

Cecilia Damström

Op.34

Via Crucis

String Quartet

21'

2012-2014

Via Crucis

Op.34

I.

The First Station: Jesus is Condemned to Death

The Second Station: Jesus Carries His Cross

The Third Station: Jesus Falls the First Time

II.

The Fourth Station: Jesus Meets His Mother

The Fifth Station: Simon of Cyrene Helps Jesus Carry His Cross

The Sixth Station: Veronica Wipes the Face of Jesus

III.

The Seventh Station: Jesus Falls a Second Time

The Eighth Station: Jesus Meets the Women of Jerusalem

The Ninth Station: Jesus Falls a Third Time.

IV.

The Tenth Station: Jesus Is Stripped of His Garments

The Eleventh Station: Jesus is Nailed to the Cross

V.

The Twelfth Station: Jesus Dies on the Cross

The Thirteenth Station: Jesus is Taken Down from the Cross

The Fourteenth Station: Jesus is Laid in the Tomb

Prologue

Stations of the Cross (or Way of the Cross; in Latin, Via Crucis; also called the Via Dolorosa or Way of Sorrows, or simply, The Way) refers to a series of artistic representations, often sculptural, depicting Christ Carrying the Cross to his crucifixion. Most Roman Catholic churches contain Stations of the Cross, typically placed at intervals along the side walls of the nave; in most churches, they are small plaques with reliefs or paintings. The tradition of moving around the Stations to commemorate the Passion of Christ began with St. Francis of Assisi and extended throughout the Roman Catholic Church in the medieval period. It is also observed in Lutheranism and Anglo-Catholicism. It is most commonly done during Lent, especially on Good Friday.

The object of the Stations is to help the faithful to make a spiritual pilgrimage of prayer, through meditating upon the chief scenes of Christ's sufferings and death. It has become one of the most popular devotions for Roman Catholics, and is often performed in a spirit of reparation for the sufferings and insults that Jesus endured during His Passion.

The Station of the Cross exist in two variants, the traditional form and the Scriptural Way of the Cross. I have chosen to compose to the traditional form in which the standard set from the 17th to the 20th century has consisted of 14 pictures or sculputres.

Wikipedia 18.11.2014

Via Crucis

I.

The First Station: Jesus is Condemned to Die

Lento, grave ♩ = 46
con sord. e senza vibrato

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Musical score for Violin I, Violin II, Viola, and Violoncello, measures 1-5. The score is in 4/4 time and features a tempo of Lento, grave (♩ = 46) with dynamics of *pp* and instructions "con sord. e senza vibrato". The music includes triplets and rests.

Musical score for Violin I, Violin II, Viola, and Violoncello, measures 6-10. The score continues with triplets and dynamics of *p*. The time signature changes to 3/4 and then back to 4/4.

Musical score for Violin I, Violin II, Viola, and Violoncello, measures 11-15. The score continues with triplets and dynamics of *p*. The time signature changes to 3/4 and then back to 4/4.

16 rit. . . .

pp *pp* *pp* *ppp*

23 **A tempo, rubato** ♩ = 46
(vibrato ad libitum)

p *mp* *p* *mf*

28 *f* *mf*

31 *f* *p* *mp* *mf* *f*

The Second Station: Jesus Carries His Cross

36 **Poco mosso** ♩ = 52
senza sord.

mf *fp* *mf* *p* *mf*

41 *mp* *mf* *f* *mf* *mp*

The Third Station: Jesus Falls the First Time

45 senza sord. *pizz.*

pp *pp* *mf* *pizz.* *f* *pizz.* *mf*

pp *pp* *pp* *mf*

mf *p* *mf* *p* *pp*

50

arco
sul tasto

f *p* *ppp*

arco
sul tasto

p *ppp*

arco
sul tasto

p *ppp*

p *mp* *mf*

54

ord.

mp *mf*

ord.

pp *mf*

8va

pizz

mp *mf*

f *mp* *mf*

57

8

sul tasto

f *ppp* *pp* *p* *mf* *pp*

arco
sul tasto

f *pp* *p* *mf* *pp*

arco
sul tasto

f *mf* *pp* *p* *mf* *pp*

f *pp* *p* *mf* *pp*

61 ord.

f *p* *mp* *mf* *f*

f *p* *mf* *f*

f *p* *mf* *f*

f *ff*

64

ff

ff pizz

ff *f* *mf* *mp* *p*

mf *mp* *p* *pp*

Lento, grave ♩ = 42
con sord. e senza vibrato

67

pp

pp

pp

II.

The Forth Station: Jesus meets his mother

71 **Lento** ♩ = 34

con sord.

con sord. e senza vibrato

con sord. e senza vibrato

con sord.

pp *p* *pp*

ppp *pp* *ppp* *pp* *ppp*

ppp *pp* *ppp* *pp* *ppp*

II.

p
motlo esspr.

79

mp

pp *ppp*

pp *ppp*

mp

86

mf *p* *mp* *p*

p *ppp* *p* *ppp*

p *ppp* *p* *ppp*

mf *p* *mp* *p*

91

p mp p pp
pp ppp
pp ppp
mp p sub. mp p pp

99

pp
pp p ppp
pp

The Fifth Station: Simon helps Jesus carry his cross

Moderato ♩ = 64

105

(con sord.)
f mp f pp

109

senza sord.
f

113 *gliss.* *mp* *f* *p* *f*

118 *mf* *f* *mf* *f* *pp* *mf*

123 *f* *p* *pp* *mp* *f* *ff*

129 *fff* *pp* *mp* *p*

The Sixth Station: Veronica wipes Jesus face

Lento, suave ♩ = 42
(con sord.)

135 *p* *molto espr.* (con sord.) *mp*

ppp con sord. *pp* *ppp* *pp*

pp *ppp* *pp* *ppp* *pp*

140 *mf* *p* *pp*

p *ppp sub* *pp* *ppp*

p *ppp sub* *pp* *ppp*

III.

Con fuoco ♩ = 140 ♩ = 210

The Seventh Station: Jesus falls a second time

147 senza sord!

154

162

168

Musical score for measures 168-177. The score is in G major and 8/8 time. It features three staves: Treble, Alto, and Bass. The music is characterized by sustained chords and long note values. Dynamics include *mp*, *mf*, and *ppp*. A fermata is present over the final measure of this system.

178

Musical score for measures 178-184. The score continues with three staves. Measures 178-180 feature *pp* dynamics, while measures 181-184 feature *p* dynamics. The music includes complex rhythmic patterns with triplets and quintuplets in the upper staves.

185

Musical score for measures 185-189. The score continues with three staves. Measures 185-187 feature *mp* dynamics, while measures 188-189 feature *mf* and *f* dynamics. The music is more active, with eighth-note patterns in the upper staves.

190

Musical score for measures 190-199. The score continues with three staves. Measures 190-191 feature *ppp* dynamics, while measures 192-199 feature *mp sub.* and *mf* dynamics. The music includes complex rhythmic patterns with triplets, quintuplets, and septuplets in the upper staves.

196

mf *f* *ff* *pizz.* *f* *p*

mf *f* *ff* *pizz.* *f* *p*

mf *f* *ff* *pizz.* *f* *p*

f *ff* *fff*

202

mp *p*

mp *p*

209

pp *p*

pp *p*

The Eight's Station: The Women of Jerusalem

Adagio ♩ = 80

con sord. e senza vibrato

Musical score for measures 215-223. It features four staves: Violin I, Violin II, Viola, and Cello/Double Bass. The score includes dynamic markings such as *pp*, *p*, and *mf*, and performance instructions like "con sord. e senza vibrato" and "poco vibrato".

Musical score for measures 224-233. It features four staves: Violin I, Violin II, Viola, and Cello/Double Bass. The score includes dynamic markings such as *mp*, *p*, and *pp*, and performance instructions like "senza sord.". A *pp* marking is also present at the end of the section.

The Ninth Station: Jesus falls a third time

Con fuoco ♩ = 210

senza sord.

Musical score for measures 234-238. It features four staves: Violin I, Violin II, Viola, and Cello/Double Bass. The score includes dynamic markings such as *mf* and *ppp*, and performance instructions like "senza sord.". The music is marked "Con fuoco" and "♩ = 210".

243

Musical score for measures 243-247. The score is written for three staves: Treble, Middle, and Bass. The key signature is one sharp (F#). The music consists of a steady accompaniment of eighth notes in the upper staves and a bass line in the lower staff. Measure 243 shows a sequence of chords. From measure 244, the upper staves feature a 7-measure chord, followed by two 3-measure triplets, and then a 5-measure chord. Dynamic markings include *pp*, *p*, and *mp*. The bass line has a 7-measure chord, followed by two 3-measure triplets, and then a 5-measure chord.

248

Musical score for measures 248-253. The score is written for three staves: Treble, Middle, and Bass. The key signature is one sharp (F#). The music is more complex, featuring sixteenth-note patterns and triplets. Measure 248 starts with a dynamic marking of *f*. A *8va* marking is present above the treble staff in measure 250. The score concludes with two measures of rests, each marked with *z* and *ppp*. The bass line continues with a melodic line.

254

Musical score for measures 254-258. The score is written for three staves: Treble, Middle, and Bass. The key signature is one sharp (F#). The music consists of a steady accompaniment of eighth notes in the upper staves and a bass line in the lower staff. Measure 254 shows a sequence of chords. From measure 255, the upper staves feature a 7-measure chord, followed by two 3-measure triplets, and then a 5-measure chord. Dynamic markings include *pp*, *p*, and *mp*. The bass line has a 7-measure chord, followed by two 3-measure triplets, and then a 5-measure chord.

259

Musical score for measures 259-263. The score is written for three staves: Treble, Middle, and Bass. The key signature is one sharp (F#). The music is more complex, featuring sixteenth-note patterns and triplets. Measure 259 starts with a dynamic marking of *f*. The score concludes with two measures of rests, each marked with *z* and *ppp*. The bass line continues with a melodic line.

264 *8va*

ff

(8) 271

fff

277

pp, *mp*, *p*

286

ff

IV.

The Tenth Station: Jesus is stripped of his garments.

295 **Agitato** ♩ = 160

Musical score for measures 295-302. The score is in 4/4 time and features a treble and bass clef. The tempo is marked 'Agitato' with a quarter note equal to 160. The key signature has one flat. The music is primarily for the bass line, with the treble line mostly silent. The bass line consists of eighth-note patterns with triplets. Dynamics include *f* and *arco*. Measure 302 ends with a glissando.

Musical score for measures 303-310. The score continues in 4/4 time. The bass line features eighth-note patterns with triplets and some sixteenth-note runs. Dynamics include *f* and *arco*. Measure 310 ends with a glissando.

Musical score for measures 311-318. The score continues in 4/4 time. The bass line features eighth-note patterns with triplets and some sixteenth-note runs. Dynamics include *f* and *arco*. Measure 318 ends with a glissando.

Musical score for measures 319-326. The score continues in 4/4 time. The bass line features eighth-note patterns with triplets and some sixteenth-note runs. Dynamics include *f*. Measure 326 ends with a glissando.

312 noise normal

3 3 noise normal 3 3

3 3 noise normal 3 3

3 3 noise normal 3 3

3 3 noise normal 3 3

317

3 3 3 3 3 3 3 3

3 3 3 3 3 3 3 3

3 3 3 3 3 3 3 3

3 3 3 3 3 3 3 3

322

3 3 3 3 3 3 3 3

3 3 3 3 3 3 3 3

3 3 3 3 3 3 3 3

3 3 3 3 3 3 3 3

Retune the C string to B (= H).

326

3 3 3 3 3 3 3 3

3 3 3 3 3 3 3 3

3 3 3 3 3 3 3 3

3 3 3 3 3 3 3 3

329

noise

noise

noise

The Eleventh Station: Jesus is crucified.

334

noise

noise

noise

white noise

pizz \circ

arco (noise)

ff

mp

ff

mp

ff

mp

p

342

pizz \circ

ff

pizz \circ

ff

pizz

ff

350

arco (noise)

f arco (noise)

f arco (noise)

f

358

pizz

arco

f arco

f arco

f arco

pizz

pizz

f arco

f arco

f arco

365

mf

mf

mf

p

368

ff

ff

ff

noise, free bowing

f

372

ff

375

378

381

noise

noise

noise

attacca

V.

The Twelfth Station: Jesus Dies on the Cross.

385 Lento, grave ♩ = 52

f *ff* *f* *mf*

The Thirteenth Station: Jesus is taken down from the Cross.

393

senza vibrato

ff *fff* *pp* *pp* *pp*

The Fourteenth Station: Jesus is laid in the tomb.

401

p