

EVERYTHING'S ALRIGHT

Moderato

mp

The piano introduction consists of two measures. The right hand plays a melodic line with eighth notes, and the left hand provides a simple bass line with quarter notes. The key signature is three sharps (F#, C#, G#) and the time signature is 5/4.

This system continues the piano introduction. The right hand features a triplet of eighth notes in the first measure of the second system. The left hand continues with a steady bass line.

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

The piano accompaniment for the second system is marked with a dynamic of *p - mp - mp*. It features a more complex harmonic texture with chords in the right hand and a simple bass line in the left hand.

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

The piano accompaniment for the third system continues with the same harmonic structure as the previous system, supporting the vocal melody.

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

Detailed description: This system contains the first two lines of music. The top line is the vocal melody in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are written below the notes. Above the vocal line, the chords Em (Jesus), D, C, D, Em, C, and D are indicated. The bottom two staves are for piano accompaniment, with a forte (f) dynamic marking at the beginning.

Em. D C D

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

Detailed description: This system contains the second two lines of music. The top line is the vocal melody. The lyrics are written below the notes. Above the vocal line, the chords Em., D, C, and D are indicated. The piano accompaniment continues in the bottom two staves.

Em C D Em Am D

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

Detailed description: This system contains the third two lines of music. The top line is the vocal melody. The lyrics are written below the notes. Above the vocal line, the chords Em, C, D, Em, Am, and D are indicated. The piano accompaniment continues in the bottom two staves, with a mezzo-forte (mf) dynamic marking.

G C B Bsus B

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

Detailed description: This system contains the final two lines of music. The top line is the vocal melody. The lyrics are written below the notes. Above the vocal line, the chords G, C, B, Bsus, and B are indicated. The piano accompaniment continues in the bottom two staves, ending with a final chord.

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

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 _____ close your eyes and re - lax _____ Close your

eyes

mf *mp*

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

The piano introduction consists of three measures in 4/4 time. The right hand is mostly silent, while the left hand plays a rhythmic pattern of eighth notes: G2, Bb2, D3, F3, G3, Bb3, D4, F4. The dynamic is marked *mp*.

(Judas) Dm

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

The first line of the song features a vocal melody starting on G4. The piano accompaniment continues with the same eighth-note pattern in the left hand. A *mp* dynamic marking is present. The key signature has one flat (Bb).

F G F

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

The second line of the song features a vocal melody with notes G4, A4, Bb4, C5, Bb4, A4, G4. The piano accompaniment continues with the eighth-note pattern. The dynamic is *mp*.

G Dm 1.

all soon will be If you
all soon will be

The third line of the song features a vocal melody with notes G4, A4, Bb4, C5, Bb4, A4, G4. The piano accompaniment continues with the eighth-note pattern. The dynamic is *mp*. The first ending is marked with a '1.' and a repeat sign.

2.

Je - sus! _____ You've

fff *f*

Em F

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

G Dm

talk of God is true _____ And

Em

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

F

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

E \flat Cm Dm E \flat 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 B \flat 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 _____
 has - n't died _____

You have set them all on fire
 But ev - 'ry word you say to - day

Bb F

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

And they'll
 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

Bb F Gm Dm Gm Dm A Dm

mf R.H.

Bb F Gm Dm Gm Dm A *D.S. al Coda*
Dm

R.H.

Coda

Bb Dm Bbmaj7

sour Yes it's all gone sour

ff

Repeat and fade

Dm Bb 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:

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

Detailed description: This system contains the first two lines of music. The top line is the vocal melody with lyrics. The bottom two lines are piano accompaniment. The key signature has one sharp (F#) and the time signature is 4/4. The piano part features a steady accompaniment of chords and moving lines in both hands.

Eb Ebm Em

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

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with the lyrics. The piano accompaniment continues with similar harmonic support. The piano part includes some chromatic movement in the bass line.

Cm Ab D G D7

Ho San - na Hey Su - per - star

mf

Detailed description: This system contains the fifth and sixth lines of music. The vocal line concludes with 'Ho San - na Hey Su - per - star'. The piano accompaniment features a more active bass line in the second half of the system. The dynamic marking *mf* is present.

G Am D7 G

accel.

Detailed description: This system contains the seventh and eighth lines of music, which are primarily piano accompaniment. The top line is mostly rests. The piano part features a rhythmic pattern in the right hand and a more active bass line. The dynamic marking *accel.* is present.

I DON'T KNOW HOW TO LOVE HIM

Slowly, Tenderly and Very Expressively

mp

The piano introduction consists of two measures. The right hand plays a series of chords: D, G, D, G, D, G, G6, G. The left hand plays a simple bass line with notes: D, G, D, G, D, G, D, G.

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

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

mp

The first system shows the vocal line and piano accompaniment for the first line of the song. The vocal line is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The piano accompaniment is in grand staff with a key signature of one sharp and a 4/4 time signature. The tempo/mood is 'Slowly, Tenderly and Very Expressively'.

D/A A D/F# A D A

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

The second system shows the vocal line and piano accompaniment for the second line of the song. The vocal line is in treble clef with a key signature of one sharp and a 4/4 time signature. The piano accompaniment is in grand staff with a key signature of one sharp and a 4/4 time signature.

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

The third system shows the vocal line and piano accompaniment for the third line of the song. The vocal line is in treble clef with a key signature of one sharp and a 4/4 time signature. The piano accompaniment is in grand staff with a key signature of one sharp and a 4/4 time signature.

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

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 G8 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 So calm so cool, no lov - er's fool
cope I'd turn my head 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. Dynamics include *p* and *mp*.

(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 vocal line, including piano accompaniment. The piano part continues with the chord sequence from the introduction. Dynamics include *p* and *mp*.

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 vocal line, including piano accompaniment. The piano part continues with the chord sequence. Dynamics include *p* and *mp*.

Bbm sus Bbm Gb Bbm/F

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

Musical notation for the third vocal line, including piano accompaniment. The piano part continues with the chord sequence. Dynamics include *p* and *mp*.

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 begins with the lyrics "not as sure" under a C7 chord, followed by "As when we start-ed" under F, F+, and F7 chords, and "Then I was in - spired" under Bbm, Bbm/Ab, Bbm/Gb, and Bbm/F chords. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a more complex melody in the right hand. A dynamic marking of *mp* is present in the second measure of 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 has the lyrics "Now I'm sad and tired" under Ebm, Ebm/Db, Ebm/C, and Ebm/Bb chords, and "Lis-ten sure - ly I've ex-ceed-ed" under Ab, Absus, Ab, Dbsus, and Db chords. The piano accompaniment continues with a similar texture. A dynamic marking of *f* is present in the final measure of 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 of the musical score features the vocal line with lyrics "ex-pec-ta-tions" under F and F+ chords, "Tried for three years" under F and Bbm chords, and "seems like thir - ty" under Bbm and Gb chords. The piano accompaniment continues. A dynamic marking of *mf* is present in the first measure of 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 has the lyrics "Could you ask as much from an - y oth - er man?" under Bbm/F, F, and Bbm chords. The piano accompaniment continues with a similar texture. A dynamic marking of *mp* is present in the first measure of 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 music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature is B-flat major (three flats). The tempo is marked *mf*. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The lyrics are: "But if I die See the sa - ga through and do the".

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 piece. The key signature remains B-flat major. The tempo is *mf*. The piano accompaniment features a consistent rhythmic pattern. The lyrics are: "things you ask of me Let them hate me hit me hurt me nail me to their tree".

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 introduces a new melodic line for the piano accompaniment in the right hand. The key signature is B-flat major. The tempo is marked *mp*. The 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".

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 continues the piano accompaniment with the same melodic line. The key signature is B-flat major. The tempo is marked *mf*. The 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".

Bbm Ab Gb F Bbm Ab

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

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 three flats (Bb, Eb, Ab). The lyrics are "Why I should die Would I be more no-ticed than I". The piano accompaniment consists of a right hand with chords and a left hand with a bass line. Chord symbols Bbm, Ab, Gb, F, Bbm, and Ab are placed above the vocal line.

Gb F Bbm Ab Gb F

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

The second system continues the musical score. The vocal line lyrics are "ev-er was be-fore? Would the things I've said and done_ mat-ter an-y more?". The piano accompaniment continues with similar chordal textures. Chord symbols Gb, F, Bbm, Ab, Gb, and F are placed above the vocal line.

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

The third system features a more rhythmic piano accompaniment. The vocal line lyrics are "I'd have to know I'd have_ to know my Lord I'd have to know I'd have_ to know my Lord". Chord symbols Bbm, Eb, Bbm, and Eb are placed above the vocal line.

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

The fourth system concludes the musical score. The vocal line lyrics are "I'd have to see I'd have_ to see my Lord I'd have to see I'd have_ to see my Lord". The piano accompaniment maintains the rhythmic pattern. Chord symbols Bbm, Eb7, Bbm, and Eb7 are placed above the vocal line.

Cm F7 Cm F7

If I die what will_ be my re - ward? If I die what will_ be my re - ward?

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_

Vocal: *ad lib.*

Cm Bb Ab G Cm Bb Ab G

Why should I die? Why should I die?

Cm Bb Ab G

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

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. The key signature has two flats (Bb and Eb), and the time signature is 4/4. The lyrics are: "Show me just a lit - tle of your om - ni - pres - ent brain".

Cm Bb Ab G

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

The second system continues the musical piece. The vocal line and piano accompaniment follow the same structure as the first system. The lyrics are: "Show me there's a rea - son for your want - ing me to die You're".

Cm Bb Ab G

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

The third system continues the musical piece. The vocal line and piano accompaniment follow the same structure as the first system. The lyrics are: "far too keen on where and how and not so hot on why".

Cm Bb Ab G Cm Bb

Al - right I'll die! Just watch

The fourth system concludes the musical piece. The vocal line and piano accompaniment follow the same structure as the first system. The lyrics are: "Al - right I'll die! Just watch".

Ab G Cm Bb Ab G

me die! See how I die!

Cm Bb Ab G Cm Bbsus

See how I die!

rall.

A little slower

Ab G Cm Bbsus Ab G Cm Bbsus Ab G

Cm Bbsus Ab G Cm Bbsus Ab G

Cm Bbsus Ab Tacet Tempo I Cm

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

mp

B \flat B \flat sus E \flat sus 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 —————

f *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 —

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 E7 *D.S. al Coda*

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

This system contains the first two staves of music. The vocal line is on a treble clef staff with a key signature of two sharps (F# and C#). The piano accompaniment is on a grand staff (treble and bass clefs). The lyrics are written below the vocal line. The system 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 third and fourth staves of music. The key signature changes to one sharp (F#) and one flat (Bb). The lyrics continue below the vocal line. The system 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 fifth and sixth staves of music. The key signature changes to one flat (Bb). The lyrics continue below the vocal line. The system ends with a double bar line.

Eb Bb Gm Dm

puts you where you are? _____ I am wait - ing yes

This system contains the seventh and eighth staves of music. The key signature remains one flat (Bb). The lyrics continue below the vocal line. The system ends with a double bar line.

G6 (no D) B/G G7 Tacet

Get out you king of the, (Shout) get out, —

This system contains the first line of music. The vocal line starts with a G6 (no D) chord, followed by B/G and G7 chords. The lyrics are "Get out you king of the, (Shout) get out, —". The piano accompaniment consists of chords and some melodic lines in both hands.

G6 (no D) B/G G7

(Sing) get out you King of the

This system contains the second line of music. The vocal line starts with a G6 (no D) chord, followed by B/G and G7 chords. The lyrics are "(Sing) get out you King of the". The piano accompaniment continues with chords and melodic lines.

C D7

Jew! (Shout) Get out you King of the Jew!

This system contains the third line of music. The vocal line starts with a C chord, followed by a D7 chord. The lyrics are "Jew! (Shout) Get out you King of the Jew!". The piano accompaniment features a more active melody in the right hand.

G7 C

Get out — of my life!

This system contains the fourth line of music. The vocal line starts with a G7 chord, followed by a C chord. The lyrics are "Get out — of my life!". The piano accompaniment concludes with a final chord and some melodic flourishes.

C7 F6 (no C) F7 F6 (no C) 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 systems of music. The first system features a treble clef with a melodic line of eighth notes and a bass clef with a steady eighth-note accompaniment. The second system continues the melodic line in the treble clef while the bass clef accompaniment changes to a more complex pattern. A dynamic marking of *mp* is present in the first system.

Bbm *Ebm* *Ab7*

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

The first system of the vocal line is written on a single staff with a treble clef. It contains the lyrics "I dreamed I met a Gal - i - le - an A". The music is in a 4/4 time signature and features a melodic line with some rests. The piano accompaniment is shown in two systems below the vocal line, with a dynamic marking of *p* and some grace notes.

Bbm *Cb* *F7* *F7+*

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

The second system of the vocal line continues the lyrics "most a - maz - ing man — He had that look — you". It includes triplet markings over the notes "maz - ing" and "look —". The piano accompaniment continues with triplet markings and various chordal textures.

Gb *Ebm6* *F7*

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

The third system of the vocal line contains the lyrics "ver - y rare - ly find The haunt - ing hunt - ed". The piano accompaniment continues with a consistent eighth-note bass line and chordal support.

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

dim.

F7 tacet Bbm Ebm 3 Ab7

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

p mp

Bbm 3 Cb F7

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

Gb Ebm6 F7 Bbm

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

rall.

SUPERSTAR

Maestoso

f

Moderato (Freely — 'Soul' style)

(Voice of Judas)

mp-mf

E_b *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 *E_b*

so out of hand — You'd have man-aged bet-ter if you'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 F7 know now) (I on-ly want to

On-ly want to know_ On-ly want to know_

F7 know) (I on-ly want to C7 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 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

A piano introduction in G major, 4/4 time, marked Moderato. The right hand features a steady eighth-note accompaniment, while the left hand plays a simple bass line.

(Apostles)

G D Em G/D

Look at all my trials and trib - u - la - tions _____

p-mp-pp

Piano accompaniment for the first vocal line, featuring chords and a bass line.

C Gsus/B G/B Am D

Sink - ing in a gen - tle pool of wine _____

Piano accompaniment for the second vocal line, featuring chords and a bass line.

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

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

G D7 G

fine Al - ways hoped that

D Em G/D

I'd be an a - pos - tle

3rd time - gradually fade out

C Gsus/B G/B Am D

Knew that I would make it if I tried _____



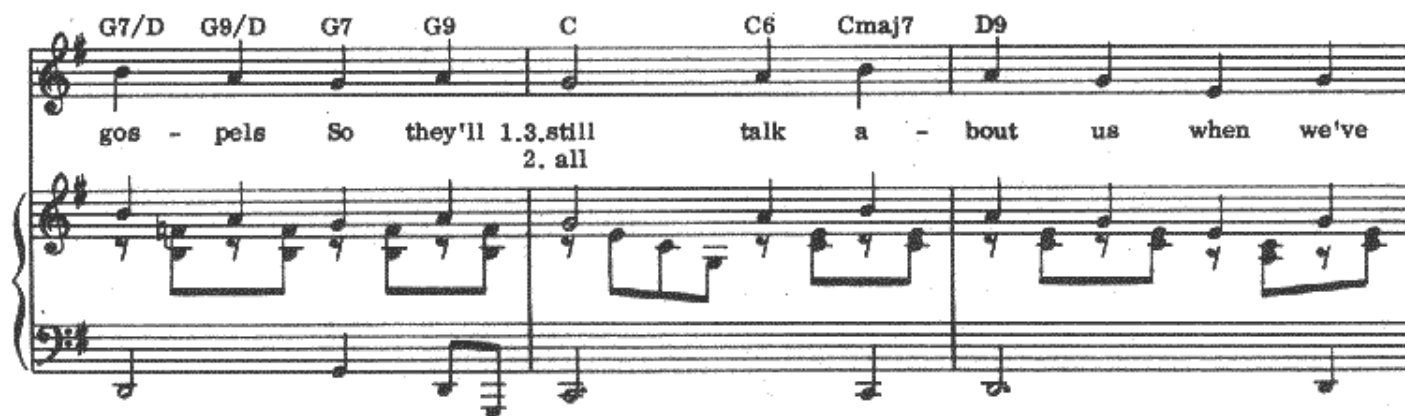
G B7/F# Em

Then when we re - tire we can write the



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

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



1.2. G D7 D7 3. G

died _____ died _____

rall.

