

# What Held You On The Cross

37

Words and Music by  
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Arranged by Michael Frazier and Dale Mathews

28 78 Quietly (♩=66)

1

Gm Gm Gm Cm Cm

F E Bb

3

Detailed description: This block contains the piano introduction for the first system. It features a treble clef with a key signature of one flat (Bb) and a 3/4 time signature. The tempo is marked 'Quietly' with a quarter note equal to 66 beats per minute. The music begins with a series of chords: Gm, Gm/F, Gm/E, Cm, and Cm/Bb. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a simple harmonic accompaniment. A first ending bracket is shown over the final measure, which is marked with a '3' for a triplet.

4 *Alto Solo*

I know You,— I've seen You all my life, A

E2 A Bb2(no3) Bb2(no3) Ab

Detailed description: This block contains the vocal entry for the second system. The vocal line is written in a soprano clef and begins with the lyrics 'I know You,— I've seen You all my life, A'. The piano accompaniment is in a treble clef and features chords: E2/A, Bb2(no3), and Bb2(no3)/Ab. The piano part provides a harmonic support for the vocal line, with the bass line remaining simple.

7

fig-ure on— a cru-ci-fix, a death with-out a fight:— You're

E2 G Ebm Gb

Detailed description: This block contains the vocal entry for the third system. The vocal line continues with the lyrics 'fig-ure on— a cru-ci-fix, a death with-out a fight:— You're'. The piano accompaniment features chords: E2/G and Ebm/Gb. The piano part continues to support the vocal line with a consistent harmonic texture.

hang-ing there up-on a cross— just by Your hands and feet. The

Gm Ebm Gm Gm Gm  
G $\flat$  F E

pic-ture's clear. but the sto-ry's in - com - plete. — So what

Cm7 Eb F

29 79 *Tenor Solo*

was it— that led You to that tree? What

D $\flat$ 2(no3) C

made You lay— Your bod-y down to save some-one like me,— 'Cause

G $\flat$  Gm  
B $\flat$  A

17

though it's true. I know that You were God in-side a man.

Bbm

Gbm  
A

D $\flat$   
A $\flat$

19

30 80

So I guess some-times— it's hard to un-der-stand...

Bbm  
G

E $\flat$ m7

21

*Alto Solo*

What held You on the cross— when You

*Choir*

What held You on the cross?

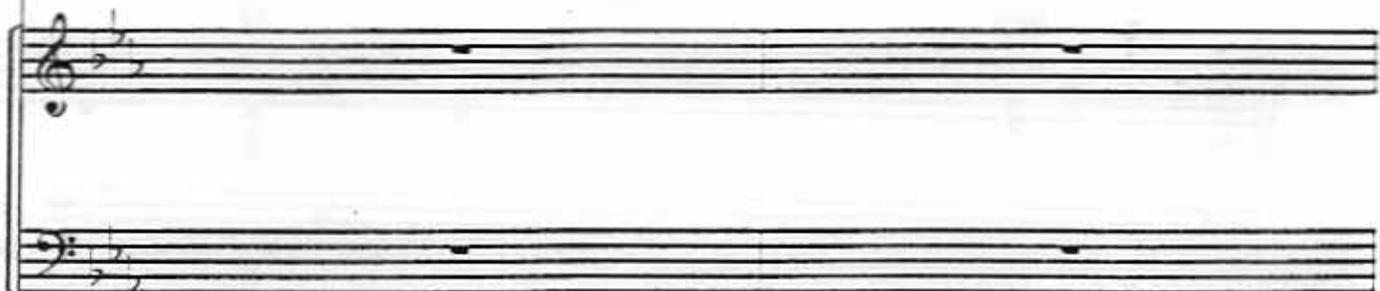
G $\flat$   
A $\flat$

A $\flat$ maj7  
B $\flat$

E $\flat$   
A $\flat$



could - 've walked a - way, — I see what You have done and I just



E $\flat$ 2 G E $\flat$  G A $\flat$ 9(11)A $\flat$  Gsus G B



have to say, — What held You on the — cross — was



What held You on the cross,



Fm E $\flat$  G A $\flat$  B $\flat$  A $\flat$  E $\flat$  G E $\flat$  A $\flat$



27

*Duet*

more than just the nails.— With all the pain and suf-fer-ing— and

$E\flat 2$   $E\flat$   $A\flat 9(11) A\flat$   $Gsus$   $G$   
 G G B

29

*unison*

*Duet*

all that You had lost.— Your love for me could on-ly be— what

Your love for me could on-ly be.—

$B\flat$   $Cm$   $Cm$   $Fm$   $E\flat$   
 C B $\flat$  A G

42  
31

31 81

Tenor Solo

held You on the cross. You

Ab  
Bb

Cm

Cm9  
Bb

Cm  
A

Ab  
Bb

34

saw me. I guess You must - 've known. My

Eb2(no3)

Eb2(no3)  
Db

36

*Duet*

life would be in dark - ness so You and You a-lone, — Would

Ab  
C

Abm  
C

38

bear the stripes, the crown of thorns — and all hu - mil - i - ty, —

Cm

Abm  
B

Eb  
Bb

40

*Tenor Solo*

32

82

Lord, I see my-self, but it's hard for me to see...

Cm  
A

Fm7

Alto Solo

*a tempo*



What held You on the cross when You

*rit.*

*a tempo*



What held You on the cross when You



$\Delta b$   
B $\flat$

B $\flat$ maj7  
C

E  
B $\flat$

*rit.*

*a tempo*



could - 've walked a - way, — I see what You have done and I just



could - 've walked a - way, — I see what You have done and I just



E2  
A

E  
A

B $\flat$ 9(11) B $\flat$

Asus

A  
C $\sharp$



46

## Duet

have to say,— What held You on the cross was

have to say,— What held You on the cross was

Gm E A B $\flat$  C B $\flat$  E A E B $\flat$

48

more than just the nails,— With all the pain and suf-fer-ing— and

more than just the nails,— With all the pain and suf-fer-ing— and

E $^2$  A E A B $\flat$ 9(#11) B $\flat$  Asus A C#

*unison*

all that You had lost Your love for me could on - ly be - what

all that You had lost Your love for me could on - ly be - what

(b)

C Dm Dm Gm E A  
D C B A

52 *Duet* 33 83 *rit.* *Alto Solo*

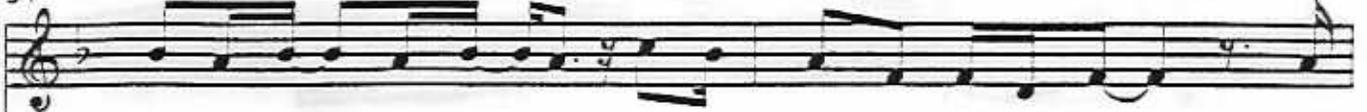
heid You on the cross. I

heid You on the cross. *rit.*

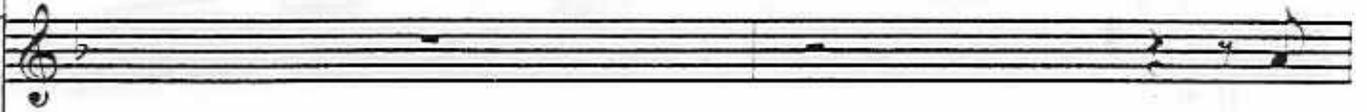
Bb F  
C

54

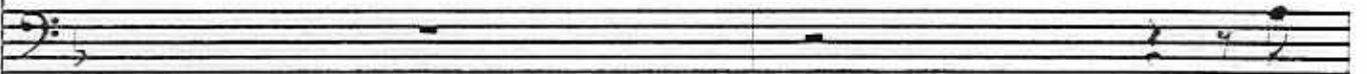
*a tempo*



don't de-serve your mer - cy, still You loved me just the same. — You



You

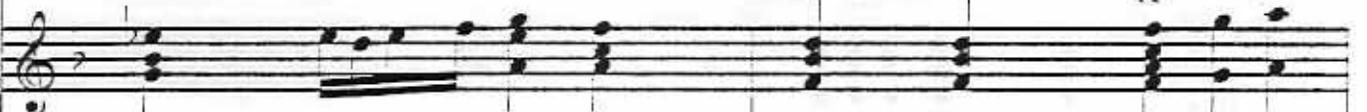


Cm7

F9

Bb

E  
A



*a tempo*



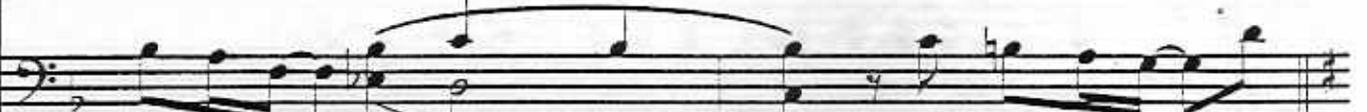
56



died for me and yet it's hard to know... What held You on the —



died for me, Ah — What held You on the



Eb

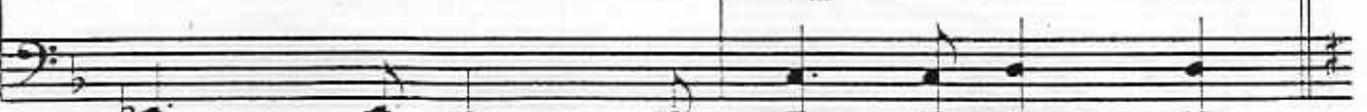
Bb  
D

Bb  
C

Cmaj7  
D



*rit.*



*a tempo*

cross— when You could - 've walked a - way,— I

*a tempo*

cross when You could - 've walked a - way,— I

*a tempo*

G C G2 B G B C9(#11) C

*Duet*

see what You have done and I just have to say,— What held You on the

see what You have done and I just have to say,— What held You on the

Bsus B D# Am G B C D C G B

62



cross was more than just the nails, — With



cross was more than just the nails, — With



G C G2 B G B C9(#11) C



64

34 84



all the pain and suf - fer - ing — and all that You had



all the pain and suf - fer - ing — and all that You had



Bsus B D# D E Em D



*unison*

lost Your love for me could on - ly be what

lost Your love for me could on - ly be what

Em C: Am G B

68

held You on the cross. Your

held You on the cross. Your

C D Em Bm C G B

70

*Duet*

*rit.*

love for me could on - ly be — what held You — on the

love for me could on - ly be — what held You — on the

A<sup>m</sup>

G  
B

C  
D

*rit.*

72

*a tempo*

*rit.*

*cross.*

*a tempo*

*rit.*

*cross.*

E<sup>m</sup>

E<sup>m</sup><sub>9</sub>  
D

E<sup>m</sup>  
C<sup>+</sup>

D<sup>+</sup>

G<sup>2</sup>

*a tempo*

*rit.*

Track off on 9

(C110)