

# JESUS CHRIST SUPERSTAR



A ROCK OPERA  
by  
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and  
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MUSICAL EXCERPTS  
COMPLETE LIBRETTO

# JESUS CHRIST SUPERSTAR

2/48



**LYRICS by TIM RICE**  
**MUSIC by ANDREW LLOYD WEBBER**

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# HEAVEN ON THEIR MINDS

Moderate Rock tempo

mp

The piano introduction consists of two staves. The right hand has a whole rest for the first two measures, followed by a melodic line of eighth notes: G4, A4, Bb4, A4, G4, F4, E4, D4. The left hand plays a steady eighth-note accompaniment: G3, A3, Bb3, A3, G3, F3, E3, D3.

(Judas) Dm

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

mp (e.)

The vocal line begins with a whole rest for two measures, then sings: G4, A4, Bb4, A4, G4, F4, E4, D4. The piano accompaniment continues with the same eighth-note pattern as the introduction.

F G F

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

The vocal line continues with: G4, A4, Bb4, A4, G4, F4, E4, D4. The piano accompaniment continues with the eighth-note pattern.

G Dm 1.

all soon will be If you  
all soon will be

The vocal line continues with: G4, A4, Bb4, A4, G4, F4, E4, D4. The piano accompaniment continues with the eighth-note pattern.

2.

4/48

Je - sus!

You've

*fff*

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  
 hurt you if they think you've wrong \_\_\_\_\_

2. Bb Dm Bb F

lied \_\_\_\_\_

Naz - a - reth your fa - mous son

Gm Dm Gm Dm/A 7/48

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 9/48

B $\flat$  F Gm Dm Gm Dm A D.S. al Coda Dm

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

sour Yes it's all gone sour

Repeat and fade Dm B $\flat$  Dm

Ah ah ah ah

dim. poco a poco

# EVERYTHING'S ALRIGHT

10/48

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 11/48  
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

Piano accompaniment for the first system of the Coda section, featuring a treble and bass clef with chords and a melodic line.

Em

D

C

D

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

Piano accompaniment for the second system of the Coda section, featuring a treble and bass clef with chords and a melodic line.

Em

C

D

Em

Am

D

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

Piano accompaniment for the third system of the Coda section, featuring a treble and bass clef with chords and a melodic line. A *mf* dynamic marking is present.

G

C

B

Bsus

B

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

Piano accompaniment for the fourth system of the Coda section, featuring a treble and bass clef with chords and a melodic line. A *v* dynamic marking is present.

B Bsus B 14/48

sor - ry when I'm gone

Light Rock

E (Mary Magdalene) B7

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

C#m A B7 E A B

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

E A Bsus E A B

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

E A Bsus E A B E A <sup>15/48</sup><sub>Bsus</sub>

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

# HOSANNA

16/48

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 17/48

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

Detailed description: This system contains the first two lines of the musical score. The top line is the vocal melody, and the bottom two lines are the piano accompaniment. The key signature has one sharp (F#) and the time signature is 17/48. The first line of music is divided into four measures with the following chords: Cm, B/F#, Bb, and B(b5). The second line of music is divided into four measures with the following chords: Bb, Bb, G, and G. The lyrics are: "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

Detailed description: This system contains the third and fourth lines of the musical score. The top line is the vocal melody, and the bottom two lines are the piano accompaniment. The key signature has one sharp (F#) and the time signature is 17/48. The first line of music is divided into four measures with the following chords: Cm, B/F#, Cm, and B/F#. The second line of music is divided into four measures with the following chords: Cm, B/F#, Cm, and B/F#. The lyrics are: "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

Detailed description: This system contains the fifth and sixth lines of the musical score. The top line is the vocal melody, and the bottom two lines are the piano accompaniment. The key signature has one sharp (F#) and the time signature is 17/48. The first line of music is divided into four measures with the following chords: Bb, B(b5), Bb, and G. The second line of music is divided into four measures with the following chords: G, (Crowd) C, G, and G. The lyrics are: "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

Detailed description: This system contains the seventh and eighth lines of the musical score. The top line is the vocal melody, and the bottom two lines are the piano accompaniment. The key signature has one sharp (F#) and the time signature is 17/48. The first line of music is divided into four measures with the following chords: C, Eb, Eb6, and Eb. The second line of music is divided into four measures with the following chords: Eb, Ab, Eb, and Ab. The lyrics are: "San - na San - na Ho San - na Hey San - na Ho San - na Hey J".

Abm Am Fm Db G C 18/48

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

(Jesus) G D G Bb F

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

Bb Gm Dm A

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

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

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

rall. 3 3

Slowly and majestically

(Crowd, with Jesus)

G D G Bb Bb 19/48 Bb

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

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 tempo is 'Slowly and majestically'. The key signature has one sharp (F#). The time signature is 19/48. The vocal line begins with the lyrics 'Ho - san - na Hey - san - na San - na San - na Ho San - na Hey San - na Ho San -'. The piano accompaniment consists of chords and moving lines in both hands, with a forte (ff) dynamic marking.

Eb Ebm Em

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

The second system continues the vocal line and piano accompaniment. The vocal line has 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, maintaining the forte (ff) dynamic.

Cm Ab D G D7

Ho San - na Hey Su - per - star

The third system features the vocal line and piano accompaniment. The vocal line has the lyrics 'Ho San - na Hey Su - per - star'. The piano accompaniment includes a change in dynamics to mezzo-forte (mf) and a change in the piano part's texture.

G Am D7 G

accel.

The fourth system shows the piano accompaniment for the final part of the piece. The key signature changes to one flat (F). The tempo is marked 'accel.' (accelerando). The piano part features a rhythmic pattern in the right hand and a bass line in the left hand.

# PILATE'S DREAM

Moderately slow

The piano introduction consists of two staves. The right hand features a melodic line with eighth notes and quarter notes, while the left hand provides a harmonic accompaniment with chords and single notes. A dynamic marking of *mp* is present.

*Bbm* *Ebm* *Ab7*

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

The first system of the vocal line is written on a single staff. It begins with a *Bbm* chord and contains the lyrics "I dreamed I met a Gal - i - le - an A". The piano accompaniment is shown below, with a dynamic marking of *p*.

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

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

The second system of the vocal line continues the melody. It includes a triplet of eighth notes and a *F7+* chord. The piano accompaniment features a triplet of eighth notes in the right hand.

*Gb* *Ebm6* *F7*

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

The third system of the vocal line concludes the phrase. It features a *Gb* chord and a *F7* chord. The piano accompaniment continues with a steady eighth-note pattern.

Bbm

Ebm

Ab7

21/48

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

p

Gb

Ebm6

F7

Bbm

nev-er said a word

As if he had-n't heard

R.H.

Bb

Bb7

Ebm

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

Ab

Ab7

Db tacet

Db

22/48

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

Piano accompaniment for the first system, including treble and bass staves with chords and dynamics.

F7 tacet

Bbm

Ebm

3

Ab7

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

Piano accompaniment for the second system, including treble and bass staves with chords, dynamics (p, mp), and triplets.

Bbm

Cb

F7

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

Piano accompaniment for the third system, including treble and bass staves with chords, dynamics (p), and triplets.

Gb

Ebm6

F7

Bbm

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

Piano accompaniment for the fourth system, including treble and bass staves with chords, dynamics (rall.), and a final cadence.

# 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

24/48

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 25/48

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

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

*mp*

*mf*

# THE LAST SUPPER

27/48

Moderato

*p*

The piano introduction consists of two staves in 4/4 time. The right hand features a steady eighth-note accompaniment, while the left hand plays a simple bass line with occasional eighth-note patterns.

(Apostles) G D Em G/D

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

*p-mp-pp*

The piano accompaniment for the first vocal line features a rhythmic pattern of eighth notes in the right hand and a simple bass line in the left hand. The dynamics range from piano to piano-pianissimo.

C Gsus/B G/B Am D

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

The piano accompaniment for the second vocal line continues the rhythmic pattern from the first line, with a steady eighth-note accompaniment in the right hand and a simple bass line in the left hand.

G

B7/F#

Em

28/48

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. **pppp**

# I ONLY WANT TO SAY (GETHSEMANE)

Moderato, not too fast

The piano introduction for the first system consists of two staves. The right hand plays a series of chords in a steady, rhythmic pattern, while the left hand plays a simple bass line. The tempo is marked 'Moderato, not too fast'.

(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 piano accompaniment for the first system of the vocal line features a steady chordal accompaniment in the right hand and a simple bass line in the left hand. The tempo is marked 'Moderato, not too fast'.

Ab Absus Ab Dbsus Db F F+ F

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

The piano accompaniment for the second system of the vocal line features a steady chordal accompaniment in the right hand and a simple bass line in the left hand. The tempo is marked 'Moderato, not too fast'.

Bbm sus Bbm Gb Bbm/F

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

The piano accompaniment for the third system of the vocal line features a steady chordal accompaniment in the right hand and a simple bass line in the left hand. The tempo is marked 'Moderato, not too fast'.

C7

F

F+

F7

F

Bbm

Bbm/Ab

Bbm/Gb

Bbm/F

31/48

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

The piano accompaniment for the first system features a treble staff with a flowing eighth-note melody and a bass staff with a steady eighth-note accompaniment. Chords are indicated above the treble staff. A dynamic marking of *mp* is present in the second 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 piano accompaniment for the second system continues the melodic and harmonic flow. A dynamic marking of *f* is present in the fourth measure.

F

F+

F

Bbm sus

Bbm

Gb

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

The piano accompaniment for the third system features a treble staff with a melody and a bass staff with accompaniment. A dynamic marking of *mf* is present in the first measure.

Bbm/F

F

Bbm

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

The piano accompaniment for the fourth system concludes the piece. A dynamic marking of *mp* is present in the first measure.

Bbm Ab Gb F Bbm Ab 32/48

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

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 32/48. The lyrics are "But if I die See the sa - ga through and do the". The piano accompaniment includes dynamic markings like *mf* and *v* (accents).

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 key signature remains B-flat major. The lyrics are "things you ask of me Let them hate me hit me hurt me nail me to their tree". The piano accompaniment includes dynamic markings like *v* and *mp*.

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. The key signature is B-flat major. The 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 includes dynamic markings like *mp* and *v*.

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 and final system of the musical score. The key signature is B-flat major. The 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 includes dynamic markings like *mp* and *v*.



Bbm Ab Gb F Bbm Ab 83/48

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

Detailed description: This system contains the first two lines of the musical score. The top line is the vocal melody in treble clef, with lyrics underneath. The bottom two lines are the piano accompaniment, with the right hand in treble clef and the left hand in bass clef. The key signature has two flats (Bbm), and the time signature is 83/48. Chord symbols are placed above the vocal line: Bbm, Ab, Gb, F, Bbm, and Ab. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Gb F Bbm Ab Gb F

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

Detailed description: This system contains the third and fourth lines of the musical score. The vocal line continues with the lyrics. The piano accompaniment continues with similar rhythmic patterns. Chord symbols above the vocal line are Gb, F, Bbm, Ab, Gb, and F.

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

Detailed description: This system contains the fifth and sixth lines of the musical score. The vocal line features a more active melody. The piano accompaniment includes some grace notes and slurs. Chord symbols above the vocal line are Bbm, Eb, Bbm, and Eb.

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

Detailed description: This system contains the seventh and eighth lines of the musical score. The vocal line continues with the lyrics. The piano accompaniment maintains the same accompaniment style. Chord symbols above the vocal line are Bbm, Eb7, Bbm, and Eb7.

Cm F7 Cm F7 34/48

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

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 C minor (three flats). The time signature is 3/4. The vocal line consists of eighth notes with lyrics: "If I die what will\_ be my re - ward? If I die what will\_ be my re - ward?". The piano accompaniment includes chords and melodic lines in both hands, with dynamic markings like *v* and *f*.

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\_

The second system continues the musical score. The vocal line has lyrics: "I'd have to know I have\_ to know my Lord\_ I'd have to know I'd have\_ to know my Lord\_". The piano accompaniment features a more active bass line and chords, with 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?

The third system is marked "Vocal: *ad lib.*" and features a vocal line with lyrics: "Why should I die? Why should I die?". The piano accompaniment is more rhythmic and includes dynamic markings like *ff* and *v*. The key signature remains C minor.

Cm Bb Ab G

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

The fourth system concludes the page with a vocal line and lyrics: "Can you show me now that I would not be killed in vain?". The piano accompaniment continues with chords and melodic lines, ending with dynamic markings like *v*.

Cm Bb Ab G

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

This system contains the first four measures of the piece. The vocal line is in treble clef with a key signature of two flats. The piano accompaniment is in treble and bass clefs. 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

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

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

This system contains the final four measures of the page. 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 two staves. The vocal line consists of quarter notes with lyrics: "me die! See how I die!". The piano accompaniment includes a treble clef staff with eighth-note chords and a bass clef staff with a simple bass line. The tempo marking "Vclle" is present below the bass line.

Cm Bb Ab G Cm Bbsus

See how I die!

The second system continues the vocal and piano parts. The vocal line has lyrics: "See how I die!". The piano accompaniment features a treble clef staff with eighth-note chords and a bass clef staff with a simple bass line. The tempo marking "Vclle" is present below the bass line. The word "rall." is written below the piano accompaniment in the final measure.

A little slower

Ab G Cm Bbsus Ab G Cm Bbsus Ab G

The third system is a piano accompaniment system consisting of two staves. It features a treble clef staff with eighth-note chords and a bass clef staff with a simple bass line. The tempo marking "Vclle" is present below the bass line.

Cm Bbsus Ab G Cm Bbsus Ab G

The fourth system is a piano accompaniment system consisting of two staves. It features a treble clef staff with eighth-note chords and a bass clef staff with a simple bass line. The tempo marking "Vclle" is present below the bass line.

Tempo I  
Cm

Cm Bbsus Ab Tacet

The fifth system is a piano accompaniment system consisting of two staves. It features a treble clef staff with eighth-note chords and a bass clef staff with a simple bass line. The tempo marking "Vclle" is present below the bass line. The word "Tacet" is written above the vocal line in the first measure, and "Tempo I" and "Cm" are written above the piano accompaniment in the second measure.

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

37/48

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

*p*

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 38/48

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*

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.*

# KING HEROD'S SONG

39/48

Moderato, ad lib.

F#m F#m/E D A

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

*mp*  
*Colla Voce*  
*p*

F#m F#m/E D A

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

F#m C#m D A

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

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

40/48

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

Moderato, Ragtime style

A B7

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

E6 (no B) E A Tacet

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

A B7

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



E6  
(no B)

E7

E6  
(no B)

E9

A

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

Musical notation for the first system, including vocal line and piano accompaniment.

F#m

F#m/E

D

A

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

Musical notation for the second system, including vocal line and piano accompaniment.

F#m

F#m/E

D

A

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

Musical notation for the third system, including vocal line and piano accompaniment.

F#m


C#m

D

A

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

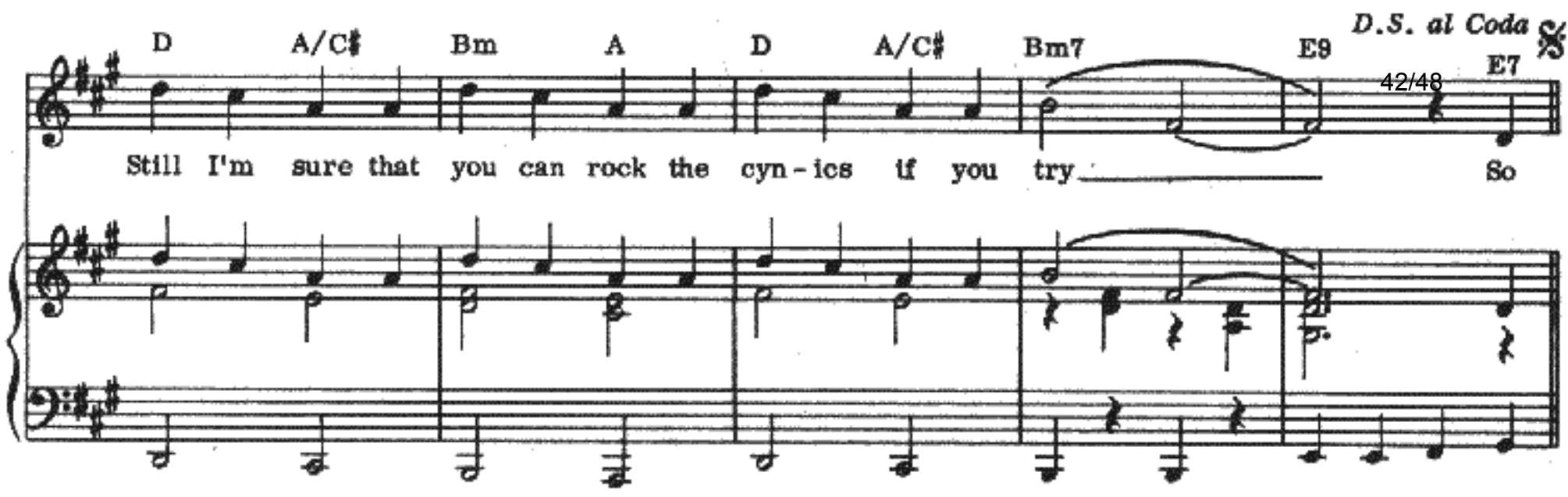
Musical notation for the fourth system, including vocal line and piano accompaniment.

D.S. al Coda 

42/48

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

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



Coda 

A F7 Gm Gm/F

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



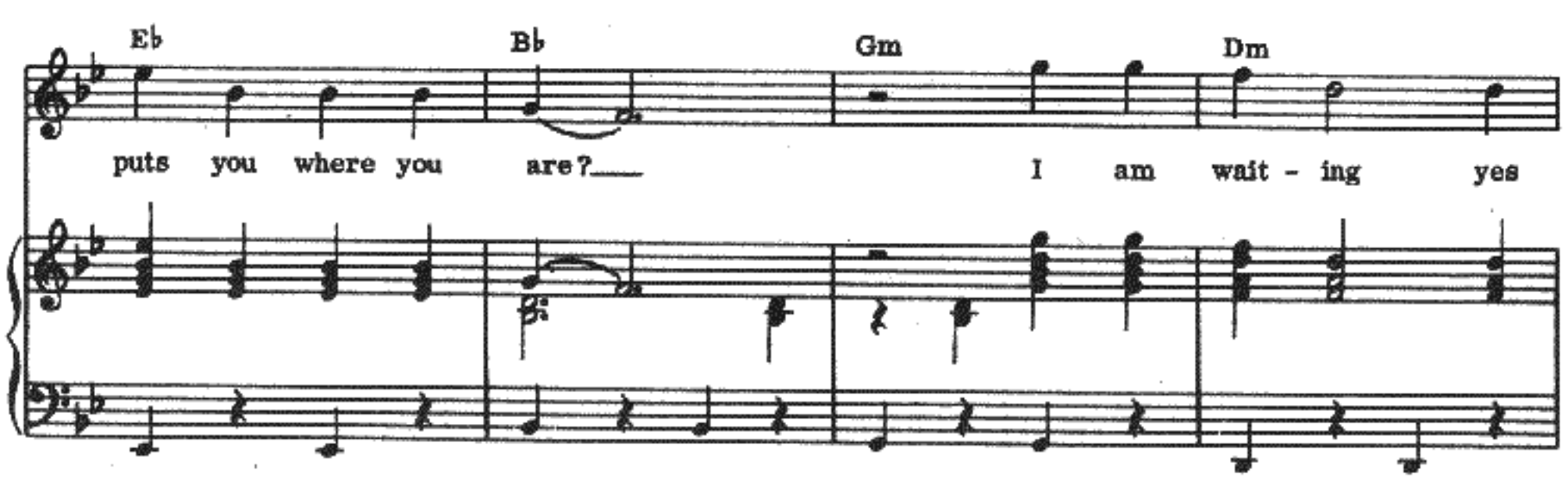
Eb Bb Gm Gm/F

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



G6  
(no D)

B/G

G7

Tacet

43/48

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

G6  
(no D)

B/G

G7

(Sing) get out you King of the

C

D7

Jew!

(Shout) Get out you King of the Jew!

G7

C

Get out — of my life!

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!—

# SUPERSTAR

45/48

Maestoso

Piano introduction in 4/4 time, marked Maestoso. The music features a steady bass line with eighth notes and chords in the right hand.

Moderato (Freely — 'Soul' style)

(Voice of Judas)

C7 Eb F7

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

*mp-mf*

First system of the vocal and piano accompaniment. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff. The key signature has one flat (Bb). The tempo is Moderato (Freely — 'Soul' style). The dynamics are marked *mp-mf*. The system includes the vocal melody with lyrics and the piano accompaniment. Chord symbols C7, Eb, and F7 are placed above the vocal line.

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? —

Second system of the vocal and piano accompaniment. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff. The key signature has one flat (Bb). The tempo is Moderato (Freely — 'Soul' style). The dynamics are marked *mp-mf*. The system includes the vocal melody with lyrics and the piano accompaniment. Chord symbols C7 and Eb are placed above the vocal line.

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 ? —

Third system of the vocal and piano accompaniment. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff. The key signature has one flat (Bb). The tempo is Moderato (Freely — 'Soul' style). The dynamics are marked *mp-mf*. The system includes the vocal melody with lyrics and the piano accompaniment. Chord symbols F7 and C7 are placed above the vocal line.

C7

Eb

46/48

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) 47/48

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 8/48

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?\_