

the  
Passion

# 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*

©1984 Mondoy Music 1555 Pohaku St. B-104 Honolulu HI 96817. All rights reserved.

Mahalo for calling before photocopying 808.845.8405.

Go listen to this music: [www.mondoymusic.com](http://www.mondoymusic.com)

# Proclamation

$\text{♩} = 84$   
**Allegro feroce**

Timpani *ff* TAM TAM  $\triangle$  *p*

THUNDER *ff*  $\triangle$

Violin *mf*

Viola *mf*

Violoncello *mf*

Piano *fff* *mf*

*8va*

Ped. Ped. Ped. (let sound 'til 5th unit)

4 DEACON or NARRATOR

*ff* The Pas - sion of our Lord Je - sus

Vln.

Vla.

Vc.

Pno.

6 Christ ac - cord - ing to John. segue

Vln. pizz.

Vla. pizz.

Vc. pizz.

Pno.

# The First Panel

♩=116  
**Allegro**

Pno.

12 **CHOIR** **Freely**

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

\*The following theme from SM 130 Preface Dialogue *Mondoy* (1981)

Pno.

17 **JESUS**

"This is my bo - dy, 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*

Pno. *mp* *f*

23 **A tempo** **CHOIR** **JESUS** **Freely**

*f* He took the cup, gave thanks and said: "This is the new co-ve-nant in my blood,"

Vln. *mf*

Vla. *mf*

Vc. *mf*

Pno. *f* *mf*

(same pedaling as before)

♩=84

**Fierce, not too fast**

*(spoken)*

29

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

Vln.

Vla.

Vc.

Pno.

*fff*

**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? Is it I? Is it I?

Perc.

Timp.

Vln.

Vla.

Vc.

Pno.

*ff* randomly

*ff* randomly

*sfz*

*mf*

37 JESUS

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

Pno.

40

strength to all the rest."

CHOIR

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

Pno.

$\text{♩} = 92$   
Slowing down...

43 JESUS

*mf* "I tell you, Pe - ter, the roos-ter will not crow to - day un - til you de-ny me thrice!"

*mf*

rit. . . 3

Pno.

# The Second Panel

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

*f* They went to pray in the Gar - den of O-lives.

Pno. *f* *mf* *mp*

50 *p*  $\text{♩} = 116$  **A tempo, col canto**  
JESUS

He went a-part and he prayed out loud. *mf* "Fa - ther, please take this

Vln. *p* *mf*

Vla. *p*

Vc. *p*

Pno. *p* *mf* *legato*

55

cup from me; Fa - ther, please take this cup from me. But in all, not

Vln.

Vla.

Vc.

Pno.

♩=58

**With expression**

NARRATOR 1 (Tenor)

63

mine, but your will be done." *p* He prayed in an-guish.

Vln.

Vla.

Vc.

Pno.

♩=80

**Moving forward to slow down****rall. .**

♩=66

69

CANTOR 2

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

Vln. *pizz.*

Vla. *pizz.*

Vc. *pizz.*

Pno.



♩=80  
73 **Martial tempo**

CHOIR (sung-spoken at various pitch levels)

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

ipu upstem  
pū'ili downstem

triangle  
vibra-slap  
tambourines  
snare dr.

arco  
arco  
pizz.  
arco  
pizz.  
arco

gliss.  
gliss.  
gliss.

3

76 **Subito**

co-hort came with lan - terns, with tor-ches and with wea - pons.

*sfz*

gliss.  
gliss.  
gliss.

pizz.  
arco  
pizz.  
arco

3

*mf*

♩=60

**Freely**

79 JESUS 3 ALL JESUS 3 (spoken)

"Who is it that you want?" "Je - sus the Na - zo - rean." "I am he. I have told you I am he; let these others go..."

*f* *f* *sfz*

Hawn. Perc. *sfz*

Perc.

Timp.

Pno. *f* *mf* *rfz*

83 **A tempo**

CHOIR

*f* Si - mon Pe - ter drew a sword and

Pno. *ff* *f*

87

**Freely**

JESUS

cut off the ear of a slave in the crowd. *mf* "Put the sword a - way. Am I not to

*mp*

Pno. *mf* *mp*

♩=108

**Broadly**

CANTOR 3

92

drink the cup the Fa - ther gave to me?" *f* And the crowd took him off, but Si - mon Pe - ter

Vln.

Vla.

Vc.

Pno.

99 *rit.* **A tempo** CHOIR

fol - lowed. *f* The High Priest ques-tioned Je - sus, his dis - ci - ples,

Vln. pizz. arco

Vla. pizz. arco

Vc. pizz. arco

Pno. *sfz* *f*

104 **Freely** JESUS

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

Pno. *mf*

109

CANTORS JESUS

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

Hawn. Perc.

Perc.

Pno.

*non legato*

*mf*

sost. \*

116

CHOIR

I have done wrong, prove it. If I spoke the truth why hit me?" And the ga-thered as-sembly

Pno.

*cue*

*cue*

*f*

122

ALL JESUS

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

Pno.

♩=60  
129 Proudly

poco rit..

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

138 A tempo

ALL

JESUS

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

144

ALL (spoken-shouted)

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

## The Third Panel

146

MEN

mouth!"

Mean-while Si-mon Pe - ter

Pno.

*f* *mf* *fff* *f*

3 3

*v* *pp* *v*

151

$\text{♩} = 100$   
**Freely**  
SOPRANO SOLO

warmed him-self in the court-yard by an ear - ly morn - ing fire. "Aren't you his dis - ci - ple?"

Pno.

\* Theme from "Easter Suite", 1981

156

ALL THREE SOPRANOS ALL

"No; I know him not!" "But you look like his dis - ci - ple!" "No; I'm sure you're

Pno.

161

ALL SOPRANOS TENORS rit. . .

wrong!" "You are cer-tain-ly his dis - ci - ple!" "My friend, you are mis - ta - ken: I know not the

Pno.

♩=92  
murmuring, legato

167

man." *f*

Pno. *sfz* *mf*

*l.h.* *r.h.*

*sfz* *mf*

*9* *9*

*Ped.*

171 NARRATOR 1 (Tenor)

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

*mf*

Vln. *mf*

Vla. *mf*

Vc. *mf*

Pno. *mf*

*Ped.* *Ped.*

175 MEN

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

*pp* *no rit.*

*pizz.* *arco*

*pizz.* *arco*

*pizz.* *arco*

*pp* *no rit.*

\*

178 tacet

CHOIR (*spoken-declared*)

trice." *mf* And he fled and wept bit - ter - ly.

Pno.

*f*



### The Fourth Panel

$\text{♩} = 80$

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

ipu upstem pū'ili downstem *f* They led him be - fore Pon - tius Pi - late

Hawn. Perc.

Perc. *f sfz* triangle vibrašlap tambourines snare dr. *sfz*

Timp.

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

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

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

Pno.

*f*

8<sup>ba</sup>

Choir



184

ALL CANTORS

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

Hawn. Perc. *sfz*

Perc.

Timp.

Vln. *gliss.*

Vla. *gliss.*

Vc. *pizz.* *arco* *(b)*

Pno. *3* *8<sup>ba</sup>*

187

PILATE

JESUS

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

Hawn. Perc. *sfz*

Perc.

Timp.

Vln. *gliss.*

Vla. *gliss.*

Vc. *pizz.* *arco* *(b)*

Pno. *3* *8<sup>ba</sup>*

190

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

Hawn. Perc.

Perc.

Timp.

Vln.

Vla.

Vc.

Pno.

8<sup>ba</sup>

193

PILATE JESUS

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

Hawn. Perc.

Perc.

Timp.

Vln.

Vla.

Vc.

Pno.

percussion subito tacet

Pilate / Jesus

♩=116  
A tempo

196

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

Vln. *gliss.* *mf*

Vla. *mf*

Vc. *mf*

Pno. *rfz* *mf*

202

PILATE

fy to the truth, <sup>(spoken)</sup> for he who believes in the truth will hear my voice!" } "Truth - what does that mean?"

Vln.

Vla.

Vc.

Pno.

♩=116  
A tempo

207

CHOIR

PILATE

*f* Then Pi-late pro-claimed: "I find no case a-

Pno. *rfz* *rfz* *fp*

212

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

$\text{♩} = 96$   
**Deliberately**

216

CHOIR

*ALL (shouted fiercely)*

And the whole crowd cried out: "A - way with him! A - way with him! We want Ba-ra- bas!"

*ff*

snare dr.

thunder  $\Delta$

*molto*

*ff*

$\text{♩} = 116$   
**A tempo**

221

BASSES

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

*ff*

*f*

*f*

*f*

*f*

*poco rit.* . . . . .

226 **Deliberately** *CHOIR ff* *ff*

And the crowd re - sound - ed:

Perc.

Timp.

Vln. *ff* *fff*

Vla. *ff* *fff*

Vc. *ff* *fff*

Pno. *ff tremelo ad lib.*

8<sup>vb</sup>  
Ped.

228 **ALL**

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

Hawn. Perc. *fff*

Perc. *fff*

Timp. *fff*

233

ALL CANTORS

*f* So Pi - late had him scourged and

Pno. *f* For ambitious piano players, see below

236

*poco rit.* CHOIR

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

*poco rit.*

Pno. *loco*

*8va*

*8vb*

♩=88  
239 **Stately**

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

Vln. *f*

Vla. *f*

Vc. *f*

Pno. *ff*

Pno. *fff*  
*con ped.*

243

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

MEN

Timp. *f*

Vln. *f*

Vla. *f*

Vc. *f*

Pno. *ff*

Pno. *ff*

*l.h.* *r.h.*

**Deliberately, sweepingly**

247

ALL

*poco rit.*

3

WOMEN

Jews! All hail! All hail! King of the Jews! And

Perc.

Vln.

Vla.

Vc.

Pno.

Pno.

*ff* *ff* *cresc. molto* *Ped.*

251

*rit.*

**A tempo**

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

Perc.

Vln.

Vla.

Vc.

Pno.

*ff* *mp* *rit.* *A tempo* *fp* *fp* *fp* *Org Ped tacent*

ORGAN PED



♩=144

254 PILATE (sung)

**Broad & steady**

"I have no case a- gainst this man. Be - hold! Be - hold! Be - hold your king!"

Perc. triangle, snare dr.

Vln. *ff*

Vla. *ff*

Vc. *ff*

Pno. *mp*, *ff*

263

ALL *ff*

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

Hawn. Perc.

ipu: te  
pū ili

Perc. tambourines, snare dr.

Timp.

Vln. *ff*

Vla.

Vc.

Pno.

269

CHOIR (*spoken*)

PILATE

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

Perc. triangle

snare dr.

Timp.

Vln.

Vla.

Vc.

Pno.

276

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

Perc.

Timp.

Vln.

Vla.

Vc.

Pno.

ALL

282

Cru - ci - fy him! We have no king but Cae - sar!"

Hawn. Perc. ipu: te pū'ili *ff*

Perc. triangle tambourines snare dr. *ff*

Timp. *ff*

Vln.

Vla.

Vc.

Pno.



# The Fifth Panel

♩=46-56

Adagio

289

ALL CANTORS

Musical notation for the first staff (CANTORS), measures 289-294. The melody begins with a rest, followed by a series of eighth and quarter notes in a major key.

**f** Je - sus car - ried the cross by him - self to the place of the skull, Gol - ga - tha.

Musical notation for the second staff (CHOIR), measures 289-294. The choir enters with a half note 'E' followed by a rest, then another half note 'loi'.

*mp* E - loi, E - loi,

Perc.

Musical notation for Percussion, measures 289-294. Includes snare drum and tam-tam parts with dynamic markings.

Timp.

Musical notation for Timpani, measures 289-294. Includes thunder and tam-tam parts with dynamic markings.

Vln.

Musical notation for Violin, measures 289-294. Sustained notes with dynamic markings.

Vla.

Musical notation for Viola, measures 289-294. Sustained notes with dynamic markings.

Vc.

Musical notation for Violoncello, measures 289-294. Sustained notes with dynamic markings.

Pno.

Musical notation for Piano, measures 289-294. Includes dynamic markings like *mf* and *mp* and the instruction *ossia Org Ped.*

295

CANTOR 1

ALTOS

Musical notation for the third staff (CANTOR 1 and ALTOS), measures 295-300. The melody continues with eighth and quarter notes.

Si - mon, Cy - re - ne - an, in from the fields, was pressed in - to help - ing him. Wo - men who were in the

Musical notation for the fourth staff (CHOIR), measures 295-300. The choir enters with a half note 'Ab' followed by a rest, then another half note 'ba', and finally 'Fa'.

Ab - ba, Ab - ba, Fa -

Perc.

Musical notation for Percussion, measures 295-300. Includes snare drum and tam-tam parts.

Timp.

Musical notation for Timpani, measures 295-300. Includes tam-tam parts.

Vln.

Musical notation for Violin, measures 295-300. Sustained notes with dynamic markings.

Vla.

Musical notation for Viola, measures 295-300. Sustained notes with dynamic markings.

Vc.

Musical notation for Violoncello, measures 295-300. Sustained notes with dynamic markings.

Pno.

Musical notation for Piano, measures 295-300. Includes the instruction *simile*.

300

MEN

crowd beat their breasts and wept and lament-ed him. "Daugh- ters of Je-ru- sa - lem, weep not for

ther, Fa - ther, E - loi,

Perc.

Timp.

Vln.

Vla.

Vc.

Pno.

305

NARRATOR 1 (Tenor)

me, but weep for your child- ren." They nailed him to the tree with a sign ov-er his head:

E - loi, Ab - ba, Ab - ba.

Perc.

Timp.

Vln.

Vla.

Vc.

Pno.

*mf mp mf mp mf mp mf mp*

311

NARRATOR 2 (Mezzo Sop)

"Je - sus, Je - sus." And the sol-diers gam-bled for his gar - ments.

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

Perc.

Timp.

Vln.

Vla.

Vc.

Pno.

mf

319

NARRATOR 1

Je - sus, dy - ing on the cross, said; "Fa - ther, for - give them,

oo - oo - oo - oo, E - loi, E - loi,

Perc.

Timp.

Vln.

Vla.

Vc.

Pno.

*fff* *ssss*

N1 / N2 / Choir

The image shows a page of a musical score, page 28, with measures 311 and 319. The score is for Narrator 2 (Mezzo Soprano) and Narrator 1. It includes vocal lines and piano accompaniment. The piano part features a complex texture with many chords and arpeggios, marked with a forte dynamic (fff) and a tremolo effect (ssss). The vocal lines contain lyrics in English and French. The score is arranged for a full orchestra, including Percussion, Timpani, Violins, Violas, Cellos, and Piano.

327 rit. . . A tempo ♩=116

they know not what they do, Fa- ther, for- give, for - give!"

Hawn. Perc. ipu pa'ih *fff*

Perc. vibraslap tambourines *sfz*

Timp. *fp*

Vln. *pp* pizz. *fp*

Vla. *pp* pizz. *fp*

Vc. *pp* pizz. *fp*

Pno. *pp* rit. . . A tempo ♩=116

333 CHOIR *mf* *f* MEN

There were at his side two cri - mi - nals who saw the same sen - tence of death. "Oh, might-y one, oh,

Pno. *mf* *rfz*

337 WOMEN

Son of God, save us now from this end!" But the good thief an - swered, "This is a just man; we de-

Pno.

341 rit.  $\text{♩} = 80$ , Andante  $\text{♩} = 116$  A tempo JESUS

serve what we've got-ten. "I

CHOIR  
*mp* Je - sus, Je - sus, re - mem - ber me!"

Vln. arco *p*

Vla. arco *p*

Vc. arco *p*

Pno. *mp* *mp*

346

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

Vln. *v*

Vla. *v*

Vc. *v*

Pno. *legato* *cue strings*



# The Sixth Panel

♩=84

**Allegro feroce**

Pno.

351 *mp*

353 *Ped.* *Ped.* *8<sup>va</sup>* (let sound 'til 5th unit)

CANTOR 1

And though it was mid - day, dark - ness

Pno.

355

CANTOR 2

cov - ered the land. Je - sus, see - ing his mo - ther with the dis -

Vln.

Vla.

Vc.

Pno.

357

♩=108 **Broadly**

JESUS

ci - ple he loved, said, "Wo - man, see this

Vln.

Vla.

Vc.

Pno.

360

man; he is your son. There is your mother; care for her now."

Vln.

Vla.

Vc.

Pno.



$\text{♩} = 108, \text{♩} = 54$

368 **Rubato**

JESUS WOMEN

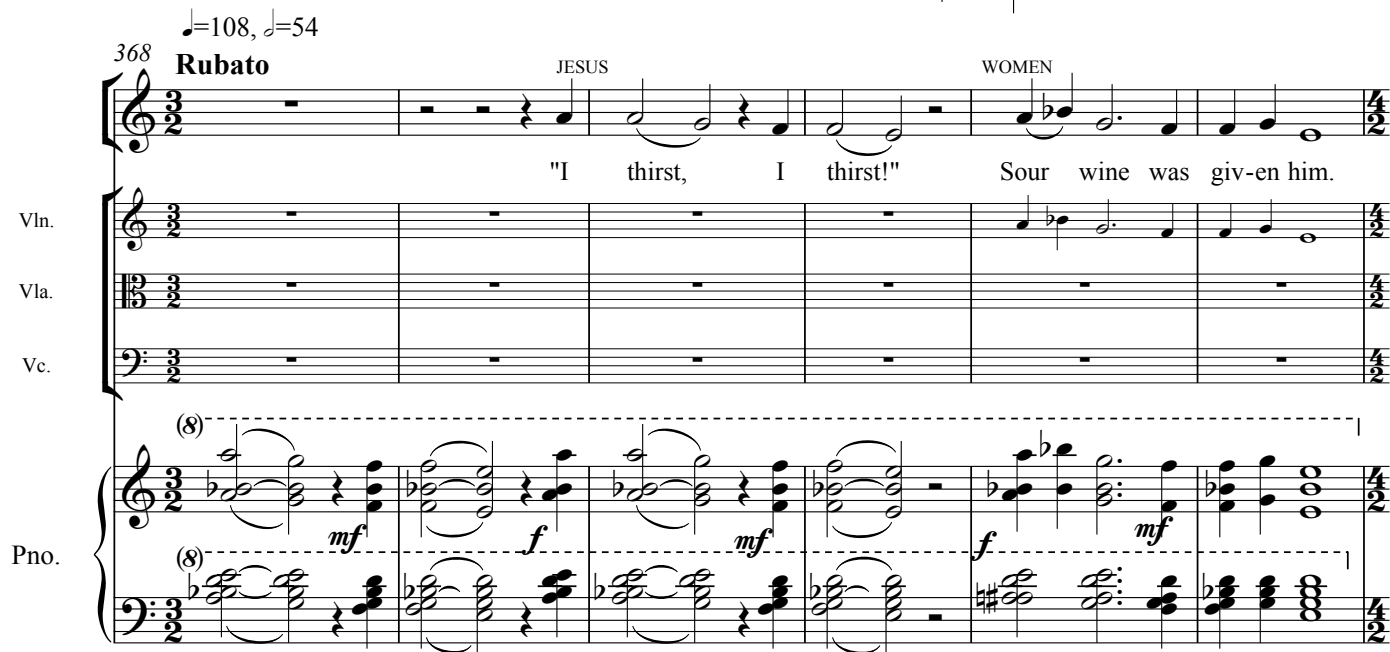
"I thirst, I thirst!" Sour wine was giv-en him.

Vln.

Vla.

Vc.

Pno.



374 **poco accel.** **A tempo**

CHOIR

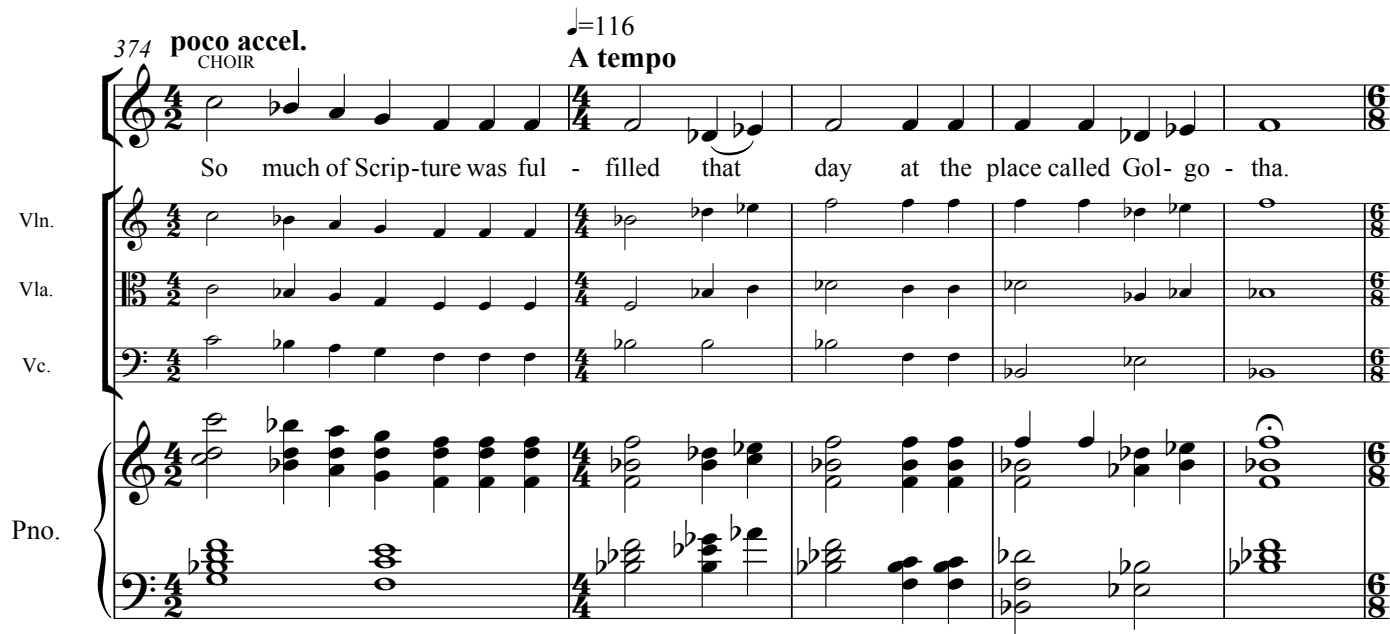
So much of Scrip-ture was ful - lished that day at the place called Gol- go - tha.

Vln.

Vla.

Vc.

Pno.



♩=54

**Moving forward**

379

CANTOR 3

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

Perc.

Timp.

**Moving forward**

Pno.

Ped.

Perc.

Timp.

Pno.

Ped.

\*

384 JESUS

**fff** "Fa - ther, Fa - ther, in - to your hands I com - mend

CHOIR  
Ah - ah - ah - ah - ah - ah - ah -

Perc. *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*  
vibrastap y  
tambourines  
snare dr.

Timp.

Vln. **fff**

Vla. *sfz* *sfz*

Vc.

Pno.

The musical score is arranged in a standard orchestral format. At the top is the vocal soloist part for 'JESUS' in treble clef, with lyrics 'Fa - ther, Fa - ther, in - to your hands I com - mend'. Below it is the 'CHOIR' part, also in treble clef, with the vocalization 'Ah - ah - ah - ah - ah - ah - ah -'. The percussion section includes 'vibrastap y tambourines' and 'snare dr.', with dynamic markings of *sfz* repeated seven times. The timpani part is in bass clef. The string section includes Violins (Vln.), Violas (Vla.), and Cellos (Vc.), with dynamic markings of **fff** for the violins and *sfz* for the violas. The piano part (Pno.) is shown in grand staff notation. The score includes various musical notations such as slurs, accents, and dynamic markings.



391

Suddenly quiet

my spi - rit."  
ah - ah - oo.

*sfz sfz sfz sfz sfz*

*gliss*

- ORGAN PED.

Suddenly quiet

Perc.  
Timp.  
Vln.  
Vla.  
Vc.

Pno.

398

JESUS (*spoken*)

Pause

A tempo

"Now it is finished."

*mp*

*Ped.*

Pno.

401

NARRATOR 1

3

He ut - tered a loud

He ut - tered a loud

*mp*

Pno.

403

cry. He bowed his head, he

Pno.

*ped. ad lib.*

405  $\text{♩} = 66$  **molto rall. .**

bowed his head and Je - sus died.

Pno.

$\text{♩} = 80$   
**Adagio molto**

407 **rall. .**

*All kneel in silence.  
After this pause, all stand.*

Vln. pizz.

Vla. pizz.

Vc. pizz.

Pno. **f** **rfz** *cue strings pizz.*

*let sound*

## The Seventh Panel

*Snare drum and timpani start first:*

410

Perc. Snare dr. *pp* 3

Timp. *pp*

*repeat until the final narrative is well completed*

*final ending*

*After a percussion pattern is played  
The Deacon (or Narrator) concludes:*

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. (This testimony has been given by an eyewitness, 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.

*(pause until percussion is completed)*

**(Deacon):** The Gospel of the Lord.  
**All:** Praise to you, Lord Jesus Christ.

---

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.