

# EVERYTHING'S ALRIGHT

Moderato

mp

Smoothly

**E**  
(Mary Magdalene)

**B7**

**C#m**

1. 3. Try not to get wor - ried, try not to turn on to Prob - lems that up - set you  
2. Sleep and I shall soothe you, calm you and a - noint you, Myrrh for your hot fore - head

*p - mp - mp*

**A**

**B7**

**E**

**A**

**B**

**E**

**A**

**B7**

oh don't you know Ev-'ry-thing's al - right yes ev-'ry-thing's fine And we  
oh then you'll feel Ev-'ry-thing's al - right yes ev-'ry-thing's fine And it's

E A B E A Bsus E A B

want you to sleep well to - night \_\_\_\_\_ Let the world turn with-out you to -  
cool and the oint-ment's sweet \_\_\_\_\_ For the fire in your head and

E A Bsus E Am Em Am Bm

night \_\_\_\_\_ If we try we'll get by so for - get all a - bout us to -  
feet \_\_\_\_\_ Close your eyes close your eyes And re - lax think of noth - ing to -

E (Apostles' Women) A B E A B

night \_\_\_\_\_  
night \_\_\_\_\_  
Ev - 'ry - thing's al - right yes ev - 'ry - thing's al - right yes

Rock  
Em (Judas) D C D Em D E C D

Wom-an your fine oint-ment-brand new and ex - pen - sive Should have been saved for the

Em D C D

poor \_\_\_\_\_ Why has it been wast - ed? We could have raised may - be

Em D C 3 D Em Am D

Three hun - dred sil - ver piec - es or more \_\_\_\_\_ Peo - ple who are hun - gry,

G C Em B

peo - ple who are starv - ing They mat - ter more \_\_\_\_\_ than

B B7sus B7

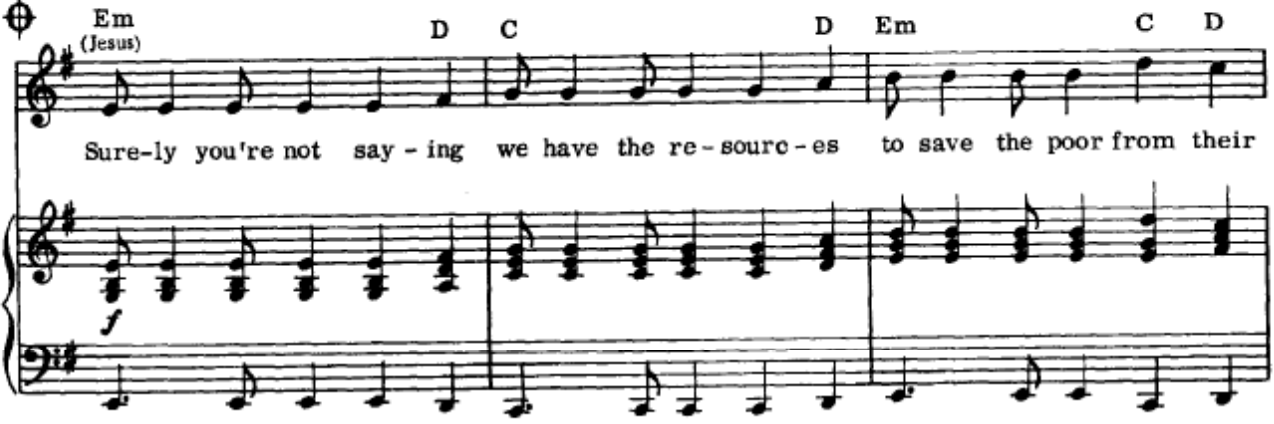
your \_\_\_\_\_ feet and hair

*D.S. al Coda*

Coda  $\oplus$  Rock  
Em  
(Jesus)

D C D Em C D

Sure-ly you're not say - ing we have the re - sourc - es to save the poor from their



Em D C D

lot? There will be poor al - ways, pa - thet - ic - 'ly strug - gling -



Em C D Em Am D

Look at the good things you've got! Think! while you still have me

*mf*



G C B Bsus B

Move! while you still see me You'll be lost - And you'll be (so)



B Bsus B

sor - ry - when I'm gone

*f* *ff* *fff*

Light Rock

E (Mary Magdalene) B7

Sleep and I shall soothe you, calm you and a - noint you

*f*

C#m A B7 E A B

Myrrh for your hot fore - head oh then you'll feel Ev - 'ry - thing's al - right yes

E A Bsus E A B

ev - 'ry - thing's fine And it's cool and the oint - ment's

E A Bsus E A B E A Bsus

sweet \_\_\_\_\_ For the fire\_ in your head and feet \_\_\_\_\_ Close your

E Am Em Am Bm (Apostles' women)

eyes close your eyes And re - lax think of noth - ing to - Close your

E A B Em A Bsus

night eyes close your eyes and re - lax Close your

**Hard Rock**

*Repeat many times, crescendo to f then fade*

E A B E A Bsus

eyes close your eyes and re - lax Close your  
Ev - 'ry - thing's al - right yes ev - 'ry - thing's all right yes

# HEAVEN ON THEIR MINDS

Moderate Rock tempo



mp

The piano introduction consists of two staves. The right hand plays a series of chords: F major, Bb major, and F major. The left hand plays a rhythmic pattern of eighth notes: F2, Bb2, F3, Bb3, F4, Bb4, F5, Bb5.



(Judas) Dm

My mind is clear-er now \_ at  
strip a - way \_ the

mp (a.)

The first line of music features a vocal melody and piano accompaniment. The vocal line starts with a rest, then the lyrics "My mind is clear-er now \_ at" and "strip a - way \_ the". The piano accompaniment includes a vocal line with a rest and a piano line with a rest, followed by a piano line with a rest and a vocal line with a rest. The piano line includes a rest and a piano line with a rest.



F G F

last myth all too well I can see where we  
from the man you will see where we

The second line of music features a vocal melody and piano accompaniment. The vocal line starts with the lyrics "last myth all too well I can see where we" and "from the man you will see where we". The piano accompaniment includes a vocal line with a rest and a piano line with a rest, followed by a piano line with a rest and a vocal line with a rest. The piano line includes a rest and a piano line with a rest.



G Dm 1.

all soon will be If you  
all soon will be

The third line of music features a vocal melody and piano accompaniment. The vocal line starts with the lyrics "all soon will be If you" and "all soon will be". The piano accompaniment includes a vocal line with a rest and a piano line with a rest, followed by a piano line with a rest and a vocal line with a rest. The piano line includes a rest and a piano line with a rest.

2.

Je - sus! You've

This system contains the first two measures of the piece. The vocal line begins with a rest, followed by the lyrics 'Je - sus!' and 'You've'. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. A dynamic marking of *fff* is present in the second measure.

Em F

start - ed to be - lieve The things they say of you You real - ly do be - lieve This

This system contains the next two measures. The vocal line continues with the lyrics 'start - ed to be - lieve', 'The things they say of you', 'You real - ly do be - lieve', and 'This'. The piano accompaniment continues with the same rhythmic pattern. Chord changes to Em and F are indicated above the vocal line.

G Dm

talk of God is true And

This system contains the next two measures. The vocal line continues with the lyrics 'talk of God is true' and 'And'. The piano accompaniment continues with the same rhythmic pattern. Chord changes to G and Dm are indicated above the vocal line.

Em

all the good you've done will soon get swept a - way

This system contains the final two measures. The vocal line concludes with the lyrics 'all the good you've done' and 'will soon get swept a - way'. The piano accompaniment continues with the same rhythmic pattern. A chord change to Em is indicated above the vocal line.



F

You've be-gun to mat-ter more than the things you say

Eb Cm Dm Eb Cm

Dm F Dm

Lis-ten Je - sus I don't like what I see — All I ask is that you  
 I re - mem-ber when this whole thing be-gan — No talk of God then we

*mp*

G Bb C

lis - ten to me And re - mem-ber — I've been your right hand man —  
 called you a man And be - lieve me — my ad - mi - ra - tion for you

F A Dm

all a - long \_\_\_\_\_ You have set them all on fire  
 has - n't died \_\_\_\_\_ But ev - 'ry word you say to - day

Bb F

They think they've found the new Mes-si- ah And they'll  
 Gets twist - ed 'round some oth - er way \_\_\_\_\_ And they'll

D/A A+ A 1. Bb Dm7

hurt you when they find they're wrong \_\_\_\_\_  
 hurt you if they think you've

2. Bb Dm Bb F

lied \_\_\_\_\_ Naz - a - reth your fa - mous son

Gm Dm Gm Dm/A

should have stayed a great un-known Like his fa-ther carv-ing wood—

A Dm Bb F Gm Dm

he'd have made good Ta-bles, chairs and oak-en chests would have suit-ed Je-sus best

Gm Dm/A A Dm

He'd have caused no - bod - y harm— no - one a - larm

Dm F Dm

Lis-ten Je-sus do you care for your race?— Don't you see we must  
 Lis-ten Je-sus to the warn-ing I give — Please re-mem-ber that I

G B $\flat$  C

keep in our place? We are oc-cu-pied— have you for-got-ten how put  
 want us to live But it's sad to see our chanc-es weak-en-ing with

*mf*

F A Dm

down we are? I am fright-ened by the crowd For we are  
 ev-'ry hour All your fol-low-ers are blind Too much

F Dm/A A+ A

get-ting much too loud— And they'll crush us if we go too  
 heav-en on their minds— It was beau-ti-ful but now it's

*mp*

B $\flat$  Dm7 B $\flat$  Dm

far

B $\flat$  F Gm Dm Gm Dm A Dm

*mf* R.H.

B $\flat$  F Gm Dm Gm Dm A *D.S. al Coda*  
Dm

R.H.

Coda

B $\flat$  Dm B $\flat$  maj7

sour Yes it's all gone sour

*ff*

Repeat and fade

Dm B $\flat$  Dm

Ah ah ah ah

*f* *dim. poco a poco*

# HOSANNA

Moderately slow

(Crowd) G D G

Ho - san-na Hey - san - na San-na San-na Ho San-na

Bb Eb Ebm Em

Hey San-na Ho San - na Hey J C, J C won't you smile at me? San-na

Cm Ab D G (Caiaphas) Cm B/F#

Ho San-na Hey Su - per - star Tell this rab-ble to be qui-et we an-

Cm B/F# Bb B(b5) Bb G

tic - i - pate a ri - ot This com - mon crowd is much too loud Tell the

Cm B/F# Cm B/F#

mob who sing your song that they are fools and they are wrong They are a

Bb B(b5) Bb G (Crowd) C G

curse, they should dis - perse Ho - san - na Hey - san - na

C Eb Eb6 Eb Ab

San - na San - na Ho San - na Hey San - na Ho San - na Hey J

Abm Am Fm Db G C

C J C you're al - right by me San - na Ho - San - na Hey Su - per - star

(Jesus) G D G Bb F

Why waste your breath moan - ing at the crowd? Noth - ing can be done to stop the

Bb Gm Dm A

shout - ing If ev - 'ry tongue was still the noise would still con -

D A D A D D/C Bm D7/A

tin - ue The rocks and stones them - selves would start to sing:

rall. 3 3



Slowly and majestically

(Crowd, with Jesus)

G D G Bb Bb6 Bb

Ho - san - na Hey - san - na San - na San - na Ho San - na Hey San - na Ho San -

*ff*

Eb Ebm Em

na Hey J C, J C won't you fight for me? San - na

*mf*

Cm Ab D G D7

Ho San - na Hey Su - per - star

*mf*

G Am D7 G

*accel.*

# I DON'T KNOW HOW TO LOVE HIM

Slowly, Tenderly and Very Expressively

mp

D (Mary Magdalene) G D G D G G6 G

I don't know how to love him What to do how to

mp

D/A A D/F# A D A

move him I've been changed yes real-ly changed In these

p

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

p

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 man-y men be-fore In

G D/F# Em D A9sus (no G) A G D/F# Em7 D

ver - y man - y ways He's just one more

*p*

G F#7

Should I bring him down — should I scream and shout —

*mp* *cresc.* *poco* *a poco*

Bm Bm/A G D/A C

— Should I speak of love — let my feel-ings out? — I nev-er thought I'd

*ff*

G D G D/F# Em

come to this — what's it all a - bout? —

*f* *dim.* *poco* *a poco*

A9sus (no G) A D G D G D

Don't you think it's rath-er fun - ny  
Yet if he said he loved me

*mp*

G G6 G D/A A D/F# A

I should be in this po - si - tion? I'm the one who's al - ways  
I'd be lost I'd be fright - ened I could - n't cope just could - n't

D A F#m7 Bm7 F#m7 Bm7

been cope So calm I'd turn so cool, my head no lov - er's fool  
I'd back a - way I

G D/F# Em D A9sus (no G) A G D/F# Em7 1. D

Run - ning ev - 'ry show He scares me so  
would - n't want to know He scares me

2. D G D/F# Em7 D G D/F# Em7 D

so I want him so I love him so

# I ONLY WANT TO SAY (GETHSEMANE)

Moderato, not too fast

Piano introduction in B-flat major, 4/4 time. The right hand plays a sequence of chords: Bbm, Bbm/Ab, Bbm/Gb, Bbm/F, Ebm, Ebm/Db, Ebm/C, Ebm/Bb. The left hand plays a simple bass line.

(Jesus) Bbm Bbm/Ab Bbm/Gb Bbm/F Ebm Ebm/Db Ebm/C Ebm/Bb

I on-ly want to say If there is a way

Musical notation for the first line of the song, including piano accompaniment and vocal line with lyrics.

Ab Absus Ab Dbsus Db F F+ F

Take this cup a - way from me\_ for I don't want to

Musical notation for the second line of the song, including piano accompaniment and vocal line with lyrics.

Bbm sus Bbm Gb Bbm/F

taste its poi-son Feel it burn me, I' have changed I'm

Musical notation for the third line of the song, including piano accompaniment and vocal line with lyrics.

C7 F F+ F7 F Bbm Bbm/Ab Bbm/Gb Bbm/F

not as sure — As when we start-ed Then I was in - spired

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line is in a key signature of three flats (B-flat major/D-flat minor) and a 4/4 time signature. The lyrics are: "not as sure — As when we start-ed Then I was in - spired". The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line. The dynamic marking *mp* is present in the piano part.

Ebm Ebm/Db Ebm/C Ebm/Bb Ab Absus Ab Dbsus Db

Now I'm sad and tired Lis-ten sure - ly I've ex-ceed-ed

The second system continues the musical score. The vocal line lyrics are: "Now I'm sad and tired Lis-ten sure - ly I've ex-ceed-ed". The piano accompaniment features a more active right-hand part with chords and a steady bass line. The dynamic marking *f* is present in the piano part.

F F+ F Bbm sus Bbm Gb

ex-pec-ta-tions Tried for three years seems like thir - ty

The third system continues the musical score. The vocal line lyrics are: "ex-pec-ta-tions Tried for three years seems like thir - ty". The piano accompaniment features a more active right-hand part with chords and a steady bass line. The dynamic marking *mf* is present in the piano part.

Bbm/F F Bbm

Could you ask as much from an - y oth - er man?

The fourth system concludes the musical score. The vocal line lyrics are: "Could you ask as much from an - y oth - er man?". The piano accompaniment features a more active right-hand part with chords and a steady bass line. The dynamic marking *mp* is present in the piano part.

Bbm Ab Gb F Bbm Ab

But if I die See the sa - ga through and do the

The first system of the musical score features a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of two flats (Bb and Ab). The lyrics are "But if I die See the sa - ga through and do the". The piano accompaniment is written in a grand staff (treble and bass clefs) and includes dynamic markings such as *mf* and *rit.* (ritardando). Chord symbols Bbm, Ab, Gb, F, Bbm, and Ab are placed above the vocal line.

Gb F Bbm Ab Gb F

things you ask of me Let them hate me hit me hurt me nail me to their tree

The second system continues the musical score. The vocal line lyrics are "things you ask of me Let them hate me hit me hurt me nail me to their tree". The piano accompaniment continues with similar dynamics and includes a *rit.* marking. Chord symbols Gb, F, Bbm, Ab, Gb, and F are placed above the vocal line.

Bbm Eb7 Bbm Eb7

I'd wan - na know I'd wan - na know my God I'd wan - na know I'd wan - na know my God

The third system of the musical score features a vocal line and piano accompaniment. The vocal line lyrics are "I'd wan - na know I'd wan - na know my God I'd wan - na know I'd wan - na know my God". The piano accompaniment includes dynamic markings *mp* and *rit.* Chord symbols Bbm, Eb7, Bbm, and Eb7 are placed above the vocal line.

Bbm Eb7 Bbm Eb7

I'd wan - na see I'd wan - na see my God I'd wan - na see I'd wan - na see my God

The fourth system of the musical score features a vocal line and piano accompaniment. The vocal line lyrics are "I'd wan - na see I'd wan - na see my God I'd wan - na see I'd wan - na see my God". The piano accompaniment includes dynamic markings *mf* and *rit.* Chord symbols Bbm, Eb7, Bbm, and Eb7 are placed above the vocal line.



Bbm Ab Gb F Bbm Ab

Why I should die Would I be more no-ticed than I

This system contains the first two lines of the musical score. The vocal line is on a single staff with a treble clef and a key signature of three flats. The piano accompaniment consists of two staves: a right-hand staff with a treble clef and a left-hand staff with a bass clef. The lyrics are written below the vocal staff. The piano part features chords and moving lines in both hands, with dynamic markings like 'mf' and 'v'.

Gb F Bbm Ab Gb F

ev-er was be-fore? Would the things I've said and done\_ mat-ter an-y more?

This system contains the third and fourth lines of the musical score. The vocal line continues with the same notation as the first system. The piano accompaniment continues with similar harmonic and melodic patterns. The lyrics are written below the vocal staff.

Bbm Eb Bbm Eb

I'd have to know I'd have\_ to know my Lord I'd have to know I'd have\_ to know my Lord

This system contains the fifth and sixth lines of the musical score. The vocal line features a more active melodic line. The piano accompaniment provides a steady harmonic accompaniment. The lyrics are written below the vocal staff.

Bbm Eb7 Bbm Eb7

I'd have to see I'd have\_ to see my Lord I'd have to see I'd have\_ to see my Lord

This system contains the seventh and eighth lines of the musical score. The vocal line continues with the same melodic pattern. The piano accompaniment remains consistent. The lyrics are written below the vocal staff.

Cm F7 Cm F7

If I die what will\_ be my re - ward? If I die what will\_ be my re - ward?

Detailed description: This system contains the first two lines of the musical score. The top staff is the vocal line, starting with a treble clef and a key signature of two flats (B-flat and E-flat). The lyrics are "If I die what will\_ be my re - ward? If I die what will\_ be my re - ward?". The piano accompaniment consists of two staves (treble and bass clefs) with chords and melodic lines. Chord symbols Cm, F7, Cm, and F7 are placed above the vocal staff. The piano part features a steady accompaniment with some grace notes and slurs.

Cm F Cm F

I'd have to know I have\_ to know my Lord\_ I'd have to know I'd have\_ to know my Lord\_

Detailed description: This system contains the second two lines of the musical score. The top staff is the vocal line with lyrics "I'd have to know I have\_ to know my Lord\_ I'd have to know I'd have\_ to know my Lord\_". The piano accompaniment continues with similar accompaniment. Chord symbols Cm, F, Cm, and F are placed above the vocal staff. A dynamic marking of *f* (forte) is present in the piano part.

Vocal: *ad lib.*

Cm Bb Ab G Cm Bb Ab G

Why should I die? Why should I die?

Detailed description: This system contains the third two lines of the musical score. The top staff is the vocal line with lyrics "Why should I die? Why should I die?". The piano accompaniment continues. Chord symbols Cm, Bb, Ab, G, Cm, Bb, Ab, G are placed above the vocal staff. A dynamic marking of *ff* (fortissimo) is present in the piano part.

Cm Bb Ab G

Can you show me now that I would not be killed in vain?

Detailed description: This system contains the final two lines of the musical score. The top staff is the vocal line with lyrics "Can you show me now that I would not be killed in vain?". The piano accompaniment concludes the piece. Chord symbols Cm, Bb, Ab, G are placed above the vocal staff.

Cm Bb Ab G

Show me just a lit - tle of your om - ni - pres - ent brain

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line consists of quarter notes and eighth notes. The piano accompaniment includes chords and moving lines in both the right and left hands. Chord symbols Cm, Bb, Ab, and G are placed above the vocal staff.

Cm Bb Ab G

Show me there's a rea - son for your want - ing me to die You're

The second system of music continues the vocal and piano parts. The vocal line has a slight melisma on the word 'die'. The piano accompaniment maintains a consistent rhythmic pattern. Chord symbols Cm, Bb, Ab, and G are placed above the vocal staff.

Cm Bb Ab G

far too keen on where and how and not so hot on why

The third system of music continues the vocal and piano parts. The vocal line features a melisma on the word 'why'. The piano accompaniment continues with the same accompaniment style. Chord symbols Cm, Bb, Ab, and G are placed above the vocal staff.

Cm Bb Ab G Cm Bb

Al - right I'll die! Just watch

The fourth system of music concludes the page. The vocal line has a melisma on the word 'watch'. The piano accompaniment features a more active, rhythmic pattern in the right hand. Chord symbols Cm, Bb, Ab, G, Cm, and Bb are placed above the vocal staff.

Ab G Cm Bb Ab G

me die! See how I die!

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of two flats (Bb and Eb) and a 4/4 time signature. The lyrics are "me die! See how I die!". The piano accompaniment is written in a grand staff (treble and bass clefs) and features a rhythmic pattern of eighth notes in the right hand and a simple bass line in the left hand. Chords are indicated above the vocal line: Ab, G, Cm, Bb, Ab, G.

Cm Bb Ab G Cm Bbsus

See how I die!

*rall.*

The second system of the musical score continues the vocal line and piano accompaniment. The lyrics are "See how I die!". The piano accompaniment continues with the same rhythmic pattern. Chords are indicated above the vocal line: Cm, Bb, Ab, G, Cm, Bbsus. The tempo marking *rall.* (rallentando) is placed below the piano accompaniment in the final measure of this system.

A little slower

Ab G Cm Bbsus Ab G Cm Bbsus Ab G

The third system of the musical score consists of piano accompaniment. The tempo marking "A little slower" is placed above the first measure. The piano accompaniment continues with the same rhythmic pattern. Chords are indicated above the staff: Ab, G, Cm, Bbsus, Ab, G, Cm, Bbsus, Ab, G.

Cm Bbsus Ab G Cm Bbsus Ab G

The fourth system of the musical score consists of piano accompaniment. Chords are indicated above the staff: Cm, Bbsus, Ab, G, Cm, Bbsus, Ab, G.

Cm Bbsus Ab Tacet Tempo I Cm

The fifth system of the musical score consists of piano accompaniment. Chords are indicated above the staff: Cm, Bbsus, Ab. The word "Tacet" is written above the staff, indicating a period of silence. The tempo marking "Tempo I" is placed above the staff, indicating a return to the original tempo. The chord Cm is indicated above the staff at the end of the system.

Cm Cm/B $\flat$  Cm/A $\flat$  Cm/G Fm Fm/E $\flat$  Fm/D Fm/C

Then I was in - spired Now I'm sad and tired

*pp*

B $\flat$  Bbsus Ebsus E $\flat$  G G+ G

Af - ter all I've tried for three years seems like nine - ty

Cm A $\flat$  Cm/G

Why then am I scared to fin - ish what I start - ed

*p*

D7 D7-9 G **Majestically** Cm Cm/B $\flat$

What you start - ed — I did - n't start it God thy will is

*mf*

Cm/Ab Cm/G Fm Fm/Eb Fm/D Fm7/C

hard ————— But you hold ev - 'ry card

Bb Bbsus Ebsus Eb G G+ G

I will drink your cup of poi - son, nail me to your

*ff* *f*

3

Cm Ab Cm/G

cross and break me Bleed me beat me Kill me take me

G7 G+ G7 G7sus G7 Ab Fm G7sus Cm

now — be - fore I change my mind —————

*rall.*

# KING HEROD'S SONG

Moderato, ad lib.

F#m F#m/E D A

Je - sus I am o - ver - joyed to meet you face to face

*mp*  
*Colla Voce*  
*P*

F#m F#m/E D A

You've been get - ting quite a name all a - round the place —

F#m C#m D A

Heal - ing crip - ples rais - ing from the dead And

D A/C# Bm A D A/C# Bm7 E7

now I un - der - stand you're God at least that's what you've said \_\_\_\_\_ So

**Moderato, Ragtime style**

A B7

you are the Christ — you're the great Je - sus Christ —  
 you are the Christ — you're the great Je - sus Christ —

*mf*

E6 (no B) E A Tacet

Prove to > me that you're di - vine — Change my wa - ter in - to wine — That's  
 Prove to me that you're no fool — Walk a - cross my swim - ming pool — If you

A B7

all you need do — and I'll know it's all true —  
 do that for me — then I'll let you go free —



E6 (no B)      E7      E6 (no B)      E9      ♠      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 pit - y if it's all a lie

D A/C# Bm A D A/C# Bm7 E9 *D.S. al Coda* E7

Still I'm sure that you can rock the cyn-ics if you try \_\_\_\_\_ So

This system contains the first line of music. The vocal line is on a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "Still I'm sure that you can rock the cyn-ics if you try \_\_\_\_\_ So". The piano accompaniment is on grand staff notation (treble and bass clefs). The chords are indicated above the vocal line: D, A/C#, Bm, A, D, A/C#, Bm7, E9, and E7. The section ends with a double bar line and a Coda symbol.

Coda ⊕ A F7 Gm Gm/F

Jews, \_\_\_\_\_ I on - ly ask things I'd ask

This system contains the Coda section. The vocal line is on a treble clef staff with a key signature of one flat (Bb) and a 4/4 time signature. The lyrics are "Jews, \_\_\_\_\_ I on - ly ask things I'd ask". The piano accompaniment is on grand staff notation. The chords are indicated above the vocal line: A, F7, Gm, and Gm/F. The section ends with a double bar line.

Eb Bb Gm Gm/F

an - y su - per - star What is it that you have got that

This system contains the second line of music. The vocal line is on a treble clef staff with a key signature of one flat (Bb) and a 4/4 time signature. The lyrics are "an - y su - per - star What is it that you have got that". The piano accompaniment is on grand staff notation. The chords are indicated above the vocal line: Eb, Bb, Gm, and Gm/F.

Eb Bb Gm Dm

puts you where you are? \_\_\_\_\_ I am wait - ing yes

This system contains the third line of music. The vocal line is on a treble clef staff with a key signature of one flat (Bb) and a 4/4 time signature. The lyrics are "puts you where you are? \_\_\_\_\_ I am wait - ing yes". The piano accompaniment is on grand staff notation. The chords are indicated above the vocal line: Eb, Bb, Gm, and Dm.



C7 F6 (noC) F7 F6 (noC) F9 Bb

you take so long?— C'm - on King of the Jews.

Slowly, Dramatically

G D7 G7 C D7

Hey! Aren't you scared of me Christ?— Mis - ter Won - der - ful Christ!—

G6 (no D) G C Tacet

You're a joke you're not the Lord— You're noth - ing but a fraud—

*accel.*

Moderato, Ragtime style

C D7

Take him a - way— he's got noth - ing to say!—

# PILATE'S DREAM

Moderately slow

The piano introduction consists of two staves. The right hand features a melodic line with eighth notes and quarter notes, while the left hand provides a harmonic accompaniment with chords and single notes. A dynamic marking of *mp* is present. A double bar line with repeat dots is located in the middle of the piece.

*Bbm* *Ebm* *Ab7*

I dreamed I met a Gal - i - le - an A

The first system of the vocal score shows the vocal line and piano accompaniment for the first line of lyrics. The vocal line is on a single staff, and the piano accompaniment is on two staves. The key signature is B-flat major (three flats). The tempo is moderately slow. The lyrics are: "I dreamed I met a Gal - i - le - an A".

*Bbm* *Cb* *F7* *F7+*

most a - maz - ing man - He had that look - you

The second system of the vocal score shows the vocal line and piano accompaniment for the second line of lyrics. The vocal line is on a single staff, and the piano accompaniment is on two staves. The key signature is B-flat major (three flats). The tempo is moderately slow. The lyrics are: "most a - maz - ing man - He had that look - you".

*Gb* *Ebm6* *F7*

ver - y rare - ly find The haunt - ing hunt - ed

The third system of the vocal score shows the vocal line and piano accompaniment for the third line of lyrics. The vocal line is on a single staff, and the piano accompaniment is on two staves. The key signature is B-flat major (three flats). The tempo is moderately slow. The lyrics are: "ver - y rare - ly find The haunt - ing hunt - ed".

Bbm Ebm Ab7

kind I asked him to say what had hap-pened

R.H. mp

Bbm Cb F7 3 F7+

How it all be-gan I asked a - gain - he

p

Gb Ebm6 F7 Bbm

nev-er said a word As if he had-n't heard

R.H.

Bb Bb7 Ebm

And next the room was full of wild and an-gry men

Ab Ab7 Db tacet Db

They seemed to hate this man — they fell on him and then They

The first system of the musical score features a vocal line and a piano accompaniment. The key signature is three flats (B-flat major/D-flat minor). The vocal line begins with a whole note chord of Ab, followed by a half note chord of Ab7, and then a half note chord of Db. The lyrics are "They seemed to hate this man — they fell on him and then They". The piano accompaniment consists of a right hand with a steady eighth-note accompaniment and a left hand with a similar eighth-note accompaniment. A "dim." (diminuendo) marking is present in the piano part towards the end of the system.

F7 tacet Bbm Ebm 3 Ab7

dis - ap - peared a - gain Then I saw thou - sands of mil - lions

The second system continues the musical score. The vocal line starts with a whole note chord of F7, followed by a half note chord of Bbm, a half note chord of Ebm, and a half note chord of Ab7. The lyrics are "dis - ap - peared a - gain Then I saw thou - sands of mil - lions". The piano accompaniment features a right hand with a steady eighth-note accompaniment and a left hand with a similar eighth-note accompaniment. Dynamic markings include "p" (piano) and "mp" (mezzo-piano). A triplet of eighth notes is marked with a "3" above it.

Bbm 3 Cb F7

Cry - ing for this man — And then I heard them

The third system of the musical score features a vocal line and a piano accompaniment. The key signature remains three flats. The vocal line begins with a whole note chord of Bbm, followed by a half note chord of Cb, and a half note chord of F7. The lyrics are "Cry - ing for this man — And then I heard them". The piano accompaniment consists of a right hand with a steady eighth-note accompaniment and a left hand with a similar eighth-note accompaniment. A triplet of eighth notes is marked with a "3" above it. A "p" (piano) marking is present in the piano part.

Gb Ebm6 F7 Bbm

men - tion - ing my name And leav - ing me the blame

The fourth system concludes the musical score. The vocal line starts with a whole note chord of Gb, followed by a half note chord of Ebm6, a half note chord of F7, and a half note chord of Bbm. The lyrics are "men - tion - ing my name And leav - ing me the blame". The piano accompaniment features a right hand with a steady eighth-note accompaniment and a left hand with a similar eighth-note accompaniment. A "rall." (rallentando) marking is present in the piano part. The system ends with a double bar line and a final chord of Bbm.

# SUPERSTAR

Maestoso

*f*

Moderato (Freely — 'Soul' style)

(Voice of Judas)

*mp-mf*

C7 Eb F7

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

C7 Eb

so out of hand — You'd have man-aged bet-ter if vou'd had — it planned —  
pick of the crop? — Bud - dah was he where it's at? Is he where you are? —

F7 C7

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 ? —



C7 Eb

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

F7 C7 Gm7 C7 (Choir) C (Don't you get me

Is - rael in 4 B C had no mass com - mu - ni - ca - tion  
 Did you know your mess - y death would be a re - cord break - er?

C wrong) (Don't you get me F7 wrong now) (Don't you get me

Don't you get me wrong Don't you get me wrong—

F7 wrong) (Don't you get me C wrong now) (I on - ly want to

Don't you get me wrong— Don't you get me wrong—

C7 know) (I on - ly want to know now) (I on - ly want to know now)

On - ly want to know\_ On - ly want to know\_

F7 know) (I on - ly want to know now) (Choir) C

On - ly want to know\_ On - ly want to know\_ Je - sus Christ\_

F Bb F C

Je - sus Christ\_ Who are you? What have you sac - ri - ficed?\_ Je - sus Christ\_

F Bb F C

Je - sus Christ\_ Who are you? What have you sac - ri - ficed?\_ Je - sus Christ\_

F Bb F C

Su - per - star \_ Do you think you're what they say you are? \_ Je - sus Christ \_

F Bb F 1. C C Eb F#dim C

Su - per - star \_ Do you think you're what they say you are? \_

C Eb F F#dim C Eb F F#dim C C (Tacet) 2. C

say you are? \_

C F Bb F C (Repeat and Fade)

Je - sus Christ \_ Su - per - star \_ Do you think you're what they say you are? \_

# THE LAST SUPPER

Moderato

*p*

The piano introduction consists of two staves in G major, 4/4 time. The right hand features a rhythmic pattern of eighth notes: G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5. The left hand provides a simple accompaniment with quarter notes: G3, B2, D3, E3, G3, B2, D3, E3, G3, B2, D3, E3, G3, B2, D3, E3.

(Apostles)

G

D

Em

G/D

Look at all my trials and trib - u - la - tions \_\_\_\_\_

*p-mp-pp*

The piano accompaniment for the first vocal line consists of two staves. The right hand features a rhythmic pattern of eighth notes: G4, B4, D5, G4, B4, D5, G4, B4, D5, G4, B4, D5, G4, B4, D5, G4, B4, D5. The left hand provides a simple accompaniment with quarter notes: G3, B2, D3, E3, G3, B2, D3, E3, G3, B2, D3, E3, G3, B2, D3, E3.

C

Gsus/B G/B

Am

D

Sink - ing in a gen - tle pool of wine \_\_\_\_\_

The piano accompaniment for the second vocal line consists of two staves. The right hand features a rhythmic pattern of eighth notes: G4, B4, D5, G4, B4, D5, G4, B4, D5, G4, B4, D5, G4, B4, D5, G4, B4, D5. The left hand provides a simple accompaniment with quarter notes: G3, B2, D3, E3, G3, B2, D3, E3, G3, B2, D3, E3, G3, B2, D3, E3.

G B7/F# Em

1. 3. Don't dis - turb me now I can see to the  
 2. What's that in the bread it's gone to my

This system contains the first three measures of the piece. The vocal line starts with a G chord, moves to B7/F# in the second measure, and ends with Em in the third. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

G7/D G9/D G7 G9 C C6 Cmaj7 D9

an - swers Till this eve - ning is this morn - ing life is  
 head Till this morn - ing is this eve - ning life is

The second system covers measures 4 through 10. The vocal line has a melodic line with some ties. The piano accompaniment continues with a consistent eighth-note bass line and chordal accompaniment in the right hand.

G D7 G

fine Al - ways hoped that

The third system contains measures 11 through 13. The vocal line has a long note for 'fine' followed by a rest, then 'Al - ways hoped that'. The piano accompaniment has a rest in the first measure and then resumes with the eighth-note bass line.

D Em G/D

I'd be an a - pos - tle

The fourth system covers measures 14 through 16. The vocal line has a melodic line with a long note for 'I'd be an a - pos - tle'. The piano accompaniment continues with the eighth-note bass line and chordal accompaniment.

3rd time - gradually fade out

C Gsus/B G/B Am D

Knew that I would make it if I tried \_\_\_\_\_



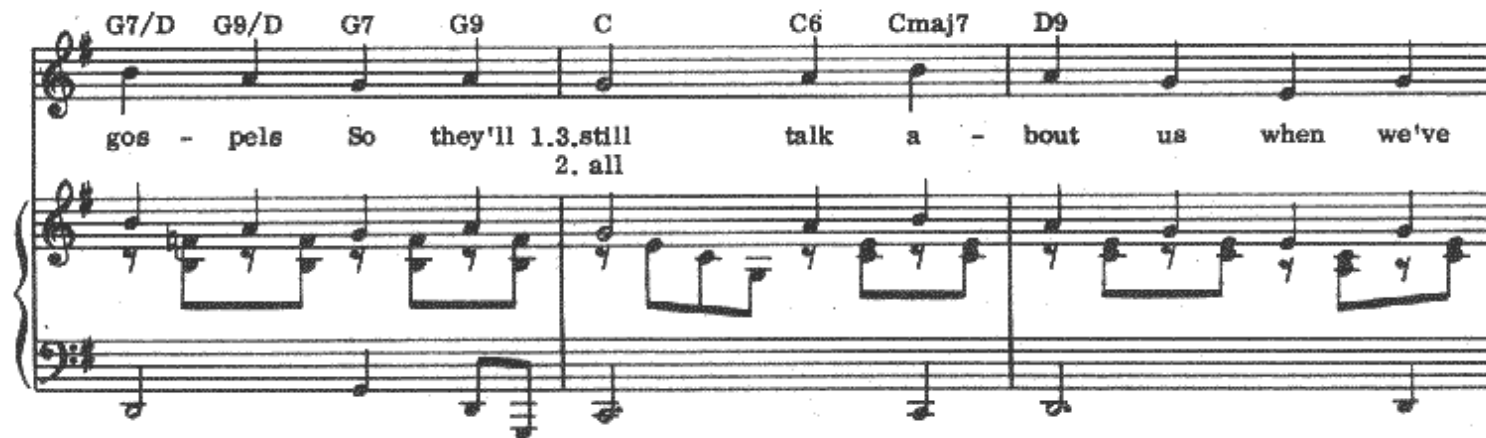
G B7/F# Em

Then when we re - tire when we can write the



G7/D G9/D G7 G9 C C6 Cmaj7 D9

gos - pels So they'll 1.3. still talk a - bout us when we've  
2. all



1.2. G D7 D7 3. G

died \_\_\_\_\_ died \_\_\_\_\_

rall. **fff**

