

Selections from JESUS CHRIST SUPERSTAR

For Mixed Chorus (SATB) with Piano (or Organ)
and Optional Amplified Guitar, Bass Guitar and Percussion

Lyrics by
TIM RICE

Music by
ANDREW LLOYD WEBBER
Arranged by Neil Slater

Allegro maestoso ♩ = 144 *ff*

Soprano
Je - sus Christ _____ Su - per - star -

Alto
Je - sus Christ _____ Su - per - star -

Tenor
Je - sus Christ _____ Su - per - star -

Bass
Je - sus Christ _____ Su - per - star -

Allegro maestoso ♩ = 144
(Tacet)*

Piano (or Organ)
ff *sf* *sf*

Bass Guitar
sf *sf*

Percussion
S.D. *sf*
B.D. *sf* *sf*

* Amplified Guitar tacet until [A]

HEAVEN ON
Mode
mp
mp
Brushes

Who are you? What have you sac - ri - ficed? —
Do you think you're what they say you are? —

Who are you? What have you sac - ri - ficed? —
Do you think you're what they say you are? —

Who are you? What have you sac - ri - ficed? —
Do you think you're what they say you are? —

Who are you? What have you sac - ri - ficed? —
Do you think you're what they say you are? —

The first section consists of four vocal staves and two piano accompaniment staves. The vocal parts are in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The piano accompaniment is in bass clef with the same key signature and time signature. The lyrics are repeated under each vocal staff. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

HEAVEN ON THEIR MINDS

Moderate Rock ♩ = 120

mp *ff* *cresc.*

mp *ff* *cresc.*

Brushes *mp* *ff* *cresc.*

The instrumental section is arranged for piano and brushes. It begins with a piano introduction in the right hand, marked *mp*, followed by a full piano accompaniment in both hands. The piano part features a driving eighth-note bass line and chords in the right hand, with dynamics ranging from *mp* to *ff* and a *cresc.* marking. The brushes part is in the bass clef, playing a rhythmic pattern of eighth notes and chords, also marked with *mp*, *ff*, and *cresc.* dynamics.

A Soprano

Alto

Tenor *mp* (melody)

Bass *mp*

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

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

A Dm F Dm

mp

Sticks *mp*

(Rock - ad lib.)

lis-ten to me And re-mem-ber I've been your right hand man all a-long
called you a man And be-lieve me my ad-mi-ra-tion for you has-n't died

lis-ten to me And re-mem-ber I've been your right hand man all a-long
called you a man And be-lieve me my ad-mi-ra-tion for you has-n't died

G Bb C F

s that you
od then we

s that you
od then we

mp
Doo

mp
Doo

f
You have set them all on fire
But ev - 'ry word you say to - day

f
You have set them all on fire
But ev - 'ry word you say to - day

They think they're
Gets twist - ed

They think they're
Gets twist - ed

A sus Dm Bb

mf

long
died

lon
died

f (melody)

Ah

Ah

found the new Mes - si - ah,
'round some oth - er way,

found the new Mes - si - ah,
'round some oth - er way,

And they'll hurt you when they find they're
And they'll hurt you if they think you've

And they'll hurt you when they find they're
And they'll hurt you if they think you've

And they'll hurt you when they find they're
And they'll hurt you if they think you've

And they'll hurt you when they find they're
And they'll hurt you if they think you've

F Dm7 Aaug A

cresc.

f

mf

1. wrong 2. lied

wrong lied

wrong lied

wrong lied

wrong lied

1. Bb Dm 2. Bb Dm

dim. dim.

B *mf* (melody) *dim.*

Naz - a - reth your fa - mous son should have stayed a great un - known

mf *dim.*

Naz - a - reth your fa - mous son should have stayed a great un - known

mf *dim.*

Naz - a - reth your fa - mous son should have stayed a great un - known

mf *dim.*

Naz - a - reth your fa - mous son should have stayed a great un - known

B Bb F Gm Dm

mf *dim.*

mf *dim.*

mf *dim.*

Musical notation for guitar accompaniment, showing a 7/8 time signature and a key signature of one flat.

Like his fa-ther carv-ing wood- he'd have made good Ta-bles, chairs and oak-en chests
 Like his fa-ther carv-ing wood- he'd have made good Ta-bles, chairs and oak-en chests
 Like his fa-ther carv-ing wood- he'd have made good Ta-bles, chairs and oak-en chests
 Like his fa-ther carv-ing wood- he'd have made good Ta-bles, chairs and oak-en chests

p , *mf* *dim.*
p *mf* *dim.*
p *mf* *dim.*
p *mf* *dim.*

Gm Dm A A7 Dm B \flat F
p *mf* *dim.*
p *mf* *dim.*
p *mf* *dim.*

- known
 - known
 - known
 - known
 - known
 - known
 - known
 - known

would have suit-ed Je-sus best He'd have caused no-bod-y harm- no-one a-larm
 would have suit-ed Je-sus best He'd have caused no-bod-y harm- no-one a-larm
 would have suit-ed Je-sus best He'd have caused no-bod-y harm- no-one a-larm
 would have suit-ed Je-sus best He'd have caused no-bod-y harm- no-one a-larm

mp *f*
mp *f*
mp *f*
mp *f*

Gm Dm Gm Dm A A7 Dm
mp *f*
mp *f*