

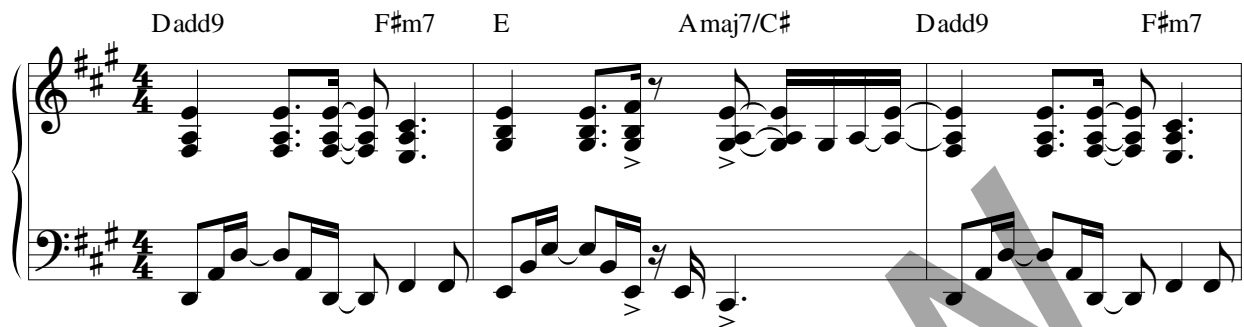
Take Up Our Cross

Edition # 21076-Z1

Curtis Stephan, Sarah Hart and Marc Byrd
Keyboard accompaniment by Scott Soper

INTRO (♩ = ca. 76)

Dadd9 F#m7 E Amaj7/C# Dadd9 F#m7



VERSES

1. Be-hold the wood that bears our
2. We em-brace the sac - ri -

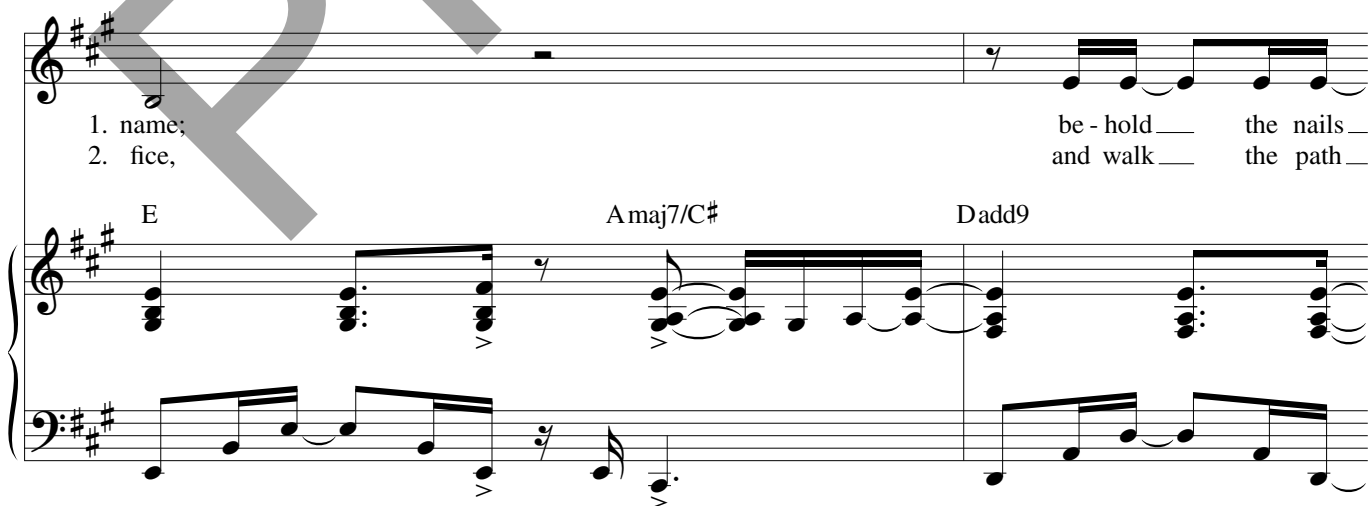
A Dadd9 F#m7



1. name;
2. fice,

be - hold the nails -
and walk the path -

E Amaj7/C# Dadd9



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1. ___ that hold__ our sin. The tree__ from which__
 2. ___ we can - not see. 7 The bur - dens of__

F#m7 A Dadd9

1. ___ sal - va - tion blooms; the death__ by which__
 2. ___ this world__ made light; by__ blood and thorn__

F#m7 E Amaj7/C# Dadd9

1. ___ we're born___ a - gain. } We take up our cross__
 2. ___ we are___ re - deemed. }

F#m7 A

♩ REFRAIN

and fol - low him; we lay down our lives that we might live. We

Dmaj7 A Dmaj7 E F#m7

car - ry the hope of Christ with - in; we take up our cross and fol -

Dmaj7 E F#m7 to Coda ⊕ Dmaj7

1 - low him. to Verse 2

1 E A Dadd9 F#m7 E Amaj7/C# to Verse 2

BRIDGE

2
Lift him high, lift him high;

2
A Bm7 F#m7

let his name be glo - ri - fied. Lift him high,

Dmaj7 A

lift him high; let his name be glo -

Bm7 F#m7 Dmaj7

D.S. al Coda

- ri - fied. We take up our cross

A/E E *D.S. al Coda*

⊕ CODA

and fol - low him. We take up our cross

Dmaj7 E A

FINAL REFRAIN

and fol - low him; we lay down our lives that we might live.

Dmaj7 A Dmaj7 E

— We car-ry the hope — of Christ — with - in; — we take up our cross —

F#m7 Dmaj7 E F#m7

— and fol - low him. — We take up our cross —

Dmaj7 E F#m7 Dmaj7 E

— and fol - low — him. —

F#m7 D E A

Take Up Our Cross

Edition # 21076-Z2

(Guitar/Vocal)

Curtis Stephan, Sarah Hart and Marc Byrd

INTRO (♩ = ca. 76)

Dadd9 F#m7 E Amaj7/C# Dadd9 F#m7 A

VERSES

Dadd9 F#m7 E Amaj7/C#

1. Be - hold ___ the wood ___ that bears ___ our name;
2. ♪ We em - brace ___ the sac - ri - fice,

Dadd9 F#m7 A

1. be - hold ___ the nails ___ that hold ___ our sin.
2. and walk ___ the path ___ we can - not see.

Dadd9 F#m7 E Amaj7/C#

1. The tree ___ from which ___ sal - va - tion blooms;
2. ♪ The bur - dens of ___ this world ___ made light;

Dadd9 F#m7 A

1. the death ___ by which ___ we're born ___ a - gain. } We take up our cross ___
2. by ___ blood and thorn ___ we are ___ re - deemed. }

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REFRAIN

Dmaj7 A Dmaj7 E
 ___ and fol - low him; ___ we lay down our lives ___ that we ___ might live. ___

F#m7 Dmaj7 E F#m7 to Coda ⊕
 ___ We car - ry the hope ___ of Christ ___ with - in; ___ we take up our cross ___

Dmaj7 E 1 A Dadd9 F#m7 E to Verse 2 Amaj7/C#
 ___ and fol - low him. ___

2 A **BRIDGE** Bm7 F#m7
 ___ Lift him high, ___ lift him high; ___ let his name ___

Dmaj7 A Bm7
 ___ be glo - ri - fied. ___ Lift him high, ___ lift him high; ___

F#m7 Dmaj7 A/E E D.S. al Coda
 ___ let his name ___ be glo - ri - fied. ___ We take up our cross ___

⊕ CODA

Dmaj7 E A

and fol - low him. We take up our cross

FINAL REFRAIN

Dmaj7 A Dmaj7 E

and fol - low him; we lay down our lives that we might live.

F#m7 Dmaj7 E F#m7

We car - ry the hope of Christ with - in; we take up our cross

Dmaj7 E F#m7 Dmaj7 E

and fol - low him. We take up our cross

F#m7 D E A

and fol - low him.

Take Up Our Cross

Edition # 21076-Z2

(Guitar/Vocal)

Curtis Stephan, Sarah Hart and Marc Byrd

INTRO (♩ = ca. 76)

Dadd9 F#m7 E Amaj7/C# Dadd9 F#m7 A

VERSES

Dadd9 F#m7 E Amaj7/C#

1. Be - hold the wood that bears our name;
2. We em - brace the sac - ri - fice,

Dadd9 F#m7 A

1. be - hold the nails that hold our sin.
2. and walk the path we can - not see.

Dadd9 F#m7 E Amaj7/C#

1. The tree from which sal - va - tion blooms;
2. The bur - dens of this world made light;

Dadd9 F#m7 A

1. the death by which we're born a - gain. } We take up our cross
2. by blood and thorn we are re - deemed. }

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REFRAIN

Dmaj7 A Dmaj7 E
 ___ and fol - low him; ___ we lay down our lives ___ that we ___ might live. ___

F#m7 Dmaj7 E F#m7 to Coda ⊕
 ___ We car - ry the hope ___ of Christ ___ with - in; ___ we take up our cross ___

Dmaj7 E 1 A Dadd9 F#m7 E to Verse 2 Amaj7/C#
 ___ and fol - low him. ___

2 A **BRIDGE** Bm7 F#m7
 ___ Lift him high, ___ lift him high; ___ let his name ___

Dmaj7 A Bm7
 ___ be glo - ri - fied. ___ Lift him high, ___ lift him high; ___

F#m7 Dmaj7 A/E E D.S. al Coda
 ___ let his name ___ be glo - ri - fied. ___ We take up our cross ___

⊕ CODA

Dmaj7 E A

— and fol - low him. — We take up our cross —

FINAL REFRAIN

Dmaj7 A Dmaj7 E

and fol - low him; — we lay down our lives — that we — might live. —

F#m7 Dmaj7 E F#m7

— We car - ry the hope — of Christ — with - in; — we take up our cross —

Dmaj7 E F#m7 Dmaj7 E

— and fol - low him. — We take up our cross —

F#m7 D E A

— and fol - low — him. —

Take Up Our Cross

Edition # 71001-Z3

Curtis Stephan, Sarah Hart and Marc Byrd

Arranged by Scott Soper

SOLO INSTRUMENT

INTRO (♩ = ca. 76)

Dadd9 F#m7 E Amaj7/C# Dadd9 F#m7 A

Melody

Harmony 1

Harmony 2

VERSES 1, 2

Dadd9 F#m7 E Amaj7/C# Dadd9 F#m7

A Dadd9 F#m7 E Amaj7/C#

Melody

Harmony 1

Harmony 2

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TAKE UP OUR CROSS (Solo Instrument), pg. 2 of 5

Dadd9 F#m7 A

♩ REFRAIN

Dmaj7 A Dmaj7 E

F#m7 Dmaj7 E F#m7 to Coda (†)

TAKE UP OUR CROSS (Solo Instrument), pg. 3 of 5

1

Dmaj7 E A Dadd9 F#m7 E Amaj7/C#
to Verse 2

2 BRIDGE

A Bm7 F#m7 Dmaj7

A Bm7 F#m7

TAKE UP OUR CROSS (Solo Instrument), pg. 4 of 5

Dmaj7 A/E E *D.S. al Coda*

⊕ CODA
Dmaj7 E A

FINAL REFRAIN

Dmaj7 A Dmaj7 E

TAKE UP OUR CROSS (Solo Instrument), pg. 5 of 5

F#m7 Dmaj7 E F#m7

Dmaj7 E F#m7 Dmaj7 E

F#m7 D E A

Take Up Our Cross

Edition # 71002-Z3

SOLO INSTRUMENT in B \flat

Curtis Stephan, Sarah Hart and Marc Byrd

Arranged by Scott Soper

INTRO (♩ = ca. 76)

Eadd9 G#m7 F# Bmaj7/D# Eadd9 G#m7 B

Melody

Harmony 1

Harmony 2

VERSES 1, 2

Eadd9 G#m7 F# Bmaj7/D# Eadd9 G#m7

B Eadd9 G#m7 F# Bmaj7/D#

TAKE UP OUR CROSS (Solo Instrument in B \flat), pg. 2 of 5

Eadd9 G#m7 B

♩ REFRAIN

Emaj7 B Emaj7 F#

G#m7 Emaj7 F# G#m7 to Coda ⊕

TAKE UP OUR CROSS (Solo Instrument in B \flat), pg. 3 of 5

1

E $\text{maj}7$ F \sharp B E $\text{add}9$ G $\sharp\text{m}7$ F \sharp B $\text{maj}7/\text{D}\sharp$
to Verse 2

2

BRIDGE
B C $\sharp\text{m}7$ G $\sharp\text{m}7$ E $\text{maj}7$

B C $\sharp\text{m}7$ G $\sharp\text{m}7$

TAKE UP OUR CROSS (Solo Instrument in B \flat), pg. 4 of 5

Emaj7 B/F# F# *D.S. al Coda*

This system contains the first three staves of music. The key signature is B-flat major (two sharps). The first staff has a treble clef and a common time signature. The second staff has a treble clef and a common time signature. The third staff has a bass clef and a common time signature. The music features a mix of eighth and sixteenth notes, with some rests. A large slur covers the first two staves across the first two measures. Above the first staff, the chord Emaj7 is written above the first measure, B/F# above the second measure, and F# above the third measure. Above the second staff, the instruction *D.S. al Coda* is written above the third measure.

⊕ CODA

Emaj7 F# B

This system contains the CODA section, consisting of three staves. The key signature remains B-flat major. The first staff has a treble clef and a common time signature. The second staff has a treble clef and a common time signature. The third staff has a bass clef and a common time signature. The music continues with eighth and sixteenth notes. Above the first staff, the chords Emaj7, F#, and B are written above the first, second, and third measures respectively.

FINAL REFRAIN

Emaj7 B Emaj7 F#

This system contains the FINAL REFRAIN section, consisting of three staves. The key signature remains B-flat major. The first staff has a treble clef and a common time signature. The second staff has a treble clef and a common time signature. The third staff has a bass clef and a common time signature. The music features a mix of eighth and sixteenth notes. Above the first staff, the chords Emaj7, B, Emaj7, and F# are written above the first, second, third, and fourth measures respectively.

TAKE UP OUR CROSS (Solo Instrument in B \flat), pg. 5 of 5

G#m7 Emaj7 F# G#m7

The first system of music consists of three staves. The top staff is in treble clef with a key signature of three sharps (F#, C#, G#). The middle and bottom staves are in bass clef. The music features a mix of eighth and sixteenth notes, often beamed together, with some rests. Chord symbols G#m7, Emaj7, F#, and G#m7 are placed above the first four measures.

Emaj7 F# G#m7 Emaj7 F#

The second system of music consists of three staves. The top staff is in treble clef with a key signature of three sharps. The middle and bottom staves are in bass clef. The music continues with similar rhythmic patterns. Chord symbols Emaj7, F#, G#m7, Emaj7, and F# are placed above the first five measures.

G#m7 E F# B

The third system of music consists of three staves. The top staff is in treble clef with a key signature of three sharps. The middle and bottom staves are in bass clef. The music concludes with sustained notes in the final measures. Chord symbols G#m7, E, F#, and B are placed above the first four measures.

Take Up Our Cross

Edition # 71003-Z3

SOLO INSTRUMENT in E \flat

Curtis Stephan, Sarah Hart and Marc Byrd
Arranged by Scott Soper

INTRO (♩ = ca. 76)

Badd9 D#m7 C# F#maj7/A# Badd9 D#m7 F#

Melody

Harmony 1

Harmony 2

VERSES 1, 2

Badd9 D#m7 C# F#maj7/A# Badd9 D#m7

F# Badd9 D#m7 C# F#maj7/A#

TAKE UP OUR CROSS (Solo Instrument in E \flat), pg. 2 of 5

Badd9 D#m7 F#

REFRAIN

Bmaj7 F# Bmaj7 C#

D#m7 Bmaj7 C# D#m7 to Coda ⊕

TAKE UP OUR CROSS (Solo Instrument in E \flat), pg. 3 of 5

1

B maj7 C# F# B add9 D#m7 C# F#maj7/A#

to Verse 2

2 BRIDGE

F# G#m7 D#m7 Bmaj7

F# G#m7 D#m7

TAKE UP OUR CROSS (Solo Instrument in E \flat), pg. 4 of 5

Bmaj7 F \sharp /C \sharp C \sharp D.S. al Coda

⊕ CODA Bmaj7 C \sharp F \sharp

FINAL REFRAIN

Bmaj7 F \sharp Bmaj7 C \sharp

TAKE UP OUR CROSS (Solo Instrument in E \flat), pg. 5 of 5

D#m7 Bmaj7 C# D#m7

The first system of music consists of three staves. The top staff is in treble clef with a key signature of three sharps (F#, C#, G#). It contains a melodic line with eighth and sixteenth notes, including rests. The middle staff is in treble clef with a key signature of three sharps, containing a similar melodic line. The bottom staff is in treble clef with a key signature of three sharps, containing a bass line with eighth and sixteenth notes. Chord symbols D#m7, Bmaj7, C#, and D#m7 are placed above the first four measures.

Bmaj7 C# D#m7 Bmaj7 C#

The second system of music consists of three staves. The top staff is in treble clef with a key signature of three sharps. It contains a melodic line with eighth and sixteenth notes. The middle staff is in treble clef with a key signature of three sharps, containing a similar melodic line. The bottom staff is in treble clef with a key signature of three sharps, containing a bass line with eighth and sixteenth notes. Chord symbols Bmaj7, C#, D#m7, Bmaj7, and C# are placed above the first five measures.

D#m7 B C# F#

The third system of music consists of three staves. The top staff is in treble clef with a key signature of three sharps. It contains a melodic line with eighth and sixteenth notes. The middle staff is in treble clef with a key signature of three sharps, containing a similar melodic line. The bottom staff is in treble clef with a key signature of three sharps, containing a bass line with eighth and sixteenth notes. Chord symbols D#m7, B, C#, and F# are placed above the first four measures.

Take Up Our Cross

Edition # 71004-Z3

Curtis Stephan, Sarah Hart and Marc Byrd
Drum arrangement by Alan Tarpinian

DRUMS

Drum notation diagram showing various drum parts: Ride, Crash, Closed High Hat, Open High Hat, Cross Stick, High Tom, Kick Drum, High Hat Foot, Snare, and Low Tom.

INTRO (♩ = ca. 76)

Musical notation for the Intro section, showing a treble clef staff with a key signature of two sharps and a 4/4 time signature.

VERSES

1. Be - hold the wood that bears our name;
2. We em - brace the sac - ri - fice,

1st time tacet

Musical notation for the first verse, including vocal lines and drum accompaniment.

1. be - hold the nails that hold our sin.
2. and walk the path we can - not see.

Musical notation for the second verse, including vocal lines and drum accompaniment.

1. The tree from which sal - va - tion blooms;
2. The bur - dens of this world made light;

Musical notation for the third verse, including vocal lines and drum accompaniment.

TAKE UP OUR CROSS (Drums), pg. 2 of 4

1. the death ___ by which ___ we're born ___ a - gain. } We take up our cross ___
2. by ___ blood and thorn ___ we are ___ re - deemed. }

The first system features a vocal line in treble clef with a key signature of two sharps (F# and C#). The lyrics are: "1. the death ___ by which ___ we're born ___ a - gain. } We take up our cross ___" and "2. by ___ blood and thorn ___ we are ___ re - deemed. }". The drum line is in bass clef and includes a double bar line with a repeat sign, followed by a "Fill" section with various rhythmic patterns.

REFRAIN

___ and fol - low him; ___ we lay down our lives ___ that we ___ might live. ___

The Refrain section consists of a vocal line and a drum line. The lyrics are: "___ and fol - low him; ___ we lay down our lives ___ that we ___ might live. ___". The drum line includes a double bar line with a repeat sign and a "Fill" section.

___ We car - ry the hope ___ of Christ ___ with - in; ___ we take up our cross ___

to Coda ⊕

This section features a vocal line and a drum line. The lyrics are: "___ We car - ry the hope ___ of Christ ___ with - in; ___ we take up our cross ___". The drum line includes a double bar line with a repeat sign and a "to Coda ⊕" instruction.

1 and fol - low him. ___ to Verse 2

1 Fill to Verse 2

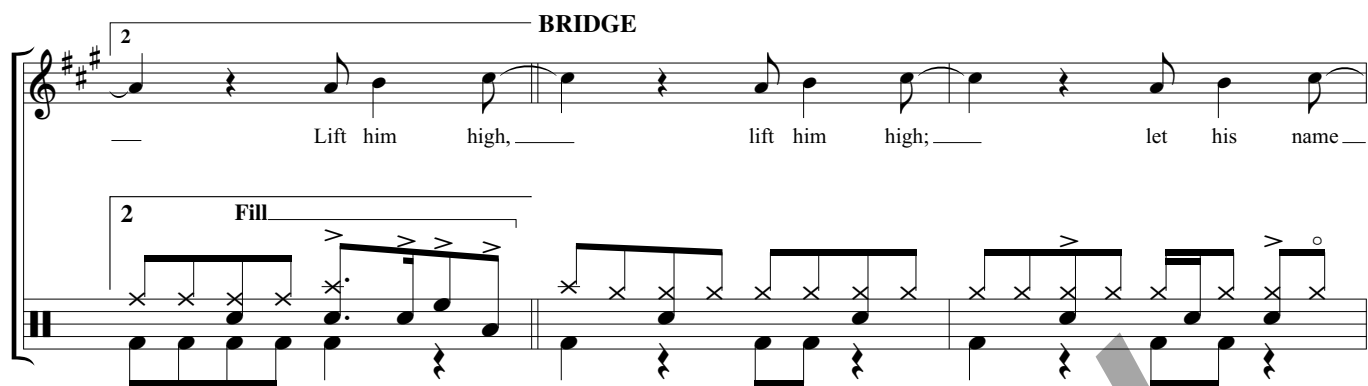
This section features a vocal line and a drum line. The lyrics are: "1 and fol - low him. ___ to Verse 2". The drum line includes a double bar line with a repeat sign, a "1" instruction, a "Fill" section, and a "to Verse 2" instruction.

BRIDGE

2

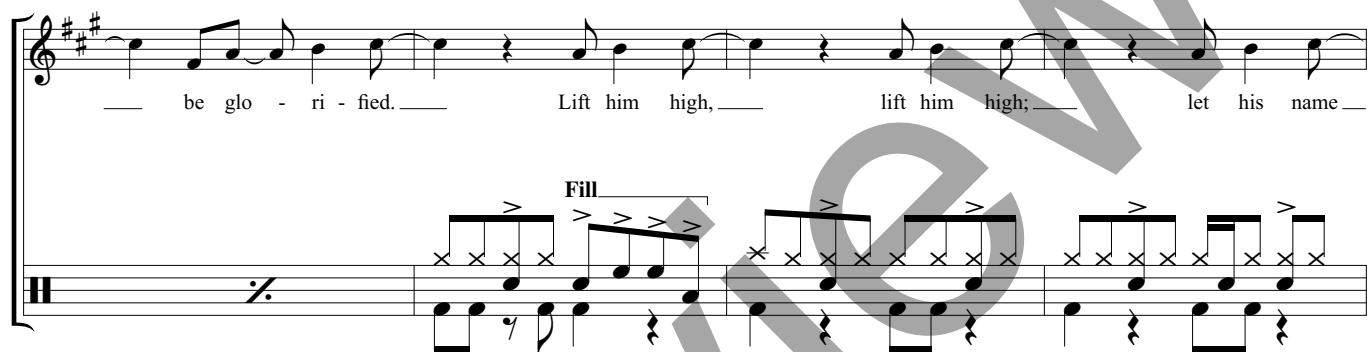
Lift him high, lift him high; let his name

2 **Fill**



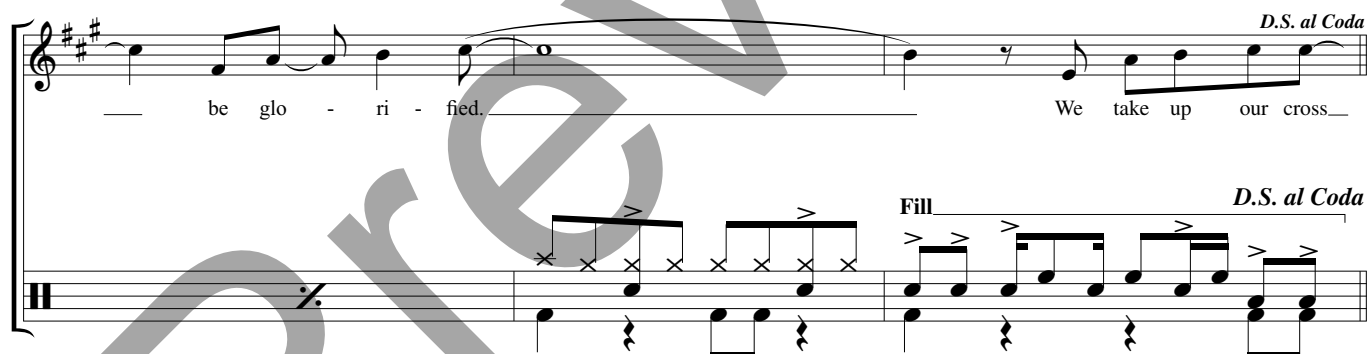
be glo - ri - fied. Lift him high; lift him high; let his name

Fill



be glo - ri - fied. We take up our cross.

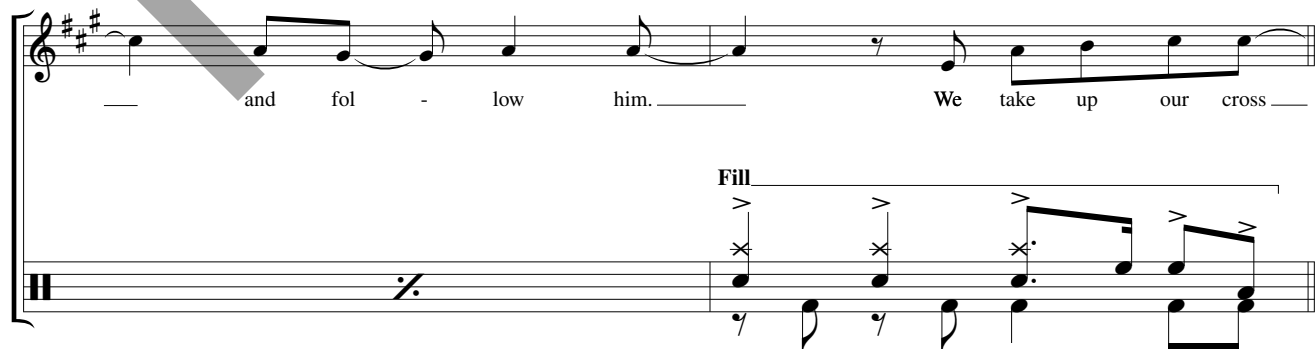
Fill *D.S. al Coda*



⊕ CODA

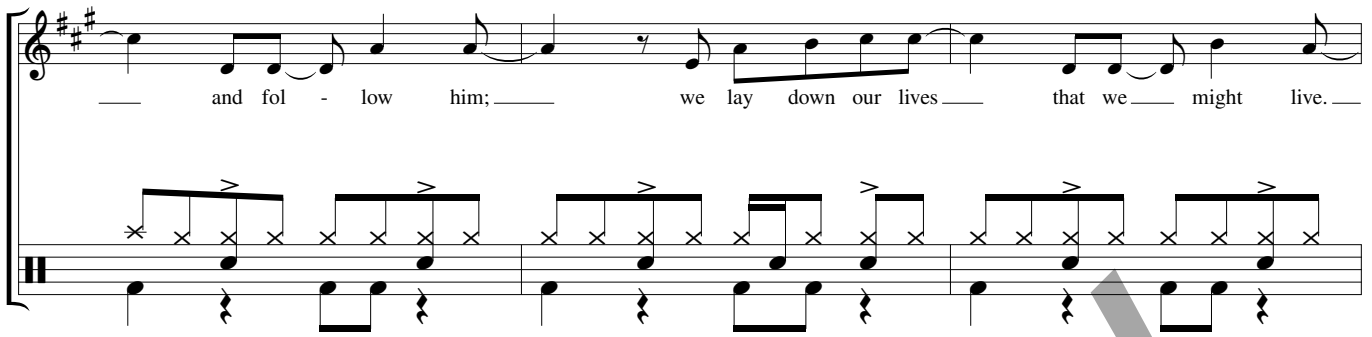
and fol - low him. We take up our cross

Fill

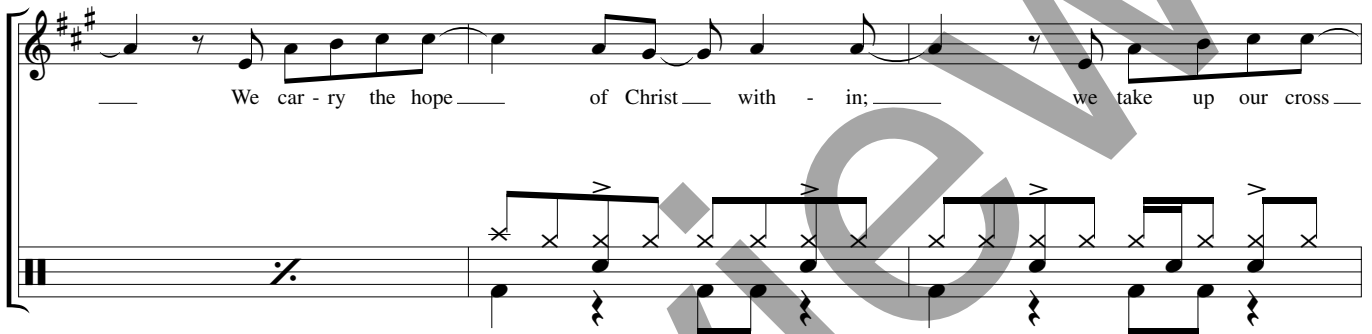


FINAL REFRAIN

and fol - low him; we lay down our lives that we might live.

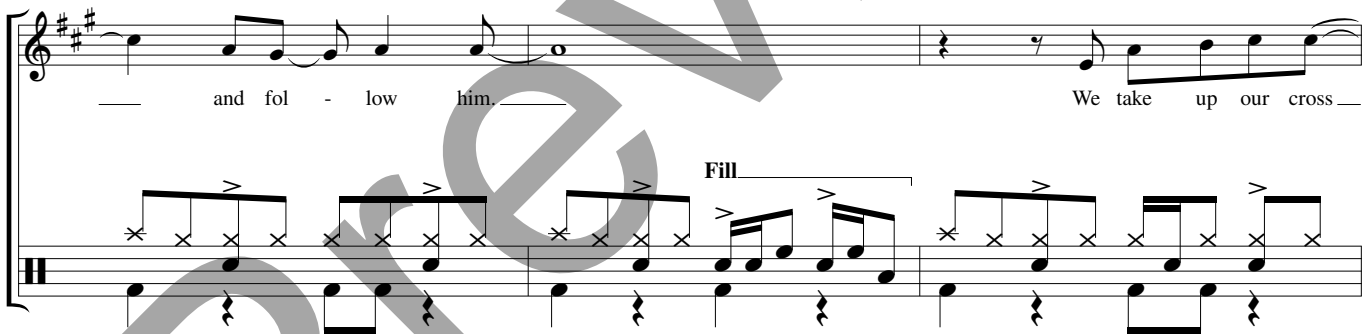


We car - ry the hope of Christ with - in; we take up our cross



and fol - low him. We take up our cross

Fill



and fol - low him.

Fill

