

From: "The Phantom of the Opera (Medley)"

Medley from The Phantom of the Opera

from the musical The Phantom of the Opera

by

ANDREW LLOYD WEBBER

Lyrics by CHARLES HART, RICHARD STILGOE and MIKE BATT

Arranged by ED LOJESKI

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(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

Performance Time: Approx. 10:45"

Arranged by
ED LOJESKI

Music by ANDREW LLOYD WEBBER
Lyrics by CHARLES HART,
RICHARD STILGOE, MIKE BATT

Allegro vivace ♩ = 118
Dm

f Soprano

Alto

Ah, _____

Ah.

f Tenor

Bass

Dm

Dbm Cm B Bb

A^b B^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 Mich Batt

S.A. unis. *mp*

11

In sleep he sang to me, _____ in dreams he

Dm

Gm

C

mp

came, that voice which calls to me _____ and speaks my

Dm C Dm Gsus Gm C
f *mp*

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

Dm Bbmaj7 Gm/Bb C
mf

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

Dm

there _____ unis.

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

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a melodic phrase for the word 'there', followed by a long note for 'unis.'. The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords. The key signature has one flat (Bb).

Bbdim Dm Dbm Cm B

f

The second system continues the piano accompaniment. It features a treble staff with chords and a bass staff with a rhythmic pattern. Chord changes are indicated above the treble staff: Bbdim, Dm, Dbm, Cm, and B. A dynamic marking of *f* (forte) is present.

mf

The third system shows the piano accompaniment continuing. A dynamic marking of *mf* (mezzo-forte) is present. The bass line continues with eighth notes, and the treble staff has chords.

Sing once a -

Bb Ab Bb Dbdim Gm

The fourth system continues the piano accompaniment. A dynamic marking of *mf* is present. Chord changes are indicated above the treble staff: Bb, Ab Bb, Dbdim, and Gm. The system concludes with a double bar line.

33

The fifth system shows the piano accompaniment continuing. The bass line features a mix of eighth and quarter notes, while the treble staff has chords. The key signature remains Bb.

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

Csus Cm F Gm

mf

The sixth system continues the piano accompaniment. A dynamic marking of *mf* is present. Chord changes are indicated above the treble staff: Csus, Cm, F, and Gm. The system concludes with a double bar line.

mf

And though you

mf

o - ver you _____ grows strong - er yet.

Csus Cm F Gm

turn from me _____ to glance be - hind, _____ the

E♭maj7 Cm/E♭ F Gm

phan - tom of the op - er - a is there _____

unis.

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

unis.

Cdim F#dim

rit.

mind. _____

Gm F#m Fm E Eb D

f *dim. e rit.*

molto rit.

A/D G/D A/D

mp *molto rit.*

THINK OF ME
 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

Not too slow ♩ = 112

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

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

T.B. unis. *p*
 Oo —

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

S.A. unis. *mf*
 heart back and be free, If you ev - er find a mo - ment,

mf

Bm7 E7 D/A Bm7

(♩ = ♩)

spare a thought for me.

mf

Think of me,

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

mf Sop. only

Re - call those days, _ look back on

unis. *p*

try - ing too hard _ to put you from my mind. Oo _____

Bb/Eb Ab/Eb Bb7/Eb Cm

S.A. unis. *mf*

all those times, - think of the things we'll nev - er do. There will nev-er be a

G7/C Cm7 F7 Eb/Bb

rit. molto rit. Moderato ♩ = 50

day when I won't think of you.

Cm7 Fm Gm Ab Bb7 Eb Bb/Eb Ab/Eb Bb/Eb

rit. molto rit. *mf*

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

95

Here in this room he calls me soft - ly,

Bb F/Bb Eb/Bb F/Bb Bb F/Bb Eb/Bb F/Bb

some - where in - side hid - ing. _____ Some - how I know he's al - ways with me;

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

mf Altos only
he, the un - seen gen - ius. _____ Christ - ine, you must have been dream - ing, _____

Bb F/Bb Bb Gm Eb
mf

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

Cm D7 Gm

Alto div. rit.

Sop. only *f a tempo*

rid - dles, _____ and it's not like you. An - gel of mu - sic,

E \flat A \flat sus F D \flat A \flat /D \flat

rit. e cresc. *f a tempo*

8vb-----

glo - ry! _____ An - gel of mu - sic, S.A. *f* 7

guide and guard-ian, grant to me your Who is this an-gel, this an - gel of mu - sic,

G \flat /D \flat A \flat /D \flat D \flat A \flat /D \flat D \flat G \flat /D \flat D \flat A \flat 7/D \flat 7

(8vb)-----

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

f

In - so-lent boy, this B \flat

G \flat /D \flat A \flat /D \flat D \flat A \flat /D \flat D \flat *f*

(8vb)-----

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

brave young suit-or, shar-ing in my tri-umph. —

An-gel, I hear you!

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

127 *f*

B F#/B

f

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

Detailed description: This page of a musical score contains three systems of music. Each system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The first system is in B-flat major and contains the lyrics 'slave of fash-ion, bask-ing in your glo-ry. — Ig-no-rant fool, this'. The second system is also in B-flat major and contains the lyrics 'brave young suit-or, shar-ing in my tri-umph. —' and 'An-gel, I hear you!'. It features a dynamic marking of *f* and a measure number of 127. The piano part includes chord markings B and F#/B. The third system is in D major and contains the lyrics 'Speak, I lis-ten. Stay by my side, guide me! — An-gel, my soul was'. The piano part includes chord markings E/B, F#/B, B, F#/B, B, Bsus, B, and F#/B.

weak; for-give me! En - ter at last, mas-ter! _____

unis. *f*

Flat - ter - ing child, you shall

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

f

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

Emaj7 C#m7 D#

rit.

unis.

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

G#m Emaj7 Asus

rit.

143 **Marcato** ♩ = 120

f.

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

f.

side.

Marcato ♩ = 120

F# D A/D G/D A/D D A/D

8vb

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

D Dsus 7 D A/D G/D A/D D A/D

(8vb)

Allegro vivace ♩ = 120

an - gel! _____

unis. f

Allegro vivace ♩ = 120

D

f

I am your an - gel of

166 Andante ♩ = 58

rit. *molto rit.* *mp*

Oh _____ Oo

mp

Andante ♩ = 58

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

unis. mf

Let me be your shel-ter, let me be your light; you're safe, no one will find you, your

D \flat maj7 G \flat 6

unis. mf

All I want is free-dom, a world with no more night; and

fears are far be-hind you.

C \flat A \flat /C D \flat

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

mf

Then say you'll share with me one

mf

rit. a tempo

love, one life-time; let me lead you from your sol-i-tude. . Say you need me with you,

rit. a tempo

rit. a tempo

rit. Slowly molto rit.

here be - side you, an-y-where you go, let me go too, Christ-ine, _ that's all I ask of

unis.

rit. e decresc. molto rit.

185

Tempo Primo

mf

Say you'll share with me one love, one life-time; say the word and I will fol-low you. .

you.

Tempo Primo

mf

mf

Db Bbm7 Ebm7 Ab Db/F Bbm7 Ebm7 Ab Ab7

Share each day with me, each night, each morn-ing. Say you love me!

rit. mf

Slowly

You know I do.

Db Bbm7 Ebm7 Ab Db/F Gb Db/Ab

mp rit. *p*

Slowly

Love me, that's all I ask of you. An-y-where you go, let me go

p

molto rit. a tempo

rit. ff

Largo

Ebm7/Ab Ab6 Db Bbm7 Ebm7 Ab Db/F Gb

molto rit. f a tempo rit. ff

Largo

mp unis. rit. Andante ♩ = 72

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

mp unis. Andante ♩ = 72

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

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

p

F

p

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,

Am7 Dm C C7 F

rit. *a tempo*

Detailed description: This system contains the first two lines of the musical score. The top staff is the vocal line, starting with a triplet of eighth notes. The piano accompaniment features chords in the right hand and a melodic line in the left hand. The lyrics are positioned between the vocal and piano staves.

dream-ing of you won't help me to do

know-ing that I nev - er would,

Oo _____

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

Detailed description: This system contains the second two lines of the musical score. The vocal line continues with a triplet. The piano accompaniment includes various chords and a melodic line. The lyrics are positioned between the vocal and piano staves.

all that you dreamed I could.

accel.

Oo. _____

Am7 Dm C C7(b9) C

accel. *cresc.*

Detailed description: This system contains the final two lines of the musical score. The vocal line concludes with a triplet. The piano accompaniment features a crescendo and acceleration. The lyrics are positioned between the vocal and piano staves.

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

220 Allegretto ♩ = 98

mf unis.

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

mf unis.

Allegretto ♩ = 98

mf

Fm C7/F Fm F

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

Db Eb7 Ab C7(b9) C

cresc.

f unis.

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

f unis.

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. *ff*

F **A bit slower** Eb7 Ab

cresc. e rit. *ff*

molto rit. e dim. **Allegro vivace** ♩ = 118 238

passed the point of no re - turn.

f He's there the

passed the point of no re - turn.

dim. *f*

Allegro vivace ♩ = 118 *f* He's there the

D_bmaj7 G_b C7 Fm

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

S.A. unis. *f*

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

T.B. unis. *f*

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

D_b Fm

246 *ff*

phan - tom of the op - era. Ah,

ff

Db Fm

ff

Detailed description: This system contains the first vocal line and piano accompaniment. The vocal line is in a soprano register, starting with a melodic phrase and ending with a long note. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Chord changes are marked as Db and Fm. The dynamic marking *ff* is present in both parts.

Ah. Ah,

Em Ebm D Db Fm

Detailed description: This system contains the second vocal line and piano accompaniment. The vocal line has two long notes. The piano accompaniment continues with the same bass line and chords. Chord changes are marked as Em, Ebm, D, Db, and Fm.

Ah. Ah.

Em Ebm D Db Cb Db D Eb Em Fm

Detailed description: This system contains the third vocal line and piano accompaniment. The vocal line has two long notes. The piano accompaniment continues with the same bass line and chords. Chord changes are marked as Em, Ebm, D, Db, Cb, Db, D, Eb, Em, and Fm.