

# Choral Suite from *The Phantom of the Opera*

## 1 THINK OF ME

SOPRANO ALTO  
TENOR BASS  
PIANO

Slowly ritard. , Allegretto

Slowly ritard. , Allegretto

*f* *dim.* *mf*

*mf* Re-  
Think of me, think of me fond - ly when we've said good - bye. Re-  
*mf*

- mem - ber me, once in a while, please pro - mise me you'll try. And when you We ne - ver  
- mem - ber me, Re - mem - ber me, once in a while, please pro - mise me you'll try. We  
And when you We nev - er

10

find you long ——— to take your heart back and be free, if you  
said our love ——— was as un-chang-ing as the sea, but if

Musical notation for the first system, including vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The piano accompaniment is in bass clef with the same key signature and time signature. The lyrics are: "When you find — that once a - gain you long — to take your heart back and be free, if you nev - er said — our love was ev - er-green — or as un-chang-ing as the sea, but if".

find you long ——— to take your heart back and be free, if you  
said our love ——— was as un-chang-ing as the sea, but if

Musical notation for the second system, including piano accompaniment. The piano accompaniment is in bass clef with a key signature of one sharp (F#) and a 4/4 time signature. It features a triplet of eighth notes in the right hand. The measure number 14 is indicated at the start.

ev - er find a mo - ment, spare a thought for me. me.  
you can still re - mem - ber, stop and think of me. me.

Musical notation for the third system, including vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The piano accompaniment is in bass clef with the same key signature and time signature. It includes a 12/8 time signature change and a first/second ending. The lyrics are: "ev - er find a mo - ment, spare a thought for me. me. you can still re - mem - ber, stop and think of me. me.".

Musical notation for the fourth system, including piano accompaniment. The piano accompaniment is in bass clef with a key signature of one sharp (F#) and a 4/4 time signature. It includes a 12/8 time signature change and a first/second ending. The measure number 18 is indicated at the start.

Think of all the things we've shared and seen;

Musical notation for the fifth system, including vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The piano accompaniment is in bass clef with the same key signature and time signature. It includes a forte (f) dynamic marking and a decrescendo (dim.) hairpin. The lyrics are: "Think of all the things we've shared and seen;".

Musical notation for the sixth system, including piano accompaniment. The piano accompaniment is in bass clef with a key signature of one sharp (F#) and a 4/4 time signature. It includes a forte (f) dynamic marking and a decrescendo (dim.) hairpin. The lyrics "don't" are written below the piano part. The measure number 23 is indicated at the start.

Handwritten scribble or signature.

*ritard.* *a tempo*  
*mp*

the things which might have been. Think of me,

think a - bout the things which might have been. Think of me,

*ritard.* *a tempo*  
*mp*

*dim.*

8.

think of me wak - ing si - lent and re - signed. Im - ag - ine me, try -

think of me wak - ing si - lent and re - signed. Im - ag - ine me try -

32

- ing too hard - to put you from my mind.

- ing too hard - to put you from my mind. Re - call those days, look back on

Re - call those days,

36

There will nev - er be a  
 on all those times, of the things we'll nev - er do.  
 all those times, — think of the things we'll nev - er do. There will nev - er be a

on all those times, of the things we'll nev - er do. There will nev - er be a

40

day when I won't think of you.  
 day when I won't think of, think of you.

44

Can it be, can it be you \* dear?

49

\* Original: Christine

*mf*

What a change, - you're real-ly not a bit — the gawk-ish

*mf*

54

*mp*

girl that once you were. She may not re-mem - ber me but

*mp*

*mp*

57

I re - mem - ber her.

*mf*

I re - mem - ber. We nev - er said — our love was ev - er-green, - or as un-

*f*

*mf*

I re - mem - ber her. — Our love was ev - er-green, - or as un-

*mf*

*cresc.*

61

Soprano Solo

*p*

-chang - ing as the sea. Prom - ise me, some - times you will

-chang - ing as the sea. But please prom - ise me that some - times

tutti

think of me!

*p*

End

*p dim.*

Continue

ritard.

ritard.

## 2 WISHING YOU WERE SOMEHOW HERE AGAIN

**Andante**

*mp*

You were once my one com-pan-ion,

**Andante**

*mp*

you were all that mat-tered. You were once a friend and fa-ther,

*mp*

**più mosso**

*p*

then my world was shat-tered. Wish-ing you were some-how here a-gain,

**più mosso**

*p*

The musical score is written for voice and piano. It consists of three systems of music. The first system shows the vocal line and piano accompaniment for the first line of lyrics. The second system continues the vocal line and piano accompaniment for the second line of lyrics. The third system continues the vocal line and piano accompaniment for the third line of lyrics. The tempo markings are Andante, più mosso, and più mosso. The dynamics markings are mp and p. The score includes a page number 5 at the bottom left and 9 at the bottom left of the third system.

wish-ing you were some-how near; Some-times it seemed if I just dreamed,

13

some-how you would be here. \_\_\_\_\_ Wish-ing I could hear your voice a-gain,  
Wish-ing I could hear your

17

voice a-gain. know-ing that I nev-er would. Dream-ing of you won't help me to do

21



all that you dreamed I could.

*poco meno mosso*

Musical notation for the first system, including vocal lines and piano accompaniment. The vocal lines are in treble and bass clefs, and the piano accompaniment is in grand staff. The key signature has one sharp (F#).

all you dreamed I could.

*mp*

Pass-ing bells and sculp - ted an-gels,

*poco meno mosso*

Musical notation for the second system, including piano accompaniment. The piano part features a melodic line in the right hand and a supporting bass line in the left hand. A *dim.* marking is present in the right hand.

25

*mp*

Cold and mon - u - men - tal,

Mm

Mm

Musical notation for the third system, including vocal lines and piano accompaniment. The vocal lines continue with the lyrics. The piano accompaniment provides harmonic support.

cold and mon - u - men - tal,

seem for you the wrong com - pan-ions;

Musical notation for the fourth system, including piano accompaniment. The piano part continues with a melodic and harmonic accompaniment.

29

*ritard.*

**Tempo I**

You were warm and gen - tle.  
You were warm and gen - tle.

Musical notation for the fifth system, including vocal lines and piano accompaniment. The vocal lines are marked with *ritard.* and **Tempo I**. The piano accompaniment follows the tempo changes.

*ritard.*

**Tempo I**

*p*

Musical notation for the sixth system, including piano accompaniment. The piano part features a melodic line in the right hand and a supporting bass line in the left hand. A *p* marking is present in the right hand.

33

*poco accel. e cresc.* *mp* *3* *3* *cresc.* why can't the past just *cresc.*

Too man - y years fight - ing back tears, can't the past just

*poco accel. e cresc.* *mp* *3* *3* *cresc.*

38

die? *più mosso* *ff* *ff*

die? Wish - ing you were some - how here a - gain,

*più mosso* *ff*

*ritard.* *mf* *ten.* *a tempo* *mp* *3* *3*

know - ing we must say good - bye. Try to for - give, teach me to live,

*ritard.* *mf* *ten.* *a tempo* *mp* *3* *3*

46 8...

give me the strength to try. No more mem - or - ies, no more si - lent tears, no more

No more si - lent tears,

ritard. *f* a tempo

ritard. *f* a tempo

50 8...

gaz - ing a - cross the wast - ed years. Help me say good -

no more wast - ed years.

ritard. *p* Slowly *p* molto rit.

ritard. *p* Slowly *p* molto rit.

54

- bye!

dim. *pp*

End Continue

58

# 3 THE MUSIC OF THE NIGHT

**Andante**

*p*

Night-time sharp-ens, height-ens each sen-sa-tion;

**Andante**

*pp*

*p*

8.....

8.....

dark-ness stirs and wakes im-a-gi-na-tion. Si-lent-ly the sen-ses a-ban-don their de-fen-ces.

7

8.....

**ritard.** **a tempo**

*p*

Slow-ly, gent-ly, night un-furls its splen-dour;

**ritard.** **a tempo**

*pp*

*p*

8.....

11

The musical score is written in G major and 4/4 time. It consists of three systems. The first system shows the vocal line starting with a piano (*p*) dynamic and the piano accompaniment starting with a pianissimo (*pp*) dynamic. The second system continues the vocal line with lyrics and the piano accompaniment. The third system features a tempo change from **ritard.** to **a tempo** and includes a double bar line with a repeat sign. The piano accompaniment in the final system includes a *pp* dynamic marking and a fermata over the final chord.

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

16 8

*cresc.* *p*

thoughts a - way from cold, un - feel - ing light, and list - en to the mu - sic of the night. Close your

*cresc.* *mf*

*cresc.* *p*

20

*mf*

eyes and sur - ren - der to your dark - est dreams! Purge your thoughts of the life you knew be -

*mf*

*mf*

24

*f* *mp* *ritard.* *mp* *Slowly*

- fore! Close your eyes let your spi-rit start to soar and you'll

*f* *mp*

27

*ritard.* *a tempo* *pp*

live as you've nev-er lived be-fore. Soft, deft, Soft-ly, deft-ly,

*pp* Soft, deft,

*ritard.* *a tempo*

30

mu-sic shall ca-ress. Hear, feel, se-cret-ly pos-sess. mu-sic shall ca-ress you. Hear it, feel it, se-cret-ly pos-sess you.

mu-sic shall ca-ress. Hear, feel, se-cret-ly pos-sess.

33

*cresc.*

O - pen up your mind, let your fan - tas - ies un - wind in this dark - ness which you know you can - not

*cresc.*

*cresc.*

36

*mp* *ritard.* *a tempo*

fight, the dark - ness of the mu - sic of the night. Let your

*mf*

*ritard.* *a tempo*

*mp*

39

*mf*

mind Start a jour - ney through a strange new world; leave all thoughts of the world you knew be -

*mf*

*mf*

42

*f* *dim.* *ritard.* *Slowly p*

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

*f* *dim.* *ritard.* *Slowly p*

45

*ritard.* *a tempo mp*

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

*mp*

*ritard.* *a tempo mp*

48

sweet in - tox - i - ca - tion. Touch me, trust me, sa - vour each sen - sa - tion.

51



Let the dream be - gin, let your dark - er side give in to the

54

*cresc.* pow - er of the mu - sic that I write, *p* the pow - er of the mu - sic of the *ritard.*

*cresc.* *ritard.*

56

*a tempo* night.

*a tempo* *f*

59

*a tempo* *poco rit.* *mf*

You a-lone can make my song take flight.

*a tempo* *poco rit.* *mf*

63

*ritard.* *mp* *dim.* **End** **Continue**

Help me make the mu-sic of the night.

*ritard.* *mp* *dim.* *pp*

67

8. 8. 8. (attacca)

# 4 THE PHANTOM OF THE OPERA

*Allegro vivace*

*Allegro vivace*

*f*

8...

5

8...

8...

*mp*

In sleep he sang to me, \_\_\_\_\_ in dreams he came, \_\_\_\_\_ that voice which

*mp*

*mp*

10

calls to me \_\_\_\_\_ and speaks my name. \_\_\_\_\_ And do I dream a-gain? \_\_\_\_\_

15

\_\_\_\_\_ for now I find \_\_\_\_\_ the phan -  
 \_\_\_\_\_ the  
 \_\_\_\_\_ the phan - - - -

20

8. 1

- tom of the o-pe-ra is there \_\_\_\_\_  
 phan-tom of the o-pe-ra is there \_\_\_\_\_ in-side my mind. \_\_\_\_\_  
 - tom of the o-pe-ra is there. \_\_\_\_\_

24

mf

8. 1

*mf* Sing once a -  
*mf* In - side my mind.

28

*mf* Sing with me our strange du - et. ov - er you  
 - gain with me our strange du - et; my pow - er ov - er you

*mf* Sing with me our strange du - et. ov - er you

33

grows strong - er, strong - er yet. *cresc.*  
 grows strong - er yet. And though you turn from me  
 grows strong - er yet *cresc.*

*cresc.*

38

the phan - - - tom of the o - pe - ra is

to glance be - hind, the phan - tom of the o - pe - ra is

the phan - - - tom of the o - pe - ra is

42

there

there. in side your mind. In - side your mind.

there.

47

Those who have seen your face draw back in

52

fear. I am the mask you wear, it's me they hear.

57

*cresc.* (2) *WASDO*

Your spi - rit and my voice in one com - bined;

*cresc.*

62

the phan - - - tom of the o - pe - ra is there.

*f* the phan - tom of the o - pe - ra is there. He's

phan - - - - tom of the o - pe - ra is there in - side my

*f* the phan - tom of the o - pe - ra is there in - side my

67

*mp*

there, the phan - tom of the op - era. Be - ware the  
mind. *mp*

*mp*

71

phan - tom of the op - era.

*f* *mp*

76

*mp*

In your fan - ta - sies, you al - ways knew  
In all your fan - ta - sies, you al - ways knew that man and  
*mp*

*mp*

In your fan - ta - sies, you al - ways knew

80



mys - ter - y \_\_\_\_\_ were both, were both in you.

*cresc.*

mys - ter - y \_\_\_\_\_ were both in you. \_\_\_\_\_ And in this la - by - rinth \_\_\_\_\_  
mys - ter - y \_\_\_\_\_ were both in you. \_\_\_\_\_

mys - ter - y \_\_\_\_\_ were both in you. \_\_\_\_\_

*cresc.*

85

\_\_\_\_\_ the phan - - - tom of the op - er - a is  
\_\_\_\_\_ where night is blind, \_\_\_\_\_ the phan - tom of the op - er - a is

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

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

90

here. \_\_\_\_\_

*dim.*

here \_\_\_\_\_ in - side my mind. \_\_\_\_\_ In - side my mind. \_\_\_\_\_

here. \_\_\_\_\_

*dim.*

*mf*

*mf*

*mf*

95

He's  
He's there, the phan - tom of the op - era.

100

there, the phan - tom of the op - era. He's there, the

105

phan - tom of the op - - era. He's there, the

110

*sempre cresc.*

phan - tom of the op - era, \_\_\_\_\_ op - era, \_\_\_\_\_

*sempre cresc.*

*sempre cresc.*

114

(Breathe as necessary)

op - era. \_\_\_\_\_

End

*ff*

119

Continue

*rit. .... molto*

*ff* *dim.* *mp*

124

## 5 ALL I ASK OF YOU

*Andante*  
*p*

No more talk of dark-ness, for-get these wide-eyed fears. I'm here, No-thing can harm you, my

*mp*

*Andante*

words will warm and calm you. Let me be your free-dom, let day-light dry your tears; I'm

*mp*

*p*

4

here, with you, be-side you, to guard you and to guide you.

*p*

7

turn my head with talk of

*mp* Say you love me ev-ery wak - ing mo - ment, turn my head with talk of

*mp*

10

sum - mer - time. . . Say you need me with you now and al - ways;

*mp*

13

pro - mise me that all you say is true, that's all I ask of you.

*mf* ritard. *dim.* a tempo *p*

pro - mise me all you say is true, Let me be your shel - ter,

*mf* ritard. *p*

*mf* a tempo *p*

16

let me be your light; You're safe, no one will find you, your fears are far behind you.

20

All I want is free-dom, a world with no more night; and you, always beside me, to

23

hold me and to hide me. Then say you'll share with me one love, one life-time;

26

let me lead you from your sol-i-tude... Say you need me with you,  
me lead you from your sol-i-tude...

29 8...

here be-side you, an-y-where you go, let me go too, dear-est, that's all I ask of  
dim. ritard. *mp* molto rit.

32 8...

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

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

a tempo

36

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

fol - low you. . .

Share each day, each night, each morn - ing.

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

Share each day, each night, each morn - ing. *dim.*

39

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

You know I do. *molto rit.*

42

*a tempo*

you. . .

*a tempo*

*ff*

45



ten.

48

This system contains measures 48, 49, and 50. It features a vocal line with a *ten.* (tenuto) marking and a piano accompaniment. The piano part includes a *ff* (fortissimo) dynamic marking at the beginning of measure 48.

Largo

*ff* *mp* *molto rit.*

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

*ff* *mp*

Largo

*mp* *molto rit.*

51

This system contains measures 51, 52, and 53. It includes a vocal line with lyrics and a piano accompaniment. The tempo is marked *Largo*. Dynamics include *ff*, *mp*, and *molto rit.* There are time signature changes from 2/4 to 4/4.

*dim.*

you.

*dim.*

*dim.* *ff*

54

This system contains measures 54, 55, and 56. It features a vocal line with the word "you." and a piano accompaniment. Dynamics include *dim.* and *ff*.