

JOSEPH AND THE AMAZING
TECHNICOLOR DREAMCOAT

ANY DREAM WILL DO 12
CLOSE EVERY DOOR 7

JESUS CHRIST SUPERSTAR
JESUS CHRIST SUPERSTAR 19

I DON'T KNOW HOW TO LOVE HIM 23
KING HEROD'S SONG 27

EVITA

DON'T CRY FOR ME ARGENTINA 42
ANOTHER SUITCASE IN
ANOTHER HALL 48
HIGH FLYING ADORED 52
RAINBOW HIGH 27

CATS

MEMORY 61
MR. MISTOFFEELES 66
GUS THE THEATRE CAT 69

SONG AND DANCE

UNEXPECTED SONG 82
TAKE THAT LOOK OFF YOUR FACE 86
TELL ME ON A SUNDAY 77
THE LAST MAN IN MY LIFE 90

REQUIEM

PIE JESU 97

STARLIGHT EXPRESS

STARLIGHT EXPRESS 108
ONLY YOU 112
MAKE UP MY HEART 114
THERE'S ME 105

THE PHANTOM OF THE OPERA

THE PHANTOM OF THE OPERA 136
ALL I ASK OF YOU 121
MUSIC OF THE NIGHT 126
WISHING YOU WERE SOMEHOW
HERE AGAIN 131

CLOSE EVERY DOOR

MUSIC BY ANDREW LLOYD WEBBER

LYRICS BY TIM RICE

© Copyright 1969 Novello & Co. Ltd.
All rights assigned (1989) to The Really Useful Group plc.
All rights reserved. International copyright secured.

Espressivo

Fm E Fm E Fm

Close ev - 'ry

The first system of the musical score is in 3/4 time and F major. It features a vocal line and a piano accompaniment. The piano part consists of chords in the right hand and a melodic line in the left hand. The lyrics 'Close ev - 'ry' are written under the vocal line.

C7-9 Fm C7-9 Fm Db

door to me, Hide all the world from me, Bar all the win - dows and

The second system continues the musical score. The piano accompaniment features a prominent bass line with eighth notes. The lyrics 'door to me, Hide all the world from me, Bar all the win - dows and' are written under the vocal line.

Bbm C7-9 $\frac{3}{4}$ Fm C7-9 Fm

shut out the light. 1. Do what you want with me, Hate me and
2. I do not mat - ter, I'm on - ly one

The third system concludes the musical score. It includes a first ending bracket over the final two measures. The lyrics 'shut out the light. 1. Do what you want with me, Hate me and 2. I do not mat - ter, I'm on - ly one' are written under the vocal line.

C7-9 Fm Db Bbm6 G7

laugh at me, Dark - en my day - time and tor - ture my
 per - son, De - stroy me com - plete - ly, then throw me a -

C7 Ab7 Db Eb

night. } If my life were im - port - ant I would ask will I
 way. }

mf

Ab Gb7 Fm Db C

live or die, But I know the ans - wers lie far from this world.

Fm C7-9 Fm C7-9

Close ev - 'ry door to me, keep those I love from me

mp

To Coda ♠

Fm

Db

Bbm

C

Child - ren of Is - rael are nev - er a - lone For I

Ab

Db

Eb

Eb7

Ab

know I shall find my own peace of mind, For

Gb7

Fm

Bbm

G7

C7

Fm

I have been pro - mised a land of my own.

Fm

C7-9

Fm

C7-9

Fm Db Bbm C7-9

This system shows the beginning of a piece. The piano part starts with a series of chords: Fm, Db, Bbm, and C7-9. The vocal line has a long, sustained note that spans across the first three measures.

Fm C7-9 Fm C7-9

(Choir) La la la la la la, la la la la la la, La la la la la la, la la la la la la,

mf

The second system continues with piano accompaniment and a choir line. The piano part has chords Fm, C7-9, Fm, and C7-9. The choir line consists of a series of 'La' notes. The dynamic marking *mf* is present.

Fm Db Bbm C

La la la la la la, la la la la la la, La la la la la la, la.

The third system continues with piano accompaniment and a vocal line. The piano part has chords Fm, Db, Bbm, and C. The vocal line consists of a series of 'La' notes.

Ab Db Eb Ab

The fourth system continues with piano accompaniment and a vocal line. The piano part has chords Ab, Db, Eb, and Ab. The vocal line consists of a series of notes.

Gb7

Fm

Db7

C

Fm

Just give me a

mp

C

Fm

C

Fm

Db

num - ber in - stead of my name, For - get all a - bout me, and

D.S. al Coda

⊕ CODA

Bbm

C7-9

let me de - cay.

C

Ab

Ab7

Db

lone, For we know we shall find our_

f

Eb

Ab

Dbm

Fm

Db

Bbm

C7

Fm

own peace of mind, For we have been pro - mised, a land_ of our own.

rall.

ANY DREAM WILL DO

MUSIC BY ANDREW LLOYD WEBBER

LYRICS BY TIM RICE

© Copyright 1989 Novello & Co. Ltd.
All rights assigned (1989) to The Really Useful Group plc.
All rights reserved. International copyright secured.

Moderato

B \flat Cm B \flat

mp

The piano introduction is in 4/4 time, starting with a B-flat major chord. The right hand plays a rhythmic pattern of eighth notes, while the left hand plays a simple bass line. The key signature has two flats (B-flat and E-flat).

Dm F7 B \flat Dm F7 B \flat

I closed my eyes, drew back the cur - tain,

The vocal line consists of two phrases. The first phrase, 'I closed my eyes,', is set against a piano accompaniment of chords and eighth notes. The second phrase, 'drew back the curtain,', continues the piano accompaniment. The key signature remains B-flat major.

E \flat B \flat F7 B \flat

To see for cer - tain what I thought I knew.

The vocal line continues with the phrase 'To see for certain what I thought I knew.' The piano accompaniment features a more active bass line with eighth notes. The key signature remains B-flat major.

Dm F7 B \flat Dm F7 B \flat

Far, far a - way, some - one was weep - ing,

The vocal line concludes with the phrase 'Far, far away, someone was weeping,'. The piano accompaniment continues with the same rhythmic pattern as the previous section. The key signature remains B-flat major.

E♭

B♭

F7

B♭

But the world was sleep - ing.

An - y dream will do.

Dm

F7

B♭

Dm

F7

B♭

I wore my coat

with gol - den lin - ing,

E♭

B♭

F7

Dm F7 B♭

E♭

Bright col - ours shin - ing,

won - der - ful and new.

Dm

F7

B♭

Dm

F7

B♭

And in the East

the dawn was break - ing,

E \flat B \flat F7 Dm F7 B \flat

The world was wak - ing, a - ny dream will do.

A \flat /B \flat Fm7/B \flat E \flat C7

A crash of drums, — a flash of light, — my gol - den coat flew

B \flat F B \flat F7 B \flat F B \flat F

out of sight, — The col - ours fad - ed in - to dark - ness, I was left a -

Cm7/F F B \flat F7

lone. May I re - turn

B \flat F7 B \flat E \flat B \flat

to the be - gin - ning, The light is dim - ming

F7 B \flat Dm F7 B \flat F7

and the dream is too. The world and I

B \flat F7 B \flat E \flat B \flat Em7-5

we are still wait - ing, Still hes - i - ta - ting,

F E \flat Dm F7 B \flat Em7-5 F E \flat Dm F7 B \flat *rall.*

a - ny dream will do, a - ny dream will do.

JESUS CHRIST SUPERSTAR

MUSIC BY ANDREW LLOYD WEBBER

LYRICS BY TIM RICE

© Copyright 1970 MCA Music Ltd.
All rights reserved. International copyright secured

Maestoso

Two systems of piano accompaniment in E major, 4/4 time. The first system is marked *Maestoso* and *ff*. The second system continues the accompaniment. Chord symbols are placed above the treble clef staff: E, A/E, D/E, A/E, E in the first system, and E, A/E, D/E, A/E, E in the second system. The bass line consists of a steady eighth-note accompaniment.

a tempo — Lively rock

First system of the 'Lively rock' section. It features a vocal line with lyrics and a piano accompaniment. The key signature is E major. Chord symbols are E, G6, and A7. The piano accompaniment is marked *f*.

Ev-'ry time I look at you I don't un-der-stand, — why you let the things you did get
Tell me what you think a-bout your friends at the top, — who d'you think be-sides your-self's the

Second system of the 'Lively rock' section. It features a vocal line with lyrics and a piano accompaniment. The key signature is E major. Chord symbols are E, E, and G6. The piano accompaniment continues with a steady eighth-note accompaniment.

so out of hand. — You'd have man-aged bet - ter if you'd had — it planned. —
pick of the crop? — Bud- dha, was he where it's at? Is he where you are? —

A7 E

why'd you choose such a back-ward time and such a strange land?
 could Ma-hom-et move a moun-tain or was that just P. R?

E G

If you'd come to-day you would have reached a whole na- tion,
 Did you mean to die like that? Was that a mis-take or

A7 E

Is-rael in four B. C. had no mass com-mu-ni-ca-tion.)
 did you know your mes-sy death would be a re-cord brea-ker?)

(Don't you get me

E G

wrong) Don't you get me wrong, (don't you get me wrong now) Don't you get me wrong (don't you get me

A7 E

wrong) (don't you get me wrong now) (I on-ly want to
 don't you get me wrong, — don't you get me wrong, —

E G A

know) (I on-ly want to know now) (I on-ly want to know) (I on-ly want to
 on-ly want to know, — on-ly want to know, — on-ly want to know, —

E E A D A

know now.) on-ly want to know. — Je - sus Christ, — Je - sus Christ, — Who are you? What have you

E E A D A E

sac - ri - ficed? — Je - sus Christ, — Je - sus Christ, — Who are you? What have you sac - ri - ficed? —

E A D A E

Je - sus Christ, - su - per - star, - do you think you're what they say you are? -

E A D A E

Je - sus Christ, - su - per - star, - do you think you're what they say you are? -

1. E G A A#° E E G A A#° E Brass

E G A A#° E E

2. E A D A E Repeat to Fade

Je - sus Christ, - su - per - star, - do you think you're what they say you are? -

I DON'T KNOW HOW TO LOVE HIM

MUSIC BY ANDREW LLOYD WEBBER

LYRICS BY TIM RICE

© Copyright 1970 MCA Music Ltd.
All rights reserved. International copyright secured

Slowly, tenderly and very expressively

Piano introduction in D major, 4/4 time. The music is marked *mp*. The right hand features a sequence of chords: D, G/D, D, G/D. The left hand plays a simple bass line with quarter notes.

Vocal and piano accompaniment for the first line of lyrics. The vocal line is in D major, 4/4 time. The piano accompaniment is marked *mp*. The lyrics are: "I don't know how to love _____ him What to do, how to". The piano accompaniment features a sequence of chords: D, G D, G, D, G, G6, G.

Vocal and piano accompaniment for the second line of lyrics. The vocal line is in D major, 4/4 time. The piano accompaniment is marked *mp*. The lyrics are: "move _____ him, I've been changed yes real - ly changed In these". The piano accompaniment features a sequence of chords: D/A, A, D/F#, A, D, A.

F#m7 Bm F#m7 Bm G D/F# Em D

past few days — when I've seen my-self I seem like some - one

A9sus (no G) A D G D G D

else I don't know how to take — this,

G G6 G D/A A D/F# A

I don't see why he moves — me, He's a man he's just a

D A F#m7 Bm F#m7 Bm

man And I've had so ma-ny — men be-fore in

G D/F# Em D A^{9sus} (no G) A G D/F# Em⁷ D

ve - ry ma - ny ways He's just one more

The first system of the score features a vocal line in the treble clef and a piano accompaniment in the grand staff. The key signature is two sharps (F# and C#). The vocal line consists of quarter notes: G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131, F#131, G131, A131, B131, C132, D132, E132, F#132, G132, A132, B132, C133, D133, E133, F#133, G133, A133, B133, C134, D134, E134, F#134, G134, A134, B134, C135, D135, E135, F#135, G135, A135, B135, C136, D136, E136, F#136, G136, A136, B136, C137, D137, E137, F#137, G137, A137, B137, C138, D138, E138, F#138, G138, A138, B138, C139, D139, E139, F#139, G139, A139, B139, C140, D140, E140, F#140, G140, A140, B140, C141, D141, E141, F#141, G141, A141, B141, C142, D142, E142, F#142, G142, A142, B142, C143, D143, E143, F#143, G143, A143, B143, C144, D144, E144, F#144, G144, A144, B144, C145, D145, E145, F#145, G145, A145, B145, C146, D146, E146, F#146, G146, A146, B146, C147, D147, E147, F#147, G147, A147, B147, C148, D148, E148, F#148, G148, A148, B148, C149, D149, E149, F#149, G149, A149, B149, C150, D150, E150, F#150, G150, A150, B150, C151, D151, E151, F#151, G151, A151, B151, C152, D152, E152, F#152, G152, A152, B152, C153, D153, E153, F#153, G153, A153, B153, C154, D154, E154, F#154, G154, A154, B154, C155, D155, E155, F#155, G155, A155, B155, C156, D156, E156, F#156, G156, A156, B156, C157, D157, E157, F#157, G157, A157, B157, C158, D158, E158, F#158, G158, A158, B158, C159, D159, E159, F#159, G159, A159, B159, C160, D160, E160, F#160, G160, A160, B160, C161, D161, E161, F#161, G161, A161, B161, C162, D162, E162, F#162, G162, A162, B162, C163, D163, E163, F#163, G163, A163, B163, C164, D164, E164, F#164, G164, A164, B164, C165, D165, E165, F#165, G165, A165, B165, C166, D166, E166, F#166, G166, A166, B166, C167, D167, E167, F#167, G167, A167, B167, C168, D168, E168, F#168, G168, A168, B168, C169, D169, E169, F#169, G169, A169, B169, C170, D170, E170, F#170, G170, A170, B170, C171, D171, E171, F#171, G171, A171, B171, C172, D172, E172, F#172, G172, A172, B172, C173, D173, E173, F#173, G173, A173, B173, C174, D174, E174, F#174, G174, A174, B174, C175, D175, E175, F#175, G175, A175, B175, C176, D176, E176, F#176, G176, A176, B176, C177, D177, E177, F#177, G177, A177, B177, C178, D178, E178, F#178, G178, A178, B178, C179, D179, E179, F#179, G179, A179, B179, C180, D180, E180, F#180, G180, A180, B180, C181, D181, E181, F#181, G181, A181, B181, C182, D182, E182, F#182, G182, A182, B182, C183, D183, E183, F#183, G183, A183, B183, C184, D184, E184, F#184, G184, A184, B184, C185, D185, E185, F#185, G185, A185, B185, C186, D186, E186, F#186, G186, A186, B186, C187, D187, E187, F#187, G187, A187, B187, C188, D188, E188, F#188, G188, A188, B188, C189, D189, E189, F#189, G189, A189, B189, C190, D190, E190, F#190, G190, A190, B190, C191, D191, E191, F#191, G191, A191, B191, C192, D192, E192, F#192, G192, A192, B192, C193, D193, E193, F#193, G193, A193, B193, C194, D194, E194, F#194, G194, A194, B194, C195, D195, E195, F#195, G195, A195, B195, C196, D196, E196, F#196, G196, A196, B196, C197, D197, E197, F#197, G197, A197, B197, C198, D198, E198, F#198, G198, A198, B198, C199, D199, E199, F#199, G199, A199, B199, C200, D200, E200, F#200, G200, A200, B200, C201, D201, E201, F#201, G201, A201, B201, C202, D202, E202, F#202, G202, A202, B202, C203, D203, E203, F#203, G203, A203, B203, C204, D204, E204, F#204, G204, A204, B204, C205, D205, E205, F#205, G205, A205, B205, C206, D206, E206, F#206, G206, A206, B206, C207, D207, E207, F#207, G207, A207, B207, C208, D208, E208, F#208, G208, A208, B208, C209, D209, E209, F#209, G209, A209, B209, C210, D210, E210, F#210, G210, A210, B210, C211, D211, E211, F#211, G211, A211, B211, C212, D212, E212, F#212, G212, A212, B212, C213, D213, E213, F#213, G213, A213, B213, C214, D214, E214, F#214, G214, A214, B214, C215, D215, E215, F#215, G215, A215, B215, C216, D216, E216, F#216, G216, A216, B216, C217, D217, E217, F#217, G217, A217, B217, C218, D218, E218, F#218, G218, A218, B218, C219, D219, E219, F#219, G219, A219, B219, C220, D220, E220, F#220, G220, A220, B220, C221, D221, E221, F#221, G221, A221, B221, C222, D222, E222, F#222, G222, A222, B222, C223, D223, E223, F#223, G223, A223, B223, C224, D224, E224, F#224, G224, A224, B224, C225, D225, E225, F#225, G225, A225, B225, C226, D226, E226, F#226, G226, A226, B226, C227, D227, E227, F#227, G227, A227, B227, C228, D228, E228, F#228, G228, A228, B228, C229, D229, E229, F#229, G229, A229, B229, C230, D230, E230, F#230, G230, A230, B230, C231, D231, E231, F#231, G231, A231, B231, C232, D232, E232, F#232, G232, A232, B232, C233, D233, E233, F#233, G233, A233, B233, C234, D234, E234, F#234, G234, A234, B234, C235, D235, E235, F#235, G235, A235, B235, C236, D236, E236, F#236, G236, A236, B236, C237, D237, E237, F#237, G237, A237, B237, C238, D238, E238, F#238, G238, A238, B238, C239, D239, E239, F#239, G239, A239, B239, C240, D240, E240, F#240, G240, A240, B240, C241, D241, E241, F#241, G241, A241, B241, C242, D242, E242, F#242, G242, A242, B242, C243, D243, E243, F#243, G243, A243, B243, C244, D244, E244, F#244, G244, A244, B244, C245, D245, E245, F#245, G245, A245, B245, C246, D246, E246, F#246, G246, A246, B246, C247, D247, E247, F#247, G247, A247, B247, C248, D248, E248, F#248, G248, A248, B248, C249, D249, E249, F#249, G249, A249, B249, C250, D250, E250, F#250, G250, A250, B250, C251, D251, E251, F#251, G251, A251, B251, C252, D252, E252, F#252, G252, A252, B252, C253, D253, E253, F#253, G253, A253, B253, C254, D254, E254, F#254, G254, A254, B254, C255, D255, E255, F#255, G255, A255, B255, C256, D256, E256, F#256, G256, A256, B256, C257, D257, E257, F#257, G257, A257, B257, C258, D258, E258, F#258, G258, A258, B258, C259, D259, E259, F#259, G259, A259, B259, C260, D260, E260, F#260, G260, A260, B260, C261, D261, E261, F#261, G261, A261, B261, C262, D262, E262, F#262, G262, A262, B262, C263, D263, E263, F#263, G263, A263, B263, C264, D264, E264, F#264, G264, A264, B264, C265, D265, E265, F#265, G265, A265, B265, C266, D266, E266, F#266, G266, A266, B266, C267, D267, E267, F#267, G267, A267, B267, C268, D268, E268, F#268, G268, A268, B268, C269, D269, E269, F#269, G269, A269, B269, C270, D270, E270, F#270, G270, A270, B270, C271, D271, E271, F#271, G271, A271, B271, C272, D272, E272, F#272, G272, A272, B272, C273, D273, E273, F#273, G273, A273, B273, C274, D274, E274, F#274, G274, A274, B274, C275, D275, E275, F#275, G275, A275, B275, C276, D276, E276, F#276, G276, A276, B276, C277, D277, E277, F#277, G277, A277, B277, C278, D278, E278, F#278, G278, A278, B278, C279, D279, E279, F#279, G279, A279, B279, C280, D280, E280, F#280, G280, A280, B280, C281, D281, E281, F#281, G281, A281, B281, C282, D282, E282, F#282, G282, A282, B282, C283, D283, E283, F#283, G283, A283, B283, C284, D284, E284, F#284, G284, A284, B284, C285, D285, E285, F#285, G285, A285, B285, C286, D286, E286, F#286, G286, A286, B286, C287, D287, E287, F#287, G287, A287, B287, C288, D288, E288, F#288, G288, A288, B288, C289, D289, E289, F#289, G289, A289, B289, C290, D290, E290, F#290, G290, A290, B290, C291, D291, E291, F#291, G291, A291, B291, C292, D292, E292, F#292, G292, A292, B292, C293, D293, E293, F#293, G293, A293, B293, C294, D294, E294, F#294, G294, A294, B294, C295, D295, E295, F#295, G295, A295, B295, C296, D296, E296, F#296, G296, A296, B296, C297, D297, E297, F#297, G297, A297, B297, C298, D298, E298, F#298, G298, A298, B298, C299, D299, E299, F#299, G299, A299, B299, C300, D300, E300, F#300, G300, A300, B300, C301, D301, E301, F#301, G301, A301, B301, C302, D302, E302, F#302, G302, A302, B302, C303, D303, E303, F#303, G303, A303, B303, C304, D304, E304, F#304, G304, A304, B304, C305, D305, E305, F#305, G305, A305, B305, C306, D306, E306, F#306, G306, A306, B306, C307, D307, E307, F#307, G307, A307, B307, C308, D308, E308, F#308, G308, A308, B308, C309, D309, E309, F#309, G309, A309, B309, C310, D310, E310, F#310, G310, A310, B310, C311, D311, E311, F#311, G311, A311, B311, C312, D312, E312, F#312, G312, A312, B312, C313, D313, E313, F#313, G313, A313, B313, C314, D314, E314, F#314, G314, A314, B314, C315, D315, E315, F#315, G315, A315, B315, C316, D316, E316, F#316, G316, A316, B316, C317, D317, E317, F#317, G317, A317, B317, C318, D318, E318, F#318, G318, A318, B318, C319, D319, E319, F#319, G319, A319, B319, C320, D320, E320, F#320, G320, A320, B320, C321, D321, E321, F#321, G321, A321, B321, C322, D322, E322, F#322, G322, A322, B322, C323, D323, E323, F#323, G323, A323, B323, C324, D324, E324, F#324, G324, A324, B324, C325, D325, E325, F#325, G325, A325, B325, C326, D326, E326, F#326, G326, A326, B326, C327, D327, E327, F#327, G327, A327, B327, C328, D328, E328, F#328, G328, A328, B328, C329, D329, E329, F#329, G329, A329, B329, C330, D330, E330, F#330, G330, A330, B330, C331, D331, E331, F#331, G331, A331, B331, C332, D332, E332, F#332, G332, A332, B332, C333, D333, E333, F#333, G333, A333, B333, C334, D334, E334, F#334, G334, A334, B334, C335, D335, E335, F#335, G335, A335, B335, C336, D336, E336, F#336, G336, A336, B336, C337, D337, E337, F#337, G337, A337, B337, C338, D338, E338, F#338, G338, A338, B338, C339, D339, E339, F#339, G339, A339, B339, C340, D340, E340, F#340, G340, A340, B340, C341, D341, E341, F#341, G341, A341, B341, C342, D342, E342, F#342, G342, A342, B342, C343, D343, E343, F#343, G343, A343, B343, C344, D344, E344, F#344, G344, A344, B344, C345, D345, E345, F#345, G345, A345, B345, C346, D346, E346, F#346, G346, A346, B346, C347, D347, E347, F#347, G347, A347, B347, C348, D348, E348, F#348, G348, A348, B348, C349, D349, E349, F#349, G349, A349, B349, C350, D350, E350, F#350, G350, A350, B350, C351, D351, E351, F#351, G351, A351, B351, C352, D352, E352, F#352, G352, A352, B352, C353, D353, E353, F#353, G353, A353, B353, C354, D354, E354, F#354, G354, A354, B354, C355, D355, E355, F#355, G355, A355, B355, C356, D356, E356, F#356, G356, A356, B356, C357, D357, E357, F#357, G357, A357, B357, C358, D358, E358, F#358, G358, A358, B358, C359, D359, E359, F#359, G359, A359, B359, C360, D360, E360, F#360, G360, A360, B360, C361, D361, E361, F#361, G361, A361, B361, C362, D362, E362, F#362, G362, A362, B362, C363, D363, E363, F#363, G363, A36

G D G G6 G D/A A

fun - ny I should be in this po - si - tion? I'm the
 loved _____ me I'd be lost I'd be fright - ened I could - n't

D/F# A D A F#m7 Bm7

one who's al - ways been So calm so cool
 cope just could - n't cope I'd turn my head

F#m7 Bm7 G D/F# Em D A9sus (no G) A G D/F# Em7

no lov - er's fool Run - ning ev - 'ry - show He scares me
 I'd back a - way I would - n't want to - know He scares me

1. 2. D G D/F# Em7 D G D/F# Em7 D

so _____ so I want him so I love him so.

KING HEROD'S SONG

MUSIC BY ANDREW LLOYD WEBBER

LYRICS BY TIM RICE

© Copyright 1968 and 1970 Norrie Paramor Music Ltd./Novello & Co. Ltd.
All rights assigned (1999) to The Really Useful Group plc.
All rights reserved. International copyright secured.

Moderato, ad lib.

F#m F#m/E D A

Je - sus I am o - ver - joyed to meet you face to face

p
colla voce

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

You've been get-ting quite a name all a-round the place — Healing crip-ples

D A D A/C# Bm A D A/C#

rais - ing from the dead And now I un-der-stand you're God at least that's what you've

Moderato, ragtime style

Bm7 E7 $\frac{3}{4}$ A B7

said — So you are the Christ — you're the great Je - sus Christ —
you are the Christ — you're the great Je - sus Christ —

mf

ped * *ped* *

E A tacet

— Prove to me that you're di - vine — Change my wa - ter
Prove to me that you're no fool — Walk a - cross my

A B7

in - to wine — That's all you need do — and I'll know it's all true —
swim - ming pool — If you do that for me — then I'll let you go free —

E7 To Coda \diamond A

— C'm-on King of the Jews. —
C'm-on King of the

F#m F#m/E D A

Je - sus you just won't be - lieve the hit you've made 'round here

F#m F#m/E D A

You are all we talk a - bout, the won - der of the year —

F#m C#m D A

Oh what a pi - ty if it's all a lie

f *mf*

D A/C# Bm A D A/C# Bm7

Still I'm sure that you can rock the cyn - ics if you try. —

D.%. al Coda

⊕ CODA

E9 E7

So

A F7

Jews.

Bb C7

F Bb tacet

Bb C7

F7

Bb

The first system of music features a vocal line with four measures of rests. The piano accompaniment consists of a right-hand part with chords and moving lines, and a left-hand part with a steady bass line.

Gm

Gm/F

Eb

Bb

I on - ly ask things I'd ask an - y su - per - star

The second system contains the first line of lyrics. The vocal line has four measures of notes corresponding to the lyrics. The piano accompaniment continues with chords and bass lines.

Gm

Gm/F

Eb

Bb

What is it that you have got that puts you where you are? —

The third system contains the second line of lyrics. The vocal line has four measures of notes. The piano accompaniment continues with chords and bass lines.

Gm

Dm

Eb

Bb

I am wait - ing yes I'm a cap - tive fan I'm

The fourth system contains the third line of lyrics. The vocal line has four measures of notes. The piano accompaniment continues with chords and bass lines.

E \flat B \flat /D Cm B \flat E \flat B \flat /D Cm7 F9 F7

dy - ing to be shown that you are not just an - y man _____ So if

B \flat C7

you are the Christ _____ yes the great Je - sus Christ _____

F B \flat tacet

Feed my house-hold with this bread _____ you can do it on your head _____ Or has

B \flat C7

some - thing gone wrong? _____ Why do you take so long? _____

Slowly – colla voce

F7

Bb

G

D7

G7

C'm - on

King of the

Jews.

Hey! Aren't you

accelerando, poco a poco

C

D7

G6
(no D)

G

scared of me Christ? Mis - ter Won - der - ful Christ!_

You're a joke, you're not the Lord!_

Moderato, ragtime style

C tacet

C

You're noth - ing but a fraud _

Take him a - way _ he's got

D7

G

G7

noth - ing to say! _

Get out you King of the

tacet

G

(Shout) get out ——— (Sing) get out you

G7 C

King of the Jews! (Shout) Get out you King of the Jews!

D7 G7

Get out of my life!

C

RAINBOW HIGH

MUSIC BY ANDREW LLOYD WEBBER

LYRICS BY TIM RICE

© Copyright 1976, 1977 Erita Music Ltd.
All rights reserved. International copyright secured

EVA Cm

I don't real - ly think I need the rea - sons why I

Fm7 Cm Ab Abmaj7₃ Fm/Ab *rall.*.....

won't suc - ceed, I have done! Let's get this show on the road, let's make it

molto..... Cm/Ab Cm/G Cm BEAUTICIANS Gm

ob-vi-ous Pe-ron is off and roll-ing Eyes! Hair! Mouth! Fi-gure! Dress! Voice!

molto..... *a tempo*

Cm Gm

Style! Move-ment! Hands! Ma-gic! Rings! Gla-mour! Face! Dia-monds! Ex -

Cm Eb

cite-ment! Im-age!
(Solo) I came from the peo-ple they need to a - dore me So Christ-ian Di -
it's vi - tal you sell me So Mach-i - a -

Bb F Ab Bb

or me vell me from my head to my toes: I need to be dazz-ling, I want to be
make an Ar-gen-tine Rose! I need to be thrill-ing, and I shall be

Eb Gb Db G7

Rain - bow High! They must have ex - cite-ment, and so must
Rain - bow High! They need their es - cape, and so do

Cm Gm 1. EVA 2.

I } Eyes! Hair! Mouth! Fi-gure! Dress! Voice! Style! Im-age! Style! Move-ment!
 I } (Solo) I'm their

Cm Gm EVA Fm Eb

Hands! Ma-gic! Rings! Gla-mour! Face! Dia-monds! Ex-cite-ment! Im-age!
 (Solo) All my des-ca-mi-sa-dos ex-

Db Cm Bbm Gb7 Eb9/G Cm Fm7 Cm

pect me to out-shine the en-e-my the ar-is-toc-ra-cy I won't dis-ap-point them.

Slower

ten. ten. C#m E B

I'm their sa-voir! that's what they call me so Lau-ren Ba-call me An-y-thing

ten. ten.

Allegro

F7

G C Bb G F Eb C

Dressed up, some - where to go; we'll put on a show! —

Look out might - y Eu - rope! Be - cause you ought - ta know

F F F# G C Bb G F Eb C Bb G

what - cha gon - na get in me: — Just a lit - tle touch of, Just — a lit -

F Eb C Bb G F Eb C Bb G F C

- tle touch of Ar - gen - ti - na's brand of star qual - i - ty! —

DON'T CRY FOR ME ARGENTINA

MUSIC BY ANDREW LLOYD WEBBER

LYRICS BY TIM RICE

© Copyright 1976, 1977 Evita Music Ltd.
All rights reserved. International copyright secured

Slowly INTRODUCTION

The piano introduction is in 4/4 time, starting with a *mf dolce* dynamic. The right hand features a melodic line with triplets and slurs, while the left hand provides a steady accompaniment. Chord changes are indicated above the staff: Db, Gb/Db, Ab7/Db, Db, Fm, Bbm, Ebsus, Eb7, Eb7/Db, Ab/C, and Ab. The piece concludes with a *poco ritard* marking and dynamics of *mp*, *p*, and *pp*. Pedal markings are present throughout.

The verse begins with the tempo marking *Tempo 1^o*. The vocal line is in the key of Db and starts with the lyrics: "1. It won't be ea - sy, you'll think it strange When I". The piano accompaniment is marked *(quasi harp)* and features a simple harmonic accompaniment. Chord changes are indicated as Db and Gb/Db.

Ab7/Db Db

try to ex-plain how I feel, That I still need your love af-ter all that I've done: _____

Bbm/Db Eb

— You won't be - lieve me All you will see is a girl you once knew Al -

Eb/Db Ab/C Eb7 Ab

though she's dressed up to the nines at six - es and sev - ens with you.

VERSE Db Gb/Db Ab7/Db

2. I had to let it hap-pen, I had to change; Could-n't stay all my life down at heel: Look-ing

Horns

Db Bbm/Db

out of the win-dow, stay-ing out of the sun. So I chose free - dom

Detailed description: This system contains the first two measures of the vocal line. The melody features two triplet eighth notes. The piano accompaniment consists of block chords in the right hand and single notes in the left hand. The key signature has three flats (Bb, Eb, Ab).

Eb7 Eb/Db Ab/C

Run-ning a-round try-ing ev-'ry-thing new, but no-thing im-pressed me at all, I

Detailed description: This system contains the next four measures of the vocal line. It continues with triplet eighth notes. The piano accompaniment features more complex chordal textures in the right hand. The key signature remains three flats.

Eb7 Ab REFRAIN Db Gb/Db Db

Slow tango feel

nev-er ex-pect-ed it to. Don't cry for me Ar-gen - ti - na the

Detailed description: This system contains the next four measures, including the start of a refrain. The tempo/style marking 'Slow tango feel' is present. The piano accompaniment has a more rhythmic and sustained feel. The key signature remains three flats.

Gb/Db Db Ab Bbm

truth is I nev - er left you: All through my wild days, my mad ex - ist - ence, I kept my

Detailed description: This system contains the final four measures of the vocal line. The piano accompaniment features a steady eighth-note bass line in the left hand and block chords in the right hand. The key signature remains three flats.

Dbmaj7

Gbmaj7

Gbmaj7

Gb6 Gb

VERSE

Db

pro-mise,

Don't keep your dis-tance.—

3. And as for

for-tune and as for fame,

I nev-er in-vi - ted them in

Though it

seemed to the world they were all I de-sired.

They are il-lu - sions,— they are

not the so-lu - tions they pro-mised to be,

the ans-wer was here all the time ——— I

poco rall. Slower

Eb7

Ab

REFRAIN

Db

love you and hope you love me.

Don't cry for me

(bouche fermée)

Ar-gen-ti-na Mm

ten.

p colla voce

Gb

Db

Ab

Bbm

Dbmaj7

mm

mm

mm

mm

dim.

Tempo 1°

Gbmaj7

REFRAIN

Db

Gb/Db Db

Gb/Db

Don't cry for me Ar-gen-ti-na the truth is I nev-er

pp

ppp

f

Db

Ab

Bbm

Dbmaj7

left you: All through my wild days, my mad ex-istence, I kept my pro-mise, Don't keep your

Gbmaj7

Fm7

dis - tance —

Have I said too much? There's noth-ing more I can think of to say to you
colla voce

The first system of music features a vocal line in G-flat major with a 7th degree (Gbmaj7) and a piano accompaniment. The piano part consists of chords in the left hand and a melodic line in the right hand. The lyrics are "dis - tance — Have I said too much? There's noth-ing more I can think of to say to you" with the instruction "colla voce".

Gbmaj7

But all you have to do is

The second system continues the vocal line with the lyrics "But all you have to do is". The piano accompaniment features a complex texture with triplets and sixteenth notes in the right hand, and sustained chords in the left hand. The dynamic marking is *ppp*.

ritard. Refrain grandioso

Db

Db

Gb Db

Gb/Db Db

look at me to know that ev-'ry word is true.

The third system is the start of the refrain, marked "Refrain grandioso". The vocal line has the lyrics "look at me to know that ev-'ry word is true." The piano accompaniment is more rhythmic and features triplets and a dynamic range from *p* to *ff*. Chord changes are indicated above the staff: Db, Db, Gb Db, Gb/Db, Db.

Ab

Bbm

Dbmaj7

Gbmaj7

ten. ten. ten.

ten. ten ten.

The fourth system continues the refrain with a more intense piano accompaniment. The vocal line has the lyrics "ten. ten. ten." and "ten. ten ten." The piano part features heavy chords and a driving bass line. Chord changes are indicated above the staff: Ab, Bbm, Dbmaj7, Gbmaj7.

ANOTHER SUITCASE IN ANOTHER HALL

MUSIC BY ANDREW LLOYD WEBBER

LYRICS BY TIM RICE

© Copyright 1976, 1977 Evita Music Ltd.
All rights reserved. International copyright secured

Allegro

B

E/B

B7

E/B

B

C#m/B B

The first system of piano accompaniment consists of two staves. The treble clef staff begins with a C-clef and a key signature of three sharps (F#, C#, G#). The music features a series of chords and melodic lines. A fermata is placed over the final measure of the system.

A/B

B

A/B

B

A/B

The second system of piano accompaniment continues the piece. It features a variety of chordal textures and melodic patterns across both staves. A fermata is present at the end of the system.

B

A/B

B

B

I don't ex-pect — my
Time and time — a -
Call in three — months'

The third system includes a vocal line on a treble clef staff and piano accompaniment on two staves. The lyrics are written below the vocal line. A fermata is placed over the final measure of the piano accompaniment.

E F# B E B/D#

love af-fairs to last for long, nev-er fool my -
 gain I've said that I I don't care, that I'm im - mune to
 time and I'll be fine, I know, well may - be not that

C#m7 F# B F# B

self that my dreams will come true. Be - ing used to
 gloom, that I'm hard through and through. But ev - 'ry time it
 fine but I'll sur - vive an - y - how. I won't re - call the

E F# G#m B/F#

trou - ble, I an - ti - ci - pate it, but all the same I
 mat - ters all my words de - sert me, so an - y - one can
 names and pla - ces of this sad oc - ca - sion, but that's no con - so -

E B

hate it, would - n't you?
 hurt me, and they do.
 la - tion, here and now.

So what happens

F# B F#

now? _____ So what happens now? _____

CHOIR

An - oth - er suit - case in an - oth - er hall, take your pic - ture off an -

B E G#m

Where am I go - ing to? _____ Where am I

oth - er wall, you'll get by, you al - ways have be - fore, _____

1.2

E B/D# C#m B E/B B7 E/B B C#m/B B

go - ing to? —

The first system of music features a vocal line with the lyrics "go - ing to?" and a piano accompaniment. The piano part includes several triplet markings over the right hand and left hand.

3. *rall.*
E

a tempo
B

E/B B7

go - ing to? —

Don't ask an - y - more. —

The second system of music features a vocal line with the lyrics "go - ing to?" and "Don't ask an - y - more." and a piano accompaniment. A repeat sign is present at the beginning of the piano part.

rall.

E/B B

C#m/B B

The third system of music features a vocal line with a long note and a piano accompaniment. The piano part includes a fermata over the final chord.

HIGH FLYING ADORED

MUSIC BY ANDREW LLOYD WEBBER

LYRICS BY TIM RICE

© Copyright 1976, 1977 Evita Music Ltd.
All rights reserved. International copyright secured

Vivace

F

mf

The piano introduction consists of two staves in 3/4 time. The right hand features a melodic line with eighth-note patterns, while the left hand provides a simple bass line with quarter notes. The key signature has one flat (Bb) and the tempo is marked 'Vivace'.

F Am Bb

High fly - ing a - dored, so young, — the
High fly - ing a - dored, what hap - pens now, where do you

The first system of the song features a vocal line and piano accompaniment. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The key signature has one flat (Bb). The lyrics are: "High fly - ing a - dored, so young, — the / High fly - ing a - dored, what hap - pens now, where do you". The piano accompaniment includes a triplet of eighth notes in the right hand and a simple bass line in the left hand.

C F Am

in - stant queen. — A — rich beau - ti - ful thing of all the
go from here? — For — some - one on top of the world the

The second system of the song features a vocal line and piano accompaniment. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The key signature has one flat (Bb). The lyrics are: "in - stant queen. — A — rich beau - ti - ful thing of all the / go from here? — For — some - one on top of the world the". The piano accompaniment includes a triplet of eighth notes in the right hand and a simple bass line in the left hand.

Bb C Eb

tal - ents, a cross be - tween a fan - ta - sy of the bed -
 view's not ex - act - ly clear, a shame you did it all -

Bb/D C Bb/C C Gm

— room and a saint. And you were just — a back -
 — at twen - ty six. There are no mys -

Bb C Bb

— street girl, — hust - ling and fight - ing, scratch - ing and bit - ing.
 teries now, — no - thing can thrill — you, no one ful - fill — you.

F Am Bb C

High fly - ing a - dored, did you be - lieve in your wild - est mo - ments
 High fly - ing a - dored, I hope you come to terms with bore - dom.

F Am Bb C

all this would be yours, that you'd be - come the la - dy of them all?_
 So fa - mous so ea - si - ly, so soon, is not the wis - est thing to be -

F Eb/Bb C/Bb F/A

— Were there stars in your eyes — when you crawled in at night —
 You won't care if they love — you, it's been done be - fore. —

Eb/Bb C/Bb Am Dm

from the bars, — from the side - walks, from the gut - ter the - at - ri - cal?
 You'll de - spair — if they hate — you, you'll be drained of all en - er - gy.

Am Dm Bb F/A Gm Bb/C Eb/F

don't look down, it's a long, long way to fall. —
 All the young who've made it would a - gree. —

Bb/F F Bb F D

F#m G A D

F#m G A C

G/B A G/A A Em

G A G D

High fly - ing — a -

mf

F#m G A

dored, I've been called names, but they're the stran - gest.

D F#m G

My sto - ry's quite us - u - al, lo - cal girl makes

A D C/G

good, weds fa - mous man, — I was slap in the right —

A/G F#m Em D

— place at the per - fect time. — Filled a gap, —

C/G A7 F#m Bm

— I was luck - y, — but one thing I'll say — for me,

F#m Bm G D/F# Em7 Em7/A

no one else can fill it like I

C/D G/D D G/D D

do.

rall.

MEMORY

MUSIC BY ANDREW LLOYD WEBBER
TEXT BY TREVOR NUNN AFTER T.S. ELIOT

© Music copyright 1981 The Really Useful Group plc
© Text copyright 1981 Trevor Nunn/Set Copyrights Ltd.
All rights reserved. International copyright secured

Freely [$\text{♩} = 50$]

B \flat

The piano introduction is in B-flat major, 12/8 time, and marked *mp*. It features a simple, rhythmic melody in the bass clef, with the right hand playing a sustained chord.

GRIZABELLA

B \flat

Gm

The first line of the song features a vocal melody in B-flat major and a piano accompaniment in G minor. The lyrics are: "Mid - night. Not a sound from the pave - ment. Has the moon lost her Me - mory All a - lone in the moon - light I can smile at the".

E \flat

Dm

The second line of the song features a vocal melody in E-flat major and a piano accompaniment in D minor. The lyrics are: "me - mory? She is smil - ing a - lone. In the old days, I was beau - ti - ful then. I re -".

Cm

Gm

The third line of the song features a vocal melody in C minor and a piano accompaniment in G minor. The lyrics are: "lamp - light the wi - thered leaves col - lect at my feet And the mem - ber the time I knew what hap - pi - ness was, Let the".

1. F Eb/F Bb 2. F Eb/F

wind _____ be-gins to moan. me - mory live a -

Bb Dm Dm/Eb Cm/Eb Dm Dm/Eb Cm/Eb

gain. E - very street lamp seems to beat _____ a

Dm Bb C F Fmaj7 Dm Gm7

fa - tal - is - tic war - ning. Some - one mut - ters _____ and a

C7 Fmaj7 Dm Dm/G G7 C poco rit.

street lamp gut - ters _____ and soon it will be morn - ing.

poco rit.

a tempo

Bb

Gm

Eb

Day - light. — I must wait for the sun - rise, — I must think of a new life — And I must-n't give

a tempo

Dm

Cm

Gm

in. — When the dawn comes to-night will be a me-mo-ry too — And a

F

Eb/F

Bb

Gb

new day — will be - gin.

Ebm

Cb

Bbm

Abm7

Ebm

Db

Cb/Db

Piano accompaniment for the first system, featuring treble and bass staves with chords and melodic lines.

Gb

Bbm

Bbm/Cb

Abm/Cb

Bbm

Bbm/Cb

Abm/Cb

Burnt out ends of smo - ky days, the

Bbm

Gb

Ab7

Db

Bbm7

Ebm7

stale cold smell of mor - ning. The street lamp dies, an - o - ther

Ab7

Dbmaj7

Bbm

Bbm/Eb Eb7

poco rit.

Ab

Ab7

night is ov - er, an - o - ther day is dawn - ing.

poco rit.

a tempo

Db

Bbm

Touch me. _____ It's so ea - sy to leave me _____ All a - lone with the

a tempo

Gb

rall.

Fm

a tempo

Eb7sus4

Ebm7

me - mory _____ Of my days in the sun. _____ If you touch me you'll un - der - stand what

rall.

a tempo

Bbm

rall.

Ab

Gb/Ab

a tempo — slightly slower

Db

hap - pi - ness is. Look, a new day has be - gun.

rall.

a tempo — slightly slower

MR. MISTOFFELEES

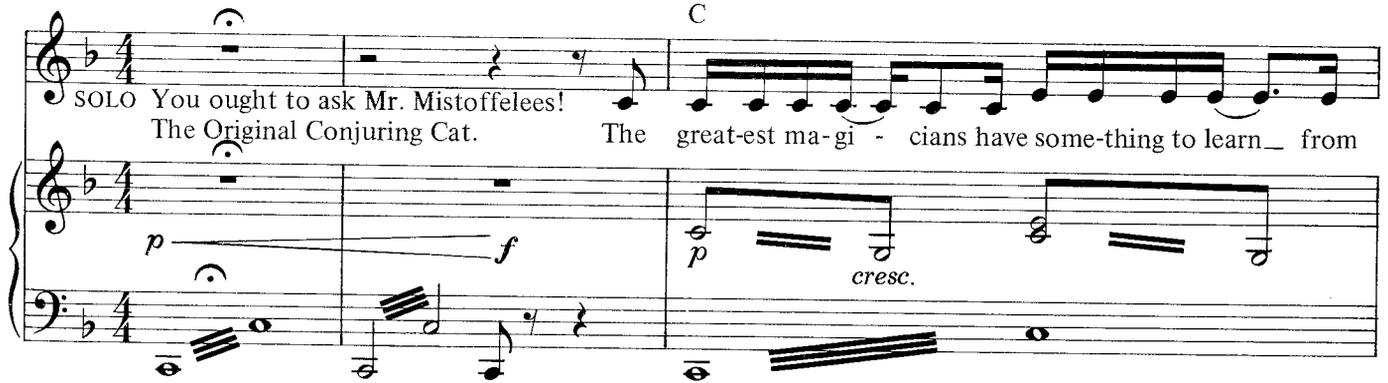
MUSIC BY ANDREW LLOYD WEBBER

TEXT BY T.S. ELIOT

© Music copyright 1980 The Really Useful Group plc
© Text copyright 1989 T.S. Eliot; this edition of the text © 1980 Set Copyrights Ltd.
All rights reserved. International copyright secured

[♩ = 84]

SOLO You ought to ask Mr. Mistoffelees!
The Original Conjuring Cat. The great-est ma-gi - cians have some-thing to learn_ from

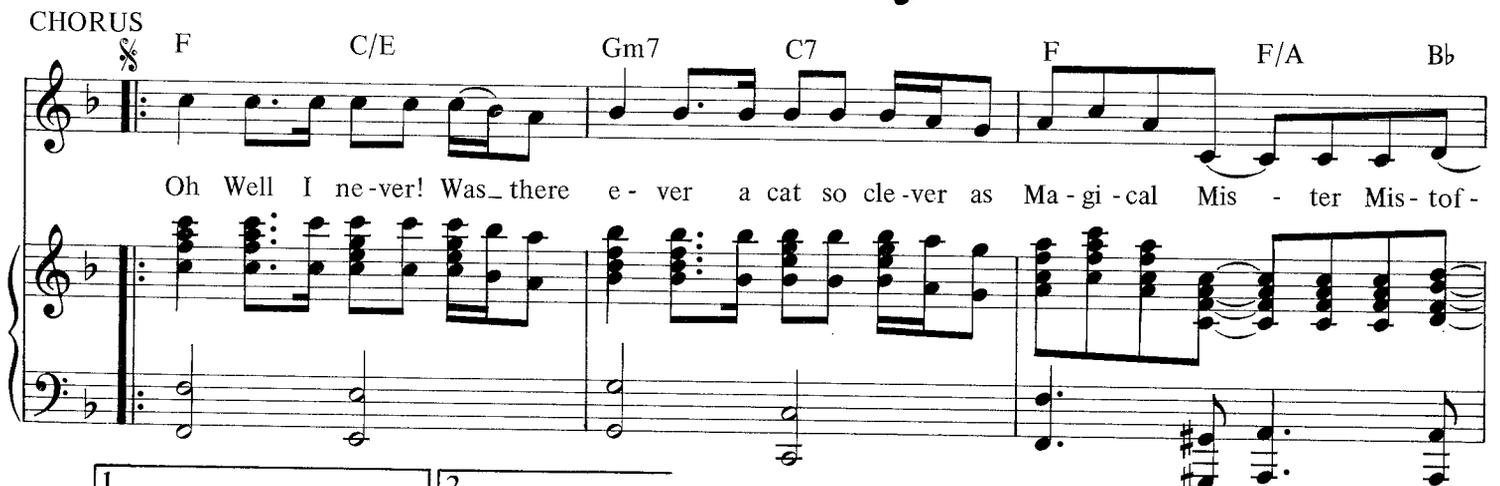


Mis-ter Mis - tof - fel - ee - s's Con-jur - ing Turn... Pre - sto! And we all say:

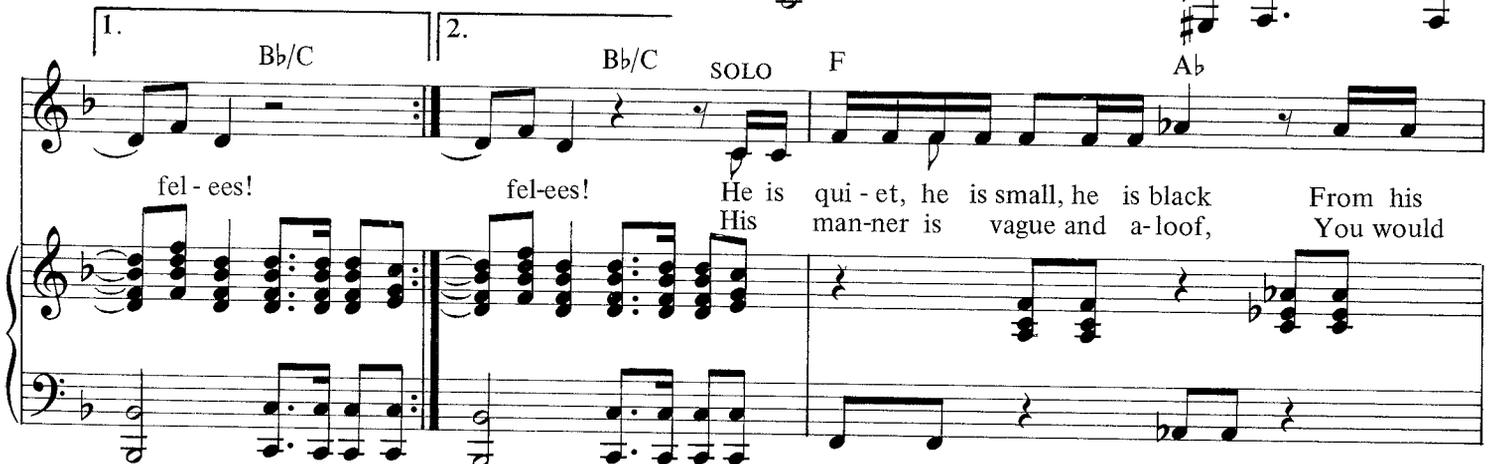


CHORUS

Oh Well I ne-ver! Was_ there e - ver a cat so cle-ver as Ma - gi - cal Mis - ter Mis - tof -



I. fel - ees! 2. fel-ees! SOLO He is qui - et, he is small, he is black From his man-ner is vague and a-loof, His You would



Bb

F

F

Ab

ears to the tip of his tail; — He can creep through the ti - ni - est crack, He can
think there was no - bo - dy shy - er, But his voice has been heard on the roof When

Bb

Ab

Bb

Ab

walk on the nar-row-est rail. He can pick a - ny card from a pack, He is
he was curled up by the fire. And he's some-times been heard by the fire, When

Db

F

Bb

F

e - qual-ly cun-ning with dice; He is al - ways de-ceiv-ing you in - to be-liev - ing That he's
he was a - bout on the roof (At least we all heard that some-bo-dy purred) Which is

Eb

C7

on - ly hunt-ing for mice. He can play an-y trick with a cork Or a spoon and a bit of fish paste; If you
in - con-test - a - ble proof. Of his sin - gu-lar ma - gi - cal powers: And I've known the fam-ily to call Him

cresc. poco a poco

look for a knife or a fork
in from the gar - den for hours,

And you think it is mere - ly mis-placed,
While he was a-sleep in the hall.

You have
And

seen it one mo - ment, and then it is gawn! But you'll find it next week - ly - ing out on the lawn...
not long a - go - this phe - no - me - nal cat - Pro - duced se - ven kit - tens right out of a hat! -

To Coda ◆
D.S. al Coda

And we all say:
And we all said:

◆ CODA CHORUS

F C/E Gm7 C7

Oh! Well I ne-ver! Was there e - ver a cat so cle-ver as

1. *Repeat ad lib.* | *Last time*

F F/A Bb Bb/C Dm SOLO

Ma - gi - cal Mis - ter Mis - tof - fel - ees! fel - ees! Ladies and gentlemen, I give you the marvellous, Magical Mister Mistoffeles! Presto!

GUS THE THEATRE CAT

MUSIC BY ANDREW LLOYD WEBBER

TEXT BY T.S. ELIOT

© Music copyright 1981 The Really Useful Group plc.
© Text copyright 1999 T.S. Eliot; this edition of the text © 1981 Set Copyrights Ltd.
All rights reserved. International copyright secured.

[♩ = 108]
D

SOLO



Gmaj7

D/F#

Gus is the Cat at the
coat's ve - ry shab - by, he's
played, in my time, eve - ry
knew how to act with my

F#7

Bm

Em7

A

Dsus2

The - a - tre Door. His name, as I ought to have told you be -
thin as a rake, And he suf - fers from pal - sy that makes his paw
pos - si - ble part, And I used to know sev - en - ty speech - es by
back and my tail; With an hour of re - hear - sal, I ne - ver could

D

Gmaj7

D/F#

F#7

Bm

fore, Is real - ly As - para - gus. But that's such a fuss To pro -
shake. Yet he was, in his youth, quite the smart - est of cats: But no
heart. I'd ex - tem - por - ize back - chat, I knew how to gag, And I
fail. I'd a voice that would sof - ten the hard - est of hearts, Whe - ther

G F#m7 Em9 G/A G 1. D 2. D

nounce, that we us - ual - ly call him just Gus. His — rats. For he
 lon - ger a ter - ror to mice and to bag. I — parts. I have
 I took the lead, or in cha - rac - ter

G D/F# Em7 D/F# G

{ is - n't the cat that he was in his prime; Though his name was quite
 { ev - er he jo - ins his friends at their club (Which takes place at the
 { sat by the bed - side of poor lit - tle Nell; When the Cur - few was
 { Pan - to - mime sea - son I ne - ver fell flat, and I once un - der -

D/F# F#7 *To Coda* (4th time) 1. Bm 2. Bm Em7

fam - ous, he says, in his time. And when -
 back of the neigh - bour - ing bell. In the pub.) He loves to re -
 rung, then I swung on the bell. In the pub.) He loves to re -
 stu - died Dick Whit - ting - ton's

A Dsus2 D Em7 A Dsus2

gale them, if some-one else pays, With an - ec - dotes drawn from his palm - i - est

D G D/F# Em7 D/F# G

days. For he once was a Star of the high - est de - gree: He has act - ed with
likes to re - late his suc - cess on the Halls, Where the Gal - le - ry

D/F# F#7 1. Bm 2. Bm G F#m7 Em9 G/A

Irv - ing, he's act - ed with Tree. And he calls. But his grand - est cre - a - tion, as
once gave him sev - en cat -

Bm Bm Em7 F#m7 Gmaj7 G/A Csus2 G D

he loves to tell, Was Fire - frore - fid - dle, the Fiend of the Fell.

D.%. al Coda
GUS

I have

♩ CODA Bm G F#m7 Em9

cat. But my grand-est cre -

G/A Bm Bm Em7 F#m7 Gmaj7 G/A Csus2 G/B

a - tion, as his - tory will tell, Was Fire - frore - fid - dle, the Fiend of the Fell.

D SOLO D C#/A D

più mosso

Then if some-one will give him a tooth-ful of

più mosso

Asus/E A7 D

gin, He will tell how he once played a part in 'East Lynne'. At a Shake-spere per -

C#/A D A/E E7 A GUS

for-mance he once walked on pat, when some ac-tor sug-ges-ted the need for a cat. And I

meno mosso

G D/F# Em7 D/F# G

say: Now, these kit-tens, they do not get trained As we did in the
nev-er get drilled in a re-gu-lar troupe, And they think they are

meno mosso

1. 2.

D/F# F#7 Bm Bm SOLO Em7 A

days when Vic-tor-i-a reigned. They hoop. And he says as he scratch-es him-

smart, just to jump through a

Dsus2 D GUS Em7 A Dsus2 D

self with his claws: Well, the Thea-tre is cer-tain-ly not what it was. These

G D/F# Em D/F# G D/F#

mod-ern pro - duc-tions are all ve - ry well, but there's no-thing to e - qual, from

F#7 Bm G F#m7 Em9 G/A Bm Bm

what I hear tell. That mo-ment of mys-te - ry When I made his - to - ry As

Em7 F#m7 Gmaj7 G/A Csus2 G D rall.

Fire - frore - fid - dle, the Fiend of the Fell.

rall.

GUS (*Sung reprise*)

And I once crossed the stage on a telegraph wire,
 To rescue a child when a house was on fire.
 And I think that I still can much better than most,
 Produce blood-curdling noises to bring on the Ghost.
 I once played Growltiger, could do it again . . .

TELL ME ON A SUNDAY

MUSIC BY ANDREW LLOYD WEBBER

LYRICS BY DON BLACK

© Music Copyright 1979 and 1990 The Really Useful Group plc.
© Lyric Copyright 1979 Dick James Music Ltd.
All rights reserved. International copyright secured.

♩ = 126

C G7 F B♭ F C G7

mp espressivo

The piano introduction is in 4/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment with quarter and eighth notes. The tempo is marked as 126 beats per minute.

C G7 C Dm G

Don't write a let - ter when you want to leave,

The vocal line consists of a simple melody with a few notes per measure. The piano accompaniment features a consistent eighth-note pattern in the right hand and a more active bass line in the left hand.

Em Am F Am Dm7 Em7

Don't call me at 3 a. m. — from a friend's a-part - ment; I'd like to choose How I

8va

The vocal line continues with a similar melodic structure. The piano accompaniment includes a section marked *8va* (octave up) in the right hand, adding texture to the accompaniment.

B \flat E \flat B \flat G F B \flat F

hear the news; Take me to a park that's cov-ered with trees;— Tell me

C G7 C G7 C

on a Sun - day please. Let me down ea - sy,

Dm G Em Am

no big song and dance, No long fa - ces no long looks,—

F Am7 Dm7 Em7

no deep con - ver - sa - tion I know the way we should

B \flat Eb B \flat C G F B \flat F

spend the day; Take me to a zoo that's got chim-pan-zees, — Tell me

C G7 C *poco animato* B \flat F/A

on a Sun - day please. Don't want to know who's to blame,

Fm/Ab C/G F B \flat Am G

It won't help know-ing. Don't want to fight day and night, bad e-nough you're go- ing.

rallentando R.H.

G7/F C Dm G

Don't leave in si - lence with no words at all.

Em Am F Am7 Dm7 Em7

Don't get drunk and slam the door;— That's no way to end this; I know how I — want you to

Bb Eb Bb C G F Bb F

say good-bye; Find a cir - cus ring with a fly - ing tra - peze, — Tell me

C G7 C Bb F/A Fm/Ab C/G

on a Sun - day please. I don't

F Bb Am G G7/F C

want to fight day and night; bad e - nough you're go - ing. Don't leave in si - lence

Dm G Em Am F Am7

with no words at all; Don't get drunk and slam the door, That's no way to end this; I

Dm7 Em7 Bb Eb Bb Am7/G G7

know how I want you to say good-bye; Don't run off in the pouring rain; Don't call

Am7/G G7 Am7/G F C/G G7

me as they call your 'phone; Take the hurt out of all the pain! Take me to a park that's

F Bb F C/G G7 C

covered with trees, — Tell me on a Sun - day please.

UNEXPECTED SONG

MUSIC BY ANDREW LLOYD WEBBER

LYRICS BY DON BLACK

© Music Copyright 1978 Steam Power Music Ltd.
© Lyric Copyright 1982 The Really Useful Group plc.
All rights reserved. International copyright secured.

Gently ♩ = 76

D

p ben legato

D Em/D A/D

I have ne - ver felt like this, for once I'm lost for
I don't know what's go - ing on can't work it out at

Bm Bm/A A/G G G/A

words,
all, your smile has real - ly thrown me.
what - ev - er made you choose me?

D Em/D A/D Bm Bm/A

This is not like me at all eyes, I ne-ver thought I know the kind of love you've
 I just can't be-lieve my you look at me as though you could-n't bear to

A/G C G/A D D7

shown lose me. } me. } Now no mat-ter where I am, no mat-ter what I

C Gm7 Bm

do, I see your face ap - pear - ing like an un - ex - pec - ted

C F I. D

song, an un - ex - pec - ted song that on - ly we are hear - ing.

2. D G Am/G D/G

hear - ing. I have ne - ver felt like this, for once I'm lost for

cresc. *f* *a tempo*

Em Em/D D/C C C/D G

words, your smile has real - ly thrown me. This is not like me at

Am/G D/G Em Em/D D/C C C/D

all, I ne - ver thought I'd know the kind of love you've shown me.

G G7 C

Now, no mat - ter where I am no mat - ter what I do, I see your face ap -

Cm Em F

pear - ing Like an un - ex - pec - ted song, an un - ex - pec - ted

Bb G Em

song that on - ly we are hear - ing. Like an un - ex - pec - ted

F Bb G

song, an un - ex - pec - ted song that on - ly we are hear - ing.

Am/G G

fp *sfz*

TAKE THAT LOOK OFF YOUR FACE

MUSIC BY ANDREW LLOYD WEBBER

LYRICS BY DON BLACK

© Music Copyright 1979 The Really Useful Group plc.
© Lyric Copyright 1979 Dick James Music Ltd.
All rights reserved. International copyright secured.

♩ = 104

D

D

1. You must be mis-ta-ken, it
2. must be mis-ta-ken, I'm
3. I'm not mis-ta-ken, it

mp

led * *led* * *led* *

C/D

G/D

Gm/D

D

C

could-n't have been — you could-n't have seen — him yes-ter-day —
sure that you are. — There's more than one car — with stick-ers on —
start-ed last year. — I'm not ve-ry clear — how it be-gan —

led * *led* * *sim.*

G

D/A

A

Bm

Bm/A

— He's do-ing some deal — up in Bal-ti-more now, — I
— and lots of young guys — wear cor-du-roy pants — and I'd
— I not-iced a change — but I just closed my eyes — as

1. G G/A D | 2. 3. G G/A

hate it when he's a - way. — 2. You know if he had-n't gone on-ly a wo - man can

D CHORUS D (Backing Vocals)

Take that look off your face_ (Take that look off your face_) I can
No I did - n't dig deep_ (No I did - n't dig deep_) I did

A7

see through your smile_ (I can see through your smile_) You would
not want to know_ (I did not want to know_) Well you

D A7

love to be right, — I bet you did-n't sleep good last night, — could-n't
don't in - ter - fere — when you're scared of the things you might hear — when he's

G7 Bm

wait to bring all of that bad news to my door. Well I've
back, you think I will end it right there and then. Well my

*3^o Segue **

G G D/F# Em7 D G/D D

got news for you fair weather friend I knew before you're wrong again.

* D Gadd9/D

3. If (Take that

D A7

look off your face) take that look off your face (I can see through your smile) I can

THE LAST MAN IN MY LIFE

MUSIC BY ANDREW LLOYD WEBBER

LYRICS BY DON BLACK

© Copyright 1982 The Really Useful Group plc.
All rights reserved. International copyright secured.

Allegretto

C F/C C C

I'm a la - dy when you
feel - ings stir in -

Cmaj7 F

kiss me, I'm a child when you are leav - ing, I'm a
side me, used to think nights were for sleep - ing, be - ing

Dm7 G7 C F/C

wo - man ev - 'ry time our bo - dies meet com -
wan - ted is a thrill I nev - er knew till

1. 2.

C C Bb/F

plete. Long lost you. Now I'm a -

Detailed description: This system contains the first two measures of the first system. The vocal line starts with a half note 'plete.' in measure 1, followed by a quarter rest, then 'Long lost' and 'you.' in measure 2. Measure 3 begins with a half note 'Now' and ends with 'I'm a -'. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. A first ending bracket spans measures 1 and 2, with a second ending starting in measure 3. Dynamics include *mf* and *f*.

C

live, in - side I'm glow - ing, I'm how I want to

Detailed description: This system contains the third and fourth measures of the first system. The vocal line continues with 'live, in - side I'm glow - ing,' in measure 3 and 'I'm how I want to' in measure 4. The piano accompaniment continues with the eighth-note bass line and chords. Dynamics include *mf* and *f*.

Bb/F A Bb

be, lov - ing you I can be me, just

Detailed description: This system contains the fifth and sixth measures of the first system. The vocal line continues with 'be, lov - ing you I can be me, just'. The piano accompaniment continues with the eighth-note bass line and chords. Dynamics include *mp*.

E G7 C Cmaj7

me. It's the first time _____ when you touch me, _____ now I long for rain - y

Detailed description: This system contains the seventh and eighth measures of the first system. The vocal line continues with 'me. It's the first time _____ when you touch me, _____ now I long for rain - y'. The piano accompaniment continues with the eighth-note bass line and chords. Dynamics include *mf*.

F Dm7 G7 C F/C

morn - ing, I am cer - tain you're the last man in my life.

C C F/C Dm/C F/G

mp

C Bb C Bb

rall.

A Bb E Ab7 Db

a tempo

I'm a la - dy when you kiss me, I'm a
 feel - ings stir in - side me, used to

Dbmaj7

Gb

Ebm7

child when you are leav - ing, I'm a wo - man ev - 'ry
think nights were for sleep - ing, be - ing want - ed is a

Ab7

Db

Gb/Db

1. Db

2. Db

time our bo - dies meet com - plete. Long lost
thrill I nev - er knew till you.

Cb/Gb

Db

Now I'm a - live, in - side I'm glow - ing, I'm how I want to

f

Cb/Gb

Bb

Cb

F

Ab7

be, lov - ing you I can be me, just me. It's the

mp

f

Db Dbmaj7 Gb

first time — when you touch me, — now I long for rain - y morn - ings, — tell each
rain - bow — I was aft - er, — no more dreams with one face miss - ing, — I am

1. Ebm7 Ab7 Db Gb/Db Db

oth - er — to find all we're look - ing for — and more. Found the
cer - tain — you're the

2. *rall.* Ab7 *a tempo* Db Dbmaj7 Gb

last man in my life. — I am

rall. *ff* *a tempo*

Ebm7 Ab7 Db Gb Db Ebm Db Db

cer - tain — you're the last man in my life.

PIE JESU

MUSIC BY ANDREW LLOYD WEBBER

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

Andante

SOLO SOPRANO *mp*

Ab Abmaj7 Ab6 Ab Db Ab/Eb

mp

Pi - e

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

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

p

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.

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

pp *slow*

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.



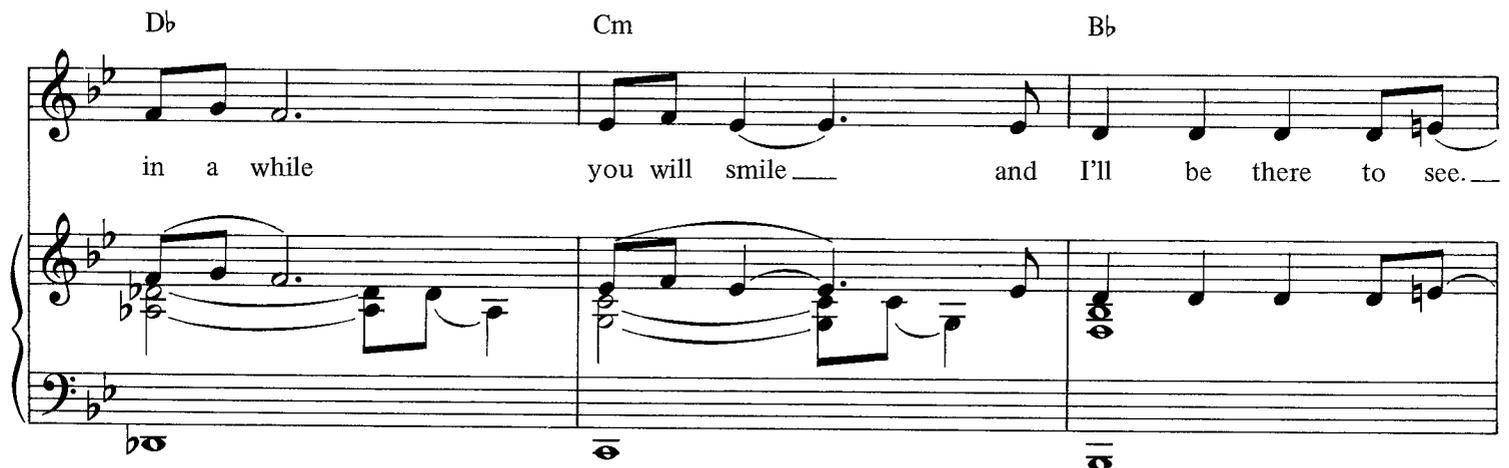
Ab Eb/G Fm7 Cm/Eb

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.S. al Coda

♩ CODA

C

E \flat

B \flat /F

Piano accompaniment for the first system, starting with a C chord. The music is in a key with two flats (B-flat major or D-flat minor) and a 4/4 time signature. The right hand has a simple melody, and the left hand provides harmonic support with chords and moving lines.

Vocal line and piano accompaniment for the second system. The vocal line has the lyrics "I'm no long - er there, I'll". The piano accompaniment includes dynamic markings: *cresc.*, *f*, and *mf*. The right hand has chords and moving lines, while the left hand has a bass line.

E \flat

B \flat /F

E \flat

A \flat

Piano accompaniment for the third system. The music continues with chords and moving lines. Dynamic markings include *cresc.*, *f*, *mf*, *cresc.*, and *f rall.*

Vocal line and piano accompaniment for the fourth system. The vocal line has the lyrics "still be near some - where, you're not a - lone, there's me, there's". The piano accompaniment includes dynamic markings: *cresc.*, *f*, *mf*, *cresc.*, and *f rall.*

1.

Fm7 F7

B \flat

F7/C

B \flat /D

Piano accompaniment for the fifth system. The music features chords and moving lines. Dynamic markings include *mf* and *f*.

Vocal line and piano accompaniment for the sixth system. The vocal line has the lyrics "al - ways me.". The piano accompaniment includes dynamic markings: *mf* and *f*.

2.

E \flat

B \flat /F

B \flat

Piano accompaniment for the seventh system. The music features chords and moving lines. Dynamic markings include *mf*.

Vocal line and piano accompaniment for the eighth system. The vocal line has the lyrics "I'll me.". The piano accompaniment includes dynamic markings: *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 first system of piano accompaniment consists of two staves. The right hand plays a series of chords and moving lines, while the left hand provides a steady bass line with some harmonic support. The key signature is three flats (B-flat major/C minor) and the time signature is common time (C).

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

The second system features a vocal line in the upper staff and piano accompaniment in the lower two staves. The lyrics are: "When your good - nights have been said — and you are take me a - way — but bring me". The piano accompaniment continues with chords and moving lines, including a double bar line in the middle of the system.

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

The third system continues the vocal line and piano accompaniment. 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". The piano accompaniment includes a double bar line at the end of the system.

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. — }

Eb Fm/Eb Bb/Eb Ab/Eb

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

Eb Ab Eb/Bb

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

Ab/Bb Gm/Bb Ab/Bb

1. Eb 2. Eb

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

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

colla voce

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 three measures of the piano accompaniment. The key signature is B-flat major (two flats). The time signature is common time (C). The first measure is a whole rest in the treble clef. The piano part begins in the second measure with a melody in the right hand and a bass line in the left hand. The chords indicated above the staff are Am, Bb, and F/C.

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

This system contains the next three measures of the piano accompaniment. The chords indicated above the staff are Bb, F/A, Gm, F/C, Gm/C, C, and F. The piano part continues with a melody in the right hand and a bass line in the left hand. There are triplets in the right hand in the first two measures and a slur over the last two measures.

Am Bb Gm

mf

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

This system contains the vocal line and piano accompaniment for the lyrics. The chords indicated above the staff are Am, Bb, and Gm. The piano part continues with a melody in the right hand and a bass line in the left hand. The lyrics are written below the vocal line.

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 ^{2^o} 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

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

Bb F/A Gm F/C Gm F/C Gm/C C7 Gm7 C7

D.%. al Coda **⊕ CODA**

F F Am

heart. One can make me

Bb F Bb 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.

*

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 treble staff. The vocal line and piano accompaniment continue with the same melodic and harmonic patterns as the first system.

$D\flat$

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 the same eighth-note bass line and treble accompaniment as the previous systems. The key signature remains $D\flat$ major.

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 $D\flat$

$D\flat$ maj7

$G\flat 6$

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

mf

$C\flat$

$A\flat/C$

CHRISTINE $D\flat$

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

$D\flat$ maj7

$G\flat 6$

$C\flat$

$A\flat/C$

RAOUL $D\flat$

$B\flat m7$

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

f

$E\flat m7$

$A\flat$

$D\flat/F$

$B\flat m7$

$E\flat m7$

$A\flat$

$A\flat 6$ $A\flat 7$

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* — Gb **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 rest, followed by a half note G4, and then a series of eighth notes: A4, Bb4, C5, Bb4, A4, G4, F4, E4. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a more complex melody in the right hand, including a sixteenth-note triplet. Dynamics include a forte (*f*) marking.

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 line and piano accompaniment. The key signature changes to two sharps (F#, C#). The vocal line has a half rest, followed by a half note G4, and then eighth notes: A4, Bb4, C5, Bb4, A4, G4, F4, E4. The piano accompaniment features a more active right-hand melody with eighth-note patterns. Dynamics include a *rallentando* (*rall.*) and a piano (*p*) marking.

Db

molto rit.

Fm

C

F

be!

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

The third system continues the vocal line and piano accompaniment. The key signature returns to three flats (Bb, Eb, Ab). The vocal line has a half rest, followed by a half note G4, and then eighth notes: A4, Bb4, C5, Bb4, A4, G4, F4, E4. The piano accompaniment features a steady eighth-note bass line and a right-hand melody with a crescendo. Dynamics include fortissimo (*ff*) and mezzo-piano (*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.

The fourth system continues the vocal line and piano accompaniment. The key signature is three flats (Bb, Eb, Ab). The vocal line has a half rest, followed by a half note G4, and then eighth notes: A4, Bb4, C5, Bb4, A4, G4, F4, E4. The piano accompaniment features a steady eighth-note bass line and a right-hand melody with a mezzo-piano (*mp*) dynamic.

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.

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.

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^o

G

Am/G

p

D

poco accelerando

C

D/C

Bm7

Em

Too ma - ny years fight - ing back tears,

mp

Bm7

Em

D

why can't the past just die?

più mosso

Bb

Cm/Bb

rit.

ten.

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

f

mf

ten.

F7

a tempo

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 presented in four systems. The first three systems consist of piano accompaniment for the right and left hands. The first system includes a dynamic marking of *f* and a key signature of one flat. The second system includes a dynamic marking of *mp*. The fourth system features a vocal line for Christine, with lyrics: "In sleep he sang to me, in dreams he came,". The piano accompaniment for the vocal line includes a dynamic marking of *mp*. Chord symbols are placed above the piano parts, and the vocal line includes lyrics and a melodic line.

Chord symbols for the piano accompaniment:

- System 1: Dm, Dm Dbm Cm B, Bb
- System 2: Dm, Dm Dbm Cm B
- System 3: Bb, Ab Bb, Bb B C C#m Dm
- System 4: Gsus4, Gm, C, Dm

Vocal line (CHRISTINE):

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 -

Csus4 Cm F Gm

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

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

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

Ebmaj7 Cm/Eb F Gm

turn from me to glance be - hind, the

Gm C^o F#^o

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^o 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^o

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

Fm PHANTOM Db CHRISTINE

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

Fm Db

there the phan - tom of the op - era.

Fm Db PHANTOM

Ah! Sing, my angel, sing!

CHRISTINE

E \flat PHANTOM

Gm

1.

Ah!

(1^o) Sing for me!

CHRISTINE

F

PHANTOM

2.

Am

Ah!

Sing, my

CHRISTINE

Am

F

angel of music!

Ah!

Ah!

Am

Am

Ah!

Ah!