

Collection from *The Phantom Of The Opera* (Act II)

Andrew Lloyd Webber
Transcribed by Warplaner

Moderato (♩ = 48) Entr'acte

Piano

f

C/G G F/G G C/G G

4

C Csus4 C G/C F/C G/C C G/C

8

C Am Fmaj7 Dm

12

E/D Am Fmaj7

15

Dm7 Bbsus4 G C/G G

18 F/G G C G C

rit.

22 **Andante** (♩ = 55) Db Ab/Db Db Ab/Db

mf

26 Db Ab/Db Gb Ab Gb Db

29 Gb Cb Gb Db/Ab Gb/Ab Ab7

32 Db B E

f piu mosso

35

A D# G# G#7

ff *f* *rit.*

38

8va C#

Andante (♩ = 58)
E

mp

41

Emaj7 A6 D B/D# E C#m7

f

5

44

F#m7 B E/G# C#m7 F#m7 B B6 B7

rit.

7

47

E C#m7 F#m7 B E/G# A E/B

a tempo *rit.* 8va

2/4 4/4

Larghetto (♩ = 60)

51 F#m7/B B6 F#m7/B Em D#m Dm C#m Cm

Moderato (♩ = 110) Masquerade

54 A E/A D/A

58 A

62 E/A D/A

(♩ = ♩)

66 A

69

C. *mf*

Think of it_____ a secreten-gage - ment. Look, your fu - ture bride! Just

D A/D G/D A/D

mp

73

C. think of it._____ You

R. *mf*

But why is it se - cret? What have we to hide?

D A/D G/D A/D

77

C. promised me; No Raoul, please don't, they'll see.

R. You promised me. Then let them see; it's an en - gage - ment, not a

Bm F#7/B Bm7

80

R.

83

C.

R.

Moderato (♩ = 44)

86

C.

R.

89 Gm/D Am/C Fm/Bb Ebm/Ab Gm/D Am/C Fm/Bb Ebm/Ab

f

91 Bb F/Bb Ab/Bb Eb Bb

mf

95 F/A Cm Eb Bb

99 F/Bb Ab Eb/Bb Bb Bb/F

103 Bb F/Bb Eb Cm/Eb Bb/F F F/G Em/G Dm/G

f meno mosso

Larghetto (♩ = 60)

Cm Bm Bbm Am Abm Cm Bm Bbm Am Abm

106

ff *meno mosso*

Why So Silent?

110

P.

mf *mf a tempo* *sfz*

Why so si-lent, good mes - sieurs? Did you

114

P.

think that I had left you for good? Have you

8va

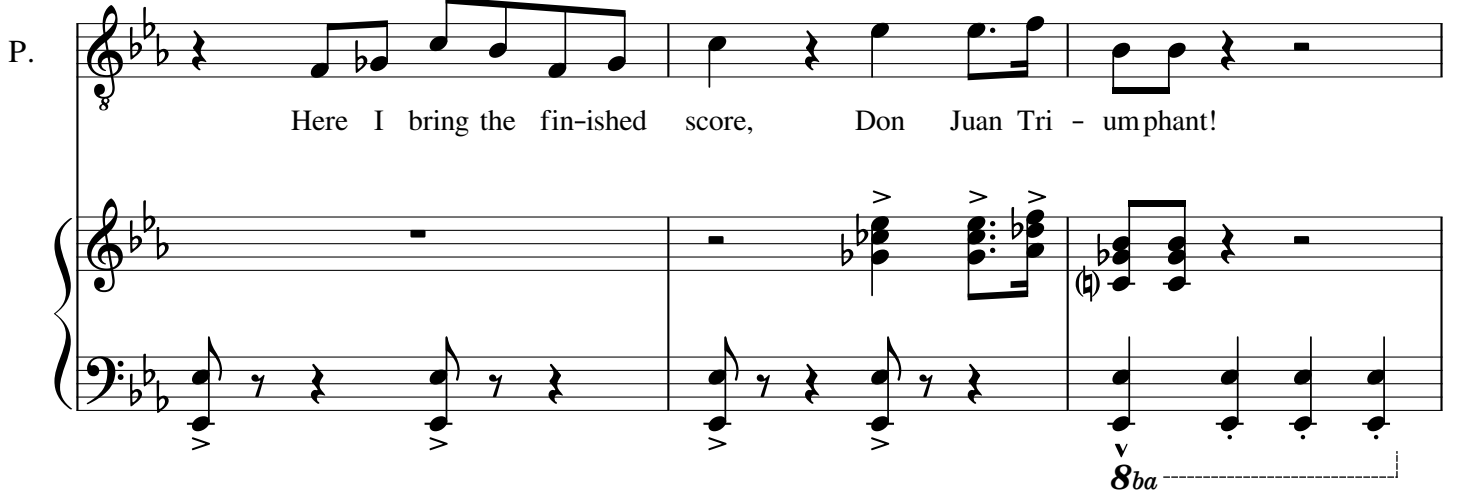
116

P.

missed me, good messieurs? I have writ-ten you an op-era.

8va

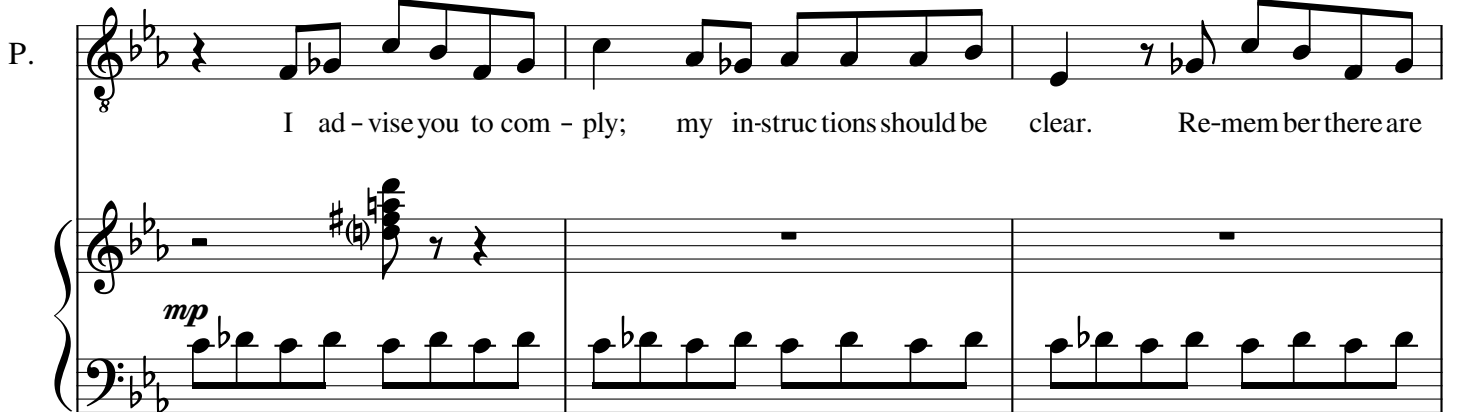
119

P. 

Here I bring the fin-ished score, Don Juan Tri - umphant!

8va

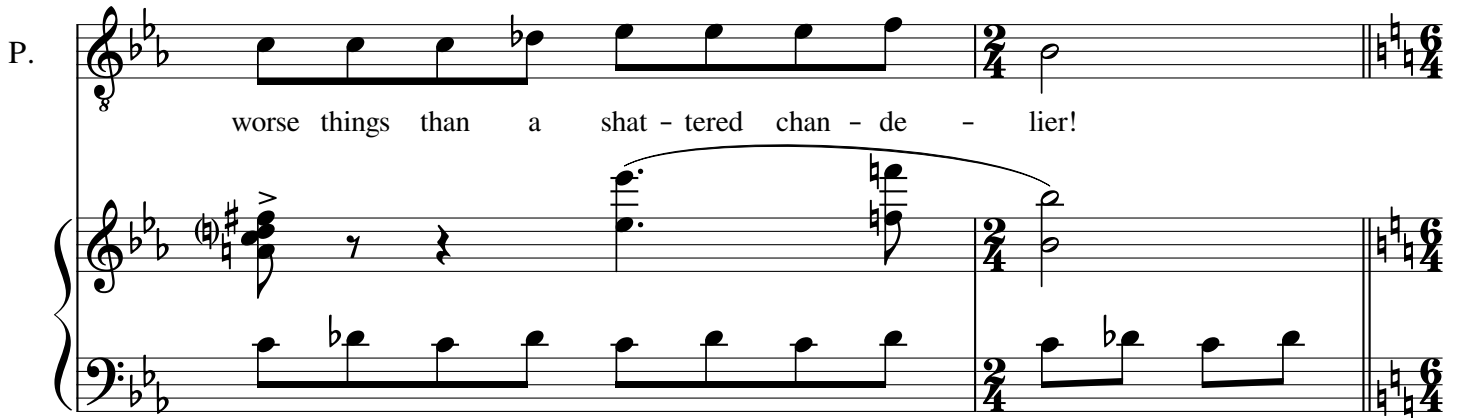
122

P. 

I ad - vise you to com - ply; my in - structions should be clear. Re - mem - ber there are

mp

125

P. 

worse things than a shat - tered chan - de - lier!

Notes II

127

P. 

Fond est greet ings to you all, a few in - structions just be -

130

P. fore rehearsal starts. Car-lot-ta must be taught to act, not her normal trick of

133

P. strutting round the stage. Our Don Juan must lose some weight, it's not healthy in a

136

P. man of Piangi's age. And my man - agers must learn that their place is in an

139

P. of - fice, not the Arts. As for Miss Chris - tine Da - ae... No

Leggiero (♩ = 90)

142

P.

doubt she'll do her best, it's true her voice is good. She knows though, should she

mp

G#m E G#m/D# D#7/F# G#m D#7/A# G#m/B F# G#

146

P.

wish to ex - cel, she has much still to learn. If pride will

C#m E C#m G#m/D# F# G# C#m E C#m G#m/D# F# G#

150

P.

let her re - turn to me, her tea - cher, her tea - cher.

C#m E C#m G#m/D# D# G#m/D#

154

D#

Moderato (♩ = 66)

mf

8ba

159

P.

Your chains are still mine, you will sing for me!

8va

Agitato (♩ = 120)

164

167

169

171

Moderato (♩ = 48) We Have All Been Blind

173

C. *mp*

Raoul, I'm fright-ened; don't make me do this. Raoul, it scares me;

Gm/D Am/E Fm/C Ebm/Bb Gm/D Am/E

176

C.

don't put me through this or - deal by fire. He'll take me I know, we'll be

Fm/C Ebm/Bb Ebm/Bb Fm/C C#/G# Bm/F#

179

C.

par - ted for - ev - er; he won't let me go. What I once used to

Am/E Gm/D B/F# C#/G#

182

C.

dream I now dread. If he finds me it won't ev - er end, and he'll

A#/E# G#/D# B/F# C#/G# A#/E# G#/D#

185

C.

al-ways be there sing-ing songs in my head, he'll al-ways be there sing-ing
 G#m/D# A#m/E# F#m/C# Em/B F#m/C# G#m/D# A#m/E#

188

C.

songs in my head.
 You said your - self he was no-thing but a
 F#m/C# Em/B Am7/G D11
 L'istesso tempo

193

R.

man. Yet while he lives he will haunt us 'till we're dead.
 Em Am7 D G
 Red. Red.

198

C.

Twist-ed ev - ery way, what an - swer can I give? Am I to risk my life to
 Bb
 mf

201

C. win the chance to live? Can I be - tray the man who once in - spired my voice? Can

204

C. I be - come his prey; do I have an - y choice? He kills with - out a thought; he

F7 Cm

207

C. mur - ders all that's good. I know I can't re - fuse and yet I wish I could. Oh

F7/C Gm Gm/F

210

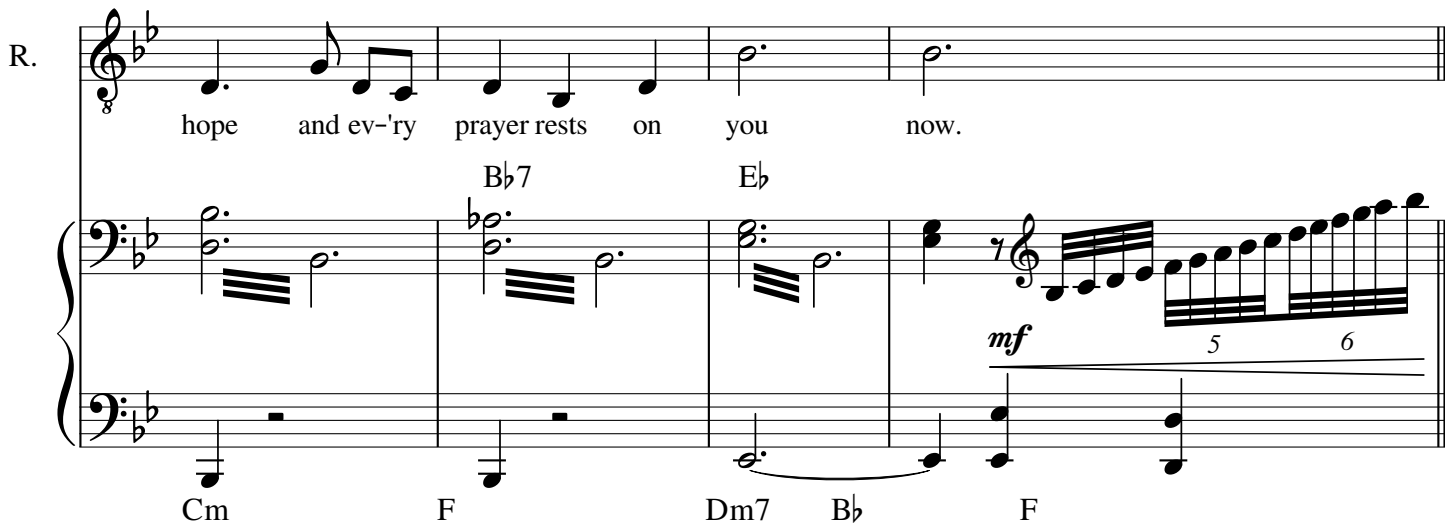
C. God, if I ag - ree, what hor - rors wait for me in this, the Phantom's Op - era?

E♭ Gm/D A♭ F

214

R. 

218

R. 

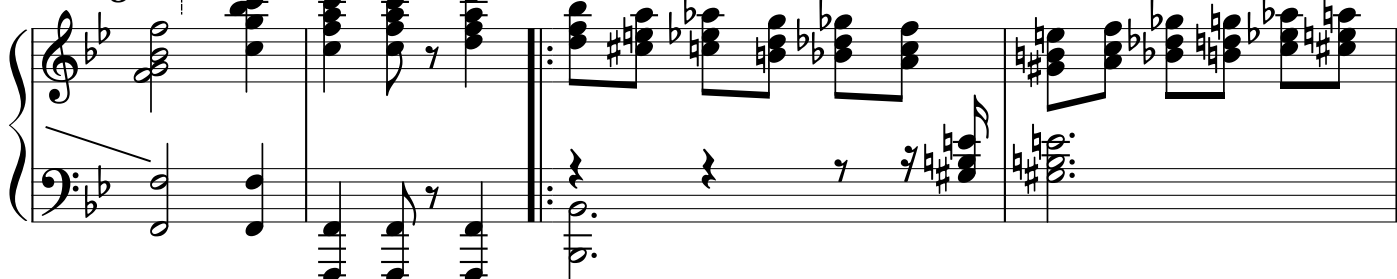
222



Allegro Vivace (♩ = 120)

Gm7/F C7sus4/F F Dm/F Bb A Ab G Gb F E F Gb G Ab A

226



230



A Rehearsal For Don Juan Triumphant

232

Dm

mf

235

238

mp

C.

In sleep he sang to me,

241

8ba

C.

in dreams he came. That voice which

244

C.

calls to me and speaks my name.

247 *f* *8va* $B\flat$ maj7 Gm/B \flat C/B \flat

250 *8va* Dm *va*

253 *B \flat dim* Dm *mp*

Adagio (♩ = 72)

257 *mp*

C. Lit - tle Lot - te thought of ev - 'ry - thing and no - thing.

260

C. Her fath er promised her that he would send her the an gel of mu-sic. Her fath er promised her,

Wishing You Were Somehow Here Again

263

C.

her father promised her. You were once my one companion,

267

C.

you were all that mat-tered. You were once a friend and fa-ther,

271

C.

then my world was shat-tered. Wishing you were some-how here a-gain,

275

C.

wish-ing you were some-how near. Some-times it seemed

278

C.

if I just dreamed some-how you would be here.

Bm7 Em Bm7 Em D D7

281

C.

Wish-ing I could hear your voice a-gain, knowing that I nev - er

G Am/G

284

C.

would. Dream - ing of you won't help me to do

D7/G C D/C Bm7 Em

287

C.

all that you dreamed I could. Three long years I've

Bm7 Em D Gm

mp

290

C.

knelt in sil-ence, held your mem - 'ry near me.

Eb Cm D

293

C.

Three long years of mur - mured sor-rows, willing you to hear me.

Gm Fm Eb D

297

G Am/G D7

mf

301

C.

Too man - y years fight - ing back tears, why can't the past just

C D/C Bm7 Em Bm7 Em

mf

304

C. *f*

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

D B \flat

307

C.

know-ing we must say good - bye. Try to for-give,

Cm/B \flat F E \flat F/E \flat

310

C. *molto rall.*

teach me to live, give me the strength to try. No more

Dm7 Gm Dm7 Gm F

molto rall.

313 *a tempo* *rall.* *a tempo*

C. mem-o-ries, no more si - lent tears! No more ga-zing ac - ross the

B \flat F/B \flat E \flat /B \flat Cm/B \flat F/B \flat B \flat F/B \flat

a tempo *rall.* *a tempo*

316 *mp* *f*

C. was - ted years! Help me say good - bye, help me

E \flat /B \flat Cm/B \flat F/B \flat Gm7(\sharp 5)/B \flat F7/B \flat B \flat sus2 B \flat

mp *p*

320

C. say good - bye.

Gm7(\sharp 5) F7/B \flat B \flat

f *ff*

Moderato (♩ = 48) Wandering Child (Angel Of Music)

323

B F \sharp E F \sharp B F \sharp

mf

326

P. *mf*
 Wan - dering child, so lost, so help-less. Yearn-ing for my

B Bsus4 B F#/B E/B F#/B B F#/B

330

C. *mf*
 An - gel or fa - ther, friend or Phan-tom;

P. guid-ance.—

B C G/C F/C G/C

333

C. who is it there star - ing? An - gel, oh speak, what

P. Have you for - got - ten your An - gel?

C G/C C Csus4 C G/C

336


C. 

end - less long-ings e - cho in this whis - per?_____

F/C G/C C G/C C




339

R. 


Once a - gain she is his.

mf


P. 

Too long you've wan-dered in win - ter, far from my fa - ther - ing

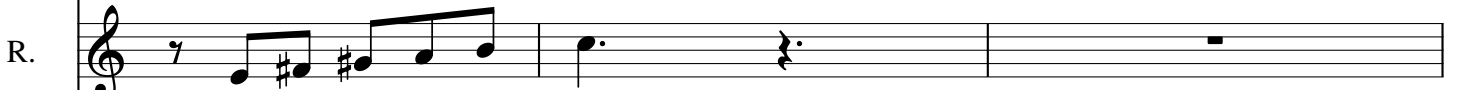
Am Fmaj7 Dm7



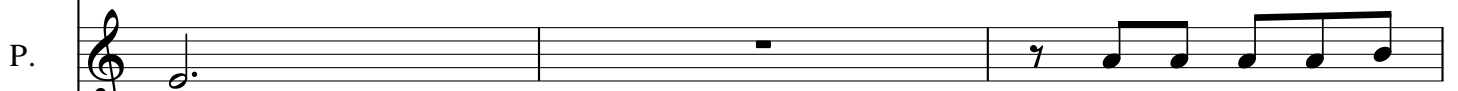
342

C. 

Wild - ly my mind beats a - gainst you, yet the


R. 

Once a - gain she re - turns;

P. 

gaze. You re - sist yet your

E/D Am7 Fmaj7



345

C. soul o - beys!

R. to the arms of her

P. soul o - beys!

Dm7 Bbsus4 G

347

C. An - gel of Mu - sic, I de - nied you;

R. An - gel! An-gel or de - mon, still he calls her,

P. An - gel of Mu - sic, you de - nied me;

Eb/Bb Bb7 Fm/Bb Bb

8va

349

C. turn - ing from true beau - ty!

R. lur - - - ing her back from the

P. turn - ing from true beau - ty!

8va Eb/Bb Bb Eb Ab/Eb

351

C. An - gel of Mu - sic, my pro - tec - tor;

R. grave! An - gel or dark se - du - cer;

P. An - gel of Mu - sic, do not shun me;

8va Eb Bb7/Eb Fm/Eb Bb/Eb

353

C. come to me, strange An - gel!

R. who are you, strange An - gel?

P. come to me, strange An - gel!

8va Eb Bb/Eb Eb

Allegro Vivace (♩ = 120)

355

P. *mp*

I am your An - gel of Mu - sic; come to me

mp

359

P. An - gel of Mu - sic!

363

Andante (♩ = 70) The Point Of No Return

366

P. *mp*

You have come here, in pur - suit of your

Gm A Fm Ebm Gm A Fm

369

P. *rall.*

deep - est urge. In pur - suit of that wish which 'till now has been

Fm Ebm Ebm/Bb Fm/C C#m/G# Bm/F#

372

P. *p* *mp a tempo*

si - lent, — si - lent. — I have

Am/E Gm/D A/E B/F#

375

P.

brought you, that our pas - sions may fuse and merge.

G#/D# F#m/C# A/E B/F# G#/D# F#m/C#

378

P.

In your mind you've al - rea - dy succumbed to me, dropped all de - fen - ces com -

F#m/C# G#/D# Em/B Dm/A Em/B F#m/C# G#/D#

rall.

381

P.

ple - tly succumbed to me. Now you are here with me, no sec - ond thoughts, you've de -

Em/B Dm/A Cm/G Bbm/F

384

P.

ci - ded, de - ci - ded.

Abm/Eb Gm/D

p

Allegretto (♩ = 98)

387

P. *mp*

Past the point of no re-turn. No backward

mp

Fm C7/F Fm

390

P. *mp*

glances, our games of make believe are at an

mp

F Db Eb7

393

P. *mp più mosso*

end. Past all thoughts of

mp più mosso

Ab C7(b9) Fm

396

P. *mf*

"if" or "when". No use re-sist-ing, a -

mf

C7/F Fm F

399

P.

ban - don thought and let the dream de - scend.

p.

D♭ E♭7 A♭

402

P.

What ra - ging fire shall flood the soul? What rich de -

A♭7 D♭ G♭ G♭7

405

P.

sire un - locks its door? What sweet se - duc - tion lies be -

C♭ C♭m G♭/D♭

408

P.

fore us? Past the point of

mp

Gm7(b5) C7(b9) Fm

411

P.

no re-turn. The fi-nal thres-hold, what

mf

C7/F Fm F

8va

mf

414

P.

warm un-spo-ken se-crets will we learn? Be-

rall. *mp*

8va

Db Eb7 Ab Ab7

rall.

417

P.

yond the point of no re-turn.

mp

Db Gb C7 Fm

Tempo Primo (♩ = 70)

420

C.

You have brought me, to the mo-ment where

mf

Gm A/Fm Fm/Ebm Ebm Gm A/Fm

423

C. *rall.*

words run dry. To that mo - ment where speech dis - ap - pears in - to

Fm Ebm Ebm/Bb Fm/C C#m/G# Bm/F#

426

C. *mp* *mf a tempo*

si - lence, — si - lence. — I have

Am/E Gm/D A/E B/F#

429

C.

come here, hard - ly know - ing the rea - son why.

G#/D# F#m/C# A/E B/F# G#/D# F#m/C#

432

C. *rall.*

In my mind I've al - rea - dy i - ma - gined our bo - dies en - twin - ing, de -

F#m/C# G#m/D# Em/B Dm/A Em/B F#m/C# G#m/D#

435

C. fenceless and si - lent and now I am here with you, no sec - ond thoughts, I've de -

Em/B Dm/A Cm/G Bbm/F

438

C. *p* ci - ded, — de - ci - ded. —

Abm/Eb Gm/D

Allegretto (♩ = 98)

441

C. *mf* Past — the point of no re - turn. No go - ing

Fm C7/F Fm

444

C. back now, our pas - sion play has now at last be -

F Db Eb7

447

più mosso

C. *gun.* Past all thoughts of

Ab C7(b9) C Fm

mf più mosso

450

C. right or wrong. One fi-nal ques-tion, how

C7/F Fm F

f

453

C. long should we two wait be-fore we're one?

Db 8va Eb7 Ab

456

C. When will the blood be-gin to

Ab7 Db

458

C. race? The sleep - ing bud burst in - to

G \flat G \flat 7 C \flat

460

C. bloom? When will the flames at last con -

C \flat m G \flat /D \flat

462

C. *mf* *molto rall.* *f a tempo*
 sume us? Past the point of

P. *mf* *molto rall.* *f a tempo*
 Past the point of

Gm7(b5) C7 Gm/D

mf *molto rall.* *f a tempo*

8ba

465

C. *molto rall.*
no re-turn. The fi-nal thres - hold, the

P. *molto rall.*
no re-turn. The fi-nal thresh - hold, the

D7 Gm/D G/D G7/D

molto rall.

468

C. *ff meno mosso* bridge is crossed so stand and watch it burn. *mf* We've

P. *ff meno mosso* bridge is crossed so stand and watch it burn. *mf* We've

E \flat F7 B \flat

ff meno mosso

471

C. *rall.* passed the point of no re - turn. *p*

P. *rall.* passed the point of no re - turn. *p*

E \flat A \flat D7 E \flat m/G

mf rall. *p*

Andante (♩ = 58)

477 *mp*

P. Say you'll share with me one love, one lifetime; lead me, save me from my

mp

Db Bbm7 Ebm7 Ab Db/F Bbm7

480

P. so-li-tude. Say you want me with you here be - side you.

Ebm7 Ebm7/Ab Db Bbm7 Ebm7 Ab

483 *mf* *f*

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

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

mf *f*

Larghetto (♩ = 60)

486

Am G#m Gm F# F Am G#m Gm F#m Fm

ff

Agitato (♩ = 120)

490

Am

ff

Musical score for measures 490-491. The piece is in A minor (Am) and 3/4 time. The tempo is Agitato (♩ = 120). The first staff (treble clef) features a continuous eighth-note melody. The second staff (bass clef) provides a steady accompaniment of eighth-note chords. A dynamic marking of *ff* (fortissimo) is present in the first measure.

492

Bbm

Musical score for measures 492-493. The key signature changes to B-flat minor (Bbm). The first staff continues with the eighth-note melody. The second staff features a more complex accompaniment, including a triplet of eighth notes in measure 493. A dynamic marking of *f* (forte) is present in measure 493. A performance instruction *8ba* is written below the bass staff.

494

Musical score for measures 494-495. The key signature remains B-flat minor. The first staff continues with the eighth-note melody. The second staff features a more complex accompaniment, including a triplet of eighth notes in measure 495. A dynamic marking of *f* (forte) is present in measure 494. A performance instruction *8ba* is written below the bass staff.

496

Musical score for measures 496-497. The key signature remains B-flat minor. The first staff continues with the eighth-note melody. The second staff features a more complex accompaniment, including a triplet of eighth notes in measure 497. A performance instruction *8ba* is written below the bass staff.

498

Musical score for measures 498-499. The key signature remains B-flat minor. The first staff continues with the eighth-note melody. The second staff features a more complex accompaniment, including a triplet of eighth notes in measure 499. A performance instruction *8ba* is written below the bass staff.

500

8va

Musical score for measures 500-501. The key signature remains B-flat minor. The first staff continues with the eighth-note melody. The second staff features a more complex accompaniment, including a triplet of eighth notes in measure 501. A performance instruction *8va* is written above the first staff, and *8ba* is written below the bass staff.

502

504

506

(♩ = ♪) **Down Once More**

509

P.

Down once more to the dungeons of my black des - pair! Down we

512

P.

plunge to the pri-son of my mind! Down this path in - to darkness, deep as

rall.

Agitato (♩ = 112)

515

P.

Hell! Why, you ask, was I bound and chained in this

517

P.

cold and dis - mal place? Not for a - ny mor - tal sin but the

519

P.

wick-ed-ness of my ab-hor-rent face!

522

P.

Houn - ded out by ev - 'ry - one! Met with ha - tred ev - 'ry where!

B♭m

524

P.

No kind word from an - y - one! No com-pas-sion an - y-where! Chris - tine, _____

Bbm/Gb *Bbm/Eb*

527

P.

Chris - tine; _____ why? Why?

Andantino (♩ = 65)

530

C.

f

Have you gorged your-self at last in your lust for

mf

533

C.

blood? Am I now to be prey _____ to your lust for _____ flesh?

f *mf* *f*

5 5 5

8va

536 *meno mosso mf*

P.

That fate that con - demns me to wallow in blood, has al-so de-

mf meno mosso

540

P.

nied me the joys of the flesh. This face, the in - fec-tion, which

Andante (♩ = 55)

544

P.

poi sons our love. This face which earned a mother's fear and loath - ing; a

mf

Db Ab/D_b Db Ab/D_b

8_{ba}

547

P.

mask, my first un - feel-ing scrap of cloth - ing. Pi - ty comes too late, turn a -

f

Db Ab/D_b G_b/D_b Ab/D_b G_b D_b

8_{ba}

550

P.

round and face your fate; an e - ter - ni - ty of this be - fore your eyes!

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

8ba

553

Adagio ($\text{♩} = 72$)

C.

This haun - ted face holds no hor - ror for me now.

mf

Em

557

C.

It's in your soul that the true dis - tor - tion lies.

Am D G

Appassionato ($\text{♩} = 110$)

561

P.

Wait, I think my dear, we have a guest.

f

p

f

564

P.

Sir, this is in - deed an un - pa - ralleled de - light!

567

P.

I had ra - ther hoped, that you would

569

P.

come; and now, my wish comes

571

P.

true. You have tru - ly made my night.

Agitato (♩ = 72)

573

R. *f*
Free her! Do what you like on - ly free.

574

R. her! Have you no pi - ty?
P. Your

575

C. *mf*
Please Raoul it's use - less.
R. I
P. lov - er makes a pas - sion - ate plea.

576

R.

love her!_____ Does that mean no - thing? I love_____

577

R.

_____ her!_____ Show some com - pas - sion.

P. *f*

The

578

P.

world showed no com - pas - sion to me!_____

579

R. *mf*

Chris - tine, Chris - tine, let me

mf

580

Leggiero (♩ = 90)

R. see her.

P. *mf*

Be my guest, sir. Mon - sieur, I bid you

Gm Eb

mp

583

P. wel - come! Did you think that I would harm her? Why should I make her

Gm/D D7/F# Gm D7/A Gm/Bb F G Cm Eb Cm

Agitato (♩ = 70)

587

P.

pay for the sins which are yours? Or - der your fine

Gm/D F G Cm E♭ Cm Gm/D Am B/Am

591

P.

hor - ses now! Raise up your hand to the le - vel of your eyes! No - thing can save you

G#m F#m Am B G#m F#m F#m G#m
Am Am Am Am Am Am Am Am

595

P.

now, ex - cept per - haps Christine. — Start a new

Em Dm Em F#m
Am Am Am Am

599

P.

life with me! Buy his freedom with your love! Re - fuse me and you send your

603

Lento ($\text{♩} = 49$)

C.

P.

The

lov-er to his death. This is the choice;— this is the point of no re - turn!

mf

ff

8ba

607

C.

tears I might have shed for your dark fate grow cold and turn to tears of

mf

610

C. *f* hate!

R. *mf* Christine for - give me, please for-give me,

Gm D7/G Gm

613

C. Fare - well my fal - len i - dol and false

R. *f* I did it all for you and all for nothing.

G Eb Ab F#dim7

616

C. friend, we had such hopes and now those hopes are shat-tered.

P. *f* Too late for tur - ning back, too late for prayers and use - less pi - ty.

Em7(#11) Gmaj7sus4/F# Ab7(b9) D7(b9)

618

R. Say you love him and my life is

P. Past all hope of cries for help; no point in

Gm D7/G Gm

621

R. o - ver; ei-ther way you choose he has to win.

P. fight - ing, for ei - ther way you choose you can - not win!

G Eb F7 Bb

625

P. So do you spend your life with me, or do you

Bb7 Eb Ab Ab7

628

R. Why make her lie to you to save

P. send him to his grave?

Db Dbm Ab/Eb Am7(b5)

632

C. *mf più mosso* An - gel of Mu - sic,

R. *più mosso* me? For pi-ty's

P. *più mosso* Past the point of no re - turn;

D7(b9) Gm D7/G

più mosso

C. who de - serves this? Why do you

R. sake Chris - tine say no! Don't throw a-way your life for my sake.

P. the fi-nal thres - hold, his life is now the

Gm G Eb

C. curse mer - cy? _____

R. I fought so hard to free you. _____

P. prize which you must earn! _____ You've

F7 Bb

641

C. An - gel of Mu - sic, you de - ceived me.

R.

P. passed the point of no re - turn.

E♭maj7 *A♭* *D* *Gm*

645

C. I gave my mind blind - ly.

Moderato (♩ = 44)

651

C. *mf* Pi - ti - ful creature of dark ness, — what kind of life have you known?

Gm *E♭maj7* *Cm7* *D/C*

655

C. *f*

God give me cou-rage to show you — you are not a -

Gm Ebmaj7 Cm7 Ab sus4

658

C. lone!

F Db/Ab Ab/Db

ff

660

Gb/Ab Ab Db/Ab Ab

662

rall. *a tempo*

664

666

D^b

Piano accompaniment for measures 666-668. Measure 666 features a D^b chord in the right hand and a bass line with eighth notes. Measure 667 has a 2/4 time signature and a melody in the right hand starting with a half note G^b and a quarter note A^b, with a *mf* dynamic. Measure 668 has a 4/4 time signature and a melody in the right hand starting with a half note G^b and a quarter note A^b, with a *mf* dynamic. The bass line continues with eighth notes.

669

P.

Vocal and piano accompaniment for measures 669-671. Measure 669 has a vocal line with a whole rest and a piano accompaniment with a half note G^b and a quarter note A^b. Measure 670 has a vocal line with a whole rest and a piano accompaniment with a half note G^b and a quarter note A^b. Measure 671 has a vocal line with a half note G^b and a quarter note A^b, with a *mf* dynamic, and a piano accompaniment with a half note G^b and a quarter note A^b. The lyrics are: "Take her, for-get me, for -".

672

P. 

get all of this. Leave me a-lone, for

675

P. 

get all you've seen. Go now, don't let them find you.

678

P. 

Take the boat, swear to me, never to tell;

681

P. 

the se-cret you know of the an-gel in hell.

f

Dbmaj7 Bb/D Edim Fm

684

D \flat dim

Musical score for measures 684-686. The key signature is three flats (B-flat major/C minor). The music features a piano accompaniment with a steady eighth-note bass line and a melody in the right hand. A fermata is placed over the first measure of the right hand. The chord D \flat dim is indicated above the final measure.

687

P.

f

Go now! Go now and leave me!

Fm

D \flat

Musical score for measures 687-689. This system includes a vocal line (P.) and piano accompaniment. The vocal line has lyrics: "Go now! Go now and leave me!". The piano accompaniment features a steady eighth-note bass line. Chords Fm and D \flat are indicated above the piano accompaniment. The key signature remains three flats.

690

Fm

D \flat

Musical score for measures 690-692. The piano accompaniment continues with a steady eighth-note bass line. The right hand has a simple harmonic accompaniment. Chords Fm and D \flat are indicated. The key signature remains three flats.

Lento ($\text{♩} = 55$)

A

E/A

D/A

693

8va

mp

Musical score for measures 693-695. The tempo is marked Lento with a quarter note equal to 55 beats per minute. The key signature changes to three sharps (F# major/C# minor). The music is in 2/4 time. The piano accompaniment features a steady eighth-note bass line. The right hand has a melody with a fermata. Chords A, E/A, and D/A are indicated above the piano accompaniment. Dynamics include *8va* and *mp*.

696

A

Musical score for measures 696-698. The piano accompaniment continues with a steady eighth-note bass line. The right hand has a melody with a fermata. Chords A are indicated above the piano accompaniment. The key signature remains three sharps.

700

P. *mp*

Masque-rade _____ pa-per fa-ces on pa-rade. Mas - que-rade

8va E/A D/A

704

P. hide your face so the world will nev - er find you. _____

A

708

P. Chris-tine, I love _____ you!

E/A D/A A/E E

713

Db Dbmaj7 Gb6

716

C. *p*
 Say you'll share with me one love, one lifetime.

C_b *A_b* *D_b* *B_bm7* *E_bm7* *A_b*

719

C. Share each day with me, each

R. *p*
 Say the word and I will follow you.——

D_b/F *B_bm7* *E_bm7* *A_b7* *D_b* *B_bm7*

722

C. night, each morning.

P. *ff rit.*
 You a-lone can make my song take flight; it's

E_bm7 *A_b7* *D_b/F* *G_b* *D_b/A_b*

ff rit.

725 *allargando* *a tempo*

P. o - ver now, the mu - sic of the night!

Ab6 Gb/Ab Db Ab/Db Db Ab/Db

allargando *a tempo*

8va

728

8va

731

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

mf *rall.*

735

8va

p

8va

8ba

Detailed description of the musical score: The score is for piano and voice. It begins at measure 725 with a vocal line and piano accompaniment. The key signature has four flats (B-flat major/C-flat minor) and the time signature is 4/4. The tempo markings are *allargando* and *a tempo*. The piano accompaniment features chords and rhythmic patterns. The vocal line has lyrics: "o - ver now, the mu - sic of the night!". The score includes various dynamics such as *mf* and *rall.*, and articulations like slurs and accents. The piece concludes at measure 735 with a final chord and a double bar line.