

Power of the Cross

SAB with Optional Full Orchestra*

Isaac Watts and Lew King

Lew King
Quoting HAMBURG
by Lowell Mason

① Mysteriously ♩ = 72

5 SA unison
poco rit. mp a tempo

A dy-ing man — hung on a cross to set us free, — He paid the

9 B *mp*

cost. God sac-ri-ficed — His ho-ly Lamb, His pre-cious Son, — the great I

☐ indicates track number for accompaniment CD.

*Also available: Optional Full Orchestral score and parts (30/1911M);
Performance/Accompaniment CD (99/1798M).

13 2 SA *mf*

O the pow - er of the cross! Lift it

B *mf*

AM!

mf

16

high to draw the world to Him. For our gain, He suf-fered

high to draw the world to Him. For our gain, for our gain, He suf-fered

19

loss O the pow - er of the cross!

mp

22

3

mf

There was a cross_____ that bore Your

mf

26

name,_____ scarred by sin_____ and stained with shame. But, on that

name,_____ scarred by sin and stained with shame.

29

cross,_____ if eyes could see, He took your place_____ on Cal-va-

on that cross, if eyes could see, He took your place, took your place on Cal-va-

32 *poco rit.* **f** *a tempo*

ry. O the pow - er of the cross! Lift it

ry. O the pow - er of the cross! Lift it

poco rit. **f** *a tempo*

35

high to draw the world to Him. For our gain, He suf-fered

high to draw the world to Him. For our gain, for our gain, He suf-fered

38 **Somewhat faster** ♩ = 78

loss. O the pow - er of the cross.

loss. O the pow - er of, When I sur -

Somewhat faster ♩ = 78

mf

Man of Sorrows

Words by **Lloyd Larson**
based on **Isaiah 53:4-6**
and **Philip P. Bliss**

Music by
Lloyd Larson
Incorporating: **HALLELUJAH! WHAT A SAVIOR**
by **Philip P. Bliss**

Expressively $\text{♩} = \text{ca. } 58$

The first system of the musical score is in 2/2 time. It features a piano accompaniment with a melody in the right hand and a bass line in the left hand. The tempo is marked 'Expressively' with a quarter note equal to approximately 58 beats per minute. The dynamics are marked 'mp'. The melody includes a triplet of eighth notes in the second measure and another triplet in the fourth measure.

5 SA

The second system of the musical score includes a vocal line for Soprano Alto (SA) and piano accompaniment. The vocal line begins with a whole rest in the first measure, followed by the lyrics 'Sure - ly He has borne our griefs.' The piano accompaniment continues with the same bass line as the first system, and the right hand provides harmonic support with chords and moving lines.

9

The third system of the musical score includes a vocal line for Soprano Alto (SA) and piano accompaniment. The vocal line begins with a whole rest in the first measure, followed by the lyrics 'Sure - ly He has borne our sor - rows.' The piano accompaniment continues with the same bass line as the first system, and the right hand provides harmonic support with chords and moving lines.

© 2011 and this edition published 2013 Lorenz Publishing Company, a division of The Lorenz Corporation.

All rights reserved. Printed in U.S.A.

Reproduction of this publication without permission of the publisher is a criminal offense subject to prosecution.

THE CCLI LICENSE DOES NOT GRANT PERMISSION TO PHOTOCOPY THIS MUSIC.

13 *mp*

He was wound - ed for us, and re - ject - ed for us.

He was wound - ed for us, bruised and re - ject - ed for us.

17 *poco rit.*

The chas - tise - ment of our sin was placed on Him.

poco rit.

21 *a tempo*

a tempo

25

mp

Sure - ly He has borne our griefs.

Sure - ly

29

Sure - ly He has borne our sor - rows.

He has borne our griefs.

Sure - ly

33

mf

He was cho - sen for us, a - lone, He

He has borne our griefs. He was cho - sen for us,

He has borne our griefs. He was cho - sen for us,

37

stands there for us. The sins of all the world were placed on

41 *poco rit.* *a tempo*

Him. All we like sheep have gone a - stray, we've

poco rit. *a tempo*

45

turned to our own way, yet by His stripes we have been

Come, Ye Faithful, Raise the Strain

John of Damascus (ca. 675-749),
Trans. by John M. Neale (1818-1886)

Arranged by Mary McDonald
Tune: ST. KEVIN
by Arthur S. Sullivan (1842-1900)

With joy ♩ = 112

The piano introduction consists of two staves in 4/4 time, key of D major. The right hand features a melody of eighth and quarter notes, while the left hand provides a harmonic accompaniment with chords and single notes. The piece concludes with a fermata over the final chord.

SA+opt. Cong. on melody

4 *rit.* *f a tempo*

The vocal line begins with a rest for four measures, then enters with the lyrics "Come, ye faith - ful, raise the strain". The piano accompaniment features a bass line with a strong rhythmic pattern and chords in the right hand. Dynamics include *f* and *a tempo*.

rit. *a tempo*

The piano accompaniment continues with a similar rhythmic pattern. The right hand has chords and moving lines, while the left hand has a steady bass line. Dynamics include *rit.* and *a tempo*.

7

The vocal line continues with the lyrics "of tri - um - phant glad - ness; God hath brought - His". The piano accompaniment provides harmonic support with chords and a bass line. Dynamics include *a tempo*.

The piano accompaniment concludes the section with a final chord and a fermata. The right hand has chords and moving lines, while the left hand has a steady bass line.

10

peo - ple forth in - to joy from — sad - ness.

13

“Al - le - lu - ia!” with the Son, God the Fa - ther

16

prais - ing; “Al - le - lu - ia!” yet a - gain

19

to the Spir - it rais - ing!

Musical score for measures 19-21. The vocal line (treble and bass clefs) contains the lyrics "to the Spir - it rais - ing!". The piano accompaniment (grand staff) features chords and melodic lines in the right and left hands.

22

Musical score for measures 22-24. The vocal line is silent. The piano accompaniment continues with chords and melodic lines. A key signature change to two flats is indicated at the start of measure 22.

25

rit. *molto rit.*

sfz rit. *ff molto rit.*

Musical score for measures 25-27. The vocal line is silent. The piano accompaniment includes dynamic markings: *rit.*, *molto rit.*, *sfz rit.*, and *ff molto rit.*

Regally ♩ = ca. 96

28

ff

“Al - le - lu - ia!” now we sing to our King im -

Regally ♩ = ca. 96

Sub

31

mor - tal Who, tri - um - phant, burst the bars

(Sub)

34

of the tomb's dark - por - tal. “Al - le - lu - ia!”

Sub