

The Passion According to St. John

For Choir, Soloists and Organ

**Commissioned by
Msgr. Lawrence O'Leary, pastor
The Church of Saint Martin of Tours,
Brentwood (Los Angeles), California**

**For Dr. Robert Johnson
and the choir of Saint Martin of Tours**

**Composed for Good Friday, 1996
by Richard Grayson**

Narrator/evangelist: Tenor

Jesus: Tenor

Pilate: Bass

SATB choir

From the choir:

Servant girl: Alto or Soprano

Simon Peter: Tenor

Soldier: Bass

Performance time ca. 25 minutes.

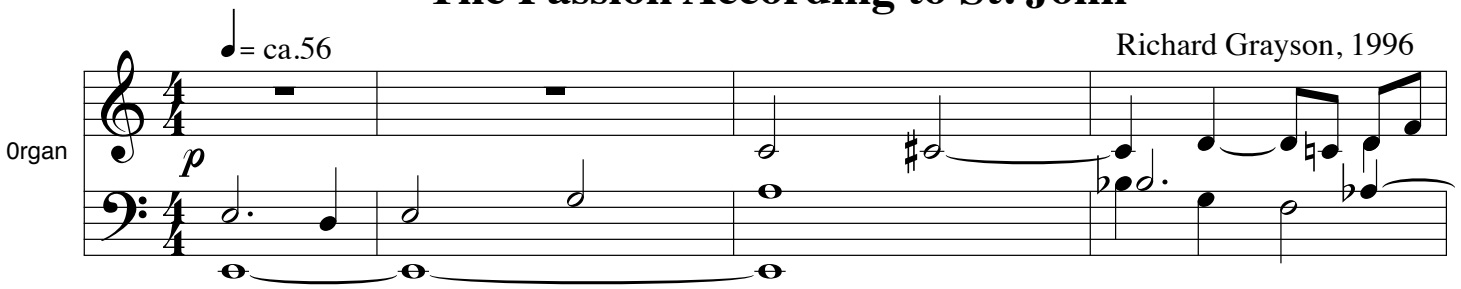
rev.2011

The Passion According to St. John

Richard Grayson, 1996

♩ = ca.56

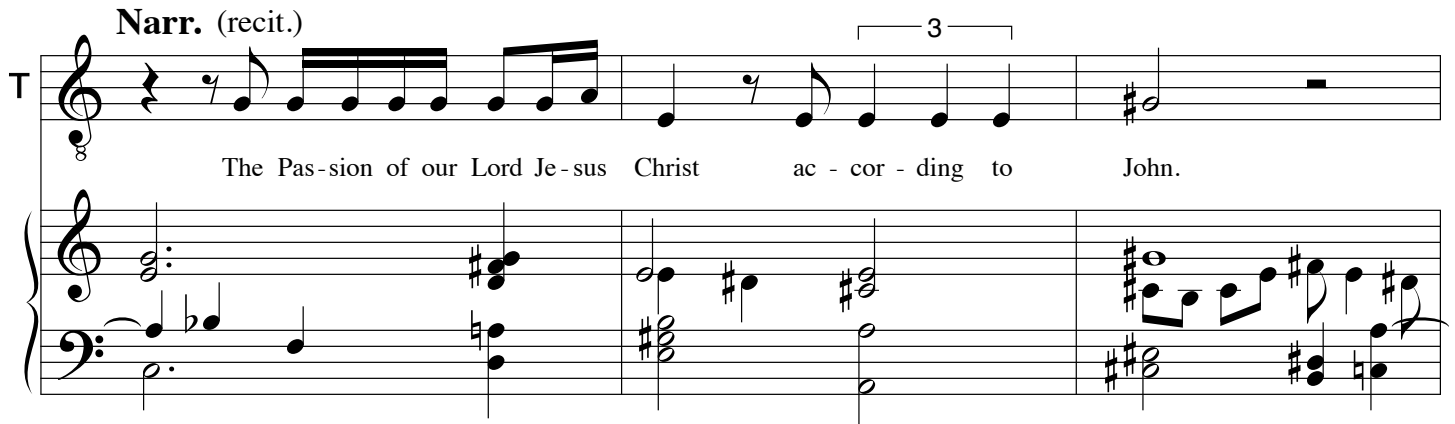
Organ



Narr. (recit.)

T

The Pas-sion of our Lord Je-sus Christ ac - cor - ding to John.



T

Je-sus went out with his dis-ci-ples a-cross the Kid-ron val-ley. There was a gar-den there, and he and his dis-ci-ples had



T

en-tered it. The place was fam-il-iar to Ju-das as well, be-cause Je-sus had oft-en met there with his dis-ci-ples.



T

Ju-das took the co-hort as well as the guards sup-plied by the chief priests and the Phar-i-sees,—

T

and came there with lan-terns, torch-es and wea-pons. Je-sus, a-ware of all that would hap-pen to him stepped

S

A

T

B

mf "Je-sus the Na-zor-e-an"

mf "Je-sus the Na-zor-e-an"

mf "Je-sus the Na-zor-e-an" *Narr.* *mf* "Je-sus the Na-zor-e-an" *Narr.*

for-ward and said to them, "Who is it you want?" They re-plied "Je-sus the Na-zor-e-an" He

"Je-sus the Na-zor-e-an"

, Jesus

T
8
ans-wered, "I am he." Now Ju-das, the one who was to hand him o-ver

T
8
was right there with them. As Je-sus said to them, "I am he," they re-treat-ed slight-ly and fell to the ground.

5 5

S
mf
"Je-sus the Naz-or - e-an"

A
mf
"Je-sus the Naz-or - e-an"

T
8
Je-sus put the ques-tion to them a-gain "Who is it you want?" They re-pea-ted, "Je-sus the Naz-or - e-an" Je-sus

Jesus , Narr. mf "Je-sus the Naz-or - e-an" Narr.

B
mf
"Je-sus the Naz-or - e-an"

Jesus

T
said, "I have told you, I am he. If I am the one you want, let these men

Narr.

T
go." This was to ful - fill what he had said, "I have not lost one of those you gave me."

T
Then Si-mon Pe-ter,— who had a sword, drew it and struck the slave of the high priest,

T
se-ver-ing his right ear. At that Je-sus said to Pe - ter, "Put your sword back in its

Jesus

Narr.

T

sheath. Am I not to drink the cup the Fa-ther has giv-en me?" — Then the sold-iers of the co-hort, their tri-bune,

Detailed description: This system contains the first two measures of the musical score. The vocal line (T) begins with a treble clef and a key signature of one flat. It features a triplet of eighth notes in the first measure, followed by a quarter note. The second measure is in 2/4 time and contains a quarter note. The third measure is in 4/4 time and contains a quarter note. The piano accompaniment (piano) is shown in grand staff notation with treble and bass clefs. It features a bass line with a half note in the first measure, a quarter note in the second, and a half note in the third. The piano part includes a key signature change to two flats in the third measure.

T

and the Jew-ish guards ar-res-ted Je-sus and bound him. — They led him first to An-nas, the Fath-er-in law of

Detailed description: This system contains the next two measures. The vocal line (T) starts with a treble clef and a key signature of two flats. It features a triplet of eighth notes in the first measure, followed by a quarter note. The second measure is in 2/4 time and contains a quarter note. The third measure is in 4/4 time and contains a quarter note. The piano accompaniment (piano) is shown in grand staff notation with treble and bass clefs. It features a bass line with a half note in the first measure, a quarter note in the second, and a half note in the third. The piano part includes a key signature change to one flat in the third measure.

T

Cai - a-phas — who was high priest — that year. Si-mon Pe-ter, in com-pa - ny with an - oth - er dis -

Detailed description: This system contains the next two measures. The vocal line (T) starts with a treble clef and a key signature of one flat. It features a triplet of eighth notes in the first measure, followed by a quarter note. The second measure is in 2/4 time and contains a quarter note. The third measure is in 4/4 time and contains a quarter note. The piano accompaniment (piano) is shown in grand staff notation with treble and bass clefs. It features a bass line with a half note in the first measure, a quarter note in the second, and a half note in the third. The piano part includes a key signature change to two flats in the third measure.

T

ci-ple, kept fol-low-ing Je - sus close-ly. This dis - cip-le, who was known to the high priest, stayed with Je-sus as

Detailed description: This system contains the final two measures. The vocal line (T) starts with a treble clef and a key signature of two flats. It features a triplet of eighth notes in the first measure, followed by a quarter note. The second measure is in 2/4 time and contains a quarter note. The third measure is in 4/4 time and contains a quarter note. The piano accompaniment (piano) is shown in grand staff notation with treble and bass clefs. It features a bass line with a half note in the first measure, a quarter note in the second, and a half note in the third. The piano part includes a key signature change to one flat in the third measure.

T far as the highpriest'scourt-yard, while Pe-ter was left stand-ing at the gate. The dis-ci-ple known to the high priest came

T out andspoke to the wom-an at the gate, and then brought Pet-er in. This ser-vant girl who kept the gate said to Pet-er,

Servant girl **3** "Are-n't you one of this man's fol-lowers?" —

Simon Peter

T He re - plied, "Not I."

T Now the night was cold, and the ser-vants and the guards who were stand-ing a-round had made a char-coal

T

 fi - re to warm them-selves by. Pe-ter joined them and stood there warm-ing him-self. The high priest ques-tioned Je-sus, first-

T

 - a - bout his dis-ci - ples, then— a - bout his teach - ing. Je - sus ans-wered by say - ing:

Jesus

T

 "I have spo-ken pub-lic-ly to an-y who would lis-ten. I al-ways taught in a syn - a-gogue—

T

 or in the tem-ple ar-e-a— where all the Jews come to - geth-er There was no-thing se-cret a-bout an-y-thing I

T
 said. Why do you ques-tion me? Ques-tion those who heard me when I spoke. It should be

T
 ob-vi-ous they will know what I said." **Narr.** At this re-ply, one of the guards who was

T
 stand-ing near-by gave Je-sus a sharp blow on the face. He said,

Soldier
 "Is that an-y way to

T **Jesus**

Je - sus re - plied, "If I said an - y - thing wrong — pro - duce the

B ans - wer the high priest?"

T **Narr.**

ev - i - dence, but if I spoke the truth why hit me?" — An - nas next sent him,

T bound, to the high priest, Cai - a - phas. — All through this, — Si - mon Pe - ter had been stand - ing there

S *mp* "Are you not a dis - ci - ple

A *mp* "Are you not a dis - ci - ple

T *mp* "Are you not a dis -
 8 warm-ing him-self. They said to him, *mp* "Are you not a dis -

B *mp* "Are you not a dis -

S *mf* Are you not a dis - ci - ple Are you not a dis - ci - ple of his?"

A *mf* Are you not a dis - ci - ple Are you not a dis - ci - ple of his?"

T *mf* ci - ple Are you not Are you not a dis - ci - ple of his?"

B *mf* ci - ple Are you not Are you not a dis - ci - ple of his?"

tempo primo
Narr. , **Simon Peter** **Narr.** 3

T 8 He de - nied it and said: "I am not!" One of the high priest's

tempo primo

T 8 slaves— as it hap-pened, a rel-a-tive of the man whose ear Pe-ter had se-vered— in-sis-ted.,

B "But did I

Slave

T 8 Pe-ter de-nied it a-gain. At that

B not see you with him in the gar - den?"

Narr. 3

T
 mo - ment — a cock — be - gan to crow.

Narr.
 T
 At day - break they brought Je - sus from Cai - a - phas — to the prae - tor - i - um.

T
 They did not en - ter the prae - tor - i - um them - selves, for they had to a - void ri - tu - al im - pur - i - ty if they were to

T
 eat the Pass - o - ver sup - per. — Pi - late came out to them — and de -

T mand-ed, **Pilate** They re-tort-ed,

B "What ac-cu - sa-tions do you bring a-gainst this man?"

♩ = 104

(Chorus) ♩ = 104

S *mf* "If he were not a crim - in - al ——— we would cer - tain - ly

A *mf* "If he were not a crim - in - al ——— we would cer - tain - ly

T *mf* "If he were not a crim - in - al ——— we would cer - tain - ly

B *mf* "If he were not a crim - in - al ——— we would cer - tain - ly

mf

S
not have hand - ed him o - ver to you." —

A
not have hand - ed him o - ver to you." —

T
not have hand - ed him o - ver to you." — At this Pi - late said,

B
not have hand - ed him o - ver to you." —

rit.

T
tempo primo
Pilate

B
p "Why do you not take him - and pass judgment on him ac-cord-ing to your law?"

tempo primo

Narr.
The Jews answered,

(Chorus) $\text{♩} = 104$

S *f* "We may not We may not We may not put an - y - one to death."

A *f* "We may not We may not We may not put an - y - one to death."

T *f* "We may not We may not We may not put an - y - one to death."

B *f* "We may not We may not We may not put an - y - one to death."

tempo primo Narr. $\text{♩} = 104$

T *p* This was to ful - fil what Je - sus had said, in - di - cat - ing the sort of death —

tempo primo *p*

T he would die. Pi - late went back in - to the prae - tor - i - um — and sum - moned Je - sus

T He asked him, Je - sus ans - wered,

Pilate

"Are you the King of the Jews?"

T **Jesus** "Are you say-ing this on your own,— or have oth - ers been tell-ing you a - bout me?" **Narr.**

3 3 3

Pi-late re -


T tor - ted,

Pilate

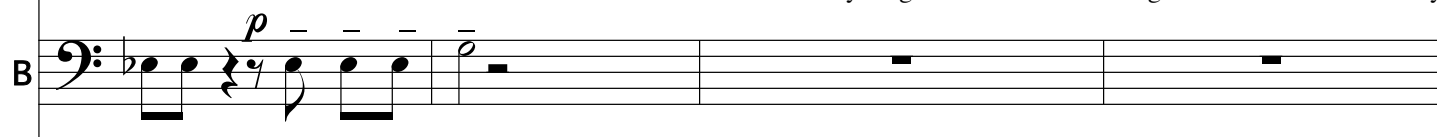
"I am no Jew! It is your own peo-ple and the chief priests— who have hand-ed you o-ver

6 3 3

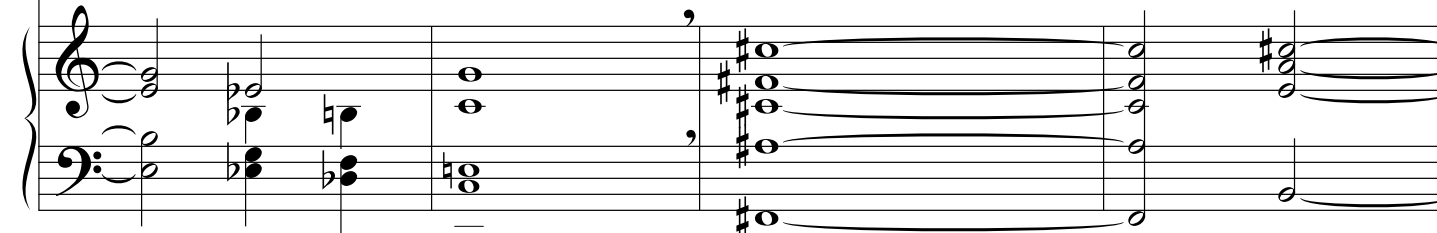
Narr. 3 **Jesus** 3


T 

Je-sus answered "My king-dom does not be-long to this world. If my


B 

to me. Whathave you done?"



T 

king-dom were of this world, my sub-jects would be fight-ing to save me from be-ing hand-ed o-ver to the



Narr.

T 

Jews. As it is, my king-dom is not here." At this Pi-late said to him,



Narr. **Jesus**

T Je-sus re-plied: "It is you who say I am a king. The rea-son I was

B "So then, you are a king?"

Pilate

T born, the rea-son why I came in - to the world, 3 5 is to tes - ti - fy to the truth.

Narr.

T An - y-one com-mit-ted to the truth hears my voice." Pi-late said, **Pilate**

B "Truth! What does that mean?"

T

Narr. 3 5

Af-ter this re - mark, Pi-late went out a-gain to the Jews and told them:

B

Pilate

"Speak-ing for my-

B 3 5 3

self, I find no case— a-gainst this man. Re-call your cus-tom— where-by I re-lease to you

B 3

some - one at Pass - o - ver time. Do you want me to re-lease to you the king of the Jews?"

(Chorus) *f*

Soprano: *f* "We want Bar - ab - bas, We want Bar -

Alto: *f* "We want Bar - ab - bas, We want Bar -

Tenor: *Narr.* *mf* They shout-ed back, *f* "We want Bar - ab - bas, We want Bar - ab - bas,

Bass: *f* "We want Bar - ab - bas, We

Piano: *mf* *f* $\text{♩} = 104$

Soprano: ab-bas, We want Bar - ab - bas, not this one not this one!"

Alto: ab-bas, We want Bar - ab - bas, not this one not this one!"

Tenor: We want Bar - ab - bas, not this one not this not this one!"

Bass: want Bar - ab - bas, not this one not this one not this one!"

Piano: *f* $\text{♩} = 104$

tempo primo
Narr.

Pi-late's next move was to take Je-sus— and have him scourged. The sol-diers then wove a crown of

tempo primo

thorns and fixed it on his head, throw-ing a-round his shoulders a cloak of roy-al pur-ple. Re-

f Chorus (T)

peat-ed-ly they came up to him— and slapping him on the face said, "All hail,

Chorus (B) *f* "All hail,

Narr. 3

T
All hail, King of the Jews!" Pi - late went out a sec - ond time -

B
All hail, King of the Jews!"

T
and said to the crowd: **Pilate**

B
"Ob - serve what I do. I am go - ing to bring him

Narr.

T
p When Je - sus came out

B
out to you - to make you rea - lize that I find no case a - gainst him."

5

T
 wear-ing the crown of thorns and the pur-ple cloak, — Pi-late said to them, **Pilate**

B
mf "Look at the man!"

mf

Narr.

T
 8 As soon as the chief priests and the tem-ple guards saw him they shout-ed,

$\text{♩} = 104$

S
f "Cru - ci - fy — him! Cru - ci - fy — him! *ff* Cru - ci - fy him!"

A
f "Cru - ci - fy — him! Cru - ci - fy — him! *ff* Cru - ci - fy him!"

T
 8 "Cru - ci - fy him! Cru - ci - fy him! *ff* Cru - ci - fy him!"

B
f "Cru - ci - fy him! Cru - ci - fy him! *ff* Cru - ci - fy him!"

f *ff*

Narr. ♩ = 96

T *tempo primo* Pi-late said, **Pilate** 3 The Jews re-spond-ed,

B *f* 5

"Take him and cru-ci-fy him your-selves; I find no case a-gainst him."

tempo primo

♩ = 96

S *mp* *mf*

A *mp* *mf*

T *mp* *mf*

B *mp* *mf*

"We have our law and ac - cord - ing to that law he must

"We have our law We have our law and ac - cord - ing to that

"We have our law We have our law and ac - cord - ing to that

mf

S *f* die be - cause he *ff* made him - self — God's son." *rit.*

A *f* law he must die be - cause he *ff* made him - self — God's son."

T *f* die be - cause he *ff* made him - self — God's son."

B *f* law he must die be - cause he *ff* made him - self — God's son."

T *tempo primo* **Narr.** *mp* When Pi-late heard this kind of talk, — he was more a-fraid than ev-er. Go-ing back in-to the pra-

tempo primo

T tor - i - um, — he said to Je - sus, **Pilate**

B *p* "Where do you come from?" —

T ³ ⁵
 Je - sus would not give him an - y ans - wer. Pi - late asked him,

Pilate

B "Do you re - fuse to speak to me?"

B Do you not know I have the pow - er to re - lease you — and the pow - er to cru - ci - fy you?"

Narr.

Jesus

T Je - sus answered: "You would have no pow - er o - ver me un - less it were giv - en you from a - bove. That is

T why he who hand - ed me o - ver to you — is guilt - y of the great - er sin."

Narr. 3 *accel.* -----

Af - ter this, Pi - late was ea - ger to re - lease him, but the Jews shout - ed,

Chorus *mf*

$\text{♩} = 96$

"If you free this man you are no 'Friend of

"If you free this man you are no 'Friend of

S no 'Friend of Cae - sar' you are no 'Friend of Cae - sar An - y -

A Cae - sar' you are no 'Friend of Cae - sar you are no Friend." An - y -

T no 'Friend of Cae - sar' you are no 'Friend of Cae - sar An - y -

B Cae - sar' you are no 'Friend of Cae - sar you are no Friend." An - y -

p

S one who makes him - self a king be - comes Cae - sar's ri - val."

A one who makes him - self a king be - comes Cae - sar's ri - val."

T one who makes him - self a king be - comes Cae - sar's ri - val."

B one who makes him - self a king be - comes Cae - sar's ri - val."

mp

tempo primo **Narr.**

8 Pi - late heard what they were saying, — then brought Je - sus out - side and took a seat on a jud - ge's bench at the

tempo primo

8 place called the Stone Pave - ment — Gab - bath - a in He - brew. He said to the

Tempo $\text{♩} = 104$ **Narr.**

8 Jews, at this they shout - ed,

Pilate *f* "Look at your king!"

Tempo $\text{♩} = 104$

(Chorus)

mf

S "A - way with him! A -

A "A - way with him! A - way with him! A -

T "A - way with him! A - way with him! A - way with him! A -

B "A-way with him! A - way with him! A - way with him! A - way with him! A -

mf

S way with him! Cru - ci - fy — him! Cru - ci - fy — him! Cru-ci-fy him!"

A way with him! Cru - ci - fy — him! Cru - ci - fy — him! Cru-ci-fy him!"

T way with him! Cru - ci - fy him! Cru - ci - fy him! Cru-ci-fy him!"

B way with him! Cru - ci - fy him! Cru - ci - fy him! Cru-ci-fy him!"

f *ff*

Narr. ³ $\text{♩} = 96$ **Narr.**

T *f* Pi-late ex-claimed, The chief priests— re-plied,

tempo primo **Pilate**

B *f* "What! Shall I cru-ci-fy your king?"

tempo primo

Chorus *f*

T "We have no king but Cae - sar We have no king but

Chorus *f*

B "We have no king but Cae - sar

$\text{♩} = 96$

T Cae - sar We have no We have no king but Cae-sar."

B We have no king but Cae - sar but Cae - sar but Cae-sar."

tempo primo **Narr.**

mp In the end, Pi-late hand-ed Je-sus o-ver to be cru-ci-fied.— Je-sus— was lead a-

way, and car-ry-ing the cross by him-self, went out to what is called the Place of the

Skull (Gol-go-tha in He-brew). There. they cru-ci-fied him, and two oth-ers with him:

one— on ei-therside, Je-sus in the mid-dle. Pi-late had an in-scrip-tion placed on the

T

8 *f* cross which read, JE-SUS THE NA-ZOR-E-AN, THE KING OF THE JEWS. This in -

Red.

T

8 scrip - tion, — in He - brew, Lat - in and Greek, was read by ma - ny of the Jews, since the

T

8 5 place where Je - sus was cru - ci - fied — was near the ci - ty. — The chief priests of the

T ³ **Chorus** *mp*
 Jews tried to tell Pi - late, "You should not have writ-ten "TheKing of the Jews!"

B **Chorus** *mp*
 "You should not have writ-ten "TheKing of the Jews!"

Piano *mp* *mf*

T *f* ³
 Write in-stand, "This man claimed to be king— of the Jews.""

B *f* ³
 Write in-stand, "This man claimed to be king— of the Jews.""

Piano *f*

T **Narr.** ³
 Pi-late ans-wered, **Pilate** ³ Af-ter the

B ³
 "What I have writ-ten,— I have writ-ten."

Piano

T 8 sol - diers had cru - ci - fied Je - sus — they took his gar - ments and di -

T 8 vi - ded them four ways, one for each sol - dier. There was al - so his tu - nic, but this

T 8 tu - nic was wov - en in one piece — from top to bot - tom — and had no seam.

T 8 They said to each oth - er, *p* "We should - n't tear it, *mp* We should - n't tear it, *mf* Let's

B *p* "We should - n't tear it, We should - n't tear it,

8 *p* $\text{♩} = 96$

T
8 throw dice — to see — who gets it who gets it who gets it." *mp* *p*

B
mf Let's throw dice — to see — who gets it who gets it who gets it." *mp* *pp* (almost whispered)

tempo primo Narr. *p* 3 (The pur-pose of this — was to have the Scrip-ture ful-filled: "They di -

tempo primo *p* *pp*

T 3 3 vi - ded my gar - ments a - mong them; for my cloth - ing they cast lots." And

T
 this was what the sol - diers did. Near the cross of Je - sus — there stood his

The first system of music consists of a vocal line (T) and a piano accompaniment. The vocal line begins with a treble clef and a 3/8 time signature. The lyrics are "this was what the sol - diers did. Near the cross of Je - sus — there stood his". The piano accompaniment starts with a treble clef and a bass clef. It features a series of chords and a melodic line in the bass. A dynamic marking of *p* is present.

T
 mo-ther, his mo-ther's sis-ter, Ma-ry — the wife of Clo - pas, — and Ma - ry Mag - dalene.

The second system of music consists of a vocal line (T) and a piano accompaniment. The vocal line begins with a treble clef and a 3/8 time signature. The lyrics are "mo-ther, his mo-ther's sis-ter, Ma-ry — the wife of Clo - pas, — and Ma - ry Mag - dalene.". The piano accompaniment starts with a treble clef and a bass clef. It features a series of chords and a melodic line in the bass. A dynamic marking of *p* is present.

T
 See - ing his mo - ther there — with the dis - ci - ple whom he loved, Je - sus said to his mo - ther,

The third system of music consists of a vocal line (T) and a piano accompaniment. The vocal line begins with a treble clef and a 3/8 time signature. The lyrics are "See - ing his mo - ther there — with the dis - ci - ple whom he loved, Je - sus said to his mo - ther,". The piano accompaniment starts with a treble clef and a bass clef. It features a series of chords and a melodic line in the bass. A dynamic marking of *p* is present.

Jesus "Wom-an, there is your son." **Narr.** In turn he said to the dis - ci - ple, **Jesus** "There is your mo-ther."

The fourth system of music consists of a vocal line (T) and a piano accompaniment. The vocal line begins with a treble clef and a 3/8 time signature. The lyrics are "Wom-an, there is your son." followed by "In turn he said to the dis - ci - ple," and "There is your mo-ther.". The piano accompaniment starts with a treble clef and a bass clef. It features a series of chords and a melodic line in the bass. A dynamic marking of *pp* is present.

Narr.

T *p* From that hour on - ward, — the dis - ci - ple took her in - to his care.

T Aft - er that, Je - sus, re - al - iz - ing that ev - ery - thing was now fin - ished, to bring the Scrip - ture to ful -

Jesus fill - ment said, "I am thirst - y." **Narr.** There was a jar there,

T full of com - mon wine. They stuck a sponge soaked in this wine on some hys - sop and raised it to his

T

Jesus

lips. When Je - sus took the wine, - he said, "Now — it is fin - ished."

T

Narr.

Then he bowed his head, — and de - liv - ered o - ver his spir - it. *rit.*

S

A

T

B

Chorus

f Praise to you, Lord Je - sus *ff* Christ.

f Praise to you, Lord Je - sus *ff* Christ.

f Praise to you, Lord Je - sus *ff* Christ.

f Praise to you, Lord Je - sus *ff* Christ.

Play D major chord after "The gospel of the Lord"

The remainder of the Gospel text is spoken)