

Quero Estar Ao Pé da Cruz

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Fanny J. Crosby, 1869

JESUS, KEEP ME NEAR THE CROSS
Mary McDonald/
William H. Doane

Expressivo
♩ = 76-80

2 3 4 S.A. *p*
Que-ro es-

Expressivo
♩ = 76-80
p

5 6 7 8
tar ao pé da cruz de on-de ri - - ca_ fon - te cor-re

5 6 7 8

9 10 S.A. 11 12
fran - ca, sa - lu - tar do cal - vá_ rio o mon - te. A tre-

T.B. *p*

9 10 11 12

Quero Estar ao Pé da Cruz
Coro e Piano

Musical score for measures 13-16. The vocal line (treble clef) has lyrics: "mer ao pé da cruz, gra-ça e - ter - - na a - chou-me; ma-tu -". The piano accompaniment (grand staff) features a steady eighth-note bass line in the left hand and chords in the right hand.

Musical score for measures 17-21. The vocal line (treble clef) has lyrics: "ti - na es-tre - la a - li rai - os seus man - dou - me. Sim, na". The piano accompaniment (grand staff) features chords in the right hand and a bass line in the left hand. Dynamics include *mp* and *mf*, and a *poco rit.* marking.

Musical score for measures 22-26. The vocal line (treble clef) has lyrics: "cruz, sim, na cruz, sim, na cruz, sem - pre". The piano accompaniment (grand staff) features chords in the right hand and a bass line in the left hand. Dynamics include *a tempo* and *mf*.

Quero Estar ao Pé da Cruz
Coro e Piano

27 28 29 30 31

me glo - ri - - o e des - can - so en - con - tra - rei, sal - vo a -

27 28 29 30 31

mp

32 33 34 35 36

lém do ri - o. En - con - tra - rei des - can - so a - lém do ri - -

32 33 34 35 36

mf mp

37 38 39 40

o. Sem - pre à cruz Je - sus, meu Deus,

37 38 39 40

poco rit. p a tempo

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41 42 43 44 *mp* 45

quei - ras re - cor - dar - me; quei-ras a - bri -

p *mp*

De-la à som - bra, Sal - va - dor, quei - ras a - bri -

46 *livremente* 47 48 49 *rit.* 50

gar - me. Sim, na cruz, Sim, na cruz, sem - pre me glo - ri - o

gar - me.

livremente *rit.*

51 *cres. e accel. poco a poco* 52 53 54

e des-can - so eu en - con - tra - rei a-lém do ri - o.

mp *cres. e accel. poco a poco*

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a tempo *mf* 55 56 57 58

Con-fi - an - te jun - to à cruz, sem te - mor vi - gi - o, pois à

mf *a tempo*

59 60 61 62

prai - a san - ta i - rei, sal - vo a - lém do ri - o

63 *f* rit. *a tempo* 64 65 66

sim, na cruz, sim, na cruz,

sim, na cruz, sim, na cruz, sim, na cruz, sim, na

f rit. *a tempo*

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67 68 69 *ff* 70 71

sim, na cruz sem-pre me glo - ri - - o

cruz

67 68 69 70 71

ff

8^{va}

Mais lento

72 rit. 73 *mp* ♩ = ca.72 74 75 76

e des - can - so en-con - tra - rei e des - can - so en-con-tra -

mp

Mais lento

72 73 ♩ = ca.72 74 75 76

rit. mp

77 *mf* 78 *mp* 79 vo a - lém 80

rei sal - vo a lém do

mf

77 78 79 80

mf *mp*

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The musical score is divided into two systems. The first system contains the vocal line, and the second system contains the piano accompaniment. Both systems are in the key of A major (three sharps) and 4/4 time.

Vocal Line (System 1):

- Measures 81-82: The vocal line consists of a long note with a slur over it, with the lyrics "ri" and "o." written below. The notes are G4, A4, B4, and C5.
- Measure 83: The vocal line is a whole rest, with the instruction *molto rit.* above it.
- Measure 84: The vocal line is a whole rest.

Piano Accompaniment (System 2):

- Measures 81-82: The piano accompaniment features chords in the right hand and a melodic line in the left hand. The right hand plays chords of G4-A4-B4 and A4-B4-C5. The left hand plays a descending eighth-note line: G4, F4, E4, D4.
- Measure 83: The piano accompaniment continues with similar chords and a melodic line. The instruction *molto rit.* is placed above the right hand.
- Measure 84: The piano accompaniment concludes with a final chord of G4-A4-B4 in the right hand and a whole note G4 in the left hand. The dynamic marking *pp* is placed below the right hand.