

For the Vicar, Congregation and Choir of Fence Parish Church, Lancashire

A simple version of the

St. Mark Passion

Mark: 15:1-39 (NIV - © Zondervan1985)

John Bertalot

Choir and congregation stand

Organ



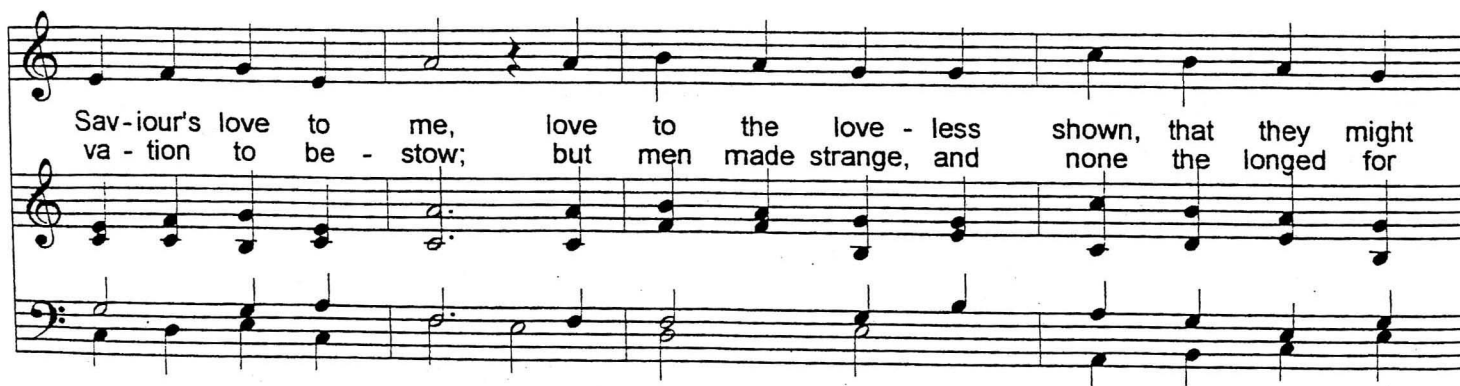
mf

Choir and congregation in unison, firmly



1 My song is love un - known, my
2 He came from his blest throne, sal -

Music © The John Ireland Trust. Words Samuel Crossman c. 1624-1684



Sav - iour's love to me, love to the love - less shown, that they might
va - tion to be - stow; but men made strange, and none the longed for

This setting is sung regularly by the choir of Birmingham Cathedral
under the direction of Canon Marcus Huxley

love - ly be. O who am I, that for my sake my
 Christ would know. But O, my Friend, my Friend in - deed, my whi

Lord should take frail flesh, and die?
 at my need his life did spend. *The congregation sits*

(Speech rhythm) *mf* Very early in the morning, (Speech rhythm...)
 the chief priests, with the elders,
 the teachers of the law,
 and the whole Sanhedrin

(Psalm' chant) (Organ may always double the voices)
mf

reached a de-cision. They bound Jesus, led him a - way, and hand-ed him ov - er to

Pilate. Pil-ate asked, Pilate (solo - always commandingly) *mf* Je-sus re - plied, (1 2 3 4)

"Are you the king of the Jews?"

mf

"Yes, it is as you say." The chief priests accused him of man - y things. So a-gain Pil - ate asked him,

(Pilate, aggressively) *mf* But Je-sus still made no re - ply, and (Very clearly)

"Aren't you going to answer? See how many things they are ac- cus-ing you of."

Pi - late was a - mazed.

(Men, firmly & faster)

f Now it was the cus - tom at the
Faster

This system contains a piano accompaniment and two vocal staves. The piano part starts with a treble clef and a bass clef. The vocal parts are in a single system with a treble clef and a bass clef. The lyrics are: "Pi - late was a - mazed." followed by "(Men, firmly & faster)" and then "Now it was the cus - tom at the" with the instruction "Faster" and a forte dynamic marking "f".

feast to re - lease a pris-on - er whom the peo-ple re - quest - ed.

This system continues the piano accompaniment and vocal lines. The lyrics are: "feast to re - lease a pris-on - er whom the peo-ple re - quest - ed." The piano part continues with a treble clef and a bass clef. The vocal parts are in a single system with a treble clef and a bass clef.

Upper voices

A man called Bar - ab-bas was in pris-on with the in - sur-rec-tion-ists who had com-mit-ted

This system focuses on the upper voices. It features a treble clef and a bass clef. The lyrics are: "A man called Bar - ab-bas was in pris-on with the in - sur-rec-tion-ists who had com-mit-ted". The piano part continues with a treble clef and a bass clef.

mur - der in the up - ris - ing. (Full choir) The crowd came up and asked

Pi - late to do for them what he us - u - al - ly did.

Upper voices

f asked Pi - late, know - ing it was out of

Pilate

"Do you want me to release to you the king of the Jews?"

f

en - vy that the chief priests had hand-ed Je-sus ov-er to him,

Men

But the chief priests stirred_ up the

crowd to have_ Pi - late re-lease Bar - ab - bas in - stead.

Upper voices

Pi - late asked them,

Pilate

"What shall I do, then, king of the Jews?"

ff "Cru - ci - fy, cru - ci - fy, cru - ci - fy — him!" — they — shout - ed.

ff
detached

Pilate *by* (Full, loudly) But they shout - ed all the loud - er,
"Why? What crime has he com - mit - ted?"

fff "Cru - ci - fy, cru - ci - fy, cru - ci - fy — cru - ci - fy him!"

fff
detached

sadly and rather slowly

mf Want-ing to sat-is-fy the crowd, Pi-late re - leased Bar-ab-bas to them. He had

sadly and rather slowly

mf

Je - sus flogged, and hand-ed him ov-er to be cru - ci - fied.

3 *slower*

Men - suddenly! *ff* Flogged!

dim *slower* *p*

The congregation stands

Choir and congregation

mf Why, what hath my Lord

mf

done? What makes this rage and spite? He made the lame to run, he gave the

blind— their sight. Sweet in-jur-ies! yet they at these them - selves dis-please, and

f The congregation sits
'gainst him rise.
A little faster - urgently *steadily*
f *mf*

Choir in unison
mf The sol-diers led
(*Were you there?*)
mf *pp*

Je-sus a-way in-to the pal-ace that is the Prae - tor-i-um and called to-geth-er the

whole com-pan-y of sol-diers. They put a pur-ple

robe on him, then twist-ed to-geth-er a crown of thorns and set it on him.

And they be-gan to call out to him, *f* "Hail, king of the Jews! *ff* Hail—

king of the Jews!"

Congregation stands

Slowly

mf

Congregation & choir

mf

I can-not tell how si-lent-ly he suf-fered, as with his

(Trad. Irish melody arr. JB. Words: William Young Fullerton 1857-1932)

peace he graced this place of tears, or how his heart up-on the cross was

bro - ken, the crown of pain to three and thir - ty years. But this I

know, he heals the bro-ken heart - ed, and stays our sin, and calms our lurk-ing

fears, and lifts the bur - den from the heav - y lad - en, for yet the

Congregation sits. *faster, urgently*

Sav-iour of the world is here.

faster, urgently
ff
man.

A-gain and a - gain, a-gain and a - gain they struck him, they struck him

on the head with a staff and spit on him. *mf* Fall-ing on their knees, they

mf
ped.

paid hom-age to him. (1 2 3) And when they had mocked him,

Attack! *ff*

Attack! *ff*

they took off the pur-ple robe and put his own clothes on him. *dim* Then they

slower

slower
dim

The congregation stands, and remains standing until the end.

led him out to cru-ci-fy— him. *mf*

Gently
mf *mp*

Gently Congregation and choir
mp Were you there when they cru-ci-fied my Lord?

Were you there when they cru-ci-fied my Lord? Oh,

some-times it caus-es me to trem-ble, trem-ble, trem-ble.

Were you there when they cru-ci-fied my Lord?

f *man.*

Men

f A cer-tain man from Cy - re - ne, Si-mon, the fa - ther of

ped.

Al - ex-and-er and Ruf - us, was pass - ing by on his way in from the

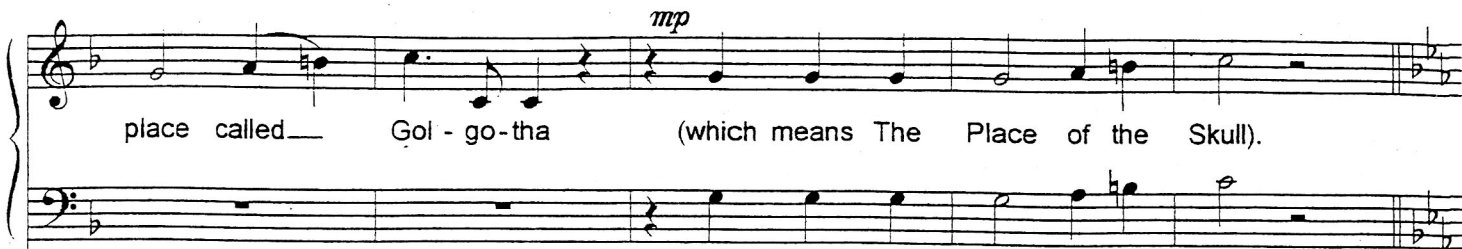
mf

They brought Je-sus to the

coun-try and they forced him to car-ry the cross.

mf

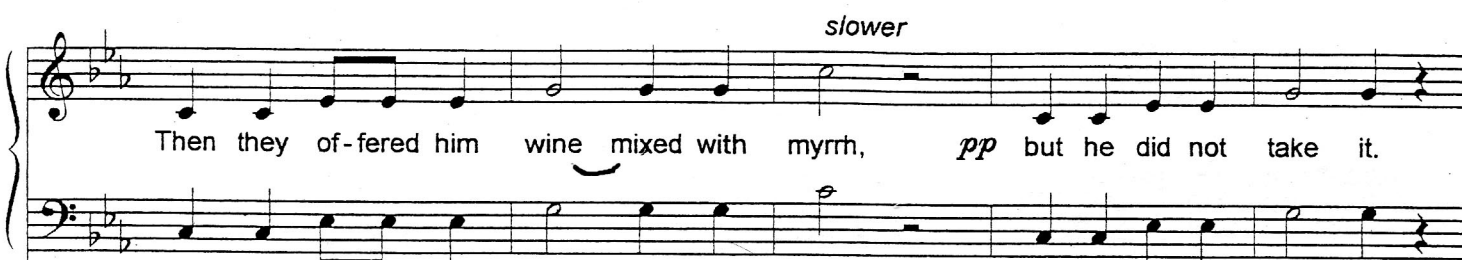
mp
place called — Gol - go - tha (which means The Place of the Skull).



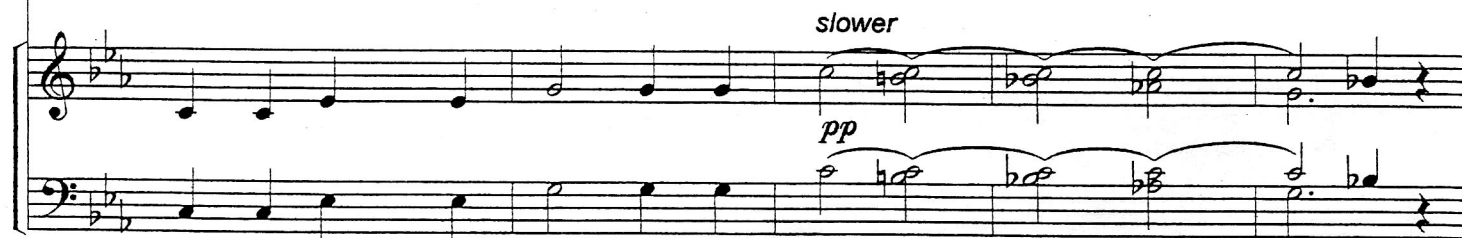
mp *p*



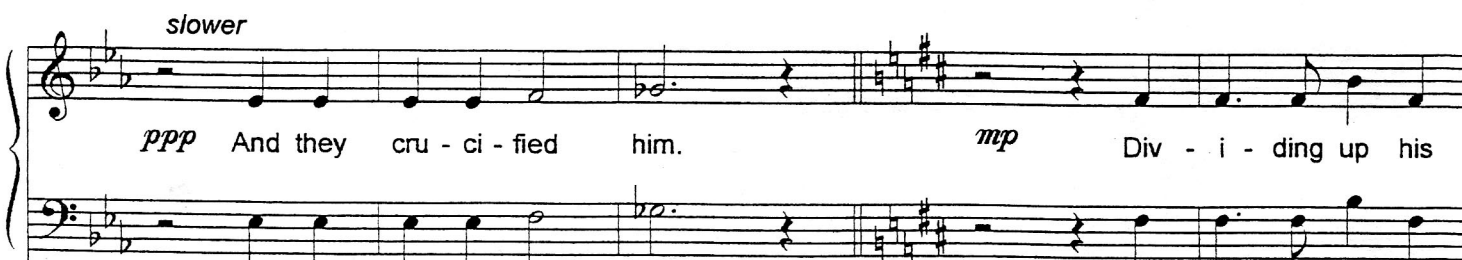
slower
Then they of-fered him wine mixed with myrrh, *pp* but he did not take it.



slower *pp*



slower
ppp And they cru - ci - fied him. *mp* Div - i - ding up his



slower *ppp* *mp*



clothes, they cast— lots to see what each would get.

mf

Detailed description: This block contains the first system of music. It features a vocal line on a single staff with lyrics. Below it are two staves for piano accompaniment. The piano part includes a melodic line in the right hand and a bass line in the left hand, with some chords and a dynamic marking of *mf* (mezzo-forte).

Congregation & Choir

Were you there when they

Detailed description: This block contains the second system of music, labeled 'Congregation & Choir'. It features a vocal line with lyrics. Below it are two staves for piano accompaniment. The piano part includes a melodic line in the right hand and a bass line in the left hand.

nailed him to the tree? Were you there when they nailed him to the

Detailed description: This block contains the third system of music. It features a vocal line with lyrics. Below it are two staves for piano accompaniment. The piano part includes a melodic line in the right hand and a bass line in the left hand.

tree? O Some-times it caus-es me to

Detailed description: This block contains the fourth system of music. It features a vocal line with lyrics. Below it are two staves for piano accompaniment. The piano part includes a melodic line in the right hand and a bass line in the left hand. The system ends with a double bar line and a 4/4 time signature.

trem - ble, trem-ble, trem - ble. Were you there when they

nailed him to the tree? *mf* It was the

Upper voices Slowly
Slowly
mf

third hour when they cru-ci-fied— him. The writ-ten not-ice of the charge a-gainst him

read: THE KING OF THE JEWS, THE KING OF THE JEWS.

Men

They cru-ci - fied two rob - bers_ with him, one on his right and the oth-er on his

left. Those who passed by hurled_ in-sults at him, shak - ing their heads and

say - ing,

Men

A little faster

f

"So! You who are go-ing to de -

man.

stroy the tem-ple and build it in three_ days, come down from the cross and

ped.

Upper voices Slowly

mf In the_ same way the chief_ priests and

save your-self!"

Slowly

mf

teach-ers of the law mocked him a-mong_ them - selves, and said,

"He

"He

saved_ oth-ers, he saved_ oth-ers, but he_ can-not save_ him -

rall molto

self! Let this— Christ, this King— of— Is-ra-el, come down now from the cross, that

rall molto

Steadily

cresc *f* *mf* Those cru - ci - fied with him al - so

we may— see and be - lieve!"

cresc *f* *mp*

heaped— in - sults on— him.

mf

man.

Congregation and choir

1 Cross of Je - sus, cross of sor - row,
2 Here the King of all the ag - es,

ped.

Music: Sir John Stainer, © Novello Words W. Sparrow-Simpson 1859-1952

where the blood_ of Christ was shed, — per - fect man on thee was tor - tured,
throned in light_ ere worlds could be, — robed in mor - tal flesh, is dy - ing,

per - fect God_ on thee has bled.
cru - ci - fied_ by sin for me.

(Speech rhythm)

At the sixth hour ' whole land un - til the
darkness came over the

Chant

ninth hour. And at the ninth hour Je - sus cried out in a loud voice,

ff

32

JESUS (Solo) - Slowly Men

"EL - O-I, EL - O-I, LA-MA-SA-BACH - THA-NI?" *mf* Which means,-

f

"My God, My God, why have you for - sak - en me?"

f

A little faster - urgently

Upper voices

mf When some of those_ stand-ing near heard this, they

A little faster - urgently

mf

said,

"Lis-ten he's call-ing for El - i-jah."

mf

One man_ ran, filled a

sponge_ with_ vin - e-gar,

put it on a stick, and of-fered it to Je - sus to drink.

Men

"Now leave him a-lone. Let's see if El-i-jah will come to take him

down," he said.

rall molto

fff

Men *fff*

mf slower

p

With a loud— cry, Je-sus breathed his last.

[A few upper voices may sing these initial Taizé words very softly, ad lib]

Gentle tempo (Jesus, remember me, when you come into your Kingdom. Taizé)

mp

Upper voices

Gently but very firmly

mf

mf The cur-tain of the tem-ple was torn in two from the top_ to_ the_

mf from the top_ to_ the_

The first system of the score features a vocal line and a piano accompaniment. The vocal line begins with a rest, followed by the lyrics "The cur-tain of the tem-ple was torn in two from the top_ to_ the_". The piano accompaniment consists of a treble and bass clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The piano part includes a melodic line in the treble clef and a harmonic line in the bass clef, with dynamic markings of *mf* and *p*.

bot - tom.

bot - tom. And when the cent - ur - ian, who stood there in front of

The second system continues the vocal and piano parts. The vocal line has a rest followed by "bot - tom." and then "bot - tom. And when the cent - ur - ian, who stood there in front of". The piano accompaniment continues with similar melodic and harmonic patterns, maintaining the *mf* dynamic.

heard his cry,

rall molto

Je - sus, heard his cry and saw how he had died, he

rall molto

The third system features a vocal line with a rest followed by "heard his cry," and then "Je - sus, heard his cry and saw how he had died, he". The piano accompaniment includes a *rall molto* marking above the treble clef staff. The piano part continues with melodic and harmonic support for the vocal line.

Very slowly - massive crescendo

mf

said,

1 2 3 4
Very slowly - massive crescendo

"Sure - ly, sure - ly
mf

sure - ly, sure - ly

32

this man was the Son of God!"

ff

Majestically

this man was the Son of God!"

Majestically

Congregation and choir - rejoicingly

f Here might I

stay and sing, no sto-ry so di - vine; nev - er was love, dear King, ne-ver was

grief— like thine. This is my Friend in whose sweet praise I

all my days could glad - ly spend. A - men.

ff *ff* *fff*

Tuba

32 Reed

John Bertalot, Mellor, Blackburn, 15-29 January, 2003