

E A S T E R T R I L O G Y

Crucifixion
Resurrection
Ascension

By Vanessa McClintock

For SATB and piano
(organ ad lib)

Music by Vanessa McClintock
Text by Vanessa McClintock, based
upon and quoted from the
Old and New Testaments of
the Holy Bible, King James Version

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E A S T E R
T R I L O G Y
Forward

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Easter Trilogy is a work based on three major components in the Atonement of Jesus Christ, beginning with His crucifixion, followed by His resurrection, and (in this work) concluding with His ascension.

Scriptural references primarily are taken from the book of Mark, in the New Testament. In all, the scriptures are: Isaiah 53:5, 7, 12, Mark 15:34, Mark 15:37-39, Mark 16:11, Matt. 28:2-6, and Acts 1:7-11.

The initial intent was to compose a choral work that a relatively competent small church choir could perform, with some challenges musically, while the complex part was placed with the piano accompaniment. There are some interesting harmonies that might challenge an amateur choir, but by no means are they insurmountable. The piano part contributes to a bigger sound and a greater sense of depth. As such, a very talented pianist is required to make it work. *Easter Trilogy* is designed to fit within a typical church service timeframe and to be appropriate for any church setting, both musically and by content.

In addition to the piano and SATB choir, a narrator plays a key role in setting up the scenario for each part and for bringing the work to a close.

The work was composed in the spring of 1981 and first performed for Easter service that year. It since has found performances in other church services and choral concerts. In 2020 the composer began to enter into digital computer notation software her collected works, whereas before all of her work had been done by hand. During that process of conversion, the composer revised some portions of some works, and some not at all. Most of the revisions are found in her earlier works, but by no means all. In some cases, the composer added completely new sections—or movements—to bring the earlier works to fulfillment.

Depending on the proficiency of the choir, the conductor has the option to modify three areas, *Resurrection*: keep AT in unison in bars 41-47; cut ATB parts in bars 48 to 54; and *Crucifixion*: cut AB parts in bars 58 to 76. These harmonies are enhancements to the original composition, and added for interest if the choir is capable.

In the case of *Easter Trilogy*, the composer created a completely separate work based in small part on the *Resurrection* movement of this work. It can be used as an addendum or supplement to *Easter Trilogy*, or as a stand-alone work at the discretion of the music director, and performed separately before or after the *Easter Trilogy*, on either half of the program, or on another concert entirely. The new work is *Mary, at the Tomb*, and is for soprano, three tenors, and piano.

Approximate performance times:

| | |
|--------------|-------|
| Crucifixion | 6'40" |
| Resurrection | 3'38" |
| Ascension | 4'44" |

Vanessa McClintock
September, 2020

E A S T E R
T R I L O G Y

Complete
Texts

By Vanessa McClintock

For SATB and piano
(organ ad lib)

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upon and quoted from the
Old and New Testaments of
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EASTER TRILOGY
Crucifixion

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.

"... he was wounded for our transgressions..." "...yet he opened not his mouth: he is brought as a lamb to the slaughter..." "...he hath poured out his soul unto death: ...he bare the sin of any, and made intercession for the transgressors." (Isaiah 53:5, 7, 12)

CHORUS:

All ye who stand in good faith,
Christ Jesus remember this day.
O Blessed Saviour,
For him let not the Sacrifice
be in vain.

When Christ prayed at Gethsemane,
His anguish was so great,
He sweated blood from ev'ry pore
that mankind might be saved.

(Crucifixion continued)

His soul bore deep afflictions,
Yea even unto death;
"This cup pass on but
 Thy will be done,"
He prayed while even He wept,
He prayed while others slept.

Awake the hour is come,
(From twelve there had fallen one.)
All prophecy to fulfill,
All glory to the Father
 and the Son.

Betrayed, beloved Christ was tried
 and told that He would die.
The mob cried out,
 "Don't set Him free,
 'tis He you will crucify."

Upon the cross at Golgotha,
While suffering in the flesh,
There were two more on the
 right and the left,
Two more to crucify,
Two more were put to death.

Such pain grief and sorrow,
Mere man shall never know.
On the cross that He wore with
 blood,
Was sacrifice made that man might
 have eternal life.

"Eloi, Eloi, lama sabachthani?"
"My God, my God, why hast
 Thou forsaken me?" (Mark 15:34)

NARRATOR:

"And Jesus cried with a loud voice, and gave up the ghost.
"And the veil of the temple was rent in twain...
"And when the centurion... saw that he so cried out, and gave
up the ghost, he said, Truly this man was the Son of God."
(Mark 15:37-39)

EASTER TRILOGY
Resurrection

NARRATOR:

Not without pain and suffering had Mary Magdalene and the other women "bought sweet spices, that they might" go and anoint Him whom they loved, He who loves us all, even before we were. (Mark 16:11)

"And very early in the morning the first day of the week, they came unto the sepulchre at the rising of the sun." (Mark 16:2)

"And, behold, there was a great earthquake: for the angel of the Lord descended from heaven, and came, and rolled back the stone from the door, and sat upon it.

"His countenance was like lightning, and his raiment white as snow:

"And for fear of him the keepers did shake, and became as dead men.

"And the angel answered and said unto the women, Fear not ye: for I know that ye seek Jesus, which was crucified.

"He is not here: for he is arisen, as he said. Come, see the place where the Lord lay." (Matt. 28:2-6)

[Music begins after narration]

CHORUS:

Fear ye not thou women,
fear not;
He's not here He's risen,
risen this day.

He's not here He's risen,
risen;
Christ out Lord is risen,
risen this day.

(Resurrection continued)

Go your way tell Peter
 that He
Goeth before ye into
 Galilee.

He is not here He is risen,
 risen;
Christ our Lord is risen,
 risen this day.

Preach the gospel in my
 name;
Teach the Word to all men
 and all nations.

Alleluia,
 alle-,
Alleluia,
 alleluia
Christ our Lord is risen,
 risen;
Alleluia,
 alleluia!

EASTER TRILOGY
Ascension

NARRATOR:

And Jesus said unto his disciples,

"It is not for you to know the times or the seasons, which the Father hath put in his own power.

"But ye shall receive power, after that the Holy Ghost is come upon you: and ye shall be witnesses unto me, both in Jerusalem, and in all Judea, and in Samaria, and unto the uttermost part of the earth.

"And when he had spoken these things, while they beheld, he was taken up; and a cloud received him out of their sight.

"And while they looked steadfastly toward heaven as he went up, behold, two men stood by them in white apparel;

"Which also said,

(PIANO)

"Ye men of Galilee, why stand ye gazing up into heaven? this same Jesus, which is taken up from you into heaven, shall so come in like manner as ye have seen him go into heaven."
(Acts 1:7-11)

CHORUS:

Christ our Lord is risen,
risen;
Jesus Chris is risen
unto to God!

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.

$\text{♩} = \text{c. } 80$

Piano

f

2 3 4

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

5

6 *mf* 7 8

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

Easter Trilogy: *Crucifixion* / *McClintock*

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 vocal line includes lyrics: "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. A circled page number '5' is located in the top right corner of the page.

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 vocal line includes lyrics: "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 circled page number '5' is located in the top right corner of the page.

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

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 -

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. _____

73

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

Such pain grief and sor - row, Mere

f *mf*

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

77 78 79 80

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

Leg.

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

102 103 104

f mf

3 3

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

115

(place)

118

decresc.

p

Red.

121

delicately

v