Meditations on the *Crucifixus* is a theme and variations for chamber orchestra based on the *Crucifixus* from the Mass in B Minor of Johann Sebastian Bach. The theme, an eleven-pitched melody built on a succession of minor second and tritone intervals, is taken from the initial antecedent phrase between the soprano and alto (mm. 5-7) of Bach's work. The theme also, as a two-part, chromatically-descending ostinato, quotes the ground bass of the *Crucifixus*.

While the *Crucifixus* laments over the suffering and death of Christ portrayed in the portion of the Credo which states, "...and was crucified for us under Pontius Pilate, suffered and was buried", each variation reflects the composer's personal contemplation upon the significance and relevance of these words to mankind.

The pitch, G#, is absent from the theme and is withheld from the piece until the final cadence. The special treatment of G# then emphasizes and magnifies the work's finality.

Using a rotational sequence in which pitches are successively and systematically extracted from the theme, tetrachords or trichords are built upon each of the theme's eleven pitches. When all eleven subsequent chords have been successively stated, each voice of these harmonies will have quoted the theme.

This work is dedicated to Martin Herman with gratitude for his immeasurable contribution. As my mentor over this work, his musical guidance was always with the highest integrity; unbiased, and with a sensitivity toward my aesthetic goals.

Lou Warde
Meditations On The *Crucifixus*

Theme and Variations for Chamber Orchestra

Introduction....................................................................................................1
I. The Crucifixion (Man Condemns God)..........................................................2
II. "Father Forgive Them"...................................................................................9
III. "Mother, Behold Thy Son"...........................................................................14
IV. The Two Thieves (Condemnation/Forgiveness).........................................18
VI. "It is Finished"............................................................................................
VII. The Descent/Ascent.................................................................................
Instrumentation

Flute
Oboe
Clarinet in B
Bassoon

Horn in F
Trumpet in C
Tenor Trombone

Percussion I: Marimba, Timpanim Bass Drum, Tubular Bells, Suspended Cymbal (Large)
Percussion II: Snare, Tambourine, Crash Cymbal (Med.), Orchestral Bells, Bass Drum,
    Tam-Tam, (Large), Timpani (2), Suspended Cymbal (Large)

Violins I (5)
Violins II (4)
Violas (3)
Celli (3)
Double Bass (1)

Minimum 5,4,3,3,1

This Score is Transposed
Meditations on the Crucifixus

INTRODUCTION

Lou Warde
(1991)

Passionately \( \dot{\mathbb{q}} = 60 \)

THEME

Violins

Viola

Violoncello

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I THE CRUCIDIXION (MAN CONDEMNS GOD)

Mockingly, with anger \( \downarrow = 60 \)

- Fl.
- Ob.
- Cl.
- Bn.
- Hn.
- Tpt.
- Tbn.
- Mar.
- Perc. 2
- Vlns.
- Vla.
- Vc.
- D.B.

Hard mallet
Snares
Tambourine
Thumb roll
Pizzicato
Forte
Mezzo-forte
Mezzo-forte
Mollo
Pizzicato
Forte
Mezzo-forte
Mollo
Pizzicato
Forte
Pizzicato
Mollo
Pizzicato
Forte

\( \text{(q = 60)} \)
Detaché, on the string

Fl.

Ob.

Cl.

Bn.

Hn.

Tpt.

Tbn.

Mar.

Perc. 2

Vlns.

Vla.

Vc.

D.B.
II "FATHER, FORGIVE THEM"

Fl.

Ob.

Cl.

Bn.

Hn.

Tpt.

Tbn.

Mar.

Perc. 2

I Vlns.

II Vla.

Vc.

D.B.

Orch. Bells (brass mallet)
Playful, child-like \( \frac{4}{4} \) = 120

III "MOTHER, BEHOLD THY SON"
Mockingly, with anger $q = 60$

Fl.

Ob.

Cl.

Bn.

Hn.

Tpt.

Tbn.

Mar. (Timpani)

Snare

Perc. 2

I

Vlns.

II

Vla.

Vc.

D.B.
Smooth, gently rocking

(Do not Synchronize)

Continue ad lib., simile

Orch. Bells

arco

mf

sub. mp

mp

(All)
Mockingly, with anger \( \frac{d}{d} = 60 \)

Fl.

Ob.

Cl.

Bn.

Hn.

Tpt.

Tbn.

Mar.

Perc. 2

I

Vlns.

II

Vla.

Vc.

D.B.
Fl.
Ob.
Cl.
Bn.
Hn.
Tpt.
Tbn.
Perc. 2
I
II
Vlns.
Vla.
Vc.
D.B.

Peacefully, with humility
Sul Tasto, no vibrato
Peacefully, with humility

Mockingly, prideful

(Do not Synchronize)

(Do not Synchronize)

(Do not Synchronize)
V "Father, Why Has Thou Forsaken Me?" (Jesus Bears the Sin of the World)

*Bow behind the bridge at various tempi and rhythm.
*Avoid G-sharp on gliss.*
VI "IT IS FINISHED"

Fl.  
Violently, with force

Ob.   

Cl.  

Bn.  

Hn.  

Tp.  

Trb.  

Perc. I
Violently, with force
Bass Drum

Perc. II
Timpani

Violently, with force

Vln. I

Vln. II

Vla.

Vc.

D.B.

Violently, with force

Violently, with force
*Each player plays at a different, though consistent tempo. Do not synchronize. Repeat until conductor cues to stop.

**Tap body of instrument with left hand while bowing with the right. Vary the rhythm as well as the area tapping in order to bring out different timbres.

***Pont./Scratch tone. Apply bow pressure to bring out lower harmonics.
*One long Bow. Bow slowly with heavy bow pressure, creating a harsh, scratchy sound, as if a heavy veil was being torn.
VII DESCENT/ASCENT

Fl.

Ob.

Cl.

Bn.

Hn.

Tpt.

Trb.

Perc. I

Perc. II

Vln. I

Solo

Vln. II

Vln. II

Vln. II

Vla.

Vc.

D.B.