

The Original Motion Picture Soundtrack Album

JESUS CHRIST SUPERSTAR



CAST

**THE SINGERS, IN THE ORDER OF
THEIR APPEARANCE:**

**JUDAS ISCARIOT
JESUS CHRIST
MARY MAGDALENE
PRIEST
CAIAPHAS, HIGH PRIEST
ANNAS
SIMON ZEALOTES
PONTIUS PILATE
MAID BY THE FIRE
PETER
KING HEROD**

**OTHER SINGERS (APOSTLES, PRIESTS,
ROMAN SOLDIERS,
MERCHANTS, CROWDS, ETC.)**

HEAVEN ON THEIR MINDS

Moderate Rock tempo

(Judas) Dm

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

F G F

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

G Dm 1.

all soon will be If you
all soon will be

2.

Je - sus! _____ You've

fff *f*

Em F

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

G Dm

talk of God is true _____ And

Em

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

F

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
Gets twist - ed 'round some oth - er way —

And they'll
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 Bb 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

mf

F A Dm

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

mp

Bb Dm7 Bb Dm

far

B \flat F Gm Dm Gm Dm A Dm

mf R.H.

B \flat F Gm Dm Gm Dm A Dm *D.S. al Coda* $\text{\textcircled{S}}$

R.H.

Coda $\text{\textcircled{C}}$ B \flat Dm B \flat ma \flat 7

sour Yes it's all gone sour

ff

Repeat and fade Dm B \flat 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

3

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 - noint 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 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 3 D Em Am D

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

G C Em B

peo - ple who are starv - ing Mat - ter more _____ than

B B7sus B7

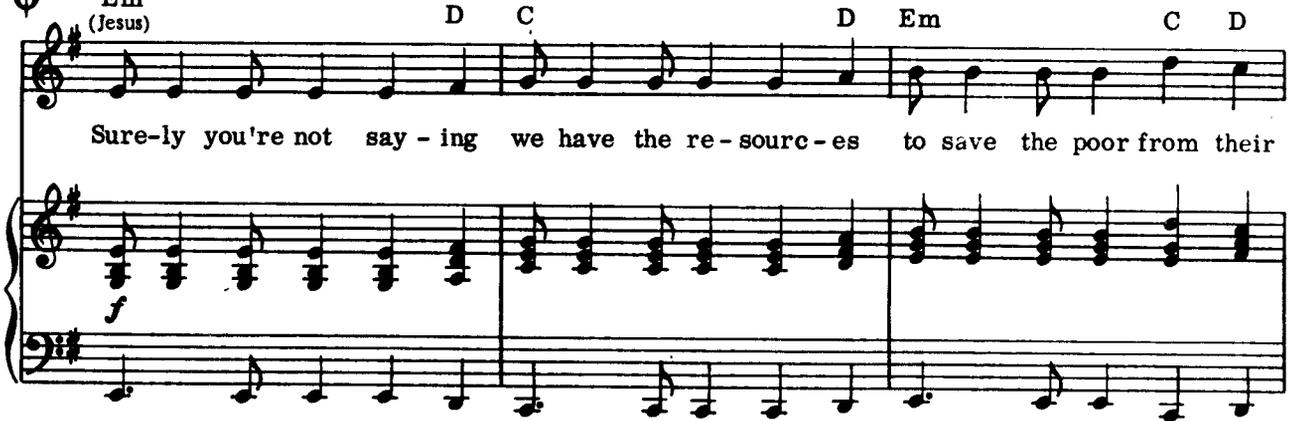
your _____ feet and hair

D.S. al Coda

Coda  Rock
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 Bsus 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

f *ff* *fff*

Light Rock

E (Mary Magdalene) B7

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

f

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 G

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:

Slowly and majestically

(Crowd, with Jesus)

G D G Bb Bb6 Bb

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

ff

Eb Ebm Em

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

Cm Ab D G D7

Ho San - na Hey Su - per - star

f *mf*

G Am D7 G

accel. *f*

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 systems of music. The first system is in 4/4 time, marked *mp* (mezzo-piano). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of quarter notes. A double bar line is present after the first measure of the right hand.

Bbm **Ebm** **Ab7**

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

The vocal line begins with a whole note rest, followed by a half note 'I', a quarter note 'd', and a quarter note 'r' for 'I dreamed'. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. The key signature has three flats (B-flat major), and the time signature is 4/4.

Bbm **Cb** **F7** **F7+**

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

The vocal line continues with a quarter note 'most', a quarter note 'a', a quarter note 'maz', and a quarter note 'ing' for 'most a-maz-ing man'. The piano accompaniment includes triplets in both hands. The key signature remains three flats, and the time signature is 4/4.

Gb **Ebm6** **F7**

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

The vocal line continues with a quarter note 'ver', a quarter note 'y', a quarter note 'rare', and a quarter note 'ly' for 'ver-y rare-ly find'. The piano accompaniment continues with eighth-note patterns in the left hand and chords in the right hand. The key signature remains three flats, and the time signature is 4/4.

Bbm Ebm Ab7

kind I asked him to say what had hap-pened

R.H. mp

Bbm Cb F7 3 F7+

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

3 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

mp

Ab Ab7 Db tacet Db

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

The first system of the musical score. The vocal line is on a single staff with a treble clef and a key signature of three flats. The lyrics are "They seemed to hate this man — they fell on him and then They". The piano accompaniment is on two staves (treble and bass clefs). The key signature is three flats. Chords are indicated above the vocal line: Ab, Ab7, Db tacet, and Db. The piano part includes a *dim.* marking.

F7 tacet Bbm Ebm 3 Ab7

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

The second system of the musical score. The vocal line continues with the lyrics "dis - ap-peared a - gain Then I saw thou - sands of mil - lions". The piano accompaniment features a triplet of eighth notes in the vocal line. Dynamics include *p* and *mp*. Chords are indicated above the vocal line: F7 tacet, Bbm, Ebm, and Ab7.

Bbm Cb F7

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

The third system of the musical score. The vocal line continues with the lyrics "Cry - ing for this man — And then I heard them". The piano accompaniment features a triplet of eighth notes in the vocal line. Dynamics include *p*. Chords are indicated above the vocal line: Bbm, Cb, and F7.

Gb Ebm6 F7 Bbm

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

The fourth system of the musical score. The vocal line continues with the lyrics "men - tion - ing my name And leav - ing me the blame". The piano accompaniment features a triplet of eighth notes in the vocal line. Dynamics include *rall.* Chords are indicated above the vocal line: Gb, Ebm6, F7, and Bbm.

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

mp

The piano introduction consists of two staves of music in D major, 4/4 time. The right hand features a melodic line with eighth and quarter notes, while the left hand provides a steady accompaniment of quarter notes. The dynamic marking is mezzo-piano (mp).

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

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

mp

This system contains the first line of the song. The vocal line is on a single staff with lyrics underneath. The piano accompaniment is on two staves. The lyrics are: "I don't know how to love him What to do how to". The piano part continues with the same accompaniment pattern as the introduction.

D/A A D/F# A D A

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

This system contains the second line of the song. The vocal line has lyrics: "move him I've been changed yes real-ly changed In these". The piano accompaniment continues with the same accompaniment pattern.

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

This system contains the third line of the song. The vocal line has lyrics: "past few days when I've seen my-self I seem like some - one". The piano accompaniment continues with the same accompaniment pattern.

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 cope So calm so cool, no lov - er's fool
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

Piano introduction in G major, 4/4 time, marked Moderato. The piece begins with a piano (*p*) dynamic. The right hand features a rhythmic pattern of eighth notes, while the left hand provides a steady bass line with quarter notes.

(Apostles)

G D Em G/D

Look at all my trials and trib - u - la - tions _____

Piano accompaniment for the first vocal line. The right hand uses a rhythmic pattern of eighth notes with chords, and the left hand provides a steady bass line. The dynamic marking is *p-mp-pp*.

C Gsus/B G/B Am D

Sink - ing in a gen - tle pool of wine _____

Piano accompaniment for the second vocal line. The right hand uses a rhythmic pattern of eighth notes with chords, and the left hand provides a steady bass line.

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

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

G D7 G

fine Al - ways hoped that

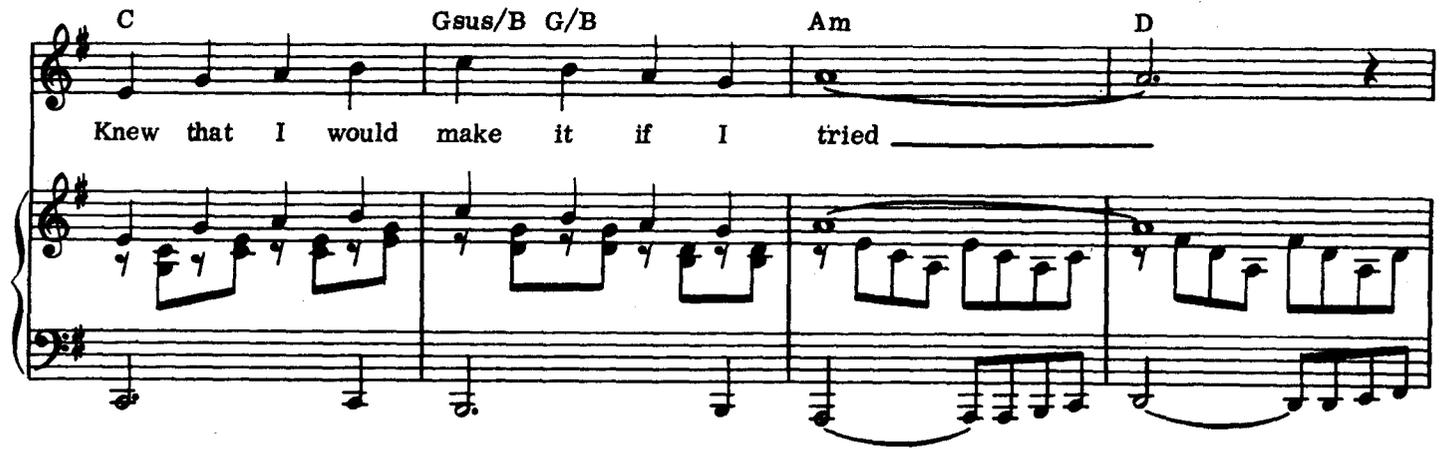
D Em G/D

I'd be an a - pos - tle

3rd time - gradually fade out

C Gsus/B G/B Am D

Knew that I would make it if I tried _____



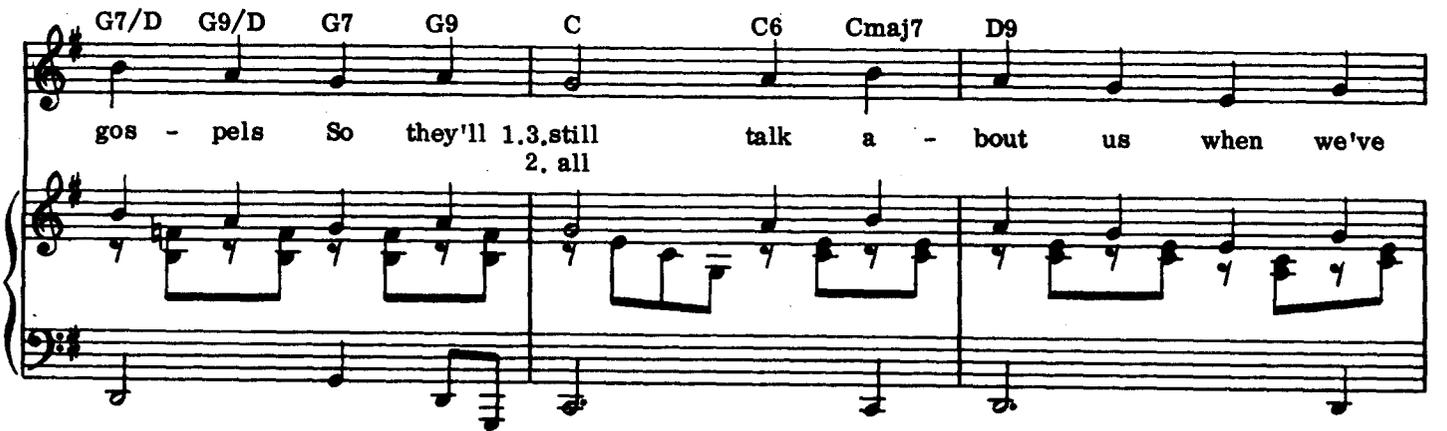
G B7/F# Em

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

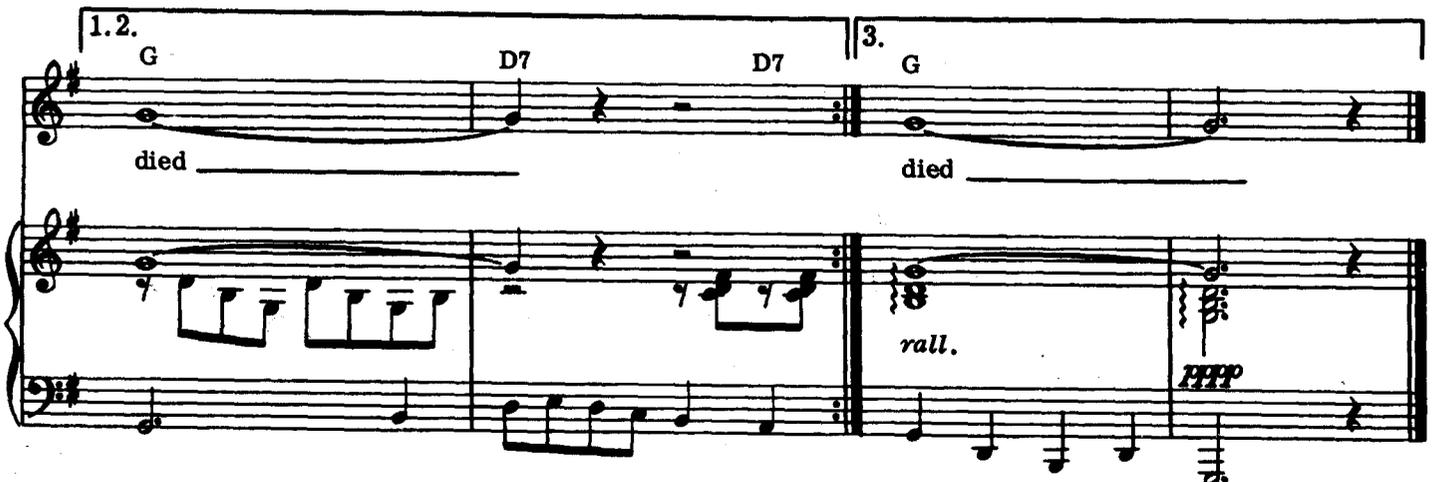


1. 2. 3.

G D7 D7 G

died _____ died _____

rall. **ffff**



THE LAST SUPPER

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 36)

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 36)

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 half note and a quarter note in each measure.

(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 vocal line is in 4/4 time. The melody starts on a half note 'I' and continues with quarter notes 'on-ly', 'want', and 'to'. The piano accompaniment features a steady chordal accompaniment in the right hand and a simple bass line in the left hand. Dynamics include piano (p) and mezzo-piano (mp).

Ab Absus Ab Dbsus Db F F+ F

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

The second vocal line continues the melody with quarter notes 'Take', 'this', 'cup', and a half note 'a - way'. The piano accompaniment continues with the same chordal pattern. Dynamics include piano (p) and mezzo-piano (mp).

Bbm sus Bbm Gb Bbm/F

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

The third vocal line continues with quarter notes 'taste', 'its', 'poi-son', and a half note 'Feel it burn me,'. The piano accompaniment continues with the same chordal pattern. Dynamics include piano (p) and mezzo-piano (mp).

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

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has three flats (B-flat major or D-flat minor). The vocal line begins with the lyrics 'not as sure' followed by a long note, then 'As when we start-ed' and 'Then I was in - spired'. The piano accompaniment consists of chords and moving lines in both hands. A dynamic marking of *mp* is present in the piano part.

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

The second system continues the vocal and piano parts. The vocal line has the lyrics 'Now I'm sad and tired' followed by 'Lis-ten sure - ly I've ex-ceed-ed'. The piano accompaniment continues with chords and moving lines. A dynamic marking of *f* is present in the piano part.

F F+ F Bbm sus Bbm Gb

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

The third system continues the vocal and piano parts. The vocal line has the lyrics 'ex-pec-ta-tions' followed by 'Tried for three years' and 'seems like thir - ty'. The piano accompaniment continues with chords and moving lines. A dynamic marking of *mf* is present in the piano part.

Bbm/F F Bbm

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

The fourth system concludes the vocal and piano parts. The vocal line has the lyrics 'Could you ask as much from an - y oth - er man?'. The piano accompaniment continues with chords and moving lines. A dynamic marking of *mp* is present in the piano part.

Bbm Ab Gb F Bbm Ab

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

The first system of the musical score features a vocal line and piano accompaniment. The vocal line begins with the lyrics 'But if I die See the sa - ga through and do the'. The piano accompaniment consists of chords and arpeggiated figures in both hands. The key signature is B-flat major (three flats), and the time signature is 4/4. The system includes dynamic markings such as *mf* and *ff*, and various articulation marks like accents and slurs.

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 musical score with the lyrics 'things you ask of me Let them hate me hit me hurt me nail me to their tree'. The piano accompaniment features a steady rhythmic pattern with chords. The system includes dynamic markings like *mf* and *ff*, and articulation marks.

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 contains the lyrics '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 piano accompaniment is characterized by a rhythmic pattern of eighth and sixteenth notes. The system includes dynamic markings such as *mp* and *ff*, and articulation marks.

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 concludes the page with the lyrics '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 piano accompaniment maintains the rhythmic pattern established in the previous systems. The system includes dynamic markings like *mf* and *ff*, and articulation marks.

Bbm Ab Gb F Bbm Ab

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

The first system of the musical score 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 'mf'. The piano accompaniment consists of chords and moving lines in both hands, with some notes marked with accents.

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 musical score. The vocal line and piano accompaniment are consistent with the first system. The piano accompaniment features a steady rhythmic pattern with some syncopation.

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 of the musical score. The vocal line and piano accompaniment continue. The piano accompaniment has a more active, rhythmic feel in this section.

Bbm Eb7 Bbm Eb7

I'd have to see I'd have_ to see my Lord I'd have to see I'd have_ to see my Lord

The fourth and final system of the musical score on this page. The vocal line and piano accompaniment conclude the phrase. The piano accompaniment features some trills and grace notes.

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 on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has two flats (Bb and Eb). The vocal line consists of quarter notes: C4, Bb4, Ab4, G4, F4, Eb4, D4. The piano accompaniment has a steady eighth-note bass line in the left hand and a more complex melody in the right hand, including some beamed eighth notes and a final quarter note G4.

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 line with quarter notes: C4, Bb4, Ab4, G4, F4, Eb4, D4, C4. The piano accompaniment follows the same rhythmic pattern as the first system, with a consistent eighth-note bass line and a melodic right hand.

Cm Bb Ab G

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

The third system continues the vocal line with quarter notes: C4, Bb4, Ab4, G4, F4, Eb4, D4, C4. The piano accompaniment remains consistent with the previous systems.

Cm Bb Ab G Cm Bb

Al - right I'll die! Just watch

The fourth system features a vocal line with quarter notes: C4, Bb4, Ab4, G4, F4, Eb4, D4, C4. The piano accompaniment changes significantly, featuring a more active right hand with beamed eighth notes and a steady eighth-note bass line in the left hand.

Ab G Cm Bb Ab G

me die! See how I die!

The first system of music features a vocal line in a soprano clef with lyrics "me die! See how I die!". The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of two flats (B-flat major or D-flat minor). The melody consists of quarter and eighth notes, while the piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

Cm Bb Ab G Cm Bbsus

See how I die!

rall.

The second system continues the vocal line with lyrics "See how I die!". The piano accompaniment continues with the same rhythmic pattern. The final measure of the system is marked with a *rall.* (rallentando) instruction.

A little slower

Ab G Cm Bbsus Ab G Cm Bbsus Ab G

The third system consists of piano accompaniment only. It features a series of chords and melodic fragments in the right hand, with a consistent rhythmic pattern. The key signature remains two flats.

Cm Bbsus Ab G Cm Bbsus Ab G

The fourth system continues the piano accompaniment with similar chordal and melodic structures. The key signature remains two flats.

Cm Bbsus Ab Tacet Tempo I Cm

The fifth system begins with piano accompaniment, followed by a *Tacet* instruction. After the *Tacet*, the music resumes with a *Tempo I* (ritornello) section, starting with a *pp* (pianissimo) dynamic marking. The key signature remains two flats.

Cm Cm/B \flat Cm/A \flat Cm/G Fm Fm/E \flat Fm/D Fm/C

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

pp

B \flat B \flat sus E \flat sus E \flat G G+ G

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

Cm A \flat Cm/G

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

p

D7 D7-9 G Majestically Cm Cm/B \flat

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

mf

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

hard ————— But you hold ev - 'ry card

Bb Bbsus Ebsus Eb G G+ G

I will drink your cup of poi-son, nail 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

Friday

PILATE

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.

The musical score is written in 4/4 time with a key signature of two sharps (F# and C#). It consists of three systems, each with a vocal line and a piano accompaniment. The piano part includes dynamic markings such as *mp* and *P*, and the instruction *Colla Voce*. Chords are indicated above the vocal line.

System 1:
Chords: F#m, F#m/E, D, A
Lyrics: Je - sus I am o - ver - joyed to meet you face to face

System 2:
Chords: F#m, F#m/E, D, A
Lyrics: You've been get - ting quite a name all a - round the place —

System 3:
Chords: F#m, C#m, D, A
Lyrics: Heal - ing crip - ples 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 —

mf

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 B) E7 E6 (no B) 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 A/C# Bm A D A/C# Bm7 E9 *D.S. al Coda* E7

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

Coda 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 (no C) 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 (noC) F7 F6 (noC) 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!—

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

f

Moderato (Freely — 'Soul' style)

(Voice of Judas)

mp-mf

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 (Choir) 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) (I on - ly want to know now)

On - ly want to know_ On - ly want to know_

F7 know) (I on - ly want to 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?_