

Martin Sloodmaekers
(1968)

Dedicated to Kurt Bikkembergs

Via Crucis

choir-soloists (SATBB)
choir (SATB)
soprano saxophone (ad libitum)

Lyrics: John A. Jackman
(1671 - 1743)

D/2025/6045/015

A Performance Guide

- A "static" performance is possible, but a "dynamic one" is recommended.
- A choir-only performance, without the soprano-saxophone, is also possible.

The 14 Stations of the Cross (paintings, drawings, sculptures,...) are placed around the audience, per 2 in the correct order. The choir is positioned every time between the relevant Stations. During the performance of every Little Litany by the soprano-saxophone, the choir moves, in absolute silence, to the next 2 Stations.

(e.g. : Via Crucis 1 & 2 are sung by Station 1 & 2 ; Via Crucis 3 & 4 are sung by Stations 3 & 4; etc. The displacement is happening during the Little Litanies).

The Choir starts on the stage, facing the audience, with the Prologue. The public can sing along to the melody of the Prologue. (The soprano part (all) or the harmonization (SATB)). After this, the choir moves to Stations 1 & 2 and continues as stated above. However, there may be singers left behind after some Stations and they stay there in silence, except for the soloists, until the Epilogue. After their solo's, the soloists become also "quiet".

This schedule for the minimum of 14 singers could be helpful:

- Prologue : All: 4S 3A 3T 4B
Displacement
- Station 1: 4S 3A 3T 4B
- Station 2: 4S 3A 3T 4B
Displacement: 1B is left behind; becomes the soloist in Station 3
- Station 3: 4S 3A 3T 3B
- Station 4: 4S 3A 3T 3B
Displacement: 1S is left behind
- Station 5: 3S 3A 3T 3B
- Station 6: 3S 3A 3T 3B
Displacement: 1T is left behind; becomes the soloist in Station 7
- Station 7: 3S 3A 2T 3B
- Station 8: 3S 3A 2T 3B
Displacement: 1A is left behind; becomes the soloist in Station 9
- Station 9: 3S 2A 2T 3B
- Station 10: 3S 2A 2T 3B
Displacement: 1B is left behind
- Station 11: 3S 2A 2T 2B 1S keeps silence after Station 11
- Station 12: 2S 2A 2T 2B
Displacement: 1T is left behind
- Station 13: 2S 2A 1T 2B 1A keeps silence after Station 13
- Station 14: 2S 1A 1T 2B

During the Epilogue, all singers move individually to the front stage, while singing. This singing is happening at their own pace; every quarter-note = 2, 4, 6, seconds in every part! The last note of every phrase is kept (fermate) till every singer has reached his / her note of the chord. (cfr. Immortal Bach / Knut Nystedt).

The final chord continues to sound, until the instrumentalist has played his final note.

Via Crucis

L.: John A. Jackman (1671 - 1743)

M.: Martin Sloodmaekers (1968)

Prologue

Semplice ♩ = 66

Tutti unisono

mf

Soprano

Alto

Tenor

Bass

In Temp - ta - tion's bit - ter time Save my soul, sweet Lord, from crime



5

Ah! from Thee ne'er let me stray, Je - su Chris - te, Do - mi - ne.



10

In Temp - ta - tion's bit - ter time Save my soul, sweet Lord, from crime Ah! from Thee ne'er

In Temp - ta - tion's bit - ter time Save my soul, sweet Lord, from crime Ah! from Thee ne'er

In Temp - ta - tion's bit - ter time Save my soul, sweet Lord, from crime Ah! from Thee ne'er

In Temp - ta - tion's bit - ter time Save my soul, sweet Lord, from crime Ah! from Thee ne'er

Little Litany 1

Poco più mosso ♩ = c. 76

15

S. Sx.

let me stray, Je - su Chris - te, Do - mi - ne.

let me stray, Je - su Chris - te, Do - - - - mi - ne.

let me stray, Je - su Chris - te, Do - - - - mi - ne.

let me stray, Je - su Chris - te, Do - mi - ne.

21

S. Sx.

mf

28

S. Sx.

f

35

S. Sx.

mp *p*

42

S. Sx.

pp *p*

47

S. Sx.

52

S. Sx.

mf *mp*

57

S. Sx.

p *ritardando*

Via Crucis 1st.

63 *Maestoso* ♩ = c. 80

S. Sx.

Lord Je - sus Christ, the God of all, Most

Lord Je - sus Christ, the God of all, Most

Lord Je - sus Christ, the God of all,

Lord Je - sus Christ, the God of all,



S. Sx.

meek - ly meek - ly stands in Pi - late's hall,

meek - ly meek - ly stands in Pi - late's hall,

Most meek - ly stands in Pi - late's hall, And

Most meek - ly stands in Pi - late's hall, And

71

S. Sx.

f

glan - cing up, *mf* Pi - ti - less the word He hears, *f* Nigh Him be -

glan - cing up, *mf* Pi - ti - less the word He hears, *f* Nigh Him be -

glan - cing up, *mf* Pi - ti - less is the word He hears,

glan - cing up *mf* Pi - ti - less is the word He hears,



75

S. Sx.

f

ritardando

- holds the sol - dier's spears, *mf* be holds the sol - dier's spears His sor - row's

- holds the sol - dier's spears, *mf* be - holds the sol - dier's spears His sor - row's

f Nigh Him be - holds the sol - dier's spears *mf* His sor - row's

f Nigh Him be - holds the sol - dier's spears *mf* His sor - row's

79

S. Sx.

p

cup His sor - - row's cup.

cup His sor - - row's cup.

8 sor - row's sor - - row's cup.

sor - row's sor - - row's cup.

82

S. Sx.

mp *p* *poco a poco avanti*

88

S. Sx.

Via Crucis 2nd.

♩ = c. 96

92

S. Sx.

f

mf

Fear - less He

p *mf*

"Give us Ba - rab - bas; let Him die."

p *mf*

sempre simile

"Give us Ba - rab - bas; let Him die."

"Give us Ba - rab - bas; let Him

95 *mf*

Fear - less He hears the fear - ful cry, _____

hears the fear - ful cry, _____

sempre simile

8 "Give us Ba - rab - bas; let Him die." "Give us Ba - rab - bas; let Him

die." "Give us Ba - rab - bas; let Him die." Thus _____ *mf*

98 *p* *mf*

"Give us Ba - rab - bas; let Him die." *sempre simile*

p *mf* "Give us Ba - rab - bas; let Him die." "Give us Ba - rab - bas; let Him

die." Thus _____ Pi - late, urged by the vast _____

_____ Pi - late, urged by the vast _____ crowd,

101 *sempre simile*

"Give us Ba - rab - bas; let Him die." "Give us Ba - rab - bas; let Him die."

die." "Give us Ba - rab - bas; let Him die." "Let Him die!"

crowd, "Let Him die!" *f* *sempre simile* "Give us Ba - rab - bas; let Him

f *sempre simile* "Let Him die!" "Give us Ba - rab - bas; let Him die."

104

f "Let Him die!" "Let Him die!" *mf* Thus Pi - late de - creed that

mf "Let Him die!" Thus Pi - late de - creed that He should be raised high on

die." "Give us Ba - rab - bas; let Him die."

"Give us Ba - rab - bas; let Him die." "Give us Ba - rab - bas; let Him

107

He should be raised high on Cal - va - ry, *f* "Let Him die!"

Cal - va - ry, *f* "Let Him die!" "Let Him die!" *f*

"Give us Ba - rab - bas; let Him die." "Give us Ba - rab - bas; let Him die." "Let Him

die." "Give us Ba - rab - bas; let Him die." "Let Him die!" "Let Him die!"

110

sempre simile

"Let Him die!" "Give us Ba - rab - bas; let Him die." "Let Him die!"

sempre simile

"Give us Ba - rab - bas; let Him die." "Let Him die!" "Give us Ba - rab - bas; let Him

mf die!" He should be raised high on Cal - va - ry, The One he

mf He should be raised high on Cal - va - ry, The One he

Agitato ♩ = c. 92

116

S. Sax.

Measures 116-120 of the Saxophone part. Measure 116 starts with a whole note chord of G4, Bb4, and D5. Measures 117-118 contain eighth-note chords: G4-Bb4-D5, G4-Bb4-D5, G4-Bb4-D5, G4-Bb4-D5, G4-Bb4-D5, G4-Bb4-D5, G4-Bb4-D5, G4-Bb4-D5. Measure 119 contains eighth-note chords: G4-Bb4-D5, G4-Bb4-D5, G4-Bb4-D5, G4-Bb4-D5, G4-Bb4-D5, G4-Bb4-D5, G4-Bb4-D5, G4-Bb4-D5. Measure 120 contains eighth-note chords: G4-Bb4-D5, G4-Bb4-D5, G4-Bb4-D5, G4-Bb4-D5, G4-Bb4-D5, G4-Bb4-D5, G4-Bb4-D5, G4-Bb4-D5. A forte (f) dynamic marking is placed below measure 119.

124

S. Sx.

pp

131

S. Sax.

This musical score is for a Saxophone (S. Sax.) and covers measures 131 through 140. The key signature has one sharp (F#), and the time signature is 4/4. The notation is written on a single staff. Measures 131-134 feature eighth-note patterns with various accidentals (sharps and naturals). Measures 135-140 consist of sustained notes, primarily G#4 and A#4, with some grace notes and slurs. The piece concludes with a double bar line at the end of measure 140.

136 *ritardando*

S. Sx.

fff *ff* *f*

Via Crucis 3rd.

144 Molto sostenuto $\text{♩} = \text{c. } 56$

S. Sx.

B. Solo

mf doloroso *mp* *mf*

Be - neath the Cross all de - so - late, He feels

mp

Be - neath the Cross all de - so - late, He

mp

Be - neath the Cross all de - so - late, He

mp

Be - neath the Cross all de - so - late, He

mp

Be - neath the Cross all de - so - late, He



S. Sx.

B. Solo

mp *p* *pp*

man's sins a crush - ing weight a crush - ing weight Which him ap -

feels man's sins.

feels man's sins.

feels man's sins.

feels man's sins.

153

S. Sx.

B. Solo

mp *mf*

- pals. One mo - ment He doth tot - ter on, Wan is His brow,

mf

One mo - ment He doth tot - ter, tot - ter on, To

mf

One mo - ment He doth tot - ter, tot - ter on, To

mf

One mo - ment He doth tot - ter, tot - ter on, To

mf

One mo - ment He doth tot - ter, tot - ter on, To



158

S. Sx.

B. Solo

ritardando *p* *mp*

His strength is gone; To earth He falls.

pp

earth He falls, He falls.

pp

earth He falls, He falls.

pp

earth He falls, He falls.

pp

earth He falls, He falls.

453

S. Sx. *mf* *mp*

A. Solo *mf* *mp*

thus thou didst treat, thus thou didst treat the Ho - ly One The Ho - ly One whose sa - cred feet The

His face is pros - - trate on the earth From pain pain

His face is pros - - trate on the earth From pain pain

458

S. Sx. *mf* *mp* *p* *mp*

A. Solo *mp*

saints a - dore! His face is pros - trate on the earth once more.

once more. From pain once more.

once more. From pain once more.

464

S. Sx. *accelerando*

648

kind - ly place His li - vid limbs place His limbs up - on the knee, the

kind - ly place His li - vid limbs place His limbs up - on the knee Where He did

kind - ly place His li - vid limbs place His limbs up - on the knee Where He did

down, And place His li - vid limbs up - on the knee, the



652

poco ritenuto

Via Crucis 14th.

Molto sostenuto ♩ = c. 56

S. Sx.

knee Where He did rest in in - fan - cy, rest in her em - brace.

rest rest in in - fan - cy, Where He did rest in her em - brace.

rest rest in in - fan - cy, Where He did rest in her em - brace.

knee Where He did rest in in - fan - cy, rest in her em - brace.

657

S. Sx.

657

S. Sx.

661 ♩ = c. 48

S. Sx. *pp*

B. Solo *mf*

And whilst her eyes with tears are dim, her eyes_ with tears_ are

665

S. Sx.

B. Solo

dim The tomb is soft - ly closed soft - ly closed on Him. *mp* There He re -

670

S. Sx.

B. Solo

-mains

The image shows a musical score for two parts: S. Sx. (Soprano Saxophone) and B. Solo (Bass Solo). The score is for measures 670 to 673. The key signature is one flat (Bb) and the time signature is 4/4. In measure 670, the S. Sx. part has a half note Bb4, a quarter note A4, and a half note G4, all beamed together. The B. Solo part has a half note F#3. In measure 671, the S. Sx. part has a half note F#4, a quarter note E4, and a half note D4, all beamed together. The B. Solo part has a half note D3. In measure 672, the S. Sx. part has a half note C4, a quarter note B3, and a half note A3, all beamed together. The B. Solo part has a half note C3. In measure 673, the S. Sx. part has a half note G3, a quarter note F#3, and a half note E3, all beamed together. The B. Solo part has a half note D3. The text '-mains' is written below the B. Solo staff in measure 670.

mp

There He re - mains Un - til that so - lemn, glo - ri - ous hour When He'll

mp

There He re - mains Un - til that so - lemn, glo - ri - ous hour When He'll

mp

There He re - mains Un - til that so - lemn, glo - ri - ous hour When He'll

TUTTI

mf

And whilst her eyes with tears are dim, her eyes with tears are

674

S. Sx.

show, He'll show forth His mighty power And burst Death's chains. burst Death's

show, He'll show forth His mighty power And burst Death's chains. burst Death's

show, He'll show forth His mighty power And burst Death's chains. burst Death's

dim The tomb is softly closed softly closed on Him. There He re -

Epilogue

Semplice ♩ = c. 66

679

S. Sx.

chains. In Temptation's

chains. In Temptation's

chains. In Temptation's

chains. In Temptation's

686

bit - ter time Save my soul, sweet Lord, from crime Ah! from Thee ne'er

bit - ter time Save my soul, sweet Lord, from crime Ah! from Thee ne'er

bit - ter time Save my soul, sweet Lord, from crime Ah! from Thee ne'er

bit - ter time Save my soul, sweet Lord, from crime Ah! from Thee ne'er

Start when first tenor arrives at "mi" ; Tempo rubato

690

S. Sx.

let me stray, Je - su Chris - te, Do - mi - ne.

let me stray, Je - su Chris - te, Do - mi - ne.

let me stray, Je - su Chris - te, Do - mi - ne.

let me stray, Je - su Chris - te, Do - mi - ne.



695

S. Sx.

let me stray, Je - su Chris - te, Do - mi - ne.

let me stray, Je - su Chris - te, Do - mi - ne.

let me stray, Je - su Chris - te, Do - mi - ne.

let me stray, Je - su Chris - te, Do - mi - ne.

Martin Sloommaekers
(1968)

Dedicated to Kurt Bikkembergs

Via Crucis

choir-soloists (SATBB)
choir (SATB)
soprano saxophone (ad libitum)

Lyrics: John A. Jackman
(1671 - 1743)

Soprano saxophone

D/2025/6045/015

Soprano saxophone

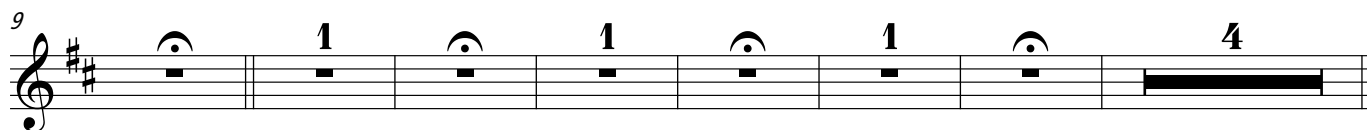
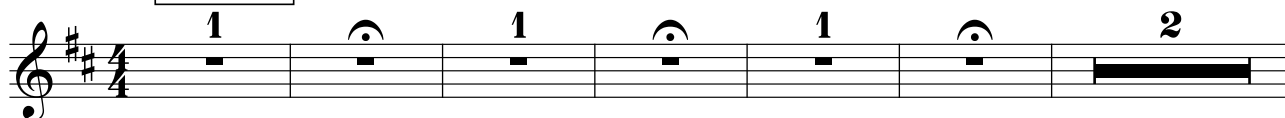
Via Crucis

L.: John A. Jackman (1671 - 1743)

M.: Martin Sloodmaekers (1968)

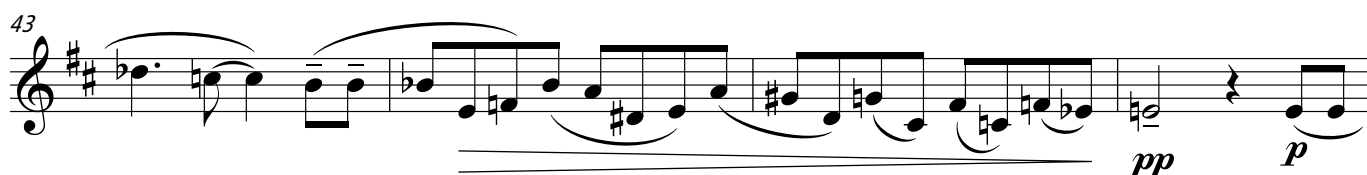
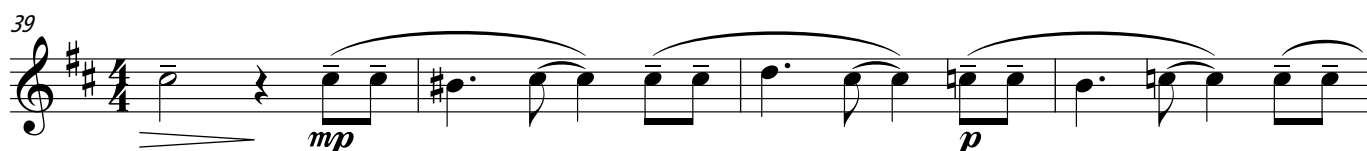
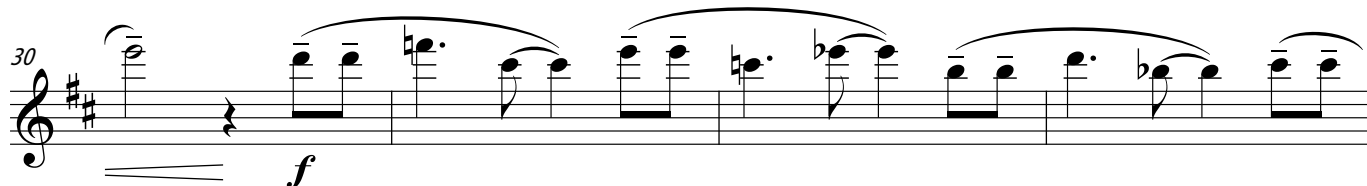
Semplice ♩ = 66

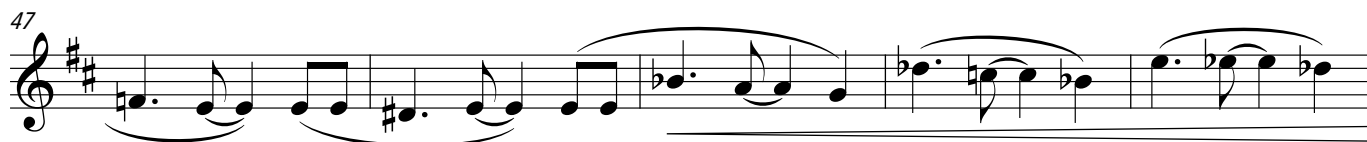
Prologue



Poco più mosso ♩ = c. 76

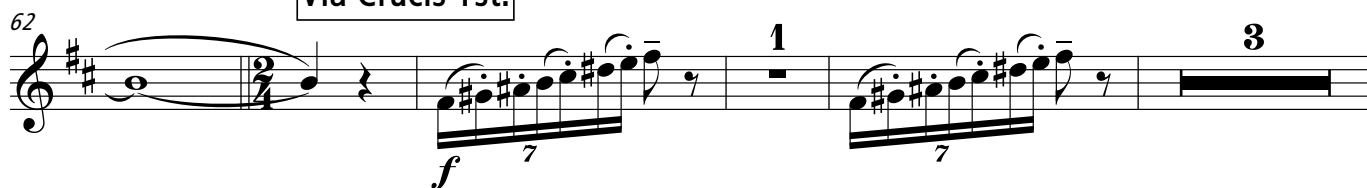
Little Litany 1





Maestoso ♩ = c. 80

Via Crucis 1st.



♩ = c. 96

Via Crucis 2nd.

