

# AND THE CROWD CRIED OUT

## (A Lenten Anthem)

for S.A.T.B. voices, accompanied \*

Words and Music by  
JAY ALTHOUSE

Pensively (♩ = ca. 80)

SOPRANO  
ALTO

SOPRANOS *mp* 3

Were you there at the fi - nal

TENOR  
BASS

ACCOMP.

Pensively (♩ = ca. 80)

*mp*

4

sup - per? Were you there when Je - sus was be - trayed? Were you

TENORS *mp*

ALTOS *mp*

The musical score is for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and piano accompaniment. It is in 4/4 time and the key of B-flat major. The tempo is marked 'Pensively' with a quarter note equal to approximately 80 beats per minute. The music is in a minor mode, indicated by the B-flat key signature. The score is divided into two systems. The first system shows the vocal parts and piano accompaniment. The Soprano part has a triplet of eighth notes. The piano accompaniment features a steady eighth-note accompaniment in the right hand and a more melodic line in the left hand. The second system continues the vocal parts and piano accompaniment. The lyrics are: 'Were you there at the final supper? Were you there when Jesus was betrayed? Were you'. A large red watermark 'Preview Only' is overlaid diagonally across the score.

\* Also available for S.A.B. voices, No. 16123.

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7

there in dark Geth - sem - a - ne? Were you there when He knelt and

BASSES *mp*

11

Were you there when the sol - diers seized Him? Were you

s. *mp*

prayed?

A. *mp* Oo \_\_\_\_\_ Were you

T. *mp*

B.

13

there when the crowd ran a - way? Were you there when Pe - ter dis-

there? Were you there?

16 owned Him

three times by the break of day?

19

*mf*

When Pi-late asked Him the ques - tion: "Are you the King of the

22

Jews?

Je - sus re - plied, "You say I am a king." And the

25 Slowing Slower *decresc.* *mp*

crowd cried out: "Cru-ci-fy the ac-cused!" Were you

*decresc.* *mp*

Slowing Slower *decresc.*

29 Tempo I

there when the sol-diers mocked Him? Were you there when they treat-ed Him with

Tempo I *mp*

32

scorn? Were you there when He wore a robe of scar-let, on His

35

head a crown of thorn?

39

Then He was led from the pal - ace, ac - cused, con-vict - ed and

tried. High on a cross He was cru - ci - fied that day. And the

45 *Slowing* *Slower decresc.* *mp*

crowd cried out, and He suf-fered and died. Were you

*decrec.* *mp*

*Slowing* *Slower*

*decrec.*

49 *Tempo I* *DESCANT* *mp*

Were you there?

*Tempo I*

there on the third day of dark - ness? Were you there on Res-ur - rection

49 *Tempo I* *mp*

52 *rejoin section*

Were you there? (when he)

Day when an an - gel de-scend - ed from heav - en, when he

52

*Solo (or unis.)*

58

55

rolled the stone a - way? Were you there on the third day of

59

*rit.* *(tutti)* *Slowly* *fade to nothing*

dark - ness when the stone was rolled a - way?

*mp* *fade to nothing*

*Slowly*

*rit.*

*8vb.*

**And the Crowd Cried Out** is an anthem for Lent, Holy Week and Easter sunrise services. Suggested corresponding lectionary readings include Psalm 31, Isaiah 52: 13-15, Isaiah 53: 1-12, John 18: 1-40, John 19: 1-42, John 20: 1-10, Hebrews 4: 14-16 and Hebrews 5: 7-9. One basic homiletical theme is an invitation for all true believers to stand with Jesus in His betrayal, suffering, death and resurrection.

This anthem should be performed with a strong sense of the underlying eighth note pulse and sensitive text declamation. Rehearse the entire anthem singing the neutral syllable "noo" while pulsing eighth notes, striving for rhythmic alignment with the accompaniment and imbuing each phrase with dynamic shading.

Jay Althouse has written choral music for all levels of school and church choirs. He has over 450 choral compositions and arrangements in print. Jay received a B.S. in Music Education and an M.Ed. in Music from Indiana University of Pennsylvania.

