

LESSON 12

The Cross

THE SONGS THAT PROCLAIM CHRIST CRUCIFIED



WHEN I SURVEY THE
WONDROUS CROSS

1707



THERE IS A FOUNTAIN
FILLED WITH BLOOD

1772



THERE IS POWER
IN THE BLOOD

1899



JESUS SAVES

1882



I WILL SING OF
MY REDEEMER

1876



THE OLD RUGGED CROSS

1912



ABOVE ALL

1999



ONE CROSS.
EVERY PERSON.
BOUNDARIES GONE.



We preach Christ crucified:
a stumbling block to Jews
and foolishness to Gentiles,
but to those called, both Jews
and Greeks, Christ the power
of God and the wisdom of God.

1 CORINTHIANS 1:23-24

WOODLAWN CHRISTIAN CHURCH



You're invited to a

MOVIE MATINEE

FEATURING

I CAN ONLY IMAGINE

THE SONG YOU KNOW. THE STORY YOU DON'T.



SATURDAY
AUGUST 1

2:00 PM



FELLOWSHIP
IN CHRIST
CLASSROOM



BRING YOUR
friends
AND FAMILY!

POPCORN • FELLOWSHIP • INSPIRING STORY



The songs we love. The stories that shaped us. The faith that endures.



482 When the Roll Is Called Up Yonder

*When these things begin to come to pass, then . . . lift up your heads;
for your redemption draweth nigh. Luke 21:28*

James Milton Black, 1893

James M. Black, 1893



1. When the roll is called up yon - der, I'll be there,
2. On that bright and cloud - less morn - ing I'll be there,
3. Let us la - bor for the Mas - ter, I'll be there,
4. When the roll is called up yon - der, I'll be there,




When the roll is called up yon - der, I'll be there.
On that bright and cloud - less morn - ing I'll be there.
Let us la - bor for the Mas - ter, I'll be there.
When the roll is called up yon - der, I'll be there.



Refrain



When the roll, when the roll is called up yon - der,




When the roll is called up yon - der, I'll be there.



HEAVEN

When We All Get to Heaven 483

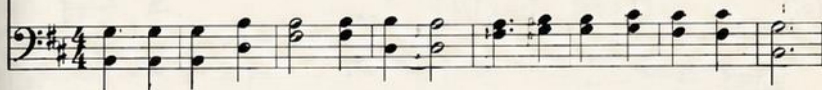
*God shall wipe away all tears from their eyes.
Revelation 7:17*

Eliza E. Hewitt, 1898

Emily D. Wilson, 1898



1. Sing the won-drous love of Je - sus, Sing His mer - cy and His grace;
2. While we walk the pil - grim path-way, Clouds will o - ver-spread the sky;
3. Let us then be true and faith - ful, Trust-ing, serv-ing ev - 'ry day;
4. On-ward to the prize be - fore us! Soon His beau - ty we'll be - hold;




In the man - sions bright and bless - ed He'll pre - pare for us a place.
But when trav - 'ling days are o - ver, Not a shad - ow, not a sigh.
Just one glimpse of Him in glo - ry Will the toils of life re - pay.
Soon the pearl - y gates will o - pen; We shall tread the streets of gold.



Refrain



When we all get to heav - en, What a day of re - joic - ing that will be!



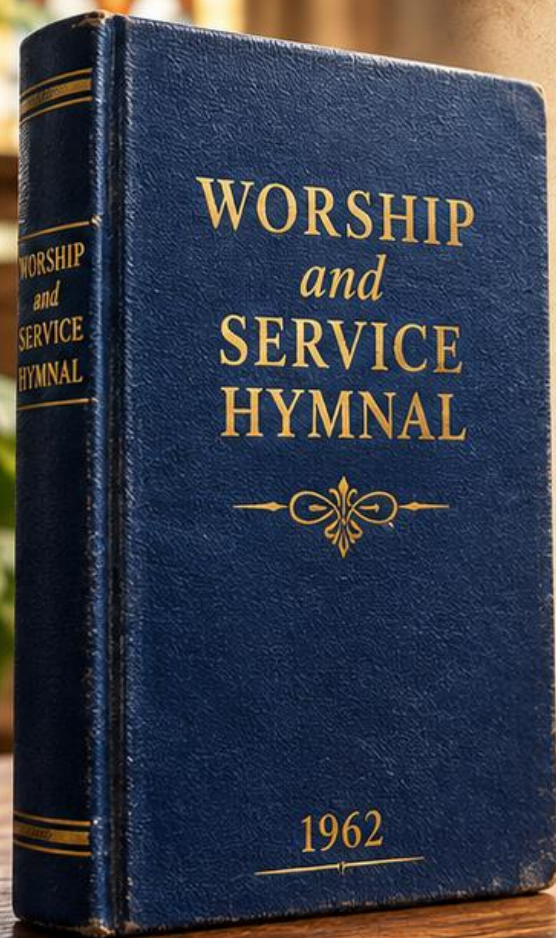

When we all see Je - sus, We'll sing and shout the vic - to - ry.



HEAVEN

SONGS THAT SHAPED OUR FAITH

As Found in the Worship and Service Hymnal (1962)



Song Name	1962 Page Number
O for a Thousand Tongues to Sing	49
When I Survey the Wondrous Cross	58
The Old Rugged Cross	63
Christ the Lord Is Risen Today	77
Holy, Holy, Holy	105
O Worship the King	107
All Hail the Power of Jesus' Name	111b
Crown Him with Many Crowns	122
There Is Power in the Blood	189
There Is a Fountain Filled with Blood	192
Just As I Am	198

Song Name	1962 Page Number
To God Be the Glory	241
I Will Sing of My Redeemer	266
Trust and Obey	297
In the Garden	311
I Surrender All	316
Whiter Than Snow	341
Near to the Heart of God	363
Have Thine Own Way, Lord	386
I Need Thee Every Hour	391
Jesus Saves	446
When the Roll Is Called Up Yonder	482
When We All Get to Heaven	483

Numbers and titles are from the Worship and Service Hymnal (1962).

THE MOUNT RUSHMORE OF GREATEST HYMNS EVER WRITTEN

Timeless Truths. Eternal Impact.



A MIGHTY FORTRESS IS OUR GOD

(1529)

Martin Luther

- Anthem of the Reformation
- Soundtrack of Protestantism
- Powerful declaration of faith and God's sovereignty
- One of the most historically influential songs ever written



16TH CENTURY



WHEN I SURVEY THE WONDROUS CROSS

(1707)

Isaac Watts

- Often called "the greatest hymn in the English language"
- Revolutionized English hymn writing
- Christ-centered
- Deep theology and extraordinary poetry



18TH CENTURY (EARLY)



AMAZING GRACE

(1772)

John Newton

- Best-known hymn in history
- Sung worldwide across denominations
- Symbol of redemption and grace
- Translated into hundreds of languages



18TH CENTURY (LATE)



HOLY, HOLY, HOLY

(1826)

Reginald Heber

- Expresses the holiness and majesty of God
- Profoundly Trinitarian
- Reflects the worship of heaven itself
- A defining hymn of God's majesty



19TH CENTURY (EARLY)



WORSHIP CONTROVERSIES THROUGHOUT CHURCH HISTORY



4TH CENTURY
c. AD 370s

THE FIRST WORSHIP WAR

St. Ambrose Controversy



THE CONTROVERSY

Should the church sing original hymns or only the Psalms?

Many believers insisted that only the inspired Psalms were proper for worship.



THE “NEW” MUSIC

St. Ambrose introduced original Christian hymns for the congregation to sing.

These hymns taught Christian doctrine—about Christ, the Trinity, salvation, and the life of faith.



THE OBJECTION

“The church should sing Scripture—not newly written songs.”

They believed human compositions were unbiblical and potentially dangerous.



SONGS THAT REPRESENTED THE CONTROVERSY

- *Aeterne Rerum Conditor* (Eternal Maker of the World)
- *Deus Creator Omnium* (God, Creator of All Things)
- *Veni Redemptor Gentium* (Savior of the Nations, Come)

These hymns quickly spread and were loved by the people—even though many leaders resisted them.



KEY LEADERS OF THE MOVEMENT

St. Ambrose of Milan (c. 340–397)

- Bishop of Milan
- Defender of the faith against heresy
- Pioneer of congregational hymnody
- Wrote numerous hymns that shaped Western Christian worship

ST. AMBROSE OF MILAN

c. 340–397

Bishop, Theologian, Hymn Writer

A new sound. A new way to sing. The same God to glorify.

16TH CENTURY
c. 1517–1550s

THE REFORMATION CONTROVERSY

Congregational Singing in the Vernacular

Sola
Scriptura
Scripture
Alone

MARTIN LUTHER

1483–1546

Reformer, Theologian, Hymn Writer



THE CONTROVERSY

Should ordinary people be allowed to sing in their own language?

In the medieval church, only the choir sang in Latin. Congregational singing was seen as inappropriate for worship.



THE “NEW” MUSIC

Luther and other Reformers introduced hymns in the people’s language so the congregation could sing.

These hymns taught biblical truth, strengthened faith, and involved the whole church in worship.



THE OBJECTION

“Ordinary people should not sing in worship. That is the role of the trained choir.”

Singing in the vernacular was considered irreverent and undignified by many in church leadership.



SONGS THAT REPRESENTED THE CONTROVERSY



A Mighty Fortress Is Our God

(1529)

A bold declaration of God’s strength and refuge for His people.



From Heaven Above to Earth I Come

(1535)

Christ’s incarnation proclaimed in language the people could sing.



Dear Christians, One and All, Rejoice

(1523)

A call to joyful praise to Christ the Savior.

These hymns carried Scripture to the hearts of the people and became central to Reformation worship.



KEY LEADERS OF THE MOVEMENT

- **Martin Luther** (1483–1546)
 - Reformer, hymns (35+), advocate for congregational singing
- **Huldrych Zwingli** (1484–1531)
 - Reformer in Zurich, encouraged congregational song
- **John Calvin** (1509–1564)
 - Emphasized Psalm singing in the vernacular
- **Philipp Melanchthon** (1497–1560)
 - Reformer, hymn writer and educator

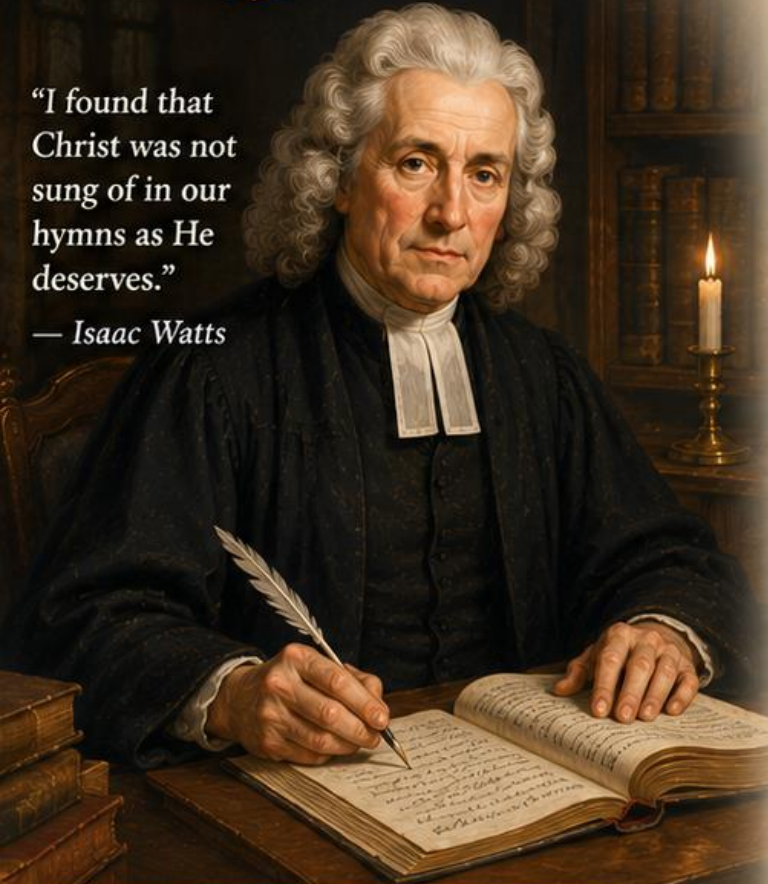
Why should the devil have all the good tunes? Let us sing to God!

— Martin Luther

EARLY 1700s
c. 1707

THE ISAAC WATTS CONTROVERSY

Original Hymns about Christ in Congregational Worship



"I found that Christ was not sung of in our hymns as He deserves."

— Isaac Watts

ISAAC WATTS

1674–1748

Minister, Theologian, Hymn Writer



THE CONTROVERSY

Can Christians write hymns that speak directly about Christ and the gospel?

Isaac Watts believed that the church sang more about David's experiences than about Christ's work and grace.



THE "NEW" MUSIC

Watts wrote original hymns that focused on the life, death, resurrection, and grace of Jesus Christ.

These hymns were theologically rich, Christ-centered, and designed for the whole congregation to sing.



THE OBJECTION

"These are human compositions, not God's inspired words. We should only sing the Psalms."

Many churches refused to sing his hymns, believing they were man's opinions rather than God's truth.



SONGS THAT REPRESENTED THE CONTROVERSY


*When I Survey
the Wondrous Cross*
(1707)

A meditation on the cross and the love of Christ.


Joy to the World
(1719)

A triumphant hymn celebrating Christ's first and second coming.


*Alas! and Did
My Savior Bleed*
(1707)

A hymn focused on the sacrifice and grace of Jesus Christ.

Watts went on to write over 600 hymns that shaped English-speaking churches for generations.



KEY LEADER OF THE MOVEMENT

Isaac Watts (1674–1748)

- Pastor of Mark Lane Congregational Church, London
- Deeply committed to biblical theology and doctrine
- Believed hymns should teach truth and stir devotion
- Known as "The Father of English Hymnody"
- His hymns eventually transformed congregational worship worldwide

"Sing to the Lord a new song; sing His praise in the assembly of saints." — Psalm 149:1

MID-1700s
c. 1739–1760s

THE CHARLES WESLEY CONTROVERSY

Evangelical Hymns of Experience and Devotion



CHARLES WESLEY

1707–1788

*Evangelist, Hymn Writer,
Co-founder of Methodism*



THE CONTROVERSY

Are personal, heartfelt,
evangelical hymns
appropriate for worship?

Many in the church believed
his hymns were too emotional,
too enthusiastic, and not
suitable for reverent worship.



THE “NEW” MUSIC

Charles Wesley wrote thousands
of hymns that emphasized
salvation by grace, assurance,
holiness, and the new birth.

His hymns were meant to
strengthen faith, encourage
believers, and help the church
experience God personally.



THE OBJECTION

*“These hymns are
too emotional and
too enthusiastic.
They stir up feelings
rather than reverence.”*

Some leaders feared they led
to disorder, sentimentalism,
or superficial religion.



SONGS THAT REPRESENTED THE CONTROVERSY



And Can It Be
(1738)

A profound hymn of
grace and mercy that
stirs the heart.



*Hark! The Herald
Angels Sing*
(1739)

A joyous proclamation
of the gospel good news.



*Christ the Lord
Is Risen Today*
(1744)

A triumphant celebration
of the resurrection.

Thousands of Wesley's hymns were sung by the Methodist
movement and eventually embraced by the broader church.



KEY LEADERS OF THE MOVEMENT

- Charles Wesley (1707–1788)
 - Evangelist and hymn writer (6,000+ hymns)
 - Co-founder of Methodism with John Wesley
- John Wesley (1703–1791)
 - Preacher, theologian, and leader
 - Strong supporter and user of Charles Wesley's hymns
- The Methodist Movement
 - Championed congregational singing
 - Brought these hymns to the world

“I sing the mighty power of God... that made the mountains rise.” — Charles Wesley

I'll Fly Away

I'll fly - a - way, O glo - ry,

*Emotional religion, worldly music,
and doctrine at risk?*

Outdoor camp meetings and gospel songs brought powerful revivals—but also fierce criticism from within the church.

New gospel songs communicated the message in simple, memorable, and emotional ways.

“Emotionalism” and
“excitement” over
true religion



Music was “too worldly,”
“sentimental,” and
“theatrical”



Fear that simple songs
would lead to shallow
or false conversions



Doctrines and reverence
were being compromised

- I'll Fly Away
- What a Friend We Have in Jesus
- Just As I Am
- Softly and Tenderly
- There Is Power in the Blood



Charles
Finney
Evangelist



D. L. Moody
Evangelist



Philip P.
Bliss
Hymn Writer



Fanny J.
Crosby
Lyricist



A time of great awakening—and great debate.
Many saw the hand of God; others feared the heart was being misplaced.

1960s–1970s
c. 1965–1975

THE JESUS MOVEMENT CONTROVERSY

Folk Music and the Rise of Contemporary Worship



THE JESUS MOVEMENT

*A Generation Seeking Authenticity,
Community, and a Personal
Relationship with Christ
— And Expressing It in Song*



THE CONTROVERSY

Does folk music with guitars and simple choruses belong in church worship?

Many older Christians believed this style was too casual, too secular-sounding, and a departure from “sacred” church music.



THE “NEW” MUSIC

Young believers brought the music of their generation—folk guitars, simple melodies, and singable songs—into the church.

The songs emphasized discipleship, Jesus as Lord, and living out faith in everyday life.



THE OBJECTION

“This isn’t church music. It sounds too much like the world. Church music should sound sacred, not casual.”

Critics said the style was irreverent, too informal, and would lead to a loss of tradition and reverence in worship.



SONGS THAT REPRESENTED THE CONTROVERSY



Pass It On
(1970)

A call to share Christ’s love and the Good News everywhere we go.



Seek Ye First
(1972)

A reminder to seek God’s kingdom above all else in our daily lives.



Majesty
(1971)

A declaration of the Lord’s greatness and sovereignty.

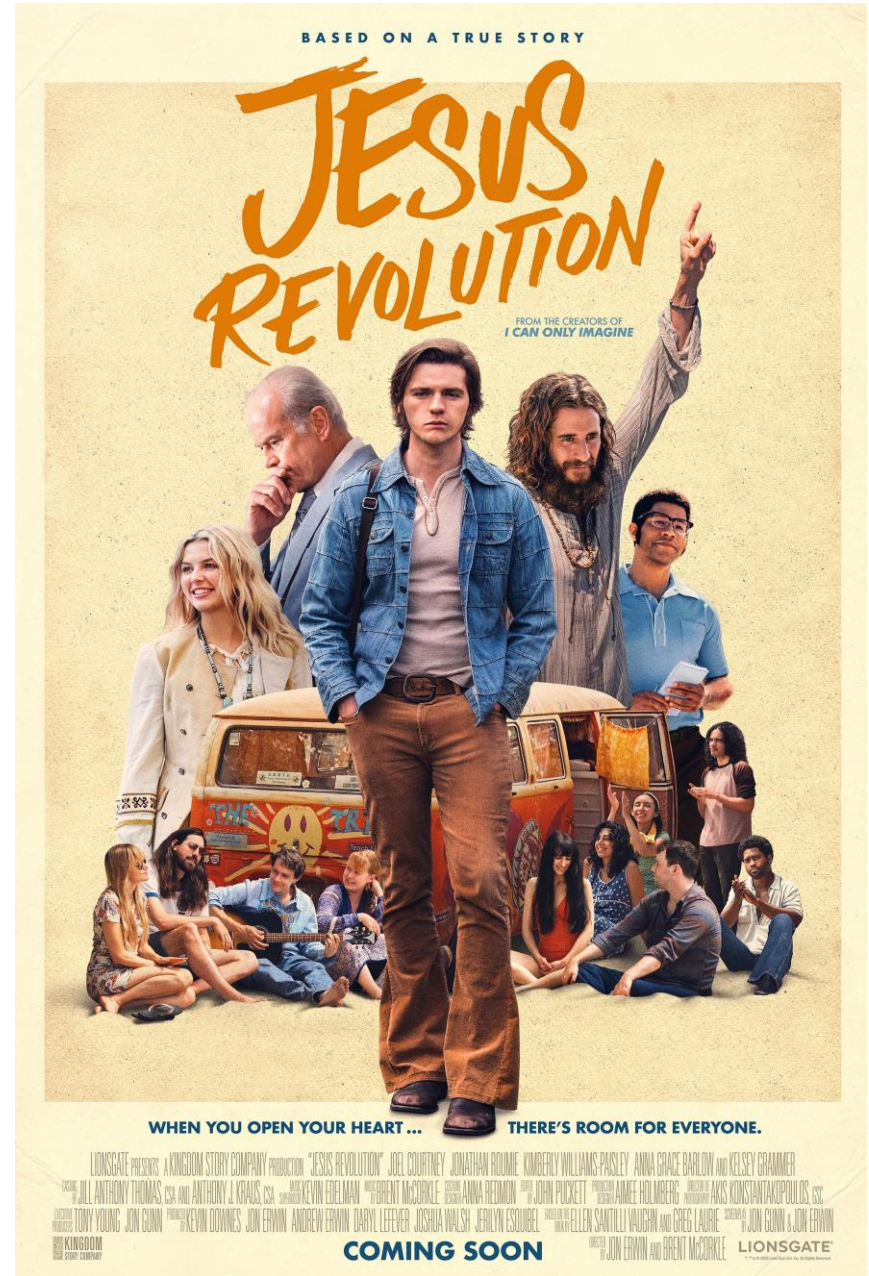
These songs became anthems for a generation passionate about Jesus and the mission of the church.



KEY LEADERS OF THE MOVEMENT

- **Chuck Smith (1927–2013)**
 - Pastor, Calvary Chapel Costa Mesa; catalyst of the movement
- **Greg Laurie (b. 1952)**
 - Evangelist; gave leadership to young believers and worship
- **Lonnie Frisbee (1949–1993)**
 - Evangelist and worship leader; known for “I Love Jesus”
- **Keith Green (1953–1982)**
 - Singer-songwriter; prophetic voice of the era
- **John Wimber (1934–1997)**
 - Teacher and leader in the Vineyard movement

— “A new command I give you: Love one another. As I have loved you, so you must love one another.” — John 13:34 —



1980s–PRESENT
c. 1980–TODAY

YOU ARE WORTHY OF ALL PRAISE
WORTHY OF ALL POWER
WORTHY OF ALL GLORY
YOU ARE GOD ALMIGHTY



A NEW GENERATION OF SONGS

Blending biblical truth with contemporary sounds and global influences—seeking to engage hearts and point people to the glory of God.

THE PRAISE & WORSHIP CONTROVERSY

The Rise of Contemporary Worship in the Church



THE CONTROVERSY

Does contemporary praise and worship music reflect theologically rich, congregational worship, or does it promote a performance-driven, emotion-centered experience?

Many traditionalists worry that the focus on musical style, production, and the individual worship leader shifts attention away from Scripture, doctrine, and the gathered church.



THE “NEW” MUSIC

Praise and worship songs use modern instruments, repeating choruses, simple structures, and global musical languages to create an atmosphere of worship and encounter.

They are easy to learn, theologically centered (in many cases), and designed to foster participation and personal response.



THE OBJECTION

“This music feels more like a concert than church. The repetition is shallow, the theology is thin, and the focus is on the artist, not on God.”

Critics fear theological simplicity, lyrical repetition, celebrity culture, emotional manipulation, and the loss of congregational unity and reverence.



SONGS THAT REPRESENT THE CONTROVERSY



Above All

(Paul Baloche, 2001)

A declaration of Christ's supremacy and worthiness that became a modern worship standard.



How Great Is Our God

(Chris Tomlin, 2004)

A majestic anthem of God's greatness, widely sung across the world and across denominations.



Awesome God

(Rich Mullins, 1988)

A worship song expressing God's greatness and majesty in powerful and simple words.

These songs reflect a global movement that continues to grow and shape worship in churches around the world.



KEY LEADERS OF THE MOVEMENT

- **Chris Tomlin** (b. 1972)
 - Songwriter; “How Great Is Our God,” “Our God”
- **Matt Redman** (b. 1974)
 - Songwriter; “10,000 Reasons (Bless the Lord)”
- **Michael W. Smith** (b. 1957)
 - Songwriter; “Above All,” “Open the Eyes of My Heart”
- **Hillsong Worship** (Australia)
 - Global worship ministry and songwriting collective
- **Bethel Music** (California)
 - Known for worship anthems and revival culture
- **Elevation Worship** (North Carolina)
 - Influential in shaping modern worship sound



“I will praise You, O Lord, with all my heart; I will sing of all Your wonders.” — Psalm 9:1

THE SAME GOD. THE SAME TRUTH. THE SAME WORSHIP.



BRIDGE BUILDERS

Uniting Generations. Preserving Truth.

While others debated styles, these artists built bridges—honoring the past, embracing the present, and helping the church sing the same gospel together.



**SAME GOSPEL.
SAME TRUTH.
DIFFERENT VOICES.**

*The church has always sung.
The bridge continues.*



“I will praise You, O Lord, with all my heart; I will sing of all Your wonders.” — Psalm 9:1

THE SAME GOD. THE SAME TRUTH. THE SAME WORSHIP.



THEIR CONTRIBUTION



Honor the rich heritage of hymnody and Scripture



Write new songs that faithfully proclaim the gospel



Bring generations together in worship



Bridge styles without compromising theology



Equip the church to sing the same truth across changing voices

Not choosing sides. Building unity. Strengthening the church.

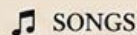
MODERN BRIDGE BUILDERS



**BILL & GLORIA
GAITHER**

1960s–Present

New gospel songs, hymn revival, and *Homecoming* gatherings that unite generations.



SONGS

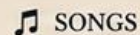
- Because He Lives
- The King Is Coming
- He Touched Me



**KEITH & KRISTYN
GETTY**

2000s–Present

Blending rich theology, biblical depth, and beautiful melodies rooted in hymn heritage.



SONGS

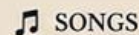
- In Christ Alone
- How Deep the Father's Love
- Christ Our Hope in Life and Death



TRAVIS COTTRELL

1990s–Present

Writing worship songs that echo hymn-like truths in contemporary expressions.



SONGS

- Ever Be
- (This Is) The Greatest Day
- Holy and Anointed One

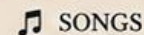


**SOVEREIGN
— GRACE —
MUSIC**

**SOVEREIGN
GRACE MUSIC**

2000s–Present

Creating theologically rich songs that connect the church to the historic faith and nourish congregational worship.



SONGS

- All I Have Is Christ
- Grace Greater Than Our Sin
- Worthy of It All



**AND MANY
OTHERS**

2000s–Present

Artists and songwriters who continue to bridge generations and styles for the sake of the gospel.



LESSON 12

When I Survey the Wondrous Cross



Isaac Watts
Author



1707
Date



Classic English
Hymnody
Era



“Love so amazing, so divine,
demands my soul, my life, my all.”



THE STORY BEHIND When I Survey the Wondrous Cross

Isaac Watts ♦ 1707 ♦ Classic English Hymnody



A YOUNG MAN'S COMPLAINT

He wanted more theology in the church's songs. So he wrote them.



WRITTEN FOR COMMUNION

First published in 1707 for the Lord's Supper as a meditation on the cross.



ROOTED IN SCRIPTURE

Saturated with biblical truth woven into poetic worship.



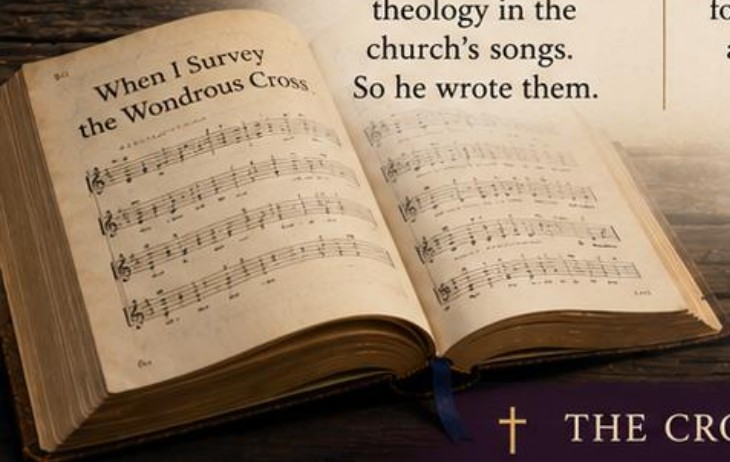
REVOLUTIONARY THEOLOGY

The cross is the center. It doesn't just inspire—it demands our all.



ENDURING LEGACY

Sung for over 300 years in every generation.



*“Love so amazing, so divine,
demands my soul, my life, my all.”*

A CONNECTION TO ACTS 8



Philip explained Isaiah 53 to the Ethiopian eunuch. Watts invites us to behold the cross and respond.

† THE CROSS HAS SPOKEN FOR CENTURIES. THE CHURCH KEEPS SINGING. †

When I Survey the Wondrous Cross

Isaac Watts ♦ 1707 ♦ Classic English Hymnody

1 When I survey the wondrous cross
On which the Prince of Glory died,
My richest gain I count but loss,
And pour contempt on all my pride.

2 Forbid it, Lord, that I should boast
Save in the death of Christ, my God;
All the vain things that charm me most,
I sacrifice them to His blood.

3 See, from His head, His hands, His feet,
Sorrow and love flow mingled down!
Did e'er such love and sorrow meet,
Or thorns compose so rich a crown?

4 Were the whole realm of nature mine,
That were an offering far too small;
Love so amazing, so divine,
Demands my soul, my life, my all.



We love Him
because He first
loved us.

1 JOHN 4:19

“Love so amazing, so divine,
demands my soul, my life, my all.”



At the cross, we see the greatest
love and the clearest call.

LOVE DEMANDS A RESPONSE.



THE SAME GOSPEL. THE SAME CROSS. THE SAME RESPONSE.



When I Survey the Wondrous Cross

Gaithers / David Phelps

1 When I survey the wondrous cross
On which the Prince of Glory died,
My richest gain I count but loss,
And pour contempt on all my pride.

4 Were the whole realm of nature mine,
That were an offering far too small;
Love so amazing, so divine,
Demands my soul, my life, my all.



LESSON 12

There Is a Fountain Filled with Blood

William Cowper ♦ 1772 ♦ Classic English Hymnody



DRAWN FROM
PROPHECY
Zechariah 13:1



THE FOUNTAIN
OF ATONEMENT
*Cleansing and
redemption
for all*



THE CROSS
HAS NO
BOUNDARIES
*A message
that reaches
every person*



A GOSPEL
THAT CROSSES
EVERY LINE
*For the outsider.
For the world.*

“The dying thief rejoiced to see that fountain in his day.”

LUKE 23:42



The Story Behind There Is a Fountain Filled with Blood



A SOUL IN DARKNESS

William Cowper battled deep depression for most of his life.



A FAITHFUL FRIEND

In Olney, his friend John Newton encouraged him and they wrote hymns together.



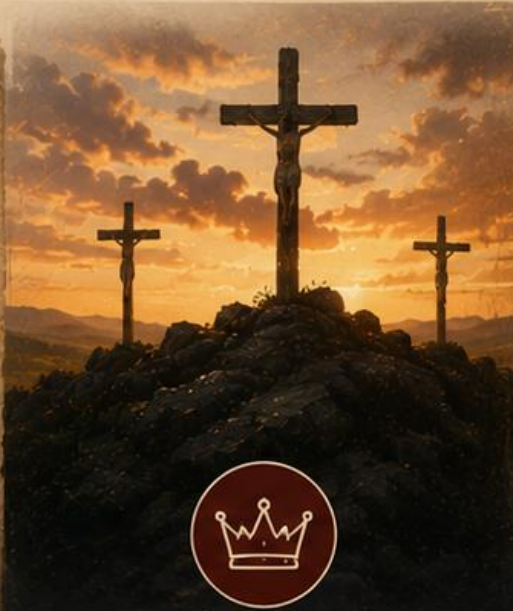
ZECHARIAH 13:1

"On that day a fountain will be opened...to cleanse them from sin and impurity."



A FOUNTAIN OF GRACE

The cross provides cleansing, forgiveness, and redemption for all.



HOPE FOR THE GUILTY

Even the dying thief found salvation. No one is too far.



A SONG THAT ENDURES

Written in 1772. A timeless gospel for every generation.

"The fountain is open. The invitation is for everyone."



There Is a Fountain Filled with Blood

William Cowper

1772

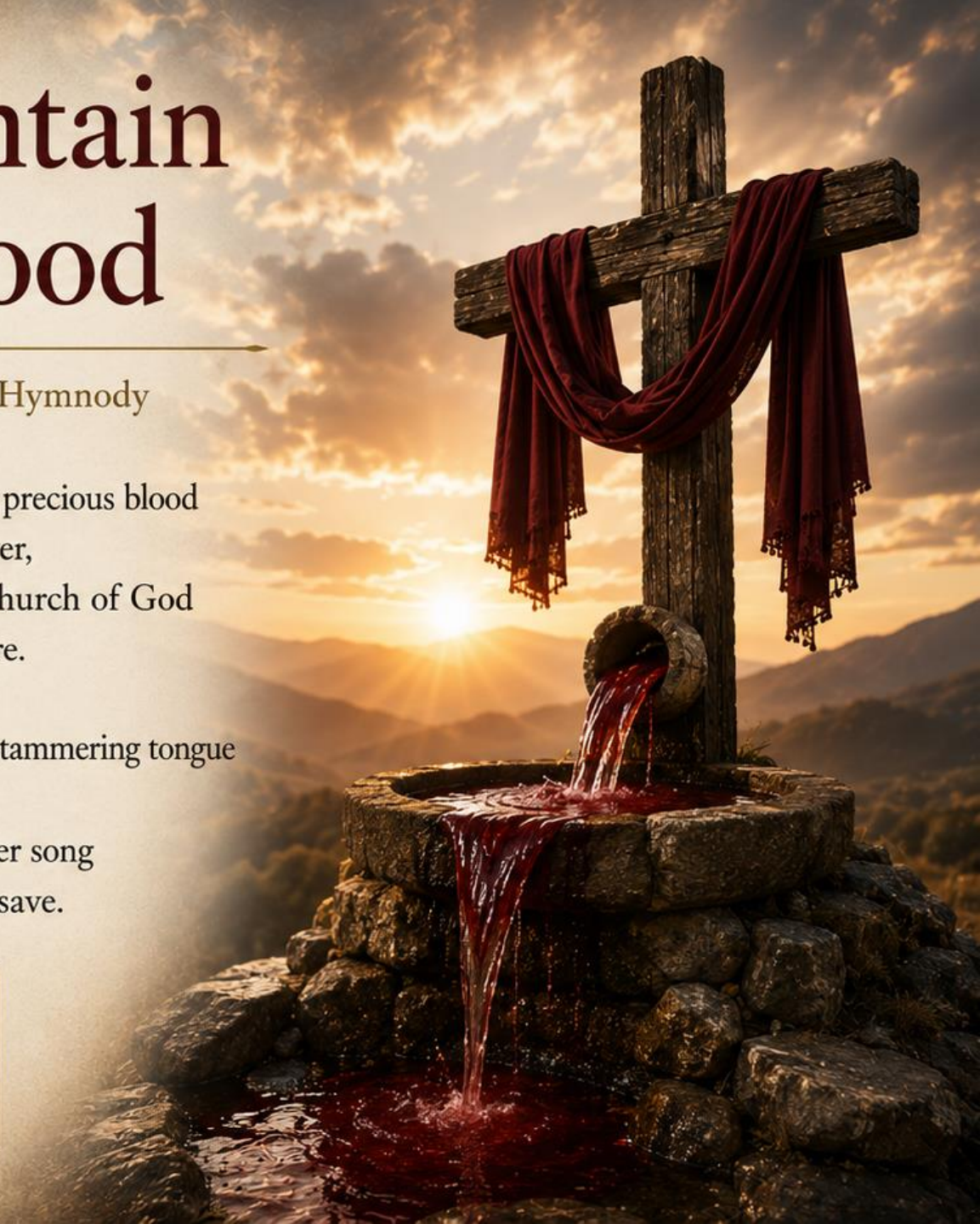
Classic English Hymnody

- 1 There is a fountain filled with blood
Drawn from Immanuel's veins,
And sinners, plunged beneath that flood,
Lose all their guilty stains.
- 2 E'er since by faith I saw the stream
Thy flowing wounds supply,
Redeeming love has been my theme,
And shall be 'til I die.
- 3 Dear dying Lamb, Thy precious blood
Shall never *lose* its power,
Till all the ransomed church of God
Be saved, to sin no more.
- 4 When this poor lisping, stammering tongue
Lies silent in the grave,
Then in a nobler, sweeter song
I'll sing Thy power to save.



*The dying thief rejoiced to see
That fountain in his day...*

LUKE 23:42



There is a Fountain Filled With Blood

Praise and Harmony



LESSON 12

THERE IS
POWER
IN THE
BLOOD

LEWIS E. JONES ♦ 1899 ♦ GOSPEL HYMN





THE STORY BEHIND THERE IS POWER IN THE BLOOD



WRITTEN BY LEWIS E. JONES

A former slave, preacher, and evangelist, he wrote this hymn in the late 1800s.



FOCUSED ON THE CROSS

He saw the cross as real power—not just for forgiveness, but for victory over sin.



A HYMN THAT SPREAD

Sung in revivals and churches around the world, it continues to point believers to the saving power of Jesus.

“ Would you be free from your burden of sin?
There is power in the blood. ”

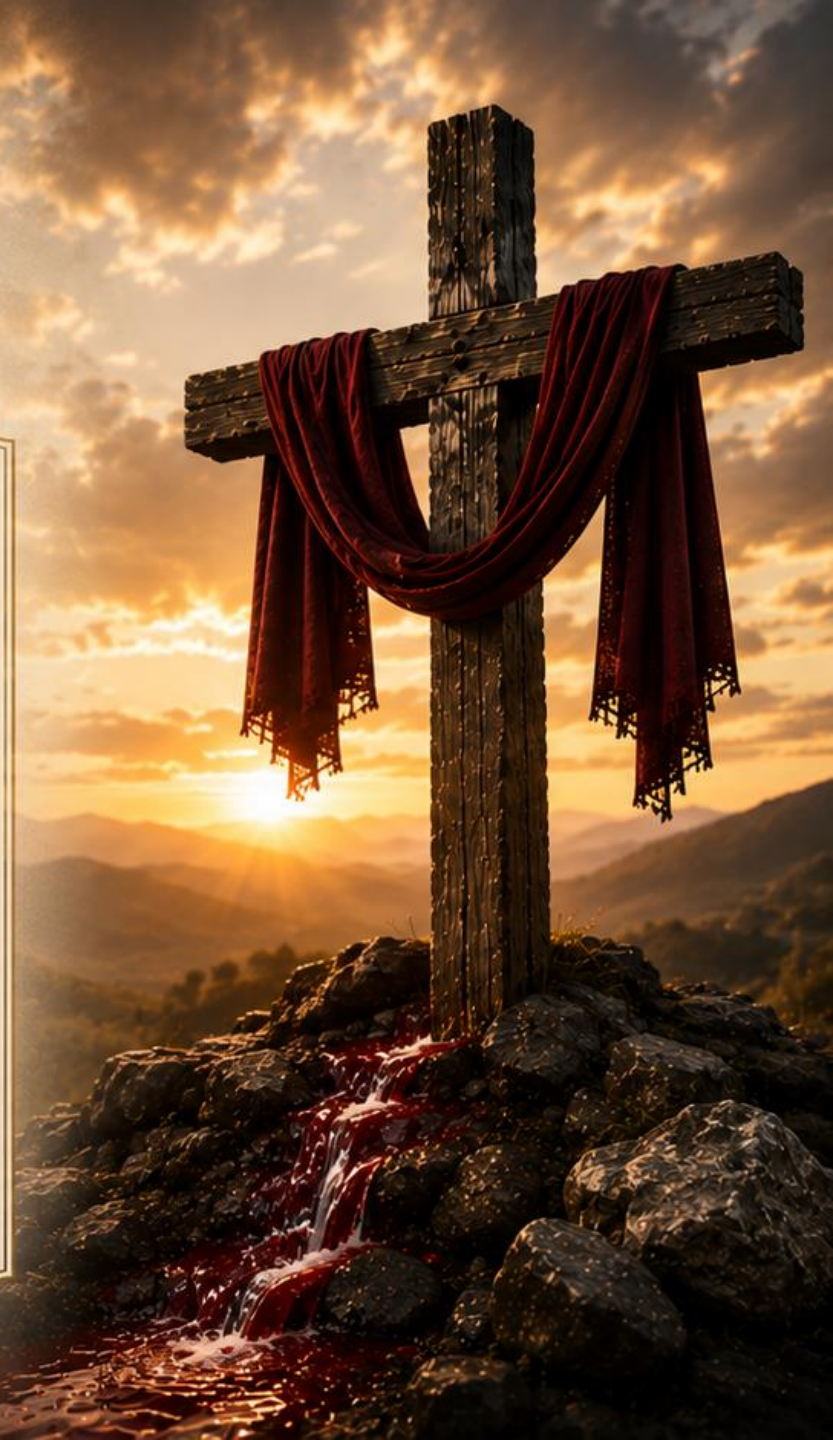
THERE IS POWER IN THE BLOOD

Lewis E. Jones ♦ 1899 ♦ Gospel Hymn

1 Would you be free from the burden of sin?
There's power in the blood, power in the blood.
Would you o'er evil a victory win?
There's wonderful power in the blood.

Refrain:

There is power, power, wonder-working power
in the blood of the Lamb;
there is power, power, wonder-working power
in the precious blood of the Lamb.

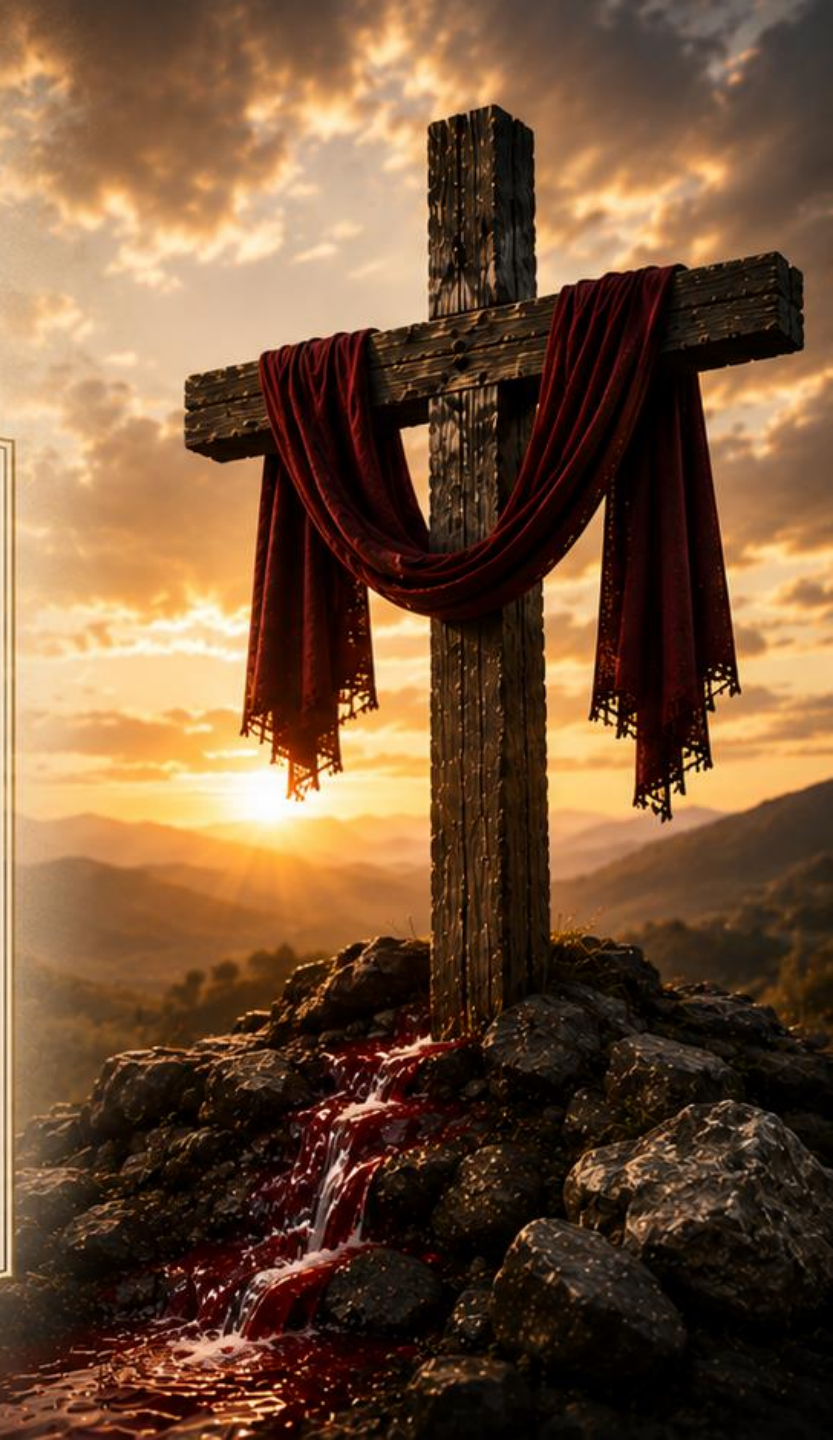


THERE IS POWER IN THE BLOOD

Lewis E. Jones ♦ 1899 ♦ Gospel Hymn

2 Would you be free from your passion and pride?
There's power in the blood, power in the blood.
Come for a cleansing to Calvary's tide.
There's wonderful power in the blood. [Refrain]

4 Would you do service for Jesus your King?
There's power in the blood, power in the blood.
Would you live daily His praises to sing?
There's wonderful power in the blood. [Refrain]



There is Power in the Blood

Brooklyn Tabernacle Choir



A tall, white lighthouse with a black lantern room stands on a rocky cliff. The sun is setting behind the lighthouse, creating a warm, golden glow. The sky is filled with clouds, and the ocean is visible in the foreground.

JESUS SAVES

W. J. KIRKPATRICK + 1871 + GOSPEL HYMN

Lyrics: Priscilla J. Owens

THE STORY BEHIND Jesus Saves

A MISSIONARY CALL TO SHARE THE GOSPEL



WORDS BY
PRISCILLA J. OWENS

A Sunday School teacher with a heart for missions, she wrote these words to send the gospel to the world.



MUSIC BY
W. J. KIRKPATRICK

A gifted gospel composer, he set the words to a bold, triumphant melody that sounds like a call to the world.



THE TELEGRAPH AGE

Written in 1882, the hymn reflects a world growing smaller—connected by railroads, steamships, and telegraphs—and a church believing the gospel could reach every nation.



THE MISSIONARY
MOVEMENT

During a great era of world missions, this hymn became a rallying cry in revivals and missionary meetings: not just to be saved—but to proclaim that Jesus saves!

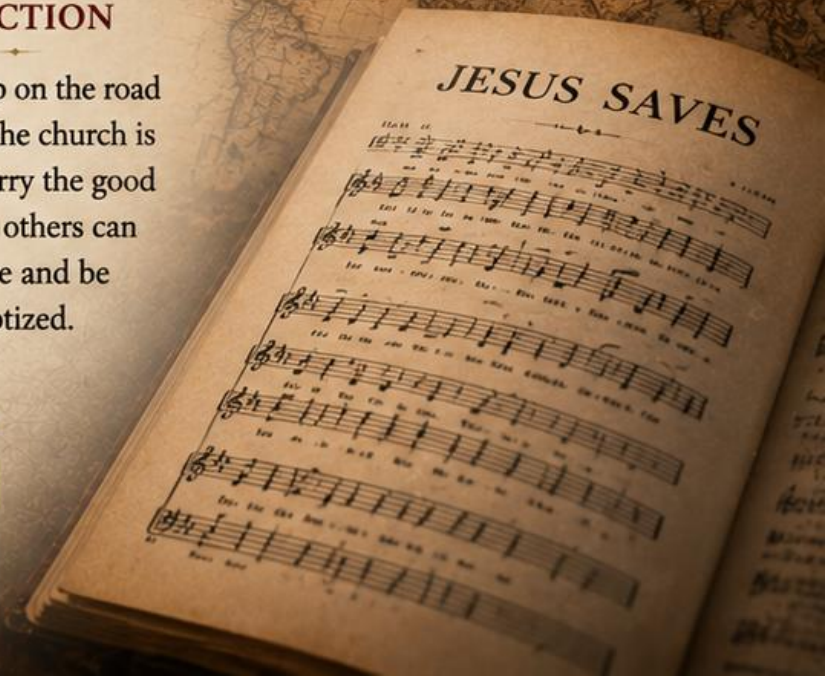


ACTS 8
IN ACTION

Like Philip on the road to Gaza, the church is sent to carry the good news so others can believe and be baptized.



“We have heard the joyful sound: Jesus saves!”



JESUS SAVES

A MISSIONARY CALL TO SHARE THE GOSPEL

1 We have heard the joyful sound-
Jesus saves! Jesus saves!
Spread the tidings all around-
Jesus saves! Jesus saves!
Bear the news to ev'ry land,
climb the steeps and cross the waves;
onward! 'tis our Lord's command-
Jesus saves! Jesus saves!

2 Waft it on the rolling tide-
Jesus saves! Jesus saves!
Tell to sinners far and wide-
Jesus saves! Jesus saves!
Sing ye islands of the sea!
Echo back, ye ocean caves!
Earth shall keep her jubilee-
Jesus saves! Jesus saves!



JESUS SAVES

A MISSIONARY CALL TO SHARE THE GOSPEL

3 Sing above the battle strife-
Jesus saves! Jesus saves!
By His death and endless life-
Jesus saves! Jesus saves!
Sing it softly through the gloom,
when the heart for mercy craves;
sing in triumph o'er the tomb-
Jesus saves! Jesus saves!

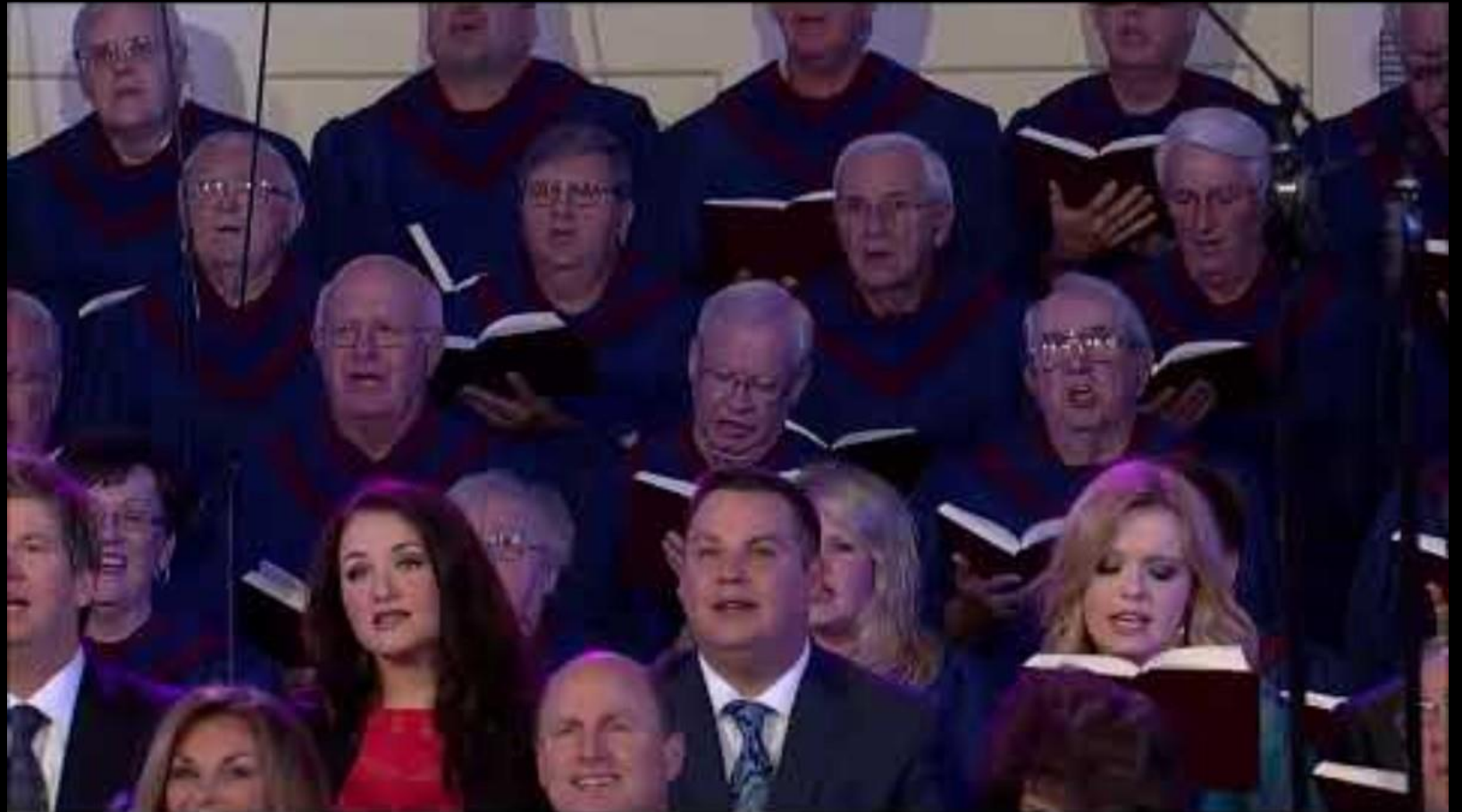
4 Give the winds a mighty voice-
Jesus saves! Jesus saves!
Let the nations now rejoice-
Jesus saves! Jesus saves!
Shout salvation full and free,
highest hills and deepest caves;
this our song of victory-
Jesus saves! Jesus saves!



Jesus Saves

First Baptist, Morristown TN

4 Give the winds a mighty voice-
Jesus saves! Jesus saves!
Let the nations now rejoice-
Jesus saves! Jesus saves!
Shout salvation full and free,
highest hills and deepest caves;
this our song of victory-
Jesus saves! Jesus saves!



I WILL SING
of
MY REDEEMER

PHILIP P. BLISS ♦ 1876 ♦ GOSPEL HYMN

I WILL SING OF MY REDEEMER

THE STORY BEHIND THE SONG



WRITTEN BY PHILIP P. BLISS

Hymn writer, composer, and evangelistic singer who traveled with D. L. Moody and other revivalists.



A HYMN ABOUT THE CROSS

Bliss wrote this hymn in 1876, celebrating Christ's redemption and victorious love.

*"On the cruel cross He suffered,
From the curse to set me free."*



A TRAGIC ENDING

On December 29, 1876, while traveling to a revival meeting, Philip and his wife Lucy were on a train that crossed a bridge in Ashtabula, Ohio, which collapsed. More than 90 people were killed. Philip went back to rescue Lucy. Neither survived.



FOUND IN HIS TRUNK

After the disaster, friends recovered his belongings. Inside was the manuscript of *I Will Sing of My Redeemer*.

The hymn was published after his death and became one of the most beloved gospel hymns.



A RESPONSE OF JOY AND WITNESS

Like the Ethiopian in Acts 8, who went on his way rejoicing after hearing the gospel, this hymn is the church's response:

*"I will sing of
my Redeemer."*



→ HE WROTE IT. HE LIVED IT. HE SANG IT—UNTIL HE MET HIS REDEEMER. →

I WILL SING OF MY REDEEMER

1.

I will sing of my Redeemer
And His wondrous love to me;
On the cruel cross He suffered,
From the curse to set me free.
Sing, oh, sing of my Redeemer
With His blood He purchased me.

2.

I will tell the wondrous story
How, my lost estate to save,
In His boundless love and mercy
He the ransom freely gave.
I will sing of my Redeemer,
His dear name to me how precious!

3.

I will praise my dear Redeemer;
His triumphant power I'll tell,
How the victory He giveth
Over sin and death and hell.
I will sing of my Redeemer,
And His righteousness extol.

4.

I will sing of my Redeemer
And His heav'nly love to me;
He from death to life hath brought me,
Son of God with Him to be.
Sing, oh, sing of my Redeemer,
With His blood He purchased me.

WORDS & MUSIC BY PHILIP P. BLISS • 1876



I Will Sing of My Redeemer

New Apostolic Church

1.

I will sing of my Redeemer
And His wondrous love to me;
On the cruel cross He suffered,
From the curse to set me free.
Sing, oh, sing of my Redeemer
With His blood He purchased me.



THE
OLD RUGGED
CROSS

A STORY OF LOVE THAT ENDURES



AUTHOR

GEORGE BENNARD



DATE

1912



ERA

EARLY 20TH CENTURY
GOSPEL HYMNS



THE OLD RUGGED CROSS

THE STORY BEHIND THE SONG



GEORGE BENNARD
1873–1958

Evangelist & hymn writer



WRESTLING WITH THE CROSS

Meditated on
Galatians 6:14
and prayed for
deeper understanding.



WRITTEN WHILE PREACHING

Words came first,
then melody
during revival
meetings in 1912.



AN INSTANT CONNECTION

Simple, heartfelt
lyrics that quickly
became a favorite
in churches.



CARRIED TO MILLIONS

Popularized by
George Beverly
Shea and the
Billy Graham
Crusades.



A CROSS WORTH CHERISHING

A response of love
and devotion to
the cross that
changed everything.



WHY IT FITS ACTS 8

Philip points the Ethiopian
to the cross of Christ.
He goes on his way rejoicing.



THE HEART OF THE SONG

*“So I’ll cherish the old rugged cross,
Till my trophies at last I lay down;
I will cling to the old rugged cross,
And exchange it some day for a crown.”*



AUTHOR: GEORGE BENNARD



DATE: 1912



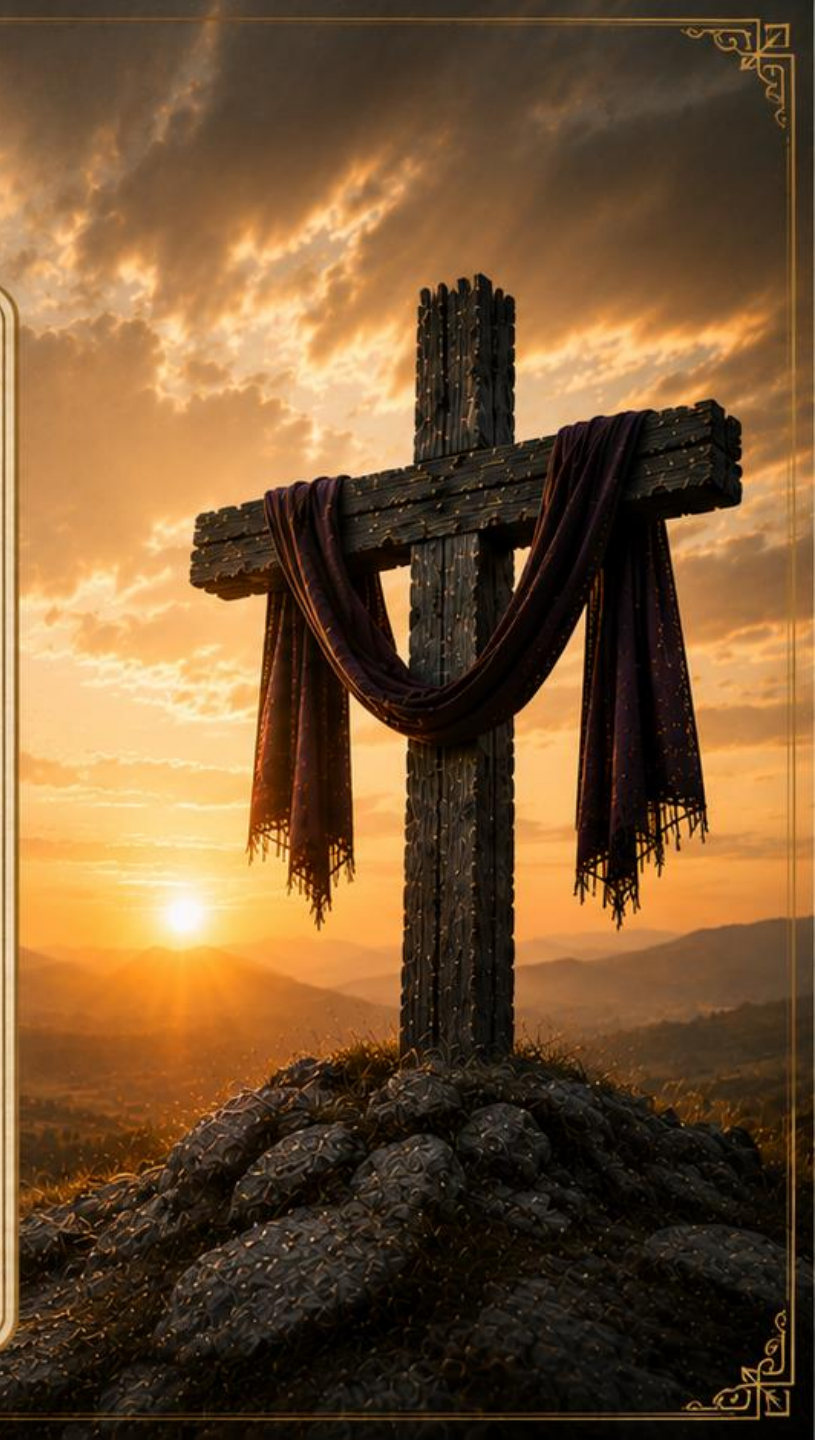
ERA: EARLY 20TH CENTURY GOSPEL HYMN

THE OLD RUGGED CROSS

1 On a hill far away stood an old rugged cross,
the emblem of suffering and shame;
and I love that old cross where the dearest and best
for a world of lost sinners was slain.

Refrain:

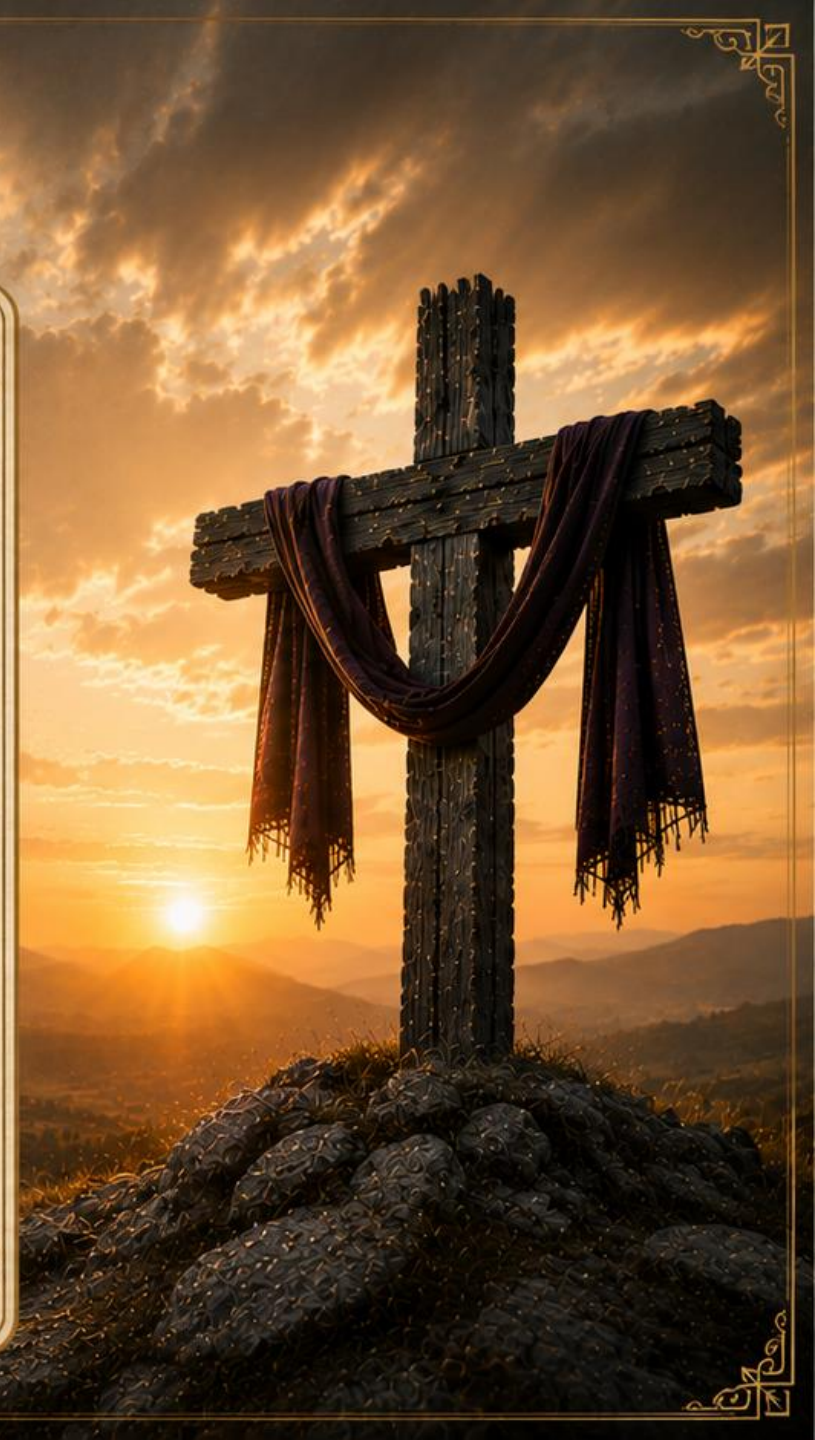
So I'll cherish the old rugged cross,
till my trophies at last I lay down;
I will cling to the old rugged cross,
and exchange it some day for a crown.



THE OLD RUGGED CROSS

2 O that old rugged cross, so despised by the world,
has a wondrous attraction for me;
for the dear Lamb of God left his glory above
to bear it to dark Calvary. [Refrain]

4 To that old rugged cross I will ever be true,
its shame and reproach gladly bear;
then he'll call me some day to my home far away,
where his glory forever I'll share. [Refrain]

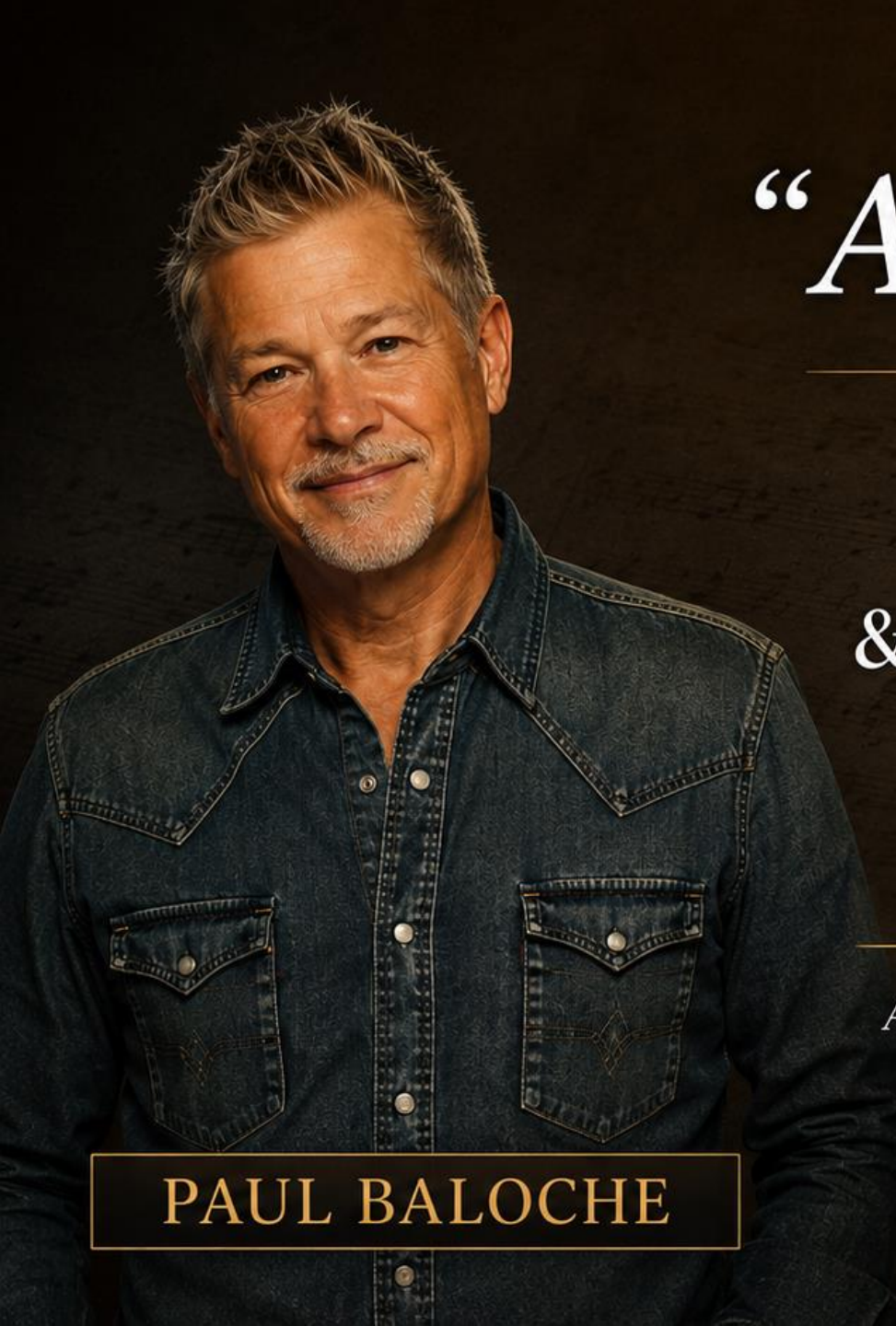


The Old Rugged Cross

Alan Jackson



FOR A WORLD OF LOST SINNERS WAS SLAIN

A portrait of Paul Baloché, a man with short, light-colored hair and a goatee, wearing a dark denim shirt. He is smiling slightly and looking towards the camera.

“Above All”

WRITTEN BY

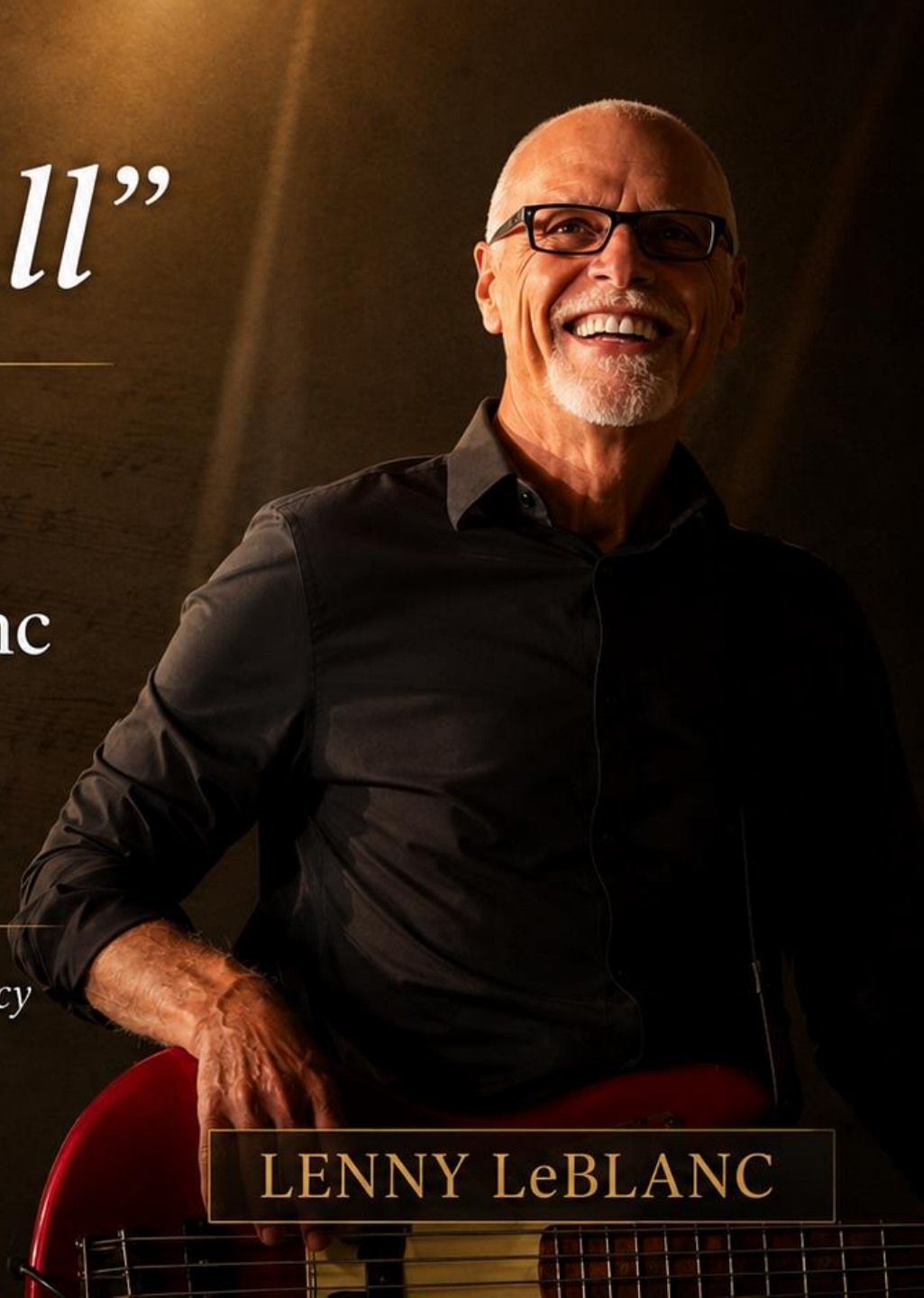
Paul Baloché
& Lenny LeBlanc

YEAR: 1995

ERA: Contemporary Worship

*A declaration of the supremacy
of Jesus above all.*

PAUL BALOCHE

A portrait of Lenny LeBlanc, a man with a shaved head, glasses, and a goatee, wearing a dark long-sleeved shirt. He is smiling broadly and looking towards the camera, with a red electric guitar visible at the bottom of the frame.

LENNY LeBLANC

THE WRITERS



PAUL BALOCHE



LENNY LeBLANC

Paul wrote the verses during a time of personal worship. For more than a year, the song sat unfinished. Lenny came alongside and wrote the chorus. *Together, the song was complete.*

THE STORY OF ABOVE ALL

ONE SONG. ONE MESSAGE. ONE CROSS.

"You took the fall and thought of me above all."

CRUCIFIED... LAID BEHIND A STONE...
YOU TOOK THE FALL...
*and thought of me
above all.*

THE SONG DECLARES
CHRIST'S SUPREMACY
AND HIS SACRIFICE—
**THE HEART OF
THE GOSPEL.**



1

1995

Paul Baloché and
Lenny LeBlanc write
"Above All."



2

JANUARY 21, 2001

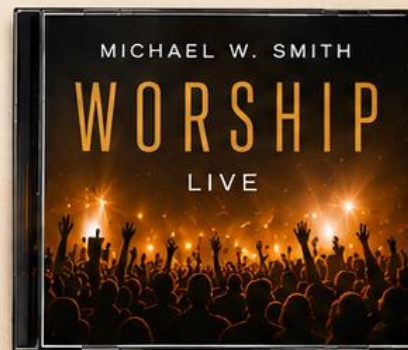
Michael W. Smith performs
"Above All" at President
George W. Bush's Inaugural
Prayer Service at the
Washington National Cathedral.



3

JUNE 1, 2001

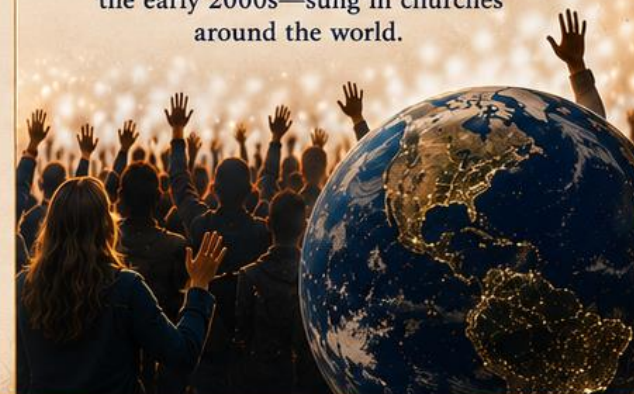
Recorded live for
Michael W. Smith's album
Worship.



4

SEPTEMBER 11, 2001

The album *Worship* is released,
and "Above All" becomes one of
the defining worship songs of
the early 2000s—sung in churches
around the world.



FROM A QUIET MOMENT OF WORSHIP TO A GLOBAL ANTHEM—
THE SAME CROSS. THE SAME GOSPEL. **FOR EVERYONE.**



ABOVE ALL

• THE NAME THAT IS HIGHER THAN EVERY NAME •

Above all powers
Above all kings
Above all nature and all created things
Above all wisdom and all the ways of man
You were here before the world began

Above all kingdoms
Above all thrones
Above all wonders the world has ever known
Above all wealth and treasures of the earth
There's no way to measure what you're worth



ABOVE ALL

• THE NAME THAT IS HIGHER THAN EVERY NAME •

Crucified
Laid behind the stone
You lived to die
Rejected and alone
Like a rose trampled on the ground
You took the fall
And thought of me
Above all



Above All

Michael W. Smith

Above all powers
Above all kings
Above all nature and all created things
Above all wisdom and all the ways of man
You were here before the world began

Above all kingdoms
Above all thrones
Above all wonders the world has ever known
Above all wealth and treasures of the earth
There's no way to measure what you're worth

Crucified
Laid behind the stone
You lived to die
Rejected and alone
Like a rose trampled on the ground
You took the fall
And thought of me
Above all





LESSON 12

SONGS ABOUT THE CROSS

*The cross is the heart of our faith.
These songs proclaim its power and our hope.*



ABOVE ALL

*You are
exalted high*



THE OLD
RUGGED CROSS

*A symbol of
Christ's love*



I WILL SING OF
MY REDEEMER

*Our Redeemer
is worthy*



JESUS SAVES

*The name above
every name*



THERE'S POWER
IN THE BLOOD

*The reason we
are forgiven*



THERE IS A FOUNTAIN
FILLED WITH BLOOD

*Cleansing for sin
and shame*



WHEN I SURVEY
THE WONDERS
OF THE CROSS

*Love so amazing,
so divine*



*Different writers. Different eras. Different melodies.
One message: the cross of Christ changes everything.*