

# What the Cross Really Is

Words and Music by  
DON KOCH, GREG BRUNOT,  
JORDAN GUYTON and JAKE HESS  
Arr. by Marty Hamby

\* **1** **8** In slow two ♩. = ca. 40  
B $\flat$  E $\flat$  B $\flat$  G m7

The piano introduction consists of three measures. The first measure is in B-flat major, the second in E-flat major, and the third in G minor. The tempo is marked 'In slow two' with a quarter note equal to approximately 40 beats per minute. The dynamics are marked 'mp'.

4 CHOIR *unis.*  
*mp*

Ev - 'ry - one sees a cross for what it

Measures 4 and 5 of the vocal line. The piano accompaniment continues with the same harmonic structure as the introduction. The lyrics are 'Ev - 'ry - one sees a cross for what it'.

6

is, It's not a place of hope, it's a place of

Measures 6 and 7 of the vocal line. The piano accompaniment continues with the same harmonic structure. The lyrics are 'is, It's not a place of hope, it's a place of'.

\*CD POINTS: Split-channel, CD: 1-7; Stereo Trax, CD: 8-14; Vocal Demo, CD: 15

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suf-fer-ing; Ev-'ry-one sees a grave for what it

$E\flat$   
 $B\flat$   $B\flat$

is, It's not a door to vic-tory, it's a fi-nal

$E\flat$   
 $B\flat$   $B\flat$

end-ing; But when a Sav-ior choos-es to make a

$E\flat$   
 $B\flat$   $E\flat$   $F$   
 $E\flat$

2 9

14

sac - ri - fice, It shows me what Cal - v'ry real - ly

*E<sup>b</sup>* *Cm7*

16

looks like. It looks like shack - les be - ing bro - ken, like

*mf* *mf*

*F sus* *B<sup>b</sup>*

18

bur - dens be - ing lift - ed, like sin - ners fi - n'ly free, from their

*B<sup>b</sup>* *A* *E<sup>b</sup>* *G*

guilt and shame; Looks like hope that's nev - er - end - ing, like

E $\flat$ 2 G m7

dark - ness in - to bless - ing, I pray that I nev - er miss

B $\flat$  F C m7 B $\flat$  D

what the cross real - ly is,

E $\flat$  C m F G m7

3 10

26

what the cross real - ly is!

E<sup>b</sup>

D<sup>+</sup>  
F<sup>#</sup>

G<sup>m</sup>

28

LADIES *unis.*

Lord, You gave me new eyes so I can

E<sup>b</sup>

B<sup>b</sup>

30

see, All of Your mer - cies right there in

E<sup>b</sup>  
B<sup>b</sup>

B<sup>b</sup>

32

front of me; Let my faith walk on wa - ter, — let the world

*Add MEN*

$E\flat$   
G  $E\flat$  B $\flat$

34

fi - n'ly see, That it's You that they're see - ing when they're

*cresc.* *cresc.*

4 11

$E\flat$   
B $\flat$  B $\flat$

36

look - ing at me. Looks like shack - les be - ing bro - ken, like

*f* *f*

$B\flat$   
 $E\flat$  B $\flat$

38

bur - dens be - ing lift - ed, like sin - ners fi - n'ly free, from their

$B\flat$   
A

$E\flat$   
G

40

guilt and shame; Looks like hope that's nev - er - end - ing, like

$E\flat 2$

$G m 7$

42

dark - ness in - to bless - ing, I pray that I nev - er miss

$B\flat$   
F

$C m 7$

$B\flat$   
D

what the cross real - ly is,

E $\flat$  C $\flat$ m F G $\flat$ m7

what the cross real - ly is!

E $\flat$  D $\flat$ + F $\sharp$  G $\flat$ m

5 12

LADIES *unis.*  
*mp*

It's where I first saw the light, it's where You

E $\flat$  B $\flat$

*mp*



50

laid down Your life, And my bur - dens, they all washed a -

$E\flat/G$   $B\flat/F$

52

way; It's where my sin could not hide from my

MEN unis. *mf*

$E\flat/B\flat$   $B\flat$

*mf*

54

Sav - ior Who died So that I would know what a sac - ri - fice

Add LADIES *f*

$E\flat/G$   $E\flat$   $Cm7$   $B\flat/D$

*f*



*cresc.*

*ff*

real - ly looks like.

*cresc.*

It looks like

*ff*

E $\flat$   
F

shack - les be - ing bro - ken, like bur - dens be - ing lift - ed, like

C  
*ff*

Dm7

sin - ners fi - n'ly free, from their guilt and shame; Looks like

C  
E

F2

62

hope that's nev - er - end - ing, like dark - ness in - to bless - ing, I

A m<sup>7</sup>C  
G

64

7 14

pray that I nev - er miss what the cross real - ly

D m<sup>7</sup>C  
E

F

F  
GE<sup>+</sup>  
G<sup>#</sup>

66

is. What the cross real - ly

A m

C  
G

68

Musical score for measures 68-69. The system includes a vocal line and a piano accompaniment. The vocal line consists of two staves (treble and bass clef) with lyrics: "is. What the cross real - ly". The piano accompaniment consists of two staves (treble and bass clef). Chords C and F are indicated above the treble staff. Dynamics include *mf* and *dim.*

70

Musical score for measures 70-71. The system includes a vocal line and a piano accompaniment. The vocal line consists of two staves (treble and bass clef) with lyrics: "is. What the cross real - ly". The piano accompaniment consists of two staves (treble and bass clef). Chords C and E C are indicated above the treble staff. Dynamics include *mp* and *mf*.

72

Musical score for measures 72-74. The system includes a vocal line and a piano accompaniment. The vocal line consists of two staves (treble and bass clef) with lyrics: "is.". The piano accompaniment consists of two staves (treble and bass clef). Chords A m7, F, and C are indicated above the treble staff. Dynamics include *rit.*, *mp rit.*, *dim.*, and *p*.