

# Easter Trilogy

## *Crucifixion*

Vanessa McClintock

**NARRATOR:** Before things are,  
they were.  
It was known before:  
what things are,  
may become.

The earth would sin, and be purged.

Man would continue to sin, but a Chosen one  
would make atonement for our sins by sacrificing  
Himself; death would be defeated and the way made  
open that we may return to our Heavenly Father.

These things were not to be done without pain nor  
suffering, but with joy and agony.

♩ = c. 80

Piano

(Do not play triangle notes; just place, and allow to ring sympathetically)

5

9

Musical score for measures 9-12. The system consists of a treble clef staff and a bass clef staff. Measure 9 starts with a treble clef staff containing a half note G4, a quarter note A4, and a quarter note B4, all beamed together. The bass clef staff has a whole note chord of G2, B2, and D3. Measure 10 has a treble clef staff with a half note G4, a quarter note A4, and a quarter note B4, beamed together. The bass clef staff has a whole note chord of G2, B2, and D3. Measure 11 has a treble clef staff with a half note G4, a quarter note A4, and a quarter note B4, beamed together. The bass clef staff has a whole note chord of G2, B2, and D3. Measure 12 has a treble clef staff with a half note G4, a quarter note A4, and a quarter note B4, beamed together. The bass clef staff has a whole note chord of G2, B2, and D3.

13

Musical score for measures 13-16. The system consists of a treble clef staff and a bass clef staff. Measure 13 has a treble clef staff with a half note G4, a quarter note A4, and a quarter note B4, beamed together. The bass clef staff has a whole note chord of G2, B2, and D3. Measure 14 has a treble clef staff with a half note G4, a quarter note A4, and a quarter note B4, beamed together. The bass clef staff has a whole note chord of G2, B2, and D3. Measure 15 has a treble clef staff with a half note G4, a quarter note A4, and a quarter note B4, beamed together. The bass clef staff has a whole note chord of G2, B2, and D3. Measure 16 has a treble clef staff with a half note G4, a quarter note A4, and a quarter note B4, beamed together. The bass clef staff has a whole note chord of G2, B2, and D3. The system ends with a *rit.* marking.

*f* = c. 66 - c. 72

Vocal line for the lyrics "All ye who stand in good faith, Christ". The treble clef staff contains the melody. The lyrics are written below the staff. The music starts with a *f* dynamic and ends with a *p* dynamic. There are double bar lines and a fermata over the final note.

*f* = c. 66 - c. 72

17

Piano accompaniment for measures 17-20. The system consists of a treble clef staff and a bass clef staff. Measure 17 has a treble clef staff with a half note G4, a quarter note A4, and a quarter note B4, beamed together. The bass clef staff has a whole note chord of G2, B2, and D3. Measure 18 has a treble clef staff with a half note G4, a quarter note A4, and a quarter note B4, beamed together. The bass clef staff has a whole note chord of G2, B2, and D3. Measure 19 has a treble clef staff with a half note G4, a quarter note A4, and a quarter note B4, beamed together. The bass clef staff has a whole note chord of G2, B2, and D3. Measure 20 has a treble clef staff with a half note G4, a quarter note A4, and a quarter note B4, beamed together. The bass clef staff has a whole note chord of G2, B2, and D3. The system ends with a *p* dynamic and a double bar line.

21

Je - sus re - mem - ber this day. O Bless - ed Sav - iour, For

*mf*

21 22 23 24

*mf*

25

Him let not the sac - ri - fice be in vain. When Christ prayed at Geth -

*poco rubato*

*mf*

♩ = c. 80

25 26 27 28

*poco rubato*

29

sem - a ne, His an - guish was so great, He sweat - ed blood from

29 30 31 32

33

Steady tempo, poco marcato  
♩ = c. 92 *mp*

ev' ry pore that man - kind might be saved. (Boom boom boom etc.) His

33 34 35 36

Steady tempo, poco marcato  
♩ = c. 92 *p*

37

soul bore great af - flic - tion, Yea, e - ven un - to death; "This

37 38 39 40

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41

cup pass on but Thy will be done," He prayed while e - ven He wept, He

41 42 43 44

Detailed description: This block contains the musical notation for measures 41 through 44. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has one sharp (F#). The lyrics are: "cup pass on but Thy will be done," He prayed while e - ven He wept, He". Measure numbers 41, 42, 43, and 44 are indicated below the piano staff.

45

prayed while oth - ers slept. *mf* A - wake the \_ hour is

*mf* = c. 72

45 46 47 48

Detailed description: This block contains the musical notation for measures 45 through 48. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has one sharp (F#). The lyrics are: "prayed while oth - ers slept. *mf* A - wake the \_ hour is". A tempo marking "♩ = c. 72" is present above the vocal staff. Measure numbers 45, 46, 47, and 48 are indicated below the piano staff. A fermata is placed over measure 47. A double bar line with repeat dots is at the end of measure 48. A small asterisk is located below the piano staff at the end of measure 48.

49

come, (From twelve there had fall - en one.) All proph - e - cy to ful -

53

*cresc.*

fill, All glo - ry to the Fa - ther and the Son. Be -

*f* = c. 84

*f* *mf*

*cresc.*

53 54 55 56

*f* *mf*

= c. 84

*mf* Be - trayed be - lov - ed Christ was tried and told that He would  
 Be - trayed be - lov - ed Christ was tried and  
 trayed, be - lov - ed Christ was tried and told that He would die. The

57

die. The mob cried out, "Don't set Him free, 'tis — He you will cru - ci -  
 told that He would die. The mob cried out "Don't set — Him free, 'tis  
 mob cried out, "Don't set Him free, 'tis He you will cru - ci - fy." Up -

*mf*  
 The mob cried — out. Up -

61

fy. Up - on the cross at Gol - go - tha, While suf - fer - ing in the

He you will cru - ci - fy." Up -

on the cross at Gol - go - tha, While suf - fer - ing in the flesh, There

on the cross at Gol - go - tha, While suf - fer - ing, while suf - fer - ing in the

65

65 66 67 68

flesh, There were two more on the right and the left, Two more to cru - ci -

on the cross at Gol - go - tha, right and the left,

were two more on the right and the left, Two more to cru - ci - fy, Two

flesh. \_\_\_\_\_ right left more to cru - ci - fy.

69

69 70 71 72



fy, Two more to put to death. \_\_\_\_\_  
Two more to put to death. \_\_\_\_\_  
more to put to death. \_\_\_\_\_  
Two more to put - to death. \_\_\_\_\_

*rit.*  $\text{♩} = \text{c. } 60$  *f* *mf*  
Such pain grief and sor - row, Mere

*rit.*  $\text{♩} = \text{c. } 60$  *f* *mf*

*poco accel.*

man shall nev - er know. On the cross that He wore with blood, Was

81

*poco accel.*

sac - ri - fice made that man might have e - ter - nal life.

(Eh - low - ee)

"E - lo - i, E -

85

$\text{♩} = \text{c. } 72 - \text{c. } 80$

89

*mf*  $\text{♩} = c. 72$   
- lunga

"My God, my God, why —

lo - i, la - ma sa - bach - tha - ni?"

*mf*  $\text{♩} = c. 72$   
lunga

"why" to "ee" sound on "G#"

— ee, hast Thou for - sak - en me, — has Thou for - sak - en

*mf*

93

*mf*

me."

97 98 99 100 101

Ped.

An approximation of timing and rhythm. **MUST** end before Bar 115.

**Narrator:** "And Je - sus cried with a

1

102 103 104

Faintly *pp* Stagger breathing

oooh

mf

3 3

102 103 104

1

loud voice, and gave up the ghost "And the veil of the temple was

105

106

107

108

3

105

1

rent in twain... "And when the cen - turion... saw that he so cried out, and gave up the ghost,

109

110

111

3

3

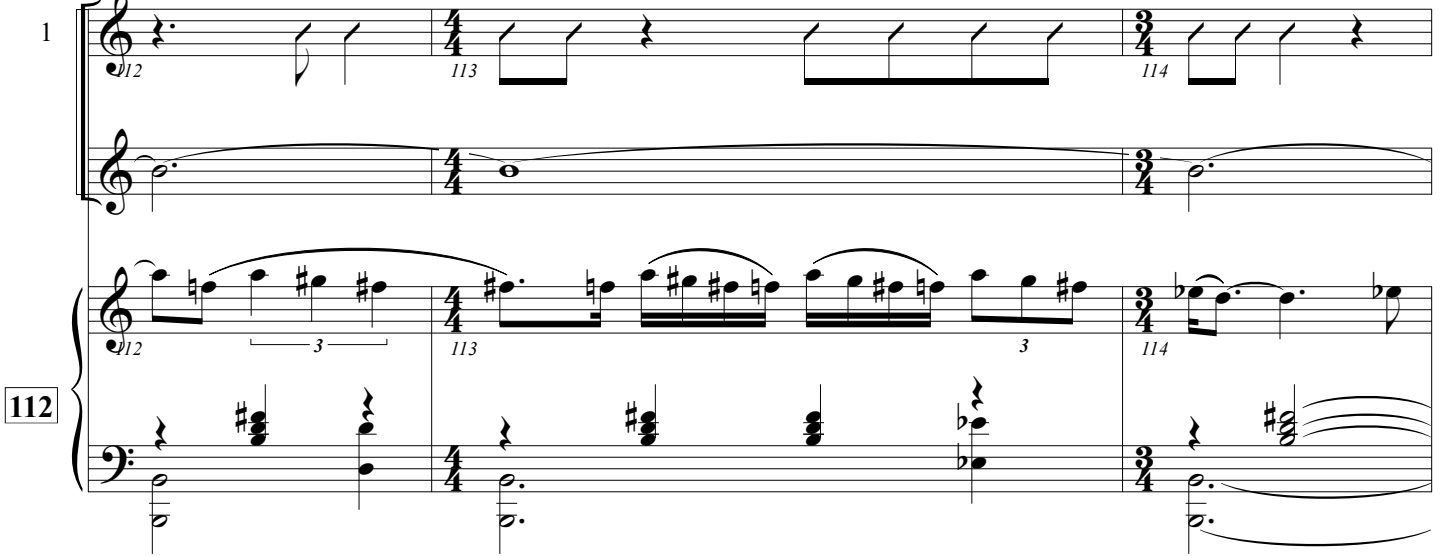
3

3

109

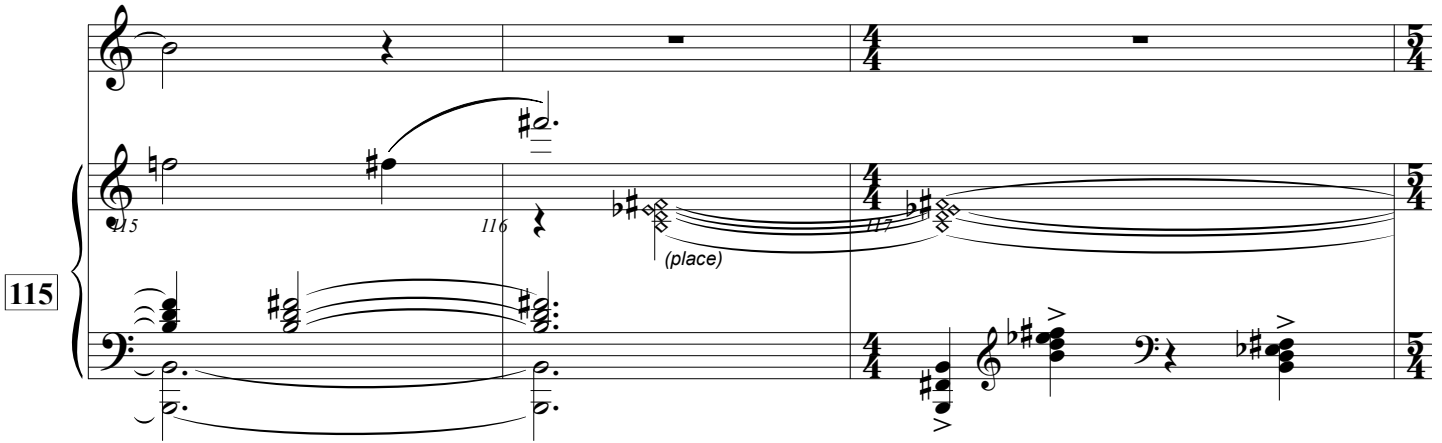
he said, Tru - ly this man was the Son of God."

1




112 113 114

115



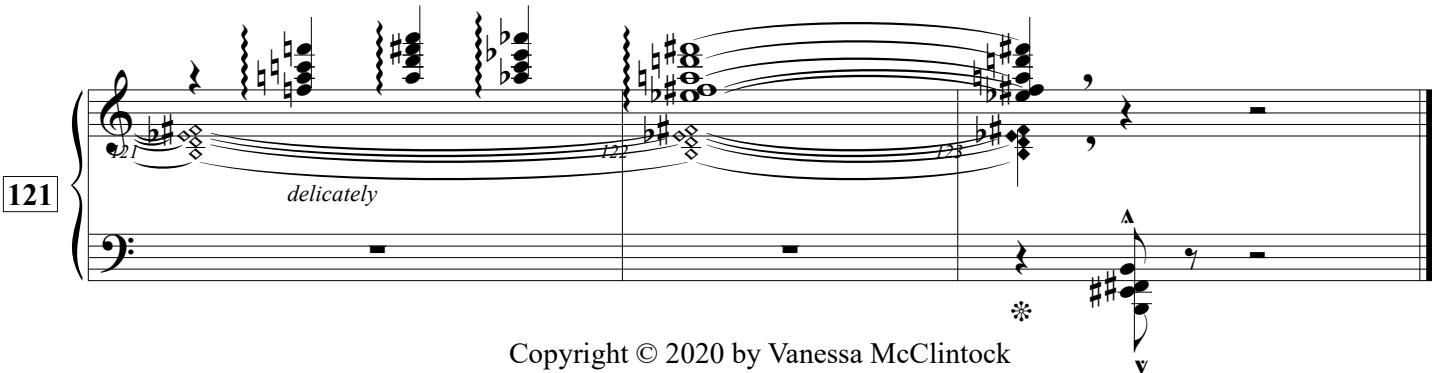
116 (place) 117

118



118 119 120 *decresc.* *p* *Red.*

121



121 122 123 *delicately*