

# THE POINT OF NO RETURN

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

Andante (♩)

PHANTOM (AS DON JUAN)

Gm and  $\frac{A}{Fm}$  and  $\frac{Fm}{Eb m}$  Ebm Gm and  $\frac{A}{Fm}$  ...

You have come here in pur - suit of your

*mp*

Detailed description: This system contains the first two lines of the musical score. The top staff is the vocal line for Phantom (as Don Juan), starting with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment consists of chords in the right hand and bass notes in the left hand. The key signature has one flat (Bb major/F minor).

and  $\frac{Fm}{Eb m}$  Ebm Ebm/Bb Fm/C Dbm/Ab Bm/F#

deep - est urge, in pur - suit of that wish which till now has been

Detailed description: This system contains the second and third lines of the musical score. The vocal line continues with quarter notes D5, E5, F5, and G5. The piano accompaniment features a more active right hand with eighth notes and chords. The key signature remains one flat.

Am/E Gm/D A/E B/F#

si - lent, si - lent. I have

*p* *mp*

Detailed description: This system contains the final two lines of the musical score. The vocal line has a half note G4, a quarter note A4, and a half note B4. The piano accompaniment features a more active right hand with eighth notes and chords. The key signature remains one flat.

Ab/Eb

Gbm/Db

A/E

B/F#

Ab/Eb

Gbm/Db

brought you that our pas - sions may fuse and merge.

F#m/C#

G#m/D#

Em/B

Dm/A Em/B

F#m/C#

G#m/D#

in your mind you've al - rea - dy suc - cumbed to me. dropped all de - fen - ces, com -

Em/B

Dm/A

Dm/A Cm/G

Cm/G Bbm/F

plete - ly suc - cumbed to me, now you are here with me, no se - cond thoughts, you've de -

*rit.*

Abm/Eb

Gm/D

ci - ded, — de - ci - ded. —

Allegretto

Fm C7/F Fm

Past — the point of no re - turn, no back - ward

*mp*

F Db Eb7

glan - ces: the games we've played till now are at an

*Red.* \* *Red.* \*

Ab C7b9 C *più mosso*  
Fm

end. Past — all thought of

*Red.* \*

C7/F Fm F

"if" or "when", no use re - sis - ting, ab

*mf*

Db

Eb7

Ab

an - don't thought and let the dream des - cend.

*Red.*

\* *Red.*

\*

Ab7

Db

Gb

Gb7

What rag - ing fire shall flood the soul? What rich de -

*Red.*

\*

Cb

Cbm

Gb/Db

sire un - locks its door? What sweet se - duc - tion lies be -

*Red.*

\*

Gm7-5

C

Fm

fore

us?

Past

the point of

*mp*

C7/F Fm F

no re - turn, the fi - nal thre - shold. what

Db Eb7 Ab Ab7

warm un - spok - en se - crets will we learn be -

*Red.* \* *Red.* \*

Db Gb C7 Fm

yond the point of no re - turn?

*Red.* \*

CHRISTINE (AS AMINTA)

Gm and  $\frac{A}{Fm}$  and  $\frac{Fm}{Eb7}$  Ebm Gm and  $\frac{A}{Fm}$

*a tempo 1<sup>o</sup>*

You have brought me to that mo - ment where

*mf*

and  $\frac{Fm}{Eb}$  Ebm Ebm/Bb Fm/C Dbm/Ab Bm/F#

words run dry, to that mo - ment where speech dis - ap - pears in - to

*rit.* Am/E Gm/D *a tempo* A/E B/F#

si - lence, — si - lence. — I have

*mp* *mf*

Ab/Eb Gbm/Db A/E B/F# Ab/Eb Gbm/Db

come here hard - ly know - ing the rea - son why,

F#m/C# G#m/D# Em/B Dm/A Em/B F#m/C# G#m/D#

in my mind I've al - rea - dy im - ag - ined our bo - dies en - twin - ing, de -

Ab

C7b9

C

Fm

C7/F

gun.

Past

all thought of right

or wrong,

Fm

F

Db

one fi - nal ques - tion;

how long should we two

Eb7

Ab

Ab7

Db

wait be-fore we're one?

When will the blood be - gin to

Gb

Gb7

Cb

Cbm

Gb/Db

race? The sleep - ing bud burst in - to bloom? When will the flames at last con -





rit. Gm7-5

C7

TOGETHER  
a tempo  
Gm/D

sume us? Past the point of

Red. \* Red. \*

D7

Gm/D

G/D

rit.  
G7

no re-turn, the fi-nal thre-shold, the

ff

Eb

F7

Bb

bridge is crossed, so stand and watch it burn. We've

Eb

Ab  
molto rit.

D7

Gm

passed the point of no re-turn.

mf p