

Martin Sloommaekers (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.

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