

THINK OF ME

Music by ANDREW LLOYD WEBBER
Lyrics by CHARLES HART
Additional lyrics by RICHARD STILGOE

Allegretto

D

CHRISTINE D

This musical score consists of two staves. The top staff is for a soprano voice, indicated by a treble clef and a key signature of one sharp. The bottom staff is for a piano or harpsichord, indicated by a bass clef and a key signature of one sharp. The music is in common time (indicated by a '4'). The vocal line begins with a single note followed by a sustained note. The piano accompaniment features eighth-note chords. The vocal part continues with eighth-note patterns, and the piano part includes eighth-note chords and sixteenth-note figures. The vocal line concludes with a sustained note.

Think of me,

A/D G/D A7/D D

This musical score consists of two staves. The top staff is for a soprano voice, indicated by a treble clef and a key signature of one sharp. The bottom staff is for a piano or harpsichord, indicated by a bass clef and a key signature of one sharp. The vocal line begins with a sustained note. The piano accompaniment features eighth-note chords. The vocal line continues with eighth-note patterns, and the piano part includes eighth-note chords and sixteenth-note figures. The vocal line concludes with a sustained note.

think of me fond - ly when we've said good - bye. Re - mem - ber me

A/D

G/D

A7/D

once in a while, — please pro - mise me you'll try.

This musical score consists of two staves. The top staff is for a soprano voice, indicated by a treble clef and a key signature of one sharp. The bottom staff is for a piano or harpsichord, indicated by a bass clef and a key signature of one sharp. The vocal line begins with a sustained note. The piano accompaniment features eighth-note chords. The vocal line continues with eighth-note patterns, and the piano part includes eighth-note chords and sixteenth-note figures. The vocal line concludes with a sustained note.

Bm

F#7/B

Bm7

When you find — that once a - gain you long — to take your heart back and be

 $\overline{\text{D}}$ $\overline{\text{D}}$ $\overline{\text{D}}$

E7

D/A

Bm7

Em

F#m

G

A

free, if you ev - er find a mo - ment, spare a thought for

D

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

me.

B \flat 7/E \flat E \flat B \flat /E \flat A \flat B \flat 7/E \flat E \flat B \flat /E \flat A \flat

Bb

Cm

G7/C

We nev - er said — our love was ev - er - green — or as un -

mf

Cm7

F

Eb/Bb

Cm7

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

f

Bb/Ab

♪♪ Fm Gm Ab Bb Eb D_b/E_b E_b7 A_b

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

D_b/A_b

Eb/Bb

Cm7

shared and seen; don't think a - bout the things which

rall.

Fm

Bb7

a tempo

Eb

Bb/Eb

might have been.

Think of me,

think of me wak - ing

mp

Ab/Eb

Bb7/Eb

Eb

Bb/Eb

si - lent and re - signed.

Im - agine me,

try-ing too hard _ to

Ab/Eb

Bb7/Eb

Cm

put' you from my mind.

Re - call those days, _ look back on

G7/C

Cm7

F7

Eb/Bb

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

Cm7 Fm Gm Ab Bb7 Eb
 day when I won't think of you.

Bb/Eb Ab/Eb Bb/Eb RAOUL Eb
 Can it be,

Bb/Eb Ab Bb7 Cm
 can it be Christ - ine? What a change, you're real-ly

G7/C Cm7 F Eb/Bb
 not a bit — the gawk-ish girl that once you were. She may not re - mem - ber

CHRISTINE

Cm7

Fm

Gm

Ab

Bb

Cm

me but I re - mem - ber We nev - er said our love was

ev - er - green, or as un - chang - ing as the sea - but please

Eb/Bb

Cm7

Fm

Gm

Ab

*Cadenza,
senza misura*

pro - mise me that some - times you will think

etc...

Bb7

Eb

of me!

con 8