

(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)

Piano

*f*

Dm D♭m Cm B B♭

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* 11

In sleep he sang to me, in dreams he

Dm Gm C

*mp*

\* 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

*f* *mp*

Detailed description: This system contains the first line of music. The vocal line (top staff) begins with a whole rest followed by a half note G4, then quarter notes A4, B4, C5, B4, A4, G4, and a half note F4. The piano accompaniment (middle and bottom staves) features a steady eighth-note bass line in the left hand and chords in the right hand. Chords are Dm, C, Dm, Gsus, Gm, and C. Dynamics include a forte (*f*) section and a mezzo-piano (*mp*) section.

name. *mf* And so I dream a - gain? \_\_\_\_\_ For now I

Dm Bbmaj7 Gm/Bb C

*mf*

Detailed description: This system contains the second line of music. The vocal line (top staff) starts with a whole rest, then a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, and a half note F4. The piano accompaniment (middle and bottom staves) continues with the eighth-note bass line and chords. Chords are Dm, Bbmaj7, Gm/Bb, and C. A mezzo-forte (*mf*) dynamic is indicated.

find \_\_\_\_\_ the phan - tom of the op - er - a is

the phan - tom,

Dm

Detailed description: This system contains the third line of music. The vocal line (top staff) has a whole rest, then a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, and a half note F4. The piano accompaniment (middle and bottom staves) continues with the eighth-note bass line and chords. A Dm chord is indicated.

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

Bb° Dm Dbm Cm B

Detailed description: This system contains the first two lines of music. The top line is a vocal line in treble clef with lyrics: "there in - side my mind." followed by "the phan-tom is there in - side my mind." The bottom line is a piano accompaniment in bass clef. The piano part features a steady eighth-note bass line and chords in the right hand. Chord symbols Bb°, Dm, Dbm, Cm, and B are placed above the piano staff. The key signature has one flat (Bb) and the time signature is 4/4.

*Hommes seuls*

Sing once a -

mf

Bb Ab Bb Db° Gm

Detailed description: This system contains the third and fourth lines of music. The top line is a vocal line in treble clef with lyrics: "Sing once a -". The bottom line is a piano accompaniment in bass clef. The piano part continues with the eighth-note bass line and chords in the right hand. Chord symbols Bb, Ab, Bb, Db°, and Gm are placed above the piano staff. The key signature has one flat (Bb) and the time signature is 4/4. The word "Hommes seuls" is written in a cursive hand above the vocal line.

33

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

Csus Cm F Gm

mf

Detailed description: This system contains the fifth and sixth lines of music. The top line is a vocal line in treble clef with lyrics: "gain with me our strange du - et; my pow - er". The bottom line is a piano accompaniment in bass clef. The piano part continues with the eighth-note bass line and chords in the right hand. Chord symbols Csus, Cm, F, and Gm are placed above the piano staff. The key signature has one flat (Bb) and the time signature is 4/4. The number "33" is enclosed in a box at the beginning of the system.

*lento*

*mf*

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

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 long note on 'o' followed by 'ver you grows strong - er yet.' The piano accompaniment consists of chords in the right hand and a steady eighth-note bass line in the left hand.

Csus Cm F Gm

The piano accompaniment for the first system is shown in two staves. The right hand plays chords corresponding to the labels C<sub>sus</sub>, C<sub>m</sub>, F, and G<sub>m</sub>. The left hand plays a consistent eighth-note bass line.

the

turn from me to glance be - hind, the

The second system of music continues the vocal line with 'turn from me to glance be - hind, the'. The piano accompaniment maintains the same eighth-note bass line and chordal structure.

Ebmaj7 Cm/Eb F Gm

The piano accompaniment for the second system includes the chord labels E<sub>b</sub>maj7, C<sub>m</sub>/E<sub>b</sub>, F, and G<sub>m</sub>. The musical notation shows the corresponding chords and bass line.

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

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

Unis.

The third system of music features a vocal line with 'phan - tom of the op - er - a is there in - side your' and a piano accompaniment. The piano part includes a section marked 'Unis.' (Unison) where the right and left hands play the same melody.

C° F#°

The piano accompaniment for the third system includes the chord labels C° and F#°. The musical notation shows the final chords and bass line of the piece.

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

*mp* *molto rit.* *p*

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)

*Solo or small  
mf 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

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in G major, with lyrics: "when we've said good - bye. Re-mem-ber me once in a while,— please". The bottom line is a piano accompaniment in G major, featuring a rhythmic pattern of eighth notes. Above the piano staff, guitar chords are indicated: G/D, A/D, D, and A/D. The piano part has a bass line with a steady eighth-note accompaniment.

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

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with the lyrics: "When you find — that once a - gain you long — to take your prom - ise me you'll try." followed by a melisma "Oo —". The piano accompaniment continues with the same rhythmic pattern. Above the piano staff, guitar chords are indicated: G/D, A/D, Bm, and F#7/B. The piano part has a bass line with a steady eighth-note accompaniment. The vocal line has a dynamic marking of *mf* and the instruction "End solo".

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

Bm7 E7 D/A Bm7

Detailed description: This system contains the fifth and sixth lines of music. The vocal line continues with the lyrics: "heart back and be free, If you ev - er find a mo - ment,". The piano accompaniment continues with the same rhythmic pattern. Above the piano staff, guitar chords are indicated: Bm7, E7, D/A, and Bm7. The piano part has a bass line with a steady eighth-note accompaniment. The vocal line has a dynamic marking of *mf* and the instruction "Unis.".

ne pas se plaindre et de suite

(♩ = ♩)

75

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

Em F#m G A D Eb

Detailed description: This system contains the first system of music. It features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature is two sharps (D major). The time signature is 12/8, which changes to 4/4 at the start of the second measure. The lyrics are "spare a thought for me. Think of me, mf". A handwritten note above the score reads "ne pas se plaindre et de suite". A circled number "75" is placed above the first measure of the second system. The piano accompaniment includes chord markings: Em, F#m, G, A, D, and Eb.

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

Bb/Eb Ab/Eb Bb7/Eb Eb

Detailed description: This system contains the second system of music. The vocal line continues with the lyrics "think of me wak - ing si - lent and re - signed. I - mag - ine me,". The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand. Chord markings are Bb/Eb, Ab/Eb, Bb7/Eb, and 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

Detailed description: This system contains the third system of music. The vocal line has a soprano part starting with "Re - call those days, — look back on" and a unison part starting with "try - ing too hard... to put you from my mind." followed by a long note "Oo —" marked *p*. The piano accompaniment continues with the same eighth-note pattern and bass line. Chord markings are Bb/Eb, Ab/Eb, Bb7/Eb, and Cm.

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

Unis. *mf*

There will nev - er be a

*mf*

G7/C Cm7 F7 Eb/Bb

Moderato (♩ = 50)

day when I won't think of you.

*rit.* *molto rit.*

*rit.* *molto rit.* *mf*

Cm7 Fm Gm Ab Bb7 Eb Bb/Eb

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

→ MS

95

Here in this room he

Ab/Eb Bb/Eb Bb F/Bb Eb/Bb F/Bb Bb 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*

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in a B-flat major key signature, with lyrics: "calls me soft - ly, some - where in - side hid - ing. — Some - how I know he's". The bottom line is a piano accompaniment with chords and a simple bass line. The chords are labeled as Eb/Bb, F/Bb, Bb, F/Bb, Bb, Bbsus, Bb, and F/Bb.

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

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

*mf*

Detailed description: This system contains the second two lines of music. The top line is a vocal melody with lyrics: "al - ways with me; he, the un - seen gen - ius — *mf* Christ - ine, you must have been". The bottom line is a piano accompaniment with chords and a simple bass line. The chords are labeled as Eb/Bb, F/Bb, Bb, F/Bb, Bb, and Gm. A *mf* dynamic marking is present in the piano part.

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

*Eb Cm D7 Gm*

Detailed description: This system contains the final two lines of music. The top line is a vocal melody with lyrics: "dream - ing, — sto - ries like this can't come true. Christ - ine, you're talk - ing in". The bottom line is a piano accompaniment with chords and a simple bass line. The chords are labeled as Eb, Cm, D7, and Gm.

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

111 *f*

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

rid - dles, — and it's not like you.

*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,

*f* *7*

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

*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. — *f* In - so-lent boy, this

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

8vb

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

*p.*

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

127 *f*

*p.* *f* 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#/B B F#/B 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 I am your an - gel of

Unis. *f*

D

*f*



Andante (♩ = 58)

166 *mp*

*rit.* *molto rit.* *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 light; you're safe, no one will find you, your

Unis. *mf*

Dbmaj7 Gb6

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

Unis. *mf*

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

*mf*

*rit.* *a tempo*

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

Db/F Bbm7 Ebm7 Db Bbm7 Ebm7 Ab

*rit.* *a tempo*

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

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 decres.* *molto rit.* *mf*



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

Ebm7 Ab Db/F Bbm7 Ebm7 Ab Ab7 Db Bbm7

night, each morn-ing. Say you love me! You know I do. Love me, that's all I ask of

*mf rit.* *rit.* *mp* *p* *molto rit.* *Slowly*

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

you. An-y-where you go, let me go

*a tempo* *rit.* *Largo* *ff* *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*

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

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

some - how you would be here.

*rit.* *a tempo*

Oo. *rit.* *a tempo* 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 systems of music. The top system shows a vocal line starting with a triplet of eighth notes, followed by a half note, and then a series of eighth notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The second system continues the vocal line with the lyrics 'Wish - ing I could hear your voice a - gain,' and the piano accompaniment continues with similar rhythmic patterns. Chord changes are indicated above the piano part.

dream - ing of you won't

know - ing that I nev - er would, Oo

Gm/F C/F Bb C/Bb

Detailed description: This system contains the third and fourth systems of music. The vocal line continues with the lyrics 'know - ing that I nev - er would,' and then 'Oo'. The piano accompaniment maintains the eighth-note bass line and chord accompaniment. The third system includes a triplet of eighth notes in the vocal line. Chord changes are indicated above the piano part.

help me to do all that you dreamed I could.

*accel.* *accel.*

Oo. *accel.*

Am7 Dm Am7 Dm C C7(b9) C

*accel.* *cresc.*

Detailed description: This system contains the fifth and sixth systems of music. The vocal line continues with the lyrics 'help me to do all that you dreamed I could.' and then 'Oo.'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The fifth system includes a triplet of eighth notes in the vocal line. The sixth system concludes with a key signature change to B-flat major, indicated by two flats in the key signature. Chord changes are indicated above the piano part.

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

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 long note on 'Past' followed by a melodic phrase. The piano accompaniment provides a steady harmonic and rhythmic foundation.

Fm C7/F Fm F

The piano accompaniment for the first system consists of chords in the right hand and a bass line in the left hand. The chords are Fm, C7/F, Fm, and F.

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

The second system continues the vocal line and piano accompaniment. The vocal line has a long note on 'warm' followed by a melodic phrase. The piano accompaniment continues with a steady harmonic and rhythmic foundation.

Db Eb7 Ab C7(b9) C

The piano accompaniment for the second system consists of chords in the right hand and a bass line in the left hand. The chords are Db, Eb7, Ab, C7(b9), and C. A 'cresc.' marking is present in the right hand.

Unis. *f*

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

Unis. *f*

The third system continues the vocal line and piano accompaniment. The vocal line has a long note on 'Past' followed by a melodic phrase. The piano accompaniment continues with a steady harmonic and rhythmic foundation.

Fm C7/F Fm

The piano accompaniment for the third system consists of chords in the right hand and a bass line in the left hand. The chords are Fm, C7/F, and Fm. A 'f' marking is present in the right hand.

*cresc. e rit.* *ff* *A bit slower* 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

phan - tom of the op - era. Ah,

*ff*

*ff*

Db Fm

*ff*

Ah. Ah,

Em Ebm D Db Fm

Ah. Ah.

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