

the  
Passion

**F 5** "The Great Passion" STRINGS 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)  
Strings edition

**Allegro feroce** ♩=84

DEACON or NARRATOR

The

Violin

Viola

Violoncello

5

Pas - sion of our Lord Je - sus Christ ac - cord - ing to John.

segue

pizz.

Vln.

Vla.

Vc.

# The First Panel

8 **Allegro** ♩=116

3

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

12 **CHOIR** *mf* **Freely**

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

17 JESUS

"This is my bod - y, to be giv - en up for you. Do this in re - mem - brance of me."

Vln. arco *mf* *mp* *f*

Vla. arco *mf* *mp* *f*

Vc. arco *mf* *mp* *f*

23 A tempo CHOIR *f*

He took the cup, gave thanks and said:

26 Freely JESUS

"This is the new cov - e - nant in my blood, which will be shed for you."

Vln. *mf*

Vla. *mf*

Vc. *mf*

31  $\text{♩} = 84$  Fierce, not too fast (spoken)

But among you is my betrayer!"

33 Repeat randomly. 6"-8"

ALL Is it I? Is it I? Is it I? Is it I? Is it I?

Vln. *ff* gliss. randomly

Vla. *ff* gliss. randomly

Vc. *ff* gliss. randomly

A tempo

35

"1" "2" "3" "4" JESUS  
"Si - mon, Si - mon; Sa - tan sifts you all like wheat; I

39

pray for your strength, so be strength to all the rest."  
CHOIR *f*  
"Lord, Lord, I will fol - low you to death."

Slowing down... ♩=92

43

JESUS *mf* rit. 3  
"I tell you, Pe - ter, the roost - er will not crow to - day un - til you de - ny thrice!"

## The Second Panel

46

A tempo poco rit. ♩=84 CANTOR 1  
3 They went to pray in the Gar - den of Ol - ives. He went a - part and he prayed out *p*

A tempo, col canto ♩=116

52

JESUS *mf*  
loud. "Fa - ther, please take this cup from me; Fa - ther, please take this

A tempo, col canto ♩=116

Vln. *p* *mf*

Vla. *p*

Vc.

59 NARRATOR 1 (Tenor)

cup from me. But in all, not mine, but your will be done." *p* He

Vln.

Vla.

Vc.

67 **With expression** ♩=58 **Moving forward to slow down** ♩=80 **rall.** ♩=66

CANTOR 2

prayed in an - gush. Ris - ing to meet his dis - ci - ples, he found them sleep - ing.

**With expression** ♩=58 **Moving forward to slow down** ♩=80 **rall.** ♩=66

Vln. pizz.

Vla. pizz.

Vc. pizz.

73

CHOIR (sung-spoken at various pitch levels)

*f* The crowd, led by Ju-das and the

Vln. arco gliss. *f* gliss.

Vla. arco *f* gliss. gliss.

Vc. *f* arco pizz. *f* arco pizz. arco pizz. arco

76

Subito

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

Vln. gliss.

Vla. gliss.

Vc. pizz. arco pizz. arco

79

JESUS *f* 3 "Who is it that you want?" ALL *f* "Je - sus the Na - zo - rean."

81

JESUS 3 (spoken) "I am he, I have told you I am he; let these others go..."



83 **A tempo** **CHOIR** *f* **Freely**

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

Si - mon Pe - ter drew a sword and cut off the ear of a slave in the crowd.

89 **JESUS** *mf*  $\text{♩} = 108$

"Put the sword a - way. Am I not to drink the cup the Fa - ther gave to me?"

95 **CANTOR 3** *f* **rit.** **A tempo**

And the crowd took him off, but Si - mon Pe - ter fol - lowed. "1" "2"

**Broadly** *mf* **rit.** **A tempo** *pizz.* *arco*

Vln. *mf* *pizz.* *arco*

Vla. *mf* *pizz.* *arco*

Vc. *mf* *pizz.* *arco*

101 **CHOIR** *f*

"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. There is no - thing

110 **CANTORS** **JESUS**

se - cret a - bout me." *f* They slapped him on his face. "If

116 *3* *3* *3*

I have done wrong, prove it. If I spoke the truth why hit me?"

**ALL**

120 **CHOIR** *3* *3* *3*

And the ga - thered as - sem - bly asked, "Tell us, are you the Mes - si - ah?"

125 **JESUS** *3*

"You are hard - head - ed in - deed. This much I will say:

129 **Proudly** ♩=60 **poco rit.**

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

**Proudly** ♩=60 **poco rit.**

Vln.

Vla.

Vc.

138 **A tempo** **2** **ALL f** **JESUS**

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

145 **ALL** (*spoken-shouted*)

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

## The Third Panel

146 **3** **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**

**3**

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

**TENORS** **rit.**

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

7

167 **murmuring, legato**  $\text{♩} = 92$

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

**murmuring, legato**  $\text{♩} = 92$  **f**

Vc.

171 NARRATOR 1 (Tenor) **mf** MEN **pp**

And a roos - ter crowd to hail the dawn and the words the Lord had spo - ken: "Be -

Vln. **pizz.** **arco**

Vla. **pizz.** **arco**

Vc. **pizz.** **arco**

176

fore the roos - ter crows to - day you will de - ny me

3

178 CHOIR (*spoken-declared*) **mf** **tacit**

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

## The Fourth Panel

181 **Martial tempo**  $\text{♩} = 80$  CHOIR (*sung-spoken at various pitch levels*)

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

Vln. **arco** **f** **gliss.**

Vla. **arco** **f** **gliss.**

Vc. **f** **arco** **pizz.** **arco** **pizz.** **arco** **pizz.** **arco**

184 ALL CANTORS

and be - gan his pro - se - cu - tion. "This man calls him - self king, sub - verts the peo - ple;

Vln. *gliss.*

Vla. *gliss.*

Vc. *pizz.* *arco* *pizz.* *arco* *pizz.* *arco*

187 PILATE JESUS

He's an en - e - my of Cae - sar." "So, are you King of the Jews?" "It is you who

Vln. *gliss.* *gliss.* *gliss.*

Vla. *gliss.* *gliss.* *gliss.*

Vc. *pizz.* *arco* *pizz.* *arco* *pizz.* *arco*

190

say I am. My king - dom is not of this world. If it were my

Vln. *gliss.* *gliss.*

Vla. *gliss.* *gliss.*

Vc. *pizz.* *arco* *pizz.* *arco* *pizz.* *arco*

193

PILATE JESUS

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

Vln.

Vla.

Vc. pizz. arco pizz. arco pizz. arco

196

A tempo  $\text{♩} = 116$   
mf

thus. The rea-son I was born, the rea-son why I came to this world is to tes-ti-

Vln. mf

Vla. mf

Vc. mf

202

(spoken) PILATE

fy to the truth, for he who believes in the truth will hear my voice!" "Truth - what does that mean?"

CHOIR

Vln.

Vla.

Vc.

207 **A tempo** ♩=116

*f* P I L A T E  
 "1" "2" "3" "4" Then Pi - late pro - claimed: "I find no case a -

212

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

**Deliberately** ♩=96

CHOR *ff* ALL (shouted fiercely)  
 And the whole crowd cried out: "A - way with him! A - way with him! We want Ba - ra - bas!"

221 **A tempo** ♩=116

BASSES *f* poco rit. . . . .  
 But Pi - late asked a - gain, for he want - ed Je - sus spared.

Vln. *f*

Vla. *f*

Vc. *f*

**Deliberately** ♩=95

CHOR *ff* *fff* ALL  
 And the crowd re - sound - ed: "Cru - ci - fy him!! Cru - ci - fy him!"

Vln. *ff* *fff*

Vla. *ff* *fff*

Vc. *ff* *fff*

230 ALL CANTORS *f*

Cru - ci - fy him! Cru - ci - fy him! "1" "2" "3" "4" So

235 *poco rit.*

Pi - late had him scourged and whipped. The sol - diers wove a crown of thorns and placed it on his head.

**Stately**  $\text{♩} = 88$

CHOIR *ff*

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

Vln. *f*

Vla. *f*

Vc. *f*

243 MEN *f*

bused him, shout - ing to his face: "All hail! All hail! King of the Jews! All

Vln. *f*

Vla. *f*

Vc. *f*

248 **poco rit.** . . . . . 3

hail! All hail! King of the

Vc.

**Deliberately, sweepingly** ♩=80 **rit.** . . .

250 WOMEN Jews! And Pi - late took him to the crowd and de -

Vln. **rit.** .

Vla. **f**

Vc. **f**

253 **A tempo**, **PILATE (sung) f** **Broad & steady** ♩=144

clared: "I have no case a - gainst this man. Be - hold! Be - hold!

Vln. **fp** **ff** 3

Vla. **fp** **ff** 3

Vc. **fp** **ff** 3



260

Be - hold your king!" *ff* "Cru - ci - fy him!"

ALL

Vln.

Vla.

Vc.

265

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

Vln.

Vla.

Vc.

269

CHOIR (*spoken*)

PILATE

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

274

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

Vln.

Vla.

Vc.

280

ALL

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

Vln.

Vla.

Vc.

285

We have no king but Cae - sar!"

# The Fifth Panel

Adagio  $\text{♩} = 46-56$

289

ALL CANTORS

*f*

CHOR *mp* Je - sus car - ried the cross by him - self to the  
E - loi,  
*mp* *ossia Org Ped.*

Vln. *mp*  
Vla. *mp*  
Vc. *mp*

293

CANTOR 1

place of the skull, Gol - ga - tha. Si - mon, Cy - re - ne - an,  
E - loi, Ab

Vln.  
Vla.  
Vc.

296

in from the fields, was pressed in - to help - ing him.  
ba, Ab ba,

Vln.  
Vla.  
Vc.

299

ALTOS, SOPRANOS 2

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

Fa - ther,

Fa -

Vln.

Vla.

Vc.

302

MEN

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

ther,

E -

loi,

Vln.

Vla.

Vc.

305

NARRATOR 1 (Tenor)

me, but weep for your child - ren."

They

E -

loi,

Ab -

Vln.

Vla.

Vc.

308

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

ba, Ab - ba.

Vln.

Vla.

Vc.

311

"Je - sus, Je - sus."

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

Vln.

Vla.

Vc.

315

NARRATOR 2 (Mezzo Sop)

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

Oo - oo, oo - oo -

Vln.

Vla.

Vc.

319

Je - sus, dy - ing on the  
 oo - oo - oo - oo, E -

Vln.

Vla.

Vc.

324

NARRATOR 1

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

Vln.

Vla.

Vc.

327

they know not what they do,  
 Oo - oo -

Vln.

Vla.

Vc.

*pp* *pp* *pp*

329 **poco rit.** **A tempo** ♩=116

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

Vln. *fp* *pizz.*

Vla. *fp* *pizz.*

Vc. *fp* *pizz.*

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*

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

339 **WOMEN** *rit.*

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

**Andante** ♩=80 **A tempo** ♩=116

372 **JESUS**

*mp*

Je - sus, Je - sus, re - mem - ber me!" "1"

**Andante** ♩=80 **A tempo** ♩=116

Vln. *p* *arco*

Vla. *p* *arco*

Vc. *p* *arco*

346

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

Vln.

Vla.

Vc.

## 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 cov - ered the land.

356 CANTOR 2

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

Vln.

Vla.

Vc.

358 **Broadly** ♩=108

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

pizz. arco

Vln.

Vla.

Vc.



363

There is your mo - ther; care for her now."

Vln.

Vla.

Vc.

368 **Rubato** ♩=108, ♪=54

JESUS

"I thirst, I thirst!"

372 **WOMEN** **CHOIR** **poco accel.**

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

Vln.

Vla.

Vc.

375 **A tempo** ♩=116

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

Vln.

Vla.

Vc.

22

379 **Moving forward**  
CANTOR 3

♩=54

And the time came near for him to die; he cried: 2

384

JESUS

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

CHOIR Ah - ah - ah - ah -

Vln. *fff*

Vla. *gliss.*

Vc.

389

hands I com - mend my spi - rit."

ah - ah - ah - ah - oo.

Vln.

Vla. *gliss.*

Vc.

- ORGAN PED.

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

"Now it is finished."

400 **A tempo** ♩=80 **NARRATOR 1** **3**

He ut - tered a loud cry. 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)*

Vln. **Adagio molto** ♩=80 **rall.** pizz.

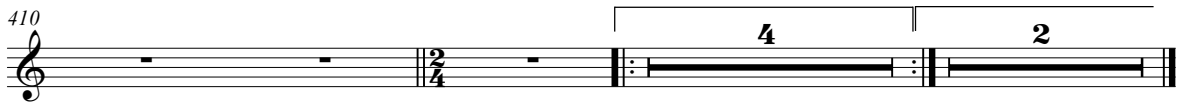
Vla. **Adagio molto** ♩=80 **rall.** pizz.

Vc. **Adagio molto** ♩=80 **rall.** pizz.



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



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.**