



Utah Valley University

From the SelectedWorks of Keith D Rowley

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Easter Trilogy - Mixed Choir

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Easter Trilogy

Three Anthems for SATB Choir and Piano

Words by

Christine D. Hamilton

Music by

Keith D Rowley

1. Gethsemane
2. In Agony of Calvary
3. The Risen Redeemer

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Gethsemane

Easter Anthem for SATB Choir and Piano

Christine D. Hamilton

Keith D Rowley

Plaintive ♩ = 72

mp

The first system of the piano introduction consists of two staves. The right hand plays a series of chords and moving lines in a plaintive style, while the left hand provides a steady accompaniment with quarter notes.

The second system continues the piano introduction with similar harmonic and rhythmic patterns in both hands.

mp

We re-mem-ber all thy suff-ring, In that place, Geth-se-ma-

The vocal entry begins with a soft *mp* dynamic. The lyrics are spread across the vocal line, with the piano accompaniment providing harmonic support.

The piano accompaniment continues with a consistent rhythmic pattern, supporting the vocal line.

f *mf*

ne. "Oh my Fa-ther, if it's pos-si-ble, Let this cup pass far from me. Ne-ver-

The vocal line continues with a dynamic shift from *f* to *mf*. The piano accompaniment also shifts dynamics to match the vocal line.

f *mf*

The piano accompaniment concludes the system with a dynamic shift from *f* to *mf*.

the - less not as I will, But as thou wilt be it done." Prayed in hea - vy, pain - ful

sor - row, As blood spilt off God's own son.

rit. a tempo *p*

rit. a tempo *p* *mp*

When temp - ta - tions are be - fore us, Will - ing spir - its turn so

When temp - ta - tions are be - fore us, Will - ing spir

mf *mf* *mf*

weak. The dis - ci - ples tar - ry, sleep - ing. Je - sus
 - its turn so weak. The dis - ci - ples tar - ry, sleep - ing.

pleads, "Stay near my feet." The most fate - ful hour soon
 Je - sus pleads, "Stay near my feet." a tempo The most fate - ful

rit. *f* *mf*
 a tempo *mf*

com - eth, They are here now to be - tray. With sharp
 hour soon com - eth, They are here now to be - tray.

swords and with a friends kiss, Sa - vior, they bear thee a -

With sharp swords and with a friends kiss Sa - vior, they bear thee a -

rit.

a tempo
mp
way. We re - mem - ber all thy

way.
a tempo
mp

cresc. e accell.

suff - ring.

accell.

In Agony of Calvary

Christine D. Hamilton

Easter Anthem for SATB Choir and Piano

Keith D Rowley

Andante doloroso $\text{♩} = 84$

"Cru-ci-fy! Cru-ci-fy! Be Cru-ci-fy! Cru-ci-fy! Cru-ci-fy!

thou the Christ, the Son of God?" "I am thus souls be saved." "It's

blas-phe-my," was heard the cry, "he's guil - ty now of death!" The

Sa - vior then was spit up - on and struck with o - pen palm. Tho'

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The lyrics are "Sa - vior then was spit up - on and struck with o - pen palm. Tho'". The piano accompaniment is written in a grand staff (treble and bass clefs). The music is in a slow, solemn style. A dynamic marking of *f* (forte) is placed above the final measure of the vocal line.

bound and bruised in in - no - cence, he stayed se - rene and calm.

The second system of the musical score continues the vocal line and piano accompaniment. The lyrics are "bound and bruised in in - no - cence, he stayed se - rene and calm.". The piano accompaniment features a steady, rhythmic accompaniment. Dynamic markings include *mp* (mezzo-piano) above the vocal line and *f* (forte) below the piano accompaniment.

With

The third system of the musical score shows the vocal line and piano accompaniment. The lyrics are "With". The vocal line is mostly silent, with a few notes at the end. The piano accompaniment continues with a consistent rhythm. A dynamic marking of *f* (forte) is present below the piano accompaniment.

mock - ing words they watched the crown of thorns placed on His head. A

The fourth system of the musical score concludes the vocal line and piano accompaniment. The lyrics are "mock - ing words they watched the crown of thorns placed on His head. A". The piano accompaniment features a steady, rhythmic accompaniment. A dynamic marking of *f* (forte) is present below the piano accompaniment.

pas - ser - by did bear His cross as to Cal - v'ry Christ was led, *f* And

there His guilt - less blood was shed, His hands and feet were torn When

on the cross they nailed our Lord, for - sa - ken and for - lorn.

mf En -

dur - ing all the a - go - ny He hung be - tween two

mf

En - dur - ing all the a - go - ny He hung

thieves. His sor - rowed soul cried out, "My God, why hast

be - tween two thieves. His sor - rowed soul cried out, "My God, why hast

thou for - sa - ken me?" The bo - dy yield - ed up the ghost, to be

thou for - sa - ken me?" The bo - dy yield - ed up the ghost,

mp

bu - ried in a grave. His blood was spilt for

to be bu - ried in a grave. His blood was spilt

f

dim. *p*

sins of men, each mor - tal soul to save.

for sins of men, each mor - tal soul to save.

p

Detailed description: This is a musical score for voice and piano. It consists of three systems of staves. The top system has a vocal line in treble clef and a piano accompaniment in bass clef. The lyrics are 'sins of men, each mor - tal soul to save.' The middle system has a vocal line in bass clef and a piano accompaniment in bass clef. The lyrics are 'for sins of men, each mor - tal soul to save.' The bottom system has a piano accompaniment in treble clef and a piano accompaniment in bass clef. The score includes dynamic markings 'dim.' and '*p*' (piano). The key signature has two flats (B-flat and E-flat). The time signature is not explicitly shown but appears to be common time. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand.

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The Risen Redeemer

Christine D. Hamilton

Easter Anthem for SATB Choir and Piano

Keith D Rowley

Joyfull ♩ = 84

f

mf (B)

1. A stone was placed to guard Christ's rest, The
2. Come ev - en - tide, Christ's vis - it sweet, "Be -

mf

wo - men came who loved Him best. They looked in awe, the
hold the wounds, my hands and feet." They wept with joy as

stone was gone, hearts did burn. Were eye's de - ceived by morn - ing's dawn? From
 "Come touch my bo - dy, I re - turn... The

(C)

hea - ven came a vi - sion white, An an - gel said "Do
 re - sur - rec - tion to ful - fill, Ac - com - plish - ing the

not take fright, But go your way and tell your friends, That
 Fa - thers will. I'm with you ev - en to the end, Your

cresc. e accel.

ff

a tempo

1st time return to (A)

Je - sus Christ has ris'n a - gain!"
 ri - sen Lord, Re - deem - er, Friend."

accel. a tempo

(D)

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

1. 1st time return to (D)

This section consists of two systems of music. The first system features vocal lines in treble and bass clefs with the lyrics "Al - le - lu - - ia!". The piano accompaniment is in the right and left hands, with triplets marked with a "3" in both. The second system continues the vocal lines with the lyrics "Al - le - lu - ia!" and "Al - le - lu - ia!". The piano accompaniment continues with triplets. A first ending bracket labeled "1. 1st time return to (D)" spans the final measures of the second system.

(E)

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

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

This section consists of two systems of music. The first system features vocal lines in treble and bass clefs with the lyrics "ia! Al - le - lu - - ia! Al - le - lu - -". The piano accompaniment is in the right and left hands, with triplets marked with a "3" in both. The second system continues the vocal lines with the lyrics "ia! Al - le - lu - ia! Al - le - lu - ia!". The piano accompaniment continues with triplets.