

# The PHANTOM of the OPERA

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Music by ANDREW LLOYD WEBBER

Lyrics by CHARLES HART

Additional lyrics by RICHARD STILGOE

Title song: lyrics by CHARLES HART,

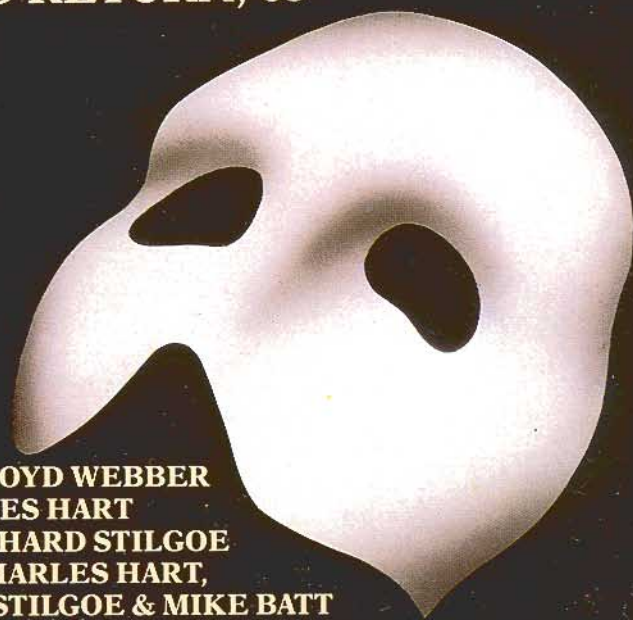
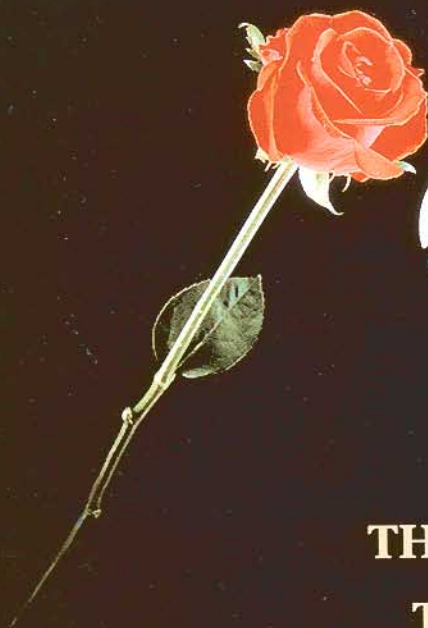
Additional lyrics by RICHARD STILGOE & MIKE BATT

Book by RICHARD STILGOE & ANDREW LLOYD WEBBER

The Phantom played by MICHAEL CRAWFORD

Christine played by SARAH BRIGHTMAN

Raoul played by STEVE BARTON



# THINK OF ME

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

Allegretto

D CHRISTINE D

Think of me,

A/D G/D A7/D D

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

A/D G/D A7/D

once in a while, — please pro - mise me you'll try.

Bm

F#7/B

Bm7

When you find \_\_\_ that once a - gain you long \_\_\_ to take your heart back and be

B

B

B

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

We nev - er said — our love was ev - er - green — or as un -

*mf*

Cm7

F

Eb/Bb

Cm7

chang - ing as the sea, but if you can still re - mem - ber,

*f*

Fm

Gm

Ab

Bb

Eb

Db/Eb Eb7

Ab

Bb/Ab

stop and think of me. Think of all the things we've

Db/Ab

Eb/Bb

Cm7

shared and seen; don't think a - bout the things which

rall.

a tempo

Fm

Bb7

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. Re - call those days, \_ look back on

G7/C

Cm7

F7

Eb/Bb

all those times, \_ think of the things we'll nev - er 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? What a change, you're real-ly

G7/C Cm7 F Eb/Bb

not a bit — the gawk-ish girl that once you were. She may not re - mem - ber

CHRISTINE

Cm7

Fm

Gm

Ab

Bb

Cm

me but

I re - mem - ber

We nev - er said — our love was  
her

G7/C

Cm7

F7

ev - er - green, — or as un - chang - ing as the sea — but please

Eb/Bb

Cm7

Fm

Gm

Ab

*Cadenza,  
senza misura*

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

etc. . .

of me!

Bb7

Eb

*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*

This system contains the first two staves of music. The vocal line is in treble clef with a 6/8 time signature. The piano accompaniment is in bass clef. The lyrics are written below the vocal line. The piano part features a melody in the right hand and a bass line in the left hand. A dynamic marking of *p* is present at the beginning of the piano part.

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? —

This system contains the second two staves of music. The vocal line continues with the lyrics. The piano accompaniment continues with the same melodic and harmonic structure. A dynamic marking of *rit.* is present at the end of the system.

*a tempo*

B♭/F F E♭/F F B♭/F F B♭

*mp*

This system contains the third two staves of music. The vocal line is mostly empty, with a few notes at the end. The piano accompaniment continues with the same melodic and harmonic structure. A dynamic marking of *mp* is present at the beginning of the piano part.



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. —

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

Christ-ine, you must have been dream-ing, — stor-ies like this can't come true.

Gm Eb Cm7 Absus+4 F rit.

Christ-ine, you're talk - ing in rid - dles, — and it's not like you.

*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#/B E/B F#/B B F#/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 Asus+4 F# rit.

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 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 is in 4/4 time, with a key signature of one flat (B-flat major). The first system starts with a dynamic marking of *f* and includes the chord Dm. The second system continues the piano accompaniment with chords Dm, Dbm, Cm, B, and Bb. The third system features chords Bb, Ab, Bb, Bb, B, C, C#m, and Dm. The fourth system includes a vocal line for Christine, starting with the lyrics "In sleep he sang to me, in dreams he came," and includes chords Gsus4, Gm, C, and Dm. The piano accompaniment for the fourth system starts with a dynamic marking of *mp*.

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*

Bb

Ab Bb

Db<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

Ebmaj7

Cm/Eb

F

Gm

turn from me to glance be - hind, the



Gm C<sup>o</sup> F#<sup>o</sup>

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

(loco)

Gm 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 PHANTOM Asus4 Am D/F#

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-

Em Em

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

C° VOICES Em

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

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 this

Dbmaj7 Bbm/Db Eb Fm

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

*mf*

Fm

D<sup>b</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 D<sup>b</sup>

CHRISTINE

mind.  
mind.

(Spoken) Sing, my angel of music!

He's

Fm

D<sup>b</sup>

there the phan - tom of the op - era.

Fm

D<sup>b</sup>

PHANTOM

Ah!

Sing, my angel, sing!

CHRISTINE

E♭ PHANTOM

1.

Gm Ah! (1<sup>o</sup>) Sing for me!

2.

CHRISTINE Am F PHANTOM

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

Db Ab/Db Db Ab/Db Db Ab/Db

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

*p*

Gb/Db

Ab/Db

Gb

Db

Gb

Db

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

*rall.*

*a tempo*

Gb

Cb

Gb

Db/Ab

Ebm/Ab

Fm/Ab

Db

Ab/Db

Slow - ly, gent - ly,

Db Ab/D<sub>b</sub> Db Ab/D G<sub>b</sub> Ab

night un - furls its splen - dour; grasp it, sense it, trem - u - lous and ten - der.

G<sub>b</sub> Db G<sub>b</sub> Db G<sub>b</sub> C<sub>b</sub> G<sub>b</sub>

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

Db/Ab G<sub>b</sub>/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 E<sub>b</sub> E<sub>b</sub>7

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.

*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

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* *gva*

# 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 -

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

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

B $\flat$  G TOGETHER 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

F TOGETHER Dm7 G

thea - tre! Can you de - ny us the

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

F F7 Bb

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

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

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 some chord symbols.

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 on the treble clef staff. The piano accompaniment continues on the grand staff. The lyrics are written below the vocal staff. Chord symbols are placed above the piano staff: Dbmaj7, Gb6, Cb, and Ab/C.

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 continues on the treble clef staff. The piano accompaniment continues on the grand staff. The lyrics are written below the vocal staff. A chord symbol of Db is placed above the piano staff.

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

Say you love me 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*

Ebm7

Ab

Db/F

Bbm7

Ebm7

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

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

too, Christ-ine, — that's all I ask of you. Say you'll share with me one

**CHRISTINE**

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

*f*

Db

Bbm7

Ebm7

Ab

CHRISTINE &  
RAOUL

*largo*

Db/F

Gb

An-y-where you go, let me go

*f* *ff*

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

A

E/A

Bm/A

D/A

The first system of music is in 3/4 time, marked Presto. It features a treble and bass clef. The treble clef has a key signature of two sharps (F# and C#). The bass clef has a key signature of one sharp (F#). The music is in 3/4 time. The first measure is marked *mp*. The notes in the treble clef are: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. The bass clef has a whole note chord G2. The second measure has a treble clef with a quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. The bass clef has a whole note chord E2. The third measure has a treble clef with a quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. The bass clef has a whole note chord B1. The fourth measure has a treble clef with a quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. The bass clef has a whole note chord D2.

The second system of music is in 2/4 time, marked Presto. It features a treble and bass clef. The treble clef has a key signature of two sharps (F# and C#). The bass clef has a key signature of one sharp (F#). The music is in 2/4 time. The first measure is marked *mp*. The notes in the treble clef are: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. The bass clef has a whole note chord G2. The second measure has a treble clef with a quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. The bass clef has a whole note chord E2. The third measure has a treble clef with a quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. The bass clef has a whole note chord B1. The fourth measure has a treble clef with a quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. The bass clef has a whole note chord D2. The system ends with a first ending bracket over the last two measures, followed by a second ending bracket over the last two measures, which includes a fermata over the final note.

Moderato  $\text{♩} = \text{♩}$

CHORUS

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

The third system of music is in 4/4 time, marked Moderato. It features a treble and bass clef. The treble clef has a key signature of two sharps (F# and C#). The bass clef has a key signature of one sharp (F#). The music is in 4/4 time. The first measure is marked *mf*. The notes in the treble clef are: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. The bass clef has a whole note chord G2. The second measure has a treble clef with a quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. The bass clef has a whole note chord E2. The third measure has a treble clef with a quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. The bass clef has a whole note chord B1. The fourth measure has a treble clef with a quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. The bass clef has a whole note chord D2.

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

The fourth system of music is in 4/4 time, marked Moderato. It features a treble and bass clef. The treble clef has a key signature of two sharps (F# and C#). The bass clef has a key signature of one sharp (F#). The music is in 4/4 time. The first measure is marked *mf*. The notes in the treble clef are: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. The bass clef has a whole note chord G2. The second measure has a treble clef with a quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. The bass clef has a whole note chord E2. The third measure has a treble clef with a quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. The bass clef has a whole note chord B1. The fourth measure has a treble clef with a quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. The bass clef has a whole note chord D2.

Dm/C F C

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

C F/C

mauve, splash of puce, fool and king, ghoul and goose, green and black, queen and priest, trace of rouge, face of beast.

*mp*

C/G G

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

*f*

C F/C

gold, thigh of blue, true is false, who is who, curl of lip, swirl of gown, ace of hearts, face of clown.  
race.

*mp*



F C/G G

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♭ 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, watch - ing them, And all our fears are in the

Chord: Gb

Vocalists: ANDRÉ, PIANGI, CARLOTTA, ANDRÉ & FIRMIN, 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>Db/Ab</sup> Ab 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

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

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*

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°*

G

Am/G

*p*

*poco accelerando*

D

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*

F7

*a tempo*

E $\flat$

F/E $\flat$

Dm7

Gm

bye.

Try to for - give,

teach me to live,

Dm7

Gm

F7

*rit.*

B $\flat$   
*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  $\frac{Fm}{Eb}$  Ebm Gm and  $\frac{A}{Fm}$

You have come here in pur - suit of your

and  $\frac{Fm}{Eb}$  Ebm Ebm/Bb Fm/C Dbm/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: the games we've played till now 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.

Ab7

Db

Gb

Gb7

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

Cb

Cbm

Gb/Db

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

Gm7-5

C

Fm

fore

us?

Past

the point of

C7/F

Fm

F

no re - turn,

the fi - nal thresh - old,

what

Db

Eb7

Ab

Ab7

warm un - spok - en

se - crets

will we learn

be -

Db

Gb

C7

Fm

yond the point of no re - turn?

CHRISTINE (AS AMINTA)

Gm and  $\frac{A}{Fm}$   
a tempo 1°

and  $\frac{Fm}{Ebm}$  Ebm

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

You have brought me to that mo - ment where

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 Cm/G Bbm/F *rit.*

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*

E<sub>b</sub>

F7

B<sub>b</sub>

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

*mf*

E<sub>b</sub>

*molto rit.* A<sub>b</sub>

D7

Gm

passed the point of no re-turn.

*mf* *p*

**THINK OF ME**  
**ANGEL OF MUSIC**  
**THE PHANTOM OF THE OPERA**  
**THE MUSIC OF THE NIGHT**  
**PRIMA DONNA**  
**ALL I ASK OF YOU**  
**MASQUERADE**  
**WISHING YOU WERE SOMEHOW**  
**HERE AGAIN**  
**THE POINT OF NO RETURN**



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