

I Will Be Loved Tonight

Gently, not too fast ♩ = 100

D/C G(add9)/B G/B D/C

Well,

mp

Detailed description: This system contains the first three measures of the piece. The vocal line starts with a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with chords in the left hand. Chord symbols D/C, G(add9)/B, G/B, and D/C are placed above the vocal line.

Freely D/C G(add9)/B G/B D/C

pop the cham-pagne,— break out the co-logne;— turn up the moon - light and

sim. *sim.*

Detailed description: This system contains measures 4-6. The vocal line continues with the lyrics. The piano accompaniment maintains the eighth-note pattern. Chord symbols G(add9)/B, G/B, and D/C are placed above the vocal line. The piano part includes dynamic markings *sim.* (simulacrum) in measures 5 and 6.

G(add9)/B G/B G/F C(add9)/E G/D

turn off the phone.— Well, what a sur-prise,— a man is in sight; and

Detailed description: This system contains measures 7-9. The vocal line continues with the lyrics. The piano accompaniment maintains the eighth-note pattern. Chord symbols G(add9)/B, G/B, G/F, C(add9)/E, and G/D are placed above the vocal line. A triplet of eighth notes is marked in measure 9.

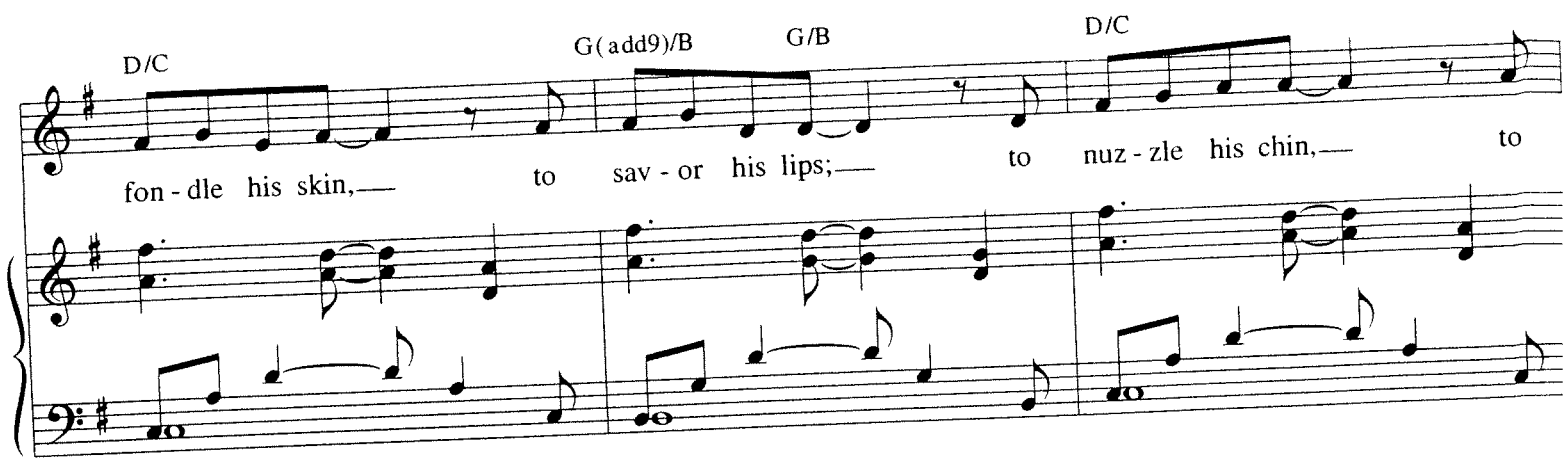
C/E D/F# G D7sus/A D7/F# D7 G

I will be loved to - night. To



D/C G(add9)/B G/B D/C

fon - dle his skin, — to sav - or his lips; — to nuz - zle his chin, — to



G(add9)/B G/B G/F Freely C(add9)/E 3 G/D

move with his hips. — Our words will be soft — as we soft - ly ig - nite; and

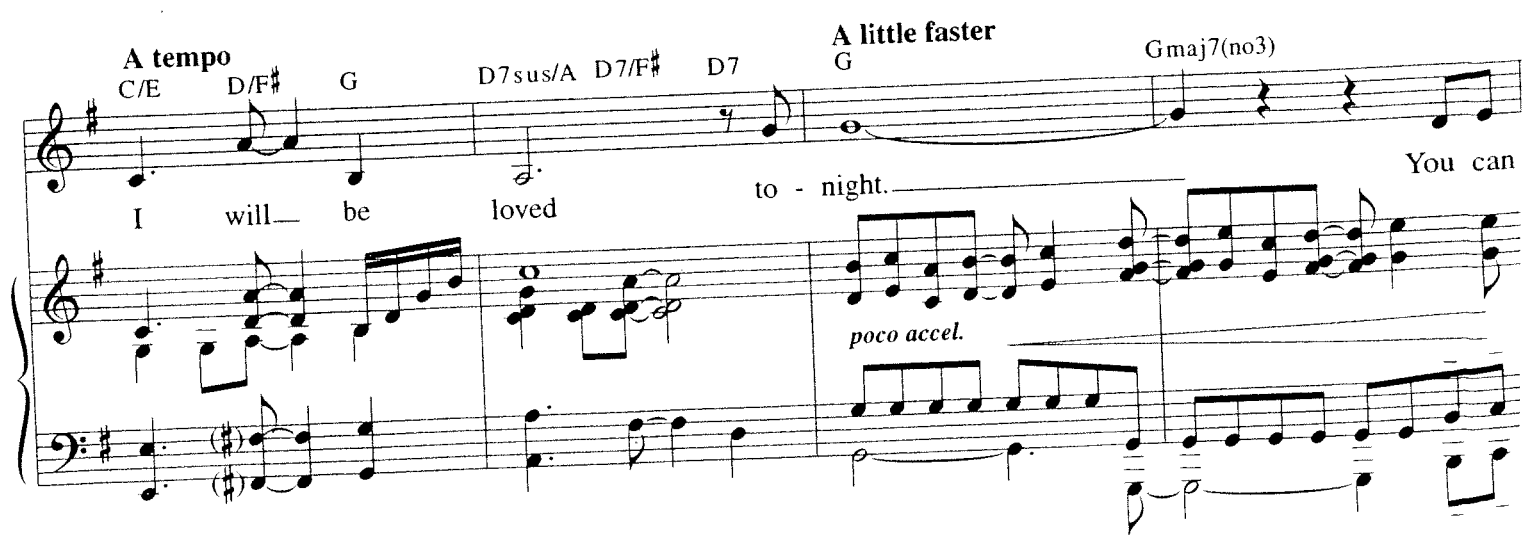


A tempo A little faster

C/E D/F# G D7sus/A D7/F# D7 G Gmaj7(no3)

I will be loved to - night. You can

poco accel.



go from week— to week,— you can go from year— to year;— not, a

mf

Red. * *Red.* * *Red.* * *sim.*

hand placed on— your cheek,— not a whis - per in— your

mp

Red. *

ear.—— You can make it through— o - kay,— you can

mf

Red. * *Red.* * *Red.* * *Red.* *

live and laugh,— and flirt.— It's quite eas - y in— the day;—

sim.

sim.

Em

it's just the nights that al-ways hurt.

mp

rit.

rit.

A Tempo

D/C G(add9)/B G/B D/C

let dark-ness come,— 'cause that will be fine;— for I'll have a soul—

mp

mf

Freely

G(add9)/B G/B G/F C(add9)/E 3 G/B

tan-gled in mine.— We'll do as we please,— and please... hold me tight.

mp

A Tempo

C/E D/F# G D7sus/A D7/F# G

I will— be loved,

poco a poco crescendo

I will be loved. Yes, I

f

Bm7 G/B A9/C#

will be loved

poco a poco cresc. e accel.

sub. mp

Am/D D Em/D Am7/D D7 G/F

Gently, In Tempo

to - night.

slower

mf *rit.* *mp*

(8vb) loco

C(add9)/E C/E D/C G(add9)

poco rit.

8va

THINK OF ME

Lyrics by CHARLES HART and RICHARD STILGO
Music by ANDREW LLOYD WEBBE

Moderately

Handwritten fingering: 3 1 5 1 3

mf

with pedal

The piano introduction is in 4/4 time, marked 'Moderately' and 'mf'. It consists of two measures. The right hand plays a melody starting on G4, moving up stepwise to D5, with a handwritten fingering of 3 1 5 1 3. The left hand plays a simple accompaniment of quarter notes G2, B1, and D2.

CHRISTINE:

Handwritten fingering: 3 4 3

Handwritten fingering: 2

Handwritten fingering: 1

Think of me, think of me fond - ly when we've said good -

Accompanying chords: C, G/C, F/C

The vocal line for Christine is in 4/4 time. It consists of three measures. The first measure has a handwritten fingering of 3 4 3. The second measure has a handwritten fingering of 2. The third measure has a handwritten fingering of 1. The lyrics are 'Think of me, think of me fond - ly when we've said good -'. The piano accompaniment consists of chords: C in the first measure, G/C in the second, and F/C in the third.

Handwritten fingering: 2 4

Handwritten fingering: 2

bye. Re - mem-ber me ev - 'ry so of - ten

Accompanying chords: G7/C, C, G/C

The vocal line continues in 4/4 time. It consists of three measures. The first measure has a handwritten fingering of 2 4. The second measure has a handwritten fingering of 2. The third measure has a handwritten fingering of 2. The lyrics are 'bye. Re - mem-ber me ev - 'ry so of - ten'. The piano accompaniment consists of chords: G7/C in the first measure, C in the second, and G/C in the third.

F/C **G7/C** **Am**

pro - mise me you'll try. On that day — that not so

Handwritten guitar chords: 1 2 5 B 1 B 2

Handwritten bass clef notes: 5 A 2 1

E7/A **G** **B D** **Am** **D AC** **D7**

dis - tant day, when you are far a - way and free, if you

Handwritten guitar chords: G B D D AC A

Handwritten bass clef notes: 5 1 3 3 5 3 1 3

C/G **Am7** **Dm** **Em** **F** **G7**

ev - er find a mom - ment, spare a thought for

Handwritten guitar chords: G D F C C D

Handwritten bass clef notes: 5 2 1

C **F** **C/F**

me.

Handwritten guitar chords: C F C

Handwritten bass clef notes: 1 3 1 3

not re - mem - ber me but I re - mem - ber

CHRISTINE:

Dm

A/C#

Flow - ers fade the fruits of her. sum - mer fade, they have their

Dm7/C

G/B

F/C

Dm7

sea - son so do we... but please pro-mise me that some - times

Gm7/C

Am/C

Bb/C

C

F

you will think of me!

f rit.

Handwritten annotations in the first system include circled notes and numbers 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

B \flat /F **C/E** **Dm**

And though it's clear ——— though it was
mf

A7/D **Dm7/A** **G**

al - ways clear that this was nev - er meant to be, if you

F/C **Dm7/A** **Gm** **Am** **B \flat** **C7**

hap - pen to re - mem - ber, stop and think of

me. Think of Au - gust when the

Detailed description: This system contains the first three measures of the vocal line. The lyrics are "me. Think of Au - gust when the". The music is in 4/4 time with a key signature of one flat. The vocal line starts with a quarter note G4, followed by a quarter note A4, and then a quarter note Bb4. The bass line consists of a series of chords: G2, Bb2, D3, F3, G3, A3, Bb3, C4.

trees were green; don't think a - bout the

Detailed description: This system contains the next three measures. The lyrics are "trees were green; don't think a - bout the". The music continues in 4/4 time. The vocal line has a quarter note G4, a quarter note A4, a quarter note Bb4, a quarter note C5, and a quarter note D5. The bass line has chords: G2, Bb2, D3, F3, G3, A3, Bb3, C4, and then a final chord with notes C4, G3, Bb3, D4.

way things might have been. *mp* Think of me, *a tempo*

Detailed description: This system contains the next three measures. The lyrics are "way things might have been. *mp* Think of me, *a tempo*". The music continues in 4/4 time. The vocal line has a quarter note G4, a quarter note A4, a quarter note Bb4, and a quarter note C5. The bass line has chords: G2, Bb2, D3, F3, G3, A3, Bb3, C4, and then a final chord with notes C4, G3, Bb3, D4.

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

Detailed description: This system contains the final three measures. The lyrics are "think of me wak - ing si - lent and re - signed. Im -". The music continues in 4/4 time. The vocal line has a quarter note G4, a quarter note A4, a quarter note Bb4, a quarter note C5, and a quarter note D5. The bass line has chords: G2, Bb2, D3, F3, G3, A3, Bb3, C4, and then a final chord with notes C4, G3, Bb3, D4.

F **C/E** **D^b/D**

ag - ine me, try - ing too hard _ to put you from my

4

Csus **Dm** **A/C#**

mind. Think of me _ please say you'll think of me what - ev - er

Dm7/C **G/B** **F/C**

else you choose to do. There will nev - er be a

Dm7 **Gm** **Am** **B^b** **C**

day when I won't think of

5
1

you.
f

C7

RAOUL:

F

C/E

Can it be,
mf

can it be Christ - ine?

Bb/D

C7

Dm

f

Long a - go _____ it seems so
mf

A/C#

Dm7/A

G

long a - go how young and in - no - cent we were. She may