

St Mark - chorus 1

The Chief Priests and the Scribes

Roger Petrich

As conspirators making a pre-emptive strike

... so the chief priests
and the scribes were seeking
a way to arrest him by
treachery and put him
to death. They said:
"Not during the festival.."

Soprano

Not dur - ing the fes - ti - val, for

Alto

Not dur - ing the fes - ti - val, for

Tenor

8 Not dur - ing the fes - ti - val, for

Bass

Not dur - ing the fes - ti - val, for

S

3
fear that there may be a ri - ot a - mong the peo - ple.

A

fear that there may be a ri - ot a - mong the peo - ple.

T

8
fear that there may be a ri - ot a - mong the peo - ple.

B

fear that there may be a ri - ot a - mong the peo - ple.

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St Mark - Chorus 2

Guests at the house of Simon

Roger Petrich

Self-righteousness and pious moral outrage

When he was in Bethany..
a woman came..
She broke the jar..
and poured it on his head

There were some
who were indignant.

"Why has there
been this waste...?"

Soprano
Why has there been this waste of per - fumed

Alto
Why has there been this waste of per - fumed

Tenor
Why has there been this waste of per - fumed

Bass
Why has there been this waste of per - fumed

S
oil? It could have been sold for more than three hund-red days' wa-ges and the

A
oil? It could have been sold for more than three hund-red days' wa-ges and the

T
oil? It could have been sold for more than three hund-red days' wa-ges and the

B
oil? It could have been sold for more than three hund-red days' wa-ges and the

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7

S
mon - ey giv - - - en to the poor.

A
mon - ey giv - - - en to the poor.

T
8
mon - ey giv - - - en to the poor.

B
mon - ey giv - - - en to the poor.

NOTE:

These choruses can be used "freestanding" with spoken text if desired.

These choruses may also be used as "inserts" into a chanted presentation of the "St Mark Passion". For the other chanted parts [Narrator, Christus, Speaker] the context I have used is:

"The Passion of Our Lord Jesus Christ" edited by Robert J. Batastini, GIA Publications, Inc., 7404 South Mason Avenue, Chicago IL 60638. Edition # G-4988.

The above publication has the chanted parts for all four Passion Gospels: Matthew, Mark, Luke & John.

St Mark - chorus 3

The Disciples

Roger Petrich

A simple request for guidance

On the first day of the
Feast of Unleavened
Bread, when they
sacrificed the Passover
lamb, his disciples
said to him:

"Where do you...."

Soprano
Where do you want us to

Alto
Where do you want us to

Tenor
Where do you want us to

Bass
Where do you want us to

S
3
go and pre-pare for you to eat the Pass-o-ver?

A
go and pre-pare for you to eat the Pass-o-ver?

T
go and pre-pare for you to eat the Pass - o - ver?

B
go and pre-pare for you to eat the Pass - o - ver?

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St Mark - chorus 4

The disciples

Roger Petrich

Horror and dismay combined

They began to be
distressed and to say
to him, one by one,
"Surely, it is not I?"

Soprano
Sure - ly not I.

Alto
Sure - ly not I.

Tenor
Sure - ly not I.

Bass
Sure - ly it is not I. not I.

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St Mark - chorus 5

False Witnesses

Roger Petrich

As carefully coached previously by the prosecuting attorney

Many gave false witness
against him, but their
testimony did not agree.

Some took the stand and
testified falsely against
him, alleging,

"We heard him say...."

Soprano
We heard him say: "I will des - troy this

Alto
We heard him say: "I will des - troy this

Tenor
8 We heard him say: "I will des - troy this

Bass
We heard him say: "I will des - troy this

4
S
tem - ple made with hands and with - in three days

A
tem - ple made with hands and with - in three days

T
8
tem - ple made with hands and with - in three days

B
tem - ple made with hands and with - in three days

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7

S I will build an - oth - - - er not made with hands."

A I will build an - oth - - - er not made with hands."

T I will build an - oth - - - er not made with hands."

B I will build an - oth - - - er not made with hands."

St Mark - chorus 6

High Priest's soldiers

Roger Petrich

Taunting the victim

The musical score is written for four voices: Soprano, Alto, Tenor, and Bass. It is in the key of B-flat major (two flats) and common time (C). The tempo/mood is indicated as *Taunting the victim*. The lyrics are: "They all condemned him as deserving to die. Some began to spit on him. They blindfolded him and struck him and said to him, 'Prophesy!'" The vocal parts are arranged in a four-part setting, with the Soprano and Alto parts having a melodic line and the Tenor and Bass parts providing harmonic support. The lyrics "Pro - phe - sy!" are repeated twice in each part.

Soprano
They all condemned him as deserving to die.
Pro - phe - sy! Pro - phe - sy!

Alto
Some began to spit on him.
Pro - phe - sy! Pro - phe - sy!

Tenor
They blindfolded him and struck him and said to him,
"Prophesy!"
Pro - phe - sy! Pro - phe - sy!

Bass
Pro - phe - sy! Pro - phe - sy!

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St Mark - chorus 7

Bystanders in the High Priest's courtyard

Roger Petrich

Confidently pressing for a "Yes"

The maid saw him
and began again to say
to the bystanders,
"This man is one
of them."

Once again he denied it.

A little later the
bystanders said to Peter
once more,

"Surely, you are..."

Soprano
Sure - ly one of them; for

Alto
Sure - ly one of them; for

Tenor
8 Sure - ly one of them; for

Bass
Sure - ly you are one of them; for

4
S
you too are a Ga - li - le - an.

A
you too are a Ga - li - le - - - an.

T
8
you too are a Ga - li - le - an.

B
you too are a Ga - li - le - - - an.

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St Mark - Chorus 8 & 9

The Mob

Roger Petrich

The vote is unanimous!

"Then what do you want
me to do with the man
you call the king of the
Jews?"

They shouted again,
"Crucify him."

Pilate said to them,
"Why? What evil has
he done?"

They only shouted
the louder,
"Crucify him."

Soprano
Cru - ci - fy him.

Alto
Cru - ci - fy him.

Tenor
Cru - ci - fy him.

Bass
Cru - ci - fy him.

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St Mark - chorus 10

Pilate's soldiers

Roger Petrich

Ventilating frustration, at a prisoner's expense

They clothed him
in purple and,
weaving a crown
of thorns, placed it
on him.

They began
to salute him
with,

"Hail, King..."

The musical score consists of four staves, each representing a different vocal part: Soprano, Alto, Tenor, and Bass. Each staff begins with a treble clef (except for the Bass staff which has a bass clef), a key signature of one flat (B-flat), and a common time signature (C). The lyrics 'Hail, King of the Jews.' are written below each staff. The Soprano part starts with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The Alto part starts with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The Tenor part starts with a quarter rest, followed by a quarter note G3, a quarter note A3, and a quarter note B3. The Bass part starts with a quarter rest, followed by a quarter note G2, a quarter note A2, and a quarter note B2. The music concludes with a double bar line.

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St Mark - chorus 11

Bystanders at the Crucifixion

Roger Petrich

Twisted testimony this time hurled at Jesus

With him they crucified
two revolutionaries,
one on his right
and one on his left.

Those passing by
reviled him
shaking their heads
and saying,

"Aha! You
who would destroy..."

Soprano A - ha!

Alto A - ha!

Tenor A - ha!

Bass A - ha!

S
You who would des - troy the tem - ple and re - build it in three days,

A
You who would des - troy the tem - ple and re - build it in three days,

T
You who would des - troy the tem - ple and re - build it in three days,

B
You who would des - troy the tem - ple and re - build it in three days,

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7

S
save your - self by com - ing down from the cross.

A
save your - self by com - ing down from the cross.

T
8
save your - self by com - ing down from the cross.

B
save your - self by com - ing down from the cross.

St Mark - chorus 12

Bystanders at the Crucifixion

Roger Petrich

How disappointing! another failed savior!

Likewise the chief priests,
with the scribes,
mocked him
among themselves
and said,

"He saved others..."

Soprano

He saved o - thers; he can - not save him -

Alto

He saved o - thers; he can - not save him -

Tenor

He saved o - thers; he can - not save him -

Bass

he can - not save him -

4

S

self. Let Christ, the King of Is-ra-el, come down now from the Cross that we may

A

self. Let Christ, the King of Is-ra-el, come down now from the Cross that we may

T

self. Let Christ, the King of Is-ra-el, come down now from the Cross that we may

B

self. Let Christ, the King of Is-ra-el, come down now from the Cross that we may

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9

S
see and be - lieve. - - - - -

A
see and be - lieve. - - - - -

T
8
see and be - lieve. - - - - -

B
see and be - lieve. - - - - -

A musical score for four voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). The score is in a key with two flats (B-flat and E-flat) and a common time signature. The lyrics are "see and be - lieve." with long dashes indicating a sustained note. The Soprano part starts at measure 9. The Alto part starts at measure 8. The Tenor part starts at measure 8. The Bass part starts at measure 8. The Soprano part has a dotted quarter note for "see", a quarter note for "and", and a half note for "be - lieve.". The Alto part has a half note for "see", a quarter note for "and", and a half note for "be - lieve.". The Tenor part has a dotted quarter note for "see", a quarter note for "and", and a half note for "be - lieve.". The Bass part has a half note for "see", a quarter note for "and", and a half note for "be - lieve.". The lyrics are aligned with the notes: "see" under the first note, "and" under the second note, and "be - lieve." under the third note.

St Mark - Chorus 13

Bystanders at the Crucifixion

Roger Petrich

A conversation amongst themselves

"My God, my God,
why have you
forsaken me?"

Some of the
bystanders
who heard it
said,

"Look;
he is calling....."

The musical score consists of four staves, each representing a different vocal part: Soprano, Alto, Tenor, and Bass. Each staff begins with a treble clef (except for the Bass staff which has a bass clef), a key signature of one flat (B-flat), and a common time signature (C). The lyrics are written below each staff, with the words "Look, he is call-ing E - li - jah." appearing under each line of music. The Soprano staff has a fermata over the final note. The Alto staff has a fermata over the final note. The Tenor staff has a fermata over the final note. The Bass staff has a fermata over the final note.

Soprano
Look, he is call-ing E - li - jah.

Alto
Look, he is call-ing E - li - jah.

Tenor
Look, he is call-ing E - li - jah.

Bass
Look, he is call-ing E - li - jah.