

Jesus Christ Superstar

Trinity Amateur Operatic Society

Audition Pack

- Please read the show/character information carefully.
- If you decide to audition, please fill out the specified page and bring it with you to your audition slot.
- You can audition for multiple characters, but these will be separate audition slots.
- For your character, we ask you to learn separate musical excerpts from the show that we feel show different aspects of your character's personality. These can be found in this booklet. Please prepare interpretations of these to perform at the audition. You can hold the score material to refer to in your audition, if you need to.
- Given that there is no dialogue in this show, it's important that your character's thoughts and feelings direct your singing- showing variation in tone and stresses to certain words (your choice) to really convey understanding of your character's intentions within the song, as well as being considerate of your movement in the space.
- You will audition solo. In the auditions, there will be the production team as well as a couple of committee members.

We look forward to seeing you at auditions and thank you in advance for your time and efforts.

The show:

Jesus Christ Superstar tells the story of Jesus in the final days leading up to his crucifixion. A musical by Andrew Lloyd Webber and Tim Rice, it has no spoken dialogue and is sometimes considered a modern rock-opera. Loosely based on the Gospels, Superstar focuses on the personal conflicts between Jesus, his disciples, the people of Israel, and the leadership of Rome. Special attention is paid to the relationship between Judas Iscariot and Jesus, as well as Jesus' relationship with Mary Magdalene. The musical is unique among Biblical retellings in that it focuses on both Judas' struggle making the decision to betray Jesus and Jesus' human psychology, fear, and anger in understanding and accepting his role as both leader and martyr. The show is a product of its era, permeated with 1970s rock, gospel, folk and funk themes, modern language and colloquialisms, and high-energy dance numbers.

KING HEROD (Gender neutral) High Baritone (transpose for female range). The King of Galilee; Jesus is brought to them for judgment after first being taken to Pilate. Comedic, egotistical, volatile, childish, demanding. This role requires an actor to show a sneering, arrogant, condescending manner. (We would look to incorporate the actor into other scenes in the show, as a civilian.)

-King Herod's song (Bars 118-165, p.131-2)

CAIAPHAS (Gender neutral) Low Bass (transpose for female range). Another of the main antagonists of the show. High priest who sees Jesus as a threat to the nation. Someone in power who fears losing that power to Jesus. One must be able to show anger, authority and angst.

-This Jesus Must Die (Interpret/Speak the line 'No wait, we need a more permanent solution to our problem' immediately followed by Bars 52-68, p.78-9;

- Hosanna (Bars 9-17, p.81)

ANNAS (Gender neutral) High Baritone (transpose for female range). Fellow priest at the side of Caiaphas who also sees Jesus as a threat. Annas can seem more conniving than Caiaphas. This role requires an actor that can show disgust, displeasure, and loathing.

-This Jesus Must Die (Bars 1-28, p.76-7- sing Annas PLUS Priest 1, 2, 3 lines as if Annas, as they are all solo lines mixed.)

(We will look to cast two or three other priest figures, in accordance with the music/vision, to act as a council with the above two characters. These again can be gender neutral.)

SIMON ZEALOTES (Gender neutral) High Baritone (transpose for female range) is one of Jesus' twelve Apostles; urges Jesus to lead his followers into battle against the Romans. Simon is under the belief that violence can solve all their problems. This role requires an actor that can show energy, confidence and animosity.

- Simon Zealotes (Bars 53-88, p.86-8)

PETER (Gender neutral) Tenor (transpose for female range). One of Jesus' twelve Apostles; denies Jesus three times upon the night of Jesus' arrest to save themselves. Actor must be able to show inner conflict, anger, frustration, vulnerability, worry and regret.

- Peter's Denial (WHOLE song, p.126-7- with reader in audition as maid/man/Mary);

- Could We Start Again Please? (Bars 35- end, singing boys/girls lines too, p.134-5)

(No audition required) **ENSEMBLE (All vocal types/ranges)** will play such roles as angels, Apostles, priests, soldiers, lepers, merchants, rioters, reporters, etc.

Characters:

[Audition songs are listed in red. Page numbers refer to lib pages, to assist the team for printing, and do not correlate with the booklet pages.]

JESUS (Male) Rock Tenor. Leader of the twelve Apostles, a man, called the 'Son of God' and the 'King of the Jews'. Whilst inspiring and leading others, often with calm authority, he wrestles with inner conflict, anger and frustration at the lack of clarity from God regarding the reason for his death/mission. Actor must be able to show anger, frustration, confusion, vulnerability, compassion, strength, authority and despair.

- Gethsemane (Bars 41-123, p.117-9);
- The Temple (Bars 55-66, followed immediately by your own interpretation of the line: 'Don't crowd me, heal yourselves!', p.94-5)
- If there is deliberation and you are called back for a 2nd audition (chemistry testing with a potential Judas) please then have prepared for the argument from The Last Supper- Bars 81-107, p.111-12).

JUDAS (Male) Rock Tenor. Arguably the antagonist of the show. One of the twelve Apostles of Jesus; concerned for the poor and the consequences of Jesus' fame. Actor must be able to show anger, frustration, disgust, despair, regret and remorse.

- Heaven on their Minds (Bars 61-112, p.61-2);
- Judas' Death (Bars 39-71, p.137-8)
- If there is deliberation and you are called back for a 2nd audition (chemistry testing with a potential Jesus) please then have prepared for the argument from The Last Supper- Bars 81-107, p.111-12)

MARY MAGDALENE (Female) Mezzo-Soprano. A loyal follower of Jesus who finds herself falling in love with him. She is often the calming presence soothing the increasingly vulnerable Jesus. The role requires an actress that can show grace, stability, confusion, weakness and compassion.

- I Don't Know How to Love Him (WHOLE song, p.101-3);
- Everything's Alright (Bars 83-96, p.73-4)

PILATE (Male) Rock Baritone. Governor of Judea who foresees the events of Jesus' crucifixion from beginning to aftermath in a dream and finds himself being presented with that very situation. Actor must be able to show authority, rage, volatility, confusion and fear.

- Pilate's Dream (WHOLE song, p.90-1);
- Trial by Pilate (Bars 200-207, p.149)

Please hand in this page upon arrival at your audition.

-Full name:

-Contact number:

-Role(s) auditioning for:

-If you weren't successful in obtaining your chosen role, would you be happy to be considered for a different principal role, based on the judgement of the production team?
Yes / No (circle)

Feel free to elaborate here, on the above, if you wish:

-Please list any period(s) of unavailability for rehearsals, here:

Please read the below statements and sign after, to show acknowledgment/agreement:

-I understand that I will be required to attend all specified rehearsals on Tuesday and/or Thursday evenings, relevant to my character, between October 2025 and April 2026 (unless it falls either within absence dates that I have provided/due to illness.)

-I will work in positive collaboration with the collective vision of the production team and cast.

-I understand that I will be required to attend tech/ dress rehearsal and band call prior to show week (which could fall outside of normal rehearsal nights and/or on the weekend 18/19th April 2026).

-I understand that I must be present for every performance of the show inclusive Tuesday 21st April – Saturday 25th April 2026.

Signature:

JESUS

33 **D** (♩ = ♩)

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

37

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

40 **E** (♩ = ♩)

- na see my God Why I should die would I be more no-ticed than I

44

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

47 **F** (♩ = ♩)

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

51

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

55 **G**

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

59

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

63 **H** (♩ = ♩)

Ad lib

Why should I die? Why should

66

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

69 (more freely)

Show me just a lit - tle of your om - ni - pres - ent brain Show me there's a rea - son for your

72 (build)

want - ing me to die You're far too keen on where and how and not so hot on why

75 Ad lib hysterical sobbing

Al - right I'll die Just watch **I** (bold as long as

78 A little slower

me die! See how I die! See how I die

84 $\text{♩} = 84$

9

95 **J** *Sadly and wearily*

Tempo 1

pp

Then I was in - spired Now I'm sad and tired Af - ter all I've

102

tried for three years seems like nine - ty Why then am I scared to fin - ish

106

what I start - ed What you start - ed I didn't start it

109 *Majestically*

God thy will be done, Des - troy your on - ly son.

113

I will drink your cup of poi - son, nail me to your cross and break me

117 *rall.*

Bleed me beat me Kill me take me now be - fore I change my

120 *A Tempo*

mind. Now be - fore I change my

123 *Più mosso* *rall.* ♩ = 104

mind

127 *Colla Voce* **JUDAS** Wait for kiss

There he is! they're all a - sleep the fools

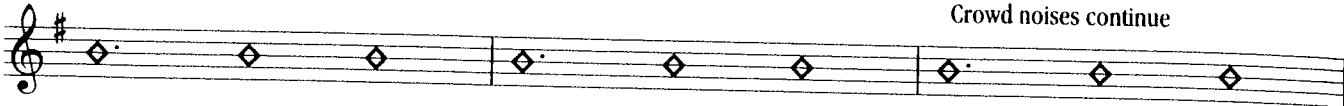
129 *Slowly* **JESUS**

Ju - das must you be - tray me with a kiss

40



43



46

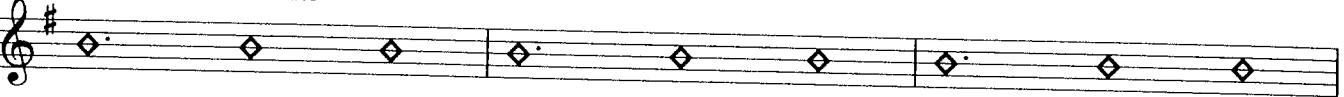


cresc poco a poco

F

49

Crowd noises even louder



Roll on up for my price is down, Come on in for the best in town, Take your pick of the fi - nest wine,

Roll on up for my price is down, Come on in for the best in town, Take your pick of the fi - nest wine,

52



molto cresc.

Lay your bets on this bird of mine. Roll on up for my price is down, Come on in for the best in town.

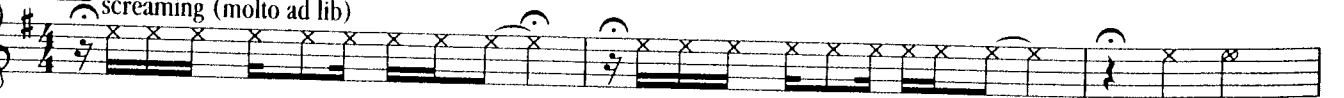
Lay your bets on this bird of mine. Roll on up for my price is down, Come on in for the best in town.

55

G

JESUS

screaming (molto ad lib)



My tem-ple should be a house of prayer

But you have made it a den of thieves

Get out!

58

//

(sung)

Slowly and sadly

Get

out!

My

time

is

al

most

through

61

Lit - tle left to do Af - ter all I've

64

tried for three years, seems like thir - ty, seems like thir - ty.

H $\text{♩} = 140$ Gradual accel.

SOLO LEPERS
GIRL

67 *Very slow rall.*

See my eyes I can hard - ly see

BOY

See me stand I can hard - ly walk,

70 *to Tempo Primo*

I be - lieve you can make me whole See my skin I'm a mass of blood

See his tongue he can hard - ly talk.

73

I be - lieve you can make me well.

Change my life oh I know-you can See my purse I'm a poor, poor man.

A little quicker with accel poco a poco throughout

ALL SOLO LEPERS

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.

JUDAS

33
all a - long. You have set them all on fire, they think they've

37
found the new Mes-si - ah And they'll hurt you when they find they're wrong. —

42
I re - mem - ber when this whole thing be - gan. No talk of God then we

45
called you a man And be - lieve me my ad - mi - ra - tion for you

48
has - n't died But ev' - ry word you say to - day

51
gets twist - ed 'round some o - ther way — And they'll

54
hurt you if they think you've lied —

57 **E**
Na - za - reth your fa - mous son should have stayed a great un - known
Ta - ble chair and oa - ken chest would have suit - ed Je - sus best

59
like his fa - ther car - ving wood He'd have made good
He'd have caused no - bo - dy harm, no - one a - larm.

61 **F**

Lis - ten Je - sus do you care for your race? Don't you see we must keep in our place?

65

We are oc - cu - pied have you for - got - ten how put down we are? I am

69

fright - ened by the crowd For we are get - ting much too loud

72

And they'll crush us if we go too far if we

G

75

go too far

86 **H**

Lis - ten Je - sus to the warn - ing I give Please re - mem - ber that I

89

want us to live But it's sad to see our chan - ces weak - en - ing with

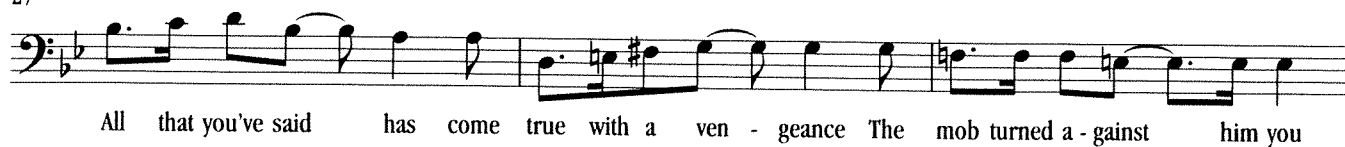
92

ev' - ry hour All your fol - low - ers are blind Too much

96

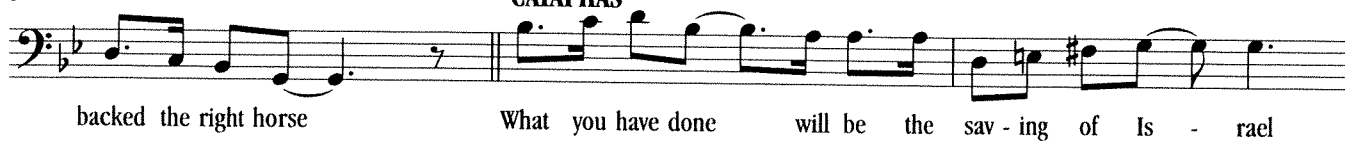
hea - ven on their minds It was beau - ti - ful but now it's sour Yes it's

27

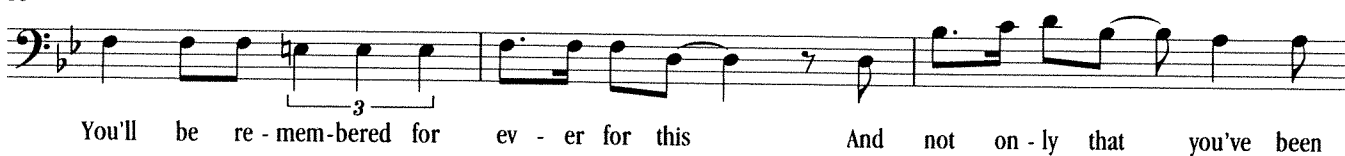


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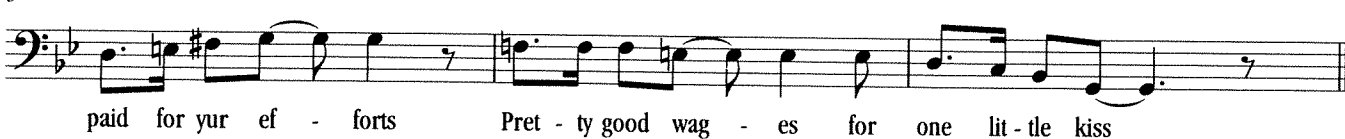
CAIAPHAS



33



36

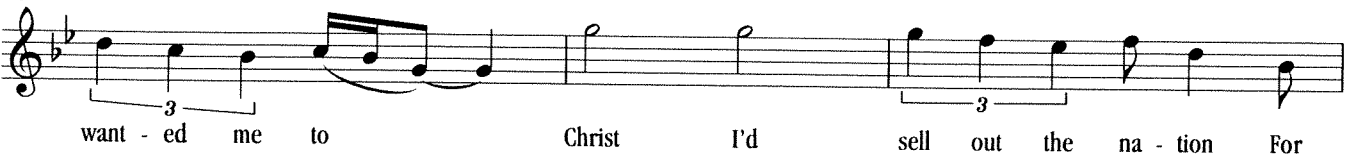
**C**

39

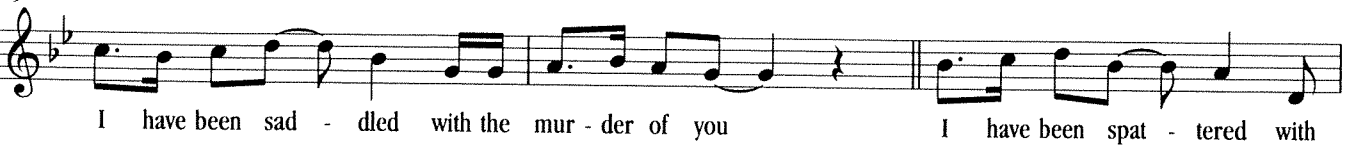
JUDAS



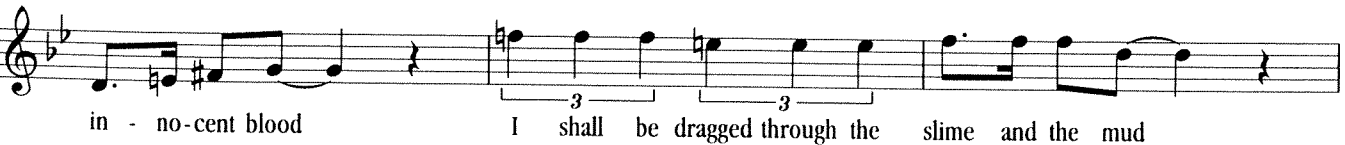
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45

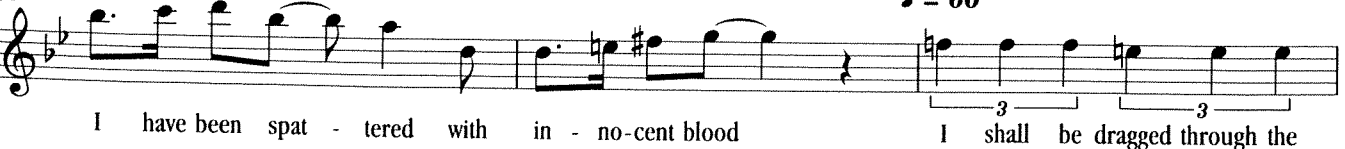


48



51

♩ = 66



Slower ♩=66

D *Molto emozione a piacere*

54

 slime and the slime and the slime and the mud I don't know how to

57
 love him I don't know why he moves me

60
 He's a man he's just a man He's not a king he's

63
 just the same as an - y - one I know he scares me

66
 so When he's cold and dead will he let me be

69
 does he love does he love me too does he care for me oh oh (sob)

E

72 *Più mosso*
 Gm⁷ C/G
 p

75 Gm⁷
 ah (sob)

78
 ah (sob) ah ah

81
 (wailing)
 my mind is in dark - ness now

MARY

25

cool and the oint-ment's sweet for the fire in your head and feet Close your

29

poco più mosso

eyes, close your eyes and re-lax think of no-thing to - night.

APOSTLES WOMEN

Ev'-ry-thing's al - right yes ev'-ry-thing's al - right yes

C

33 **JUDAS**

Wo-man your fine oint-ment brand new and ex - pen - sive could have been saved for the poor

37

Why has it been wa-sted? We could have raised may - be three hun-dred sil-ver pie-ces or more.

D

41 freely

Peo-ple who are hun - gry, peo-ple who are star - ving mat ter more than

45

your feet and hair.

E

51 **MARY MAGDALENE**

Try not to get wor-ried, try not to turn on to prob-lems that up - set you oh don't you know

APOSTLES WOMEN

Oh

55

Ev'-ry-thing's al - right yes ev'-ry-thing's fine and we want you to sleep well to-night let the

59

world turn with-out you to-night If we try we'll get by so for - get all a-bout us to -

63

poco più mosso

F JESUS

night. Sure-ly you're not say-ing we have the re-sour-ces

APOSTLES WOMEN

Ev'-ry-thing's al - right yes ev'-ry-thing's al - right yes

67

to save the poor from their lot There will be poor al - ways pa-the - ti - c'ly strug - gling,

71

look at the good things you've got. Think! while you still have me Move! while you still see me

75

freely

You'll be lost you'll be so so sor - ry

79

when I'm gone.

83

G MARY MAGDALENE

f Sleep and I shall soothe you, calm you and a - noint you, Myrrh for your hot fore-head oh then you'll feel

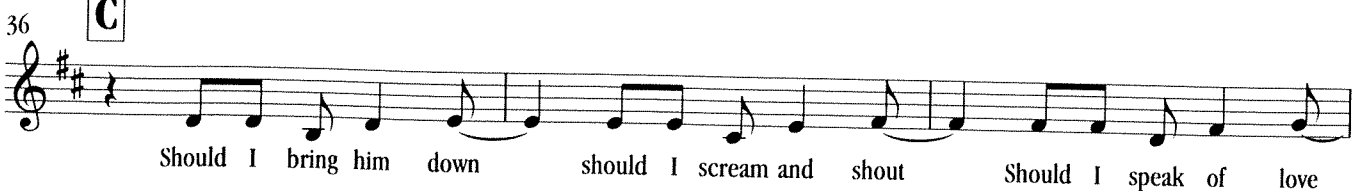
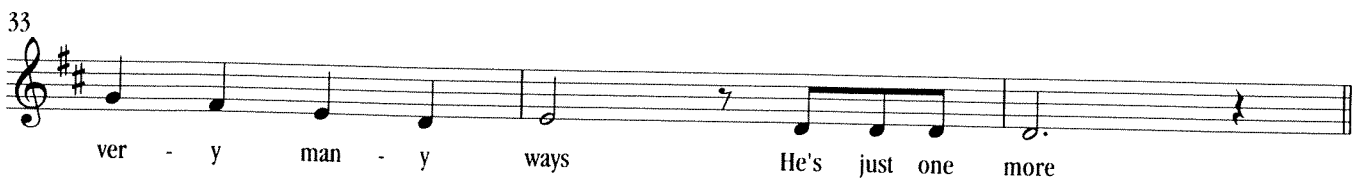
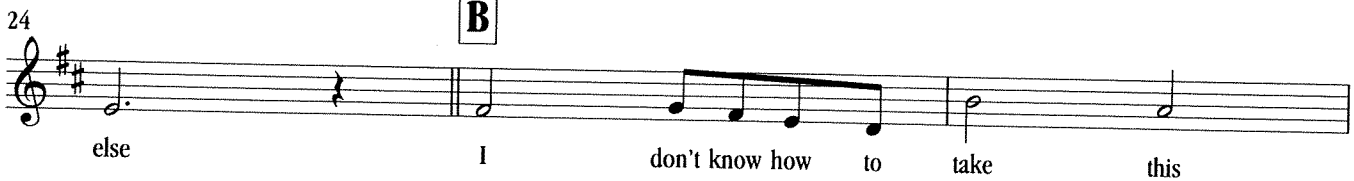
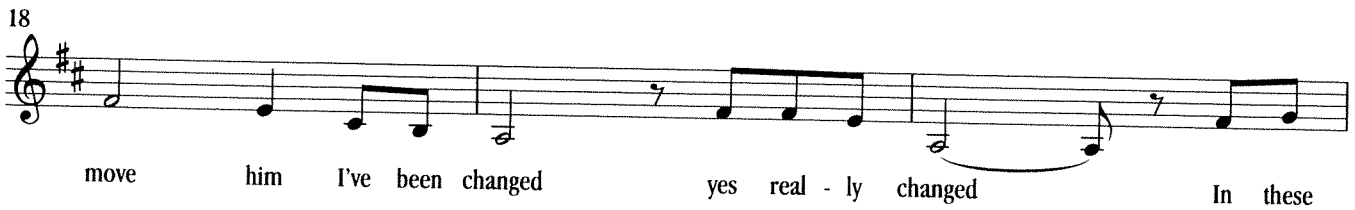
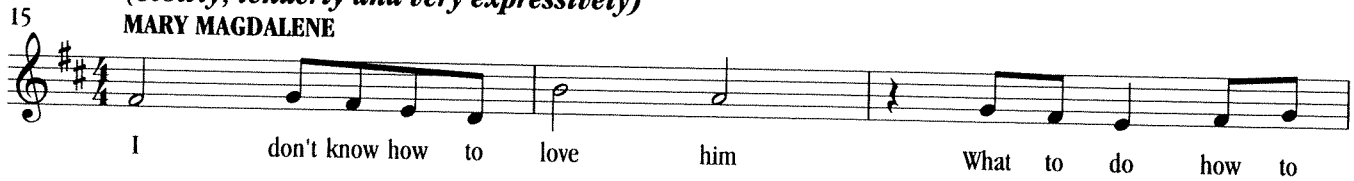
APOSTLES WOMEN

Oh

12. I Don't Know How To Love Him

A*(Slowly, tenderly and very expressively)*

MARY MAGDALENE



39

69

cope just could - n't cope I'd turn my head

72 *rall.*

I'd back a - way I would - n't want to know He scares me

75

so I want him so I love him so

PILATE

9. Pilate's Dream

Moderately slow ♩=80

A

PILATE

1 dreamed 1

4 met a Ga - li - le - an, a most a - ma - zing man. He had that look you

7 ve - ry rare - ly find The haunt - ing, hun - ted kind.

B

10 I asked him to say what had hap - pened, How it all be - gan.

13 I asked a - gain, he ne - ver said a word

15 As if he had - n't heard. And next the

18 room was full of wild and an - gry men. They seemed to

rall.

21 hate this man, they fell on him and then they dis - ap - peared a - gain.

24 **C** *A Tempo*

Then I saw thou - sands of mil - lions

26

cry - ing for this man And then I heard them

28 *rall.*

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

184 **U**

Cae - sar you have a du - ty to keep the peace so cru - ci - fy him! Re-mem-ber

188 **V**

Cae - sar you'll be de - mot - ed, you'll be de - port - ed cru - ci - fy him! re-mem-ber

192 **W**

Cae - sar you have a du - ty to keep the peace so cru - ci - fy him! Re-mem-ber

196 **X**

Cae - sar you'll be de - mot - ed, You'll be de - port - ed cru - ci - fy him! (shouted)

Y *Meno moss Adagio*
PILATE

200

Don't let me stop your great self des-truc-tion die if you want to you mis-guid - ed mar - tyr

204 *segue as one*

I wash my hands of your de - mo - li - tion die if you want to you in - no - cent pup - pet!

HEROD

98

Walk a - cross my swim-ming pool If you do that for me then I'll let you go free

103

C'm - on King of the Jews

108

J

6 2 2

118

K *Half Tempo*

I on - ly ask things I'd ask an - y su - per - star What is it that you have got that

121

puts you where you are? mmm I am wait - ing yes I'm a cap - tive fan I'm

124

dy - ing to be shown that you are not just an - y man So if

127

L *Double Tempo*

you are the Christ yes the great Je - sus Christ Feed my house-hold

132

parlando

with this bread you can do it on your head Or has some - thing gone wrong?

136

Why do you take so long? C'm - on

Slowly, dramatically ♩ = 128

140

King of the Jews Hey! Aren't you

143 **M** *Slow 2 - Showbiz*

scared of me Christ? Mis - ter won - der - ful Christ

147 *gradual accel.*
parlando

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

151 *In 2, Ragtime Style (Come Sopra)*

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

155

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

160

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

163

Jews! Get out of my life!

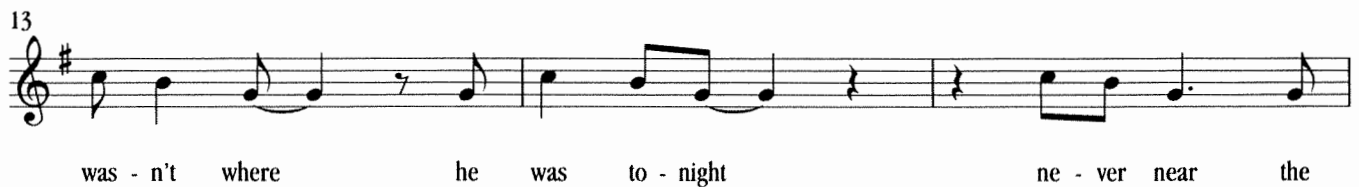
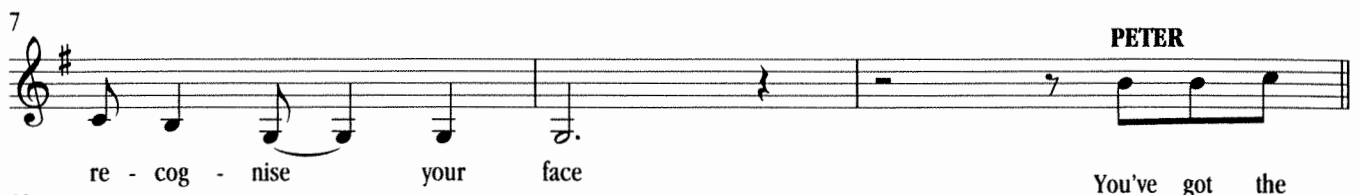
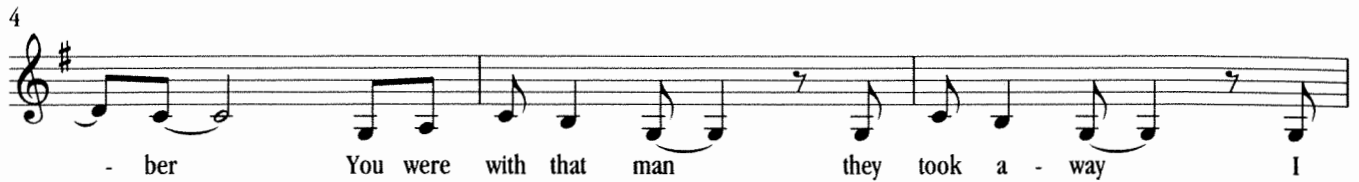
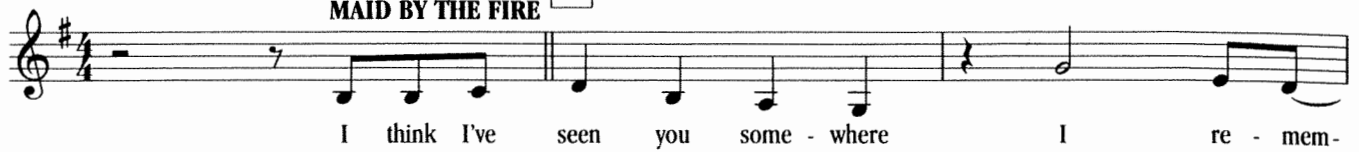
PETER

17. Peter's Denial

Medium Rock Tempo ♩=116

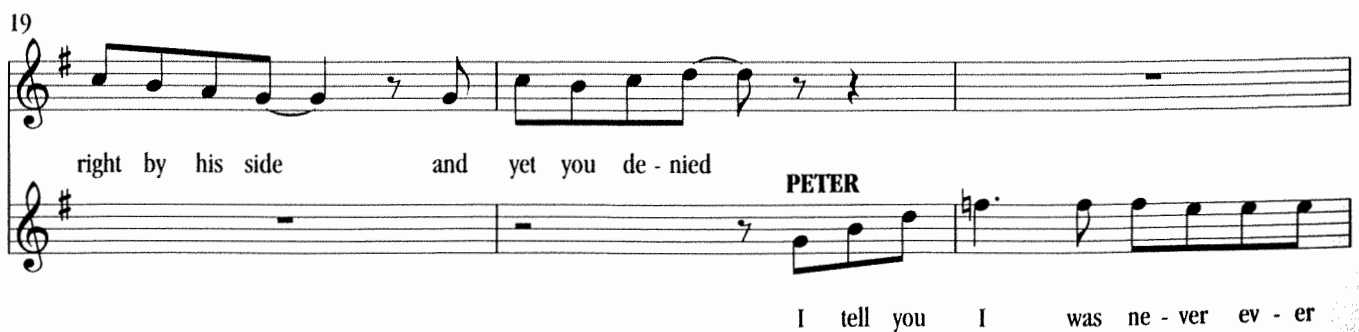
MAID BY THE FIRE

A



B

SOLO FROM THE MOB



22 **OLD MAN**

But I saw you too it looked just like you **PETER (ad lib shout)**

with him I don't know him

26 **C Slower**
MARY MAGDALENE

Pe - ter don't you know what you have said You've gone and cut him dead

29 **PETER**

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

32 **MARY MAGDALENE**

It's what he told us you would do I won - der how he knew

22

get your mess-age home

get your mess-age home Be - fore it gets too fright-ning we ought to call a halt

so

D**MARY MAGDALENE**

25

could we start a - gain please

+ GROUP 3 (GIRLS)

I've been liv - ing to see you

Could we start a - gain please

29

dy - ing to see you but it should-n't be like this

this was un - ex - pec - ted

32

what do I do now

Could we start a - gain please

+ GROUP 4

Could we start a - gain please

35

MARY MAGDALENE

PETER

You've e - ven gone a bit too far to

I think you've made your point now

You've e - ven gone a bit too far to

38

MARY MAGDALENE

get your mess-age home

So

get your mess-age home Be - fore it gets too fright-ning we ought to call a halt

41 **E**

could we start a - gain please So could we start a - gain please

GIRLS So could we start a - gain please

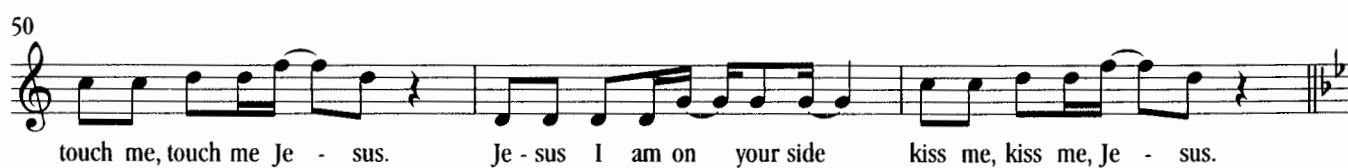
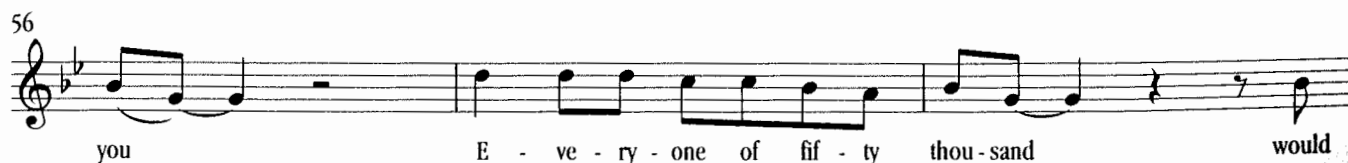
BOYS So could we start a - gain please

44 *Colla voce*

could we start a - gain please

Segue

SIMON

**D****ENSEMBLE (quasi 'soul')****E**

62

vo - tion But add a touch of hate at Rome.

65

You will rise to a grea - ter po - wer. We will win our - selves a

68

home. You'll get the power and the glo - ry for

Ahh Ooh You'll get the glo - ry

71

e - ver and e - ver and e - ver. Oh you'll get the power and the

and the po - wer.

74

glo - ry for e - ver and e - ver and e - ver. For -

You'll get the glo - ry and the po - wer.

77

e - ver and e - ver.

E - ver. Ahh Ooh

80

For you'll get the power and the glo - ry For

You'll get the glo - ry and the po - wer.

83

e - ver and e - ver and e - ver Oh You'll get the power and the

You'll get the glo - ry. For -

86

glo - ry for - e - ver and e - ver For - e - ver A - men! Nei - ther

e - ver A - men! A - men! For - e - ver A - men!

89 **G** *Slower*

you, Si - mon, nor the fif - ty thou - sand, nor the Ro - mans, nor the

92

Jews, Nor Ju - das, nor the Twelve, nor the Priests, nor the Scribes, nor

95

doomed Je - ru - sa - lem it - self Un - der - stand what

98

power is, un - der - stand what glo - ry is,

CIAIPHAS

F $\text{♩} = 120$
ANNAS

36 What then to do a-bout Je - sus of Na - za-reth, mi - ra-cle won - der-man

PRIEST 3

39 he - ro of fools? No ri - ots, no ar - my, no fight - ing, no slo - gans.

CAIAPHAS

42 In - fan - tile ser - mons the mul - ti - tude drools

G
ANNAS

44 We dare not leave him to his own de - vi - ces his half wit-ted fans will get out

PRIEST 1

47 of con - trol. But how can we stop him? His gla - mour in - crea - ses by

PRIEST 3

50 leaps ev' - ry mi - nute he's top of the poll.

H
CAIAPHAS

52 I see bad things a - ri - sing, the crowd crown him king which the

55 Ro-mans would ban. I see blood and de - stru - ction, our e - li - mi - na - tion be -

59 **I** **PRIESTS and ANNAS**

Be - cause,
cause of one man. Blood and de - stru - ction be - cause of one man. Be - cause,

62

be - cause, be - cause of one man. **CAIAPHAS**
be - cause, be - cause of one man. Our e - li - mi - na - tion be -

65 **PRIESTS and ANNAS**

Be - cause, be - cause, be - cause of one, 'cause of one, 'cause
cause of one man. Be - cause, be - cause, be - cause of one, 'cause of one, 'cause

68 **J** **PRIEST 2**

of one man. What then to do a - bout this Je - sus ma - nia?
of one man.

71 **ANNAS** **PRIEST 3**

How do we deal with the car - pen - ter king? Where do we start with a

74

man, who is big - ger than John was when John did his Bap ti sm thing?_

77 **CAIAPHAS**

Fools! You have no per - cep - tion! The stakes we are gam - bling are fright - ning - ly high.

7. Hosanna

$\text{♩} = 84$ **A**
CROWD

Ho - san - na Hey - san - na

3

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

6

C, J C won't you fight for me? San - na Ho san - na Hey Su - per -

9 **B** (CROWD: Hubbub)
CAIAPHAS

star. Tell the rab - ble to be qui - et we an - ti - ci - pate a riot This com-mon

12

crowd is much too loud Tell the mob who sing your song that they are

15

fools and they are wrong They are a curse, they should dis - perse.

18 **C**
CROWD GIRLS

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

BOYS

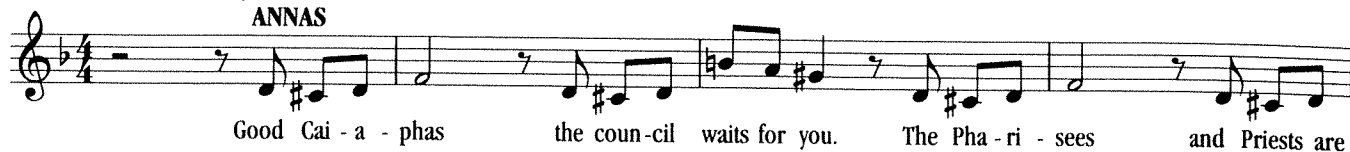
f Ho - san - na Hey - san - na San - na San - na Ho - san - na Hey - san - na Ho - san -

ANNAS

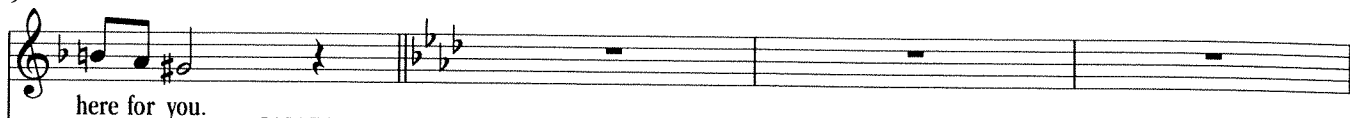
6. This Jesus Must Die

Moderato ♩=72

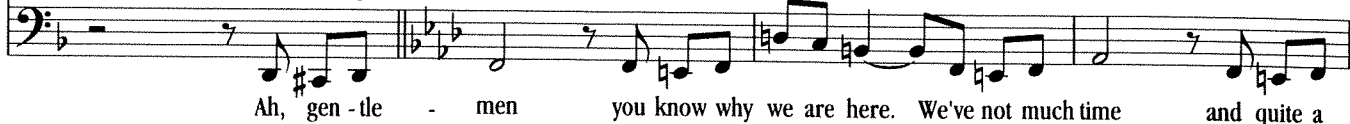
ANNAS



5

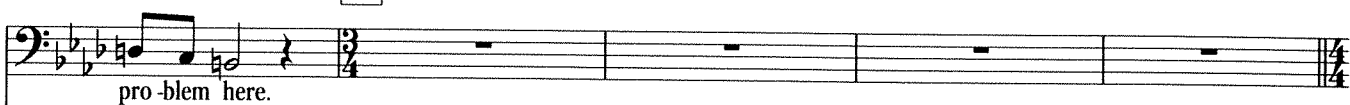


CAIAPHAS



9

A



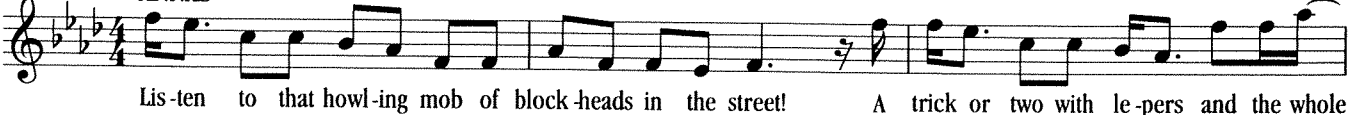
**GIRLS
MOB (outside)**



**BOYS
MOB (outside)**

B 'Beat' rhythm

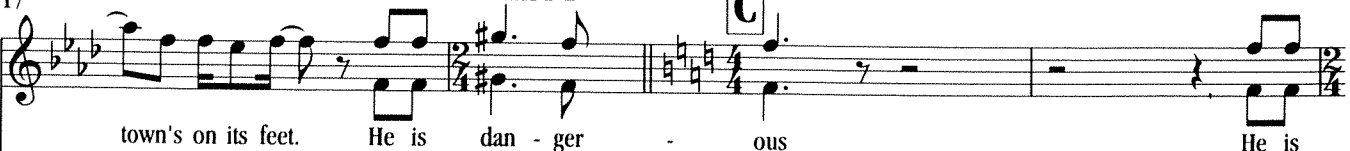
ANNAS



17

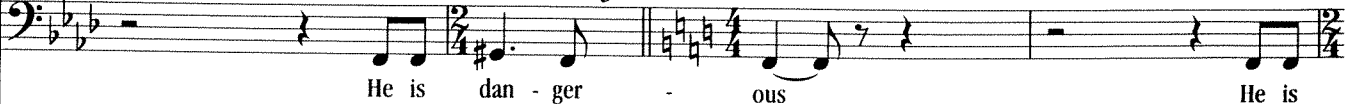
ANNAS & PRIEST 2

C



PRIEST 1

CAIAPHAS & PRIEST 3



MOB (outside)



21 **D** **PRIEST 3** **PRIEST 2**

dan - ger - ous That man is in town right now to whip up some sup - port A

dan - ger - ous

Tell us that you're who they say you are.

Tell us that you're who they say you are.

25 **E**

rab - ble rous - ing mis - sion that I think we must a - bort He is dan - ger - ous

He is dan - ger - ous

MOB (outside)

Je - sus Christ

Je - sus Christ

29 **PRIEST 2** **PRIEST 3**

He is dan - ger - ous Look Cai - a - phas they're right out - side our yard. Quick Cai a

He is dan - ger - ous

Su - per - star

Su - per - star

33 *rall.*

phas go call the Ro - man guard. **CAIAPHAS**

No wait we need a more per - ma - nent so - lu - tion to our pro - blem.