

**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

mp

Introduction: A piano introduction in 4/4 time, featuring a steady eighth-note bass line and a melody in the right hand.

(Judas) Dm

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

mp

Verse 1: The vocal line begins with a melodic phrase. The piano accompaniment continues with the same eighth-note bass line.

F G F

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

Verse 2: The vocal line continues with a similar melodic structure. The piano accompaniment features a more active right-hand melody.

G Dm 1.

all soon will be If you  
all soon will be

Verse 3: The vocal line concludes with a final melodic phrase. The piano accompaniment ends with a final chord.

L

2.

Je - sus! You've

*fff* *f*

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in G major, starting with a fermata over the first measure. The lyrics "Je - sus!" are written below the first measure, and "You've" is written below the final measure. The bottom two staves are piano accompaniment. The piano part begins with a fermata over the first measure, followed by a series of chords and moving lines. Dynamic markings *fff* and *f* are present.

Em F

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

Detailed description: This system contains the third and fourth staves of music. The top staff is a vocal line with lyrics "start - ed to be - lieve The things they say of you You real - ly do be - lieve This". The bottom two staves are piano accompaniment. Chord symbols "Em" and "F" are placed above the vocal line. The piano part continues with a consistent rhythmic pattern.

G Dm

talk of God is true And

Detailed description: This system contains the fifth and sixth staves of music. The top staff is a vocal line with lyrics "talk of God is true And". The bottom two staves are piano accompaniment. Chord symbols "G" and "Dm" are placed above the vocal line. The piano part continues with a consistent rhythmic pattern.

Em

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

Detailed description: This system contains the seventh and eighth staves of music. The top staff is a vocal line with lyrics "all the good you've done will soon get swept a - way". The bottom two staves are piano accompaniment. A chord symbol "Em" is placed above the vocal line. The piano part continues with a consistent rhythmic pattern.



F

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

E $\flat$  Cm Dm E $\flat$  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 B $\flat$  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 *D.S. al Coda*  
Dm

R.H.

Coda  $\oplus$  B $\flat$  Dm B $\flat$  maj7

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

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

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*



Rock  
Coda

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

*f*

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

*mf*

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

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 \_\_\_\_\_ Close your eyes close your eyes and re - lax

**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

B $\flat$  E $\flat$  E $\flat$ m E $\flat$ m

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

C $\flat$  A $\flat$  D G (Caiaphas) C $\flat$  B/F $\sharp$

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*

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in G major, with lyrics: "Ho - san - na Hey - san - na San - na San - na Ho San - na Hey San - na Ho San -". The piano accompaniment is in the same key, starting with a forte (*ff*) dynamic. The piano part consists of chords and moving lines in both hands.

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: "na Hey J C, J C won't you fight for me? San - na". The piano accompaniment continues with chords and moving lines. The dynamic is not explicitly marked in this system.

Cm Ab D G D7

Ho San - na Hey Su - per - star

*f* *mf*

Detailed description: This system contains the fifth and sixth lines of music. The vocal line has the lyrics: "Ho San - na Hey Su - per - star". The piano accompaniment features a change in dynamics from *f* to *mf*. The system ends with a double bar line and a 3/4 time signature change.

G Am D7 G

*accel.* *f*

Detailed description: This system contains the seventh and eighth lines of music. The piano accompaniment includes the instruction *accel.* (accelerando) and a forte (*f*) dynamic. The system ends with a double bar line and a 3/4 time signature change.

# 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 in 4/4 time. The right hand features a melodic line with eighth-note patterns, while the left hand provides a steady bass line with quarter notes. A dynamic marking of *mp* is present at the beginning.

The first system of the score includes a vocal line and piano accompaniment. The vocal line begins with the lyrics "I dreamed I met a Gal - i - le - an A". The piano accompaniment features a bass line with quarter notes and chords in the right hand. Chord markings above the vocal line are Bbm, Ebm, and Ab7. A dynamic marking of *p* is shown in the piano part.

The second system continues the vocal and piano accompaniment. The vocal line includes the lyrics "most a - maz - ing man — He had that look — you". The piano accompaniment includes triplet markings over the right hand. Chord markings above the vocal line are Bbm, Cb, F7, and F7+.

The third system concludes the vocal and piano accompaniment. The vocal line includes the lyrics "ver - y rare - ly find The haunt - ing hunt - ed". The piano accompaniment continues with quarter notes and chords. Chord markings above the vocal line are Gb, Ebm6, and F7.

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

mf



Ab Ab7 Db tacet Db

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

The first system of music features a vocal line and a piano accompaniment. The vocal line starts 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 in a grand staff with treble and bass clefs. Chord symbols Ab, Ab7, Db tacet, and Db are placed above the vocal line. A *dim.* marking is present in the piano part.

F7 tacet Bbm Ebm 3 Ab7

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

The second system of music continues the vocal line and piano accompaniment. The lyrics are "dis - ap - peared a - gain Then I saw thou - sands of mil - lions". The piano accompaniment includes dynamic markings *p* and *mp*, and a triplet of eighth notes marked with a '3' above the notes.

Bbm Cb F7

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

The third system of music continues the vocal line and piano accompaniment. The lyrics are "Cry - ing for this man — And then I heard them". The piano accompaniment includes a triplet of eighth notes marked with a '3' above the notes and a *p* dynamic marking.

Gb Ebm6 F7 Bbm

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

The fourth system of music concludes the vocal line and piano accompaniment. The lyrics are "men - tion - ing my name And leav - ing me the blame". The piano accompaniment includes a *rall.* marking and a fermata over the final chord.

# 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

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

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

mp

D/A A D/F# A D A

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

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



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

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

*p*

A piano introduction in G major, 4/4 time, marked Moderato. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a simple harmonic accompaniment with quarter notes.

(Apostles)

G D Em G/D

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

*p-mp-pp*

Piano accompaniment for the first vocal line. The right hand uses chords and moving lines, while the left hand provides a steady bass line. Dynamics range from piano to pianissimo.

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 continues with chords and melodic fragments, and the left hand maintains the harmonic foundation.



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

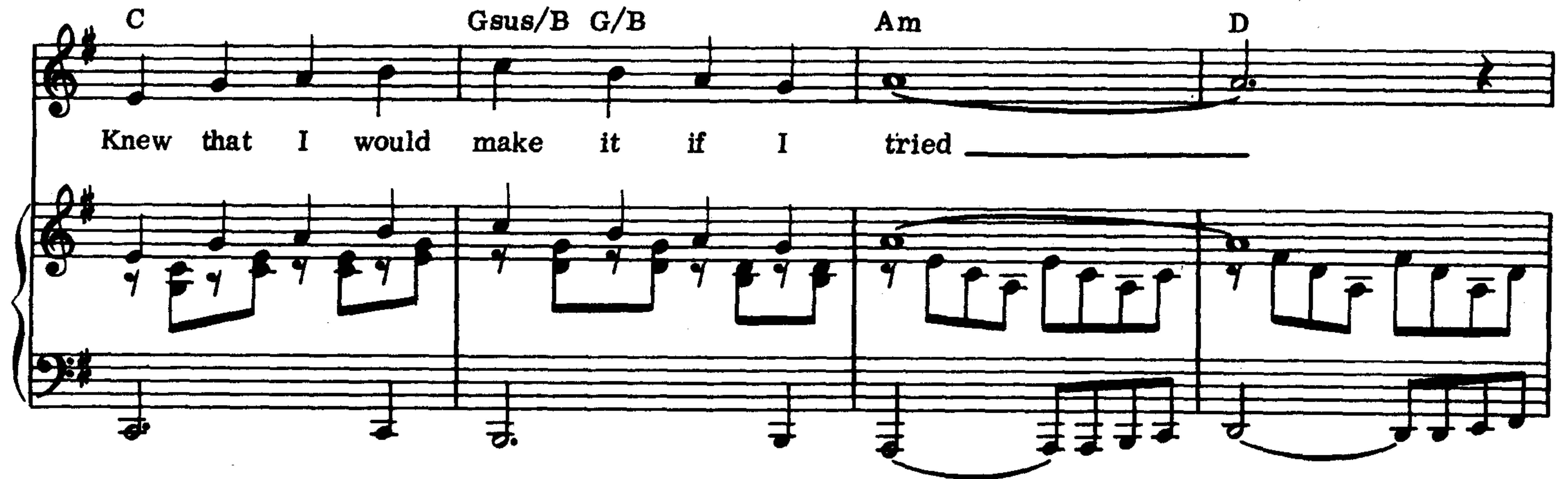
D Em G/D

I'd be an a - pos - tle

3rd time - gradually fade out

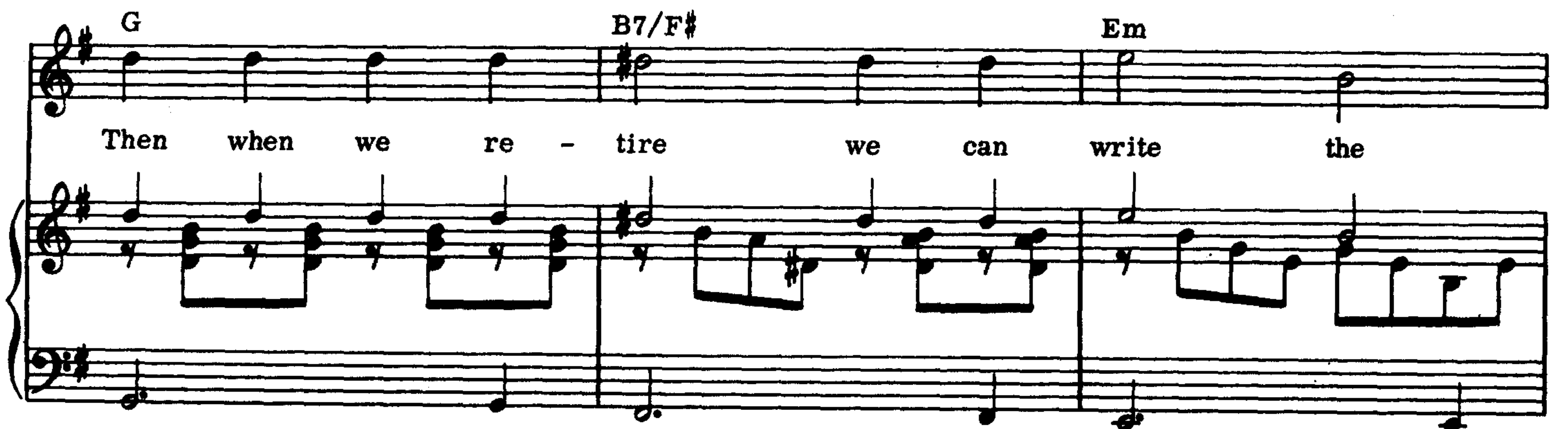
C Gsus/B G/B Am D

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



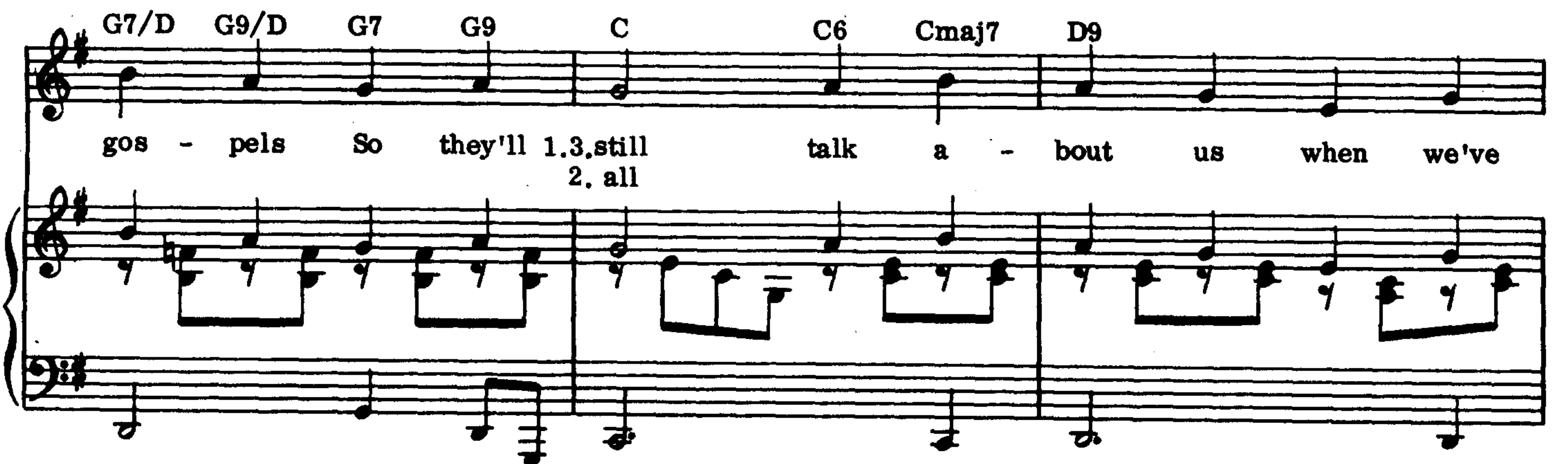
G B7/F# Em

Then when we re - tire we can write the



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

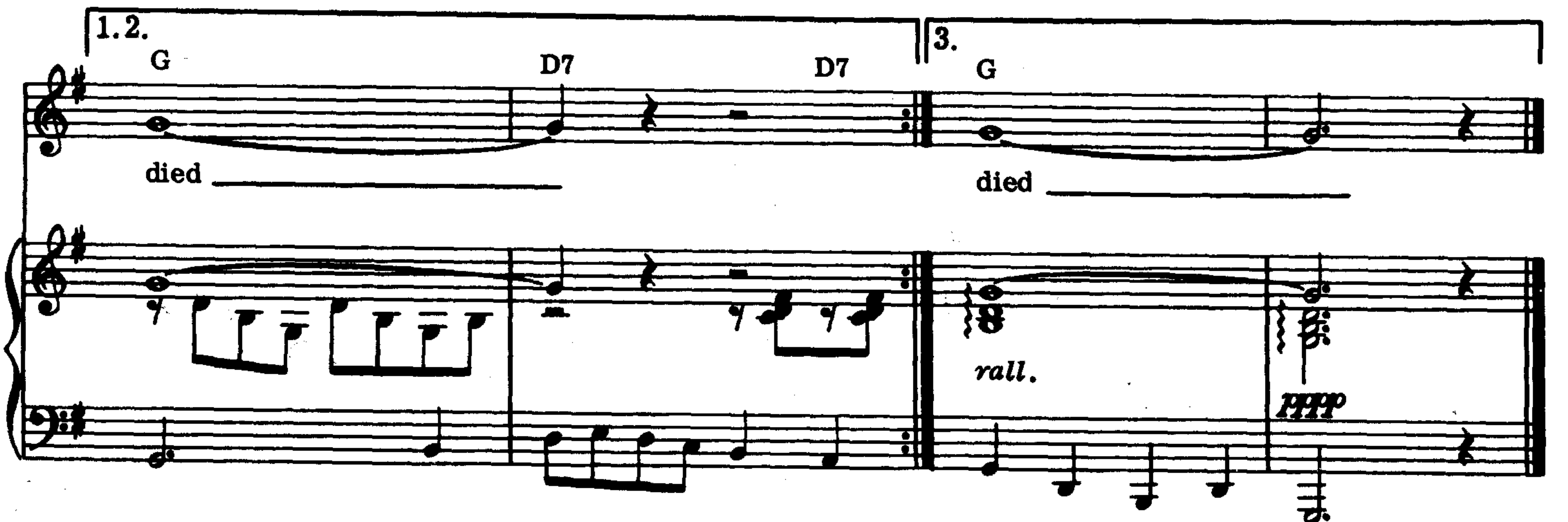
gos - pels So they'll 1.3. still 2. all talk a - bout us when we've



1.2. G D7 D7 3. G

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

rall.



## 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

### JESUS

For now I despise you

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 few notes per 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 written in a single staff with a treble clef and a key signature of two flats. The melody is simple and follows the chord changes. The piano accompaniment continues with the same chord sequence as the introduction, with a dynamic marking of *p* and *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. The piano accompaniment features some chordal textures, including a double bar line and a fermata over a chord in the second measure.

Bbm sus Bbm Gb Bbm/F

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

The third vocal line concludes the phrase. The piano accompaniment ends with a final chord and a fermata.

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 the musical score features a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of two flats (Bb and Eb). The lyrics are "not as sure — As when we start-ed Then I was in - spired". The piano accompaniment is written in a grand staff (treble and bass clefs). The first two measures of the piano part feature a steady eighth-note accompaniment in the bass and chords in the treble. The third measure has a dynamic marking of *mp* (mezzo-piano). The piano part concludes with a final chord in the fourth measure.

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 of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are "Now I'm sad and tired Lis-ten sure - ly I've ex-ceed-ed". The piano accompaniment continues with a similar eighth-note accompaniment in the bass. The dynamic marking *f* (forte) appears in the third measure of the piano part. The system ends with a final chord in the fourth measure.

F F+ F Bbm sus Bbm Gb

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

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are "ex - pec - ta - tions Tried for three years seems like thir - ty". The piano accompaniment continues with the eighth-note accompaniment in the bass. The dynamic marking *mf* (mezzo-forte) is present in the first measure of the piano part. The system concludes with a final chord in the fourth measure.

Bbm/F F Bbm

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

The fourth system of the musical score concludes the vocal line and piano accompaniment. The vocal line lyrics are "Could you ask as much from an - y oth - er man?". The piano accompaniment continues with the eighth-note accompaniment in the bass. The dynamic marking *mp* (mezzo-piano) is present in the first measure of the piano part. The system ends with a final chord in the fourth measure.

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 a piano accompaniment. The vocal line is written in a treble clef with a key signature of two flats (Bb, Eb). The lyrics are "But if I die See the sa - ga through and do the". The piano accompaniment consists of a right hand with a melody and a left hand with a bass line. Chord symbols Bbm, Ab, Gb, F, Bbm, and Ab are placed above the vocal line. The piano part includes dynamic markings like *mf* and *ff*, and 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. The vocal line lyrics are "things you ask of me Let them hate me hit me hurt me nail me to their tree". The piano accompaniment continues with similar melodic and harmonic patterns. Chord symbols Gb, F, Bbm, Ab, Gb, and F are placed above the vocal line. The piano part includes dynamic markings like *mf* and *ff*, and articulation marks like accents and slurs.

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 of the musical score features a vocal line and a piano accompaniment. The vocal line lyrics are "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 continues with similar melodic and harmonic patterns. Chord symbols Bbm, Eb7, Bbm, and Eb7 are placed above the vocal line. The piano part includes dynamic markings like *mp* and *ff*, and articulation marks like accents and slurs.

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 of the musical score features a vocal line and a piano accompaniment. The vocal line lyrics are "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 continues with similar melodic and harmonic patterns. Chord symbols Bbm, Eb7, Bbm, and Eb7 are placed above the vocal line. The piano part includes dynamic markings like *mf* and *ff*, and articulation marks like accents and slurs.



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 on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature is B-flat major (two flats). The vocal line consists of quarter notes: 'Why' (Bb), 'I' (Ab), 'should' (Gb), 'die' (F), 'Would' (Bbm), 'I' (Ab), 'be' (Bb), 'more' (Ab), 'no-ticed' (Bb), 'than' (Ab), 'I' (Ab). The piano accompaniment includes chords and arpeggiated patterns in both hands.

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 piece. The vocal line has quarter notes: 'ev-er' (Gb), 'was' (F), 'be-fore?' (Bbm), 'Would' (Ab), 'the' (Bb), 'things' (Ab), 'I've' (Bb), 'said' (Ab), 'and' (Bb), 'done\_' (Ab), 'mat-ter' (Bb), 'an-y' (Ab), 'more?' (F). The piano accompaniment continues with similar harmonic support.

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 a more rhythmic vocal line with eighth notes. The vocal line has eighth notes: 'I'd' (Bbm), 'have' (Bbm), 'to' (Bbm), 'know' (Bbm), 'I'd' (Eb), 'have\_' (Bbm), 'to' (Bbm), 'know' (Bbm), 'my' (Bbm), 'Lord' (Eb), 'I'd' (Bbm), 'have' (Bbm), 'to' (Bbm), 'know' (Bbm), 'I'd' (Eb), 'have\_' (Bbm), 'to' (Bbm), 'know' (Bbm), 'my' (Bbm), 'Lord' (Eb). The piano accompaniment features a steady eighth-note accompaniment.

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 system continues the eighth-note vocal line. The vocal line has eighth notes: 'I'd' (Bbm), 'have' (Bbm), 'to' (Bbm), 'see' (Bbm), 'I'd' (Eb7), 'have\_' (Bbm), 'to' (Bbm), 'see' (Bbm), 'my' (Bbm), 'Lord' (Eb7), 'I'd' (Bbm), 'have' (Bbm), 'to' (Bbm), 'see' (Bbm), 'I'd' (Eb7), 'have\_' (Bbm), 'to' (Bbm), 'see' (Bbm), 'my' (Bbm), 'Lord' (Eb7). The piano accompaniment remains consistent with the previous system.

Cm F7 Cm F7

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

Detailed description: This system contains the first two measures of the piece. The vocal line is on a single staff with lyrics. The piano accompaniment consists of two staves (treble and bass clef). The key signature has two flats (Bb and Eb). The first measure has a Cm chord, and the second measure has an F7 chord. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

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\_

Detailed description: This system contains the next two measures. The vocal line continues with the lyrics. The piano accompaniment continues with similar rhythmic patterns. The first measure of this system has a Cm chord, and the second measure has an F chord. The piano accompaniment includes some dynamic markings like 'f' and 'v'.

Vocal: *ad lib.*

Cm Bb Ab G Cm Bb Ab G

Why should I die? Why should I die?

Detailed description: This system is marked 'Vocal: ad lib.' and contains two measures of a vocal solo. The piano accompaniment is reduced to a single bass line with 'pedal' points. The key signature remains two flats. The first measure has a Cm chord, and the second measure has a G chord. The piano accompaniment is marked 'ff'.

Cm Bb Ab G

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

Detailed description: This system contains the final two measures of the piece. The vocal line concludes with the lyrics. The piano accompaniment continues with the bass line and chords. The first measure has a Cm chord, and the second measure has a G chord. The piano accompaniment is marked 'v'.

Cm Bb Ab G

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

Detailed description: This system contains the first four measures of the song. The vocal line is in treble clef with a key signature of two flats. The piano accompaniment is in treble clef, and the bass line is in bass clef. 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

Detailed description: This system contains the next four measures. The vocal line continues with the lyrics: "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

Detailed description: This system contains the next four measures. The vocal line continues with the lyrics: "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

Detailed description: This system contains the final four measures. The vocal line concludes with the lyrics: "Al - right I'll die! Just watch".



Ab G Cm Bb Ab G

me die! See how I die!

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 six measures with lyrics: "me die! See how I die!". The piano accompaniment is in the key of A-flat major and consists of a steady eighth-note pattern in the right hand and a simple bass line in the left hand. Chord symbols are placed above the vocal line: Ab, G, Cm, Bb, Ab, G.

Cm Bb Ab G Cm Bbsus

See how I die!

*rall.*

The second system continues the vocal line and piano accompaniment. The vocal line has five measures with lyrics: "See how I die!". The piano accompaniment continues with the same eighth-note pattern. The final measure of the piano accompaniment is marked with a *rall.* (rallentando) instruction. Chord symbols are placed above the vocal line: Cm, Bb, Ab, G, Cm, Bbsus.

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 in the right hand, each with a dotted quarter note and an eighth note, over a simple bass line. The chords are: Ab, G, Cm, Bbsus, Ab, G, Cm, Bbsus, Ab, G. The tempo is marked as "A little slower".

Cm Bbsus Ab G Cm Bbsus Ab G

The fourth system continues the piano accompaniment with the same chord sequence as the third system: Cm, Bbsus, Ab, G, Cm, Bbsus, Ab, G.

Cm Bbsus Ab Tacet Tempo I Cm

The fifth system begins with the piano accompaniment playing the chords Cm, Bbsus, and Ab. This is followed by a *Tacet* instruction. The system then resumes with the piano accompaniment playing a series of chords in the right hand over a bass line, marked with *Tempo I*. The chords are: 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

*pp*

Bb Bbsus Ebsus Eb G G+ G

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

Cm Ab Cm/G

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

**Majestically**

D7 D7-9 G Cm Cm/Bb

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

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.

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 - 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

The first system of music features a vocal line and piano accompaniment. The key signature has two sharps (F# and C#). The vocal line starts with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand.

F#m F#m/E D A

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

The second system continues the piece. The vocal line has a half note G4, quarter notes A4, B4, and C5. The piano accompaniment features a consistent eighth-note bass line and chords in the right hand.

F#m F#m/E D A

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

The third system shows the vocal line with a half note G4, quarter notes A4, B4, and C5. The piano accompaniment maintains the eighth-note bass line and chordal accompaniment.

F#m C#m D A

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

The fourth system concludes the page. The vocal line has a half note G4, quarter notes A4, B4, and C5. The piano accompaniment includes a dynamic marking 'f' (forte) at the beginning of the system.



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 (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

*f*

A piano introduction in 4/4 time, marked 'Maestoso'. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with eighth notes. The key signature has one flat (Bb).

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

A vocal line and piano accompaniment in 4/4 time, marked 'Moderato'. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The key signature has one flat (Bb). The piano accompaniment features a steady bass line with eighth notes and chords in the right hand.

C7 Eb

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

A vocal line and piano accompaniment in 4/4 time, marked 'Moderato'. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The key signature has one flat (Bb). The piano accompaniment features a steady bass line with eighth notes and chords in the right hand.

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 ? —

A vocal line and piano accompaniment in 4/4 time, marked 'Moderato'. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The key signature has one flat (Bb). The piano accompaniment features a steady bass line with eighth notes and chords in the right hand.

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

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 B $\flat$  F C

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

F B $\flat$  F 1. C C E $\flat$  F F $\sharp$ dim C

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

C E $\flat$  F F $\sharp$ dim C E $\flat$  F F $\sharp$ dim C C (Tacet) 2. C

say you are?\_

C F B $\flat$  F C (Repeat and Fade)

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