

Were You There?
GP - H016
SATB, a cappella

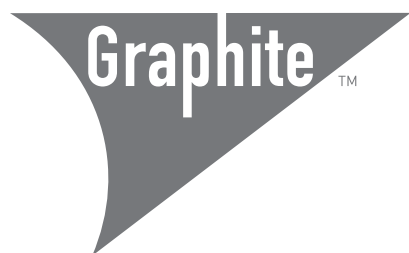
Christopher H. Harris

pdf download - \$2.15
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arr. Christopher H. Harris

Were You There?

for a cappella SATB choir



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Were You There?

SATB choir a capella

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African-American Spiritual

arr. Christopher H. Harris

With great rubato and freedom (♩ = 58)

rit.

a tempo

notable. elevated.

The musical score is arranged in five systems. The first system contains the vocal staves for Soprano, Alto, Tenor, and Bass. The Soprano part begins with a *pp* dynamic and includes the lyrics "Were you" and "Were you". The Alto part also includes the lyrics "Were you" and "Were you". The Tenor and Bass parts provide harmonic support with "hmm" vocalizations. The second system contains the piano accompaniment, labeled "Piano (for rehearsal only)". The piano part features a *pp* dynamic and concludes with a *p* dynamic. The score includes various musical notations such as rests, notes, and dynamic markings.

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5

S
there when they cru - ci - fied my Lord? Were you there when they
there when the stone was rolled a - way? Were you there when the

A
there when they cru - ci - fied my Lord? there when they
there when the stone was rolled a - way? notable. elevated.

T
p
there when they cru - ci - fied my Lord? there when they
there when the stone was rolled a - way? there when the

B
p
when they cru - ci - fied my Lord? when they
when the stone was rolled a - way? when the

10

S
cru - ci - fied my Lord? Oh,
stone was rolled a - way? Oh,

A
cru - ci - fied my Lord? Oh,
stone was rolled a - way? Oh,

T
cru - ci - fied my Lord? Oh,
stone was rolled a - way? Oh,

B
cru - ci - fied my Lord? Oh,
stone was rolled a - way? Oh,

rit.

To Coda

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a tempo *mf* *rit.*

S some-times it cau - ses me to trem - ble, trem - ble,

A some-times it cau - ses me to trem - ble, to trem - ble,

T some-times it cau - ses me to trem - ble, to trem - ble, to

B some-times it cau - ses me to trem - ble, to trem - ble,

mf

----- *a tempo* *rit.* -----

19

S trem - ble. Were you there when they cru - ci - fied my Lord?

A trem - ble. Were you there when they cru - ci - fied my Lord?

T trem - ble. Were you there when they cru - ci - fied my Lord?

B trem - ble. Were you there when they cru - ci - fied my Lord?

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a tempo

S *pp* *hmm* *hmm* *hmm*

A *pp* *hmm* *hmm* *hmm*

T *pp* *hmm* *hmm* *hmm*

B *pp* *hmm* *hmm* *hmm*

pp

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27 *p* *mm* Were you

A *p* *mm* in the tomb? Were you

T *p* *mm* in the tomb? Were you

Solo *mf* Were you there when they laid Him in the tomb? Were you

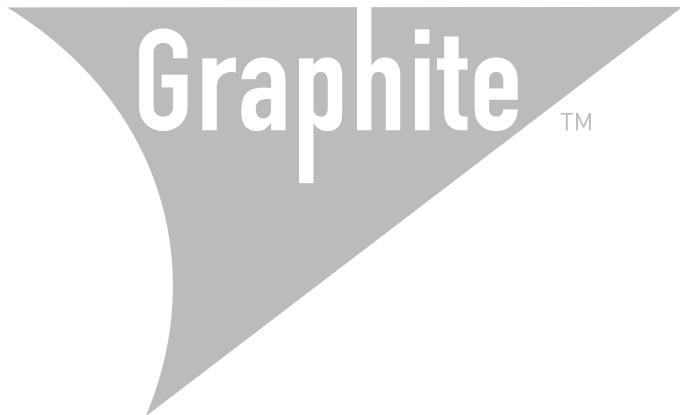
B

Tutti *p* *mm*

Solo *mf* *p*

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The solo is written for baritone, but may be performed by any member of the choir in the appropriate octave or by a small group. It should always predominate over the choral parts.



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mp *f* *molto rit. ... a tempo*

S
oo _____ Were you there? Oh, _____

A
oo _____ Were you there? Oh, _____

T
oo _____ Were you there? oo _____

Solo
there when they laid Him in the tomb? Oh, _____

B

Tutti
oo _____ Were you there? oo _____

Solo

mp *f*

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S
some - time _ mm ah oo hmmm trem -

A
some - time _ mm ah oo hmmm trem

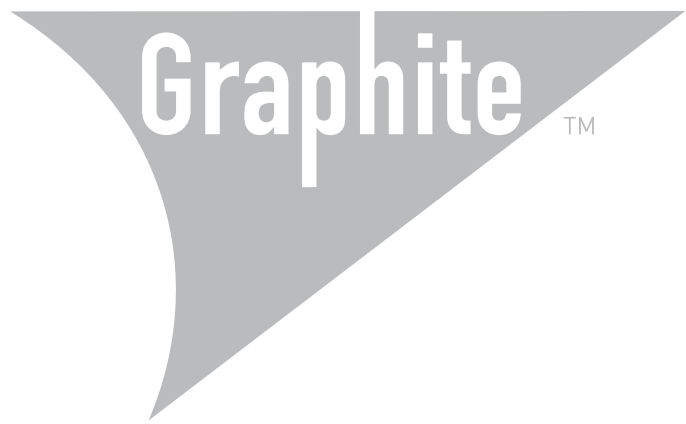
T
some - time _ mm ah oo hmmm trem -

Solo
B
sometimes it cau - ses me to trem - ble, trem - ble, trem - ble. *rejoin choir*

Tutti
some - time _ mm ah oo hmmm trem -

Solo

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take time

rit.

hmm

43

S ble. Were you there when they cru - ci - fied my Lord?

A ble. Were you there when they cru - ci - fied my Lord?

T ble. there when they cru - ci - fied my Lord?

B ble. there when they cru - ci - fied my Lord?

p *pp*

a tempo

with growing fervor

with uncontrolled passion

rit.

48

S trem - ble. Were you there, were you there, where you there, were you

A trem - ble. Were you there, were you there, were you there, were you

T trem - ble. Were you there, were you there, were you there, were you

B trem - ble. Were you there, were you there, were you there, were you

mf *with growing fervor* *with uncontrolled passion*

a tempo

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

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

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

B there? when they cru - ci - fied my Lord, my

f *più f*

56

S Were you there when they cru - ci - fied my Lord? hmm *mp*

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

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

B Lord? when they cru - ci - fied my Lord?

mp

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Soprano (S): *mp*, *hmm*, *hmm*, *rit.*, *p*

Alto (A): *mp*, *hmm*, *hmm*, *hmm*, *p*

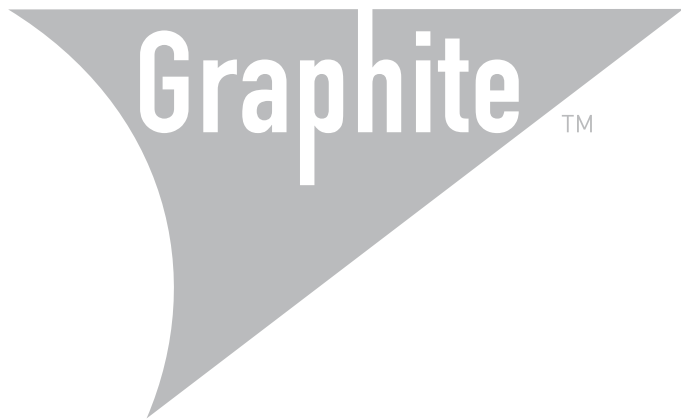
Tenor (T): *mp*, *hmm*, *hmm*, *hmm*, *p*

Bass (B): *mp*, *hmm*, *hmm*, *hmm*, *p*

Piano Accompaniment: *p*

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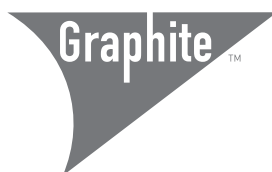
Christopher H. Harris



Dr. Christopher Harris, a native of Fort Worth, Texas, is currently the Director of Choral Studies at Arkansas Tech University. He received his PhD in Choral Music Education from Florida State University in Tallahassee, FL, his Master's in Choral Conducting from Ithaca College in Ithaca, NY, and his Bachelor's in Music Education from Texas Southern University in Houston, TX and is quite active as a music educator, conductor, performer, adjudicator, and choral composer. He is a published composer with several accolades including winner of both the Eastern and National Divisions of the 2013 National Association for Music Education Composition Competition, and the Grand Prize Winner of the 2016 Ithaca College Choral Composition Competition. His music has been performed internationally by mixed, men's, and treble choirs of varied ages and abilities. Most recently Harris was honored through the selection of his music for performance by the 2018 Texas All-State Mixed Choir, the 2018 Southwest American Choral Directors Association Honor's Men's Choir, the 2018 Arkansas Intercollegiate Choir, and the 2019 Arkansas All-State Mixed Choir and New York All-State Mixed Choir.

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