

# PASSION

by Hollis Thoms

*Hollis Thoms*

*For the Journal*

# PART 1

# Passion According to Nicodemus

Part 1

Hollis Thoms

*thy thumcally, keep moving forward, exactly, precisely, inevitably*

♩ = 66

2 3 4 5 6 7 8 *OB*

Oboe

Violin I

Violin II

Horn in F

Cello I

Cello 2

Double Bass

Soprano

Alto

CHOR

Tenor

Baritone

*MIRVA* Soprano

*PILATE* Tenor

*NICOD* Baritone

*IGVS* Bass

1 2 3 4

Varimba

Harpichord

*o sacred heart*

*pp*

*ff*

*p*

*Crucify!*

*Crucify!*

*Crucify!*

*Crucify!*

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Hollis Thoms

Passion According to Nicodemus

9

10

11

12

13

14

15

Ob.

Vln. I

Vln. II

Hrn.

Vc. 1

Vc. 2

D.B.

S

A

T

B

Sop.

T

Bar.

Bs.

Mrb.

Hpschd.

A page of a musical score for 'Passion According to Nicodemus', page 2. The score is arranged in a standard orchestral layout with 18 staves. The instruments listed on the left are: Oboe (Ob.), Violin I (Vln. I), Violin II (Vln. II), Horn (Hrn.), Violin I (Vc. 1), Violin II (Vc. 2), Double Bass (D.B.), Soprano (S), Alto (A), Tenor (T), Bass (B), Soprano (Sop.), Tenor (T), Baritone (Bar.), Bass (Bs.), Maracas (Mrb.), and Harpsichord (Hpschd.). The top staff (Oboe) contains the primary melodic line, with measure numbers 9, 10, 11, 12, 13, 14, and 15 marked above it. The strings (Vc. 1, Vc. 2, D.B.) provide a rhythmic accompaniment. The woodwinds (Vln. I, Vln. II, Hrn.) and brass (B) are mostly silent in this section. The vocal parts (Sop., T, Bar., Bs.) are also silent. The Maracas (Mrb.) play a rhythmic pattern in the lower register. The Harpsichord (Hpschd.) is silent. There are some blue ink markings on the Maracas staff, including a large scribble in measures 12 and 13 and a vertical line in measure 14.

Passion According to Nicodemus

OB

16

17

18

19

20

21

The musical score consists of the following parts:

- Ob. (Oboe): Measures 16-21, with a handwritten 'OB' above measure 20.
- Vln. I (Violin I): Measures 16-21, with a handwritten 'pp' in measure 18 and 'O Sacred Head' written above the staff.
- Vln. II (Violin II): Measures 16-21, with a handwritten 'pp' in measure 18.
- Hn. (Horn): Measures 16-21, with a handwritten 'pp' in measure 18.
- Vc. 1 (Violoncello 1): Measures 16-21, with a handwritten 'pp' in measure 18.
- Vc. 2 (Violoncello 2): Measures 16-21, with a handwritten 'pp' in measure 18.
- D.B. (Double Bass): Measures 16-21.
- S. (Soprano): Measures 16-21.
- A. (Alto): Measures 16-21.
- T. (Tenor): Measures 16-21.
- B. (Bass): Measures 16-21.
- Sop. (Soprano): Measures 16-21.
- T. (Tenor): Measures 16-21.
- Bar. (Baritone): Measures 16-21.
- Bs. (Bass): Measures 16-21.
- Mrb. (Maracas): Measures 16-21, with a rhythmic pattern of eighth notes.
- Hpschd. (Harp): Measures 16-21.

Passion According to Nicodemus

22 23 24 25 26 27 28

Ob.

Vln. I

Vln. II

Hrn.

Vc. I

Vc. 2

D.B.

S

A

T

B

Sop.

T

Bar.

Bs.

Mrb.

Hpschd.

Passion According to Nicodemus

29 30 31 32 33 34 35 36

Ob.

Vln. I

Vln. II

Hn.

Vc. 1

Vc. 2

DB.

S.

A.

T.

B.

Sop.

T.

Bar.

Ba.

Vrb.

Hpschd.

CHOIR

Cresc.!

FF

Cresc.!

Cresc.!

Cresc.!

Passion According to Nicodemus

37 38 39 40 41 42 43

Ob.

Vln. I

Vln. II

Hrn.

Vc. 1

Vc. 2

D.B.

S.

A.

T.

B.

Sop.

T.

Bur.

Bs.

Mrb.

Hpschd.



44 45 46 47 48 49

Ob

Vln. I

Vln. II

Hn.

Vc. I

Vc. 2

D.B.

S

A

T

B

Sop.

T

Bar.

Bs.

Mrb.

Hpschd.

VL II

X

X

50 51 52 53 54 55 56

Ob.

Vln. I

Vln. II

Hrn.

Vc. 1

Vc. 2

D.B.

S.

A.

T.

B.

Sop.

T.

Bar.

Bs.

Mrb.

Hpschd.

*HN*

*R*

*p*

*ff*

57 58 59 60 61 62

Ob.

Vln. I

Vln. II

Hn.

Vc. 1

Vc. 2

D.B.

S

A

T

B

Sop.

T

Bar.

Bs.

Mrb.

Hpschd.

*f* *p* *f* *p* *f* *p*

4

63 64 65 66 67

Ob.

Vln. I

Vln. II

Hrn.

Vc. I

Vc. 2

D.B.

S. *explosive whisper* *pp* *small group* *p* *O Sacred Head*

A. *explosive whisper* *pp* *small group* *p* *O sa - cred head, now woun - ded, With*

T. *explosive whisper* *pp* *small group* *p* *O sa - cred head, now woun - ded, With*

B. *explosive whisper* *pp* *small group* *p* *O sa - cred head, now woun - ded, With*

Sop.

T.

Bar.

Bs.

Mrb.

Hpschd.

*Choir*

*Crucify*

*R*

Passion According to Nicodemus

68 69 70

Ob.

Vln. I

Vln. II

Hrn.

Vc. 1

Vc. 2

D.B.

S  
grief and shame weighed down. Cru - ci - fy!  
full chorus

A  
grief and shame weighed down. Cru - ci - fy!  
full chorus

T  
grief and shame weighed down. Cru - ci - fy!  
full chorus

B  
grief and shame weighed down. Cru - ci - fy!  
full chorus

Sop.  
**CRUCIFY**

T  
Cru - ci - fy!

Bar.

Bs.

Mrb.

Hpschd.

Passion According to Nicodemus

71 72 73 74

Ob.

Vln. I

Vln. II

Hn.

Vc. 1

Vc. 2

D.B.

S. *small group* *p*  
Cru - ci - fy! Now scorn - ful - ly sur - round - ed With thorns, thine on - ly

A. *small group* *p*  
Cru - ci - fy! Now scorn - ful - ly sur - round - ed With thorns, thine on - ly

T. *small group* *p*  
Cru - ci - fy! Now scorn - ful - ly sur - round - ed With thorns, thine on - ly

B. *small group* *p*  
Cru - ci - fy! Now scorn - ful - ly sur - round - ed With thorns, thine on - ly

Sop. *f*  
Cru - ci - fy!

T.

Har.

Bs.

Mrb.

Hpschd.

*OB*

*R*

75 76 77

Ob.

Vln. I

Vln. II

Hn.

Vc. 1

Vc. 2

D.B.

S.  
crown: full chorus *ff* *ff* *p*  
Cru - ci - fy!

A.  
crown: full chorus *ff* *ff* *p*  
Cru - ci - fy!

T.  
crown: full chorus *ff* *ff* *p*  
Cru - ci - fy!

B.  
crown: full chorus *ff* *ff* *p*  
Cru - ci - fy!

Sop.

T.  
Hm! *ff* *ff* *p*  
Cru - ci - fy!

Bar.

Bs.

Mrb.

Hpschd.

O Sacred Head

CRUCIFY

*p*

73

79

80

81

82

Ob.

Vln. I

Vln. II

Hrn.

Vc. I

Vc. 2

D.B.

S

A

T

B

Sop.

T

Bar.

Bs.

Mrb.

Hpschd.



Passion According to Nicodemus

33 34 35 36 37 38

Ob.

Vln. I

Vln. II

Hn.

Vc. 1

Vc. 2

D.B.

S.

A.

T.

B.

Sop.

T.

Bar.

Bs.

Mrb.

Hpschd.

go - - - ry. I joy to call thee mine.

full chorus

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

*Handwritten:* Cru-ci-fy X 4

39 70 91 92 93 94 95 96

Ob.

Vln. I

Vln. II

Hrn.

Vc. I

Vc. 2

D.B.

S.  
Cru-ci-fy!

A.  
Cru-ci-fy!

T.  
Cru-ci-fy!

B.  
Cru-ci-fy!

Sop.  
Cru-ci-fy!

T.  
Cru-ci-fy!

Bar.

Bs.

Mrb.  
1 2 3 4  
f mp mf

Hpschd.

Passion According to Nicodemus

97 98 99 100 101 102

Ob.

Vln. I

Vln. II

Hr.

Vc. I

Vc. 2

D.B.

S.

A.

T.

B.

Sop.

T.

Bar.

Ba.

Mrb.

Hpschd.

*ppz*

*mp*

*DB*

*as if an echo*

*one voice*

*p*

*f*

*B*

*pp*

*f*

Now, I a man of the Pha-ri-sees a mem-ber of the Jew-ish ru-ling coun-cil came to Je-sus in the mid-dle of the night and said: Rab-bi.

Passion According to Nicodemus

103 104 105 106

Ob.

Vln. I

Vln. II

Hn.

Vc. I

Vc. 2

D.B.

S.

A.

T.

B.

Sop.

T.

Bar.

Bs.

Mrb.

Hpedd.

from God\_

from God\_

signs\_

signs\_

we know you are a ten-cher who has come from God\_ from God\_ For no one could per-form the mi-ra-cu-lous signs\_

Detailed description: This is a page of a musical score for 'Passion According to Nicodemus', specifically measures 103 through 106. The score is arranged in a standard orchestral format with vocal parts. The instruments listed on the left are Oboe (Ob.), Violin I (Vln. I), Violin II (Vln. II), Horn (Hn.), Violoncello I (Vc. I), Violoncello II (Vc. 2), Double Bass (D.B.), Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), Soprano (Sop.), Tenor (T.), Baritone (Bar.), Bass (Bs.), Maracas (Mrb.), and Harp (Hpedd.). The vocal parts (S., A., T., B., Sop., T., Bar., Bs.) have lyrics written below their staves. The lyrics are: 'we know you are a ten-cher who has come from God\_ from God\_ For no one could per-form the mi-ra-cu-lous signs\_'. There are also some handwritten annotations, such as a '2' above the Tenor staff in measure 104 and a '4' above the Alto staff in measure 106. The music is written in treble and bass clefs, with various dynamics and articulation marks.

107 108 109 110 111 112 113 114

Ob.

Vln. I

Vln. II

Hn.

Vc. I

Vc. II

DB.

S.

A.

T.

B.

Sop.

T.

Bar.

Bs.

Mrb.

Hpschd.

with him

with him

you are doing if God were not with him, with him

I tell you the truth I tell you the truth

4

all MARIMBA

dolce JESUS

BASS

*p*

*arco*

*mp*

*mf*

*mp*

115 116 117 118 119 120 121

Ob.

Vln. I

Vln. II

Hn.

Vc. I

Vc. 2

D.B.

Musical notation for woodwinds (Ob., Hn.) and strings (Vln. I, Vln. II, Vc. I, Vc. 2, D.B.). The strings play a rhythmic pattern of eighth and sixteenth notes. Dynamics include *pp* and *ppp*. There are slurs and accents in the woodwind parts.

S

A

T

B

Sup.

T

Bar.

Bs.

MARIMBA

Musical notation for vocalists (Soprano, Alto, Tenor, Bass) and timpani. The vocalists have rests. The timpani part has dynamics *mp*, *mf*, and *ppp*. There is a handwritten blue arrow pointing to the timpani staff with the word "MARIMBA" written in blue ink above it.

no one can see the king-dom of God un-less he's born a-gain un-less he's born a-gain

Mrb.

Hpschd.

Musical notation for maracas (Mrb.) and harpsichord (Hpschd.). The maracas part has dynamics *mp*, *mf*, and *ppp*. The harpsichord has rests.

122 123 124 125 126

Ob.

Vln. I

Vln. II

Hr.

Vc. 1

Vc. 2

D.B.

S.

A.

T.

B.

Sop.

T.

Bar.

Bs.

Mrb.

Hpschd.

old

old

old

born

born

born

How can a man be born when he is old? old? Surely he cannot enter a second time into his mother's womb to be born born

MARIMBA

mp

127 128 129 130 131 132 133 134

Ob.

Vln. I

Vln. II

Hr.

Vc. I

Vc. 2

D.B.

S.

A.

T.

B.

Sop.

T.

Bar.

Bs.

Mrb.

Hpschd.

*p*

*mp*

*mf*

*mp*

*arco*

I tell you the truth I tell you the truth no one can enter the king-dom of God un-less he's been a-gain of wa-ter and the Spi-rit



Passion According to Nicodemus

135

136

137

138

139

140

OB

VLI

134

MARI MA

↓  
1

↑  
OB

Flesh gives birth to flesh, but the Spi-rit gives birth to Spi-rit. You should not be sur prised at my \_\_\_\_\_ say ing. You must be born a - gain You must be born a gain

Mrb.

Hrschd.

VL  
VC  
VC

141

142

143

144

The musical score consists of the following parts and markings:

- Ob.** (Oboe): Treble clef, measures 141-144.
- Vln. I** (Violin I): Treble clef, *pp* dynamic, measures 141-144.
- Vln. II** (Violin II): Treble clef, *pp* dynamic, measures 141-144.
- Hr.** (Horn): Treble clef, measures 141-144.
- Vc. I** (Violoncello I): Bass clef, *pp* dynamic, measures 141-144.
- Vc. 2** (Violoncello 2): Bass clef, *pp* dynamic, measures 141-144.
- D.B.** (Double Bass): Bass clef, measures 141-144.
- S.** (Soprano): Treble clef, measures 141-144.
- A.** (Alto): Treble clef, measures 141-144.
- T.** (Tenor): Treble clef, measures 141-144.
- B.** (Bass): Bass clef, measures 141-144.
- Sop.** (Soprano): Treble clef, measures 141-144.
- T.** (Tenor): Treble clef, measures 141-144.
- Bnr.** (Bassoon): Bass clef, measures 141-144.
- Bs.** (Bassoon): Bass clef, measures 141-144. Includes a blue handwritten note "MAR" with a downward arrow and a blue double-headed arrow.
- Mrb.** (Maracas): Treble clef, *mp* dynamic, measures 141-144.
- Hpedd.** (Harpedichord): Treble clef, measures 141-144.

Passion According to Nicodemus

145

ob

146

147

148

149

150

Ob. staff with musical notation and dynamics (mp)

Vln. I staff with musical notation and dynamics (p)

Vln. II staff with musical notation and dynamics (p)

Hrn. staff with musical notation

Vc. I staff with musical notation and dynamics (p)

Vc. 2 staff with musical notation and dynamics (p)

D.B. staff with musical notation and dynamics (p)

S. staff with musical notation

A. staff with musical notation

T. staff with musical notation

B. staff with musical notation

Sop. staff with musical notation

T. staff with musical notation

Bar. staff with musical notation

Jes

ob

MARIMBA

Bs. staff with musical notation

The wind blows where it pleases You hear its sound but you can not tell where it comes from or where it is going where it is going

Mrb. staff with musical notation

Hpschd. staff with musical notation

VLI

151 152 153 154

Ob.

Vln. I

Vln. II

Hn.

VC Vc. 1

VC Vc. 2

D.B.

S.

A.

T.

B.

Sop.

T.

Bar.

Bs.

Mrb.

Hpschd.

*pp*

*pp*

*pp*

*pp*

*mp*

*mf*

*mp*

So it is with ev'ry one

155 156 157 158 159 160 161 162

Ob.

Vln. I

Vln. II

Hrn.

Vc. I

Vc. 2

D.B.

S.

A.

T.

B.

Sop.

T.

Bar.

Ba.

Mrb.

Hpschd.

How can this be?

horn of the Spi-rit

Just as Moses lif-ted up the snake in the de-sert, so the Son of Man must be lif-ted up that who-so-e-ver be-lieves in him

163 164 165 166 167 168 169 170 171

Ob.

Vln. I

Vln. II

Hn.

Vc. I

Vc. 2

D.B.

S.

A.

T.

B.

Sop.

T.

Bar.

Bs.

Mrb.

Cymb.

shall not per - ish but have e - ter - nal

For God so loved the world

that he gave his on-ly son

For

For God so loved the world

FOR GOD SO LOVED THE WORLD

MARIMBA

Passion According to Nicodemus

172 173 174 175 176 177 178

Ob.

Vln. I

Vln. II

Hr.

Vc. I

Vc. 2

D.B.

S.  
that he gave his on - ly Son \_\_\_\_\_ For God so loved the world \_\_\_\_\_ that he gave his on - ly Son \_\_\_\_\_

A.  
For God so loved the world \_\_\_\_\_ that he gave his on - ly Son \_\_\_\_\_

T.  
God so loved the world \_\_\_\_\_ that he gave his on - ly Son \_\_\_\_\_ For God so loved the world \_\_\_\_\_

B.  
that he gave his on - ly Son \_\_\_\_\_ For God so loved the world \_\_\_\_\_

Sop.  
SOLO S.  
through the pure Vir - gin - shrine. That

T.

Bar.

Ba.

Mrb.

Hpschd.

SOLO S.

ppp

HPSCHD  
4X

179 180 181 182 183

Ob.

Vln. I

Vln. II

Hrn.

Vc. 1

Vc. 2

D.B.

S.

A.

T.

B.

Sop.

T.

Bur.

Bs.

Mrb.

Hpschd.

ta - cred val drawn o'er thy glo - ri - ous moon. That men may look and live - a Glo - rious shine. And face the Moon And face the Moon And face the Moon. Wise



184 185 186 187 188 189

Ob.

Vln. I

Vln. II

Hn.

Vc. I

Vc. 2

D.B.

S.

A.

T.

B.

Sop.

T.

Bar.

Bs.

Mrb.

1 pschd.

*VC I*

*p*

*VC*

Ni-co-de-mus saw such light As made him know his God by night. Most Most be - lie - ver he! Who in that land of dark - ness and

190 191 192 193

Ob.

Vln. I

Vln. II

Hrn.

Vc. I

Vc. 2

D.B.

S.

A.

T.

B.

Sop.

Hinde \_\_\_\_\_ eye \_\_\_\_\_ Thy long \_\_\_\_\_ ex - pec - ted \_\_\_\_\_ hea - ven wings \_\_\_\_\_ could see. When thou \_\_\_\_\_ didst rise. When thou \_\_\_\_\_ didst rise. When thou \_\_\_\_\_ didst rise. \_\_\_\_\_ And

T.

Bar.

Bs.

Mrb.

Hpschd.

*p*

*OB*

194

195

196

197

198

Ob.

Vln. I

Vln. II

Hrn.

Vc. I

Vc. 2

D.B.

Vc II

*p*

S

A

T

B

Sop.  
what can ue-ver more be done, Did at mid - night speak \_ with the Suni O who \_ will tell \_ me where He

T

Bar.

Bs.

Mrb.

Hpschd.

199 200 201 202 203

Ob. *OB*

Vln. I

Vln. II *VL II*

Hn.

Vc. 1

Vc. 2

D.B.

S.

A.

T.

B.

Sop.

T.

Bar.

Bs.

Mrb.

Hpschd.

*p*

found... thee at... that dead and si - lent hour! What hal - lowed sol - i tary... ground... did bear So rare... a flo wer, So rare... a flo - wer, So rare... a flo... wer, With

204 205 206 207 208

Ob.

Vln. I

Vln. II

Hrn.

Vc. I

Vc. 2

D.B.

S.

A.

T.

B.

Sop.

T.

Bar.

Bs.

Mrb.

Hpschd.

in whose sa-cred leafs thd lie The full-ness of the De-i-t-y No mer-cy sent- of gold, No

DB

209 210 211 212 213

Ob.

Vln. I

Vln. II

Hn.

Vc. I

Vc. 2

D.B.

S.

A.

T.

B.

Sop.

T.

Har.

Bs.

Mrb.

Hpschd.

Ob

vv

p

And lodge a lone; And lodge a lone; And lodge a lone Where

Passion According to Nicodemus

214

215

216

217

Ob.

Vln. I

Vln. II

Hn.

Vc. I

Vc. 2

D.B.

S.

A.

T.

B.

Sop.

trees\_ and herbs did watch and peep And won... der, while the Jews did sleep. Dear

T.

Bar.

Bs.

Mrb.

Hpschd.

HN

218 219 220 221

Ob.

Vln. I

Vln. II

Hr. *p*

Vc. I

Vc. 2

D.B.

S.

A.

T.

B.

Sop.  
night — This world — de - feat; The stop — to bu - sic foals — cares check — and curb — The day — of Spi - rit — my soul's calm re - treat Which

T.

Bar.

Bs.

Mrb.

Hpschd.



Passion According to Nicodemus

222                      223                      224                      225                      226

Ob.

Vln. I

Vln. II

Hn.

Vc. I

Vc. II

D.B.

S.

A.

T.

B.

Sop.

T.

Bar.

Bs.

Mrb.

Hpschd.

none - tis - turbi! Which none - tis - turbi! Which none - tis - turbi! - - - - - Chri - sta - rum - ges - sa, and his pray - er time: The hour to which high - Hea - ven doth - chime