

Hallelujah Medley

includes

To God Be the Glory, Christ the Lord Is Risen Today,
Revive Us Again *and* Hallelujah, What a Morning

Driving! ♩ = 135

Arranged by Cliff Duren

Cunis

$\frac{F}{C}$

$\frac{B\flat}{C}$

C

$\frac{F}{C}$

$\frac{B}{F\sharp}$

$\frac{E}{F\sharp}$

F \sharp

$\frac{B}{F\sharp}$

$\frac{F}{C}$

$\frac{B\flat}{C}$

C

$\frac{F}{C}$

$\frac{Gm}{C}$

Csus

ff CHOIR

† "To God Be the Glory"

Praise

the

Lord!

Praise

the

F

$\frac{C}{E}$

† "To God Be the Glory." Words: Fanny Crosby/Music: William H. Doane.

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14

Lord! Let the earth hear

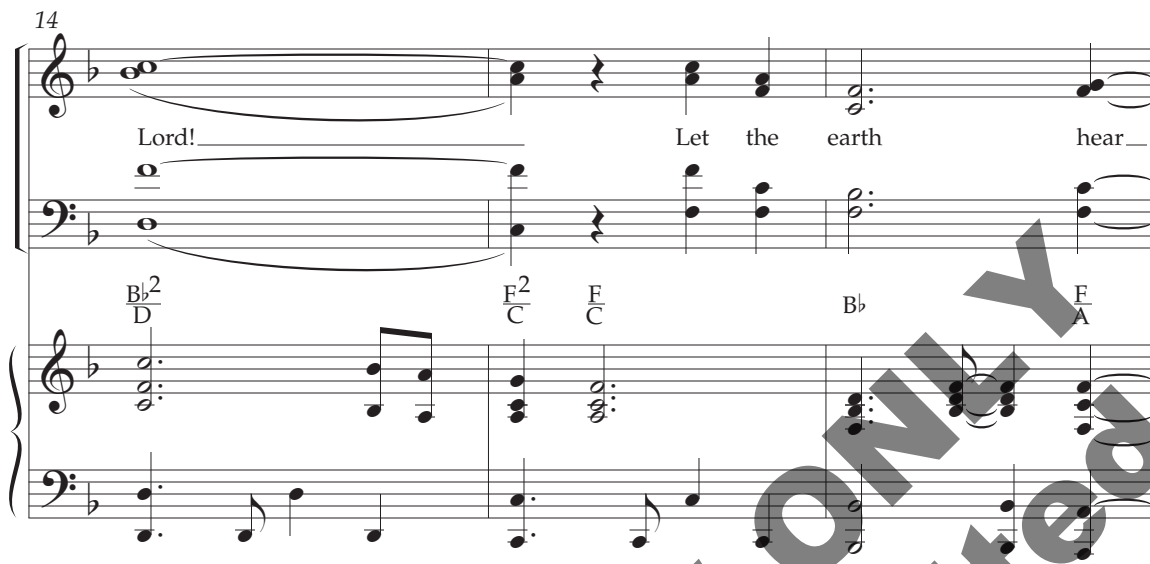
$B\flat^2$
D

F^2
C

F
C

$B\flat$

F
A



17

His voice! Praise the

F

$E\flat$ $E\flat 2(\#4)$ $E\flat$



20

Lord! Praise the Lord!

Gm^7

$B\flat$
F

$E\flat$



23 *unis.* Let the peo - ple re -

unis.

mf

26 2/37 † “Christ the Lord Is Risen Today”

joyce! Christ, the Lord is

f

29 *unis.* risen to - day, Al - le -

unis.

D(no3) D C G B

32

lu - ia! Christ, the Lord is risen to - day, _____

D *A* *D* *E♭* *E♭(no3)*

f

35 *unis.* *Al* *unis.* le - lu -

E♭ *A♭* *E♭* *B♭*

D♭ *C* *B♭*

38 *mf* † "Revive Us Again"

ia! Hal - le - lu - jah! Thine the

C *Csus* *C* *F* *C*

glo - ry. Hal - le - lu - jah! — A - men. Hal - le -

$\frac{E}{C}$ C A_m^7 G

unis.

lu - jah! — Thine the glo - ry. — Hal - le - lu - jah, —

unis.

$\frac{E}{C}$ C A_m^7 F^2

what a morn - ing. —

Gsus C^2 Csus

mf

4/39

† “Hallelujah, What a Morning”
mf CHOIR unis.

50

C²

Csus

C(no3)

Come, join the ce -

53

G

B

le - bra - tion for the glo - ri - ous re - sur - rec - tion of

56

F²

G(no3)

Je - sus, — Sav - ior.

59

— Come, there's a song — that's ring - ing.

C(no3)

62

It's the sound of cre - a - tion sing - ing He's ris - en..

G/B F²

65

— He's ris - en! —

Gsus

5/40

68 *f*
Parts

Hal - le - lu - jah, what a morn - ing!

*c*²

f

70

Hal - le - lu - jah, what a day!

G(no3)

72

Hal - le - lu - jah, love has con - quered

*Am*⁷

74

the pow - er of the grave!

F^2 Gsus G

76

Hear the song of prais - es ris - ing!

C^2

78

See the stone is rolled a - way!

G(no3)

80

Can you feel the hope that's dawn - ing?

Am⁷

82

Hal - le - lu - jah, what a morn - ing!

F² Gsus

84

Hal - le -

C(no3) Csus C C² C(no3)

86

lu - jah, a - men! What a morn -

ing! Hal - le -

C(no3) Csus C C² C(no3)

88

90

lu jah, a - men! What a morn -

E C C Am⁷ G(no3) C(no3)

The musical score is presented in three systems, each with a vocal line (treble and bass clef) and a piano accompaniment (grand staff). The lyrics are: 'lu - jah, a - men! What a morn -' and 'ing! Hal - le -'. Chord symbols are provided below the piano part: E, C, C, Am⁷, G(no3), C(no3), Csus, C, C², and C(no3). The score is marked with measure numbers 86, 88, and 90. A large diagonal watermark 'FOR PREVIEW ONLY' is overlaid on the page.

92

ing!

94

ff

NARRATOR:

There are hallelujahs in the air today, rising from the lips of those who serve a risen Savior. They echo around the world in an unending concert of praise to God for His great love.

(music to “Love Is Sending a Savior” begins)

Love Is Sending a Savior

NARRATOR :

It was this love that caused Him to give
His only begotten Son for the whole world.

Words and Music by
LEE BLACK, DEVIN McGLAMERY
and SUE C. SMITH
Arranged by Camp Kirkland

7/42 With energy! ♩. = 53

"It was this love..."

LADIES unison

mf

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8/43

10

bound in their shack - les "chains can - not be un - done." *mf* But the
MEN unis.

F Am G F²

13

en - e - my trem - bled for it heard a whisp - er, mer - cy would have its

F C E Dm⁷

16

CHOIR

say. Hope was ris - ing, to cry out Hos - an - na,

C E F C E

19

grace is mak-ing a way. Love is send-ing a Sa -

22

- vior! Love is send-ing a Sa - vior! unis. To the

25

great and the small, the king and the beg - gar, love is send-ing a Sa -

28

10/45

- vior.

C C E F C E F

32

mf
unis.

Songs broke out like the dawn of re - demp - tion, joy could not be

unis. *harm.*

Am F Am G

mp

35

stilled. Hearts of those who had longed for this mo - ment

F Am F

38

saw the prom-ise ful - filled. And the gates of the cit - y rang

A m G F² F

41

out with these prai - ses: Je - sus has come to save.

C_E D m⁷ C_E

44

Hope was ris - ing, to cry — out Hos-an - na, grace is mak-ing a way.

F C_E B^b2

47 *f*

Love is send - ing a Sa - vior!_

G^{sus} G C C[♯]/_E F

50

Love is send - ing a Sa - vior! To the great and the small, _ the
unis.

C C[♯]/_E F C[♯]/_E

53

king and the beg - gar, love is send - ing a Sa - vior._

Dm⁷ C Dm⁷ G⁷_{sus} G⁷ C C[♯]/_E

56

The musical score for 'The Rose Tree' is presented in three systems. The first system shows the vocal melody in treble clef and the piano accompaniment in bass clef. The second system continues the melody and accompaniment, with the piano part featuring a series of chords (F, C, C/E, F, G) and a melodic line. The third system shows the final measures of the piece, with the piano part ending on a sustained chord.

59

The image shows a musical score for the hymn "Blessed is He". It consists of two systems. The first system is for the vocal part, featuring a treble clef and a bass clef. The lyrics are "Bless - ed is He who comes in the name of the Lord." with a "unis." (unison) instruction. The second system is for the piano accompaniment, featuring a treble clef and a bass clef. The piano part includes a melody in the right hand and a bass line in the left hand. The tempo is marked "Andante" and the dynamics are "mf" (mezzo-forte). The key signature is one flat (B-flat major or D minor). The score is marked with a large "PREVIEW" watermark.

61

61 *unis.*

Bless - ed is He who

F G Am

64

comes in the name of the Lord.

G F

66

f

Love is send - ing a Sa - vior!_

G Asus D D# F# G

69

Love is send - ing a Sa - vior! To the great and the small, the

unis.

D D# F# G D# F#

king and the beg - gar, love is send - ing a Sa -

Em⁷ D Em⁷ A⁷_{sus} A⁷

- vior. To the great and the small, — the

Bm Bm A G D F#

king and the beg - gar, love is send - ing a

Em⁷ D Em⁷ A_{sus} A⁷

79

Sa - vior. A

A D D D# G

81

Sa - vior! Asus

A D D D# G

83

D

ff

Gethsemane

NARRATOR :

On the night before He was crucified, Jesus shared one last meal with His disciples. Then He led them to a garden about a half mile from the city, and on the way He told them again what was going to happen. Though we weren't there to hear, His words somehow find their way into our hearts. This is My body broken for you. This is My blood poured out for you.

(music to "Gethsemane" begins)

I am the true vine. Abide in Me and let My words abide in you.
Love one another as I have loved you. This is My commandment,
that you love one another. In this world you will have trouble.
But take courage. I have overcome the world.

Words and Music by
JASON COX and SUE C. SMITH
Arranged by Cliff Duren

 *Cinematic* ♩ = 71
D(no3)

"I am the true vine..."



3 D(no3)



5 Bb2

"...overcome the world."



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CHOIR
p unis.

7

Af - ter the bread and cup were of - fered,

unis.

Dm Dsus⁴/₂ Dm Bb2(#4) Bb

p

9

and on His knees He washed their feet.

Dm Dsus⁴/₂ Dm Bb

11

Af - ter they'd sung a song of wor - ship, He

Dm Dsus⁴/₂ Dm Bb2(#4) Bb

13

led them to Geth - se - ma - ne.

A D(no3)

mp

15

B \flat 2

17

14/49

mp

And in the sha-dows of that

C Dm Dsus $\frac{4}{2}$ Dm

19

gar - den, He prayed "Let this cup pass from

B \flat 2(#4) B \flat Dm Dsus $\frac{4}{2}$ Dm

21

me." — Still, I will fol-low in sur - ren - der the

B \flat 2 B \flat Dm Dsus $\frac{4}{2}$ Dm B \flat 2(#4) B \flat

unis. *unis.*

24

road that leaves Geth - se - ma - ne.

A D(no3)

26

mf

Fath - er, not my will, but

C B \flat 2

mf

28

Thine be done, so the world will know Your re -

Csus C Dm⁷

30

deem - ing love. If the cross de - mands ev - 'ry drop of blood, not my

unis.

Csus C $\frac{F}{A}$ B \flat 2 C Dm

unis.

33

will but Thine be — done.

Bb2 C D(no3)

mp

35

16/51

The sound of sold - iers broke the

Bb2 C Dm

f

37

si - lence. The trait - or's kiss was on His

Bb2 Bb C Dm

cheek. The Lamb sub - mit - ted to the

B \flat B \flat 2(#4) A Gm⁷ C E C^{sus} D C Am Dm C F A

al - tar that lay be - yond Geth - se - ma -

B \flat 2(#4) B \flat A

ne. Fath - er, not my will, but

D(no3) Cadd4 B \flat 2

45

Thine be done, so the world will know Your re - deem - ing love. If the

Csus C Dm⁷ Csus C F/A

48

cross de - mands ev - 'ry drop of blood, not my will but Thine be

Bb2 C Dm Bb2 C

51

17/52

done. If it brings You glo -

F Bb2

ff

53

*mf**unis.*

- ry, if it brings You hon - or, I choose to suf - fer will - ing - ly. —

Csus *Dm⁷* *Csus*

unis.

56

18/53

mp

Fath - er, not my will, but

B^b *B^b2(#4)* *B^b2* *B^b2*

mp

59

Thine be done, so the world will know Your re - deem - ing love. If the

Csus *C* *Dm⁷* *Csus* *C* *F/A*

62

unis.

cross de - mands ev - 'ry drop of blood, not my will but Thine be_

unis.

Bb2 C Dm Bb2 C

65

unis.

done. Not my will but Thine be done. Not my

unis.

Dm Bb2 C Dm

68

will but Thine be_ done.

Bb2 C D(no3)

p

70 19/54 *p*

Not my

B \flat 2

72 *rit.*

will but Thine be done.

Csus C Dm

rit.

I Love You

(from an Old Rugged Cross)

NARRATOR :

If we ever wonder whether we are truly loved, we only have to look at the cross. We only have to think of the nails that held Him there and imagine Him saying, "Father, forgive them."

Words and Music by
JOEL LINDSEY, JOSEPH HABEDANK,
and WAYNE HAUN
Arranged by Phil Nitz

20/55 *Tenderly* ♩ = 60

"If we ever wonder..."

mp

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

Musical score for piano introduction. It consists of two systems of grand staves (treble and bass clef). The first system has a key signature of one flat (Bb) and a 4/4 time signature. The tempo is marked 'Tenderly' with a quarter note equal to 60 beats per minute. The dynamics are marked 'mp' (mezzo-piano). The melody is in the right hand, and the bass line is in the left hand. The second system continues the melody and bass line.

4 *"...Father, forgive them."* CHOIR unis. *mp*

I left my home, I came so—

B \flat B \flat B \flat

Musical score for choir introduction. It consists of two systems of grand staves. The first system has a key signature of one flat (Bb) and a 4/4 time signature. The tempo is marked 'Tenderly' with a quarter note equal to 60 beats per minute. The dynamics are marked 'mp' (mezzo-piano). The melody is in the right hand, and the bass line is in the left hand. The second system continues the melody and bass line.

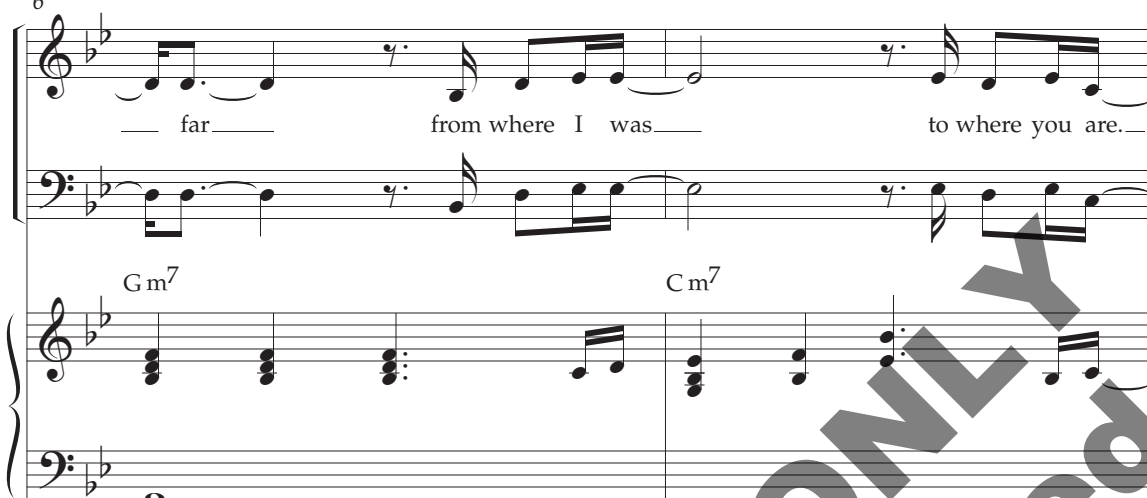
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6

— far — from where I was — to where you are. —

Gm⁷ Cm⁷



8

The bit - ter tears, the lone - ly —

F⁷_{sus} Bb



10

— ache, the man - y ways — a heart could —

Gm⁷ Cm⁷



12

— break. — And you were at — the cen - ter of — it all. —

Fsus F $B\flat$ D E \flat F $E\flat$

14

(21/56)

— To free you from — the pris - on of — the Fall. —

Dm⁷ Gm⁷ $B\flat$ F Cm¹¹

16

Fuller, but with tenderness

There was no hill too steep for me to climb, no road too

F⁷ sus B \flat F $E\flat$ E \flat $B\flat$ D Daug⁷

unis.

long and hard to make you mine.

unis.

G m F Eb Eb Fsus F Bb D

I gave all I had to give, and it was worth the cost

mel.

Eb F F#dim7

to say I love you from an old rug-ged cross.

G m G m F Eb Bb F F7sus

26

22/57

harm. I took your

B \flat B \flat / $\text{E}\mathbb{b}$

28

guilt, I bore your shame, — and I would do —

B \flat G m

30

it all — a — gain. — My o — pen

C m 7 F 7 sus

32

arms reached out in grace to pull you in -

B \flat G m 7

34

mf

- to love's em - brace. It's been

C m 7 F sus F B \flat D

36

spok - en in a thou - sand dif - f'rent ways, — but the

E \flat F E \flat D m 7 G m 7 B \flat F

23/58

38

cross said more than words_ could ev - er say.____ There was no

Cm^7 $Dm^7 E\flat M^7$ F^7_{sus}

40

f

hill too steep for me to climb, no road too

$B\flat$ $F E\flat$ $E\flat$ $B\flat D$ $Daug^7$

f

42

unis.

long and hard to make you____ mine.____

unis.

Gm $F E\flat$ $E\flat$ F_{sus} F $B\flat D$

44

I gave all— I had— to give,— and it was worth— the cost—

E \flat *F* *F \sharp dim⁷*

46

unis.

(24/59)

— to say I love you from an old rug-ged cross.—

unis.

G m *G^m
F* *E \flat* *B \flat
F* *F⁷_{sus}*

48

unis.

— Can you hear— the ech-oes from the

unis.

B \flat *A \flat
C* *D \flat* *E \flat*

50

hill? I loved you then, _ and child, I al-ways

B \flat A \flat / C D \flat E \flat

52

will. There was no

ff

Fsus F

54

hill too steep for me to climb, no road too

C G/F F C/E Eaug⁷

ff

unis.

56

long and hard to make you mine.

unis.

A m G F F Gsus G C

58

I gave all I had to give and it was worth the cost

F G G#dim⁷

60

mp unis.

to say I

unis.

A m F

62

love you — from an old rug-ged cross. —

$\frac{C}{G}$ G^7_{sus} C

mp

65

$\frac{C}{F}$ Dm^{11} C

rit.

NARRATOR:

The cry of “It is finished” hung in the air over Calvary as they took the lifeless body of the Savior from the cross. They laid it in a borrowed tomb and sealed the tomb with a heavy stone. It looked like tragedy and defeat.
(music to “He Walked Out” begins)

He Walked Out

NARRATOR :

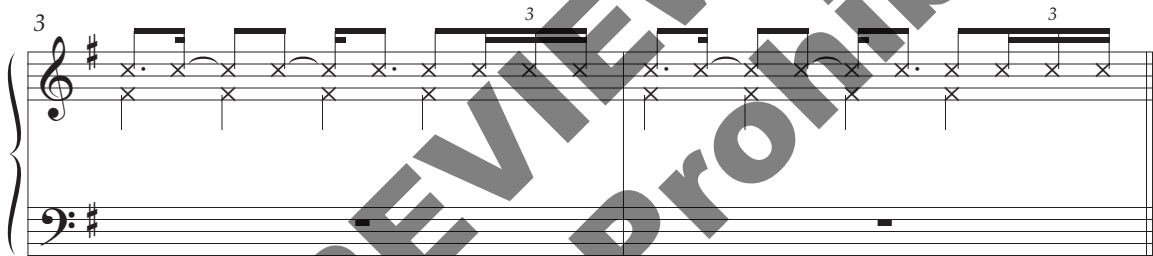
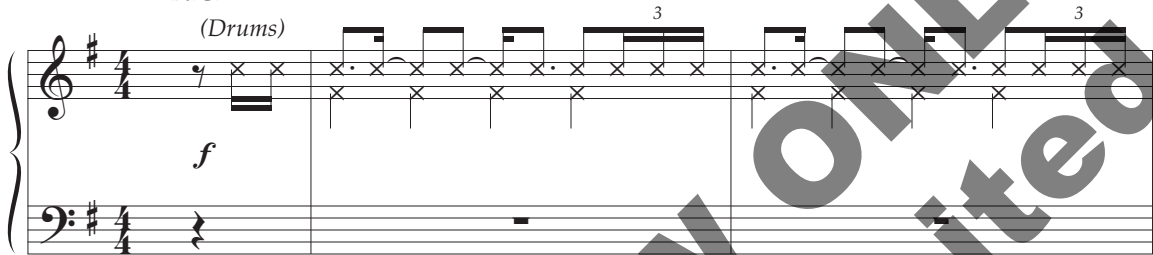
But it wasn't the end. Though it happened over two thousand years ago, like a victorious drumbeat, the message marches down through time. Jesus is alive!

Words and Music by
JASON COX, SCOTT INMAN
and KENNA TURNER WEST
Arranged by Phil Nitz

 *Militant* ♩ = 108

N.C.

(Drums)



CHOIR unis.



Em

(Play)

D⁶₉

CM⁷



**if using drums L.H. may be omitted*

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8

Oh, Oh,

B⁷_{sus} B⁷(#5) B⁷ E m D⁶₉

11

27/62

LADIES unis.
mf

Oh. A Ro-man cross,

CM⁷ E m B B E m
mf

14

a rug-ged hill; the sky was dark, the world was still.

D⁶₉ CM⁷ Baug B⁷

17

The Sav-ior took His fi-nal breath, and then He closed His

Em D⁶₉ CM⁷

20

mf

eyes in death. A bor-rowed tomb was where He laid,
MEN unis.

Baug B⁷ Am Em

23

28/63

f

but in three days He walked out, walked out of the

C Am C Bsus N.C. Em

26

grave. The stone was rolled a - way. Hear the emp - ty tomb shout, "He walked

D CM⁷ Bsus B7(#5) B⁷

29

out." The Vic - tor o - ver death, the King of Right - eous - ness. Oh

Em D CM⁷

32

hal - le - lu - jah, He walked out. Oh, Oh,

unis. unis.

Bsus N.C. Em D⁶₉

35

Oh hal-le-lu-jah, He walked out. Oh,

CM⁷ B⁷_{sus} B⁷(#5) B⁷ E m

38

(29/64)

Oh, Oh.

D⁶₉ CM⁷ E m B B

41

mf
unis.

And now He reigns for - ev - er - more. He is the Christ, the

(Opt. - Tenors only)
E m D⁶₉ CM⁷

mf

44

ris - en Lord, and dark - ness bows, the shad - ows flee.

Baug B⁷ E m D⁶₉

47

The en - e - my is un - der His feet. Oh yes, He shat -
(add Bass) Oh yes, He

CM⁷ Baug B⁷ A m

50

- tered ev - ry chain that glo - ri - ous day when He walked
shat - tered ev - ry chain

E m C B_{sus} B N.C.

53

f

out, walked out of the grave. The stone was rolled a -

Em D

f

55

way. Hear the emp-ty__ tomb shout, "He walked out." The Vic-tor o - ver

CM⁷ Bsus B7(#5) B⁷ Em

58

death, the King of Right-eous-ness. Oh hal - le - lu-jah, He__walked

D CM⁷ Bsus N.C.

61 *unis.* *Oh,* *Oh,* *Oh*

out. *Oh,* *Oh,* *Oh*

Em *D⁶₉* *CM⁷*

64 hal - le - lu - jah, He walked out. Oh,

B⁷_{sus} *B⁷(#5)* *B⁷* *Em*

66 30/65 Oh, Oh.

D⁶₉ *CM⁷* *Em* *B* *B*

69 *unis.* *unis.*

Death, where is — your sting? Grave, where is — your vic - to - ry?

unis. *unis.*

A m⁷ E m D E m $\frac{D}{E}$ E m $\frac{E m}{D}$

73

Je - sus has o - ver - come! The bat - tle's been

C² G B

sub. p

76

won!

8 8

$\frac{B}{A}$ $\frac{B}{G}$ $\frac{B}{F\#}$ E m

f

79

31/66

f

He — walked

N.C.

gliss.

82

out, walked out of the grave. The stone was rolled a -

Em D

(Piano cues 2nd time)

f

84

way. Hear the emp - ty — tomb shout, "He — walked out." The Vic - tor o - ver

CM⁷ B_{sus} B7(#5) B⁷ Em

87

death, the King of Right - eous - ness. Oh hal - le - lu - jah, He walked

1

D CM⁷ 1 Bsus B7(#5) B⁷

90

hal - le - lu - jah, He walked out. Oh, Oh,

2

Bsus N.C. Em D⁶₉

unis.

unis.

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93

Oh hal - le - lu - jah, He walked out. Oh,

CM⁷ B⁷_{sus} B⁷(#5) B⁷ E m

96

Oh, Oh

D⁶₉ CM⁷

98

hal - le - lu - jah, He walked out.

B_{sus} N.C. B⁷_{D#} N.C. E m

ff

There's Still Power in the Blood

NARRATOR :

This is a true story that really happened. Though it was long ago,
it's still speaking today. For the hopeless, it's still good news.

(music to "There's Still Power in the Blood" begins)

For those who fear and doubt, it's still peace and reassurance.
For the weary, it's still rest. For the searching, it's still the answer.
For the prisoner, it's still freedom, and for the dying, it's still life.
It still calls out today, "Come and be saved."

Words and Music by
JASON COX, SUE C. SMITH, and KENNA WEST
Arranged by Phil Nitz

32/67 Reverent ♩ = 62

N.C.
"For those who fear..."

p

mp

4 C C_{sus} C B_b B_b2(#4) C C_{sus} C

FEMALE SOLO
mp

7 You may ask your - self, "How can it mat - ter, what

F(no3)

9

hap-pened long_ a - go_ at Cal - va - ry?_

Dm⁷ Csus C B^b2

11

Does it make_ a bit of diff- 'rence? Does it mean a

F(no3) C
E

13

thing to - day_ for you and_ me?" Well, I've been to the cross, and

Dm⁷ Csus C B^b2 Csus C B^b B^b2(#4)

33/68

16

mf

I be - lieve: There is still sal - va - tion in His

CHOIR
mp

Ooo,

C

Csus

C

F

Fsus

19

name, still for - give - ness in a - maz - ing grace. There's still

Ooo.

F

C
E

Dm⁷

Csus

C

B^b2

F
A

22

com - fort in His love, - heal - ing in His touch; - and there's still

G m⁷ F A A C[#] D m C B^b

25

pow - er in the Blood.

Csus C B^b2 B^b2(#4) C Csus C

28

Des - p'rate souls - have fal - len in its shad - ow, the

F Fsus F C E

mf

30

sav - ing stream still flows_ to all_ who come._ And

Dm⁷ Csus C B^b2

32

if you go,_ you will find_ re - demp - tion_ in the pre - cious

F Fsus F C
E

34

Lamb of_ God, His on - ly_ Son,_ whose nail - scarred hands reach

Dm⁷ Csus C B^b2 Csus C B^b2 B^b2(#4)

34/69

37

f

out to ev - 'ry - one. There is still sal - va - tion in His

CHOIR

f

There is still sal - va - tion in His

C Csus C F B \flat F

40

name, still for - give - ness in a - maz - ing grace. There's still

name, still for - give - ness in a - maz - ing grace.

F C E Dm⁷ Csus C B \flat ² F A

43

com - fort in His love,___ heal - ing in___ His touch;___

Ooo,

G m⁷ F/A A/C# Dm C

This block contains the musical notation for measures 43 and 44. The vocal line (treble clef) has lyrics "com - fort in His love,___ heal - ing in___ His touch;___". The piano accompaniment (treble and bass clefs) features a long, flowing melodic line. The guitar part (treble clef) shows a chord progression: G m⁷, F/A, A/C#, Dm, and C.

45

and there's still pow - er in___ the Blood.___

there's still pow - er in___ the Blood._____

B² Csus C B² B^b

This block contains the musical notation for measures 45 and 46. The vocal line (treble clef) has lyrics "and there's still pow - er in___ the Blood.___" and "there's still pow - er in___ the Blood._____". The piano accompaniment (treble and bass clefs) continues the melodic line. The guitar part (treble clef) shows a chord progression: B², Csus, C, B², and B^b.

47

Pow - er in the Blood.

Ah, Ooo.

Csus C $\frac{E}{A}$ B \flat^2 B \flat^2 / $\frac{D}{D}$

49

mp There is still sal - va - tion in His name,

Csus C F Fsus F $\frac{C}{E}$

mp

52 35/70 SOLO ad lib. to the end

still for - give - ness in a - maz - ing grace. _____

And it's *f*

Dm⁷ Csus C B^b2 N.C.

54

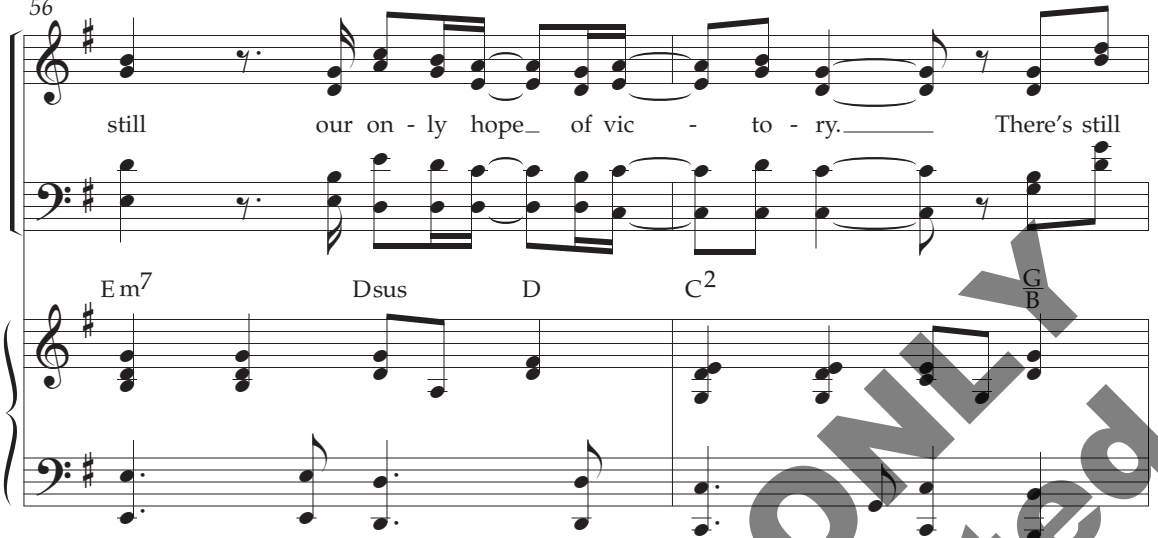
still the truth that sets us free,

G C G G D F#

56

still our on - ly hope_ of vic - to - ry. There's still

Em⁷ Dsus D C² G



58

com - fort in His love, heal - ing in His touch.

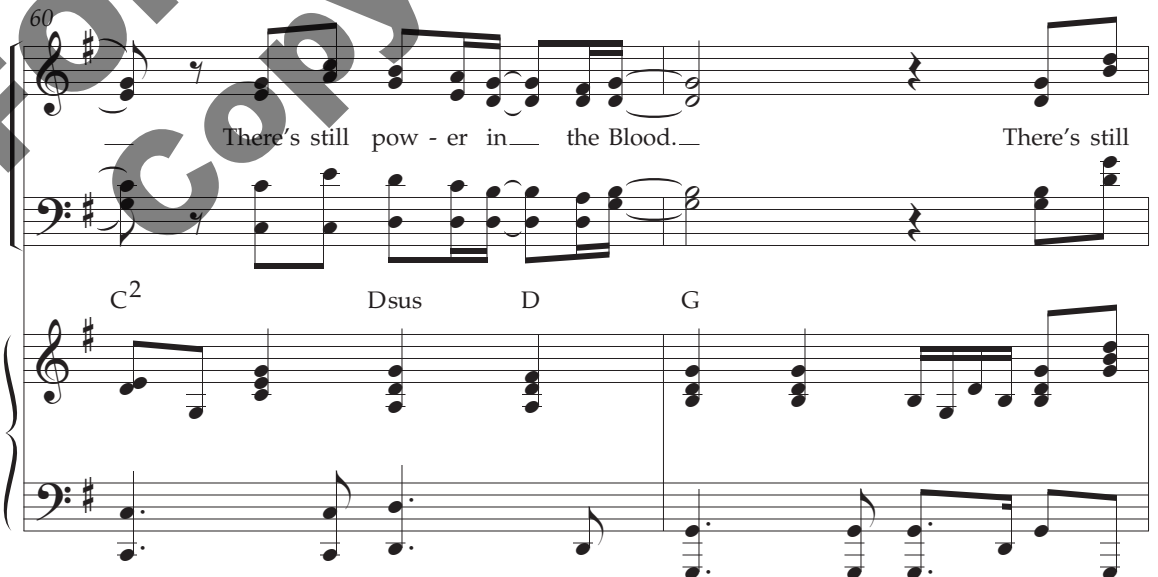
A m⁷ G B⁷ D# E m D



60

There's still pow - er in the Blood. There's still

C² Dsus D G



62

com - fort in His love, — heal - ing in — His touch. —

A m⁷ G/B B⁷/D[#] E m D

64

— There's still pow - er in the Blood, —

C² G/D Dsus D E^b2 E^b E^bM⁷ E^b

67

the Blood! —

F² F Dm⁷ N.C. G