

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

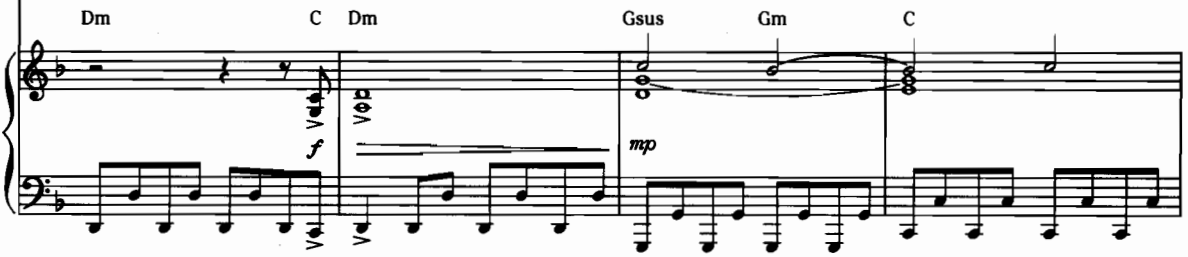
*Available for SATB and SAB
Instrumental Pak and Show Trax
Cassette available separately.

came, that voice which calls to me and speaks my



Dm C Dm Gsus Gm C

mp



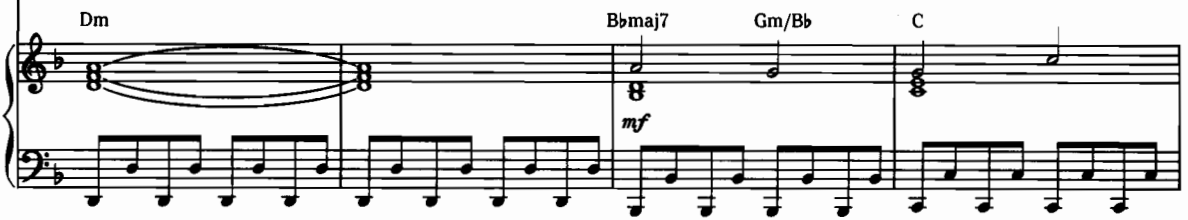
mf

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



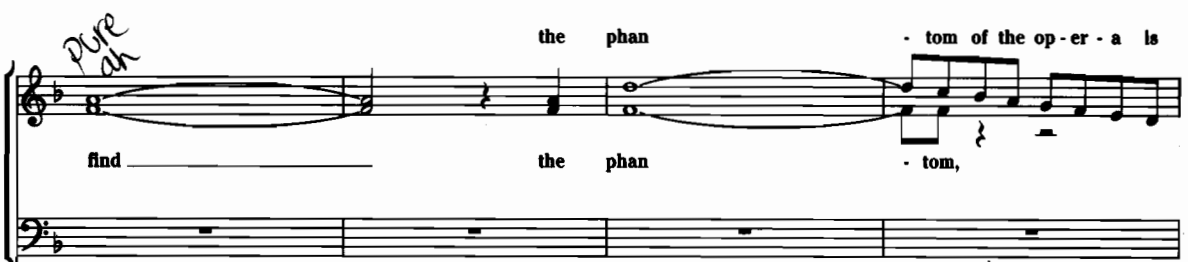
Dm Bbmaj7 Gm/Bb C

mf

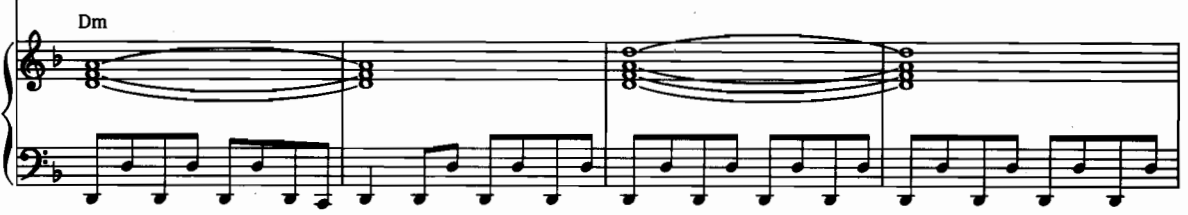


pure ah

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



Dm



For ah

there in - side my mind.

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

Bb°

Dm

Dbm Cm B

Sing once a -

mf

Bb

Ab Bb

Db°

Gm

33

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

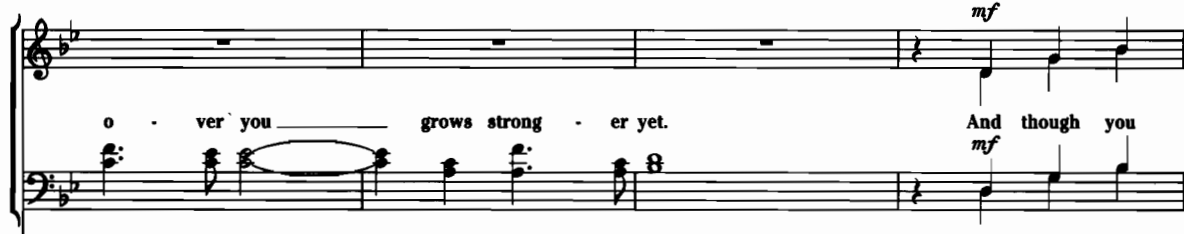
Csus

Cm

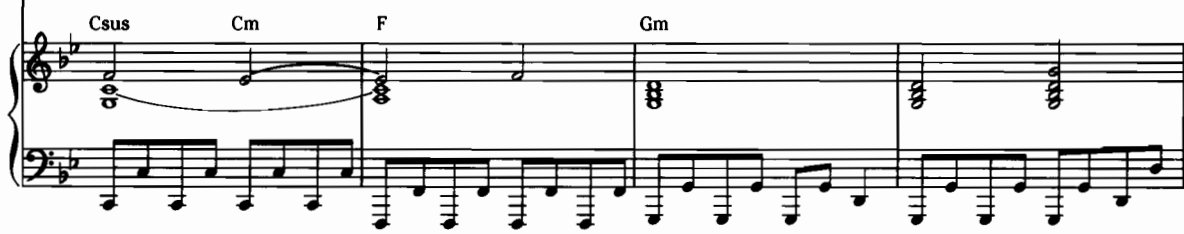
F

Gm

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



Csus Cm F Gm

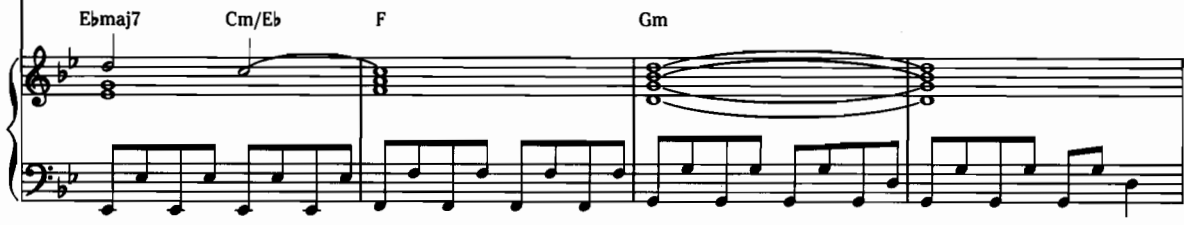


turn from me to glance be - hind, the the

pure ah




Ebmaj7 Cm/Eb F Gm



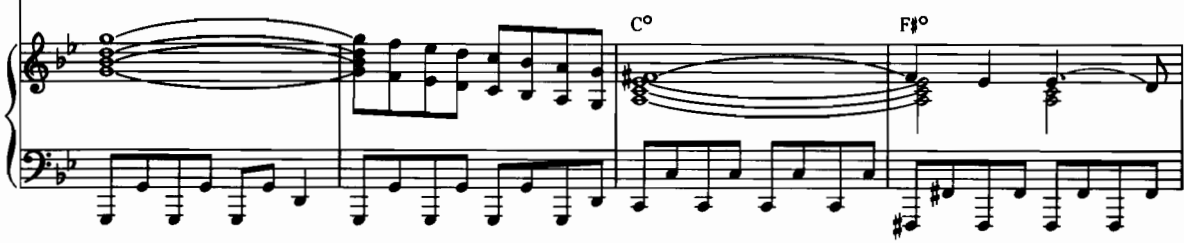
phan - tom of the op - er - a is there in - side your

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

Solo or small group of voices

57 Not Too Slow (♩ = 112)

mf

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
 prom - ise me you'll try. *End solo mf*
 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. *p*

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 and a common time signature. The piano accompaniment is in bass clef. The lyrics "There will nev - er be a" are written below the vocal line.

There will nev - er be a

G7/C

Cm7

F7

Eb/Bb

Piano accompaniment for the first system, showing chords G7/C, Cm7, F7, and Eb/Bb. The notation includes both treble and bass staves.

Moderato (♩ = 50)

rit. *molto rit.*

day when I won't think of you.

rit. *molto rit.*

Cm7

Fm

Gm

Ab

Bb7

Eb

Bb/Eb

Musical notation for the second system, including vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of two flats and a common time signature. The piano accompaniment is in bass clef. The lyrics "day when I won't think of you." are written below the vocal line. The tempo marking "Moderato (♩ = 50)" is above the system. Performance markings "rit." and "molto rit." are placed above and below the vocal line. Chord symbols Cm7, Fm, Gm, Ab, Bb7, Eb, and Bb/Eb are placed above the piano accompaniment. The dynamic marking "mf" is placed below the piano accompaniment.

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 piano accompaniment. The notation includes both treble and bass staves. Chord symbols Ab/Eb, Bb/Eb, Bb, F/Bb, Eb/Bb, F/Bb, Bb, and F/Bb are placed above the piano accompaniment. The performance marking "deces." is written above the vocal line.

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.* *rit.* *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*

f

8vb

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

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

127 *Gentle* *eager*

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

f

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

Emaj7 C#m7 D#(Eb)

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 treble clef with a key signature of one sharp (F#) and a common time signature. It contains the lyrics "mu - sic; come to me an - gel of mu - sic!". The bottom staff is a piano accompaniment in bass clef with the same key signature and time signature, featuring a steady eighth-note bass line.

158 *f*

Ah Ah

f

Dm Dbm Cm B Bb

The second system begins at measure 158, indicated by a box around the number. It features two vocal staves and a piano accompaniment. The vocal staves have a long note with a fermata, labeled "Ah" and "Ah". The piano accompaniment has a long note with a fermata in the right hand and a steady eighth-note bass line in the left hand. Chord symbols Dm, Dbm, Cm, B, and Bb are placed above the piano staff. Dynamics include *f* (forte).

Ah

Ab Bb Bbm Am Abm G

The third system continues the vocal lines and piano accompaniment. The vocal staves have a long note with a fermata, labeled "Ah". The piano accompaniment has a long note with a fermata in the right hand and a steady eighth-note bass line in the left hand. Chord symbols Ab, Bb, Bbm, Am, Abm, and G are placed above the piano staff. Dynamics include *f* (forte).

dim. (very slowly) rit. *molto rit.* **Andante** (♩ = 58) **mp**

Oh Oo

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

Gb Gb/Ab Db

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**

Dbmaj7 Gb6

Unis. **mf**

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

Cb Ab/C Db

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

rit. a tempo

let me lead you from your sol-ti-tude... *rit.* *a tempo* Say you need me with you, here be-side you,

Db/F Bbm7 Ebm7 Db Bbm7 Ebm7 Ab

rit. Slowly molto rit. 185 **Tempo Primo** Unis. *mf*

an-y-where you go, let me go too, Christ-ine, that's all I ask of you. Say you'll share with me one you.

rit. Unis. molto rit. mf

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.

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*

dream - ing of you won't

know - ing that I nev - er would,

Oo

Gm/F C/F Bb C/Bb

help me to do all that you dreamed I could.

3 *accel.*

Oo.

accel.

Am7 Dm Am7 Dm C C7(b9) C

accel. *cresc.*

Allegretto (♩ = 98)

220

Unis. *mf*

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

Unis. *mf*

This system contains the vocal line and piano accompaniment for the first system. The vocal line is in a soprano clef, and the piano accompaniment is in a bass clef. The music is in a key signature of three flats (B-flat major/D-flat minor) and a 4/4 time signature. The tempo is marked 'Allegretto' with a quarter note equal to 98 beats per minute. The dynamic is 'mf' (mezzo-forte). The lyrics are: 'Past the point of no re-turn, the fi-nal thresh-old, what'.

Fm

C7/F

Fm

F

mf

This system contains the piano accompaniment for the second system. The music is in a key signature of three flats and a 4/4 time signature. The dynamic is 'mf'. The chords are Fm, C7/F, Fm, and F. The piano accompaniment consists of a steady eighth-note bass line and a more active treble line.

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

Db

Eb7

Ab

C7(b9)

C

cresc.

This system contains the vocal line and piano accompaniment for the second system. The vocal line is in a soprano clef, and the piano accompaniment is in a bass clef. The music is in a key signature of three flats and a 4/4 time signature. The lyrics are: 'warm un-spo-ken se-crets will we learn.' The piano accompaniment features a steady eighth-note bass line and a treble line with some melodic movement. The dynamic is 'mf'. The chords are Db, Eb7, Ab, C7(b9), and C. A 'cresc.' (crescendo) marking is present in the piano accompaniment.

Unis. *f*

↑ (space)

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

Unis. *f*

This system contains the vocal line and piano accompaniment for the third system. The vocal line is in a soprano clef, and the piano accompaniment is in a bass clef. The music is in a key signature of three flats and a 4/4 time signature. The lyrics are: 'Past the point of no re-turn, the fi-nal'. The piano accompaniment consists of a steady eighth-note bass line and a treble line with some melodic movement. The dynamic is 'f' (forte). A handwritten annotation '↑ (space)' is present above the vocal line.

Fm

C7/F

Fm

f

This system contains the piano accompaniment for the third system. The music is in a key signature of three flats and a 4/4 time signature. The dynamic is 'f'. The chords are Fm, C7/F, and Fm. The piano accompaniment consists of a steady eighth-note bass line and a treble line with some melodic movement.

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* He's there the

Dbmaj7 Gb C7 Fm

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

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