

GALILEE TO JERUSALEM

The Story of Jesus's Ministry

An Oratorio

Music by Andrew Edwards

Libretto culled from the Gospels
of the four Evangelists

VOCAL SCORE

for the Full and Core versions of the Oratorio,
with Piano Reduction and Introductory Notes
by the Composer

24 January 2023

GALILEE TO JERUSALEM

The Story of Jesus's Ministry

Oratorio by Andrew Edwards
for Soprano, Mezzo, Tenor and Bass soloists, Narrator,
chorus and orchestra

Libretto in 7 Scenes,
with Prologue and Closing Chorus,

culled by the composer from the Gospel texts of
Saints Matthew, Mark, Luke and John

Translations from the Greek are mainly those of the King James and New
English Bibles with minor editing and a minimal amount of accompanying
commentary

<i>Scene</i>	PART ONE: Galilee	<i>Page in vocal score</i>
1a	Prologue	3
1b	Jesus begins his Ministry	5
2	Teaching	38
3	Miracles	57
4	Parables	67
	PART TWO: Jerusalem	
5	Messiah	85
6	Towards Jerusalem	106
7a	Jerusalem	143
7b	Closing Chorus and Postlude	193

SYNOPSIS

<i>Scene</i>	PART ONE: <i>Galilee</i>	<i>Page</i>	<i>Mins</i> (based on archive recording of core version)
	Prologue	3	2.30
1	Jesus begins his Ministry He is baptised by John the Baptist in the Jordan River He resists temptation by the Devil in the wilderness He declares his Ministry at Nazareth The people of Nazareth chase him away He gathers the Apostles by the Sea of Galilee He teaches and heals throughout Galilee and beyond John the Baptist's message from prison	5	28.30
2	Teaching The Kingdom of God The Beatitudes Other teaching in Galilee	38	9.30
3	Miracles He heals sick people of all kinds The woman who touched his garment from behind Jairus's daughter The earlier wedding at Cana Quelling the storm Opponents	57	8
4	Parables Teaching by stories The good Samaritan The Pharisee & the Publican The Prodigal Son	67	12.30
	PART TWO: <i>Jerusalem</i>		[61]
5	Messiah He feeds the five thousand He himself, he says, is the bread of life Many of his followers desert him Peter recognises him as the Messiah His transfiguration	85	18.00
6	Towards Jerusalem In Jerusalem, he says, his destiny must be fulfilled With the disciples he begins the journey to Jerusalem The authorities try to arrest him His opponents try to stone him He raises Lazarus from the dead The authorities plot to kill him	106	22.30
7	Jerusalem He again foretells his crucifixion & resurrection The last stages of the journey He enters Jerusalem in triumph, on a donkey He teaches in the Temple The Scribes & Pharisees test but cannot fault him The Temple, he warns, will be destroyed, the Age will end But he reassures the anxious disciples He will meet them again, he says, in his Father's house Meanwhile, the Holy Spirit will guide them	143	29
	Closing Chorus & Postlude	193-204	7.30 [77]

CAST

<i>Individuals</i>	<i>Choruses</i>
Evangelist (Mezzo)	CHORUS (of later followers & admirers)
Narrator (Speaker)	Jesus's Disciples & Followers
Jesus (Baritone)	People of Nazareth
John the Baptist (Tenor)	Jesus's Opponents and Doubters
God the Father (Baritone)	Pharisees
Satan (Tenor)	Pharisees & Scribes
Disciples of John the Baptist (T&B)	Crowds
Peter (Tenor)	Apostles
Martha, sister of Lazarus (Soprano)	People
Mary, sister of Lazarus (Soprano)	Other people
Woman taken in adultery (Soprano)	Mourners
Scribe (Tenor)	Young Children in the Temple
Thomas (Tenor)	Pharisees & Herod's Men
Philip (Tenor)	

ORCHESTRA

(about 21 players)

Violins I & II	Flute	Trumpet	Piano & Celeste
Violas	Oboe	Horns I & II	Tubular bells
Cellos	Cor Anglais	Timpani	Sheepbells
Double Bass	Clarinets I & II	Cymbals	Gong
	Bassoon		

SPECIAL ACKNOWLEDGEMENTS

by the Composer

I cannot thank enough the superb team of singers and players who came together for the first performance of the "full" version of the Oratorio (see page vi) on 7 May 2022.

Special thanks are also due to our excellent narrator at the first performance and our brilliant recording producer and engineer, who prepared the edited archive recording (see page vi again).

The booklet which accompanies the edited archive recording gives the names of all these people.

Special thanks are due as well to my son Dominic, who enabled me to make the vocal score and the recording available via the personal web site which he set up for me.

Finally, I wish to express my heartfelt thanks, as always, to Ursula Edwards, Charlotte Edwards and Michael Freyhan for their exemplary and extraordinary support and encouragement over a protracted gestation period lasting five years and more.

PRELIMINARY & PRACTICAL NOTES

by the Composer

Shorter (“Core”) and Longer (“Full”) Versions of the Oratorio, CV & FV

The first performance of the Oratorio, in May 2022, lasted much longer than intended and longer than is comfortable for a concert of traditional length.

I therefore prepared a tauter “core” version (CV) of the Oratorio which is some 35 to 40 minutes shorter than the original “full” version (FV), while preserving the story intact.

This “core” version (CV) is strongly recommended for a single concert of traditional length.

The more spacious “full” version (FV) will probably fit best in a double concert with a long interval, Glyndebourne-style, between the two Parts, or when performing individual scenes or sub-scenes of the Oratorio on their own.

The present Vocal Score includes all the material from the original “full” version (FV) but clearly indicates, with the help of “Segno” signs, •\$•, which passages should be omitted in the “core” version (CV). Future performers will therefore be able to perform the “core” version (CV), the “full” original version (FV), or other variants as they wish.

This Vocal Score is currently available online, via the links in my personal web site,

www.andrewedwardsmusic.com

Printed copies may currently be obtained on request via my email address,

ajcedwards@gmail.com

Edited Archive Recording

An edited archive recording from the first performance can currently be accessed via the links in my personal web site (as above). This uses the shorter, “core” version of the Oratorio (CV).

Also available on request via my email address (as above) is a CD-set, complete with booklet, for the edited archive recording of the Oratorio. CDs 1 & 2 contain the “core” version (CV) as in the web site links. A third CD, labelled “Extra Music”, not currently available via the web site links, contains unedited recordings of five of the more significant sections of the original, full version (FV) which are omitted in the “core” version.

Performance times

Based on the edited archive recording, approximate performance times (in minutes), including spoken narrations, for the “core” version of the Oratorio (CV), are:

	Music	Narrations	Total
Part One / CD 1	52	9	61
Part Two / CD 2	68	9	77
TOTAL	120	18	138 [2 hours 18 mins]

The “full” version (FV) lasts between 35 and 40 minutes longer.

Libretto texts

This Vocal Score includes libretto texts for both “core” (CV) and “full” (FV) versions of the Oratorio alongside the music. Also available, on its own, in the booklet accompanying the edited archive recording CDs and in a separate link on my personal web site, is the libretto text for the “core” version. The booklet shows in square brackets some (not all) of the narrations text which is omitted in the archive recording of the “core” version.

INTRODUCTORY NOTES

by the Composer

Completed in autumn 2021, the Oratorio is conceived as the second in a projected cycle of four oratorios about Jesus of Nazareth, the third of which has still to be written:

The Christmas Story
Galilee to Jerusalem: the Story of Jesus's Ministry
The Passion Story
The Easter Story.

Libretto

The Oratorio tells the story of Jesus's Ministry, his short working life as Teacher, Worker of Miracles, Healer, Prophet and Messiah, in Galilee and then in Jerusalem.

The text, available separately via my web site, is distilled from the gospels of the four New Testament Evangelists, Matthew, Mark, Luke and John, with much shortening and minimal editing so as to produce a succinct narrative of this critical period in Jesus's life. Every word is quoted, culled or derived from these remarkable texts probably written in the latter part of the first century AD and attributed in the second century to the four Evangelists already mentioned.

As this implies, the Oratorio is not conceived as a liturgical work based on the beliefs and traditions of any of the Christian churches. It aims quite simply, more in the manner of opera, to tell the story of Jesus's Ministry as the Evangelists told it, including his main teaching and miracles.

In contrast with most oratorios based on the New Testament, there are no embroidering texts of rejoicing, devotion, adoration, meditation, philosophy, theology or interpretation. Neither are there any invented dramatic dialogues attributing words to Jesus's followers such as the Disciples and Mary Magdalene. The main chorus texts which end each scene focus instead on repeating and savouring chosen words of Jesus or the Evangelists, thus realising the power of music to give space, depth and time to words which, when spoken, last only a few seconds.

Part I, *Galilee*, covers Jesus's baptism by John, his temptation in the wilderness, the launching of his Ministry, his teaching, including parables, and the miracles he performed, in Galilee. Part II, *Jerusalem*, covers the controversy about the nature of his person, his journey to Jerusalem, presaged in the Transfiguration and including the raising of Lazarus from the dead, his entry to Jerusalem, his teaching in the Temple there, the support and opposition which he encountered, his prediction that the Temple and the Age would be destroyed, and the reassurances he gave the Disciples ahead of his arrest, trial and crucifixion, these last known as the Passion.

I hope that this approach of telling the great story simply, as the Evangelists told it, may strike a chord, not only with committed Christian believers, but with others who find much interest, and much to respect or admire, in what Jesus said and did.

The word "story" is important from another perspective as well. Written as they were many years after Jesus's death, the Evangelists' writings probably include some elements of dream, invention and fable as well as a main core of historical fact, some faulty memories as well as true, some exaggeration and "improvement" as well as accuracy. The choice of texts in the present libretto, as in the other librettos in the cycle, makes no attempt to judge these things.

A further point to note is that the many pages of material in the Evangelists' accounts of Jesus's Ministry, which probably lasted for about three years when he was in his early 30s, far exceed the few pages which form the basis for the Christmas and Easter Story oratorios and settings of the Passion Story. There is far more material than can conveniently be set to music in a single oratorio. This doubtless explains why the subject of the Ministry as a whole has not previously, so far as I am aware, been treated in a single oratorio.

To keep the Oratorio's length within reasonable bounds, I have sought to bring together texts which describe the main events of Jesus's Ministry with what seem to me his most striking messages, deeds and sayings, in a single, simple, coherent story. Inevitably, much of the material which the Evangelists wrote is not included. I have also shortened many of the chosen passages, not least those relating to miracles and parables, without changing the sense.

Performance time has been further reduced by assigning significant sections of text for spoken narrative punctuated by short musical interludes in the manner of incidental music. Through-composed musical settings of these passages, matching the existing through-composed passages, would have made the oratorio much longer.

A final issue on the text is the translation. Rather than use a single source, I have drawn on several sources written at different times and in different styles. The two main sources are the King James Bible (early 17th century), which I have used especially for quoted sayings of Jesus and others in the story, and the New English Bible (mid-20th century). In all cases I have made slight changes now and then, not least in word-order, to facilitate the musical setting, always with an eye on the Greek originals.

Musical points

As with the translations, so too with the music, I have sought to pursue an eclectic approach, fusing classical and modern elements in keeping with the tradition brilliantly developed by composers such as Shostakovich, Poulenc and Britten. Whether successfully or not is of course for others to judge. The music employs a variety of styles and structures, tailored to contrasting elements in the story, all within a single compass and sound-world. In it are echoes of other Oratorios in the Cycle and of masterworks by the great composers. I hope that the latter, mainly fleeting and all included in a spirit of homage, will give the listener pleasure. The music aims to be tuneful, accessible and evocative throughout. Text drives the musical form.

In the Evangelists' accounts of the Ministry, women play an important part, but the words ascribed to women are few and far between. With a Tenor Evangelist, as in Bach's Passion settings, male voices would have dominated the musical experience. So I have instead assigned the Evangelist role to a Mezzo Soprano. There are also significant roles for Martha and Mary, both Sopranos, and a tiny but important role for the woman taken in adultery, likewise a Soprano. Female voices also feature prominently in the main choruses which echo selected words of Jesus, God the Father and the Evangelists. I hope, therefore, that male and female voices will be found to be pleasingly balanced.

Jesus is cast as a Baritone, as is God the Father. The disciples and most other male characters are cast as Tenors. It is for performers to decide whether these roles should be sung by a single Tenor, as in the edited archive recording, or divided between different singers.

In the orchestra, tubular bells have a vital role, as do piano and celeste, timpani, sheepbells (for mountain scenes), gong (for moments of high tension) and cymbals (suspended or clashing as appropriate), alongside a more traditional mix of strings, winds and brass.

The piano part which appears in the Full Score between the voice parts and the string parts is the piano reduction from the Vocal Score and is not played in the orchestral version. The piano part which appears above the vocal parts (and below the celeste) in the Full Score, however, is orchestral piano and is played as part of the orchestra. This part and the celeste part can both be read from the Vocal Score, with the help of the "pair of spectacles" icons.

At a technical level, I have marked the score quite heavily, with indicative tempi, dynamics, emphases, phrasing and pauses. The reason for this apparent encroachment on performers' prerogatives is not to lay down the law for what they must do but simply to enable the Sibelius Sounds programme to provide a reasonable approximation to the composer's conceptions. Pause conventions, based on Sibelius software, are shown at the beginning of the Prologue in both the Vocal Score and the Full Score.