

IN THE SHADOW OF THE CROSS

for S.A.T.B. voices, accompanied*

Words by
SUSAN NAUS DENGLER (ASCAP)

Music by
LEE DENGLER (ASCAP)

Unhurried, with expressive freedom (♩ = ca. 56-60)

ACCOMP.

4 SOPRANO / ALTO
rit. 5 *a tempo*
p

In the shad-ow of the cross, un-der-neath its might-y arms,

a tempo

7

there is ref-uge for the soul. There is shel-ter from life's harm.

* To purchase a full-length performance recording (42504) of this piece, go to alfred.com/downloads.

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42504

9

For the One who suf - fered there has re - deemed us from de - spair.

11

Come and rest _____ in the shad-ow of the cross,

14

in the shad-ow of the cross.

17

TENOR / BASS

In the shad-ow of the cross

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on that lone - ly af - ter - noon, when the sun had fled the sky

22 SOPRANO / ALTO

23

there I saw, with tear-filled eyes,
and the air was filled with doom,

mf

24

Christ be - came our sac - ri - fice. There is free - dom
There is free - dom

f

26

mp

in the shad - ow of the cross,

mp

in the shad - ow of the cross,

mp

28

rit. *a tempo*

in the shad - ow of the cross.

p

rit. *a tempo*

p

30

cresc. poco a poco

In the shad - ow of the cross,

cresc. poco a poco

cresc. poco a poco



let us rest our wea - ry souls,

for up - on it, Christ the Lord has ful -

filled sal - va - tion's goal.

rit. *a tempo* *rit.*

40

a tempo
p

In the shad - ow of the cross, let us lift our eyes to see

a tempo

42

cresc. poco a poco

Christ the Lord, who is our Light, from the dark has set us free.

cresc. poco a poco

cresc. poco a poco

44

Let us nev - er leave the side of the One who is our guide.

cresc. poco a poco

8

46

Let us live

f

rit.

Let us live in the shad-ow of the cross,

f

rit.

49

Slower, freely

mp

p

rit.

in the shad-ow of the cross.

mp

p

Slower, freely

mp

p

rit.

pp

Sub

The image shows a musical score for 'In the Shadow of the Cross'. It consists of three systems of music. The first system includes vocal staves and piano accompaniment. The second system continues the vocal and piano parts. The third system is marked '49' and 'Slower, freely', featuring a change in time signature from 2/4 to 4/4 and ending with a double bar line. A large red watermark 'Preview Only' is overlaid diagonally across the score.

In the Shadow of the Cross is a poignantly beautiful, yet highly accessible anthem for S.A.T.B. voices that calls the listener to reflect on the love and freedom that is found because of the cross of Jesus. It is suitable for communion, during Lent and Holy Week, or any time that Christ's sacrificial love is the worship theme. Suggested scripture texts which correspond include Is. 32:1–2, Matt. 26–27, Mark 15–16, Luke 23–24, John 19, Gal. 2:19–20, Phil. 2:1–8, Col. 1:15–23, and Heb. 12:1–2.

Lee Dengler is a composer and arranger with over 300 published choral anthems, books for vocal and piano solo, and Christmas and Holy Week cantatas to his credit. He studied choral composition and arranging with Alice Parker and received his Bachelor of Music and Master of Music degrees from West Chester University in West Chester, PA. He is a freelance music editor and engraver.

Susan Naus Dengler is a lyricist and writer, as well as a children's choir conductor, soprano soloist and voice teacher. She received degrees in Music Education from West Chester University and Church Music and Vocal Performance from Valparaiso University. Lee and Susan are Ministers of Music at College Mennonite Church in Goshen, Indiana.

8

46

Let us live

f

rit.

Let us live in the shad-ow of the cross,

f

rit.

49

Slower, freely

mp

p

rit.

in the shad-ow of the cross.

mp

p

Slower, freely

mp

p

rit.

pp

Sub

The image shows a musical score for 'In the Shadow of the Cross'. It consists of three systems of music. The first system includes vocal parts (Soprano and Bass) and piano accompaniment. The vocal parts have lyrics: 'Let us live' and 'Let us live in the shadow of the cross,'. The piano part features chords and melodic lines. The second system continues the vocal and piano parts with the lyrics 'in the shadow of the cross.'. The third system shows the piano part concluding with a final chord and a 'Sub' marking. The score includes dynamic markings such as *f*, *mp*, *p*, and *pp*, and performance instructions like 'Slower, freely' and 'rit.'. A large red watermark 'Preview Only' is overlaid diagonally across the score.

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