

# Via Crucis

*Omar Daniel*

for soprano and keyboard instruments

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## Via Cruxis

Omar Daniel

Via Cruxis (The Way of the Cross), was written for NUMUS and soprano Laura Pudwell. As a starting point for this meditation on the Passion of Jesus, I chose the text that Franz Liszt used for his 'Via Cruxis'. His composition is scored for organ or piano, choir and soloists, and uses the fourteen Stations of the Cross as the dramatic theme. My 'Via Cruxis' explores a distilled, hyper-expressive sound landscape within the structure of fifteen miniatures (a Preludium plus fourteen Stations). I used the text structure that Liszt created, and scored my work for a more compact instrumentation of keyboard instruments and soprano. The keyboard instrumentation is variable within the context of two 'families' of keyboards: *attack-decay* and *sustain*. At the beginning of each movement, an indication of either *sustain keyboard* or *attack-decay keyboard* is given. Within each of these categories, the choice of instrument is up to the performer. I used Liszt's text almost verbatim, although my 'Via Cruxis' is much shorter than his; the drama of each of the Stations of the Cross is pared down to essential gestures-- fleeting gazes upon the Passion.

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### VIA CRUXIS

#### Preludium

##### CHOIR

O Crux, ave, spes unica,  
hoc passionis tempore  
piis adauge gratiam,  
reisque dele crimina.  
Amen

#### Station I

*Jesus is condemned to death.*

##### PILATUS:

Innocens ego sum a sanguine justii hujus.

#### Station II

*Jesus bearing his Cross.*

##### JESUS:

Ave, ave Crux!

### THE WAY OF THE CROSS

#### Prelude

##### CHOIR

Hail, Cross, the only hope,  
in this Passion-tide,  
increase grace to the faithful,  
And destroy the crimes of the guilty.  
Amen.

#### Station I

*Jesus is condemned to death.*

##### PILATE:

I am innocent of the blood of this just man.

#### Station II

*Jesus bearing his Cross.*

##### JESUS:

Hail, hail, Cross!

**Station III**  
*Jesus falls for the first time.*

CHOIR:  
Jesus Cedit.

Stabat mater dolorosa  
juxta Crucem lacrymosa,  
dum pendebat filius.

**Station IV**  
*Jesus meets his holy mother.*

(Instrumental)

**Station V**  
*Simon of Cyrene helps Jesus bear his cross*

(instrumental)

**Station VI**  
*Saint Veronica*

O Haupt voll Blut und Wunden,  
Voll Schmerz und voller Hohn!  
O Haupt, zum Spott gebunden  
Mit einer Dornenkron!  
O Haupt, sonst schön gezieret  
Mit höchster Her und Zier,  
Jetzt aber höchst beschimpfet,  
Gegrüßet seist du mir!

**Station VII**  
*Jesus falls a second time.*

CHOIR:  
Jesus Cedit.

**Station VIII**  
*The women of Jerusalem.*

JESUS:  
Nolite flere super me,  
sed super vos ipsas flete  
et super filios vestros.

**Station III**  
*Jesus falls for the first time.*

CHOIR:  
Jesus falls.

The sad mother was standing  
tearful by the cross,  
where her son was hanging.

**Station IV**  
*Jesus meets his holy mother.*

(instrumental)

**Station V**  
*Simon of Cyrene helps Jesus bear his cross.*

(instrumental)

**Station VI**  
*Saint Veronica*

O head bloody and wounded,  
full of pain and scorned!  
O head, bound for mockery  
with a crown of thorns!  
Receive my respects,  
o head, once beautifully adorned,  
with highest glory and decoration,  
but now deeply affronted.

**Station VII**  
*Jesus falls a second time.*

CHOIR:  
Jesus falls.

**Station VIII**  
*The women of Jerusalem.*

JESUS:  
Do not weep for me,  
but weep for yourselves  
and for your sons.

**Station IX**  
*Jesus falls a third time.*

CHOIR:  
Jesus Cedit.

Stabat mater dolorosa  
juxta Crucem lacrymosa,  
dum pendebat filius.

**Station X**  
*Jesus is stripped of his garments.*

(instrumental)

**Station XI**  
*Jesus is crucified.*

CHOIR:  
Crucifige, crucifige.

**Station XII**  
*Jesus dies on the Cross*

JESUS:  
Eli, Eli lamma Sabacthani.

In manus tuas commendo spiritum meum.

Consummatum est.

CHOIR:  
O Traurigkeit, o Herzeleid,  
Ist das nicht zu beklagen?  
Gott des Vaters einigs Kind  
Wird ins Grab getragen.  
O Traurigkeit, o Herzeleid.

**Station XIII**  
*Jesus is taken down from the Cross*

(instrumental)

**Station IX**  
*Jesus falls a third time.*

CHOIR:  
Jesus falls.

The sad mother was standing  
tearful by the cross,  
where her son was hanging.

**Station X**  
*Jesus is stripped of his garments.*

(instrumental)

**Station XI**  
*Jesus is crucified.*

CHOIR:  
Crucify, crucify!

**Station XII**  
*Jesus dies on the Cross*

JESUS:  
My God, my God, why have you forsaken me?

Into your hands I commend my spirit.

It is finished.

CHOIR:  
O sorrow, o grief,  
is it nothing to bewail  
that God the Father's only Child  
be carried to His grave?  
O sorrow, o grief!

**Station XIII**  
*Jesus is taken down from the cross*

(instrumental)

**Station XIV**

*Jesus is laid in the tomb.*

CHOIR:

Ave Crux, spes unica,  
mundi salus et gloria.  
Auge piis justitiam.  
Reisque dona veniam!  
Amen.

**Station XIV**

*Jesus is laid in the tomb.*

CHOIR:

Hail, Cross, the only hope,  
the salvation and glory of the world.  
Increase righteousness to the faithful,  
and grant pardon to the guilty.  
Amen.

V i a C r u x i s

# V i a C r u x i s

## P r e l u d i u m

2

accidentals carry through bar

Lento ♩=60  
(Choir:)

Omar Daniel

*f intenso*

soprano

O Crux(sssss), a - ve, spes (sss) u - ni - ca

keyboard

attack - decay keyboard

*f*

*f* *p*

Ho - c(hhhhh) pa - ssi - on - is tem(mmm) - po - re

8ba.....

*mf* *f molto* *f* *p*

pi - is - (sss) ad - au - ge gra - ti - (hhh) am

*ff* *ff*

3

*f* *f* *p* *attacca*

re - is - que - de - le cri - mi - na a - (mm) e - (nn).

*sffz*

Station I  
Jesus is condemned to death.

Presto Possibile

(Pilatus:)

*ppp*

*cresc.*

In-no-cens In-no-cens In-no-cens In-no-cens In-no-cens In-no-cens In-no-cens In-no-cens In-no-cens

attack- decay keyboard

*f*

*cresc.*

*ff*

In - no - cens In-no-cens In-no-cens In-no-cens In-no-cens In-no-cens In - no - - - - cens

Moderato  $\text{♩} = 104$

*con forza*

*f*

e - - - e - - - e - - - e - - -

Moderato  $\text{♩} = 104$

*con forza*

*f*

8va

8va

Allegro  $\text{♩} = 208$

*whispered*

*ma feroce!!*

(*♩*)

e - go sum a san - gui - ne ju - sti hu(hhhhh) - - jus.

Station I I  
Jesus bearing his cross.

6  
Adagio ♩=69  
(Jesus:)

attack-decay keyboard

*mf*  
A 5 5  
*p* *cresc.*

A 5 5 ve  
*p* *cresc.*

A 5 5 5  
*p* *cresc.*

ve A 5 5  
*p* *cresc.*

ve 5 5 5 Cruz!  
*p* *cresc.*

*pp*  
*ff* 6  
*pp*

# Station III

Jesus falls for the first time

Moderato  $\text{♩} = 76$   
(choir:)

*f*

Je - sus Je - sus ca - dit Je - sus Je - sus ca - dit

Moderato  $\text{♩} = 76$   
sustain keyboard

*mf*

Lento  $\text{♩} = 40$

Je - sus Je - sus ca - dit Je - sus Je - sus ca - dit Lento  $\text{♩} = 40$

*p*

*p*  
Sta - bat ma - ter do - lo - ro - sa jux - ta Cru - cem

*pp*

la - cry - mo - sa, dum pen - de - bat fi - li - us.

# Station IV

Jesus meets his holy mother

Adagio  $\text{♩} = 50$

sustain OR attack-decay keyboard

Adagio  $\text{♩} = 50$

*pp*

*ppp*



Station V  
Simon of Cyrene helps Jesus bear his Cross

Moderato ♩=104

Station VI  
Saint Veronica

12

Presto ♩=152  
(choir:)

*f*

O Haupt voll Blut und Wunden, Voll Schmerz und voll - er

sustain OR attack-decay keyboard

Presto ♩=152

*f*

Detailed description: This system contains the first two measures of the piece. The vocal line is in treble clef with a 2/4 time signature. The piano accompaniment is in 2/4 time, featuring a driving eighth-note pattern in the right hand and a similar pattern in the left hand. The key signature has one sharp (F#).

Hohn! O Haupt, zum Spott ge - bun - den Mit ein - er Dorn - en -

Detailed description: This system contains the next two measures. The vocal line continues with the lyrics. The piano accompaniment maintains the driving eighth-note pattern.

*sfz* *sfz*

- kron! O Haupt, sonst schön ge - zier - et Mit höch - ster Ehr und

Detailed description: This system contains the final two measures of the page. The vocal line concludes with the lyrics. The piano accompaniment continues with the driving eighth-note pattern.

13

*sfz*

Zier, Jetzt a - ber höchst be - schimp - fet, Ge - grü - ßet seist du

Detailed description: This system contains the first two measures of the page. The vocal line is in treble clef. The piano accompaniment is in 2/4 time, featuring a driving eighth-note pattern in the right hand and a similar pattern in the left hand. The key signature has one sharp (F#).

*dim.* *pp*

mir! Ge - grü - ßet seist du mir!

*dim.* *pp*

Detailed description: This system contains the next two measures. The vocal line continues with the lyrics. The piano accompaniment maintains the driving eighth-note pattern. Dynamic markings include *dim.* and *pp*.

Station VII

Jesus falls for the second time

Moderato  $\text{♩}=76$   
(choir:)

*f*

Je - sus Je - sus ca - dit Je - sus Je - sus ca - dit Je - sus Je - sus ca - dit

sustain keyboard

Moderato  $\text{♩}=76$

*attacca*

Je - sus Je - sus ca - dit Je - sus Je - sus ca - dit

*attacca*

Station VIII

The women of Jerusalem

Andante  $\text{♩}=76$

(Jesus:)

*p*

No - li - te fle - re su - per me sed su - per

Andante  $\text{♩}=76$

sustain keyboard

*p*

vos ip - sas fle - te et su - per fi - li - os ves - tros

*pp*

Sed su - per vos ip - sas fle - te No - li - te fle - re

*pp*

*pp*

*ad. lib.*

su - per me.

*ppp*

*ppp*

Moderato  $\text{♩} = 76$

(Choir:)

*f*

Je - sus Je - sus ca - dit Je - sus Je - sus ca - dit Je - sus Je - sus ca - dit

sustain keyboard

Moderato  $\text{♩} = 76$

*f*

Lento  $\text{♩} = 40$

Je - sus Je - sus ca - dit Je - sus Je - sus ca - dit Je - sus Je - sus ca - dit

Lento  $\text{♩} = 40$

*pp*

*p*

Sta - bat ma - ter do - lo - ro - sa jux - ta Cru - cem

la - cry - mo - sa, dum pen - de - bat fi - li - us.

Station X  
Jesus is stripped of his garments

Moderato ♩=76

attack-decay keyboard  
Moderato ♩=76

*f*

*f*

*f*

*f*

*attacca*

*rit. ... attacca*

*f*

Station XI

Jesus is crucified

Allegro ♩=176

(choir:)

*f percipito*

attack-decay keyboard

Allegro ♩=176

*f*

Cru - ci - cru - ci cru - ci - cru - ci - cru - ci - cru - ci -

fi - fi - fi - ge fi - ge fi - fi - ge fi - ge fi - ge, Cru - ci -

gliss.

cru - ci cru - cru - ci cru - ci - fi - ge cru - ci - fi - ge

8va... Cru - ci - cru - ci cru - ci - cru - ci - cru - ci

fi - fi - fi - ge fi - ge fi - fi - ge fi - ge fi - ge, Cru - ci -

8va

*sfz*  
8ba

cru - ci cru - cru - ci cru - ci - fi - ge cru - ci - fi - ge

*f*

8ba... *cresc.* *ff*

cru - ci - fi - ge cru - ci - cru - ci - fi - ge cru - ci - fi - ge

8ba

8va

*vict*

8ba

Station XII  
Jesus dies on the Cross

Lento non troppo ♩=50  
(Jesus:)

attack-decay keyboard

Lento non troppo ♩=50

*p* *pp*

*p*

E - li, E - li, E - li la - mma

*pp*

*pp*

Sa - bac - tha - ni. In ma - nus tu - as co - mmen - do

*pp*

3

spi - ri - tum me - um.

*cresc.*

*pp*

3

8ba

*fff*

*pp*

ossia

*ff*

Con - su - mma - tum est.

*pp*

sustain keyboard

*pp* *ppp*

8ba

*ppp*

attacca

*pp*

Lento ♩=52  
(choir:)

*pp*

O Trau-rig-keit, o Herz-e-leid, Ist das nicht zu be - kla-gen?

(sustain keyboard)

Lento ♩=52

*ppp*

8va

Gott des Va - ters ei - nigs Kind Wird ins grab ge-tra - gen.

8va

*ppp*

O Trau-rig(hhhh)-keit, o Herz-e-leid

*f* *ppp*

8va

8ba

Jesus is taken down from the Cross

Lento ♩=60

*pp* *p* *pp*

sustain keyboard

Lento ♩=60

*p*

attacca



Station XIV

Jesus is laid in the tomb.

26

Adagio ♩=80

(choir:)

*pppp dolce*

*p*

sustain keyboard

A - ve crux spes u - ni - - ca,

The first system on page 26 consists of a vocal line and a piano accompaniment. The vocal line is in 4/4 time, starting with a whole rest, followed by a half note 'A', a quarter note 've', a half note 'crux', a quarter note 'spes', a half note 'u', a quarter note 'ni', and a final half note 'ca'. The piano accompaniment is in 4/4 time, with a 'pppp' dynamic marking. It features a series of chords and melodic lines in both hands, with a 'sustain keyboard' instruction. The tempo is marked 'Adagio ♩=80'.

mun(nnn) - di sa - lus et glo - ri - - a.

The second system on page 26 continues the vocal line and piano accompaniment. The vocal line has a '3' over a triplet of notes: 'mun(nnn)', followed by 'di', 'sa', 'lus', 'et', 'glo', 'ri', and 'a'. The piano accompaniment continues with 'pppp' dynamics. The tempo remains 'Adagio ♩=80'.

Au - ge pi - is ju - sti - ti - am(mmm)

The third system on page 26 continues the vocal line and piano accompaniment. The vocal line has a 'p' dynamic marking and includes the words 'Au', 'ge', 'pi', 'is', 'ju', 'sti', 'ti', and 'am(mmm)'. The piano accompaniment continues with 'pppp' dynamics. The tempo remains 'Adagio ♩=80'.

27

Re - is - - que do - na ve - ni - am

The first system on page 27 features a vocal line and piano accompaniment. The vocal line has a '3' over a triplet of notes: 'Re', 'is', and 'que', followed by 'do', 'na', 've', 'ni', and 'am'. The piano accompaniment is in 4/4 time with a 'pppp' dynamic marking. The tempo is 'Adagio ♩=80'.

A - - - men (nnn)

The second system on page 27 continues the vocal line and piano accompaniment. The vocal line has a 'pp' dynamic marking and includes the words 'A', 'men', and '(nnn)'. The piano accompaniment continues with 'pp' dynamics. The tempo remains 'Adagio ♩=80'.