

# Power

Text und Melodie: Myrna Summers

Arr.: Peter Sandwall

Klavier

The piano introduction consists of four measures. The first measure has a treble clef with a key signature of one sharp (F#) and a common time signature (C). It features a series of chords: Em, Em/D, C, and H. The bass clef part consists of a simple rhythmic pattern of eighth and sixteenth notes. The first measure is marked with a forte (f) dynamic.

5 *f*

S A

T B

God gave me a song that the

The vocal entry for Soprano (S) and Alto (A) begins at measure 5. The Soprano part starts with a half note G4, followed by a quarter note A4, and then a half note B4. The Alto part starts with a half note F#4, followed by a quarter note G4, and then a half note A4. The piano accompaniment continues with the same rhythmic pattern as the introduction, marked with a forte (f) dynamic.

9

S A

T B

ang - els may not sing

The vocal continuation for Soprano (S) and Alto (A) begins at measure 9. The Soprano part has a half note G4, followed by a quarter note A4, and then a half note B4. The Alto part has a half note F#4, followed by a quarter note G4, and then a half note A4. The piano accompaniment continues with the same rhythmic pattern, marked with a forte (f) dynamic.

13 *mf*

S A

T B

I've been washed in the blood by the cru- ci-fied one I've been re -

The vocal continuation for Soprano (S) and Alto (A) begins at measure 13. The Soprano part has a half note G4, followed by a quarter note A4, and then a half note B4. The Alto part has a half note F#4, followed by a quarter note G4, and then a half note A4. The piano accompaniment continues with the same rhythmic pattern, marked with a mezzo-forte (mf) dynamic.

17

S A

T B

deemed The Lord has been so good to me He's

The vocal continuation for Soprano (S) and Alto (A) begins at measure 17. The Soprano part has a half note G4, followed by a quarter note A4, and then a half note B4. The Alto part has a half note F#4, followed by a quarter note G4, and then a half note A4. The piano accompaniment continues with the same rhythmic pattern.

21

S A

T B

op - ened doors I — could - n't see some - times when I am feel - ing low no -

25

S A

T B

one who cares no - where to go my Fa - ther's rich He ans - w - ers my prayer

*f*

3

29

S A

T B

He has the pow - er of the world in His hand

*al Coda*

33

S A

T B

Pow - er! Pow - er!

37

S A

T B

Pow - er! Pow - er! my

41

S A

T B

Fa - ther's rich He answ-ers my prayer He has the pow-er of the world in His hand

3

3

45

S A

T B

*dal § al ⊕ Coda*

Pow - er!

49

S A

T B

Pow - er!

Pow - er!

53

S A

T B

Pow - er!

Pow - er!

57

S A

T B

Pow - er!\_

Pow - er!\_

Pow - er!\_