box containing the number 158 and a forte (*f*) dynamic marking. It features a vocal line with two long notes of "Ah" on a whole note. The piano accompaniment includes chords for Dm, D \flat m, Cm, B, and B \flat . The piano part has a forte (*f*) dynamic marking and a rhythmic pattern of eighth notes.

Ah

A \flat B \flat B \flat m Am A \flat m G

The third system continues with a vocal line featuring a long note of "Ah". The piano accompaniment includes chords for A \flat , B \flat , B \flat m, Am, A \flat m, and G. The piano part has a forte (*f*) dynamic marking and a rhythmic pattern of eighth notes.

rit. *molto rit.* **Andante** (♩ = 58) **166** *mp*

Oh Oo

rit. *molto rit.* *mp*

G \flat G \flat /A \flat D \flat

rit. e decresc. *molto rit.* *mp legato*

ALL I ASK OF YOU

Music by Andrew Lloyd Webber Lyrics by Charles Hart
Additional lyrics by Richard Stilgoe

Let me be your shel-ter, let me be your ligh-t; you're safe, no one will find you, your

Unis. *mf*

D \flat maj7 G \flat 6

Unis. *mf*

fears are far be-hind you. All I want is free-dom, a world with no more night; and

C \flat A \flat /C D \flat

you, al-ways be-side me, to hold me and to hide me.

Then say you'll share with me one love, one life-time;

Unis. *mf*

Dbmaj7

Gb6

Cb

Ab/C

Db

Bbm7

Ebm7

Ab

mf

rit.

a tempo

let me lead you from your sol-ti-tude...

a tempo

Say you need me with you, here be-side you,

rit.

Db/F

Bbm7

Ebm7

Db

Bbm7

Ebm7

Ab

rit.

a tempo

rit.

Slowly

molto

rit.

Tempo Primo

Unis.

mf

185

an-y-where you go, let me go too,

Christ-ine, that's all I ask of

Say you'll share with me one you.

rit.

Unis.

molto

rit.

Db/F

Gb

Db/Ab

Ebm7/Ab

Ab6

Db

Bbm7

rit. e decresc.

molto

rit.

mf

love, one life-time; say the word and I will follow you... Share each day with me, each

Ebm7 Ab Db/F Bbm7 Ebm7 Ab Ab7 Db Bbm7

mf rit. loving gentle night, each morn-ing. Say you love me! *Slowly* You know I do. *p* Love me, that's all I ask of

rit. *mp* *p* *molto rit.*

Ebm7 Ab Db/F Gb Db/Ab Ebm7/Ab Ab6

mp rit. *p* *molto rit.*

a tempo you. *Largo* *ff* An-y-where you go, let me go

a tempo *rit.* *ff*

Db Bbm7 Ebm7 Ab Db/F Gb

f a tempo *rit.* *ff*

Unis. *mp* *rit.* **Andante** (♩ = 72)

too; Love me, that's all I ask of you.

Unis. *mp* *rit.*

Db/Ab Ebm7/Ab Ab6 Db

p *rit.* *p*

WISHING YOU WERE SOMEHOW HERE AGAIN
 Music by Andrew Lloyd Webber Lyrics by Charles Hart
 Additional lyrics by Richard Stilgoe

201

p sense of longing

Wish-ing you were some - how here a - gain,

p

F

some - times it seemed if I just dreamed,

wish-ing you were some - how near; Oo

3 3

Gm/F C/F Bb C/Bb Am7 Dm

some - how you would be here.

rit. *a tempo*

Oo.

Wish - ing I could hear your voice a - gain,

rit. *a tempo*

Am7 Dm C C7 F

rit. *a tempo*

Detailed description: This system contains the first two systems of music. The top system shows a vocal line with a triplet of eighth notes and a fermata. The middle system shows a vocal line with a fermata and the lyrics 'Wish - ing I could hear your voice a - gain,'. The bottom system shows piano accompaniment with chords Am7, Dm, C, C7, and F, and a fermata over the C and C7 chords. Performance markings include 'rit.' and 'a tempo'.

know - ing that I nev - er would,

dream - ing of you won't

Oo

Gm/F C/F Bb C/Bb

Detailed description: This system contains the second and third systems of music. The top system shows a vocal line with a triplet of eighth notes and a fermata. The middle system shows a vocal line with a fermata and the lyrics 'know - ing that I nev - er would,' and 'dream - ing of you won't'. The bottom system shows piano accompaniment with chords Gm/F, C/F, Bb, and C/Bb, and a fermata over the Bb and C/Bb chords. Performance markings include 'rit.' and 'a tempo'.

help me to do all that you dreamed I could.

Oo.

Am7 Dm Am7 Dm C C7(b9) C

accel. *accel.*

accel. *cresc.*

Detailed description: This system contains the third and fourth systems of music. The top system shows a vocal line with a triplet of eighth notes and a fermata. The middle system shows a vocal line with a fermata and the lyrics 'help me to do all that you dreamed I could.'. The bottom system shows piano accompaniment with chords Am7, Dm, Am7, Dm, C, C7(b9), and C, and a fermata over the C and C7(b9) chords. Performance markings include 'accel.' and 'cresc.'.

THE POINT OF NO RETURN
Music by Andrew Lloyd Webber Lyrics by Charles Hart
Additional lyrics by Richard Stilgoe

Allegretto (♩ = 98)

220

Unis.

mf

Past — the point of no re - turn, the fi - nal thresh - old, what

Unis. *mf*

Fm C7/F Fm F

mf

warm un - spo - ken se - crets will we learn.

Db Eb7 Ab C7(b9) C

cresc.

Unis. *f*

↑ (space)

Past — the point of no re - turn, the fi - nal

Unis. *f*

Fm C7/F Fm

f

cresc. e rit. **A bit slower** *ff* We've

thresh - old, the bridge is crossed, so stand and watch it burn. We've

cresc. e rit. *ff*

F Db Eb7 Ab

cresc. e rit. *ff*

molto rit. e dim. **Allegro vivace** (♩ = 118) re - turn.

passed the point of no re He's there the

molto rit. e dim. *f* **238**

passed the point of no re He's there the

molto rit. e dim. *mf* *f*

Dbmaj7 Gb C7 Fm

phan - tom of the op - era. He's there the

phan - tom of the op - era. He's there the

Unis. *f*

Unis. *f*

Db Fm

246 *ff*

phan - tom of the op - era. Ah, *ff*

Db *Fm*

Ah. Ah,

Em Ebm D Db *Fm*

Ah. Ah.

Em Ebm D Db (Cb)B Db D Eb Em Fm