ANDREW EDWARDS

THE PASSION STORY

Archive recording of the first performance of an
oratorio in seven scenes, with prologue and postlude,
for soloists, chorus and orchestra

Texts are from the Gospels of Sts Matthew, Mark, Luke & John,
with minor editing and a minimal amount of accompanying
commentary by the composer

HELEN CHARLSTON	Mezzo (Evangelist)
MATTHEW BROOK	Baritone (Jesus)
NICK PRITCHARD	Tenor (Judas, High Priest, Peter, Pilate)
DAVID MARSDEN	Narrator

THE ORATORIO CHOIR
THE ORATORIO ORCHESTRA
Leader CHARLOTTE EDWARDS
ANDREW EDWARDS (Conductor)

Recorded on Saturday 25 April 2026
at St John's Church Wimbledon





THE PASSION STORY

PART ONE:

Scene 1A	Prologue
Scene 1B	Troubles ahead
Scene 2	The Last Supper
Scene 3	Arrest

PART TWO:

Scene 4	Trial before Sanhedrin
Scene 5	Trial before Pilate
Scene 6	Crucifixion & Death
Scene 7	Deposition & Entombment
	Closing music

CD track details and timings are on pp 4 to 7

SYNOPSIS
with timings & tracks

Track numbers	*Mins fm CD start*	*Scenes*	*Titles*	*Total time*
CD1 /WAV		1-4	Scenes 1 to 4 complete	*66.47*
			PART ONE *(lasts 55 minutes)*	
1 / 1.1	0.00	1A	**Prologue** The Passion of Jesus	
2 / 1.2	5.02	1B	**Troubles ahead** Jesus warns the Disciples	
3 / 1.3	7.15		The precious perfume	
4 / 1.4	10.29		The Jewish authorities plot to kill him	
5 / 1.5	11.39		Judas offers to help them	
6 / 1.6	14.18	2	**The Last Supper** Preparing for Passover	
7 / 1.7	15.21		Jesus washes the Disciples' feet	
8 / 1.8	16.52		The Joy of Passover	
9 / 1.9	19.50		One of them, Jesus says, will betray him	
10/1.10	23.35		Judas leaves (Narrator)	
11/1.11	24.20		Jesus gives bread and wine to the Disciples (with Chorus)	
12/1.12	32.08		They sing the Passover Hymn (Chorus)	

13/1.13	34.56	3	**Arrest** Jesus tells the Disciples they will shortly desert him.	
14/1.14	38.04		His agony as he prays in the Garden of Gethsemane	
15/1.15	41.05		The Disciples fall asleep and Jesus has to wake them	
16/1.16	43.02		Judas appears with guards and soldiers and identifies Jesus	
17/1.17	46.27		Jesus tells the Disciples not to fight them	
18/1.18	47.58		The soldiers arrest him	
19/1.19	50.20		They lead him away and the Disciples flee	
20/1.20	51.11		Chorus " And so the soldiers… "	
			PART TWO *(lasts 74 minutes)*	
21/2.1	53.40	4	**Trial before Sanhedrin** The Sanhedrin assembles	
22/2.2	54.20		False accusations	
23/2.3	55.17		The High Priest's challenge	
24/2.4	56.11		Jesus's response	
25/2.5	57.42		The Councillors' verdict	
26/2.6	59.00		Peter's denials	
27/2.7	62.56		The cock-crow	
28/2.8	65.08		Chorus "So Peter went outside…"	

CD2 / WAV		**5-7**	**Scenes 5 to 7 complete**	*62.35*
1/2.9	0.00	5	**Trial before Pilate** Jesus is led in chains to the Governor's headquarters	
2/2.10	1.28		Remorse & death of Judas	
3/2.11	2.14		The Trial Scene	
4/2.12	2.31		Charges of subversion brought by the Jewish authorities	
5/2.13	3.37		Pilate asks Jesus: "Are you the King of the Jews?"	
6/2.14	5.43		He rejects the Jewish authorities' charges	
7/2.15	6.28		Their riposte	
8/2.16	7.39		Pilate consults Herod Antipas	
9/2.17	7.59		He proposes to release Jesus with a flogging but the authorities insist he has claimed to be a son of God and must die	
10/2.18	9.10		Pilate brings Jesus out	
11/2.19	9.51		The authorities and Crowd demand that he be crucified	
12/2.20	11.07		Pilate asks Jesus: "Who are you?"	
13/2.21	12.44		The Crowd demands that Jesus be crucified and Bar-Abbas released	
14/2.22	14.25		A message from his wife notwithstanding, Pilate decides he must accept the crowd's demands but washes his hands in public	
15/2.23	17.04		The verdict (Narrator and Chorus)	

16/2.24	19.32	6	**Crucifixion and death** Jesus's journey with the Cross to Golgotha	
17/2.25	22.12		The soldiers fasten him to the Cross	
18/2.26	22.30		Jesus asks his Father to forgive them	
19/2.27	24.08		The soldiers' activities	
20/2.28	24.39		Pilate's inscription	
21/2.29	25.49		Jesus is mocked and taunted	
22/2.30	27.10		The two criminals on either side	
23/2.31	29.41		Jesus's concern for his mother	
24/2.32	32.32		Darkness	
25/2.33	33.50		Despair	
26/2.34	35.25		Last words of Jesus on the Cross	
27/2.35	38.30		Death of Jesus	
28/2.36	39.12		Awe and wonder	
29/2.37	41.39	7	**Deposition and Entombment** Joseph & Nicodemus lift Jesus's body down	
30/2.38	44.41		They lay it in a special tomb nearby	
31/2.39	46.32		Mary Magdalene & two other women see the body in the tomb before leaving to prepare spices & perfumes for the third day	
32/2.40	48.09		Pilate agrees to the sealing of the tomb and a guard of soldiers	
33/2.41	50.39		**Closing music** Oratorio Chorus: "And so the authorities..."	
34/2.42	55.25		Women from Galilee: Lament for Jesus	
35/2.43	58.29		Interlude of hope	
36/2.44	59.23		Oratorio Chorus: Agnus Dei	
37/2.45	61.25		Postlude	

Notes by the composer on the archive recording

The accompanying archive recording seeks to convey as accurately as is feasible my intentions, as composer, for the new Oratorio.

As indicated in the tracks listed above, the recording may be played either on the CDs which accompany this booklet or by accessing the WAV recording via the links on my web site:
www.andrewedwardsmusic.com
When searching for my web site, it is important to include the initial www.

The main source for the recording is the first performance of the Oratorio, on 25 April 2026. The other source is the general rehearsal which took place on the same day, before the performance.

The tracks for the CDs and the website WAVrecordings are identical. But the track numbering for the CDs is based on CD1 (Scenes 1-4) and CD2 (Scenes 5-7, and the track numbering for the website WAVs is based on Part One of the Oratorio (Scenes 1-3) and Part Two (Scenes 4-7). In column 1 on the preceding pages, therefore, the track number 1/1.1 shown for the **Prologue** means track 1 for CD1 and Part One track 1 for the website WAV, while the track number 1/2.9 for **Jesus is led in chains** where CD2 begins means track 1 for CD2 and Part Two track 9 for the website WAV.

When performing the piece, the interval may be placed either at the end of Scene 3 (ie Part One) or at the end of Scene 4 (ie CD1).

Special acknowledgements

That the performance went as well as it did was due to the superb team of singers and players who came together for the occasion – three top soloists who gave their all in the leading roles, a choir of brilliant singers, and some of the country's top orchestral players. I cannot thank them enough for their extraordinary musicianship, skills, commitment and patience.

Special thanks are due as well to our excellent narrator, David Marsden, and to our wonderful audience, who remained committed and profoundly attentive to the end.

In an ideal world, we would have employed somewhat larger forces of singers and players, especially Altos, Tenors and Strings. We would also have allocated significantly more rehearsal time, including an orchestral rehearsal on an earlier day and a plenary rehearsal not affected by Tube strikes for full choir.

That the edited recording of the performance has come out as well as it has, some occasional eccentricities of pitch, rhythm, balance and sound-palette notwithstanding, is due to our brilliant, resourceful and ever-patient recording engineer, Simon Vout. Him, too, I cannot thank enough.

Special thanks are due as well to my son Dominic, who has again enabled me to make the recording and the vocal score available via my personal web site.

Finally, and not least, I wish to record my heartfelt thanks to Ursula Edwards, Charlotte Edwards and Michael Freyhan, on this as on previous occasions, for their exemplary and extraordinary support and encouragement over a protracted period of gestation and preparation.

The Oratorio Orchestra

Violin 1
Charlotte Edwards *(leader)*
Keith Lewis

Violin 2
Joshua von Bohlen
Adrian Charlsworth

Viola
Suzanne Evans
Chris Beckett

Cello
Nicholas Roberts

Double Bass
Paul Sherman

Flute
Daniel Pailthorpe

Oboe
Emily Pailthorpe

Cor Anglais
Fraser MacAulay

Clarinet
Fiona Cross

Bass Clarinet
Victoria Churcher

Bassoon
Amy Thompson

Horn
Chloe Harrison

Timps, Gong, Cymbals & Tubular Bells
Tristan Fry

Orchestral Piano, e-Celeste
Michael Freyhan

The Oratorio Choir

Sopranos
Anna Lluna Aguilar (solo)
Pippa Dutton
Anthea Evans
Sophia Jin (solo)
Tracy Lees
Sophie Miller
Miriam Pancheva (solo)
Catherine Porter
Elizabeth Yates

Altos
Angie Coghlan
Emily Heathfield
Hera Protopapas
Oryna Veselovska

Tenors
Nicholas Dykes
Dominic Edwards (solo)
James Mackintosh
Ben Revill (solo)

Basses
Nicholas Armour
Andrew Copeman (solo)
Angus Edwards (solo)
Richard Lea
Andy Mackinder
Daniel Whitehead
Geoff Woodhouse

Accompanists at rehearsals
Tammas Slater
Martyn Noble

Introductory Notes by the Composer

Begun in 2022 and finished in January 2026, the present Oratorio completes the *Jesus of Nazareth* Cycle of four Oratorios which I began to write more than 20 years ago, in 2005:

The Christmas Story
Galilee to Jerusalem
The Passion Story
The Easter Story.

Libretto

The Oratorio tells in seven scenes the monumental story of Jesus's final days in Jerusalem, including his betrayal by Judas Iscariot, his Last Supper with the Disciples, his agony and arrest in the Garden of Gethsemane, his Trials before the Sanhedrin Council and the Roman Governor Pilate, his death on the Cross at Golgotha, his descent from the Cross, the laying of his body in the tomb and the sealing of the tomb.

The libretto (text below) is culled with limited shortening and minimal editing from the Gospel texts of the New Testament Evangelists, Matthew, Mark, Luke and John, with small but significant additions from Paul's first letter to the Corinthians, Chapter 11, and Psalm 118.

It aims to tell the story as the Evangelists told it, not so much as a possible contribution to the liturgy or Services of the church, but rather in the manner of a self-standing, through-composed drama or story designed for concert performance.

I hope that telling the great story in the way described may strike a chord, not only with committed Christians, but with others too who find much interest, and much to respect or admire, in what Jesus said and did.

In contrast with the great Bach Passions and most other oratorios based on the New Testament, the libretto is based almost entirely on the remarkable texts which the Evangelists left behind. Every word we sing is quoted, culled or derived from these texts, written in the latter part of the first century AD and attributed in the second century to the four Evangelists already mentioned. There are no embroidering arias, chorales or other choruses of sorrow, devotion and meditation, set to texts from other sources, which are such a prominent and enthralling feature of Bach's Passion settings. Neither are there any invented dramatic dialogues attributing words to Jesus's followers such as the Disciples and Mary Magdalene, which we find in some later oratorios.

The six more extended Choruses of reflection which appear at the end of most of the Scenes or at other critical points do not introduce texts from other such sources. These SATB Choruses repeat and dwell instead on chosen words of Jesus or the Evangelists. S&A Choruses of the women who accompanied Jesus in and from Galilee sing simple words of sympathy or weeping for Jesus, "Ah, Rabbi", "Ah, Jesu" or just "Ah", similarly without introducing extraneous material.

The libretto text also differs from Bach's Passions in being culled from the gospel texts of all four Evangelists, not just one of them. It aims to tell the full story that emerges from all four texts and from two or three sentences in Paul's Letter to the Corinthians which further recount what Jesus said at the Last Supper with the Disciples.

The reason for drawing on all these texts, rather than a single text, is simple enough. Rich as the accounts of the individual Evangelists are, the full story is richer still and more compelling.

One example of this is the story of The Last Supper. None of the individual Gospels includes all the elements which we read in all four Gospels taken together and in Paul's Letter to the Corinthians. These elements include Jesus's washing of the Disciples' feet, his joy in sharing the Passover feast, the foretelling of his imminent betrayal, the defection of Judas, his giving of bread and wine to the Disciples as representations of his body and blood, his injunction to the Disciples to do the same and to remember him as often as they eat or drink these things (Paul's addition), and the singing of the Passover hymn at the end of Supper.

The last of these elements is the only reference to music which we find in the Passion texts. We do not know what Passover Hymn text (or chant) they all sang. So the libretto includes a few sentences from Psalm 118, as being the kind of texts we imagine they might have sung. Jesus's followers sang the last of these sentences only a short time before when he made his triumphal entry to Jerusalem on a donkey.

Another example of how the full story is so much more compelling and enriching than the individual Gospel accounts is the Seven Last Words, or sayings, of Jesus on the Cross before his death. Matthew and Mark mention only the despair, perhaps momentary, which Jesus expresses when he fears that his Father may have deserted him. The other six surrounding sayings come from Luke and John – his prayer for forgiveness for the soldiers who have nailed him to the Cross, the assurance he gives to one of the two criminals facing crucifixion with him, the provision he makes for his mother Mary, his thirst, his acceptance that the end is near and his final prayer commending his spirit to his Father.

The seven sayings, taken together, all included in context within Scene 7, tell a story which is not only richer, but strikingly different, from those in any of the individual Gospels.

It is sometimes suggested that the saying recorded in Mark (as being probably the earliest of the Gospels to be written down), and repeated in Matthew, is the only version of what Jesus said which can be trusted. But all four Evangelists, Mark included, are likely to have drawn on the memories of particular eye-witnesses and local traditions, and there seems no reason to suppose that only the memory and tradition recorded by Mark can be trusted any more than those recorded by the other Evangelists.

Translations

A further issue on the libretto is the translation. Rather than use a single source, I have drawn on several translations written at different times and in different styles, including the King James Bible (early 17th century), the New English Bible (mid-20th century) and other more recent translations. In all cases I have made slight changes now and then to familiar translations, not least in word-order, primarily to facilitate the musical setting and always with a keen eye on the original Greek texts.

Musical points

As in the earlier oratorios, I have sought to compose the music in the same way as if composing a through-composed opera or music drama. Text drives both the form and the character of the music.

In terms of structure, the story-telling of the Evangelist and the sung words of the characters in the story are interwoven in the same musical fabric, without any stylistic separation between "recitatives" and "arias".

As to the character of the music, I have been concerned above all to create themes, harmonies, sounds and atmospheres which capture at all times the spirit of the words in the libretto. I have tried to reach a point of seeming inevitability where, from my point of view at least, the setting of the words, the repetitions and the progression of the music could hardly have been otherwise. It was a tremendous thrill for me when our wonderful soloists delivered the words with such commitment and conviction.

In keeping with the tradition brilliantly developed by composers such as Shostakovich and Britten, the music draws on classical and modern elements, concord and discord, all (I hope) within a single, unmistakable compass and sound-world. I have also sought to make the music tuneful at all times, from beginning to end.

It may be helpful to add a few comments on some specific musical issues which I have had to address.

Performance length. It has proved challenging to keep the performance length of a Passion setting which draws on all four Gospels rather than one within reasonable bounds for a single concert. The final version which we have recorded, reduced from earlier drafts, lasts two hours and nine minutes. This is about 22 minutes longer than Bach's St John Passion but some 28 minutes shorter than his St Matthew Passion, as in the classic recordings by John Eliot Gardiner.

As in my previous oratorio, *Galilee to Jerusalem*, I have employed a number of measures to limit performance time. There are, as discussed earlier, no extended reflective choruses, arias or chorales based on texts other than the Gospels which are such a defining feature of the Bach Passion settings. I have also assigned some sections of text (especially in the Trial Scenes) to a Narrator rather than the Mezzo Evangelist. This too reduces performance time as well as giving some much-needed respite to the Mezzo Evangelist.

With the same end in view, I have shortened earlier versions of the score, especially the Passover Hymn in Scene 2, the early stages of the Trial before the Sanhedrin in Scene 4, the remorse and death of Judas in Scene 5, the recapitulation of the Prologue at the beginning of Scene 7, and the Lament of the women from Galilee, also in Scene 7.

The balance between male and female voices. In the Gospel accounts of the Passion, male characters predominate. Women are repeatedly mentioned. Apart from tiny roles for two Servant Girls and Pilate's wife, however, hardly any words are ascribed to them, either individually or collectively. Other things equal, therefore, male voices would have dominated the score, while female voices would seldom have been heard, and I have thought it important to redress the balance.

Partly with this in mind, I have again assigned the critical and extended role of Evangelist to Mezzo Soprano. This in itself goes a long way towards redressing the balance. The Mezzo voice feels to me anyway to be quite as engaging as the Tenor voice for Evangelist roles, and perhaps even more so when the main characters in the story the Evangelist is telling are Tenors or Basses. The Mezzo voice like the Tenor voice is also able to project words more clearly than Soprano or Bass voices.

I have also included important roles for SA Chorus alone, with minimal text, as mentioned earlier, for the women who accompanied Jesus from Galilee and now support, sympathise and weep for him, especially at the pouring of ointment over Jesus's head in Scene1B, the Last Supper in Scene 2, and the Lament for Jesus near the end of Scene 7.

Elsewhere, female as well as male voices feature prominently in the main reflective SATB Choruses mentioned earlier, in the crowd choruses at the Trial before Pilate and the Crucifixion (Scenes 5 and 6), and in the short "Awe and Wonder" chorus of those present with the Centurion after Jesus's death on the Cross at the end of Scene 6.

In a similar vein, a full SATB chorus, including Sopranos and Altos, rather than Jesus, sings in Scene 2, The Last Supper, the additional words, not mentioned by the Evangelists, which Paul ascribes to Jesus in his first Letter to the Corinthians and his interpretation for the Corinthians of what the ritual of the bread and wine signifies.

In the "Passover Hymn", moreover, at the end of the Last Supper (Scene 2), I have assumed that women in attendance would have joined the Disciples in singing this Hymn.

I hope, therefore, that male and female voices will be found to be pleasingly balanced.

Soloist roles. For reasons already explained, the critical Evangelist role is assigned to a Mezzo Soprano, except for the two Trials in Scenes, 4 and 5, where the Narrator mostly takes over the role.

The other critical role, Jesus, is assigned to a high Bass or Baritone, who has much more music to sing (many times more) than in the Bach Passions.

The other main male characters (Judas, Peter, High Priest and Pilate) are cast as Tenors. It is for performers to decide whether a single Tenor should sing all these roles, as in the accompanying first performance, or whether they should be divided between different singers.

Choruses. These fall into two main groups, both familiar in traditional oratorios, Bach's Passion settings not least:

- choruses of reflection sung, not by characters or groups in the drama, but by people in later times (today not least) who look back on the drama as it unfolds, and
- choruses which form part of the drama, sung by particular groups within the drama, including (but not confined to) crowd or "turba" choruses.

As discussed earlier, the choruses of reflection in the present Oratorio, about six in number, all SATB, repeat and dwell on chosen words of Jesus or the Evangelists, thus realising the power of music to give more space, depth and time to words which, when initially spoken or sung, last only a few seconds. In this they differ from traditional oratorios, Bach's Passion settings included, where the choruses of reflection are generally more extended pieces set to separate texts of sorrow or contemplation or chorales likewise not set to Gospel words.

Much more numerous in the present oratorio are the choruses which form part of the drama, about 30 in all, many of them very short. The main groups singing these choruses are the Chief Priests and other Jewish authorities, the Roman soldiers, and the Disciples, all of these male groups (T&B), and the women from Galilee (S&A).

(Especially eccentric in the recordings of these choruses is the Councillors' verdict chorus in Scene 4 (CD1 track 25 & WAV track 2.5). This comes across as a hubbub of fury instead of the cruel unanimity indicated in the score.)

Crowd choruses are assumed to have included women as well as men and are scored for SATB, as are the Scene 2 narrative choruses which record St Paul's important contributions to the Last Supper narrative and its interpretation.

Orchestration and orchestral interludes. In the orchestra, tubular bells again play a vital role, as do piano and e-celeste, timpani, cymbals and gong, alongside a more traditional mix of strings, woodwinds and horn. The score includes many prominent solo passages, brilliantly played in the recorded performance. Importantly, the gong which Tristan Fry and I chose together is sounded at critical points in the story from which there can be no turning back and when time stands still.

Orchestral interludes are many, but mostly short. Tempting as it would have been to add longer such interludes, these would inevitably have lengthened total performance time.

Seven Last Words. Alongside work on the Oratorio, I prepared two short choral settings of the Seven Last Words of Jesus on the Cross. These draw on some of the musical material in Scene 6 of the Oratorio. They are intended as stand-alone pieces, separate from the Oratorio, for concert or liturgical use, especially in Passiontide Services, with accompaniment of organ, piano, strings or other instruments.

I considered adding one of these pieces to the choruses of reflection in the Oratorio. This would, however, have lengthened an already extended score by around 7 or 11 minutes. Neither setting is included, therefore, in the Oratorio score.

THE PASSION STORY LIBRETTO

culled by the composer from the four Gospel Passion texts and verses from St Paul's First Letter to the Corinthians, Chapter 11, and Psalm 118

[Words of minimal commentary in square brackets are not sung or spoken]

PROLOGUE Prelude & CHORUS	**PART ONE** The Passion of Jesus, hailed as Lord and Messiah, as Matthew, Mark, Luke and John told it.
SCENE 1 **Troubles ahead**	JESUS WARNS THE DISCIPLES
Evangelist	Jesus knew that the hour had come when he must leave the world and go to his Father.
Jesus	He told the Twelve disciples: *The Festival of Passover* *is but two days away,* *and the Son of Man* [as he called himself] *will be handed over and crucified.*

	THE PRECIOUS PERFUME
Evangelist	He was at Bethany, near Jerusalem, with his disciples, in one of the houses there. And a woman came in with a small bottle of the most precious perfume and poured it over his head.
	But one of the disciples, perhaps Judas, said:
Judas	*Why this waste? The perfume might have been sold,* *and the money given to the poor.*
Evangelist	But Jesus said:
Jesus	*Let her be. Why do you make this trouble for her?* *It is a beautiful thing she has done for me.* *The poor you have with you always.* *But me you will not always have.* *It is her way of preparing my body for burial.*
Chorus of Attendants SA	*Ah.* [They anxiously ponder Jesus's words]
	THE JEWISH AUTHORITIES PLOT TO KILL HIM
Evangelist	Meanwhile the Chief Priests, elders and lawyers had been discussing in the palace of the High Priest, Caiaphas, a plot for having Jesus arrested and put to death. They said:
Chorus of Chief Priests etc TB	*It must not be during the Festival* *or we shall have rioting among the people.*

	JUDAS OFFERS TO HELP THEM
Evangelist	Then one of the Twelve, Judas Iscariot, came from Bethany to discuss with the Chief Priests and army officers how he might hand Jesus over to them.
	The Chief Priests were delighted. Judas asked them:
Judas	*What will you give me if I hand him over?*
Evangelist	And they placed before him thirty silver pieces.
	[Short interlude for the clatter of coins]
	Judas agreed. [An ominous Gong is heard] And he looked out at once for an opportunity to hand Jesus over without attracting a crowd.
SCENE 2 **The last supper**	PREPARING FOR PASSOVER
	[Short introduction with Passover music]
Evangelist	On the following day, Jesus asked Peter and John to prepare the Passover supper for the disciples and himself in a large room upstairs which they would find soon after entering the City.

	JESUS WASHES THE DISCIPLES' FEET
NARRATOR	When it was supper-time, Jesus tied a towel around himself, poured water into a basin and began to wash the disciples' feet. [Short interlude of bustling activity] Peter refused at first to let Jesus wash his feet but relented when Jesus said: *If I do not wash your feet,* *you will have no part in me.* Then Jesus told the disciples: *I have set you an example.* *You too must wash each other's feet.* *Those who wish to lead others* *must also be their servants.* THE JOY OF PASSOVER
Evangelist Jesus	Taking his place at the table, Jesus now said to the Disciples: *How I have longed to eat this Passover meal* *with you before my death.*
Chorus of Attendants SAT	*Ah* [Passover music, now sorrowful, with women singing]

	ONE OF THEM, JESUS SAYS, WILL BETRAY HIM
Evangelist	But as they sat at supper, he was troubled and said:
Jesus	*I tell you, one of you will betray me.*
Evangelist	They were dismayed. One by one, they asked him:
Chorus of Disciples	*Not I, Lord, surely?*
TB	
Evangelist	And Jesus said:
Jesus	*I tell you again: one of you will betray me.* *The Son of Man will go the way* *appointed in the scriptures.* *But woe to the man by whom he is betrayed.*
	JUDAS LEAVES
NARRATOR	John was reclining next to Jesus. Prompted by Peter, he asked him: *Lord, who is it?* Jesus said: *The one to whom I will give this piece of bread.* And he dipped the piece of bread in the dish and gave it to Judas Iscariot, telling him: *Do quickly what you mean to do.* None of the others knew what Jesus meant. Judas took the bread and went out into the night.
Chorus of Attendants	*Ah* [The Gong is heard again, and the Passover music returns]

	JESUS GIVES BREAD AND WINE TO THE DISCIPLES
Evangelist	Jesus now took a loaf of bread, and blessed it and broke it, and gave it to his Disciples, saying:
Jesus	*Take, eat.* *This is my body.*
Chorus of Disciples & Attendants SATB	*Ah* [Short interlude of anxious reflection]
Evangelist	And Paul says that Jesus first gave thanks and then added:
Chorus giving Paul's account of Jesus's words	*This is my body which is given for you.* *Do this in remembrance of me.*
Evangelist	Then Jesus took a cup, thanked God and gave it to them, saying:
Jesus	*Drink this, all of you.* *This is my blood,* *my blood of the covenant,* *which is shed for many for the forgiveness of sins.* *I tell you, never again shall I drink* *from the fruit of the vine* *until I drink it new with you in my Father's Kingdom.*
Evangelist	And Paul says that Jesus added:
Chorus giving Paul's account	*This cup is the new covenant in my blood.* *Do this as oft as you drink it* *in remembrance of me.*

Evangelist Chorus SATB giving Paul's account	And Paul told the Corinthians: *For as oft as you eat this bread and drink the cup,* *You proclaim the Lord's death until he comes.* [Short interlude] THEY SING THE PASSOVER HYMN
Evangelist CHORUS SATB of the Disciples and others present	And they sang the Passover hymn. [Words from Psalm 118] *O give thanks unto the Lord.* *He is my strength and song.* *Blessed is he that cometh in the name of the Lord.*
Chorus of women attendants SA	*Ah* [Interlude of quiet Passover music as Jesus and the Disciples pass into the night, leaving behind the anxious women who had attended them.]
SCENE 3 **Arrest**	JESUS TELLS THE DISCIPLES THEY WILL SHORTLY DESERT HIM
Evangelist	Jesus now left the upper room and went as his custom was towards the Mount of Olives. The Disciples followed him, and he told them:
Jesus	*You have stood firmly by me in my times of trouble.* *But tonight you will all desert me.*
Evangelist Peter	Peter said: *Even if others desert you, I will not.*

Evangelist	But Jesus said to Peter:
Jesus	*I tell you: this very night, before the cock crows,* *you will three times deny you ever knew me.*
Evangelist	But Peter insisted:
Peter	*Even if I have to go to prison and die with you,* *I will never disown you.*
Evangelist	And so said all the disciples.
	HIS AGONY AS HE PRAYS IN THE GARDEN OF GETHSEMANE
	So they came to the Garden called Gethsemane, where Jesus told his disciples:
Jesus	*Sit here while I go over there to pray.*
Evangelist	Then taking Peter, James and John with him, he was overcome with anguish and said to them:
Jesus	*My soul grieves, even unto death.* *Stop here and stay awake with me.*
Evangelist	He went on a little, fell to the ground and prayed:
Jesus	*My Father, if it be possible, spare me this cup* *of suffering. But your Will, not mine, be done.*
	THE DISCIPLES FALL ASLEEP AND JESUS HAS TO WAKE THEM
Evangelist	Coming back, he found the Disciples asleep and said to Peter:

Jesus	*Are you asleep, Simon?* *Could you not stay awake for one hour?* *Stay awake, all of you,* *and pray that you may not come to the time of trial.* *The spirit is willing. But the flesh is weak.*
Evangelist	He moved away to pray again, and once more found them sleeping. Then he came to them a third time and said:
Jesus	*Awake, awake! The hour has come.* *The ransom has been paid.* *The Son of Man is betrayed into the hands of sinners.* *Rise up and be ready.* *See: my betrayer is approaching.* [Interlude as the Disciples stir themselves and prepare]
	JUDAS APPEARS WITH GUARDS AND SOLDIERS AND IDENTIFIES JESUS
NARRATOR	While Jesus was still speaking, Judas appeared in the Garden, where he knew Jesus and his disciples often met. With him was a detachment of soldiers and guards with lanterns, swords and clubs which the Chief Priests, Pharisees, Elders and Scribes had sent. [Interlude as Judas and the soldiers come close.]

Evangelist	Judas had earlier told them:
Judas	*The man I will kiss is the one you want.* *Arrest him and escort him safely away.*
Evangelist	So Judas now stepped forward and said to Jesus:
Judas	*Greetings, Rabbi,*
Evangelist	and kissed him. Jesus said:
Jesus	*Friend, would you betray the Son of Man with a kiss?* *Do what you are here to do.*
Evangelist	Jesus then addressed the soldiers and said:
Jesus	*Who is it that you want?*
Evangelist	And they said:
Soldiers	*Jesus of Nazareth.*
Evangelist	And Jesus said:
Jesus	*I am he.* [A Gong is heard]
Evangelist	The soldiers drew back and fell to the ground. The Disciples, seeing what was coming, asked him:
Disciples	*Should we fend them off with a sword?*
Evangelist	One of them (John says it was Peter) struck the High Priest's servant, detaching his right ear. But Jesus told him:
Jesus	*Put down your sword.* *All who take up the sword will die by the sword.*
Evangelist	Then he touched the servant's ear and healed him. And he told the disciples:

Jesus	*Let these people have their way.* *My Father could send me twelve legions of angels.* *But how then would the scriptures be fulfilled?*
	THE SOLDIERS ARREST HIM
Evangelist	Jesus now told the soldiers again:
Jesus	*I have told you: I am the man you want.* *Let these others go.*
Evangelist	So the soldiers came forward, held him fast and arrested him. [Short Interlude as they take hold of him] Jesus said to the soldiers:
Jesus	*Do you take me for a bandit, that you come* *with swords and clubs to arrest me?* *Day after day, I sat teaching in the Temple,* *And you did not lay hands upon me.* *But this is your hour,* *and darkness has prevailed.*
	JESUS IS LED AWAY AND THE DISCIPLES FLEE
Evangelist, then Chorus SATB	So they led Jesus away to the house of the High Priest Caiaphas. And all the disciples deserted him and fled. [Orchestral postlude]
	END OF PART ONE

PART TWO

SCENE 4
Trial by Sanhedrin

THE SANHEDRIN ASSEMBLES

[Opening music as they assemble]

NARRATOR

In the house of the High Priest Caiaphas,
the Council of Chief Priests, Elders and Scribes,
known as the Sanhedrin,
was assembling.

FALSE ACCUSATIONS

Jesus was brought before them.
And they questioned him without success
in the search for any evidence they could find
to support a death sentence.

Two witnesses then falsely claimed:

Two False Witnesses (T&B)

We heard him say:
"I will destroy this Temple,
and in three days I will build another."

NARRATOR

Jesus made no reply.

So the High Priest asked him:

High Priest

Have you no answer to this charge?

NARRATOR

But Jesus again said nothing.

	THE HIGH PRIEST'S CHALLENGE AND JESUS'S RESPONSE
NARRATOR	And the High Priest then said:
High Priest	*By the living God, I charge you to tell us:* *Are you the Messiah, the Son of God?*
NARRATOR	Jesus answered:
Jesus	*These are your words.* *But I tell you this:* *you will see the Son of Man* *seated at the right hand of God* *and coming in the clouds of heaven.*
	[A Gong is heard]
	THE COUNCILLORS' VERDICT
NARRATOR	At this the High Priest tore his robes and said:
High Priest	*What need have we of further witnesses?* *You have heard this blasphemy from his own mouth.* *What is your opinion?*
NARRATOR	Their judgment was unanimous:
Council members	*He is guilty and deserves to die.*
NARRATOR	And the guards who were holding Jesus mocked him as they led him down from the Council Chamber.
	[Drum roll]
	[Jesus would probably now have been led to the dungeon beneath the High Priest's house, catching sight of Peter on the way, and held there overnight]

	PETER'S DENIAL
Evangelist	Meanwhile Peter had followed Jesus and his captors at a distance, up to the Courtyard of the house, to see what the outcome would be.
	One of the servant girls at the Gate said to Peter:
Servant Girl One	*Surely you are one of this man's disciples?*
Evangelist	But Peter denied it, saying:
Peter	*I am not.*
Evangelist	And another disciple who knew the High Priest persuaded them to let Peter in.
	[Short interlude as Peter enters]
	A fire had been lit in the middle of the courtyard, and Peter sat there among the attendants, warming himself.
	[Short interlude as trouble threatens]
	An hour or so passed……
	Then another of the servant girls saw Peter's face in the firelight and said to the bystanders:
Servant Girl Two	*This man was there with Jesus of Nazareth.*
Evangelist	But Peter again denied it and said:
Peter	*I do not know the man.*

Evangelist	Then the bystanders said to Peter:
Chorus of Bystanders	*You must be one of them.* *Your accent betrays you.* *You are from Galilee.*
Evangelist	But Peter cursed and swore, denying it a third time and saying:
Peter	*I do not know the man.*
	THE COCK-CROW
Evangelist	And immediately a cock crew.
	[The Cock's Crow is heard in the Orchestra]
	And Luke says that Jesus could now be seen, and that he turned to look at Peter, and Peter remembered how Jesus had said: *"This very night, before the cock crows,* *you will three times deny you ever knew me."* And he went outside, broke down, and wept bitterly.
CHORUS	[repeats these last words, sorrowing]
	[Short postlude]

SCENE 5 **Trial before Pilate**	JESUS IS LED IN CHAINS TO THE GOVERNOR'S HEADQUARTERS
NARRATOR	After the Council's verdict, Jesus was probably lowered into a dark, dank dungeon beneath the High Priest's house and spent a short night of utter misery there, without bedding, food or water. When morning came, the Chief Priests and Elders conferred together about how to secure a death sentence for Jesus. Then they led him in chains from the Chief Priest's house past the Temple to the Praetorium on the far side of Jerusalem, where Pontius Pilate, the Roman Governor, had his Headquarters. [Interlude with clanking chains as Jesus is led there]
	REMORSE AND DEATH OF JUDAS
NARRATOR	Matthew says that Judas, when he saw that Jesus had been condemned, was overcome with remorse, brought back the thirty pieces of silver to the Chief Priests and Elders, and told them: "I have sinned. I have betrayed innocent blood."

	But the Chief Priests said: "What has that to do with us? That is your concern." So Judas threw down the money in the Temple, went away and hanged himself. [Short interlude of cymbals]
	THE TRIAL SCENE
NARRATOR	When the Jewish authorities arrived with Jesus at the Governor's Headquarters, it was still early morning. Jesus was led inside the building, but the Jewish authorities remained outside so as not to defile themselves during Passover.
	CHARGES OF SUBVERSION BROUGHT BY THE JEWISH AUTHORITIES
	So Pilate went outside and asked them:
Pilate	*What charges do you bring against this man?*
NARRATOR	The Jewish authorities, intent as they were on persuading Pilate to impose a death sentence on Jesus, brought criminal charges against him, saying:
Chief Priests etc	*We found this man* *subverting our nation,* *opposing the payment of taxes to Caesar,* *and claiming to be our anointed King.*

	PILATE ASKS JESUS: "ARE YOU THE KING OF THE JEWS?"
NARRATOR	Pilate went back inside the Praetorium, summoned Jesus, and said to him:
Pilate	*Your nation and the Chief Priests* *have brought you before me.* *What have you done?* *Are you the King of the Jews?*
NARRATOR	Jesus replied:
Jesus	*These are your words.* *My kingdom is not of this world.* *My kingship comes from elsewhere.*
NARRATOR	Pilate said:
Pilate	*So you are a king, then?*
NARRATOR	Jesus answered:
Jesus	*"King" is your word.* *I was born and came into the world for this:* *to bear witness to the truth.*
NARRATOR	But Pilate said:
Pilate	*What is truth?*
NARRATOR	Then he added:
Pilate	*You know what other charges* *have been made against you.* *Have you nothing to say in your defence?*
NARRATOR	But to his great astonishment, Jesus repeatedly said not a word in reply.

	PILATE REJECTS THE CHARGES
NARRATOR Pilate	Pilate went out even so and told the Jewish authorities: *I find no case for him to answer.* *Take him away and try him by your own law.*
	RIPOSTE OF THE JEWISH AUTHORITIES
NARRATOR Jewish authorities chorus	But they replied: *He is a criminal.* *If he were not a criminal,* *we would not have brought him before you.* *His teaching is inciting disaffection throughout Judaea,* *starting in Galilee and now spreading here.* *He deserves to die.* *But we are not allowed to sentence anyone to death.*
	PILATE CONSULTS HEROD ANTIPAS
NARRATOR	Hearing that Jesus came from Galilee, Pilate now sent him to Herod Antipas, client king of Galilee, who was visiting Jerusalem at the time. But Herod too found nothing to support the charges made against Jesus.

	PILATE PROPOSES TO RELEASE JESUS WITH A FLOGGING
	So Pilate went out again to address the Chief Priests and others and said:
Pilate	*You brought this man before me* *on a charge of subversion.* *But I have examined him* *and found no case for him to answer.* *No more has Herod, who has also questioned him.* *The man has clearly done nothing* *to deserve a death sentence.* *So I propose to let him off with a flogging.*
NARRATOR	But the Jewish authorities protested as before.
Chorus of Chief Priests etc	*He deserves to die.*
	PILATE FETCHES JESUS
NARRATOR	Pilate now brought Jesus out to face the Jewish authorities and the crowd which was gathering. He was wearing a crown of thorns and a purple cloak in which the mocking Roman guards inside the Praetorium had dressed him, taunting him and saying: "Hail, King of the Jews". Pilate told the crowd:
Pilate	*Here is the man.*

	THE AUTHORITIES AND THE CROWD NOW GATHERING DEMAND THAT HE BE CRUCIFIED
NARRATOR	When the Chief Priests and the crowd now gathering saw him, they shouted:
Crowd Chorus SATB	*Crucify him! Crucify him!*
NARRATOR	But Pilate said:
Pilate	*Take him and crucify him yourselves.* *For my part, I tell you again,* *I find no case against him.*
NARRATOR	But the Jewish authorities answered:
Chorus of Chief Priests etc	*We have a law,* *and by that law he ought to die,* *because he has claimed to be a Son of God.* *But we are not allowed* *to sentence anyone to death.*
	PILATE ASKS JESUS: "WHO ARE YOU?"
NARRATOR	When he heard this, Pilate was more troubled than before, went back inside the Praetorium and asked Jesus:
Pilate	*Where have you come from?*
NARRATOR	But Jesus gave no answer.

	So Pilate said:
Pilate	*Do you refuse to speak to me?* *You surely must know that I have the power* *to release or crucify you?*
NARRATOR	Jesus replied:
Jesus	*You would have no power over me* *had it not been given you from above.*
	THE CROWD NOW ASSEMBLED DEMANDS THAT BAR-ABBAS BE RELEASED AND JESUS CRUCIFIED
NARRATOR	At the Festival season it was customary for the Governor to release one prisoner at the people's request, and the crowd that had now appeared requested the usual favour. Also in custody at the time, along with Jesus, was a man called Bar-Abbas, who had committed murder during a recent rising in the city. Pilate, still wanting to release Jesus, went outside again and said to the crowd:
Pilate	*Which of the two would you have me release to you:* *Jesus or Bar-Abbas?*
NARRATOR	And the Chief Priests incited the crowd to shout:
Crowd Chorus	*Bar-Abbas.*

NARRATOR	Pilate said:
Pilate	*What then shall I do with Jesus called Messiah*?
NARRATOR	And they shouted:
Crowd Chorus	*Crucify him!*
NARRATOR	Pilate asked:
Pilate	*Why, what harm has he done?*
NARRATOR	But they shouted all the louder:
Crowd Chorus	*Crucify him!* *If you let this man go, you are no friend of Caesar.* *Anyone who claims to be a king defies Caesar.* *Crucify him!*
	A MESSAGE FROM HIS WIFE NOTWITHSTANDING, PILATE DECIDES HE MUST ACCEPT THE CROWD'S DEMANDS BUT WASHES HIS HANDS IN PUBLIC
NARRATOR	When Pilate heard these words, he led Jesus out and took his seat on the Tribunal outside at the place known as "The Pavement", which the Jews call "Gabbatha". It was nearly midday of the Passover Festival.
	A message came to Pilate from his wife:
Pilate's wife	*Do nothing to that innocent man.* *I have been tormented today* *by a dream which I had about him.*

NARRATOR	But it was too late. Pilate rose and said to the crowd:
Pilate	*Here is your King.*
NARRATOR	They shouted:
Crowd Chorus	*Away with him! Away with him!* *Crucify him!*
NARRATOR	Pilate said:
Pilate	*Crucify your king?*
NARRATOR	The crowd replied:
Crowd Chorus	*We have no king but Caesar.*
NARRATOR	Then at last, seeing that his appeals were futile and meanwhile the uproar was mounting, Pilate decided that the crowd must have its way. So he took water and washed his hands in full view of all the people, saying:
Pilate	*I am innocent of this man's blood.* *On your heads it will be.* [The Gong is heard again] THE VERDICT
NARRATOR then Chorus SATB	So Pilate released the man they asked for, a man imprisoned for insurrection and murder, and handed over Jesus to the soldiers to be flogged and crucified. [Timp roll]

SCENE 6 **Crucifixion & death**	JESUS'S JOURNEY WITH THE CROSS TO GOLGOTHA
Evangelist	The soldiers now stripped off from Jesus the purple tunic they had used to mock him and dressed him in his own clothes. Then they took him out to crucify him. A man from Cyrene called Simon was ordered to walk behind him and help him carry his Cross. [Interlude as the journey begins] Countless people followed them, many women among them, who mourned and lamented:
Chorus of followers SATB	*Ah, Rabbi.*
	THE SOLDIERS FASTEN HIM TO THE CROSS
Evangelist	They brought him to the place near the city called Golgotha, which means "Place of a Skull", and there they fastened him to the Cross. It was nine o'clock in the morning. [Interlude as Jesus is laid on Cross, his arms are fastened, the cross-beam erected and the final nails driven in.]
	JESUS ASKS HIS FATHER TO FORGIVE THEM
Evangelist Jesus	And Jesus said: *Father, forgive them.* *For they know not what they are doing.*

	THE SOLDIERS' ACTIVITIES
Evangelist	The soldiers offered him their sour wine, but he did not drink it. Then they divided his clothes four ways between themselves and tossed for his seamless tunic, before sitting down to keep watch.
	PILATE'S INSCRIPTION
	Meanwhile Pilate had placed an inscription on the top of Jesus's Cross which was seen by many. It was written in Hebrew, Latin and Greek, and it read:
Pilate	*"Jesus of Nazareth, King of the Jews".*
Evangelist	The Chief Priests said to Pilate:
Chief Priests etc chorus	*You should have written:* *"He* claimed to be *King of the Jews".*
Evangelist	But Pilate replied:
Pilate	*What I have written, I have written.*
	JESUS IS MOCKED AND TAUNTED
Evangelist	The passers-by hurled abuse at Jesus, shaking their heads and saying:

Chorus of passers-by	*You would pull down the Temple, would you,* *and raise it in three days?* *Come down from the Cross and save yourself* *if you are a son of God!*
Evangelist	The Chief Priests likewise, and Elders and Lawyers, derided him, saying to each other:
Chief Priests etc chorus	*He saved others; himself he cannot save.* *Let the Messiah, the King of Israel,* *come down now from the Cross.* *Then we shall see and believe."*
	THE TWO CRIMINALS ON EITHER SIDE
Evangelist	Two criminals were crucified with Jesus, one on his right and the other on his left. One of them taunted him, saying:
Criminal One	*Are you not the Messiah?*
Evangelist	*Then save yourself and us!*
Criminal Two	But the other scolded him, saying:
	Have you no fear of God? *We deserve the sentence we share.* *We are paying the price for what we have done.* *But this man has done nothing wrong.*
Evangelist	And then to Jesus he said:
Criminal Two	*Jesus, remember me when you come to your throne.*
Evangelist	And Jesus said to him:
Jesus	*I tell you, this very day,* *you shall be with me in Paradise.*

JESUS'S CONCERN FOR HIS MOTHER

Evangelist — Meanwhile, near the Cross of Jesus,
stood his mother Mary, and Mary her sister,
wife of Clopas, and Mary Magdalene.
When Jesus saw his mother there,
with his much-loved disciple John beside her,
he said to her:

Jesus — *Lady, see there your son.*

Evangelist — And to the disciple he said:

Jesus — *My friend, see there your mother.*

Evangelist — And from that hour the disciple
took her into his own home.

DARKNESS

[Short Interlude]

At midday, darkness fell over the whole land
for three hours.

[Short interlude]

DESPAIR

Then at three o'clock, Jesus cried aloud [in Aramaic]:

Jesus — *Eloi, Eloi, lama sabachthani?*

Evangelist — Which means:

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

	LAST WORDS OF JESUS ON THE CROSS
Evangelist	Then Jesus, knowing that all was accomplished, said in fulfilment of scripture:
Jesus	*I am thirsty.*
Evangelist	So the soldiers soaked a sponge in sour wine, fixed it on a cane of hyssop and held it to his lips. And having taken it, Jesus said:
Jesus	*It is accomplished.*
Evangelist	And finally he prayed aloud again:
Jesus	*Father, into your hands* *I commend my spirit.*
	DEATH OF JESUS
Evangelist	Then he bowed his head and died. [A Bell tolls]
	AWE AND WONDER
	And the curtain of the Temple was torn in two, And there was an earthquake.
	And when the Centurion and others watching Jesus with him saw all that was happening, they were struck with awe and said:
Centurion and others Chorus SATB	*Truly this man was a son of God.*
	[Postlude]

SCENE 7 **Deposition and Burial**	JOSEPH AND NICODEMUS LIFT THE BODY OF JESUS DOWN
NARRATOR	The Sanhedrin Council authorities were concerned to remove the bodies of Jesus and the two criminals before the coming Sabbath, an especially solemn day. So they asked Pilate to have their legs broken and the bodies taken down. This the soldiers did. But when they came to Jesus, They found that he was already dead. So they did not break his legs, but one of them pierced his side with a spear, and at once blood and water poured out. [Short interlude of hope for the resurrection] Then a respected member of the Council, Joseph of Arimathea, a rich man, a good man and a secret follower of Jesus who opposed what the Council had judged and done, sought permission from Pilate to remove the body of Jesus from the Cross. The Centurion confirmed that Jesus was already dead. So Pilate gave his consent, and Joseph came to take the body down.

	He was joined there by Nicodemus, another member of the Council, and likewise a secret follower of Jesus for fear of the Jews, who brought with him a mighty load of myrrh and aloes.
Evangelist	And together they took the body down and wrapped it with the spices in strips of linen, as was the Jewish custom. THEY LAY IT IN A SPECIAL TOMB NEARBY There was a garden close by, where Joseph had hewn a new tomb for himself in the rock, and here they laid Jesus. Then they rolled a great stone over the entrance, and went away. MARY MAGDALENE AND TWO OTHER WOMEN SEE THE BODY IN THE TOMB BEFORE LEAVING TO PREPARE SPICES & PERFUMES Also there were Mary Magdalene and two other women who had come with Jesus from Galilee, and they all saw where the tomb was and how the body of Jesus was laid.

	Then they went away to assemble spices and perfumes in preparation for returning to the tomb on the third day, after resting on the sabbath day in accordance with the Commandment.
	PILATE AGREES TO THE SEALING OF THE TOMB AND A GUARD OF SOLDIERS [Short Interlude as the Chief Priests etc come to see Pilate]
Evangelist	On the following morning, a delegation of Chief Priests and Pharisees came to Pilate and said:
Chorus of Chief Priests etc	*Sir, that deceiver said while still alive* *"I will rise again after three days".* *So you must give orders for the tomb* *to be secured until that time.* *Otherwise his disciples will come to steal the body* *and will tell the people that he has risen from the dead.* *And the final deception will be worse than the first.*
Evangelist	And Pilate said:
Pilate	*You may have your guard of soldiers.* *Go ahead and secure the tomb as you know best.*
Evangelist	So they sealed and guarded the tomb.
	[Short Interlude]

	CLOSING MUSIC
CHORUS of reflection SATB	And so the authorities sealed and guarded the tomb. But Mary Magdalene had seen where the tomb was and how the body of Jesus was laid, as had two other women who had served Jesus in Galilee and then accompanied him on the way to Jerusalem. So they prepared spices and perfumes in readiness for returning to the tomb after the Sabbath, on the third day.
	[Back in Jerusalem, we now hear the Chorus of faithful women singing a Lament for Jesus as they prepare spices and perfumes for him]
Chorus of Women from Galilee SA	*Ah, Jesu.*
	[Then we hear again in the Orchestra the surging tune of hope for the Resurrection which we heard before.]
	[Finally, in a much-loved prayer of the church, the Agnus Dei, the Chorus of reflection hails Jesus, in words attributed to John the Baptist, as the Lamb of God that takes away the sins of the world, and pleads for mercy and peace.]

CHORUS of reflection SATB	*O Lamb of God, that takest away the sins of the world, have mercy upon us.* *O Lamb of God, that takest away the sins of the world, have mercy upon us.* *O Lamb of God, that takest away the sins of the world, Grant us they peace.* [Postlude of Bells] END OF THE ORATORIO

