

LET'S TAKE IT EASY

$\text{♩} = 130$

Vocal

Piano

Drums

f

Fm Fm/C E^b/C E^b/F Fm Fm/C E^b/C

Fm E^b/F Fm Fm E^b/F Fm Fm Fm/C E^b/C

E^b/F Fm Fm/C 8 Fm E^b/F Fm Fm E^b/F Fm

A A/E G/E G/A E/A E D/E A G/A A

A G/E A/E A A/E G/E G/A A A/E D/E

16 A G/A A A G/A A Fm E^b/F

Fm

Chorus *mf* One day at a time. One day at a time.

F C⁷ B^b F/C C⁷

f Let's take it ea- sy. We could live for e- ver.

F C B^b Csus C⁷

Par- ty- ing on while we're in our prime.

F B^b Am B^b F/C C F C Dm F/C

Leav- ing the fu- ture for to- mor- row, we'll just live one

32

B^b C⁷ F A Dm

day at a time. Let's keep it sim- ple, no com- li- ca- tions.
So ma- ny shat- tered lives all a- round us.

A Dm G

Try to a- void mis- takes of the past. There's just a ray of light
So much un- hap- pi- ness in the air. We've got to try to keep

C Am F Dm E

40 40

that is shi- ning bright e- nough for us to last.
it to- geth- er, we've a life and we don't care.

⁷ B^bm E^b Cm Fm

We're well a- ware of what we stand to
 We'll take each mo- ment as it comes to en-

⁷ B^bm E^b Cm Fm Am⁷ D⁷

lose if we don't get it right. There'll be no win- ners,
 joy- ing the mo- ment while we may. We see the writ- ing if

D^b/B Em B^b⁷ E^b

48 just some more sin- ners, emp- ty and void, lost in the night.
 we keep on fight- ing. 48 Se- par- ate ways. More lone- ly days.

F C⁷ B^b F/C C⁷ F C

Let's take it ea- sy. We could live for e- ver. Par- ty- ing on while we're

B^b C⁷ Csus F B^b Am B^b F/C C

in our prime. Leav- ing the fu- ture for to- mor- row,

56 F C Dm F/C B^b C⁷ F B^bm⁷ E^b

we'll just live one day at a time. We'll take each moment as

Cm Fm B^bm⁷ E^b Cm Fm

it comes enjoy- ing the moment while we may.

Am⁷ D⁷ D/B Em B^bm⁷ 64

We see the writing if we keep on fight- ing. Se- par- ate ways.

E^b F C⁷ B^b F/C C⁷

More lone- ly days. Let's take it ea- sy. We could live for e- ver.

F C B^b Csus C⁷ F B^b

Par- ty- ing on while we're in our prime. Leav- ing the fu- ture for

Am B^b F/C C F C Dm F/C B^b C⁷ F

72

to- mor- row, we'll just live one day at a time.

72

G^b D^{b7} B G^b/D^{b7} G^b D^{b7} G^b D^{b7}

Let's take it ea- sy. We could live for e- ver. Par- ty- ing on while we're

B D^bsus D^{b7} G^b B B^bm B G^b/D^b D^b

in our prime. Leav- ing the fu- ture for to- mor- row,

80 G^b D^b E^bm G^b/D^b B D^{b7} G^b G^b D^b

80 we'll just live one day at a time. We'll just

E^bm G^b/D^b B A^bmin7 G^b

live for one day at a time.

SAMARIA CITY

Citizens are members of the chorus.

$\text{♩} = 110$

Am Am

Vocal

Chorus *f* Sa-mar-ia ci-ty, it's a great place to

Piano

f

G/A Am

be. Yeah. Sa-mar-ia ci-ty, it's a great place to

8

G/A Am **Citizen 1** D DM

be. Yeah. We live a life of ease. We
We cycle on the pave-ment, we

D DM **Citizen 2** G/D **Citizen 3**

do just what we please. We've built a new so-ci-e-ty that's based on hate and mi-se-ry. We
bang on dust-bin lids. In car-parks we park in the space re-served for mums and lit-tle kids. We

D 7 DM D 7 DM **Citizen 4**

16

speak out loud in meg-a- tones and rant up- on our mo- bile phones. In
pounce and wash your wind- screen when you're wait- ing at the traf- fic lights. We've

6 G/D F **Citizen 5**

16

rail- waytrainswe gratewith easeand tap tap tap on our P Cs. If you'reout dri- ving we'll be
no res- pon- si- bi- li- ty, we just de- mandour ci- vil rights. We like to hang a- round in

Dm F Dm

right up your bump- er. If you don't like it then we don't care at all.
gangs at street cor- ners.

A 7 **Chorus** Dm F G Dm

24

Cos we're a tho- rough- ly un- pleas- ant peo- ple who can

Dm F G 7 Asus

man- age ve- ry nice- ly with- out you.

7 A Dm Gm C⁷ F

We ne- ver met a good Sa- ma- ri- tan.

32 Dm Dm/A A⁷ Dm

It does- n't fit in with our plan.

Am

Sa- mar- ia ci- ty, it's a great place to

G/A Am 40

be. Yeah. Sa- mar- ia ci- ty,

G/A Am Full chorus rap

it's a great place to be. Yeah. We

Dm

6
G/D

like to let you know what's on our ste-re- o. In noi- sy par- ties we de- light es-

Dm

48

pe- cial- ly at dead of night. Our ear- ly sim- ple faith is gone, we've dropped the God of Sol- o- mon. We've

6
G/D

F

chosen one who can- not fail. Our new- ly cho- sen god is Baal. We've scaled new heights of an- ti-

Dm

F

Dm

so- cial be- ha- viour. If you don't like it then we don't care at all.

7

56

A

Dm

F

G

Dm

Cos we're a tho- rough- ly un- pleas- ant peo- ple who can

Dm F G Asus
 man- age ve- ry nice- ly with- out you.

A Dm Gm C⁷ F
 We ne- ver met a good Sa- ma- ri- tan.

Dm Dm⁷/_A A⁷ Dm
 It does- n't fit in with our plan. We ne- ver

Dm Gm C⁷ F Dm
 met a good Sa- ma- ri- tan. It does- n't fit in with our

Dm⁷/_A A⁷ Dm A⁷/_D
 plan.

72

I MUST WARN YOU

♩ = 130

Vocal

Piano

mf

Cm D^b/C B^bm/C Cm Cm D^b/C B^bm/C Cm

mf

Elijah I must warn you, you are stepping out of line.

Cm B^b/C Cm Cm F Cm Cm⁶ Cm⁷ Cm⁶

8

Your be- hav- iour falls a long way short of "fine".

Cm B^b/C Cm Cm F Cm Cm⁶ Cm⁷ Cm⁶

Take God at his word. His mes- sage you have heard.

F Cm Fm⁷ Gsus G⁷

16

Cm Fm G¹³ Cm Cm⁶ Cm⁷ Cm⁶

You've been warned now, I hope you've read the sign.

Cm B^b/C Cm Cm F Cm Cm⁶

Gradually getting more intense as argument develops

Elijah This is a warn- ing I sug-
Ahab You know noth- ing. I de- nounce you as a fraud.

24 Cm⁷ Cm⁶ Cm B^b/C Cm Cm F

gest that you should take it.

24 I'm dis- pu- ting a- ny mes- sage from your

Cm Cm⁶ Cm⁷ Cm⁶ F

You can't go on like this; just try but you won't make it.

Lord. Stop this sil- ly game.

Cm Fm⁷ Gsus⁷ G⁷

I'm be- ing straight here. You just can't wait here.

I can't take all the blame.

32

Cm Fm G¹³ Cm Cm⁶

Your life needschang- ing, just watch

You must go now, with all your words I'm bored.

Cm⁷ Cm⁶ Dm C/D Dm Dm G

out or God will shake it. Here the fore- cast, there's a fam- ine on its

Dm Dm⁶ Dm⁷ Dm⁶ Dm C/D Dm

way. Years of plen ty

Just what gives you the right to come in here and try me.

40

Dm G Dm Dm⁶ Dm⁷ Dm⁶

will give way to life's de- cay.

These threats are em- ty. I'm a- fraid they float right by me.

G Dm Gm⁷

En- ter this new phase. Good- bye to rai- ny days.

Your threats are was- ted.

48 Asus A Dm Gm A¹³

For your ac- tion, there's a high price to pay.

48 A wine un- tast- ed.

Dm Dm⁶ Dm⁷ Dm⁶

This is a pro- mise. Don't ig- nore it. Don't ig- nore it.

Is this a pro- mise? I'll ig- nore it. I'll ig- nore it.

6 Dm Dm Dm 7 Dm 6 Dm

This is a pro- mise. Don't ig- nore it. Don't ig- nore it.

Is this a pro- mise? I'll ig- nore it. I'll ig- nore it.

The first system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "This is a pro- mise. Don't ig- nore it. Don't ig- nore it." The second staff is another vocal line with lyrics: "Is this a pro- mise? I'll ig- nore it. I'll ig- nore it." The third staff is a piano accompaniment with chords and a bass line. Chord symbols above the staves are: 6 Dm, Dm, Dm 7, Dm, 6 Dm.

Dm E^b/D Cm/D 56 Dm Dm E^b/D

56

56

The second system of the musical score consists of three staves. The top two staves are empty. The third staff is a piano accompaniment with chords and a bass line. Chord symbols above the staves are: Dm, E^b/D, Cm/D 56, Dm, Dm, E^b/D. The number "56" appears above the second and third staves.

Cm/D Dm

The third system of the musical score consists of three staves. The top two staves are empty. The third staff is a piano accompaniment with chords and a bass line. Chord symbols above the staves are: Cm/D, Dm.

WELCOME TO ZAREPHATH

♩ = 60

Em Em D

Vocal

Chorus *mp* This is the mes- sage E-
Ra- vens will feed you E-

Piano

mp

C B Em D C B₇ B

li- jah. Now you have warned of the im- mi- nent scene.
li- jah. You'll drink from the brook till the ri- ver runs dry.

Em D C B Em D

8 8

Leave here and make for the Jor- dan er, Turn to the east and set
Then as the fa- mine grows strong- er, go west to the coast to a

C B Em E

1. 2. ply.

1. 2.

out for the Ker- ith ra- vine.
town where your needs I'll sup-

$\text{♩} = 90$

mp Wel- come to slee- py Za- re- phath.

16 E/G^\sharp A

Wel- come to Si- don by the sea.

B B/D^\sharp E

En- joy the sim- ple sea- side ways.

24 E/G^\sharp A

B B/D^\sharp E

The peace and calm tran- qui- li- ty.

E

mp Wel come to slee- py Za- re-

32 E/G^\sharp 32

A

phath.

Small group of disaffected youth

f Wel-come to this grot-ty place. I'd like to meet the guy who said this land would flow with milk and

B

B/D#

E

Wel-come to Si- don by the sea.

hon- ey. We're thirs- ty and we're star- ving, dis- af- fec- ted

E

E/G#

En- joy the sim- ple sea- side

40

40

40

peo- ple, long for- got- ten and we don't have a- ny mon- ey.

A

ways.

A loaf of bread round here if you could get your hands on it would rep- re- sent the out- put of the

B $B/D^{\#}$ E

The peace and calm tran- qui- li- ty.

na- tion A jar of oil would buy a pot of gold would

mf D/E

Elijah May I have some
Widow This oil and this

cost a for- tune, how is that for mass in- fla- tion.

48 E D/E E D/E

wa- ter and a ti- ny piece of bread? I'm a man who's
48 flour is the rem- nant I put by. One last meal to-

E D/E Bsus B

hun- ged, there's a price up- on my head.
geth- er then my son and I must die.

56 E E/G# A

Widow I would do gladly what he says.
Elijah Though you may use what you possess,

B B7/D# E

I understand how he feels.
yet still God's purpose prevails.

64 E E/G# A

We haven't eaten in days.
While I am here there'll be no less.

B B7/D# 1.

I have enough for one last meal.
God's rich provision never

72 2. fails. 2. rall

TRAGEDY

♩ = 90

Am Am Am/G

Vocal

Widow *mf* Man of God! What
Elijah Let me see, his

Piano

mf

F Gsus G⁷ Em⁷ Am⁹ Am

have you done to me? What wrong have I done you? What
life we can res- tore. To dem- on- strate the false con-

Dm⁷ Esus⁷ E⁷ Am Am/G F Gsus⁷ G

pur- pose can there be? My son is dead! Up- on his bed he lies. Is
clu- sions that you draw. Give me your son to car- ry to the light, to

Em⁷ Am⁹ Am⁷ Dm⁷ Esus⁷ E

this what I de- serve? Is this the bit- ter prize? *f* Is my
o- pen up his eyes, to lead him from the night. Lord in

Am Am/G D/F# 7 Dsus/G G

sin heaven so look bad down that in I need such re- mind- ing? The
 heaven look down in mer- cy come in heal- ing. and

C/E 9 Fadd 7 Dm 7 Esus E

pen- al ty is blind- ing. My life's am- bi- tions bind- ing. Why des-
 through your word re- veal- ing, the pur- pose you are deal- ing. Make him

Am Am/G 16 D/F# 9 Gadd G

troy whole my son gain, when a me bright you new life ac- out- pour- ing, Is his
 a gain, a bright new life out- pour- ing, his

C/E 9 Fadd 7 Dm 7 Esus E

this some- how am- u- sing, a way of sin- ners bruise- ing?
 health and strength res- tor- ing, to set his spi- rit soar- ing.

Am Am Am Am/G

Widow *mf* Now I know you

F Gsus G Em AmaddAm Dm Esus E

are the man you say. The words you say are true. Your truth is clear as day. And

now I know the one on whom you call, won't let his people down, the

sove- reign lord of all is he.

Am Am/G F Gsus G Em Amadd Am

Dm Esus E Am Am/G

Am/F 32 Am/F A

A PROBLEM

$\text{♩} = 130$

Dm C A⁷ G A⁷ Dm C A⁷ GA⁷

Vocal

Piano

Dm

Dm

C

Dm

C

mf

Ahab We've got a prob-lem, don't know the an- swer, things are get- ting bad.
Elijah We've got a prob-lem. Need your ass- is- tance. Tell A- hab the news.
Obadiah I've got a prob-lem. If they just knew I serve the li- ving Lord.

Dm C

It's that E- li- jah, he is the trou- ble.
 He is the rea- son for all his trou- ble.
 My days are num- bered if its dis- cov- ered

Dm C Dm Gm

16

He makes me so mad. No food or wa- ter for
 He's the one to lose. **Obadiah** How can I tell him what
 I pro- claim his word. Not on- ly that but I

C⁷ F Dm

the hor- ses, we can't let them all die.
 you ask me. I thought you were my friend.
 have hid- den one hun- dred more in caves.

Gm C⁷ Asus⁷

We must seek out new wa- ter sour- ces, search- ing low and high.
 If I com- ply with what you task me, my life's at an end.
 If they dis- co- ver where I stand I face a cer- tain grave.

24 ⁷A D C D

Elijah, Ahab, and Ob We've got a prob- lem here. We don't know what to do.

24

G D

No- bo- dy knows what we've been go- ing through. It's life or death to us to

C D G D 32

find a way. Some- one will have a price to pay.

32

Dm C ⁷A ⁷G ⁷A Dm C ⁷A ⁷G ⁷A Dm

40

SHE WON'T FIND ME

♩ = 130

Vocal

Piano

f

A^b Fm B^b7 E^b7

A^b Fm B^b7 E^b7

8

Cm Fm B^b7

Obadiah *f* Lost in a mo- ment the chance that we shared.
 Obadiah I've done with ex- cu- ses. I don't want to know.

E^b Cm Fm B^b7

Sudden- ly I re- a- lise that she ne- ver cared.
 Can't take the an- guish, I got- ta let go.

16 Csus C⁷ C/F Fm C/E Caug/E Fm/E

And what once seemed rock so- lid in the light of day has
 And noth- ing you can say can make me change the way I'm

Fm/D B^bm/D⁶ B^bm/C C⁷ F

dis- ap- peared, has dis- ap- peared. She can look but
 feel- ing now, I'm feel- ing now. **Chorus**

24 Dm Gm C⁷ F

24 she won't find me. She won't see me a- ny more. She can search but

Dm Gm⁷ B^bm/E^b E^b

I won't be there. I won't an- swer when she calls.

A⁷ Fm B⁷m

32

She won't want me. She won't need me. Now I see where

E⁷ A⁷ Fm

I went wrong. She won't want me. She won't miss me.

B⁷m E⁷ Cm D⁷

40

Shewon't no- tice when I'm gone. Plen- ty of peo- ple

Cm D⁷ Cm D⁷

tell me it's right to run and hide. They can see through me.

Cm D^b Csus⁷

They see the re- al me in- side. I can't stay on

48 C F Dm

round here. She can look but she won't find me.

Chorus

Gm C F

She won't see me a- ny more. She can search but

Dm Gm B^bm/E^b E^b

I won't be there. I won't an- swer when she calls.

56

A^b Fm B^b7

She won't want me. She won't need me. Now I see where

E^b7 A^b Fm

I went wrong. She won't want me. She won't miss me.

B^b7 E^b A^b

64 She won't notice when I'm gone. She can look but

Fm B^b7 D^b/E^b

she won't find me. She won't see me any more.

THE CHALLENGE

$\text{♩} = 130$

Chords: Cm D^b/C B^bm/C Cm Cm D^b/C B^bm/C Cm

Vocal

Vocal II

Piano

mf

Chords: Cm B^b/C Cm Cm F Cm Cm⁶

Ahab

mf Once a- gain you are un- wel- come in this place.

Elijah *mf* I can tell you you're the

Chords: Cm⁷ Cm⁶ Cm B^b/C Cm Cm F

8 rea- son for dis- as- ter.

8 I'm sur- prised you dare round here to show your

Cm Cm⁶ Cm⁷ Cm⁶ F

You just can't pa- per o- ver these cracks in the plas- ter.

face. Noth- ing you can say

Cm Fm⁷ Gsus¹⁶ G⁷

You must de- cide. No ea- sy ride.

will change my mind to- day.

Cm Fm G¹³ Cm Cm⁶

We need a con- test which will

Kind- ly leave us. You're a com- plete dis- grace.

Cm⁷ Cm⁶ Dm C/D Dm Dm G

show who is the mas- ter. Let's de- cide this. Find our whose God is the

Dm Dm⁶ Dm⁷ Dm⁶ Dm C/D Dm

best. On Mount Car- mel

How dare you chal- lenge me; this can't be tol- er a- ted.

Dm G Dm Dm⁶ Dm⁷ Dm⁶

let us put this to the test.

Your God in my view is ex- treme- ly o- ver- ra- ted.

G Dm Gm⁷

Call on the di- vine; Your God first then mine.

Two sac- ri- fi- ces.

32 Asus A Dm Gm A¹³

Who can light the fire is bet- ter than the rest.

32 No need for di- ces.

Dm ⁶Dm ⁷Dm ⁶Dm

If God is Lord then on- ly fol- low him and serve him.

We'll soon dis- co- ver what a fool you are to serve him.

Dm ⁶Dm ⁷Dm ⁶Dm

If God is Lord then on- ly fol- low him and serve him.

We'll soon dis- co- ver what a fool you are to serve him.

Dm ^{E^b/D} ⁴⁰Cm/D Dm Dm ^{E^b/D}

40

40

⁴⁰Cm/D Dm

O LIGHT THE FIRE

♩ = 120

Vocal

Em

mp Chorus O light the fire, O light the

Piano

mp

Em/D C D/B Em

fire, O let the fire con- su- ming burn. O light the

Em

8 Em/D C D/B

fire, O light the fire, O let the fire con- su- ming burn.

Em F/E Em

f O light the fire O blaze in splen- dour. Our strong de-

F#m Em F#m Em F#m Em Em

fen- der blaze in splen- dour. O light the fire O blaze in

16 F#m Em F#m Em F#m Em F#m Em

16 splen- dour. Our strong de- fen- der blaze in splen- dour. *mp* O light the

Em Em/D C D/B

fire, O light the fire, O let the fire con- su- ming burn.

Em Em Em/D

O light the fire, O light the fire, O let the

C D/B Em

fire con- su- ming burn.

Fm $\text{♩} = 100$ B^b/F Fm B^b/F Fm B^b/F

mp

**Begin very softly
crescendo throughout**

32 Light up the big bon- fire. Set it a- blaze our prai- ses earn- ing.

32 Light up the big bon- fire. Set it a- blaze with pas- sion burn- ing.

Fm B^b/F Fm B^b/F

Fm B^bm C 7 Fm Fm B^bm

So let us see pow- er. So let us see glo- ry. Stand like a firm tow- er.

C Fm F B^b/F Fm B^b/F

40 So fin- ish this sto- ry. Light up the big bon- fire. Set it a- blaze our prai- ses earn- ing.

40

Fm B^b/F Fm B^b/F

Light up the big bon- fire. Set it a- blaze with pas- sion burn- ing.

Gm C/G Gm C/G

Light up the big bon- fire. So un- der- write our con- vic- tion.

Gm C/G Gm C/G Am D/A

Light up the big bon- fire. Shine now to prove it's no fic- tion. Light up the big bon- fire.

Am D/A Am D/A

Write on the page of life's jour- nal. Light up the big bon- fire.

Am D/A Am D/A Am D/A 7 BM

So let us see the fire e- ter- nal, fire e- ter- nal, fire e- ter- nal burn.

A SIMPLE FAITH

♩ = 90

7 BM 9 EM 7 BM 9 EM

Vocal

Piano

mp

Elijah *mp* Why all this dra- ma? Why all these mass hys- ter- ics?
Come in your glo- ry. Shine with al- migh- ty splen- dour.

mp

There's a bet- ter way on which to turn.
Pen- e- trate the rea- ches of the night.

Just a calm as- sur- ance built up- on a
En- gulf the sur- sha- dows. O- ver- come the

7 BM C#m B/D# 8 EM 8

B/D# E G#m/E# F#sus F#

7 BM C#m B/D#

9
EM B/D# E Esus/F#

16
firm foun- da tion; a sim- ple faith can make the fire
powers of dark- ness. Bring a- bout the new and li- ving

burn. light. *mf* Light- en shi- ning mo- ment with a
Chorus Bright shi- ning bea- con that just

clear and in- ex tin- guish- able flame. Shine with a
needs a spark and 24 ends in a blaze. Shine in the

bright- ness that will dem- on- strate the power of your name.
dark- ness to re- 1.

2. **Elijah and Chorus**
veal the hid- den depths of your praise. With dazz- ling

Chords: B, A/B, B7, E, F#/E, B/D#, A/C#, G#m, C#7, F#sus, F#, E/F#, F#sus, F#, F#sus, F#, Em, Em/A, A7, DM7

32 ⁷ Em D/F# G D/F#

ra- diance with strong il- lu- min- a- tion there's a sim- ple

32 G Bm/G# Asus A 7 DM

mes- sage to dis- cern. *mp* Just a calm as-

40 ⁷ Em D/F# G

sur- ance built up- on a firm foun- a- tion;

40 D/F# G G/A 7 DM 9 GM

a sim- ple faith can make the fire burn.

7 DM 9 GM 7 DM

48

48

I'LL GET EVEN

♩ = 140

Chords: Dm C/A Dm C/A Dm C/A Dm C/A Dm C/A Dm C/A Dm C/A

Vocal

Piano

Chords: Dm C/D Dm C/D Dm C/D

Jezebel

f Why should I tol-er-ate this man? What pur-pose does he
 You think that you can fool a-round, it's real-ly time you

Chords: Dm C/D Dm C/D Dm C/D

serve? Why should I take his threats and lies? He's
 learned. You'll re-a-lise that if you play with

Chords: Dm C/D Dm C/D F

real-ly got some nerve. This man ob-jects to all I
 fire you might get burned. For you des-pise the things I

G Dm

stand for. Who- e- ver asked his view? This man dis-
 trea- sure. Al- ways you crit- i- cise. And you de-

Dm G

rupts the schemes I'd planned for. There's lit- tle left I can do.
 ny my sim- ple plea- sure. No- thing is right in your eyes.

Em Am⁷ D G

Oh, how could you do this to me?

C Em D

What did I do wrong? How could you

G C Em

do this to me? If you think that we're fools, then you don't know who rules!

C G C D

You'll see. I'll get e- ven with you.

The first system of the score features a vocal line and piano accompaniment. The vocal line starts with a whole note 'You'll see.' followed by a half note rest, then a quarter note 'I'll' and a half note 'get e- ven with you.' The piano accompaniment consists of a steady eighth-note chordal pattern in the right hand and a simple bass line in the left hand.

32 Em Em D/B Em D/B Em D/B Em D/B Em D/B Em

I'll get e- ven.

The second system continues the vocal line with 'I'll get e- ven.' The piano accompaniment remains consistent with the first system, providing harmonic support for the vocal melody.

Em Em/D C

Ev- ery time you come a- long you treat me as a

The third system begins with 'Ev- ery time you come a- long you treat me as a'. The piano accompaniment continues with the same rhythmic pattern, with some chord changes indicated by the chord symbols above the staff.

Bsus B 7 Em Em/D

clown. You've made me the big- gest

The fourth system contains the lyrics 'clown. You've made me the big- gest'. The piano accompaniment features a more complex chordal texture in the right hand, including a B7 chord, while the left hand maintains a steady bass line.

C Bsus B 7

laugh- ing stock in all the town.

The fifth system concludes with 'laugh- ing stock in all the town.' The piano accompaniment continues with the established harmonic and rhythmic framework, ending with a B7 chord.

48 Em/B^7 Em/B Am/B^6 G/B Am/B

Oh, Oh, Oh,

D G C Em

how could you do this to me? What did I do wrong?

D G C

How could you do this to me? If you think that we're fools, then you

Em C G C D

don't know who rules! You'll see. I'll get e- ven with you.

Em Em D/B Em D/B Em D/B Em D/B Em D/B Em D/B Em D/E Em

I'll get e- ven. I'll get e- ven.

I MUST GO DOWN TO THE SEA AGAIN

$\text{♩} = 100$

Vocal

Piano

mp

Chorus *p*

Whispering

Cm Cm B^b/C Cm

lone- ly sea and sky. I saw no ships, no sail- ing craft, no
gaze at gen- tle waves. To feel the still of mor- ning like the

star to sail them by. No move- ment, no sea bree- zes, just a
8 si- lence of men's graves. To move- see the pan- o- ra- ma in a

still- ness in the air. What- ev- er I'm sup- posed to see it
scene of so- lid blue. What- ev- er I'm sup- posed to see there's

Cm F/C Cm Cm 6 Cm

Cm Cm Cm B^b/C Cm

Cm F/C Cm Cm

7 Cm 6 Cm F/C Cm 7 Fm/C Gsus/C 16 G/C

clear- ly is- n't there.
noth- ing here to view.

Dm C/D Dm Dm G/D

must go down to the sea a- gain to walk a- long the shore. But

Dm Dm 6 Dm 7 Dm 6 Dm C/D Dm

wait, I think I see some- thing that was- n't there be- fore. Far out on the hor- i- zon and

Dm G/D Dm Dm 6 Dm 7 Dm 6

far off from the land. A dark cloud is ap- pear- ing, it's no big- ger than my hand.

G Dm 7 Gm Asus A 7 Dm

CLOUD ON THE HORIZON

♩ = 100

Vocal

Piano

mp

mf **Elijah** There's a

cloud on the ho-ri-zon in a sky of deep blue. But the
 cloud on the ho-ri-zon. It's the size of my hand. But in

storm clouds are gath-ering and the sun has gone from view. And the
 no time it will in-crease and will co-ver all the land. And the

E **M7** **F#m** **G#m** **F#m**

E **F#m** **G#m** **F#m** **8**

E **B/D#** **A/C#** **E/B**

A **E/G#** **F#m** **Bsus** **B** **E** **7** **7**

16

7 $E/G^\#$ Asus A $C^\#sus$ $C^\#7$ $F^\#m$ $Am/F^\#$

na- tion is in trou- ble and a judge- ment day is due. For the
 land that dwelt in sun- shine face a dark- ness which is due. For the

E/B Bsus B A/B E |1. 24 ||2. E/D

cloud on the ho- ri- zon is you. **Chorus** There's a you.
 cloud on the ho- ri- zon is |1. 24 ||2.

C F C/E $B^\#D$

Elijah and Chorus *f* There's a cloud on the ho- ri- zon that will blot out the

F/C B' F/A 32 Gm

light. From the bright- ness of the day- light comes the emp- ti- ness of

$Csus$ C F F/A $B^\#sus$ $B^\#$ $Dsus$ D

night. And the world is lost in sha- dows from the whole- ness it once

Gm B^bm/G F/C Csus C B^b/C F^{M7}

40

knew. For the cloud on the ho- ri- zon is you.

7 F/A B^bsus B^b 7 Dsus 7 D

Yes the world is lost in sha- dows from the whole- ness it once

Gm B^bm/G F/C Csus C B^b/C F^{M7}

48

knew. For the cloud on the ho- ri- zon is you.

7 Gm 7 Am 7 Gm M7 F

56

LEAVE IT TO ME

$\text{♩} = 90$

Gm

Vocal

Jezebel *mp* Dear- est A- hab, I hear

Piano

mp

tell that you're wor- ried and you're up- set. Na- both's

vine- yard? He won't sell? And you're

8

8

Gm $\text{♩} = 150$ B^b C Gm

ach- ing for the one thing you can't get.

f

The musical score is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of six systems of music. The first system shows the vocal line starting with a rest, followed by the lyrics 'Jezebel Dear- est A- hab, I hear'. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with a dynamic marking of *mp*. The second system continues the vocal line with 'tell that you're wor- ried and you're up- set. Na- both's'. The piano accompaniment continues with a similar melodic and bass line. The third system has the vocal line with 'vine- yard? He won't sell? And you're'. The piano accompaniment includes a measure with a fermata and a dynamic marking of *p*. The fourth system has the vocal line with 'ach- ing for the one thing you can't get.'. The piano accompaniment features a dynamic marking of *f*. The score includes various musical notations such as rests, notes, stems, beams, and dynamic markings.

B^b C Gm
3rd time - instrumental verse

16

f If you want it, I can
I'll ar- range it. You can

get it, ev- ry heart's de- sire that you're
trust me. He can mess with me if he

7 Dsus 7 D

feel- ing. Please be- lieve me you won't re-
dares. I've a feel- ing, a- bout the

get it, your am- bi- tion need have no
fu- ture, it's a shame he'll fall down the

add 9 Gm Gm

cei- ling. I can sort it. There's no prob- lem. Just re-
stairs. We shall miss him. We shall mourn him. But we

24

7 Dsus 7 D

lax all and know have life a must nice go day. on. Na- And both's his

vine- yard's good as yours, once this
vine- yard. We can take it. It's no

add 9 Gm Gm **Jezebel sings 3rd chorus**

prob- use lem's out him of when he's way. gone. Leave it to me,

32 B^b/D E^b C/E

32 I can de- liv- er. Leave it to me, there'll be no fee.

F D/F[#] Gm

I'll sort it out, there'll be no both- er. Just wait and see.

Cm/ $\bar{1} \bar{2} \bar{E}'$ 7 D Gm B' C
 40
 And leave it to me.

1-2 40
 And leave it to me.

Gm B' C Cm/ $\bar{1} \bar{2} \bar{E}'$ 7 D
 1-2 3
 And leave it to me.

1-2 3
 And leave it to me.

Gm B' C 7 Dsus Gm
 48
 Leave it to me.

48
 Leave it to me.

The image shows a musical score for the song "And leave it to me." It consists of three systems of music, each with a vocal line and a piano accompaniment. The key signature is C minor (three flats). The first system starts at measure 37 and ends at measure 40. The second system starts at measure 41 and ends at measure 44. The third system starts at measure 45 and ends at measure 48. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The vocal line is simple and follows the lyrics. Chord symbols are placed above the vocal line, and measure numbers are placed at the beginning of each system.

THE LAST STRAW

♩ = 130

Chords: Cm D^b/C B^bm/C Cm Cm D^b/C B^bm/C Cm

Vocal

Vocal II

Piano

Chords: Cm B^b/C Cm Cm F Cm Cm⁶

Elijah *f* That's the last straw, no for- give- ness can be yours.

Ahab *f* I'm grow- ing tir- ed of this

Chords: Cm⁷ Cm⁶ Cm B^b/C Cm Cm F

8 You're past sa- ving, you have reached the fi- nal

8 con- stant in- dig na- tion.

Cm Cm⁶ Cm⁷ Cm⁶ F

clause. You must lose this throne

Why don't you go and per-se-cute some oth-er na-tion?

Cm Fm⁷ Gsus¹⁶ G⁷

and ev-ery-thing you own.

You and whose ar-my? No power to harm me.

Cm Fm G¹³ Cm Cm⁶

Now's the mo-ment to set-tle all the scores.

I think I'll man-age with no

Cm⁷ Cm⁶ Dm C/D Dm Dm G

pros-pect of sal-va-tion. Well, E-li-jah we are tru-ly e-ne-

Dm Dm⁶ Dm⁷ Dm⁶ Dm C/D Dm

Yes I have found you. You are des- tined for the grave.

24

mies. 24 Know this pro- phet,

Dm G Dm Dm⁶ Dm⁷ Dm⁶

You face dis- as- ter, you're con- demned to be a slave.

I shall do just what I please!

G Dm Gm⁷

Sold to cor- rup -tion.

I am here to stay. Don't get in my way.

32 7 Dm Gm 13 A

32 32 32

Wait the e- rup -tion.

Take my warn- ing, you're gon- na feel the squeeze.

Dm Dm⁶ Dm⁷ Dm⁶

Your king- dom's o- ver you are fa- cing cer- tain ru- in.

My king- dom's grow- ing there is no- one who can stop me.

Dm Dm Dm⁷ Dm⁶

Your king- dom's o- ver you are fa- cing cer- tain ru- in.

My king- dom's grow- ing there is no- one who can stop me.

Dm E^b/D Cm/D Dm Dm E^b/D

40

Cm/D Dm

THE PLOT

♩ = 150

Gm B^b C Gm B^b C

Vocal

Piano

Gm

Ahab *f* What a nerve, How dare he
Jezebel Now E- li- jah hear my

8

say that? I'm in- censed with his con- stant
8 war- ning, there's no place in which you can

7 Dsus 7 D

threat. Who can rid me of this
hide. You should know that by the

tor-ment? I shall glad-ly be in his
 mor-ning I'll ar-range for your su-i-

add 9
Gm Gm

debt. Why can't some- one take him out? Why can't
 cide. You can run, but not es- cape You can

16

7 7
Dsus D

some- one si- lence his cry? He's a
 seek this God whom you call. But too

men- ace to my king- dom. He's a
 late you'll re- a- lise he's no

add 9
Gm Gm

man whom time has passed by. **Jezebel** Leave it to me,
 help when backed to the wall. Leave it to me,

Ahab Who can re- lease me? **Jez** Leave it to me, **Ahab** Who'll set me free?
 I can de- liv- er. Leave it to me, there'll be no fee.

Jez Leave it to me, **Ahab** Who can see through
 I'll sort it out, there'll be no both-

this? Who holds the key? **Jez** Just leave it to me.
 er. Just wait and see. And leave it to me.

Gm **Bb** **C** **Gm** **Bb** **C** || **Gm/Eb**

1. 32 || 2.

D **Gm** **Bb** **C** **Dsus** **Gm**

And leave it to me. Leave it to me.

40

SMALL WONDER

♩ = 120

A 7 7 7

DM C#m Bm

Vocal

Piano

f

D/E E A B/A

f

Elijah + Chorus Small won- der I'm los- ing my mind, just

8 6 Dm/A A 7 B/A

8 look at the way I'm treat- ed. I look round and what do I find;

8 6 6 Dm/A A DM 7 C#m

8 from vic- to- ry I'm de- feat- ed.

The musical score is written in 4/4 time with a key signature of three sharps (F#, C#, G#). The tempo is marked as quarter note = 120. The score is divided into four systems. The first system shows the vocal line (which is mostly rests) and the piano accompaniment. The second system includes the vocal line with lyrics: "Small wonder I'm losing my mind, just". The third system continues the piano accompaniment and includes lyrics: "look at the way I'm treated. I look round and what do I find;". The fourth system concludes the piano accompaniment and includes lyrics: "from victory I'm defeated." Chord diagrams are provided above the piano part, and dynamic markings like *f* are used throughout.

16 ⁷Bm D/E E A D/A

Elijah There was a time I un- der- stood it,
Elijah Why could- n't I get it to- geth- er?

AM D/A A

I had it fig- ured out in my head. I got it wrong I see
This thing had start- ed out so well. we had a good thing go-

D/A AM 24 D/A

my mis- takes now, I face a lone- ly fu- ture in- stead.
ing for us, so ex- ci- ting I could tell.

⁷DM ⁷C#m ⁷Bm ⁷DM/E

Now it's too late for se- cond chan- ces. There's no time to try a- gain.
Am I too ri- gid in my think- ing? Is there a chance for dif- fer- ent ways?

DM ⁷C#m ⁷Bm E D/E E

What be- gan with such great pro- mise comes to an un- cer- tain end.
Can't go back to the be- gin- ning. Find an oth- er way to play.

65

A B/A 7 Dm/A 6 Dm/A 6 A

Small won-der I'm los-ing my mind, just look at the way I'm treat-ed.

A B/A 7 Dm 6 A

I lookround and whatdo I find; from vic-to-ry I'm de-feat-ed.

40

DM C#m Bm D/E E

A D/A AM 7 D/A A

Ah

48

D/A AM 7 D/A DM 7

Am I too ri-gid

7 C#m 7 Bm 7 DM/E 7 DM

56

in my think- ing? Is there a chance for dif- fer- ent ways? Can't go back to

7 C#m 7 Bm E D/E E A

56

the be- gin- ning. Find an- oth- er way to play. Small won- der I'm

7 B/A 6 Dm/A Dm/A A

64

los- ing my mind, just look at the way I'm treat- ed.

A 7 B/A 6 Dm

I look round and what do I find; from vic- to- ry I'm de- feat-

6 Dm/A A 6 Dm/A A

1. 2. ed. ed.

ed. ed.

THE STORM

♩ = 120

Vocal

Em Em

Chorus *f* Why are you here? What do you

Piano

Em/D C D/B Em

fear? What cau- ses you to run and hide? Why drag a-

Em 8 Em/D C D/B

long? You must be strong. It ne- ver was an ea- sy ride.

Em F#m Em

Elijah The Is- rael- ites re- ject your pro- mise. They have des-

F/Em Em F/Em Em F/Em Em Em

troyed the work you star- ted. My life's at risk and I'm a-

16 F/Em Em F/Em Em F/Em Em F/Em Em

16 lone, is it sur- pri- sing I'm down- hear- ted? **Chorus** Go out and

Em Em/D C D/B

stand up- on this land. Go out and look up to the sky.

Em Em Em/D 24

And you'll per- ceive God's migh- ty hand and see your

24

C D/B Em

Sa- viour pass- ing by.

Fm $\text{♩} = 100$ B^b/F Fm B^b/F Fm B^b/F

Here comes the storm, mighty, shat-ter-ing all the rocks a-round us.

Fierce like a strong ar-my, mo-ving in power to con-found us.

Thun-der-ing and light-nig, pow-er-ful and fright-nig. Leav-ing a world tremb-ling

Dark for-ces as-semb-ling. Storm for-ces are gath-ering.

32 32 40 40

Fm B^b/F Fm B^b/F Fm B^b/F
 Ter-ri-ble in the de-struction. Op-pres-ive and threat-ning, o- bey- ing a firm in- struction.

Gm C/G Gm C/G
 De- vour- ing fire bla- zing, fan- ning the flames far and wide,

Gm C/G Gm C/G Am D/A 48
 reach- ing to all cor- ners, re- fin- ing all guilt and pride. Feel- ing the great earth- quake

Am D/A Am D/A
 swell- ing the sound cym- bals crash- ing, shak- ing the four- da- tions,

Am D/A Am D/A Am D/A 7 BM
 pill- ars des- troyed, struc- tures crash- ing, struc- tures crash- ing, struc- tures crash- ing down.

IN THE SHELTER OF THE STORM

♩ = 100

add 9 C C Em F add 9 F C/E C/E 7 FM/D 7 Dm 7 Dm/G 7 G

Vocal

Elijah *mp* Here am

Piano

mp

add 9 C C Em F add 9 F C/E C/E 7 FM/D 7 Dm 7 7 Dm/G G

I, stand pass- ing by in a world of time- less mo- tion. Lost but
stand close at hand as the world I knew is tumb- ling. All I'd

found, al- most drowned in life's deep and flow- ing
planned, shift- ing sand, in a place where hopes are

o- cean, All a- round as the thun- der clouds ap- pear, I'm a-
crum- bling. And through all of the chang- ing scenes of life, still you

7 FM/D 7 Dm 7 Dm/G 7 G Am add 9 C/G C/G 7 FM 9 G/F

16 ⁷Em ⁷Am/_E ⁷Am/_D ⁷F/_D ⁷Am/_G ⁷F/_G ⁷G ⁷G ⁷Em

ware in the shel-ter of the storm I find you there.
 16 care. In the shel-ter of the storm I find you there.

⁷Em/_A ⁷Am ⁷Am/_D ⁷F/_D ⁷Am/_G ⁷F/_G ⁷G ⁷G ⁷C^{add 9} ⁷C

In the shel-ter of the storm I find you there.
 In the shel-ter of the storm I find you there.

⁷C^{add 9} ⁷C ⁷Am ⁷C/_G ⁷F ⁷M7 ⁷G/_F

24 When I feel I'm a-lone and all the guilt wells in-

⁷Em ⁷Am/_E ⁷Am/_D ⁷F/_D ⁷Am/_G ⁷F/_G ⁷G ⁷G ⁷C^{add 9}

side, then des-pite the tears of pain I feel you near.

⁷C ⁷Am/_{F#} ⁷B ⁷Em

32 You are real and your gen-tle still small voice is the

7(b9) 7 A A Dm Dm 1. Dm/G 7

guide that re- as- sures, and con- vin- ces you are here.

40 1. 7 G Dm 2. F/G 7 E^b/A^b A⁷

Here I vin- ces you are here; you're here. On this

D^badd⁹ D^b Fm G^badd⁹ G^b D^badd⁹ D^b/F

page, fi- nal stage of a lane with- out a

G^bM⁷/E^b E^bm⁷ E^bm⁷/A^b A⁷ 48 D^badd⁹ D^b Fm D^b/F

turn- ing. Take the blame. Watch the flame as the

add 9 G^b G^b D^badd 9 G^bM⁷/E^b E^bm⁷ E^bm⁷/A^b A⁷ B^bm

world I knew is burn- ing. Through the haze there's a

D^{\flat}/A^{\flat} ^{add 9} D^{\flat}/A^{\flat} G^{\flat} ^{M7} A^{\flat}/G^{\flat} ⁹ Fm ⁷ $B^{\flat}m/F$ ⁷ $B^{\flat}m/E^{\flat}$ ⁵⁶ G^{\flat}/E^{\flat}

still small voice to an- swer my prayer. In the shel- ter of the

56

$B^{\flat}m/A^{\flat}$ G^{\flat}/A^{\flat} A^{\flat} ⁷ A^{\flat} ⁷ Fm ⁷ Fm/B^{\flat} ⁷ $B^{\flat}m$ $B^{\flat}m/E^{\flat}$ G^{\flat}/E^{\flat}

storm I find you there. In the shelter ter of the

$B^{\flat}m/A^{\flat}$ A^{\flat} ⁷ A^{\flat} D^{\flat} ^{add 9} D^{\flat} D^{\flat} ^{add 9} D^{\flat} ⁶⁴ D^{\flat} ^{add 9} D^{\flat}

storm I find you there.

64

Fm ⁷ G^{\flat} ^{M7} A^{\flat} ⁷ D^{\flat} ⁹ ^{add} D^{\flat}

rit

LIFTED UP ON HIGH

♩ = 130

Vocal

Piano

f

7 C F Am Gm

8 C D Bm

8

Chorus *f* Don't be- lieve them when they say that I don't
May the pow- er you re- ceived now fall up-

Em Gm⁶ D

care for you. It's on- ly their lies. Just ig- nore them if they
on us all, a full dou- ble por- tion. Let us use it to re-

Bm Em 7 Gm/C B^b/C C⁷

16 16

say I won't be there for you; a word to the wise.
veal the gos- pel pel power these days, with- out the dis- tor- tion.

Fm A^b/B^b B^b E^b E^b/D

It's on- ly world- ly talk you hear, not a word of it is
The cloak you wore will sym- bo- lise all the bless- ings we re-

Cm Fm A^b/B^b B^b

true. They're on- ly trying to put me down
ceive. We look to God for new sur- pri- ses,

E^b 7 Csus 24

This is what I want you to do.
to ev- ery- one who be- lieves.

C F Am

Hold your head up high and walk on by. Don't
Lift- ed up on high, and in- to the sky, a

7 Gm C 7 Gm

let the things they say up-set you. Don't let all their
 bla- zing cha- ri- say ot ap-pear- ing, bla- zing hor- their
 ses,

7 C 32 F 7 Csus 7 C

lies get to you. Give me a chance to ex-plain. Hold your head up high,
 path- way clear- ing, go- ing the heav- enly way. Lift- ed up on high,

F Am Gm

be lift- ed high fly, a- bove a world that's
 a- way you fly, be- yond the clouds to

7 C 7 Am D 13

hes- i- ta- ting. See the pro- mised land a- wait- ing
 end- less days, lost in won- der, love and praise,

40 Gm C F Am

wel- com- ing the new world's dawn- ing day.
 40 wel- com- ing the new world's dawn- ing

7 Gm C 7 F Am

1.

48 Gm C 7 F

1. | 2.

day.

Dsus D G Bm

Lift- ed up on high, in- to the sky, a

Am D 7 Am

56

bla- zing cha- ri- ot ap- pear- ing, bla- zing hor- ses,

D G Dsus D 7

56

path- way clear- ing, go- ing the heav- en- ly way. Lift- ed up on high,

G Bm Am⁷
 a- way you fly, be- yond the clouds to
 D⁷ Bm⁷ E¹³ E
 end- less days, lost in won- der, love and praise,
 Am⁷ D⁷ G^{1.}
 wel- com- ing the new world's dawn- ing day.
 C⁷/G G
 day.
 G