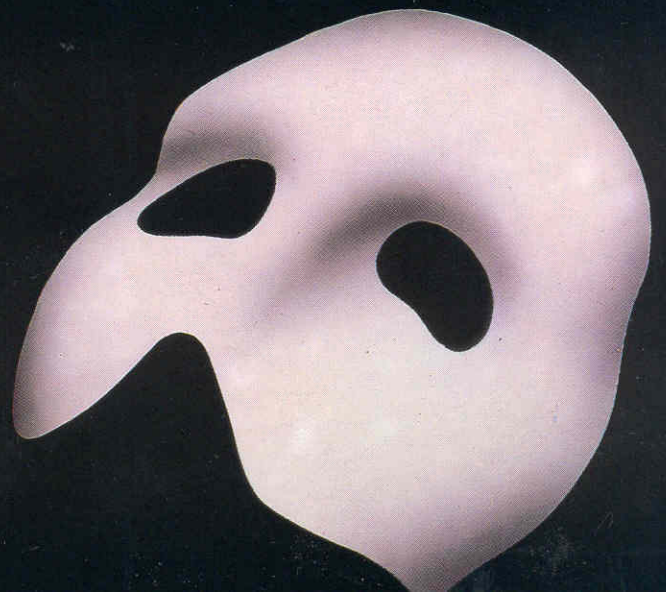
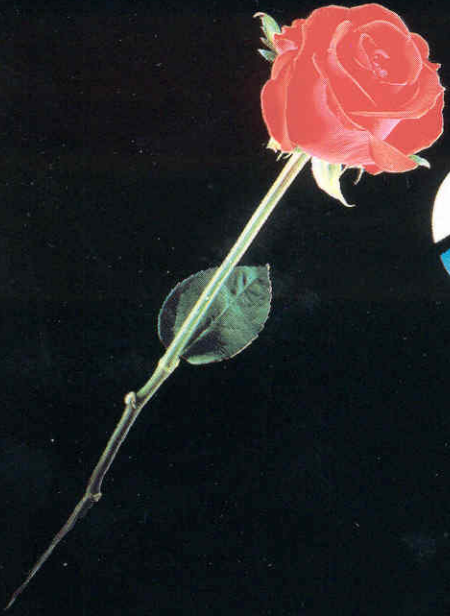


ANDREW LLOYD WEBBER'S

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*

Detailed description: This system contains the first musical phrase. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two sharps (F# and C#) and the time signature is 4/4. The tempo is marked 'Allegretto'. The piano part begins with a dynamic marking of 'mf'. The vocal line starts with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

A/D

G/D

A7/D

D

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

Detailed description: This system contains the second musical phrase. It features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature and time signature remain the same. The piano accompaniment includes chord markings: A/D, G/D, A7/D, and D. The vocal line has lyrics: 'think of me fond - ly when we've said good - bye. Re - mem - ber me'. The piano part continues with the eighth-note accompaniment and includes some chordal textures in the right hand.

A/D

G/D

A7/D

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

Detailed description: This system contains the third musical phrase. It features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature and time signature remain the same. The piano accompaniment includes chord markings: A/D, G/D, and A7/D. The vocal line has lyrics: 'ev - 'ry so of - ten, pro - mise me you'll try.'. The piano part continues with the eighth-note accompaniment and includes some chordal textures in the right hand.

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



Bb Cm G7/C

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

*mf*

Cm7 F Eb/Bb Cm7

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

*f*

Fm Gm Ab Bb Eb Db/Eb Eb7 Ab Bb/Ab

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

Db/Ab Eb/Bb Cm7

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



rall.

Fm

Bb7

a tempo

Eb

Bb/Eb

might have been.

Think of me,

think of me wak - ing

mp

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.

Bb/Eb Ab/Eb Bb/Eb RAOUL Eb

Can it be,

Bb/Eb Ab Bb7 Cm

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

G7/C Cm7 F Eb/Bb

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

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

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

Bb F/Bb Eb/Bb F/Bb Bb F/Bb Bb rit.

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

*a tempo*

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

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

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 shadows — distant through all the applause.

Gm Eb Cm7 Absus+4 rit. F

I hear your voice in the darkness, — 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 E/B F#m B F#m 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 Asus+4 F#

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

*rit.*

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

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 presented in four systems. The first three systems are piano accompaniment for the introduction, and the fourth system includes a vocal line for Christine. The piano part consists of a treble and bass clef staff. The vocal line is in a single treble clef staff. The key signature is one flat (B-flat major/D minor) and the time signature is 4/4. The tempo is marked 'Allegro-vivace'. The piano part begins with a dynamic marking of *f* (forte). The vocal line begins with a dynamic marking of *mp* (mezzo-piano). The lyrics for Christine are: "In sleep he sang to me, in dreams he came,". The score includes various musical notations such as chords, accidentals, and dynamic markings.

**System 1:** Treble clef: Dm, Dm Dbm Cm B Bb. Bass clef: *f*. Chords: Dm, Dm Dbm Cm B Bb.

**System 2:** Treble clef: Dm, Dm Dbm Cm B. Bass clef: Chords: Dm, Dm Dbm Cm B.

**System 3:** Treble clef: Bb, Ab Bb, Bb B C C#m Dm. Bass clef: Chords: Bb, Ab Bb, Bb B C C#m Dm.

**System 4:** Treble clef: CHRISTINE, Gsus4, Gm, C, Dm. Bass clef: *mp*. Lyrics: In sleep he sang to me, in dreams he came,.

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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 $\flat$ <sup>o</sup>                      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<sup>va</sup> 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 CHIRSTINE 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 the phan tom of the op-er-a is

C<sup>o</sup>

VOICES

Em

there in - side He's there, the phan - tom of the  
 there 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<sup>0</sup>

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<sup>o</sup>) Sing for me!

CHRISTINE

F

PHANTOM

2.

Am Ah! Sing, my

CHRISTINE

Am

F

angel of music! Ah! Ah!

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  $\text{Db}$   $\text{Ab/Db}$   $\text{Db}$   $\text{Ab/Db}$   $\text{Db}$   $\text{Ab/Db}$

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

$\text{Gb/Db}$   $\text{Ab/Db}$   $\text{Gb}$   $\text{Db}$   $\text{Gb}$   $\text{Db}$

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

$\text{Gb}$   $\text{Cb}$   $\text{Gb}$   $\text{Db/Ab}$   $\text{Ebm/Ab}$   $\text{Fm/Ab}$   $\text{Db}$   $\text{Ab/Db}$

*rall.* *a tempo*

Slow - ly, gent - ly,

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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

*mp*

E A Eb Eb7

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

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

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

*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,

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

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

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

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

*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 rit. Optional 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

B $\flat$  A A $\flat$  G G $\flat$  F E F F $\sharp$  G G $\sharp$  A *rit.* B $\flat$  A A $\flat$  G G $\flat$  F E

a disaster beyond your imagination will occur.

ALL

Once

more!

# ALL I ASK OF YOU

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

Andante

RAOUL Db

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

*mp*

This system contains the first two staves of music. The vocal line is on a treble clef staff with a key signature of three flats and a 4/4 time signature. The piano accompaniment is on a grand staff (treble and bass clefs). The lyrics are written below the vocal staff. The piano part includes a dynamic marking of *mp* and features a steady bass line with chords in the right hand.

Dbmaj7

Gb6

Cb

Ab/C

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

This system contains the second two staves of music. The vocal line continues with the lyrics. The piano accompaniment includes chord symbols above the staff: Dbmaj7, Gb6, Cb, and Ab/C. The piano part continues with a steady bass line and chords in the right hand.

Db

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

This system contains the final two staves of music. The vocal line concludes with the lyrics. The piano accompaniment continues with a steady bass line and chords in the right hand.

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  $\text{Db}$   $\text{Dbmaj7}$   $\text{Gb6}$

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



$\text{Cb}$   $\text{Ab/C}$  CHRISTINE  $\text{Db}$

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



$\text{Dbmaj7}$   $\text{Gb6}$   $\text{Cb}$   $\text{Ab/C}$  RAOUL  $\text{Db}$   $\text{Bbm7}$

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



$\text{Ebm7}$   $\text{Ab}$   $\text{Db/F}$   $\text{Bbm7}$   $\text{Ebm7}$   $\text{Ab}$   $\text{Ab6}$   $\text{Ab7}$

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 you. All 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

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

*rit.*

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.

# MASQUERADE

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

Presto

First system of musical notation for 'Masquerade'. It consists of two staves: a treble clef staff with a key signature of two sharps (F# and C#) and a 3/4 time signature, and a bass clef staff. The tempo is marked 'Presto'. The music begins with a piano (*mp*) dynamic. Chord symbols A, E/A, Bm/A, and D/A are placed above the treble staff. The melody features eighth and quarter notes, with a fermata over the final note of the first phrase.

Second system of musical notation. It continues the melody from the first system. The treble staff has a key signature of two sharps and a 2/4 time signature. The bass staff has a key signature of two sharps and a 2/4 time signature. The system includes first and second endings, marked '1.' and '2.'. A fermata is placed over the final note of the second ending, which is followed by a five-fingered scale-like passage marked with a '5'.

Chorus section of musical notation. It consists of two staves: a treble clef staff and a bass clef staff. The tempo is marked 'Moderato' with a quarter note equal to a specific speed. The key signature is two sharps and the time signature is 4/4. The section is labeled 'CHORUS'. Chord symbols C, G/C, and Dm/C are placed above the treble staff. The lyrics are: 'Mas-quer-ade, pa - per fa - ces on par-ade.' The dynamics are marked *mf*.

Continuation of the chorus section. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is two sharps and the time signature is 4/4. Chord symbols F, C, G, C, and G/C are placed above the treble staff. The lyrics are: 'Mas - quer-ade, — hide your face so the world will nev - er find you. Mas-quer-ade, — ev-ery'. The dynamics are marked *mf*.

Dm/C F C

face a different 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, ghoul 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 GIRY D $\flat$  MEG ANDRÉ FIRMIN

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

*mp*

Chord: Gb/Db

Vocalists: CARLOTTA, MEG & GIRY

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

Chord: Gb

Vocalists: ANDRÉ, PIANGI, CARLOTTA, ANDRÉ & FIRMIN, Ab MEG & GIRY, CARLOTTA

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

Chord: Db

Vocalists: PIANGI, GIRY, ANDRÉ

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

Chord: Gb/Db

Vocalists: FIRMIN, PIANGI & CARLOTTA

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

FIRMIN <sup>G<sup>b</sup></sup> GIRY MEG FIRMIN & ANDRÉ <sup>D<sup>b</sup>/A<sup>b</sup></sup> A<sup>b</sup> ANDRÉ

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

*Poco meno mosso*

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,

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.

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*più mosso*

G

Am/G

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

*p*

D/G

C

D/C

Bm7

Em

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*

Am/G

D/G

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,

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<sup>o</sup>*

G

Am/G

The first system of music features a piano accompaniment in the lower staves and a vocal line in the upper staff. The piano part begins with a series of chords in the right hand and a simple bass line in the left hand. The vocal line consists of three measures of whole rests.

D

*poco accelerando*

C

D/C

Bm7

Em

The second system contains the vocal line with lyrics: "Too ma - ny years fight - ing back tears,". The piano accompaniment features triplets in both hands. The tempo marking *poco accelerando* is present above the system. Dynamics include *p* and *mp*.

Bm7

Em

D

The third system continues the vocal line with lyrics: "why can't the past just die?". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. The system concludes with a double bar line and a key signature change to B-flat major.

*più mosso*

Bb

Cm/Bb

*rit.*

*ten.*

The fourth system contains the vocal line with lyrics: "Wish-ing you were some - how here a - gain, know-ing we must say good -". The piano accompaniment features a steady chordal accompaniment in the right hand and a bass line in the left hand. The tempo marking *più mosso* is present. Dynamics include *f* and *mf*. The system concludes with a double bar line and a key signature change to C major.

F7

*a tempo*

E $\flat$

F/E $\flat$

Dm7

Gm

bye.

Try to for - give,

teach me to live,

Dm7

Gm

F7

*rit.*

*a tempo*

F/B $\flat$

give me the strength to try.

No more me - mor - ies, no more

E $\flat$ /B $\flat$

F/B $\flat$

B $\flat$

F/B $\flat$

E $\flat$ /B $\flat$   
*rall.*

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

F7/B $\flat$

E $\flat$ /B $\flat$

F7/B $\flat$

B $\flat$

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

You have come here in pursuit of your

and  $\frac{Fm}{Eb}$  Ebm Ebm/Bb Fm/C Dbm/Ab Bm/F#

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

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

si - lent, si - lent. I have

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 *più mosso*  
Fm

end. Past all thought of

*Red.* \* *mp*

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.

Ped. \* Ped. \*

Ab7 Db Gb Gb7

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

Ped. \*

Cb Cbm Gb/Db

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

Ped. \*

Gm7-5 C Fm

fore us? Past the point of

mp

C7/F Fm F

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

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.* \*

CHRISTINE (AS AMINTA)

*a tempo 1°* Gm and  $\frac{A}{Fm}$  and  $\frac{Fm}{Eb}$  Ebm Gm and  $\frac{A}{Fm}$

You have brought me to that mo - ment where

*mf*

and  $\frac{Fm}{Eb}$   $Ebm$   $Ebm/Bb$   $Fm/C$   $Dbm/Ab$   $Bm/F\#$

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

*rit.*  $Am/E$   $Gm/D$  *a tempo*  $A/E$   $B/F\#$

si - lence, — si - lence. — I have

*mp* *mf*

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

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

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

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

*f*

*Red.* \*

Eb7 Ab Ab7 Db

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

*Red.* \*

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

Red. \* Red. \*

D7

Gm/D

G/D

rit.

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

all

Eb

Ab  
molto rit.

D7

Gm

passed the point of no re-turn.

mf p

all