

# CALVARY

for S.A.T.B. voices, accompanied,  
with optional C-Instrument\*

Arranged by  
MICHAEL LARKIN

Expressively (♩ = ca. 88-92)

SOPRANO  
ALTO

C-INST.

ACCOMP.

*mp* (unis.)

*mp*

*mp*

\*\*Were you

4

there when they cru - ci - fied my Lord? ————— Were you

*mp*

\* Part for C-Instrument may be found on pages 11-12.

\*\* Were You There When They Crucified My Lord. Traditional spiritual.

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8

there when they cru - ci - fied my Lord?

*mf* *mp*

12

Oh! Some-times it caus - es me to

*mf*

16

(mel.) trem - ble, trem - ble, trem - ble. Were you

*poco rit.* *mp* *p* *a tempo* *mp*

*poco rit.* *mp* *p* *a tempo*

LH. *mp poco rit.* *p* *mp*

22 A little faster

20 *rit.*

there — when they cru - ci - fied my Lord?

TENOR *mf (unis.)*

BASS

*mp* *rit.* A little faster

20 *rit.* *mf* *mp* 22 A little faster

23 *mp (unis.)*

Were you

vey the — won - drous — cross

23

\* Hamburg. Music by Lowell Mason (1792-1872); words by Isaac Watts (1674-1748).

26

there when they cru - ci - fied my Lord?

On which the Prince of Glo - ry

26

This system contains the first two vocal staves and the piano accompaniment. The vocal staves are in treble and bass clefs, with lyrics written below. The piano accompaniment is in grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The piano part features a steady eighth-note accompaniment in the bass and chords in the treble.

29

30

died. My rich - est gain I count but

*mf*

29

30

*mf*

This system contains the second two vocal staves and the piano accompaniment. The vocal staves are in treble and bass clefs, with lyrics written below. The piano accompaniment is in grand staff. The key signature remains two flats. The piano part continues with a steady eighth-note accompaniment in the bass and chords in the treble. A dynamic marking of *mf* (mezzo-forte) is present in both the vocal and piano parts.

33 *rit.*

*f*

loss, And pour con - tempt on all my

*f* *rit.*

33 *f*

Tempo I

37 *mf*

Oh! Some-times it caus - es me to

*mf* *mf*

pride. Some-times it caus - es me to

Tempo I

37 *mf*

*mf* *mf*

41 *poco rit.* *mp* *p* *a tempo* *mf*

trem - ble, trem - ble, trem - ble. Were you

41 *mf* *poco rit.* *mp* *p* *a tempo* *mf*

LH *mp* *poco rit.* *p* *mf*

45 cru ci - fied my Lord?

there when they cru - ci - fied my Lord?

*mf* *(mel.)* *(mel.)*

*mf* *(tacet)*

45

50 Freely

48

*p*

See from His side, His

*p*

Freely

*p* (Accompaniment optional to m. 58)

52

hands, His feet, Sor - row and

55

*mp*

love flow min - gled down;

*mp*

*mp*

58

Tempo I

*mf*

Did e're such love and sor - row meet,

Tempo I  
(C-Inst.)

*mf*

58

Tempo I

*mf* (Play)

62

Or thorns com - pose so rich a crown?

62



66

69

Slowly

*mp*

Were you

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is one sharp (F#) and the time signature is 4/4. The vocal line begins with a whole rest, followed by a half note G4, and then a quarter note A4. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

66

69

Slowly

*mp*

The second system continues the musical piece. The vocal line features a long, sweeping melisma that spans across the system. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

70

cru - ci - fied my Lord? \_\_\_\_\_

(mel.)

*pp*

there \_\_\_\_\_ when they cru - ci - fied my Lord? \_\_\_\_\_

*mp*

*pp*

The third system contains the vocal lines with lyrics. The vocal line includes melismas indicated by horizontal lines and the marking '(mel.)'. The piano accompaniment features sustained chords and a melodic line in the right hand.

70

The fourth system shows the piano accompaniment for the final part of the page. It features a melodic line in the right hand and a bass line in the left hand, concluding with a double bar line and repeat sign.

# CALVARY

C-INSTRUMENT

Arranged by  
MICHAEL LARKIN

Expressively (♩ = ca. 88-92)

4

8

12

14

18

*poco rit.* *p* *a tempo* *mf* *rit.*

22

A little faster

30

32

*f* *rit.*

37

Tempo I

*mf* *mf* *poco rit. mp* *p*

44

*a tempo* *mf*

50

Freely

8

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58

Tempo I



62

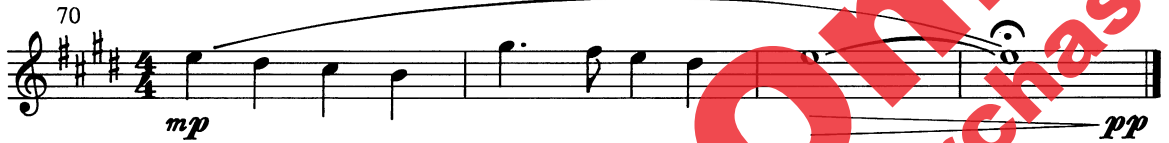


66



69 Slowly

70



*Calvary* is a Lenten anthem that skillfully blends the traditional spiritual *Were You There When They Crucified My Lord* with the beloved hymn tune *Hamburg (When I Survey the Wondrous Cross)*. It may also be appropriate for services during Holy Week. Suggested corresponding lectionary readings include Psalm 31, Isaiah 52: 13-53: 12, Luke 23: 32-49, John 19: 16-37, and Galatians 6: 14-18. One basic homilical theme is the call for all believers to humble themselves before the cross, the symbol of their salvation.

The descending four-note motive in m. 1 signals the prevailing mood of quiet introspection and is repeated and varied throughout the texture (m. 6, C-instrument; m. 22, keyboard ostinato; m. 50, tenors; etc.). In rehearsal, be careful to highlight this motive to increase the ensemble's sensitivity to its formal and dramatic importance. This highlighting may be achieved by instructing the choir to sing the anthem softly on a neutral syllable such as "oo" except for any of the four-note patterns, which should be sung with the text. The choir will enjoy "discovering" the "hidden treasures!" Carefully inflect the text and shape the phrases dynamically in places such as m. 12-13 ("Oh!"), 16-18 ("tremble").

**Michael Larkin** is Faculty Coordinator of Vocal Studies at the Wilmington (De.) Music School, Organist and Choir Director at St. Anne's Episcopal Church in Northeast, Maryland, and Founder and Music Director of the New Ark Chorale. With music degrees from the University of Delaware, the Catholic University of America, and Temple University, Dr. Larkin is active as guest conductor and choral clinician. He currently serves on the Commission of Liturgy and Worship for the Episcopal Diocese of Easton, Maryland, and as Delaware Music in Worship Chairperson for the American Choral Director's Association.