

# 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*

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

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

si - lent, — si - lent. — I have

*p* *mp*

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.*

\* *Red.*

C7/F

Fm

F

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

*mf*

D<sup>9</sup>

E<sup>b</sup>7

A<sup>b</sup>

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

A<sup>b</sup>7

D<sup>b</sup>

G<sup>b</sup>

G<sup>b</sup>7

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

C<sup>3</sup>

C<sup>b</sup>m

G<sup>b</sup>/D<sup>b</sup>

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

G<sup>b</sup>7-5

C

F<sup>m</sup>

fore

us?

Past

the point of

C7/F Fm F

no re - turn, the fi - nal thre - hold, what

Db Eb7 Ab Ab7

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

*mf*

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

Db Gb C7 Fm

yond the point of no - re - turn?

*Red.* \*

CHRISTINE (AS AMINTA)

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

Gm and A/Fm and Fm/Ebm Ebm Gm and A/Fm

You have brought me to that mo - ment where

*mf*

and  $Fm$   
 $Ebm$   $Ebm$   $Ebm/Bb$   $Fm/C$   $Dbm/Ab$   $Bm/F\#$

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 -

Em/B Dm/A Dm/A Cm/G *rit.* Cm/G Bbm/F

fence-less and si - lent and now I am here with you, no se - cond thoughts, I've de -

Abm/Eb Gm/D

ci - ded, — de - ci - ded. —

*poco accel.*  
Fm C7/F Fm

Past — the point of no re - turn, no go - ing

F Db Eb7

back now, our pas - sion play has now at last be -

*mf*

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

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

*f*

*Red.* \*

Eb7 Ab Ab7 Db

wait be-fore we're one? When will the blood be - gin to

*Red.* \*

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

E<sub>b</sub>

F7

B<sub>b</sub>

bridge

is crossed,

so

stand

and watch it

burn.

We've

E<sub>b</sub>

A<sub>b</sub>  
molto rit.

D7

Gm

passed

the point

of

no

re

turn.

turn.

*mf*

*p*