

Calvary's Love

*by Greg Nelson, Tom Fettke and Phill McHugh
arranged by Tom Fettke*

WORD MUSIC

GREG
NEILSON
CHORAL SERIES

Calvary's Love

*Marale Carver
pump SP
9/10/95*

by Greg Nelson, Tom Fettke, Phill McHugh and Don Cason
Arranged by Tom Fettke

Orchestrated by Doug Holck, Bob Krogstad
and Dave Williamson

COMPANION MATERIALS

Choirbook	3010150016
Listening Cassette	7019080502
Listening Compact Disc	7019080596
"TRAX" Accompaniment Reel	3011128081
"TRAX" Accompaniment Cassette	3014128082
"TRAX" Accompaniment CD	7019080588
PracticeTrax	3010022670
Studio Orchestration	3010167253

ORCHESTRA INSTRUMENTATION

Flute (Piccolo)	Harp
Oboe (English Horn)	Violin I, II
Trumpet I, II, III	Viola
F Horn I, II, III	Cello
Trombone I, II, III	Double Bass
Tuba	Rhythm (Piano, Guitar, Bass, Drums)
Percussion I, II	



denotes index cues with corresponding numbers for the accompaniment compact disc.

WORD MUSIC

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Foreword

"A young, poor carpenter was tortured and killed one day nearly two thousand years ago in a land that was, and still is, known for hatred and war. His death was just another violent incident in a land known for its violence.

"How is it that millions of people have based their deepest faith on what happened to Him just outside Jerusalem on a dusty rockpile called Calvary? Why have they surrendered their very existence to this man called Jesus?"

It is because they, like so many of us today, have become convinced "that this was God's Son . . . driven up that hill not by the lashes of whips or the kicks of soldiers' boots, but by His love. Love for people He'd never even seen . . . people not yet born . . . people like you and me." Surely, this was the ultimate act of love.

Throughout *Calvary's Love*, we have attempted to take a deeper look into the qualities of Christ's love. At the core of it we have found that "grace" and "mercy" are among its most endearing attributes. As Christ dealt with individuals whom He encountered, His expressions of grace and mercy seemed to be evident in all His actions. Such was the case with the woman Jesus met at the well in Samaria, with Nicodemus and with Peter. And those same expressions of grace and mercy are evident in what Christ did for all of us through His death on the cross.

This musical focuses on that love. It highlights several events in Christ's life and expresses the probable feelings of those to whom Christ reached out. Yet it also looks at that same love given to us, which has spanned countless generations.

Preparation for a presentation of *Calvary's Love* should be relatively simple. Most of the songs are probably familiar, and the arrangements are easily singable. It does not require an elaborate stage design; in fact, it should work well with little to no dramatic staging should that be preferred. However, it can easily be enhanced by simply dramatizing the soliloquies and adding some lighting effects. Of course, it does provide a lot of opportunity for elaborate staging as well . . . everything from warm, intimate scenes created in the soliloquies to the grandeur created in the Resurrection and the Finale.

We at Word Music would like to express our appreciation to Greg Nelson, Tom Fettke and Phill McHugh for their work on *Calvary's Love*. Their songwriting, arrangements and production have brought to all of us a wonderful work for the Easter season. We pray God's richest blessings on you as you share His love, and *Calvary's Love*, to our world.



Don Cason

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Almighty God

MARCELO CARVALHO

Words and Music by
GREG NELSON and PHILL McHUGH

Arranged by Tom Fettke

Ethereal, with a sense of awe $\text{♩} = \text{ca } 76$

① *8va*

pp cresc. *p cresc.*

MARCELO CARVALHO

mp

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Faster ♩ 126

10

poco a poco accel. and cresc.

15

f A tempo ♩ ca 72

MARCELO CARVALHO

18

decresc. rit. *p a tempo* ♩ ca 78

MARCELO CARVALHO

unison p

E - ter - nal God, Mer - ci - ful

unison p

God, Al - might - y God.

mp 26 MARCELO CARVALHO

Who filled the sky with ra - diant stars to

glo - ri - fy the night; Who knows the path that

mf div.

leads up to the dwell - ing place of light;

mf div.

mf

34 MARCELO GARVALHO

a - tor, Mas - ter, Ho - li - ness, Sus - tain - er of my

f *mf a tempo*

soul. He reigns in gold - en

f *mf a tempo*

f *slight rit.* *mf a tempo*

splen - dor,

His heav-ens filled with won - der:

mf

Al - might - y God, Al - might - y

MARCELO GARVALHO

God.

mf

decresc.

② 50

unison mp E - ter - nal

slight rit. *p a tempo*

God, Mer - ci - ful God,

MARCELO CARVALHO

mf Al - might - y God. Who *mf*

58

used His words to lay out the foun - da - tions of the

MARCELO CARVALHO

earth; Who sent His Son so man, born dead, could

have a sec-ond birth; Je - ho - vah, Fa - ther, Might - y King, Sus -

tain - er of my soul. He

MARCELO CARVALHO

71

reigns in gold - en splen - dor, His heav - ens filled with

2nd time to CODA

75

div. won - der, Al - might - y God, Al - might - y

div.

2nd time to CODA

3 79 *ff*

God. He is ex-cel-lent in pow-er,

ff

D.S. al CODA $\oplus$ *mf*

all cre-a-tion speaks His maj-es-ty. Je-

D.S. al CODA $\oplus$ *mf*

$\oplus$ CODA MARCELO CARVALHO *div.*

won-der, He pur-chased my for-ev-er.

$\oplus$ CODA *div.*

88

E - ter - nal God,

rit. *f* *ten.*

Mer - ci - ful God, Al - might - y *ten.*

ff MARCELO CARVALHO

God. *ff*

ten. *

* six beats

Before All Time

Based on John 1: 1-4, 10-12

MARCELO CARVALHO

Words and Music by
TOM FETTKE

④

In Recitative Style ♩ = ca 76

The first system of the musical score is marked with a circled '4' and the instruction 'In Recitative Style ♩ = ca 76'. It features a vocal line and a piano accompaniment in 4/4 time. The piano part begins with a mezzo-forte (mf) dynamic. The vocal line is mostly whole notes and half notes, with some eighth notes in the second measure.

MARCELO CARVALHO

③

Solo

The second system is marked with a circled '3' and the instruction 'Solo'. It continues the vocal line and piano accompaniment. The vocal line has a mezzo-forte (mf) dynamic. The lyrics 'Be - fore all time was the Word, and the Word was with' are written below the vocal line. The piano accompaniment consists of sustained chords.

MARCELO CARVALHO

The third system continues the musical piece. The vocal line has a mezzo-piano (mp) dynamic. The lyrics 'God, and the Word was God.' are written below the vocal line. The piano accompaniment features a more active bass line with eighth notes and a final chord with a sharp sign.

9 *mp* Intensely

He was with God in the be - gin - ning. All things were

simile

MARCELO CARVALHO

made by Him, and noth - ing was cre - a - ted with - out

mf

Him. In Him was life, and that life was the

mf

rit. *a tempo* ♩ ca 80

light of men, that life was the light of men.

rit. *a tempo*

19

He was in the world, and

The first system of the musical score, measures 19-20. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#). The lyrics are 'He was in the world, and'.

though the world was made through Him, the

The second system of the musical score, measures 21-22. It continues the vocal and piano parts. The lyrics are 'though the world was made through Him, the'.

world did not re - cog - nize Him. He

The third system of the musical score, measures 23-24. The lyrics are 'world did not re - cog - nize Him. He'.

MARCELO CARVALHO

came un - to His own and they who were His own did not re -

The fourth system of the musical score, measures 25-26. The lyrics are 'came un - to His own and they who were His own did not re -'.

f 27

ceive Him. Yet, all who did re -

f

MARCELO CARVALHO

ceive Him, to those who did be - lieve in His

rit. *remain strong* *Slower* ♩ = ca 76

name, He gave the right to be

rit. *Slower*

33 *New tempo* ♩ = ca 61

chil - dren of God.

New tempo
Somewhat detached

Seque to "Grace and Truth"

Grace and Truth

MARCELO CARVALHO

Words and Music by
GREG NELSON, PHILL McHUGH
and TOM FETTKE

Based on John 1: 1,2,14

Arranged by Tom Fettke

⑤ With strength and vitality

f In the be - gin - ning

MARCELO CARVALHO

was the Word, and the Word was with God,

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And the Word was God, the

The first system of the musical score. It consists of three staves: a vocal staff (treble and bass clef), a piano staff (treble and bass clef), and a grand staff (treble and bass clef). The vocal part has the lyrics "And the Word was God, the". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The grand staff provides a harmonic foundation with chords and single notes.

MARCELO CARVALHO

Word was God, the Word was Al - mighty

The second system of the musical score. It continues the vocal and piano parts from the first system. The vocal part has the lyrics "Word was God, the Word was Al - mighty". The piano accompaniment continues with similar rhythmic patterns. The grand staff provides harmonic support.

God. And the Word of

The third system of the musical score. It concludes the vocal and piano parts. The vocal part has the lyrics "God. And the Word of". The piano accompaniment features a more complex rhythmic pattern with many sixteenth notes. The grand staff provides harmonic support. A measure number "13" and a forte "f" dynamic marking are present at the beginning of the system.

God be - came flesh and lived on earth a -

mong us. He was

full of grace, full of truth, full of grace and

MARCELO CARVALHO

8va

8va

2nd time to CODA ⊕ ⑥ *more legato*

truth. And

2nd time to CODA ⊕ *more legato*

MARCELO CARVALHO

23 *1st time: mf*
2nd time: sub mp poco a poco cresc.

we be - held His glo - ry,

1st time: mf
2nd time: sub mp poco a poco cresc.

cresc.

we be - held His glo - ry; The glo - ry of the

cresc.

Fa - ther, in His on - ly

1. *sub. mp* Son. And Son. 2. *D.S. al CODA*

1. 2. *D.S. al CODA*
more detached as before

7 $\oplus$ CODA *Stronger!* MARCELO GARVALHO

And the Word of God be - came flesh and

$\oplus$ CODA *Stronger!*

lived on earth a - mong us.

MARCELO CARVALHO

38

He was full of grace,

8va

full of truth, full of grace,

cresc. ff

ff

cresc. ff

full of grace

and truth.

MARCELO CARVALHO

(Soliloquy begins in measure 8, and ends in measure 36)

SAMARITAN WOMAN

I met Jesus one day when I was at the well in Samaria. He saw that I was drawing water yet kept talking incessantly about a living water that He alone could give me, if I would only ask.

I challenged Him to produce this living water, knowing that He had nothing to draw with. I thought because He was a stranger, He would become self-conscious and defensive and look away but . . . He didn't. And, as I stood there gazing into His eyes, I sensed His kindness and acceptance. I felt that His eyes could see every detail of my life . . . and yet, they held no rejection or harshness. His eyes could see my mistakes, my pride, my selfishness. But even more importantly, they could see my need for compassion, mercy, and understanding.

It seemed as though His eyes became windows through which I could see the light and hope of heaven. And that light revealed to me for the first time who I *really* was, and who I could become . . . in heaven's eyes.

The Word Became Flesh

Part I: The Samaritan Woman

MARCELO CARVALHO

TOM FETTKE

8

Freely *mf*

The Word — be - came flesh and lived a -

mf

* Accompaniment optional
mf A cappella preferred

rit.

6

mong us.

ca 72
Begin keyboard accompaniment

rit.

a tempo

* Orchestral accompaniment tape tracks include the first 5 measures.

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* Soliloquy begins

mp

This system contains measures 1 through 3. The key signature has four flats (B-flat, E-flat, A-flat, D-flat). The music is in a piano style, with the right hand playing chords and the left hand playing single notes. A mezzo-piano (mp) dynamic marking is present in measure 2.

MARCELO CARVALHO

11

This system contains measures 4 through 6. Measure 4 is marked with a box containing the number 11. The music continues with chords in the right hand and single notes in the left hand. A slur is used over measures 5 and 6 in the right hand.

3 3 3 3

This system contains measures 7 through 9. Measures 8 and 9 feature triplets in the right hand, indicated by the number 3 above the notes. The left hand continues with single notes.

MARCELO CARVALHO

This system contains measures 10 through 12. The music continues with chords in the right hand and single notes in the left hand. The key signature changes to three flats (B-flat, E-flat, A-flat) at the end of measure 12.

19

This system contains measures 13 through 15. Measure 13 is marked with a box containing the number 19. The key signature has three sharps (F-sharp, C-sharp, G-sharp). The music continues with chords in the right hand and single notes in the left hand.



MARCELO CARVALHO

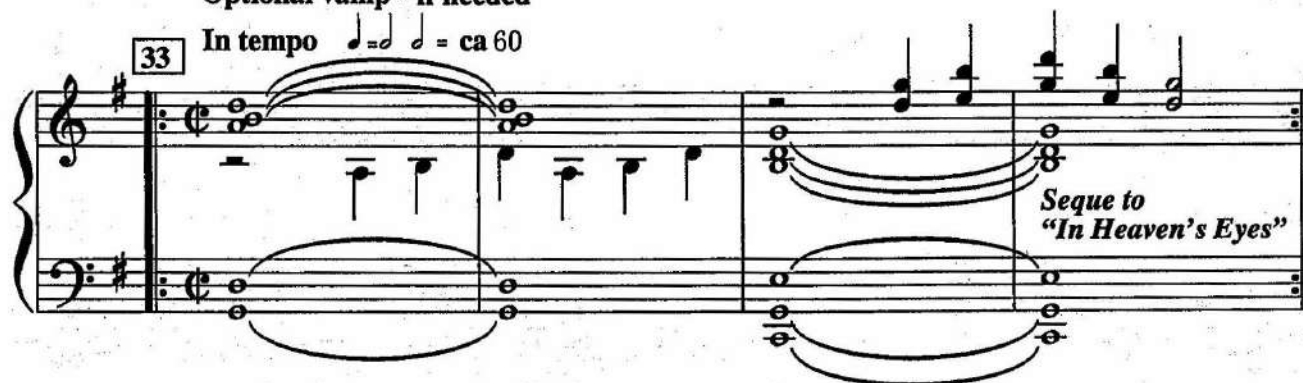
* Optional vamp -
if needed



MARCELO CARVALHO

Optional vamp - if needed

33 In tempo ♩ = ca 60



* Accompaniment tape tracks do not include optional vamps.

In Heaven's Eyes

MARCELO CARVALHO

Words and Music by
PHILL McHUGH
Arranged by Tom Fettke

⑨ With warmth $\text{♩} = 60$

The piano introduction consists of two staves. The right hand plays a series of chords and single notes, while the left hand plays a sustained bass line. The tempo is marked as quarter note = 60.

mp Solo 5

A fer - vent prayer _____ rose up to

The vocal line begins with a solo marked 'mp' (mezzo-piano). The piano accompaniment features a steady bass line and chords in the right hand. The lyrics 'A fer - vent prayer' are followed by a long note, then 'rose up to'.

MARCELO CARVALHO

heav - en. _____ A frag - ile soul _____

The vocal line continues with 'heav - en.' followed by a long note, then 'A frag - ile soul' followed by another long note. The piano accompaniment continues with a steady bass line and chords in the right hand.

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was los - ing ground. Sort - ing

13 through the earth - ly bab - ble,

heav-en heard the sound.

MARCELO CARVALHO

21 This was a life

of no dis - tinc - tion, no suc -

This system contains measures 25, 26, and 27. The vocal line features a melodic phrase starting on a half note, followed by a quarter note, and then a half note with a slur. The piano accompaniment includes a triplet of eighth notes in the right hand and a half note in the left hand.

cess - es, on - ly tries.

This system contains measures 28, 29, and 30. The vocal line has a half note, a quarter rest, and then a half note. The piano accompaniment features a triplet of eighth notes in the right hand and a half note in the left hand.

29 Yet gaz - ing down on this un -

This system contains measures 31, 32, and 33. The vocal line starts with a half note, followed by a quarter note, and then a half note. The piano accompaniment includes a half note in the right hand and a half note in the left hand.

MARCELO CARVALHO

love - ly one, there was love

This system contains measures 34, 35, and 36. The vocal line has a half note, a quarter note, and then a half note. The piano accompaniment includes a half note in the right hand and a half note in the left hand.

cresc.
in heav - en's eyes.

cresc.

f 39
In heav-en's eyes

f
MARCELO CARVALHO

there are no los - ers; In heav-en's eyes,

no hope-less cause.

mf 47

On-ly peo - ple like you with

MARCELO CARVALHO

feel - ings like me, a - mazed by the

MARCELO CARVALHO

cresc. 10

grace we can find.

cresc.

Solo 57

In heav-en's eyes _____ there are no los - ers:

Soprano/Alto *mf* Ooo

Tenor/Bass *mf*

Piano *f*

MARCELO CARVALHO

3

In heav - en's eyes _____ no hope - less cause. _____

Piano *f*

65 *decresc.*

On - ly peo - ple like you with feel - ings like

decresc.

65 *decresc.*

MARCELO CARVALHO

me, and we're a - mazed by the grace we can

First system of a musical score, measures 73-76. The score is in G major (one sharp) and 4/4 time. It features a vocal line and a piano accompaniment. The vocal line begins with a half note 'find' and a half note 'in heav - en's', both marked *mp*. The piano accompaniment consists of a right hand with eighth-note patterns and a left hand with sustained chords. The tempo is marked *rit.* (ritardando) for the first three measures and returns to the original tempo for the last measure.

rit. *mp*
find in heav - en's

MARCELO CARVALHO

Second system of a musical score, measures 76-80. The score is in G major (one sharp) and 4/4 time. It features a vocal line and a piano accompaniment. The vocal line begins with a half note 'eyes.' and a half note 'In heav - en's', both marked *mp*. The piano accompaniment consists of a right hand with eighth-note patterns and a left hand with sustained chords. The tempo is marked *a tempo* for the first measure and returns to the original tempo for the last measure.

76 *a tempo* ♩ = ca 60
eyes. In heav - en's
76 *a tempo*

eyes.

mp In heav - en's eyes.

MARCELO CARVALHO

rit. *pp*

rit. *Sop. div.* *

In heav - en's eyes, heav - en's eyes.

mp heav - en's eyes.

rit. *pp*

* hold for 12 beats

(Soliloquy begins in measure 9 and ends just before Choir begins singing "Only Jesus")

NICODEMUS

I was afraid that night . . . afraid of being seen going into the garden where all Jerusalem knew Jesus and His disciples slept . . . concerned about my standing in the community, being a leader of the Pharisees, afraid that my reputation and family name would be damaged. Yet, I was even more afraid of joining my fellow-Pharisees who were now calling Him a mad man. I sensed they would soon be calling for His death.

How could I oppose someone who was obviously a prophet from God? How could I refute what He was doing? . . . healing lepers, stopping funeral processions to raise the dead, and healing people who were blind!

I wondered as I made my way to the garden, how He would react when He saw me coming to Him quietly in the night? Would He laugh at me or ridicule me? . . . for He had no apparent patience with hypocrites.

Instead of disdain, He showed me love. A love that was firm, yet full of compassion. He was not awed by my stature in the community and persisted in telling me that I, like everyone else, would have to be born again to enter His Kingdom. His warmth and sincerity made me want to enter His Kingdom, no matter what the cost.

The Word Became Flesh

Part II: Nicodemus

** TOM FETTKE

MARCELO CARVALHO

⑪ Freely *mf*

The Word _____ was made flesh and lived a -

** Accompaniment optional
mf A cappella preferred*

MARCELO CARVALHO

rit. ⑥

mong _____ us. _____

ca 80
Begin accompaniment
a tempo

* Orchestral accompaniment tracks include the first 5 measures.

** With occasional use of portions of the hymn tune "You Must Be Born Again" by George C. Stebbins.

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Soliloquy begins
New tempo ♩ ca 88

mp
Legato

This system contains measures 1 through 4. The music is in 3/4 time. Measure 1 starts with a piano introduction in the bass clef. Measures 2 and 3 feature a melody in the treble clef. Measure 4 has a whole rest in the treble and a descending eighth-note line in the bass.

MARCELO CARVALHO

14

This system contains measures 5 through 8. Measure 5 has a whole rest in the treble and a melodic line in the bass. Measures 6 and 7 continue the treble melody with a slur. Measure 8 features a more active treble melody and a bass line with eighth notes.

MARCELO CARVALHO

This system contains measures 9 through 12. Measures 9 and 10 show a treble melody with eighth notes. Measures 11 and 12 continue the treble melody, with the bass line providing harmonic support.

rit.

This system contains measures 13 through 16. Measures 13 and 14 feature a treble melody with eighth notes. Measures 15 and 16 show a treble melody with a slur, while the bass line has a whole note in measure 15 and a half note in measure 16. The tempo marking 'rit.' is placed above the bass line in measure 16.

29

a tempo
♩ ca 88

This system contains measures 17 through 20. Measures 17 and 18 have a treble melody with eighth notes. Measures 19 and 20 continue the treble melody. The tempo marking 'a tempo' and '♩ ca 88' are placed above the bass line in measure 19. A box with the number '29' is located above measure 19.



MARCELO CARVALHO



MARCELO CARVALHO



• Only Jesus

Words and Music by
MARCELO CARVALHO GREG NELSON and PHILL McHUGH
Arranged by Tom Fettke

12 Soliloquy ends
With great warmth ♩ ca 76

3 a tempo

ten. *mp* On - ly Je - sus, ———

mp *ten.* *rit.* *a tempo*

MARCELO CARVALHO

mf on - ly He brings re -

mf

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demp - tion full and

MARCELO CARVALHO

free. There's a

rit. *mp*

MARCELO CARVALHO

11 *a tempo*

yearn - ing in all our

a tempo

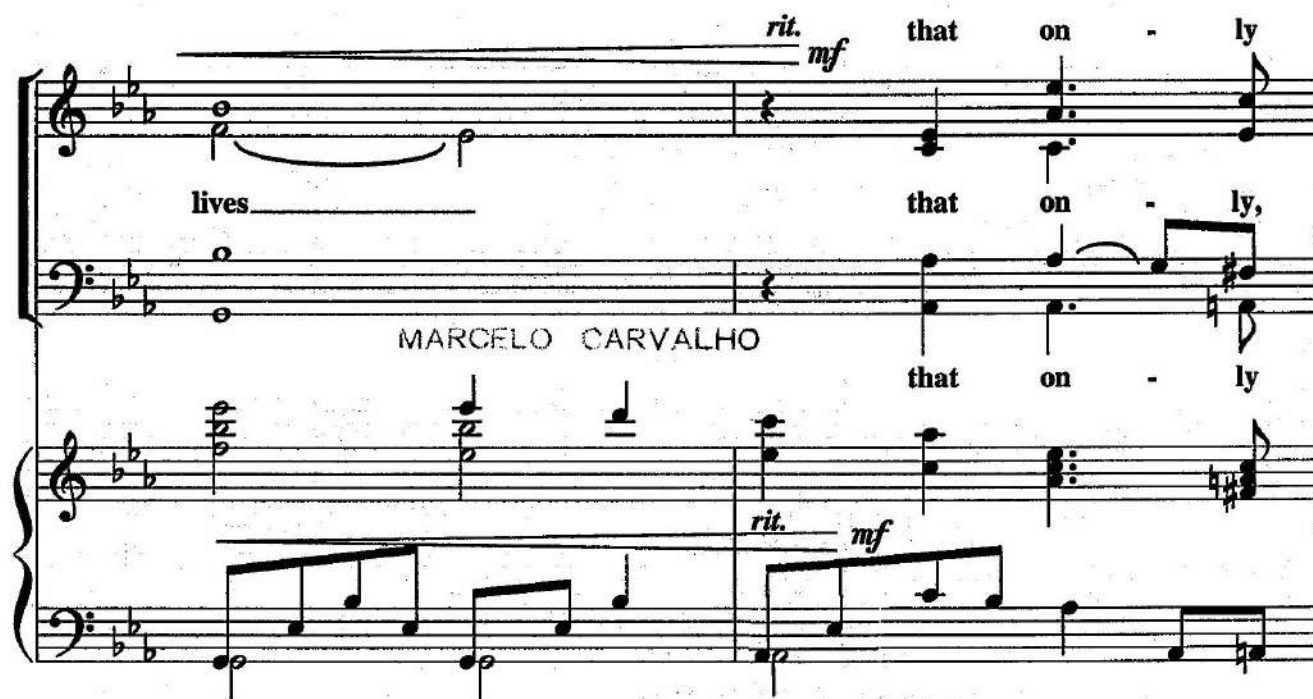
rit. mf that on - ly

lives

MARCELO CARVALHO

that on - ly

rit. mf



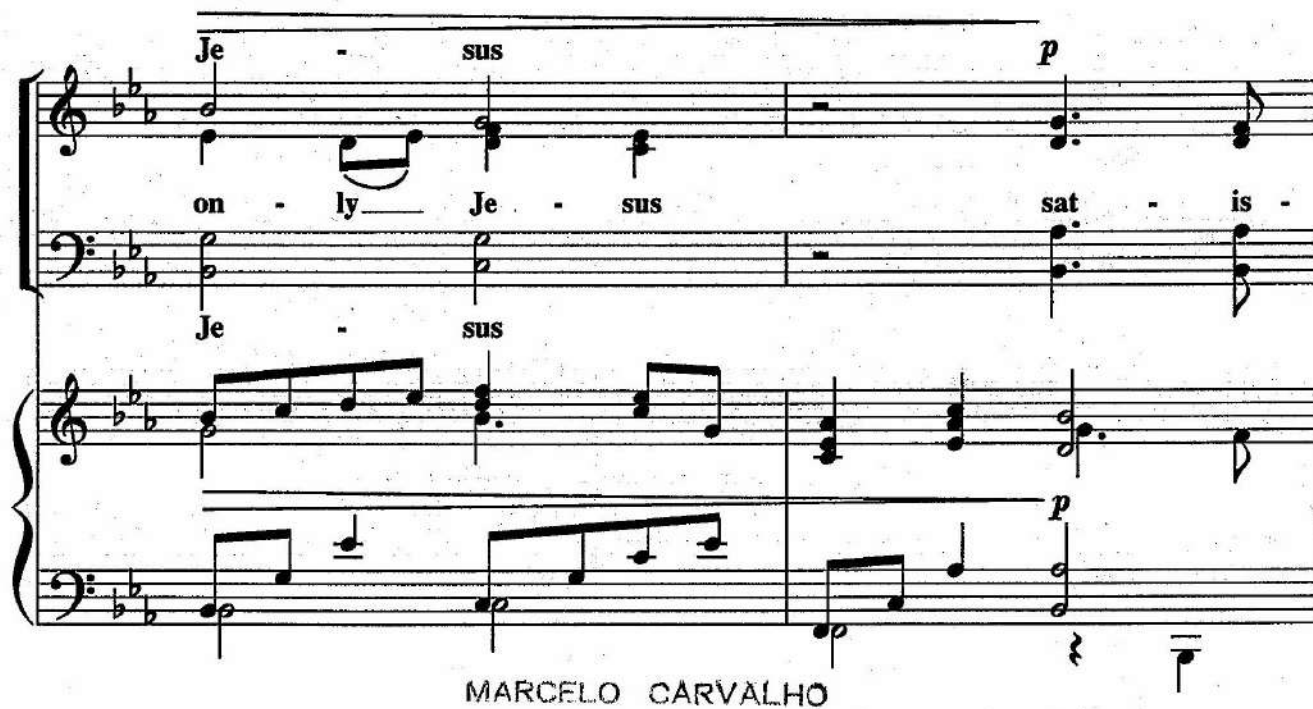
Je - sus *p*

on - ly Je - sus sat - is -

Je - sus

p

MARCELO CARVALHO

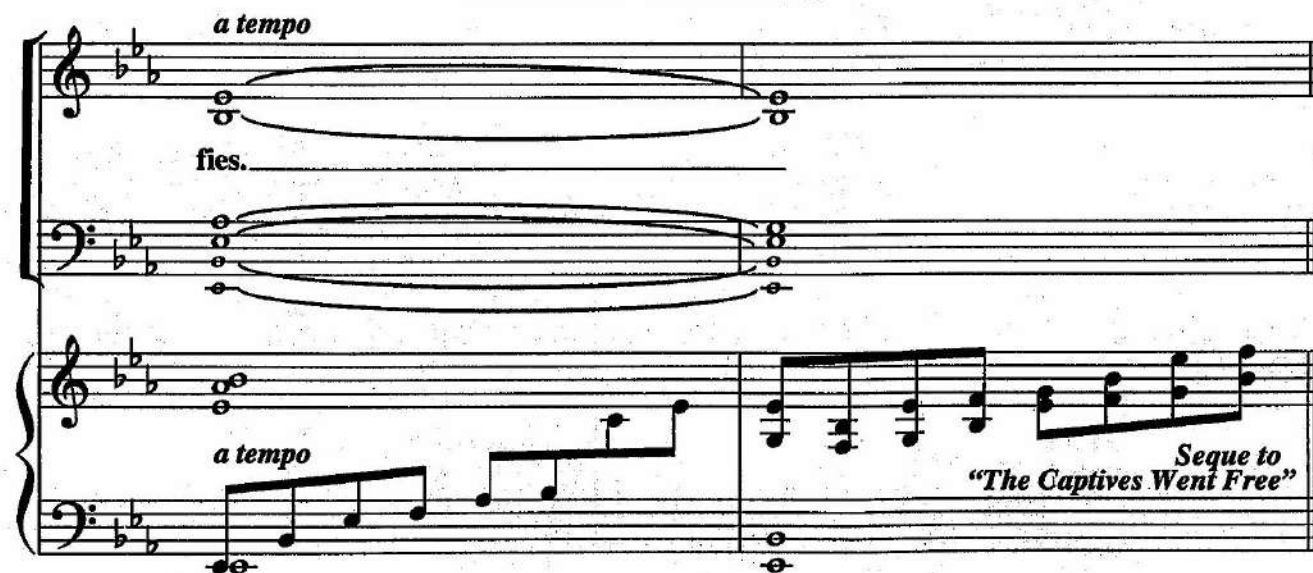


a tempo

fies.

a tempo

Seque to
"The Captives Went Free"



The Captives Went Free

MARCELO CARVALHO

Words and Music by
GREG NELSON and PHILL McHUGH
Arranged by Tom Fettke

⑬ Bright ♩ ca 180

MARCELO CARVALHO

MARCELO CARVALHO

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mf 13

From cit - y and coun - try the

mf

rich and the poor

MARCELO CARVALHO

Rushed to His dwell - ing and

21

crowd - ed the door, Hands stretched to

touch Him, and eyes longed to see This

MARCELO CARVALHO

Pro-phet with pow - er from Gal - i - lee.

30

The men of trad - i - tion could

mf

MARCELO CARVALHO

not un - der - stand This might - y Mes -

mf

MARCELO CARVALHO

si - ah who walked through the land.

MARCELO CARVALHO

38

De - mons and blind - ness and e - ven the

MARCELO CARVALHO

grave Bowed to His pow - er to

heal and to save.

14 49

f The cap - tives went

f

MARCELO CARVALHO

free from dark - ness, The cap - tives went

MARCELO CARVALHO

free from pain;

57

Sa - tan looked 'round him and all he could

see Were the cap - tives that

MARCELO CARVALHO

2nd time to CODA ⊕

Je - sus set free.

2nd time to CODA ⊕

MARCELO CARVALHO

The first system of the musical score. It consists of a vocal line (treble and bass staves) and a piano accompaniment (grand staff). The vocal line has three measures of whole rests. The piano accompaniment begins with a melody in the right hand and a bass line in the left hand. The third measure of the piano accompaniment is marked with a mezzo-forte (*mf*) dynamic.

mf
The
mf

The second system of the musical score. The vocal line has three measures of whole rests, with the word "The" appearing under the final measure. The piano accompaniment continues with a similar melodic pattern. The third measure of the piano accompaniment is marked with a mezzo-forte (*mf*) dynamic.

72 MARCELO CARVALHO

eyes of the sin - ner saw love in His

The third system of the musical score. It begins with a measure number box containing the number 72, followed by the composer's name "MARCELO CARVALHO". The vocal line contains the lyrics "eyes of the sin - ner saw love in His" across three measures. The piano accompaniment continues with a similar melodic pattern.

face, The hearts of the guilt - y drank

MARCELO CARVALHO 80

deep from His grace; Such wis - dom and mer - cy had

nev - er been heard, The love of His

cresc.

Fa - ther filled ev - 'ry word.

cresc.

D.S. al CODA

f The

f

D.S. al CODA

f

MARCELO CARVALHO

(15) ⊕ CODA

free.

sub mf *alto* Al

sub mf

93

⊕ CODA

sub mf

le - lu - ia!

sub ff MARCELO CARVALHO

Al - le - lu

sub. ff

ia!

ff The *ff*

103

cap - tives went free from dark - ness! The

ff

MARCELO CARVALHO

This system contains measures 103 through 106. It features a vocal line with lyrics and a piano accompaniment. The piano part begins with a forte (*ff*) dynamic and consists of a steady eighth-note accompaniment in the right hand and a simpler bass line in the left hand. The lyrics are: "cap - tives went free from dark - ness! The".

cap - tives went free from pain!

This system contains measures 107 through 110. The vocal line continues with the lyrics "cap - tives went free from pain!". The piano accompaniment continues with the same eighth-note pattern. Measures 109 and 110 feature a fermata over the final notes of both the vocal and piano parts.

111

Sa - tan looked 'round him and

This system contains measures 111 through 114. The vocal line begins with the lyrics "Sa - tan looked 'round him and". The piano accompaniment continues with the same eighth-note pattern. The system ends with a double bar line in measure 114.

all he could see. Were the

The first system of the musical score. It consists of a vocal line (treble and bass staves) and a piano accompaniment (grand staff). The vocal line has lyrics "all he could see." and "Were the". The piano accompaniment features chords and moving lines in both hands.

cap - tives that Je - sus set free.

The second system of the musical score. It continues the vocal and piano parts from the first system. The vocal line has lyrics "cap - tives that Je - sus set free." The piano accompaniment continues with chords and moving lines.

MARCELO CARVALHO

120

alto
sub *mf* Al - le

sub *mf*

The third system of the musical score. It begins with a measure rest marked "120". The vocal line starts with the word "alto" and the lyrics "Al - le". The piano accompaniment features chords and moving lines. The system ends with a double bar line.

lu . ia! Al

le . lu . ia!

MARCELO CARVALHO

8va

The musical score is written for voice and piano. It consists of five systems of staves. The first system shows the vocal melody and piano accompaniment. The second system continues the vocal melody and piano accompaniment. The third system shows the vocal melody and piano accompaniment. The fourth system shows the vocal melody and piano accompaniment. The fifth system shows the vocal melody and piano accompaniment. The score includes dynamic markings such as *sub. ff* and *ff*. The key signature is one flat (B-flat). The time signature is 4/4. The score is written in a standard musical notation style.

*(Soliloquy begins before music; * [asterisk] marks where music begins; soliloquy ends in measure 16)*

PETER

Peter. A rock. If I am finally becoming more solid, it's all because of His love and mercy. I was anything but a rock when He needed me most. I had promised Him so much that night in the upper room — even to the point of offering to lay down my life for Him. Yet later that night in the crowd, I couldn't even raise my voice for anything but lies. I should have cried out, "How can you beat this Man who's been so tender and merciful to everyone whose life He touched?" But all that the people there heard were my lies.

For a long time, even after His resurrection, the significance of what Christ did for me at Calvary was very difficult for me to comprehend. The weight of my shame kept falling painfully on me when I recalled that hill, and that black sky, and my even blacker heart. The air itself seemed black and horrible. You could hear hope suffocating.

I remember the hateful guard who kept beating Jesus. He laughed the loudest and mocked the most. Yet slowly I watched as his jeering, scornful expression was replaced by one of adoration. And I could see the words in his eyes before they poured from his lips, "Surely this was the Son of God."

I can still hear the words of the thief, *as if he had seen his last chance to give worth to his life, "Leave Him alone! He's done nothing wrong!" And the compassionate tears in the eyes of Simon of Cyrene who was forced to help Jesus with His cross. I suspect he had been an apathetic, complaining sort of man until then. And me. For the first time, I felt completely weak and empty of self-confidence. There was nothing I could do. There was nothing anyone could do. Jesus hung there . . . pale in all that blackness . . . bloody, beaten, and dying.

The Cross

MARCELO CARVALHO

Arranged by Tom Fettke

Smoothly, with much expression $\text{♩} = \text{ca } 72$ *When I Survey the Wondrous Cross (Based on a Gregorian chant)*

⑬

p Soliloquy continues

MARCELO CARVALHO

9

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New Tempo ♩ = ca 96

rit.

Soliloquy ends

Solo (Peter)
mp 18 *And Can It Be? (Words by Charles Wesley / Music by Thomas Campbell)*

A - maz - ing love! how

MARCELO CARVALHO

can it be That Thou my

*slight rit.*17 New Tempo ♩ = ca 112

God, shouldst die for me!

slight rit.

New Tempo ♩ = ca 112

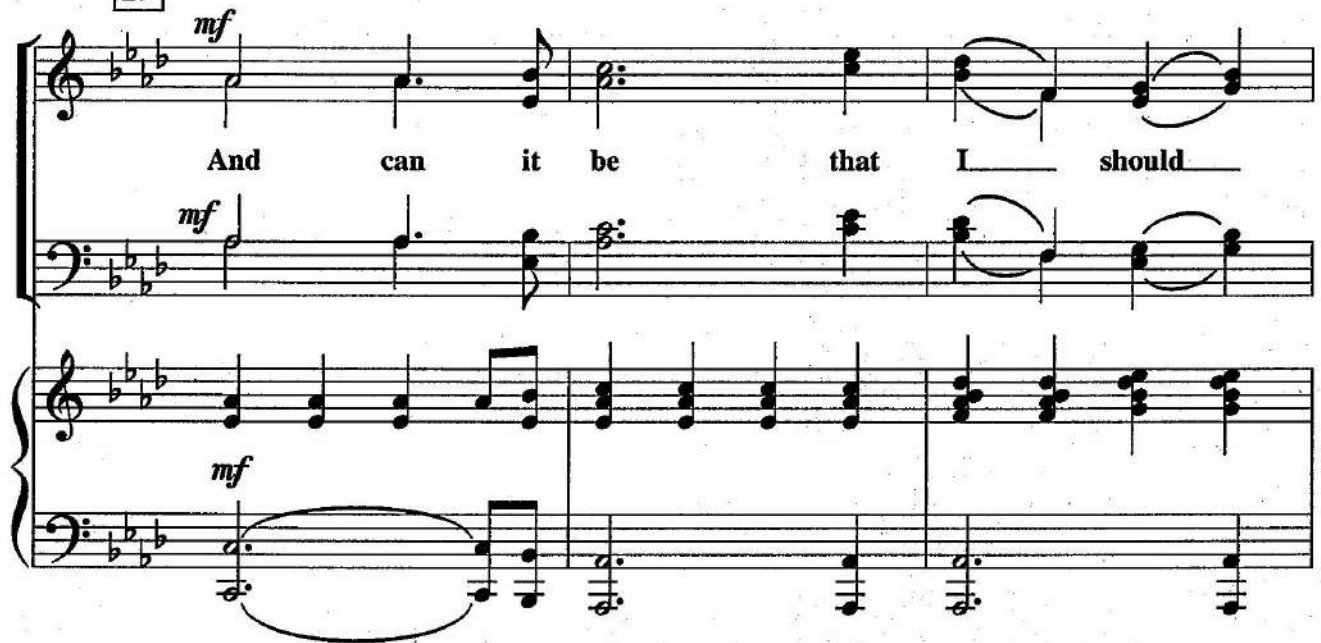
27 CHOIR

mf

And can it be that I should

mf

mf



MARCELO CARVALHO

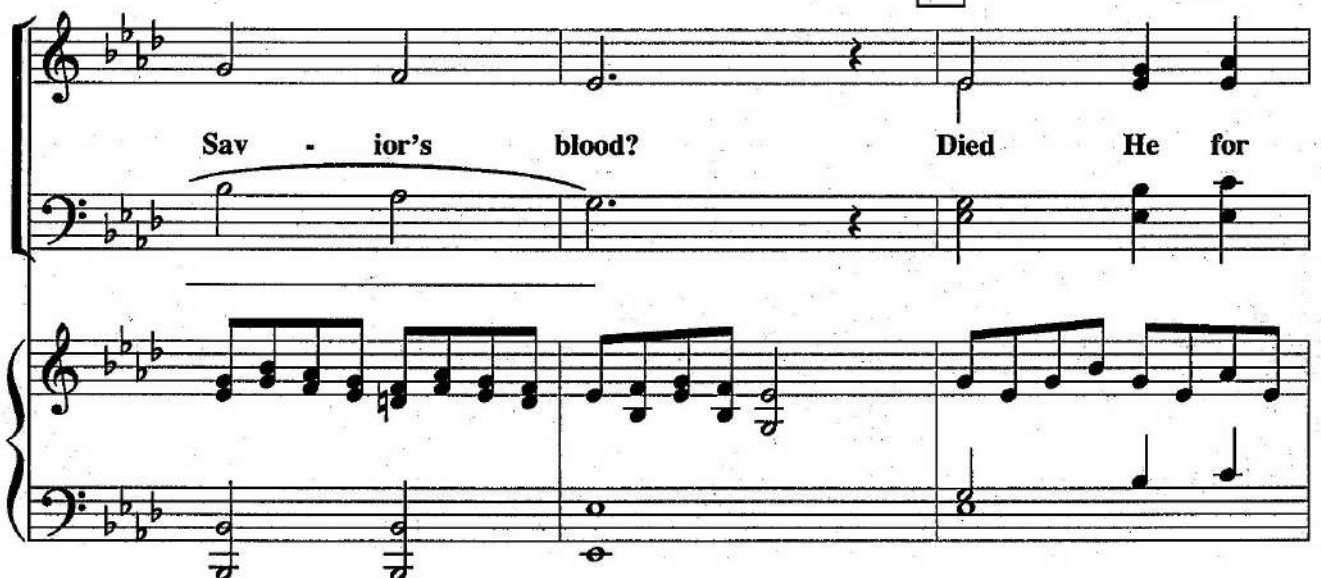
gain An in t'rest in the

Ooo



35

Sav - ior's blood? Died He for



me, who caused His pain? For

MARCELO CARVALHO

cresc.

me, who Him to death pur -

cresc.

43

sued? A - maz - ing love! how

f

(9) mf - cresc. poco a poco

can it be That Thou, my

(9) mf - cresc. poco a poco

MARCELO CARVALHO

God shouldst die for me? A -

f

f

51 *cresc. poco a poco*

maz - ing love! how can it

f cresc. poco a poco

organ pedal

ff

be That Thou, my God shouldst die

ff

rit.

8va

MARCELO CARVALHO

59

♩ = ♩ New Tempo ♩ = ca 108

Surely He Hath Borne Our Grievs (G.F. Handel)

for me!

♩ = ♩ New Tempo ♩ = ca 108

slight decresc.

f

loco

bars 1 ff: should be performed as , and in similar cases, should be performed as

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(18) **SOPRANO** **64** *f*

ALTO Sure - ly, sure - ly He hath

TENOR Sure - ly, sure - ly He hath

BASS Sure - ly, sure - ly He hath

64

MARCELO CARVALHO

borne our griefs, and car - ried our sor - rows,

borne our griefs, and car - ried our sor - rows,

borne our griefs, and car - ried our sor - rows,

borne our griefs, and car - ried our sor - rows,

67

sure - ly, sure - ly He hath borne our griefs, and

sure - ly, sure - ly He hath borne our griefs, and

sure - ly, sure - ly He hath borne our griefs, and

sure - ly, sure - ly He hath borne our griefs, and

67

MARCELO CARVALHO

car - ried our sor - rows. *mf*

car - ried our sor - rows. He

car - ried our sor - rows.

car - ried our sor - rows.

car - ried our sor - rows.

71 *mf*

He was wound - ed for our trans - gres - sions, He was

— was wound - ed for our trans - gres - sions, He was

mf

8 *mf* He was wound - ed for our trans - gres - sions, He was

71 He was wound - ed for our trans - gres - sions, He was

MARCELO CARVALHO

bruis - ed, He was bruis - ed for our in -

bruis - ed, He was bruis - ed for our in -

bruis - ed, He was bruis - ed for our in -

bruis - ed, He was bruis - ed for our in -

78

f

i - qui-ties, the chas - tise - ment, the chas -

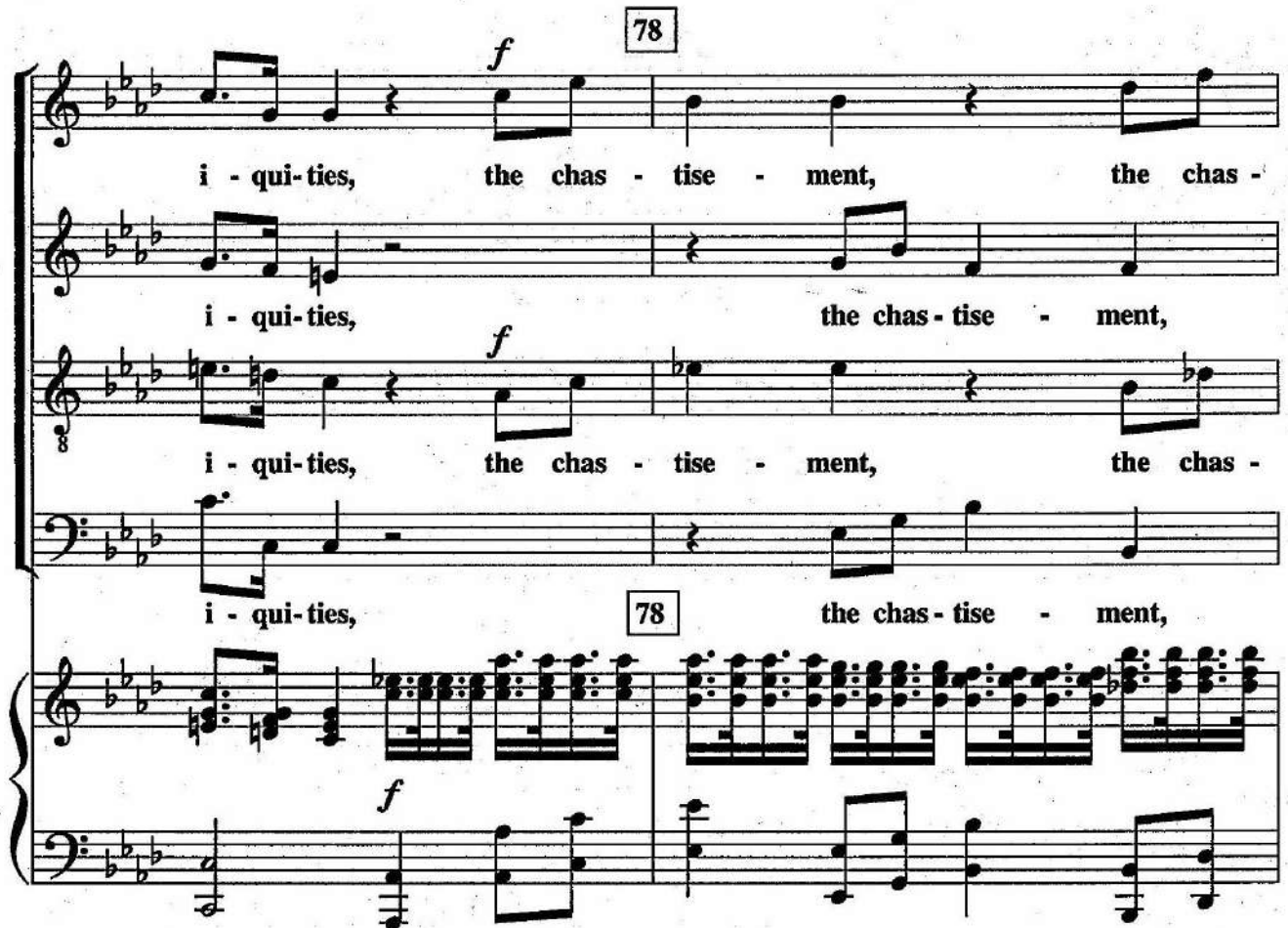
i - qui-ties, the chas - tise - ment,

f

i - qui-ties, the chas - tise - ment, the chas -

i - qui-ties, 78 the chas - tise - ment,

f



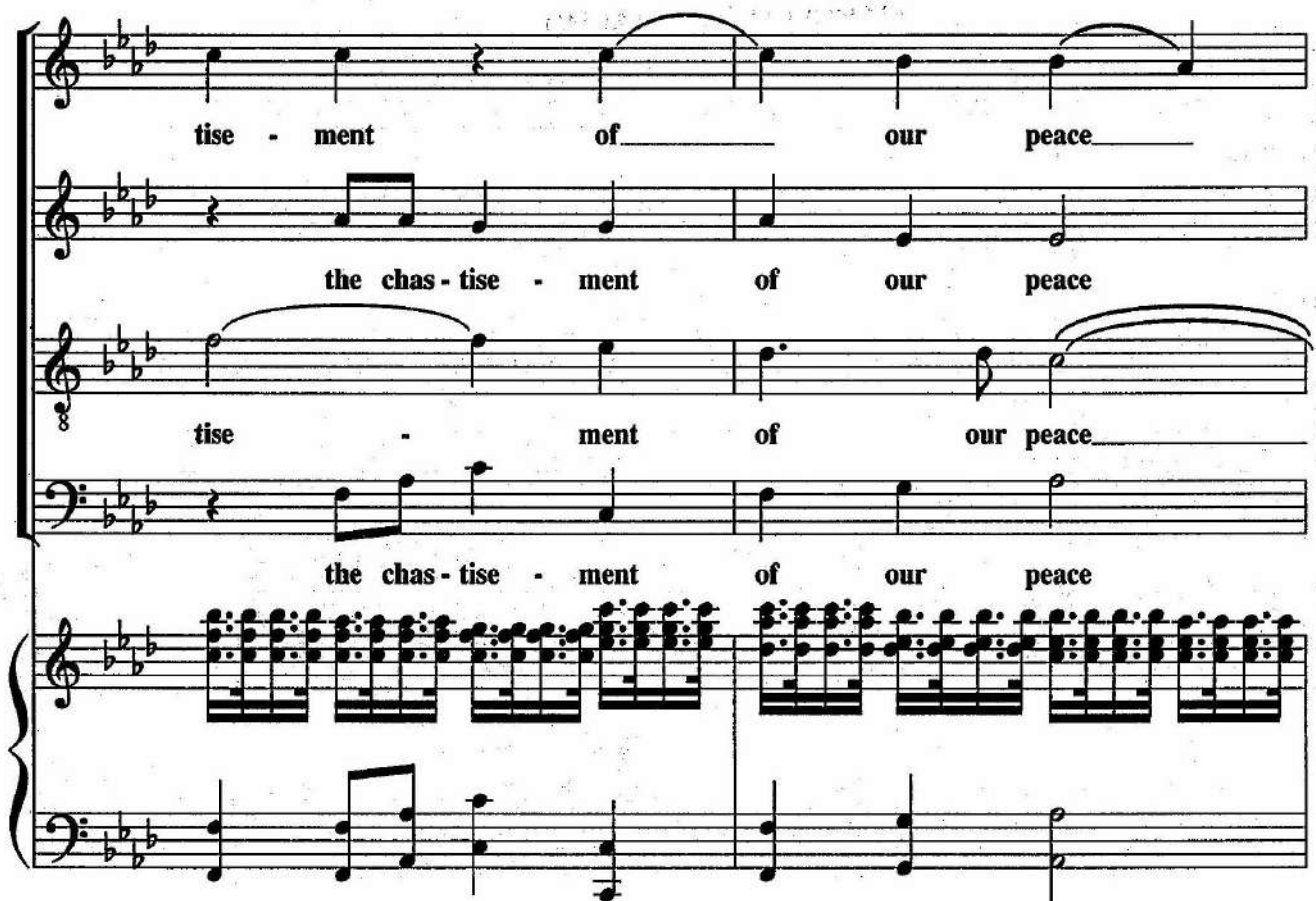
MARCELO CARVALHO

tise - ment of our peace

the chas - tise - ment of our peace

tise - ment of our peace

the chas - tise - ment of our peace



was up - on Him.

was up - on Him.

was up - on Him.

was up - on Him.

MARCELO CARVALHO

slight rit.

* NOTE: This chord will give the choir their opening pitches for "Amazing Love."

Amazing Love

MARCELO CARVALHO

Arranged by Tom Fetteke

With great feeling

♩ = ca 69, but with much freedom

*At the Cross (Isaac Watts – Ralph E. Hudson)**mp a cappella preferred**

A - las! and did my Sav - ior bleed? And did my Sov - 'reign

die? Would He de - vote that sa - cred head For sin - ners such as

9

Faster ♩ = ca 88 *Alas! and Did My Savior Bleed? (Isaac Watts – Hugh Wilson)**mf - stronger*

I! Was it for sins that I have

MARCELO CARVALHO

done He suf - fered on the tree? A -

**Live keyboard(s) may play choral parts if instrumental support is desired. An instrumental accompaniment is not provided on tape trax. The tape operator must stop his machine and cue the next section.*

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17

maz - ing pit - y! grace un - known! And love be -

MARCELO CARVALHO

And Can It Be? (Charles Wesley -
Thomas Campbell)*rit.* de - gree!**f**

20

♩ = ca 96 *Faster and well articulated*

yond, be - yond de - gree! A - maz - ing love! how
de - gree! A - maz - ing love!

can it be That Thou, my God, the E - ter - nal
how can it be That

God, The Al - might - y God shouldst die for

decresc.
me!

A - maz - ing love!

me! A - maz - ing love, God's love!
me! A - maz - ing love!

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(Soliloquy begins with the music and ends in measure 8)

PETER

But now, my weakness and doubting are over. And I see that everything Jesus did and said, everything He was and is, came together perfectly right in the face of Calvary's blackness and made the whole universe stop . . . then start again, changed forever by Calvary's love.

Calvary's Love

Words and Music by
GREG NELSON and PHILL McHUGH
Arranged by Tom Fetteke

MARCELO CARVALHO

19 Tenderly
freely
p Soliloquy begins

5

MARCELO CARVALHO

Optional Vamp
In tempo ♩. ca 63
mp

Ladies unison
mp 10
Cal - v'ry's love _____ will sail for - ev - er bright and

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shin - ing, strong and free. Like an ark _____ of peace and

MARCELO CARVALHO

safe - ty on the sea _____ of hu - man need. Through the

MARCELO CARVALHO

18 J. ca 66

hours _____ of all the a - ges, those tired of sail - ing on their

mp Ooo _____

own fi - n'lly rest in - side the sha - dow cast by Cal - v'ry's

Ooo

love a - cross their souls.

accel. *div. f* Cal - v'ry's

accel. *f*

27

MARCELO CARVALHO

J. ca 69

love, Cal - v'ry's love, price - less gift Christ makes us wor - thy

of. The deep - est sin _____ can't rise a - bove _____ Cal - v'ry's

love. *slight decresc.*

slight decresc.

20 MARCELO CARVALHO

mp

38 J. ca 63

Cal - v'ry's love _____ can heal the

mp

rit. and decresc. *mp*

spir - it life has crushed and cast a - side. And re -

cresc. deem 'til heav - en's prom - ise, fills with joy once emp - ty

cresc.

MARCELO CARVALHO

46 ♩ = ca 66

mf So de - sire to tell the sto - ry

eyes. So de - sire to tell the sto - ry of a

mf

love that loved e-nough to die, burns a - way all oth-er

MARCELO CARVALHO

21 *accel and cresc.*

pas-sions and fed by Cal-v'ry's love be-comes a fire.

*accel and cresc.**cued notes optional*55 *f* *ca 69*

Cal-v'ry's love, Cal-v'ry's love, price-less

cued notes optional

gift Christ makes us wor - thy of. The deep - est sin can't rise a -

bove Cal - v'ry's love. *ff* *decresc.*

ff *decresc.*

MARCELO CARVALHO

rit. *ca 63* *Solo (or ladies unison) mp*

Cal - v'ry's

rit. *mp*

66

(9)

love *p smoothly* has nev - er fal - tered; all its won - ders still re-

Cal - v'ry's love, a - maz - ing love; Cal - v'ry's love, en -

MARCELO CARVALHO

(9)

main. Souls still take e - ter - nal pas - sage, sins a-

dur - ing love; Cal - v'ry's love, a - maz - ing love;

MARCELO CARVALHO

All (if opt. solo is utilized)

toned and heav - en gained, Sins a - toned and heav - en

Cal - v'ry's love, en - dur - ing love. Sins a - toned and heav - en

P *rit.* *slowly*

gained, sins a - toned and heav - en

a tempo ♩ = 63

MARCELO CARVALHO

80 ♩ = ♩.
New Tempo ♩ = 80

gained.

a tempo *mf*

MARCELO CARVALHO

segue to The Resurrection

The Resurrection

MARCELO CARVALHO

Arranged by Tom Fettke

22

Brightly

It Is Finished (Phil Naish and Scott Wesley Brown)

Piano introduction in 6/8 time, marked *mf*. The melody is in the right hand, and the bass line is in the left hand.

6

mf

Vocal entry with lyrics "It is finished;". The melody is in the right hand, and the bass line is in the left hand. The tempo is marked *mf*.

Piano accompaniment for the vocal entry. The melody is in the right hand, and the bass line is in the left hand.

MARCELO CARVALHO

Vocal entry with lyrics "Christ has won! It was". The melody is in the right hand, and the bass line is in the left hand. The tempo is marked *mf*.

Piano accompaniment for the vocal entry. The melody is in the right hand, and the bass line is in the left hand.

writ - ten of God's Son! For be -

14

hold the Lamb has ful - filled God's

cresc.

cresc.

MARCELO CARVALHO

plan; And it is fin - ished, and

f

f

21

Feels in 2 ♩ = ca 60

He has just begun!

23

Alleluia! He's Alive! (Words and Music by Greg Nelson and Tom Fettke)

27

MARCELO CARVALHO

*Unison**f*

Al - le - lu - ia! He's a - live!

div.

Christ has ris - en from the dead; — Al - le - lu - ia!

Unison f

He's a - live! Christ has ris - en as He

div.

36

MARCELO CARVALHO

sub. mf cresc. poco a poco

said. Al - le - lu - ia!

sub. mf

mf cresc. poco a poco

more cresc. poco a poco

Christ has ris - en! , Al - le - lu - ia!

more cresc. poco a poco

Christ has ris - en! Al - le - lu - ia, Christ has ris - en!

45

MARCELO CARVALHO

f

*Love's re-deem - ing work is done; —

ff *f*

**Text by Charles Wesley*

div.

Fought the fight, the bat - tle won! Death in vain for -

div.

bids Him rise; Christ has o - pened par - a - dise!

great rit.

MARCELO CARVALHO

24

great rit.

ff

*Subdivide this measure into 4.

Christ the Lord Is Risen Today (Words by Charles Wesley / Music from Lyra Davidica)

57 *Optional descant: 2nd verse only*

f *ca 112*

f

Lives a - gain our glo - rious King. Al - le -

Congregation may join (both verses)

Christ the Lord is ris'n to - day. Al - le -

Lives a - gain our glo - rious King. Al - le -

57

f

MARCELO CARVALHO

lu - ia! Where, O death is now thy sting?

lu - ia! Sons of men and an - gels say

lu - ia! Where, O death is now thy sting?

65

Al - le - lu - ia! Dy - ing once He

Al - le - lu - ia! Raise your joys and
Al - le - lu - ia! Dy - ing once He

MARCELO CARVALHO

all doth save, Al - le - lu - ia!

tri - umphs high, Al - le - lu - ia!
all doth save, Al - le - lu - ia!

Where thy vic - to - ry, O grave? Al - le -

Sing ye heavn's and earth re - ply, Where thy vic - to - ry, O grave? Al - le -

MARCELO CARVALHO

1. 2. lu - ia! lu - ia! lu - ia!

New Tempo ♩ ca 160

79 *

MARCELO CARVALHO

f Al - le - lu - ia! He's a - live!

*cued notes optional**div.*

div. Christ has ris - en from the dead; Al - le - lu - ia!

* Alleluia! He's Alive! (Words and Music by Greg Nelson and Tom Fettke)

cued notes optional

He's a - live! Christ has ris - en as He

MARCELO CARVALHO

88

mf cresc. poco a poco

said. Al - le - lu - ia!

*mf cresc. poco a poco**f cresc. poco a poco*

Christ has ris - en! Al - le - lu - ia!

f cresc. poco a poco

Christ has ris - en! Al - le - lu - ia! Christ has ris - en!

The first system of the musical score consists of two staves. The top staff is a vocal line with lyrics 'Christ has ris - en! Al - le - lu - ia! Christ has ris - en!'. The bottom staff is a piano accompaniment with a continuous eighth-note pattern in the left hand and chords in the right hand.

MARCELO CARVALHO

96

ff

Al - le - lu - ia! Christ has

The second system of the musical score continues the vocal and piano parts. The vocal line has lyrics 'Al - le - lu - ia! Christ has'. The piano accompaniment features a continuous eighth-note pattern in the left hand and chords in the right hand. A dynamic marking of *ff* (fortissimo) is present at the beginning of the piano part.

ris - en! Al - le -

The third system of the musical score continues the vocal and piano parts. The vocal line has lyrics 'ris - en! Al - le -'. The piano accompaniment features a continuous eighth-note pattern in the left hand and chords in the right hand. The system concludes with a double bar line.

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

MARCELO CARVALHO

fff Al - le - lu - ia!

fff

8va

(Soliloquy begins in measure 26 and ends in measure 50)

MODERN DAY TESTIMONY

A young, poor carpenter was tortured and killed one day nearly two thousand years ago in a land that was and still is known for hatred and war. His death was just another violent incident in a land known for its violence.

How is it that millions of people have based their deepest faith on what happened to Him just outside Jerusalem on a dusty rockpile called Calvary? Why have they surrendered their very existence to this man called Jesus?

Why have I become a Christian? Because I am convinced this was God's Son. Driven up that hill not by the lashes of whips or the kicks of soldiers' boots, but He was driven by His love. Love for people He'd never even seen. People not yet born. People like you and me whose sins cry out either for pitiless judgement or for His all-forgiving love. What Jesus did that day has given me the opportunity to run to Him, run from myself, and into His arms, into His endless forgiveness made possible by Calvary's love.

Love and Mercy

MARCELO CARVALHO

Arranged by Tom Fetteke

The Language of Jesus Is Love (Scott Wesley Brown, Greg Nelson,
Phill McHugh and Phil Naish)

26 With warmth ♩. ca 66

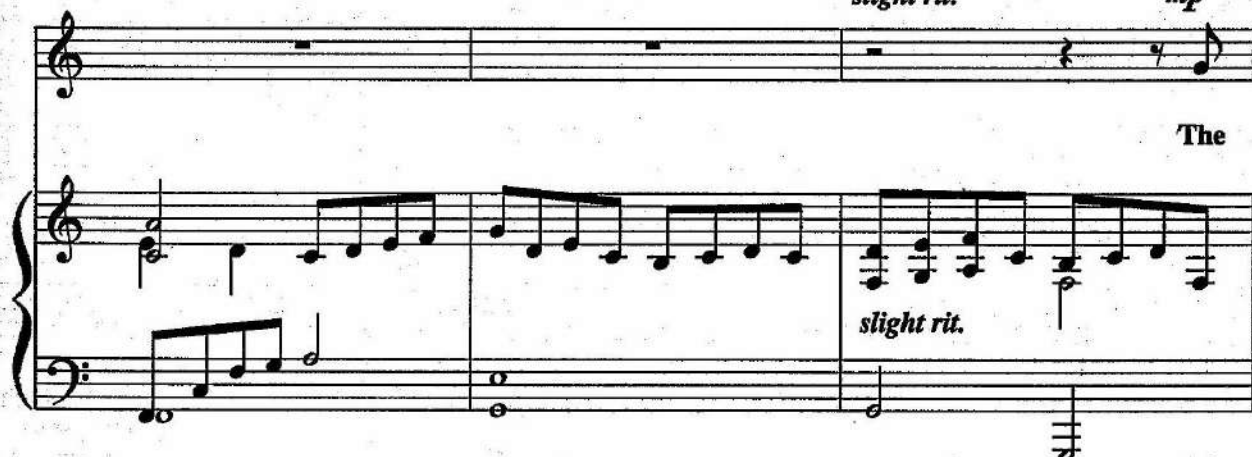


Unison Ladies (or solo)

slight rit.

mp

The



MARCELO CARVALHO

7

a tempo



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light to each heart that has hun-gered for kind - ness and truth, thru the

MARCELO CARVALHO

slight rit. Ladies 15 a tempo

trials and the tri-umphs of life. The lan - guage of Je - sus is

div.

love, it tells the great - est sto - ry ev - er told. Such

unison slight rit.

grace and ten - der - ness mere words can - not ex - press, the lan - guage of Je - sus is

slight rit.

27
24

a tempo

love.

a tempo

mp

MARCELO CARVALHO

**Modern day testimony begins here*

MARCELO CARVALHO

32

slight rit.

a tempo



MARCELO CARVALHO

40 ♩ = ca 72



MARCELO CARVALHO

*Vamp - if needed*

50

*personal testimony ends**unison*

E - ter - nal God,

p a tempo ca 82

Mer - ci - ful God, Al - might - y

MARCELO CARVALHO

*Almighty God (Greg Nelson and
Phill McHugh)*

58

God. Who used His words to

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lay out the foun - da - tions of the earth; Who

sent His Son so man, born dead, could have a sec - ond

MARCELO CARVALHO

birth; Je - ho - vah, Fa - ther, Might - y King, Sus -

29 *rit.* *unison*

tain - er of my soul. And His

unison

rit.

71 *His Enduring Mercy and Everlasting Love (Linda Lee Johnson / Tom Fettke)*
a tempo ♩ = ca 84

mer - cy en - dur - eth for - ev - er and

MARCELO CARVALHO

div. ev - er, His bound - less love is ev - er -

div.

unison *mf* 79

last - ing. unison *mf* Give praise to the

Lord; Give praise to our God; His

MARCELO CARVALHO 30

mer - cy will nev - er end. slight accel.

slight accel.

The musical score is written for a vocal soloist and piano. The vocal part is in G major and 4/4 time. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simple bass line in the left hand. The lyrics are: 'last - ing. Give praise to the Lord; Give praise to our God; His mer - cy will nev - er end.' The score includes dynamic markings like 'unison mf' and 'slight accel.' and rehearsal marks 79 and 30. The composer is Marcelo Carvalho.

stronger

87

slightly faster ♩ ca 88

For His mer - cy en - dur - eth for -

slightly faster ♩ ca 88

MARCELO CARVALHO

ev - er and ev - er, His bound - less love

is ev - er - last - ing. Give

95

praise to the Lord; Give praise to our

God; His mer - cy will nev - er

a tempo ♩ = ca 76

MARCELO CARVALHO

end.

Very light and smooth

mp a tempo ♩ = ca 76

103 *unison mp*

unison mp

Praise Him for His mer - cy,

rit.

Praise Him for His love, His ev - er - last - ing

MARCELO CARVALHO

div. *more rit.* *pp*

love.

Praise Him! Al - le - lu - ia!

more rit. *pp*

* eight beats

Finale

includes

"Praise You, I Will Praise You"
and "O Lord, Our Lord"

MARCELO CARVALHO

Arranged by Tom Fettke

31

Majestic ♩-ca 132



MARCELO CARVALHO

Praise You, I Will Praise You! (Words by Gloria Gaither / Music by Michael W. Smith)

9

mf



detached



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name, — If — all cre - a - tion — finds — the — words — Your

MARCELO CARVALHO

17

pow - er — to pro - claim, — Then how can I ar -

tic - u - late with words and with my days — Your —

glo - ry and Your maj - es - ty, and live a life of

praise, and live a life of praise

smooth

f

f∞

MARCELO CARVALHO

You, O Lord, I will praise You. My

voice will join the chor - us that all cre - a - tion

34

sings. Praise You, O

MARCELO CARVALHO

Lord, I will praise You, my Mas - ter, my Re -

deem - er, my Sav - ior and

MARCELO CARVALHO

42 rit.

King.

rit.

MARCELO CARVALHO

33

ca 108

49

mf

O Lord, our Lord we

mf

MARCELO CARVALHO

praise You for Your mer - cy.

O, Lord, our

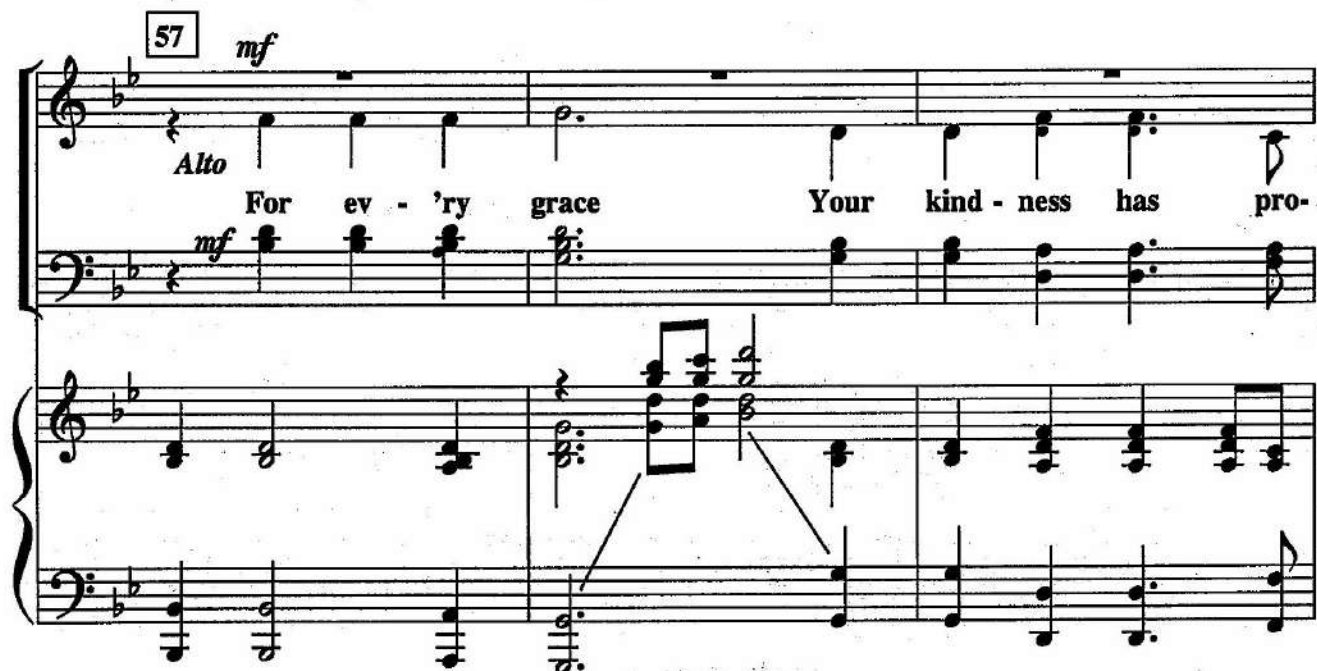
MARCELO GARVALHO

Lord we praise You for Your love.

57 *mf*

Alto

For ev - 'ry grace Your kind - ness has pro-



vid - ed, To ev - 'ry soul who



MARCELO CARVALHO

65 *f*

calls up - on Your name. For ev - 'ry



grace Your kind - ness has pro - vid - ed,

To ev - 'ry soul who calls up - on Your

rit.

72 In tempo ♩=ca 132

34

MARCELO CARVALHO

name.

name.

In tempo ♩=ca 132

mf

unison *mf* 77

If stars can find a way to tell the

mf - but with a light touch

MARCELO CARVALHO

glo - ry of their King, and if the ver - y

firm - a - ment can find a way to sing,

85

how can I keep si - lent then and not burst in - to

MARCELO CARVALHO

song in praise of my Re - deem - er who has

35

loved me all a - long? Then Lord, I have to

94

f

praise _____ You, O Lord, I will praise _____

f ∞

f

You. _____ My voice will join the chor - us that

MARCELO CARVALHO

102

all cre - a - tion sings. Praise _____

∞

First system of the musical score. It consists of two staves: a vocal staff (treble clef) and a piano accompaniment staff (bass clef). The key signature has two flats (B-flat major). The vocal line begins with the lyrics "You, O Lord, I will praise You, my". The piano accompaniment provides harmonic support with chords and moving lines.

You, O Lord, I will praise You, my

MARCELO CARVALHO

Second system of the musical score. The vocal staff continues with the lyrics "Mas - ter, my Re - deem - er, my Sav". The piano accompaniment continues with harmonic support. The system concludes with a fermata over the final notes.

Mas - ter, my Re - deem - er, my Sav

Third system of the musical score. The vocal staff has the lyrics "ior, my Sav ior." and includes a measure marked with a circled "36". The piano accompaniment continues. The system concludes with a fermata over the final notes. The word "rit." (ritardando) is written above the piano staff in two locations.

ior, my Sav ior.

113 In tempo $\text{♩} = \text{ca } 108$
unison mp Very intense

O Lord, our Lord en -

mp In tempo $\text{♩} = \text{ca } 108$

MARCELO CARVALHO 8va -----

women

throned in high - est heav - en. O Lord, our

(8va) -----

Lord en - throned in grate - ful hearts.

(8va) -----

121

mf

unison

mf

Your love ex - tends to ev - 'ry gen - er -

MARCELO CARVALHO

a - tion

with joy - ful news

of

129

ff

Your re - demp - tion plan.

ff Your love ex -

tends to ev - 'ry gen - er - a - tion

with joy - ful news of Your re - demp - tion

8va

great rit.

37

A tempo ♩ ca 132

MARCELO CARVALHO

138

plan. Praise

A tempo ♩ ca 132

ff

ff

You, O Lord, I will praise You. My

voice will join the chor - us that all cre - a - tion

MARCELO CARVALHO

sings. Praise You, O

Lord, I will praise You, my Mas - ter, my Re -

MARCELO CARVALHO

deem - er, my Sav - ior, my

156

Sav - ior, my Sav

MARCELO CARVALHO

ior, and

fff

fff

fff

King!

MARCELO CARVALHO

8va

8va

The musical score is written for a vocal part and a piano accompaniment. The vocal part consists of two staves (treble and bass clef) with lyrics 'ior, and' and 'King!'. The piano accompaniment consists of two staves (treble and bass clef) with various musical notations, including chords, arpeggios, and a final section marked '8va' (octave). The score is divided into measures by vertical bar lines. The tempo and dynamics are indicated by 'fff' (fortissimo) and 'and' (andante). The composer's name 'MARCELO CARVALHO' is written in the center of the page.

Almighty God
Before All Time
Grace and Truth
The Word Became Flesh
(Part I: The Samaritan Woman)
In Heaven's Eyes
The Word Became Flesh
(Part II: Nicodemus)
Only Jesus
The Captives Went Free
The Cross *with*
When I Survey the Wondrous Cross
And Can It Be?
Surely He Hath Borne Our Grievs
Amazing Love *with*
At the Cross
Alas! and Did My Savior Bleed?
And Can It Be?
Calvary's Love
The Resurrection *with*
It Is Finished
Alleluia! He's Alive!
Christ the Lord Is Risen Today
Love and Mercy *with*
The Language of Jesus Is Love
Almighty God
His Enduring Mercy and Everlasting Love
Finale *with*
Praise You, I Will Praise You
O Lord, Our Lord (Finlandia)

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