

Son of Man

the complete score




Book, libretto, and music by
Nathan Berry

An upper-division departmental honors project for the John V. Roach Honors College at Texas Christian University

0. O Come O Come Emmanuel

(Traditional, arr. Nathan Berry)

Isaiah



O Come o come Emm-a - nu - el and ran-som cap-tive Is - ra - el

The image shows a single line of musical notation for a vocal part. It is written on a five-line staff with a treble clef and a 4/4 time signature. The key signature has one flat (B-flat). The melody begins with a quarter note G4, followed by a quarter note A4, a quarter note Bb4, and a quarter note C5. The next measure contains a quarter note D5, a quarter note E5, and a quarter note F5. The third measure has a quarter note G5, a quarter note A5, and a quarter note Bb5. The fourth measure consists of a quarter note C6, a quarter note Bb5, and a quarter note A5. The fifth measure is a half note G5. The sixth measure has a quarter rest, followed by a quarter note F5. The seventh measure contains a quarter note E5, a quarter note D5, and a quarter note C5. The eighth measure has a quarter note Bb4, a quarter note A4, and a quarter note G4. The piece concludes with a whole note G4.

1. Bread of Life

Nathan Berry

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Andante Moderato

The musical score is arranged in a grand staff format with the following parts from top to bottom:

- Choir:** Two staves (treble and bass clef) with rests.
- Random Dudette:** Treble clef staff with rests.
- Random Dude:** Treble clef staff with rests.
- Jesus:** Treble clef staff with rests.
- Hannah:** Treble clef staff with rests.
- Judas:** Treble clef staff with rests.
- Synthesizer:** Treble and bass clef staves. The bass line features a sustained, arpeggiated accompaniment starting with a *p* dynamic.
- Piano:** Treble and bass clef staves with rests.
- Violin:** Treble clef staff with rests.
- Viola:** Alto clef staff with rests.
- Violoncello:** Bass clef staff. It begins with a *p* dynamic and includes the instruction *ad libitum, legato*. The part features a melodic line with triplets and slurs.
- Electric Guitar 1:** Treble clef staff with rests.
- Electric Guitar 2:** Treble clef staff with rests.
- 4-string Bass Guitar:** Bass clef staff with rests.
- Drum Set:** A single staff with a drum kit icon and rests.

Andante Moderato

9

Judas

Synthesizer

Violoncello

p

Our world is cloaked in dark - ness,

3 3 3



16

Random Dude

Judas

Synthesizer

Violin

Viola

Violoncello

mp

A bap - ti - zer in the de - sert speaks of one to come a

shrou - ded by an em - pi - re. But there is a light on the ho - ri - zon

p

Musical score for measures 23-28. The score includes parts for Choir, Random Duet, Random Dude, Synthesizer, Piano, Violin, Viola, Violoncello, Electric Guitar 1, Electric Guitar 2, and Drum Set. The lyrics are: "Our hearts are star-ving hun - gry for new...life our souls struck by thirst man whose vi-sion might give us hope for jus-tice! for jus - tice! tice! emphatically for jus - tice! tice! for jus-tice!"



Musical score for measures 29-34. The score includes parts for Synthesizer, Piano, Electric Guitar 1, Electric Guitar 2, 4-string Bass Guitar, and Drum Set. The tempo is marked as $\text{♩} = 108$. The lyrics are: "(sampled taiko drum hits, if possible)"

33

Electric Guitar 1

Electric Guitar 2

4-string Bass Guitar

Drum Set



37

Jesus

God's Cho - sen are hun - gry for the bread of life I will

Violin

Viola

Violoncello

Electric Guitar 1

Electric Guitar 2

4-string Bass Guitar

Drum Set



41

Jesus

feed their star-ving hearts I will quench their thirs - ting souls I have been called by our cre - a - tor to

4-string Bass Guitar

Drum Set

4 fill (last 2 beats)

simple fill (last 2 beats)

61

Random Dudette

Judas

Violin

Viola

Violoncello

Electric Guitar I

Acoustic Guitar

4-string Bass Guitar

Drum Set

and

pite his scho-lar's mind he's not one of the e - lite from the town of Na-za-reth he's a work-ing man one of us!

mf *f* *f*

simple fill on last beat

66

Random Dudette

Judas

Piano

Violin

Viola

Violoncello

Electric Guitar I

Acoustic Guitar

4-string Bass Guitar

Drum Set

is he not_ from Da-vid's line, like the pro-phets fore-told?

The son of Jo-seph The son of Jac-ob In-deed he grows from the

f *mf* *f* *mf* *f* *mf*

72

Random Dudette

Judas

Piano

Viola

Violoncello

Electric Guitar 1

Acoustic Guitar

4-string Bass Guitar

Drum Set

slight separation on syncopated notes

So he is from

stump of Jess-e And e-ven more Je-sus is the one of whom the bap-ti-zer in the des-ert speaks!...

mf

f

To E. Gtr.

78

Random Dudette

Jesus

Piano

Viola

Violoncello

Electric Guitar 1

Acoustic Guitar

4-string Bass Guitar

Drum Set

Da-vid's line, He is our Sa-vior Just as John said!

God's Cho-sen are hun-gry for the

f

Electric Guitar dist.

82

Jesus
bread of life I will feed their star-ving hearts I will quench their thirst-ing souls I have been called by

Viola

Violoncello

Electric Guitar 1

Electric Guitar 2

4-string Bass Guitar

Drum Set

4 fill (2 beats)



86

Jesus
our cre - a - tor to make life on earth as it is in hea - ven

Viola

Violoncello

Electric Guitar 1

Electric Guitar 2

4-string Bass Guitar

Drum Set

simple fill (2 beats)



90

Electric Guitar 1

Electric Guitar 2

4-string Bass Guitar

Drum Set

fill (2 beats)

Musical score for measures 94-97. The score includes parts for Random Dude, Piano, Electric Guitar 1, Electric Guitar 2, 4-string Bass Guitar, and Drum Set. The key signature is one sharp (F#) and the time signature is 3/8. The Random Dude part has lyrics: "What if the crowds". The Piano part has a *mf* dynamic marking. The Electric Guitars play a rhythmic pattern of eighth notes. The Bass Guitar plays a steady eighth-note line. The Drum Set has a *mf* dynamic marking and includes a "fill (2 beats)" in measure 97.



Musical score for measures 98-101. The score includes parts for Random Dude, Hannah, Synthesizer, Piano, Violoncello, 4-string Bass Guitar, and Drum Set. The key signature changes to two flats (Bb, Eb) and the time signature changes to 4/4. The Random Dude part has lyrics: "get to his head? Will he re - mem-ber his roots or for - get us in- stead?". The Hannah part has lyrics: "Through - out my whole life I have known no oth - er more". The Synthesizer, Violoncello, 4-string Bass Guitar, and Drum Set parts all have a *mf* dynamic marking.

103

Jesus
Dear sis-ter, no-ma-tter where my jour-ney goes, you can count on my love, this you'll nev-er need doubt

Hannah
loyal and true than my big brother

Synthesizer

Violoncello

Electric Guitar 2
clean

4-string Bass Guitar

Drum Set



109

Jesus
This I pro-mise to ev'-ry one of you no ma-tter where I go I won't for-get where I'm from

Synthesizer

Violoncello

Electric Guitar 1
dist.

Electric Guitar 2
dist.

4-string Bass Guitar
f

Drum Set
f



113

Hannah
This is my bro-ther who brings the bread of life. He will feed your starv-ing hearts and quench your thirs-ting souls

Piano
p
cresc.

Musical score for measures 117-121. The score includes parts for Jesus, Hannah, Piano, Violin, Viola, Violoncello, Electric Guitar 1, Electric Guitar 2, and Drum Set. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked 'A Tempo' with a quarter note equal to 108. Dynamics include *mf*, *cresc.*, *f*, and *ff*. The lyrics for Jesus are: 'I have been called by our cre - a - tor to make life on earth as it is in Hea - -'. The lyrics for Hannah are: 'He has been called by our cre - a - tor'. The Piano part features a *CAJON* section. The Violin, Viola, and Violoncello parts are marked *p cresc.* and *ff*. The Electric Guitar 1 and 2 parts feature a *f* dynamic. The Drum Set part includes the instruction 'Gradually add in off-16th tom fills' and 'fill in more...'. A double bar line is present at the end of measure 121.



Musical score for measures 122-125. The score includes parts for Jesus, Violin, Viola, Violoncello, Electric Guitar 1, Electric Guitar 2, 4-string Bass Guitar, and Drum Set. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'A Tempo' with a quarter note equal to 108. Dynamics include *f*. The lyrics for Jesus are: 'ven!'. The Violin, Viola, and Violoncello parts are marked *f*. The Electric Guitar 1 and 2 parts feature a *f* dynamic. The 4-string Bass Guitar part features a *f* dynamic. The Drum Set part includes a *f* dynamic and a '4' marking. A double bar line is present at the end of measure 125.

2. Water Into Wine

Nathan Berry

♩=164

Choir

Servant

Steward

Mary

Jesus

Piano

Pad 1 (New Age)

Violin

Viola

Violoncello

Electric Guitar

4-string Bass Guitar

Drum Set

♩=164



9

Pno.

Vln.

Vla.

Bass

Dr.

17 $\text{♩} = 82$

Servant
Ma'am, I must in-form you we have a prob-lem here Though the wine is ru-ning out... the night's end is no-where near

Pno.

Vln.

Vla.

Vc. 0.26

Bass

Dr. $\text{♩} = 82$

24 *p* $\text{♩} = 82$

Mary
Oh, dear son! Did you hear that? The eve-ning is in dan-ger they are runn-ing out of wine!

Jesus *mf*
Moth-er why do you wo-rry? What con - cern is that of yours or _mine?

Pno. *p*

E. Gtr. *mf*

Bass *mf*

29 *f* *p* *slower* *wryly* *a tempo* *f*

Mary
Don't you know our hosts will be in shame! Why not use your ta- lents? Or did God bless you in vain? The

Jesus *recit. mf* *normal*
While I have gifts from a-bove Are they meant for this tri-vi-al matt-er?_

Pno. *f*

E. Gtr. *mf*

Bass *mf*

Dr. *f*

35

Mary

Word needs a foll-ow - ing The crowd would sure - ly chatt - er! Servants, come here. Does as my son tells you.

Jesus

Very well. Fill those jars with wa-ter and bring them un-to me

Pno.

E. Gtr.

Bass

Dr.



40

Jesus

If you do as I say you will soon see in front of every - one's eyes through the grace of God I'll turn this wa - ter in - to wine! Now our gra - cious host, would you be so kind as to

Pno.

Vln.

Vla.

Vc.

E. Gtr.

Bass

Dr.

rit. **A tempo** ($\text{♩} = 82$) *recit.*

f *mf* *f*

sfp *sfp* *sfp* *sfp* *f*

f *rit.* **A tempo** ($\text{♩} = 82$) *f*

52 *accel.* $\text{♩} = 164$

Choir
Let us re-joyce

Servant
Let us re-joyce

Steward
Let us re-joyce

Jesus
L'chaim! By God, that is de-li-cious! Its qual-i-ty un-sur-passed This is quite un-u-su-al You've saved the best for last! Let us re-joyce

give a toast?

Pno.

Vln.

Vc.

Bass

61

Choir
let us re-joyce We have seen a sign from God! Let us sing oh let us sing Of Je-sus' po-wei we are in awe Let us re-joyce

Servant
let us re-joyce We have seen a sign from God! Let us sing oh let us sing Of Je-sus' po-wei we are in awe Let us re-joyce

Steward
let us re-joyce We have seen a sign from God! Let us sing oh let us sing Of Je-sus' po-wei we are in awe Let us re-joyce

Pno.

Pad 1

Vln.

Vla.

Bass

Dr.

69

Choir
let us re - joice We have seen a sign from God!

Servant
let us re - joice We have seen a sign from God!

Steward
let us re - joice We have seen a sign from God!

Pno.

Pad 1

Vln.

Vla.

Bass

Dr.

72

Choir
Let us sing oh let us sing Of Je - sus' po - wer we are in awe

Servant
Let us sing oh let us sing Of Je - sus' po - wer we are in awe

Steward
Let us sing oh let us sing Of Je - sus' po - wer we are in awe

Pno.

Pad 1

Vln.

Vla.

Bass

Dr.

3. Mary and Caiaphas

Nathan Berry

Mary $\text{♩} = 108$
recit. 3 3 // 3
Ra-bbi, I've come to tell you a sto - ry a-bout my eld est son. You might not be-lieve me but

Caiaphas

Synthesizer

Piano
mf

Violin

Viola
mf

Violoncello 1
mf

Violoncello 2
mf

Electric Guitar

4-string Bass Guitar
mf

Drum Set $\text{♩} = 108$

Mary ⁴ please, hear me out I fear he is in trou-ble it may be that on - ly you can help

Caiaphas ³ *mf* Dear

Pno.

Vla.

Vc. 1

Vc. 2

Bass

Mary ⁷ $\text{♩} = 85$

Caiaphas (rit) wo-man please come near! Though I have a skep - tics heart, I will lend an ear

Pno.

Vla.

Vc. 1

Vc. 2

E. Gtr. *mf*

Bass

Dr. $\text{♩} = 85$ *tr*

10 $\text{♩} = 108$

Pno. *mf*

Bass *mf*

Dr. (tr) $\text{♩} = 108$ *mf*

14

Mary

I am a hum-ble wo-man From the land of Ga-li-lee I was be-trothed to a car-pen-ter

Pno.

Bass

Dr.

18

Mary

at age four-teen when an-an-gel a-ppared and told me some thing odd Right there in my womb

Pno.

Bass

Dr.

22 *rit.*

Mary

the son of God! And just as he said nine months af-ter ward I

Pno.

Bass

Dr.



26 *rit.* =108

Mary

gavevir - ginbirth. Yes, virgin birth I had not lain with my husband! Please, you pro-mised I'd be heard! The

Caiaphas

Virgin birth? That's absurd.

Pno.

Bass

Dr.

29

Mary

strange things did-n't stop there Be - fore he was three_ Fo-reign-ers brought gifts

Pno.

Bass

Dr.



32

Mary

fit for a King Stran-gers came from be-yond Ga-li- lee_ they called him Me - ssi-ah

Pno.

Bass

Dr.

4

36

Mary

a re - mar - ka - ble thing! You your - self may re - mem - ber my son from his

Pno.

Bass

Dr.



41

Mary

time in the tem - ple he was the one stu - dy - ing scrip - ture with your scho - lars e - ven though

Pno.

Bass

Dr.

46

Mary

Caiaphas

Pno.

Bass

Dr.

He was much sma - ller Some-times it seemed my boy was tea - ching them!

I re-

50

Mary

Caiaphas

E. Gtr.

Bass

call your Je - sus His mind was quite sharp But how can you ex-pect me to take this_ as but a farce?

my

♩=85

55

Mary

Pno.

son has great po-wers not found in man. And not too long a-go he gave us all assign we were at a we-dding and

58 $\text{♩} = 85$

Mary

all our cups had run dry But Je-sus took the wa-ter and turned it in - to wine

Pno.

Ped.



62

Mary

Now he has a fo-llow-ing and I should be proud but I must con-fess to you I don't trust his crowd. Re

Pno.

Bass



66

Mary

mem-ber John the Bap-tist and what happ-ened to__him? I wo-rry that my son is on that same path, dark and grim.

decresc.

Pno.

decresc.

p

Bass

decresc.

p

70 $\text{♩} = 108$
Mary *f*
So would you take Je - sus_ un-der your wing? Lend him your gui-dance and wis- dom

Pno. *f*

E. Gtr. *f* dist.

Bass *f*

Dr. $\text{♩} = 108$ *f*



75
Mary
If you su- rround, him with the right peo-ple I be-lieve he'd res-surr - ect God's King - dom!

Pno.

E. Gtr.

Bass

Dr.

79 *mf* $\text{♩} = 85$

Caiaphas

What you've said, if true, merits in - vest - i - ga - tion If I wished to speak with your

Vln. *p* *mf*

Vla. *p* *mf*

Vc. 1 *p* *mf*

Vc. 2 *p* *mf*

E. Gtr.

Bass



83 *p*

Mary

He has gone in - to the de - sert to pray and fast a - lone.

Caiaphas

son, where might he be found?

Vln. *p*

Vla. *p*

Vc. 1 *p*

Vc. 2 *p*

4. The Temptation

Nathan Berry

♩ = 60

This musical score system includes staves for Caiphias, Piano, Electric Guitar, Violin, Viola, Violoncello 1, Violoncello 2, 4-string Bass Guitar, and Drum Set. The tempo is marked as ♩ = 60. The Violin and Viola parts feature a melodic line with dynamics *p*, *mf*, and *p*. The Violoncello 1 part includes the instruction "dist., delay on".

8

♩ = 75

mf

Caiphias

Gree-tings Je-sus, may I have a word? par-don my in-tru-sion I don't mean to dis-turb there are things a-bout-you that I have heard

E. Gtr.

dist. Am

mf

Vln.

f

p

Vc. 1

Bass

p

mf

This musical score system includes staves for Caiphias, E. Gtr., Vln., Vc. 1, and Bass. The tempo is marked as ♩ = 75. The Caiphias part contains the lyrics: "Gree-tings Je-sus, may I have a word? par-don my in-tru-sion I don't mean to dis-turb there are things a-bout-you that I have heard". The E. Gtr. part includes the instruction "dist. Am". The Vln. part includes dynamics *f* and *p*. The Bass part includes dynamics *p* and *mf*.

23

Caiaphas *f*
each of their ends they all went a - stray so I've grown quite cy - ni - cle I'm a - afraid. But you seem fa - mi - liar yes I know your face as a young boy in the tem - ple you spoke with much

Vla. *bo.*

Vc. 1 *dist.*

Vc. 2 *f dist.*

Bass *f*

Dr. *f*

28

Caiaphas *p*
grace you asked ques - tions and gave an - swers at a to - rid pace. Mas - ter - y of scrip - ture at twelve, an im - pre - sive case. Now Jesus, I've al - so spo - ken with your

Pno. *p*

Vln. *p*

Vla. *p*

Vc. 1

Vc. 2

Bass

Dr. *p*

33

Caiaphas *cresc.*
mo - ther. She's told me things I woul - dn't be - lieve of an - y oth - er per - son but you you've made this priest won - der if your gifts could be of no o - ther than

Pno. *cresc.*

Vln. *cresc.*

Vla. *cresc.*

Vc. 2 *clean dist.*
p cresc. *f*

39 *ff*

Caiaphas

God?

Pno.

Vln.

Vla.

Vc. 1

Vc. 2

Bass

Dr.



43

Caiaphas

It seems that you've been out here for quite a while from the

Pno.

Vln.

Vla.

Vc. 1

Vc. 2

Bass

Dr.

62 $\text{♩} = 66$

Caiaphas *p* What might ha-ppen if you called for a storm?

Vla. *p*

Vc. 2

Bass *p*

Dr. *p*

66 *cresc.*

Caiaphas Or see that moun-tain? Tell it to run! Test your po-wer and you might dis-co-ver that there's no end to what might be done

Vla. *cresc.*

Bass *cresc.*

Dr. *cresc.*

69 *f*

Caiaphas Just think of all the good you could do heal the sick, feed the hun-gry, ex-ert your au-tho-ri-ty if you come to Je - ru - sa - lem re-turn to the tem - ple

Vla. *f*

Vc. 2 *f*

Bass *f*

Dr. *f*

73

Caiaphas Mark my words you will gain all of the glo - ry

Vln. *p cresc.* *f cresc.*

Vla. *p cresc.* *f cresc.*

Vc. 1 *mf cresc.*

Vc. 2 *p cresc.*

Bass *p cresc.*

Dr. *p cresc.*

76

Caiaphas

Yes! You will gain all the glo - ry! I'll be expecting you.

Vln.

Vla.

Vc. 1

Vc. 2

Bass

Dr.

5. My Love

Nathan Berry

Musical score for the instrumental introduction of "My Love". The score is for a full orchestra and includes parts for Hannah, Miriam, Piano, Violin, Viola, Violoncello 1, Violoncello 2, Electric Guitar, 4-string Bass Guitar, and Drum Set. The tempo is marked as ♩=92. The key signature has two flats (B-flat and E-flat). The time signature changes from 3/4 to 4/4 and back to 3/4. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand, with dynamics ranging from *p* to *mf*. The string parts are marked *pp* and feature sustained notes with a tremolo effect. The electric guitar and bass guitar parts are marked with rests. The drum set part is marked with rests.

Musical score for the vocal entry of "My Love". The score includes parts for Hannah, Piano (Pno.), Violin (Vln.), Viola (Vla.), and Violoncello 1 (Vc. 1). The tempo is marked as ♩=92. The key signature has two flats (B-flat and E-flat). The time signature is 3/4. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand, with dynamics ranging from *p* to *mf*. The violin, viola, and violoncello 1 parts are marked *pp* and feature sustained notes with a tremolo effect. The vocal part for Hannah includes the lyrics: "These cold, bar-ren walls here as long as I re-call they've hi-dden who I am and i won-der, can... I make it through it all?".

21

Hannah *p* I fear I'd be damned For who I tru-ly am. *mf* By my fa - mi-ly *p* do they rea-ly love me? *cresc.* or is it all a sham? So I re - treat in -

Pno. *p* *mf* *cresc.*

Vln. *p* *cresc.*

Vla. *p* *pp* *p* *cresc.*

Vc. 1 *p* *pp* *p* *p* *cresc.*

Vc. 2 *pp* *p*

mf *p* *cresc.*

31

Hannah *mf* to my mind I go out_ be-yond the snows and hide my-self a - way in a fo-rest dark_ and cold but when I'm lost_ in_ win

Pno. *mf* *p*

Vln. *mf* *p*

Vla. *mf* *p*

Vc. 1 *mf* *p*

Vc. 2 *mf* *p*

39

Hannah - ter You are_ my_ spring When my world has_ gro - wn cold Warmth is what you_ bring_ Your

Pno. *mf* *p* *cresc.*

Vln. *p* *cresc.*

Vla. *p* *cresc.*

Vc. 1 *p* *cresc.*

47

Hannah *f* beau - ty is ra - di - ant, your eyes pure as the doves. *mf* You have sto - len my heart you are my love

Pno. *f* *mf* *p*

Vln. *f*

Vla. *f*

Vc. 1 *f*

Vc. 2 *f* *mf*

55

Miriam No - bo dy has a clue

Pno. *mf*

Vln. *mf*

Vla. *mf* dotted-16th delay pizz.

Vc. 1 *mf*

Vc. 2 *mf*

64

Miriam What they're mis-sing in you You are per- fect. and com-plete love-ly and sweet You're a bless - ing yes... it's all true Let me look in - to your face

Vln. *f* *mf* *p*

Vla. *p*

Vc. 1 *f* *mf* *p* delay off arco, slightly separated

Vc. 2 *p* *mf* *p*

72 *mf* *mf*

Miriam com- fort you in my em- brace. Though your win-ter is bleak your spi- rit bu- ried deep, you're not a- lone in this place. So when you fade_ in - to your mind and

Vln. *mf* *mf*

Vla. *mf* *mf*

Vc. 1 *mf*

Vc. 2 *mf* pizz arco *mf* *mf*

E. Gtr. *mf* *mp* dist.

Bass *mf*

80

Miriam go out_ be- yond the snows when you hide your- self a - way_ in a fo- rest dark_ and cold I'll_ be there... when you're lost_ in_

Vln. *f*

Vla. *f*

Vc. 1 *f*

Vc. 2 *f*

E. Gtr. *f* fill (chord is G)

Bass *f*

Dr. *f*

88

Miriam win - ter I'll be_ your spring When your world has gro- wn cold Warmth is what I'll bring_ Your beau- ty_ is ra- di- ant_ your

Vc. 1 *f*

Vc. 2 *f*

Bass *f*

Dr. *f*

97

Hannah

Miriam

Pno.

Vla.

Vc. 1

Vc. 2

Bass

p

p

pizz.

p

p

Though in this

Eyes pure as the doves You have sto - len my heart my love

107

Hannah

Miriam

Pno.

Vln.

Vla.

Vc. 1

Vc. 2

cresc.

f

f

f

f

f

f

f

arco

f

dark-ened va-ley I can feel the sha-dow of death Your love com-forts me... with life gi - ving breath.

I will be... right be your side no

156

Hannah Warmth is what you bring— Your beau - ty is ra - di - ant, your Eyes pure as the doves— You have sto - len my

Miriam fount of li - ving wa - ter You are ra - diant Shi - ning like the stars You have sto - len,

Pno.

Vln.

Vla.

Vc. 1

Vc. 2

Bass

Dr.

164

Hannah heart you are my love

Miriam sto - len my heart you are my love

Pno.

Detailed description: This is a page of a musical score, likely for a choral and instrumental ensemble. The score is divided into two systems, measures 156-164 and 164-164. The first system (measures 156-164) features two vocal parts: Hannah and Miriam. Hannah's part begins with the lyrics "Warmth is what you bring—" and "Your beauty is radiant, your Eyes pure as the doves—" and ends with "You have stolen my". Miriam's part begins with "fount of living wa - ter" and "You are radiant" and ends with "Shining like the stars" and "You have stolen,". The instrumental parts include Piano (Pno.), Violin (Vln.), Viola (Vla.), Violoncello 1 (Vc. 1), Violoncello 2 (Vc. 2), Bass, and Drums (Dr.). The second system (measures 164-164) features the same two vocal parts. Hannah's part begins with "heart" and "you are my love". Miriam's part begins with "stolen my heart" and "you are my love". The instrumental parts continue with the Piano (Pno.) and Drums (Dr.). The score is written in a key signature of two flats (B-flat and E-flat) and a time signature of 4/4. The music is marked with a piano (*p*) dynamic. The score includes various musical notations such as notes, rests, beams, and slurs. There are also some markings like rit. and rit. indicating a ritardando.

6. Why Give It Away?

Eighth notes remain at a consistent tempo throughout the song

Nathan Berry

$\text{♩} = 100$

The musical score is arranged in a grand staff format with the following parts from top to bottom:

- Jesus:** Treble clef, 4/4 time, rests throughout.
- Caiaphas:** Bass clef, 4/4 time, rests throughout.
- Piano:** Treble and Bass clefs, 4/4 time. Treble part has chords marked with *p* and fermatas. Bass part has rests.
- Violin:** Treble clef, 4/4 time. *p* dynamic. Features eighth-note patterns and a trill at the end.
- Viola:** Alto clef, 4/4 time. *p* dynamic. Features eighth-note patterns and a flat note at the end.
- Violoncello 1:** Bass clef, 4/4 time, rests throughout.
- Violoncello 2:** Bass clef, 4/4 time, rests throughout.
- Electric Guitar:** Treble clef, 4/4 time, rests throughout.
- 4-string Bass Guitar:** Bass clef, 4/4 time. Features a melodic line with eighth notes and slurs.
- Drum Set:** Drum clef, 4/4 time. *p* dynamic. Features a complex rhythmic pattern with a 2-measure rest at the end.

5

Caiaphas

Pno.

Vln. (tr)

Vla.

E. Gtr.

Bass

Dr.

Jesus! I am

f

10

Caiaphas

Vln.

Vla.

Vc. 1

Vc. 2

Bass

Dr.

glad you have arrived For there is an i-de-a that I have con-trived. But this dream, my hope, my

14

Caiaphas

vi-sion needs you to come to fru - i - tion Your pow-er pro- vides an

Vln.

Vla.

Vc. 1

Vc. 2

E. Gtr.

Bass

Dr.

pizz.

dist.

19

Caiaphas

op - por - tu - ni - ty to win ov - er our co - mmu - ni - ty from which the tem - ple could

Vln.

Vc. 2

E. Gtr.

Bass

Dr.

2

22

Caiaphas

ben-e - fit with a ve - ry gen - er - ous prof - it

Vln. arco *tr*

Vc. 2

E. Gtr.

Bass

Dr. 2



25

Caiaphas

You have been giv - en a mar - ve - lous gift! Why give it a - way for free?

Vln. (tr)

Vc. 2

E. Gtr.

Bass

Dr. 12/8

27

Caiaphas

Hun- dreds ev-en thou-sands would line up to be healed for a sim- ple fee

Pno.

Vln.

Vla.

Vc. 1

Vc. 2

E. Gtr.

Bass

Dr.

31

Caiaphas

1-

Pno.

Vln.

Vla.

Bass

Dr.

Caiaphas
ma-gine how far, with funds a-plen-ty you could car-ry your min-is-try for big i-de-as de-serve a plan to ac-
pizz.

Vln.
Vla.
Vc. 1
Vc. 2
Bass
Dr.

39

Caiaphas
com-plash all they can You have at-trac-ted quite a large crowd but so man-y more you could reach

Vln.
Vla.
Vc. 2
E. Gtr.
Bass
Dr.

42

Caiaphas

hundreds even thou - sands with the coin of the realm back-ing what you teach!

Vln.

Vla.

Vc. 2

E. Gtr.

Bass

Dr.

45

Jesus

Cai-a-phas your plans are well in - ten-ded but I wor-ry would my fol-low-ers be off-en-ded? Aren't I

clean

E. Gtr.

p

49

Jesus

here for the need-y? Are we ge-tting too greed - y? I don't want to grow ov-er ex - ten-ded

Caiaphas

Do not

E. Gtr.

mf

much slower **A tempo**

54

Caiaphas

fret the pro - ceeds could be used for an - y thing that you choose! Yes, in - deed, my friend you could start a char - i - ty to

Vln. pizz.

E. Gtr.

Bass

Dr.



57

Caiaphas

aid those in po - ve - ty

Vln. arco

Vla. *p*

Vc. 1 *p*

E. Gtr.

Bass

Dr.

62

Caiaphas

Al-though I think I have a so - lu-tion that will give your con-cerns some re - so-lu-tion. The

Vln. arco

Vla. arco

Vc. 1

E. Gtr. clean

Bass

Dr.

67

Caiaphas

tem-ple has pro-grams to aid those in need. Thou-sands that with your help we could feed! For

Vln. pizz. arco

Vla. pizz. arco

Vc. 2

E. Gtr.

Bass

Dr.

71 (electric cello fill)

Caiaphas

you have been giv - en a mar - ve - lous gift! Why give it a - way for free?

Vln.

Vla.

Vc. 1

E. Gtr.



73 recit. Al

Jesus

Caiaphas

Use your po-wers for the good of the tem-ple and ex - cep-tion-al things you will see

Vln.

Vla.

Vc. 1

Vc. 2

E. Gtr. dist. clean

Bass

Dr.

7. Scratch My Back

Nathan Berry

Nathan Berry

♩=96

Piano

Jesus

Centurion

Electric Guitar 1

Electric Guitar 2

4-string Bass Guitar

Drum Set

dist.

♩=96

The musical score is arranged in a vertical staff system. It includes parts for Piano, Jesus, Centurion, Electric Guitar 1, Electric Guitar 2, 4-string Bass Guitar, and Drum Set. The tempo is marked as 96. The Electric Guitar 2 part features a distorted, rhythmic eighth-note pattern. The other parts are currently blank.

5

Centurion

Lord, I am in great dis-tress I have a slave close to death

E. Gtr 2

9

Centurion

he lies at home pa-ra-lyzed Bare-ly can move his eyes I have

E. Gtr 2

Dr.

12

Jesus

While

Centurion

heard of your po-wer Would you make him well?

E. Gtr 2

Dr.

16

Jesus

I'm in-clined to have com-pass-ion Your peo - ple_ rule in a

E. Gtr 2

Bass

Dr.



19

Jesus

cruel_ fash - ion I know I'm be - ing watched so how do I know that with -

E. Gtr 2

Bass

Dr.

22 ♩=192 (double-time)

Jesus

in three ho - urs I won't be in a cell?

E. Gtr 2

Bass

Dr.



25

E. Gtr 2

Bass

Dr.



28

E. Gtr 2

Bass

Dr.

31 $\text{♩} = 96$ (half-time)

Centurion  Your dis - trust is just-i fied. This

E. Gtr 2 

Bass 

Dr. 

$\text{♩} = 96$ (half-time)

Detailed description: This block contains the first system of music, starting at measure 31. It features four staves: Centurion (bass clef), E. Gtr 2 (treble clef), Bass (bass clef), and Dr. (drum set). The tempo is marked as 96 half-time. The Centurion part includes the lyrics 'Your dis - trust is just-i fied. This'. The music is in 4/4 time, with a 3/4 measure at the beginning of the system. The guitar and bass parts provide accompaniment, and the drums play a steady rhythm.



34

Centurion  fact can-not be___ de-nied But you don't need___ to fret Your aid I won't for-get

E. Gtr 2 

Bass 

Dr. 

Detailed description: This block contains the second system of music, starting at measure 34. It features the same four staves as the first system. The Centurion part includes the lyrics 'fact can-not be___ de-nied But you don't need___ to fret Your aid I won't for-get'. The music continues in 4/4 time. The guitar and bass parts provide accompaniment, and the drums play a steady rhythm.

37

Centurion

I love this town ev 'ry wo-man and man why the sy-na- gogue was built at

E. Gtr 2

Bass

Dr.



40

Centurion

my co-mmand For I'm a man of au - thor - i - ty With ma-ny sol-diers

E. Gtr 2

Bass

Dr.

44

Centurion

un - der me I say_ to one go and a - way he goes to oth-ers "come" and to

E. Gtr 2

Bass

Dr.



48

Centurion

me_ they come just say the word that's all I ask of you to

E. Gtr 2

Bass

Dr.

51

Jesus

8

Your trust a- ma- zes- me_ for

Centurion

heal my slave that's all you have to do

E. Gtr 2

Bass

Dr.



54

Jesus

8

I've nev-er seen the faith I see_ in you in no Gen-tile_ nor Jew So I'll

E. Gtr 2

Bass

Dr.

57

Jesus

8

heal this slave of yours_ but there's one thing I will ask_ for

E. Gtr 2

Bass

Dr.



59

Jesus

8

I do not know where my jour - ney_ leads and

clean

E. Gtr 2

Bass



62

Jesus

8

there is some-thing that I might need Can you with all your

E. Gtr 2

Bass

65

Jesus

pow-er and co-nnec-tions, pro - mise me pro - tec - tion?

E. Gtr 2

Bass



68

Jesus

Good! Your faith has

Centurion

Protection? Yes lord, you have my word.

E. Gtr. 1

E. Gtr 2

Bass

Dr.

dist.
8^{va}

72 $\text{♩} = 192$

Jesus

8 made him well!
wild solo fill

E. Gtr. 1

E. Gtr. 2

Bass

Dr.



77

E. Gtr. 1

E. Gtr. 2

Bass

Dr.

8. The Beatitudes

Nathan Berry

Nathan Berry

♩=90

Random Dudette

I am be-com-ing wa-ry of this "me-ssi-ah," Je-sus. He's

Caiaphas

Random Dude

Jesus

Violin

Viola

Violoncello 1

Violoncello 2

Piano

Electric Guitar 1

Electric Guitar 2

5-string Bass Guitar

Drum Set

♩=90

Detailed description: This is a full orchestral and band score for the piece 'The Beatitudes'. The score is written in 4/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked as quarter note = 90. The vocal parts include a soprano (Random Dudette) with lyrics, a bass (Caiaphas), and a tenor (Random Dude). The instrumental ensemble consists of a string quartet (Violin, Viola, Violoncello 1, Violoncello 2), piano, two electric guitars, a 5-string bass guitar, and a drum set. The string quartet and piano parts are marked with a piano (*p*) dynamic. The score shows the first six measures of the piece.

Musical score for measures 7-10. The score includes parts for Dudette, Dude, Violin (Vln.), Viola (Vla.), Violin 1 (Vc. 1), Violin 2 (Vc. 2), and Piano (Pno.).

Measures 7-10:

- Dudette:** al-ways in the tem-ple he's start-ing to ig-nore us
- Dude:** They say he's heal-ing up there but to get in you have to pay. We

Dynamic markings: *p* (piano) and *mf* (mezzo-forte).



Musical score for measures 11-14. The score includes parts for Dudette, Dude, Violin (Vln.), Viola (Vla.), Violin 1 (Vc. 1), Violin 2 (Vc. 2), and Piano (Pno.).

Measures 11-14:

- Dudette:** He pro - mised to us...he'd
- Dude:** can't a-fford to take time off to stand in line all day

Dynamic markings: *p* (piano) and *mf* (mezzo-forte).

17 ♩=104

Dudette *bring the bread of life. But he can-not know what we need if he does not know our strife*

Caiaphas *Je-sus I a - pplaud you;*

Vc. 1

Vc. 2

Pno.

Bass

Dr. ♩=104



23

Caiaphas *you are do-ing great work. But your fo - llow-ers are start-ing to go ber-serk. They're grow - ing quite up - set and*

Vln.

Vc. 1

Vc. 2

Bass

Dr.

27

Caiaphas

it seems to be that be - cause they have not seen you they're fraught with wo - rry_ It would be pru - dent to

Vln.

Vla.

Vc. 1

Vc. 2

Bass

Dr.

1:09

f

tr

ff

ff



31

Caiaphas

soothe the crowds' ire_ for we don't want to lose them we need the peo - ple's fire!_ re - mind them of the things that

Vln.

Vla.

Vc. 1

Vc. 2

Bass

Dr.

4

35
Caiaphas made them come to you Use your gift of speak-ing and get them to stay true

Jesus My friends, I know it has been quite

40
Jesus a whi-le But there is no rea-son to fret. For while I've toi-led eve-ry day al-rea-dy you have been blessed!

47
Vln. *p* *mf*

Vla. *p* *mf*

Vc. 1 ponticello 1:52 *pp cresc.* *p* *mf*

Vc. 2 *p* *mf*

E. Gtr. 2 *dist.*

Bass

Dr. use pedal for closed hi-hats

52

Vln. *mf* *f*

Vla. *mf* *f*

Vc. 2 *mf* *f*

E. Gtr. 2

Bass

Dr. 4

58

Jesus

Bless-ed are you whose spi-rits are poor the king-dom of hea-ven

Vln.

Vla.

E. Gtr. 1 *dist.*

E. Gtr. 2

Bass

Dr.

63

Jesus shall be yours! Those who mourn you are ble- ssed you will be com - for - ted.

Vln.

Vla.

dist.

E. Gtr. 1

E. Gtr. 2

Bass

Dr.

68

Jesus Bles- sed are the gen- tle the hum- ble and the meek You shall in- he- rit the earth though you're seen as weak!

Vln.

Vla.

E. Gtr. 2

Bass

Dr.

73

Jesus

Blesst are you that for jus - tice thirst your hearts will be filled up read-y to burst

Vln.

Vla.

Vc. 2

E. Gtr. 2

Bass

Dr.



78

Vln.

Vla.

Vc. 1

Vc. 2

E. Gtr. 2

Bass

Dr.

82

Jesus

Blesst are the mer-ci-ful you'll reap mer-cy and blesst are the pure in heart God's face you'll see!

Vln. *sp* *f*

Vla. *sp* *f*

Vc. 2

E. Gtr. 1 *dist.*

E. Gtr. 2

Bass

Dr.

87

Jesus

Blesst are the peace-mak-ers who calm war's a-gi-ta-tors they'll be called child-ren of our cre-a-tor

Vc. 2

E. Gtr. 2

Bass

Dr.

Improv solo by electric cello or electric guitar

91

Bass *Gm* *Cm*

Dr.

96 $\text{♩} = 96$

Jesus

To the per - se - cu - ted
clean

E. Gtr. 1

Bass

Dr.

E_b *D⁷* *G_m*

103

Jesus

you are blest as God's King - dom is for the o - p - pressed if you are sick hun - gry or sad ti - red or have no ri - ches

E. Gtr. 1

E. Gtr. 2

Bass

Dr.

109 $\text{♩} = 104$

Jesus

stored Do not worr - y just trust what I say in hea - ven is your true re -

Vln.

Vla.

Vc. 1

Vc. 2

E. Gtr. 2

Bass

Dr.

113

Jesus
ward!

Vln.
f

Vla.
f

Vc. 1

Vc. 2

E. Gtr. 2

Bass

Dr.

3

9. How Beautiful

Nathan Berry

The musical score is written in 4/4 time with a key signature of one sharp (F#). The tempo is marked as quarter note = 96. The score is divided into four systems, each with a vocal line for 'Judas' and an acoustic guitar line for 'A. Gtr.'.

- System 1:** The vocal line for Judas contains three whole rests. The guitar line begins with a *mf* dynamic and features a rhythmic pattern of quarter notes and eighth notes, including two triplet markings.
- System 2:** The vocal line for Judas contains four whole rests. The guitar line continues the rhythmic pattern, ending with a G chord indicated by a downward arrow and the letter 'G'.
- System 3:** The vocal line for Judas contains four whole rests. The guitar line continues with a rhythmic pattern of eighth notes.
- System 4:** The vocal line for Judas begins with the lyrics: "Three years a - go I was struck by ___ his vi - sion to". The guitar line provides accompaniment with chords G and Cmaj7.

14

Judas
8
bring the bread of life— an in - spi - ring mi - ssion the jour - ney has been long and

A. Gtr.
G Continue stumming pattern Cmaj7 G
(walk-down bassline here)

17

Judas
8
some - times seems off track But these words of bless - ing the Je - sus I love is back and

A. Gtr.
Em G C D

20

Judas
8
I _____ have been at his at _____ his side _____

A. Gtr.
Em D C

23

Judas
8
since the ve - ry start He is true a loy - al friend

A. Gtr.
D G E
p cresc,

26
Judas
8 I know his heart

A. Gtr.
Am G D
mf

30
Judas
8 There's a feel- ling now

A. Gtr.

33
Judas
8 fed by_ a flame a part of who I am_ I've been taught to_ shame It's a

A. Gtr.

36
Judas
8 bur - den to keep this trapped in- side sick of the game_ I

A. Gtr.

39
Judas
8 don't want to hide and e- ven though I've been at his_ at_ his side_____

A. Gtr.
Em D C

Detailed description: This is a musical score for a song. It consists of four systems, each with a vocal line (Judas) and an acoustic guitar line (A. Gtr.). The key signature is one sharp (F#) and the time signature is 8/8. The first system (measures 26-29) shows the vocal line starting with 'I know his heart' and the guitar line with chords Am, G, and D. The second system (measures 30-32) has the vocal line 'There's a feel- ling now' and the guitar line with triplets. The third system (measures 33-35) has the vocal line 'fed by_ a flame a part of who I am_ I've been taught to_ shame It's a' and the guitar line with a steady eighth-note accompaniment. The fourth system (measures 36-38) has the vocal line 'bur - den to keep this trapped in- side sick of the game_ I' and the guitar line with a steady eighth-note accompaniment. The fifth system (measures 39-41) has the vocal line 'don't want to hide and e- ven though I've been at his_ at_ his side_____'. The guitar line in this system shows chords Em, D, and C. Dynamics include *mf* and a crescendo line in the first system.

43

Judas

since the ve - ry start. Will he be a loy - al friend? Can

A. Gtr.

D G E

p cresc,

46

Judas

I bear my heart? How beau-ti-ful are his com

A. Gtr.

Am G D G D

49

Judas

pa-sion and grace I long for his love to touch his face

A. Gtr.

Am F C G D Em

53

Judas

A. Gtr.

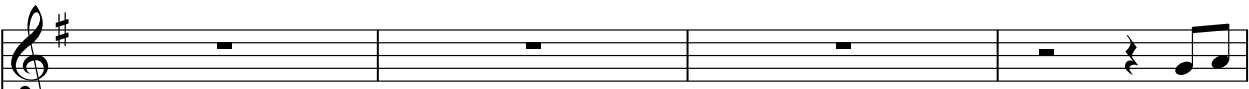
mf

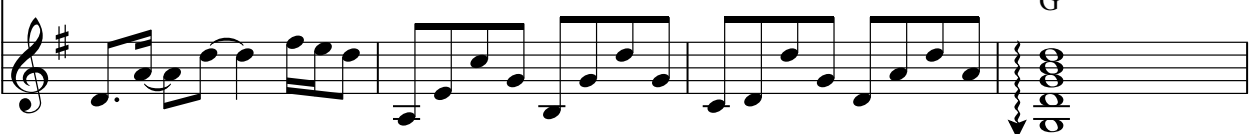
57

Judas


A. Gtr.

60


Judas  I re

A. Gtr. 


64


Judas  call a tale of our an - ces-tors a brave wo-man whose

Improvise around this groove with almost constant 16th notes, adding scalar runs, basslines, etc. as you wish


A. Gtr. 


67

Judas  name was Es-ther she spoke of who she tru-ly was in spite of a - ny fear

A. Gtr. 

70

Judas  saved from death we re - tell this ev-'ry year God what are you

A. Gtr. 

74

Judas

te-ling me_ I I could be put to death but to do as Es-ther my

A. Gtr.

Am E/B Dm C G/D

78

Judas

truth i should give_ breath_ Oh_

Improvise around this groove with almost constant 16th notes, adding scalar runs, basslines, etc. as you wish

A. Gtr.

Am⁷ G/B C D G Cmaj⁷ G

83

Judas

oh_ oh_

A. Gtr.

Cmaj⁷ G Cmaj⁷ D Em

87

Judas

ah_ oh_ I've been

Use this rhythm here

A. Gtr.

D Am⁷ G/B Cmaj⁷ D Em

91
Judas
8 at his_ side_____ from the ve - ry start I_____ will

A. Gtr.
D C D G
p cresc,

95
Judas
8 trust in_ him_ and bear my_ heart_ How

A. Gtr.
E Am G D

98
Judas
8 beau-ti ful_ are_ his com- pa-ssion and grace I long for his love_ to

A. Gtr.
G D Am F C G

101
Judas
8 touch his face

A. Gtr.
D Em

103
Judas
8

A. Gtr.
p rit. 3

10. Loaves and Fishes/Astonish Our Minds

Nathan Berry

Nathan Berry

Musical score for the ensemble section of "Loaves and Fishes/Astonish Our Minds". The score is in 4/4 time and features a key signature of one flat (B-flat). It includes parts for Ensemble (Trumpet and Trombone), Bleeding Woman, Peter/John, Jesus, Caiaphas, Piano, Synthesizer, Violin, Viola, Violoncello 1, Violoncello 2, Electric Guitar 1, Electric Guitar 2, 5-string Bass Guitar, and Drum Set. The tempo is marked as quarter note = 100. The score begins with a double bar line and a repeat sign. The Piano part includes a *p* dynamic marking and a *Ped.* (pedal) marking. The Synthesizer part features a complex, multi-layered texture with many notes. The Drum Set part is marked with a quarter note = 70.

Musical score for the vocal section of "Loaves and Fishes/Astonish Our Minds". The score is in 4/4 time and features a key signature of one flat (B-flat). It includes parts for Peter/John and Piano (Pno.). The tempo is marked as quarter note = 100. The Peter/John part includes the lyrics: "Ra-bbi_ the ho-ur is now late It's been so long since the peo-ple ate you should send a-way the crowd be-fore their sto-machs grum-ble too loud". The Piano part includes a *p* dynamic marking and a *Ped.* (pedal) marking. The score begins with a double bar line and a repeat sign.

20

Jesus

I like your i-de-a for I'm grow-ing wea-ry, and my eyes are quite drea-ry if we tell them to go eat may-be I can fina-ly re-

E. Gtr. 1

E. Gtr. 2

27

Jesus

treat—

Caiaphas

Look at your crowd, why send them a-way? Why not let the peo-ple stay? Sure-ly you're a- ble. to de- vise— a plan to feed

Vln.

Vla.

Vc. 1

Vc. 2

E. Gtr. 1

E. Gtr. 2

Bass

Dr.

33

Peter/John

What do you mean? Are you mad? Look a-round! Is there an-y food to be had? We have five loaves

Caiaphas

eve-ry sin-gle wo-man and man

Pno.

Vln.

Vla.

Vc. 1

Vc. 2

41 Peter $\text{♩} = 66$

Peter/John
and two fish-es for what it's worth Hah! Don't be ab-surd!

Caiaphas
Show them a sign!

Pno.

Vln. *p*

Vla. *p*

Vc. 2 *pizz. p*

46

Jesus *P*

Jesus
Pet-er do calm down

Caiaphas
just one more time Then you can send them on their way

Pno. *f*

Vln. *cresc. f*

Vla. *cresc. arco f*

Vc. 2 *cresc. f*

E. Gtr. 1 *1/4 note delays p*

E. Gtr. 2 *p*

54

Jesus *mf*

Jesus
Cai-a-phas is right I am more than a-ble to solve their plight. Bring the loaves and fish to me. They're e-nough you will see! Get in groups of fif-ty or a hun-dred if need be

Vln. *p*

Vla. *p*

Vc. 1 *p*

Vc. 2 *p*

E. Gtr. 1

E. Gtr. 2 *mf*

Bass *mf*

62

Jesus

Then you can take a seat for soon we shall eat

Hea - ven - ly fath - er I ask your bless - ing up - on our meal Now eat and be filled!

Pno.

Vln.

Vla.

Vc. 1

Vc. 2

E. Gtr. 2

Bass

2:58

f

mf

f

ff

ff

ff

71

E. Gtr. 1

E. Gtr. 2

Bass

Dr.

dist. $\text{♩} = 164$

dist.

ff

$\text{♩} = 164$

$\text{♩} = 140$

ff

80

Peter/John

John Peter both

This is a - ma - zing can you hear the crowds prai - sing your name oh lord? A - bove

Pno.

Vln.

Vla.

Vc. 1

Vc. 2

Bass

Dr.

ff

ff

ff dist.

4

88 *molto rit.* ♩=70

Peter/John
all you are a-dored

Jesus
Dear friends you flatt-er me but come now we reall-y must go Please send the crowd back in__ to town so

Pno.

Vln.

Vla.

Vc. 1

Vc. 2

E. Gtr. 1
clean
p

E. Gtr. 2
clean

Bass

Dr.
molto rit. ♩=70

97 ♩=108

Ensemble
No! Lord, please don't go! We ad-mi-re you so! Per-form more signs, as-ton-ish our minds!

Jesus
I can find a place to lie down

Vln.
f

Vla.
f

Vc. 1

Vc. 2

E. Gtr. 1

E. Gtr. 2

Bass

Dr.
♩=108

103

Ensemble

Make our won-der-ment grow! Look at this man who can not talk He can hard-ly make a squawk!

This girl is blind, she has no light can you not re-store her sight?

Vln.

Vla.

Vc. 1

Vc. 2

E. Gtr. 1

E. Gtr. 2

Bass

Dr.

108

Ensemble

Give him a voice put on a show! Per-form more signs, as-ton-ish our minds! Make our won-der-ment grow! I could reall-y use some wine!

I'm sorry, par-don my elbow! Per-form more signs, as-ton-ish our minds! Make our won-der-ment grow!

Vln.

Vla.

Vc. 1

Vc. 2

E. Gtr. 1

E. Gtr. 2

Bass

Dr.

113

Ensemble

Jesus why do you hur - ry so? Per-form more signs, as-ton-ish our minds! Make our won-der-ment grow!

Come on, it would be a good time! Yes, let the booze flow! Per-form more signs, as-ton-ish our minds! Make our won-der-ment grow!

Vln.

Vla.

Vc. 1

Vc. 2

E. Gtr. 1

E. Gtr. 2

Bass

Dr.

118

B.W.

Peter/John

Jesus

Pno.

Synth.

For - give me it is

Peter

What do you mean? Don't you see all the peo-ple press-ing in on you?

HEY! Who touched me? I know someone touched me, for I felt power leave

p

mf

124

B.W.

Pno.

Vln.

Vla.

Vc. 1

Vc. 2

I who touched you This chance I could not ig-nore Be-cause I bleed with - out ceas-ing and I can bear it no more

f

34
Jesus
I am ex-haus- ted_ Tir - ed_ as hell But your faith has made you well so go in peace be healed of your dis
clean
E. Gtr. 1
E. Gtr. 2
clean *p*
p

142
Jesus
ease. But eve-ry- one else Please, I beg you, re- turn to_ your homes. I need to re- lax I need time of my own
Pno.
E. Gtr. 1
E. Gtr. 2

150 $\text{♩} = 80$
Jesus
There will be an- oth-er day But I can't work an- y long-er_ If you come back an-oth-er time I will be strong - er_
Vln.
Vla.
Ve. 1
Ve. 2
p
p
p
p

11. Prosperity Gospel

Nathan Berry

Nathan Berry

molto rit. .

Jesus

Rich Young Ruler

Piano

Violin

Viola

Violoncello

Violoncello

Violoncello

Electric Guitar

Electric Guitar

5-string Bass Guitar

Drum Set

$\text{♩} = 76$

Jesus

Ruler

Vln.

Vla.

Vc. 1

Vc. 2

$\text{♩} = 90$

molto rit. .

You

Par-don me good teach-er... I on-ly need a mo-ment of your time I wish to ask a ques-tion that's weigh-ing on my mind

13

Jesus

know the co-mmand-ments God gave Mo-ses at Si-nai: Do not mur-der, do not steal, hon-or your par- ents, do not lie and stay true to your wife.

Ruler

I have

E. Gtr. 1

19

Jesus

Your

Ruler

kept all these since my youth I am faith-ful and al-ways tell the truth What else might be re-qui - red of me?

Pno.

Vc. 1

Vc. 2

25

Jesus

right-eous-ness my friend I a-pplaud and I see you are rich, blessed by God To an - swer you let me share a sto-ry

Vln.

Vla.

Vc. 1

Vc. 2

E. Gtr. 2

Bass

30

Vc. 3 *dist.*

E. Gtr. 2 *dist.* *clean*

Bass

Dr. **2**

37

Jesus

Our he - ro_ is much like you, young and_ well off But by the end of_ our tale he'll be eat-ing from a trough

E. Gtr. 2

Bass

Dr.

42

Jesus

He was on - ly twen-ty-three when to his fa-ther he said, "Give me my share of your es - tate!" as if his dad was dead Sa- ddened but of a kind soul the

Pno.

Vc. 3 *dist.*

E. Gtr. 2 *dist.*

Bass

Dr. **4**

47

Jesus

fa ther a - qui - esced and he gave to that son half of all he po - sessed. Be care - ful who_ you give to_ with cha - ri - ty_ be wise

Pno.

Vc. 3

E. Gtr. 1

E. Gtr. 2

Bass

Dr.

dist.

f



52

Jesus

ask your - self have they earned your help or are they full of lies? The son tra - veled far a - way in - dulged in great ex - cess He

Vln.

Vla.

Vc. 1

Vc. 2

Vc. 3

E. Gtr. 2

Bass

Dr.

f

tr

58 $\text{♩} = 56$ *p*

Jesus spent his mon-ey free - ly his friends were im pressed! But our "he - ro" was quite a fool and be - fore too long he

Vln. Vla. Vc. 1 Vc. 2 Vc. 3 E. Gtr. 2 Bass Dr.

63 $\text{♩} = 88$

Jesus spent all he had eve-ry penn-y was gone Be care-ful who you give to—with cha-ri ty— be wise ask your - self have

Vc. 2 Vc. 3 E. Gtr. 2 Bass Dr.

69

Jesus

they earned your help? He grew so hun-gry he ate scraps off_ the ground Soon e- nough our fool be-came the laugh-ing stock of the town

Vln.

Vla.

Vc. 1

Vc. 2

Vc. 3

E. Gtr. 2

Bass

Dr.

75

Jesus

He re-turned_ to his home not a tu-nic to his name To beg to be tak-en back in - to the fa - mi - ly_ he'd shamed. Not

Vln.

Vla.

Vc. 1

Vc. 2

E. Gtr. 1

Bass

81

Jesus

on - ly_ should you learn from the son but the fa - ther too Be - ware of bad in-vest-ments for with your mon-ey you must. be shrewd

E. Gtr. 2

12. Party Time!

Nathan Berry

Nathan Berry

♩ = 86

Mary

Woman of Questionable Origin

Ruler
Thank you for the ad-vice Ra-bbi It was an ill - u - mi-na-ting sto - ry I shall

John/Peter

Jesus

Caiaphas

Synth Bass

Synthesizer

Pad 1

Pad 2

Piano

Violin
f $\underbrace{\hspace{1.5em}}$ $\underbrace{\hspace{1.5em}}$ $\underbrace{\hspace{1.5em}}$

Viola
f $\underbrace{\hspace{1.5em}}$ $\underbrace{\hspace{1.5em}}$ $\underbrace{\hspace{1.5em}}$

Violoncello 1
f $\underbrace{\hspace{1.5em}}$ $\underbrace{\hspace{1.5em}}$ $\underbrace{\hspace{1.5em}}$

Violoncello 2
f $\underbrace{\hspace{1.5em}}$ $\underbrace{\hspace{1.5em}}$ $\underbrace{\hspace{1.5em}}$

Electric Guitar 1

Electric Guitar 2

4-string Bass Guitar

♩ = 86

Drum Set

7 ♩=92

Ruler *put the le-sson in-to prac-tice imm - e - di-et - ly* *I can tell that you are quite ti- red_ and in need of_ rest*

Pno. *mf*

Vln. *3*

Vla. *3*

Vc. 1 *3*

Vc. 2 *3*

Bass

Dr. ♩=92



15

Ruler *Why not come and be my guest_ For if an-y-one de-serves my hos-pi-ta-li-ty dear tea- cher it is you sure - ly!*

Jesus *You are an-an-swered prayer I could*

Pno. *mf*

Vln. *3*

Vla. *3*

Vc. 1 *3*

Vc. 2 *3*

E. Gtr. 2

Bass

22 $\text{♩} = 112$

Ruler *Ser-vants send word to all my friends to-night we're ha-ving a ce-le-bra-tion for this is a spe-cial o-*

Jesus *rea-ly use a bite I shall dine with you to - night*

E. Gtr. 1 *dist.*

E. Gtr. 2

Bass

Dr. $\text{♩} = 112$

31

Ruler *cca - sion fetch my fin - est... wine... pre-pare the fatt-ened calf, for to-night we shall eat and laugh!*

Vln. *f*

Vla. *f*

Vc. 1 *f*

Vc. 2 *f*

E. Gtr. 1

Bass

Dr. *ff*

38

S. Bass

Synth.

Pad 1

Dr. $\frac{4}{4}$

43

S. Bass

Synth.

Pad 1

Bass

Dr.

49

WQO Ra-bbi I can see you're ex-haus - ted cov-ered in dust your feet are_ quite sore. you could use some re - lax -

S. Bass

Synth.

Pad 1

E. Gtr. 2 with wah pedal action dist.

Bass

Dr. 4

55

WQO a- tion I have some oil_ and_ per - fume_ that I think would do_ just the trick just lie back I'll give you re -

Synth.

E. Gtr. 2 dist.

Bass

Dr. 4

61

WQO lief

Synth.

Pad 2

Vc. 1 *f* (gradually add squealy/harmonic-y vibrato on this F)

E. Gtr. 2

Bass

Dr. 4

68

Mary Pet - er John_ please. come_ here!

E. Gtr. 1

Bass

Dr. 4

75
 Mary Things are get - ing out of hand I fear Go to Cai - a-phas and ask him to come Talk some sense in - to my son

Bass

Dr.

81 Peter John

John/Peter Cai - a-phas things are get-ting wild. Je - sus is rais - ing some sus - pi - cion with a wo - man in a com - pro - mi - sing po - si - tion

Vln. *mf*

Vla. *mf*

Vc. 1 *mf*

Vc. 2 *mf* dist.

Dr.

85 Caiaphas

Caiaphas Je - sus what the hell are you think - ing? You need to stop this drink - ing Why is she touch - ing you like that? Are you go - ing mad?

Vln. *ff*

Vla. *ff* dist.

Vc. 1 *ff*

Vc. 2 *ff*

Bass *ff*

Dr. 4

89 Jesus

Jesus I've been worn out for quite some time now and have not had a break how dare this wo - man take pi - ty and tend to my

Vln.

Vla.

Vc. 1

Vc. 2

E. Gtr. 2 clean *mf*

Bass *mf*

Dr. *mf*

97

Jesus
aches! She's speak- ing the lan- guage of love she knows best for her grace and kind-ness I tell you she is blessed!

Caiaphas
You've worked hard, it's true But

Vln. *mf* *ff*

Vla. *ff*

Vc. 1 *ff*

Vc. 2 *ff*

E. Gtr. 2

Bass *ff*

Dr.

103

Mary
think a-bout how this looks! you're su-roun-ded by crooks!

Caiaphas
must I re-mind you? If you keep hang-ing with the wrong crowd this thing could come crash-ing down

Vln.

Vla.

Vc. 1

Vc. 2

Bass

Dr. 4

107

Caiaphas

List - en to your mo-ther she is right! Is - n't this a wo-man of the night? The way she's touch-ing you... is not a mark-et-a-ble view!

Vln.

Vla.

Vc. 1

Vc. 2

Bass

Dr.

113

Caiaphas

Come now let us leave Don't you a-gree That you should not be eat - ing di - nner with each and eve - ry kind of si - nner? In the fu-ture

Pno.

Vln.

Vla.

Vc. 1

Vc. 2

Bass

Dr.

118

Caiaphas

take more care of the com - pa - ny that you share... Peo-ple watch your eve-ry act so keep your re - pu-ta-tion in - tact!

Pno.

Vln.

Vla.

Vc. 1

Vc. 2

mf

mf

rit.

13. Coming Out

Nathan Berry

Nathan Berry

Musical score for measures 1-13. The score includes vocal parts for Judas and Jesus, and instrumental parts for Caiaphas, Piano, Pad 8 (Sweep), Violin, Viola, Violoncello 1, Violoncello 2, Electric Guitar, and 4-string Bass Guitar. The tempo is marked $\text{♩} = 80$. Lyrics for Judas: "Je-sus may I speak with you? I need some-thing off my chest and you can be trust-ed with an-y-thing, yes?". Lyrics for Jesus: "Yes, my friend. Please do come near I am al-ways will-ing to lend an".

Musical score for measures 14-26. The score includes vocal parts for Judas and Jesus, and instrumental parts for Violin, Viola, Violoncello 1, Violoncello 2, Electric Guitar, and Drum Set. The tempo is marked $\text{♩} = 96$. Lyrics for Judas: "Will you make a pro-mise that you'll keep this be-tween us? Three years ago I wastruck by_your vi-sion an in". Lyrics for Jesus: "ear! Of course! You know that in me you can trust".

Musical score for measures 27-30. The score includes vocal parts for Judas and Jesus, and instrumental parts for Violin, Viola, Violoncello 1, Violoncello 2, Electric Guitar, and Drum Set. The tempo is marked $\text{♩} = 96$. Lyrics for Judas: "cred - i ble man_ with an in-cred-i ble_mis-sion My life has,been changed by be-ing at you side Sec-ing you,work has been quite the ride_ so to - night_ I con- fess_ that_ I_ have fall-en for_you how".

38 Judas beau-ti-ful are your com-pas-sion and grace... I long for your love to touch your face

Jesus *ad libitum* Ju-das what are you say-ing? Ju-das What am I... su - pposed to do? You're in love with me? Dont you know what might ha-ppen to you?

Pad 8 *ecerie overtones*

Vln. *mf* *p* *sf*

Vla. *mf* *p* *sf*

Vc. 1 *mf* *p* *sf*

Vc. 2 *mf* *p* *sf*

E. Gtr. *mf* *p* *sf*

50 Jesus *mf* I need a moment alone.

Caiaphas *p* Jes-us we must talk a-bout Ju - das I heard eve - ry word or at least e-nough to know that

Pad 8 *sf*

Vln. *sf* *pizz.* *arco*

Vla. *sf* *pizz.* *arco*

Vc. 1 *sf* *p* *cresc.*

Vc. 2 *sf* *p* *cresc.*

Bass *p*

59 Jesus A danger? He is my friend! A risk? he's done noth-ing wrong!

Caiaphas *f* he is a dan - ger *mf* You are wrong, he's a li-a-bil-i-ty a man like that is a risk don't you see? *f* But when he does He will be caught and he's been with you eve-ry time that you've taught!

Vln. *f*

Vc. 1 *mf* *f*

Vc. 2 *mf* *f*

E. Gtr. *dist.*

Bass *f*

Dr. *f*

66 Jesus *recit.* He's my right-hand man! Have you for - gott-en who I am?.. Don't you know what I can do?

Caiaphas *ff* He? Don't you know who I am and what I can do? Have you for-gott - en what I've done for you? *dist.* You have some neat tricks, but what a-bout our plan? You've *dist.*

Vc. 1 *ff* *dist.*

Vc. 2 *ff* *dist.*

E. Gtr. *ff*

Bass *ff* *f*

Dr. *ff* *f*

72

recit. normal

Caiaphas *f*
sick with words, your i-de-as may be grand. But one thing you clear-ly lack is prac-ti-cal-i-ty. Do you think things through? Are you a-ware of the re-a-li-ty? If the truth is known a-bout this friend of yours it'll look much worse than when you were with whores!

Vc. 1 *f*

Vc. 2 *f*

Bass *f*

Dr. *f*

79

♩=66 *f* *♩=132*

Jesus

Caiaphas *p* *f*
Now who you want to bed is no con-cern of mine. But in pub-lic, you ve-ry well know, you must walk a line. But your crowd, is that clear to them? Be - sides the hur - lot with the oil have

I have no interest in men!

Pno *p*

Vln. *p*

Vc. 1 *p* *pizz.* *arco*

Vc. 2 *p*

Bass *p*

Dr. *p*

89

♩=66 *f*

Jesus

Caiaphas *f*
you been seen with oth-er wo - men? You...have made the tem - ple rich This eve - ry-one knows but would your do - nors con - tin-ue If they thought you...were one of those?

He's done no-thing wrong!

Vc. 1 *f*

Vc. 2 *f*

Bass *f*

Dr. *f*

98

ff *f* *arco* *arco* *dist.* *f*

Caiaphas *ff*
But when he does he will be caught and he's been with you eve - ry time that you've taught! You have a-com-plied so much It would be such a shame if your move-ment died... on a-c-count of Jud-as-es name.

Vc. 1 *ff* *arco*

Vc. 2 *ff* *dist.* *arco*

Bass *ff*

Dr. *f*

104

Caiaphas
Has he ev-en thought of this? Of the dan-ger he's put you in? Are all the lives that you might save_worth de-fen-ding him? God's love is hard; its yoke___ is not eas-y. If you want to save Jud-as You'd de-

Pno.

Vln.

Vla.

Vc. 1

Vc. 2

Bass

Dr.

111

Caiaphas
nounce him don't you see? And the law is quite,clear on what we must do to peo-ple such as Ju-das. You know this to be true.

♩=66

Pno.

Vln.

Vla.

Vc. 1
clean

Vc. 2
clean pizz.

Bass

Dr.

121

Caiaphas
You must get a-head of this loo-ming ca-tas-tro-phi to a - void a dis-as-ter your foll-ow-ers must see that you I would not wish this tra-ge-dy to come to an-y-one. But to - mo-row we must do tething that must be done. don't condone his sin.

Pno.

Vln.

Vla.

Vc. 1

Vc. 2

Bass

14. Gethsemane

Nathan Berry

Nathan Berry

♩ = 60

Jesus
Jud-as I must speak to you pri-vate-ly. Wait a bit then foll-ow me to the Gar- den. of Geth-se-ma-ne...

Judas

Caiaphas

Piano

Violin

Viola

Violoncello 1

Violoncello 2

Electric Guitar 1

Electric Guitar 2

5-string Bass Guitar

p

p

♩ = 60

Drum Set

5

Pno.

Vln.

Vla.

Vc. 1
pizz.
p

Vc. 2
p

Dr.
gong



10

Jesus
Jud - as your po-si - tion is grave. For your life I am a-fraid. Your con - fe-ssion was heard and their wrath you've in-curred

Pno.

Vln.
mf

Vla.
mf

Vc. 1
mf
(tr)

Vc. 2
p

Bass
f

13 $\text{♩} = 88$

Jesus
Please say it's not true please say I mis - heard you

Judas
Though I am fright-ened I can not tell a lie I

Vln.
Vla.
Vc. 1
Vc. 2
E. Gtr.
Bass



18 $\text{♩} = 70$

Jesus
I'm so-ry this does not make sense Don't you think of self de- fense? What a-

Judas
am who I am please un-der stand ra - bbi

Vln.
Vla.
Vc. 1
Vc. 2
E. Gtr.
Dr.

To A. Gtr. dist.

23 ♩=100

Jesus
 bout our work there is much left to do! Does that no lon-ger ma-ter to you?

Judas
 Our work is dear-ly im-

Vln.
mf

Vla.
mf

Vc. 1
mf

Vc. 2
mf

E. Gtr.
 Acoustic Guitar

Dr.
 ♩=100



28

Judas
 por-tant to me I am hurt that you would sug-gest o-ther- wise. But I've lived a fic-tion for far to long. No long-er will I

Vln.

Vla.

Vc. 1

Vc. 2

A. Gtr.
 D7 D7 Eb F Cm

34

Jesus
Don't you get how se-ri-ous this is? You're pu-ting your life at risk!

Judas
hide I am ve-ry well a ware. Do you

Vln.

Vla.

Vc. 1

Vc. 2

A. Gtr. clean

Bass

Dr.



38

Judas
think I am blind? I have made my de-ci-sion I will not change my mind

Vln.

Vla.

Vc. 1

Vc. 2

A. Gtr. To E. Gtr.

Bass

Dr.

41

Jesus
Why are you so stubborn? Why ignore my concerns? You've become so selfish do you

Vln. *p*

Vla. *p cresc.*

Vc. 1

Vc. 2

Bass

Dr.



44

Jesus
have a death wish?

Judas
Sel-fish? You're one to talk! Three years I've worked at your side but you re-fuse to have my back!

Vln. *ff*

Vla. *ff*

Vc. 1

Vc. 2

A. Gtr. Electric Guitar dist.

Bass

Dr.

49 $\text{♩} = 80$

Jesus
Ju-das I tru - ly care__ for you But I don't know what

Judas
You've be-come a slave__ to your pride__

Pno.

Vc. 1 pizz

Vc. 2 pizz

E. Gtr. 1 clean



55

Jesus
else to__ do Sure-ly you can see If I aff-irm you I'll lose cred - i - bi - li - ty So if you will not

Vln. *p* *f*

Vla. *p* *f*

Vc. 1 arco

Vc. 2 arco

E. Gtr. 1 dist.

Bass

Dr.

61

Jesus

lis- ten_ to me fine! Your fate is no fault of mine

Pno.

Vln.

Vla.

Vc. 1

Vc. 2

E. Gtr. 1

E. Gtr. 2

Bass

Dr.

clean

p *cresc.*

p *cresc.*

68

♩ = 80

Caiaphas

Ju- das you must come with us You've been acc-used of a hei - nous crime

Vln.

Vla.

Vc. 1

Vc. 2

E. Gtr. 1

Bass

Dr.

tr.

ff

ff

dist.

dist.

♩ = 80

72

Judas *ff* $\text{♩} = 56$
Je - sus___ why have you for-sa-ken me?

Caiaphas
for which you must be tried

Vln.
Vla.
Vc. 1
Vc. 2
E. Gtr. 1
Bass
Dr. $\text{♩} = 56$

Detailed description: This is a page of a musical score, page 186, from the 2017 Boller Review at Texas Christian University. The score is for a choral and instrumental piece. It features two vocal parts: Judas and Caiaphas. Judas's part begins at measure 72 with a forte (*ff*) dynamic and a tempo marking of quarter note = 56. His lyrics are "Je - sus___ why have you for-sa-ken me?". Caiaphas's part begins at measure 72 with the lyrics "for which you must be tried". The instrumental ensemble includes Violin (Vln.), Viola (Vla.), Violoncello (Vc. 1 and Vc. 2), Electric Guitar 1 (E. Gtr. 1), Bass, and Drums (Dr.). The score is written in a key signature of one flat (B-flat major or F minor) and a 4/4 time signature. The music is divided into measures by vertical bar lines, with repeat signs at the end of the section. The vocal parts are written in treble and bass clefs, while the instrumental parts are written in their respective clefs. The Judas part has a melodic line with some grace notes and a final flourish. The Caiaphas part is more rhythmic and accompanimental. The instrumental parts provide a harmonic and rhythmic foundation for the vocalists.

15. Hannah Confronts Jesus

Nathan Berry

Nathan Berry

♩ = 124

The musical score is arranged in a vertical stack of staves. At the top, the tempo is marked as ♩ = 124. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The instruments and their parts are as follows:

- Hannah:** Treble clef, mostly rests.
- Jesus:** Treble clef, mostly rests.
- Piano:** Treble and Bass clefs. The right hand plays a continuous eighth-note pattern with slurs. The left hand has rests.
- Synthesizer:** Treble and Bass clefs, mostly rests.
- Violin:** Treble clef, mostly rests.
- Viola:** Alto clef. Starts with a tremolo (tr) and a long note. Dynamics include *pp cresc.* and *ff*.
- Violoncello 1:** Bass clef. Mostly rests. Dynamics include *p* and *f*.
- Violoncello 2:** Bass clef. Plays a long note with a slur.
- Electric Guitar 1 & 2:** Treble clefs, mostly rests.
- 4-string Bass Guitar:** Bass clef, mostly rests.
- Drum Set:** Drum clef. Mostly rests, with a final measure containing a snare and hi-hat pattern.

♩ = 124

5

Pno.

Vc. 2

E. Gtr. 1 *dist.*

Bass

Dr.

5/4



8

Hannah

Bro-ther what is happ-en- ing? I can't be- lieve my eyes! While

Pno.

Vln.

Vla.

Vc. 2

E. Gtr. 1

Bass

Dr.

5/4

11

Hannah

they_ took Ju - das you simp - ly_ stood by I was hi - ding in the bush - es and

Vln.

Vla.

Vc. 2

E. Gtr. 1

Bass

Dr.



15

Hannah

now I'm tru-ly shocked by_ the way_ you treat - ed him while you talked!


Vc. 2


E. Gtr. 1


Bass

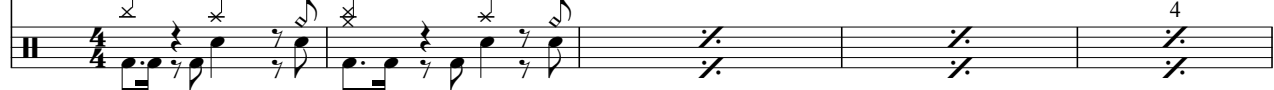
Dr.

19

Jesus  Sis-ter you don't un- der-stand, I was try- ing_ to save him from his un-for- tu - nate fate that's

E. Gtr. 1 

Bass 

Dr. 



24

Jesus  dark and grim!

Pno. 

Vc. 2 

E. Gtr. 1 

E. Gtr. 2  dist.

Bass 

Dr. 

27

Hannah

You know ve - ry well

Pno.

Vc. 2

E. Gtr. 2

Bass

Dr.

30

Hannah

That is_ a lie_ You did not_ de - fend him What was his crime?

Jesus

He

Vc. 2

E. Gtr. 1

Bass

Dr.

$\text{♩} = 70$

35

Jesus

said he's in love with me as a wo- man loves a man if I had pro

Vln.

Vla.

Vc. 1

Vc. 2

f

f dist. arco

f



40

Jesus

tec- ted him It could have en - ded_ God's right-eous plan For I can-not be seen with

Vln.

Vla.

Vc. 1

Vc. 2

p

p

p

p

45 $\text{♩} = 130$

Hannah

Jesus

Vln.

Vla.

Vc. 1

Vc. 2

Dr.

How could you hand Ju-das ov- er? He's your strong-est
one who would know oth-er men.

51 $\text{♩} = 60$

Hannah

Jesus

Pno.

Vln.

Vla.

Vc. 1

Vc. 2

Bass

Dr.

friend!

Jud-as lives in sin a life I can't su-pport. As

pizz.
p
clean
p

56

Jesus

much as it hurts me to our law he must re-port. For the law con-demns peo-ple of his sort.

Pno.

Vc. 1

Vc. 2

Bass



60

2:04 ♩=80

Hannah

I thought my whole life that you, my bro-ther, were loy-al and true more than a-ny oth er_

Pno.

Synth.

Vc. 2

mf

65

Hannah

But what you said a - bout Jud-as you've ne-ver talked that way be fore What has

Pno.

Synth.

Vc. 2



69

Hannah

ha-p-pened to you Jesus? I don't know you a - ny more! My world

Pno.

Synth.

74

Hannah

has been shatt-ered_ Like clay dropped on the floor If he finds out who I__ am I

Synth.



78

Hannah

fear I'd too__ be damned By Je - sus my bro - ther God's son

Synth.

mf



81

Hannah

Him I can__ no long-er trust his love seems a sham.

Pno.

rit.

16. Mary and Hannah

Nathan Berry

Nathan Berry

♩=92

Hannah

Mary

Caiaphas

Synthesizer

Piano

Violin

Viola

Violoncello 1

Violoncello 2

Electric Guitar

4-string Bass Guitar

Drum Set

Daught-er why do you cry? Come lie_ down at my side What is on your mind?

p

pizz.

p

p

3

♩=92

9 *p* $\text{♩} = 120$

Hannah
Some-thing my heart can hard-ly bear and though I know you care... I am a-fraid to share

Mary
mf
Hann ah... I love you

Pno. *p*

Vln. *mf*

Vla. arco

Vc. 1 *mf*

Vc. 2 *mf*

E. Gtr. 1 *mf*

16 *p* *to the audience*

Hannah
I don't know... Should I go? did you hear the rumors about Judas?

Mary
dear - ly There is no-thing you can't tell me What might the prob-lem be? I must know!

Pno. *mf*

Vln.

Vc. 1

Vc. 2

E. Gtr. 1

24 $\text{♩} = 100$

Hannah I saw Jes-us ar-gu-ing with Jud - as at Geth-sem - a - ne___ A - bout his i - den - ti - ty Jud-as re fused_ to lie a -

Mary Yes.

Pno. *Red.*

Vc. 1 To E. Gtr.

Vc. 2

30 $\text{♩} = 90$

Hannah bout the kind that catch his eye Cai-a-phas and his crew came and took Jud-as a - way Je-sus knew that Jud-as was bound for pri-son

Pno. *Red.*

36

Hannah But he did no- thing to stop them This scares_ me___ you see For years I've hidd-en that I love wom-en

Mary HUSH!!

Pno. *Red.*

42 *rit.* *A tempo* (♩=90) //

Hannah

Mary *f* *p*
Mo-th-er this is my truth
a tempo

Synth.

Pno. *p*

E. Gtr. I *dist.* *Red.* *Red.*

Bass *f* *f*

Dr. *rit.* *A tempo* (♩=90)

Are you out of your mind? You're tell-ing me you're one of that kind? Hann-ah don't you dare do this to us if

48 ♩=132 *f* *p* *f*

Mary
peo-ple were to find out you would ru-in Jes-us a-bout this I have no doubt. What are we meant to do with a child

Synth.

Pno.

E. Gtr. I *Red.* *Red.*

Bass *mf* *f*

Dr. ♩=132 *mf* *f*

55

Mary
— such as you? How could you lie to us all of these years? We could have dealt with this be- fore it posed a risk but

Bass

Dr. 2 2

60

Mary
now you've put Jes - us in great dan - ger_ I fear! Jes - us is the main_ con - cern. His
dist.

Vc. 1
f *ff*
Electric Guitar
dist.

Vc. 2

E. Gtr. 1

Bass

Dr. **2**

66

Mary
po-wer has ris - en a prive-lege he de-serves Jes - us can-not lose_ this po-si-tion In all we do_

Vc. 1

E. Gtr. 2

E. Gtr. 1

Bass

Dr. **2** **2**

72

Mary
_ we must pro - tect his_ miss - ion_ What should I do with a child_ such as you? Your

Vc. 1

E. Gtr. 2

E. Gtr. 1

Bass

Dr. *ff*

77

Mary

true life is in_ sin_ no - thing like your bro-ther! How should we deal with this? You pose a great_risk! We can-not turn you in and bear the scorn that

Vc. 1

E. Gtr. 2

E. Gtr. 1

Bass

Dr.

83

Mary

this will_ in - cur! Jes - us is the main_ con - cern. His pow - er has ris - en a prive-lege he de-serves

Vc. 1

E. Gtr. 2

E. Gtr. 1

Bass

Dr.

89

Mary

Jes - us can-not lose_ this po - si - tion In all we do_ we must pro - tect his_ miss - ion

Vc. 1

E. Gtr. 2

E. Gtr. 1

Bass

Dr.

95 $\text{♩} = 88$

Mary *p* *mf* *f* *mf*
 What should I do? Hann-ah, go to your room! Stay there til I de-cide what to do with

Vc. 1 To Vc.

E. Gtr. 2

E. Gtr. 1 *p* *mf* clean

Bass *p* *mf*

Dr. *p* *mf* $\text{♩} = 88$

103

Mary you

Vc. 1 *p* clean pizz.

E. Gtr. 1 *p*

Bass *p* *pp*

113 *ff*

Mary Cai-a-phas, we have a prob-lem My daught-er just told me that she loves wo - men. Af-ter that whore and dist.

Vc. 1 *ff*

E. Gtr. 1 *ff*

Bass *ff* *ff*

Dr. *ff* 4

122

Mary
Jud-as I fear my son's re-pu - ta - tion is in great dan-ger

Caiaphas
This troub - les me; my worr-ies are ths same.

Vln.
f

Vla.
f

Vc. 1
f dist. arco
Violoncello

E. Gtr. 2
f

Bass
f

Dr.
4



129

Mary
What then should we do, Rab - bi?

Caiaphas
No one can be a-l-lowed to bring - le - sushame. A - bove all else we must pro - tect his name.

Vln.
mf

Vla.
mf

Vc. 1
mf

Vc. 2
mf

E. Gtr. 1
mf

Bass
mf

Dr.
4

137

Mary

How can we pro - tect him?

Caiaphas

mf

We have all made sa - cri - fi - ces for the sake of your

E. Gtr. 1

Bass

mf

142

Caiaphas

son. I think it is your turn to do what must be done

E. Gtr. 1

Bass

17. It is Finished

Nathan Berry

Nathan Berry

Mary

Hannah

Piano

Violin

Viola

Violoncello 1

Violoncello 2

4-string Bass Guitar

Drum Set

$\text{♩} = 84$

p

cresc.

Red

These cold, bar-ren walls here as long as I re-call hide who I am no more. What is in store? My world has start-ed to fall. I was right

Hannah

Pno.

$\text{♩} = 100$

mf

p

rit.

I've been damned For be-ing_who I tru-ly am My fam-i-ly? They nev-er knew me Was their love a sham? My truth has been spok-en now I'm ex-haus-ted,

Hannah

Pno.

Vln.

Vla.

Vc. 1

accel.

mf

$\text{♩} = 100$

p

cresc. poco a poco

bro-ken ev-en in my own home I'm a-fraid, a-lone my heart has been torn_ op-en Eve-ry thing that I once feared_ Is now_

30

Hannah true I'm at the end of my rope How can I make it through? God,

Pno. *mf* *ff*

Vin. *mf* *ff*

Vla. *mf* *ff*

Vc. 1 *mf* *dist.* *p* *ff*

Vc. 2 *p* *ff*

Bass *ff*

Dr. *ff*



37

Mary *rit.* *p* I don't know what to do... *A tempo* ($\text{♩}=100$)

Hannah how could your tree pro-duce such pain-ful fruit? I don't know what to do...

Pno. *p*

Vin. *pp*

Vla. *pp*

Vc. 1 *pp*

Vc. 2 *pp*

Bass *pp*

Dr. *rit.* *A tempo* ($\text{♩}=100$)

Mary ⁴⁹ *p* It pains me_ to do this But for the sake of my son your bro-ther God's cho - sen one! Though I love you God's *mf* *ff* *mf*

Pno. *p* *f*

Mary ⁵⁴ will must be done It is fin- ished!_ *f*

Pno. *mf* *ff*

Vln. *p* *ff* gliss.

Vla. *p* *ff* gliss.

Vc. 1 *p* *ff* gliss.

Vc. 2 *p* *ff* gliss.

Bass *mf*

Dr. *p* *ff*

18. This was for the Best

Nathan Berry

Nathan Berry

Tempo: ♩ = 88

Mary

Jesus

Piano

Violin

Viola

Violoncello 1

Violoncello 2

Electric Guitar

4-string Bass Guitar

Drum Set

Tempo: ♩ = 88

Lyrics:

Hann - ah... oh Hann - ah... What... have you done? What have I done?

Mary

Jesus

Vln.

Vla.

Vc. 1

Vc. 2

E. Gtr.

Bass

Dr.

Tempo: ♩ = 72

Lyrics:

Hann ah... was not right in the head a de-vi-ant like Jud-as she posed a threat!

You were a light and joy to... eve - ry - one you met

16 **molto rit. A tempo** (♩=72) ♩=88

Mary: You should be thank_ ful she is dead.

Jesus: I killed her with my own words I__ killed my sis-ter I could not be seen with her I__

Pno. *p* *f*

Vln. *pp* *p* *f*

Vla. *pp* *p* *f*

Vc. 1 *pp* *p* *f*

Vc. 2 *pp* *p* *f*

E. Gr. *p*

Bass

Dr. **molto rit. A tempo** (♩=72) ♩=88

Mary: Snap out of it__ son_ you are still blame-less and up right. Your sis-ter had to die_ she could have clou-ded your light!

Jesus: _____ would not de-fend her What have I done?_____

Pno. *p*

Vln. *p*

Vla. *p*

Vc. 1 *p*

Vc. 2 *p* *f*

Bass *f*

Dr. *f* 4

33

Mary *p cresc.*
Hann-ah hes-i-ta - ted to snuff out her flame so I kicked out the stool and I saved your name! Do not wall-ow in some mis-guid-ed sense of guilt it will dis - tract. you from all you have built!

Vln. *f* *p cresc.*

Vla. *f* *p cresc.*

Vc. 1 *f* *p cresc.*

Vc. 2 *f* *p cresc.*

Bass *f* *p cresc.*

Dr. *f*

42 *f* $\text{♩} = 100$

Jesus
How could you do_ this? What kind of moth - er_ are_ you? What made you think this was the right thing to do?

Vln.

Vla.

Vc. 1

Vc. 2

E. Gtr. *dist.*

Bass *f*

Dr. $\text{♩} = 100$

50 *f* $\text{♩} = 84$

Mary
Un - grate - ful chi - ld I was pro - tec - ting you! Be up - set with me all that you want Hate me! I don't care! I will carr - y the bur - den that you're a - afraid to bear!

Vln.

Vla.

Vc. 1

Vc. 2

E. Gtr.

Bass

Dr. $\text{♩} = 84$

55 $\text{♩} = 80$

Mary
No-thing matt-ers more to me than your suc - cess In the long run you will see that this is for the best!

Pno. *p*

Vln. *f*

Vla. *f*

Vc. 1

Vc. 2

Bass

Dr. $\text{♩} = 80$

Detailed description: This is a page of a musical score for a song. It features a vocal line for a character named Mary and a full orchestral accompaniment. The score is written in 4/4 time with a tempo of 80 beats per minute. The key signature has one flat (B-flat). The vocal line includes lyrics: "No-thing matt-ers more to me than your suc - cess In the long run you will see that this is for the best!". The piano accompaniment starts with a piano (*p*) dynamic. The string section (Violins, Violas, and Cellos) plays with a forte (*f*) dynamic. The drum part features a steady rhythm with snare and bass drum patterns. The score includes various musical notations such as slurs, ties, and dynamic markings.

19. Lament

Nathan Berry

Nathan Berry

♩ = 82

Miriam

Joseph

God I trust-ed your an gel_ and did as I was asked did not a - ban-don Ma-ry my wife. But the miss ion_ of our

(pad)

Piano

Electric Guitar

Pad 2 (Warm)

Violin

Viola

Violoncello 1

Violoncello 2

4-string Bass Guitar

Joseph

son_ has grown frigh - ten ing. Now my daugh-ter-is- gone! Help me see where you are a - mongst this strife.

♩ = 100

Pno.

Vln.

Vla.

Vc. 1

Vc. 2

Bass

Miriam

My heart is filled with grief I am spent and wear - y_ My world is bleak my spi-rit weak I am lo- sing my

Pno.

29

Miriam *strength* Thank you. I am your be- lov - ed and

Joseph *p* I know you love my daught-er. Would you like a mo-ment a - lone with her?_

Pno. *p*

E. Gtr. *p*

38

Miriam *cresc.* you are_ mine You love_ is sweet - er_ than the sweet - est wine *mf* *f* *p* When you were lost. in_ win - ter

Pno. *cresc.* *mf* *f* *p*

47

Miriam I was your spring When your world had_ gro - wn cold Warmth is what I'd_ bring_ Her beau - ty_ was

Pno. *mf* *mf*

Vln. *mf*

Vla. *mf*

Vc. I *mf*

54

Miriam *p* ra - di - ant_ her_ eyes pure as the_ doves_ She had sto - len my heart she was my love *rit.*

Pno. *p*

Vln. *p*

Vla. *p*

Vc. I *p*

20. The Fruit of My Tree

Nathan Berry

Nathan Berry

Jesus *mf* $\text{♩} = 60$ *p* $\text{♩} = 88$

I've made ra-tion-al choi-ces and foll-owed a care-ful plan. Am I meant to be per-fect? I am just a man. Our

Piano

Violin

Viola

Violoncello 1

Violoncello 2

Electric Guitar

4-string Bass Guitar

Drum Set $\text{♩} = 60$ $\text{♩} = 88$

Jesus *mf*

world was cloaked in dark - ness I was to be a light My vi - sion was to give hope God's

Vln.

Vla.

Vc. 1

Vc. 2

Jesus *mf*

Cho - sen were hun gry for the bread of life I was to feed their star-ving hearts and quench their thirst-ing souls I have been called by

E. Gtr. *mf*

19 $\text{♩} = 88$

Jesus
our_ cre-a-tor to make life on earth_ as it is_ in hea-ven

Pno.

Vc. 1

E. Gtr.

27

Jesus
Jud-as Hann-ah I did all I could do_ Jud-as I had no choice but to_ be -

Vln.

Vla.

Vc. 1

Vc. 2

35

Jesus
tray you Hann-ah I did all I could do. Our moth-er made the on-ly_ choice. Our peo-ple_ are_ not

Pno.

Vln.

Vla.

Vc. 1

Vc. 2

43

Jesus *f* *ff*
 read-y to dis-man-tle_ that ta - boo. How could I a- ban - don the nine - ty-nine to save_ the one?

Vln.
 Vla.
 Vc. 1 *dist.* *ff*
 Vc. 2 *ff*
 Bass *ff*
 Dr.

50 *decrsc.*
 Jesus I would have lost_ my foll - ow - ing_ Wiped out all we had done

Pno. *mf*
 Vln.
 Vla.
 Vc. 1 *p*
 Vc. 2 *p*
 Bass
 Dr.

56
 Jesus God's Cho - sen were hun - gry_ for the bread_ of life I was to feed their star-ving hearts and

Pno.

61

Jesus

quench their thirst-ing souls I've done all_ I can it's an im - poss-i - ble task to make life on earth_ as it is_ in hea - ven

Pno.

Vln.

Vla.

Vc. 1

Vc. 2

Bass



68

quasi-spoken *p* sung *mp* *mf* *f*

My moth-er has lost her mind she killed her own daugh-ter Is this my fault? Has my work cre-at-ed a

Vln. *cresc. poco a poco* *f*

Vla. *cresc. poco a poco* *f*

Vc. 1 *cresc. poco a poco* *f*

Vc. 2 *cresc. poco a poco* *f*

77 G.P. ♩=80

Jesus
 mons ter?_ Did I bring the bread of life? Or did I take the bread and eat it?_ My

Pno. *p*

Vln.

Vla.

Vc. 1

Vc. 2

85 ♩=100

Jesus
 peo ple have been starv-ing Did I give them what they need-ed?

Pno.

Vc. 1 *mf*

Bass *mf*

Dr. *mf*

90

Jesus
 I've made ra - tion - al choi - ces and foll - owed a care - ful plan! Am

Vc. 1 *f*

Vc. 2 *f* dist.

Bass *f*

Dr. *f*

4

94

Jesus *ff* $\text{♩} = 80$ *mf*
I meant to be per - fect? I am on - ly a man! Is this reall - y — how

Vc. 1

Vc. 2

E. Gtr. *clean* *mf*

Bass

Dr. $\text{♩} = 80$



98

Jesus *mf*
things are meant to be? Has your will — been done? God help me see!

Vln. *mf*

Vla. *mf*

Vc. 1 *dist.*

Vc. 2 *mf*

E. Gtr.

Bass

Dr.

101

Jesus *f* Has this all been worth the cost? Is this the fruit of my tree? *p* If that is the case

4:54

Vln. *f* *pp* *p*

Vla. *f* *pp* *p*

Vc. 1 *f* *p*

Vc. 2 *f* *p*

E. Gtr. clean *p*

Bass *f*

Dr. *f*



107

Jesus What does that say a - bout me?

Vln.

Vla.

Vc. 1

E. Gtr.

Bass *p*

21. The Lamb of God, the Bitter Cup

Nathan Berry

Nathan Berry

♩ = 72

Isaiah

The son of God Em - ma - nu - el he came to lift up Is - ra -

Tenor Solo

Hannah

Judas

♩ = 72

Violin

Viola

Violoncello 1

Violoncello 2



4

Isaiah

-el Great was our hope at his birth For God had come to live with us on

8

Isaiah
earth. To us to us a child_ was_ born to com-fort we who hun - ger and

T. Solo
To us to us a child_ was_ born to com-fort we who hun - ger and

12

Isaiah
mourn The lamb of God E - mma - nu - el he came to ran-som Is - ra -

T. Solo
mourn

Vln.
p mf

Vla.
p mf

Vc. 1
p mf

Vc. 2
p mf

16

Isaiah
el to seek_ and to save_ the lost a

Vln.

Vla.

Vc. 1

Vc. 2

19

Isaiah

lamb to pay sal - va - tion's cost. He taught, he healed, and

Vln.

Vla.

Vc. 1

Vc. 2



22

Isaiah

then the lamb of God

Hannah

and passed it on

Judas

Took the bitt-er cup

Vln.

Vla.

Vc. 1

Vc. 2

rit.

p