



**ИИСУС ХРИСТОС**

**СУПЕРЗВЕЗДА**

# JESUS CHRIST SUPERSTAR



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**MUSIC** by **ANDREW LLOYD WEBBER**

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# HEAVEN ON THEIR MINDS

Moderate Rock tempo

The piano introduction consists of two staves. The right hand plays a series of chords: F major, D minor, and F major. The left hand plays a steady eighth-note bass line. The tempo is marked 'Moderate Rock tempo'.

(Judas) Dm

My mind is clear-er now at  
strip a - way the

The vocal line begins with a rest, then sings 'My mind is clear-er now at strip a - way the'. The piano accompaniment continues with the same chord progression as the introduction, with a dynamic marking of *mp*.

F G F

last all too well I can see where we  
myth from the man you will see where we

The vocal line continues with 'last myth from the man you will see where we'. The piano accompaniment features a change in chord progression, moving from F major to G major and back to F major.

G Dm 1.

all soon will be If you  
all soon will be

The vocal line concludes with 'all soon will be If you all soon will be'. The piano accompaniment continues with the G major and D minor chord progression, ending with a first ending bracket.

2.

Je - sus! You've

The first system of music features a vocal line starting with a fermata over the word "Je - sus!". The piano accompaniment begins with a *fff* dynamic marking and consists of a steady eighth-note bass line and a more active treble line with chords and melodic fragments.

Em F

start - ed to be - lieve The things they say of you You real - ly do be - lieve This

The second system continues the vocal line with the lyrics "start - ed to be - lieve The things they say of you You real - ly do be - lieve This". The piano accompaniment provides harmonic support with chords in the treble and the eighth-note bass line.

G Dm

talk of God is true And

The third system features the lyrics "talk of God is true And". The piano accompaniment includes a *mf* dynamic marking and continues with its characteristic eighth-note bass line and treble accompaniment.

Em

all the good you've done will soon get swept a - way

The fourth system concludes the phrase with the lyrics "all the good you've done will soon get swept a - way". The piano accompaniment maintains the same rhythmic and harmonic pattern as the previous systems.

F G

You've be-gun to mat-ter more than the things you say

Eb Cm Dm Eb Cm

Dm F Dm

Lis-ten Je - sus I don't like what I see — All I ask is that you  
I re-mem-ber when this whole thing be-gan — No talk of God then we

*mp*

G Bb C

lis - ten to me And re - mem - ber — I've been your right hand man —  
called you a man And be - lieve me — my ad - mi - ra - tion for you

F A Dm

all a - long has - n't died \_\_\_\_\_ You have set them all on fire But ev - 'ry word you say to - day

Bb F

They think they've found the new Mes - si - ah And they'll Gets twist - ed 'round some oth - er way \_\_\_\_\_ And they'll

D/A A+ A 1. Bb Dm7

hurt you when they find they're wrong \_\_\_\_\_ hurt you if they think you've

2. Bb Dm Bb F

lied \_\_\_\_\_ Naz - a - reth your fa - mous son

Gm Dm Gm Dm/A

should have stayed a great un - known Like his fa - ther carv - ing wood—

A Dm Bb F Gm Dm

he'd have made good Ta - bles, chairs and oak - en chests would have suit - ed Je - sus best

Gm Dm/A A Dm

He'd have caused no - bod - y harm— no - one a - larm

§ Dm F Dm

Lis - ten Je - sus do you care for your race?— Don't you see we must  
 Lis - ten Je - sus to the warn - ing I give — Please re - mem - ber that I

G B $\flat$  C

keep in our place? We are oc-cu-pied— have you for-got-ten how put  
 want us to live But it's sad to see our chanc-es weak-en-ing with

F A Dm B $\flat$

down we are? I am fright-ened by the crowd For we are  
 ev - 'ry hour All your fol - low-ers are blind Too much

F Dm/A A+ A

get-ting much too loud— And they'll crush us if we go too  
 heav-en on their minds - It was beau-ti - ful but now it's

B $\flat$  Dm7 B $\flat$  Dm

far —



Bb F Gm Dm Gm Dm A Dm

R.H.

Bb F Gm Dm Gm Dm A *D.S. al Coda*  
Dm

I

Coda

Bb Dm Bbmaj7

sour Yes it's all gone sour

Repeat and fade

Dm Bb Dm

Ah ah ah ah

*f* *dim. poco a poco*

# WHAT'S THE BUZZ

Bethany, Friday night

**APOSTLES**

What's the buzz? Tell me what's happening

**JESUS**

Why should you want to know?

Don't you mind about the future, don't you try  
to think ahead

Save tomorrow for tomorrow, think about today instead

**APOSTLES**

What's the buzz? Tell me what's happening

**JESUS**

I could give you facts and figures—I could give you plans  
and forecasts

Even tell you where I'm going—

**APOSTLES**

When do we ride into Jerusalem?

**JESUS**

Why should you want to know?

Why are you obsessed with fighting times and fates  
you can't defy?

If you knew the path we're riding you'd understand it  
less than I

**APOSTLES**

What's the buzz? Tell me what's happening

**MARY MAGDALENE**

Let me try to cool down your face a bit

**JESUS**

That feels nice, so nice...

Mary that is good—

While you prattle through your supper—where and when  
and who and how

She alone has tried to give me what I need  
right here and now

**APOSTLES**

What's the buzz? Tell me what's happening?

# STRANGE THING MYSTIFYING

**JUDAS**

It seems to me a strange thing, mystifying  
That a man like you can waste his time  
on women of her kind  
Yes I can understand that she amuses  
But to let her stroke you, kiss your hair, is hardly in your line  
It's not that I object to her profession  
But she doesn't fit in well with what you teach and say  
It doesn't help us if you're inconsistent  
They only need a small excuse to put us all away

**JESUS**

Who are you to criticise her? Who are you to despise her?  
Leave her, leave her, let her be now  
Leave her, leave her, she's with me now  
If your slate is clean—then you can throw stones  
If your slate is not then leave her alone  
I'm amazed that men like you can be  
so shallow thick and slow  
There is not a man among you who knows  
or cares if I come or go

**ALL (SAVE JUDAS)**

No you're wrong! You're very wrong!  
How can you say that?

**JESUS**

Not one—not one of you!

# EVERYTHING'S ALRIGHT

Moderato

mp

Smoothly

E  
(Mary Magdalene)

B7

C#m

1. 3. Try not to get wor - ried, try not to turn on to Prob - lems that up - set you  
2. Sleep and I shall soothe you, calm you and a - point you, Myrrh for your hot fore - head

p - mp - mp

A

B7

E

A

B

E

A

Bsus

oh don't you know Ev-'ry-thing's al - right yes ev-'ry-thing's fine And we  
oh then you'll feel Ev-'ry-thing's al - right yes ev-'ry-thing's fine And it's

E A B E A Bsus E A B

want you to sleep well to - night \_\_\_\_\_ Let the world\_ turn with-out you to -  
cool\_ and the oint-ment's sweet \_\_\_\_\_ For the fire\_ in your head and

E A Bsus E Am Em Am Bm

night \_\_\_\_\_ If we try we'll get by so for - get all a - bout us to -  
feet \_\_\_\_\_ Close your eyes close your eyes And re - lax think of noth - ing to -

E (Apostles' Women) A B E A B

night \_\_\_\_\_  
night \_\_\_\_\_  
Ev - 'ry - thing's al - right yes ev - 'ry - thing's al - right yes

Rock Em (Judas) D C D Em D E sus C D

Wom-an your fine oint-ment—brand new and ex - pen - sive Could have been saved for the

Em D C D

poor \_\_\_\_\_ Why has it been wast - ed? We could have raised may - be

Em D C D Em Am D

Three hun-dred sil-ver piec - es or more \_\_\_\_\_ Peo-ple who are hun - gry,

G C Em<sup>sus</sup> Em B

peo-ple who are starv - ing Mat - ter more \_\_\_\_\_ than

B B7sus B7

your \_\_\_\_\_ feet and hair

*D.S. al Coda*

Rock  
Coda  $\text{\textcircled{C}}$  Em (Jesus) D C D Em C D

Sure-ly you're not say - ing we have the re - sourc - es to save the poor from their

Em D C D

lot? There will be poor al - ways, pa - thet - ic - ly strug - gling -

Em C D Em Am D

Look at the good things you've got! Think! while you still have me

G C B Bass B

Move! while you still see me You'll be lost\_ You'll be so so

B Bsus B

sor - ry when I'm gone

Light Rock

E (Mary Magdalene) B7

Sleep and I shall soothe you, calm you and a - noint you

C#m A B7 E A B

Myrrh for your hot fore-head oh then you'll feel Ev-'ry-thing's al - right yes

E A Bsus E A B

ev - 'ry - thing's fine And it's cool and the oint - ment's



E A Bsus E A B E A Bsus

sweet \_\_\_\_\_ For the fire\_ in your head and feet \_\_\_\_\_ Close your

E Am Em Am Bm (Apostles' Women)

eyes close your eyes And re - lax think of noth - ing to - Close your

E A B Em A Bsus

night eyes close your eyes and re - lax Close your

**Hard Rock**  
Repeat many times, crescendo to f then fade

E A B E A Bsus

eyes close your eyes and re - lax Close your  
Ev - 'ry - thing's al - right yes ev - 'ry - thing's all right yes

# THIS JESUS MUST DIE

Jerusalem, Sunday

**PRIEST 1**

Good Caiaphas the council waits for you  
The Pharisees and priests are here for you

**CAIAPHAS**

Ah gentlemen—you know why we are here  
We've not much time and quite a problem here

**MOB outside**

Hosanna! Superstar!

**ANNAS**

Listen to that howling mob of blockheads in the street!  
A trick or two with lepers and the whole town's on its feet

**ALL**

He is dangerous

**MOB outside**

Jesus Christ Superstar—tell us that you're  
who they say you are

**ALL**

He is dangerous

**PRIEST 2**

The man is in town right now to whip up some support

**PRIEST 3**

A rabble rousing mission that I think we must abort

**ALL**

He is dangerous!

**MOB outside**

Jesus Christ Superstar!

**ALL**

He is dangerous!

**PRIEST 2**

Look Caiaphas—they're right outside our yard

**PRIEST 3**

Quick Caiaphas—go call the Roman guard

**CAIAPHAS**

No wait—we need a more permanent solution  
to our problem ...

**ANNAS**

What then to do about Jesus of Nazareth  
Miracle wonderman—hero of fools?

**PRIEST 3**

No riots, no army, no fighting, no slogans

**CAIAPHAS**

One thing I'll say for him—Jesus is cool

**ANNAS**

We dare not leave him to his own devices  
His half-witted fans will get out of control

**PRIEST 3**

But how can we stop him? His glamour increases  
By leaps every minute—he's top of the poll

**CAIAPHAS**

I see bad things arising—the crowd crown him king  
Which the Romans would ban  
I see blood and destruction, our elimination  
because of one man  
Blood and destruction because of one man

**ALL**

Because, because, because of one man

**CAIAPHAS**

Our elimination because of one man

**ALL**

Because, because, because of one, 'cause of one,  
'cause of one man

**PRIEST 3**

What then to do about this Jesusmania?

**ANNAS**

How do we deal with the carpenter king?

**PRIEST 3**

Where do we start with a man who is bigger  
Than John was when John did his Baptism thing?

**CAIAPHAS**

Fools! You have no perception!  
The stakes we are gambling are frighteningly high!  
We must crush him completely—  
So like John before him, this Jesus must die  
For the sake of the nation this Jesus must die

**ALL**

Must die, must die, this Jesus must die

**CAIAPHAS**

So like John before him, this Jesus must die

**ALL**

Must die, must die, this Jesus must, Jesus must,  
Jesus must die!

# HOSANNA

Moderately slow

(Crowd) G D G

Ho - san-na Hey - san-na San-na San-na Ho San-na

Bb Eb Ebm Em

Hey San-na Ho San - na Hey J C, J C won't you smile at me? San-na

Cm Ab D G (Caiaphas) Cm B/F#

Ho San-na Hey Su-per - star Tell this rab-ble to be qui-et we an-

Cm B/F# Bb B(b5) Bb G

tic - i - pate a ri - ot This com - mon crowd is much too loud Tell the

Cm B/F# Cm B/F#

mob who sing your song that they are fools and they are wrong They are a

Bb B(b5) Bb G (Crowd)C G7

curse, they should dis - perse Ho - san - na Hey - san - na

C Eb Eb6 Eb Ab

San - na San - na Ho San - na Hey San - na Ho San - na Hey J

Abm Am Fm Db G C

C J C you're al - right by me San - na Ho - San - na Hey Su - per - star

(Jesus) G D G Bb F

Why waste your breath moan - ing at the crowd? Noth - ing can be done to stop the

Bb Gm Dm A

shout - ing If ev - 'ry tongue was still the noise would still con -

D A D A D D/C Bm D7/A

tin - ue The rocks and stones them - selves would start to sing:

*rall.*

Slowly and majestically

(Crowd, with Jesus)

G D7 G Bb Bb6 Bb

Ho - san - na Hey - san - na San - na San - na Ho San - na Hey San - na Ho San -

*ff*

Detailed description: This system contains the first two lines of music. The top line is the vocal melody with lyrics. The bottom two lines are the piano accompaniment. The key signature has one flat (Bb). The tempo/mood is 'Slowly and majestically'. The dynamics include 'ff' (fortissimo).

Eb Ebm Em

na Hey J C, J C won't you fight for me? San - na

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with the lyrics. The piano accompaniment continues with chords and a steady bass line.

Cm Ab D G D7

Ho San - na Hey Su - per - star

Detailed description: This system contains the fifth and sixth lines of music. The vocal line concludes with 'Su - per - star'. The piano accompaniment features more complex chordal textures.

G Am D7 G

*accel.*

Detailed description: This system contains the seventh and eighth lines of music. It features a piano accompaniment with a clear 'accel.' (accelerando) marking. The system concludes with a double bar line.

# **SIMON ZEALOTES**

## **CROWD**

Christ you know I love you  
Did you see I waved?  
I believe in you and God  
So tell me that I'm saved  
Christ you know I love you  
Did you see I waved?  
I believe in you and God  
So tell me that I'm saved  
Jesus I am with you  
Touch me touch me Jesus  
Jesus I am on your side  
Kiss me kiss me Jesus

## **SIMON ZEALOTES**

Christ, what more do you need to convince you  
That you've made it and you're easily as strong  
As the filth from Rome who rape our country  
And who've terrorized our people for so long?

## **CROWD**

Christ you know I love you  
Did you see I waved?  
I believe in you and God  
So tell me that I'm saved  
Christ you know I love you  
Did you see I waved?  
I believe in you and God  
So tell me that I'm saved  
Jesus I am with you  
Touch me touch me Jesus  
Jesus I am on your side  
Kiss me kiss me Jesus

## **SIMON ZEALOTES**

There must be over fifty thousand  
Screaming love and more for you  
Everyone of fifty thousand  
Would do whatever you ask him to  
Keep them yelling their devotion  
But add a touch of hate at Rome  
You will rise to a greater power  
We will win ourselves a home  
You'll get the power and the glory  
For ever and ever and ever  
Amen! Amen!



# **POOR JERUSALEM**

**JESUS**

**Neither you Simon, nor the fifty thousand  
Nor the Romans, nor the Jews, nor Judas nor the Twelve.  
Nor the Priests, nor the Scribes  
Nor doomed Jerusalem itself,  
Understand what power is  
Understand what glory is  
Understand at all . . . understand at all  
If you knew all that I knew, my poor Jerusalem  
You'd see the truth, but you close your eyes  
But you close your eyes  
While you live your troubles are many, poor Jerusalem  
To conquer death you only have to die  
You only have to die**

# PILATE'S DREAM

Moderately slow

The piano introduction consists of two staves. The right hand plays a melodic line with eighth notes, starting on a B-flat and moving up stepwise. The left hand provides a harmonic accompaniment with chords and moving bass lines. The tempo is marked 'Moderately slow'.

.Bbm Ebm Ab7

I dreamed I met a Gal - i - le - an A

The first system of the song features a vocal line and piano accompaniment. The vocal line is in a B-flat major key signature. The piano accompaniment includes chords and a bass line. The lyrics are 'I dreamed I met a Gal - i - le - an A'. The piano part has a 'p' (piano) dynamic marking.

Bbm Cb F7 F7

most a - maz - ing man \_ He had that look \_ you

The second system continues the vocal and piano accompaniment. The vocal line has a triplet of eighth notes. The piano accompaniment includes chords and a bass line. The lyrics are 'most a - maz - ing man \_ He had that look \_ you'. The piano part has a 'p' (piano) dynamic marking.

Gb Ebm6 F7

ver - y rare - ly find The haunt - ing hunt - ed

The third system continues the vocal and piano accompaniment. The vocal line has a triplet of eighth notes. The piano accompaniment includes chords and a bass line. The lyrics are 'ver - y rare - ly find The haunt - ing hunt - ed'. The piano part has a 'p' (piano) dynamic marking.

Bbm Ebm Ab7

kind I asked him to say what had hap-pened

R.H.

Bbm Cb F7 3 F7+

How it all be-gan I asked a - gain - he

P

Gb Ebm6 F7 Bbm

nev-er said a word As if he had-n't heard

R.H.

Bb Bb7 Ebm

And next the room was full of wild and an-gry men

Ab Ab7 Db tacet Db

They seemed to hate this man — they fell on him and then They

*dim.*

F7 tacet Bbm Ebm 3 Ab7

dis - ap - peared a - gain Then I saw thou - sands of mil - lions

*p mp*

Bbm 3 Cb F7

Cry - ing for this man — And then I heard them

Gb Ebm6 F7 Bbm

men - tion - ing my name And leav - ing me the blame

*rall.*

# THE TEMPLE

**The Temple**  
**MONEYLENDERS AND MERCHANTS**  
Roll on up—for my price is down  
Come on in—for the best in town  
Take your pick of the finest wine  
Lay your bets on this bird of mine  
Roll on up—for my price is down  
Come on in—for the best in town  
Take your pick of the finest wine  
Lay your bets on this bird of mine  
Name your price I got everything  
Come and buy it's all going fast  
Borrow cash on the finest terms  
Hurry now while stocks still last.

## JESUS

My temple should be a house of prayer  
But you have made it a den of thieves  
Get out! Get out!  
My time is almost through  
Little left to do  
After all I've tried for three years, seems like thirty  
Seems like thirty

## CROWD

See my eyes I can hardly see  
See me stand I can hardly walk  
I believe you can make me whole  
See my tongue I can hardly talk  
See my skin I'm a mass of blood  
See my legs I can hardly stand  
I believe you can make me well  
See my purse I'm a poor poor man  
Will you touch will you mend me Christ  
Won't you touch will you heal me Christ  
Will you kiss you can cure me Christ  
Won't you kiss won't you pay me Christ

## JESUS

There's too many of you—don't push me  
There's too little of me—don't crowd me  
Heal yourselves!

# EVERYTHING'S ALRIGHT

## MARY MAGDALENE

Try not to get worried try not to turn on to  
Problems that upset you oh don't you know  
Everything's alright yes everything's fine

## JESUS

And I think I shall sleep well tonight  
Let the world turn without me tonight

## MARY MAGDALENE

Close your eyes close your eyes  
And forget all about us tonight

# I DON'T KNOW HOW TO LOVE HIM

Slowly, Tenderly and Very Expressively

The piano introduction consists of two measures. The right hand plays a sequence of chords: D, G, D, G, D, G, G6, G. The left hand plays a simple bass line with notes G, B, D, G, B, D, G, B, D, G, B, D.

D (Mary Magdalene) G D G D G G6 G

I don't know how to love him What to do how to

The first system shows the vocal line and piano accompaniment for the first two phrases. The vocal line is in treble clef with a key signature of one flat. The piano accompaniment is in bass clef. The tempo/mood is 'Slowly, Tenderly and Very Expressively'.

D/A A D/F# A D A

move him I've been changed yes real-ly changed In these

The second system continues the vocal line and piano accompaniment. The vocal line includes the lyrics 'move him I've been changed yes real-ly changed In these'. The piano accompaniment continues with chords D/A, A, D/F#, A, D, A.

F#m7 Bm F#m7 Bm G D/F# Em D

past few days when I've seen my-self I seem like some - one

The third system continues the vocal line and piano accompaniment. The vocal line includes the lyrics 'past few days when I've seen my-self I seem like some - one'. The piano accompaniment continues with chords F#m7, Bm, F#m7, Bm, G, D/F#, Em, D.

A9sus (no G) A D G D G D

else I don't know how to take this

G G6 G D/A A D/F# A

I don't see why he moves me. He's a man he's just a

D A F#m7 Bm F#m7 Bm

man And I've had so man-y men be-fore In

G D/F# Em D A9sus (no G) A G D/F# Em7 D

ver - y man - y ways He's just one more

*p*

G F#7

Should I bring him down — should I scream and shout —

*mp* *cresc.* *poco* *a* *poco*

Bm Bm/A G D/A C

— Should I speak of love — let my feel-ings out? — I nev-er thought I'd

*ff*

G D G D/F# Em

come to this — what's it all a - bout? —

*f* *dim.* *poco* *a* *poco*

A9sus (no G) A D G D G D

Don't you think it's rath-er fun - ny  
Yet if he said he loved me

*mp*



G G6 G D/A A D/F# A

I should be in this po - si - tion? I'm the one who's al - ways  
I'd be lost I'd be fright - ened I could - n't cope just could - n't

D A F#m7 Bm7 F#m7 Bm7

been So calm so cool, no lov - er's fool  
cope I'd turn my head I'd back a - way I

G D/F# Em D A9sus (no G) A G D/F# Em7 1. D

Run - ning ev - 'ry show He scares me so  
would - n't want to know He scares me

2. D G D/F# Em7 D G D/F# Em7 D

so I want him so I love him so

# DAMNED FOR ALL TIME

Tuesday

**JUDAS**

Now if I help you it matters that you see  
These sordid kind of things are coming hard to me  
It's taken me some time to work out what to do  
I weighed the whole thing up before I came to you  
I have no thought at all about my own reward  
I really didn't come here of my own accord  
Just don't say I'm  
Damned for all time

I came because I had to I'm the one who saw  
Jesus can't control it like he did before  
And furthermore I know that Jesus thinks so too  
Jesus wouldn't mind that I was here with you  
I have no thought at all about my own reward  
I really didn't come here of my own accord  
Just don't say I'm  
Damned for all time

Annas you're a friend a wordly man and wise  
Caiaphas my friend I know you sympathise  
Why are we the prophets? Why are we the ones?  
Who see the sad solution—know what must be done  
I have no thought at all about my own reward  
I really didn't come here of my own accord  
Just don't say I'm  
Damned for all time

**ANNAS**

Cut the protesting forget the excuses  
We want information get up off the floor

**CAIAPHAS**

We have the papers we need to arrest him  
You know his movements—we know the law

**ANNAS**

Your help in this matter won't go unrewarded

**CAIAPHAS**

We'll pay you in silver—cash on the nail  
We just need to know where the soldiers can find him

**ANNAS**

With no crowd around him

**CAIAPHAS**

Then we can't fail

# BLOOD MONEY

**JUDAS**

I don't need your blood money!

**CAIAPHAS**

Oh that doesn't matter our expenses are good

**JUDAS**

I don't want your blood money!

**ANNAS**

But you might as well take it—we think that you should

**CAIAPHAS**

Think of the things you can do with that money  
Choose any charity—give to the poor  
We've noted your motives—we've noted your feelings  
This isn't blood money—it's a fee nothing  
Fee nothing, fee nothing more.

**JUDAS**

On Thursday night you'll find him where you want him  
Far from the crowds in the Garden of Gethsemane

**CHOIR**

Well done Judas  
Good old Judas

# THE LAST SUPPER

Moderato

A piano introduction in G major, 4/4 time, marked Moderato. The right hand features a rhythmic pattern of eighth notes with a descending melodic line. The left hand provides a simple harmonic accompaniment with quarter notes. The piece begins with a piano (*p*) dynamic.

(Apostles)

G

D

Em

G/D

Look at all my trials and trib - u - la - tions \_\_\_\_\_

*p-mp-pp*

C

Gsus/B G/B

Am

D

Sink - ing in a gen - tle pool of wine \_\_\_\_\_

G B7/F# Em

1. 3. Don't dis - turb me now I can see the  
 2. What's that in the bread it's gone to my

This system contains the first two lines of the song. The vocal line starts with a G chord, moves to B7/F# for the second line, and then to Em for the third line. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

G7/D G9/D G7 G9 C C6 Cmaj7 D9

an - swers Till this eve - ning is this morn - ing life is  
 head Till this morn - ing is this eve - ning life is

The second system continues the melody. The vocal line has various chords above it: G7/D, G9/D, G7, G9, C, C6, Cmaj7, and D9. The piano accompaniment continues with similar rhythmic patterns.

G D7 G

fine Al - ways hoped that

The third system shows the vocal line with a long note on 'fine' and a phrase 'Al - ways hoped that'. The chords G, D7, and G are indicated above the staff. The piano accompaniment provides harmonic support.

D Em G/D

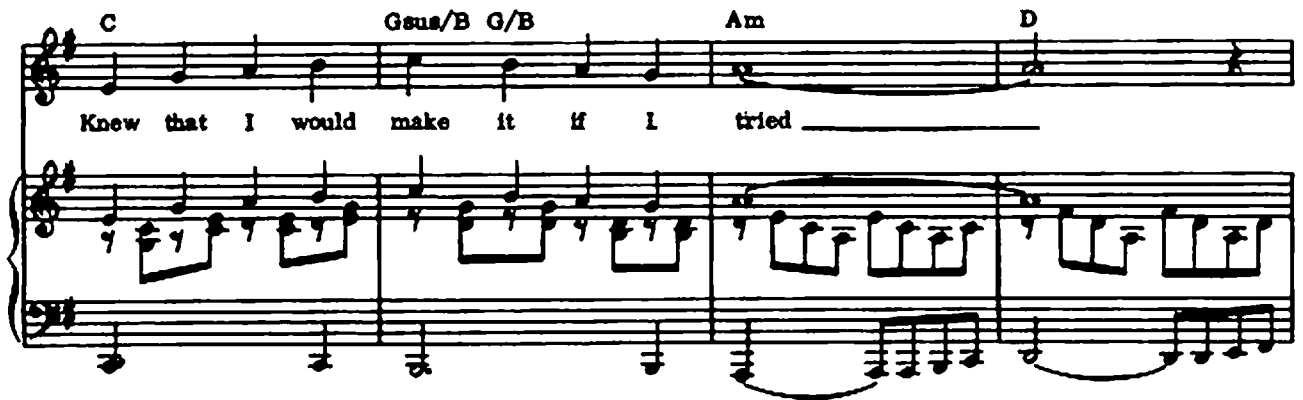
I'd be an a - pos - tle

The final system on the page shows the vocal line with the phrase 'I'd be an a - pos - tle'. The chords D, Em, and G/D are indicated above the staff. The piano accompaniment concludes the piece.

3rd time - gradually fade out

C Gsus/B G/B Am D

Knew that I would make it if I tried \_\_\_\_\_



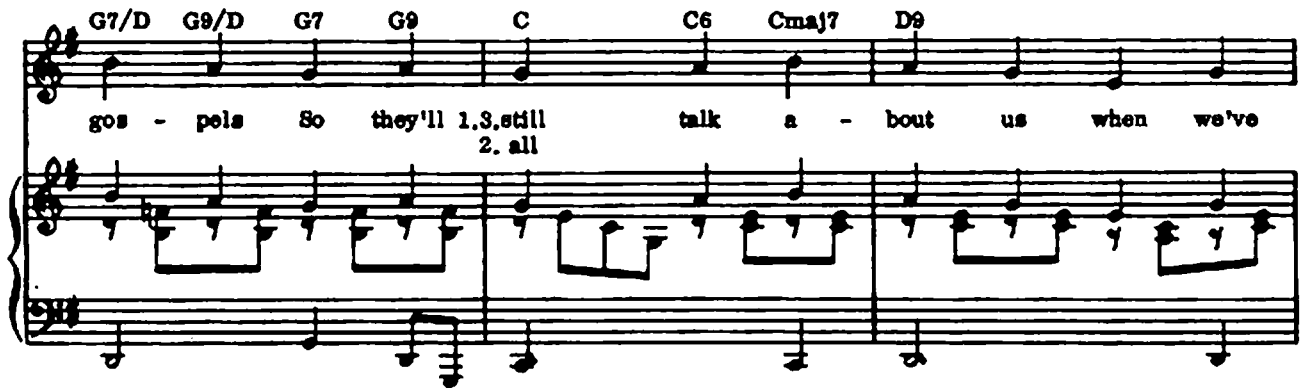
G B7/F# Em

Then when we re - tire we can write the



G7/D G9/D G7 G9 C C6 Cmaj7 D9

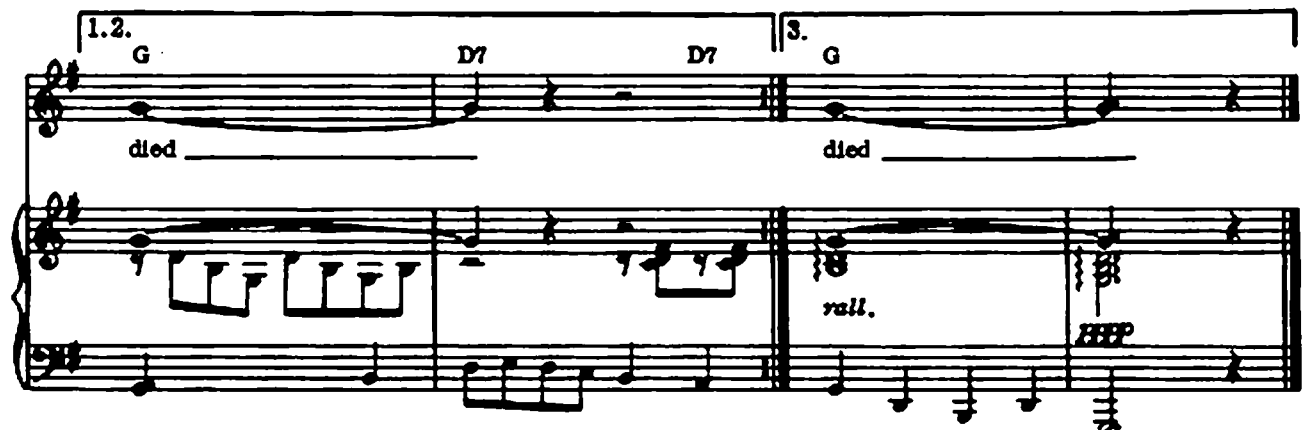
gos - pels So they'll 1.3, still talk a - bout us when we've  
2. all



1.2. G D7 D7 3. G

died \_\_\_\_\_ died \_\_\_\_\_

rall. **FFP**



JESUS

The end...  
 Is just a little harder when brought about by friends  
 For all you care this wine could be my blood  
 For all you care this bread could be my body  
 The end!  
 This my blood you drink  
 This is my body you eat  
 If you would remember me when you eat and drink...  
 I must be mad thinking I'll be remembered—yes  
 I must be out of my head!  
 Look at your blank faces! My name will mean nothing  
 Ten minutes after I'm dead!  
 One of you denies me  
 One of you betrays me—

APOSTLES

Not I! Who would? Impossible!

JESUS

Peter will deny me in just a few hours  
 Three times will deny me—and that's not all I see  
 One of you here dining, one of my twelve chosen  
 Will leave to betray me—

JUDAS

Cut out the dramatics! You know very well who—

JESUS

JUDAS

Why don't you go do it? You want me to do it!

JESUS

JUDAS

Hurry they are waiting If you knew why I do it...

JESUS

JUDAS

I don't care why you do it! To think I admired you  
 For now I despise you

JESUS

You liar—you Judas

JUDAS

You want me to do it!  
 What if I just stayed here  
 And ruined your ambition?  
 Christ you deserve it!

JESUS

Hurry you fool, hurry and go.  
 Save me your speeches, I don't want to know—Go!

APOSTLES (Music repeats page 30)

JUDAS

You sad pathetic man—see where you've brought us to  
 Our ideals die around us all because of you  
 And now the saddest cut of all—  
 Someone has to turn you in  
 Like a common criminal, like a wounded animal  
 A jaded mandarin  
 A jaded mandarin  
 A jaded faded mandarin

JESUS

Get out! They're waiting! They're waiting for you!

JUDAS

Everytime I look at you I don't understand  
 Why you let the things you did get so out of hand  
 You'd have managed better if you'd had it planned—

APOSTLES (Music repeats page 30)

JESUS

Will no-one stay awake with me?  
 Peter? John? James?  
 Will none of you wait with me?  
 Peter? John? James?

# I ONLY WANT TO SAY (GETHSEMANE)

Moderato, not too fast

The piano introduction consists of two measures. The right hand plays a series of chords in a descending sequence: Bbm, Bbm/Ab, Bbm/Gb, Bbm/F, Ebm, Ebm/Db, Ebm/C, and Ebm/Bb. The left hand plays a simple bass line with a few notes.

(Jesus) Bbm Bbm/Ab Bbm/Gb Bbm/F Ebm Ebm/Db Ebm/C Ebm/Bb

I on-ly want to say If there is a way

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the grand staff. The piano accompaniment continues with the chord sequence from the introduction. The lyrics are: "I on-ly want to say If there is a way". The tempo marking "Moderato, not too fast" is indicated at the beginning of the piece.

Ab Absus Ab Db sus Db F F+ F

Take this cup a - way from me — for I don't want to

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "Take this cup a - way from me — for I don't want to". The piano accompaniment features a more active bass line in the left hand.

Bbm sus Bbm Gb Bbm/F

taste its poi-son Feel it burn me. I have changed I'm

The third line of the song concludes the vocal melody and piano accompaniment. The lyrics are: "taste its poi-son Feel it burn me. I have changed I'm". The piano accompaniment ends with a final chord in the right hand.



C7 F F+ F7 F Bbm Bbm/Ab Bbm/Gb Bbm/F

not as sure — As when we start-ed Then I was in - spired

Ebm Ebm/Db Ebm/C Ebm/Bb Ab Absus Ab Dbsus Db

Now I'm sad and tired Lis-ten sure - ly I've ex-ceed-ed

F F+ F Bbm sus Bbm Gb

ex-pec-ta-tions Tried for three years seems like thir-ty

Bbm/F Ebm F Bbm

Could you ask as much from an-y oth-er man?

Bbm Ab Gb F Bbm Ab

But if I die See the sa - ga through and do the

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a half note 'But' on a G4, followed by 'if' on an A4, 'I' on a G4, and 'die' on an F4. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand. Chord symbols Bbm, Ab, Gb, F, Bbm, and Ab are placed above the vocal line.

Gb F Bbm Ab Gb F

things you ask of me Let them hate me hit me hurt me nail me to their tree

The second system continues the vocal line with 'things you ask of me' on G4, F4, Bbm4, Ab4, Gb4, and F4. The piano accompaniment continues with similar rhythmic patterns. Chord symbols Gb, F, Bbm, Ab, Gb, and F are placed above the vocal line.

Bbm Eb7 Bbm Eb7

I'd wan - na know I'd wan - na know my God I'd wan - na know I'd wan - na know my God

The third system features a more active piano accompaniment with sixteenth-note patterns in the right hand. The vocal line has 'I'd wan - na know' on Bbm4, Eb74, Bbm4, and Eb74. Chord symbols Bbm, Eb7, Bbm, and Eb7 are placed above the vocal line.

Bbm Eb7 Bbm Eb7

I'd wan - na see I'd wan - na see my God I'd wan - na see I'd wan - na see my God

The fourth system continues the piano accompaniment with sixteenth-note patterns. The vocal line has 'I'd wan - na see' on Bbm4, Eb74, Bbm4, and Eb74. Chord symbols Bbm, Eb7, Bbm, and Eb7 are placed above the vocal line.

Bbm Ab Gb F Bbm Ab

Why I should die Would I be more no-ticed than I

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature is B-flat major (three flats). The tempo is marked 'Voll.' (Allegro). The lyrics are 'Why I should die Would I be more no-ticed than I'. The piano accompaniment consists of a steady eighth-note bass line and chords in the right hand.

Gb F Bbm Ab Gb F

ev-er was be-fore? Would the things I've said and done\_ mat-ter an-y more?

The second system continues the piece with the same musical structure. The lyrics are 'ev-er was be-fore? Would the things I've said and done\_ mat-ter an-y more?'. The piano accompaniment maintains the eighth-note bass line and chordal accompaniment.

Bbm Eb Bbm Eb

I'd have to know I'd have\_ to know my Lord I'd have to know I'd have\_ to know my Lord

The third system features the lyrics 'I'd have to know I'd have\_ to know my Lord I'd have to know I'd have\_ to know my Lord'. The piano accompaniment continues with the established eighth-note bass line and chords.

Bbm Eb7 Bbm Eb7

I'd have to see I'd have\_ to see my Lord I'd have to see I'd hava\_ to see my Lord

The fourth system concludes the piece with the lyrics 'I'd have to see I'd have\_ to see my Lord I'd have to see I'd hava\_ to see my Lord'. The piano accompaniment remains consistent with the previous systems.

Cm F7 Cm F7

If I die what will be my re-ward? If I die what will be my re-ward?

Cm F Cm F

I'd have to know I have to know my Lord I'd have to know I'd have to know my Lord

Vocal: *ad lib.*

Cm Bb Ab G Cm Bb Ab G

Why should I die? Why should I die?

Cm Bb Ab G

Can you show me now that I would not be killed in vain?

Cm Bb Ab G

Show me just a lit - tle of your om - ni - pres - ent brain

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line consists of quarter notes and eighth notes. The piano accompaniment includes chords and moving lines in both hands. Chord symbols Cm, Bb, Ab, and G are placed above the vocal staff. The lyrics are 'Show me just a lit - tle of your om - ni - pres - ent brain'.

Cm Bb Ab G

Show me there's a rea - son for your want - ing me to die You're

The second system continues the vocal and piano parts. The vocal line has a slight melodic rise. The piano accompaniment maintains a consistent rhythmic pattern. Chord symbols Cm, Bb, Ab, and G are present. The lyrics are 'Show me there's a rea - son for your want - ing me to die You're'.

Cm Bb Ab G

far too keen on where and how and not so hot on why

The third system shows the vocal line with a more complex rhythmic pattern. The piano accompaniment features a steady eighth-note accompaniment. Chord symbols Cm, Bb, Ab, and G are used. The lyrics are 'far too keen on where and how and not so hot on why'.

Cm Bb Ab G Cm Bb

Al - right I'll die! Just watch

The fourth system concludes the page with a vocal line that has a final cadence. The piano accompaniment ends with a series of chords. Chord symbols Cm, Bb, Ab, G, Cm, and Bb are shown. The lyrics are 'Al - right I'll die! Just watch'.

Ab G Cm Bb Ab G

me die! See how I die!

Cm Bb Ab G Cm Bb sus

See how I die!

*rall.*

A little slower

Ab G Cm Bb sus Ab G Cm Bb sus Ab G

Cm Bb sus Ab G Cm Bb sus Ab G

Cm Bb sus Ab Tacet Tempo I Cm

Cm Cm/Bb Cm/Ab Cm/G Fm Fm/Eb Fm/D Fm/C

Then I was in - spired Now I'm sad and tired

*fp*

Bb Bbsus Ebsus Eb G G+ G

Af - ter all I've tried for three years seems like nine-ty

Cm Cm/Bb Ab Ab/c Cm/G Cm/F Cm/Eb

Why then am I scared to fin - ish what I start-ed

*p*

D7 D7-9 G G/Eb G/F **Majestically** Cm Cm/Bb

What you start-ed — I did - n't start it God thy will is

Cm/Ab Cm/G Fm Fm/Eb Fm/D Fm7/C

hard ————— But you hold ev - 'ry card

Bb Bbaus Ebsus Eb G G+ G

I will drink your cup of poi-son, nall me to your

*ff* *f* *3*

Cm Ab Cm/G

cross and break me Bleed me beat me Kill me take me

G7 G+ G7 G7sus G7 Ab Fm G7sus Cm

now — be-fore I change my mind —————

*rall*



# THE ARREST

**JUDAS**

There he is! They're all asleep—the fools!

**JESUS**

Judas—must you betray me with a kiss?

**PETER**

What's the buzz? Tell me what's happening

**PETER AND APOSTLES**

What's the buzz? Tell me what's happening  
Hang on Lord we're gonna fight for you

**JESUS**

Put away your sword  
Don't you know that it's all over?  
It was nice but now it's gone  
Why are you obsessed with fighting?  
Stick to fishing from now on

**CROWD**

Tell me Christ how you feel tonight  
Do you plan to put up a fight?  
Do you feel that you've had the breaks?  
What would you say were your big mistakes?  
Do you think that you may retire?  
Did you think you would get much higher?  
How do you view your coming trial?  
Have your men proved at all worthwhile?

Come with us to see Caiaphas  
You'll just love the High Priest's house  
You'll just love seeing Caiaphas  
You'll just die in the High Priest's house

Come on God this is not like you  
Let us know what you're gonna do  
You know what your supporters feel  
You'll escape in the final reel  
Tell me Christ how you feel tonight  
Do you plan to put up a fight?  
Do you feel that you've had the breaks?  
What would you say were your big mistakes?

Come with us to see Caiaphas  
You'll just love the High Priest's house  
You'll just love seeing Caiaphas  
You'll just die in the High Priest's house

Now we have him! Now we have got him!

**CAIAPHAS**

Jesus you must realise the serious charges facing you  
You say you're the Son of God in all your handouts—  
well is it true?

**JESUS**

That's what you say—you say that I am

**ANNAS**

There you have it gentlemen—  
what more evidence do we need?  
Judas thank you for the victim—  
stay a while and you'll see it bleed!

**CROWD**

Now we have him! Now we have got him!  
Take him to Pilate!

# PETER'S DENIAL

**MAID BY THE FIRE**

I think I've seen you somewhere—I remember  
You were with that man they took away  
I recognise your face

**PETER**

You've got the wrong man lady I don't know him  
And I wasn't where he was tonight—never near the place

**SOLDIER**

That's strange for I am sure I saw you with him  
You were right by his side and yet you denied—

**PETER**

I tell you I was never ever with him

**OLD MAN**

But I saw you too—it looked just like you

**PETER**

I don't know him!

**MARY MAGDALENE**

Peter—don't you know what you have said  
You've gone and cut him dead

**PETER**

I had to do it don't you see?  
Or else they'd go for me

**MARY MAGDALENE**

It's what he told us you would do—  
I wonder how he knew...

# PILATE AND CHRIST

**PILATE** Friday

Who is this broken man cluttering up my hallway?  
Who is this unfortunate?

**SOLDIER**

Someone Christ—King of the Jews

**PILATE**

Oh so this is Jesus Christ, I am really quite surprised  
You look so small—not a king at all  
We all know that you are news—but are you king?  
King of the Jews?

**JESUS**

That's what you say

**PILATE**

What do you mean by that?  
That is not an answer  
You're deep in trouble friend—  
Someone Christ—King of the Jews  
How can someone in your state be so cool about your fate?  
An amazing thing—this silent king  
Since you come from Galilee then you need not come to me  
You're Herod's race! You're Herod's case!

**MOB**

Ho-ho Sanna Hey Sanna Sanna Sanna Ho  
Sanna Hey Sanna Ho and how  
Hey JC, JC please explain to me  
You had everything where is it now?

# KING HEROD'S SONG

Moderato, ad lib.

F#m F#m/E D A

Je - sus I am o - ver - joyed to meet you face to face

*mp*  
*Colla Voce*  
*P*

F#m F#m/E D A

You've been get - ting quite a name all a - round the place —

F#m C#m D A

Heal - ing cripp - les rais - ing from the dead And

D A/C# Bm A D A/C# Bm7 E7

now I un - der - stand you're God at least that's what you've said \_\_\_\_\_ So

**Moderato, Ragtime style**

A B7

you are the Christ you're the great Je - sus Christ  
you are the Christ you're the great Je - sus Christ

E6 (no B) E A Tacet

Prove to me that you're di - vine Change my wa - ter in - to wine That's  
Prove to me that you're no fool Walk a - cross my swim - ming pool If you

A B7

all you need do and I'll know it's all true  
do that for me then I'll let you go free

E6 (no 8) E7 E6 (no 8) E9 ⊕ A

C'm - on King of the Jews  
C'm - on King of the

F#m F#m/E D A

Je - sus you just won't be - lieve the hit you've made 'round here

F#m F#m/E D A

You are all we talk a - bout the won - der of the year

F#m C#m D A

Oh what a pit - y if it's all a lie

*D.S. al Coda*  $\frac{3}{4}$

D A/C# Bm A D A/C# Bm7 E9 E7

Still I'm sure that you can rock the cyn-ics if you try \_\_\_\_\_ So

Coda  $\oplus$  A F7 Gm Gm/F

Jews. \_\_\_\_\_ I on - ly ask things I'd ask

Eb Bb Gm Gm/F

an - y su - per - star What is it that you have got that

Eb Bb Gm Dm

puts you where you are? \_\_\_\_\_ I am wait - ing yes

E $\flat$  B $\flat$  E $\flat$  B $\flat$ /D Cm B $\flat$

I'm a cap-tive fan I'm dy-ing to be shown that you are

E $\flat$  B $\flat$ /D Cm7 F9 F7 B $\flat$

not just an - y man \_\_\_\_\_ So if you are the Christ\_ yes the

C7 F6 (noC) F

great Je - sus Christ\_ Feed my house-hold with this bread\_

B $\flat$  Tacet B $\flat$

you can do it on your head\_ Or has some-thing gone wrong?\_ Why do

C7 F6 (no C) F7 F6 (no C) F9 Bb

you take so long?— C'm - on King of the Jews.

Slowly, Dramatically

G D7 G7 C D7

Hey! Aren't you scared of me Christ?— Mis - ter Won - der - ful Christ!—

G6 (no D) G C Tacet

You're a joke you're not the Lord— You're noth - ing but a fraud—

*accel.*

Moderato, Ragtime style

C D7

Take him a - way— he's got noth - ing to say!—



G6 (no D) B/G G7 Tacet

Get out you king of the, (Shout) get out, —

G6 (no D) B/G G7

(Sing) get out you King of the

C D7

Jews! (Shout) Get out you King of the Jews!

G7 C

Get out — of my life!

# JUDAS' DEATH

## JUDAS

My God! I saw him—he looked three-quarters dead!  
And he was so bad I had to turn my head  
You beat him so hard that he was bent and lame  
And I know who everybody's gonna blame  
I don't believe he knows I acted for our good  
I'd save him all this suffering if I could  
Don't believe...our good...save him...if I could

## PRIEST 3

Cut the confessions forget the excuses  
I don't understand why you're filled with remorse  
All that you've said has come true with a vengeance  
The mob turned against him—you backed the right horse

## CAIAPHAS

What you have done will be the saving of Israel  
You'll be remembered forever for this  
And not only that you've been paid for your efforts  
Pretty good wages for one little kiss

## JUDAS

Christ! I know you can't hear me  
But I only did what you wanted me to  
Christ! I'd sell out the nation  
For I have been saddled with the murder of you  
I have been spattered with innocent blood  
I shall be dragged through the slime and the mud  
I have been spattered with innocent blood  
I shall be dragged through the slime and the mud!  
I don't know how to love him.  
I don't know why he moves me  
He's a man—he's just a man  
He's not a king—he's just the same  
As anyone I know  
He scares me so  
When he's cold and dead will he let me be?  
Does he love me too? Does he care for me?  
My mind is darkness now—My God I am sick I've been used  
And you knew all the time  
God! I'll never ever know why you chose me for your crime  
For your foul bloody crime  
You have murdered me! You have murdered me!

## CHOIR

Poor old Judas  
So long Judas

# **TRIAL BEFORE PILATE (Including the 39 LASHES)**

**PILATE**

And so the king is once again my guest  
And why is this? Was Herod unimpressed?

**CAIAPHAS**

We turn to Rome to sentence Nazareth  
We have no law to put a man to death  
We need him crucified—it's all you have to do  
We need him crucified—it's all you have to do

**PILATE**

Talk to me Jesus Christ  
You have been brought here—manacled, beaten  
By your own people—do you have the first idea  
why you deserve it?  
Listen, King of the Jews  
Where is your kingdom?  
Look at me—am I a Jew?

**JESUS**

I have got no kingdom in this world—  
I'm through, through, through

**MOB**

Talk to me Jesus Christ

**JESUS**

There may be a kingdom for me somewhere—if I only knew

**PILATE**

Then you're a king?

**JESUS**

It's you that say I am  
I look for truth and find that I get damned

**PILATE**

But what is truth? Is truth unchanging law?  
We both have truths—are mine the same as yours?

**MOB**

Crucify him!

**PILATE**

What do you mean? You'd crucify your king?

**MOB**

We have no king but Caesar!

**PILATE**

He's done no wrong—no not the slightest thing

**MOB**

We have no king but Caesar! Crucify him!

**PILATE**

I see no reason—I find no evil  
This man is harmless so why does he upset you?  
He's just misguided—thinks he's important  
But to keep you vultures happy I shall flog him

**MOB**

Crucify him!

**(Thirty nine lashes)**

**PILATE**

Where are you from Jesus? What do you want Jesus?  
Tell me  
You've got to be careful—you could be dead soon—  
could well be  
Why do you not speak when I have your life in my hands?  
How can you stay quiet? I don't believe you understand

**TRIAL BEFORE PILATE**  
**(Including The 39 Lashes)**

**JESUS**

You have nothing in your hands  
Any power you have comes to you from far beyond  
Everything is fixed and you can't change it

**PILATE**

You're a fool Jesus Christ—how can I help you?

**MOB**

Pilate! Crucify him!  
Remember Caesar—you have a duty  
To keep the peace so crucify him!  
Remember Caesar—you'll be demoted, you'll be deported  
Crucify him!

**PILATE**

Don't let me stop your great self-destruction  
Die if you want to you misguided martyr  
I wash my hands of your demolition  
Die if you want to you innocent puppet!

# SUPERSTAR

Maestoso

Moderato (Freely — 'Soul' style)

(Voice of Judas)

C7 Eb F7

Ev-'ry-time I look at you I don't un-der-stand — Why you let the things you did get  
Tell me what you think a-bout your friends at the top — Who d'you think be-sides your-self's the

C7 Eb

so out of hand — You'd have man-aged bet-ter if you'd had — it planned —  
pick of the crop? — Bud - dah was he where it's at? Is he where you are? —

F7 C7

Why'd you choose such a back-ward time and such a strange land? —  
Could Ma - hom - et — move a moun-tain or was that just P R ? —

C7 Eb

If you'd come to - day you would have reached a whole na - tion  
 Did you mean to die like that? Was that a mis - take or

F7 C7 Gm7 C7 (Cholz) C (Don't you get me

Is - rael in 4 B C had no mass com - mu - ni - ca - tion  
 Did you know your mess - y death would be a re - cord break - er?

C wrong) (Don't you get me F7 wrong now) (Don't you get me

Don't you get me wrong Don't you get me - wrong -

F7 wrong) (Don't you get me C wrong now) (I on - ly want to

Don't you get me wrong - Don't you get me wrong -

C7 know) (I on-ly want to know now) F7 know now) (I on-ly want to

On-ly want to know\_ On-ly want to know\_

F7 know) (I on-ly want to know now) C7 know now) (Choir C

On-ly want to know\_ On-ly want to know\_ Je - sus Christ \_

F Bb F C

Je - sus Christ\_ Who are you? What have you sac - ri - ficed?\_ Je - sus Christ \_

F Bb F C

Je - sus Christ\_ Who are you? What have you sac - ri - ficed?\_ Je - sus Christ \_

F Bb F C

Su - per - star \_ Do you think you're what they say you are? \_ Je - sus Christ \_

F Bb F 1. C C Eb F F#dim C

Su - per - star \_ Do you think you're what they say you are? \_

C Eb F F#dim C Eb F F#dim C C (Tacet) 2. C

say you are? \_

C F Bb F C (Repeat and Fade)

Je - sus Christ \_ Su - per - star \_ Do you think you're what they say you are? \_