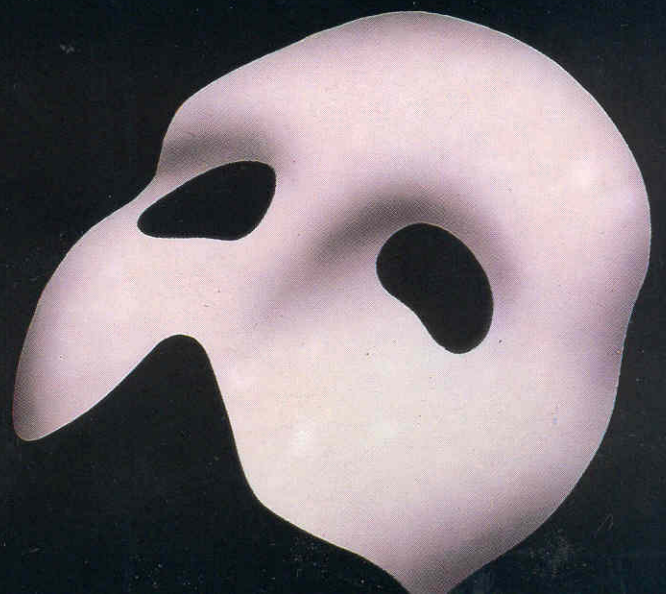


ANDREW LLOYD WEBBER'S

The
PHANTOM
of the
OPERA



1988 TONY® AWARD
BEST MUSICAL

THINK OF ME

Music by ANDREW LLOYD WEBBER
Lyrics by CHARLES HART
Additional lyrics by RICHARD STILGOE

Allegretto

D

CHRISTINE D

Think of me,

mf

This system contains the first musical staff for Christine D. It begins with a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The tempo is marked 'Allegretto'. The first measure is a whole rest, followed by another whole rest. The third measure contains the lyrics 'Think of me,'. The piano accompaniment starts in the second measure with a melody in the right hand and a bass line in the left hand. The piano part is marked *mf* (mezzo-forte). The system ends with a double bar line.

A/D G/D A7/D D

think of me fond - ly when we've said good - bye. Re - mem-ber me

This system contains the second musical staff for Christine D. It continues the melody from the first system. The lyrics are 'think of me fond - ly when we've said good - bye. Re - mem-ber me'. The piano accompaniment continues with the same melody and bass line. The system ends with a double bar line.

A/D G/D A7/D

ev - 'ry so of - ten, pro - mise me you'll try.

This system contains the third musical staff for Christine D. It continues the melody from the second system. The lyrics are 'ev - 'ry so of - ten, pro - mise me you'll try.'. The piano accompaniment continues with the same melody and bass line. The system ends with a double bar line.

Bm F#7/B Bm7

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

E7 D/A Bm7 Em F#m G A

free, if you ev - er find a mo - ment, spare a thought for

D Eb Bb/Eb Ab/Eb

me.

Bb7/Eb Eb Bb/Eb Ab

B $\flat$ Cm G7/C

And though it's clear, — though it was al - ways clear — that this was

mf

Cm7 F Eb/B $\flat$ Cm7

nev - er meant to be, if you hap - pen to re - mem - ber,

f

Fm Gm A $\flat$ B $\flat$ Eb Db/E $\flat$ Eb7 A $\flat$ B $\flat$ /A $\flat$

stop and think of me. Think of Au - gust when the

Db/A $\flat$ Eb/B $\flat$ Cm7

trees were green; don't think a - bout the way things

rall. *a tempo*

Fm Bb7 Eb Bb/Eb

might have been. Think of me, think of me wak - ing

Ab/Eb Bb7/Eb Eb Bb/Eb

si - lent and re - signed. Im - agine me, try-ing too hard _ to

Ab/Eb Bb7/Eb Cm

put you from my mind. Think of me _ please say you'll

G7/C Cm7 F7 Eb/Bb

think of me _ what - ev - er else you choose to do. There will nev - er be a

Cm7 Fm Gm Ab Bb7 Eb

day when I won't think of you.

f

Bb/Eb Ab/Eb Bb/Eb RAOUL Eb

Can it be,

mf

Bb/Eb Ab Bb7 Cm

can it be Christ - ine? Long a - go, — it seems so

f *mf*

G7/C Cm7 F Eb/Bb

long a - go, — how young and in - no - cent we were. She may not re - mem - ber

f

CHRISTINE

Cm7 Fm Gm Ab Bb Cm

me but I re - mem - ber Flow - ers fade, — the fruits of her

G7/C Cm7 F7

sum - mer fade, — they have their sea - son so do we ... but please

Eb/Bb Cm7 Fm Gm Ab Cadenza, senza misura

pro - mise me that some - times you will think ah —

Bb7 Eb

etc. ... of me!

f

con 8

ANGEL OF MUSIC

Music by ANDREW LLOYD WEBBER

Lyrics by CHARLES HART

Additional lyrics by RICHARD STILGOE

Moderato (♩.)

MEG B♭ F/B♭ E♭/B♭ F/B♭ B♭ F/B♭ B♭ B♭sus4

Where in the world have you been hid-ing? Real-ly, you were per-fect. —

p

B♭ F/B♭ E♭/B♭ F/B♭ B♭ F/B♭ B♭ rit.

I on - ly wish I knew your se - cret; who is this new tu - tor? —

a tempo

B♭/F F E♭/F F B♭/F F B♭

mp

CHRISTINE

Gm Eb Cm D7/C

Fa - ther once spoke of an an - gel, — I used to dream he'd ap - pear.

Gm Eb Cm7 Absus+4 F

Now as I sing I can sense him — and I know he's here.

Bb F/Bb Eb/Bb F/Bb Bb F/Bb Bb Bbsus4

Here in this room he calls me soft - ly, some - where in - side hid - ing. —

mf

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

Some - how I know he's al - ways with me; he, the un - seen gen - ius. —

MEG Gm Eb Cm D7/C

I watched your face from the shad- ows — dis- tant through all the ap - plause.

Gm Eb Cm7 Absus+4 rit. F

I hear your voice in the dark- ness, — yet the words aren't yours.

a tempo

CHRISTINE Db Ab/Db Gb/Db Ab/Db Db Ab/Db Db Gb/Db

An - gel of mu - sic, guide and guar-dian, grant to me your glo- ry! —

MEG Who is this an- gel, this

Db Ab7/Db Gb/Db Ab/Db Db Ab/Db Db *poco più mosso* CHRISTINE

an - gel of mu - sic, hide no long- er, se - cret and strange an- gel. — He's

CHRISTINE *rit.*
 with me ev-en now, all a-round me, it fright-ens me.

MEG
 Your hands are cold; your face, Christ-ine, it's white; don't be fright-ened!

pp

a tempo
PHANTOM bass/Bb
 In - so-lent boy, this slave of fash-ion, bask-ing in your glo-ry. —

f

Bb F/Bb Eb/Bb F/Bb Bb F/Bb Bb
 Ig - nor-ant fool, this brave young suit - or, shar - ing in my tri - umph. —

CHRISTINE B F#/B E/B F#/B B F#/B B Bsus4
 An - gel, I hear you! Speak, I lis - ten. Stay by my side, guide me! —

mf

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

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

PHANTOM G#m Emaj7 C#m7 D#/C#

Flat-ter - ing child, you shall know me, — see why in sha-dow I hide.

G#m Emaj7 C#m7 rit. Asus+4 F#

Look at your face in the mir - ror! — I am there in - side.

CHRISTINE D a tempo A/D G/D A/D D A/D D Dsus4

An - gel of mu - sic, guide and guar-dian, grant to me your glo - ry! —

D A/D G/D A/D D A/D D *rit.*

An - gel of mu - sic, hide no long-er! Come to me, strange an-gel! —

PHANTOM

a tempo

I am your an - gel of mu - sic; come to me an - gel of

mf

RAOUL PHANTOM

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

segue

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

THE PHANTOM OF THE OPERA

Music by ANDREW LLOYD WEBBER

Lyrics by CHARLES HART

Additional lyrics by RICHARD STILGOE & MIKE BATT

Allegro—vivace

The musical score is written for piano and voice. It begins with a piano introduction in 4/4 time, marked 'Allegro—vivace'. The piano part features a steady eighth-note bass line and chords in the right hand. The first system of piano accompaniment includes chords: Dm, Dm Dbm Cm B, and Bb. The second system includes Dm and Dm Dbm Cm B. The third system includes Bb, Ab Bb, Bb B C C#m Dm. The vocal line for Christine enters in the fourth system with the lyrics: 'In sleep he sang to me, in dreams he came,'. The vocal melody is in 4/4 time, with a melisma on 'me,'. The piano accompaniment continues with chords: Gsus4, Gm, C, and Dm. The piano part includes a mezzo-piano (mp) dynamic marking. The score is written in G major with one flat (F major) in the key signature.

Dm Dm Dbm Cm B Bb

Dm Dm Dbm Cm B

Bb Ab Bb Bb B C C#m Dm

CHRISTINE

Gsus4 Gm C Dm

In sleep he sang to me, in dreams he came,

mp

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Gsus4 Gm C Dm

that voice which calls to me and speaks my name.

Bbmaj7 Gm/Bb C Dm

And do I dream a - gain? for now I find

Dm Bb°

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

Dm Dm Dbm Cm B

in - side my mind.

f

B $\flat$ A $\flat$ B $\flat$ D $\flat$ ^o Gm PHANTOM

Sing once a -

mf

Csus4 Cm F Gm

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

Csus4 Cm F Gm (8^{va} basso)

ov - er you grows strong - er yet. And though you

E $\flat$ maj7 Cm/E $\flat$ F Gm

turn from me to glance be - hind, the

Gm C° F#°

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

Gm (loco) Gm F#m Fm E Eb D D7

mind.

f

Em CHRISTINE Asus4 Am D/F#

Those who have seen your face draw back in

mp

Em/B Asus4 Am D/F# PHANTOM

fear. I am the mask you wear, it's me they

Em/B PHANTOM & CHRISTINE Cmaj7 Am/C D

hear. Your spi - rit and my voice in one com-
 My spi - rit and your voice in one com-

mf

Em Em

bined; the phan - tom of the op-er-a is
 bined; the phan tom of the op-er-a is

C^o VOICES Em

there there in - side He's there, the phan - tom of the
 in - side my mind. mind.
 in - side your mind.

f

C Em

op - era. Be - ware the phan - tom of the

C Fm Eb Fm PHANTOM

op - era. In all your

mp

Db Eb Fm

fan - ta - sies, you al - ways knew that man and

Db Eb CHRISTINE Fm PHANTOM & CHRISTINE

mys - ter - y were both in you. And in this And in this

Dbmaj7 Bbm/Db Eb Fm

la - by - rinth where night is blind, the
la - by - rinth where night is blind, the

mf

Fm Db^o

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

Fm PHANTOM Db CHRISTINE

mind. (Spoken) Sing, my angel of music! He's
 mind.

Fm Db

there the phan - tom of the op - era.

Fm Db PHANTOM

Ah! Sing, my angel, sing!

CHRISTINE

E $\flat$ PHANTOM

1.

Gm Ah! (1^o) Sing for me!

CHRISTINE

F

PHANTOM

2.

Am Ah! Sing, my

CHRISTINE

F

Am Ah! Ah!

angel of music!

Am

Am

Ah! Ah!

THE MUSIC OF THE NIGHT

Music by ANDREW LLOYD WEBBER
Lyrics by CHARLES HART
Additional lyrics by RICHARD STILGOE

Andante

PHANTOM $\text{D}\flat$ $\text{A}\flat/\text{D}\flat$ $\text{D}\flat$ $\text{A}\flat/\text{D}\flat$ $\text{D}\flat$ $\text{A}\flat/\text{D}\flat$

Night time sharp - ens, height - ens each sen - sa - tion; dark - ness stirs and

$\text{G}\flat/\text{D}\flat$ $\text{A}\flat/\text{D}\flat$ $\text{G}\flat$ $\text{D}\flat$ $\text{G}\flat$ $\text{D}\flat$

wakes im - ag - in - a - tion. Si - lent - ly the sen - ses a - ban - don their de - fen - ces.

$\text{G}\flat$ $\text{C}\flat$ $\text{G}\flat$ $\text{D}\flat/\text{A}\flat$ $\text{E}\flat\text{m}/\text{A}\flat$ $\text{F}\text{m}/\text{A}\flat$ $\text{D}\flat$ $\text{A}\flat/\text{D}\flat$

Slow - ly, gent - ly,

Db Ab/Db Db Ab/D Gb Ab
 night un - furls its splen - dour; grasp it, sense it, trem - u - lous and ten - der.

Gb Db Gb Db Gb Cb Gb
 Turn your face a - way from the gar-ishlight of day, turn your thoughts a-way from cold, un - feel-ing

Db/Ab Gb/Ab Ab7 Db B
 light and lis-ten to the mu-sic of the night. Close your eyes and sur-ren-der to your

E A Eb Eb7
 dark - est dreams! Purge your thoughts of the life you knew be - fore! Close your

Ab *rall.* Ab7 Db Fm *rit.* C F

eyes let your spi-rit start to soar and you'll live as you've nev-er lived be - fore.

mp

a tempo Db Ab/Db Db Ab/Db Db Ab/Db

Soft - ly, deft - ly, mu - sic shall ca - ress you. Hear it, feel it,

p

Gb Ab Gb Db Gb Db

se - cret - ly po - sses you. O - pen up your mind, let your fan - ta - sies un-wind in this

Gb Cb Gb Db/Ab Gb/Ab *rall.* Ab7

dark-ness which you know you can - not fight, the dark-ness of the mu-sic of the

a tempo

Db

B

E

night.

Let your

mind start

a jour-ney through a strange, new world; leave all

f

A

Eb

Ab

rall.

Ab7

thoughts of the world you knew be

- fore.

Let your soul take you where you long to

Db

molto rit.

Fm

C

F

be!

On - ly

then

can

you be - long to

me.

ff

mp

a tempo

Db

Ab/Db

Db

Ab/Db

Db

Ab/Db

Gb/Db

Ab/Db

Float-ing, fall-ing, sweet in-tox-i-ca-tion. Touch me, trust me, sa-vour each sen-sa-tion.

mp

Gb Db Gb Db Gb Cb Gb Db/Ab
 Let the dream be-gin, let your dark-er side give in to the pow-er of the mu-sic that I write, the

mf

Gb/Ab Ab7 *rall.* *a tempo* Db Ab/Db Db Ab/Db Db Ab/Db
 pow-er of the mu-sic of the night.

ff

Gb Ab7 *rall.* *a tempo* Gb Db Gb Db *poco rit.* Gb Cb Gb
 You a-lone can make my song take

mf

Db/Ab *rall.* Gb/Ab Ab7 *lento* Gb Ebm Dm C Db
 flight, help me make the mu-sic of the night.

mp *pp* *gua*

PRIMA DONNA

Music by ANDREW LLOYD WEBBER
Lyrics by CHARLES HART
Additional lyrics by RICHARD STILGOE

Allegro
C

ANDRÉ & FIRMIN
C

Pri - ma Don - na, first

la - dy of the stage, — your de - vo - tees — are on their knees to im -

Am

G

ANDRÉ Dm

G

plore you. — Can you bow out when they're

C/E

Am

FIRMIN F

C/E

shout - ing — your name? Think — of how they all a -

ANDRÉ & FIRMIN

B $\flat$ G C

dore you. Pri - ma Don - na, en -

ANDRÉ FIRMIN C7

chant — us once a - gain! — Think of your muse and of the queues round the

ANDRÉ & FIRMIN

F Dm7 G

thea - tre! Can you de - ny us the

ANDRÉ, FIRMIN AND PIANGI

C/E Am Dm11 G7

tri - umph — in store? Sing, Pri - ma Don - na, once

C CARLOTTA F

more! Pri - ma Don - na, your

mf

Dm

song — shall live a - gain, — you took a snub, — but there's a pub - lic who

C Gm C7

needs you. — Think of their cry of un -

F/A Dm Bb F/A

dy - ing — sup - port, fol - low where the lime - light

E $\flat$
C
F

leads you! _____ Pri - ma Don - na, your

F7

song _____ shall nev - er die, _____ you'll sing a - gain _____ and to un - end - ing o -

B $\flat$
Gm
C

va - tion. _____ Think how you'll shine in that

F/A
Dm
Gm11
C7

fi - nal _____ en - core; sing, Pri - ma Don - na, once

ANDRÉ & FIRMIN
Bb

F F7

more! Who'd be-lieve a di - va hap - py to re-lieve a

MELODY

f

Gm

cho-rus girl who's gone and slept with the pa - tron?_ Raoul and the soub-rette en-twined in love's du-et; al -

F Cm F

though he may de-mur he must have been with her. You'd nev - er get a - way with all this in a play, but

Bb/D Gm Eb Bb/D

if it's loud-ly sung and in a for - eign tongue, it's just the sort of sto - ry au-dien - ces a-dore, in

Ab F Bb

fact, a per - fect op - era. Pri - ma Don - na, the

Bb7

world — is at your feet, a na - tion waits — and how it hates to be

Eb ALL Cm F

cheat - ed. — Light up the stage with that

Bb/D Gm Cm11 F7

age old — rap - port; — sing, — Pri - ma — Don - na, once

a tempo

B $\flat$ A A $\flat$ G G $\flat$ F E F F $\sharp$ G G $\sharp$ A B $\flat$ A A $\flat$ G G $\flat$ F E F F $\sharp$ G G $\sharp$ A

PHANTOM

more! _____

So...

B $\flat$ A A $\flat$ G G $\flat$ F E F F $\sharp$ G G $\sharp$ A B $\flat$ A A $\flat$ G G $\flat$ F E F F $\sharp$ G G $\sharp$ A

It is to be war between us!

If these demands are not met

a disaster beyond your imagination will occur.

rit.

B $\flat$ A A $\flat$ G G $\flat$ F E F F $\sharp$ G G $\sharp$ A B $\flat$ A A $\flat$ G G $\flat$ F E

ALL

F

B $\flat$

Once

more! _____

ALL I ASK OF YOU

Music by ANDREW LLOYD WEBBER
Lyrics by CHARLES HART
Additional lyrics by RICHARD STILGOE

Andante

RAOUL Db

The first system of the musical score for 'All I Ask of You'. It features a vocal line for RAOUL in Db major, 4/4 time, and a piano accompaniment. The tempo is marked 'Andante'. The lyrics are: 'No more talk of dark - ness, for - get these wide-eyed fears; I'm'. The piano part includes a mezzo-piano (mp) dynamic marking.

No more talk of dark - ness, for - get these wide-eyed fears; I'm

Dbmaj7

Gb6

Cb

Ab/C

The second system of the musical score. The vocal line continues with the lyrics: 'here, noth - ing can harm you, my words will warm and calm you.' The piano accompaniment features chords corresponding to the labels Dbmaj7, Gb6, Cb, and Ab/C.

here, noth - ing can harm you, my words will warm and calm you.

Db

The third system of the musical score. The vocal line continues with the lyrics: 'Let me be your free - dom, let day - light dry your tears; I'm'. The piano accompaniment continues with the Db key signature.

Let me be your free - dom, let day - light dry your tears; I'm

Dbmaj7 Gb6 Cb Ab/C

here, with you, be - side you, to guard you and to guide you.

CHRISTINE Db Bbm7 Ebm7 Ab Db/F Bbm7

All I ask is ev - ery wak - ing mo - ment, turn my head with talk of

Ebm7 Ebm7/Ab Db Bbm7 Ebm7 Ab

sum-mer-time. — Say you need me with you now and al-ways;

Db/F Gb Db/Ab *rit.* Ebm/Ab Ab6 Ebm7/Ab

pro-mise me that all you say is true, that's all I ask of

a tempo

RAOUL Db

Dbmaj7

Gb6

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

mf

Cb

Ab/C

CHRISTINE Db

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

Dbmaj7

Gb6

Cb

Ab/C

RAOUL Db

Bbm7

you, al-ways be-side me, to hold me and to hide me. Then say you'll share with me one

f

$\text{Eb}m7$

Ab

Db/F

Bbm7

$\text{Eb}m7$

Ab

Ab6 Ab7

love, one life-time; let me lead you from your so-li - tude. —

Db Bbm7 Ebm7 Ab Db/F Gb

Say you need me with you, here be - side you, an-y where you go, let me go

Db/Ab *rit.* Ebm7/Ab *molto rit.* Ab6 Ebm7/Ab *a tempo* Db **CHRISTINE** Bbm7

too, Christ-ine, — that's all I ask of All you. I ask for is one

Ebm7 Ab Db/F Bbm7 Ebm7 Ebm7/Ab

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

Db Bbm7 Ebm7 Ab *Db/F* *gva bassa* Gb **RAOUL** *rit.*

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

RAOUL &
CHRISTINE

molto rit.

a tempo

Db/Ab

Ebm7/Ab

Ab6

Ebm7/Ab

Db

Bbm7

do.

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

Ebm7

Ab

Db/F

Bbm7

Ebm7

Ebm7/Ab

Db

Bbm7

Ebm7

Ab

CHRISTINE &
RAOUL

largo

Db/F

Gb

An-y-where you go, let me go

RAOUL &
CHRISTINE

molto rit.

Db/Ab

Ebm7/Ab

Ab6

Ebm7/Ab

Db

too;

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

mp

MASQUERADE

Music by ANDREW LLOYD WEBBER
Lyrics by CHARLES HART
Additional lyrics by RICHARD STILGOE

Presto

Chord progression: A, E/A, Bm/A, D/A

First and second endings of the piano introduction.

Moderato $\text{♩} = \text{♩}$ CHORUS C, G/C, Dm/C

Mas-quer-ade, — pa - per fa - ces on par-ade.

F, C, G, C, G/C

Mas - quer-ade, — hide your face so the world will nev - er find you. Mas-quer-ade, — ev-ery

Dm/C F C

face a diff-er-ent shade, mas - quer - ade, — look a-round there's an-oth-er mask be-hind you. Swish and

C F/C

swirl, fish and fowl, gull and goat, skull and scowl, flash of green, splash of brown, ace of hearts, face of clown.

mp

C/G G

Fa - ces, take your turn, take a ride on the mer - ry - go - round In an in - hu - man

f

C F/C

King, bird and beast, ghou - l and goose, fool and priest, curl of lip, twirl of cape, trace of rouge, face of ape.
race.

mp

F C/G G RAOUL & CHRISTINE

Fa - ces, drink it in, drink it up, till you've drowned in the light, in the sound, but who can name the

C ALL G/C Dm7/C F

face? Mas-quer - ade, grin-ning yel-lows, spin-ning reds. Mas-quer - ade, — take your fill, let the

mf

C G C G/C

spec - ta - cle as - tound you. Mas-quer - ade, burn-ing

Dm7/C F

glan - ces, turn - ing heads, mas - quer - ade, — stop and stare at the

C G13 G7 C G/C Dm7/C

sea of smiles a-round you. Mas-quer-ade, seeth-ing sha-dows, breath-ing lies,

mp

F C G13 G7

mas - quer-ade — you can fool an - y friend who ev - er knew you.

C G/C Dm7/C F

Mas-quer-ade, — leer-ing sa-tyrs, peer-ing eyes, mas - quer-ade, — run and hide, but a

mf

C G13 G7 C G/C Dm7/C F

face will still pur-sue you. What a night, what a crowd, makes you glad, makes you proud, all the

mp

Gb/Db **CARLOTTA** **MEG & GIRY**

crème de la crème watch - ing us, And watch - ing them, all our fears are in the

mp

Gb **ANDRÉ** **PIANGI** **CARLOTTA** **ANDRÉ & FIRMIN** **Db/Ab** **Ab** **MEG & GIRY** **CARLOTTA**

six — months of re-lief, of de-light, of El - y - si-an peace. No more past. And we can breathe at

Db **PIANGI** **GIRY** **ANDRÉ**

notes, no more ghost, here's a health, here's a toast to a last.

mp

Gb/Db **FIRMIN** **PIANGI & CARLOTTA**

pros - per - ous year, to the new And chan - de - lier, may its splen-dour nev - er

FIRMIN ^{G^b} GIRY MEG FIRMIN & ANDRÉ ^{D^b/A^b} A^b ANDRÉ

six — months, what a joy, what a change, what a bless — ed re-lease and what a mas-quer-
fade.

Poco meno mosso

^{D^b} ^C ALL ^{G/C}

ade! Mas - quer - ade, — pa - per

^{Dm7/C} ^F

fa - ces on par - ade, mas - quer - ade, — hide your face, so the

^C ^G ^C ^{G/B} ^{Dm7}

world will nev - er find you. Mas-quer-ade, — ev-ery face a diff-erent shade,

F C Bb

mas - quer-ade, — look a-round, there's an - oth - er mask be-hind you.

Eb Bb/Eb Fm7/Eb Ab

Mas-quer-ade, — burn-ing glan-ces, turn-ing heads, Mas-quer-ade, — stop and stare at the

ff

Eb Bb13 Bb7 Eb Bb/D Fm

sea of smiles a-round you. Mas-quer-ade, — grin-ning yel-lows, spin-ning reds,

Ab rit. Cm Cm Bm Bbm Am Abm

mas-quer-ade, — take your fill, let the spec - ta - cle as-tound you.

fff

WISHING YOU WERE SOMEHOW HERE AGAIN

Music by ANDREW LLOYD WEBBER
Lyrics by CHARLES HART
Additional lyrics by RICHARD STILGOE

Andante

CHRISTINE

Gm Eb

You were once my one com - pan - ion,

mp

Cm D Gm

you were all that mat - tered. You were once a

Fm Eb Cm D

friend and fa - ther, then my world was shat - tered.

più mosso

G

Am/G

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

p

This system contains measures 1 through 3. The melody is in G major, starting on G4. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Measure 1 has a G chord, measure 2 has a G chord, and measure 3 has an Am/G chord. The lyrics are 'Wish-ing you were some - how here a - gain, wish-ing you were some - how'.

D/G

C

D/C

Bm7

Em

near; some-times it seemed if I just dreamed,

This system contains measures 4 through 6. The melody continues with eighth notes. Measure 4 has a D/G chord, measure 5 has a C chord, and measure 6 has a D/C chord. The lyrics are 'near; some-times it seemed if I just dreamed,'.

Bm7

Em

D

D7

G

some-how you would be here. Wish-ing I could hear your

mp

This system contains measures 7 through 9. The melody continues with eighth notes. Measure 7 has a Bm7 chord, measure 8 has an Em chord, and measure 9 has a G chord. The lyrics are 'some-how you would be here. Wish-ing I could hear your'.

Am/G

D/G

voice a - gain, know-ing that I nev - er would,

This system contains measures 10 through 12. The melody continues with eighth notes. Measure 10 has an Am/G chord, measure 11 has a D/G chord, and measure 12 has a D/G chord. The lyrics are 'voice a - gain, know-ing that I nev - er would,'.

C D/C Bm7 Em Bm7 Em

dream-ing of you won't help me to do all that you dreamed I

poco meno mosso

D Gm Eb

could. Pass - ing bells and sculp - ted an-gels,

mp

Cm D Gm

cold and mon - u - men - tal, seem for you the

rit.

Fm Eb Cm D

wrong com-pan-ions; you were warm and gen - tle.

a tempo 1^o

G

Am/G

p

D

poco accelerando

C

D/C

Bm7

Em

Too ma - ny years fight - ing back tears,

mp

Bm7

Em

D

why can't the past just die?

più mosso

Bb

Cm/Bb

rit.

ten.

Wish-ing you were some - how here a - gain, know-ing we must say good -

f *mf* *ten.*

F7

a tempo

Eb

F/Eb

Dm7

Gm

bye.

Try to for - give,

teach me to live,

Dm7

Gm

F7

*rit.**a tempo*

Bb

F/Bb

give me the strength to try,

No more me - mor - ies, no more

Eb/Bb

F/Bb

Bb

F/Bb

Eb/Bb
rall.

si - lent tears, no more gaz - ing a - cross the wast - ed

F7/Bb

Eb/Bb

F7/Bb

Bb

molto rit.

years.

Help me say good - bye!

THE POINT OF NO RETURN

Music by ANDREW LLOYD WEBBER
Lyrics by CHARLES HART
Additional lyrics by RICHARD STILGOE

Andante (♩)

PHANTOM (AS DON JUAN)

Gm and $\frac{A}{Fm}$ and $\frac{Fm}{Eb m}$ Eb m Gm and $\frac{A}{Fm}$

You have come here in pur - suit of your

and $\frac{Fm}{Eb m}$ Eb m Eb m/Bb Fm/C Db m/Ab Bm/F#

deep - est urge, in pur - suit of that wish which till now has been

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

si - lent, — si - lent. — I have

mp

Ab/Eb Gbm/Db A/E B/F# Ab/Eb Gbm/Db

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

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

in your mind you've al - rea - dy suc - cumbed to me, dropped all de - fen - ces, com -

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

plete - ly suc - cumbed to me, now you are here with me, no se - cond thoughts, you've de -

rit. Abm/Eb Gm/D

ci - ded, — de - ci - ded. —

Allegretto

Fm C7/F Fm

Past — the point of no re - turn, no back-ward

mp

F Db Eb7

glan - ces: our games of make be - lieve are at an

Red. * *Red.* *

Ab C7b9 C *pù mosso*
Fm

end. Past — all thought of

mp

Red. * *Red.*

C7/F Fm F

"if" or "when", no use re - sis - ting, ab -

mf

Db Eb7 Ab

an - don thought and let the dream des - cend.

Red. *

Ab7 Db Gb Gb7

What rag - ing fire shall flood the soul? What rich de -

Red. *

Cb Cbm Gb/Db

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

Red. *

Gm7-5 C Fm

fore us? Past the point of

mp

C7/F Fm F

no re - turn, the fi - nal thre-shold, what

mf

Db Eb7 Ab Ab7

warm un - spok - en se - crets will we learn be -

Red. * *Red.* *

Db Gb C7 Fm

yond the point of no re - turn?

Red. *

Red.
CHRISTINE (AS AMINTA)

Gm and $\frac{A}{Fm}$ and $\frac{Fm}{Eb7}$ Ebm Gm and $\frac{A}{Fm}$

a tempo 1^o

You have brought me to that mo - ment where

mf

and Fm
 Eb Eb Eb/Bb Fm/C Dbm/Ab $\text{Bm}/\text{F}\sharp$

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

rit. Am/E Gm/D *a tempo* A/E $\text{B}/\text{F}\sharp$

si - lence, — si - lence. — I have

mp *mf*

Ab/Eb Gb/Db A/E $\text{B}/\text{F}\sharp$ Ab/Eb Gb/Db

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

$\text{F}\sharp\text{m}/\text{C}\sharp$ $\text{G}\sharp\text{m}/\text{D}\sharp$ Em/B Dm/A Em/B $\text{F}\sharp\text{m}/\text{C}\sharp$ $\text{G}\sharp\text{m}/\text{D}\sharp$

in my mind I've al - rea - dy im - ag - ined our bo - dies en - twin - ing, de -

Em/B Dm/A Dm/A Cm/G *rit.* Cm/G Bbm/F

fence-less and si - lent and now I am here with you, no se - cond thoughts, I've de -

Abm/Eb Gm/D

ci - ded, — de - ci - ded. —

poco accel. Fm C7/F Fm

Past — the point of no re - turn, no go - ing

F Db Eb7

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

mf

Red. * *Red.* *

Ab C7b9 C Fm C7/F

gun. Past all thought of right or wrong,

Fm F Db

one fi - nal ques - tion: how long should we two

Eb7 Ab Ab7 Db

wait be-fore we're one? When will the blood be - gin to

Gb Gb7 Cb Cbm Gb/Db

race? The sleep - ing bud burst in - to bloom? When will the flames at last con -

rit. Gm7-5 C7 TOGETHER a tempo Gm/D

sume us? Past the point of

f

rit. D7 Gm/D G/D G7

no re-turn, the fi-nal thre-shold, the

ff

Eb F7 Bb

bridge is crossed, so stand and watch it burn. We've

Eb Ab molto rit. D7 Gm

passed the point of no re-turn.

mf p

The musical score is written for a song, featuring a vocal line and a piano accompaniment. The key signature is B-flat major (two flats). The score is divided into four systems, each with a vocal staff and a piano staff. The lyrics are: 'sume us? Past the point of no re-turn, the fi-nal thre-shold, the bridge is crossed, so stand and watch it burn. We've passed the point of no re-turn.' The piano accompaniment includes various chords and dynamics, with some sections marked 'f' (forte) and 'ff' (fortissimo). The score includes tempo markings like 'rit.' (ritardando) and 'a tempo', and a section marked 'TOGETHER'. The piano part has some specific markings like 'Led.' and '*'.