

Foreword

Thinking back on the four churches my wife and I have served in and around Rome, Georgia over the years in part-time music ministry, I can recall three of them with prominently displayed crosses behind the pulpit areas. They were all the focal point of the sanctuary. I'm sure many of you share the same observation.

In church history and in the history of Christianity, the cross is also the primary focus of our faith. As the Apostle Paul writes in Galatians 6:14, “But God forbid that I should glory, save in the cross of our Lord Jesus Christ, by whom the world is crucified unto me, and I unto the world.”

This collection is comprised of hymn tunes that center on the cross. Their texts and melodies urge believers to remember the sacrifice of Jesus.

May these arrangements enrich our services and personal devotions during the Lenten season and remind us of the cross of Christ each time they are played and heard. Make yourself aware of the cross in churches you attend and make it your focus.

— Stan Pethel

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Blessed Redeemer

3

Stan Pethel

Tune: REDEEMER

by Harry Dixon Loes (1895-1965)

Moderately slow $\text{♩} = \text{ca. } 48$

Duration: 2:45

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My Faith Looks Up to Thee

Stan Pethel

Tune: OLIVET

by Lowell Mason (1792-1872)

Freely ♩ = ca. 80

4

Duration: 2:00

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Jesus, Keep Me Near the Cross

9

Stan Pethel

Tune: NEAR THE CROSS
by William H. Doane (1832-1915)Moderately $\text{♩} = \text{ca. } 104$

Musical score for the first system, measures 1-3. The key signature is one flat (B-flat). The time signature is common time (indicated by '8'). The vocal line consists of eighth-note patterns. The piano accompaniment features sustained notes and eighth-note chords. Measure 1 starts with a piano dynamic 'p'. Measures 2 and 3 continue the melodic line and harmonic progression.

Musical score for the second system, measures 4-6. The key signature changes to two flats (E-flat). The time signature remains common time ('8'). The vocal line becomes more active with sixteenth-note patterns. The piano accompaniment provides harmonic support with eighth-note chords and bass notes. Measure 4 starts with a piano dynamic 'mp'.

Musical score for the third system, measures 7-9. The key signature returns to one flat (B-flat). The time signature remains common time ('8'). The vocal line continues with eighth-note patterns. The piano accompaniment provides harmonic support with eighth-note chords and bass notes.

Musical score for the fourth system, measures 10-12. The key signature changes to two flats (E-flat). The time signature remains common time ('8'). The vocal line becomes more active with sixteenth-note patterns. The piano accompaniment provides harmonic support with eighth-note chords and bass notes.

Duration: 2:35

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The Old Rugged Cross

Stan Pethel

Tune: OLD RUGGED CROSS

by George Bennard (1873-1958)

Relaxed feel $\text{♩} = \text{ca. } 92$ $\text{Eighth note} = \overbrace{\text{Sixteenth note}}^3 \text{ Sixteenth note}$

Musical score for measures 1-3. The score consists of two staves. The top staff is in treble clef and 3/4 time, with dynamics including *mf*. The bottom staff is in bass clef and 3/4 time. Measure 1 starts with a half note followed by eighth notes. Measure 2 starts with a quarter note followed by eighth notes. Measure 3 starts with a quarter note followed by eighth notes.

Musical score for measures 4-6. The top staff is in treble clef and 3/4 time. The bottom staff is in bass clef and 3/4 time. Measures 4-6 show a continuation of eighth-note patterns with some changes in harmonic progression.

Musical score for measures 7-9. The top staff is in treble clef and 3/4 time. The bottom staff is in bass clef and 3/4 time. Measures 7-9 show a continuation of eighth-note patterns with some changes in harmonic progression.

Musical score for measures 10-12. The top staff is in treble clef and 3/4 time. The bottom staff is in bass clef and 3/4 time. Measures 10-12 show a continuation of eighth-note patterns with some changes in harmonic progression.

Duration: 2:35

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One Day

Stan Pethel
 Tune: ONE DAY
 by Charles H. Marsh (1886-1956)

Moderately $\text{♩} = \text{ca. } 52$

Duration: 2:35

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Footsteps of Jesus

Stan Pethel

Tune: FOOTSTEPS

by Asa B. Everett (1828-1875)

Liltingly $\text{♩} = \text{ca. } 60$

The musical score consists of four staves of music, each with a treble clef and a key signature of three flats. The time signature is common time (indicated by '8'). The first staff begins with a dynamic of *p* *freely*. The second staff begins with a dynamic of *mf*. The third staff begins with a dynamic of *mf a tempo*. The fourth staff begins with a dynamic of *mf*. Measure numbers 1, 5, 9, and 13 are indicated above the staves. Various performance markings are present, including *rit.* (ritardando) over measures 5-6, slurs, and grace notes.

Duration: 2:10

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I Saw the Cross of Jesus

Stan Pethel

Tune: WHITFIELD

Anonymous

Freely $\text{♩} = \text{ca. } 80$

1

pp

4

p

8

mp

12

Duration: 2:10

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There Is a Fountain

27

Stan Pethel

Tune: CLEANSING FOUNTAIN
Early American Melody

Moderately slow $\text{♩} = \text{ca. } 72$

4

7

10

Duration: 2:10

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Jesus Paid It All

Stan Pethel

Tune: ALL TO CHRIST

by John T. Grape (1835-1915)

Moderately slow $\text{♩} = \text{ca. } 76$

The musical score is divided into two systems. System 1 (measures 1-10) and System 2 (measures 11-16). The music is in common time. Dynamics include *mp*, *rit.*, *a tempo*, *mf*, *f*, and *rit.*. Measure numbers 4, 8, 11, and 15 are explicitly marked.

Duration: 2:10

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The Way of the Cross Leads Home

33

Stan Pethel

Tune: WAY OF THE CROSS
by Charles H. Gabriel (1856-1932)Moderately $\text{♩} = \text{ca. } 80$

Moderately $\text{♩} = \text{ca. } 80$

p

rit.

mf

(mel.)

a tempo

7

10

mf

Duration: 2:15

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