

the
Passion

F 5 "The Great Passion" CHOIR EDITION

The Passion and Death of our Lord Jesus Christ

according to John (*Last Supper account from Luke*)
paraphrased by the author

*for choir, congregation, and soloists,
piano and various percussion instruments*

[Required instruments]

*Piano, Timpani (or Bass Drum), Snare Drum, Tambourine (and/or Maracas), Triangle,
Vibraslap (“Jawbone”), Thunder (via Thunder Machine or Synthesizer or Bass Drum)*

[Optional, but recommended instruments]

Violin, Viola, Violoncello, Organ, Tam-tam

Several Ipu (Hawaiian percussion gourd)

Several pū‘ili (Hawaiian bamboo rattle)

by Robert M. Mondoy, March 12-16, 1984
In memoriam: Emiliana Puerto Mondoy, my grandmother

a new typeset (2008) of the 1984/85 edition

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CAST:

name (yr):

the Passion

Deacon

Jesus

Cantor 1

Cantor 2

Cantor 3

Sop. Solo 12

3 Sopranos 12

Narrator 1 (Tenor) also "all Cantors" 6, 13, 27-29

Pilate

Narrator 2 (Mezzo-Soprano) 28

PERCUSSION:

Tam-Tam 1 26

Timpani 1 3 8 18 19 21 23-25 26-29 33-35 37

Thunder 1 18 26-27

Strings (Vln, Vla, Cel.) *throughout*

Snare Drum *staff "e"* 3 7 14-16 18 19 22-25 26-29 33-35 37

Ipu 7 10 11 14-16 19 23 25 29

Pū'ili 7 10 11 14-16 19 23 25 29

Triangle *up-leger triangle-note* 7 8 11 14-16 19 23-25 33

Vibraslap *staff "d"* 7 8 10 11 14-16 19 29 34-35

Tambourines *staff "b" triangle-note* 7 8 11 14-16 19 23 25 29 33-35

Proclamation

The Passion (1984)
Choir/Perc.edition

Allegro feroce ♩=84

DEACON or NARRATOR

Musical score for the Proclamation section. It features a vocal line for the Deacon or Narrator and percussion accompaniment for Tam Tam, Timpani, and Thunder. The tempo is marked **Allegro feroce** with a metronome marking of ♩=84. The key signature has one sharp (F#) and the time signature is 4/4. The vocal line begins with a rest for 8 measures, then enters with the lyrics "The Pas-sion of our Lord Je - sus Christ ac - cord - ing to John." The percussion includes a Tam Tam part with a triangle symbol and a *p* dynamic, Timpani with a *ff* dynamic and a triangle symbol, and a Thunder part with a triangle symbol. A *segue* marking is present at the end of the vocal line.

"1" "2" "3" "4" "5" "6" "7" "8" The
Pas-sion of our Lord Je - sus Christ ac - cord - ing to John.

The First Panel

8 **Allegro** ♩=116

Musical score for the beginning of The First Panel. It features a vocal line for the Deacon or Narrator. The tempo is marked **Allegro** with a metronome marking of ♩=116. The key signature has one sharp (F#) and the time signature is 4/4. The vocal line begins with a rest for 4 measures, then enters with a triplet of eighth notes. The lyrics are "1" "2" "3" "4".

"1" "2" "3" "4"

Musical score for the beginning of the choir part of The First Panel. It features a vocal line for the Choir. The tempo is marked **mf**. The key signature has one sharp (F#) and the time signature is 4/4. The vocal line begins with a rest for 12 measures, then enters with the lyrics "When the hour had come, the Lord and the twelve took their place at ta - ble."

12 **CHOIR** *mf*
When the hour had come, the Lord and the twelve took their place at ta - ble.

Musical score for the beginning of the Jesus part of The First Panel. It features a vocal line for Jesus. The tempo is marked **Freely**. The key signature has one sharp (F#) and the time signature is 4/4. The vocal line begins with a rest for 15 measures, then enters with the lyrics "This is my bod - y, to be giv - en up for you."

15 **Freely** JESUS
"This is my bod - y, to be giv - en up for you."

Musical score for the beginning of the Deacon or Narrator part of The First Panel. It features a vocal line for the Deacon or Narrator. The tempo is marked **A tempo**. The key signature has one sharp (F#) and the time signature is 4/4. The vocal line begins with a rest for 21 measures, then enters with the lyrics "Do this in re - mem - brance of me."

21 **A tempo**
Do this in re - mem - brance of me."

Musical score for the beginning of the choir part of The First Panel. It features a vocal line for the Choir. The tempo is marked **f**. The key signature has one sharp (F#) and the time signature is 4/4. The vocal line begins with a rest for 24 measures, then enters with the lyrics "He took the cup, gave thanks and said:"

24 **CHOIR** *f*
He took the cup, gave thanks and said:

Musical score for the beginning of the Jesus part of The First Panel. It features a vocal line for Jesus. The tempo is marked **Freely**. The key signature has one sharp (F#) and the time signature is 4/4. The vocal line begins with a rest for 26 measures, then enters with the lyrics "This is the new cov - e - nant in my blood,"

26 **Freely** JESUS
"This is the new cov - e - nant in my blood,"

29 **Fierce, not too fast** ♩=84 *(spoken)*

which will be shed for you. But among you is my betrayer!"

Repeat randomly. 6"-8" **A tempo**

33 **ALL** Is it I? Is it I? Is it I?
Is it I? Is it I? Is it I? "1" "2" "3" "4"

Perc. Timpani

37 **JESUS**

"Si - mon, Si - mon; Sa - tan sifts you all like wheat; I pray for your strength, so be

40 strength to all the rest."

CHOIR *f*

"Lord, Lord, I will fol-low you to death."

Slowing down... ♩=92 **rit.**

43 **JESUS** *mf*

"I tell you, Pe - ter, the roost - er will not crow to - day un -

45

2 til you de - ny me thrice!"

The Second Panel

46 **A tempo** $\text{♩}=84$ **poco rit.** CANTOR 1

They went to pray in the

49 **p**

Gar-den of Ol-ives. He went a-part and he prayed out loud.

53 **A tempo, col canto** $\text{♩}=116$ JESUS **mf**

"Fa - ther, please take this cup from

56

61 me; Fa - ther, please take this cup from me.

But in all, not mine, but your will be done."

66 **With expression** $\text{♩}=58$ NARRATOR 1 (Tenor)

He prayed in an-guish.

69 **Moving forward to slow down** $\text{♩}=80$ **rall.** $\text{♩}=66$ CANTOR 2

Ris - ing to meet his dis - ci - ples, he found them sleep - ing.

73 **Martial tempo**

CHOIR (*sung-spoken at various pitch levels*)

ipu upstem pū'ili downstem

f *sfz* *sfz* *sfz*

f *sfz* *sfz* *sfz*

triangle
vibraslap
tambourines
snare dr.

f

f The crowd, led by Ju - das and the

76

co - hort came with lan - terns, with tor - ches and with weap - ons.

sfz *sfz*

78

Subito

JESUS

f

3

ALL

f

"Who is it that you want?" "Je - sus the Na - zo - rean."

81

JESUS

3

(spoken)

"I am he. I have told you I am he; let these others go..."

sfz

83 **A tempo**

CHOIR *f*

"1" "2" "3" "4"

Si - mon Pe - ter drew a sword and

87

Freely JESUS *mf*

cut off the ear of a slave in the crowd.

"Put the sword a - way.

91

♩=108

Am I not to drink the cup the Fa - ther gave to me?"

95

Broadly
CANTOR 3 *f* **rit.**

And the crowd took him off, but Si - mon Pe - ter fol - lowed.

100

A tempo CHOIR *f*

"1" "2" "3" "4"

The High Priest ques-tioned Je - sus, his dis - ci - ples,

104

Freely JESUS

and his teach - ing. "I spoke pub - lic - ly, I taught in syn - a - gogues.

109

CANTORS *f*

There is no - thing se - cret a - bout me." *f* They slapped him

114

JESUS 3

on his face.

"If I have done wrong, prove it.

Hawn. Perc.

te
pā'ili

Vbr

118

CHOIR

If I spoke the truth why hit me?" And the gathered assembly asked,

123 ALL

JESUS

"Tell us, are you the Mes-si-ah?" "You are hard-head-ed in-deed. This much I will say:

129 Proudly $\text{♩} = 60$ **poco rit..**

From now on, the Son of Man will have his seat at the right hand of God!"

138 **A tempo 2**

ALL JESUS

"So you are the Son of God?" "It is you who say I

144

am." "What need have we of witnesses? We've heard it from his

Hawn. Perc.

Perc.

Timp.

p *fff*

ALL (spoken-shouted)

The Third Panel

146

MEN **f**

mouth!" "1" "2" "3" "4" Mean-while Si-mon Pe-ter

151

warmed him - self in the court - yard by an ear - ly morn-ing fire.

154 **Freely** ♩=100

SOPRANO SOLO ALL

"Aren't you his dis - ci - ple?" "No; I know him not!"

THREE SOPRANOS ALL

"But you look like his dis - ci - ple!" "No; I'm sure you're wrong!"

ALL SOPRANOS

"You are cer - tain - ly his dis - ci - ple!"

TENORS rit. . . .

"My friend, you are mis - ta - ken: I know not the

167 **murmuring, legato** ♩=92

"1" man." "2" "3" "4" "5" "6" "7" "8"

171 NARRATOR 1 (Tenor) *mf*

And a roos - ter crowed to hail the dawn and the words the Lord had

175 MEN *pp*

spo - ken: "Be - fore the roos - ter crows to - day you will de - ny me

178 CHOIR (spoken-declared) *mf* tacent

thrice." And he fled and wept bit - ter - ly.

The Fourth Panel

181 **Martial tempo** ♩=80 CHOIR (sung-spoken at various pitch levels)

f They led him be-fore Pon-tius Pi-late

Hawn. Perc. ipu upstem
te pu'ili downstem

Perc. triangle
vibraslap
tambourines
snare dr.

Timp. *f*

184 ALL CANTORS

and be-gan his pro-se-cu-tion. "This man calls him-self king,

Hawn. Perc. *sfz*

Perc. *sfz*

Timp.

186

sub-verts the peo-ple; He's an en-e-my of Cae-sar."

Hawn. Perc. *sfz*

Perc. *sfz*

Timp.

188

PILATE JESUS

"So, are you King of the Jews?" "It is you who say I am. My

Hawn. Perc.

Perc.

Timp.

sfz

191

king-dom is not of this world. If it were my

Hawn. Perc.

Perc.

Timp.

sfz

193

PILATE JESUS

sub-jects would fight for me." "So you are a king?" "It is you who say

Hawn. Perc.

Perc.

Timp.

sfz

percussion subito tacet

A tempo ♩=116

196 *mf*

200 thus. The rea - son I was born, the rea - son why I

203 came to this world is to tes - ti - fy to the
(spoken)

truth, for he who believes in the truth will hear my voice!"

205 PILATE

A tempo ♩=116

"Truth - what does that mean?"

"1" "2" "3" "4"

CHOIR *f* PILATE

Then Pi - late pro - claimed: "I find no case a - gainst this man.

213

For the feast to come, should I free Ba - rab-bas or free your king?"

Deliberately ♩=96

CHOIR *ff*

ALL (shouted fiercely)

216

And the whole crowd cried out: "A - way with him! A - way with him!"

Perc. *ff*

snare dr.

Timp. *ff*

thunder

220 **A tempo** ♩=116 **poco rit..**

BASSES *f*

We want Ba-ra- bas!" But Pi-late asked a - gain, for he want-ed Je-sus spared.

Perc.

Timp.

ff Δ

226 **Deliberately** ♩=95

CHOIR *ff* ————— *fff*

And the crowd re - sound - ed: "Cru - ci - fy him!!

ALL

Perc.

Timp.

tr

229

Cru-ci-fy him! Cru-ci-fy him! Cru-ci-fy him!

Hawn. Perc. *fff* *fff* *fff* *fff*

Perc. *fff* *fff* *fff* *fff*

Timp. *fff* *fff* *fff* *fff*

Δ Δ Δ Δ

233

ALL CANTORS *f*

"1" "2" "3" "4" So Pi - late had him scourged and

236

poco rit.

whipped. The sol - diers wove a crown of thorns and placed it on his head.

Stately ♩=88

CHOIR *ff*

They robbed him with a cloak of roy - al pur - ple and

242

slapped him and a - bused him, shout-ing to his face:

Timp.

MEN *f*

ff *poco rit.* 3

"All hail! All hail! King of the Jews! All hail! All hail! King of the

Timp.

Deliberately, sweepingly ♩=80

250 WOMEN *rit.* A tempo

Jews! And Pi - late took him to the crowd and de - clared:

Perc. *mp*

12 *ff*

254 PILATE (*sung*) **Broad & steady** ♩=144

f "I have no case a - gainst this man. (*pause*) Be - hold! Be - hold!"

Perc. *(tr)* triangle snare dr.

Timp. *ff*

260 ALL *ff* "Cru - ci - fy him!"

Perc.

Timp.

265 Cru - ci - fy him! Cru - ci - fy

Hawn. Perc. ipu: *te* pū'ili *ff* tambourines

Perc. snare dr. *ff*

Timp. *ff*

269

CHOIR (*spoken*)

PILATE

him!" Then Pi-late one last time took him to the crowd. "Be -

Perc.

274

hold! Be - hold! Be - hold your king!"

Perc.

triangle

snare dr.

Timp.

280 ALL

"Cru - ci - fy him! Cru - ci - fy him!"

Hawn. Perc.

ipu: te

pū'ili

Perc.

triangle

tambourines

snare dr.

Timp.

285

We have no king but Cae - sar!"

The Fifth Panel

Adagio ♩=46-56

289

ALL CANTORS *f*

Musical score for measures 289-292. The system includes vocal lines for ALL CANTORS and a CHOIR, and piano accompaniment for Percussion (snare drum) and Timpani (thunder, tam-tam). The key signature is one sharp (F#) and the time signature is 6/8. The tempo is Adagio (♩=46-56). The lyrics are: "Je - sus car-ried the cross by him-self to the E - loi,".

293

CANTOR 1

Musical score for measures 293-295. The system includes vocal lines for CANTOR 1 and piano accompaniment for Percussion (snare drum) and Timpani (tam-tam). The key signature is two sharps (F# and C#) and the time signature is 6/8. The lyrics are: "place of the skull, Gol - ga - tha. Si - mon, Cy - re - ne - an, E - loi, Ab -".

296

Musical score for measures 296-298. The system includes vocal lines and piano accompaniment for Percussion (snare drum) and Timpani (tam-tam). The key signature is two sharps (F# and C#) and the time signature is 6/8. The lyrics are: "in from the fields, was pressed in - to help - ing him. ba, Ab - ba,".

ALTOS, SOPRANOS 2

Wo - men who were in the crowd beat their breasts and wept and la - ment - ed

Fa - ther, Fa -

Perc.

Timp.

MEN

him. "Daugh - ters of Je - ru - sa - lem, weep not for

ther, E - loi,

Perc.

Timp.

NARRATOR 1 (Tenor)

me, but weep for your child - ren." They

E - loi, Ab -

Perc.

Timp.

16 thunder

308

nailed him to the tree with a sign ov - er his head:

ba, Ab - ba.

Perc.

Timp.

311

"Je - sus, Je - sus."

"Je - sus, Na - zo - re - an, King of the Jews."

Perc.

Timp.

315 NARRATOR 2 (Mezzo Sop)

And the sol - diers gam - bled for his gar - ments.

Oo - oo, oo - oo -

Perc.

Timp.

319

Je - sus, dy - ing on the

oo - oo - oo - oo, E -

Perc.

Timp.

324

NARRATOR 1

cross, said; "Fa - ther, for - give them,

loi, E - loi,

Perc.

Timp.

327

they know not what they do,

Oo - oo -

Perc.

Timp.

329 poco rit.

A tempo ♩=116

329 *poco rit.* **A tempo** ♩=116

Soprano: Fa - ther, for - give, for - give!" "1" "2"

Alto: oo - oo.

Horn Perc. ipu pū'ili *ff*

Perc. vibraslap tambourines *sfz*

Timp. *fp*

332

CHOIR *mf*

332 **CHOIR** *mf*

"3" "4"

There were at his side two cri - mi - nals who saw the same sen - tence of death.

336

MEN *f*

336 **MEN** *f*

"Oh, might - y one, oh, Son of God, save us now from this end!"

339

WOMEN

rit.

339 **WOMEN** *rit.*

But the good thief an - swered, "This is a just man; we de - serve what we've got - ten."

342

Andante ♩=80

CHOIR *mp*

A tempo ♩=116

342 **Andante** ♩=80 **CHOIR** *mp* **A tempo** ♩=116

Je - sus, Je - sus, re - mem - ber me!"

345 JESUS




"I tell you on this day you will be with me in pa - ra - dise."

The Sixth Panel

♩=84

351 **Allegro feroce** CANTOR 1



1 2 3 4 5 6 7 8


And though it was mid-day, dark-ness covered the land.

356 CANTOR 2



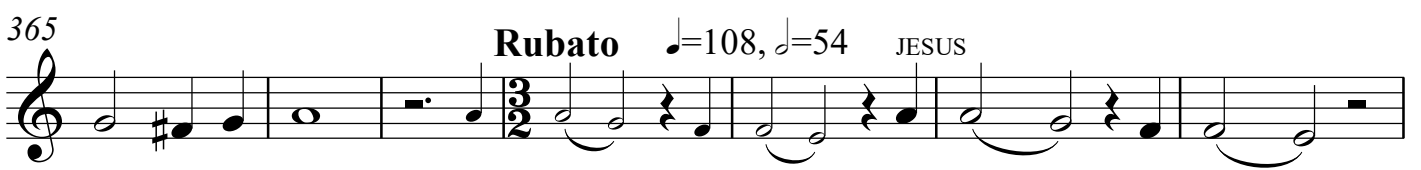
Je - sus, see - ing his mo - ther with the dis - ci - ple he loved, said,

359 **Broadly** ♩=108 JESUS




"Wo - man, see this man; he is your son. There is your mo - ther;

365 **Rubato** ♩=108, ♪=54 JESUS



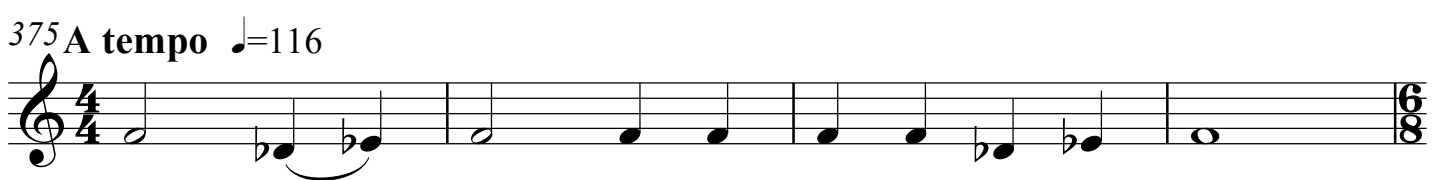
care for her now." "I thirst, I thirst!"

372 WOMEN CHOIR **poco accel.**



Sour wine was giv - en him. So much of Scrip - ture was ful -

375 **A tempo** ♩=116



filled that day at the place called Gol - go - tha.

Moving forward ♩.=54

379

CANTOR 3

And the time came near for him to die; he cried:

Moving forward

384

JESUS

"Fa - ther, Fa - ther, in - to your

CHOIR

Ah - ah - ah - ah - ah -

389

hands I com-mend my spi - rit."

ah - ah - ah - ah - oo.

396 **Suddenly quiet** **2** JESUS (*spoken*) **Pause**

"Now it is finished."

400 **A tempo** ♩=80 NARRATOR 1 **3**

1 2 3 4 5 6 7 8 He ut - tered a loud cry. 1 2 3 4 He

404 ♩=66 **molto rall..** //

bowed his head, he bowed his head and Je - sus died.

407 **Adagio molto** ♩=80 **rall..**

All kneel in silence.
After this pause, all stand.
(continued next page)



Composer's note: The text arrangement and musical content of this work is an effort at reflecting the evangelist's *chiastic* narrative form. An effort was made so that the *crux* of the narrative, the "Crowning of Thorns", is also mid-way (time-wise) in the performance. The thematic material is also roughly chiastic in the composition's layout. This Passion is a sensibly dramatic work that allows for the assembly's complete identification with the person of Christ (which is the intent of the all liturgical scriptural proclamation), while also providing a human response (for all involved) to the many personages in the Passion, all of whom we can all identify with in strong ways both as individuals and collectively as the body of Christ. The artwork in this edition is by Sadao Watanabe (1913-1996), famous Catholic Japanese printmaker.

The Seventh Panel

Snare drum and timpani start first:

410

repeat until the final narrative is well completed

final ending

Perc. Snare dr. *pp*

Timp. *pp*

*After several percussion patterns have played
The Deacon (or Narrator) concludes over the percussion playing:*

D/R: Since it was Preparation Day the Jews did not want to have the bodies left on the cross during the Sabbath, for that Sabbath was a solemn feast day. They asked Pilate that the legs be broken and the bodies be taken away. Accordingly, the soldiers came and broke the legs of the men crucified with Jesus, first of one, then of the other.

When they came to Jesus and saw that he was already dead, they did not break his legs. One of the soldiers ran a lance into his side and immediately blood and water flowed out.

(An eyewitness has given this testimony, and his testimony is true.

He tells what he knows is true, so that you may believe.)

These events took place for the fulfillment of Scripture:

"Break none of his bones."

There is still another Scripture passage, which says:

"They shall look on him whom they have pierced."

Afterward, Joseph of Arimathea, a disciple of Jesus (although a secret one for fear of the Jews), asked Pilate's permission to remove Jesus' body.

Pilate granted it, so they came and took the body away.

Nicodemus (the man who first came to Jesus at night) likewise came, bringing a mixture of myrrh and aloes, which weighed about a hundred pounds. They took Jesus' body, and in accordance with Jewish burial custom bound it up in wrappings of cloth and perfumed oils. In the place where he had been crucified there was a garden, and in the garden a new tomb in which no one had been laid. Because of the Jewish Preparation Day they laid Jesus there, for the tomb was close at hand.

The Gospel of the Lord. **Praise to you, Lord Jesus Christ.**