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# CLOSE EVERY DOOR

MUSIC BY ANDREW LLOYD WEBBER

LYRICS BY TIM RICE

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*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 moving 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 two alternative lyrics for the final phrase. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. 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. }  
 way. } If my life were im - port - ant I would ask will I

*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 a vocal line with a long note on a single pitch, followed by a piano accompaniment. The piano part consists of chords in the right hand and a melodic line in the left hand. The key signature has three flats, and the time signature is 4/4.

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*

This system features a vocal line with a rhythmic pattern of eighth notes. The piano accompaniment consists of chords in the right hand and a melodic line in the left hand. The key signature has three flats, and the time signature is 4/4.

Fm Db Bbm C

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

This system features a vocal line with a rhythmic pattern of eighth notes. The piano accompaniment consists of chords in the right hand and a melodic line in the left hand. The key signature has three flats, and the time signature is 4/4.

Ab Db Eb Ab

This system shows a piano accompaniment with chords in the right hand and a melodic line in the left hand. The key signature has four flats, and the time signature is 4/4.

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

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B $\flat$  Cm B $\flat$

*mp*

The piano introduction consists of two staves. The right hand plays a rhythmic pattern of eighth notes and quarter notes, while the left hand plays a simple bass line. The tempo is marked 'Moderato' and the dynamics are 'mp'.

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

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

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the grand staff. The lyrics are 'I closed my eyes, drew back the cur - tain,'. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

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

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

The second line of the song features a vocal melody in the treble clef and piano accompaniment in the grand staff. The lyrics are 'To see for cer - tain what I thought I knew.'. The piano accompaniment continues with the same rhythmic pattern as the first line.

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

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

The third line of the song features a vocal melody in the treble clef and piano accompaniment in the grand staff. The lyrics are 'Far, far a - way, some - one was weep - ing,'. The piano accompaniment continues with the same rhythmic pattern as the previous lines.

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

Bb F7 Bb Eb Bb

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

F7 Bb Dm F7 Bb F7

and the dream is too. The world and I

Bb F7 Bb Eb Bb Em7-5

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

F Eb Dm F7 Bb Em7-5 F Eb Dm F7 Bb *rall.*

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

# JESUS CHRIST SUPERSTAR

MUSIC BY ANDREW LLOYD WEBBER

LYRICS BY TIM RICE

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Maestoso

E A/E D/E A/E E

E A/E D/E A/E E

*a tempo* — Lively rock

E G6 A7

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

E E G6

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

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

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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<sup>9sus</sup> (no G) A G D/F# Em7 D

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

Detailed description: This system contains the first two lines of music. The top line is the vocal melody in G major, with lyrics 've - ry ma - ny ways He's just one more'. The bottom two lines are the piano accompaniment, featuring a steady eighth-note bass line and chords in the right hand. Chord symbols are placed above the vocal line. A piano (*p*) dynamic marking is present in the piano accompaniment.

(2<sup>o</sup> instrumental)

G F#7 Bm Bm/A

Should I bring him down — should I scream and shout — Should I speak of love\_

Detailed description: This system contains the second two lines of music. The vocal line has lyrics 'Should I bring him down — should I scream and shout — Should I speak of love\_'. The piano accompaniment continues with chords and a bass line. Chord symbols are placed above the vocal line. Dynamics include *mp* and *cresc. poco a poco*.

(Vocal each time)

G D/A C G D

— let my feel-ings out? — I nev-er thought I'd come to this—

Detailed description: This system contains the third two lines of music. The vocal line has lyrics '— let my feel-ings out? — I nev-er thought I'd come to this—'. The piano accompaniment features a more active bass line. Chord symbols are placed above the vocal line. Dynamics include *ff* and *f dim poco a poco*.

G D/F# Em A<sup>9sus</sup> (no G) A D G D

what's it all a - bout? — Don't you think it's rath-er  
Yet if he said he

Detailed description: This system contains the final two lines of music. The vocal line has lyrics 'what's it all a - bout? — Don't you think it's rath-er / Yet if he said he'. The piano accompaniment concludes with a final chord. Chord symbols are placed above the vocal line. A mezzo-piano (*mp*) dynamic marking is present.

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

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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 whole 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: a half note G4, a half note Bb4, a half note D5, and a half note G4. The piano accompaniment provides harmonic support with chords and a bass line.

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: a half note G4, a half note Bb4, a half note D5, and a half note G4. The piano accompaniment continues with chords and a bass line.

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: a half note G4, a half note Bb4, a half note D5, and a half note G4. The piano accompaniment concludes with chords and a bass line.

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

scares 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

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EVA Cm

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

Fm7 Cm Ab Abmaj7 3 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 -   
 pro-duct it's vi - tal you sell me So Mach-i - a -

Bb F Ab Bb

or me from my head to my toes: I need to be dazz-ling, I want to be   
 vell me 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.

F#/A# A B7 E G

goes: — To make me fan - tas - tic I have to be Rain - bow High! — In ma - gi - cal

D

col - ours: You're not de - co - ra - ting a girl for a night on the town! And

*a tempo*  
*quasi tom tom*

I'm not a se - cond rate queen get - ting kicks with a crown!

C7

Next stop will be Eu - rope! the Rain - bow's gon - na tour —

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

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## 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 include Db, Gb/Db, Ab7/Db, Fm, Bbm, Ebsus, Eb7, Eb7/Db, Ab/C, and Ab. The piece concludes with a *poco ritard* and a *pp* dynamic.

The verse begins with a *Tempo 1<sup>o</sup>* marking. The vocal line 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)*. Chord changes include 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

Eb7 Eb/Db Ab/C

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

Eb7 Ab REFRAIN Db Gb/Db Db

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

Slow tango feel

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

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 extension, starting with a half rest followed by a melodic phrase. The piano accompaniment consists of chords in the left hand and a melodic line in the right hand. Dynamics include *pp*.

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 chords in the left hand. Dynamics include *ppp*.

*ritard.* ..... Refrain *grandioso*

D $\flat$

D $\flat$

G $\flat$  D $\flat$

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

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

The third system marks the beginning of the "Refrain grandioso" section. The vocal line has a fermata over the first measure. The piano accompaniment is more rhythmic and includes triplets and a *ff* dynamic. A *p* dynamic is indicated with a hairpin. A double bar line with repeat dots is present.

A $\flat$

B $\flat$ m

D $\flat$ maj7

G $\flat$ maj7

*ten. ten. ten.*

*ten. ten ten.*

The fourth system continues the piano accompaniment with a complex texture of chords and moving lines. Dynamics include *ten. ten. ten.* and *ten. ten ten.*