

# PIE JESU

MUSIC BY ANDREW LLOYD WEBBER

© Copyright 1985 The Really Useful Group plc  
All rights reserved. International copyright secured

Andante

SOLO SOPRANO *mp*

The first system of the musical score for 'Pie Jesu' is in 4/4 time and the key of A-flat major (three flats). It features a vocal line for a solo soprano and a piano accompaniment. The vocal line begins with a whole rest for the first two measures, followed by the lyrics 'Pi - e' in the third measure. The piano accompaniment starts with a melody in the right hand and a bass line in the left hand. The tempo is marked 'Andante' and the dynamics are 'mp'.

Ab Abmaj7 Ab6 Ab Db Ab/Eb

*mp*

The second system of the musical score continues the vocal and piano parts. The vocal line has the lyrics 'Je - su, pi - e Je - su, pi - e Je - su, pi - e Je - su, Qui'. The piano accompaniment provides harmonic support with chords and a steady bass line.

Je - su, pi - e Je - su, pi - e Je - su, pi - e Je - su, Qui

Bbm/Ab Abmaj7 Eb/Ab Abmaj7 Bbm7/Db Eb6 Eb

The third system of the musical score continues the vocal and piano parts. The vocal line has the lyrics 'tol - lis pec - ca - ta mun - di, Do - na e - is re - qui - em, do - na e - is'. The piano accompaniment continues with harmonic support.

tol - lis pec - ca - ta mun - di, Do - na e - is re - qui - em, do - na e - is

Db Eb/Db Ab/C Fm Bbm7 Eb7

re-qui-em.

SOLO BOY *mp*

Pi - e Je - su, pi - e Je - su, pi - e

Ab Bbm/Ab Eb7/Ab Ab

Qui tol - lis pec-ca - ta mun-di,

Je - su, pi - e Je - su, Qui tol - lis pec-ca - ta mun-di,

SOPRANO

ALTO

TENOR

BASS

*p*

*Hm*

*p*

Bbm7/Db Eb7 Db Eb

Do-na e - is re - qui-em — do - na e - is re - qui - em. —

Do-na e - is re - qui - em, — do - na e - is re - qui - em. —

*Hm*

*Ab Fm Bbm7 Eb7 Ab Abmaj7*

*mf*  
Ag-nus De - i, — Ag-nus

*mf*  
Ag-nus De - i, — Ag-nus

*mf*  
Ag-nus De - i, — Ag-nus

*mf*

*Ab6 Ab Dbmaj7 Db/Eb Cm/Eb Bbm7/Ab*

De - i, Ag-nus De - i, Ag-nus De - i, Qui

De - i, Ag-nus De - i, Ag-nus De - i, Qui

De - i, Ag-nus De - i, Ag-nus De - i.

Eb7 Ab/Eb Bbm7/Ab Eb7

tol - lis pec - ca - ta mun - di, do - na e - is re - qui-em, —

tol - lis pec - ca - ta mun - di, do - na e - is re - qui-em, —

Db Eb7/Db Ab/C Fm

*p*

*mp*

do - na e - is re - qui - em sem - pi -

*mp*

do - na e - is re - qui - em sem - pi -

do - na e - is re - qui - em,

*p*

Bbm7 Eb7 Ab Abmaj7

*mp*

*rall. p*

ter - nam, sem - pi - ter - nam, re - qui - em.

*pp* *slow*

ter - nam, sem - pi - ter - nam, sem - pi - ter - nam.

do - na e - is re - qui - em.

*rall.* *slow*

Ab6 Ab Db Bbm7 Eb7 Db/Ab Bbm/Ab Ab.

*pp*

# THERE'S ME

MUSIC BY ANDREW LLOYD WEBBER

LYRICS BY RICHARD STILGOE

© Copyright 1994 The Really Useful Group plc  
All rights reserved. International copyright secured

Moderately

B $\flat$  B $\flat$

All a - lone, — you think you're  
By your-self, — you have to

F7/C                      B $\flat$ /D                      E $\flat$ 6                      B $\flat$ /F

on your own, — you think there's no one in the world — who cares for you. — That  
cry your-self, — no - bo - dy else can cry the tears — you have to cry — but

F7                      B $\flat$                       F7                      B $\flat$

is - n't true,                      there's me.                      I may not be — the one you  
I will try,                      there's me.                      Un - til then, — when you're O.

To Coda ♠

F7/C

Bb/D

Eb6

want to see, but if you need some - one who's kind, then  
K. a - gain you look a - round, find

Bb/F

F7

Bb

look be-hind and then you'll find there's me.

Ab

Eb/G

Fm7

Cm/Eb

I'll be near, stand-ing by, nev-er fear, you can cry,

Db

Cm

Bb

in a while you will smile and I'll be there to see.

D.%. al Coda

♩ CODA

C

E $\flat$  B $\flat$ /F

I'm no long - er there, I'll

*cresc.* *f* *mf*

E $\flat$  B $\flat$ /F E $\flat$  A $\flat$

still be near some - where, you're not a - lone, there's me, there's

*cresc.* *f* *mf* *cresc.* *f* *rall.*

1. Fm7 F7 B $\flat$  F7/C B $\flat$ /D

al - ways me.

*mf* *f*

2. E $\flat$  B $\flat$ /F B $\flat$

I'll me.

*mf*



# STARLIGHT EXPRESS

MUSIC BY ANDREW LLOYD WEBBER

LYRICS BY RICHARD STILGOE

© Copyright 1984 The Really Useful Group plc  
All rights reserved. International copyright secured

Moderately

E $\flat$  Fm/E $\flat$  B $\flat$ /E $\flat$  A $\flat$ /E $\flat$  E $\flat$

The piano introduction consists of two staves. The right hand plays a series of chords in the upper register, while the left hand plays a simple bass line. The chords are E $\flat$ , Fm/E $\flat$ , B $\flat$ /E $\flat$ , A $\flat$ /E $\flat$ , and E $\flat$ . The tempo is marked 'Moderately'.

Fm/E $\flat$  E $\flat$ /B $\flat$  A $\flat$ /B $\flat$  Gm/B $\flat$  A $\flat$ /B $\flat$  E $\flat$ maj7

When your good - nights have been said — and you are  
take me a - way — but bring me

This system shows the first line of lyrics. The vocal line is on a single staff, and the piano accompaniment is on two staves. The chords are Fm/E $\flat$ , E $\flat$ /B $\flat$ , A $\flat$ /B $\flat$ , Gm/B $\flat$ , A $\flat$ /B $\flat$ , and E $\flat$ maj7. The lyrics are: "When your good - nights have been said — and you are take me a - way — but bring me".

A $\flat$

ly - ing in bed — with the cov - ers pulled — up tight; — and though you  
back be - fore day - light, and in the time — be - tween — take me to

This system shows the second line of lyrics. The vocal line is on a single staff, and the piano accompaniment is on two staves. The chord is A $\flat$ . The lyrics are: "ly - ing in bed — with the cov - ers pulled — up tight; — and though you back be - fore day - light, and in the time — be - tween — take me to".

Ebmaj7

Ab

count ev - ery sheep\_ you get the feeling that sleep is going to stay a - way\_ to - night. —  
ev - er - y - where\_ but don't a - ban - don me there, — just want to say — I've been. — I be -

Gm7

Fm7

Gm7

That's when you hear it com - ing, — that's when you hear the hum -  
lieve in you com - plete - ly — though I may be dream - ing sweet -

Fm7

Fm7/Bb

Ebmaj7

Ab

Bb6

Eb/G

ming of the mid - night train, — here a - gain; —  
ly, I can hear the train, — here a - gain; —

Fm7

Eb/G

Ab

Eb/G

Fm7

Fm7/Bb

can't ex - plain — that mid - night train, — that mid - night train. — }  
can't ex - plain — that mid - night train, — that mid - night train. — }

Chords: Eb Fm/Eb Bb/Eb Ab/Eb

Star-light Ex - press, — you must con - fess — are you real, — — — — — yes or

Chords: Eb Ab Eb/Bb

no? Star-light Ex - press, — ans - wer me yes, — I

Chords: Ab/Bb Gm/Bb Ab/Bb Eb Eb

1. don't want you — to go. — 2. Want you to —

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

E A E/B

Star-light Ex - press, — ans - wer me yes, — I

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

don't want you — to go. — Star - light Ex - press, —

B/E A/E E

you must con - fess — are you real, — yes or no?

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

Star-light Ex - press, — ans - wer me yes, — I don't want you — to go.

*rall.*

# ONLY YOU

MUSIC BY ANDREW LLOYD WEBBER

LYRICS BY RICHARD STILGOE

© Copyright 1984 The Really Useful Group plc  
All rights reserved. International copyright secured

Colla voce

D RUSTY

Pearl, I had to find you

Em7/A A7 D A7

why you look-ing blue? I'm sor-ry you nev-er found your dream-train.

Dadd9 Em7 A7

PEARL

Rus-ty, I have found\_ him, but you were look-ing too, for the

G D Em D/F# RUSTY Gadd9 D/F#

Star-light Ex-press, did you have such suc-cess? Yes I found him O.-K.,\_ now I'm

a tempo, moderately

Em7 Em7/A D F#m Gadd9 A D F#m

RUSTY

brave en-ough to say: On-ly you — You are the star-light, — have the pow-er to move me, —

Gadd9 A F#m7 Bm Em7 Em7/A

TOGETHER

and to-gether we'll make the whole world move in sym-path-y. — You and me, we'll be sub -

D F#m Gadd9 Em7/A D F#m Gadd9 A D F#m

RUSTY PEARL TOGETHER

lime. — On-ly he — On-ly she — has the pow-er to move me, —

Gadd9 A F#m7 Bm Em7 Em7/A Em7/D D

RUSTY PEARL

take me, make me, hold me, mould me and im-prove me; on-ly you have the power to move — me.

*colla voce*

# MAKE UP MY HEART

MUSIC BY ANDREW LLOYD WEBBER

LYRICS BY RICHARD STILGOE

© Copyright 1987 The Really Useful Group plc  
All rights reserved. International copyright secured

Moderately

Am Bb F/C

*mf*

This system contains the first four measures of the piece. It features a vocal line with a whole rest in the first measure, followed by a piano accompaniment. The piano part has a treble clef and a bass clef. The treble clef part starts with a melody of eighth notes, while the bass clef part has a simple bass line. The tempo is marked 'Moderately' and the dynamics are 'mf'.

Bb F/A Gm F/C Gm/C C F

This system contains measures 5 through 8. The piano accompaniment features a prominent triplet of eighth notes in the treble clef in measures 5 and 6. The vocal line continues with a whole rest in measure 5, followed by a melody in measure 6, and then rests in measures 7 and 8.

Am Bb Gm

It's time I chose be-tween the two of them, — I'd bet-ter make a  
I don't want one to win and one to lose, — can't tell them yes or

*mf*

This system contains measures 9 through 11. It includes the vocal line with lyrics. The piano accompaniment continues with chords and a bass line. The dynamics are 'mf'.

Dm Gm/C C F

start. no. Some - one help me make up my heart, —  
 Choos - ing one means let - ting one go, —

Gm/C C F % Am

tell me how to make up my heart. — } 1. 2. You'd think two lov - ers would be  
 can't face let - ting one of them go. — } % It's time I chose be - tween the

Bb Gm Dm

twice the fun, — } it's tear - ing me a - part, }  
 two of them, — } I'd bet - ter make a start, }

Gm/C C <sup>2<sup>o</sup></sup> omit F Gm/C C

some - one help me make up my heart, — } tell me how to make up my heart. — }



F Am Bb

1. One of them is strong, one of them is  
 2. One can make me laugh, one can make me

F Bb F/A Gm F/C Gm F/C

good, both could turn out wrong, } So who gets the part, make up my  
 sigh, why tear my - self in half, }

*To Coda* ♠

Gm/C C7 Gm7 C7 1. F 2. F

mind, (please) make up my heart. heart.

Am Bb F

B $\flat$  F/A Gm F/C Gm F/C Gm/C C7 Gm7 C7

*D.%. al Coda*  $\oplus$  CODA

F F Am

heart. One can make me

B $\flat$  F B $\flat$  F/A Gm

laugh, one can make me sigh, why tear my - self in half, so who gets the

F/C Gm/C F/C Gm7/C F

part, make up my heart.

*rall.*

*rall.*

# ALL I ASK OF YOU

MUSIC BY ANDREW LLOYD WEBBER

LYRICS BY CHARLES HART

ADDITIONAL LYRICS BY RICHARD STILGOE

© Copyright 1986 The Really Useful Group plc.  
All rights reserved. International copyright secured

Andante

RAOUL  $D\flat$

The first system of the musical score is for the character Raoul in the key of D-flat major. It consists of a vocal line and a piano accompaniment. The vocal line begins with the lyrics "No more talk of dark - ness, for - get these wide-eyed fears; I'm". The piano accompaniment features a steady eighth-note bass line and a treble line with chords and melodic fragments. The tempo is marked "Andante".

$D\flat$ maj7

$G\flat$ 6

$C\flat$

$A\flat/C$

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

The second system continues the musical score with the lyrics "here, noth - ing can harm you, my words will warm and calm you." The piano accompaniment includes chord symbols  $D\flat$ maj7,  $G\flat$ 6,  $C\flat$ , and  $A\flat/C$  above the vocal line. The piano part features a consistent eighth-note bass line and a treble line with chords and melodic lines.

$D\flat$

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

The third system of the musical score features the lyrics "Let me be your free - dom, let day - light dry your tears; I'm". The piano accompaniment continues with a steady eighth-note bass line and a treble line with chords and melodic fragments. The tempo remains "Andante".

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  $\text{D}^{\flat}$

$\text{D}^{\flat}\text{maj}7$

$\text{G}^{\flat}6$

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

*mf*

$\text{C}^{\flat}$

$\text{A}^{\flat}/\text{C}$

CHRISTINE  $\text{D}^{\flat}$

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

$\text{D}^{\flat}\text{maj}7$

$\text{G}^{\flat}6$

$\text{C}^{\flat}$

$\text{A}^{\flat}/\text{C}$

RAOUL  $\text{D}^{\flat}$

$\text{B}^{\flat}\text{m}7$

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

*f*

$\text{E}^{\flat}\text{m}7$

$\text{A}^{\flat}$

$\text{D}^{\flat}/\text{F}$

$\text{B}^{\flat}\text{m}7$

$\text{E}^{\flat}\text{m}7$

$\text{A}^{\flat}$

$\text{A}^{\flat}6$   $\text{A}^{\flat}7$

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 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

**TOGETHER** Share each day with me, each night, each morn-ing.

**CHRISTINE** Say you love me! You know I

*Db/F gva bassa* **RAOUL** *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.

*mp*

# MUSIC OF THE NIGHT

MUSIC BY ANDREW LLOYD WEBBER

LYRICS BY CHARLES HART

ADDITIONAL LYRICS BY RICHARD STILGOE

© Copyright 1986 The Really Useful Group plc  
All rights reserved. International copyright secured

Andante

PHANTOM  $D\flat$   $A\flat/D\flat$   $D\flat$   $A\flat/D\flat$   $D\flat$   $A\flat/D\flat$

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

$G\flat/D\flat$   $A\flat/D\flat$   $G\flat$   $D\flat$   $G\flat$   $D\flat$

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

$G\flat$   $C\flat$   $G\flat$   $D\flat/A\flat$   $E\flat m/A\flat$   $F\flat m/A\flat$   $D\flat$   $A\flat/D\flat$

*rall.* *a tempo*

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-ish light 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 Fm C F

*rit.*

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 - ssess 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

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature is three flats (Bb, Eb, Ab). The vocal line begins with a whole note rest, followed by a half note G4, and then a series of eighth notes: A4, Bb4, C5, Bb4, A4. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a more complex eighth-note melody in the right hand. A dynamic marking of *f* is present in the piano part.

A

Eb

Ab

*rall.*  
Ab7

thoughts of the world you knew be

fore.

Let your soul take you where you long to

The second system continues the vocal and piano parts. The key signature changes to two sharps (F#, C#). The vocal line has a whole note rest, followed by a half note G4, and then eighth notes: A4, Bb4, C5, Bb4, A4. The piano accompaniment features a steady eighth-note bass line and a melody in the right hand. A dynamic marking of *mp* is present.

Db

*molto rit.*

Fm

C

F

be!

On - ly then can you be - long to me.

The third system continues the vocal and piano parts. The key signature is three flats (Bb, Eb, Ab). The vocal line has a whole note rest, followed by a half note G4, and then eighth notes: A4, Bb4, C5, Bb4, A4. The piano accompaniment features a steady eighth-note bass line and a melody in the right hand. Dynamic markings of *ff* and *mp* are present.

*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.

The fourth system continues the vocal and piano parts. The key signature is three flats (Bb, Eb, Ab). The vocal line has a whole note rest, followed by a half note G4, and then eighth notes: A4, Bb4, C5, Bb4, A4. The piano accompaniment features a steady eighth-note bass line and a melody in the right hand. A dynamic marking of *mp* is present.

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* *8va*

# WISHING YOU WERE SOMEHOW HERE AGAIN

MUSIC BY ANDREW LLOYD WEBBER

LYRICS BY CHARLES HART

ADDITIONAL LYRICS BY RICHARD STILGOE

© Copyright 1986 and 1990 The Really Useful Group plc.  
All rights reserved. International copyright secured.

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.

*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.

3

3

Bm7

Em

D

D7

G

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

3

3

*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.

*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<sup>o</sup>*

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*

E $\flat$

F/E $\flat$

Dm7

Gm

bye.

Try to for - give,

teach me to live.

*mf*

Dm7

Gm

F7

*rit.*

*a tempo*

B $\flat$

F/B $\flat$

give me the strength to try.

No more me - mor - ies, no more

*f*

E $\flat$ /B $\flat$

F/B $\flat$

B $\flat$

F/B $\flat$

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

F7/B $\flat$

si - lent tears, no more gaz - ing a - cross the wast - ed years. Help me

*p*

E $\flat$ /B $\flat$   
*molto rit.*

F7/B $\flat$

B $\flat$

E $\flat$ /B $\flat$

F7/B $\flat$

B $\flat$

say good - bye! Help me say good - bye!

*fp*

*sfz*

# THE PHANTOM OF THE OPERA

MUSIC BY ANDREW LLOYD WEBBER

LYRICS BY CHARLES HART

ADDITIONAL LYRICS BY RICHARD STILGOE & MIKE BATT

© Copyright 1986 The Really Useful Group plc  
All rights reserved. International copyright secured

Allegro-vivace

The musical score is divided into four systems. The first three systems are piano accompaniment for the introduction, and the fourth system includes a vocal line for Christine.

**System 1:** Treble clef, 4/4 time. Chords: Dm, Dm Dbm Cm B, Bb. Dynamics: *f*. The bass line consists of eighth notes.

**System 2:** Treble clef. Chords: Dm, Dm Dbm Cm B. Dynamics: *f*. The bass line consists of eighth notes.

**System 3:** Treble clef. Chords: Bb, Ab Bb, Bb B C C#m Dm. Dynamics: *f*. The bass line consists of eighth notes.

**System 4:** Includes a vocal line for Christine. Chords: Gsus4, Gm, C, Dm. Dynamics: *mp*. The lyrics are: "In sleep he sang to me, in dreams he came,".

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 N.C. 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

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 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-

*mf*

Em Em

bined; the phan - tom of the op - er - a is  
 bined; 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 your mind. mind.

*f*

C Em

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

C

op - era. In all your

Fm Eb Fm PHANTOM

*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>o</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

Gm

1.

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!