

“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!”

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”

Mary Magdalene

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 sepulchre, 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”

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!

p *mp* *mf*

14 Ho - san - na

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

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

The first system of the musical score consists of two systems of staves. The top system has a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line begins with the lyrics 'to the King!' followed by a long horizontal line. The piano accompaniment features a treble clef and a bass clef. The second system continues the vocal line with 'san - na, to the King!' and 'Oh bles - sed is He, Oh bles - sed is'. The piano accompaniment continues with similar harmonic support. A box with the number '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

The second system of the musical score continues the vocal and piano parts. The vocal line (treble clef) has the lyrics 'He that com-eth in the name, the name of the Lord, the Son of God, the'. The piano accompaniment (grand staff) provides harmonic support. A box with the number '30' is placed above the vocal line. The system concludes with the dynamic marking 'mf' and the text 'mf God!' followed by a long horizontal line.

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

in the high - est! _____

Ho -

f

mf

mf

30

The third system of the musical score continues the vocal and piano parts. The vocal line (treble clef) has the lyrics 'Son of God, Ho - san - na in the high - est!'. The piano accompaniment (grand staff) provides harmonic support. A box with the number '30' is placed above the vocal line. The system concludes with the dynamic marking 'mf' and the text 'mf Ho -' followed by a long horizontal line.

38

san - na, Ho - san - na, Ho - san na to the

cresc.

38

cresc.

46

King! Ho - san - na. Ho - san - na, Ho - san - na Ho -

f *mf*

f *mf*

50

san - na! Ho - san - na to the name of God! Ho - san - na!

cresc. *f*

50

cresc. *f*

HOSANNA!

SATB

written by
Linda Chapman
Bonnie Heidenreich

mf 21
Ho - san - na, Ho - san - na, Ho - san - na

29
to the King! Ho - san - na, Ho - san - na, Ho -
Ho - san - na, Ho - san - na, Ho -

37
san - na to the King! Oh bles - sed is He, Oh
Oh, bles - sed is

45
bles - sed is He that com-eth in the name, the name of the Lord, the Son of
He, blest is He that com-eth in

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God. _____

mf _____ *f* _____ *mf*

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

mf _____ *f* _____ *mf*

in the high - est! _____

53 _____ *cresc.*

san - na, _____ Ho - san - na, _____ Ho - san - na to _____ the

_____ *cresc.*

f _____ 61 _____ 65 Ho - san -

King! _____ Ho - san - na, _____ Ho - san - na Ho - san - na, Ho -

f _____ *mf* _____ *f*

Ho - san - na. _____ Ho - san - na. _____

na! _____ *cresc.* _____ *f* _____

Ho - san - na to the name of God! _____

_____ *cresc.* _____ *f*

san - na, Ho - san - na to the name, the name of God! Ho - san - na!

_____ *cresc.* _____ *f*

name of God! _____

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 two 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'. The lyrics are 'His an - guish born in Geth - sem - a - ne, Suf - fered in ag - o - ny,'. The melody features several triplet markings (indicated by a '3' over a group of notes). The bottom staff is the piano accompaniment, also starting at measure 22 with a mezzo-forte (*mf*) dynamic and 'Slightly Faster' tempo. It includes a 'With Pedal' instruction. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

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 starts at measure 30 with the lyrics 'Pay - ing the price for me. For sure - ly He gave His life for me,'. The melody includes triplet markings. The piano accompaniment also starts at measure 30 and continues with the same accompaniment style as the first system, featuring eighth-note patterns in both hands.

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 begins at measure 30. The vocal line starts with 'Ans - wered the call for me, Of - fered His all for me. And'. The dynamics include *cresc.* (crescendo), *f* (forte), and *rit.* (ritardando). The piano accompaniment also features *cresc.* and *f* dynamics, and includes triplet markings. The piano part has a more active bass line in the left hand, with some chromatic movement in the right hand.

39 Broadly

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

39 Broadly

ff **Tempo I** *p*

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

50 **Tempo I**

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

54 *cresc.* *mp*

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

54

cresc. *mp*

GETHSEMANE

SATB Vocal Score

Linda Chapman
Bonnie Heidenreich

With Feeling ♩ = 88
SA *p* 5

Slow - ly the moon ap - pears — be - hind the o - live trees. Chill - ing the eve - ning air,
Ooh — Ooh —

TB *p*

13

still - ing the breeze. One fig - ure prays a - lone, His plead - ing cries a - scend,
cresc. *mf*
cresc. *mf*

17

Trem - bles in grief and pain, yearns for an end. — His an - guish — born in Geth -
dimin. *p* *mf* Slightly Faster
dimin. *p* *mf* Slightly Faster

sem - a - ne, — Suf - fered in ag - o - ny, — Pay - ing the price for me. For

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30

sure - ly — He gave His life for me, Ans - wered the call for me, — Of - fered His

39

Broadly

all for me. — And glad - ly — I'll give my life to Him, Ans - wer the

50

Tempo I *p*

call from Him, — Of - fer my all to Him. — My Sa - vior wept for me —

54

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

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

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

with pedal

I fol - lowed him when

5

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

9

9

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

rit. 13 *rit.* 13

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

cresc. 16 *f* *dim. e rall.* 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 the score. The top line is the vocal line in bass clef, starting at measure 50 with the lyrics 'The words were spo - ken. My heart was bro - ken. 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. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. Measure numbers 50 and 54 are indicated in boxes above the vocal line.

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 second and third lines of the score. 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 starts at measure 58 with the lyrics 'I'll fol - low, I'll'. The TB part also starts at measure 58 with the same lyrics. The piano accompaniment continues with two staves. Dynamic markings include *cresc.* and *rall.* above the piano staves, and *mf* (mezzo-forte) above the vocal lines. Measure numbers 58 and 58 are indicated in boxes above the vocal lines.

62

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

62

Detailed description: This system contains the third and fourth lines of the score. 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 two staves. Measure numbers 62 and 62 are indicated in boxes above the vocal line.

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

8vb.

I'LL FOLLOW

SATB with Tenor or Baritone Solo

Linda Chapman
Bonnie Heidenreich

Solo *mf* 5

I fol-lowed him when first we met Be - side the Gal - i - lee. He

9 *rit.* 13

called to me, "Come leave your net and walk the road with me." His foot-steps led me,—

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

His teach-ings fed me.— I saw the Shep-herd seek his sheep. Hum-bly they blessed his name,— knelt at his

feet.

21 **SA** *Tempo I* *mf*

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

TB *mf*

25

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

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29 *cresc.*

fol - low, — I'll fol - low, As He lights the path un - to my Fa - ther. His

33 *f* *dimin.*

gos - pel will show the way to go. He leads me, and this I sure - ly know, I'll fol - low.

42 *mp* *cresc.* *mf*

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

46 *dim. e rit.* 50 *a tempo*

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

54 *cresc.*

spo - ken. My heart was bro - ken. Yet, I must come to him: He'll lead the

rall.

way.

SA 58 *a tempo* *mf*

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

TB *a tempo* *mf*

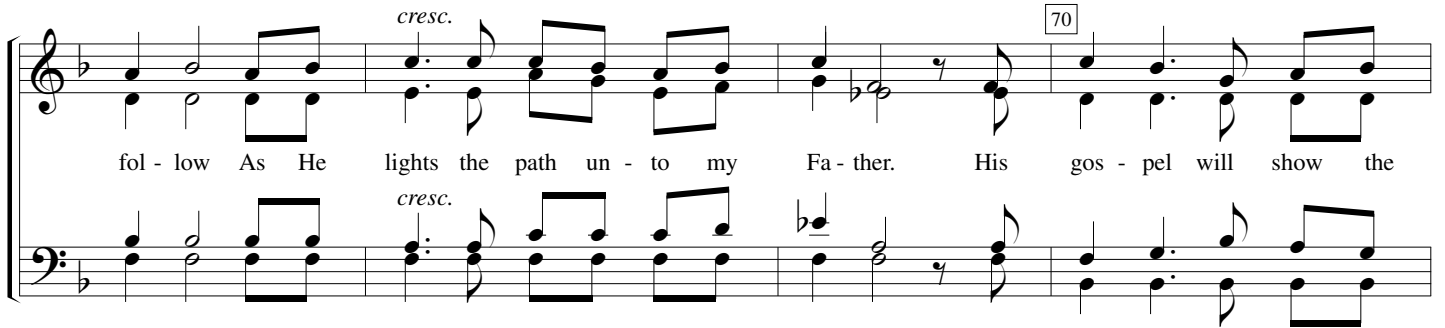
62 side me,— He'll guide me. As I reach to Him I feel my love in - crease. I'll fol - low,— I'll



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

cresc.

70



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

f

5 TB

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

sfz *sfz* *sfz* *ff*

2 *sfz*

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

2 *sfz*

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!

SATB Vocal Score

Linda Chapman
Bonnie Heidenreich

♩ = 88 Boldly SA f

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

TB *f*

head. See how they bind Him. They scourge Him and find Him a robe made of ro-yal crim-son
pain. See them ac-cuse Him, in blas-phem-y use Him to bol-ster their greed and earth-ly

sfz *1 sfz* *sfz ff*

red. Cru-ci-fy Him! Cru-ci-fy Him!
gain. Cru-ci-fy Him! Cru-ci-fy Him! Let Him die!

sfz sfz sfz ff

2 sfz sfz rit. ff ten. ten.

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

sfz rit. ff ten. ten.

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 in G major and common time. It begins with a piano introduction marked *p* and *Plodding*. The piano part consists of a steady bass line with eighth notes and chords in the right hand. The vocal parts enter with the lyrics: "See them re-vile as the cruel nails are driven through the hands that are clean and pure. They cru-ci-fied Him. They cru-ci-fied Him,". The vocal parts are marked *p* and *mf*. The piano accompaniment continues with a similar plodding rhythm, supporting the vocal lines.

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

mf

8vb

The image shows a musical score for three staves. The top staff is a vocal line with lyrics: "up - on the cross at Cal - var - y." The middle staff is a piano accompaniment for the vocal line, and the bottom staff is a grand piano accompaniment. The score includes performance markings such as *dimin.*, *rit.*, *p*, and *pp*. The key signature is one sharp (F#) and the time signature is common time (C). The vocal line starts with a whole note chord, followed by a series of quarter notes. The piano accompaniment consists of chords and single notes. The grand piano accompaniment features a more complex rhythmic pattern with eighth and sixteenth notes.

dimin. *rit.* *p*

up - on the cross at Cal - var - y.

dimin. *rit.* *p*

dimin. *rit.* *p* *pp*

pp

CRUCIFY HIM

(Reprise)

Linda Chapman
and Bonnie Heidenreich

Plodding ♩ = 80 9 *p*

The musical score is written for piano and voice. It consists of three systems of music. The first system (measures 9-16) is marked 'Plodding' with a tempo of ♩ = 80 and a dynamic of *p*. The second system (measures 17-24) is marked *mf*. The third system (measures 25-32) includes dynamics *dimin.*, *rit.*, and *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, Up - on the cross at Cal - var - y.'

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, Up - on the cross at Cal - var - y.

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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
TB *f* 10

For tru - ly, — He is the Son of God, Wor - thy of

cresc. *rit.* *f* 10

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

dimin.

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.*

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

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

3 *cresc.* 3 **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* 49 *p*

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

ff. *Tempo I* 49 *p*

ff. *molto dim. e rit.* *Tempo I* 49 *p*

Detailed description: This system contains the first two systems of music. The first system features a vocal line with lyrics 'all to Him. — My Sa- vior bled for me, —' and a piano accompaniment. The second system continues the vocal line and piano accompaniment. Dynamics include *ff.*, *molto dim. e rit.*, and *p*. The tempo is marked *Tempo I* with a metronome marking of 49.

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 second system features a vocal line with lyrics '— Up - on the cross for me. He lived and died for me. I'll live for Him. —' and a piano accompaniment. The third system continues the piano accompaniment. Dynamics include *cresc.* and *mp*. The tempo is marked *Tempo I* with a metronome marking of 49.

CALVARY (Reprise)

SATB Vocal Score

written by
Linda Chapman
Bonnie Heidenreich

f

For tru - ly, — He is the Son of God, Wor - thy of

f

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

mf

— suf - fered on Cal - va - ry, — Dy - ing in ag - o - ny, — Pay - ing the

mf

price for me. For sure - ly — He gave His life for me, Ans - ured the

Also available as a full score

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cresc. *f* *rit.* *Broadly* 29

call for me, — Of - fered His all for me. — And glad - ly —

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

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

f *rit.* *Broadly*

ff *Tempo I* 38 *p*

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

ff *p*

cresc. *mp*

cross for me. He lived and died for me. I'll live for Him. —

cresc. *mp*

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

p

mp 6

He was not there.— The tomb was bare.— How could they dare to roll the stone a -

10 *cresc.*

way?— I came to grieve.— How can I leave— an emp-ty tomb where once His bod-y

10 *cresc.*

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*

HE WAS NOT THERE

Soprano Solo

Written by
Linda Chapman
Bonnie Heidenreich

The musical score is written for Soprano Solo in a key signature of one flat (B-flat) and a common time signature (C). The piece consists of eight staves of music. The lyrics are: "He was not there. The tomb was bare. How could they dare to roll the stone a-way? I came to grieve. How can I leave an empty tomb where once His body lay? I saw an angel. It was an angel arrayed in white. His face was radiant as I looked upon the sight. I felt afraid. I was dismayed. My broken heart was wrapped in pain and fear. I bowed in awe at what I saw. I heard the angel say, 'He is not here. For ye seek Jesus whom they have crucified. But He is risen. He is risen!'"

Key features of the score include:

- Staff 1: *mp* (mezzo-piano), measure 6.
- Staff 2: measure 10.
- Staff 3: *cresc.* (crescendo), measure 14.
- Staff 4: *f* (forte), measure 18.
- Staff 5: *dimin.* (diminuendo), *mp* (mezzo-piano), measure 22.
- Staff 6: measure 26.
- Staff 7: *cresc.* (crescendo), *f* (forte), measure 30.
- Staff 8: *cresc.* (crescendo), *ff* (fortissimo).

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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

23

27 *dolce*

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

27

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

SATB Vocal Score

Linda Chapman
Bonnie Heidenreich

Joyously ♩ = 96

SA *mf* 11

Be - cause He died — and rose a - gain, — He gave us

TB *mf*

15

hope in ex - al - ta - tion's plan. — A vast new trea - sure, we can - not mea - sure. And hea - ven's

19

door is o - pen wide to man. — Be - cause He died — on Cal - va -
Be - cause He died

23

ry, — He broke the bands of death and set us free, — to live for - ev - er. Death can - not
on Cal - va - ry

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27

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

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." Be-cause He

39

lives,— my joy is full. I know that I can once a-gain be whole.— My heart is

dimin. mf

dimin. mf

43

cresc. *f*

sing - ing. — His prais - es bring - ing. He is my King, the Sa - vior of my soul. — Be - cause He

cresc. *f*

47

a few voices *f*

47 Al - le - lu - ia! — Al - le - lu - ia! Al - le - lu - ia!

lives! — Be - cause He lives! — I know that I can live a - gain with Him. For He is

51

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

ris - en! — For He is ris - en! — Al - le - lu - ia! —

55

cresc. *ff* *mf*

lu - ia! Al - le - lu - ia! — Be - cause He lives. —

cresc. *ff* *mf*