

# THE PHANTOM OF THE OPERA

from THE PHANTOM OF THE OPERA

Music by ANDREW LLOYD WEBBER

Lyrics by CHARLES HART

Additional Lyrics by RICHARD STILGOE and MIKE BATT

Arranged by Phillip Keveren

**Maestoso**

The first system of the musical score is in 4/4 time, marked **Maestoso**. It features a piano introduction with a treble and bass staff. The treble staff begins with a series of sixteenth notes, followed by a half note rest, then a series of eighth notes. The bass staff begins with a half note, followed by a half note rest, then a series of eighth notes. The system concludes with a double bar line.

*And ...*

The second system of the musical score is in 4/4 time. It features a piano introduction with a treble and bass staff. The treble staff begins with a half note, followed by a half note rest, then a series of eighth notes. The bass staff begins with a half note, followed by a half note rest, then a series of eighth notes. The system concludes with a double bar line.

*And ...*

The third system of the musical score is in 4/4 time. It features a piano introduction with a treble and bass staff. The treble staff begins with a half note, followed by a half note rest, then a series of eighth notes. The bass staff begins with a half note, followed by a half note rest, then a series of eighth notes. The system concludes with a double bar line.

**Allegro**

The fourth system of the musical score is in 4/4 time. It features a piano introduction with a treble and bass staff. The treble staff begins with a half note, followed by a half note rest, then a series of eighth notes. The bass staff begins with a half note, followed by a half note rest, then a series of eighth notes. The system concludes with a double bar line.

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# Phantom Of The Opera Musical Score

**Vladimir Bogdanov,Chris  
Woodstra,Stephen Thomas Erlewine**

## **Phantom Of The Opera Musical Score:**

**Music from the House of Hammer** Randall D. Larson,1996-06-28 In the 1950s Hammer Film Productions a small British filmmaking company introduced the world to a new genre of motion picture Referred to by some as horror by others as fantasy Hammer films had a unique look and feel that many other studios would later attempt and fail to capture Hammer films also had a unique sound For although the studio was small and the budgets limited those involved in making the Hammer films recognized that the musical score was just as important as the set the actors and the script in telling the story Consequently Hammer Films Productions recruited the best musical talent to make its films come alive Those artists and the work they did are chronicled here in careful detail by Randall D Larson From the studio s fledging days through its great successes of the 60s and early 70s Music from the House of Hammer offers an inside look at how the Hammer sound was developed and nurtured

**The Phantom's Opera** Sadie Montgomery,2007-10-22 Known only as Erik Costanzi to the patrons of the Teatro dell Opera and immersed in the world of music the Phantom of the Opera believes his demons have been laid to rest When a fire breaks out in the Teatro Erik is thought to have died in the blaze But he wakes without memory and without an identity in the arms of his former lover Lucianna Fiortino Given a chance to keep Erik to herself Lucianna invents a fairy tale past for him She has him take the name of her dead husband not realizing that she thus condemns him to live a fiction that spirals further and further out of control Has Erik lost everything including himself Yet Meg cannot accept that her husband has died She knows that the stranger who watches in the wings and sends her roses must be Erik But someone else watches over both Erik and Meg waiting for another chance at revenge Only the Phantom can save them Book III in the Phoenix of the Opera series The Phantom s Opera continues the story begun in The Phoenix of the Opera and Out of the Darkness The Phantom s Journey

[The Encyclopedia of Film Composers](#) Thomas S. Hischak,2015-04-16 For more than a century original music has been composed for the cinema From the early days when live music accompanied silent films to the present in which a composer can draw upon a full orchestra or a lone synthesizer to embody a composition music has been an integral element of most films By the late 1930s movie studios had established music departments and some of the greatest names in film music emerged during Hollywood s Golden Age including Alfred Newman Max Steiner Dimitri Tiomkin and Bernard Herrmann Over the decades other creators of screen music offered additional memorable scores and some composers such as Henry Mancini Randy Newman and John Williams have become household names The Encyclopedia of Film Composers features entries on more than 250 movie composers from around the world It not only provides facts about these artists but also explains what makes each composer notable and discusses his or her music in detail Each entry includes Biographical material Important dates Career highlights Analysis of the composer s musical style Complete list of movie credits This book brings recognition to the many men and women who have written music for movies over the past one hundred years In addition to composers from the United States and Great Britain artists from dozens of other countries are

also represented A rich resource of movie music history The Encyclopedia of Film Composers will be of interest to fans of cinema in general as well as those who want to learn more about the many talented individuals who have created memorable scores The Movie Guide James Monaco,1992 From The Big Sleep to Babette s Feast from Lawrence of Arabia to Drugstore Cowboy The Movie Guide offers the inside word on 3 500 of the best motion pictures ever made James Monaco is the president and founder of BASELINE the world s leading supplier of information to the film and television industries Among his previous books are The Encyclopedia of Film American Film Now and How to Read a Film **The Phantom of the Opera** Andrew Lloyd Webber,1991 **Metronome** ,1958 **Puccini's Operas** Merritt Wilson,2019-08-28 Opera was and still is one of the oldest forms of entertainment It s been around longer than any other art form known to mankind longer than radio the internet video games television and even movies It s an art form in which singers and musicians perform a dramatic work combining a script called a libretto and musical score usually in a theatrical setting Opera incorporates music singing scenery costumes and sometimes dancing Some operas have spoken dialogue called a Singspiel in which the singers talk between songs aka arias Other operas have a singing style called a Recitative in which the singers imitate spoken dialogue by singing their lines instead of talking **The Oxford Companion to the American Musical** Thomas S. Hischak,2008 A dictionary of short entries on American musicals and their practitioners including performers composers lyricists producers and choreographers **The Great Composers Portrayed on Film, 1913 through 2002** Charles P. Mitchell,2015-07-11 This book is a comprehensive filmography of biographical films featuring the lives of 65 great classical composers Performances analyzed include Richard Burton as Richard Wagner Cornel Wilde as Frederic Chopin Gary Oldman as Ludwig van Beethoven Tom Hulce as Mozart and Katharine Hepburn as Clara Schumann among others Arranged alphabetically by composer s name and illustrated1with stills and posters the text provides a brief biography of each composer and analyzes the feature films portraying him or her Emphasis is given to the factual accuracy of the screenplay the validity of the portrayal and the film s presentation of the composer s music *A Place of Darkness* Kendall R. Phillips,2018-03-01 Horror is one of the most enduringly popular genres in cinema The term horror film was coined in 1931 between the premiere of Dracula and the release of Frankenstein but monsters ghosts demons and supernatural and horrific themes have been popular with American audiences since the emergence of novelty cinematographic attractions in the late 1890s A Place of Darkness illuminates the prehistory of the horror genre by tracing the way horrific elements and stories were portrayed in films prior to the introduction of the term horror film Using a rhetorical approach that examines not only early films but also the promotional materials for them and critical responses to them Kendall R Phillips argues that the portrayal of horrific elements was enmeshed in broader social tensions around the emergence of American identity and in turn American cinema He shows how early cinema linked monsters ghosts witches and magicians with Old World superstitions and beliefs in contrast to an American way of thinking that was pragmatic reasonable scientific and progressive

Throughout the teens and twenties Phillips finds supernatural elements were almost always explained away as some hysterical mistake humorous prank or nefarious plot The Great Depression of the 1930s however constituted a substantial upheaval in the system of American certainty and opened a space for the reemergence of Old World gothic within American popular discourse in the form of the horror genre which has terrified and thrilled fans ever since

**All Music Guide**  
 Vladimir Bogdanov,Chris Woodstra,Stephen Thomas Erlewine,2001-11 Arranged in sixteen musical categories provides entries for twenty thousand releases from four thousand artists and includes a history of each musical genre

Operas in English: A Dictionary Margaret Ross Griffel,2012-12-21 In this revised and expanded edition of Operas in English A Dictionary Margaret Ross Griffel updates her work on operas written specifically to an English text including not only works originally in English but also those set to new English librettos Since the book s initial publication in 1999 Griffel has added nearly 900 new items bringing the total number of entries in this new edition to 4 400 covering the world of opera in English from 1634 through 2011 The front matter includes a brief history of English opera to set the stage for the dictionary entries that follow Listed alphabetically each opera entry includes alternative titles a full descriptive title the number of acts composer s name librettist s name with original language of the libretto the source of the text date place and cast of the first performance date of composition if it occurred substantially earlier than the premiere similar information for the first U S including colonial and British England Scotland Wales performances brief plot summary main characters names and vocal ranges where known names of noteworthy numbers comments on special musical problems and techniques other settings of the text including non English ones other operas if any involving the same story or characters cross references are indicated by asterisks Entries include such information as first and critical editions of the score and libretto a bibliography ranging from scholarly studies to more informal journal articles and reviews a discography and information on video recordings Operas in English features four appendixes a selective bibliography and two indexes The first appendix lists composers their places and years of birth and death and their operas included in the text as entries the second does the same for librettists the third records authors whose works inspired or were adapted for the librettos and the fourth comprises a chronological listing of the A Z entries including the date of first performance the city of the premiere or composition date if unperformed or performed much later the short title of the opera and the composer There is a main character index and an index of singers conductors producers composers of other settings and other key figures

The Tainted Love Saga: The Complete Series (Books 1â7) Kayla Lowe, The Tainted Love Saga The Complete Series 7 Book Omnibus Sarah Mackenzie is a bright eyed new adult eager to start her college journey and leave her small town life behind But when she gets caught up in an online romance with a much older man she discovers he isn t at all who he claimed to be Their fateful encounter sends her spiraling into a world of deception and danger that will change her life forever Can Sarah find the strength to overcome the darkness and reclaim her future Or will the scars of betrayal and heartbreak haunt her forever This gripping 7 book saga

takes you on an emotional rollercoaster following Sarah's journey through love, deception, violence, abuse, crime, sin, addiction, and betrayal. Explore the complex dynamics of online dating, fractured family relationships, and self-discovery in a raw and powerful coming-of-age story. If you love angsty, heart-wrenching books that will make you cry, break your heart, and ultimately fill you with hope and empowerment, then you don't want to miss *The Tainted Love Saga*. Books included in this saga: *Of Love and Deception*, *Of Love and Family*, *Of Love and Violence*, *Of Love and Abuse*, *Of Love and Crime*, *Of Love and Addiction*, *Of Love and Redemption*. Get your copy now and immerse yourself in Sarah's unforgettable story.

**Broadway Yearbook 2000-2001** Steven Suskin, 2002-06-28 *Broadway Yearbook 2000-2001* is a relevant and irreverent record of the theatrical year. A vivid album of the year on the Great White Way, *Broadway Yearbook* gives readers front-row seats for the phenomenon of *The Producers* and the rest of the season's hits and misses. Steven Suskin's acclaimed new theatre annual delivers a vibrant, candid, and thoughtful account of every show to hit the boards, exciting musicals such as *The Full Monty* and the revival of *42nd Street*, intriguing new plays like *Proof* and *The Tale of the Allergist's Wife*, and fascinating failures including *Jane Eyre* and the beleaguered *Seussical*. *Broadway Yearbook* tells us what the shows were actually like. It is an interpretive record featuring not only dates and names but also the stories behind the statistics. Each entry is accompanied by credits and cast lists, scorecards summarizing overall critical reception for each show, a summary of each show's financial performance, and copies of the illustrative program covers and title pages. Appendices provide a roundup of the season's major awards, memorable performances of the year, obituaries, long-run leaders, shows still running from prior seasons, scheduled shows that never reached Broadway, and a comprehensive index. Steven Suskin has provided a unique and detailed record of the season's memorable moments and high points and low points as well. Written from an insider's perspective, the book is knowledgeable, intriguing, provocative, and entertaining. *Broadway Yearbook* brings the shows of the 2000-2001 season back for an encore.

***Film Music in the Sound Era*** Jonathan Rhodes Lee, 2020-02-13 *Film Music in the Sound Era: A Research and Information Guide* offers a comprehensive bibliography of scholarship on music in sound film, 1927-2017. Thematically organized sections cover historical studies, studies of musicians and filmmakers, genre studies, theory, and aesthetics, and other key aspects of film music studies. Broad coverage of works from around the globe, paired with robust indexes and thorough cross-referencing, make this research guide an invaluable tool for all scholars and students investigating the intersection of music and film. This guide is published in two volumes. Volume 1, *Histories, Theories, and Genres*, covers overviews, historical surveys, theory, and criticism; studies of film genres and case studies of individual films. Volume 2, *People, Cultures, and Contexts*, covers individual people, social and cultural studies, studies of musical genre, pedagogy, and the industry. A complete index is included in each volume.

**Mavis Gallant** Marta Dvorská, 2019-11-19 With a confidante's insights, Marta Dvorská sets up an innovative connection between Mavis Gallant's dazzling writing and the whole spectrum of the arts. She simultaneously engages with the feats of art-making and the adventures of reading, looking, and

listening Drawing on private correspondence and conversations with the Gallant she repositions as a late modernist Dvo k investigates the relationships between the Paris based master of the short story and visual and sound culture Through the filter of philosophical aesthetics she identifies the painterly cinematic and musical dynamics which light up Gallant s craft At the same time she opens a dialogue between Gallant and other international modernists and with those they were reading watching and listening to from the moving pictures which shaped Gallant s generation to the rhythm and dissonance of say Stravinsky and jazz which like the Cubist rupture with spatial perspective spearheaded modernity s aesthetics of breakage How does Gallant s work work Dvo k s hands on rhetorical analyses of Gallant s stories and lesser known recently reissued novels illuminate the superb stylist s language and vision via an emphasis on both image and rhythm Providing keys to Gallant s famous sleights of hand and tonal shifts the discussions reveal a fictional world as multidimensional as a Cubist picture or a symphony depending on whether we lean towards the eye or the ear **"No Legs, No Jokes, No Chance"**

Sheldon Patinkin,2008-05-20 Traces the American musical from its rich beginnings in European opera This book talks about the infancy of the musical the revues operettas and early musical comedies as well as the groundbreaking shows like Oklahoma and Show Boat with references to how history literature fashion popular music and movies influenced musical theater **Claude Rains** John T. Soister,JoAnna Wioskowski,2015-09-02 The career of Claude Rains is often and unfairly overshadowed by the careers of the ever popular Karloff Lugosi Chaney and Rathbone but few can dispute that he was truly one of the world s foremost character actors The Invisible Man ironically made him quite the visible star In his own inimitable way Rains later became John Jasper in Mystery of Edwin Drood Louis Renault Casablanca Julius Caesar Caesar and Cleopatra and Mr Dryden Lawrence of Arabia While concentrating on Rains more than fifty films this book also comprehensively examines his work in other media the stage radio television and recordings His only child Jessica in the foreword provides a brief biography of her father There are many rare photographs **Arias, Ensembles, & Choruses**

John Yaffé,David Daniels,2011-11-17 Conductors John Yaff and David Daniels have created a one stop sourcebook for orchestras opera companies conductors and librarians who research and or prepare programs of vocal excerpts such as solos ensembles and choruses for concert performance In this book readers will find detailed information on a vast repertoire of vocal pieces commonly extracted from operas operettas musicals and oratorios more than 1 750 excerpts from 450 parent works Modeled on Daniels Orchestral Music Arias Ensembles Choruses includes basic historical details about each parent work as well as extract titles subtitles voice types keys durations locations in the original work with page numbers in both full scores and piano vocal scores and exact instrumentation It also lists the publishers that make available the orchestral materials for just the excerpt being programmed independent of the full parent work Until now conductors and orchestra librarians commonly had to first leaf through full scores searching for one elusive three minute aria after another only to then consult multiple publishers catalogues to compile crucial information on all the excerpts proposed for a concert or recording

This book constitutes a single source for finding that information. In many cases the individual entries include valuable insider information on common performance practice including start and stop points, transpositions and conventional cuts. Searching for repertoire is made easy with the detailed title index and appendixes devoted to ensemble excerpts, all categorized by personnel: e.g. duets, trios, quartets, quintets, sextets, choruses and language: Czech, English, French, German, Italian, Latin, Russian. This book is the ideal tool for the working conductor and orchestral librarian as well as music program directors at colleges and conservatories, opera companies and symphony orchestras. As of October 2015, a new printing of this book has occurred to correct errors in the index. A PDF version of the new index is available to previous purchasers of the volume. Please contact Rowman Littlefield's music editor for assistance.

*Billboard*, 2005-02-12. In its 114th year, *Billboard* remains the world's premier weekly music publication and a diverse digital events brand, content and data licensing platform. *Billboard* publishes the most trusted charts and offers unrivaled reporting about the latest music, video, gaming, media, digital and mobile entertainment issues and trends.



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### **Phantom Of The Opera Musical Score Introduction**

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