

I cast my mind to Calvary (O praise the name – Anástasis)

Benjamin Hastings, Dean Ussher & Marty Sampson

The motivation behind the writing of 'I cast my mind to Calvary' was an attempt to create something 'a little bit different' with a timeless, hymn-like quality, says co-author Marty Sampson. Sampson explains that the melody and text of the verses were completed first, with the song remaining unfinished until a request was received for an Easter piece, following which he wrote the chorus in just a few hours after it came to him 'out of nowhere'. The Greek word *anástasis* ('resurrection') was added to the title to sum up the content.

Uppermost in the authors' minds was the intent of personalising Jesus' experience as related in the passion narrative. Quoting from the second verse the line 'His body bound and drenched in tears', Sampson explains that they wanted to 'highlight ... the little details that sometimes get glossed over'.

Hear it here

Version with proficient band and large congregation (live album recording):

Open Heaven / River Wild: <https://www.youtube.com/watch?v=7o-mfbvTshw>

Interview with authors and an acoustic version:

Worship Together, New Song Café: https://www.youtube.com/watch?v=q3Wu2Qc5_hg&t=133s

Unplugged choir and lead vocal from a Benjamin Hastings album:

Songs You Maybe Didn't Know I Wrote and Some You Maybe Did
<https://www.youtube.com/watch?v=i7-5Aq2y3a0&t=2s>

A live congregation at an *Evangelical Movement of Wales* Conference in 2018:

<https://www.emw.org.uk/2020/06/o-praise-the-name-i-cast-my-mind-to-calvary/>

Scores // Lyrics // Chords

Lyrics and chords, free (C standard, but with auto transpose facility)

- Worship Together website
 - <https://www.worshiptogether.com/songs/o-praise-the-name-anastasis-hillsong-worship/>

Various online download sources, paid, including:

- www.musicnotes.com, www.praisecharts.com (C standard, most have transpose facility)


Books (both in key C):

- Hillsong Worship, *Open Heaven / River Wild*, (Hal Leonard Corp, April 2016)
 - *Book of the Hillsong live album (matches the YouTube version above)*
- *Songs of Fellowship* Vol. 6, #2856
 - *Appears to be a condensed form of the album version with some melodic and rhythmic simplification. Incorporates melody in right hand.*

Introduction

The first two lines make a straightforward introduction. Those with more resources (and courage) might consider a small group beginning with an unaccompanied chorus in close harmony, the band joining on the last word, and the congregation from verse 1.

Range ✓ (wide, exceeds congregational range when in C)

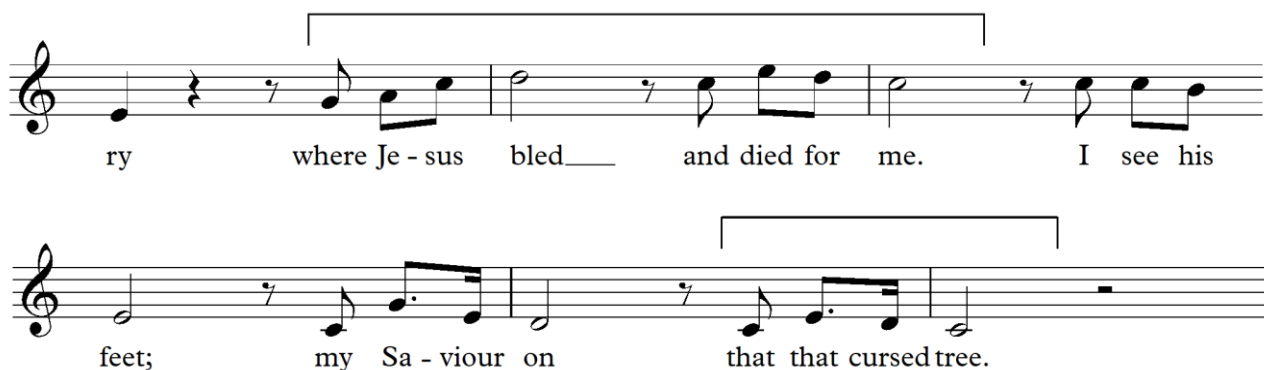
Voice 

The song was written in the key of C, and standard published arrangements preserve this. This suits an average upper male voice best. The range is very wide (especially if the alternate melody of v3 is used*) and for congregational use the key of A or A \flat is recommended.

Example 1: Very wide range as published

Regularity ✓✓✓ Syncopation ✓✓ (verses: extensive)

The verses are of identical metre and thus fit the same tune precisely. However, as recorded variously by its composers, the verse melody differs markedly from one interpretation to another. Printed versions appear to be transcriptions of these differing versions. Recommended for learning a congregational version by ear are those sung by Sampson in the *Worship Together, New Song Café* video, and by Hastings on his *Songs You Maybe Didn't Know I Wrote* album (see above). In both, two sections of the melody are simplified, leading to a convincingly congregational rhythm, shown bracketed:



ry where Je - sus bled and died for me. I see his
feet; my Sa - viour on that that cursed tree.

Example 2: Simplified melody & rhythm (shown with verse 1)

Listen to the Welsh conference recording for an example of this happening in a congregational context. You may wish to model this from the very first time you introduce the song to your congregation.

Instrumentation

The song works well with a guitar or piano accompaniment alone. With a good vocal lead (group or solo) and simplified verse rhythm, the first two verses and choruses could even be sung unaccompanied on Good Friday, with the full version plus instruments reprised on Easter Day.

Song set medley options

Songs that could flow well from this song or lead into it. In the *Worship Café* video, the composers suggest that from their experience it sits well as the last song in a set of four.

- Similar themes and tempo
 - How great thou art (StF 82)
 - When I survey (when using O WALY WALY, StF 287 (ii))
 - All heaven declares (StF 293)
- Similar tempo
 - The splendour of the King (StF 15)