

# Keep Me Near the Cross

3

SATB and Solo with opt. Rhythm

Words by  
Fanny Crosby (1869)

Arranged by **Robert Sterling**  
Based upon NEAR THE CROSS  
by **William H. Doane** (1869)

① Big "2" feel ♩ = ca. 138

Piano introduction in G major, 6/8 time. The music features a steady eighth-note accompaniment in the bass and a more active melody in the treble. Dynamic markings include *mf* and *f*. There are two fermatas over the first and third measures.

1st time: Female Solo (*with some freedom*)

2nd time: Choir

5 SA *mf*

1. Je - sus, — keep me near the cross; there a pre - cious  
2. Near the — cross, a trem - bling soul, love and mer - cy

TB *mf*

Vocal line for Tenor and Bass, starting at measure 5. It includes the lyrics for both parts and dynamic markings.

Piano accompaniment for measures 5-7. It features a steady eighth-note accompaniment in the bass and a more active melody in the treble. Dynamic markings include *(mf)* and *f*. There is a fermata over the first measure.

8

foun - tain, free to — all, a heal - ing stream,  
found — me; there the — bright and morn - ing star

Vocal line for Tenor and Bass, starting at measure 8. It includes the lyrics for both parts and dynamic markings.

Piano accompaniment for measures 8-10. It features a steady eighth-note accompaniment in the bass and a more active melody in the treble. Dynamic markings include *f*. There is a fermata over the first measure.

① indicates CD track number.

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11

flows from Cal - v'ry's moun - tain.  
shed its beams a - round me.

2

14

In the cross, in the cross,

*f* 2

2

17

be my glo - ry ev - er, till my rap - tured

20

soul shall find rest beyond the riv -

23

1. 2

er.

er.

27

2. 3

er. \_\_\_\_\_

er. \_\_\_\_\_

31

*mf*

Near the cross! O Lamb of God, bring its scenes be -

*mf*

34

*mf*

Help me\_ walk from day to day

fore\_ me.

*mf*

37

with its shad - ows o'er\_ me.

*mf*

40 *f* 2  
In the cross, in the cross be my glo - ry

Musical notation for measures 40-42. The vocal line (treble clef) starts with a forte (*f*) dynamic and a second ending bracket over the first two notes. The piano accompaniment (bass clef) also starts with a forte (*f*) dynamic and a second ending bracket over the first two notes. The key signature is three sharps (F#, C#, G#).

*f* 2

Piano accompaniment for measures 40-42. The right hand (treble clef) features a melodic line with eighth and sixteenth notes. The left hand (bass clef) provides a rhythmic accompaniment with eighth notes and rests. A forte (*f*) dynamic and a second ending bracket are present at the beginning.

43  
ev - er, till my rap - tured soul shall find

Musical notation for measures 43-45. The vocal line (treble clef) continues with a forte (*f*) dynamic and a second ending bracket over the final two notes. The piano accompaniment (bass clef) also features a forte (*f*) dynamic and a second ending bracket over the final two notes.Piano accompaniment for measures 43-45. The right hand (treble clef) continues with a melodic line. The left hand (bass clef) provides a rhythmic accompaniment. A forte (*f*) dynamic and a second ending bracket are present at the beginning.

46  
rest be - yond the riv - er.

Musical notation for measures 46-48. The vocal line (treble clef) concludes with a forte (*f*) dynamic and a long note for the word "er.". The piano accompaniment (bass clef) also concludes with a forte (*f*) dynamic and a long note.Piano accompaniment for measures 46-48. The right hand (treble clef) concludes with a melodic line. The left hand (bass clef) provides a rhythmic accompaniment. A forte (*f*) dynamic and second ending brackets are present.