

Collection from *The Phantom Of The Opera* (Act I)

Andrew Lloyd Webber
Arranged by Warplaner

Lento (♩ = 55) Prologue

Piano

A E/A D/A A

8^{va}

p *rall.*

4 Allegro (♩ = 136)

7 Larghetto (♩ = 60) Overture

Bbm A Ab G Gb G Ab A

ff

Bbm A Ab G

10 Gb G Ab A

11 **B♭m**

8va

12

8va

13 **E♭m** **A♭m**

f
8va

14 **B♭m** **A♭m** **B♭m**

8va

15 **E♭m** **A♭m**

8va

16 **B♭m** **A♭m** **B♭m**

8va

17 Ebm7

Musical notation for measure 17. Treble clef has a melodic line with eighth notes and sixteenth notes. Bass clef has a bass line with a long note and a half note.

18 Bbm/F

Musical notation for measure 18. Treble clef has a melodic line with eighth notes and sixteenth notes. Bass clef has a bass line with a long note and a half note.

19 Bbm

ff

Musical notation for measure 19. Treble clef has a melodic line with eighth notes and sixteenth notes. Bass clef has a bass line with a long note and a half note.

20 Gbm

Musical notation for measure 20. Treble clef has a melodic line with eighth notes and sixteenth notes. Bass clef has a bass line with a long note and a half note.

21 Bbm/F

Musical notation for measure 21. Treble clef has a melodic line with eighth notes and sixteenth notes. Bass clef has a bass line with a long note and a half note.

22 Bm Am7/B C/B Am7/B C/B

Musical notation for measure 22. Treble clef has a melodic line with eighth notes and sixteenth notes. Bass clef has a bass line with a long note and a half note.

24 **Bm** **Am7/B C/B** **Am7/B C/B**⁵

26 **Bm** **Gmaj7** **Em/G** **A**

8va

28 *8va* **Bm**

29 *8va* **A#dim**

ff

31 **Bm** **Bb** **A** **Ab**

32 **G** **Ab** **A** **Bb**

33 **Bm** **B \flat A A \flat**

34 **G**

35 **A7** *rall.*

Moderato (♩ = 112) Think Of Me

36 *mf*

C. Think of me, think of me fond - ly

D A/D

mf sim.

con pedale

40

C. when we've said good - bye. Re - member me once in a while, please

G/D A/D D A/D

44

C.

prom - ise me you'll try. When you find that once a - gain you long to take your

G/D A/D Bm F#7/B

48

C.

heart back and be free. If you ev-er find a mo - ment,

Bm7 E D/A Bm7

48 49 50 51

52

C.

spare a thought for me.

Em F#m Gmaj7 A7 D Eb Bb/Eb

52 53 54 55

56

Ab/Eb Bb/Eb Eb Bb/Eb

56 57 58 59

60

C. *mf*

We never said our love was ev-er-green or as un-

mf

Ab Bb Cm G7/C

64

C.

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

Cm7 F Eb/Bb Cm7

68

C. *f*

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

Fm Gm Ab Bb7 Eb Eb7 Ab Bb/Ab

f

72

C.

shared and seen, don't think a-bout the way things

Db/Ab Eb/Bb Cm

76

C.

might have been. Think of me, think of me wa - king

mf

Fm B \flat E \flat B \flat /E \flat

mf

80

C.

si - lent and re - signed. I - magine me, trying too hard — to

A \flat /E \flat B \flat /E \flat E \flat B \flat /E \flat

sim.

84

C.

put you from my mind Re - call those days, — look back on all those times, — think of the

A \flat /E \flat B \flat Cm G7/C

88

C.

things we'll nev - er do. There will never be a day when

Cm7 F E \flat /B \flat Cm7

92

C.

I won't think of you!

f

Fm Gm A \flat B \flat 7 E \flat B \flat /E \flat

96

R.

Can it be, can it be Chris - tine?

mf

A \flat /E \flat B \flat /E \flat E \flat B \flat /E \flat

100

R.

Bra - vo! Long a - go, it seems so

f *mf*

A \flat B \flat Cm

103

R.

long a - go, how young and inn - o - cent we were. She may not re mem - ber

G7/C Cm7 F E \flat /B \flat

107

C. *mf*
Flow-ers fade, — the fruits of summer fade, — they have their

R.
me but I re - mem-ber her!

Cm7 Fm Gm A \flat B \flat Cm G7/C

112

C.
sea - sons so do we. But please promise me that some - times

Cm7 F Eb/B \flat Cm7

116

C. *f*
you will think Ah — Ah — Ah —

Fm Gm A \flat

120

C.

Ah of me!

f *fp* *ff*

B \flat 7 E \flat

Moderato (♩ = 48) Angel Of Music

124

M.

mp

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

B \flat F/B \flat E \flat /B \flat F/B \flat B \flat F/B \flat B \flat B \flat sus4

p

128

M.

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

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

132

B \flat /F F7 E \flat /F F B \flat /F F7 B \flat

mp *rall.*

136 *mf meno mosso*

C. *mf meno mosso*

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

Gm Eb Cm D7/C

140

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

Gm Eb Cm7 Ab sus4

143

Tempo Primo (♩ = 48)

C. here. Here in this room he calls me soft - ly,

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

mf

146

C. some - where in - side hid - ing. Some - how I know he's

Bb F/Bb Bb Bb sus4 Bb F/Bb

149

C.

al - ways with me; he, the un - seen gen - ius.

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

152

M. *mf* *pìu mosso*

Christ-ine, you must have been dreaming, stor - ies like this can't come

Gm $E\flat$ Cm

pìu mosso

155

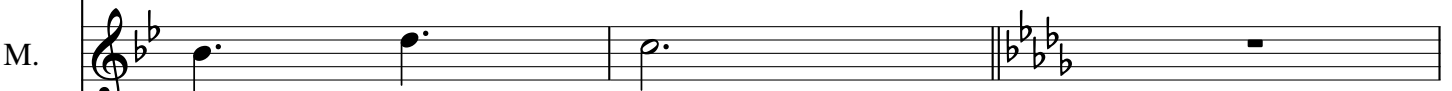
M.

true. Christ-ine, you're talk - ing in rid - dles, and it's

$D7$ Gm $E\flat$

158


C. 

M. 

not like you.

Cm7 Ab/sus4 F Db Ab/Db

f

rall.  *f*

An - gel of Mu - sic,

161

C. 

M. 

guide and guardian, grant to me your glo-ry! Ang - el of Mu - sic,


Who is this an-gel, this Ang - el of Mus - ic,


Gb/Db Ab/Db Db Ab/Db Db Db/sus4 Db Ab/Db

f *rall.* *a tempo*

rall. *a tempo*

165

C. 

M. 

hide no longer, se - cret and strange an-gel. He's with me ev-en now,

hide no longer, se - cret and strange an-gel. Your

Gb/Db Ab/Db Db Ab/Db Db

mp *rit.*

mp *rit.*

169


C.  all a-round me, it fright-ens me.

M.  hands are cold; your face, Chris-tine, it's white; don't be frightened.

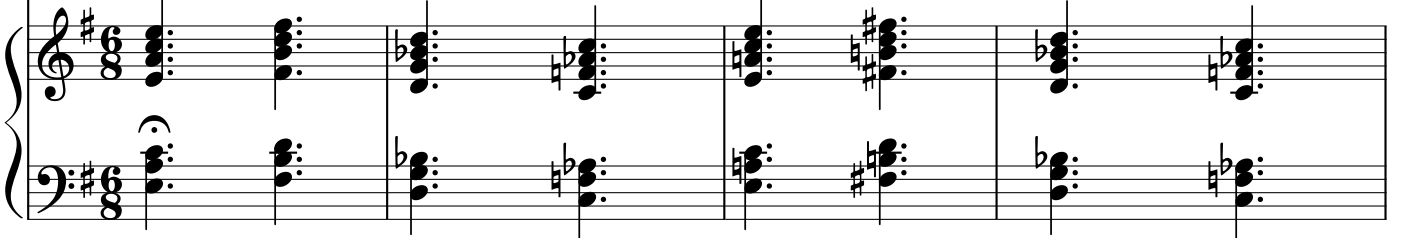


Tempo Primo (♩ = 48) Little Lotte


173

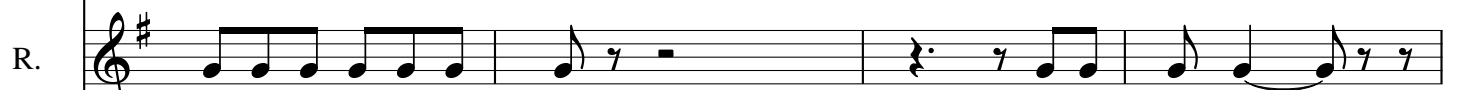
R.  *mp* Lit-tle Lot-te let her mind wan-der. Lit-tle Lot-te thought, "Am I fon-der of

Am/E Bm/F# Gm/D Fm/C Am/E Bm/F# Gm/D Fm/C

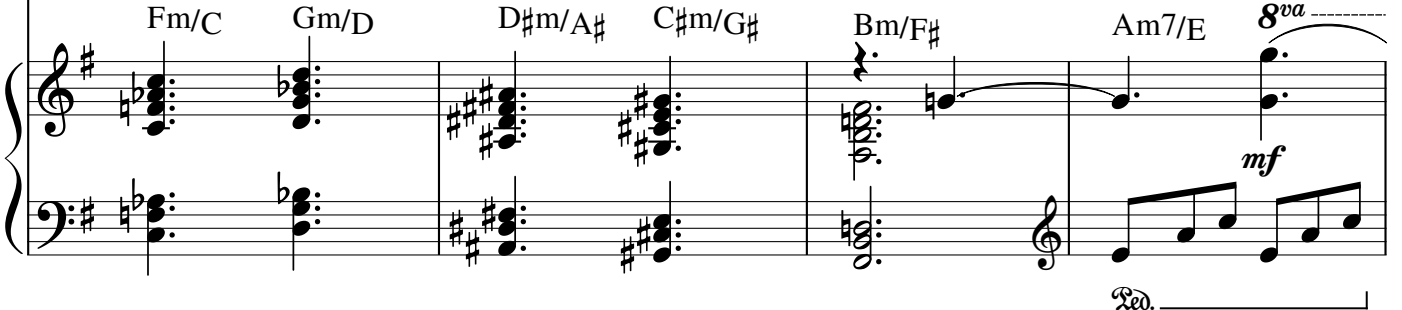


177

C.  *mp* or of gob-lins or shoes, or of rid-dles or frocks,

R.  dolls or of gob-lins or shoes, or of chocolates?

Fm/C Gm/D D#m/A# C#m/G# Bm/F# Am7/E *8va*



mf

Red.

181

C. *mf*

"No, what I love best," Lot - te said, "is

8va B/F# C#/G# A#m/E# G#m/D#

8va

Red. Red.

185

C. when I'm a - sleep in my bed and the An-gel of Mu-sic sings songs in my head, the

R. *mf*

"The

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

8va

189

C. An-gel of Mu-sic sings songs in my head."

R. An-gel of Mu-sic sings songs in my head."

G#m/D A#m/E# F#m/C# Em/B A/E E7 D/E E A/E E7

mp

194 **A** **Larghetto** ($\text{♩} = 78$)

mf

200 **Moderato** ($\text{♩} = 48$) **The Mirror (Angel Of Music)**

P. *f*

In - solent boy, this slave of fash-ion, bask - ing in your glo-ry!—

f

8ba

204

P. *f*

Ig - norant fool, this brave young suit-or, shar-ing in my tri - umph!—

f

8ba

F/B \flat Eb/B \flat F/B \flat B \flat F/B \flat B \flat

208

C. *mf*

An - gel, I hear you. Speak, I lis - ten. Stay by my side,

mf

B F \sharp /B E/B F \sharp /B B F \sharp /B

211

C.

guide me! _____ An - gel, my soul was weak; for - give me.

B Bsus4 B F#/B E/B F#/B

214

C.

En - ter at last, mas - ter! _____

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

B F#/B B G#m Emaj7

f *f* *p*

218

P.

see why in shadow I hide. Look at your face in the mirror! _____ I am

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

p *p* *p*

222 *f meno mosso*

C. An - gel of Mu - sic, guide and guardian,

P. there in - side!

C#m7 Asus4 F# D A/D G/D A/D

rall. f meno mosso

226 *rall. a tempo*

C. grant to me your glo-ry! — An - gel of Mus - ic, hide no long-er!

D A/D D Dsus4 D A/D G/D A/D

rall. a tempo

230

C. Come to me, strange an - gel! —

D A/D D

Andantino (♩ = 60)

232

P. *mp*

I am your An - gel of Mu - sic;

234

P. *mp*

come to me An - gel of Mu - sic!

236

R. *mp*

Whose is that voice; who is that in there?

238

P. *mp*

I am your An - gel of Mu - sic;

240

P.

come to me An - gel of Mu - sic!

Allegro Vivace (♩ = 120) The Phantom Of The Opera

242

Dm C#m Cm B

f

245

B \flat Dm C#m Cm B

249

mp

C.

In sleep he

B \flat A \flat B \flat B C C#m Dm

253

C.

sang to me, in dreams he came. That voice which

Gm C Dm

mp *f* *sfz*

257

C.

calls to me and speaks my name. And do I

Gsus4 Gm C Dm

mp *mf*

261

C.

dream a-gain? For now I find the

BbMaj7 Gm/Bb C Dm

mf

265

C.

Phan - tom of the O-per-a is there in - side my

Bbdim

sfz

269

C.

mind.

Dm C#m Cm B B \flat A \flat B \flat D \flat dim

273

P.

mf

Sing once a - gain with me our strange du-

Gm Csus4 Cm F

277

P.

et. My pow - er o - ver you grows strong - er

Gm Csus4 Cm F

281

P.

mf

yet. And though you turn from me to glance be-

Gm E \flat Maj7 Cm/E \flat F

285

P.

hind the Phan - tom of the O-per-a is

Gm

289

P.

there in - side your mind.

Cdim F#dim Gm F#m Fm E

f

293

C.

Those who have

mf

Eb D D7 Em

297

C.

seen your face draw back in fear. I am the

Asus4 Am D Em

mf

301

C. *mf*
mask you wear _____ Your spi - rit

P. *mf*
it's me they hear. My spi - rit

Asus4 Am D Em

305

C. and my voice _____ in one com - bined. _____ The

P. and your voice _____ in one com - bined. _____ The

CMaj7 Am/C D Em

309

C. Phan - tom of the O-per-a is there _____ in - side my

P. Phan - tom of the O-per-a is there _____ in - side your

Adim D#dim

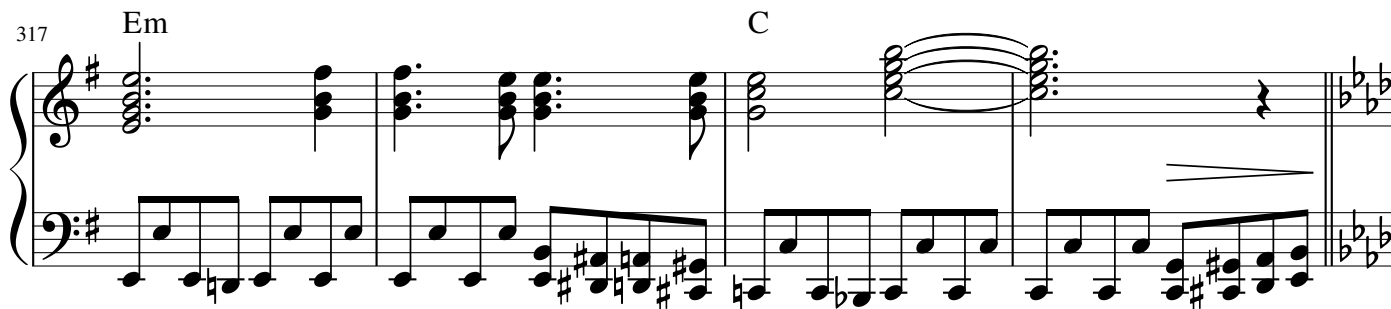
313

C. 
mind.


P. 
mind.

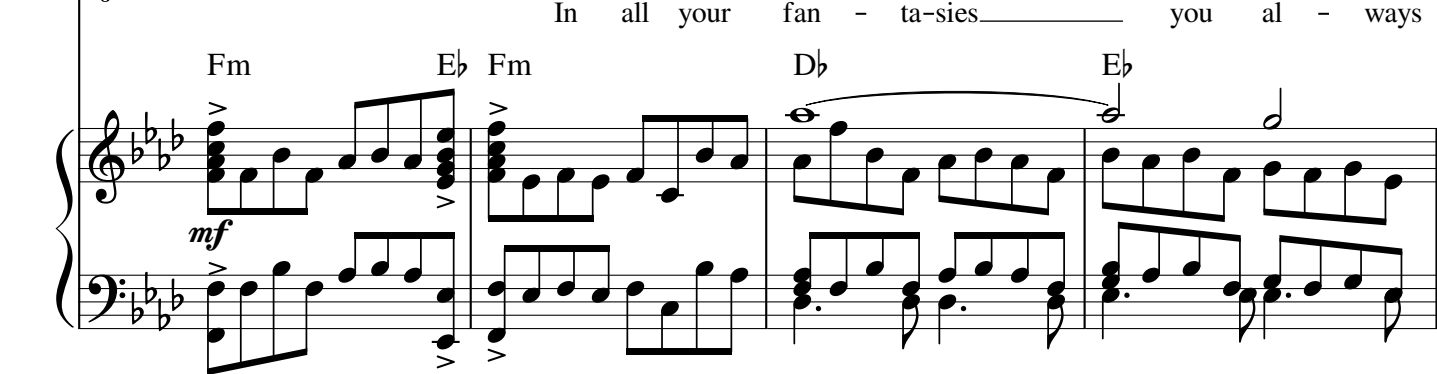


317



321

P. 
In all your fan - ta-sies you al - ways



325

C. *mf*
were both in

P.
knew. That man and mys - te-ry_____

Fm D \flat E \flat

329

C. *mf*
you. And in this lab - y-rinth_____ where night is

P. *mf*
And in this lab - y-rinth_____ where night is

Fm D \flat Maj7 B \flat m/D \flat E \flat

333

C. blind_____ the Phan - tom of the O-per-a is

P. blind_____ the Phan - tom of the O-per-a is

Fm

337

C. there in - side my mind.

P. there in - side your mind.

Dbdim *Fm*

341

C. He's there, the Phan - tom of the

f

Db

345

C. Op - era. Ah!

3

Db *Fm*

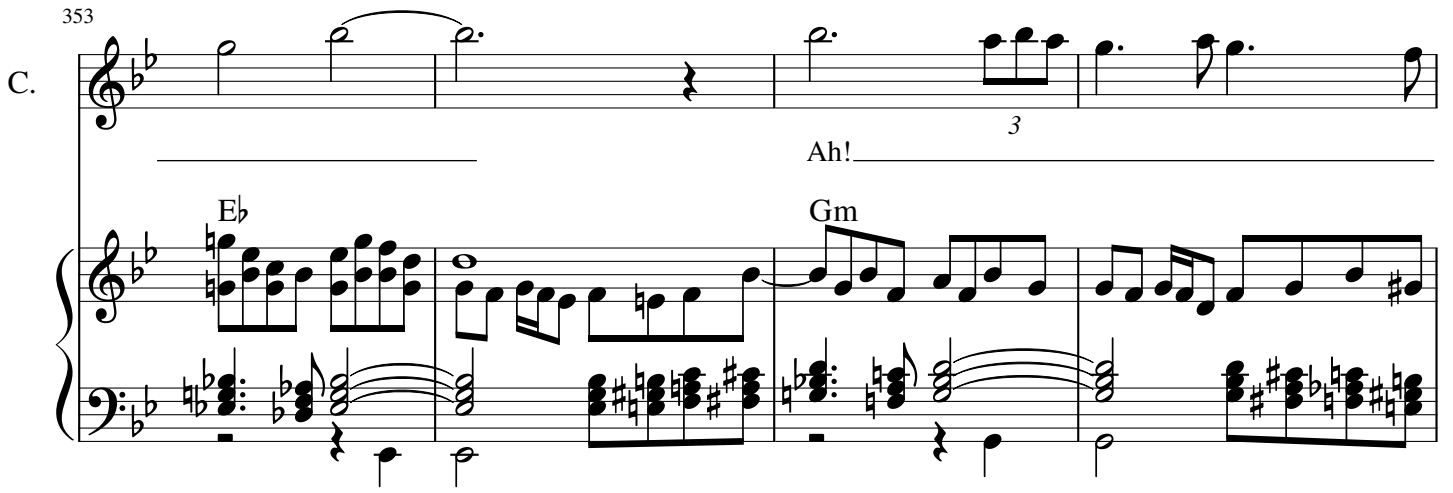
349

C. Ah!

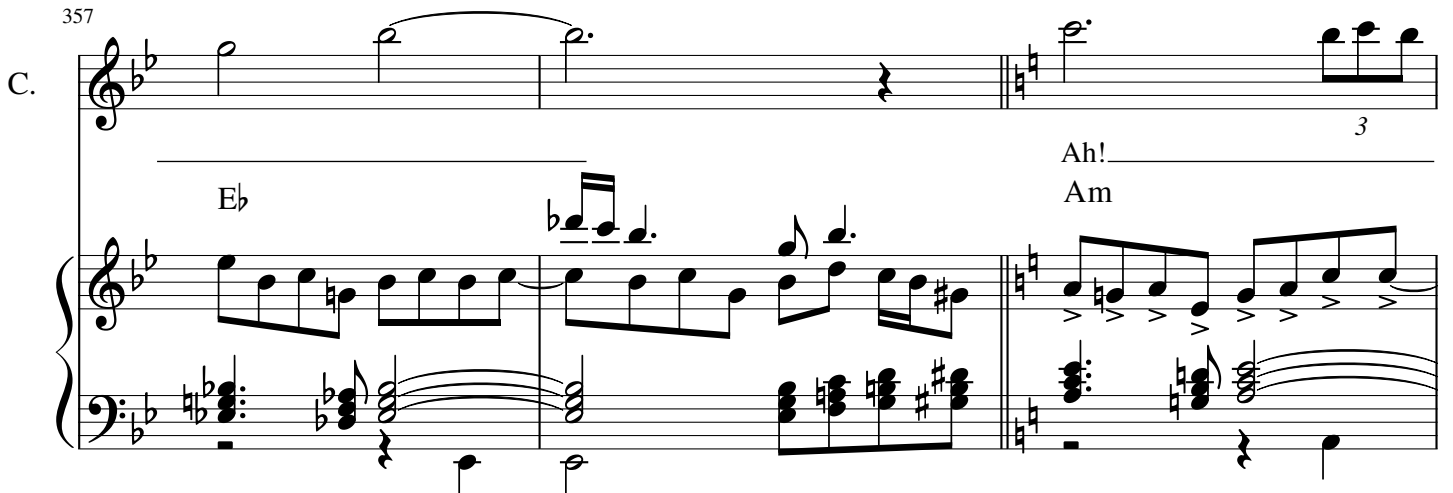
3

Db *Gm*

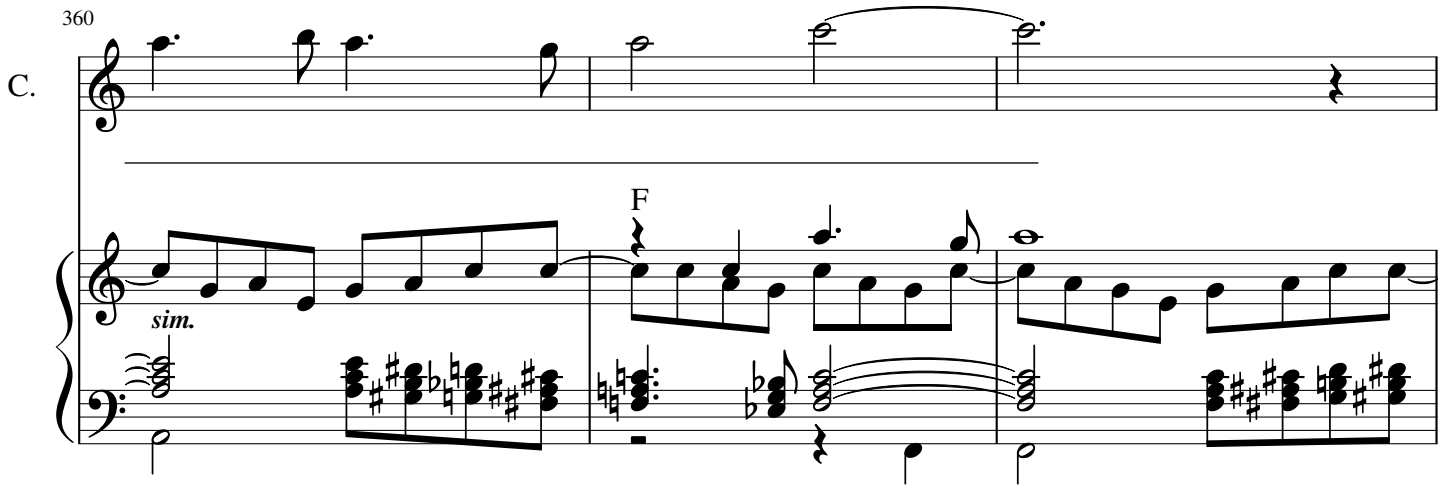
353

C. 

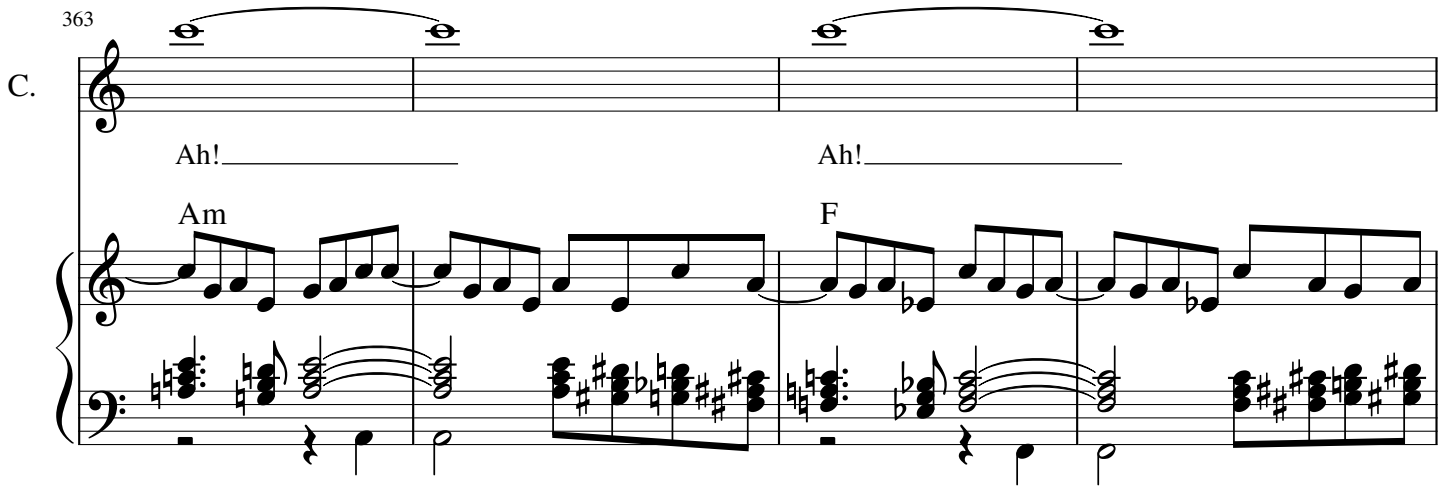
357

C. 

360

C. 

363

C. 

367

C.

Ah! Ah!

Am

ff

Adagio (♩ = 60) Intro To The Music Of The Night

371

P.

f

I have brought you to the seat of sweet mu - sic's throne,

Am B Gm Fm Am B Gm Fm

f

375

P.

mf *dim.* *rall.* *mp*

to this kingdom where all must pay ho-mage to mu-sic, mu - sic.

Fm/C Gm/D D#m/A# C#m/G# Bm/F# Am/E

dim. *rall.* *mp*

379

P.

f a tempo

You have come here for one pur-pose and one a-lone.

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

f a tempo

383

P. *mf* *dim.*

Since the mo-ment I first heard you sing I have nee-ded you with me to

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

mf dim.

386

P. *(dim.)* *mp rall.* *p*

serve me, to sing for my mu - sic, — my mu - sic. —

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

(dim.) rall. p

389

Andante (♩ = 55) The Music Of The Night

P. *mp*

Night time shar - pens, height-ens each sen - sa - tion. Dark - ness stirs and

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

mp con pedale

392

P. *Gb/Db Ab/Db Gb Db Gb Db*

wakes i - ma - gi - na - tion. Si-lent-ly the sen - ses, a - ban-don their de - fen - ces.

Gb/Db Ab/Db Gb Db Gb Db

395

G \flat C \flat G \flat D \flat /A \flat E \flat m/A \flat Fm/A \flat

rall.

398

P. *a tempo*

Slow - ly, gent - ly, night un-furls its splen - dour. Grasp it, sense it,

D \flat A \flat /D \flat D \flat A \flat /D \flat D \flat A \flat /D \flat

a tempo

401

P. trem-u-lous and ten - der. Turn your face a-way, from the gar-ish light of day, turn your

G \flat A \flat G \flat D \flat G \flat D \flat

404

P. thoughts a - way from cold un-feel-ing light and list-en to the mu-sic of the

G \flat C \flat G \flat D \flat /A \flat G \flat A \flat 7/G \flat

407

P. *accel.* *mf* *pìu mosso*

night. Close your eyes and sur-render to your dark - est dreams! Purge your

accel. *mf pìu mosso*

mf pìu mosso

410

P. *rall.*

thoughts of the life you knew be - fore! Close your eyes let your spi-rit start to

rall.

A Eb Eb7 Ab Ab7

413

P. *mp* *rit.*

soar and you'll live as you've nev - er lived be - fore.

mp rit.

Db Fm C F

rit.

416

P. **Tempo Primo (♩ = 55)**

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

Db Ab/Db Db Ab/Db

418

P.

Hear it, feel it, se - cret - ly po - sses you.

Db Ab/Db Gb Ab

420

P.

O - pen up your mind, let your fan - ta - sies un - wind, in this

Gb Db Gb Db

422

P.

dark - ness that you know you can - not

Gb Cb

423

P.

fight. The darkness of the mu - sic of the night. Let your

Db/Ab Gb/Ab Ab7 Db

rall. accel. mf

rall. accel.

426

P. *pìu mosso*

mind start a jour - ney through a strange new world; leave all

B E

mf pìu mosso

428

P. *8va*

thoughts of the world you knew be

429

P. *rall.* *mp*

fore. Let your soul take you where you long to be! On-ly

E \flat A \flat A \flat 7 D \flat

8va

rall.

7

432

P. *rit.* **Tempo Primo** (♩ = 55)

then can you be-long to me. Float - ing, fall - ing,

F m C F D \flat A \flat /D \flat

mp rit.

p *p*

435

P.
 Musical score for measures 435-437. The vocal line is in a soprano clef with a key signature of three flats and a common time signature. The lyrics are: "sweet in-tox-i-ca - tion. Touch me, trust me, sa-vour each sen - sa - tion." The piano accompaniment consists of a right hand with chords and a left hand with a rhythmic pattern of eighth notes. Chords are: Db, Ab/Db, Db, Ab/Db, Gb/Db, Ab/Db.

438

P.
 Musical score for measures 438-440. The vocal line is in a soprano clef with a key signature of three flats and a 2/4 time signature. The lyrics are: "Let the dream be-gin, let your dar-ker side give in, to the pow-er of the music that I". The piano accompaniment features a right hand with chords and a left hand with a melodic line. Chords are: Gb, Db, Gb, Db, Gb, Cb, Gb.

441

P.
 Musical score for measures 441-443. The vocal line is in a soprano clef with a key signature of three flats and a 2/4 time signature. The lyrics are: "write. The pow-er of the mu-sic of the night." The piano accompaniment features a right hand with chords and a left hand with a melodic line. Chords are: Db/Ab, Gb/Ab, Ab7, Db, Ab/Db.

444

P.
 Musical score for measures 444-446. The piano accompaniment consists of a right hand with chords and a left hand with a rhythmic pattern of eighth notes. Chords are: Db, Ab/Db, Db, Ab/Db, Gb, Ab.

447

P. *mp poco rit.*

You a-lone can make my song take

mp poco rit.

450

P. *rall.*

flight, help me make the mu-sic of the night.

rall. *p*

8va

Lento (♩ = 55)

455 *8va*

A *E/A* *D/A*

Lento (♩ = 58) **I Remember**

460

C. *p*

I re-mem-ber there was mist. Swirling mist up-on a vast glassy

p

464

C. lake. There were can-dles all a-round and on the lake there was a boat. *rit.*

Moderato (♩ = 48)

467

C. And in the boat there was a man...

D/A A7 G/A A

mp

471

C. Who was that shape in the sha - dows? _____

D/A A7 D Bm Gmaj7

mp

475

C. Whose is the face in the mask?

Em7 F#7

accel.

477 **Bm** **Gmaj7**

f piu mosso

479 **Em7** **Csus4** **Em7/D**

(♩ = ♩)

481

483 **Dm7**

Leggiero (♩ = 90) Stranger Than You Dreamt It

486 *mp*

P. **C#** **B** **Gm** **E♭maj7** **Gm/D** **D7/F#**

mp

Strang-er than you dreamt it can you

492

P.

e - ven dare to look, or bear to think of me. This loath - some

Gm D7/A Gm/B \flat F G Cm E \flat Cm Gm/B \flat F G

496

P.

gar - goyle who burns in hell but se - cret - ly yearns for hea - ven,

Cm E \flat Cm Gm/B \flat D F G Cm E \flat

500

P.

se - cret - ly, se - cret - ly, but Chris - tine... Fear can turn to

Gm/D D7 Gm E \flat

mp

504

P.

love, you'll learn to see, to find the man be - hind the mon - ster, this

Gm/D D7/F \sharp Gm D7/A Gm/B \flat F G Cm E \flat Cm

508

P.

re - pul - sive car - cass who seems a beast but se - cret - ly

F G Cm Eb Cm Gm/B \flat D

512

P.

dreams of beau - ty, se - cret - ly, se - cret - ly, oh Chris - tine...

Gm/D D D7

516

Am7/G D7/6 Em

mp

520

Am7 D/A Em

mf

Agitato (♩ = 250)

D \sharp m D \sharp m/B

525

mf

528

8va

Musical score for measures 528-530. The piece is in the key of D major (indicated by four sharps: F#, C#, G#, D#). The notation is for piano, with a treble and bass clef. The melody in the treble clef is marked *8va* and consists of eighth-note patterns. The bass clef provides a harmonic accompaniment with sustained chords and moving lines.

531

D#m
8va

Musical score for measures 531-534. The key signature remains D major. The notation includes a treble and bass clef. The melody in the treble clef is marked *8va* and features a mix of eighth and quarter notes. The bass clef accompaniment includes a fermata in measure 531, a change to 2/4 time in measure 532, and a change to 4/4 time in measure 533. A dynamic marking of *pp* (pianissimo) is present in measure 533. The piece concludes in 4/4 time with a key signature change to D minor (indicated by two flats: Bb, Fb).

Agitato (♩ = 136) Why Have You Brought Us Here

534

C. *mf*
Don't take me back there.

R. *mf*
Why have you brought us here? We must re -

D5

537

C. He'll kill me. His eyes will find me there, those eyes that

R. turn. Christine don't say that,

540

C. burn and if he has to kill a thousand men, the

R. don't e-ven think it. For-get this wa king night mare.

Gm/D C/D Dm

543

C. Phantom of the O - per - a will kill and kill a - gain.

R. This Phantom is a fa-ble. Be-lieve me there is no Phan-tom of the

B \flat dim Dm

546

C. My God, who is this man

R. Op - era. My God, who

D \sharp m G \sharp m/D \sharp

549

C. who hunts to kill? I can't es -

R. is this man? This mask of death.

C \sharp m/D \sharp D \sharp m C \sharp m/D \sharp D \sharp m


552


C.  cape from him, I nev - er will.

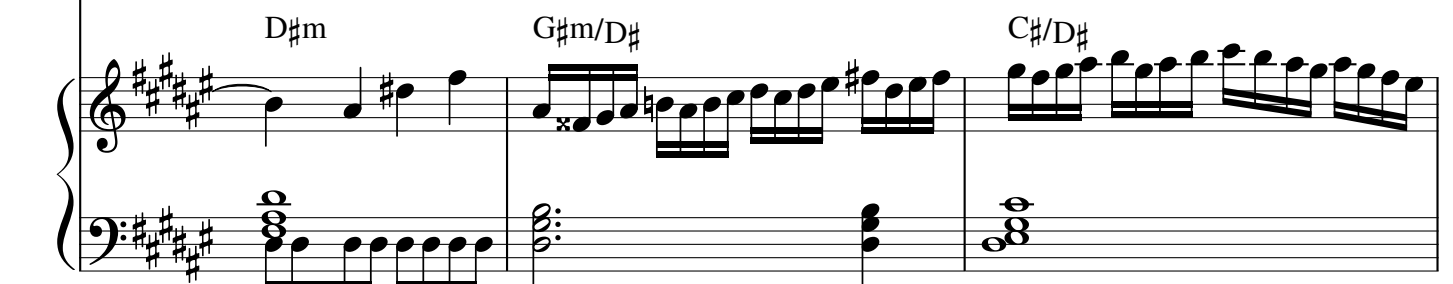
R.  Whose is this voice you hear with ev - ery



555

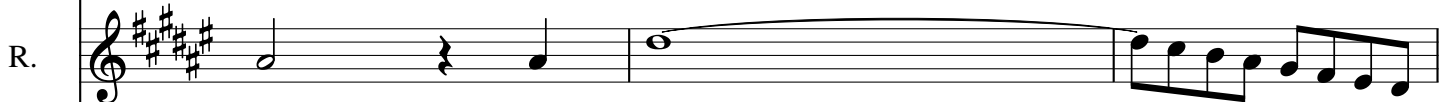
C.  And in this lab - y - rinth where night is

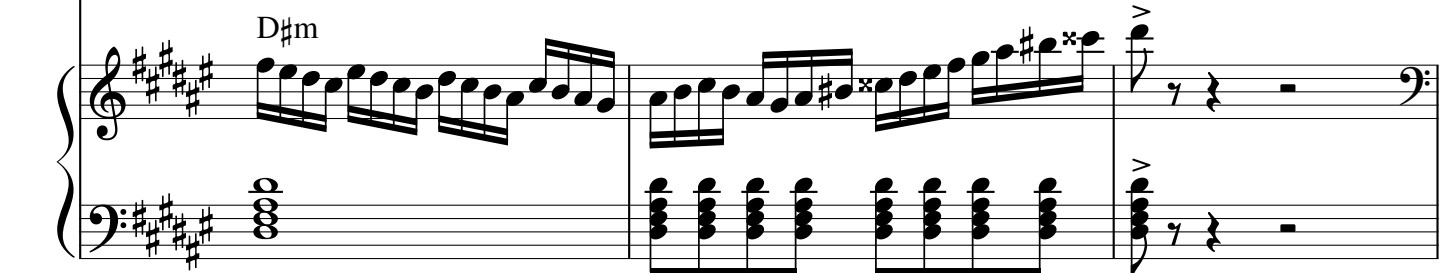
R.  breath? And in this lab - y - rinth where night is



558

C.  blind the Phan - tom of the O-per-a is

R.  blind the Phan - tom of the O-per-a is



561

C. here in - side my mind.

R. here in - side my mind. There is no Phan - tom of the

Bm/F# D#m

8ba

Andante (♩ = 70) Raoul, I've Been There

565

C. Raoul, I've been there, to his world of un -

R. Op - era.

mf

Em F# Dm Cm Em F# Dm

mf

8ba

569

C. end - ing night. To a world where the day light dissolves in - to dark - ness, —

rall.

Dm Cm Cm/G Dm/A A#m/E# G#m/D# F#m/C#

rall.

573

C. *a tempo*

dark - ness. — Raoul, I've seen him! Can I e - ver for -

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

a tempo

577

C. get that sight? Can I e - ver es - cape from that face, so dis -

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

580

C. *rall.*

tor - ted, de - formed it was hardly a face in that dark - ness, — dark - ness. —

D#m/A# E#m/B# C#m/G# Bm/F# Am Gm

rall.

584

C. *Dolce* (♩ = 60)

But his — voice filled my spi - rit with a strange, sweet sound. In that

B E

587

C. *rall.*
 night there was mu-sic in my mind. And through mu - sic my soul began to

A Eb Ab Ab7

rall.

590

C. *mp rit.*
 soar! And I heard as I'd nev-er heard be - fore.

R. *mp*
 What you heard was a dream and no-thing

Db Fm C7/F F C7/F

mp

p.

Largo (♩ = 35)

593

C. *p.*
 Yet in his eyes, all the sad-ness in the world. Those pleading

R. *p.*
 more.

F Am7/G D11 Em7

Moderato (♩ = 105)

596

C.

eyes, that both threa-ten and a - dore.

Am7 D G Gm7/C C7 C6 F/C

600

Gm7/C C7 F Dm7 Eb

604

Db Gb Ebm Dm C

rit. *p*

Andante (♩ = 58) All I Ask Of You

607

R.

mp

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

mp

con pedale

610

R.

here, nothing can harm you, my words will warm and calm you. Let me be your freedom, let

Dbmaj7 *Gb6/Db* *Cb* *Ab/C* *Db*

p

613

R.

day - light dry your tears; I'm here, with you be-side you, to

Dbmaj7 *Gb6*

615

C.

mp

Say you love me ev-ery wak-ing moment,

R.

guard you and to guide you.

Cb *Ab/C* *Db* *Bbm7* *Ebm7* *Ab*

627

R.

safe, no one will find you, your fears are far behind you.

Dbmaj7 Gb6 Cb Ab

629

C. *mf*

All I want is free-dom, a world with no more night; and

Db

631

C.

you, always beside me, to hold me and to hide me.

Then

Dbmaj7 Gb6 Cb Ab/C

633

R.

say you'll share with me one love, one lifetime; let me lead you from your

Db Bbm7 Ebm7 Ab Db/F Bbm7

636

R.

sol-i-tude. Say you need me with you, here be-side you.

Ebm7 Ab Ab6 Ab7 Db Bbm7 Ebm7 Ab

rit. *a tempo*

639

R.

An-y-where you go, let me go too, Chris-tine, that's all I ask of

Db/F Gb Db/Ab Ebm7/Ab Ab6 Ebm7/Ab

rit. *rall.*

642

C. Say you'll share with me one love, one lifetime; say the word and I will

R. you.

a tempo

Db Bbm7 Ebm7 Ab Db/F Bbm7

645

C. follow you. Share each day with me, each night, each morning.

R. Share each day with me, each night, each morning.

Ebm7 Ebm7/Ab Db Bbm7 Ebm7 Ab

648

C. Say you love me! Love me, that's all I ask of

R. You know I do. Love me, that's all I ask of

mp rit. *mp* *rall.* *rall.*

Db/F Gb Db/Ab Ebm7/Ab Ab6

mp rit. *rall.*

Tempo Primo (♩ = 58)

651

C. you.

R. you.

f a tempo

Db Bbm7 Ebm7 Ab Db/F Bbm7

654

Ebm7 Ebm7/Ab Db Bbm7 Ebm7 Ab

rit. *a tempo* *rit.*

657

C. *f* Any-where you go let me go too. *mp rall.* Love me, that's all I ask of you.

R. *f* Any-where you go let me go too. *mp rall.* Love me, that's all I ask of you.

Db/F Gb Db/Ab Ebm7/Ab Ab6 Ebm7/Ab Db

mp rall.

Tempo Primo (♩ = 58)

661

Ab Eb/Ab Db/Ab Ab

664

C. *mp*
I must go, they'll wonder where I am.

E \flat /A \flat *D \flat /A \flat*

665

C. Wait for me, Raoul. —

R. *mp*
Chris-tine, I love you!

A \flat /E \flat *E \flat*

667

C. *mf*
Or - der your fine hor - ses, be with them at the door.

R. *mf*
And

D

mf

669

C. *rall.*
You'll guard me and you'll guide me.

R. *rall.*
soon, you'll be beside me.

Dmaj7 G6 C A/C#
rall.

Andante (♩ = 58) All I Ask Of You (Reprise)

672 *mp*

P. *mp*
I gave you my mu-sic, made your song take wing. And

C
mp
8ba

676

P. *mp*
now how you've repaid me, de - nied me and betrayed me. He was bound to love you

Cmaj7 F6 Bb G/B C

679

P.

when he heard you sing. Chris - tine... Chris - tine...

Cmaj7 F6 B \flat G/B

682

C.

R.

Say you'll share with me one love, one life-time; say the word and I will

Say you'll share with me one love, one life-time; say the word and I will

C Am7 Dm7 G C/E Am7

685

C.

R.

follow you. Share each day with me, each night, each morning.

follow you. Share each day with me, each night, each morning.

Dm7 Dm7/G C Am7 Dm7 G

688 *f rit.* *allargando*

P. You will curse the day you did not do, all that the Phan-tom asked of

C/E F C/G Dm/G G6 Dm/G

f rit. *allargando*

691 **Larghetto** (♩ = 60)

P. you!

Cm B/C Bb/C A/C

ff

692

P.

Ab/C A/C Bb/C Bm/C

693 Cm B/C Bb/C A/C

694 $A\flat/C$ A/C $B\flat/C$ Bm/C

695 Cm B/C $B\flat/C$ A/C

696 $A\flat/C$

698

699

700