

ON THE MARK

OVERTURE

Bob Eagle

Piano

Chords: D, A, F, C, C, F/C, B^b/C, E^b/C, A^b/C, D^b/C, C, Fm, Fm/E^b, Fm/D^b, Fm/C, B^bm, C, Fm, Fm/E^b, D^b, Fm/C, C, Fm, Fm/E^b, Fm/D^b, Fm/C, B^bm, C, Fm, Fm/E^b, D^b, E^b, D^b/E^b, E^b, F, C, E^b, B^b, F, C

Tempo: ♩ = 110, ♩ = 130

Measure numbers: 8, 16, 24

Page number: 1

B^{\flat}/D C/E F C

Fsus Fsus G⁷ C G⁷ Am Em F A⁷

rall

Dm Dm/C G⁷/B C E⁷ Am Dsus⁷ D⁷

G⁷ F/G G⁷ C G⁷ Am Em F A⁷

Dm Dm/C G⁷/B G⁷ C Am Dm⁷ G⁷

C Dm⁷ G⁷ Em Am Dm⁷ G⁷ Em Am

Dm⁷ G⁷ Em Am F C/E B^b G⁷

A^b B^b C Cm $\text{♩} = 120$

64

A^{b7} Cm A^{b7}

Cm A^{b7} Cm A^{b7} Cm

72

Cm

A^{b7} Cm A^{b7} Cm Cm

80

A^{b7} Cm A^{b7} Cm Cm

Em $\text{♩} = 100$ Em Asus A D C/₈₈

rall

G Em A⁷ D C/D G

Em A⁷ G A F#m Bm

G C#⁷ F#m Am⁷ D

G F#m G F#m

G F#m Bm Em A⁷ D Fm =130

B⁷ E^b B⁷ A^b E^b

E^b B^b A^b B^b B⁷ E^b F

B[♭] E[♭] F B[♭] B D[♭] E[♭]

Cm F⁷ B[♭] sus B⁷

128

B[♭]/D D[♭] A[♭] E[♭]

G[♭] F⁷ B⁷ E[♭]

G[♭] F⁷ B⁷ E[♭]

136

B[♭]/D D[♭] A[♭] E[♭]

G[♭] F⁷ B⁷ E[♭]

G[♭] F⁷ B⁷ E[♭]

144

E[♭] 7 A[♭] D[♭] A[♭] E[♭] A[♭]

152

E[♭] 7 A[♭] D[♭] A[♭] E[♭] A[♭]

Chord labels: E^{\flat}/B^{\flat} , A^{\flat} , Csus, C^7 , F, C/E , E^{\flat} , B^{\flat} , F, A^{\flat} , Gm^7 , C^7 , F, C/E , E^{\flat} , B^{\flat} , F, A^{\flat} , Gm^7 , C^7 , F, A^{\flat} , C

Measure numbers: 160, 168, 176

HOSANNA HOSANNA

Bob Eagle

Vocal

Piano

$\text{♩} = 120$

Chord symbols: E^{\flat} , F , B^{\flat} , Gm , E^{\flat}/C , F , G

Chord symbols: A^{\flat}/B^{\flat} , E^{\flat}/B^{\flat} , E^{\flat}/B^{\flat} , B^{\flat} , E^{\flat}/B^{\flat} , B^{\flat} , A^{\flat}/B^{\flat} , E^{\flat}/B^{\flat} , $E^{\flat}/8B^{\flat}$, B^{\flat} , E^{\flat}/B^{\flat} , B^{\flat}

Chord symbols: B^{\flat}/F , F/C , F/C , C , F/C , C , B^{\flat}/C , F/C , C

Chord symbols: F , G , C , Am , Dm , G

8

16

7

A B^b/C F/C F/C C F/C C B^b/C F/C

Hail Mess-i- ah!

F/C C F/C C B^b/C F/C F/C C F/C C B^b/C₂₄ F/C

Son of Da- vid. Hail Mess-i- ah!

24

C C F G

You and the prai- ses be-
We real- ly hang on each

C Am Dm G Asus A⁷

long to each oth- er. We're in a trance when we're wor-ship- ping you,
word that you say. We rate so high- ly each mo- ment we spend.

Dm G C Am

32

feel- ing you close as we're march- ing to- geth- er.
We want these mom- ents to go on for e- ver.

32

Dm Em F G

Are we just dream- ing that or can this be true?
 Can't bear the thought that some day they might end.

A E D E

Ho- san- na. Ho- san- na. Ho- san- na. Ho- san- na.

A E 40 F G

Ho- san- na. Ho- san- na. Da- vid's great- est son.

A F G C Am

Dm G⁷ A B^b/C⁴⁸ F/C F/C C F/C C

Hail Mess- i- ah!

B^b/C F/C F/C C F/C C B^b/C F/C F/C C F/C C
 Son of Da- vid. Hail Mess-i- ah!

B^b/C F/C C C 56 F G
 We can't i- ma- gine the

C Am Dm G Asus A⁷
 fu- ture with- out you. There'd be a space that we just could- n't fill.

Dm G C Am Dm Em
 We want the mu- sic to play on for e- ver. As time goes by we'll be prais-

64 F G A E
 ing still. Ho- san- na. Ho- san- na. Ho-

64

D E A

san- na. Ho- san- na. Ho- san- na. Ho-

E F G A 72

san- na. Da- vid's great- est son.

A E D

Ho- san- na. Ho- san- na. Ho- san- na. Ho-

E A E

san- na. Ho- san- na. Ho- san- na.

F G A 80

Da- vid's great- est son.

WEASLE WORDS

Bob Eagle

Narration: Then Judas Iscariot, one of the twelve disciples, went off to the Chief Priests in order to betray Jesus to them.

Dm

Vocal

Piano

$\text{♩} = 75$

C C A Dm

C C 7 A

8

8

Dm C Dm

Judas All the pro- i- ses he made me van- ished thro' an o- pen door.
Ev'- ry dream I e- ver had is shat- tered in a o- mill- ion parts.

Dm C A⁷ Dm

All the com- pli- ments he paid me, like con- fet- ti on the floor.
 Why should he con- cern him- self with just a- noth- er bro- ken heart.

Gm C⁷ F Gm C⁷ F

Ev- ry pro- mise he e- ver made; all e- mo- tion he e- ver dis- played,
 Ev- ry thing that we e- ver had, all the times when he made me glad,

D Gm E^b₁₆ B^b/_D Cm F

they just mel- ted in- to noth- ing. All that's left of what he gave is
 They don't count for a- ny- thing now. I was just a one time fad.

C Am Dm G

wea- sle words and poor ex- cu- ses. Shat- tered dreams and cru- el lies.

C Am Dm G⁷

I be- lieved but he de- ceived me. I was lost in com- pro- mise.

A A A/G A/F A/E

The first system of music features a vocal line with a treble clef and a key signature of one sharp (F#). The notes are whole notes: A4, A4, G4, F4, E4. Above the staff are the chord symbols A, A, A/G, A/F, and A/E. The piano accompaniment consists of a right hand with a continuous eighth-note pattern and a left hand with a simple bass line.

Dm 24 C

The second system continues the piano accompaniment. The right hand has a complex eighth-note pattern with some triplets. The left hand has a steady bass line. A measure number '24' is indicated above the staff.

C A Dm

The third system shows the piano accompaniment continuing. The right hand features a mix of eighth and sixteenth notes. The left hand maintains a consistent bass line.

C C A⁷ Rap Well I

The fourth system includes a vocal line with a treble clef. The notes are whole notes: C4, C4, A3, G3, F3, E3. Above the staff are the chord symbols C, C, and A⁷. The word 'Rap' is written above the final note. The piano accompaniment continues with its characteristic patterns.

Dm

joined in his cir- cus and he showed me the way. He said he

The fifth system features a vocal line with a treble clef and lyrics. The notes are whole notes: G4, A4, B4, A4, G4, F4, E4, D4. Above the staff are 'x' marks indicating the lyrics. The piano accompaniment continues with its characteristic patterns.

32^C Dm

knew how to treat me and he knew what to say. And he

Detailed description: This system contains the first two lines of music. The top line is a vocal line in treble clef with a key signature of one flat (Bb) and a common time signature (C). It features a series of eighth notes with 'x' marks above them, indicating a guitar strumming pattern. The lyrics are 'knew how to treat me and he knew what to say. And he'. The bottom two lines are piano accompaniment in grand staff (treble and bass clefs). The piano part consists of chords and single notes, with some notes beamed together. A 'Dm' chord symbol is placed above the piano part on the right side.

Dm

made me feel so good when he first came on the scene. It was

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with the lyrics 'made me feel so good when he first came on the scene. It was'. The piano accompaniment continues with chords and single notes. A 'Dm' chord symbol is placed above the piano part on the left side.

C Dm

all so ar-ti-fi cial but it seemed just like a dream. But

Detailed description: This system contains the fifth and sixth lines of music. The vocal line continues with the lyrics 'all so ar-ti-fi cial but it seemed just like a dream. But'. The piano accompaniment continues with chords and single notes. Chord symbols 'C' and 'Dm' are placed above the piano part on the left and right sides respectively.

Gm C⁷ F

that was yes- ter- day and now ev'- ry- thing is chang- ing. My

Detailed description: This system contains the seventh and eighth lines of music. The vocal line continues with the lyrics 'that was yes- ter- day and now ev'- ry- thing is chang- ing. My'. The piano accompaniment continues with chords and single notes. Chord symbols 'Gm', 'C⁷', and 'F' are placed above the piano part on the left, middle, and right sides respectively.

Gm C⁷ F

life was oh so good but now it all needs re- a- rang- ing. He

Detailed description: This system contains the ninth and tenth lines of music. The vocal line continues with the lyrics 'life was oh so good but now it all needs re- a- rang- ing. He'. The piano accompaniment continues with chords and single notes. Chord symbols 'Gm', 'C⁷', and 'F' are placed above the piano part on the left, middle, and right sides respectively.

D Gm

faked all his sin- ce- ri- ty, He cheat- ed and He lied. He

E^b B^b/D Cm F C Am

want-ed a goodtime, so He took me for a ride. Wea- sle words and poor ex- cu- ses.

40 Dm G⁷ C Am

Shat- tered dreams and cru- el lies. I be- lieved but he de- ceived me.

Dm G⁷ Dm G⁷

I was lost in com-pro-mise.

A A/G A/F A/E Dm

WILD MESSIAH

Bob Eagle

Narration: Judas arrived with a crowd armed with swords and clubs. He went up to Jesus and kissed him. So they arrested Jesus and brought him to the High Priest's house. Many witnesses told lies about Jesus. The High Priest asked, "Have you no answer to the accusations they bring against you? Are you the Messiah, the son of the blessed God?" "I am", said Jesus. The High Priest said, "We don't need any more witnesses. You have heard his blasphemy".

♩ = 130

Piano

F C B^b/D

C/E F C

F^{sus} 8

F^m F^m F^m

Cold passion,
You were only

Fm/E^b Fm/D^b Fm/C Fm/B^b B^bm

schem- ing ways,
play- ing games.

you who prac- tice
You did- n't mean a thing you said.

to de- ceive.

C Fm 16 Fm/E^b D^b

This is how you spend your days,
You just used us as a toy,

lay- ing out their tan- gled
kept us danc- ing

Fm/C C Fm Fm/E^b

web you weave.
on a thread.

Cool se- duc -tion on the line,
In your small de- men- ted mind

Fm/D^b Fm/C Fm/B^b B^bm C

like a hunt- er stalks its prey,
ev'- ry plot and plan you hatch.

like a spi- der
All your cheat- ing

24 Fm Fm/E^b D^b/E^b E^b

traps a fly,
and your lies,

you can take the breath a- way.
just to bring a- bout your catch.

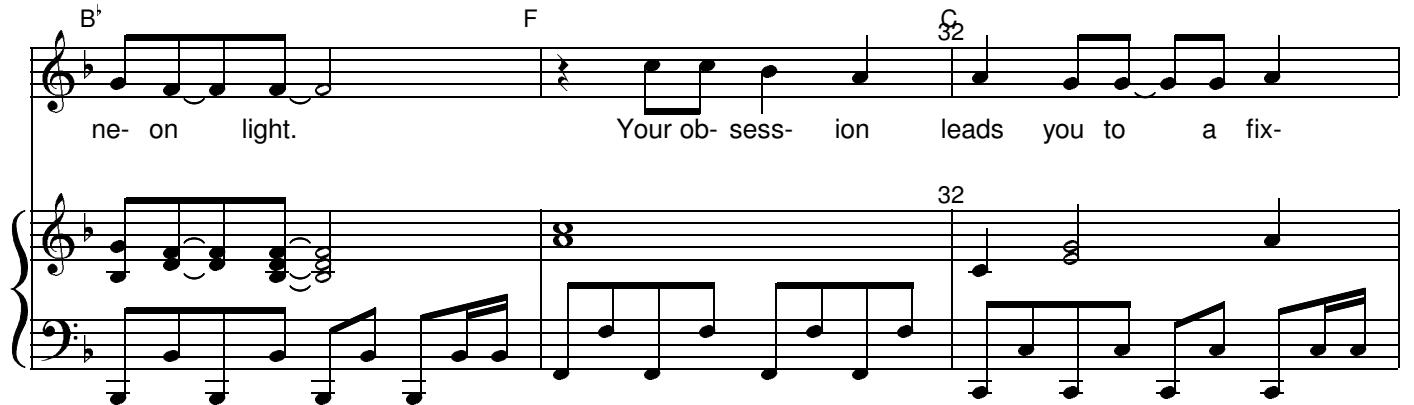
F C E^b

Wild Mess-i-ah of end-less night, writ-ten on your head like a



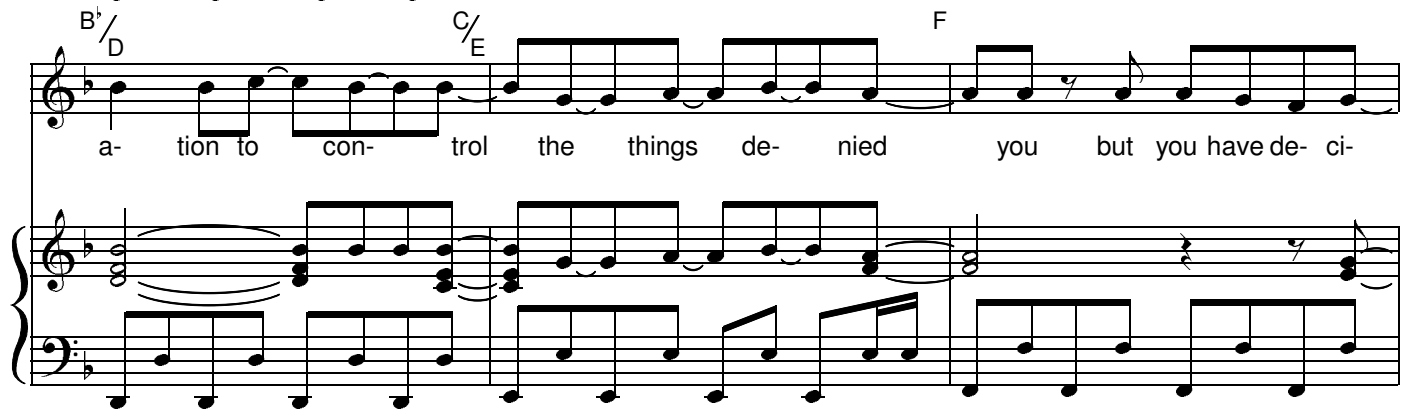
B^b F 32

ne- on light. Your ob- sess- ion leads you to a fix-



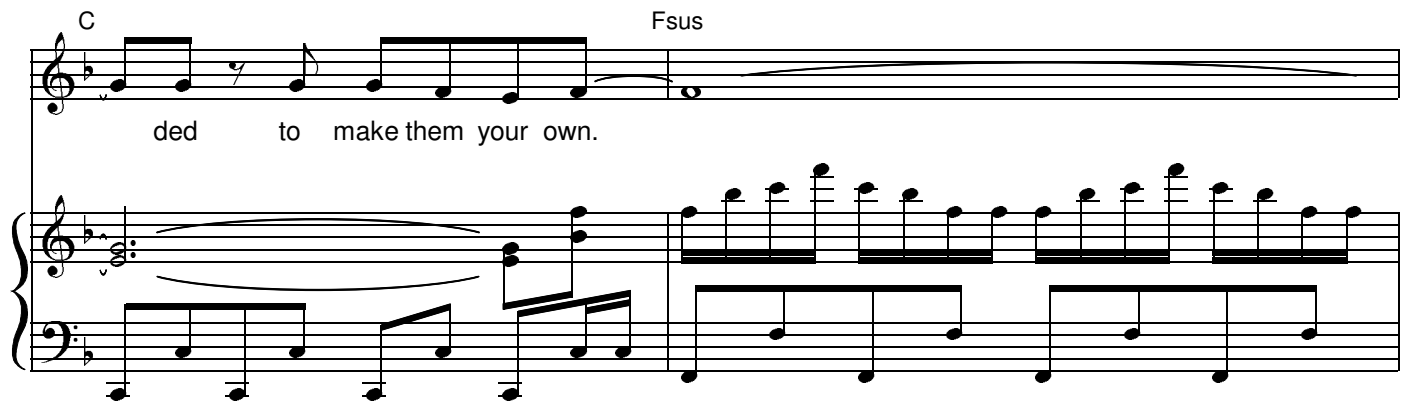
B^b/D C/E F 32

a- tion to con- trol the things de- nied you but you have de- ci-



C Fsus

ded to make them your own.



Fm 40



Fm Fm/E^b Fm/D^b Fm/C

Fm/B^b B^bm C Fm Fm/E^b

D^b Fm/48^bC C Fm

Fm/E^b Fm/D^b Fm/C Fm/B^b B^bm

C Fm D^b/E^b

In your small de-
 men- ted mind ev'- ry plot and plan you hatch.
 All your cheat- ing and your lies, just to bring a-

56 E^b F C

bout your catch. Wild Mess-i-ah of end-less night,

Detailed description: This system contains the first two lines of music. The top line is the vocal melody, starting with a treble clef and a key signature of two flats. It begins with the lyrics 'bout your catch. Wild Mess-i-ah of end-less night,'. Above the staff are three chord symbols: E^b , F, and C. The piano accompaniment is written in grand staff notation (treble and bass clefs). The piano part features a steady eighth-note bass line and chords in the right hand that support the vocal melody.

56 E^b B^b F

writ- ten on your head like a ne- on light. Your ob- sess- ion

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with the lyrics 'writ- ten on your head like a ne- on light. Your ob- sess- ion'. Above the staff are three chord symbols: E^b , B^b , and F. The piano accompaniment continues with similar rhythmic patterns, featuring a consistent eighth-note bass line and chords in the right hand.

C B^b/D C/F

leads you to a fix- a- tion to con- trol the things de- nied

Detailed description: This system contains the fifth and sixth lines of music. The vocal line has the lyrics 'leads you to a fix- a- tion to con- trol the things de- nied'. Above the staff are three chord symbols: C, B^b/D , and C/F . The piano accompaniment continues, with a measure number '64' appearing above the staff. The piano part maintains its eighth-note bass line and chordal accompaniment.

F C

you but you have de- ci- ded to make them your own.

Detailed description: This system contains the seventh and eighth lines of music. The vocal line concludes with the lyrics 'you but you have de- ci- ded to make them your own.'. Above the staff are two chord symbols: F and C. The piano accompaniment continues, with a measure number '64' appearing above the staff. The piano part maintains its eighth-note bass line and chordal accompaniment.

Fsus F

Detailed description: This system contains the final two lines of music on the page. The top line shows a vocal line with a fermata over a whole note chord, with chord symbols F and F above it. The piano accompaniment continues with a steady eighth-note bass line and chords in the right hand, ending with a double bar line.

TEARS

Bob Eagle

Narration: Peter was still in the courtyard when one of the High Priest's servants came by. She said, "You too were with Jesus in Nazareth". But he denied it. Just then a cock crowed. Twice later the bystanders accused Peter again. Peter said "I do not know the man you are talking about". Just then a cock crowed a second time, and Peter remembered how Jesus had said to him, "Before the cock crows twice, you will say three times that you do not know me". And he broke down.

C G⁷ Am Em F A^b/E Dm Dm/C

Vocal

Piano

$\text{♩} = 85$

G^b/B G⁷ C Am Dm Dm⁸ G⁷

C G⁷ Am Em F A^b/E

Tears are all I have to give, there's no more I can say, the chance has come and
 Fol- low where the wa- ters flow, the chance is there to take and for- tune's with the

Dm Dm/C G C E

gone. Then I tried so hard to win, but with no games left to
brave. Where the fresh green grasses grow, and hearts are hard to

Am Dsus D⁷ G C G⁷ Am Em

16

play the mem'ry lingers on. Hope e-vap-or-ates a-way the ma-gic dis-ap-
break, I feel the love He gave. Where the past can't hurt me now and all I want to

16

F A/E Dm Dm/C G

pears the lone-ly night ex-tends its sha-dow. In the dawn-ing of a
do is let the wavewash my e-sho-tion. Left to get a-long some-

C Am Dm G C²⁴

new day far be-yond the was-ted years my lone-li-ness ends.
how, or may-be mud-dle through this pass-ing good-bye.

24

Dm G Em Am Dm G

Through the line of ev'-ry mis-spent mo-ment. Past the pain of a
Far be-yond the point of no re-turn-ing In a time that I can't

Em Am Dm G Em Am

bro- ken heart. In the si- lence of the emp- ty spa- ces;
com- pre- hend. There be- yond the reach of all to- mor- row

F C/E B^b G A^b B^b C

i- mag- es of a life, fall- ing a- part.
Far be- yond pain or fear, all my love ends.

Dm G Em Am Dm G

Far be- yond the point of no re- turn- ing In a time that I can't

Em Am Dm G Em 40 Am

com- pre- hend. There be- yond the reach of all to- mor- row

F C/E B^b G A^b B^b C

Far be- yond pain or fear, all my love ends.

ICE JESUS

Bob Eagle

Narration: They put Jesus in chains, led him away and handed him over to Pilate. Pilate questioned him: "Are you the King the Jews? Aren't you going to answer their accusations?" Jesus refused to say a word.

$\text{♩} = 120$

Piano

Drums

Dm

Dm

Am sus/

8 Dm

Am sus/

Dm

G/D

Dm

C/D

Ice Je- sus. Cool man. Stand on dig- ni- ty, so neat

Dm

Dm 16

C/D

Dm

so fine. Stay- ing a- loof, re- tain- ing a dis- tinc- tion.

16

C/D Dm Dm C/D Dm
 Head up high, throw-ing a line. Ice Je-sus. Cool man.

C/D Dm Dm 24
 How can I un-der-stand the scene. What does it take to

C/D Dm C/D Dm
 break the ice? Are you list'-ning, do you know what I mean?

F F/A
 You're in a world of your own, you're on a sep-ar-ate plane,

B^b D/A Gm Gm/F C/3E C
 you-re in a new di-men-sion. What is this bar-ri-er be-

32

Am Dm Gm⁷ Csus C⁷

tween us? How can I cross the great di- vide?

F F/A

You're in a world of your own, you're on a sep- ar- ate plane,

B^b D/A Gm⁷ Gm⁷/F C⁷/E C

you're in a new di- men- sion. What is this bar- ri- er be-

40

Am Dm Gm⁷ Asus A⁷

tween us? How can I cross the great di- vide? Well

Dm C F

I'm not get- ting through to you al- though I try so hard. I'm

try- ing ev'- ry av- en- ue but ev'- ry one is barred. And ev'- ry thing I try just ne- ver

seems to find its place. Cos you just stand there si- lent ly and

star- ing in- to space.

Ice Je- sus. Cool man. Ice Je- sus.

Cool man. Ice Je- sus. Cool man.

Dm C/E F F/48 B'

C Dm F/A B'

C D D Gm A Dm

Gm A Dm C/D Dm Dm

C/D Dm Dm C/D D

48

56

CHARADE

Bob Eagle

Narration: The soldiers took Jesus to the courtyard. They put a purple robe on him, made a crown out of thorny branches and put it on his head. Then they began to salute him saying, "Long live the King of the Jews". They beat him, spat at him, and mocked him. Then they took him out to crucify him.

Vocal

Piano

$\text{♩} = 130$

Gm E^b Gm

E^b Gm E^b Gm₈ E^b

F E^b+9

Tra-ces of dark-ness. Partop- ti- mis- tic. Sha- dows and night. Part in des- pair.

F 16^b+9

Close in- ter- leav- ing with sweet-ness and light. Light in a tun- nel. Of- fer a prayer.

16

Dm Gm Cm/A

And the shadows make pre-tence that in the light they dim and fade.
 On the line of honest act- ion there's a cur- i- ous block-ade.

Dsus D E⁹M Gm Cm/A 24

But it seems as if they're grow- ing and in- creas- ing in the shade.
 And ad- vance- ment is de- pen- dent on the dark- ness front's de- lay.

Dsus Gm E⁺ Gm E⁺ **Rap**

It's all a charade. (Second time) Well the
 It's all a charade.

F E⁺/F F 32

dark-ness is gath'- ring and the thun-der cloudsform. But the light is re- ced- ing and we're

E⁺/F F E⁺/F

in for a storm. And a- pa- thy's grow- ing and there's trou- ble in store. Is it

F E^b/F F

true it's al- waysdark-est just be- fore the dawn. All I see is con- fu- sion, I couldbe

E^b/F F 40 E^b/F

rid- dled with fear. Whose side am I on, and who's with me here? And

A^b B^b/F A^b

who's a good Sa- ma- ri- tan and who's a phi- lis- tine? Which of you's my e- ne- my and

A^b Dm Gm Cm/48 A

which of you's a friend of mine?

Dsus E^bM Gm Cm F

Gm E^b Gm⁵⁶ E^b F

Po- si- tive ac-

tion ri- ding the waves. Skim- ing the sur-

face of neg-a-tive graves. It's a sign that all that's good

Gm Cm/A Dsus D E^bM⁹ Gm

is marching for- ward on par-ade. But it's en- tan- gled with the sor- row mak- ing

72 Cm/A Dsus Gm E^b

up the mas- que- rade it's all a cha- rade. Oh it's all a cha- rade.

72

Gm E^b Gm

Yes it's all a cha- rade.

E^b Gm 80 E^b

Come on and see the cha- rade. Oh can't you see the cha- rade?

80

Gm E^b Gm E^b

Oh it's all a cha- rade. Ev'- ry- bo- dy see the cha- rade.

Gm E^b Gm 88 E^b

Ev'- ry- thing's a cha- rade. Oh it's all a cha- rade.

88

Gm E^b Gm E^b

It's no good, yes it's all a cha- rade. There's noth- ing to it.

HAVE YOU GOT WHAT IT TAKES

Bob Eagle

Narration: It was 9 o'clock in the morning when they crucified him. They also crucified two others. People passing by hurled insults at Jesus. He saved others, but he cannot save himself.

Cm

Vocal

Piano

Cm A[♭]7 Cm

A[♭]7 Cm A[♭]7

8

8

Cm A[♭]7 Cm Cm

Cm

Have you got what it takes to set the

A^b7

Cm

whole world swing-ing Have you got what it takes to let the good times roll? Do you

16

A^b7

Cm

know what it means to do the things you pro-mised? Have you

A^b7

Cm

got what it takes to take on full con-trol?

A^b7 Cm

Cm

I'm sim-ply wait-ing, watch-
I hear the dri-ving rhy-

24 Fm Cm Cm

ing ev- ry move you make. Are you in- to free- dom, or
 thm pound- ing on and on. I still hear the mu- sic e- ven

24

A^b Cm Cm G C⁷/E F

are you just a fake? Can you call on an- gels? That would be quite neat.
 when the band has gone. I sense the vi- bra- tions. I can see the light.

Fm Cm A^{b7} G G

Can you chan- ge the mo- ment? Can you turn on the heat?
 Sens- ing the op- press- ion of

32 1. 2. A^{b7} G

Have you ev- er- last- ing night.

32 1. 2. A^{b7} G

Cm

Have you got what it takes to set the

A^b7 Cm A^b7

whole world swing-ing Have you got what it takes to let the good times roll? Do you

40 Cm A^b7

know what it means to do the things you pro-mised? Have you

Cm A^b7 Cm Gm

got what it takes to take on full con-trol?

1. 2Cm

Have you

48 ff

48

TIME AFTER TIME

Bob Eagle

Narration: At Midnight the whole country was covered in darkness. At three o'clock Jesus cried out, "My God. My God. Why did you abandon me?" With a loud cry Jesus died. Some women were there looking from a distance. Among them was Mary Magdalene.

D C/D G Em A⁷

Vocal

Piano

$\text{♩} = 100$

D C/D G Em A⁷

8

D C/D G Em A⁷

There'll be a time when the pain is all behind us.

D C/D G Em A⁷

16

Time af-ter time, when there'll be no tears to blind us.

16

G A F#m⁷ Bm

Deep in the mist of hope for- got- ten as a dream.

G C# F#m Am D⁷

Bathed in the morn- ing light we see a diff- rent scene.

G F#m⁷ G F#m⁷

Long af- ter tears and cry- ing. When in- no- cent love is dy- ing.

G F#m⁷ Bm Em Asus⁷ A⁷ D³²

We can see through it all. Time af- ter time.

D C/D G Em A⁷

Fash- ion the past. Re- ar- range the child- hood mean- ing.

D C/D G Em 40 A⁷
 Sha-ping the line to the end of bit-ter feel-ing.

G A F^{#m} 7 Bm
 Dawn of an age to come, the sun-set of our fears.

G C[#] 7 F^{#m} Am D 48
 Hope of a fu-ture to re-claim the was-ted years.

G F^{#m} 7 G F^{#m} 7
 Check out the pass-ing mem'-ry. Free of des-pair and en-vy.

G F^{#m} 7 Bm Em A 7 D 56
 We can see through it all. Time af-ter time.

B^b C F Dm
 There'll be a time when ev'-ry breath of in- spi- ra- tion

Gm C⁷ FM 64
 gath-ers it- self out- side his door.

F[#] Bm
 Gone as the breeze, but ev- er- last- ing as the moun- tains.

Bm^b/E E Asus A A⁷²
 Bet- ter than each time, each time be- fore. Oh:

D C/D G Em A⁷
 Paint- ing in gold, all the clouds of re- col- lec- tion.

D C/D G Em 80 A⁷
 Changing the mold from a world of im- per- fec- tion.

G A F#m⁷ Bm
 Free from the li- mit of the shack- le and the chain.

G C#⁷ F#m Am D 88
 On- ly the best of all that's gone can now re- main.

G F#m⁷ G F#m⁷
 Fac- ing a new be- gin- ning. Lo- sers out there are win- ning.

G F#m⁷ Bm Em A⁷ D 96
 We can see through it all. Time af- ter time.

80

88

96

SOME1

Bob Eagle

Narration: The curtain hanging in the Temple was torn in two, from top to bottom. The Army officer who was standing there in front of the cross saw how Jesus had died, and said, "This was surely the Son of God".

Am G

Vocal

Piano

$\text{♩} = 100$

Am

G

Rap Am

8

And all the world's a stage, and

G

all of us are bit part actors. All the world's a stage, and

Am

all of us are bit part act- ors. We just read the lines of

G

some- one el- se's play. We're in a real life dra- ma but the

16 Dm

au- thor stays a- way.

16 But I

B^b C

There's a man who holds, who holds the whole world in his hands. And I'm
won- der why the world goes off at tan- gents like it does. If it's

B^b C

told that ev- ry- thing there is ac- cords with his com- mands. And I
not what he in- ten- ded then why don't he make a fuss? Are we

Am Em C 24 D

guess there must be some- one, cos it's hard to see how else we'd all be
 li- ving in a thrill- er? Are we act- ing out a plot a- long the

Em Am Em

here. way? It's all so com- plex, sure- ly not the
 Does it all reach a con- clu- sion and re-

C D Em

con- se- quence of onegreatran- dom steer.
 solve in- to somegreatand glo- rious day?

Am G

32

Am

G **Rap** Am

And all the world's a stage, and

40 G

all of us are bit part actors. All the world's a stage, and

Am

all of us are bit part actors. We just read the lines of

G

some-one else's play. We're in a real life drama but the

1. 2. Am 48

1. 2. 48

author stays a-way. And author stays a-way.

THINKING OF YOU

Bob Eagle

Narration: After the Sabbath was over, Mary Magdalene, Mary the mother of James and Salome brought spices to go and anoint the body of Jesus. Very early on Sunday morning they went to the tomb.

Vocal

Piano

$\text{♩} = 75$

E^\flat

Why d'ya have to leave me, ev'- ry- thing I knew is gone. With

D/E^\flat

no hope for to- mor- row I don't think that I can car- ry on,

Fm Gm G^7 C^7

Fm B^b E^b Fm 8 B^b

with- out you be- side me, with- out your love to help and guide me,

E^b Cm

got- ta face a fu- ture all a- lone. And I

Fm B^b sus B^b 7

won- der if I can make it on my own. Well I guess I'm gon- na

E^b

have to learn to get a- long with- out you here. And I guess I'll have to

B^b 7 E^b 16 Csus 7 C 7

try to pick the pie- ces up and start a- gain. I'm

Fm ⁷B^b | Gm Cdim

try- ing so hard to keep con- trol but its hard to do.

The first system of the musical score features a vocal line and piano accompaniment. The vocal line starts with a treble clef and a key signature of two flats (B-flat major/D minor). The lyrics are "try- ing so hard to keep con- trol but its hard to do." The piano accompaniment consists of a right hand with chords and a left hand with a simple bass line. Chords are indicated as Fm, B^b7, Gm, and Cdim.

E^b/B^b F^b/B^b

Noth- ing I try can stop this lone- ly mind from think- ing of you.

The second system continues the musical score. The vocal line has lyrics "Noth- ing I try can stop this lone- ly mind from think- ing of you." The piano accompaniment continues with chords and a bass line. Chords are indicated as E^b/B^b and F^b/B^b. The system ends with a double bar line.

E^b

The third system shows the piano accompaniment for the second system, starting with a treble clef and a key signature of two flats. The right hand plays a series of chords, and the left hand plays a simple bass line. The chord E^b is indicated at the beginning.

E^b 24 D^b/E^b

Have to pull my- self to- geth- er this is such a waste. But

The fourth system features a vocal line and piano accompaniment. The vocal line has lyrics "Have to pull my- self to- geth- er this is such a waste. But". The piano accompaniment continues with chords and a bass line. Chords are indicated as E^b and D^b/E^b. A measure number "24" is placed above the piano part.

Fm Gm C⁷ C⁷

emp- ti- ness sur- rounds me. Your mem'- ry leaves a bit- ter taste.

The fifth system features a vocal line and piano accompaniment. The vocal line has lyrics "emp- ti- ness sur- rounds me. Your mem'- ry leaves a bit- ter taste." The piano accompaniment continues with chords and a bass line. Chords are indicated as Fm, Gm, C⁷, and C⁷. A measure number "24" is placed above the piano part.

Fm B^b E^b Fm

A shot you could- n't call. No leav- ing note that says it all.

B^b Cm

Inn- er strength please don't de- sert me now. I've got- ta

Fm B^b sus B^b 7

find a bet- ter way to cope with things some-how. Well I guess I'm gon- na

32

Fm B^b 7 Gm Cdim

try- ing so hard to keep con- trol but its hard to do.

E^b/B^b Fm/B^b

Noth- ing I try can stop this lone- ly mind from think- ing of you.

E^b D^b/_{E^b}

Fm Gm G⁷₄₀ C⁷

⁷Fm B^b E^b Fm B^b

A shot you could- n't call. No leav- ing note that says it all.

E^b Cm

Inn- er strength please don't de- sert me now. I've got- ta

Fm

find a bet- ter way to cope with things some-

Csus C⁷

how. Well I guess I'm gon-na have to learn to get a-long with-

48 F C

48 out you here. And I guess I'll have to try to pick the pie-ces up and

F Dsus D⁷ Gm C⁷

start a-gain. I'm try-ing so hard to keep con-trol but its

Am Ddim F/C

hard to do. Noth-ing I try can stop this lone-ly mind from

Gm/C F E/F

56 thinking of you.

56 *Tail*

ALL OVER THE WORLD

Bob Eagle

Narration: They looked up and saw that the stone had been rolled back. They entered the tomb and saw a young man wearing a white robe. He said, "He is not here. He is risen". After Jesus rose from death he appeared to Mary and the twelve disciples. He said to them, "Go throughout the world and preach the good news".

Piano

Drums

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

8 G^b Fm B^b 7 E^b

All o- ver the world. All o- ver the world,

B^b D^b A^b

the mu- sic is clear; a new song is heard. A flick- er- ing flame

E^b G^b Fm

16

has burst in- to light, a new day has dawned.

B^b 7 E^b B^b

All o- ver the world. All o- ver the world, the peo- ple are march-

D^b A^b E^b

ing out hand in hand. The can- dle that glowed is burn- ing so bright,

24 G^b Fm B^b 7

a new hope is born; all o- ver the world.

24

E^b E^b

In ev- e- ry na- The barr- iers are break-

The image shows a musical score for a song. It consists of six systems of music. Each system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The lyrics are written below the vocal line. Chord symbols are placed above the vocal line. Measure numbers 16, 24, and 24 are indicated. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

B^b A^b E^b 32

tion ing there's a base for new be- gin- nings.
ing and the cur- tain ing. lift- ing.

B^b A^b

A sense of ex- cite- ment ing is de- tec- ted in the
The peo- ple are danc- ing to the mu- sic of re-

B^b E^b F⁷ B^b E^b F

air. lease. Cries Winds of are free- dom ring- ing out through all the
The peo- ple are danc- ing to the mu- sic of re- gimes a-

40 B^b B D^b E^b

lands, way, and there's a ju- bi- la- tion in
40 way, and there's a new a- ware- ness, we're a

Cm F⁷ B^b sus B^b 7

ev- ry ci- ty square. All o- ver the world.
world- wide fa- mi- ly.

E^b B^b D^b 48

All o- ver the world, the mu- sic is clear; a new song is heard.

The first system of the score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has three flats (B-flat major or D-flat minor). The vocal line begins with a half note E-flat, followed by quarter notes G-flat, A-flat, B-flat, and C-flat. The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords. A measure rest of 48 is indicated above the vocal line.

A^b E^b G^b

A flick- er- ing flame has burst in- to light, a new day has dawned.

The second system continues the vocal and piano parts. The vocal line starts with a half note A-flat, followed by quarter notes G-flat, F-flat, E-flat, and D-flat. The piano accompaniment maintains the same rhythmic pattern as the first system.

Fm B^{b7} E^b

All o- ver the world. All o- ver the world,

The third system features a vocal line starting with a half note F minor, followed by quarter notes G-flat, A-flat, B-flat, and C-flat. The piano accompaniment continues with the established accompaniment.

B^b D^b 56 A^b

the peo- ple are march- ing out hand in hand. The can- dle that glowed

The fourth system has a vocal line starting with a half note B-flat, followed by quarter notes A-flat, G-flat, F-flat, and E-flat. The piano accompaniment continues with the established accompaniment. A measure rest of 56 is indicated above the vocal line.

E^b G^b Fm

is burn- ing so bright, a new hope is born;

The fifth system features a vocal line starting with a half note E-flat, followed by quarter notes D-flat, C-flat, B-flat, and A-flat. The piano accompaniment continues with the established accompaniment.

$B^b 7$ E^b A^b 64
all o- ver the world. Power to the

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with a treble clef and a key signature of two flats (B-flat major). The lyrics are "all o- ver the world. Power to the". Above the vocal line, the chords $B^b 7$, E^b , and A^b are indicated. A double bar line with a repeat sign is placed at measure 64. The piano accompaniment consists of a right-hand part with a steady eighth-note accompaniment and a left-hand part with a simple bass line.

D^b A^b E^b A^b
peo- ple. That's what we see. Ev'- ry- one ful-

The second system continues the vocal line and piano accompaniment. The lyrics are "peo- ple. That's what we see. Ev'- ry- one ful-". Above the vocal line, the chords D^b , A^b , E^b , and A^b are indicated. A double bar line with a repeat sign is placed at measure 64. The piano accompaniment continues with the same rhythmic pattern as the first system.

E^b A^b Csus
fil- ing their own des- ti- ny.

The third system continues the vocal line and piano accompaniment. The lyrics are "fil- ing their own des- ti- ny.". Above the vocal line, the chords E^b , A^b , and Csus are indicated. The piano accompaniment continues with the same rhythmic pattern.

72 C F C
All o- ver the world. All o- ver the world, the mu- sic is clear;

The fourth system continues the vocal line and piano accompaniment. The lyrics are "All o- ver the world. All o- ver the world, the mu- sic is clear;". Above the vocal line, the chords 72 , C , F , and C are indicated. A double bar line with a repeat sign is placed at measure 72. The piano accompaniment continues with the same rhythmic pattern.

E^b B^b F
a new song is heard. A flick- er- ing flame has burst in- to light,

The fifth system continues the vocal line and piano accompaniment. The lyrics are "a new song is heard. A flick- er- ing flame has burst in- to light,". Above the vocal line, the chords E^b , B^b , and F are indicated. The piano accompaniment continues with the same rhythmic pattern.

A[♭] Gm C⁷
80

a new day has dawned. All o- ver the world.

F C E[♭]

All o- ver the world, the peo- ple are march- ing out hand in hand.

B[♭] F A[♭]

The can- dle that glowed is burn- ing so bright, a new hope is born;

Gm C⁷ F

all o- ver the world. All o- ver the world.

A[♭] C

All o- ver the world.

MARK - MEGAMIX

FINALE

Bob Eagle

Tempo: ♩ = 140

Drums - Disco style

Chords: C, Am, Dm, G, A, B^b/C, F/C

Vocal: Hail Mess-i-ah! Son of Da-vid. Hail Mess-i-ah!

16 F G C Am Dm G

We can't i- ma- gine the fu- ture with- out you. There'd be a space that we

16 Asus A⁷ Dm G C Am

just could- n't fill. We want the mu- sic to play on for e- ver.

Dm Em F G 24 A

As time goes by we'll be prais- ing still. Ho- san- na. Ho-

E D E

san- na. Ho- san- na. Ho- san- na.

A E F G

Ho- san- na. Ho- san- na. Da- vid's great- est son.

A A 32 E

Ho- san- na. Ho- san- na. Ho-

D E A

san- na. Ho- san- na. Ho- san- na. Ho-

E F G A 40

san- na. Da- vid's great- est son.

F C B^b/D

C/E F C

Fsus

48

Fm

Fm

Fm

Cold pass-ion,

Fm/E

Fm/D

Fm/C

Fm/B

B^bm

schem-ing ways,

you who prac-tice to de-ceive.

C

Fm

Fm/E

D^b

This is how you spend your days, lay-ing out ther tan-gled

Fm/C

C

Fm

Fm/E

web you weave.

Cool se-duc-tion on the line,

Fm/D Fm/C Fm/B^b B^bm C

like a hunt- er stalks its prey, like a spi- der

64 Fm Fm/E^b D^b/E^b E^b

traps a fly, you can take the breath a- way.

64

F C E^b

Wild Mess-i- ah of end- less night, writ- ten on your head like a

B^b F C 72

ne- on light. Your ob- sess- ion leads you to a fix-

72

B^b/D C/E F

a- tion to con- trol the things de- nied you but you have de- ci-

C

Fsus

ded to make them your own.

80

80

Gm

E^b

Gm

E^b

Gm

E^b

Gm

F⁺₈₈

F

88

Tra-ces of dark-

ness.

Shadows and night.

Close in-ter-leav-

E^b+9 96

ing with sweet-ness and light. And the

Dm Gm Cm/A Dsus

sha- dows make pre- tence that in the light they dim and fade. But it

E^bM⁹ Gm Cm/A Dsus 104

seems as if they're grow- ing and in- creas- ing in the shade. It's all a cha- rade.

Gm Cm

Have you got what it takes to set the

A^b7 Cm A^b7

whole world swing- ing Have you got what it takes to let the good times roll? Do you

Cm A^b7 Cm
 112
 know what it means to do the things you promised? Have you got what it takes to take on
 full control?
 I'm simply waiting, watching every move you make. Are you into freedom, or
 are you just a fake? Can you call on angels? That would be quite neat.
 Can you change the moment? Can you turn on the heat?

A^b Cm 1.
 Cm Fm Cm Cm G C⁷/E F
 120
 Fm Cm A^b7 G G

2. 128 Em

Have you

Asus

A D C/D G

There'll be a time when the pain is all be-

Em A⁷ D C/D G

hind us. Time af- ter time, when there'll be no tears to

136 Em A⁷ G A F⁷m

blind us. Deep in the mist of hope for- got- ten as a dream.

Bm G C⁷ F⁷m

Bathed in the morn- ing light we see a diff'- rent scene.

144 Am D⁷ G F^{#m}⁷

Long af- ter tears and cry- ing.

G F^{#m}⁷ G

When in- no- cent love is dy- ing. We can see through

F^{#m}⁷ Bm Em A⁷ D¹⁵² B^b

it all. Time af- ter time.

E^b B^b A^b

The barr- iers are break- ing and the cur- tain is

E^b B^b

lift- ing. The peo- ple are danc- ing to the

160 A^b B^b E^b F⁷

mu - sic of re - lease. Winds are

The first system of the score consists of a vocal line and a piano accompaniment. The vocal line starts with a treble clef and a key signature of two flats. The lyrics are "mu - sic of re - lease. Winds are". The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

B^b E^b F B^b

blow - ing all the old re - gimes a - way, and there's a

The second system continues the vocal line and piano accompaniment. The lyrics are "blow - ing all the old re - gimes a - way, and there's a". The piano accompaniment maintains its rhythmic pattern.

B D^b E^b Cm 168 F⁷

new a - ware - ness, we're a world - wide fa - mi - ly.

The third system continues the vocal line and piano accompaniment. The lyrics are "new a - ware - ness, we're a world - wide fa - mi - ly.". The piano accompaniment includes a measure with a Cm chord and a tempo marking of 168.

B^b sus B^b 7 E^b

All o - ver the world. All o - ver the world,

The fourth system continues the vocal line and piano accompaniment. The lyrics are "All o - ver the world. All o - ver the world,". The piano accompaniment features a consistent eighth-note accompaniment.

B^b D^b A^b

the mu - sic is clear; a new song is heard. A flick - er - ing flame

The fifth system continues the vocal line and piano accompaniment. The lyrics are "the mu - sic is clear; a new song is heard. A flick - er - ing flame". The piano accompaniment concludes with a final chord.

E^b G^b Fm

has burst in- to light, a new day has dawned.

176

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in G minor, with notes G4, A4, Bb4, C5, Bb4, A4, G4. Above the staff are chord markings E^b, G^b, and Fm. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line. A measure number '176' is placed above the vocal line.

B^b E^b B^b

All o- ver the world. All o- ver the world, the peo- ple are march-

7

Detailed description: This system contains the third and fourth lines of music. The vocal melody continues with notes Bb4, A4, G4, F4, E4, D4, C4. Above the staff are chord markings B^b, E^b, and B^b. The piano accompaniment continues with chords and bass line. A measure number '7' is placed above the vocal line.

D^b A^b E^b

ing out hand in hand. The can- dle that glowed is burn- ing so bright,

Detailed description: This system contains the fifth and sixth lines of music. The vocal melody continues with notes D4, C4, B3, A3, G3, F3, E3. Above the staff are chord markings D^b, A^b, and E^b. The piano accompaniment continues with chords and bass line.

184 G^b Fm B^b

a new hope is born; all o- ver the world.

184

Detailed description: This system contains the seventh and eighth lines of music. The vocal melody continues with notes G3, F3, E3, D3, C3, B2, A2. Above the staff are chord markings G^b, Fm, and B^b. The piano accompaniment continues with chords and bass line. Measure numbers '184' are placed above the vocal line.

E^b A^b

Power to the

Detailed description: This system contains the ninth and tenth lines of music. The vocal melody continues with notes A2, G2, F2, E2, D2, C2, B1. Above the staff are chord markings E^b and A^b. The piano accompaniment continues with chords and bass line.

D^b A^b E^b 192

peo- ple. That's what we see.

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is B-flat major (two flats). The vocal line begins with a D-flat note, followed by an A-flat, and then an E-flat. The lyrics are "peo- ple. That's what we see." The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simpler eighth-note pattern in the left hand. A measure number "192" is placed above the piano part.

A^b E^b A^b

Ev'- ry- one ful- fil- ing their own des- ti- ny.

The second system continues the musical score. The vocal line starts with an A-flat, followed by an E-flat, and then another A-flat. The lyrics are "Ev'- ry- one ful- fil- ing their own des- ti- ny." The piano accompaniment maintains the same rhythmic patterns as in the first system. A measure number "192" is placed above the piano part.

Csus C⁷ F

All o- ver the world. All o- ver the world,

The third system introduces new chords: Csus, C⁷, and F. The vocal line has a measure rest followed by the lyrics "All o- ver the world. All o- ver the world,". The piano accompaniment continues with the established rhythmic patterns. A measure number "7" is placed above the piano part.

C E^b B^b 200

the mu- sic is clear; a new song is heard. A flick- er- ing flame

The fourth system features chords C, E-flat, and B-flat. The vocal line begins with a measure rest, then the lyrics "the mu- sic is clear; a new song is heard. A flick- er- ing flame". The piano accompaniment continues with the established rhythmic patterns. A measure number "200" is placed above the piano part.

F A^b Gm

has burst in- to light, a new day has dawned.

The fifth system features chords F, A-flat, and Gm. The vocal line begins with a measure rest, then the lyrics "has burst in- to light, a new day has dawned." The piano accompaniment continues with the established rhythmic patterns.

7
C F C

All o- ver the world. All o- ver the world, the peo- ple are march-

208 E^b B^b F

ing out hand in hand. The can- dle that glowed is burn- ing so bright,

208

A^b Gm C⁷

a new hope is born; all o- ver the world.

F A^b 216

All o- ver the world.

216

C

All o- ver the world.