

- THE MAN IS BACK -

Very Quick ♩ = 130

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Priest One

King Noah

Piano

The man is back. He's back.

He's what? I heard you the first time, so

sempre stocatto (both hands)

I will, but that won't change the fact that he is back.

please hold your tongue! I know, but how, and why did he come here,

does - n't he know that he must pay for this the man A - bin - a - di.

But that's not all. I'm a - fraid that he's been preach - ing,
You mean there's more.

just like he did two years a - go. Well, he came back. He has, but now you're in pos - i - tion, to
He went a - way. He can't.

do some - thing perm - a - nent a - bout this cra - zy loon A - bin - a - - di.

A - bin - a -

legato

A - bin - a - - di, can't you see these peo - ple don't need God? A - bin - a -

di, can't you see your ef - forts will be fruit - less? A - bin - a -

di, why then did you come back to this place? Can't you see these peo - ple are too hard?

di, why then did you come back to this place? Can't you see these peo - ple are too hard?

Priest Two:
What's this I

The first system of the musical score consists of three staves. The top staff is a vocal line for Priest Two, starting with a rest in 2/4 time, then changing to 4/4 time. The middle staff is a vocal line with lyrics. The bottom staff is a piano accompaniment with a treble and bass clef, featuring a melodic line in the treble and a rhythmic bass line.

The man is back.
heard? You mean that cra-zy pro-phet? Did - n't he learn when he was here two years a - go that we don't

The second system continues the musical score. The vocal lines and piano accompaniment are consistent with the first system. The lyrics continue across the vocal staves.

It would have been ex-pec-ted. But he's con-fused by his di - lu-sions that he is a man of
care much for his thoughts?

The third system concludes the musical score on this page. The vocal lines and piano accompaniment continue. The lyrics conclude with the phrase "care much for his thoughts?".

God. A - bin - a -

A - bin - a - di, don't you know we think that you are cra - zy?

di, don't you know we think that you're in - sane? A - bin - a - di, why then did you come back to this place?

A - bin - a - di, why then did you come back to this place?

Don't you know your la - bors are in vain?

Don't you know your la - bors are in vain?

I know we heard.

Alma:

The man is back. But have you heard him preach-ing?

The first system of the musical score is in 4/4 time with a key signature of two flats. It features a vocal line and a piano accompaniment. The vocal line begins with a rest, followed by the lyrics "I know we heard." The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords.

Don't say he's got you, too. Oh, Al-ma dear, for - get this wild eyed pro-phet.

Did - n't you feel the po-wer in his words?

The second system continues the musical score. The vocal line has two parts: the first part contains the lyrics "Don't say he's got you, too. Oh, Al-ma dear, for - get this wild eyed pro-phet." and the second part contains "Did - n't you feel the po-wer in his words?". The piano accompaniment continues with the same rhythmic pattern.

Come back in-side; Don't lis-ten to this bab-bling fool A - bin - a - di. A - bin - a -

The third system concludes the musical score. The vocal line contains the lyrics "Come back in-side; Don't lis-ten to this bab-bling fool A - bin - a - di. A - bin - a -". The piano accompaniment features a more active treble line in the final measure, with a melodic flourish.

di, can't you see the e - vil that you're caus - ing? A - bin - a -

A - bin - a - di, can't you see I sense there's some - thing there? A - bin - a -

di, why then did you come back to this place? Why can't you just get a - way from here?

di, why then did you come back to this place? May - be there is some - thing I should hear.

King Noah:

I want A -

Why?

bin - a - di here. To ask a coup - le ques - tions. To see if I can't find out at least a su - per - fi - cial rea - son

Just leave that part up to me.

why this man should die. Let's just make ab - so - lute - ly cer - tain that he won't leave here a -

A - bin - a -

live. A - bin - a - di, can't you see your ef - forts will be fruit - less?

di, can't you see these peo - ple don't need God? A - bin - a - di, why then did you come back to this place?

A - bin - a - di, why then did you come back to this place?

The first system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "di, can't you see these peo - ple don't need God? A - bin - a - di, why then did you come back to this place?". The middle staff is another vocal line with lyrics: "A - bin - a - di, why then did you come back to this place?". The bottom staff is a piano accompaniment with a treble and bass clef, showing chords and a melodic line.

Can't you see these peo - ple are too hard?

Can't you see these peo - ple are too hard?

The second system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "Can't you see these peo - ple are too hard?". The middle staff is another vocal line with lyrics: "Can't you see these peo - ple are too hard?". The bottom staff is a piano accompaniment with a treble and bass clef, showing chords and a melodic line.