

I Saw the Cross of Jesus

Music by
Lloyd Larson

Usage:
General/Lent

Scripture references:
Romans 3:25; 2 Corinthians 1:18-22; Galatians 6:7-16;
Philippians 3:17—4:1; Colossians 1:11-28



I Saw the Cross of Jesus

3

SATB

Words by
Frederick Whitfield, 1861

Music by
Lloyd Larson

Tenderly $\text{♩} = \text{ca. } 92$

The musical score is written for SATB choir and piano accompaniment. It begins with a piano introduction in 4/4 time, marked 'Tenderly' and 'p' (piano). The piano part features a gentle melody in the right hand and a supporting bass line in the left hand. The vocal parts enter at measure 4. The Soprano (SA) and Tenor (TB) parts are shown, with the Soprano part having a '4' above the first measure. The lyrics are: 'I saw the cross of Je - sus when bur - dened with my sin; I sought the cross of'. The piano accompaniment continues throughout the vocal lines, providing harmonic support.

4 SA *p*
I saw the cross of Je - sus when
TB

7
bur - dened with my sin; I sought the cross of

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10

Je - sus to give me peace with - in; I

13

brought my soul to Je - sus; He cleansed it in His

16

blood, — and in the cross of Je - sus I

19

found my peace with God.

This system contains measures 19, 20, and 21. The vocal line (treble clef) has a melody starting on G4, moving up stepwise to D5, then a whole rest in measure 21. The piano accompaniment (grand staff) features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand.

22

mp
I love the cross of Je - sus; it

This system contains measures 22, 23, and 24. The vocal line has a melody starting on G3, moving up to D4, then a whole rest in measure 24. The piano accompaniment continues with a similar rhythmic pattern. A piano dynamic marking *mp* is placed above the vocal line in measure 22 and below the piano right hand in measure 23.

25

p *mp*
I am a lost and low - ly
tells me what I am: a lost and low - ly

This system contains measures 25, 26, and 27. The vocal line has a melody starting on G3, moving up to D4, then a whole rest in measure 27. The piano accompaniment continues with a similar rhythmic pattern. Piano dynamic markings *p* and *mp* are placed above the vocal line in measures 25 and 26 respectively.

28

sin - ner saved on - ly through the Lamb;— no

sin - ner saved on - ly through the Lamb;

31

right - eous-ness nor mer - it, no beau - ty can I

34

plead;— in the cross I glo - ry my

yet in the cross I glo - ry my