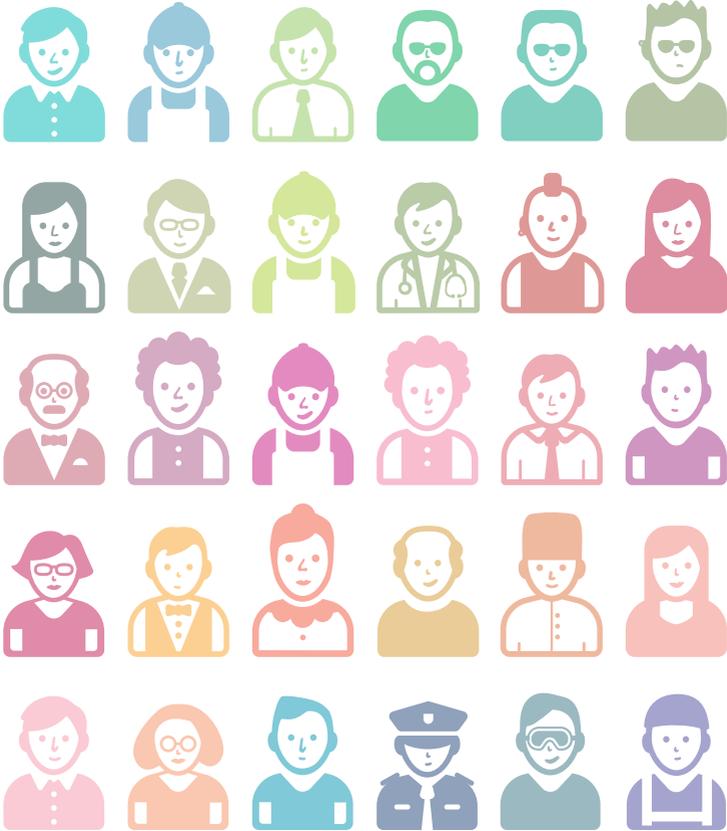


AN ACT OF WORSHIP

EASTER EDITION



Music and
Creative Arts



CONTENTS

INTRODUCTION	4
FOOT NOTE	6
NO COMMENT	10
A PURPLE ROBE	14
EARTHSIDE	16
EASTER QUESTIONS	27

INTRODUCTION

The Salvation Army believes drama can be much more than a means of entertainment and performance. It is a way of expressing faith, enhancing a theme or sermon in a meeting and a way of reaching out to non-Christians using a common medium. For many, drama has become synonymous with worship.

An ACT of Worship: Easter edition is a new resource from Music and Creative Arts. It has been devised to be used alongside the other *An ACT of Worship* books providing Christian material to encourage drama in a corps setting.

Easter is a time when drama is often more readily used, and this book contains a variety of scripts ranging from monologues to comedy sketches, to longer plays involving more people. Lots of different ways to tell the same amazing story!

Drama is unique in its style and presentation; subjectivity is present in its very writing. A certain degree of liberty may be taken within the pieces which would enhance the performance, whether to emphasise a point or to entertain. Therefore, please approach these scripts in the manner in which they are written – not as Shakespearean drama or literal translations of the Bible, but rather as acts designed to encourage and enhance worship.

All scripts have been kindly gifted and we are extremely grateful to those who have given their time and talents back to God in this way. It is wonderful that one person's vision and creativity can be used by so many people in so many ways, with the common aim of bringing people closer to God.

Stephanie Lamplough
*Assistant Director of Music and Creative Arts
(Creative Arts)*

If you have any scripts or monologues that you would like to be included in future publications of **An ACT of Worship** please send them to music@salvationarmy.org.uk for consideration.



'I want to know Christ and experience the mighty power that raised him from the dead. I want to suffer with him, sharing in his death, so that one way or another I will experience the resurrection from the dead!'

Philippians 3:10-11 (NLT)

FOOT NOTE

A monologue in which Peter reflects on the events of the Last Supper.

Bible References: John 13:1-17; Luke 22:24-30

Performance notes: This monologue is quite long, so allow plenty of time to practise it to ensure a smooth delivery.

It might add some interest if Peter delivers his monologue lying down reclining on one side against a cushion, as if at a Jewish meal table.

Foot note

Written by Dan Elson

Peter

What do you think of when you hear the word Passover?

Until that day, all I thought of was feasting, fellowship and wine. I saw Passover simply as a time when everyone came together to eat, drink and enjoy the company of friends, many of whom we hadn't seen for some time.

But this year was different. Instead of gathering with close family and distant relatives, I joined with Jesus and my fellow followers.

As we came to the upper room where we were to have our meal, he motioned for us to sit and get comfortable at the table. He walked over to the corner where a bowl of water stood and put on a servant's apron. Then he picked up the bowl, made his way to the table and stopped at James's feet.

James watched him, slightly on edge, and you almost saw him flinch as Jesus knelt down and started to remove his sandals. Everyone chuckled. You could see they were uneasy. This wasn't a job for the master – it wasn't even a job for the youngest in the family. This was a task for servants!

At first, we weren't sure if he was just making a point to James.

Only a few hours earlier, some of us had been arguing about who was the greatest, and James, as always, had been the most vocal, confident that he'd be the one in the seat of honour when Jesus came in glory.

But it soon became clear that this was no joke or private lesson, because Jesus continued moving around the table, quietly going about his business, removing each follower's sandals in turn before washing their feet.

A couple of the others started chatting, no doubt trying to hide their embarrassment. I thought we should have protested, but Jesus was so involved in the task he hardly seemed to notice us.

Peter

He took care and attention in his work. He found every speck of dirt and rinsed it away. He carefully dried each foot with his apron, making sure to be gentle and thorough. All the time, his eyes were fixed on the task, and everyone sheepishly did as they felt they ought to.

But when Jesus reached to untie my sandals, I couldn't hold back.

'What are you doing, Master?' I asked. 'Why should you wash my feet?'

Not only shouldn't he have been the one washing our dirty feet, like a servant, but of all of us he should have been the first to be washed. He should have been seated there at the head of the table, the place of honour. He should have been explaining the Passover to us and leading us in the Psalms.

'Lord, you're not going to wash my feet – not ever!' I told him.

The words came out louder than I'd meant them to, but he wasn't startled, and – as always – he seemed to have anticipated what I was going to say.

He said, with a shrug, 'If I don't wash you, you can't be part of what I'm doing.'

That seemed a bit cryptic, but there was no way on earth I was going to give up following him now, so I blurted out, 'Well, don't just wash my feet, then – wash my hands and my head too!'

He looked up from the work he was doing. 'You had a bath this morning, Peter,' he said, 'so you only need your feet re-washed to be clean from head to toe. My concern, you understand, isn't hygiene, but holiness.' Then, as he finished, he added, 'So now you're clean.'

I glanced across at my fellow followers. Most sat quietly, awkwardly, waiting.

Peter

After he'd replaced the bowl and apron and joined us at the table, he could see that we were confused.

'You address me as "Teacher" and "Master"; he said, 'and you're right to do that. So if I, the Master and Teacher, have washed your feet, you must now wash each other's feet. I've laid down a pattern for you. What I've done, you do. If you understand what I'm telling you, act like it – and live a blessed life.'

Well, we all carried on and had our Passover feast. Andrew and John quickly got back into the swing of things – eating and drinking and laughing – while others, like me, took longer to snap out of it and get back into the party mood. Judas didn't seem to cheer up at all.

But despite our individual responses, that moment affected us all. In the space of a day, we had gone from arguing about who was the most important to being shown that the ultimate goal was to choose to become the least important.

If Jesus, the Son of the living God, could play servant to us, then surely we could no longer have any delusions of grandeur. As he had taught us: 'Now, you must wash each other's feet.'

NO COMMENT

Although Peter became one of the key leaders of the Early Church, it wasn't before denying Christ and his subsequent guilt and shame. This fictional scenario places his denial into a more modern backdrop, with Peter being interviewed by police detectives on the charge of being one of Jesus's disciples.

Bible references: Matthew 26:31-35; Mark 14:26-31; Luke 22:31-34; John 13:36-38

Cast: Detective Inspector (DI) Lewis, Detective Constable (DC) Jones, Peter, Peter's solicitor (non-speaking role)

Props: Table, four chairs, folder of evidence containing photos, recording device, audio recording of a rooster crowing.

Performance notes: The characters of Lewis and Jones should reflect those observed in typical TV detective shows. Of course they know Peter is Jesus's right-hand man, but they're goading him to admit it – and Peter hasn't had that moment of realisation that he's denying Christ as predicted yet.

The performance should aim to give the audience some insight into the impact of Peter's denial, that this fall from grace might potentially have caused him to walk away from it all in shame.

The date stated in the opening line could be altered to match the particular date on which Good Friday falls in the year you perform the piece.

No comment

Written by Stephanie Lamplough

(The table is set centre stage with two chairs either side. Peter and his solicitor sit one side and DC Jones sits on the other. DI Lewis enters.)

DI Lewis *(Turns on tape and speaks clearly)* This interview is commencing at 5 am on Friday 30th March. Present are DI Lewis, DC Jones, Simon son of Jonah, also known as 'Peter'.

(Addressing Peter) Peter, you have been charged with being a disciple and follower of Jesus of Nazareth. It is alleged that you followed this Jesus after he approached you whilst you were fishing, that you left your home and family and followed him around, and that in that time you professed him to be – and I quote – 'the Christ, the Son of Living God'.

Now I am sure you know that to hail this man as the Son of God is indeed blasphemy and that this said Jesus will be executed this very day for proclaiming to be the King of the Jews.

We have witnesses who say that they saw you with this man just this very morning as he was being arrested. Do you have anything to say?

Peter *(Looks at his solicitor)* No comment.

(DC Jones removes photos from folder and places them on the table in front of Peter.)

DC Jones Are you denying that you know this man?
We have photos of you with the said Jesus.

(Pointing at one) Is this you, Peter?

(Silence.)

(Brings specific photos to the top of the pile and places them in front of Peter.)

DC Jones

This is a photo of you with Jesus and the tax collector Zacchaeus taken last week.

This shows you with Jesus in the park, giving out food to the hungry.

And this was taken when you returned from a so-called 'healing tour' with the other disciples over a year ago.

(Peter shakes his head.)

DI Lewis

For the tape, the accused shook his head in the negative.

Yes, we've been on your trail for a long time, Peter. More photos from last year, last week, yesterday.

(Peter stares at his hands.)

Look at them, Peter. *(Points)* Is that you, Peter?

Where were you last night, Peter? Were you in the room with his other friends sharing a meal, Peter? Were you sharing in a meal with him and 11 others?

Answer me, Peter! You're not doing yourself any favours staying quiet. Do you know this man?

Peter

(Looks at his solicitor) No comment.

DC Jones

Look, we know that you were in that room. We have a witness willing to testify that not only were you one of the twelve gathered, but that you were one of his closest friends.

DI Lewis

Judas is in that very room next door telling us everything that we need to know. You need to speak up soon and admit that you are one of Jesus' followers before Judas drops you in it!

So I'll ask you a third time – do you know Jesus, the King of the Jews?

Peter

(Stands up and shouts) No comment!

(The sound of a rooster crowing can be heard. DC Jones and DI Lewis look at each other and laugh. Peter sits back down deflated, head in his hands.)

DI Lewis Remind me what the nickname ‘Peter’ means, DC Jones?

DC Jones It means ‘rock’, sir.

DI Lewis Yes, well I’m not sure the name is a very good fit, do you, Peter?
(To DC Jones) Nothing particularly firm and dependable about this one, is there?

DC Jones Maybe Jesus was wrong about him?

DI Lewis I think you’ve hit the nail on the head, DC Jones.

(Addressing Peter, speaking more formally for the benefit of the tape) Simon, son of John, I’m formally concluding this interview because I am satisfied that you pose absolutely no threat to either the empire or the religious establishment... We’ve been very concerned Jesus had been training you up to be someone important in his ranks but – from your responses today – it’s quite clear that we (or maybe Jesus) have got the wrong end of the stick.

DC Jones *(One hand to his ear, as though listening to an earpiece)* We’re getting a call out, sir – there’s been another disturbance.

DI Lewis *(To DC Jones)* Understood... *(To Peter)* Listen, Simon, got to go, far more important cases.

(Lewis and Jones start to leave. Lewis then calls back over his shoulder at Peter) You’re free to leave, by the way – see yourself out, won’t you?

(Peter falls on his knees and faces the front.)

Peter Oh Lord, what have I done?

A PURPLE ROBE

A short monologue poem, making effective use of simple props and actions to strong effect.

Bible References: Mark 15:16-20; John 19:5,23-25

Props: Piece of purple material (large enough to cover someone as an outer garment); small bottle of red food colouring; chair, large cross and dice optional.

Performance notes: The presenter should take their time over the words and actions. It's a short piece, but the words should be presented with real clarity and pauses, so listeners have chance to reflect on them. Gestures should be deliberate and with real reverence.

A purple robe

Written by Catherine Wyles

(Pick up a piece of purple material and show to congregation.)

The purple robe my Saviour wore,
Given by men who beat him sore,
One garment, seamless, priestly wear,
A purple robe without a tear.

*(Lay the robe down and sit/kneel next to it.
Roll dice a few times during this verse.)*

'Neath Calvary's cross the soldiers played,
Shunning the suffering there displayed,
Seeking to win the robe he wore,
Oblivious to the pain he bore.

*(Sprinkle drops of red food colouring on material.
Stand holding material across your arms.)*

Passover Lamb, you bore our sin,
Our freedom, by your blood *(drop cloth to the floor)* to win.
(Gesture open palmed at the cloth) A purple robe so clearly showed
Dual roles – Priest, Lamb – on him bestowed.

(If the venue has a cross that is accessible, slowly walk over to it carrying the cloth, and drape the cloth over its arms. Otherwise, place the cloth in a place the congregation can see it prominently.)

EARTHSIDE

Two poignant moments of the Passion narrative are used as the basis for a script that asks how Jesus' humanity impacted the Easter story, why the appearances of angels in the moments surrounding Jesus' birth and death are so different.

Bible References: Luke 22:43-44;
Matthew 28:1-7

Cast: Azrael ('helper of God'), Raph(ael) ('God has healed'), The One and Only (Jesus), The Boss (God – voiceover only), Mary Magdalene (non-speaking), Choir (three or more other angels)

Props: small stones, a rucksack, wings, audio of the sound of an earthquake, a sign for the Triangle Office, white clothes for all the angels (or a white top and jeans)

Performance notes: In the script, God's angels are given the task of preparing diligently for the coming victory of Jesus. Most assume they need to practise their singing for some big celebration, like when Jesus arrived on earth ('earthside'). But one angel interprets God's instructions differently, preparing in a more hands-on, or human, way, and despite his friend's best efforts to dissuade him, he is chosen for God's special resurrection mission.

'Earthside' and 'heavenside' are used throughout this to represent the heavens and earth – two sides (one tangible, one intangible) of the same reality.

Azrael is thoughtful, dependable, caring and overwhelmingly practical. Raphael is the means by which Azrael's thoughts are explained to the audience.

The person voicing God should be out of sight, using a microphone, and if possible, their voice should be deepened using a sound filter.

Several features are speculative and may potentially be seen by some as irreverent – eg, the idea that The Boss has a sense of humour, or that angels are able to question and consider things. These aspects have been added to assist the narrative rather than make particular theological points.

Ultimately the aim of the piece is to present the audience with moments of high emotion in the passion of Jesus.

Earthside

Written by Matt Little

Scene 1: Heavenside, outside the Press Room

(A group of angels exit the Press Room, most (Choir and Raphael) are doing vocal warm ups. Azrael, however, is frowning and looking overly thoughtful. Raphael notices and walks over.)

Raph Hey, Azrael, what's up?

Azrael Huh? Oh, nothing, Raphael.

Raph Nothing? It's just that since Gabriel started the briefing, you've seemed... well, distinctly down-winged. The rest of us are really excited!

Azrael No, no – I'm not down-winged at all, Raph, just thinking about how I'm going to prepare for this 'Resurrection Mission'.

Raph What's there to think about? The One and Only is coming to the climax of his earthside mission. He'll be put to death, buried, mourned – everyone earthside will think he's failed his mission... And then the ultimate plot twist – when all is shot to darkness – the Son will rise!

- Azrael** I know, it's truly brilliant, but Gabriel's exact words were *(puts on a voice)* 'The Boss wants you to prepare for this Resurrection Mission like it's the most important moment so far in the whole of history! He'll be looking for those preparing most diligently to take part in a special task.'
- Raph** Right! And don't you think it's obvious what that special task will be?
- Azrael** *(Looks at Raph as though it's not obvious at all)* Erm... No.
- Raph** Come on, Az. Think about it. When the One and Only took on flesh and went earthside to live among them, there were huge choirs of us lot singing full throttle. It was full-on party mode! So when Jesus completes his mission, don't you think the party will be even bigger? I guarantee you that God wants us to prepare our vocal chords! He wants us to be both pitch perfect and word perfect! Our announcement of the One and Only's victory will be recorded for all of history!
- Azrael** You see... I just think that sounds a bit... obvious. Jesus has always been a lot harder to second guess than that. And he's made some close friends earthside. I think he'll be looking for something a bit more intimate than a huge celebration.
- Raph** So what do you think God needs us angels for?
- Azrael** *(Shrugs)* Pfff... Who knows? But I reckon the One and Only needs someone keeping an eye out for him. He's always had his Dad by his side, at his back, in his heart. But he's going to die, Raph! I know it's only temporary, but death and the living God just don't mix – the One and Only will be all by himself. I think he'll need a bit of help.
- Raph** Oh, come on, Azrael, this is the Messiah we're talking about here. The Ultimate Warrior. The One and Only! He's been preparing for this moment his whole life. He'll be fine. All we need to do is be ready to jump earthside the moment the resurrection is complete, and make sure we know the harmonies and lyrics to the party songs by heart.
- Azrael** If you think so. See you later.

Scene 2: Earthside, on the Mount of Olives

(Azrael is trying to move small pebbles but struggling either to pick them up or move them very far. Raphael appears and watches him at a distance, bemused.)

Raph Why are you playing with rocks?

Azrael I'm not, I'm practising moving them so eventually I'll be able to roll the tombstone away.

Raph *(Frowning)* Why? The One and Only will do that.

Azrael But he'll be wrapped in cloths and potentially still weak from, like, you know, having recently been dead and all.

Raph *(Shrugs his shoulders and waves a hand in dismissal)* You do know we angels, being heavenside, can have very little impact on physical objects earthside?

Azrael And that's why I'm practising. Preparing. I want to help.

Raph *(Sighs)* You gonna be here long?

Azrael Yes, probably. I thought I might as well stick around until Jesus comes here to pray this evening. Hey, I've been meaning to ask you something actually, what with you being an expert in earthside announcement history and all.

Raph *(Perks up)* OK... what would you like to know?

Azrael Can you summarise what was said to the shepherds when the One and Only was born?

Raph Sure. In part 1 – the good news – they're told that the Saviour has been born, and yes, we are talking about the Messiah. Part 2 – the call to action – tells them to go to Bethlehem and see the place where he lays, which is – surprise! – an animals' feeding trough.

Azrael *(Dramatically, while moving right hand open palmed from in front to the side)* 'See the place where he lays!'

- Raph** That's right. Then of course the choir turn up and perform their show piece.
- Azrael** OK, so what about when Gabriel announced the Baptist's birth to Zechariah?
- Raph** Well, that message was slightly longer, but essentially the same format. Part 1 – the good news – Zechariah, you're going to be a dad! And in part 2 – the call to action – Zechariah is given some basic parenting advice, like 'Never give him any wine', because his son, the Baptist, would be the one to 'go ahead' of the One and Only, to prepare the way for the Messiah.
- Azrael** *(Dramatically, while pointing into the distance)* 'He will go ahead.'
- Raph** Why do you keep copying me?
- Azrael** Doesn't matter. Anything else I should know?
- Raph** Erm... yeah, every time an angel appears earthside, they're supposed to greet the recipient with the words, *(shouts, while raising arms up, spaced wide)* 'Do not be afraid!'
- Azrael** Really?
- Raph** Really.
- Azrael** Why? Why don't we just say 'Hi' or 'I come on God's behalf' or 'Nice-looking pickle you're eating there, if only I had a stomach!'
- Raph** *(Rolling his eyes)* I don't know, it's just the standard greeting.
- Azrael** *(Shouts, while raising arms up, spaced wide)* 'Do not be afraid!'
- Raph** Seriously, why do you keep saying stuff back to me?
- Azrael** It might come in useful if I'm the one who's called up for the special task.

Raph Azrael, you do know it'll be Gabe that God sends for any important announcements, right?

Azrael All I know is God told me to be prepared.

Raph God told you?

Azrael Well, yes. He told me because he told us.

Raph *(Patronisingly)* You sure you're not getting above your station?

Azrael *(Sarcastically, but delivered straight)* Well, I do want to make a name for myself.

Raph *(Shocked)* What?! But angels serve Almighty God. We're not supposed to crave recognition like humans do....

(Azrael rolls his eyes.)

Oh, you're joking.

Azrael Yes, I'm joking. Stop flapping.

(Azrael goes back to trying to move the stone.)

Look, I'm doing all this because I love him.

Raph We all love him, Az.

Azrael But since he's been human, I don't know, I just don't want to sing songs and carry incense and all the other usual heavenside stuff. I want to love him in an earthside way.

Raph But he's heavenside, always was, always will be.

Azrael True, but he's also truly and now eternally earthside as well. He's one of us and he's one of them. He's the connection between Heaven and earth. He's the reason we angels can venture earthside at all. He's... the One and Only.

Scene 3: Earthside, on the Mount of Olives

(Jesus kneels to one side, praying and clearly in huge distress. All the angels are on the other side, watching and cheering him on joyfully. Azrael struggles to watch, and looks pained.)

Jesus *(In discomfort)* Father, if you are willing, please take this cup of suffering away from me. But... *(as if forcing himself to say the words)* do what you want, not what I want.

Choir & Raph *(Each of them start to shout words of encouragement, at the same time)* Come on, Jesus! You can do this! Keep going! Almost at the end now!

Raph Aren't you going to join in, Azrael?

Azrael I can't look, Raph. He's in distress. I don't care if he is the One and Only. He's facing torture, death, abandonment and separation from his Father. He needs someone earthside to help him through this.

Raph He's doing fine, he'll pull through.

Jesus *(Clenching fists, shouting out as if in agony)* Father, if you are willing, please take this cup of suffering away from me. But... but...

(Azrael can't watch any longer whilst doing nothing, so he walks across, and kneels on one knee behind Jesus and gently rests a hand on Jesus's shoulder. The other angels look shocked that he has done this. Jesus does not acknowledge the angel's presence, but noticeably calms, taking deeper, slower breaths and unclenching his fists. Azrael removes his hand and walks off.)

Jesus *(Calmly)* Father, if you are willing, please take this cup of suffering away from me. But... *(resolutely)* do what you want, not what I want.

Scene 4: Heavenside, the Triangle Office

(Azrael and Raphael walk with purpose. Azrael is calm and collected, and carrying a rucksack. Raphael is worried that Azrael (and possibly he too) is going to get into trouble with the Boss.)

Azrael I don't know what you're so worried about me for, Raph. I did something us angels have been doing for millennia: comfort someone in distress, reminding them of the spiritual reality that exists heavenside.

Raph Yes, but *(counts off on his fingers)* one, that someone was the One and Only. Two, your intervention might have altered the outcome of the most important mission in all of history! And three, we've both been summoned to the Triangle Office – that can't be good!

Azrael The One and Only needed strength, and I acted out of love. That's all that matters. You're being melodramatic.

(The two angels reach the sign for The Triangle Office and enter. There is a throne in the middle of the room, representing the (invisible) Boss. The two angels stand and direct their attention at the throne, as though The Boss is sitting in it the whole time. Azrael puts his rucksack at his feet. The Boss's voice booms out over the PA system when he speaks.)

The Boss Welcome, Azrael and Raphael.

Raph Hello, Lord! Look – I'm sorry about Azrael...

The Boss *(Interrupts)* Nonsense! Azrael, I've been impressed at how diligently you've prepared for the special task. I was touched that of all my angels, you were the only one to give him strength as he faced his toughest hours. And so I'd like you to be there by my Son's side when his earthside Resurrection Mission reaches its climax.

Azrael Really?! Thank you, thank you so much, Boss!

The Boss

I like you, Azrael. You're an angel of action. You don't have your head in the clouds. You're practical. Grounded... Very much like my Son.

(Azrael places his closed hand over his heart and bows his head, in gratitude.)

Raphael, I'd like you to be Azrael's helper.

(Raphael similarly places his closed hand over his heart and bows his head.)

What have you packed already?

Azrael

Oh, just some new clothes and a flask of water.

The Boss

Good, good. Make sure you also pack an earthquake. I know you've been practising moving rocks but a good earthquake will help you out no end. Plus, I think it might be quite humorous to see all those tough Roman guards shaking in their sandals.

Raph

Won't it scare the women on the way to the tomb?

The Boss

Are you serious? Have you seen how much courage they have? They're the only ones bold enough to go and attend to my Son's body – meanwhile the Twelve are still twiddling their thumbs behind locked doors.

Anyway, you two had best be on your way. Godspeed.

**Azrael
& Raph**

Godspeed.

(The angels leave, bowing their heads.)

Scene 5: Earthside, inside the tomb

(Azrael and Raphael stand, waiting for Jesus to be resurrected. Jesus is lying on a raised platform, wrapped in white sheets that cover his whole body and face.)

Azrael I'll stand here, by his feet.

Raph *(Humbly)* Listen, Azrael, you've been the only angel who understood how God wanted us to prepare for this task. You should be at his head.

Azrael Your name means 'God has healed', so you definitely need to be at his head. My name means 'God's helper', so my place is here, at his feet. *(Smirking)* Besides, you're my helper, so I get to tell you what to do.

(Both angels smile at each other, take up their places and look at Jesus' body.)

Raph What now?

Azrael *(Excited)* Now, we wait for the Son to rise!

(They concentrate on Jesus' body. Nothing happens for several seconds. Then, suddenly, Jesus sits up. Both gasp in amazement. Raphael immediately unwraps the sheets covering his head and Azrael takes the sheets off his body. Jesus smiles at the angels. Raphael bows, in reverence. Azrael, in contrast, embraces Jesus in a huge hug. Jesus stands up to walk out of the tomb.)

Jesus *(Looking at Azrael and motioning towards the tombstone)* Will you do the honours?)

(There is the sound of an earthquake and Azrael mimes rolling a huge stone to one side, before moving through the opening and sitting outside the tomb. Jesus walks off. A few moments later Mary walks up to the tombstone and drops to her knees, amazed. Raphael stays inside the tomb, folding up the graveclothes and placing them neatly where Jesus was lying, at the same time as whispering reminders to Azrael.)

(Azrael takes a breath as if to speak, but then pauses.)

Raph *(Whispers)* Standard greeting!

Azrael *(Warmly)* Do not be afraid.

Raph *(Whispers)* Part one – good news!

Azrael I know you're looking for Jesus who was crucified. He is not here – for he has been raised, as he said! Come! *(Spoken dramatically, while moving right hand open-palmed from in front to the side)* See the place where he lay!

(Azrael moves to one side and lets Mary into the tomb. She observes the neatly folded clothes. Raphael looks pleased with himself.)

Raph *(Whispers)* Part two – call to action!

Azrael Now go quickly to his disciples and tell them that the Son is risen, and that *(dramatically, while pointing into the distance)* he will go ahead *(normally)* of you to Galilee, where you will see him. This is my message for you.

(Mary runs off, amazed.)

(Azrael and Raphael look at each other and smile.)

Raph Mission accomplished!

Azrael *(Nods in agreement)* Job done.

(Raphael puts his hand around Azrael's shoulder and they walk off.)

EASTER QUESTIONS

A monologue, allowing the listener to consider what their own actions might have been if they had been caught up in the events of Christ's last week.

Bible references: Various

Performance notes: This would work well as a responsive piece. The more the presenter enters into the honest personal nature of the piece, the more the audience will reflect on their own response to those questions. The piece's consistent metre and rhyming structure should help it to flow, but ensure you keep the pace steady to allow the audience to digest the full impact of the words.

Easter questions

Written by Rachel Gotobed

Would I have sung 'Hosanna' as he rode along the way
And strewn his road with branches in the dry heat of the day?
Would I have cheered and shouted as his donkey passed me by,
Proclaiming him as Lord and King as loud as I could cry?

Would I have championed Jesus as he cleansed God's house of prayer,
Or hid away, embarrassed, as the crowd began to stare?
Would I have watched, astounded, as the Temple courts he cleared,
Or joined in with the traders and the priests as they all jeered?

Would I have heard his teaching with an open mind and heart,
Or would I, like the Pharisees, have questioned every part?
Would I have tried to test him, asking questions aimed to trick,
And spread untruthful rumours till the lies began to stick?

Would I have let the Servant King stoop down and wash my feet,
And understood his blessing as he broke the bread to eat?
Would I have been the one who could the Lord of all betray,
Or fall asleep while waiting when he's just asked me to pray?

When Jesus was arrested would I too have drawn my sword,
Or would I have been tempted to deny him as my Lord?
Would I have shouted 'Crucify!' and spat upon his face,
And watched the King of Glory as he hung there in disgrace?

Could I have crowned him with those thorns or nailed him to that tree?
Would I have seen that it was love that held him there, for me?
And when he cried, 'Forgive them, for they know not what they do,'
Would I have, in his final words, received forgiveness, too?

If you have any scripts or monologues that you would like to be included in future publications of ***An ACT of Worship*** please send them to music@salvationarmy.org.uk for consideration.

Previous editions of *An ACT of Worship* are available in PDF format on the Music and Creative Arts resources web page.

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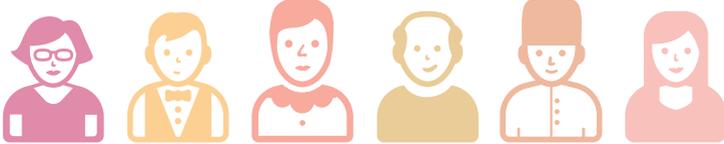
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