

# Oh, the Power

Words and Music by  
 KARI JOBE CARNES, CODY CARNES,  
 MIA FIELDES, and JOSHUA SILVERBERG

With energy (♩ = 80)

Bbm Absus Db/F Gb

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in 4/4 time and begins with a whole rest. The piano accompaniment starts with a piano (*p*) dynamic and features a bass line with a half note chord and a treble line with a half note chord. The chords are Bbm, Absus, Db/F, and Gb.

VERSE 1

*p* Bbm Db/F

5  
 1. Knees to the earth You \_\_\_\_\_ by Your word as You watched the dark-ness

The first line of Verse 1 begins with a piano (*p*) dynamic. The vocal line starts on measure 5 with the lyrics "1. Knees to the earth You \_\_\_\_\_ by Your word as You watched the dark-ness". The piano accompaniment provides harmonic support with chords Bbm and Db/F.

Bbm Absus

come. Crushed by the weight of the cost, \_\_\_\_\_ as You prayed,

The second line of Verse 1 continues the vocal line with the lyrics "come. Crushed by the weight of the cost, \_\_\_\_\_ as You prayed,". The piano accompaniment continues with chords Bbm and Absus.

11 D $\flat$ /F G $\flat$  B $\flat$ m

“Not my will, but Yours be done.” — Geth - se - ma - ne, ... Heav - en met

CHORUS

14 A $\flat$ sus D $\flat$  *mf* B $\flat$ m

— me. — Re - deem - er, ... crowned in end - less — praise.

17 A $\flat$  D $\flat$ /F G $\flat$ 2

More Su - per - ior, ... name a - bove all ... names. ... King Je - sus,

20 B $\flat$ m7 A $\flat$ sus A $\flat$  A $\flat$ 2 A $\flat$

take the high - est ... place. ...

VERSE 2

23 *mp* Bbm Absus

2. There on the hill You sur - ren - dered Your will...

*mp*

25 Db/F Gb

“For they know not what they do.” grief in Your heart, Your hands

28 Absus Db/F

... ar the scars of a love — that led — You to — the tomb.

30 Gb Bbm Absus

... Cal - va - ry, where Heav - en met — me.

CHORUS

33 *f*  $D\flat$   $B\flat m$   $A\flat$

Re - deem - er, crowned in end - less - praise. My Sav - ior;

*f*

36  $D\flat/F$   $G\flat 2$   $B\flat m 7$   $A\flat sus$   $A\flat$

name a - bove all - names. King Je - s - us the high - est - place.

BRIDGE

40 1  $A\flat 2$   $A\flat$  *mp*  $A\flat$   $G\flat 2$

Oh, the pow - er of the cross!

*mp*

43  $B\flat m$   $A\flat$  *mf*  $D\flat/F$

Oh, the pow - er of Your blood! Oh, the pow - er of the cross!

46 Gb2 Bbm Ab

Oh, the pow - er of Your blood!

49 f Db/F Gb2

Oh, the pow - er of the cross! Oh, the pow - er of Your blood!

52 Ab Db/F Gb2

Oh, the pow - er of the cross!

55 Bbm Ab

Oh, the pow - er of Your blood!

CHORUS 2

57 D $\flat$  B $\flat$ m

O dark - ness, you have lost our strength!

60 A $\flat$  D $\flat$ /F

O hell, you lost ev - 'ry - thing! King Je - sus,

63 B $\flat$ m7 A $\flat$ sus A $\flat$  A $\flat$ 2 A $\flat$

... the high - est place!

CHORUS

66 D $\flat$  ***ff*** B $\flat$ m A $\flat$

Re - deem - er, crowned in end - less - praise. My Sav - ior;

69 D $\flat$ /F G $\flat$ 2 B $\flat$ m7

name a - bove all names. King Je - sus, take the high est place!

72 A $\flat$ sus A $\flat$  A $\flat$ 2 *ff*

Oh, pow - er of the cross!

**ENDING**

74 G $\flat$ 2 B $\flat$ m

Oh, the pow - er of Your blood!

*Double-time, crazy!*

76 A $\flat$  D $\flat$ /F

Oh, the pow - er of the cross!

78 G $\flat$ 2 B $\flat$ m

Oh, the pow - er of our blood!

80 A $\flat$

PREVIEW ONLY



# Oh, the Power

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 MIA FIELDES, and JOSHUA SILVERBERG

With energy (♩ = 80)

Bm A sus D/F# G

The first system of music features a guitar part with four measures of chords: Bm, A sus, D/F#, and G. Below it is a piano accompaniment with a treble and bass clef. The piano part starts with a piano (*p*) dynamic and consists of chords in the right hand and single notes in the left hand.

VERSE 1

5 *p* Bm D/F#

1. Knees to the earth You \_\_\_\_\_ by Your word as You watched the dark - ness

The first line of the verse begins at measure 5. The vocal line starts with a piano (*p*) dynamic and includes the lyrics: "1. Knees to the earth You \_\_\_\_\_ by Your word as You watched the dark - ness". The piano accompaniment continues with chords in the right hand and notes in the left hand.

Bm A sus

me. Crushed by the weight of the cost, \_\_\_\_\_ as You prayed,

The second line of the verse continues the vocal line with the lyrics: "me. Crushed by the weight of the cost, \_\_\_\_\_ as You prayed,". The piano accompaniment continues with chords in the right hand and notes in the left hand.

11 D/F# G Bm

“Not my will, but Yours be done.” — Geth - se - ma - ne, with Heav - en met

This system contains the first three measures of the piece. The vocal line starts with a quarter rest, followed by eighth notes for the lyrics. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

CHORUS

14 A sus D *mf* Bm

— me. — Re - deem - er, crowned in end - less — praise.

This system contains measures 14 and 15. Measure 14 has a vocal line with a quarter rest and a piano accompaniment with a whole note chord. Measure 15 continues the vocal line and piano accompaniment.

17 A D/F# G2

My su - pre - macy; name a - bove all — names. — King Je - sus,

This system contains measures 17 and 18. The vocal line features a quarter rest followed by eighth notes. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

20 Bm7 A sus A A2 A

take the high - est — place. —

This system contains measures 20 and 21. The vocal line starts with a quarter rest followed by eighth notes. The piano accompaniment features chords in the right hand and a bass line in the left hand.

VERSE 2

23 *mp* Bm A sus

2. There on the hill You sur - ren - dered Your will...

The first system of music for Verse 2 consists of a vocal line and a piano accompaniment. The vocal line starts at measure 23 with a melody in G major. The piano accompaniment features a bass line with eighth notes and a treble line with chords. The dynamic is marked *mp*. The key signature has two sharps (F# and C#).

25 D/F# G

"For they know not what they do." in Your heart, Your hands

The second system of music for Verse 2 continues the vocal line and piano accompaniment. The vocal line has a melodic phrase starting at measure 25. The piano accompaniment provides harmonic support with chords and a steady bass line. The dynamic remains *mp*.

28 A sus D/F#

— b the scars of a love — that led — You to — the tomb —

The third system of music for Verse 2 continues the vocal line and piano accompaniment. The vocal line has a melodic phrase starting at measure 28. The piano accompaniment provides harmonic support with chords and a steady bass line. The dynamic remains *mp*.

30 G Bm A sus

— Cal - va - ry, where Heav - en met — me. —

The fourth system of music for Verse 2 concludes the vocal line and piano accompaniment. The vocal line has a melodic phrase starting at measure 30. The piano accompaniment provides harmonic support with chords and a steady bass line. The dynamic remains *mp*.

CHORUS

33 *f* D Bm A

Re - deem - er, crowned in end - less - praise. My Sav - ior;

36 D/F# G2 Bm7 Asus A

name a - bove all - names. King Je - sus the high - est - place.

BRIDGE

40 1 A2 A A2 *mp* A G2

Oh, the pow - er of the cross!

43 Bm A *mf* D/F#

Oh, the pow - er of Your blood! Oh, the pow - er of the cross!

46 G2 Bm A

Oh, the pow - er of Your blood!

*mf*

49 *f* D/F# G2

Oh, the pow - er of the cross! Oh, the pow - er of Your blood!

*f*

52 A D/F# G2

Oh, the pow - er of the cross!

55 Bm A

Oh, the pow - er of Your blood!

CHORUS 2

57 D Bm

O dark - ness, you have lost your strength!

60 A D/F#

O hell, you lost ev 'ry - King Je - sus,

63 Bm7 A sus A A2 A

the high - est place!

CHORUS

66 D *ff* Bm A

Re - deem - er, crowned in end - less - praise. My Sav - ior;

69 D/F# G2 Bm7

name a - bove all names. King Je - sus, take the high est place!

72 A sus A A2 *fff*

Oh, pow - er of the cross!

74 ENDING G2 Bm

Oh, the pow - er of Your blood!

*fff* out time fee!

76 A D/F#

Oh, the pow - er of the cross!

78 G2 Bm

Oh, the pow - er of our blood!

80 A

Oh, the pow - er of our blood!



# Oh, the Power

Words and Music by  
 KARI JOBE CARNES, CODY CARNES,  
 MIA FIELDES, and JOSHUA SILVERBERG

With energy (♩ = 80)

Am Gsus C/E F

The piano introduction consists of four measures in 4/4 time. The right hand plays a simple melody, and the left hand provides harmonic support with chords. The chords are Am, Gsus, C/E, and F.

VERSE 1

*p* Am Gsus C/E

1. Knees to the earth you bring by Your word as You watched the dark - ness

The first line of music shows the vocal melody starting on a 5th measure rest. The lyrics are: "1. Knees to the earth you bring by Your word as You watched the dark - ness". The piano accompaniment continues with chords Am, Gsus, and C/E.

Am Gsus

Crushed by the weight of the cost, as You prayed,

The second line of music continues the vocal melody. The lyrics are: "Crushed by the weight of the cost, as You prayed,". The piano accompaniment continues with chords Am and Gsus.

11 C/E F Am

“Not my will, but Yours be done.” — Geth - se - ma - ne, who Heav - en met

Detailed description: This block contains the first three measures of the piece. The vocal line starts with a quarter rest, followed by eighth notes for 'Not my will, but Yours be done.' and a quarter rest. The piano accompaniment consists of chords in the right hand and single notes in the left hand. Chords are C/E, F, and Am.

CHORUS

14 Gsus C *mf* Am

— me. — Re - deem - ed — Crowned in end - less — praise.

Detailed description: This block contains measures 14-16. Measure 14 has a vocal line with a quarter rest and piano accompaniment with a Gsus chord. Measure 15 starts the chorus with a vocal line 'Re - deem - ed' and piano accompaniment with a C chord and a *mf* dynamic marking. Measure 16 continues with 'Crowned in end - less — praise.' and piano accompaniment with an Am chord.

17 G C/E F2

My name a - bove all — names. — King Je - sus,

Detailed description: This block contains measures 17-19. Measure 17 has a vocal line 'My name a - bove' and piano accompaniment with a G chord. Measure 18 has a vocal line 'all — names.' and piano accompaniment with a C/E chord. Measure 19 has a vocal line 'King Je - sus,' and piano accompaniment with an F2 chord.

20 Gsus G G2 G

take the high - est — place. —

Detailed description: This block contains measures 20-22. Measure 20 has a vocal line 'take the high - est — place.' and piano accompaniment with a Gsus chord. Measure 21 has a vocal line with a quarter rest and piano accompaniment with a G chord. Measure 22 has a vocal line with a quarter rest and piano accompaniment with G2 and G chords.

VERSE 2

*mp* Am G sus

2. There on the hill You sur - ren - dered Your will.

The first system of music for Verse 2 consists of a vocal line and a piano accompaniment. The vocal line starts with a treble clef and a key signature of one flat (B-flat). The lyrics are "2. There on the hill You sur - ren - dered Your will." The piano accompaniment is in a grand staff (treble and bass clefs) and features a steady eighth-note bass line and chords in the right hand.

25 C/E F

"For they know not what they do." in Your heart, Your hands

The second system of music continues the vocal line and piano accompaniment. The lyrics are "For they know not what they do." in Your heart, Your hands. The piano accompaniment continues with the same rhythmic pattern and chord structure.

28 G sus C/E

— bear the scars of a love — that led — You to — the tomb.

The third system of music continues the vocal line and piano accompaniment. The lyrics are "bear the scars of a love — that led — You to — the tomb." The piano accompaniment continues with the same rhythmic pattern and chord structure.

30 Am G sus

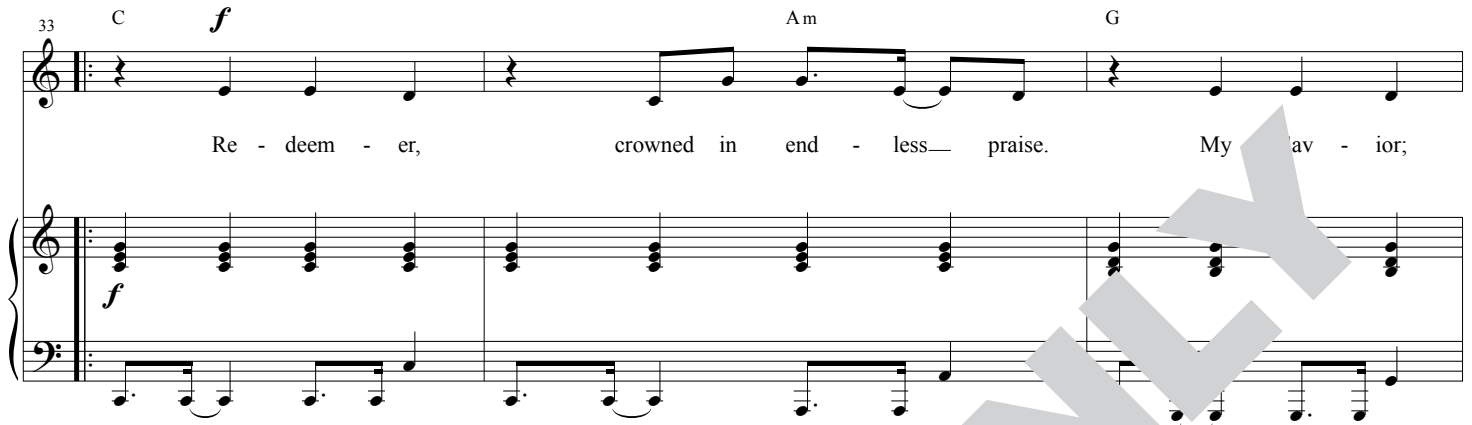
— Cal - va - ry, where Heav - en met — me.

The fourth system of music concludes the vocal line and piano accompaniment. The lyrics are "Cal - va - ry, where Heav - en met — me." The piano accompaniment continues with the same rhythmic pattern and chord structure.

CHORUS

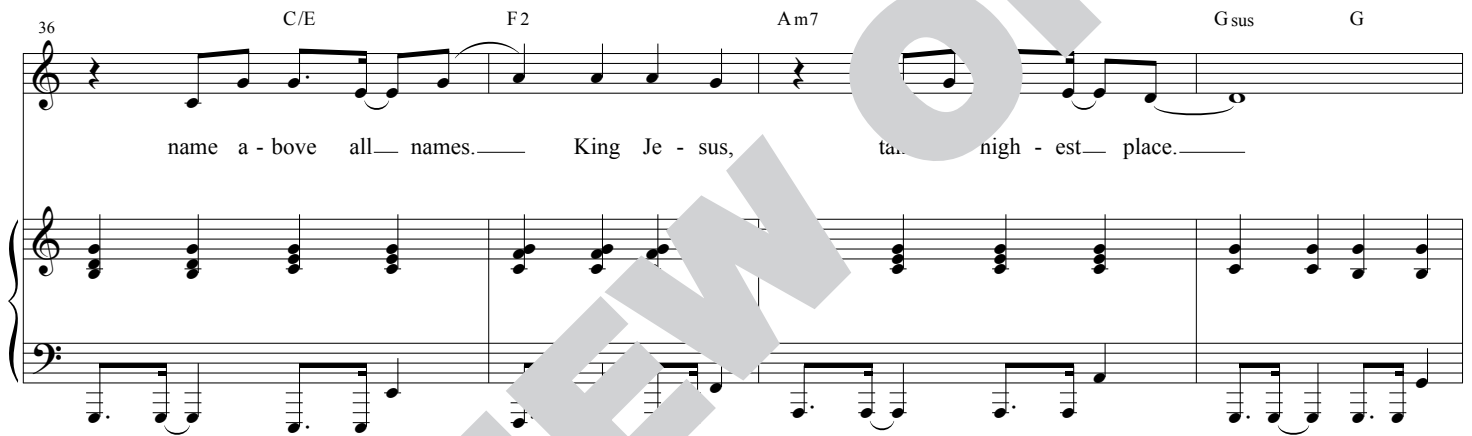
33 C *f* Am G

Re - deem - er, crowned in end - less praise. My av - ior;



36 C/E F2 Am7 G sus G

name a - bove all names. King Je - sus, ta - high - est place.



BRIDGE

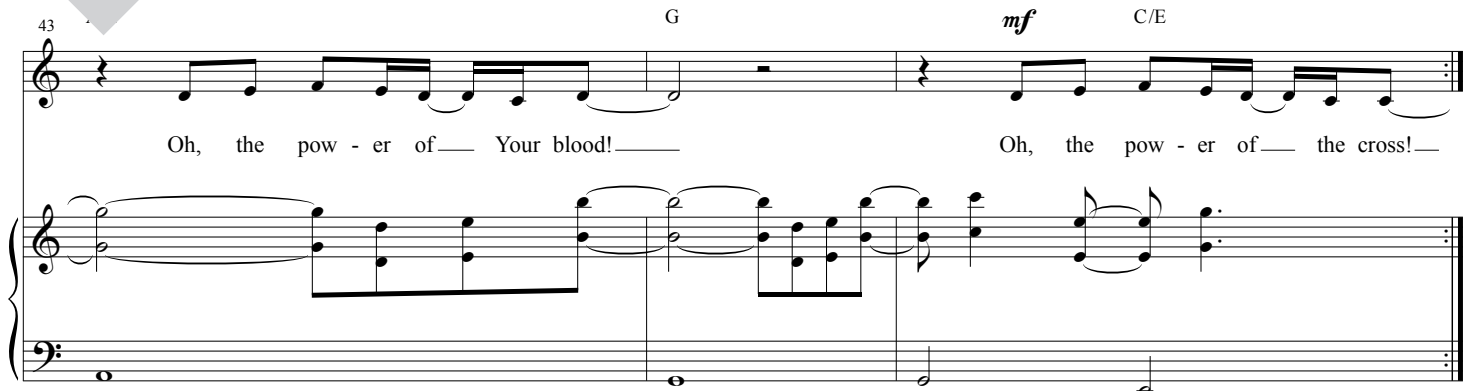
40 1 G2 G 2 G2 *mp* G F2

Oh, the pow - er of the cross!



43 G *mf* C/E

Oh, the pow - er of Your blood! Oh, the pow - er of the cross!



46 F2 Am G

Oh, the pow - er of \_\_\_ Your blood! \_\_\_

*mf*

49 *f* C/E F2

Oh, the pow - er of \_\_\_ the cross! \_\_\_ Oh, the pow - er of \_\_\_ Your blood! \_\_\_

*f*

52 G C/E F2

Oh, the pow - er of \_\_\_ the cross! \_\_\_

55 G

Oh, the pow - er of \_\_\_ Your blood! \_\_\_

CHORUS 2

57 C Am

O dark - ness, you have lost your strength!

60 G C/E

O hell, you lost ev - 'ry - King Je - sus,

63 Am7 Gsus G G2 G

take the high - place!

CHORUS

66 *ff* Am G

Re - deem - er, crowned in end - less - praise. My Sav - ior;

69 C/E F2 Am7

name a - bove all names. King Je - sus, take the high est place!

72 Gsus G G2 *fff* G

Oh, pow - er of the cross!

ENDING

74 F2 Am

Oh, the pow - er of Your blood!

*fff* *De-t fool*

76 C/E

Oh, the pow - er of the cross!

78 F2 Am

Oh, the pow - er of our blood!

80 G

Fermata

PREVIEW ONLY