

# BECAUSE HE LIVES

AN EASTER CANTATA

Full Score

*Written by Linda Chapman  
and Bonnie Heidenreich*

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# HOSANNA!

"...as King of the Jews--riding on my colt."

SATB

written by  
Linda Chapman  
Bonnie Heidenreich

$\text{♩} = 78$  Spirited *mf* 6

Ho - san - na, *mf* 6

Ho - san - na, Ho - san - na to the King!

Ho - san - na, *mf* 6

Ho - san - na, Ho - san - na, Ho - san - na. Ho - san - na Ho - san - na

14

14

to the King! \_\_\_\_\_

san - na, to the King! \_\_\_\_\_

Oh bles - sed is He, Oh bles - sed is

Oh, bles - sed is He, blest is

22

Detailed description: This system contains the first two systems of music. The top system features a vocal line with lyrics 'to the King!' and 'san - na, to the King!' followed by 'Oh bles - sed is He, Oh bles - sed is'. The piano accompaniment consists of two staves. A measure marker '22' is placed above the vocal line. The second system continues the vocal line with 'Oh, bles - sed is He, blest is' and the piano accompaniment. A second measure marker '22' is placed above the vocal line.

He that com-eth in the name, the name of the Lord, the Son of God, the

He that com-eth in the

mf God! \_\_\_\_\_

mf

30

Detailed description: This system contains the third and fourth systems of music. The top system features a vocal line with lyrics 'He that com-eth in the name, the name of the Lord, the Son of God, the'. The piano accompaniment consists of two staves. A measure marker '30' is placed above the vocal line, and the dynamic marking 'mf' is placed above the vocal line. The fourth system continues the vocal line with 'He that com-eth in the' and the piano accompaniment. A second measure marker '30' is placed above the vocal line, and the dynamic marking 'mf' is placed above the piano staff.

Son of God, Ho - san - na in the high - est! \_\_\_\_\_

in the high - est! \_\_\_\_\_

Ho -

f

mf

mf

Detailed description: This system contains the fifth and sixth systems of music. The top system features a vocal line with lyrics 'Son of God, Ho - san - na in the high - est!' and 'in the high - est!'. The piano accompaniment consists of two staves. A measure marker '30' is placed above the vocal line, and the dynamic marking 'f' is placed above the vocal line. The sixth system continues the vocal line with 'Ho -' and the piano accompaniment. The dynamic marking 'mf' is placed above the vocal line and 'mf' is placed above the piano staff.

38 *cresc.*  
 san - na, Ho - san - na, Ho - san na to the *cresc.*

38 *cresc.*

*f* 46 Ho -  
 King! Ho - san - na. Ho - san - na, Ho - san - na Ho -

*f* *mf*

50 *cresc.* *f*  
 san - na! Ho - san - na to the name of God!  
 san na, Ho - san na, Ho - san - na to the name, the name of God! Ho - san na!

50 *cresc.* *f*

# GETHSEMANE

SATB

"...if I rested my eyes for just a moment. (music starts) Little did I know that as I slept, my Savior would offer the greatest sacrifice the world has ever known...out of love."

Linda Chapman  
Bonnie Heidenreich

With Feeling ♩ = 88

SA

TB

5 *p*

Slow - ly the moon ap - pears — be - hind the

Ooh

5

13

o - live trees. Chill - ing the eve - ning air, still - ing the breeze. One fig - ure

Ooh

13

17

*cresc.* *mf* *dimin.* *p*

prays a - lone, His plead - ing cries a - scend, Trem - bles in grief and pain, yearns for an end.

*cresc.* *mf* *dimin.* *p*

17

*cresc.* *mf* *dimin.* *p*

22 *mf* Slightly Faster

His an - guish born in Geth - sem - a - ne, Suf - fered in ag - o - ny,

22 *mf* Slightly Faster

With Pedal

The first system of the musical score consists of three staves. The top staff is the vocal line, starting at measure 22 with a mezzo-forte (*mf*) dynamic and a tempo marking of 'Slightly Faster'. It features a melody with several triplet markings. The middle staff is the piano accompaniment, also starting at measure 22 with a mezzo-forte (*mf*) dynamic and 'Slightly Faster' tempo. The bottom staff is a grand staff (treble and bass clefs) for the piano accompaniment, marked 'With Pedal'. The key signature has two flats (B-flat and E-flat).

30

Pay - ing the price for me. For sure - ly He gave His life for me,

30

The second system of the musical score continues from the first. The vocal line (top staff) begins at measure 30 with the lyrics 'Pay - ing the price for me. For sure - ly He gave His life for me,'. It includes triplet markings and a key signature change to one flat (B-flat). The piano accompaniment (middle and bottom staves) also starts at measure 30, with the bottom staff showing a key signature change to one flat (B-flat). The piano part features a steady accompaniment with some triplet markings.

3 *cresc.* *f* *rit.*

Ans - wered the call for me, Of - fered His all for me. And

3 *cresc.* *f* *rit.*

3 *cresc.* *f* *rit.*

The third system of the musical score continues from the second. The vocal line (top staff) begins at measure 30 with the lyrics 'Ans - wered the call for me, Of - fered His all for me. And'. It features dynamic markings of *cresc.*, *f*, and *rit.*, along with triplet markings. The piano accompaniment (middle and bottom staves) also starts at measure 30, with the bottom staff showing a key signature change to one flat (B-flat). The piano part features a steady accompaniment with some triplet markings and dynamic markings of *cresc.* and *f*.

39 Broadly

glad - ly — I'll give my life to Him,      Ans - wer the call from Him, — Of - fer my

39 Broadly

Detailed description: This system contains the first two staves of music. The top staff is the vocal line, starting at measure 39 with the lyrics 'glad - ly — I'll give my life to Him,      Ans - wer the call from Him, — Of - fer my'. The bottom staff is the piano accompaniment, also starting at measure 39. Both staves are marked 'Broadly'. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. There are triplets of eighth notes in measures 41 and 42 of both staves.

*ff*      50 *Tempo I p*

all to Him. —      My Sa - vior wept for me —

*ff*      *p*

50 *Tempo I*

*ff*      *molto dim. e rit.*      *p*

Detailed description: This system contains the next two staves of music. The top staff is the vocal line, starting at measure 50 with the lyrics 'all to Him. —      My Sa - vior wept for me —'. The bottom staff is the piano accompaniment, also starting at measure 50. The vocal line has a dynamic marking of *ff* and a tempo marking of *Tempo I p*. The piano accompaniment has a dynamic marking of *ff* and a tempo marking of *Tempo I*. There is a *molto dim. e rit.* marking over the piano accompaniment in measures 51 and 52. The key signature remains three flats and the time signature is 4/4.

54 *cresc.*      *mp*

— in lone Geth - sem - a - ne.      He lived and died for me.      I'll live for Him. —

*cresc.*      *mp*

54 *cresc.*      *mp*

Detailed description: This system contains the final two staves of music. The top staff is the vocal line, starting at measure 54 with the lyrics '— in lone Geth - sem - a - ne.      He lived and died for me.      I'll live for Him. —'. The bottom staff is the piano accompaniment, also starting at measure 54. The vocal line has dynamic markings of *cresc.* and *mp*. The piano accompaniment has dynamic markings of *cresc.* and *mp*. The key signature remains three flats and the time signature is 4/4.

# I'LL FOLLOW

SATB with Tenor or Baritone Solo

"...since the day I first heard His voice along the shores  
of the Sea of Galilee. I would follow Him now."

Linda Chapman  
Bonnie Heidenreich

Moderato e legato

Solo *mf* 5

I fol - lowed him when 5

*mp* *cresc.* *dimin.* *mf*

with pedal

9

first we met Be - side the Gal - i - lee. — He called to me, "Come leave your net and 9

*rit.* 13

walk the road with me." 13 His foot - steps led me, — His teach - ings fed me. —

*rit.*

16 *cresc.* *f* *dim. e rall.*

I saw the Shep - herd seek his sheep. Hum - bly they blessed his name, — knelt at his 16

*f* *dim. e rall.*



feet.

SA

21 **Tempo I** *mf*

I'll fol - low, I'll fol - low, for I know His word will bring me

TB

TB *mf*

21 **Tempo I**

25

peace. Be - side me, He'll guide me. As I reach to Him I feel my

25

29

love in-crease. I'll fol - low, I'll fol - low, As He lights the path un - to my

*cresc.*

29

*cresc.*

33 *f*

Fa - ther. His gos - pel will show the way to go. He leads me, and this I

*dimin.*

sure - ly know, I'll fol - low.

*dimin.*

*dimin.* *mp* *mf*

Solo 42 *mp* *cresc.* *mf*

I fol - lowed him in - to the night. My soul felt fear and cold. Oh

*dimin.* *mp* *cresc.* *mf*

46 *dim. e rit.*

wretch - ed man, How could the fright make me de - ny my Lord?

46 *dim. e rit.*

50 *a tempo* 54

The words were spo - ken. My heart was bro - ken. Yet, I must

Detailed description: This system contains the first two lines of music. The top line is a vocal line in bass clef with a key signature of three flats and a common time signature. It begins with a measure rest, followed by notes for 'The words were spo - ken.' and 'My heart was bro - ken.' The system ends with 'Yet, I must'. The piano accompaniment consists of two staves: a right-hand staff in treble clef and a left-hand staff in bass clef. Both start with measure rests and then play a steady eighth-note accompaniment.

*cresc.* *rall.*

come to him: He'll lead the way.

SA 58 *a tempo* *mf*

I'll fol - low, I'll

TB *a tempo* *mf*

58

*cresc.* *rall.*

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with 'come to him: He'll lead the way.' and then splits into two parts: SA (Soprano Alto) and TB (Tenor Bass). The SA part begins at measure 58 with 'I'll fol - low, I'll'. The TB part begins at measure 58 with 'I'll'. The piano accompaniment continues with the eighth-note accompaniment, featuring dynamic markings of *cresc.* and *rall.* in the right-hand staff.

62

fol - low, for I know His word will bring me peace. Be - side me, He'll

62

Detailed description: This system contains the fifth and sixth lines of music. The vocal line continues with 'fol - low, for I know His word will bring me peace. Be - side me, He'll'. The piano accompaniment continues with the eighth-note accompaniment, ending with a final cadence in the right-hand staff.

66

guide me. As I reach to Him I feel my love in-crease. I'll fol - low, I'll

70

fol - low As He lights the path un - to my Fa - ther. His gos - pel will show the

*cresc.*

*cresc.*

*cresc.*

70

*f*

*dimin.*

way to go. He leads me, and this I sure - ly know, I'll fol - low.

*f*

*dimin.*

*dimin.*

*p*

*dimin.*

# CRUCIFY HIM!

From "Because He Lives"  
SATB

"...The guilt...lies wrapped around the souls of those standing in the palace courtyard."

Linda Chapman  
Bonnie Heidenreich

*♩ = 88 Boldly*

*f*

5 SA *f*

See how they mock Him. They smite Him and taunt Him, Crown - ing the thorns up - on His head. \_\_\_\_\_  
 See them de - ride Him with no friend be - side Him, Suff - ring in - dig - ni - ty and pain. \_\_\_\_\_

TB *f*

5

9

See how they bind Him. They scourge Him and find Him a robe made of ro - yal crim - son red. \_\_\_\_\_  
 See them ac - cuse Him, in blas - phe - my use Him to bol - ster their greed and earth - ly gain. \_\_\_\_\_

9

13 *sfz* *sfz* *sfz* *ff*

Cru - ci - fy Him! Cru - ci - fy Him! Cru - ci - fy Him! Let Him die!

*sfz* *sfz* *sfz* *ff*

2 *sfz*

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

21 *sfz rit.* *ff* *ten. ten.*

Take— Him a - way! Take— Him a - way! Take— Him! Cru - ci - fy Him! Let Him die!

*sfz rit.* *ff* *ten. ten.*

21 *rit.* *ff*

# Crucify Him (Reprise)

"...Could the old woman be right? If He was indeed the Messiah, these people were making a terrible, tragic mistake."

Linda Chapman  
and Bonnie Heidenreich

$\bullet = 80$  Plodding

The score is written in G major (one sharp) and common time (C). It begins with a piano introduction marked *p* and tempo *Plodding* at 80 beats per minute. The piano accompaniment consists of a steady eighth-note bass line and a melody of chords in the right hand. The vocal parts enter in the second measure. The Soprano Alto (SA) part is marked *p* and the Tenor Bass (TB) part is also marked *p*. The lyrics are: "See them re - vile as the cruel nails are dri - ven through the hands that are clean and pure. They cru - ci - fied Him. They cru - ci - fied Him,". The piano accompaniment continues with the same rhythmic pattern, marked *p*. The vocal parts continue with the lyrics, marked *mf* (mezzo-forte). The piano accompaniment concludes with a final chord marked *mf*.

SA *p*

See them re - vile as the cruel nails are dri - ven through the hands that are

TB *p*

clean and pure. They cru - ci - fied Him. They cru - ci - fied Him,

*mf*

*mf*

The image shows a musical score for three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It begins with a whole note chord (F#4, A4, C5) and then moves to a series of quarter notes: F#4, A4, C5, B4, A4, G4, F#4. The lyrics "up - on the cross at Cal - var - y." are written below the notes. Performance markings above the staff include "dimin." above the first measure, "rit." above the second measure, and "p" above the third measure. The middle staff is a vocal line in bass clef with the same key signature. It begins with a whole note chord (F#2, A2, C3) and then moves to a series of quarter notes: F#2, A2, C3, B2, A2, G2, F#2. The lyrics "up - on the cross at Cal - var - y." are written above the notes. Performance markings below the staff include "dimin." below the first measure, "rit." below the second measure, and "p" below the third measure. The bottom staff is a piano accompaniment in grand staff (treble and bass clefs) with the same key signature. The right hand (treble clef) starts with a quarter note F#4, followed by eighth notes A4, G4, F#4, E4, D4, C4. The left hand (bass clef) starts with a whole note chord (F#2, A2, C3) and then moves to a series of quarter notes: F#2, A2, C3, B2, A2, G2, F#2. Performance markings include "dimin." above the first measure, "rit." above the second measure, "p" above the third measure, and "pp" above the fourth measure. The piece concludes with a whole note chord (F#2, A2, C3) in both hands, with a "p" marking below the bass clef staff.



# CALVARY (Reprise)

SATB with Violin or Flute

"...the death of this man. A mortal man? (music begins)  
No. A new thought swelled in my heart, bringing tears to  
my eyes and joy to my soul. I looked again into the face of  
cross. Truly, this is the Son of God!"

written by  
Linda Chapman  
Bonnie Heidenreich

*♩* = 120 *Cantando*

*mf* *poco accelerando*

SA *f* 10  
For tru - ly, — He is the Son of God, Wor - thy of

TB *f* 10

*cresc.* *rit.* *f* 10

won - drous awe, — Fill - ing e - ter - nal law.

*dimin.*

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*flute or violin* 21

*mf* 21

His an - guish — suf - fered on Cal - va - ry, — Dy - ing in ag - o - ny, —

*mf*

21

*rit.* *mf* *a tempo*

29

— Pay - ing the price for me. For sure - ly — He gave His life for me,

29

29

*cresc.* ***f*** *rit.*

*cresc.* ***f*** *rit.*

Ans-wered the call for me, Of-fered His all for me. And

*cresc.* ***f*** *rit.*

*cresc.* ***f*** *rit.*

38 *Broadly*

38 *Broadly*

glad - ly I'll give my life to Him, Ans-wer the call from Him, Of-fer my

*Broadly*

38 *Broadly*

*ff.* *molto dim. e rit.* *Tempo I* <sup>49</sup> *p*

all to Him. — My Sa- vior bled for me, —

*ff.* *Tempo I* <sup>49</sup> *p*

*ff.* *molto dim. e rit.* *Tempo I* <sup>49</sup> *p*

Detailed description: This system contains the first two systems of music. The top system features a vocal line starting with a forte (*ff.*) dynamic, followed by a piano (*p*) section marked *Tempo I* with a 49-measure rest. The second system shows the vocal line continuing with lyrics "all to Him. — My Sa- vior bled for me, —". The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a bass line. Dynamics include *ff.* and *p*. The tempo marking *Tempo I* with a 49-measure rest is repeated.

*cresc.* *mp*

— Up - on the cross for me. He lived and died for me. I'll live for Him. —

*cresc.* *mp*

*cresc.* *mp*

For

*cresc.* *mp*

Detailed description: This system contains the second and third systems of music. The top system features a vocal line with lyrics "— Up - on the cross for me. He lived and died for me. I'll live for Him. —". The piano accompaniment continues with two staves. Dynamics include *cresc.* and *mp*. The tempo marking *Tempo I* with a 49-measure rest is repeated.

# CALVARY (Reprise)

Flute or Violin

by Linda Chapman and  
Bonnie Heidenreich

21



29

34

*cresc.*



*f*

*rit.*

37

*Broadly*



*ff*

45

*molto dim. e rit.*



49

Tempo I *p*



53

*cresc.*

*mp*



From "Because He Lives" Easter Cantata

# He Was Not There

Soprano Solo

"...when the other Mary and I left for the sepulchre. (music begins)  
Traces of darkness still lingered, but there was promise in the air and  
we were anxious for the task ahead. Arriving at the tomb, we were  
startled and frightened by what we saw."

Written by  
Linda Chapman  
Bonnie Heidenreich

Piano introduction in B-flat major, 4/4 time. The right hand features a melodic line of eighth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

First system of vocal and piano accompaniment. The vocal line begins with a rest followed by the lyrics: "He was not there. The tomb was bare. How could they dare to roll the stone a -". The piano accompaniment includes a sixteenth-note rest in the vocal line, marked with a box containing the number 6. The piano part features a melodic line in the right hand and a bass line in the left hand.

Second system of vocal and piano accompaniment. The vocal line continues with the lyrics: "way? I came to grieve. How can I leave an emp-ty tomb where once His bod-y". The piano accompaniment includes a sixteenth-note rest in the vocal line, marked with a box containing the number 10. The piano part features a melodic line in the right hand and a bass line in the left hand, with a *cresc.* marking in both parts.

14 *f*

lay? I saw an an - gel. It was an an - gel ar-rayed in white.

18 *dimin.*

His face was ra - diant as I looked up-on the

*mp* 22

sight. I felt a - fraid. I was dis - mayed. My bro - ken heart was wrapped in pain and

26 *cresc.*

fear. I bowed in awe at what I saw. I heard the

26 *cresc.*

*f* 30

an - gel say, "He is not here. For ye seek Je - sus whom they have cru - ci - fied. But He is

30

*f*

*cresc.* *ff*

ri - sen. He is ris - en!"

*cresc.* *ff*



# Because He Lives

SATB

"...He spoke only one word to me. "Mary." (music begins) ...No, more than that, the most glorious morning the world has ever known."

Linda Chapman  
Bonnie Heidenreich

*Joyously* ♩ = 96

*pp* *p* *molto cresc.* *f*

*mf marcato*

SA *mf* 11

Be - cause He died and rose a - gain, He gave us hope in ex - al - ta - tion's

TB *mf* 11

*legato*

15

plan. A vast new trea - sure, we can - not mea - sure. And hea - ven's door is o - pen wide to

15

19

man. — Be - cause He died — on Cal - va - ry, — He broke the  
Be - cause He died on Cal - va - ry

23

bands of death and set us free, — to live for - ev - er. Death can - not

27 *dolce*

sev - er. We have a link in - to e - ter - ni - ty. "I am the way, the truth, the

31

life. ——— Come, fol- low me, I'll lead you in the light. Peace I leave to help you

through. ——— And then I go to pre- pare a place for you."

*f marcato*

39

*f* Be- cause He lives, ——— my joy is full. ——— I know that

*f*

*molto cresc.* *f legato*

39

*dimin.* *mf* 43

I can once a - gain be whole. My heart is sing - ing. His prais - es

*dimin.* *mf*

43

*dimin.* *mf*

*cresc.* *f*

bring - ing. He is my King, the Sa - vior of my soul. Be - cause He

*cresc.* *f*

*cresc.* *f*

47 *a few voices* *f*

Al - le - lu - ia! Al - le - lu - ia! Al - le - lu -

47

lives! Be - cause He lives! I know that I can live a - gain with

47

ia! -

Him. For He is ris - en! For He is ris - en! Al - le -

lu - ia! Al - le - lu - ia! 55 *cresc.*

lu! Al - le - lu - ia! Al - le - lu! Al - le - lu - ia! Al - le - lu *cresc.*

*ff* *mf*

ia! Be - cause He lives.

*ff* *mf*

## Because He Lives

Narrations

### Villager from Bethany

As a villager from Bethany, I had celebrated many Passovers with my family. But there was something different about this year. The Nazarene was coming...He who was called Jesus. It had been noised about that He was a great teacher; that He healed the sick and even raised the dead. But more than this, His followers whispered that He was the Holy One we have been waiting for. Cout it be so?

As I stood outside my house with friends, questioning these very things, two men approached. Instead of greeting us, they proceeded to unleash my newest colt which stood next to its mother--and then to lead it away! I was amazed! Quickly, I hurried to them calling out, "Stop! Why are you doing this?"

One turned toward me and said simply, "My Lord has need of him."

I stood frozen in my steps and then heard myself saying, "Yes, of course. Go in peace."

I sat for many long moments staring down the empty path, wondering.  
(pause, **music starts**)

I heard it softly at first--the voices of people coming over the hill drawing closer. They were excited, yes. But it was more than that. They were jubilant, cheering joyously and casting palm branches, foliage and even their own clothing like a carpet on the ground!

I shall never forget the majesty of that moment as the man called Jesus rounded the corner, surrounded by great multitudes of people honoring him as King of the Jews--riding on my colt.

***“Hosanna!”***

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## John the Beloved

They were praising Him in the streets, shouting hosannas as He entered the city. How could I have known that by the end of the week, all would change.

On the night of Passover, He took our little group to an upper room. While we were there, He spoke to us of love, calling it a **new** commandment. He lifted love to the highest level, and then stooped as a lowly servant to wash the dust from our feet. He taught that love comes wrapped in obedience, and that a man could have no greater love than to lay down his life for a friend. I did not realize...at that moment He was preparing to lay down His own life, not just for one friend, but for all of humanity. Truly, His love for us ran deeper than I could imagine. Was it possible for me to learn to love others with that same intensity? The thought was staggering.

After supper, we went to a garden on the Mount of Olives, a favorite spot of the Master's. He asked if I would wait for Him with Peter and James, while He prayed. Of course I would wait for Him. How I loved Him! And how honored to be called by Him John the Beloved.

As I watched Him walk slowly down the path to His private place of prayer, my heart did indeed fill with love, and I felt in small measure that peace of which He had spoken. (pause)

The hour was late and the food of the evening lay heavy upon me. I would wait for Him, yes, but perhaps it would not matter if I rested my eyes for just a moment. (**music starts**) Little did I know that as I slept, my Savior would offer the greatest sacrifice the world has ever known...out of love.

*“Gethsemane”*

## Peter

Betrayed with a kiss. What perverted thinking had chosen this symbol of love for such a vile purpose? Earlier, the Lord insisted that I, Peter, would also deny Him. Impossible! I would defend him with my life.

And yet, this all happened so quickly that it was over before I knew what to do. I watched, crouching behind the tree as the Temple Guard led the Lord away in chains. How could this be? There was never a man born who was more kind, honest and wise. Indeed, I worshipped at His feet. And yet, His life was in danger in the hands of "holy" men whose job it was to protect us from evil.

Yes, my Master needed me, and I knew I must find Him and help Him. Would He not do the same for me if I were in trouble?

Quickly, I hurried down the path within the sound, but not the sight, of that small army of infidels. If I had stopped to think of the danger that lurked ahead within the Palace of the High Priest, I might not have gone on. Surely, any disciple of Jesus would be unsafe in the den of His enemies.

But I did not stop to think. All I knew was that the Master was in danger. How could I leave Him alone? I had followed Him since the day I first heard His voice along the shores of the Sea of Galilee. I would follow Him now.

*“I’ll Follow”*



## Pilate

The day began normally enough for a governor of Rome. But before I had a chance for breakfast, I was urgently summoned to the Judgment Hall. There in the courtyard, I was greeted by a most unusual gathering--the chief priests and elders of the Jewish hierarchy. They were in angry discussion, shouting accusations against one who claimed to be a king. And who was the object of their taunts and jeers?...a lone man who seemed meek and gentle.

When I asked this man if He indeed claimed kingship, He said simply, "Thou sayest." I could find no fault in Him, but those self-righteous Pharisees were insistent that He was guilty of sedition. Now, Rome does not countenance any king save Caesar, but this man was no threat to Caesar, and I did not want to give my blessing to their petty jealousies. Even so, I needed their support. And when they threatened to stir up trouble with Caesar, I knew I was trapped.

Though I interviewed this man again and again, each time I became more convinced of His innocence. Even my wife begged me to have nothing to do with Him.

I tried to take the matter to the people, but the crowds at the palace that morning were wild and stood firmly behind Caiaphas and his faithless collection of vipers. Vengeance was in their hearts and they would not be pacified. "Crucify Him!" they shouted. "Crucify Him! He claims to be the son of God!"

The Son of God? Of course, that could not be...But there was something about the way this man spoke to me that...

Well, it is none of my affair now. I washed my hands of the whole thing. There is no guilt on my part. And I believe there is no guilt in this man either. The guilt...lies wrapped around the souls of those standing in the palace courtyard.

***“Crucify Him!”***

## Simon of Cyrene

The streets of Jerusalem were busy as I entered them. It had been a long journey for me, Simon of Cyrene, and I was glad to finally arrive. At first, I did not notice the rowdy procession coming down the main street...just another criminal doomed for Golgotha. But there was something that caught my attention, and I moved closer to look.

"Who is this man?" I muttered more to myself than anyone else. I had hardly noticed the woman next to me--a commoner in deep mourning. But her voice answered my question, broken with emotion.

"He is Jesus of Galilee, the promised Messiah."

No. How could that be? Surely, the King of the Jews would not be dragged down a street wearing a crown of thorns upon a broken and beaten body. And yet...his eyes...

"You! There!" Before I could answer, the Roman soldiers grabbed me and led me to the side of the prisoner, taking the burden of the cross from His shoulders and placing it upon mine. (*music begins*) The weight was staggering, but somehow, there was power in the air, and as I moved slowly toward the hill of the skull, I felt honored to walk beside this man.

Could the old woman be right? If He was indeed the Messiah, these people were making a terrible, tragic mistake.

*“Crucify Him” (Reprise)*

## Centurion

Darkness...It was the darkness that made me notice; a deep, oppressive darkness that settled over the entire land. Something was different here. As a centurion, I tended to many crucifixions, and I had grown calloused to pain and suffering. But it wasn't the anguish of this victim that gripped me, though that was indeed present, it was the peace, the control, and above all, the love. It made this seeming tragedy an event of "worship". As the darkness descended, He looked down upon my men, trained in brutality, the source of His agony, and then asked His father to forgive them. Stunned, I looked about for His father, doubtless someone of great power with a capacity to forgive such barbaric action, but I saw no one.

I did see His mother, as did He, weeping at His feet. In total tenderness, He asked a friend to care for her and take her as his own. Then He comforted the poor thieves who were hanging next to Him and promised to meet them in paradise. There was no self-serving pity here, only concern for others.

Who was this man? The sign above His head proclaimed, "King of the Jews". It was strange. If He was their king, why were they killing Him?

From the depths of this scene mixed so oddly with hope and despair, there came a loud cry, an awful cry, "My God, my God! Why hast thou forsaken me?" Some of my men thought He called for Elias the prophet, and offered Him vinegar to drink, but not I. I came closer to look at this man who knew God so well.

As I drew near, He uttered his final words. "It is finished. Father, into thy hands I commend my spirit." There it was again. Father. Could it be...dare I think it?

But my thoughts were interrupted by a storm's dark rumble which suddenly grew louder and more violent. I was scarcely able to stand, for the ground heaved and groaned beneath me. The earth itself seemed to be in terrible mourning over the death of this man. A mortal man? (*music begins*) No. A new thought swelled in my heart, bringing tears to my eyes and joy to my soul.

I looked again into the face of the one on the cross. "Truly, this was the Son of God!"

***“Calvary” (Reprise)***

## Mary Magdalene

I felt so helpless, watching Him die. There was nothing I could do for my Lord, only fill the air with my wails of sorrow. But now I waited impatiently for the Sabbath to end and the morning to come when I could perform one final act of loving service--that of anointing His body for burial.

It was very early when the other Mary and I left for the sepulchre. (*music begins*) Traces of darkness still lingered, but there was promise in the air and we were anxious for the task ahead. Arriving at the tomb, we were startled and frightened by what we saw.

### *“He Was Not There”*

The angel told me to tell the disciples that He was not there. I ran faster than I knew was possible, and my thoughts seemed to move as quickly as my feet. Why was He gone? And what did the angel mean when he said, "He is risen?"

I doubted the other disciples would believe what I was about to tell them. Most did not, except for Peter and John. Those two did not stop to think, but hurried back to the tomb to see for themselves. I followed them, not knowing what else to do.

As I stood outside the sepulcher, tears welled up in my eyes. I thought of my great friend and teacher. Why would anyone have taken His body away? As I wept, a man came near and asked why I was crying. I assumed Him to be the gardener, and plead with Him to help me find the body of my Lord.

He spoke only one word to me. "Mary." (*music begins*) It was my beloved Master! How had I not recognized that voice before? The joy which suddenly filled my soul was as exquisite as had been the pain. He had indeed risen again, just as the angel said. Surely, this was the most glorious morning of my life; no, more than that, the most glorious morning the world has ever known.

### *“Because He Lives”*