

Steven J. Heelein

crucifixus

für Akkordeon und Streichquartett

Besetzung:

Akkordeon (chromatisch)

2 Violinen

Viola

Violoncello

- alle Streicher benötigen neben einem gewöhnlichen Dämpfer
auch einen Hotel-Dämpfer (practice mute) aus Metall

Dauer:

ca. 12-13 Minuten

... propter crucem venit gadium in universo mundo.

- aus der Antiphon zum Karfreitag

*... das Kreuz ... als Ausdruck jener törichten Liebe Gottes, die sich weggibt,
in die Erniedrigung hinein, um so den Menschen zu retten ...*

- Joseph Ratzinger (EidC II,2)

* * *

Crucifixus, der gekreuzigte Leib Jesu Christi, Denkmal der ins Äußerste gehenden Liebe.
Musik des stummen Blickes und offenen Ohres: Erwartung, Ankunft, Tröstung, Heilung.

Inspirative Quelle sind die in den vier neutestamentlichen Evangelien überlieferten
sogenannten "Sieben letzten Worte Jesu am Kreuz", denen in der sieben teiligen Form nachgespürt wird.

*(Crucifixus, the crucified body of Jesus Christ, monument to love that goes to the extreme.
Music of the silent view and open ear: expectation, arrival, consolation, healing.*

*Inspirational source are the "Seven last words of Jesus on the cross" from the four New Testament
Gospels, which are followed in the seven-part form.)*

1. "Vater, vergib ihnen, denn sie wissen nicht, was sie tun."
(Father, forgive them; for they know not what they do.) - Lk 23,34
2. "Amen, ich sage dir: Heute noch wirst du mit mir im Paradies sein."
(Amen verily I say unto thee, To day shalt thou be with me in paradise.) - Lk 23,43
3. "Frau, siehe, dein Sohn." - "Siehe, deine Mutter."
(Woman, behold thy son. - Behold thy mother.) - Joh 19,26-27
4. "Mein Gott, mein Gott, warum hast du mich verlassen?"
(My God, my God, why hast thou forsaken me?) - Mk 15,36 und Mt 27,46
5. "Mich dürstet." *(I thirst.)* - Joh 19,28
6. "Es ist vollbracht." *(It is finished.)* - Joh 19,30
7. "Vater, in deine Hände lege ich meinen Geist."
(Father, into thy hands I commend my spirit.) - Lk 23,46

- Steven J. Heelein (2021)

crucifixus

für Akkordeon und Streichquartett

① mäßig fließend (♩ = ca. 60)

Akkordeon

16'·8'

secco

sfz

f

pp

ppp
lontano

8'

① mäßig fließend (♩ = ca. 60)

für alle Streicher: sempre senza vibrato; außer, es ist explizit angegeben

1. Violine

2. Violine

Viola

Violoncello

sul pont.

ppp

ppp

ppp

ppp

B

13

Akk. 8' *lontano*

1. VI. ord. pizz. c. l. batt. con sord.

2. VI. ord. pizz. c. l. batt. con sord.

Vla. ord. pizz. c. l. batt.

Vc. arco ord., molto sul pont. *molto vibr.* poco sul pont.

ppp *ff* *ppp* *sffz* *p* *p* *ppp* *subito*

17

Akk.

1. VI. arco ord., molto sul tasto

2. VI. arco ord., molto sul tasto

Vla. arco ord., molto sul pont.

Vc. *molto vibr.*

pppp *pppp* *pp* *diminuendo*

20

Akk.

1. VI.

2. VI.

Vla.

Vc.

gliss.

C

pp

pp

ppp

molto sul tasto

ppp

V

24

Akk.

1. VI.

2. VI.

Vla.

Vc.

delicatamente

gliss.

Akk.

1. VI.

2. VI.

Vla.

Vc.



② langsamer (♩ = ca. 52)

Akk.

1. VI.

2. VI.

Vla.

Vc.

senza sord.

pizz.

fff

ppp

4'

nat. flag. sul II

arco

ppp

pp

nat. flag. sul IV

arco

ppp

pp

nat. flag. sul III

arco

ppp

pp

nat. flag. sul III

ff

ff

p

ppp

3

3

IV

44

mp *ppp* *mf* *pp*

molto vibr. *rubato, declamando*

Akk.

1. VI.

2. VI.

Vla.

Vc.

47

p *ppp* *dolce*

Akk.

1. VI.

2. VI.

Vla.

Vc.

sul pont. *alla punta* *sul pont.* *gliss.*

ppp *p*

rit. etwas langsamer
(♩ = ca. 48)

50

Akk. *ppp*

1. VI. *rit. etwas langsamer (♩ = ca. 48)*

2. VI. *sul tasto* *dolce* *ppp* *molto sul tasto*

Vla. *pizz.*

Vc. *ppp* *p sonore*

rall. ③ sehr ruhig (♩ = ca. 50)

54

Akk. *8'*

1. VI. *rall. ③ sehr ruhig (♩ = ca. 50)* *8va* *nat. flag. sul II* *c. l. balz.* *6* *ord., molto sul tasto* *ppp* *pp* *ppp*

2. VI. *pp*

Vla. *molto sul tasto* *pp* *ppp*

Vc. *arco nat. flag. sul III* *poco sul pont.* *pp* *p*

58

Akk.

1. VI. *pp* *pp* *c. l. balz.* 3 6

2. VI. *ppp* *p*

Vla. *p*

Vc. *ppp* *mf* *ppp*

61

sanft fließend (♩ = ca. 63)

Akk. *ppp*

1. VI. *ppp* *p* *ppp* *ord., sul tasto* *dolcissimo*

2. VI. *ppp* *p* *ppp* *sul tasto* *dolcissimo*

Vla. *ppp* *p* *ppp* *sul tasto* *dolcissimo*

Vc. *ppp* *p* *ppp* *sul tasto* *dolcissimo*

65

Musical score for measures 65-67. The score is arranged in a system with five staves: Akk. (piano), 1. VI. (Violin I), 2. VI. (Violin II), Vla. (Viola), and Vc. (Violoncello). The key signature is one sharp (F#) and the time signature is 3/4. The Akk. part is silent. The string parts play a sustained chord with a dynamic marking that starts at *ppp* and crescendos to *p* by the end of the measure. The notes are: 1. VI. (G4), 2. VI. (A4), Vla. (B3), Vc. (C4).

Musical score for measures 68-70. The score is arranged in a system with five staves: Akk. (piano), 1. VI. (Violin I), 2. VI. (Violin II), Vla. (Viola), and Vc. (Violoncello). The key signature is one sharp (F#) and the time signature is 3/4. The Akk. part features a melodic line with triplets and a dynamic marking that starts at *pp* and crescendos to *p*. The string parts play a sustained chord with a dynamic marking that starts at *ppp* and crescendos to *p*. The notes are: 1. VI. (G4), 2. VI. (A4), Vla. (B3), Vc. (C4). A double bar line with repeat dots is at the end of measure 68. A 4-measure rest is indicated in measure 70.

71

Musical score for measures 71-73. The score is for a piano and string quartet. The piano part (Akk.) is in the top system, and the string quartet (1. VI., 2. VI., Vla., Vc.) is in the bottom systems. The piano part features a complex texture with triplets and slurs, marked with dynamics *pp*, *p*, and *ppp*. The string quartet parts are also marked with *ppp* and include various articulations like slurs and accents. A *g^v* marking is present in the piano part at the end of measure 73.

Double bar line and a box containing the letter **E**.

74

Musical score for measures 74-76. The score is for a piano and string quartet. The piano part (Akk.) is in the top system, and the string quartet (1. VI., 2. VI., Vla., Vc.) is in the bottom systems. The piano part features a complex texture with triplets and slurs, marked with dynamics *pp*, *ppp*, and *p*. The string quartet parts are also marked with *ppp* and include various articulations like slurs and accents. A box containing the letter **E** is placed above the first violin part at the start of measure 74.

77

Musical score for measures 77-79. The score includes parts for Akk. (Piano), 1. VI. (Violin I), 2. VI. (Violin II), Vla. (Viola), and Vc. (Violoncello). The key signature is one sharp (F#) and the time signature is 3/4. Measure 77 features piano accompaniment with triplets and dynamics *pp* and *p*. Measures 78 and 79 continue the accompaniment with dynamics *ppp* and *p*. The strings play sustained notes with dynamics *ppp* and *p*.



80

Musical score for measures 80-82. The score includes parts for Akk. (Piano), 1. VI. (Violin I), 2. VI. (Violin II), Vla. (Viola), and Vc. (Violoncello). The key signature is one sharp (F#) and the time signature is 3/4. Measure 80 features piano accompaniment with triplets and dynamics *ppp* and *pp*. Measures 81 and 82 continue the accompaniment with dynamics *ppp* and *p*. The strings play sustained notes with dynamics *ppp* and *p*.

83

dolce *molto vibr.*

Akk.

1. VI. *ppp*

2. VI. *ppp*

Vla. *ppp*

Vc. *ppp* *p* *pp*

nat. flag. sul IV

86

rit.

Akk.

1. VI. *ppp* *p*

2. VI. *ppp*

Vla. *ppp*

Vc. *ppp*

nat. flag. sul IV

④ langsam (♩ = ca. 44)

89

Akk.

④ langsam (♩ = ca. 44)

1. VI.
2. VI.
Vla.
Vc.



93

Akk.
1. VI.
2. VI.
Vla.
Vc.

97 *lontano*

Akk.

ppp

F

tonlos, Luftgeräusch

f

1. VI.

mf

ten.

nat. flag. sul IV

ppp

III

molto sul pont., kaum noch Ton

ppp

2. VI.

nat. flag. sul III

ppp

I

molto sul pont., kaum noch Ton

ppp

Vla.

Vc.

101

Akk.

ten. p

1. VI.

sul tasto

p

ppp

pppp

2. VI.

sul tasto

mfz

ppp

3/4-Ton-Erhöhung

pppp

Vla.

Vc.

105

Akk. **G.P. ***

1. VI. **con sord.** **G.P. ***

2. VI. **con sord.**

Vla. **ppp**

Vc. **ppp**

109

Akk. **G.P.**

1. VI. **G.P.**
ppppp morendo

2. VI. **G.P.**
ppppp morendo

Vla. **pppp**

Vc. **pppp**

*) Stille, wie ein stummer Schrei. /
Silence, like a silent scream.

113

Akk. **G.P.** **G.P.**

1. Vl. **G.P.** **G.P.** *ppppp* *senza sord.*

2. Vl. *ppppp* *senza sord.*

Vla. *con sord. - Hoteldämpfer aus Metall*

Vc.

5) noch etwas langsamer (♩ = ca. 42)

117

Akk. *lontano* *pp* *ppp*

1. Vl. *mf* *Wischbewegung über die Saiten col legno ***

2. Vl. *mf* *Wischbewegung über die Saiten col legno ***

Vla. *con sord. - Hoteldämpfer aus Metall* *Flageolett-Griff *, arco ord., poco sul pont.*

Vc. *molto sul pont.* *Flageolett-Griff *, poco sul pont.*

*) Flageolett-Griff: den Finger nur leicht auf die Saite aufsetzen, wie bei einem Flageolett-Griff; Effekt: unklare, teilweise völlig verschleierte Tönhöhen / harmonic-fingering: put your finger only lightly on the string; effect: unclear, sometimes completely veiled pitches

**) Rubbing motion above the strings with the bow stick

121

Akk.

1. VI.

2. VI.

Vla.

Vc.

p

ppp

f

fp *mf*

fp *mf*

125

Akk.

1. VI.

2. VI.

Vla.

Vc.

rit.

con sord. - Hoteldämpfer aus Metall

fp *mf*

fp *mf*

mf *mf*

⑥ extrem langsam, - beinahe "ohne Zeit" (♩ = ca. 36)

129

Akk.

delicatamente

ppp *pppp* *gliss.*

⑥ extrem langsam, - beinahe "ohne Zeit" (♩ = ca. 36)

arco ord., molto sul pont.

völlig verschleierte
Tongebung, instabil und fahl

1. VI.

ppppp *gliss.* *ppppp*

2. VI.

ppppp *gliss.*

Vla.

ppppp *gliss.*

Vc.

ppppp *gliss.*

arco ord., molto sul pont.
völlig verschleierte
Tongebung, instabil und fahl

arco ord., molto sul pont.
völlig verschleierte
Tongebung, instabil und fahl

arco ord., molto sul pont.
völlig verschleierte
Tongebung, instabil und fahl

arco ord., molto sul pont.
völlig verschleierte
Tongebung, instabil und fahl

133

16'+8'

nur 16'

Akk.

p *pppp* *ppppp*

1. VI.

2. VI.

Vla.

Vc.

137 ⑦

Akk. *legatissimo ("Über-legato")*

⑦

1. Vl.

2. Vl.

Vla.

Vc.

The musical score consists of five staves. The top staff is for the piano (Akk.), with a treble clef and a key signature of one sharp (F#). It begins at measure 137, marked with a circled '7'. The piano part is labeled 'legatissimo ("Über-legato")'. It features a long, flowing melodic line with a fermata at the end of the first measure. The second measure contains a triplet of eighth notes. The string parts (1. Vl., 2. Vl., Vla., Vc.) are in a sustained, harmonic accompaniment, with a circled '7' above the first measure. The string parts are in a key signature of one sharp (F#) and a 2/4 time signature. The first violin (1. Vl.) and second violin (2. Vl.) parts are in the treble clef, while the viola (Vla.) and cello (Vc.) parts are in the bass clef. The string parts are in a sustained, harmonic accompaniment, with a circled '7' above the first measure.

OAMDG
- VM7X21-