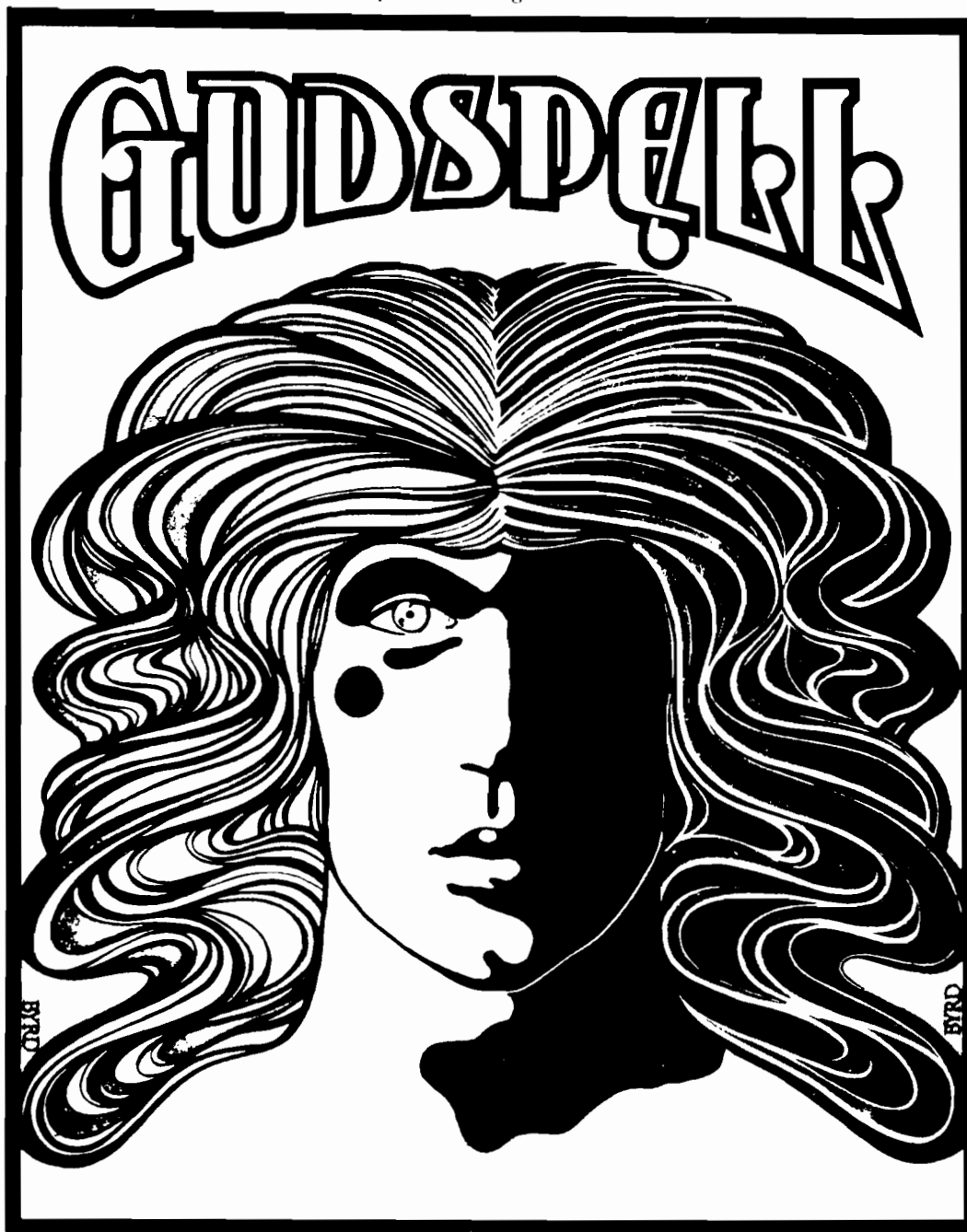


A Musical Based Upon  
The Gospel According to St. Matthew



Music and New Lyrics by STEPHEN SCHWARTZ

Conceived and Directed by JOHN-MICHAEL TEBELAK

Lyrics to "By My Side" by JAY HAMBURGER

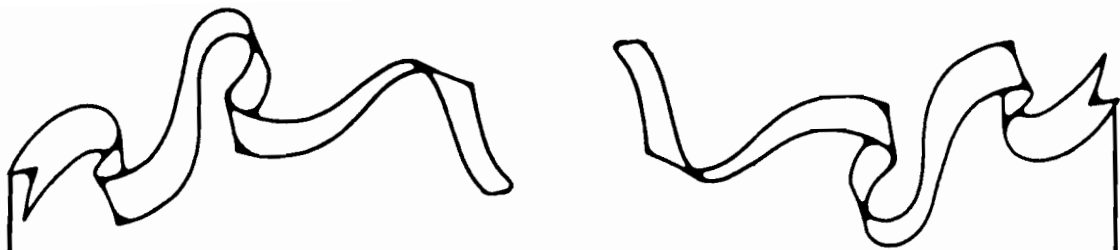
Music to "By My Side" by PEGGY GORDON

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# GODSPELL

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# GODSPELL

## ACT I

### Prologue

By STEPHEN SCHWARTZ

Cue: SOCRATES: ... then I am a mischievous person.

Brightly- *legato*

(a) But if anyone says this is not my teaching, he is

(b) (c)

Piano *p*

Detailed description: This system contains the first three measures of the piano accompaniment and vocal line. The piano part is in 4/4 time, starting with a piano (*p*) dynamic. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#). Measure (a) contains the lyrics 'But if anyone says this is not my teaching, he is'. Measures (b) and (c) are instrumental vocalizations.

(d) speaking an untruth. SOCRATES: (Sings)

Where-fore, O, men of Ath - ens,

E F# / E

Detailed description: This system contains the fourth measure of the piano accompaniment and the start of the vocal line. The piano part continues with the same accompaniment. The vocal line begins with the lyrics 'speaking an untruth.' followed by 'SOCRATES: (Sings)'. The lyrics 'Where-fore, O, men of Ath - ens,' are spread across measures 4 and 5. Chord symbols 'E' and 'F# / E' are indicated below the piano part.

3 I say to you There - fore, ac - quit me or not

D#m7 G# C# D# / C#

Detailed description: This system contains the fifth measure of the piano accompaniment and the end of the vocal line. The piano part continues with the same accompaniment. The vocal line begins with the lyrics 'I say to you There - fore, ac - quit me or not'. Chord symbols 'D#m7', 'G#', 'C#', and 'D# / C#' are indicated below the piano part.

7

But whic - ev - er you do I shall nev - er al - ter my ways,

Cm7 F G Gmaj7

11

Nev - er ad - just my ap - proach to the maze, nev - er re - form 'til the

Cmaj7 F E

14

end of my days, e - ven if I have to die man - y times.

F#/E Am B7/E E

17

THOMAS AQUINAS:

*mf* E A E A

21

God is ap - pre - hend - ed by im - ag - i - na - tion, in - tel - i - tion,

*p* E

22

rea - son, touch, o - pin - ion, sense and name (and so on)

F#m

23

While on quite the oth - er hand, we find we can't be - gin to un - der -

D#m

24

stand Him, so to some it seems a shame to go on.

G#m *p*

25

But He is all things in all

*(Romantically)*

C# Eb/Db F

8 Ped. 8 Ped. 8 Ped. 8 Ped. (cont. Ped.)

29

And He is noth - ing in an - y.

G Gmaj7 Cmaj7 F

8 8 8

33

He is of - ten found in one thing small, Con - verse - ly, He is of - ten missed in man - y.

E F# / E Am / E B7 / E E

*f*

37

MARTIN LUTHER:

God al - might - y has made our rul - ers mad

F# / E D#m7 G#

8 bassa

41

God al - might - y has turned our peo - ple bad; For the

C# D#/C# Cm7 F

8 bassa

45

Ger - man no - bil - i - ty, with typ - i - cal a - gil - i - ty, have

G Gmaj7

8 bassa

47

so ap - plied their skill at e - gre - gious laws — That the

Cmaj7 Fmaj7

8 bassa

49

peo - ple are led a - stray; they feel be - hold - en to o - bey. It

E *rall.* F#/E

8 bassa

51

*a tempo*

may be just the Ger-man way, but God, it gives one pause.

Am B(sus4) B *a tempo* E *mf* E

54

DA VINCI:

The rise of man

GIBBON:

The de-

A la Mozart

A(add9) E A(add9) E *p*

58

was nat - u - ral. Man is so lev-i-ta-ble -

cline of Rome was nat - u - ral and in - ev-i-ta-ble - In-

F# / E D#m7 G#

\* Opt. one octave lower.



61

In - stead of ad - mir - ing man's  
 stead of in - quir - ing why Rome was de - stroyed

C# D#/C# Cm7

64

fill - ing of the void, We \_\_\_\_\_ should rath - er be sur - prised - that  
 We \_\_\_\_\_ should rath - er be sur - prised -

F G Gmaj7

67

God \_\_\_\_\_ had man so tyr - an - nized. - Man  
 That Rome re - mained so strong - -

Cmaj7 Fmaj7 E F#/E



71

BOTH:

NIETZSCHE:

will be strong, so long.      Wha —

*legato*

Am    B(sus4) B    E *f*    *mf* E    F#/E    D#m7    G#

75

at is

C#    D#/C#    Cm7    F    G    Gmaj7    Cmaj7    Fmaj7

79

SARTRE:

no - ble      now-a-days?      A - the - ist - ic    ex - is - ten - tial -

*gva* — — — — —

E    *p*    *mf*    E    F#/E

Fmaj7

83

is - m which I rep - re - sent is more co - her - ent --    I do be -

D#m7    G#    C#    D#/C#

lieve it. Man is a com-plex of pat-terns, of pro-cess-es. There is no such

Cm F G

thing as hu-man na-ture, not in all or few men, since there is no

Gmaj7 Cmaj7 Fmaj7 E

Man is a complex of

BUCKM. FULLER: God to con-ceive it. pat-terns, of processes.

F#/E Am B E

B. FULLER: (Spoken) I live on earth ... etc.

p

... a thing, a noun --

I seem to be a verb ... etc. ... function

# No. 1 Tower Of Babble

104 of the universe.

ALL:

Very grand

So high In my love - ly i - v'ry tow - er of

*ff* *F#/E* *E* *F#m* *G#m* *C#m* *rit.*

*Ped.*

109 **Faster**

Ba - bel, bab - ble, bab - ble, bab - ble bab - ble, bab - ble, bab - ble,

*B*

112

bab - ble, high a - bove the Rab - ble, rab - ble, rab - ble, rab - ble, bab -

*C#*

115

ble, rab - ble, bab - ble, bab - ble, rab - ble, bab - ble great - est mind - of his -

*F#m7* *F#7* *G#m7*

118

GROUP I:

to-ry - Solv-ing life's sweet mys - ter-y, - So lis - ten - to me

to-ry - Solv-ing life's sweet mys - ter-y, - So

F#m7 F#7 G#m7 C C# C

8 8 8

122

Know how life - should be. Oh,

lis - ten - to me Know how life - should be.

C# D D# D E

8 8 8 8 8 8 8 8

125

*accel.*

[Play 3 times]

what does it mat - ter if they don't a - gree.

*accel.*

What does it mat - ter if they don't a - gree.

Play 3 times

E Eb E

8 (q)

\*Where - fore

129

SOCRATES  
AQUINAS

God is ap - pre - hend - ed by im - ag - i - na - tion, in - tu - i - tion,

LUTHER  
NIETZSCHE

God al -  
Wha

DA VINCI  
GIBBON

\*Rise of man

SARTRE  
FULLER

A - the - is - tic

E

130

SOC.  
ACQ.

O, men of Ath - ens,

LUTH.  
NIET.

rea - son, touch, o - pin - ion, sense and name (and so on;)  
might - y, has

DA V.  
GIB.

cline of Rome was  
ex - is - ten - tial was

SAR.  
FULL.

cline of Rome was  
ex - is - ten - tial was

F# / E

\* Socrates and Da Vinci voices sing one octave lower.

131

I say to

SOC. ACQ.

Musical staff for SOC. ACQ. instrument part, measures 131-134. The staff shows a melodic line with eighth and quarter notes.

While on quite the oth - er hand we find we can't be - gin to un - der -  
made our rul - ers

LUTH. NIET.

Musical staff for LUTH. NIET. instrument part, measures 131-134. The staff shows a melodic line with quarter notes.

nat - u - ral.

DA V. GIB.

Musical staff for DA V. GIB. instrument part, measures 131-134. The staff shows a melodic line with quarter notes.

nat - u - ral and in -  
is - m which I

SAR. FULL.

Musical staff for SAR. FULL. instrument part, measures 131-134. The staff shows a melodic line with quarter notes.

Piano accompaniment for measures 131-134. The right hand has a steady eighth-note accompaniment, and the left hand has a bass line with chords. A 'Dm7' chord symbol is present in the bass line.

you

132

SOC. ACQ.

Musical staff for SOC. ACQ. instrument part, measures 132-135. The staff shows a melodic line with quarter and eighth notes.

stand Him, so to some it seems a shame to go on.  
mad

LUTH. NIET.

Musical staff for LUTH. NIET. instrument part, measures 132-135. The staff shows a melodic line with quarter notes.

Man is so lev - i - ta - ble.

DA V. GIB.

Musical staff for DA V. GIB. instrument part, measures 132-135. The staff shows a melodic line with eighth notes and a triplet of eighth notes.

ev - i - ta - ble In

SAR. FULL.

Musical staff for SAR. FULL. instrument part, measures 132-135. The staff shows a melodic line with quarter notes.

rep - re - sent is

Piano accompaniment for measures 132-135. The right hand has a steady eighth-note accompaniment, and the left hand has a bass line with chords. A 'G#' chord symbol is present in the bass line.

There - fore ac - quit me or not

133

SOC. ACQ.

Musical staff for SOC. ACQ. instrument, showing a treble clef and a key signature of three sharps (F#, C#, G#). The melody consists of quarter and eighth notes.

LUTH. NIET.

Musical staff for LUTH. NIET. instrument, showing a treble clef and a key signature of three sharps. The melody is similar to the SOC. ACQ. part. A slur covers the first two measures with the text "(Wha)".

DA V. GIB.

Musical staff for DA V. GIB. instrument, showing a treble clef and a key signature of three sharps. The melody is similar to the other parts.

SAR. FULL.

Musical staff for SAR. FULL. instrument, showing a treble clef and a key signature of three sharps. The melody is similar to the other parts.

Piano accompaniment for the first system, showing a grand staff with treble and bass clefs. The right hand has chords and moving lines, while the left hand has a steady bass line. Chords are labeled C#D and D#/C#.

God But al - He might - y, is has  
 (Wha) In -  
 stead of in - quir - ing why Rome was de - stroyed  
 more co - her - ent I do be -

135

but which - ev - er you do

SOC. ACQ.

Musical staff for SOC. ACQ. instrument, showing a treble clef and a key signature of three sharps. The melody starts with a half note.

LUTH. NIET.

Musical staff for LUTH. NIET. instrument, showing a treble clef and a key signature of three sharps. The melody is similar to the SOC. ACQ. part.

DA V. GIB.

Musical staff for DA V. GIB. instrument, showing a treble clef and a key signature of three sharps. The melody is similar to the other parts.

SAR. FULL.

Musical staff for SAR. FULL. instrument, showing a treble clef and a key signature of three sharps. The melody includes triplet markings.

Piano accompaniment for the second system, showing a grand staff with treble and bass clefs. The right hand has chords and moving lines, while the left hand has a steady bass line. Chords are labeled Cm7 and F.

all things in all  
 turned our peo - ple turned bad. For the  
 stead of ad - mir - ing man's fill - ing of the void  
 lieve it.  
 Man is a com - plex of pat - terns and proc - ess - es.



SOC. ACQ.

LUTH. NIET.

DA V. GIB.

SAR. FULL.

Ger - man no - bil - i - ty, with And He ty - pi - cal a - gil - i - ty, have

We should rath - er be sur - prised - that

We There is no such thing as hu - man should rath - er be sur - prised -

Gmaj7

Nev - er ad - just my ap - proach to this maze,

SOC. ACQ.

LUTH. NIET.

DA V. GIB.

SAR. FULL.

noth - ing in an - y.

so ap - plied their skill at e - gre - gious laws, - That the

God had man so (wha) - - - (very aspirant) - - - "t" is tyr - an - nized -

na - ture, not in all or few That men,

Cmaj7

Fmaj7

nev - er re - form to the end of my days

141

SOC. ACQ.

He is of - ten found in one thing small, Con -  
peo - ple are led a - stray; they feel be - hold - en to o - bey. It

LUTH. NIET.

DA V. GIB.

no - ble Man

SAR. FULL.

Rome re - mains so strong God to con -  
since there is no

e - ven if I have to die man - y times.

143

SOC. ACQ.

verse - ly He is of - ten missed in man - y.  
might be just the Ger - man way, But God, it gives one pause.

LUTH. NIET.

Now - a - days strong so long.  
will be

DA V. GIB.

SAR. FULL.

ceive it. so long.

Man is a com - plex of pat - terns and proc - ess - es.

145

SOC. ACQ. God is ap - pre - hend - ed by im - ag - i - na - tion, in - tu - i - tion  
God al -

LUTH. NIET. Wha  
Rise of man

DA V. GIB. A - the - is - tic de -

SAR. FULL. A - the - is - tic de -

146

SOC. ACQ. O, men of Ath - ens,  
rea - son, touch, o - pin - ion, sense and name (and so on;)  
might - y has

LUTH. NIET. cline of Rome was  
ex - is - ten - tial was

SAR. FULL. cline of Rome was  
ex - is - ten - tial was

I

say

to

147

SOC. ACQ.

Musical staff for SOC. ACQ. with lyrics "I say to". The staff shows a treble clef, a key signature of three sharps (F#, C#, G#), and a common time signature. The melody consists of quarter notes: I, say, to.

While on quite the oth - er hand we find we can't be - gin to un - der -  
made our rul - ers

LUTH. NIET.

Musical staff for LUTH. NIET. with a treble clef and a key signature of three sharps. It contains a single quarter note on the G# line.

nat - u - ral.

DA V. GIB.

Musical staff for DA V. GIB. with a treble clef and a key signature of three sharps. It contains a half note on the G# line.

nat - u - ral

and in -

SAR. FULL.

Musical staff for SAR. FULL. with a treble clef and a key signature of three sharps. It contains a half note on the G# line.

is - m which I

Piano accompaniment for the first system, showing both treble and bass staves with a key signature of three sharps and a common time signature. The accompaniment is mostly rests.

you

148

SOC. ACQ.

Musical staff for SOC. ACQ. with lyrics "you stand Him, so to some it seems a shame to go on." The staff shows a treble clef, a key signature of three sharps, and a common time signature. The melody consists of quarter notes: you, stand, Him, so, to, some, it, seems, a, shame, to, go, on.

stand Him, so to some it seems a shame to go on.  
mad.

LUTH. NIET.

Musical staff for LUTH. NIET. with a treble clef and a key signature of three sharps. It contains a single quarter note on the G# line.

man is so lev - i - ta - ble.

DA V. GIB.

Musical staff for DA V. GIB. with a treble clef and a key signature of three sharps. It contains a half note on the G# line.

ev - i - ta - ble

In -

SAR. FULL.

Musical staff for SAR. FULL. with a treble clef and a key signature of three sharps. It contains a half note on the G# line.

rep - re - sent is

Piano accompaniment for the second system, showing both treble and bass staves with a key signature of three sharps and a common time signature. The accompaniment is mostly rests.

vcllo

SOC. ACQ.

Musical staff for SOC. ACQ. with lyrics: There - fore ac - quit me or not

LUTH. NIET.

Musical staff for LUTH. NIET. with lyrics: God But He is has (Wha) al - might - y

DA V. GIB.

Musical staff for DA V. GIB. with lyrics: In - stead of in - quir - ing why Rome was de - stroyed

SAR. FULL.

Musical staff for SAR. FULL. with lyrics: more co - her - ent I do be -

Piano accompaniment for the first system, including treble and bass clefs and a 'v.' marking.

SOC. ACQ.

Musical staff for SOC. ACQ. with lyrics: but which - ev - er you do

LUTH. NIET.

Musical staff for LUTH. NIET. with lyrics: all things in all turned our peo - ple bad. For the

DA V. GIB.

Musical staff for DA V. GIB. with lyrics: stead of ad - mir - ing man's fill - ing of the void,

SAR. FULL.

Musical staff for SAR. FULL. with lyrics: lieve it Man is a com - plex of pat - terns and proc - ess - es.

Piano accompaniment for the second system, including treble and bass clefs and a 'v.' marking.

I shall nev - er al - ter my ways,

153

SOC. ACQ.

LUTH. NIET.

DA V. GIB.

SAR. FULL.

And He is  
Ger - man no - bil - i - ty with typ - i - cal a - gil - i - ty have

We should rath - er be sur - prised - that

We should rath - er be sur - prised -  
There is no such thing as hu - man

nev - er ad - just my ap - proach to this maze;

155

SOC. ACQ.

LUTH. NIET.

DA V. GIB.

SAR. FULL.

noth - ing in an - y.

so ap - plied their skill at e - gre - gious laws, - That the

God had man so tyr - ran - nized - <sup>(very aspirant)</sup> "t" is

na - ture not in all or few men

Fmaj7

157 Nev - er re - form to the end of my days.

SOC. ACQ.

He is of - ten found in one thing small; Con -  
 peo - ple are led a - stray; they feel be - hold - en to o - bey. It

LUTH. NIET.

no - ble Man

DA V. GIB.

Rome re - mains so strong  
 since there is no God to con -

SAR. FULL.

159 e - ven if I have to die man - y times.

SOC. ACQ.

verse - ly He is of - ten missed in man - y.  
 might be just the Ger - man way, But God, it gives one pause.

LUTH. NIET.

Now - a - days?  
 will be strong so long.

DA V. GIB.

ceive it. so long.

SAR. FULL.

Man is a com - plex of pat - terns and proc - ess - es

Musical score for measures 161-163. The vocal line has a long 'Ah' note. The piano accompaniment consists of flowing sixteenth-note patterns in both hands.

Musical score for measures 164-167. The vocal line has three 'Ah' notes. The piano accompaniment includes dynamic markings like *ff* *Am6* and *mp*.

*attacca*

# No. 2

## Prepare Ye (The Way Of The Lord)

1 Solemnly-slowly  
JOHN THE BAPTIST: (*a cappella*)

Musical score for 'Prepare Ye'. It includes parts for Shofar, Pno., and Organ. The organ part has chord markings (B), (C#m), (D#m), and (E). The organ part also includes the instruction 'Play 2nd time only' and a dynamic marking *p*.



4 1.

Lord. Pre - pare ye the way of the Lord!

(F#) (B) (C#m) (D#m) (E) (F#) (B)

9 2. Faster

Lord!

Full *ff* + Gtrs., Bs., Perc. *simile*

B E/F# B E/F# B E/F# B E/F#

13 ALL: ~~X~~

Pre - pare ye the way of the Lord!

B C#m D#m E (cont.)

17 TENOR: Ev - 'ry-bod - y!

Pre - pare ye the way of the Lord!

B C#m D#m E F#

21 Melody (4 voices) (Repeat until everyone is baptized)

Tenor Alto Baritone

Pre - pare ye - the way of - the Lord!

B (Band cont. as before) C#m D#m E F#

M. T. A. B.

Pre - pare ye - the way of - the Lord!

B C#m D#m E F# B E

29 Last time ♩ = ♪

M. T. A. B.

Lord!

(One girl)

Lord, the Lord!

E rit.

# No. 3

# Save The People

Cue: JOHN THE BAPTIST: He will baptize you with the Holy Spirit and with fire.

*1. Wanda get u...*

Brightly

(Dialogue continues)

Piano

(a) (b) (c) (d)

*p*  
C/G G G C/G Dm Am (no3rd) D(sus4) D

(Play only in absence of Guitar)

*gva*

(JESUS:) ... all that God requires.

(e) (f) (g) (h)

C/G G G C/G Dm Am (no3rd) D(sus4) D

*gva*

1

JESUS:

When wilt Thou save — the peo - ple?

O, God of mer - cy, when?—

C/G G G C/G Dm Am (no3rd) D(sus4) D

5

The peo - ple, Lord, — the peo - ple, Not thrones and crowns, but —

C/G G G C/G Dm (no3rd) Am F#sus F/A /A

9

men! — Flow'rs of — Thy heart —

D(sus4) D Em Bm C D

13

O, God — are they. — Let them not pass — like weeds — a —

Em Bm C D Em Bm C G/B

17

way, — Their her - i - tage — a

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

21

sun - less days, \_ God save the peo -

Am/G G C/G G C/G G Eb F

25

- ple. \_ Shall crime breed crime \_ for - ev - er,

(Play) mp C/G

D D (sus4) D (sus4) D (sus4) D (sus4) D

29

Strength aid - ing still \_ the strong? Is it Thy will, \_ O Fa - ther,

(simile)

Am7 D G C/G

33

That man shall toil for \_ wrong?

Am F D(sus4) D

37

"No," say Thy moun-tains, — "No," say Thy skies. —

*mf*

Em Bm C D Em Bm C D

41

Man's cloud-ed sun — shall bright-ly — rise. — — — — — And

Em Bm C G A D A D A

45

songs be heard — — — — — in - stead of sighs. — — — — —

*mp*

Am/G G C G C G Am/G G C G C G

49

God save the peo - ple. — — — — —

*p* *rit.* *mf*

E<sub>b</sub> F D G C

Faster tempo

55 Drums

When wilt Thou save — the peo - ple?

Am D G(+ Drs.) C/G

59

O God of mer - cy, when? — The peo - ple, Lord, — the peo - ple,

Am7 D G C/G

63

Not thrones and crowns, but — men! —

Am7 F D(sus4) D

67

God save — the peo - ple — For Thine — they are, —

Em Bm C D Em Bm C D

71  
 Thy chil - dren as — Thy an - gels — fair. — God

Em Bm C G/B A D A D A

75  
 save the peo - ple — from de - spair. —

*mp* Am/G G C G C G Am/G G C G C G

79  
 God save the peo - ple —

CAST: Oh, God save the peo - ple

Eb F B

83  
 God save the peo - ple!

CAST: *f* O, — God — save the peo - ple!

Eb F D rit.



Slower

(Belt voicing)

87

Mel. A. *When wilt Thou save the peo - ple, O, God of*

T. B.

G G Am7/G

90

M. A. *mer - cy, when? The peo - ple, Lord, the peo - ple,*

T. B.

C/G G G

93

M. A. *Not thrones and crowns but men.*

T. B.

Am Am F F D(sus4) D

For thine they are, -

97

M. A. God save the peo - ple, save us, For thine they

T. B.

Em Bm C G Em Bm C G

101

M. Thy chil - dren as — Thy an - gels fair. —

A. are — as Thy an - gels — fair. O, God — save the peo - ple,

T. B.

Em Bm C G/B A D A D A

105

M. Save the peo - ple — from de - spair. -

A. God - save the peo - ple, God - save the peo - ple.

T. B.

Am/G G C G C G Am/G G C G C G

109

M.

A.

T.

B.

113

M.

A.

T.

B.

116

M.

A.

T.

B.

120 M.  
A.  
B.  
God save the peo - ple,

D G C/G Am

124  
God save the peo - ple,

D G C/G Dm/A

128  
God save the peo - ple.

D G C/G D/G

132

C/G D G

Cue: JESUS: And that is how my Heavenly Father will deal with you --

Easy Waltz feel

(cont.) unless you each forgive your brothers from your hearts.

(a) (b) (c) (d)

Piano

*p*

Fmaj7 Gm/F Fmaj7 Gm/F

1 ROBIN:

Day by day, — Day by day, —

Fmaj7 Gm/F Fmaj7 Gm/F

5 Oh, — dear — Lord, three things I — pray:

Bbmaj7 Am7 Gmaj7

9 To see Thee more clear - ly, Love Thee — more dear - ly,

Em7 A Em7 A

13

Fol-low Thee\_ more near - ly, Day by day.

Dm7 G Cmaj7

*mp*

17

Day\_ by day, Day\_ by day,

2 GIRLS:  
Ah ah

Fmaj7 Gm/F Fmaj7 Gm/F

21

Oh\_ dear\_ Lord, three things I\_ pray!

Ah ah

Bbmaj7 Am7 Gmaj7

25 21

(2 GIRLS:)

Ah ah

6 OTHERS:

Ah ah

Em7 A Em7 A

29 7

ah Day by day.

ah ah

Dm7 G Cmaj7 *mf*

33

ALL:

Day by day, — Day by day, —

Fmaj7 Gm/F Fmaj7 Gm/F

37

Oh, dear Lord, — three things I pray: —

Bbmaj7 Am7 Gmaj7

41

To see Thee more clear - ly, — Love Thee more dear - ly, —

Em7 A Em7 A Dm7

45

Fol-low Thee more near - ly — Day by day. —

G (sus4) G Cmaj7



49 ROBIN and 3 OTHERS:

Day by day, — Day by day, —

1 GIRL:  
Day by day —

ALL OTHERS:  
Day by day — Day by day —

[ *A little harder* ]

*mf*  
Fmaj7 Gm/F Fmaj7 Gm/F

53 (R. and 3:)

Oh, dear Lord, — three things I pray: —

(1 G. :)  
Three things I pray: —

(ALL OTHERS:)  
Three things I pray: —

Bbmaj7 Am7 Gmaj7

57 (R. + 3:)

To see Thee more clear - ly, - Love Thee more dear - ly, -

(1 GIRL + 1 BOY:) Day by day, Day by day,

(2 BOYS:) Day by day, Day by day,

(2 GIRLS:) Day by day, Day by day,

Em7 A Em7 A Dm7

61 (R. + 3:)

Fol-low Thee more near - ly, - Day by day. (opt)

(1 GIRL + 1 BOY:) Day by day.

(2 BOYS:) Day by day.

(2 GIRLS:) Day by day.

G Cmaj7

ALL: (Claps)

65

(cont.)

Day by day, — Day by day, —

(ONE GIRL:)  
Day by day, —

Day by day, — Day by day,

[ A little harder still ]

Fmaj7 Gm/F Fmaj7 Gm/F

69

Oh, dear Lord — Three things I pray: —

Three things I pray: —

Three things I pray: —

Bbmaj7 Am7 Gmaj7

73

To see Thee more clear - ly, - Love Thee more dear - ly, -

ONE GIRL + ONE BOY:

Day by day, \_\_\_\_\_ Day by day, -

TWO BOYS:

TWO GIRLS:

Day by day, \_\_\_\_\_ Day by day, -

Em7 A Em7 A Em7

77

To see Thee more clear - ly, - Love thee more dear -

Day by day, \_\_\_\_\_

Day by day, \_\_\_\_\_

A Em7 A

ROBIN: (Yes, I wan - na)

ly, — To see Thee more clear - ly, —

Day by day, — Day by day, —

Day by day, — Day by day, —

Em7 A

Detailed description: This page contains the musical score for page 80. It features three vocal staves and a piano accompaniment. The vocal lines are in a single system with lyrics: 'ly, — To see Thee more clear - ly, —', 'Day by day, — Day by day, —', and 'Day by day, — Day by day, —'. The piano accompaniment consists of a right-hand treble clef staff and a left-hand bass clef staff. The right hand plays chords and moving lines, with chord markings 'Em7' and 'A' appearing. The left hand plays a steady bass line. The key signature has one flat (B-flat), and the time signature is 4/4.

ROBIN: Yeah —

Love Thee more dear - ly, — To see Thee more clear -

Day by day, —

Day by day, —

Em7 A Em7 A

Detailed description: This page contains the musical score for page 83. It features three vocal staves and a piano accompaniment. The vocal lines are in a single system with lyrics: 'Love Thee more dear - ly, — To see Thee more clear -', 'Day by day, —', and 'Day by day, —'. The piano accompaniment consists of a right-hand treble clef staff and a left-hand bass clef staff. The right hand plays chords and moving lines, with chord markings 'Em7' and 'A' appearing. The left hand plays a steady bass line. The key signature has one flat (B-flat), and the time signature is 4/4.

ROBIN: (Solo)

86

ly, — Love Thee more dear — ly, — Fol-low Thee more

Day by day, Day by day.

Day by day, Day by day.

Em7 A p subito Dm7

90

near - ly Day by day, Day by day\_ by

G (sus4) G Cmaj7 Fmaj7 Cm7

94

day by day\_ by day.

By day.

Fmaj7 rit. Amaj7

# No. 5

# Learn Your Lessons Well

Cue: ALL: "Nyuk" (7 times)

(a) Bright-with triplet feel

Handwritten notes: K, The

(b)

GILMER:

I can see a swath of sin - ners set - tin' yon - der And they're  
 Ev - 'ry bright de - scrip - tion of the prom - ised land — meant you can

Chords: *p* C, G/B, C7/Bb

3

act - in' like a pack of fools. — Gaz - in' in - to space, they let their  
 reach it if you keep a - lert. — Learn - in' ev - 'ry line in ev - 'ry

Chords: F/A, Ab7 G7, C, F/G, C, G/B

minds all wan - der, 'Stead of stu - dy - ing the good Lord's rules. — You  
last com - mand - ment may not help you, but it could - n't hurt. —

C7/Bb Am7 D7 G

bet - ter pay at - ten - tion, build — your com - pre - hen - sion, There's gon - na be a quiz at  
First you got - ta read 'em, then — you got - ta heed 'em, You nev - er know when you're

Em7 A7 Dm7

your as - cen - sion. Not to men - tion an - y threat of hell, — But  
gon - na need - 'em. Just as old E - li - jah said to Je - ze - bel, — You

Bb7 C G/B C7/Bb F Cdim C/G

1. if you're smart — you'll learn your les - sons well. —  
bet - ter start — to learn your les - sons well. —

F/G C F/G C

\* Repeat at cue: GILMER: Because I've got my eyes shut!



Cue: JOANNE: But. then God said to the man,  
Rock with a solid bass (a la Laura Lyro)  
Dialogue: (cont.) You fool, etc. . . .

(a) *mp* (b) (c) *Vamp*

Piano

The piano introduction consists of two systems of music. The first system, labeled (a), features a melody in the right hand with triplets and a bass line in the left hand. The second system, labeled (b) and (c), continues the melody and includes a 'Vamp' section with a repeat sign. Chords Am and C are indicated below the bass line.

(d) . . . Who will get it now? 1 JOANNE: O, bless the Lord, my soul!

The first system of the vocal and piano accompaniment. The vocal line begins with the lyrics "... Who will get it now?" followed by a measure rest and then "JOANNE: O, bless the Lord, my soul!". The piano accompaniment features a melody with triplets and a bass line with chords D, Am, C, and D.

3 His grace to thee pro - claim! And all that is

The second system of the vocal and piano accompaniment. The vocal line continues with "His grace to thee pro - claim! And all that is". The piano accompaniment continues with a melody of triplets and a bass line with chords Am, C, D, G, and D.

6 with - in me joins, To bless His ho - ly name,

The third system of the vocal and piano accompaniment. The vocal line concludes with "with - in me joins, To bless His ho - ly name,". The piano accompaniment continues with a melody of triplets and a bass line with chords D, G, and D.

Oh yea!

Am C D Am C

O, bless the Lord, my soul!

D Am C D

His mer - cies bear in mind! For - get, not all

Am C D G

Faster tempo

His ben - e - fits, the Lord, to thee is kind,

D F C A

*works - volume*

21 **Brighter tempo**  
**JOANNE:**

He will not al - ways chide;\_

**GIRLS:**  
Cym. He will not al - ways chide;\_

+ Band

*sfp* E/A Em7/A D/A

25

He will with pa - tience wait;\_ His wrath is ev -

He will with pa - tience wait;\_ His wrath is ev -

A *sfp* E/A Em7/A D/A A *sfp* E/A Em7/A

28

- er slow\_ to rise. And

- er slow\_ to rise. **MEN:**

O, \_ bless the

D/A A Bm7 C#m7 D B7 *sfp* E

read - y to\_ a - bate, \_ And read - y to\_ a - bate, \_ And

GIRLS:

[Musical staff for GIRLS with rests]

MEN:

Lord, \_ O, \_ bless the Lord, \_ O, \_ bless the

[Piano accompaniment for measures 31-34 with chords D and E]

J. read - y to, \_ And read - y to\_ a -

G. And read - y to\_ a - bate, \_ a -

M. Lord, \_ And read - y to\_ a - bate, \_ a -

[Piano accompaniment for measures 35-38 with chords D and a trill marked 'gliss. 3']

39 Broader tempo

J.   
 G.   
 M.

Am C D Am C D

43   
 J.   
 G.   
 M.

Am C D Am C D

47

J. He heal - eth thy in - firm - i - ties And ransoms thee from death.

G. He heal - eth thy in - firm - i - ties.

M.

51

J. O ye!

G. O, bless the Lord, my soul.

M. O, bless the Lord, my soul!

55

J. He clothes thee with His love; Up - holds thee with His truth;

G. He clothes thee with His love; Up - holds thee with His truth;

M. With His love, With His truth.

Am C D Am C D

Faster tempo

59

J. And like the ea - gle, He re - news The vig - or of thy youth.

G. And like the ea - gle, He re - news

M.

G D F C

(JOANNE:)

Then bless His ho - ly name, -

(GIRLS:)

Cym.

Then bless His ho - ly name, -

*sfp* E/A Em/A D/A

Whose grace hath made thee whole; - Whose love and kind -

Whose grace hath made thee whole; - Whose love and kind -

*sfp* A E/A Em7/A D/A A *sfp* E/A Em7/A

- ness crowns Thy days. O,

- ness crowns Thy days. O, bless the

+ Cym. MEN:

D/A A Bm7 C#m7 D B7 *sfp* E



73

J.    
 G.    
 M.    
 D E D E 

77

J.    
 G.    
 M.    
 D 

60 Brighter tempo

81 ALL:

soul.

*ff*

A E G D Am C D

*gliss*

85 JOANNE & 2 OTHERS:

O, bless the Lord, my soul! O, bless the Lord, my soul!

A E G D Am C D

89

O, bless the Lord, my soul! O, bless the Lord,

1st GROUP:

(12) Bars / 2nd! A

O, bless the Lord,

2nd GROUP:

A E G D Am C

32

my soul!\_ O, bless\_ the Lord,\_ my soul!\_

(1st GROUP:)

O, bless the Lord, O, bless the Lord,

(2nd GROUP:)

Bless the Lord!\_ Bless my soul!\_

D A E G D

95

O, bless\_ the Lord,\_ my soul!\_ O, bless\_ the Lord,

(1st GROUP:)

O, bless the Lord!

(2nd GROUP:)

Bless the Lord!

Am C D A E

my soul! O, bless the Lord, my soul!

G. 1 O, bless the Lord! O bless the,

G. 2 Bless my soul!

101 JOANNE:

*Repeat*

Bless the Lord! Bless the Lord!

ALL OTHERS:

Bless the Lord! Bless the Lord!

*Repeat*

103

Bless the Lord!

Bless the Lord!

Bless the Lord!

Bless the Lord!

106

My soul! \_\_\_\_\_

Bless the Lord!\_

Am D D

110

O, bless the Lord, \_\_\_\_\_ My

O, bless the Lord, My \_\_\_\_\_

Bm7 D

115

soul! \_\_\_\_\_ O, bless the Lord, my soul!

soul! \_\_\_\_\_

A Bm7 C#m7 D B7 A E7 A

# No. 7

*Beautiful*

# All For The Best

Cue: JESUS: ... for great is your reward in heaven.

(a) Soft shoe tempo (b)

JESUS:

When you feel

Piano

G7 arpeg.

*f*

*gva*

1

sad or un - der a curse, Your life is

(Company tapping on table)

C

*p*

5

bad, your pros-pects are worse, Your wife is

D

Slide Whistle

9

sigh - ing, cry - ing, And your o - live tree is dy - ing,

G7

13 Fast

Tem-ples are grey - ing and teeth are de - cay - ing and cred - i - tors weigh - ing your

C B7 D7

16

purse; Your mood and your robe

G7 R.H. L.H. rall. C

19

are both a deep blue, You'd bet that Job

D7

23

had noth - ing on you. Don't for - get that

*gua*

Dm7(b5)

26

when you get to heav - en you'll be blest.

F F# C/G Ab7

30

Brighter

Yes, it's all for the best.

D7 G7 C

+ Bs.

35

JUDAS:

Some men are born to live at ease, do - ing what they please, rich - er than the

C (R. H. may be omitted if Uke is used)



38

bees are in hon - ey; Nev - er grow - ing old, nev - er feel - ing cold, pull - ing pots of

D7

42

gold from thin air. The best in ev - 'ry town, best at

G7

45

shak - ing down, best at mak - ing moun - tains of mon - ey. They

G7

48

can't take it with — them, but what do they care? — They get the

C B7 D7 G7

cen-ter of the meat, cush-ions on the seat, hous-es on the street where it's sun -

C

- ny, Sum-mers at the sea, win-ters warm and free, all of this and

D7

we get the rest. — But <sup>8va</sup> who is the land — for, the

Dm7(b5) F F#dim

8va 8va

sun and the sand — for? You guessed -- it's all for the

C/G Ab7 D7 G7

8va 8va 8va

66 (74) (1st time only)

best.  
(2nd time only Rim shot)

C (Gr. tacet)

71 (79)

Cym.

84

JESUS:

JESUS:  
When you feel sad

JUDAS:  
Some men are born to live at ease, do - ing

+ Bs.

87

or un - der a curse, Your life is  
what they please, rich - er than the bees are in hon - ey;

90

bad, your prospects are worse,

Nev-er grow-ing old, nev-er feel-ing cold, pull-ing pots of gold from thin air. —

D7

93

Your wife is sigh-ing, cry-ing,

The best in ev-ry town, best at shak-ing down, best at mak-ing

G7

8

8

96

and your o-live tree is dy-ing, Tem-ples are grey-ing and

moun-tains of mon-ey. They can't take it with —

C

8

99

teeth are de - cay - ing and cred - i - tors weigh - ing your purse; Your mood and your  
 — them but what do they care? — They get the

B7 D7 G7

8 8 8

102

robe are both — a deep blue,  
 cen - ter of the meat, cush - ions on the seat, hous - es on the street where it's sun -

C

8

105

You bet that Job had noth - ing on  
 - ny, Sum - mers at the sea, win - ters warm and free, all of this and

D7

you. Don't for - get that when you get to  
 we get the rest. — But who is the land — for, the

*8va* *8va*

Dm7(b5) F F#dim

heav - en you'll be blest. Yes, it's all for the  
 sun and the sand — for? You guessed, It's all for the

*8va* *8va* *8va*

C/G Ab7 D7 G7

best. best.

*pp*  
 C (Ad lib. repeat)  
 wd. blk. x

Stop Vamp at cue: JESUS: You hypocrite!

120 Cue: JESUS: Did I promise an answer to the question?

JESUS:

When you feel

JUDAS:

Some men are

Very fast  
(Silent movie tempo)

+ Bs.

8 8 8

124

sad

or un - der a curse,

born to live at ease, do - ing what they please, rich - er than the bees are in hon -

Gr.  
C/

(cont.)

Bs.

127

Your life is bad,

your pros - pects are

- ey,

nev - er grow - ing old, nev - er feel - ing cold, pull - ing pots of

D7

130

worse, Your wife is sigh - ing,  
gold from thin air; The best in ev - 'ry town, best at

*gva*

G7

133

cry - ing, and your o - live tree is dy - ing;  
shak - ing down, best at mak - ing moun - tains of mon - ey. They

*gva*

136

Tem - ples are grey - ing and teeth are de - cay - ing and cred - i - tors weigh - ing your  
can't take it with them, but what do they care? —

*gva*

C B7 D7



139

purse. Your mood - and your robe are both - a deep  
 - They get the cen-ter of the meat, cush-ions on the seat, hous-es on the

G7 Cym. 7 C

142

blue, You bet that Job  
 street where it's sun - ny, Sum-mers at the sea, win-ters

D7

145

had noth - ing on you. Don't for - get that  
 warm and free, all of this and we get the rest. — But

*gva*  
Dm7(b5)

when you go to heav - en you'll be blest.  
 who is the land — for, the sun and the sand — for? You

F F#dim C/G Ab7

8va 8va 8va 8va

152 JESUS:

(Spoken:)

Yes, it's all for the -- You must nev-er be — dis-tressed,  
 JUDAS:  
 guessed, it's all for the --  
 OTHERS:  
 Yes, it's all for—the -- Yes, it's

D7 G7 C A7 Dm7

8va

157 (OTHERS:)

JESUS: (Spoken)

OTHERS:

all for the -- All your wrongs will be re-dressed. Yes, it's all for—the

G7 C A7 Dm7 D7 G7

Cym.

162 JESUS:

Yes, \_\_\_\_\_ it's all for \_\_\_\_\_

JUDAS:

Some-one's got to be op-pressed! Yes, \_\_\_\_\_ it's all for \_\_\_\_\_

OTHERS:

Yes, \_\_\_\_\_ it's all for \_\_\_\_\_

C

Gtr. tacet al fine

A7

Cym.

D7

D7/E

D7/F

D7/F#

G7

G7(sus4)/A

*8bassa*

167

the best. \_\_\_\_\_

the best. \_\_\_\_\_

the best. \_\_\_\_\_

*gliss.*

(A#bass)

G7/B

C

C7/Bb

F/A

Ab

C/G

C + Cym.

*8bassa*

No. 8

All Good Gifts

*"Jesus"*

Cue: JESUS: . . . and through their perseverance yield a harvest.

(a) Moderately

Piano

(+ Gr.)  
p D

(b) Am

(c) C

(d) G

(e) D

(f) E/D

(g) Gm/D

(h) LAMAR: 1

We plow the fields\_ and scat - ter The good seed on \_ the

D Am C

+ Bs.

land, But it is fed\_ and wa - tered by God's al - might - y hand.\_

G D E/D Gm/D

He sends the snow\_ in win - ter, The warmth to swell\_ the

D Am C

12 grain, The breez-es and\_ the sun - shine and soft re-fresh-ing

G F#m G G#m

16 rain. \_\_\_\_\_ All good gifts a - round \_\_\_\_\_ us \_\_\_\_\_

Em7/A A D Gmaj7 C (maj7)

21 \_\_\_\_\_ Are sent from heav - en a - bove. \_\_\_\_\_

Fmaj7 D Gmaj7 C (maj7)

Then thank the Lord, O thank the Lord

Gr.

Fmaj7 Bm F#m/A Gmaj7 F#m

for all His love.

D D/C C C/A G/A A

look ↓

Recorder Solo

D Am C G

JESUS: So don't store up your treasures . . . etc.

D E/D Gm/D D

Am C G

... your heart be also.

ALL:

We

F#m G G#m Em7/A A

thank Thee, then O Fa - ther, For all things bright and good, The

Am C G

+ Bb.

seed time and the har - vest, Our life, our health, our food. No

D E/D Gm/D D

gifs have we to of - fer For all thy love im - parts. But

Am C G

that which Thou de - sir - est, Our hum - ble thank - ful hearts.

F#m G G#m Em7/A A

All good gifts a - round us

**ALL OTHERS:**

All good gifts a - round us

D Gmaj7 C (maj7) Fmaj7



72

Are sent from heav - en a - bove. \_\_\_\_\_

Are sent from heav - en a - bove. \_\_\_\_\_

D Gmaj7 C (maj7) Fmaj7 (Gtr.)

76

Then thank the Lord, O, thank the Lord for all His love. \_\_\_\_\_

Ah \_\_\_\_\_ love...

Bm F#m/A Gmaj7 F#m D D/C

80

I real - ly want to thank You, Lord, \_\_\_\_\_

1 2 3 4

1 2 3 4

C C/A G/A

keyboards

I — want to

All good gifts a - round us

*ff* Gmaj7 Cmaj7 Fmaj7

88

thank you Lord, — Thank You for all — of your love, — I —

Are sent from heav - en a - bove, —

D Gmaj7 Cmaj7

91

— want to thank — You Lord, — I want to

All good gifts a - round —

Fmaj7 D Gmaj7 Cmaj7

94

love. Oh thank You Lord!

us.

*Fmaj7 subito p* D Am

98

Recorder:

C G D E/D

102

*Gm/D rit.* D 3

# No. 9

# Light Of The World

Cue: ALL: The law and the prophets,  
 The law and the prophets,  
 The law and the prophets,  
 The law and the --

Slow Rock

(a) ALL:

pro - phets, the law and the pro - phets, the law and the

Organ *f* Eb7(+9)

(b)

1 SOLO:

pro-phets, the law and the pro-phets, the law and the pro-phets! You are the light of — the

*mf* Eb7(+9)

2

ALL:

(ALL:)

SOLO:

world. (Clap) You are the light of — the world. But if that

Bb7

5

ALL:

light's un - der a bush - el It's lost some-thing kind of cru - cial. You've

*Cm7* (F7) (Clap)

7

got - ta stay bright - to be the light of the world.

(Add Gtr., Drr.) *Eb* *Ab* *Db* *Eb*

*Lisa*

9

2nd SOLO:

ALL:

You are the salt of the earth. You are the salt of the

*Eb7(+9)*

*Jenny M*

12

2nd SOLO:

Vibra slap  
ALL:

earth. But if that salt has lost its fla - vor, it ain't got much in its fa - vor. You

*Bb7* *Cm7* *F7(b9)*

• Vibra slap by someone on stage.

15

can't have that fault and be the salt of the earth. - So let your light so

Chords: Eb, Ab, Db, Eb, Gm7, C7

18

shine be-fore men.- Let your light so shine so that they

Chords: F7, Fm7, Bb, Ebmaj7

21

might know some kind - ness a - gain. - We all need help to feel fine. -

Chords: Gm7, C7, F7, Ab7

24

SOLO:

2nd SOLO:

- Let's have some wine. You are the Cit - y - of God.

Chords: Bb7, Eb7(+9)

*Solo Alex*

You are the Cit - y of God. But if that cit - y's on a hill, it's kind of hard

Bb7 Cm7

Vibra slap

↓ ALL:

to hide it well. You got - ta stay pret - ty in the Cit - y of God. So let your

F7(b9) Eb Ab Db Eb

light so shine be-fore men. Let your light so

Gm7 C7 F7 Fm7 Bb

shine so that they might know some kind - ness a - gain.

Ebmaj7 Gm7 C7 F7

SOLO:

3rd SOLO: *MacGee*

We all need help to feel fine. — Let's have some wine! You are the light of — the

Ab7 Bb7 Eb7(+9)

ALL:

3rd SOLO:

world. You are the light of — the world. But — the

Bb7

tall-est can-dle stick — atn't much good — with-out a wick. — You got-ta live right to be the

Cm7 F7 Eb Ab

light of the world. —

*Vamp (under Jesus intermission speech.)*

Db Eb Eb7(+9)

END OF ACT I

After Jesus speech Segue to ad lib. Jam by the band on Eb7 (+9)



## ACT II

## No. 1

Learn Your Lessons Well  
(Reprise)Bright with triplet feel (*Sung from band platform*)

Piano

(a) (b)

*A* *STP*

1 LAMAR:

I can see a swath of sin - ners set - tin' yon - der and they're  
Ev - 'ry bright de - scrip - tion of the prom - ised land meant you can

*A* *G/B* *C7/Bb*

3

act - in' like a pack of fools. reach it if you keep a - lert. Gaz - in' in - to space, they let their  
Learn - in' ev - 'ry line in ev - 'ry

*F/A* *Ab7 G7* *C* *F/G* *C* *G/B*

\* Note: This reprise is not to be treated as a number, but as an Entr'acte, timed to end when the last audience member has returned to his seat from intermission. It may be performed by as many cast members on as many instruments in whatever style is desired (i.e. jugband style, gospel style, "forties", etc.) The purpose of the song is first to seat the audience, second to display the cast's musicianship.

8

minds all wan - der, 'Stead of stu - dy - ing the good Lord's rules. — You  
 last com - mand - ment may not help you, but it could - n't hurt. —

C7/Bb Am7 D7 G E

9

bet - ter pay at - ten - tion, build — your com - pre - hen - sion, There's gon - na be a quiz at  
 First you got - ta read 'em, then — you got - ta heed 'em, You nev - er know when you're

Em7 A7 Dm7

12

your as - cen - sion. Not to men - tion an - y threat of hell, — But  
 gon - na need - 'em. Just as old E - li - jah said to Je - ze - bel, — You

Bb7 C G/B C7/Bb F Cdim C/G

15

1. if you're smart — you'll learn your les - sons well. —  
 bet - ter start — to learn your les - sons well. —

2.

F/G C F/G C

\* Repeat at cue: GILMER: Because I've got my eyes shut!

Cue: Immediately after applause from  
"Learn Your Lessons Well" Reprise.

Piano introduction consisting of five measures (a-e) in 4/4 time. Measure (a) features a *gliss.* in the right hand and a *gva* (glissando) in the left hand. Measures (b) through (e) contain triplet patterns in both hands. The key signature has one flat (B-flat).

1 SONIA:

1. Turn back, O man, for -  
2. Earth might be fair and

Vocal line and piano accompaniment for the first line of lyrics. The piano part includes chords: Gm, Gdim/F, Gm/E, and Ebmaj7. The piano accompaniment features triplet patterns in both hands.

swear thy fool - ish ways.  
all men glad and wise. \* (How'm I doin?)

Vocal line and piano accompaniment for the second line of lyrics. The piano part includes chords: Gm/D, A7, and D7. The piano accompaniment features triplet patterns in both hands.

\* Note: The ad libs. (in parentheses) are merely suggestions, not necessarily the lines you will want to use. Ad libs., when possible, should be based on the actual audience members (for instance: "Hiya, Curly" to a bald man, etc.)

5

Old now is earth, and none may count  
Age af - ter age their tra - gic em -

G7 Ab7

7

her days. - Yet thou, -  
pires rise. - Da da da da da Built while -

Cm6/A D7 Gm Gdim/F

*8va*

10

her they child, whose head is crowned with flame -  
they dream - and in that dream - ing weep, -

Gm/E Ebmaj7 Gm/D A7

12

Still wilt not - hear thine  
Would man but - wake from

D7 G7 Ab7

in - ner God pro - claim: (Where are the men up here?)  
 out his haunt - ed sleep.

D7(sus4) D7(+5) Gm

Turn back, O man, 1. (Hi-ya, sweetie)  
 2. (Get the picture?)

*p* Am7(-5) D7

Turn back O man, (Eat your heart out!)  
 (Can you see from where you're sittin'?)

Am7(-5) D7

Turn back, O man, (Can you take it?) For -  
 (Hi ya, big boy!)

Am7(-5) D7

23

swear thy— fool - ish— ways.— (See ya' later - I'm going to the front of the the-a-ter.)

Chords: Gm, Gm/F, Gm/E, D7

26

Chords: Gm, Gm/F, Gm, Cm6, D7

29 Faster, smoother

Earth shall be fair— and

Chords: Gm, Gm/F, Gm/E, A7, Dm, Dm7/C, Dm/B, Gm/Bb

33

all her peo-ple one. Not till that hour shall God's whole

Chords: Dm, E, A, D, Eb6

37

will be done. Now, e - ven now, — once

Gm6 A7(sus4) A Dm Dm7/C Dm/B Gm/Bb

41

more from earth to sky Peals forth in joy — man's

Dm E A D Eb7

45

Free tempo

old un - daunt - ed cry: Earth shall be fair, — and

A7(sus4) A+ Dm rit. Em7(-5) A

49

Slow Cakewalk

all her peo - ple one.

A Dm D7

52 ALL: 3

Turn back, — O man — for —

Gm Gdim/F Gm/E Eb maj7

54 3 3 3 3

swear thy — fool — ish — ways. —

Gm/D A7 D7

56 3 3 3 3 3 3 3 3

Old now is — earth — and — none — may — count —

*gva*

G7 Ab7

58 SONIA: ALL: 3

her — days. — Da da da da da — Yet thou, —

*gva*

Cm6/A D7 Gm Gdim/F



61

her child, — whose head is — crowned — with — flame —

63

Still wilt not — hear —

65

thine in — ner — God — pro — claim: —

67

Turn back, — O — man, —

*Gm/E* *Ebmaj7* *Gm/D* *A7* *D7* *G7* *Ab7* *D7(sus4)* *D7(+5)* *Gm* *Am7(-5)*

*pp*

Turn back, — O — man, —

D7 Am7(-5) D7

Turn back, — O — man, — For — swear thy

Am7(-5) D7 D7 Eb7/Db

fool — ish — ways.

C7 D7 Gm Gm7/F Gm/E Ebmaj7

SONIA: (spoken) Play it, honey.

Gm/D D7 Gm rit. G7 gliss.

Cue: JESUS: . . . you have one Father and you are all brothers --

(a) Fast and you must call . . . etc. (b) . . . he is in heaven.

Piano

Cym.

F Eb F D E D E Db

The piano introduction consists of two measures, (a) and (b). Measure (a) is marked 'Fast' and contains a series of chords: F, Eb, F, D. Measure (b) contains chords: E, D, E, Db. The right hand features a melodic line with grace notes, and the left hand provides a harmonic accompaniment. A 'Cym.' (cymbal) effect is indicated above the first measure.

1 JESUS:

A - las, a - las for you, law - yers and Phar - i - sees, Hyp - o - crites that you

Eb (+ Drs.) Bb/D Cm Ab Gm F

The first line of the song begins with a vocal line starting on a whole note 'A' in the key of B-flat major. The piano accompaniment starts with a half note 'Eb' chord, followed by 'Bb/D', 'Cm', 'Ab', 'Gm', and 'F'. The lyrics are: 'A - las, a - las for you, law - yers and Phar - i - sees, Hyp - o - crites that you'.

5

be, Search - ing for souls\_ and fools\_ to for - sake\_ them, you

Bb F Bb G Dm7 (+ Gr.) G

The second line continues the vocal melody. The piano accompaniment features a rhythmic pattern of eighth notes. Chords include 'Bb', 'F', 'Bb', 'G', 'Dm7 (+ Gr.)', and 'G'. The lyrics are: 'be, Search - ing for souls\_ and fools\_ to for - sake\_ them, you'.

8

trav - el the land\_ you scour\_ the sea;\_ Then when got your con - verts you make them

Dm7 F/G G Fm7 Cm/Ab Bb

The third line continues the vocal melody. The piano accompaniment features a rhythmic pattern of eighth notes. Chords include 'Dm7', 'F/G', 'G', 'Fm7', 'Cm/Ab', and 'Bb'. The lyrics are: 'trav - el the land\_ you scour\_ the sea;\_ Then when got your con - verts you make them'.

twice as fit for hell as you are your-selves.

1. A-las, a-las, for you,  
2. A-las, a-las, for you,

Dm7 + Perc. Cym. Em7 Eb Bb/D Cm

Ped. 8 Ped. 8 (Perc. simile throughout)

law-yers and Phar-i-sees, Hyp-o-crites that you are;  
law-yers and Phar-i-sees, Hyp-o-crites to a man;

Ab Gm F Bb F Bb G

Sure that the king-dom of heav-en a-waits you. You will not ven-ture half—  
Sons of the dogs who mur-dered the proph-ets, Fin-ish-ing off— what your

Dm7 G Dm7

— so far. — Oth-er men who might en-ter the gates you  
fa-thers began. You don't have time to scorn or to scoff. It's

F/G G Fm7 Cm/Ab Bb

25

keep from pass - ing through; Drag them down with you. You snakes, you vi-  
 get - ting ver - y late. Ven-geance does - n't wait.

Dm7 Em7 A G#m

28

- per's brood, - You can - not es - cape - be - ing dev - il's food. -

F#m E A G#m C#m F#

31

I send you prophets and I — send you preachers; Sag - es in rag - es and ag - es of teach - ers.

Bm E Bbm Eb

35

Noth - ing can mar your mood.

1. 2.

Ab Gb F Eb F D E D E D A E D

Blind guides!\_ Blind fools!\_ The blood you've

Db Gb/Ab Fm/Ab Gb/Ab Fm/Ab Gb/Ab Fm/Ab

spilt on you will fall.\_ This na - tion, this gen - er - a -

Gb/Ab Ab C#m7 Ebm/C# Ebm/Ab C#m7 Ebm/C#

- tion Shall bear the guilt of it all!

*rit.* *a tempo*

Ebm/Ab Bbm Eb Eb F D E D E Db

A - las, a - las, a-las, for you Blind fools!

Eb Bb/D Cm Abmaj7 Gm Fm7 Ebmaj7 Bbm Ab Eb

The Woman Taken in Adultery

Cue: JESUS: Has no one condemned you?

PEGGY: No one, sir.

Moderato (*Gentle Folk feeling*)

(a) (b) (c) (d)

\* Piano

*P* Dm

The piano introduction consists of four measures, labeled (a) through (d). The music is in 4/4 time with a key signature of one flat (B-flat major). The tempo is Moderato with a 'Gentle Folk feeling'. The right hand plays a rhythmic pattern of quarter notes and eighth notes, while the left hand provides a simple harmonic accompaniment. The dynamic is marked *P* (Piano) and the chord is Dm.

1 PEGGY:

Where are you go - ing? Where are you go - ing?

Dm (*molto legato*) C Am

The first line of the song begins at measure 1. Peggy's vocal line starts with the lyrics 'Where are you go - ing?'. The piano accompaniment features a melody in the right hand and a bass line in the left hand. The chords are Dm (*molto legato*), C, and Am.

5 Can you take me with you? For my

Dm C Am

The second line of the song begins at measure 5. Peggy's vocal line continues with the lyrics 'Can you take me with you? For my'. The piano accompaniment continues with the same harmonic structure. The chords are Dm, C, and Am.

9 hand is cold and needs warmth. Where are you

Dm C Am

The third line of the song begins at measure 9. Peggy's vocal line continues with the lyrics 'hand is cold and needs warmth. Where are you'. The piano accompaniment continues with the same harmonic structure. The chords are Dm, C, and Am. There are triplets indicated above the final notes of the vocal line.

\* This number must be accompanied solely by up to three guitars on stage until bar [102] when piano enters. The piano part up to [102] is printed only for rehearsal purposes, and is not to be misconstrued as an actual accompaniment. S.W.S.

13

go - ing?

Dm

17 PEGGY:

Far be - yond \_\_\_\_\_ where the hor - i - zon\_ lies, \_\_\_\_\_ Where the hor-

GILMER:

Far be - yond \_\_\_\_\_ where the hor - i - zon\_ lies, \_\_\_\_\_ Where the hor-

C D(sus9) D

21

i - zon lies, And the land sinks in - to

i - zon lies, And the land sinks in - to

C



25

mel - low blue - ness. Oh, please take me

mel - low blue - ness. Oh, please

D C(sus9)

29

with you. Let me skip the

Let me skip the

D7 D C C(sus4) C

33

road with you, I can dare my - self, I can

road with you, I can dare my - self,

D(sus9) D C(sus4) C

37

dare my - self. I'll put a peb - ble  
I can dare. I'll put a peb - ble

41

in my shoe And watch me walk I can  
in my shoe, Watch me walk.

45

walk and walk.  
GROUP:  
I can walk.

49 (PEGGY:)

GILMER: I shall call the peb-ble Dare.

PEGGY: I shall call the peb-ble

Dm C Am

53

Dare. We will talk a-bout walk-ing. Dare shall be

(+ ALL:)

We will talk to- geth- er a-bout walk-ing.

Dm C Am

57 GILMER:

PEGGY: car-ried And when we both have had e-nough I will

GROUP: And when we both have had e-nough

Dm C Am

61

take him from my shoe, sing - ing: "Meet your new road.

"Meet your new road.

Dm C Am

65

Then I'll take your hand,

Dm(sus9) Dm

70

Fin - al - ly glad that you are

Fin - 'lly glad that you are here

(GROUP:)

Fin - al - ly glad

Dm C Am

74 here By my side, by my

by my side, by my

By my side, (my)

Dm C

78 side, By my side, by my

By my side side by my

side, By my side (my)

Am Dm Am

82 side, By my side, by my

side, By my side That you are here by my by my

By my side (my)

Am Dm C

86 side.

side.

side.

side.

Am(sus4) Am

90 JUDAS: Then the man they called . . . etc.

*pp* Dm C Am

94

Dm C Am(sus4)

98 (PEGGY:) . . . opportunity to betray Him. GILMER:

PEGGY: By my

Am

By my side, by my side,

side, By my

By my side, (my) side,

(Pno. play)

Dm

C

Am

By my side, by my side, By my

side, By my side.

by my side,

By my side, (my) side, By my

Dm

C

Am

Dm

side, by my side. *dim. e rit.*

by my side.

side, (my) side.

C

Am

*dim. e rit.*

A

# No. 5

# We Beseech Thee

Cue: JESUS: ... you did not do it for me --  
GOATS: Baah!

Brightly

JESUS: And they will take their place in eternal punishment.

(a) (b)

(Vamp until ready)

Piano

*p*

C (+ Gr.) F C F/C C

+ Bs.

1 JEFFREY:

1. Fa - ther, hear Thy chil-dren's call, Hum - bly at Thy  
2. We Thy call have dis - o - beyed, In - to paths of

*Tim*  
*Paul*

*mp*

C F/C C

4

feet we fall, prod - i - gals con - fess - ing all,  
sin have strayed; And re - pen - tance have de - layed,

Bb G Am C7/G F D7/F#

+8 8



7 ALL: 1. 2. JEFFRY:

We be-seech Thee, Hear us!  
 We be-seech Thee, Hear us! Come sing a-bout

*Tim*

C/G Bb C Bb C

+8 - - - - -

10

love that caused us first to be. Come sing a-bout

*April*

Am E7 Am

12

love that made the stone and tree. Come sing a-bout love

*Both*

Dm/F E Am C7/G

15

that draws us lov-ing-ly, We be-seech Thee, Hear us!

F D7/F# C/G Bb C

+8 - - - - -

COMPANY:

- 1. Sick!
- 2. Blind!

JEFFREY: Both

COMPANY: Gull-ty!  
Bound!

JEFFREY:

out 18

*Malina*  
*Both*

*April*

We come to Thee for cure  
We pray that we may see,  
We seek Thy  
We pray to

COMPANY: E-vil!  
Strained!

JEFFREY:

*April*  
*Malina*

mer-cy sure...  
be made free...  
We long to be made pure...  
We pray for sanc-ti-ty,

24 ALL:

1.

*7051*

2.

JEFFREY:

*Boogie Woogie*

We be-seech Thee, Hear us!  
Hear us! Come sing a-bout

27

love  
COMPANY:

that caused us first to be, Come sing a-bout love that made the

Love!

Love!

30

stone and tree, ... Come sing a-bout love that draws us lov-ing-ly,

Love! Love! that draws us lov-ing-ly,

Dm/F E Am C7/G F D7(b5)/F#

33

We be-seech Thee, Hear us! By the gra-cious sav-ing call\_

We be-seech Thee, Hear us! By the gra-cious sav-ing call\_

C/G Bb C C F/C C

+8 - - - -

37

Spo - ken ten - der - ly to all - Who have shared man's

Spo - ken ten - der - ly to all - Who have shared man's

Bb G Am C7/G

8 8

40

guilt and fall, — We be-seech Thee, Hear us! By the love that

guilt and fall, — We be-seech Thee, Hear us! By the love that

F D7/F# C/G Bb C

+8 - - - -

44

longs to bless — Pit - y - ing our sore dis - tress, —

longs to bless — Pit - y - ing our sore dis - tress, —

F/C C Bb G

8 8

47

*cresc.* — — — — — *f*

Lead-ing us to ho-li - ness, — We be-seech Thee, Hear us!

*cresc.* — — — — — *f*

Lead-ing us to ho-li - ness, — We be-seech Thee, Hear us!

*cresc.* Am C7/G F D7/F# C/G Bb

+8 - - - -

51 (Boom chicks)

(Continue for 14 bars)\*

Musical staff for 'Boom chicks' in treble clef, showing a rhythmic pattern of eighth and sixteenth notes.

Boom, chick-a-boom, chick-a-boom chick, chick chick a boom, chick-a boom, chick-a boom chick chick (etc.)

(Raspberries)

(Continue for 14 bars)\*

Musical staff for 'Raspberries' in treble clef, showing a series of beamed eighth notes.

(Imitation of a gourd)

(Continue for 14 bars)\*

Musical staff for 'Imitation of a gourd' in treble clef, showing a series of beamed eighth notes.

Coo-y coo-coo (etc.)

55

Piano accompaniment for measures 55-58, showing chords and bass lines in both hands. Chords are labeled C, F/C, and C.

59 (Mm-zip)

(Continue for 10 bars)\*

Musical staff for 'Mm-zip' in treble clef, showing a rhythmic pattern of eighth notes with 'x' marks above them.

Mm - zip, mm - zip (etc.)

(Imitation of a kazoo)

(Continue for 10 bars)\*

Musical staff for 'Imitation of a kazoo' in treble clef, showing a series of beamed eighth notes.

Piano accompaniment for measures 59-62, showing chords and bass lines in both hands. Chords are labeled C, F/C, and C.

\* (To change of key).

63 (Imitation of a wood block)

(Continue for 4 bars) \*

tock, tock, tock, tock, etc.

(Imitation of a Jews harp)

(Continue for 4 bars) \*

Boing, boing (etc.)

JEFFREY:  
(Imitation of a guitar)

(Dee - V) (etc.)

F/C C F/CC

2 2

JEFFREY:

75 (Guitar)

*cresc.*

JO ANNE:  
(Imitation of a violin)

*f cresc.*

*f cresc.* F/C C F/CC F/C C

+8 - - - - -

(COMPANY:)

Grant us hope from earth to rise\_ And to strain with

(JEFFREY:)

Grant us hope from earth to rise\_ And to strain with

D G/D D(sus4) D

81

82

ea-ger eyes\_ T'wards the prom - ised heav'n-ly prize;\_

ea-ger eyes\_ T'wards the prom - ised heav'n-ly prize;\_

C A Bm D7/A G E7/G#

col 8 - - - - -

85

We be-seech Thee, Hear us! Come sing a-bout love that caused us

We be-seech Thee, Hear us! Love!

D/A C D Bm

col 8 - - - - -

88

first to be... Come sing a-bout love that made the stone and tree... Come sing a-bout

Love!

F#7 Bm Em/G F#

+ 8

91

love, love, love, Come on, sing a-bout love, love,

Love! Love! Love! Love! Love! Love!

Bm D7/A G E7/G# Bm D7/A

col 8 - - - - -



94

love, Come on, sing a-bout love, love, \_\_\_\_\_

Love! Love! Love! Love! That draws us lov - ing - ly;

G E9/G# Bm D7/A G E7(b5)/G#

col 8 - - - - -

97

We be-seech Thee, Hear us!

We be-seech Thee, Hear us! Boom chick-a-boom chick-a-boom chick chick, chick a-

D/A C D G/D D

100

boom-a chick-a-boom-a-chick-a-boom chick chick, Chick chick! Boom chick!

Gr. Solo

G D G/D D G/D D

## No. 6

Day By Day  
(Reprise)

Cue: Following applause for "We Beseech Thee"

Very gentle

(a) (b) (c) (d)

Piano *mp*

1 ALL:

*p* Day by day, — Day by day, —

*p* Fmaj7 Gm7/F Fmaj7

4 — Oh, dear Lord, — three

Gm7/F Bbmaj7 Am7

7 things I pray: — To see Thee more clear-

Gmaj7 Em

10

ly, — Love Thee more dear — ly, —

A Em7 A

13

Fol-low Thee more near — ly — Day by day. —

Dm7 G Cmaj7

17 ROBIN and 3 OTHERS:

Day by day, — Day by day, —

1 GIRL:  
ALL OTHERS:  
Day by day, —

Fmaj7 Gm7/F Fmaj7

## 20 (ROBIN and 3 OTHERS:)

Oh, dear Lord, — three

(1 GIRL:)

(ALL OTHERS:)

Day by day, —

Gm7/F Bb maj7 Am7

## 23

things I pray: — To see Thee more clear-

• Three things I pray: —

Three things I pray: —

Gmaj7 Em7

ly, — Love Thee more dear — ly, —

(1 GIRL:)  
(ALL OTHERS:)  
Day by day, — Day by day, —

A Em7 A

29 (opt.)  
Fol - low Thee more near — ly, — Day by day, —

Dm G Cmaj7

32 rit.  
Day by day by day by day by day by day.

Day by day, — Day by day by day by day by day.

Fmaj7 Cmaj7 rit. Fmaj7 C#m7/A

Ped.

\* Hold ped. down 'til cue: JESUS: I tell you this --



7

mirth.

A

9

(Harmony)

(Melody)

On the wil - lows there We hung up our lyres

AmaJ9

AmaJ9/G#

11

For our cap - tors there re - quired —

AmaJ9/F#

B

col 8

13

of us songs And our tor - men - tors

Bm7

Bm7/E

Bm7

Bm7/E

col 8

col 8

15

mirth, \_\_\_\_\_ say - ing:

17

(Melody)  
"Sing us one of the songs \_\_\_\_\_ of Zi - on, -  
"Sing us one of the songs \_\_\_\_\_ of Zi - on, -

19

Sing us one of the songs \_\_\_\_\_ of Zi - on, -  
Sing us one of the songs \_\_\_\_\_ of Zi - on, -



21

Sing us one of the songs of Zi-on,

Sing us one of the songs of Zi-on, (optional)

A 3 E/G# 3 F#m 3 3 3 Gmaj7 3 3 3 3 3 3

23

But how can we sing, sing the Lord's song -

How can we sing, sing the Lord's song -

F#m7 3 3 3 Gmaj7 3 3 3 F#m7 3 3 3 Gmaj7 3 3 3

26

In a for - eign land? rit.

land rit.

F#m7 3 3 3 Dm 3 3 3 Em rit.

28 Underscoring - Guitar Solo

Musical notation for guitar solo, measures 28-30. Includes chords: A, Amaj9/G#, Amaj7/F#. Performance instructions: mp (+ Soft mallet Cym. rolls), col 8.

Musical notation for piano accompaniment, measures 31-33. Includes chords: B, Bm7, Bm7/E, Bm7, Bm7/E. Performance instructions: R.H., 8.

*Break*

Vocal melody with lyrics: "On the wil - lows\_ there We hung up our\_ lyres." Includes tempo marking: a tempo.

Piano accompaniment for the vocal section, measures 34-35. Includes chords: Amaj9, Amaj9/G#. Performance instructions: a tempo.

Musical notation for piano accompaniment, measures 36-38. Includes chords: Amaj9, Amaj9/G#. Performance instructions: rit.

*light in*  
*what the prophets have written*

Moderato Piano

Organ

(a) *ff* (b) Bm (c) Gmaj7

(d) A(add9) *gva - 1* (e) F#m7 *gva - 1*

JESUS:

1. Oh God, I'm bleed - ing, (1st time only) Oh God, I'm bleed - ing;  
 2. Oh God, I'm dy - ing, COMPANY:

(2nd time only) Oh God, You're dy - ing;

Bm Gmaj7 A(add9) F#m7 Gmaj7

5 (2nd time only) Oh God, I'm dy - ing.  
 (1st time only) Oh God, You're bleed - ing.

D#m Ema7 C#m F# G#m7 Db Eb subitop Db Eb

col 8

9 2.

Db Eb Bm Gmaj7

col 8

12 8va

A(add9) F#m7 D#m

col 8

15

Emaj7 C#m F# G#m7 Db Eb

col 8

18 JESUS: COMPANY:

*p* Oh God, I'm dead. Oh God, You're dead. Oh God, You're

*p* Bm Gmaj7 A(add9) F#m7 Gmaj7 D#m

col 8

23

dead, — Oh — God, — You're dead! —

*Pause* (On Pdo.)

Emaj7 C#m F# G#m7 Db Eb Db Eb Db Eb

8bassa - - - - -

27

Long live God, — Long live God, — Long live God, — Long live God.

8bassa - - - - -

31

Long live God, — Long live God, — Long live God, — Long live God.

B C#m D#m E F# B C#m D#m E F# B

8 - J 8 - J

35

Long live God, — Long live God, — Long live God, —

B C#m/B D#m/B E F#/B B C#m/B

8 - J 8 - J

MEN:

Long live God. Pre - pare ye - the way of - the Lord,

WOMEN:

Long live God. Long live God, Long live God,

D<sup>♯</sup>/B E/B F<sup>♯</sup> B B C<sup>♯</sup>m D<sup>♯</sup>m E F<sup>♯</sup>

8 - J

Brisk, practically double time

Pre - pare ye - the way of - the Lord.

Long live God, Long live God.

*accel. poco a poco*

B C<sup>♯</sup>m

*accelerando*

D<sup>♯</sup>m E F<sup>♯</sup>

B E/F<sup>♯</sup>

8 - -

8bassa - - - -

B E/F<sup>♯</sup> B E/F<sup>♯</sup> B E/F<sup>♯</sup>

8bassa - - - -

8 - - - -

8 - J

47 (MEN:)

Pre - pare ye - the way of - the

(WOMEN:)

Long live God, Long live

B C#m D#m E

50

Lord; Pre - pare ye - the

God, Long live God,

F# B C#m

53

way of - the Lord. Pre

Long live God. TENORS (2) Pre

ALTOS Pre

BARITONES Pre

D#m E F# B E/F B

M. pare ye the way of the Lord,

T. pare ye the way of the Lord,

A. B. pare ye the way of the Lord,

C#m D#m E F#

M. Pre pare ye the way of the

T. Pre - pare ye the way of the

A. B. Pre - pare ye the way of the

B C#m D#m E

M. Lord.

T. Lord.

A. B. Lord.

E rit. B rit. 3 8bassa

*Handwritten: P 32*



Piano

(a) (b) (c) (d)

Fmaj7 Gm7/F Fmaj7 Gm7/F

*mf*

1 ALL:

Day by day, — Day by day, —

Fmaj7 Gm7/F Fmaj7 Gm7/F

*f*

5

Oh, dear Lord, — three things I pray: —

Bbmaj7 Am7 Gmaj7

9

To see Thee more clear - ly, - Love Thee more dear-

Em7 F#m A7 Em7

8

12

- ly, - Fol-low Thee more near - ly

A Dm7 G

8

15

1. Day by day. Day by day, Day by day, by day,

2. Day by day, Day by day, Day by day, by day,

Cmaj7 Cmaj7 Fmaj7

8

19

Day by day by day by day by day. gua

Cmaj7 rit. Fmaj7 C#m7/A