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Crucifixus

Kevin Bidgood

SATB a cappella

DO NOT COPY

Kevin Bidgood

Kevin Bidgood (b.1959) was born in North London and graduated from the University of Nottingham in 1981 with a degree in Industrial Economics. He is an accountant by training, and consultant by profession. He has sung continuously in choirs since age seven, save for his university years where he performed and composed songs with his college rock band. Upon arriving in the U.S. in 1990 he joined the Cathedral Choir of St Marks in Minneapolis under the direction of Howard Dan Small and later, Jonathan Dimmock and Raymond Johnston and there began composing choral music. Without a formal music education beyond high school “O Level”, he has happily rested on the editorial advice and guidance of the talented church musicians that he has sung with.

Kevin’s aim in composition is to write approachable music for choir, and more importantly for the audience. He would love to hear back from anyone that performs this work and can be contacted via the publisher.

Composer Note

“Crucifixus” depicts a commonly used chromatic descending bass line to anchor the piece upon which we can imagine the crowd calling for, and weeping at the agony of the crucifixion. The high “A” in the soprano part is entirely optional at the discretion of the director.

With thanks to Dr. Michael Burnette for his editing and support

Crucifixus

SATB a cappella

Text from Nicene Creed

Kevin Bidgood

Soprano

Alto *p*
Cru - ci - fi - xus, Cru - ci - fi - xus, Cru - ci - fi - xus,

Tenor *p*
Cru - ci - fi - xus,

Bass *mp*
Cru - ci - fi - xus, Cru - ci -

For rehearsal only

p
mp

Detailed description: This block contains the first system of the musical score. It features five staves: Soprano, Alto, Tenor, Bass, and a grand staff for piano accompaniment. The Soprano part is a whole rest. The Alto part begins with a piano (*p*) dynamic and the lyrics 'Cru - ci - fi - xus, Cru - ci - fi - xus, Cru - ci - fi - xus,'. The Tenor part begins with a piano (*p*) dynamic and the lyrics 'Cru - ci - fi - xus,'. The Bass part begins with a mezzo-piano (*mp*) dynamic and the lyrics 'Cru - ci - fi - xus, Cru - ci -'. The piano accompaniment is marked with piano (*p*) and mezzo-piano (*mp*) dynamics. A large 'DRAFT COPY' watermark is overlaid on the score.

7

mp
Cru - ci - fi - xus, Cru - ci - fi - xus,

mp
Cru - ci - fi - xus, Cru - ci - fi - xus, Cru - ci - fi - xus,

mp
Cru - ci - fi - xus. Cru - ci - fi - xus, Cru - ci - fi - xus,

mf
fi - xus. Cru - ci - fi - xus,

mp
mf

Detailed description: This block contains the second system of the musical score, starting at measure 7. It features five staves: Soprano, Alto, Tenor, Bass, and a grand staff for piano accompaniment. The Soprano part begins with a mezzo-piano (*mp*) dynamic and the lyrics 'Cru - ci - fi - xus, Cru - ci - fi - xus,'. The Alto part begins with a mezzo-piano (*mp*) dynamic and the lyrics 'Cru - ci - fi - xus, Cru - ci - fi - xus, Cru - ci - fi - xus,'. The Tenor part begins with a mezzo-piano (*mp*) dynamic and the lyrics 'Cru - ci - fi - xus. Cru - ci - fi - xus, Cru - ci - fi - xus,'. The Bass part begins with a mezzo-forte (*mf*) dynamic and the lyrics 'fi - xus. Cru - ci - fi - xus,'. The piano accompaniment is marked with mezzo-piano (*mp*) and mezzo-forte (*mf*) dynamics. A large 'DRAFT COPY' watermark is overlaid on the score.

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13 *mf* *agitato*

Cru - ci - fi - xus, Cru - ci - fi - xus. Cru - ci - fi-xus, Cru - ci -

mf

Cru - ci - fi - xus, Cru - ci - fi - xus. Cru - ci -

mf

⁸Cru - ci - fi - xus, — Cru - ci - fi - xus. Cru - ci - fi - xus,

mf

Cru - ci - fi - xus. — ru - ci - fi - xus,

13 *mf*

Detailed description: This system contains the first 13 measures of the piece. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are 'Cru - ci - fi - xus, Cru - ci - fi - xus. Cru - ci - fi-xus, Cru - ci - Cru - ci - fi - xus, Cru - ci - fi - xus. Cru - ci - fi - xus, Cru - ci - fi - xus. Cru - ci - fi - xus. ru - ci - fi - xus,'. The piano part consists of chords and moving lines in both hands. A large 'DRAFT' watermark is overlaid diagonally across the page.

19 *mf*

- fi-xus, Cru - ci - fi - xus, Cru - ci - fi-xus, Cru-ci - fi - xus, Cru - ci -

- fi - xus Cru - ci - fi -

mf

⁸Cru - ci - fi - xus, Cru - ci - fi - xus, Cru - ci -

mf

Cru - ci - fi - xus, Cru - ci - fi - xus, Cru - ci -

19

Detailed description: This system contains measures 19 through 25. It features four vocal staves and a piano accompaniment. The lyrics are '- fi-xus, Cru - ci - fi - xus, Cru - ci - fi-xus, Cru-ci - fi - xus, Cru - ci - - fi - xus Cru - ci - fi - Cru - ci - fi - xus, Cru - ci - fi - xus, Cru - ci - Cru - ci - fi - xus, Cru - ci - fi - xus, Cru - ci -'. The piano part continues with chords and moving lines. A large 'DRAFT' watermark is overlaid diagonally across the page.

24 *f* * *f*

- fi - xus. Cru - ci - fi - xus, Cru - ci - fi - xus, Cru - ci - fi - xus

- xus. Cru - ci - fi - xus, Cru - ci - fi - xus, Cru - ci - fi - xus

8 - fi xus. Cru - ci - fi - xus, Cru - ci - fi - xus, Cru - ci - fi - xus

- fi - xus. Cru - ci - fi - xus, Cru - ci - fi - xus, Cru - ci - fi - xus

24 *f*

Optional solo "Ah"

31 *ff* *mf*

e - ti - am pro no - bis, pro no - bis.

ff *mf*

e - ti - am pro no - bis, pro no - bis.

ff *mf*

e - ti - am pro no - bis, pro - no - bis.

ff *mf*

e - ti - am pro no - bis, pro no - bis.

31 *ff* *mf*

* Stay intense - do not let up through measure 31.

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