

O FOR A THOUSAND TONGUES TO SING

15

2¼ minutes

Sw. Trumpet 8'

Ⓐ 00 5674 000

Gt. Diapason 8' and 4'

G

Ped. Bourdon 16' and 8', Gt. to Ped. Ped. 44

JAMES DENTON
Based on the tune "Azmon," by
Carl G. Gläser

Steadily $\text{♩} = 72$

○ Sw.

pp

as a distant trumpet call

p

□ Gt.

pp

This musical score is for a piano and guitar piece, spanning 16 measures. The score is organized into four systems, each with three staves: a grand staff (treble and bass clef) for the piano and a single staff for the guitar.

- System 1 (Measures 1-4):** The piano part begins with a melody in the right hand and a harmonic accompaniment in the left hand. The guitar part enters in measure 4 with a single note. Dynamics include *mp* (mezzo-piano).
- System 2 (Measures 5-8):** The piano part continues with a melodic line and a bass line. A swell (Sw.) is indicated in measure 6. The guitar part has a sustained chord. Dynamics include *mf* (mezzo-forte).
- System 3 (Measures 9-12):** The piano part features a more active melodic line. The guitar part continues with a sustained chord. Dynamics include *f* (forte).
- System 4 (Measures 13-16):** The piano part concludes with a final melodic phrase. The guitar part has a final chord. Dynamics include *f* (forte).

The score includes various musical notations such as notes, rests, accidentals, and dynamic markings. The guitar part is marked with a box labeled "Gt." and a swell (Sw.) in measure 6.

First system of the musical score, featuring a grand staff with treble and bass clefs. The music is in a key with two sharps (F# and C#) and a common time signature. The right hand plays a series of chords and single notes, while the left hand plays a more active line with eighth and sixteenth notes. A third staff at the bottom is empty.

Second system of the musical score. It begins with a *rit.* (ritardando) marking. The tempo is marked **Boldly** with a metronome marking of $\text{♩} = 66$. The dynamics include *ff* (fortissimo). A box labeled **A** is marked *Gt. Full*. Pedal instructions are given: *Ped. Add Diapason 16' and 8'* and *Ped. 66*. The system ends with a *rit.* marking.

Third system of the musical score. It continues the piece with various chordal textures. The right hand has long notes, while the left hand has more active figures. There are accents (*^*) and a *rit.* marking towards the end of the system.

Fourth system of the musical score. It begins with a *cresc.* (crescendo) marking. The dynamics include *fff* (fortississimo). The system concludes with a final chord and a *rit.* marking.

Prayer from "Rienzi"

III (Swell) Vox Celeste
 II (Great) Hohl Flute 8ft
 I (Choir) String tone with Trem.
 Ped. soft 16ft

Richard Wagner

Lento. (♩=66.)

Manual

pp *mf* *pp* *mf*

Sw. Diaps.

Pedal

16' only.

p *p* *p*

add Lieblich Gedact

I - III

p molto legato

Gr. St. Diap to Sw.

III

I

Gr.
p espress.
III
Sw. Diaps only.

This system contains the first system of music. It features a treble and bass staff. The treble staff begins with a 'Gr.' (Grave) marking and a fermata. The bass staff has a 'p' (piano) dynamic marking. The system is divided into two measures by a double bar line. The first measure contains a treble staff with a fermata and a bass staff with a 'p' dynamic marking. The second measure contains a treble staff with a fermata and a bass staff with a 'p' dynamic marking. The system is marked with 'III' and 'Sw. Diaps only.'

This system contains the second system of music. It features a treble and bass staff. The treble staff begins with a fermata. The bass staff has a 'p' (piano) dynamic marking. The system is divided into two measures by a double bar line. The first measure contains a treble staff with a fermata and a bass staff with a 'p' dynamic marking. The second measure contains a treble staff with a fermata and a bass staff with a 'p' dynamic marking. The system is marked with 'II'.

This system contains the third system of music. It features a treble and bass staff. The treble staff begins with a fermata. The bass staff has a 'p' (piano) dynamic marking. The system is divided into two measures by a double bar line. The first measure contains a treble staff with a fermata and a bass staff with a 'p' dynamic marking. The second measure contains a treble staff with a fermata and a bass staff with a 'p' dynamic marking. The system is marked with 'I' and 'pp' (pianissimo).

II Small Open Diapason

Sw.

This system contains the fourth system of music. It features a treble and bass staff. The treble staff begins with a fermata. The bass staff has a 'p' (piano) dynamic marking. The system is divided into two measures by a double bar line. The first measure contains a treble staff with a fermata and a bass staff with a 'p' dynamic marking. The second measure contains a treble staff with a fermata and a bass staff with a 'p' dynamic marking. The system is marked with 'II Small Open Diapason' and 'Sw.'



The first system of musical notation consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature has two flats. The music features a melody in the top staff with a first ending bracket labeled 'I' and a repeat sign. The middle and bottom staves provide harmonic support with chords and moving lines. Dynamics include *pp* (pianissimo) and *p* (piano).



The second system of musical notation continues the piece with three staves. It features a complex texture with many chords and moving lines in all three staves. The key signature remains two flats. The system concludes with a double bar line.



The third system of musical notation continues the piece with three staves. It features a complex texture with many chords and moving lines in all three staves. The key signature remains two flats. The system concludes with a double bar line.



The fourth system of musical notation continues the piece with three staves. It features a complex texture with many chords and moving lines in all three staves. The key signature remains two flats. The system concludes with a double bar line. The word "open in" is written above the final measure of the top staff.

Più animato.

First system of musical notation. The right hand features a melodic line with eighth and sixteenth notes, while the left hand plays a complex accompaniment of chords and arpeggios. Dynamic markings include *p* (piano) and *pp* (pianissimo). A double bar line with repeat dots is present in the middle of the system.

Second system of musical notation. The right hand continues the melodic development, and the left hand provides a dense harmonic support. Dynamic markings include *mf* (mezzo-forte) and *pp* (pianissimo).

Third system of musical notation. Above the staff, the instruction "add large open Diapason" is written. The system includes dynamic markings such as *mf*, *cresc.* (crescendo), *più f* (più forte), *ff* (fortissimo), *dim.* (diminuendo), and *p ritard.* (piano, ritardando).

Fourth system of musical notation, marked "I. Tempo I." at the beginning. The tempo changes to the original speed. The right hand has a more active melodic line, and the left hand continues with a steady accompaniment.

First system of musical notation. The top staff (treble clef) contains a melodic line with a slur and a fermata, marked *a piacere*. The middle staff (bass clef) contains a complex chordal texture with a slur and a fermata. The bottom staff (bass clef) contains a simple bass line. Dynamics include *pp* and *p*.

Second system of musical notation. The top staff (treble clef) contains a melodic line with a slur and a fermata, marked *Sw.*. The middle staff (bass clef) contains a complex chordal texture with a slur and a fermata, marked *III*. The bottom staff (bass clef) contains a simple bass line. Dynamics include *pp*, *p*, and *p*.

Third system of musical notation. The top staff (treble clef) contains a melodic line with a slur and a fermata. The middle staff (bass clef) contains a complex chordal texture with a slur and a fermata. The bottom staff (bass clef) contains a simple bass line. Dynamics include *p* and *pp*.

Fourth system of musical notation. The top staff (treble clef) contains a melodic line with a slur and a fermata, marked *Vox Celeste only*. The middle staff (bass clef) contains a complex chordal texture with a slur and a fermata, marked *Gr.*. The bottom staff (bass clef) contains a simple bass line. Dynamics include *p* and *pp*. The system is marked *II Flute 4ft*.

Think Of Me

Electronic Organs

Upper: Flutes (or Tibias) 16', 4'

Lower: String 8', Reed 4'

Pedal: 16', 8'

Vib./Trem.: On, Fast

Drawbar Organs

Upper: 80 0800 000

Lower: (00) 4004 010

Pedal: 24

Vib./Trem.: On, Fast

Music by Andrew Lloyd Webber

Lyrics by Charles Hart

Additional Lyrics by Richard Stilgoe

Allegretto

CHRISTINE

A

E(A bass)

mf

Think of me, think of me fond - ly

D(A bass)

E7(A bass)

A

when we've said good - bye. Re - mem-ber me

E(A bass)

D(F# bass)

E7

ev - 'ry so of - ten, prom - ise me you'll try.

F#m

C#(F# bass)

C#7/(F#bass)

F#m

F#m7

On that day, that not so dis - tant day, when you are far a - way and

B7

A(E bass)

F#m

F#m7

free, if you ev - er find a mo - ment,

STRINGS

Bm

C#m

D

E

A

N.C.

spare a thought for me.

Bb

F(Bb bass)

Eb (Bb bass)

f (Instrumental)
Think of me, think of me wak - ing si - lent and re -

F7(Bb bass)

Bb

F(Bb bass)

signed. Im - ag - ine me, try - ing too hard to

Eb

F

F7

Gm

put you from my mind. And though it's clear, though it was
Think of me please say you'll
mf

D7(G bass)

Gm7

C7

N.C.

al - ways clear that this was nev - er meant to be, do. R.H. to upper if you will
think of me what - ev - er else you choose to There will

Bb (F bass)

Gm7

Cm

Dm To Coda

Eb

F7

hap - pen to nev - er be re - a mem - ber, when stop and won't think of

FULL FLUTES (or Tibias)

Bb

Ab (Bb bass) Bb 7

Eb

F(Eb bass)

Ab (Eb bass)

me. Think of Au - gust when the trees were

D.S. al Coda

Bb (F bass)

Gm7

Cm

F

F7

green; don't think a - bout the way things might have been.

Coda

Eb

F7

Bb

F(Bb bass)

Eb (Bb bass)

think of you.

STRINGS

RAOUL

F(B♭ bass)

B♭

F(B♭ bass)

L.H. to upper

Can it be,
mp

can it be Christ - ine?

E♭

F7

Gm

Long a - go, _____ it seems so

D7(G bass)

Gm7

C7

N.C.

long a - go, _____ how young and

in - no - cent we

were.

Both hands lower

She may

f

B♭ (F bass)

Gm7

Cm

Dm

E♭

F7

not re - mem - ber me but

I re - mem - ber

FULL ORGAN

CHRISTINE

Gm

D7(G bass)

Gm7

Flow - ers fade, — the fruits of
(her.)

sum - mer fade, — they have their

sea - son so do

mp

C7

N.C.

B \flat (F bass)

Gm7

Cm

Dm

we ...

R.H. to upper
but please

prom - ise me

that

some - times

you

will

cresc.

Cadenza (ad lib)

N.C.

opt. 8va.

ff

think

ah

*p**cresc. poco a poco*

F7

N.C.

B \flat *f**ff*

of

me.

Wishing You Were Somehow Here Again

Electronic Organs
Upper: Bells
Lower: Strings 8', 4'
Pedal: 16', 8'
Vib./Trem.: On, Fast

Drawbar Organs
Upper: Bells
Lower: (00) 0702 011
Pedal: 24
Vib./Trem.: On, Fast

Music by Andrew Lloyd Webber
Lyrics by Charles Hart
Additional Lyrics by Richard Stilgoe

Expressively



STRINGS

BELLS

CHRISTINE

Gm

E_b

Cm

You were once my one com - pan - ion, you were all that
Pass - ing bells and sculp - tured an - gels, cold and mon - u -

mp
Both hands lower

D

Gm

Fm

mat - tered. You were once a friend and fa - ther,
men - tal, seem for you the wrong com - pan - ions;

FLUTES

E_b

Cm

D

D7

G

then my world was shat - tered. *p* Wish - ing you were some - how
you were warm and gen - tle. (Instrumental)
R.H. to upper.

Am

D7

D7

here a - gain, wish - ing you were some - how near;

Coda

Bm7 **Em** **D**

why can't the past just die?

B \flat **Cm(B \flat bass)**
 Wish - ing you were some - how here a - gain, know - ing we must say good -
mp
F7 **8va E \flat** **F(E \flat bass)** **Dm7** **Gm** **N.C.** *loco*
 bye. Try to for - give, teach me to live, R.H. to lower
cresc. poco a poco
Dm7 **Gm** **F7** STRINGS **B \flat** **F(B \flat bass)**
 give me the strength to try. No more mem - o - ries, no more
 R.H. to upper
E \flat (B \flat bass) **F(B \flat bass)** **B \flat** **F(B \flat bass)** **Cm(B \flat bass)**
 si - lent tears, no more gaz - ing a - cross the wast - ed
F7(B \flat bass) **N.C.** **E \flat** **F7(B \flat bass)** **B \flat**
 years. *Both hands lower* *p* Help me say good - bye!
molto rit.

All I Ask Of You

Electronic Organs

Upper: Flutes (or Tibias) 16', 8', 4'

Lower: Melodia 8', Reed 8'

Pedal: 8'

Vib./Trem.: On, Fast

Drawbar Organs

Upper: 80 4800 00

Lower: (00) 7334 011

Pedal: 15

Vib./Trem.: On, Fast

Music by Andrew Lloyd Webber
Lyrics by Charles Hart
Additional Lyrics by Richard Stilgoe

Slowly, with feeling

RAOUL

F

F6

mp

No more talk of dark - ness, for -
Let me be your free - dom, let

Fmaj7

F6

Fmaj7

Bb6

get these wide - eyed fears;
day - light dry your tears;

I'm here,
I'm here,

noth-ing can harm you, my
with you, be-side you, to

CHRISTINE

Ebmaj7

C9

C7

Fmaj9

Dm7

Gm7

C9

C7

words will warm and calm you.
guard you and to guide you.

All I ask is eve - ry wak - ing mo - ment,

F6(A bass) Dm7 Gm7 Gm7(C bass) C7(b9)

turn my head with talk of sum-mer-time.

Fmaj9 Dm7 Gm7 C9 C7 Fmaj9(A bass) Bb6

Say you need me with you now and al-ways; prom-ise me that all you say is

F(C bass) Gm(C bass) C6 Gm7(C bass) F RAOUL F6

true, that's all I ask of Let me be your shel-ter,

Fmaj7 F6 Fmaj7 Bb6

let me be your light; you're safe, no one will find you, your

CHRISTINE

Ebmaj7

C9

C7

F6

Fmaj7

F6

fears are far be - hind you.

All I want is free - dom, a

world with no more night; and

RAOUL

Fmaj7

Bb6

Ebmaj7

C9

C7

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

Fmaj9

Dm7

Gm7

C9 C7

F(A bass)

Dm7

say you'll share with me one love, one life - time;

let me lead you from your

Gm7

C7(b9)

Fmaj9

Dm7

sol - i - tude.

Say — you — need me with you,

Gm7 C9 C7 Fmaj9(A bass) Bb6 F(C bass)

here be ³ - side you, an - y - where you go, let me ³ go too,

Gm(C bass) C6 Gm7 (C bass) Fmaj9 CHRISTINE Dm7

Chris - tine, that's all I ask of you. All I ask for is one

Gm7 C9 C7 F(A bass) Dm7 Gm7 C7(b9)

love, one life - time; say the word and I will fol-low you.

RAOUL & CHRISTINE Fmaj9 Dm7 Gm7 CHRISTINE RAOUL C9 C7 F6(A bass) Bb6

Share — each — day with me, each night, each morn - ing. Say you love me! You know I

RAOUL & CHRISTINE

F(C bass) Gm7(C bass) C6 Gm7(C bass) F Dm7

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

Gm7 C9 F6(A bass) Dm7 Gm7 C7(b9)

Fmaj9 Dm7 Gm7 C9 RAOUL & CHRISTINE F6(A bass) Bb6

An-y-where you go, let me go

F(C bass) Gm7(C bass) C6 Gm7 (C bass) F6

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

Angel Of Music

Electronic Organs

Upper: Flutes (or Tibias) 16', 4'

Lower: String 8', Reed 8'

Pedal: 16', 8'

Vib./Trem.: On, Fast

Drawbar Organs

Upper: 80 0800 000

Lower: (00) 5303 000

Pedal: 24

Vib./Trem.: On, Fast

Music by Andrew Lloyd Webber
 Lyrics by Charles Hart
 Additional Lyrics by Richard Stilgoe

Moderately

MEG C G(C bass) F(C bass) G(C bass) C G7(C bass)

p Where in the world have you been hid - ing? Real - ly, you were
 CHRISTINE: Here in this room he calls me soft - ly, some - where in - side

C G(C bass) F(C bass) G(C bass)

per - fect. _____ I on - ly wish I knew your se - cret;
 hid - ing. _____ Some - how I know he's al - ways with me;

C G7(C bass) C Cmaj7 STRINGS CHRISTINE Am Am7

who is this new tu - tor? _____ Fa - ther once spoke of an
 he, the un - seen gen - ius. _____ I watched your face from the

MEG:

Fmaj7 F6 Dm Dm7 E E7

an - gel, _____ I used to dream he'd ap - pear.
 shad - ows _____ dis - tant through all the ap - plause.

Am F Dm7 B \flat G G7

Now as I sing I can sense him _____ and I know words he's there. *dim. (1st time)*
I hear your voice in the dark _ ness, _____ yet the words aren't yours. *cresc. (2nd time)*

FLUTE

CHRISTINE

E \flat B \flat (E \flat bass) A \flat (E \flat bass) B \flat (E \flat bass) E \flat B \flat (E \flat bass)

An - gel of mu - sic, guide and guar - dian, grant to me your

mf

E \flat A \flat (E \flat bass) E \flat B \flat (E \flat bass) A \flat (E \flat bass) B \flat 7 (E \flat bass)

glo - ry! _____ An - gel of mu - sic, hide no long - er,

MEG: Who is this an - gel, this

E \flat B \flat 7 (E \flat bass) E \flat

se - cret and strange an - gel. _____ He's with me ev - en now, *mp*
MEG: Your

VIOLIN

CHRISTINE

HORN

D \flat (E \flat bass) B (E \flat bass) Am (E \flat bass) Am (C bass) E \flat

all a - round me it fright - ens me. don't be fright - ened!
hands are cold; your face, Christ - ine it's white;

CLARINET

PHANTOM

C G(C bass) F(C bass) G(C bass) C G7(C bass)

In - so - lent boy, this slave of fash - ion, bask - ing in your

mf

C G(C bass) F(C bass) G(C bass)

glo - ry. Ig - nor - ant fool, this brave young suit - or,

C G7(C bass) C

shar - ing in my tri - umph.

STRINGS

CHRISTINE

f D \flat A \flat (D \flat bass)

An - gel, I hear you!

G \flat (D \flat bass) A \flat (D \flat bass) D \flat A \flat (D \flat bass) D \flat G \flat (D \flat bass)

Speak, I lis - ten. Stay by my side, guide me!

D \flat A \flat (D \flat bass) G \flat (D \flat bass) A \flat (D \flat bass) D \flat A \flat (D \flat bass)

An - gel, my soul was weak; for - give me! En - ter at last,

CLARINET

D \flat

PHANTOM

B \flat mG \flat maj7

mas - ter!

Flat - ter - ing child, you shall know me,

E \flat m7F(E \flat bass)B \flat m

see why in sha - dow I

hide.

Look at your face in the

G \flat maj7E \flat m7

B

A \flat

STRINGS

mir - ror!

I am

there

in -

side.

E

B(E bass)

A(E bass)

B(E bass)

E

B(E bass)

An - gel of mu - sic,

guide and guar - dian,

grant to me your

E

E

B(E bass)

A(E bass)

B(E bass)

glo - ry!

An - gel of mu - sic,

hide no long - er!

E B(E bass) E PHANTOM Em

Come to me, strange an - gel! I am your an - gel of

mp

mf

mu - sic; come to me an - gel of mu - sic!

RAOUL N.C. PHANTOM Em

f

Whose is that voice? Who is that in there? I am your an - gel of

dim. to end *ppp*

mu - sic, come to me, an - gel of mu - sic!

The Phantom Of The Opera

Electronic Organs

Upper: Flutes (or Tibias) 16', 8', 5-1/3', 4'

Lower: Pipe Organ

Pedal: String Bass

Vib./Trem.: On, Slow

Drawbar Organs

Upper: 42 0026 010

Lower: Pipe Organ

Pedal: String Bass

Vib./Trem.: On, Slow

Music by Andrew Lloyd Webber

Lyrics by Charles Hart

Additional Lyrics by Richard Stilgoe and Mike Batt

Driving

Dm

D \flat m Cm B B \flat

First system of the musical score. It features a piano introduction in 4/4 time. The right hand plays a melody of eighth notes, while the left hand provides a steady bass line of quarter notes. The key signature has two flats (B \flat and E \flat). The system is marked with a forte (f) dynamic and includes various musical notations such as slurs, accents, and ties.

1. A \flat B \flat 2. A \flat B \flat B C C \sharp m Dm

Second system of the musical score. It continues the piano introduction. The first ending (1.) leads back to the beginning of the system, while the second ending (2.) leads to the next system. The notation includes various musical symbols like slurs, accents, and ties.

CHRISTINE

Gm

C

Third system of the musical score, featuring the vocal entry of Christine. The vocal line is in the right hand, starting with a mezzo-forte (mp) dynamic. The piano accompaniment is in the left hand. The lyrics are: "In sleep he sang to me, in dreams he". The system includes various musical notations like slurs, ties, and breath marks.

Dm

C

Dm

Gm

Fourth system of the musical score. The vocal line continues with the lyrics: "came, that voice which calls to me". The piano accompaniment provides a steady bass line. The system includes various musical notations like slurs, ties, and breath marks.

C Dm N.C.

and speaks my name. L.H. to upper And do I

Gm C Dm

dream a - gain? for now I find

mf

L.H. to lower the phan - tom of the op - er - a is

f

C#dim7 Dm Dbm Cm B

there in - side my mind.

Bb Ab Bb Dbdim7 Gm PHANTOM

mf Sing once a -

gain with me — our strange du - et; —

my pow - er ov - er you — grows strong - er

Chords: Cm, F7, Gm

yet. — And though you turn from me —

Chords: Gm, N.C., Eb maj7, Eb 6

Dynamic: *mp*

to glance be - hind, the phan -

Chords: F, Gm

Dynamic: *f*

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

Chords: Cdim7, Eb dim7

Gm **G \flat m Fm E E \flat**

mind.

D D7 Em

with intensity mp

CHRISTINE

Those I who am have the

Am D9 Em(B bass)

***PHANTOM**

seen mask your face wear. draw 'It's back me in they fear. hear.

PHANTOM & CHRISTINE

Em Cmaj7 C6 D Em

Your My spi - rit and my your voice in one com - bined;

Cdim7

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

L.H. to upper *f* L.H. to lower

VOICES

Em

in - side my mind. The phan - tom of the

your

mp

C

op - era. Be - ware the

Em

C

phan - tom of the op - era.

Fm Eb Fm PHANTOM Db 9 Db

f. *mp* In all your fan - ta - sies,

8va

Fm Db 9 Db

you al - ways knew that man and mys - ter - y

CHRISTINE

PHANTOM & CHRISTINE

E \flat 7 *loco* **Fm** **D \flat maj7** **D \flat 6**

we're both in you. And in this la - by - rinth

mf

E \flat **Fm** **f**

where night is blind, the phan -

C# dim7

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

L.H. to upper

Fm **PHANTOM** **D \flat maj7** **CHRISTINE**

mind. (Spoken) Sing, my angel of music! L.H. to lower He's

Fm **D \flat**

there the phan - tom of the op - era.

(featured in "The Breaking Of The Fellowship")
performed by Edward Ross

Slowly and freely

Moderately slow, flowing ♩ = 76

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

walk in bit - ter rain. But in dreams, I can

G A D A/E Bm/D A/E

hear your name. And in dreams

Gmaj7 Bm/F# G A Bm G

we will meet a - gain.

D F D Bb/D F/C

mp

A7sus/D Bb/D C/E D F D Bb/D C/E

When the

rit. *mf*

E G#m A E/G# A B

seas and moun - tains fall and we come to end of

a tempo

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

days, in the dark I hear a call, call - ing me

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

there. I will go there and back a - gain.

mp

MAY IT BE

performed by Enya

Lyrics by
ROMA RYAN

Music by ENYA
and NICKY RYAN

Slowly and freely ♩ = 76

Verse:

1. May it be an eve-ning star shines
be be the shad-ow's call will

Chords: F#5, F#m, D

down fly up a - on - you. way. May it be when dark - ness
May it be be you jour - ney

Chords: A/C#, E/B, F#m

falls, on your - heart light - will be the true, day. You - When the

Chords: D, A/C#, E/B

D A/C# Bm Esus E

walk a lone - ly road. Oh! How far you are from the home.
 night is o - ver - come, you may rise to find the sun. }

Chorus:

A F#m/C# D Esus E

Mor - ni - ě u - tú - li - ě. Be -
 (Darkness has come.)

A E/B D Esus E

lieve and you will find your way. M -

A F#m/C# D Esus E

or - ni - ě a - lan - ti - ě. A
 (Darkness has fallen.)

F#m D Esus/B E

prom - ise lives with in you

1. 2.

A A E/G#

now. 2. May it now. A

F#m D Esus/B E A

prom - ise lives with in you now.

MAY IT BE

performed by Enya

Lyrics by
ROMA RYAN

Music by ENYA
and NICKY RYAN

Slowly and freely ♩ = 76

Verse:

1. May it be an eve-ning star shines
be be the shad-ow's call will

Chords: F#5, F#m, D

down fly up a - on - you. way. May it be when dark - ness
May it be you jour - ney

Chords: A/C#, E/B, F#m

falls, on your - heart light will be the true, day. You - When the

Chords: D, A/C#, E/B

D A/C# Bm Esus E

walk a lone - ly road. Oh! How far you are from the home.
 night is o - ver - come, you may rise to find the sun. }

Chorus:

A F#m/C# D Esus E

Mor - ni - ě u - tú - li - ě. Be -
 (Darkness has come.)

A E/B D Esus E

lieve and you will find your way. M -

A F#m/C# D Esus E

or - ni - ě a - lan - ti - ě. A
 (Darkness has fallen.)

Chord progression: F#m, D, Esus/B, E

Lyrics: prom - ise lives with in you

1. 2.

Chord progression: A, A, E/G#

Lyrics: now. 2. May it now. A

Chord progression: F#m, D, Esus/B, E, A

Lyrics: prom - ise lives with in you now.

EVENSTAR

featuring Isabel Bayrakdarian

Text by
J.R.R. TOLKIEN

Music by
HOWARD SHORE

Slowly ♩ = 46

Am Fm C/G E/G#

p

(with pedal)

The piano introduction is in 4/4 time, marked 'Slowly' with a tempo of 46 beats per minute. It features a treble and bass staff. The treble staff has a melodic line with a slur and a crescendo hairpin. The bass staff has a simple harmonic accompaniment. Chords are indicated above the staff: Am, Fm, C/G, and E/G#.

Em

C

D

Em

Solo: U - i - ve - thed na i on - nad. Si boe u - dhan - na.

Choir: U - i - ve - thed.

p

Bm/D

C

D

Ae u - es - te - li es - te - li - ach nad.

Na i on - nad.

Am/E C D Em

mf

Am/E C D Em

Na boe u i.

Em Bsus Am Bm Em

mp cresc.

Bm/D D7 Em Bm/F#

mf

Em/G Am Bm Cmaj7

Em Cmaj7 D Em

Es - te - li - o han es - te - li - o - han es - te - li - o.

Te - li ach nad.

mp

Bm/D Cmaj7 D

Es - te - li - o - han es - te - o ve - leth.

Es - te li - o han.

Slightly faster ♩ = 58

Em Cmaj7 D Em

mp

Cmaj7 Dsus D Em Bm/D D Em

pp

GOLLUM'S SONG

Words by
FRAN WALSH

performed by Emiliana Torrini

Music by
HOWARD SHORE

Moderately, flowing ♩ = 104

Gm/D

Bm/D

mp

(with pedal)

Gm/D

Bm/D

Cm(maj7)

D

(simile)

Cm

D

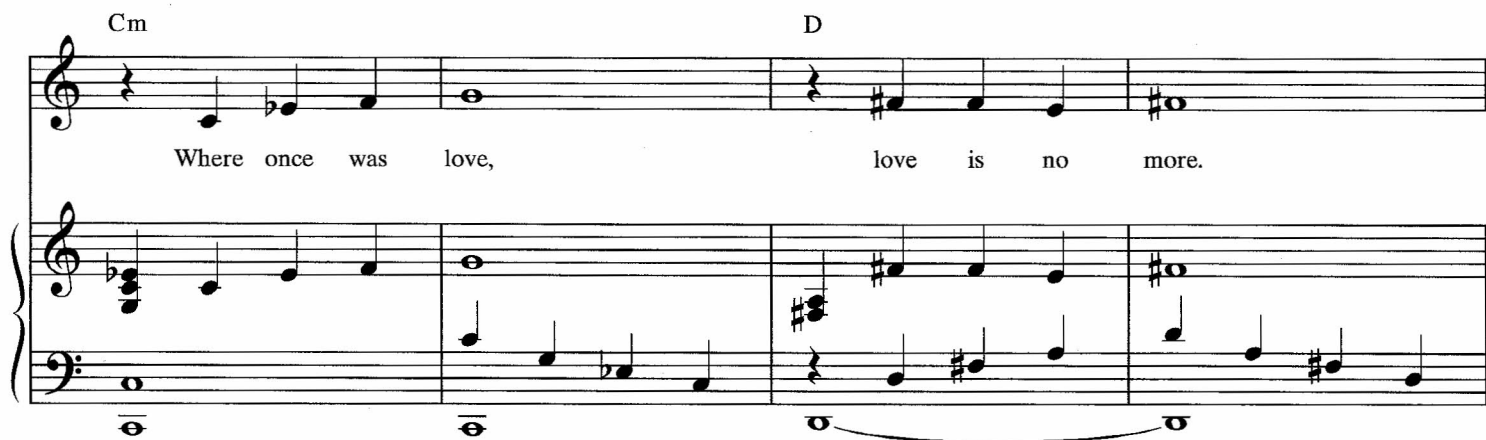
G#m

Bm/D

Where once was light, now dark - ness falls.

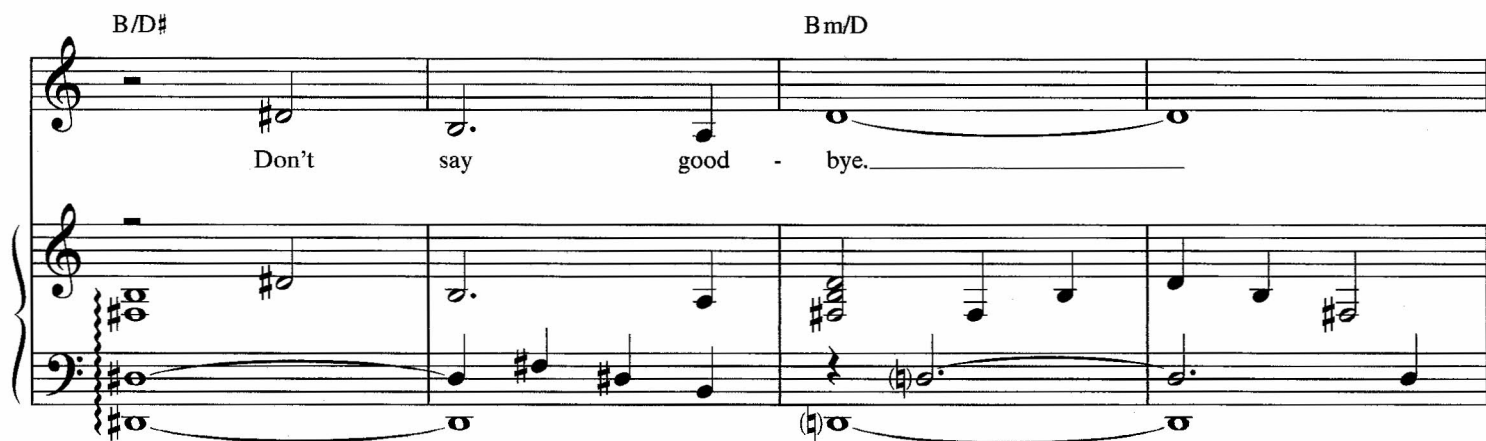
Cm D

Where once was love, love is no more.



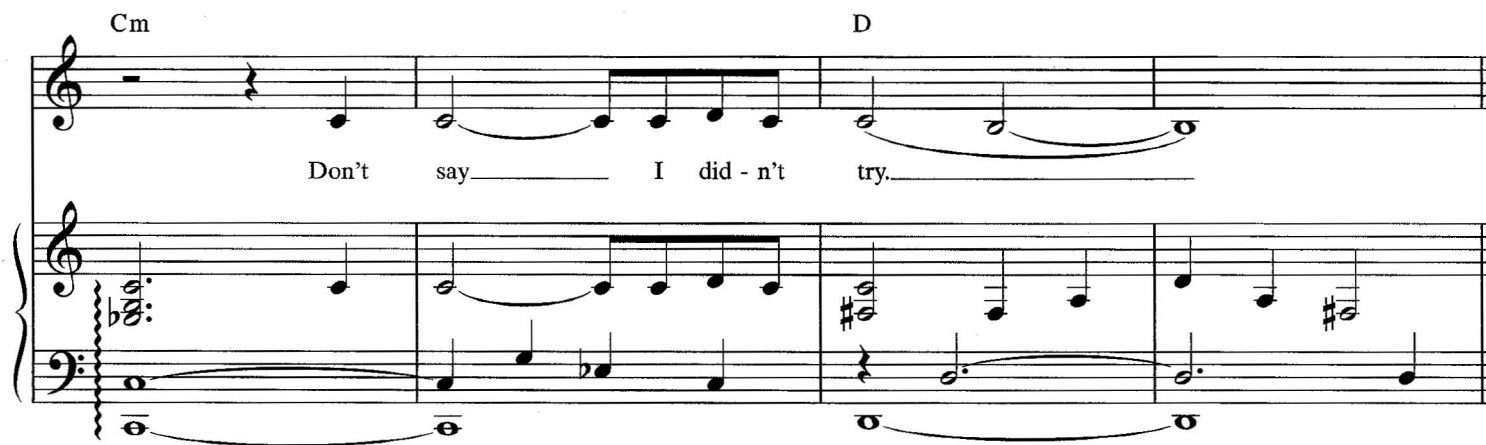
B/D# Bm/D

Don't say good - bye.



Cm D

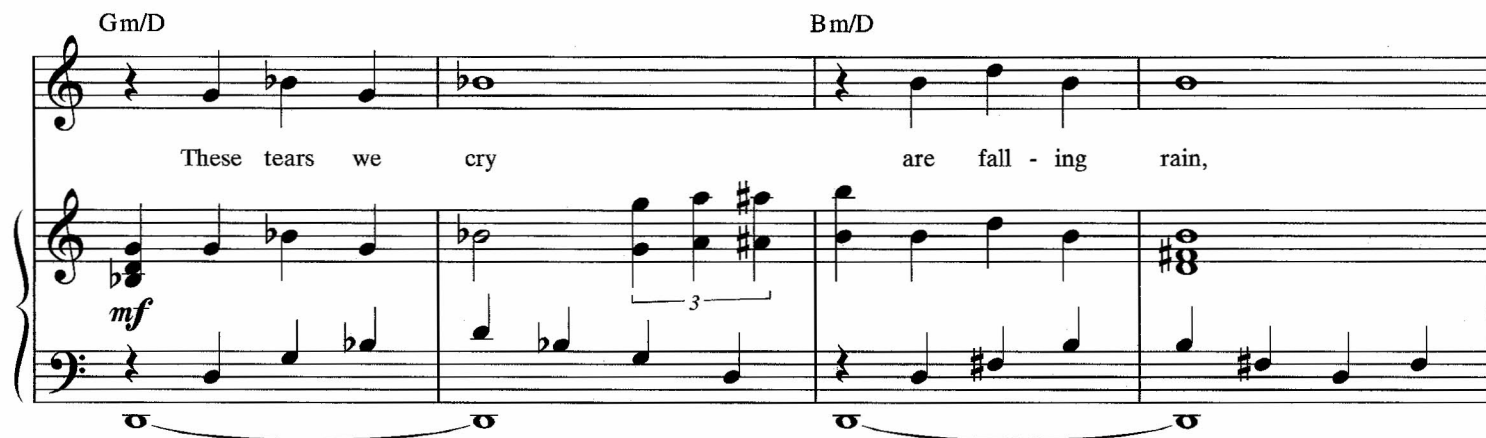
Don't say I did - n't try.



Gm/D Bm/D

These tears we cry are fall - ing rain,

mf



Gm/D Bm/D

for all the lies you told us, the hurt, the blame.

Cm(maj7) D

And we will weep to be so a - lone. We are

Cm D

lost. We can nev - er go home.

G#m Bm/D

So in the end I'll be what I will be.

02 Cm D

No loy - al friend was ev - er there for me.

B/D# Bm/D

Now we say good - bye.

Cm D

We say, you did - n't try.

Gm/D Bm/D

These tears you cry have come too late.

Gm/D Bm/D

Take back the lies, the hurt, the blame.

Cm(maj7) D

And you will weep when you face the end a - lone. You are

Cm D

lost. You can nev - er go home. You are

Cm D

lost. You can nev - er go home.

INTO THE WEST

performed by Annie Lennox

Words and Music by
HOWARD SHORE, FRAN WALSH
and ANNIE LENNOX

Moderately ♩ = 92

C5

The introduction consists of three measures in 4/4 time. The vocal line (treble clef) is mostly whole rests, with a single eighth note in the third measure. The piano accompaniment (grand staff) features a melody in the right hand and sustained chords in the left hand. The first measure has a piano (*p*) dynamic. The second measure has an *8va* marking above the right hand. The third measure continues the accompaniment. A '(with pedal)' instruction is at the bottom.

Verse 1:

C

G

1. Lay down

mp

Dm

Am

C

your sweet and wea - ry head.

Night is

simile

G Dm Am

fall - ing. You have come to jour-ney's end.

C G Dm

Sleep now. Dream of the ones who came be -

Am C G

fore. They are call - ing

Dm Am

from a-cross the dis - tant shore. Why do you weep?_

C/G F G/D

What are these tears up - on your face?

simile

A m C/G F

Soon you will see all of your fears

G/D A m C/G

will pass a - way. Safe in my arms,

F G/D Chorus: C

you're on - ly sleep - ing. What can you

mf

F

see on the ho - ri - zon?

The first system of the musical score for 'Into the West'. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The vocal line begins with a whole note 'see' followed by a half note rest, then a quarter note 'on', a quarter note 'the', a quarter note 'ho', a quarter note 'ri', and a half note 'zon?'. The piano accompaniment consists of a continuous eighth-note melody in the right hand and a sustained bass line in the left hand.

C

G

Why do the white gulls call?

The second system of the musical score. The vocal line starts with a half note rest, followed by a quarter note 'Why', a quarter note 'do', a quarter note 'the', a quarter note 'white', a quarter note 'gulls', and a half note 'call?'. The piano accompaniment continues with the same eighth-note melody in the right hand and a sustained bass line in the left hand.

C

A - cross the sea,

The third system of the musical score. The vocal line begins with a half note rest, followed by a quarter note 'A', a quarter note 'cross', a quarter note 'the', and a half note 'sea,'. The piano accompaniment continues with the same eighth-note melody in the right hand and a sustained bass line in the left hand.

F

C

a pale moon ris - es. The ships have

The fourth system of the musical score. The vocal line starts with a half note rest, followed by a quarter note 'a', a quarter note 'pale', a quarter note 'moon', a quarter note 'ris', and a half note 'es.'. The piano accompaniment continues with the same eighth-note melody in the right hand and a sustained bass line in the left hand.

come to car - ry you home. G

Am/E Em Dm
And all will turn to sil - ver

G/B Am/E C/E
glass. A light on the wa - ter,

F2 G/B Verse 2:
all souls pass. C 2. Hope fades.

mp

104

G Dm Am

in - to the world of night

simile

C G Dm

through shad - ows fall - ing out of mem - o - ry and

Am C G

time. Don't say

Dm Am C

we have come now to the end. White shores are

G Dm Am

call - ing. You and I will meet a - gain. And you'll be

C/G

here _____ in my arms _____

F G/D

just sleep - ing.

Chorus:

C F

What can you see on the ho -

mf

C

ri - zon? Why do the white gulls

G C

call? A - cross the

F

sea, a pale moon ris - es.

C G

The ships have come to car - ry you home.

Am/E

Em

And all will turn

This system contains the first three measures of the song. The vocal line starts with a whole note rest, followed by a half note 'And', a quarter note 'all', a quarter note 'will', and a half note 'turn'. The piano accompaniment features a continuous eighth-note arpeggiated pattern in the right hand and sustained chords in the left hand.

Dm

G/B

Am/E

to sil - ver glass. A light on the

This system contains measures 4 through 6. The vocal line continues with 'to sil - ver glass.' and 'A light on the'. The piano accompaniment maintains the arpeggiated pattern, with the left hand providing harmonic support through chords.

C/E

F2

G/B

wa - ter, grey ships pass in - to the

This system contains measures 7 through 9. The vocal line continues with 'wa - ter, grey ships pass in - to the'. The piano accompaniment continues with the arpeggiated pattern and sustained chords.

C

West.

mp *rit. e dim.*

This system contains the final four measures of the song. The vocal line concludes with 'West.' and a long note. The piano accompaniment features a final arpeggiated pattern in the right hand and sustained chords in the left hand, ending with a double bar line.

IN DREAMS

(featured in "The Breaking Of The Fellowship")
performed by Edward Ross

Words and Music by
FRAN WALSH and
HOWARD SHORE

Slowly and freely

D G D A/E

mp

(with pedal)

G A

When the

mp

Moderately slow, flowing ♩ = 76

D F#m G D/F# G A

cold of win - ter comes, star - less night will cov - er

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

day. In the veil - ing of the sun we will

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

walk in bit - ter rain. But in dreams, I can

This system contains the first four measures of the song. The vocal melody is in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in grand staff (treble and bass clefs). The lyrics are: 'walk in bit - ter rain. But in dreams, I can'.

G A D A/E Bm/D A/E

hear your name. And in dreams

This system contains measures 5 through 8. The vocal melody continues with the lyrics: 'hear your name. And in dreams'.

Gmaj7 Bm/F# G A Bm G

we will meet a - gain.

mf

This system contains measures 9 through 12. The vocal melody continues with the lyrics: 'we will meet a - gain.' The piano part includes a mezzo-forte (*mf*) dynamic marking in measure 11.

D F D Bb/D F/C

mp

This system contains measures 13 through 16. The piano part includes a mezzo-piano (*mp*) dynamic marking in measure 14. The system concludes with a final chord in measure 16.

A7sus/D Bb/D C/E D F D Bb/D C/E

When the

rit. *mf*

E G#m A E/G# A B

seas and moun - tains fall and we come to end of

a tempo

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

days, in the dark I hear a call, call - ing me

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

there. I will go there and back a - gain.

mp

LAUDATION

1½ minutes

Sw. Full 8', 4', 2'

Gt. Full 8', 4', 2', Mixtures, Sw. to Gt.

Ped. Full 16', 8', Sw. to Ped.

A# 00 7645 343

A# 01 8867 545

Ped. 54

GILBERT M. MARTIN

Allegro brillante ♩ = 88

The first system of musical notation for 'Laudation' is in 3/4 time, key of D major (two sharps). It features three staves: a treble staff for the guitar (Gt.) and two staves for the organ (Sw. and Ped.). The guitar part begins with a forte (ff) dynamic and a square box indicating a repeat. The organ part features a detached swell (Sw. detached) marked with an asterisk and a circle, and a detached pedal line. The tempo is marked as Allegro brillante with a quarter note equal to 88 beats per minute.

The second system of musical notation continues the piece. The guitar part continues with a melodic line, and the organ part maintains the detached swell and pedal accompaniment. The notation includes various musical symbols such as beams, slurs, and dynamic markings.

The third system of musical notation concludes the piece. It features a trill (tr) in the guitar part, indicated by a wavy line. The organ part continues with the detached swell and pedal accompaniment. The system ends with a final chord in the organ and a repeat sign in the guitar part.

* On D.C. repeat, both hands on Gt. to the end of the piece.

First system of musical notation, featuring a treble and bass staff with a key signature of two sharps (F# and C#). The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes.

Second system of musical notation, continuing the piece. The treble staff shows a melodic line with various rests and note values, and the bass staff continues with a steady accompaniment of chords.

Third system of musical notation, featuring a trill (tr) in the treble staff. A box labeled "Final ending (Omit 1st time)" indicates a repeat section. The system concludes with a "Fine" marking and a glissando (gliss.) in the bass staff.

Fourth system of musical notation, starting with a piano (mf) dynamic and a swell (Sw.) marking. The treble staff contains a melodic line, and the bass staff provides a harmonic accompaniment with chords.

First system of musical notation. The top staff (treble clef) contains a melodic line with eighth and sixteenth notes. The middle staff (bass clef) contains a rhythmic accompaniment of eighth notes. The bottom staff (bass clef) contains a single melodic line. The word *cresc.* is written above the middle staff.

Second system of musical notation. The top staff (treble clef) contains a melodic line with eighth and sixteenth notes. The middle staff (bass clef) contains a rhythmic accompaniment of eighth notes. The bottom staff (bass clef) contains a single melodic line. The words *poco a poco* are written above the middle staff.

Third system of musical notation. The top staff (treble clef) contains a melodic line with eighth and sixteenth notes. The middle staff (bass clef) contains a rhythmic accompaniment of eighth notes. The bottom staff (bass clef) contains a single melodic line. The word *ff* is written above the middle staff.

Fourth system of musical notation. The top staff (treble clef) contains a melodic line with eighth and sixteenth notes. The middle staff (bass clef) contains a rhythmic accompaniment of eighth notes. The bottom staff (bass clef) contains a single melodic line. The word *rall.* is written above the middle staff. The word *tr* is written above the top staff. The word *D.C.* is written above the bottom staff. The word *Add Reeds* is written below the bottom staff.

LAUDATION

1½ minutes

Sw. Full 8', 4', 2'

Gt. Full 8', 4', 2', Mixtures, Sw. to Gt.

Ped. Full 16', 8', Sw. to Ped.

A# 00 7645 343

A# 01 8867 545

Ped. 54

GILBERT M. MARTIN

Allegro brillante ♩ = 88

* On D.C. repeat, both hands on Gt. to the end of the piece.

First system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes.

Second system of musical notation, continuing the piece. The treble staff shows a melodic line with various rests and note values, and the bass staff continues with a steady accompaniment.

Third system of musical notation, featuring a trill (tr) in the treble staff. A box labeled "Final ending (Omit 1st time)" indicates a repeat section. The system concludes with a "Fine" marking and a glissando (gliss.) in the bass staff.

Fourth system of musical notation, featuring a melodic line in the treble staff and a bass line in the bass staff. A dynamic marking of *mf* (mezzo-forte) is present, along with a "Sw." (Swell) marking in the treble staff.

First system of musical notation. The top staff (treble clef) contains a melodic line with eighth and sixteenth notes. The middle staff (bass clef) contains a rhythmic accompaniment of eighth notes. The bottom staff (bass clef) contains a single melodic line. The word *cresc.* is written above the middle staff.

Second system of musical notation. The top staff (treble clef) contains a melodic line. The middle staff (bass clef) contains a rhythmic accompaniment. The bottom staff (bass clef) contains a single melodic line. The words *poco a poco* are written above the middle staff.

Third system of musical notation. The top staff (treble clef) contains a melodic line. The middle staff (bass clef) contains a rhythmic accompaniment. The bottom staff (bass clef) contains a single melodic line. The word *ff* is written above the middle staff.

Fourth system of musical notation. The top staff (treble clef) contains a melodic line with trills. The middle staff (bass clef) contains a rhythmic accompaniment. The bottom staff (bass clef) contains a single melodic line. The word *rall.* is written above the middle staff. The words *D.C. Add Reeds* are written to the right of the staff.