



What An Awesome God

Words and Music by
PHIL WICKHAM, JONATHAN SMITH
and RICHARD MULLINS

*Arranged and Orchestrated by
Trey Tanner*

INSTRUMENTATION:

Flute 1, 2
Oboe
Clarinet 1, 2
Horn 1, 2
Trumpet 1, 2
Trumpet 3
Trombone 1, 2
Trombone 3
Tuba
Percussion 1, 2
Timpani
Harp
Rhythm
Violin 1
Violin 2
Viola
Cello
String Bass

ADDITIONAL PARTS:

Clarinet 3 (doubles Viola)
Bass Clarinet (doubles String Bass)
Bassoon (doubles Cello)
Soprano Sax (doubles Oboe)
Alto Sax 1, 2 (doubles Horn 1, 2)
Tenor Sax/Baritone TC (doubles Trombone 1, 2)
Baritone Sax (doubles Tuba)
Violin 1 (Simplified)
Violin 2 (Simplified)
Viola (Simplified)
String Reduction
Lead Sheet
Chord Chart

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As a declaration ♩ = 74

"God is great"

"Our God"

"And even when I ran"

"Our God"

Flute 1, 2

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"Eyes on the sky"

Musical notation for the first system of "Eyes on the sky". It features a treble clef and a key signature of three sharps (F#, C#, G#). The first measure is a whole rest, marked with a large number 6 above it and (37-42) below it. The second measure is a whole note chord (F#, C#, G#), marked with 43 below it. The third measure is a whole note chord (F#, C#, G#), marked with 44 below it. The dynamic markings *mp* and *mf* are placed below the staff, with a crescendo hairpin between them.

"My God"

Musical notation for the second system of "My God". It features a treble clef and a key signature of three sharps (F#, C#, G#). The first measure is a whole rest, marked with a large number 3 above it and (45-47) below it. The second measure is a whole rest, marked with 48 below it. The third measure is a whole rest, marked with 49 below it. The time signature changes from 2/4 to 4/4 between the second and third measures.

"Our God"

Musical notation for the third system of "Our God". It features a treble clef and a key signature of three sharps (F#, C#, G#). The first measure is a whole rest, marked with a large number 4 above it and (50-53) below it. The second measure is a whole note chord (F#, C#, G#), marked with 54 below it. The third measure is a whole note chord (F#, C#, G#), marked with 55 below it. The dynamic marking *mf* is placed below the staff.

Musical notation for the fourth system of "Our God". It features a treble clef and a key signature of three sharps (F#, C#, G#). The first measure is a whole note chord (F#, C#, G#), marked with 56 below it. The second measure is a whole note chord (F#, C#, G#), marked with 57 below it. The third measure is a whole note chord (F#, C#, G#), marked with 57 below it. The dynamic marking *cresc.* is placed below the staff.

"Our God"

Musical notation for the fifth system of "Our God". It features a treble clef and a key signature of three sharps (F#, C#, G#). The first measure is a whole note chord (F#, C#, G#), marked with 58 below it. The second measure is a whole note chord (F#, C#, G#), marked with 59 below it. The third measure is a whole note chord (F#, C#, G#), marked with 59 below it. The dynamic marking *cresc.* is placed below the staff.

Musical notation for the sixth system of "Our God". It features a treble clef and a key signature of three sharps (F#, C#, G#). The first measure is a whole note chord (F#, C#, G#), marked with 60 below it. The second measure is a whole note chord (F#, C#, G#), marked with 61 below it. The third measure is a whole note chord (F#, C#, G#), marked with 61 below it. The dynamic marking *cresc.* is placed below the staff.

Musical notation for the seventh system of "Our God". It features a treble clef and a key signature of three sharps (F#, C#, G#). The first measure is a whole note chord (F#, C#, G#), marked with 62 below it. The second measure is a whole note chord (F#, C#, G#), marked with 63 below it. The third measure is a whole note chord (F#, C#, G#), marked with 64 below it. The fourth measure is a whole note chord (F#, C#, G#), marked with 65 below it.

Musical notation for the eighth system of "Our God". It features a treble clef and a key signature of three sharps (F#, C#, G#). The first measure is a whole note chord (F#, C#, G#), marked with 66 below it. The second measure is a whole note chord (F#, C#, G#), marked with 67 below it. The third measure is a whole note chord (F#, C#, G#), marked with 68 below it. The fourth measure is a whole note chord (F#, C#, G#), marked with 69 below it. The dynamic marking *rit.* is placed above the staff.

SEMSSEN MUSIC - Anthem Orchestration

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The first system of the musical score is written on a single staff with a treble clef and a key signature of three sharps (F#, C#, G#). The time signature is 3/4. The system contains measures 33 through 36. Measure 33 is a whole rest. Measure 34 begins with a forte dynamic marking (*f*) and contains a quarter rest followed by a quarter note G#4, an eighth note F#4, and an eighth note E4. Measure 35 contains a quarter rest followed by a quarter note G#4, an eighth note F#4, and an eighth note E4. Measure 36 contains a quarter note D4, an eighth note C#4, and an eighth note B3, all beamed together. The system ends with a double bar line.

Oboe

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"Eyes on the sky"

Musical notation for the Oboe part of "Eyes on the sky". The staff is in treble clef with a key signature of three sharps (F#, C#, G#). It begins with a whole rest for measures 37-42, indicated by a bracket and the number 6 above. Measure 43 starts with a quarter rest, followed by a half note G#4, a quarter note A4, and a half note B4, all beamed together. Measure 44 continues with a half note C5 and a quarter note D5, also beamed. Dynamics include *mp* (mezzo-piano) and *mf* (mezzo-forte) with hairpins indicating a crescendo and decrescendo.

"My God"

Musical notation for the Oboe part of "My God". The staff is in treble clef with a key signature of three sharps. It begins with a whole rest for measures 45-47, indicated by a bracket and the number 3 above. Measure 48 starts with a 2/4 time signature change, followed by a whole rest. Measure 49 continues with a whole rest in a 4/4 time signature.

"Our God"

Musical notation for the Oboe part of "Our God". The staff is in treble clef with a key signature of three sharps. It begins with a whole rest for measures 50-53, indicated by a bracket and the number 4 above. Measure 54 starts with a half note G#4, followed by eighth notes A4, B4, C5, and D5, all beamed together. Measure 55 continues with eighth notes E5, F#5, G#5, and A5, also beamed. The dynamic is *mp*.

Musical notation for the Oboe part of "Our God". The staff is in treble clef with a key signature of three sharps. It continues with eighth notes B5, C6, D6, and E6, all beamed together. Measure 57 starts with a half note G#5, followed by eighth notes A5, B5, and C6, all beamed. The dynamic is *cresc.* (crescendo).

"Our God"

Musical notation for the Oboe part of "Our God". The staff is in treble clef with a key signature of three sharps. It begins with a half note G#4, followed by a quarter rest, a half note A4, and a quarter note B4. Measure 59 continues with a half note C5, followed by a quarter rest, a half note D5, and a quarter note E5. Measure 60 starts with a half note F#5, followed by eighth notes G#5, A5, and B5, all beamed. The dynamic is *mp*.

Musical notation for the Oboe part of "Our God". The staff is in treble clef with a key signature of three sharps. It begins with a half note G#4, followed by eighth notes A4, B4, and C5, all beamed. Measure 61 continues with eighth notes D5, E5, and F#5, also beamed. Measure 62 starts with a half note G#5, followed by eighth notes A5, B5, and C6, all beamed. The dynamic is *mp*.

Musical notation for the Oboe part of "Our God". The staff is in treble clef with a key signature of three sharps. It begins with a half note G#4, followed by a quarter rest, a half note A4, and a quarter note B4. Measure 63 continues with a half note C5, followed by a quarter rest, a half note D5, and a quarter note E5. Measure 64 starts with a half note F#5, followed by eighth notes G#5, A5, and B5, all beamed. Measure 65 continues with eighth notes C6, D6, and E6, also beamed. The dynamic is *mp*.

Musical notation for the Oboe part of "Our God". The staff is in treble clef with a key signature of three sharps. It begins with a half note G#4, followed by eighth notes A4, B4, and C5, all beamed. Measure 67 continues with eighth notes D5, E5, and F#5, also beamed. Measure 68 starts with a half note G#5, followed by eighth notes A5, B5, and C6, all beamed. Measure 69 continues with eighth notes D6, E6, and F#6, also beamed. The dynamic is *rit.* (ritardando).

Bassoon
(doubles Cello)

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As a declaration ♩ = 74

Measures 1-4 and 8-12. The notation is in bass clef with a key signature of two sharps (F# and C#). Measure 1 starts with a forte (*f*) dynamic. Measures 1-4 feature a series of eighth notes with accents. Measures 8-12 are a whole rest, indicated by a large '8' and the text "(5-12)".

"Our God"

Measures 13-20. The notation continues in bass clef with two sharps. Measure 13 starts with a mezzo-piano (*mp*) dynamic. Measures 13-15 are quarter notes. Measures 16-20 are eighth notes with a crescendo hairpin. Measure 20 ends with a decrescendo hairpin.

"And even when I ran"

Measures 21-28. Measures 21-23 are a whole rest, indicated by a large '3' and the text "(21-23)". Measure 24 starts with a mezzo-forte (*mf*) dynamic. Measures 24-28 feature a series of eighth notes with a crescendo hairpin. Measure 28 ends with a decrescendo hairpin.

"Our God"

Measures 29-32. The notation continues in bass clef with two sharps. Measure 29 starts with a forte (*f*) dynamic. Measures 29-32 feature a series of eighth notes with a crescendo hairpin. Measure 32 ends with a decrescendo hairpin.

Bassoon

(doubles Cello)

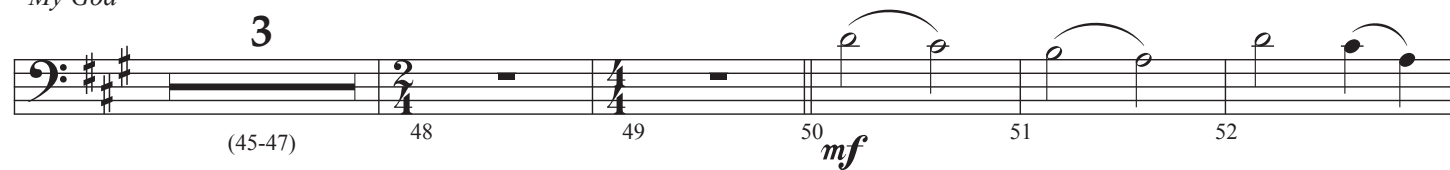
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"Eyes on the sky"



"My God"



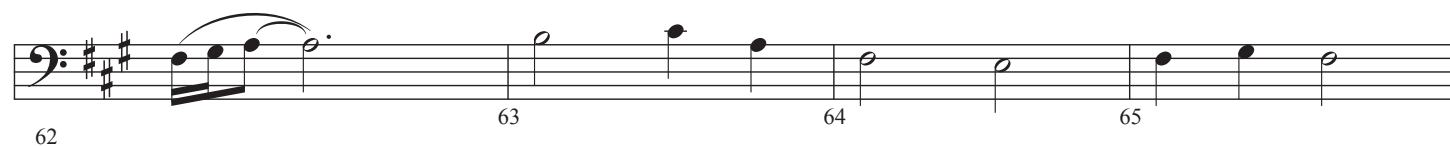
"Our God"



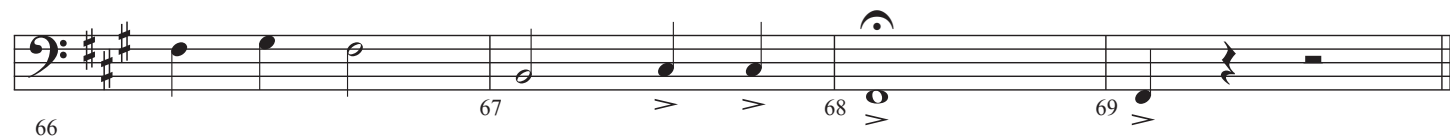
Heavy, slightly disconnected



"Our God"



rit.



Clarinet 1, 2

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As a declaration ♩ = 74

1 2 3 4

mf *f*

"God is great"

"Our God"

8 4

(5-12) (13-16)

17 18 19 20

mp

"And even when I ran"

21 22 23 24

mf

25 26-27 28

2

"Our God"

29 30 31 32

f

33 34 35 36

f

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Clarinet 1, 2

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"Eyes on the sky"

6
(37-42) 43 44
mp *mf*

Musical notation for the first system of 'Eyes on the sky'. It features a treble clef and a key signature of three sharps (F#, C#, G#). A six-measure rest is indicated by a horizontal line with the number '6' above it, spanning measures 37 to 42. Measure 43 begins with a quarter rest, followed by a half note G#4. Measure 44 contains a half note A#4. A crescendo hairpin starts under measure 43 and ends under measure 44. The dynamics *mp* and *mf* are marked below the staff.

"My God"

3
(45-47) 48 49

Musical notation for the second system of 'My God'. It features a treble clef and a key signature of three sharps. A three-measure rest is indicated by a horizontal line with the number '3' above it, spanning measures 45 to 47. Measure 48 begins with a 2/4 time signature and a whole rest. Measure 49 begins with a 4/4 time signature and a whole rest.

"Our God"

4
(50-53) 54 55
mf

Musical notation for the third system of 'Our God'. It features a treble clef and a key signature of three sharps. A four-measure rest is indicated by a horizontal line with the number '4' above it, spanning measures 50 to 53. Measure 54 begins with a half note G#4, followed by eighth notes A#4 and B5. Measure 55 continues with eighth notes B5 and A#4. Accents (^) are placed above the notes in measures 54 and 55. The dynamic *mf* is marked below the staff.

56 57
cresc.

Musical notation for the fourth system of 'Our God'. It features a treble clef and a key signature of three sharps. Measures 56 and 57 contain eighth-note chords. A crescendo hairpin is placed below the staff, starting under measure 56 and ending under measure 57.

"Our God"

58 59

Musical notation for the fifth system of 'Our God'. It features a treble clef and a key signature of three sharps. Measure 58 begins with a half note G#4, followed by a quarter rest. Measure 59 begins with a half note A#4, followed by a quarter rest. A crescendo hairpin is placed below the staff, starting under measure 58 and ending under measure 59.

60 61

Musical notation for the sixth system of 'Our God'. It features a treble clef and a key signature of three sharps. Measures 60 and 61 contain eighth-note chords. A crescendo hairpin is placed below the staff, starting under measure 60 and ending under measure 61.

62 63 64 65

Musical notation for the seventh system of 'Our God'. It features a treble clef and a key signature of three sharps. Measures 62, 63, 64, and 65 contain eighth-note chords. A crescendo hairpin is placed below the staff, starting under measure 62 and ending under measure 65.

66 67 68 69
rit.

Musical notation for the eighth system of 'Our God'. It features a treble clef and a key signature of three sharps. Measures 66, 67, 68, and 69 contain eighth-note chords. A decrescendo hairpin is placed below the staff, starting under measure 66 and ending under measure 69. The dynamic *rit.* is marked above the staff.

Clarinet 3
(doubles Viola)

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As a declaration ♩ = 74

Musical notation for measures 1-4 of the Clarinet 3 part. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. Measure 1 features a descending eighth-note scale from G#5 to D4, marked with a forte (f) dynamic and a crescendo hairpin. Measure 2 continues the scale with eighth notes. Measure 3 has quarter notes with accents. Measure 4 has eighth notes with accents, followed by a quarter rest and a quarter note G#4.

"God is great"

"Our God"

Musical notation for measures 5-16. Measures 5-11 are a whole rest, marked with a piano (p) dynamic. Measures 12-13 are quarter notes G#4 and A4. Measures 14-15 are whole notes G#4 and A4, marked with a mezzo-piano (mp) dynamic. Measure 16 is a quarter note G#4.

Musical notation for measures 17-20. Measures 17-18 are quarter notes G#4 and A4, marked with a mezzo-forte (mf) dynamic. Measures 19-20 are quarter notes B4 and C#5, ending with a quarter rest.

"And even when I ran"

Musical notation for measures 21-25. Measures 21-23 are a whole rest, marked with a mezzo-forte (mf) dynamic. Measures 24-25 are quarter notes G#4 and A4, marked with a mezzo-forte (mf) dynamic.

Musical notation for measures 26-28. Measure 26 is a quarter note G#4. Measures 27-28 are eighth-note pairs (G#4/A4 and A4/B4), marked with a mezzo-forte (mf) dynamic.

"Our God"

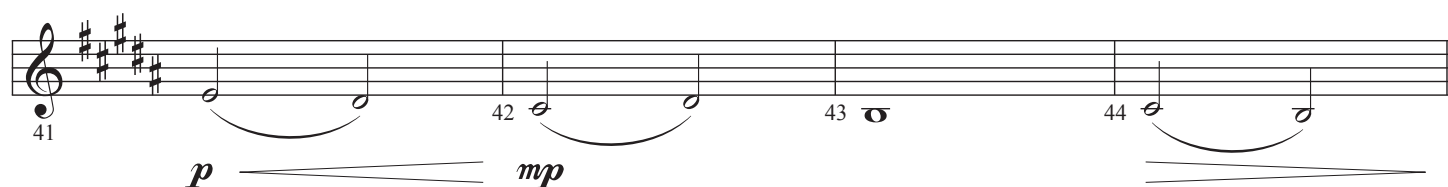
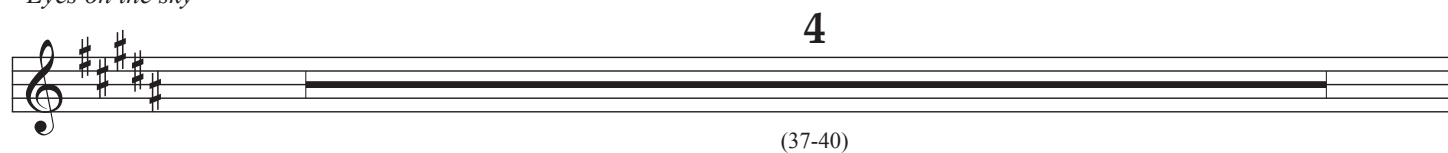
Musical notation for measures 29-32. Measures 29-30 are quarter notes G#4 and A4, marked with a forte (f) dynamic. Measures 31-32 are quarter notes B4 and C#5, marked with a forte (f) dynamic.

Clarinet 3

(doubles Viola)



“Eyes on the sky”



“My God”



“Our God”



Clarinet 3

(doubles Viola)

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"Our God"

58 *f* 59 60 61

Staff 1: Measures 58-61. Key signature: three sharps (F#, C#, G#). Measure 58 starts with a forte (*f*) dynamic. Measures 58-59 contain eighth notes with accents. Measure 60 contains eighth notes with staccato dots. Measure 61 contains eighth notes with staccato dots. The staff ends with a rapid sixteenth-note scale ascending to the staff line.

62 63 64 65

Staff 2: Measures 62-65. Measure 62 contains a half note. Measure 63 contains a half note. Measure 64 contains a half note. Measure 65 contains a half note with a natural sign and a cross symbol (x) above it.

66 *rit.* 67 68 69

Staff 3: Measures 66-69. Measure 66 contains a half note with a natural sign and a cross symbol (x) above it. Measure 67 contains eighth notes with accents. Measure 68 contains a half note with a fermata. Measure 69 contains a half note with an accent. The staff ends with a double bar line.

Bass Clarinet
(doubles String Bass)

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As a declaration ♩ = 74

The musical score for Bass Clarinet is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The tempo is marked as 74 beats per minute. The score includes various musical notations such as dynamics (f, mf, mp), articulation (accents, slurs), and phrasing slurs. The lyrics are written below the staff, with some phrases in quotes. The score is divided into measures, with some measures containing rests or specific musical instructions.

As a declaration ♩ = 74

“God is great” 8 (5-12)

“Our God” 4 (13-16) 17 mf 18 19 20

“And even when I ran” 3 (21-23) 24 mf 25 26 2 (25-26)

“Our God” 27 mf 28 29 f 30 31

“Eyes on the sky” 7 (37-43) 44 mp 45 46 3 (45-47) 48 49

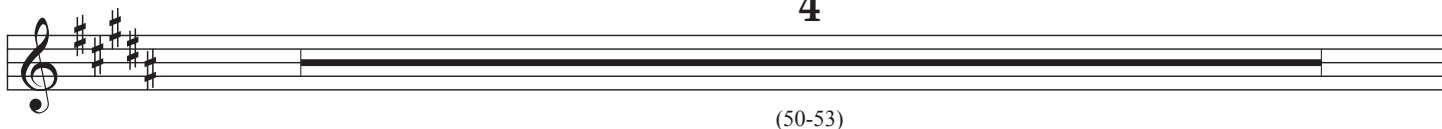
Bass Clarinet

(doubles String Bass)

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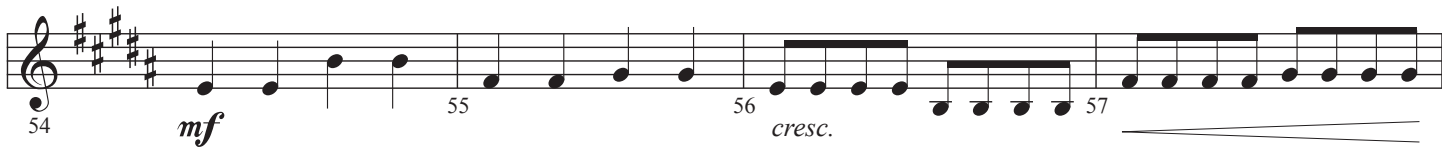
"Our God"

4

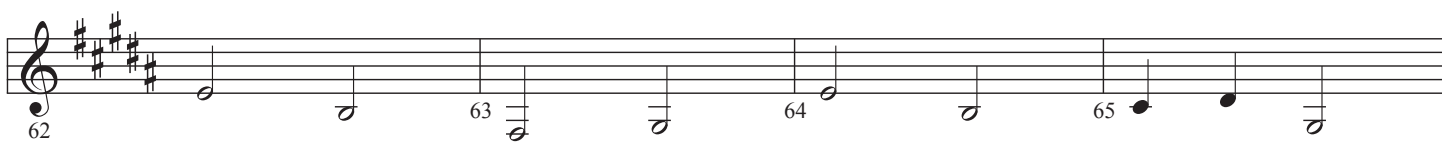


(50-53)

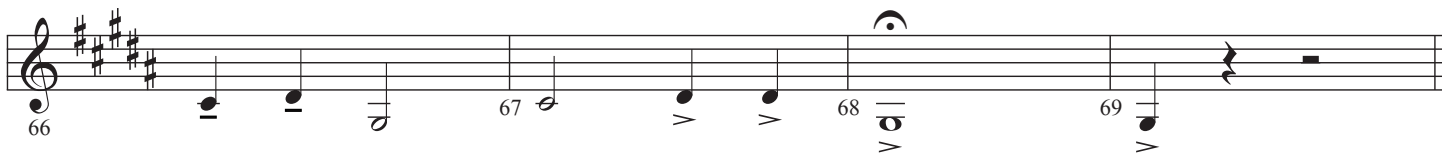
Heavy, slightly disconnected



"Our God"



rit.



Alto Sax 1, 2
(doubles Horn 1, 2)

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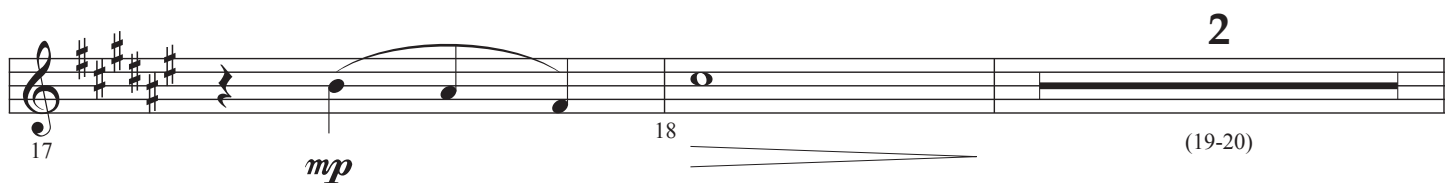
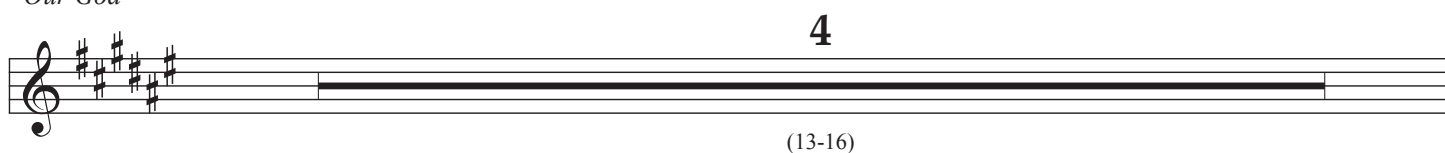
As a declaration ♩ = 74



"God is great"



"Our God"



"And even when I ran"



"Our God"



Alto Sax 1, 2

(doubles Horn 1, 2)

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32 33 34-35 36

2

Musical staff for measures 32-36. Measure 32 starts with a treble clef and a key signature of three sharps (F#, C#, G#). Measures 32-33 contain a melodic line with a slur. Measure 34-35 is a whole rest. Measure 36 contains a melodic line with a slur. Dynamics include a crescendo hairpin from measure 33 to 34-35 and a decrescendo hairpin from measure 36 to the end.

"Eyes on the sky"

37-44

8

Musical staff for measures 37-44. Measures 37-44 are a whole rest. A large number 8 is centered above the staff.

"My God"

45-47 48 49 50-53

3 2/4 4/4 4

Musical staff for measures 45-53. Measures 45-47 are a whole rest. Measure 48 has a 2/4 time signature. Measure 49 has a 4/4 time signature. Measures 50-53 are a whole rest. A large number 3 is above measures 45-47, a large number 4 is above measures 50-53, and a large number 2 is above measure 48.

54 55 56 57

mf

Musical staff for measures 54-57. Measures 54-57 contain a melodic line with slurs. Measure 54 starts with a treble clef and a key signature of three sharps. Dynamics include *mf* at measure 54 and a crescendo hairpin from measure 55 to 57.

"Our God"

58 59 60 61

f

Musical staff for measures 58-61. Measures 58-61 contain a melodic line with slurs. Measure 58 starts with a treble clef and a key signature of three sharps. Dynamics include *f* at measure 58 and a crescendo hairpin from measure 59 to 61.

62 63 64 65

Musical staff for measures 62-65. Measures 62-65 contain a melodic line with slurs. Measure 62 starts with a treble clef and a key signature of three sharps. A crescendo hairpin spans from measure 63 to 65.

66 67 68 69

rit.

Musical staff for measures 66-69. Measures 66-69 contain a melodic line with slurs. Measure 66 starts with a treble clef and a key signature of three sharps. Dynamics include *rit.* at measure 67 and a crescendo hairpin from measure 67 to 69.

Soprano Sax
(doubles Oboe)

SEMSEN MUSIC - Anthem Orchestration

What An Awesome God

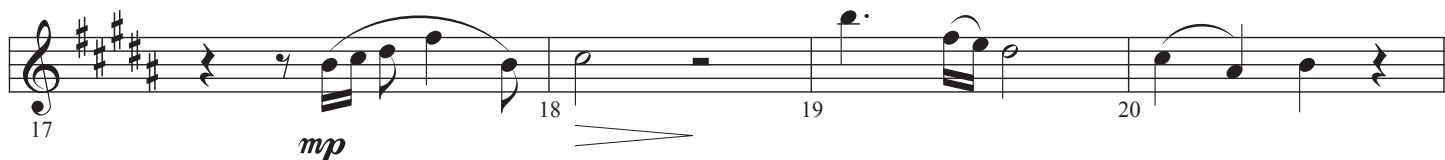
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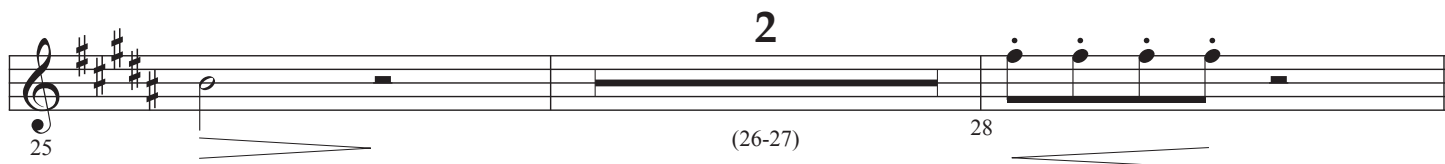
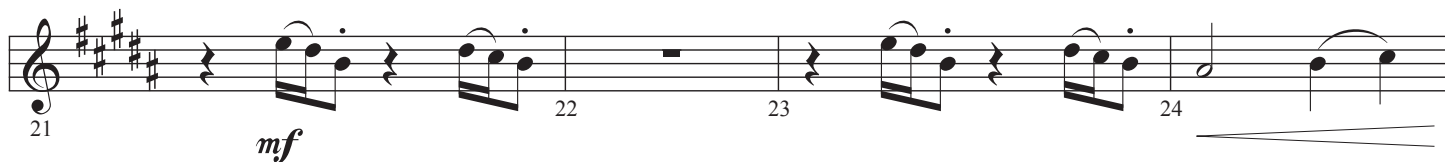


"God is great"

"Our God"



"And even when I ran"



"Our God"



Soprano Sax (doubles Oboe)

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"Eyes on the sky"

6
(37-42) 43 44
mp *mf*

This musical staff for Soprano Sax (doubling Oboe) covers measures 37-42, 43, and 44. It begins with a whole rest for six measures (37-42). In measure 43, it starts with a half note G4, followed by a quarter note A4, and a half note B4. In measure 44, it continues with a half note C5 and a whole note D5. The dynamics are marked *mp* at measure 43 and *mf* at measure 44, with a crescendo hairpin between them.

"My God"

3
(45-47) 48 49

This musical staff covers measures 45-47, 48, and 49. It begins with a whole rest for three measures (45-47). In measure 48, there is a whole rest. In measure 49, there is a whole rest. The time signature changes from 4/4 to 2/4 in measure 48 and back to 4/4 in measure 49.

"Our God"

4
(50-53) 54 55
mp

This musical staff covers measures 50-53, 54, and 55. It begins with a whole rest for four measures (50-53). In measure 54, it starts with a half note G4, followed by a quarter note A4, and a half note B4. In measure 55, it continues with a half note C5 and a whole note D5. The dynamics are marked *mp* at measure 54.

56 57
cresc.

This musical staff covers measures 56 and 57. It begins with a half note G4, followed by a quarter note A4, and a half note B4. In measure 57, it continues with a half note C5 and a whole note D5. The dynamics are marked *cresc.* at measure 56.

"Our God"

58 59

This musical staff covers measures 58 and 59. It begins with a half note G4, followed by a quarter note A4, and a half note B4. In measure 59, it continues with a half note C5 and a whole note D5.

60 61

This musical staff covers measures 60 and 61. It begins with a half note G4, followed by a quarter note A4, and a half note B4. In measure 61, it continues with a half note C5 and a whole note D5.

62 63 64 65

This musical staff covers measures 62, 63, 64, and 65. It begins with a half note G4, followed by a quarter note A4, and a half note B4. In measure 63, it continues with a half note C5 and a whole note D5. In measure 64, it continues with a half note G4 and a quarter note A4. In measure 65, it continues with a half note B4 and a whole note C5.

66 67 68 69
rit.

This musical staff covers measures 66, 67, 68, and 69. It begins with a half note G4, followed by a quarter note A4, and a half note B4. In measure 67, it continues with a half note C5 and a whole note D5. In measure 68, it continues with a half note G4 and a quarter note A4. In measure 69, it continues with a half note B4 and a whole note C5. The dynamics are marked *rit.* at measure 67.

What An Awesome God

Words and Music by
PHIL WICKHAM, JONATHAN SMITH
and RICHARD MULLINS
Arranged and Orchestrated by
Trey Tanner

As a declaration ♩ = 74

Section 1: "God is great"
Measures 1-4. Dynamics: *f*. Measure numbers: 1, 2, 3, 4.

Section 2: "Our God"
Measures 5-12. Measure numbers: 5, 12, 13, 19, 20. Dynamics: *mp*.

Section 3: "And even when I ran"
Measures 21-23. Measure numbers: 21, 23, 24, 25. Dynamics: *mp*.

Section 4: "Our God"
Measures 26-32. Measure numbers: 26, 27, 28, 29, 30, 31, 32. Dynamics: *f*.

Section 5: "Eyes on the sky"
Measures 33-44. Measure numbers: 33, 34, 35, 36. Dynamics: *f*.

Tenor Sax-Baritone T.C.

(doubles Trombone 1, 2)

What An Awesome God - Page 2 of 2

"My God"

3

(45-47) 48 49

This musical staff shows measures 45 through 49. Measures 45-47 are marked with a large '3' above the staff, indicating a triplet. Measures 48 and 49 are marked with a large '4' above the staff, indicating a quarter note. The key signature is D major (F# and C#).

"Our God"

4

(50-53)

This musical staff shows measures 50 through 53. Measures 50-53 are marked with a large '4' above the staff, indicating a quarter note. The key signature is D major (F# and C#).

54 55 56 57

mf

This musical staff shows measures 54 through 57. Measure 54 starts with a mezzo-forte (*mf*) dynamic. The staff includes various musical notations such as eighth notes, quarter notes, and chords. A crescendo hairpin is visible at the end of the staff.

"Our God"

58 59 60

ff

This musical staff shows measures 58 through 60. Measure 58 starts with a fortissimo (*ff*) dynamic. The staff includes various musical notations such as eighth notes, quarter notes, and chords. A crescendo hairpin is visible at the end of the staff.

61 62 63

This musical staff shows measures 61 through 63. The staff includes various musical notations such as eighth notes, quarter notes, and chords. A crescendo hairpin is visible at the end of the staff.

64 65 66

This musical staff shows measures 64 through 66. The staff includes various musical notations such as eighth notes, quarter notes, and chords. A crescendo hairpin is visible at the end of the staff.

67 68 69

rit.

This musical staff shows measures 67 through 69. Measure 67 starts with a *rit.* (ritardando) marking. The staff includes various musical notations such as eighth notes, quarter notes, and chords. A crescendo hairpin is visible at the end of the staff.

Baritone Sax
(doubles Tuba)

SEMSEN MUSIC - Anthem Orchestration

What An Awesome God

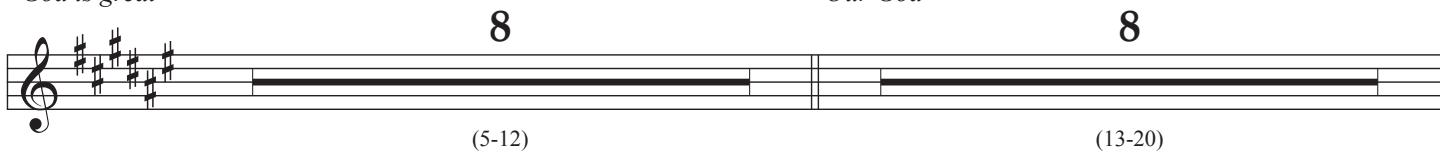
Words and Music by
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and RICHARD MULLINS
*Arranged and Orchestrated by
Trey Tanner*

As a declaration ♩ = 74



"God is great"

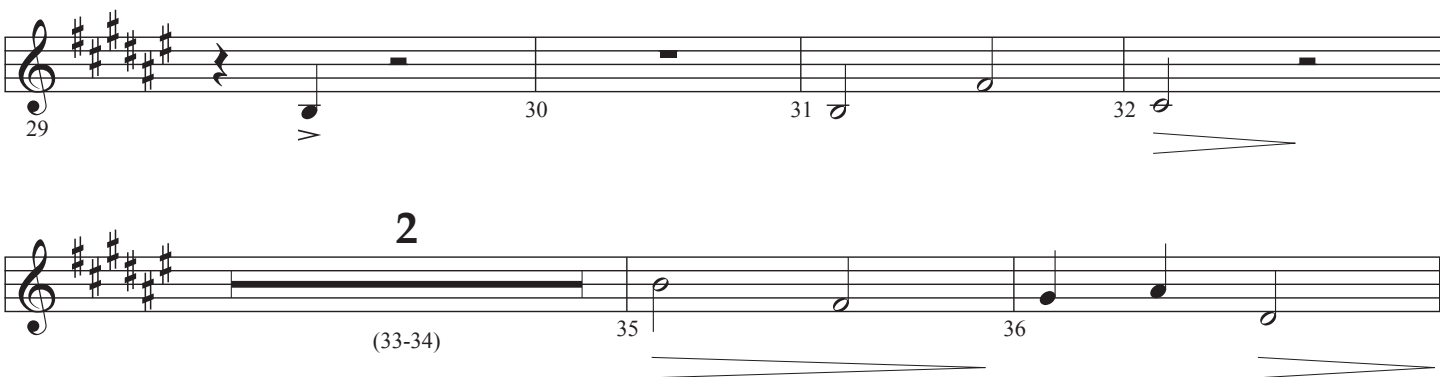
"Our God"



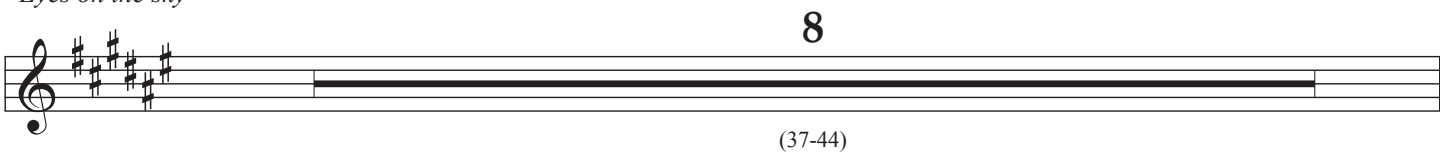
"And even when I ran"



"Our God"



"Eyes on the sky"



"My God"



Baritone Sax

(doubles Tuba)

What An Awesome God - Page 2 of 2

"Our God"

6

(50-55)

56 *mf*

57

"Our God"

58

59

60

61

ff

62

63

64

65

66

67

68

69

rit.

Trumpet 1, 2

SEMSEN MUSIC - Anthem Orchestration

What An Awesome God

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As a declaration ♩ = 74



"God is great"

8



"Our God"

7

Flugel

(13-19)

"And even when I ran"

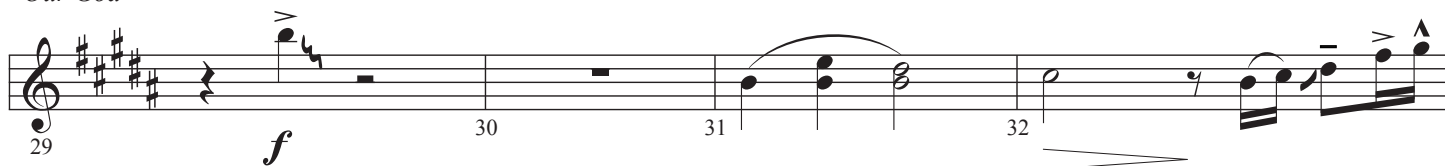
3



Trumpet

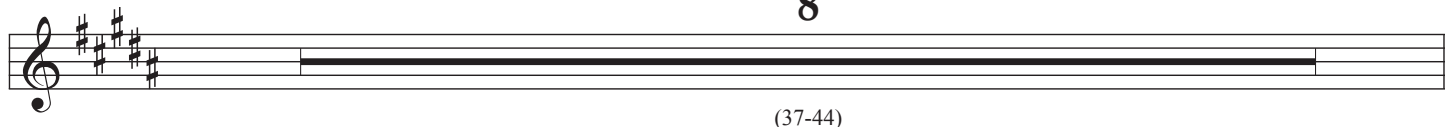


"Our God"



"Eyes on the sky"

8



Trumpet 1, 2

What An Awesome God - Page 2 of 2

"My God"

3

(45-47)

48

49

"Our God"

4

(50-53)

54

mf

55

56

57

"Our God"

58

ff

59

60

61

62

63

64

65

66

rit.

67

68

69

Trumpet 3

SEMSEN MUSIC - Anthem Orchestration

What An Awesome God

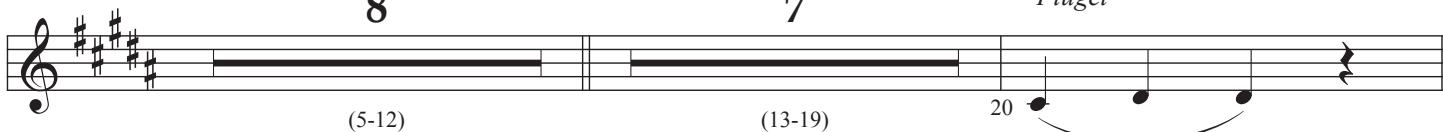
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As a declaration ♩ = 74



"God is great"

8



"Our God"

7

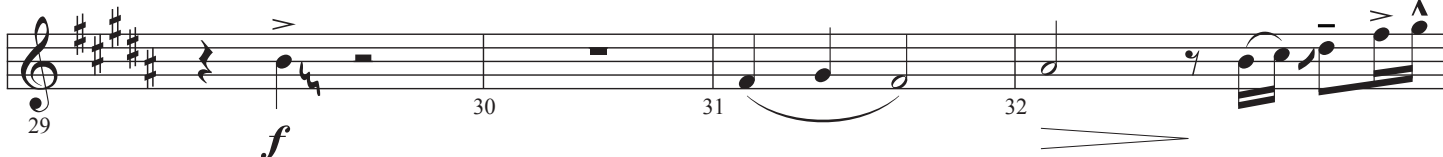
Flugel

"And even when I ran"

3

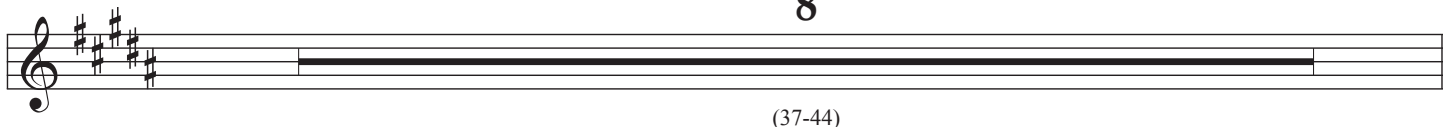


"Our God"



"Eyes on the sky"

8



Trumpet 3

What An Awesome God - Page 2 of 2

"My God"

3

(45-47)

48

49

"Our God"

4

(50-53)

54

mf

55

56

57

"Our God"

58

ff

59

60

61

62

63

64

65

66

rit.

67

68

69

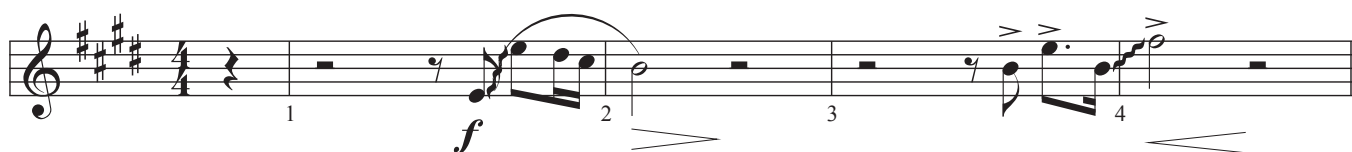
Horn 1, 2

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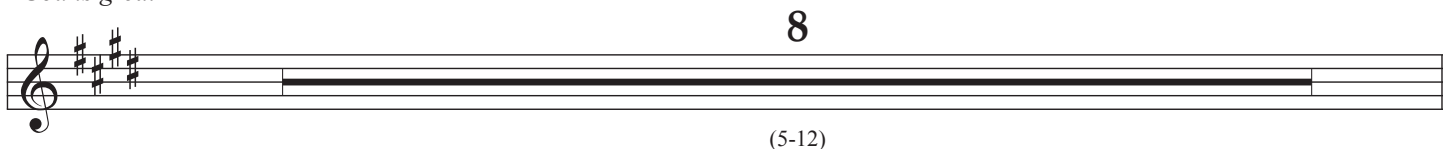
What An Awesome God

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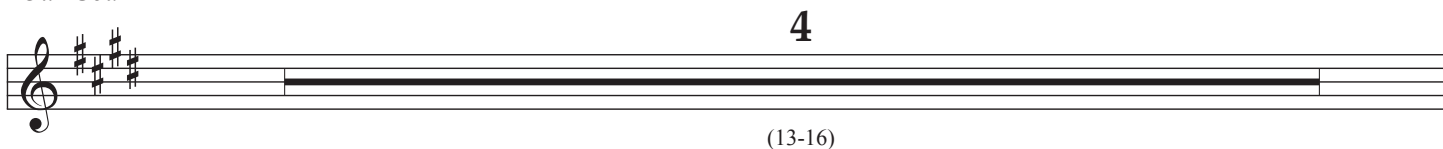
As a declaration ♩ = 74



"God is great"



"Our God"



"And even when I ran"



"Our God"



Horn 1, 2

What An Awesome God - Page 2 of 2

32 33 34-35 36

2

"Eyes on the sky"

8

(37-44)

"My God"

3 4

(45-47) 48 49 (50-53)

54 55 56 57

mf

"Our God"

58 59 60 61

f

62 63 64 65

rit.

66 67 68 69

Trombone 1, 2

SEMSEN MUSIC - Anthem Orchestration

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"God is great"

8

"Our God"

7

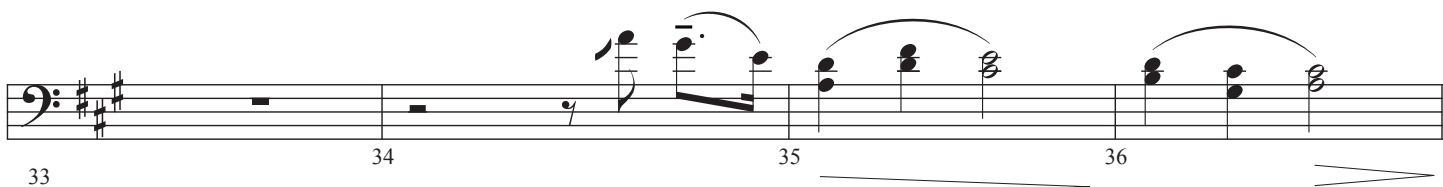
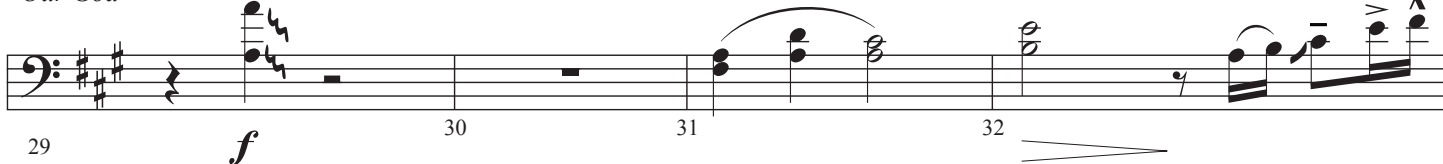


"And even when I ran"

3

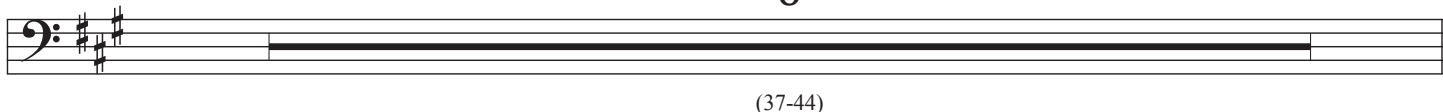


"Our God"



"Eyes on the sky"

8



Trombone 1, 2

What An Awesome God - Page 2 of 2

"My God"

3

(45-47)

48

49

"Our God"

4

(50-53)

54

mf

55

56

57

"Our God"

58

ff

59

60

61

62

63

64

65

66

rit.

67

68

69

Trombone 3

SEMSEN MUSIC - Anthem Orchestration

What An Awesome God

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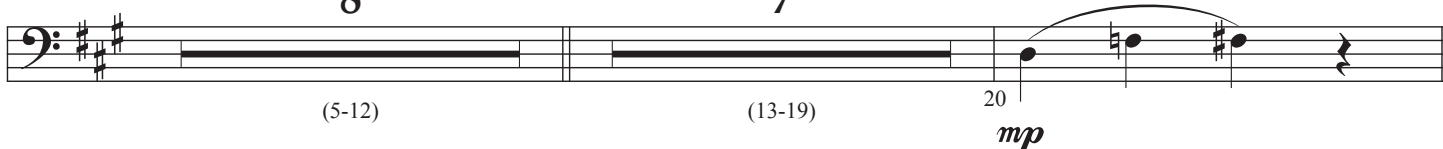


"God is great"

8

"Our God"

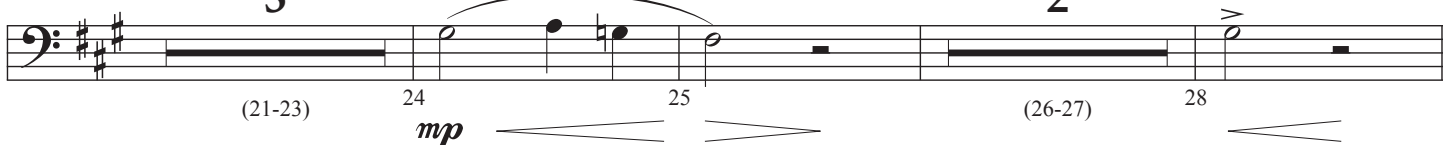
7



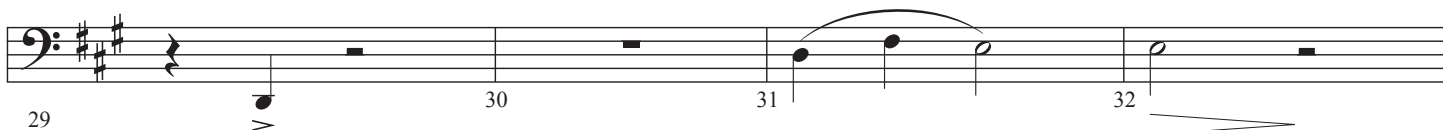
"And even when I ran"

3

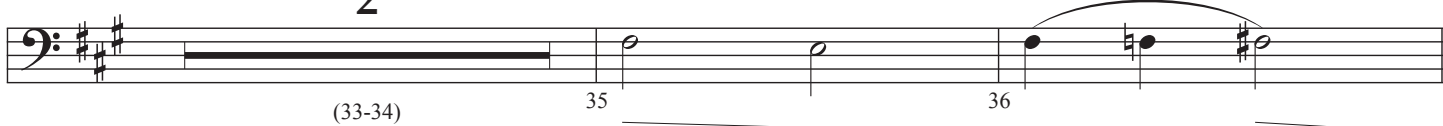
2



"Our God"



2



"Eyes on the sky"

8



"My God"

3



Trombone 3

What An Awesome God - Page 2 of 2

"Our God"

5

(50-54)

55 *mf*

56 *mf*

57

"Our God"

58 *ff*

59

60

61

62

63

64

65

66

67

68

69

rit.

Tuba

SEMSEN MUSIC - Anthem Orchestration

What An Awesome God

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and RICHARD MULLINS
*Arranged and Orchestrated by
Trey Tanner*

As a declaration ♩ = 74

1 *f* 2 3 4

"God is great"

"Our God"

3 8 8

(5-12) (13-20)

"And even when I ran"

3 2

(21-23) 24 25 26-27 28

mp

"Our God"

29 30 31 32

2

(33-34) 35 36

"Eyes on the sky"

8

(37-44)

"My God"

3

(45-47) 48 49

Tuba

What An Awesome God - Page 2 of 2

"Our God"

6

(50-55)

56 *mf*

57

"Our God"

58 *ff*

59

60

61

62

63

64

65

rit.

66

67

68

69

Percussion 1, 2

SEMSEN MUSIC - Anthem Orchestration

Chimes
Sus. Cymbal
Shaker
Tambourine
Bells
Mark Tree

What An Awesome God

Words and Music by
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and RICHARD MULLINS
*Arranged and Orchestrated by
Trey Tanner*

As a declaration ♩ = 74

Chimes

f

Sus. Cymbal

f

choke

1 2 3 4

"God is great"

4

4

Shaker

(5-8) 9 10 11 12

"Our God"

4

4

(13-16)

Shaker

17 18 19 20

Percussion 1, 2

What An Awesome God - Page 2 of 3

"And even when I ran"

21 22 23 24

Tambourine

Bells

mf

25 26 27 28

Sus. Cymbal *choke*

"Our God"

29 30 31 32

Chimes

f

Tamb.

Bells

33 34 35 36

Chimes

Bells

Mark Tree

"Eyes on the sky"

37-43 44

Mark Tree

Sus. Cymbal

Percussion 1, 2

What An Awesome God - Page 3 of 3

"My God"

Musical score for Percussion 1 and 2 for the section "My God". The score is written for two staves. The key signature is one sharp (F#). The first staff has a treble clef and the second staff has a bass clef. The music consists of a single measure of a whole note, marked with a '3' above the staff, indicating a triplet. The measure is divided into three parts, with measures 45-47, 48, and 49. The time signature is 4/4.

"Our God"

Musical score for Percussion 1 and 2 for the section "Our God". The score is written for two staves. The key signature is one sharp (F#). The first staff has a treble clef and the second staff has a bass clef. The music consists of a single measure of a whole note, marked with a '3' above the staff, indicating a triplet. The measure is divided into three parts, with measures 50-52, 53, and 54-56. The time signature is 4/4. The notation includes a "Sus. Cymbal" marking and a "3" above the staff.

"Our God" Chimes

Musical score for Percussion 1 and 2 for the section "Our God" Chimes. The score is written for two staves. The key signature is one sharp (F#). The first staff has a treble clef and the second staff has a bass clef. The music consists of a single measure of a whole note, marked with a 'f' below the staff, indicating a forte dynamic. The measure is divided into three parts, with measures 58, 59, and 60. The time signature is 4/4.

Musical score for Percussion 1 and 2 for the section "Our God" Chimes. The score is written for two staves. The key signature is one sharp (F#). The first staff has a treble clef and the second staff has a bass clef. The music consists of a single measure of a whole note, marked with a '2' above the staff, indicating a half note. The measure is divided into three parts, with measures 62, 63-64, and 65. The time signature is 4/4.

rit.

Musical score for Percussion 1 and 2 for the section "Our God" Chimes. The score is written for two staves. The key signature is one sharp (F#). The first staff has a treble clef and the second staff has a bass clef. The music consists of a single measure of a whole note, marked with a 'rit.' above the staff, indicating a ritardando. The measure is divided into three parts, with measures 67, 68, and 69. The time signature is 4/4.

Timpani

SEMSEN MUSIC - Anthem Orchestration

What An Awesome God

Words and Music by
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and RICHARD MULLINS
*Arranged and Orchestrated by
Trey Tanner*

As a declaration ♩ = 74

1 *f* 2 3 4 dampen

"God is great"

8

"Our God"

8

(5-12) (13-20)

"And even when I ran"

7

dampen

"Our God"

2

(21-27) 28 29 *f* (30-31)

32 33 *mf* (34-36)

"Eyes on the sky"

8

(37-44)

"My God"

3

48

49

(45-47)

Timpani

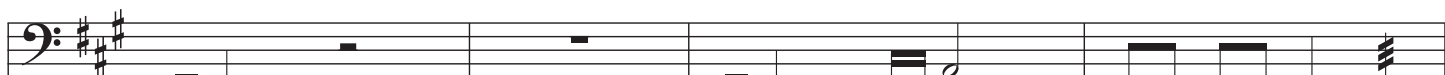
What An Awesome God - Page 2 of 2

"Our God"

4



(50-53)



54

55

56

57

mf

"Our God"



58

59

60

61

f

rit.

4



62

(63-66)

67

68

69

What An Awesome God

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As a declaration ♩ = 74

1 *f* Drum fill

D A E F#m7

Full Band hits w/ Drum fills

Drum fill

2 Drum fill

3 D A E N.C.

Drum fill

4

"God is great"

5 D A E F#m7 D A E F#m7

mp Piano only

6 7 8

9 D A E F#m7 D A E F#m7 E

add Bass diamonds

10 11 12

"Our God"

13 D2 A E(add4) F#m7 D2 A E C# E# F#m7 A C#

mf Piano & Pad only

14 15 16

17 D2 A E(add4) F#m7 D2 A Bm7 C#7 F#m N.C.

Full Band In
Military Snare
no groove yet

18 19 20

Rhythm

What An Awesome God - Page 2 of 3

"And even when I ran"

D A E F#m7 D A E C#7 E# F#m7 Em7

mf Tight rock groove
Snare on 2&4

D2 A E F#m7 D2 A E N.C.

Open up a bit

"Our God"

D2 A E(add4) F#m7 D2 A E(add4) F#m7

f Strong groove

D2 A E(add4) F#m7 D2 A Bm7 C#7 F#m

"Eyes on the sky"

D A E F#m7 D A2 C# E F#m

mf Piano & Cymbals only

D A E F#m7 D A E F#m

add Bass diamonds

"My God"

D A E G# F#m7 D A C# E F#m

mp Piano only

"Our God"

D A E F#m7 D2 A E F#m7

p Full Band (Ride on 8ths)
Slow build, think "Coldplay"

Rhythm

What An Awesome God - Page 3 of 3

D A E F#m7 D2 A E F#m7

54 *mf* 4 on the floor building

“Our God” D A E F#m7 D A C# E F#m7

58 *f* like intro Drum fill Drum fill

D2 A E F#m7 D2 A Bm C#7 F#m7

62 rock groove Snare on 2&4

rit. Bm7 C#7 F#m7 Bm7 E#m C#m7 F#m

66 *rit.*

Violin 1

SEMSEN MUSIC - Anthem Orchestration

What An Awesome God

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As a declaration ♩ = 74

Measures 1-4 of the Violin 1 part. The key signature is one sharp (F#) and the time signature is 4/4. Measure 1 starts with a *mf* dynamic and a crescendo hairpin leading to a *f* dynamic in measure 2. Measure 3 begins with a triplet of eighth notes. Measure 4 ends with a decrescendo hairpin.

"God is great"

Measures 5-8 of the Violin 1 part. Measure 5 contains a whole rest. Measures 6-8 are marked with a *p* dynamic. Measure 9 begins with a half note, followed by measures 10 and 11 which contain half notes.

"Our God"

Measures 13-16 of the Violin 1 part. Measure 13 begins with a half note marked *mp*. Measures 14 and 15 contain half notes. Measure 16 contains a half note.

Measures 17-20 of the Violin 1 part. Measure 17 begins with a half note marked *mf*. Measures 18 and 19 contain half notes. Measure 20 contains a half note with a sharp sign (#) above it.

"And even when I ran"

Measures 21-24 of the Violin 1 part. Measure 21 begins with a half note marked *mf*. Measures 22 and 23 contain eighth notes. Measure 24 contains a half note.

Measures 25-28 of the Violin 1 part. Measure 25 begins with a half note. Measures 26 and 27 contain eighth notes. Measure 28 contains a half note.

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Violin 1

What An Awesome God - Page 2 of 3

"Our God"

Violin 1 part for measures 29-36. The key signature is three sharps (F#, C#, G#). Measure 29 starts with a forte (*f*) dynamic. The melody features half notes and quarter notes with slurs. Measure 36 ends with a fermata.

"Eyes on the sky"

Violin 1 part for measures 37-40. The key signature is three sharps. The notation shows a whole rest for the entire measure block, with a '4' above it indicating a four-measure rest. The measure numbers 37-40 are written below the staff.

Violin 1 part for measures 41-44. The key signature is three sharps. Measure 41 starts with a piano (*p*) dynamic. Measure 42 has a mezzo-piano (*mp*) dynamic. The melody includes half notes and quarter notes with slurs. Measure 44 ends with a fermata.

"My God"

Violin 1 part for measures 45-49. The key signature is three sharps. Measures 45-47 are marked with a '3' above the staff, indicating a three-measure rest. Measures 48 and 49 are marked with a '4' above the staff, indicating a four-measure rest. The measure numbers 45-47, 48, and 49 are written below the staff.

"Our God"

Violin 1 part for measures 50-53. The key signature is three sharps. The melody consists of sustained chords (dyads) marked with mezzo-piano (*mp*) dynamics. Measure numbers 50, 51, 52, and 53 are written below the staff.

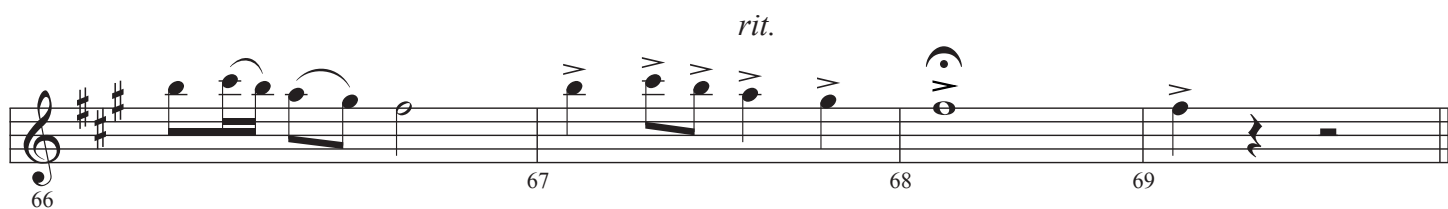
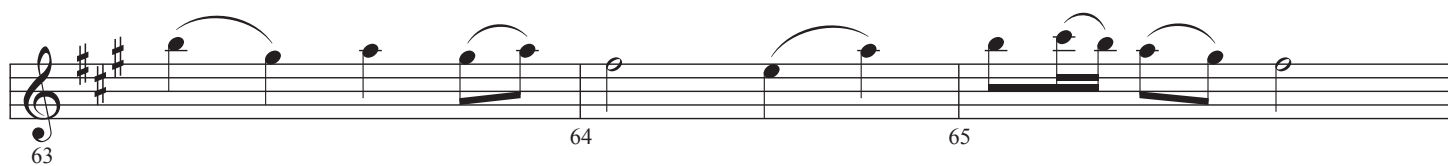
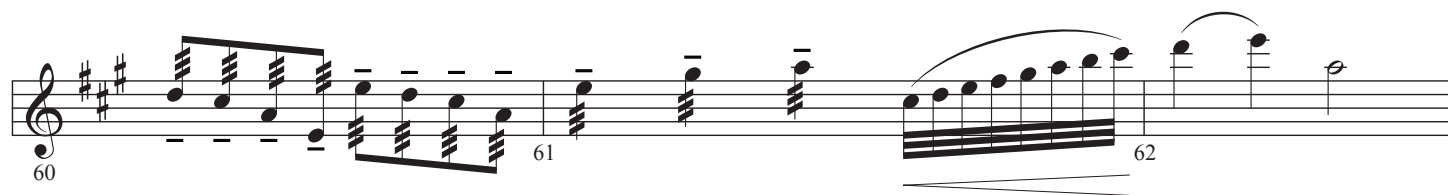
Violin 1 part for measures 54-56. The key signature is three sharps. The melody features eighth notes with accents, marked with mezzo-forte (*mf*) dynamics. Measure numbers 54 and 55 are written below the staff.

Violin 1 part for measures 57-58. The key signature is three sharps. Measure 57 features eighth notes with accents. Measure 58 features a rapid sixteenth-note scale, marked with a crescendo hairpin. Measure numbers 57 and 58 are written below the staff.

Violin 1

What An Awesome God - Page 3 of 3

"Our God"



Violin 2

SEMSEN MUSIC - Anthem Orchestration

What An Awesome God

Words and Music by
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and RICHARD MULLINS
Arranged and Orchestrated by
Trey Tanner

As a declaration ♩ = 74

Musical notation for measures 1-4. Measure 1 starts with a treble clef, key signature of two sharps (F# and C#), and a 4/4 time signature. It features a melodic line with a crescendo from *mf* to *f*. Measure 2 continues the melodic line with accents. Measure 3 has a triplet of eighth notes. Measure 4 ends with a half note and a fermata.

"God is great"

Musical notation for measures 5-12. Measure 5 is a whole rest. Measures 6-8 are marked (5-8). Measure 9 starts with a piano (*p*) dynamic. Measures 10-12 continue the melodic line with a crescendo.

"Our God"

Musical notation for measures 13-16. Measure 13 starts with a mezzo-piano (*mp*) dynamic. Measures 14-16 continue the melodic line with a crescendo.

Musical notation for measures 17-20. Measure 17 starts with a mezzo-forte (*mf*) dynamic. Measures 18-20 continue the melodic line with a crescendo.

"And even when I ran"

Musical notation for measures 21-24. Measure 21 starts with a mezzo-forte (*mf*) dynamic. Measures 22-24 continue the melodic line with a crescendo.

Musical notation for measures 25-28. Measure 25 starts with a mezzo-forte (*mf*) dynamic. Measures 26-28 continue the melodic line with a crescendo.

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Violin 2

What An Awesome God - Page 2 of 3

"Our God"



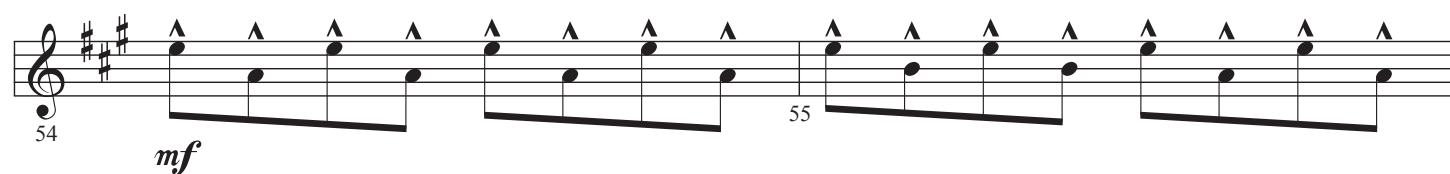
"Eyes on the sky"



"My God"



"Our God"

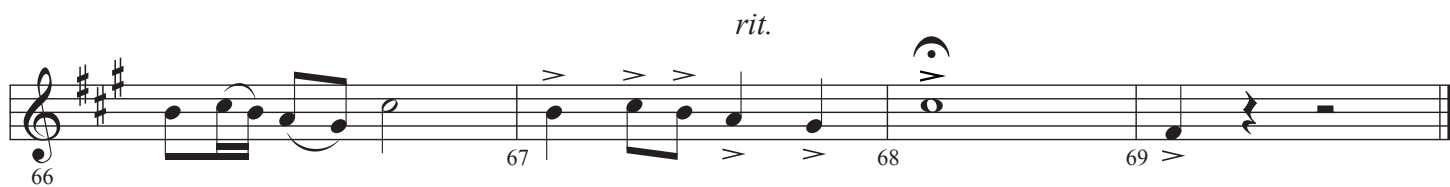
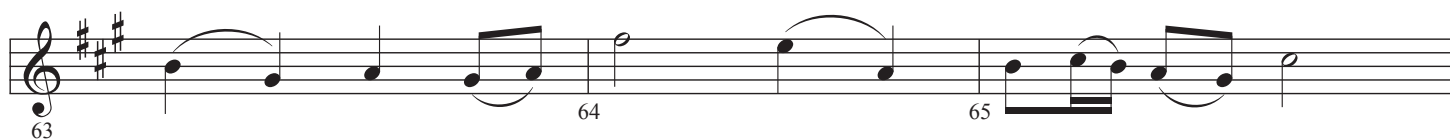
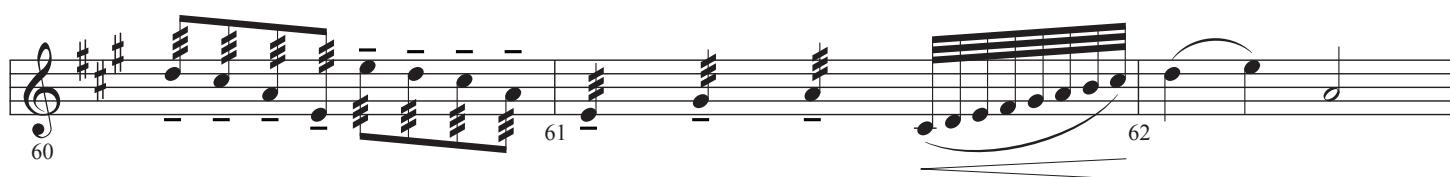


Violin 2

What An Awesome God - Page 3 of 3



"Our God"



Violin 1
(Simplified)

SEMSEN MUSIC - Anthem Orchestration

What An Awesome God

Words and Music by
PHIL WICKHAM, JONATHAN SMITH
and RICHARD MULLINS
Arranged and Orchestrated by
Trey Tanner

As a declaration ♩ = 74

Musical notation for measures 1-4. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. Measure 1 starts with a *mf* dynamic and a crescendo hairpin leading to a *f* dynamic in measure 2. Measures 3 and 4 continue the melodic line with various articulations like accents and slurs. A decrescendo hairpin is shown at the end of measure 4.

"God is great"

Musical notation for measures 5-12. Measure 5 is a whole rest. Measures 6-8 are grouped with a bracket and labeled (5-8). Measure 9 starts with a *p* dynamic. Measures 10-12 continue the melody with slurs and a decrescendo hairpin at the end.

"Our God"

Musical notation for measures 13-20. Measure 13 starts with a *mp* dynamic. Measures 14-20 continue the melody with slurs and a decrescendo hairpin at the end.

"And even when I ran"

Musical notation for measures 21-28. Measure 21 starts with a *mf* dynamic. Measures 22-28 continue the melody with slurs and a decrescendo hairpin at the end.

Violin 1

(Simplified)

What An Awesome God - Page 2 of 3

"Our God"

Violin 1 part for measures 29-36. The key signature is three sharps (F#, C#, G#). Measure 29 starts with a forte (*f*) dynamic. Measures 30-32 contain whole notes with slurs. Measures 33-36 contain eighth notes with slurs and accents. A crescendo hairpin is at the end of measure 36.

"Eyes on the sky"

Violin 1 part for measures 37-40. The key signature is three sharps. A whole rest is indicated for measures 37-40, with a '4' above the staff and '(37-40)' below it.

Violin 1 part for measures 41-44. The key signature is three sharps. Measure 41 starts with a piano (*p*) dynamic. Measure 42 has a mezzo-piano (*mp*) dynamic. Measures 43-44 contain half notes with slurs. A crescendo hairpin is at the end of measure 44.

"My God"

Violin 1 part for measures 45-49. The key signature is three sharps. Measures 45-47 have a whole rest with a '3' above the staff and '(45-47)' below it. Measure 48 has a 2/4 time signature change. Measure 49 has a 4/4 time signature change.

"Our God"

Violin 1 part for measures 50-53. The key signature is three sharps. Measures 50-53 contain whole notes with slurs. A mezzo-piano (*mp*) dynamic is indicated at the start of measure 50.

Violin 1 part for measures 54-55. The key signature is three sharps. Measures 54-55 contain eighth notes with slurs and accents. A mezzo-forte (*mf*) dynamic is indicated at the start of measure 54.

Violin 1 part for measures 56-57. The key signature is three sharps. Measures 56-57 contain eighth notes with slurs and accents. A crescendo hairpin is at the end of measure 57.

Violin 1

(Simplified)

"Our God"

Violin 1 musical score for "Our God". The score is written in treble clef with a key signature of three sharps (F#, C#, G#). The tempo is marked *rit.* (ritardando). The score consists of four staves of music, with measure numbers 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, and 69 indicated below the staff lines.

The first staff (measures 58-59) features a continuous eighth-note melody. The second staff (measures 60-62) includes a series of sixteenth-note chords and a melodic line. The third staff (measures 63-65) shows a melodic line with slurs and ties. The fourth staff (measures 66-69) continues the melodic line, ending with a final note in measure 69.

Violin 2
(Simplified)

SEMSEN MUSIC - Anthem Orchestration

What An Awesome God

Words and Music by
PHIL WICKHAM, JONATHAN SMITH
and RICHARD MULLINS
*Arranged and Orchestrated by
Trey Tanner*

As a declaration ♩ = 74

Measures 1-4 of the musical score. Measure 1 starts with a treble clef, key signature of two sharps (F# and C#), and a 4/4 time signature. The melody begins with a half note G4, followed by a quarter note A4, a quarter note B4, and a half note C5. Measure 2 continues with a half note D5, a quarter note E5, a quarter note F#5, and a half note G5. Measure 3 has a half note A5, a quarter note B5, a quarter note C6, and a half note D6. Measure 4 has a half note E6, a quarter note F#6, a quarter note G6, and a half note A6. Dynamics include *mf* and *f* with crescendo and decrescendo markings. There are also accents and slurs.

"God is great"

Measures 5-8 of the musical score. Measures 5-8 are marked with a large '4' above the staff, indicating a four-measure rest. Measure 9 starts with a half note G4, followed by a half note A4, a half note B4, and a half note C5. Measure 10 has a half note D5, a half note E5, a half note F#5, and a half note G5. Measure 11 has a half note A5, a half note B5, a half note C6, and a half note D6. Measure 12 has a half note E6, a half note F#6, a half note G6, and a half note A6. Dynamics include *p* and *mf* with crescendo and decrescendo markings.

"Our God"

Measures 13-20 of the musical score. Measure 13 starts with a half note G4, followed by a half note A4, a half note B4, and a half note C5. Measure 14 has a half note D5, a half note E5, a half note F#5, and a half note G5. Measure 15 has a half note A5, a half note B5, a half note C6, and a half note D6. Measure 16 has a half note E6, a half note F#6, a half note G6, and a half note A6. Measure 17 has a half note B6, a half note C7, a half note D7, and a half note E7. Measure 18 has a half note F#7, a half note G7, a half note A7, and a half note B7. Measure 19 has a half note C8, a half note D8, a half note E8, and a half note F#8. Measure 20 has a half note G8, a half note A8, a half note B8, and a half note C9. Dynamics include *mp* and *mf* with crescendo and decrescendo markings.

"And even when I ran"

Measures 21-28 of the musical score. Measure 21 starts with a half note G4, followed by a half note A4, a half note B4, and a half note C5. Measure 22 has a half note D5, a half note E5, a half note F#5, and a half note G5. Measure 23 has a half note A5, a half note B5, a half note C6, and a half note D6. Measure 24 has a half note E6, a half note F#6, a half note G6, and a half note A6. Measure 25 has a half note B6, a half note C7, a half note D7, and a half note E7. Measure 26 has a half note F#7, a half note G7, a half note A7, and a half note B7. Measure 27 has a half note C8, a half note D8, a half note E8, and a half note F#8. Measure 28 has a half note G8, a half note A8, a half note B8, and a half note C9. Dynamics include *mf* and *f* with crescendo and decrescendo markings.

Violin 2

(Simplified)

What An Awesome God - Page 2 of 3

"Our God"

Measures 29-36 of the "Our God" section. The key signature is three sharps (F#, C#, G#). Measure 29 starts with a half note G#4, followed by a half note F#4. Measure 30 has a half note E4, a half note D4, and a half note C#4. Measure 31 has a half note B3, a half note A3, and a half note G#3. Measure 32 has a half note F#3, a half note E3, and a half note D3. Measure 33 has a half note C#3, a half note B2, and a half note A2. Measure 34 has a half note G#2, a half note F#2, and a half note E2. Measure 35 has a half note D2, a half note C#2, and a half note B1. Measure 36 has a half note A1, a half note G#1, and a half note F#1. The section ends with a fermata over the final note.

"Eyes on the sky"

Measures 37-40 of the "Eyes on the sky" section. The key signature is three sharps (F#, C#, G#). The section consists of a whole rest for four measures, indicated by a large '4' above the staff and '(37-40)' below it.

Measures 41-44 of the "Eyes on the sky" section. The key signature is three sharps (F#, C#, G#). Measure 41 has a half note G#4, a half note F#4, and a half note E4. Measure 42 has a half note D4, a half note C#4, and a half note B3. Measure 43 has a half note A3, a half note G#3, and a half note F#3. Measure 44 has a half note E3, a half note D3, and a half note C#3. The section ends with a fermata over the final note.

"My God"

Measures 45-49 of the "My God" section. The key signature is three sharps (F#, C#, G#). Measures 45-47 are a whole rest, indicated by a large '3' above the staff and '(45-47)' below it. Measure 48 has a half note G#4, a half note F#4, and a half note E4. Measure 49 has a half note D4, a half note C#4, and a half note B3. The section ends with a fermata over the final note.

"Our God"

Measures 50-51 of the "Our God" section. The key signature is three sharps (F#, C#, G#). Measure 50 has a half note G#4, a half note F#4, and a half note E4. Measure 51 has a half note D4, a half note C#4, and a half note B3. The section ends with a fermata over the final note.

Measures 52-53 of the "Our God" section. The key signature is three sharps (F#, C#, G#). Measure 52 has a half note G#4, a half note F#4, and a half note E4. Measure 53 has a half note D4, a half note C#4, and a half note B3. The section ends with a fermata over the final note.

Measures 54-55 of the "Our God" section. The key signature is three sharps (F#, C#, G#). Measure 54 has a half note G#4, a half note F#4, and a half note E4. Measure 55 has a half note D4, a half note C#4, and a half note B3. The section ends with a fermata over the final note.

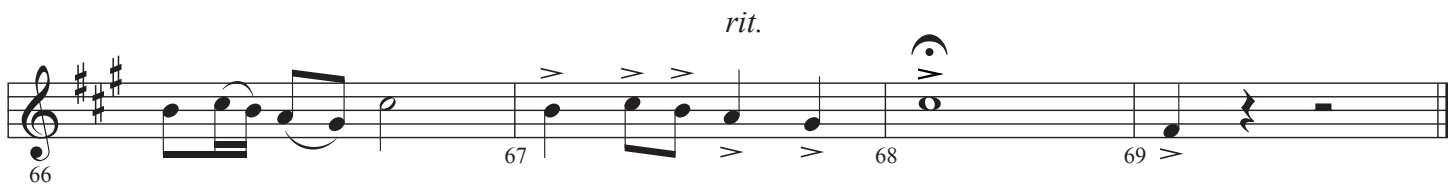
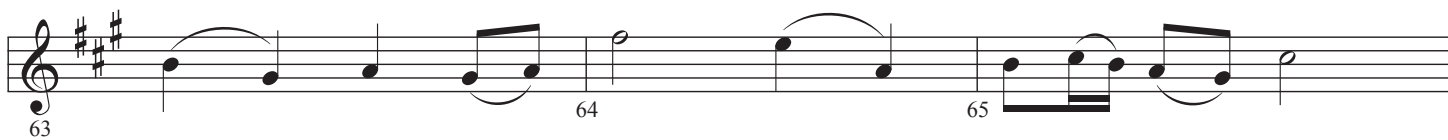
Violin 2

(Simplified)

What An Awesome God - Page 3 of 3



"Our God"



What An Awesome God

Words and Music by
 PHIL WICKHAM, JONATHAN SMITH
 and RICHARD MULLINS
Arranged and Orchestrated by
 Trey Tanner

As a declaration ♩ = 74

1 *mf* *f* 2 3 4 5-11 12 *p*

"God is great"

"Our God"

13 *mp* 14 15 16 17 *mf* 18 19 20

"And even when I ran"

21-23 24 *mf* 25 26 27 28

"Our God"

29 *f* 30 31 32

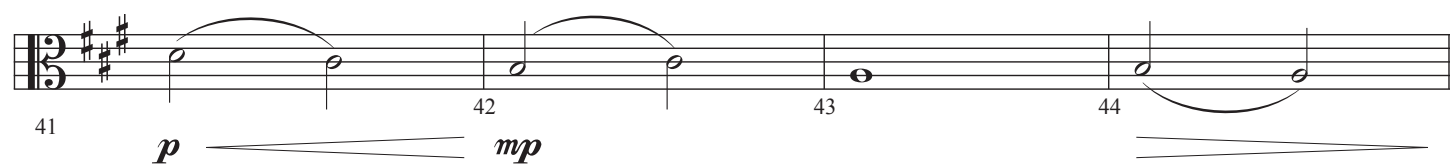
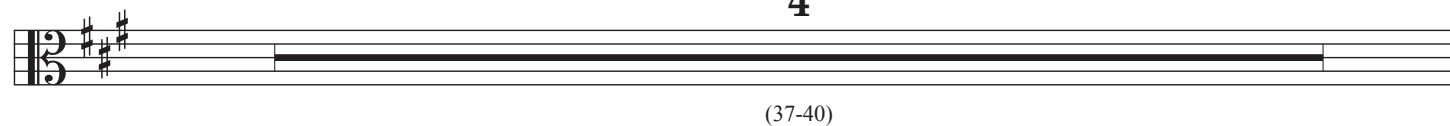
Viola

What An Awesome God - Page 2 of 3



"Eyes on the sky"

4

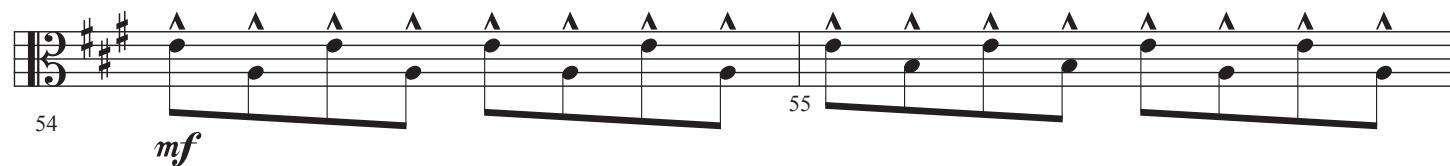


"My God"

3



"Our God"



Viola

What An Awesome God - Page 3 of 3

“Our God”

58 *f* 59 60 61

Measures 58-61: This staff contains measures 58 through 61. Measure 58 begins with a forte (*f*) dynamic and features eighth notes with accents. Measures 59 and 60 continue with eighth notes and accents. Measure 61 contains a series of dotted eighth notes. The staff concludes with a rapid sixteenth-note scale ascending to the final note of the piece.

62 63 64 65

Measures 62-65: This staff contains measures 62 through 65. Measures 62 and 63 feature half notes with slurs. Measures 64 and 65 continue with half notes, including a half note with a sharp sign in measure 65.

66 67 68 69

66 *rit.* 67 68 69

Measures 66-69: This staff contains measures 66 through 69. Measure 66 begins with a half note. Measures 67 and 68 feature eighth notes with accents, with a *rit.* (ritardando) marking above measure 67. Measure 68 includes a fermata over a half note. Measure 69 features a half note with an accent, followed by a double bar line.

Viola
(Simplified)

SEMSEN MUSIC - Anthem Orchestration

What An Awesome God

Words and Music by
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and RICHARD MULLINS
*Arranged and Orchestrated by
Trey Tanner*

As a declaration ♩ = 74

Musical notation for measures 1-12. The key signature is one sharp (F#) and the time signature is 4/4. Measure 1 starts with a mezzo-forte (mf) dynamic and a crescendo hairpin leading to a forte (f) dynamic in measure 2. Measures 3-4 continue with the f dynamic. Measure 5 is a whole rest. Measures 6-11 are a 7-measure rest labeled "God is great". Measure 12 begins with a piano (p) dynamic.

"Our God"

Musical notation for measures 13-20. Measure 13 starts with a mezzo-piano (mp) dynamic. Measures 14-15 are whole notes. Measure 16 is a half note. Measures 17-18 are half notes. Measure 19 is a quarter note. Measure 20 is a quarter note followed by a double bar line and a repeat sign. A crescendo hairpin is shown under measure 20.

"And even when I ran"

Musical notation for measures 21-28. Measures 21-23 are a 3-measure rest. Measure 24 starts with a mezzo-forte (mf) dynamic. Measures 25-26 are half notes. Measure 27 is a quarter note. Measure 28 is a quarter note followed by a double bar line and a repeat sign. A crescendo hairpin is shown under measure 28.

"Our God"

Musical notation for measures 29-32. Measure 29 starts with a forte (f) dynamic. Measures 30-31 are half notes. Measure 32 is a quarter note followed by a double bar line and a repeat sign.

Viola

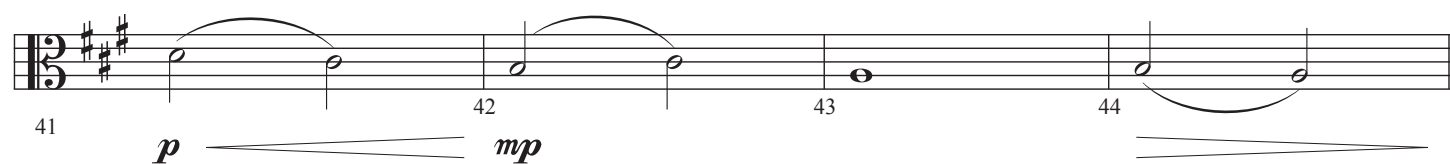
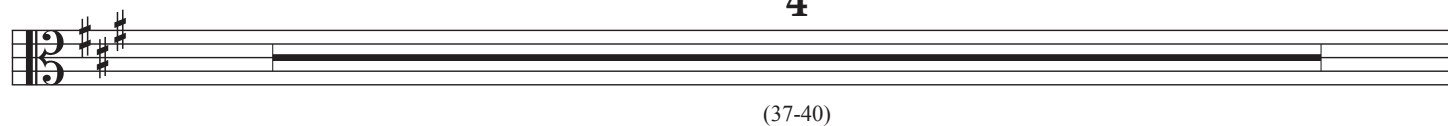
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What An Awesome God - Page 2 of 3



"Eyes on the sky"

4

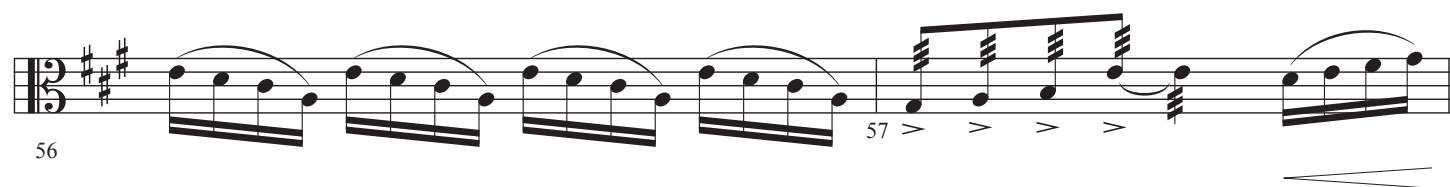
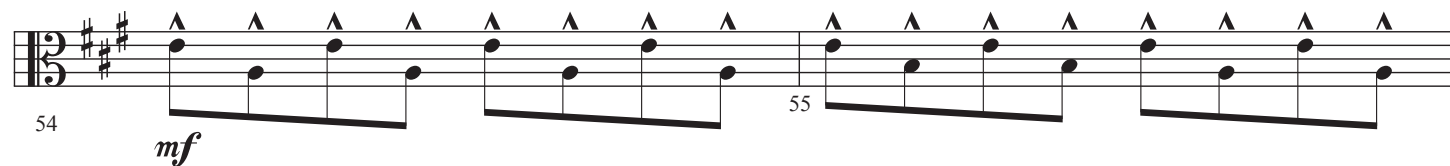


"My God"

3



"Our God"

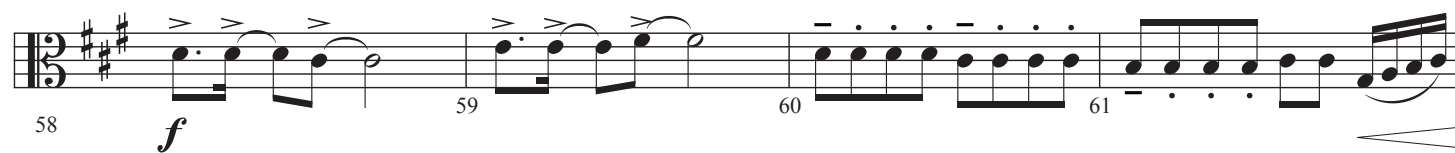


Viola

(Simplified)

What An Awesome God - Page 3 of 3

"Our God"



What An Awesome God

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 and RICHARD MULLINS
*Arranged and Orchestrated by
 Trey Tanner*

As a declaration ♩ = 74

Measures 1-4 and 8-12 of the Cello part. The key signature is one sharp (F#). The tempo is marked as a quarter note equals 74. Measure 1 starts with a forte (*f*) dynamic. Measures 1-4 feature a rhythmic pattern of eighth notes and quarter notes. Measure 8 is a whole rest, and measures 9-12 are also whole rests, indicated by a bracket and the number 8.

"Our God"

Measures 13-20 of the Cello part. Measure 13 starts with a mezzo-piano (*mp*) dynamic. Measures 13-16 are quarter notes. Measures 17-20 are half notes. Measure 20 ends with a fermata.

"And even when I ran"

Measures 21-28 of the Cello part. Measures 21-23 are whole rests, indicated by a bracket and the number 3. Measure 24 starts with a mezzo-forte (*mf*) dynamic. Measures 24-25 are half notes. Measures 26-28 are quarter notes. Measure 28 ends with a fermata.

"Our God"

Measures 29-32 of the Cello part. Measure 29 starts with a forte (*f*) dynamic. Measures 29-32 are half notes. Measure 32 ends with a fermata.

Cello

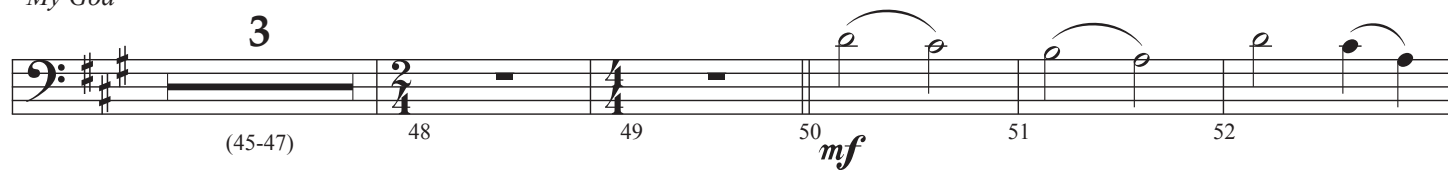
What An Awesome God - Page 2 of 2



"Eyes on the sky"



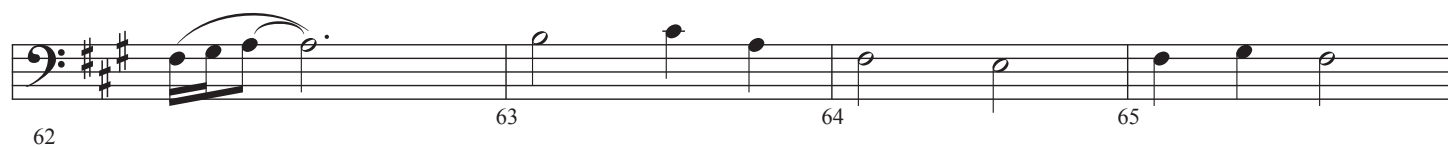
"My God"



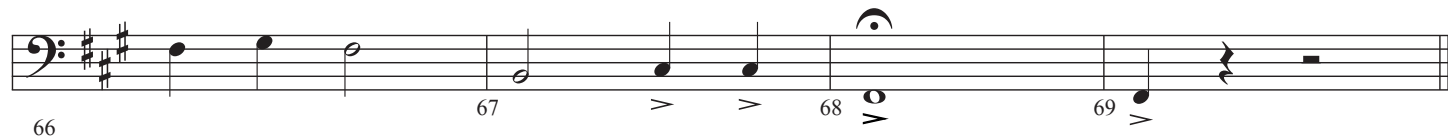
Heavy, slightly disconnected



"Our God"



rit.



What An Awesome God

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and RICHARD MULLINS
*Arranged and Orchestrated by
Trey Tanner*

As a declaration ♩ = 74

The score is written for String Bass in G major (one sharp) and 4/4 time. It begins with a tempo marking of 74 beats per minute. The piece is divided into several sections with lyrics and musical cues:

- Section 1:** Measures 1-4. Starts with a forte (*f*) dynamic. Measure 4 contains the lyric "God is great" and a fermata for 8 measures (measures 5-12).
- Section 2:** Measures 13-16. Labeled "Our God" with a fermata. Measure 17 starts with a mezzo-forte (*mf*) dynamic.
- Section 3:** Measures 18-20. Continues the "Our God" theme.
- Section 4:** Measures 21-23. Labeled "And even when I ran" with a fermata. Measure 24 starts with a mezzo-forte (*mf*) dynamic.
- Section 5:** Measures 25-26. Continues the "And even when I ran" theme.
- Section 6:** Measures 27-28. Labeled "Our God" with a mezzo-forte (*mf*) dynamic.
- Section 7:** Measures 29-31. Continues the "Our God" theme with a forte (*f*) dynamic.
- Section 8:** Measures 32-36. Continues the "Our God" theme.
- Section 9:** Measures 37-43. Labeled "Eyes on the sky" with a fermata. Measure 44 starts with a mezzo-piano (*mp*) dynamic.
- Section 10:** Measures 45-47. Labeled "My God" with a fermata.
- Section 11:** Measures 48-49. Continues the "My God" theme.

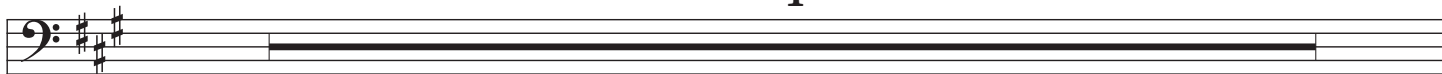
The score includes various musical notations such as accents, slurs, and dynamic markings to guide the performer.

String Bass

What An Awesome God - Page 2 of 2

"Our God"

4

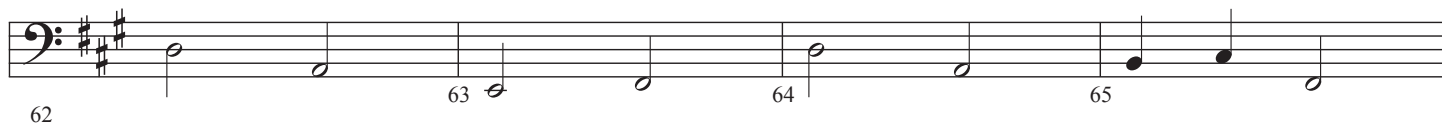
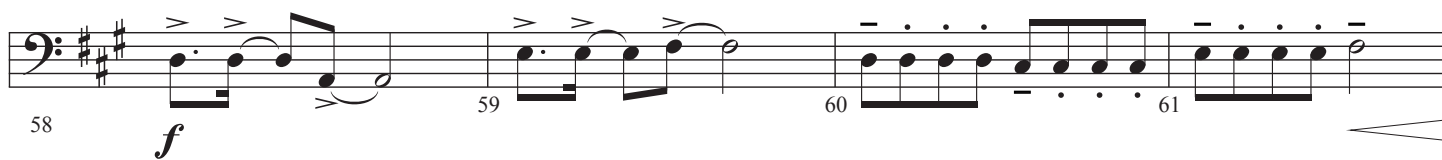


(50-53)

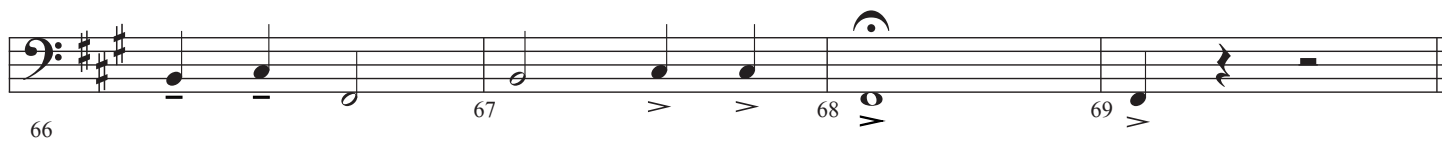
Heavy, slightly disconnected



"Our God"



rit.



What An Awesome God

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As a declaration ♩ = 74

Measures 1-4 of the string reduction. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The tempo is marked as ♩ = 74. The score begins with a mezzo-forte (mf) dynamic, which then increases to forte (f) in measure 2. The music features a rhythmic pattern of eighth and sixteenth notes in the right hand, with sustained chords in the left hand. Measure 4 ends with a double bar line and a repeat sign.

"God is great"

Measures 5-12 of the string reduction. Measures 5-8 are marked with a '4' above the staff, indicating a four-measure rest. Measures 9-12 feature a piano (p) dynamic. The music consists of sustained chords in the right hand and a single note in the left hand. Measure 12 ends with a double bar line and a repeat sign.

"Our God"

Measures 13-16 of the string reduction. The music begins with a mezzo-piano (mp) dynamic. The right hand features a melodic line with eighth notes, while the left hand provides a harmonic accompaniment with sustained chords. Measure 16 ends with a double bar line and a repeat sign.

Measures 17-20 of the string reduction. The music begins with a mezzo-forte (mf) dynamic. The right hand features a melodic line with eighth notes, while the left hand provides a harmonic accompaniment with sustained chords. Measure 20 ends with a double bar line and a repeat sign.

String Reduction

What An Awesome God - Page 2 of 4

"And even when I ran"

Musical score for measures 21-24. The key signature is three sharps (F#, C#, G#). The melody in the treble clef starts with a half rest in measure 21, followed by eighth notes in measures 22 and 23, and chords in measure 24. The bass clef has whole rests in measures 21-23 and a descending eighth-note line in measure 24. A *mf* dynamic marking is present in measure 21.

Musical score for measures 25-28. The melody continues with eighth notes and chords. The bass clef features a descending eighth-note line in measure 25, followed by chords in measures 26-28. A crescendo hairpin is shown in measure 28.

"Our God"

Musical score for measures 29-32. The melody consists of half notes and eighth notes. The bass clef has chords in measures 29-32. A *f* dynamic marking is present in measure 29.

Musical score for measures 33-36. The melody continues with half notes and eighth notes. The bass clef has chords in measures 33-36. A crescendo hairpin is shown in measure 36.

"Eyes on the sky"

Musical score for measures 37-40. Both the treble and bass staves contain whole rests for all four measures. The number '4' is written above the treble staff and below the bass staff.

String Reduction

What An Awesome God - Page 3 of 4

Musical score for measures 41-44. The key signature is three sharps (F#, C#, G#). The score is written for piano with treble and bass staves. Measure 41 starts with a piano (*p*) dynamic. Measure 42 has a mezzo-piano (*mp*) dynamic. Measure 43 has a mezzo-piano (*mp*) dynamic. Measure 44 has a mezzo-piano (*mp*) dynamic. The score includes various musical notations such as notes, rests, and dynamic markings.

"My God"

Musical score for measures 45-49. The key signature is three sharps (F#, C#, G#). The score is written for piano with treble and bass staves. Measures 45-47 are marked with a '3' indicating a triplet. Measures 48 and 49 are marked with a '2' indicating a half note. The score includes various musical notations such as notes, rests, and dynamic markings.

"Our God"

Musical score for measures 50-51. The key signature is three sharps (F#, C#, G#). The score is written for piano with treble and bass staves. Measure 50 has a mezzo-piano (*mp*) dynamic. Measure 51 has a mezzo-forte (*mf*) dynamic. The score includes various musical notations such as notes, rests, and dynamic markings.

Musical score for measures 52-53. The key signature is three sharps (F#, C#, G#). The score is written for piano with treble and bass staves. Measure 52 has a mezzo-forte (*mf*) dynamic. Measure 53 has a mezzo-forte (*mf*) dynamic. The score includes various musical notations such as notes, rests, and dynamic markings.

Musical score for measures 54-55. The key signature is three sharps (F#, C#, G#). The score is written for piano with treble and bass staves. Measure 54 has a mezzo-forte (*mf*) dynamic. Measure 55 has a mezzo-piano (*mp*) dynamic. The score includes various musical notations such as notes, rests, and dynamic markings.

String Reduction

What An Awesome God - Page 4 of 4

Measures 56 and 57 of the string reduction. The key signature is three sharps (F#, C#, G#). Measure 56 features a treble staff with a series of eighth-note chords and a bass staff with a steady eighth-note accompaniment. A *cresc.* (crescendo) marking is placed below the bass staff. Measure 57 continues the treble staff melody with accents and a decrescendo hairpin, while the bass staff provides a sustained harmonic background.

"Our God"

Measures 58, 59, and 60. Measure 58 begins with a *f* (forte) dynamic. The treble staff contains a rapid sixteenth-note melody, and the bass staff features a complex pattern of chords and sixteenth notes. Measure 59 continues this texture. Measure 60 shows the treble staff concluding with a descending line, while the bass staff maintains its rhythmic accompaniment.

Measures 61, 62, 63, and 64. Measure 61 features a treble staff with a melodic line and a bass staff with sustained chords. Measure 62 has a decrescendo hairpin in the treble. Measures 63 and 64 show the treble staff with a more active melody and the bass staff with a simpler accompaniment.

rit.

Measures 65, 66, 67, 68, and 69. Measure 65 continues the melodic and harmonic development. Measure 66 has a decrescendo hairpin in the bass. Measure 67 features accents in both staves. Measure 68 includes a decrescendo hairpin in the bass and a fermata over the final chord. Measure 69 concludes the section with a final chord in both staves.

What An Awesome God

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 Trey Tanner*

As a declaration ♩ = 74

(D C# B E F# G# A)

A Major Scale

First section of musical notation for Harp. It consists of two staves (treble and bass clef) in 4/4 time. The key signature has three sharps (F#, C#, G#). The first measure shows a scale starting on D4 in the bass clef and ascending to A4 in the treble clef. The second measure has a whole rest in both staves. The third measure has a whole rest in both staves. The fourth measure shows a scale starting on A4 in the treble clef and descending to D4 in the bass clef. The piece ends with a fermata over the final note. Dynamics include *f* (forte) at the beginning and *mp* (mezzo-piano) later. Rehearsal marks 1, (2-3), and 4 are indicated.

"God is great"

Second section of musical notation for Harp. It consists of two staves in 4/4 time. The key signature has three sharps. The first measure has a whole rest in both staves. The second measure has a whole rest in both staves. The third measure has a whole rest in both staves. The fourth measure has a whole rest in both staves. The fifth measure has a whole rest in both staves. The sixth measure has a whole rest in both staves. The seventh measure has a whole rest in both staves. The eighth measure has a whole rest in both staves. The ninth measure has a whole rest in both staves. The tenth measure has a whole rest in both staves. The eleventh measure has a whole rest in both staves. The twelfth measure has a whole rest in both staves. The piece ends with a fermata over the final note. Dynamics include *mp* (mezzo-piano). Rehearsal marks (5-8), 9, 10, 11, and 12 are indicated.

"Our God"

Third section of musical notation for Harp. It consists of two staves in 4/4 time. The key signature has three sharps. The first measure has a whole rest in both staves. The second measure has a whole rest in both staves. The third measure has a whole rest in both staves. The fourth measure has a whole rest in both staves. The fifth measure has a whole rest in both staves. The sixth measure has a whole rest in both staves. The seventh measure has a whole rest in both staves. The eighth measure has a whole rest in both staves. The ninth measure has a whole rest in both staves. The tenth measure has a whole rest in both staves. The eleventh measure has a whole rest in both staves. The twelfth measure has a whole rest in both staves. The thirteenth measure has a whole rest in both staves. The fourteenth measure has a whole rest in both staves. The fifteenth measure has a whole rest in both staves. The sixteenth measure has a whole rest in both staves. The seventeenth measure has a whole rest in both staves. The eighteenth measure has a whole rest in both staves. The nineteenth measure has a whole rest in both staves. The twentieth measure has a whole rest in both staves. The piece ends with a fermata over the final note. Dynamics include *mf* (mezzo-forte). Rehearsal marks (13-16), 17, 18, 19, and 20 are indicated.

"And even when I ran"

Fourth section of musical notation for Harp. It consists of two staves in 4/4 time. The key signature has three sharps. The first measure has a whole rest in both staves. The second measure has a whole rest in both staves. The third measure has a whole rest in both staves. The fourth measure has a whole rest in both staves. The fifth measure has a whole rest in both staves. The sixth measure has a whole rest in both staves. The seventh measure has a whole rest in both staves. The eighth measure has a whole rest in both staves. The ninth measure has a whole rest in both staves. The tenth measure has a whole rest in both staves. The eleventh measure has a whole rest in both staves. The twelfth measure has a whole rest in both staves. The thirteenth measure has a whole rest in both staves. The fourteenth measure has a whole rest in both staves. The fifteenth measure has a whole rest in both staves. The sixteenth measure has a whole rest in both staves. The seventeenth measure has a whole rest in both staves. The eighteenth measure has a whole rest in both staves. The nineteenth measure has a whole rest in both staves. The twentieth measure has a whole rest in both staves. The piece ends with a fermata over the final note. Dynamics include *mf* (mezzo-forte). Rehearsal marks (21-24) are indicated.

Harp

What An Awesome God - Page 2 of 3

A Major Scale

25 26 27 28

"Our God" *A Major Scale*

4 4 *f* (29-32) 33 34 35 36

"Eyes on the sky" *"My God"*

7 3 7 3 2/4 4/4 4/4 4/4 37 (38-44) (45-47) 48 49

"Our God"

mp 50 51

52 53

Harp

What An Awesome God - Page 3 of 3

A Major Scale

54 55 56 57

mf

"Our God"

58 59 60 61 62

f

2

2

(59-60)

63 64 65 66

2

2

(63-64)

rit.

Gliss (ad lib.)

67 68 69

mf

f

Chord Chart

SEMSEN MUSIC - Anthem Orchestration

What An Awesome God

Key: A

Time Signature: 4/4

Tempo: 74 bpm

Words and Music by

PHIL WICKHAM, JONATHAN SMITH

and RICHARD MULLINS

Arranged and Orchestrated by Trey Tanner

INTRO: | **D** / **A** / / | **E** / **F#m7** / / | **D** / **A** / / | **E** / (hit) **N.C.**

VERSE 1: (meas. 5)

D **A** **E** **F#m7**
God is great; give Him all the praise. Hallelujah, Name above all names.

D **A** **E** **F#m7**
Fire in His eyes, healing in His veins; ev'rywhere His glory on display.

D **A** **E** **F#m7**
Take a look at those stars; He can name 'em all. Before His throne ev'ry knee falls.

D **A** **E** **F#m7** **E**
The demons have to run, the angels have to praise; even the wind and waves obey.

CHORUS: (meas. 13)

D2 **A** **E(add4)** **F#m7**
Our God is an awesome God. He reigns from Heaven above

D2 **A** **E** **C#/E#** **F#m7** **A/C#**
With wisdom, pow'r, and love. Our God is an awesome God.

D2 **A** **E(add4)** **F#m7**
Our God is an awesome God. He reigns from Heaven above

D2 **A** **Bm7** **C#7** **F#m** **N.C.**
With wisdom, pow'r, and love. Our God is an awesome God.

VERSE 2: (meas. 21)

D **A** **E** **F#m7**
And even when I ran, He didn't run away; He came and put death back in its place.

D **A** **E** **C#7/E#** **F#m7**
Friday on the cross, broken for my shame; Sunday morning rose up from the grave.

Em7 **D2** **A** **E** **F#m7**
Take a look at those scars on His hands and feet; He saved our souls for eternity.

D2 **A** **E** **N.C.**
Worthy is the Lamb, glory to the King. Let all the saints and the angels sing,

CHORUS: (meas. 29)

D2 **A** **E(add4)** **F#m7**
Our God is an awesome God. He reigns from Heaven above

D2 **A** **E(add4)** **F#m7**
With wisdom, pow'r, and love. Our God is an awesome God.

D2 **A** **E(add4)** **F#m7**
Our God is an awesome God. He reigns from Heaven above

D2 **A** **Bm7** **C#7** **F#m**
With wisdom, pow'r, and love. Our God is an awesome God.

Chord Chart

VERSE 3:
(meas. 37)

D **A** **E** **F#m7**

Eyes on the sky; there will be a day He will come and wipe our tears away.

D **A2/C#** **E** **F#m**

No more fear, no more pain; no more sorrow, sin or shame.

D **A** **E** **F#m7**

The King is coming back again, a reign of love that will never end.

D **A**

For ev'rything You've done and ev'rything You do,

E **F#m**

And ev'rything You are, I'll sing to You.

CHORUS:
(meas. 45)

D **A** **E/G#** **F#m7**

My God, You're an awesome God. You're great in all You do.

D **A/C#** **E** | **F#m** / / /

I'm made to worship You. My God, You're an awesome God.

CHORUS:
(meas. 50)

D **A** **E** **F#m7**

Our God is an awesome God. He reigns from Heaven above

D2 **A** **E** **F#m7**

With wisdom, pow'r, and love. Our God is an awesome God.

D **A** **E** **F#m7**

Our God is an awesome God. He reigns from Heaven above

D2 **A** **E** **F#m7**

With wisdom, pow'r, and love. Our God is an awesome God.

CHORUS:
(meas. 58)

D **A (hold)** **E** **F#m7 (hold)**

Our God is an awesome God. He reigns from Heaven above

D **A/C#** **E** **F#m7**

With wisdom, pow'r, and love. Our God is an awesome God.

D2 **A** **E** **F#m7**

Our God is an awesome God. He reigns from Heaven above

D2 **A** **Bm** **C#7** **F#m7**

With wisdom, pow'r, and love. Our God is an awesome God.

TAG:
(meas. 66)

Bm **C#7** **F#m7**

Our God is an awesome God.

Bm7 **F#m/C#** **C#m7** **F#m (hold)** *(hit)*

Our God is an awe - some God.

What An Awesome God

Words and Music by
PHIL WICKHAM, JONATHAN SMITH
and RICHARD MULLINS
Arranged by Trey Tanner

1 As a declaration (♩ = 74)

The musical score is written in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The tempo is marked as 74 beats per minute (♩ = 74). The score is divided into two systems. The first system starts with a 'String cues' instruction and a forte (f) dynamic. The second system begins at measure 5. The lyrics are written below the staff, with some words in italics. The score includes various guitar chords and dynamics such as mp and mf.

Chords and Lyrics:

- Measures 1-4: D, A, E, F#m7, D, A, E, N.C. (String cues, *f*)
- Measures 5-8: D, A, E, F#m7. Lyrics: *mp* God is great; give Him all the praise. Hal-le-lu-jah, Name a-bove all names. Fi-re in His
- Measures 9-12: D, A, E, F#m7. Lyrics: eyes, heal-ing in His veins; ev-'ry-where His glo-ry on dis-play. Take a look at those
- Measures 13-16: D, A, E, F#m7. Lyrics: stars; He can name 'em all. Be-fore His throne ev-'ry knee falls. The de-mons have to
- Measures 17-20: D, A, E, F#m7, E, D2, A. Lyrics: run, the an-gels have to praise; e-ven the wind and waves o-bey. *mf* Our God is an awe-some God. He
- Measures 21-24: E(add4), F#m7, D2, A, E, C#(E#), F#m7, A/C#. Lyrics: reigns from Heav-en a-bove with wis-dom, pow'r, and love. Our God is an awe-some God. Our

1 This symbol refers to the corresponding track numbers on the Accompaniment Stereo Track and Split Track.

Performance Time: 3:45

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Lead Sheet

17 3 0:59

D2 A E(add4) F#m7 D2 A

God is an awe-some God. He reigns from Heav-en a - bove with wis - dom, pow'r, and love. Our

20 Bm7 C#7 F#m N.C. D A

mf

God is an awe-some God. And e-ven when I ran, He did-n't run a-way; He came and put

22 4 1:09

E F#m7 D A

death back in its place. Fri-day on the cross, bro-ken for my shame; Sun-day morn-ing

24 5 1:19

E C#7 E# F#m7 Em7 D2 A

rose up from the grave. Take a look at those scars on His hands and feet; He saved our

26 E F#m7 D2 A

building

souls for e - ter - ni - ty.____ Wor-thy is the Lamb, glo-ry to the King.____

28 6 1:28

E N.C. D2 A

Let all the saints and the an - gels sing, "Our God is an awe - some God. He

30 E(add4) F#m7 D2 A E(add4) F#m7

reigns from Heav-en a - bove with wis - dom, pow'r, and love. Our God is an awe-some God. Our

Lead Sheet

33 **7** **1:51**

D2 A E(add4) F#m7 D2 A

God is an awe-some God. He reigns from Heav-en a - bove with wis - dom, pow'r, and love. Our

36 Bm7 C#7 F#m D A

God is an awe - some God. Eyes on the sky; there will be a day He will come and

38 E F#m7 D A2/C# E F#m

wipe our tears a - way. No more fear, no more pain; no more sor-row, sin or shame. The King is

8 **2:10**

41 D A E F#m7

com - ing back a - gain, a reign of love that will nev - er end... For ev - 'ry - thing You've

9 **2:20**

43 D A E F#m

done and ev - 'ry - thing You do, and ev - 'ry - thing You are, I'll sing to You. My

45 D A E/G# F#m7 D A/C#

God, You're an awe-some God. You're great in all You do. I'm made to wor-ship You. My

10 **2:33**

48 E F#m D A

God, You're an awe - some God. Our God is an awe-some God. He

(Opt. reading of Psalm 68:32-35)

Lead Sheet

51 E F#m7 D2 A E F#m7

reigns from Heav-en a - bove with wis - dom, pow'r, and love. Our God is an awe-some God. *mf* Our

54 *building* D A E F#m7 D2 A

God is an awe-some God. He reigns from Heav-en a - bove with wis - dom, pow'r, and love. Our

57 E F#m7 D A E F#m7

God is an awe-some God. Our God is an awe-some God. He reigns from Heav-en a - bove with

60 D A C# E F#m7 D2 A

wis - dom, pow'r, and love. Our God is an awe-some God. Our God is an awe-some God. He

63 E F#m7 D2 A Bm C#7 F#m7

reigns from Heav-en a - bove with wis - dom, pow'r, and love. Our God is an awe-some God. Our

66 Bm7 C#7 F#m7 Bm7 F#m C#m7 F#m

God is an awe-some God. Our God, what an awe - some God.

As a declaration ♩ = 74

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What An Awesome God - Score - Page 2 of 17

Solo

Choir

Fl. 1, 2

Ob.

Cl. 1, 2

Hn. 1, 2

Tpt. 1, 2

Tpt. 3

Tbn. 1, 2

Tbn. 3

Tba.

Perc. 1, 2

Timp.

Hp.

Rhy.

Vln. 1

Vln. 2

Vla.

Vcl.

Str. Bs.

great; give Him all the praise. Hal - le - lu - jah, Name a - bove all names. Fi - re in His eyes, heal - ing in His veins; ev - 'ry - where His glo - ry on dis - play. Take a look at those

WORSHIP LEADER 2

mp Piano only

D A E F#m7 D A E F#m7

What An Awesome God - Score - Page 3 of 17

Solo

Choir

Fl. 1, 2

Ob.

Cl. 1, 2

Hn. 1, 2

Tpt. 1, 2

Tpt. 3

Tbn. 1, 2

Tbn. 3

Tba.

Perc. 1, 2

Timp.

Hp.

Rhy.

Vln. 1

Vln. 2

Vla.

Vcl.

Str. Bs.

Both WORSHIP LEADERS

CHOIR and WORSHIP LEADER(S)

mp

mf

stars; He can name 'em all. Be - fore His throne ev - 'ry knee... falls. The de - mons have to run, the an - gels have to praise; e - ven the wind and waves o - - bey. Our

Shaker

mp

add Bass diamonds

p

p

p

D A E F#m7 D A E F#m7 E

9 10 11 12

What An Awesome God - Score - Page 4 of 17

Solo

Choir

God is an awe - some God. He reigns from Heav-en a - bove with wis - dom, pow'r, and love. Our God is an awe - some God. Our

Fl. 1, 2

Ob.

Cl. 1, 2

Hn. 1, 2

Tpt. 1, 2

Tpt. 3

Tbn. 1, 2

Tbn. 3

Tba.

Perc. 1, 2

Timp.

Hp.

Rhy.

mf Piano & Pad only

Vln. 1

Vln. 2

Vla.

Vcl.

Str. Bs.

D2 A E(add4) F#m7 D2 A E C# E# F#m7 A C#

13 14 15 16

What An Awesome God - Score - Page 5 of 17

WORSHIP LEADER 3

mf

And e - ven when I

Choir God is an awe - some God. He reigns from Heav - en a - bove with wis - dom, pow'r, and love. Our God is an awe - some God.

Fl. 1, 2 *mp*

Ob. *mp*

Cl. 1, 2 *mp*

Hn. 1, 2 *mp*

Tpt. 1, 2 *mp* Flugel

Tpt. 3 *mp* Flugel

Tbn. 1, 2 *mp*

Tbn. 3 *mp*

Tba. *mp*

Perc. 1, 2 *Shaker*

Timp.

Hp. *mf*

Rhy. D2 A E(add4) F#m7 D2 A Bm7 C#7 F#m N.C.
Full Band In
Military Snare
no groove yet

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vcl. *mf*

Str. Bs. *mf*

17 18 19 20

What An Awesome God - Score - Page 6 of 17

WORSHIP LEADER 4

Solo

ran, He did - n't run a - way; He came and put death back in its place. Fri-day on the cross, bro - ken for my shame; Sun - day morn - ing rose up from the grave. Take a look at those

Choir

Ooo Sun - day morn - ing rose up from the grave.

Fl. 1, 2

mf

Ob.

mf

Cl. 1, 2

mf

Hn. 1, 2

mp

Tpt. 1, 2

mp

Tpt. 3

mp

Tbn. 1, 2

mp

Tbn. 3

mp

Tba.

mp

Perc. 1, 2

Tambourine

Bells

mf

Timp.

Hp.

Rhy.

D A E F#m7 D A E C#7 E4 F#m7 Em7

mf Tight rock groove Snare on 2&4

Vln. 1

mf

Vln. 2

mf

Vla.

mf

Vcl.

mf

Str. Bs.

mf

21 22 23 24

What An Awesome God - Score - Page 7 of 17

building

Solo
scars on His hands and feet;— He saved our souls for e - ter - ni - ty.— Wor - thy is the Lamb, glo - ry to the King.— Let all the saints and the an - gels sing, "Our

Choir
Wor - thy is the Lamb, glo - ry to the King. Let all the saints and the an - gels sing, "Our

Fl. 1, 2

Ob.

Cl. 1, 2

Hn. 1, 2

Tpt. 1, 2

Tpt. 3

Tbn. 1, 2

Tbn. 3

Tba.

Perc. 1, 2

Timp.

Hp.

Rhy.

Vln. 1

Vln. 2

Vla.

Vcl.

Str. Bs.

mf

Sus. Cymbal *choke* *dampen*

A Major Scale

D2 A E F#m7 D2 A E N.C.

Open up a bit

25 26 27 28

What An Awesome God - Score - Page 8 of 17

Solo

CHOIR and WORSHIP LEADER(S)

Choir

God is an awe - some God. He reigns from Heav-en a - bove with wis - dom, pow'r, and love. Our God is an awe - some God. Our

Fl. 1, 2

Ob.

Cl. 1, 2

Hn. 1, 2

Tpt. 1, 2

Tpt. 3

Tbn. 1, 2

Tbn. 3

Tba.

Chimes

Bells

Perc. 1, 2

Timb.

Hp.

Rhy.

D2 A E(add4) F#m7 D2 A E(add4) F#m7

f Strong groove

Vln. 1

Vln. 2

Vla.

Vcl.

Str. Bs.

29 30 31 32

What An Awesome God - Score - Page 9 of 17

33

What An Awesome God - Score - Page 10 of 17

Solo

Choir

Fl. 1, 2

Ob.

Cl. 1, 2

Hn. 1, 2

Tpt. 1, 2

Tpt. 3

Tbn. 1, 2

Tbn. 3

Tba.

Perc. 1, 2

Timp.

Hp.

Rhy.

Vln. 1

Vln. 2

Vla.

Vcl.

Str. Bs.

sky;— there will be a day— He will come and wipe our tears a - way. No more fear, no more pain; no more sor - row, sin or shame. The King is

WORSHIP LEADER 6

mf Piano & Cymbals only

D A E F#m7 D Δ^2 C# E F#m

What An Awesome God - Score - Page 11 of 17

Solo

CHOIR and WORSHIP LEADER(S)

mf

mp

Choir com - ing back a - gain, a reign of love that will nev - er end... For ev - 'ry - thing You've done and ev - 'ry - thing You do, and ev - 'ry - thing You are, I'll sing to You. My

Fl. 1, 2

Ob.

Cl. 1, 2

mp

mf

Hn. 1, 2

Tpt. 1, 2

Tpt. 3

Tbn. 1, 2

Tbn. 3

Tba.

Perc. 1, 2

Mark Tree

Sus. Cymbal

Timp.

Hp.

Rhy.

D A E F#m7 D A E F#m

add Bass diamonds

Vln. 1

p

mp

Vln. 2

p

mp

Vla.

p

mp

Vcl.

mp

Str. Bs.

mp

41 42 43 44

What An Awesome God - Score - Page 12 of 17

Solo

Choir

Fl. 1, 2

Ob.

Cl. 1, 2

Hn. 1, 2

Tpt. 1, 2

Tpt. 3

Tbn. 1, 2

Tbn. 3

Tba.

Perc. 1, 2

Timp.

Hp.

Rhy.

Vln. 1

Vln. 2

Vla.

Vcl.

Str. Bs.

more worshipful

God, You're an awe - some God. You're great in all You do. I'm made to wor - ship You. My God, You're an awe - some God. Our

mp *Piano only*

D A $\frac{E}{G\sharp}$ F#m7 D $\frac{A}{C\sharp}$ E F#m

p

What An Awesome God - Score - Page 13 of 17

Solo

(Opt. reading of Psalm 68:32-35)

Choir

God is an awe - some God. He reigns from Heav-en a - bove with wis - dom, pow'r, and love. Our God is an awe - some God. Our

Fl. 1, 2

Ob.

Cl. 1, 2

Hn. 1, 2

Tpt. 1, 2

Tpt. 3

Tbn. 1, 2

Tbn. 3

Tba.

Perc. 1, 2

Sus. Cymbal

Timp.

Hp.

mp

Rhy.

p Full Band (Ride on 8ths)
Slow build, think "Coldplay"

D A E F#m7 D2 A E F#m7

Vln. 1

mp

Vln. 2

mp

Vla.

mp

Vcl.

mf

Str. Bs.

Solo

building *ff*

Choir God is an awe - some God. He reigns from Heav - en a - bove with wis - dom, pow'r, and love. Our God is an awe - some God. Our

Fl. 1, 2 *mf* *cresc.*

Ob. *mp* *cresc.*

Cl. 1, 2 *mf* *cresc.*

Hn. 1, 2 *mf*

Tpt. 1, 2 *mf*

Tpt. 3 *mf*

Tbn. 1, 2 *mf*

Tbn. 3 *mf*

Tba. *mf*

Perc. 1, 2

Timp. *mf*

Hp. *mf* *A Major Scale*

Rhy. *mf* *4 on the floor building* D A E F#m7 D2 A E F#m7

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vcl. *mp* *Heavy, slightly disconnected* *cresc.*

Str. Bs. *mf* *cresc.*

54 55 56 57

What An Awesome God - Score - Page 15 of 17

Solo

Choir

Fl. 1, 2

Ob.

Cl. 1, 2

Hn. 1, 2

Tpt. 1, 2

Tpt. 3

Tbn. 1, 2

Tbn. 3

Tba.

Chimes

Perc. 1, 2

Temp.

Hp.

Rhy.

Vln. 1

Vln. 2

Vla.

Vcl.

Str. Bs.

God is an awe - some God. He reigns from Heav - en a - bove with wis - dom, pow'r, and love. Our God is an awe - some God. Our

58 59 60 61

Solo

Choir

God is an awe - some God. He reigns from Heav - en a - bove with wis - dom, pow'r, and love. Our God is an awe - some God. Our

Fl. 1, 2

Ob.

Cl. 1, 2

Hn. 1, 2

Tpt. 1, 2

Tpt. 3

Tbn. 1, 2

Tbn. 3

Tba.

Perc. 1, 2

Timp.

Hp.

f

Rhy.

D2 A E F#m7 D2 A Bm C#7 F#m7

rock groove
Snare on 2&4

Vln. 1

Vln. 2

Vla.

Vcl.

Str. Bs.

62 63 64 65

What An Awesome God - Score - Page 17 of 17

rit.

Solo

Choir
God is an awe - some God. Our God, what an awe - some God.

Fl. 1, 2

Ob.

Cl. 1, 2

Hn. 1, 2

Tpt. 1, 2

Tpt. 3

Tbn. 1, 2

Tbn. 3

Tba.

Perc. 1, 2

Timp.

Hp.

Rhy.

Vln. 1

Vln. 2

Vla.

Vcl.

Str. Bs.

Bm7 C47 F#m7 Bm7 Ebm C4 C#m7 F#m

Gliss (ad lib.)

66 67 68 69

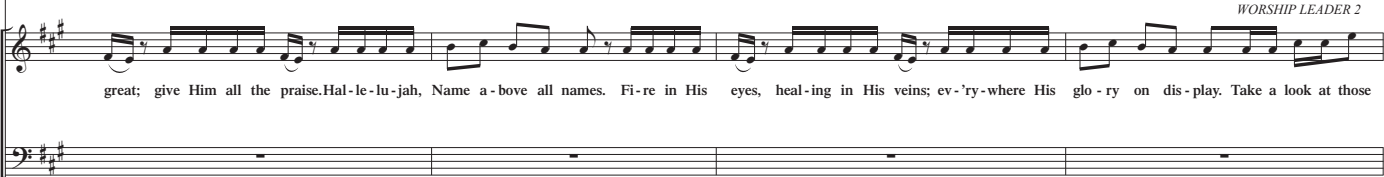
As a declaration ♩ = 74

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Solo



Choir



Fl. 1, 2



Ob.



Cl. 1, 2



Hn. 1, 2



Tpt. 1, 2



Tpt. 3



Tbn. 1, 2



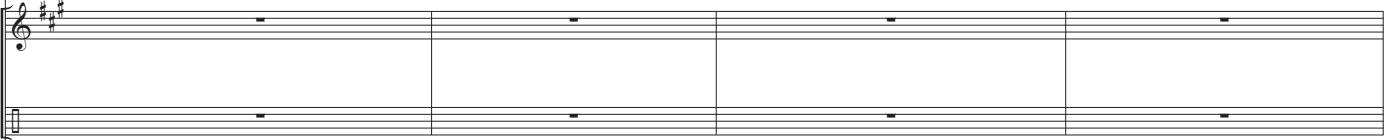
Tbn. 3



Tba.



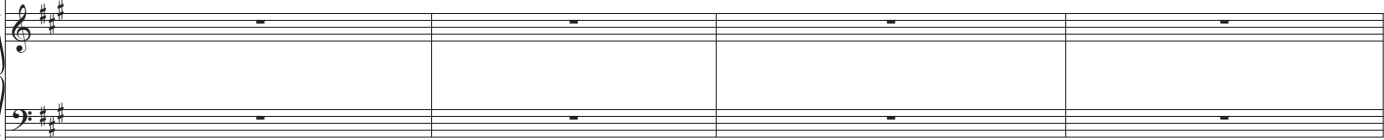
Perc. 1, 2



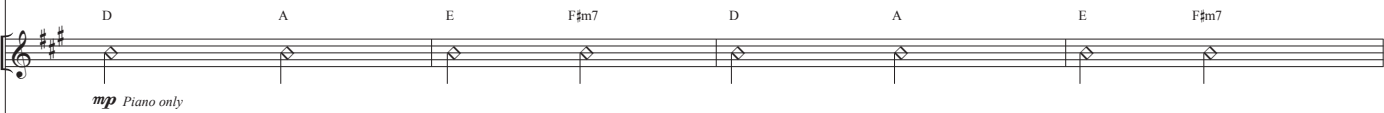
Timp.



Hp.



Rhy.



Vln. 1



Vln. 2



Vla.



Vcl.



Str. Bs.



Solo

Choir

Both WORSHIP LEADERS

CHOIR and WORSHIP LEADER(S)

mf

stars; He can name 'em all. Be-fore His throne ev-'ry knee falls. The de-mons have to run, the an-gels have to praise; e-ven the wind and waves o-bey. Our

Fl. 1, 2

Ob.

Cl. 1, 2

Hn. 1, 2

Tpt. 1, 2

Tpt. 3

Tbn. 1, 2

Tbn. 3

Tba.

Perc. 1, 2

Shaker

Timp.

Hp.

mp

Rhy.

D A E F#m7 D A E F#m7 E

add Bass diamonds

Vln. 1

p

Vln. 2

p

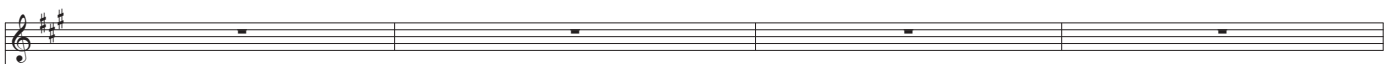
Vla.

p

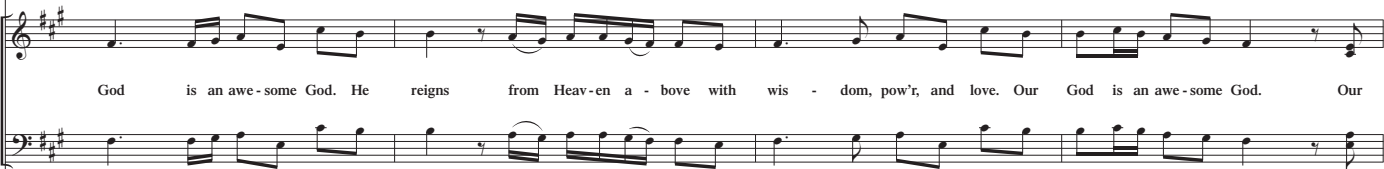
Vcl.

Str. Bs.

Solo



Choir



God is an awe - some God. He reigns from Heav - en a - bove with wis - dom, pow'r, and love. Our God is an awe - some God. Our

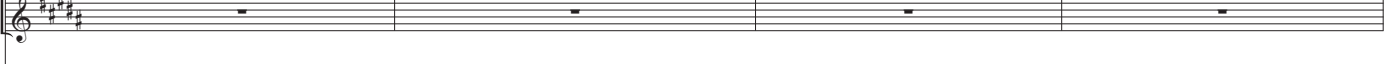
Fl. 1, 2



Ob.



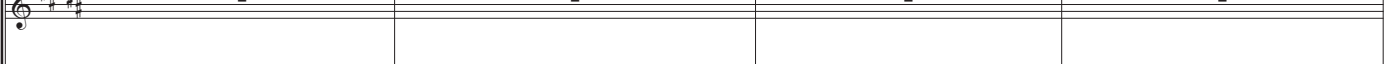
Cl. 1, 2



Hn. 1, 2



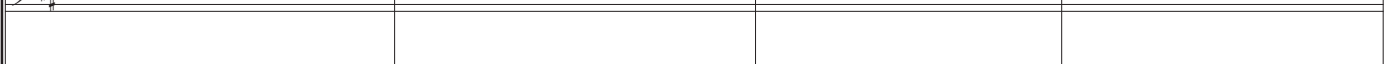
Tpt. 1, 2



Tpt. 3



Tbn. 1, 2



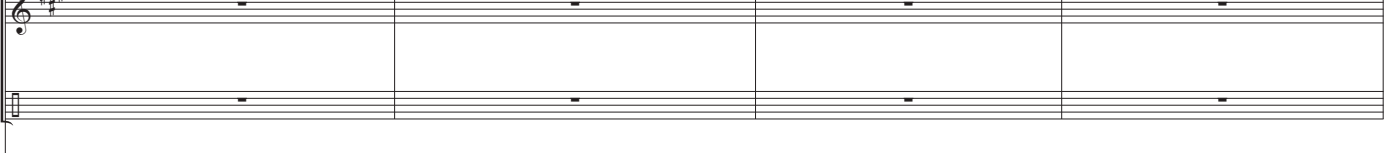
Tbn. 3



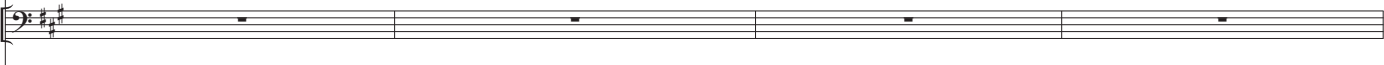
Tba.



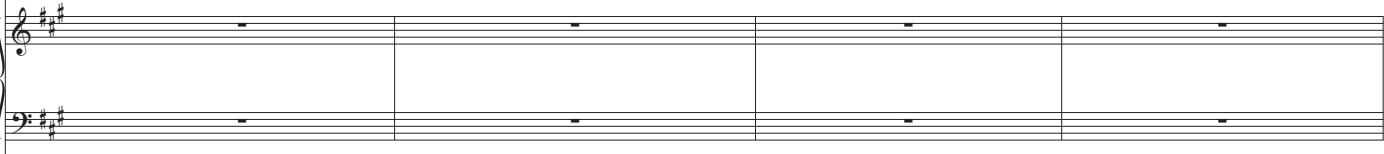
Perc. 1, 2



Timp.



Hp.



Rhy.



D2 A E(add4) F#m7 D2 A E C# E# F#m7 A C#

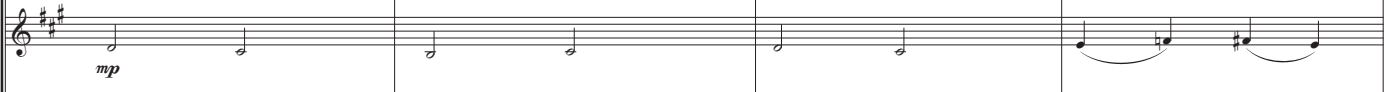
mf Piano & Pad only

Vln. 1



mp

Vln. 2



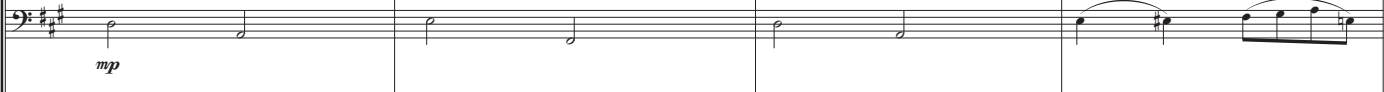
mp

Vla.



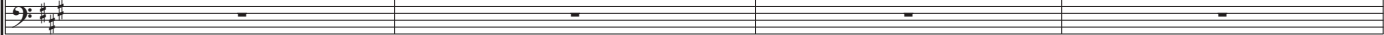
mp

Vcl.



mp

Str. Bs.



What An Awesome God - Score - Page 5 of 17

WORSHIP LEADER 3

Worship Leader 3

mf

Solo

Choir

God is an awe - some God. He reigns from Heav - en a - bove with wis - dom, pow'r, and love. Our God is an awe - some God.

Fl. 1, 2

mp

Ob.

mp

Cl. 1, 2

mp

Hn. 1, 2

mp

Tpt. 1, 2

mp

Tpt. 3

mp

Tbn. 1, 2

mp

Tbn. 3

mp

Tba.

Perc. 1, 2

Shaker

Timp.

Hp.

mf

Rhy.

D2 A E(add4) F#m7 D2 A Bm7 C#7 F#m N.C.

Full Band In Military Snare no groove yet

Vln. 1

mf

Vln. 2

mf

Vla.

mf

Vcl.

mf

Str. Bs.

mf

17

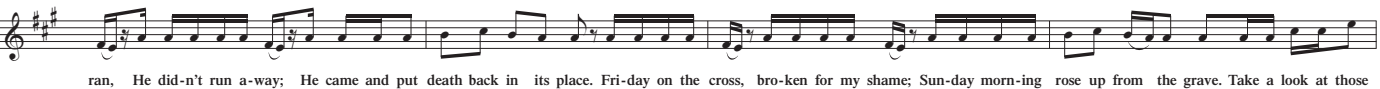
18

19

20

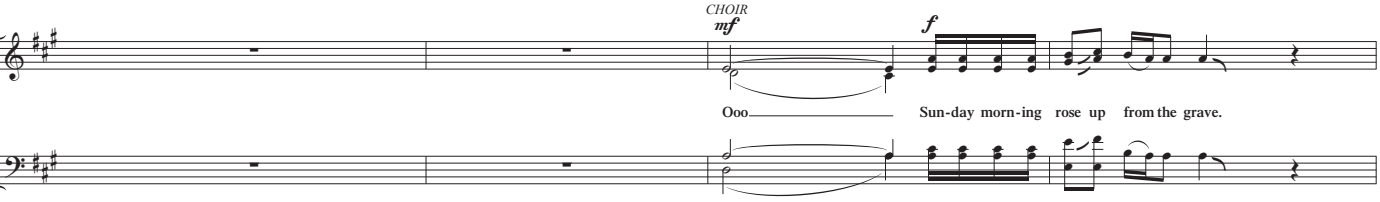
WORSHIP LEADER 4

Solo



ran, He did-n't run a-way; He came and put death back in its place. Fri-day on the cross, bro-ken for my shame; Sun-day morn-ing rose up from the grave. Take a look at those

Choir



CHOIR
mf Ooo *f* Sun-day morn-ing rose up from the grave.

Fl. 1, 2



mf

Ob.



mf

Cl. 1, 2



mf

Hn. 1, 2



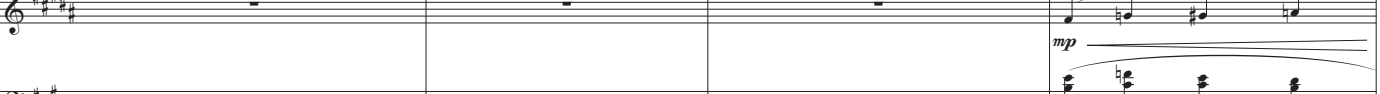
mp

Tpt. 1, 2



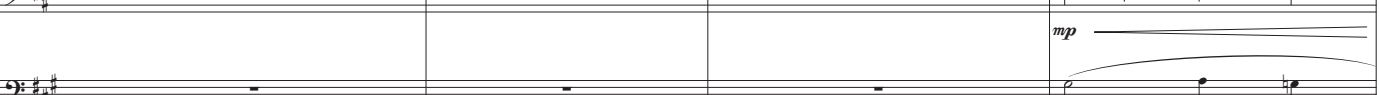
mp

Tpt. 3



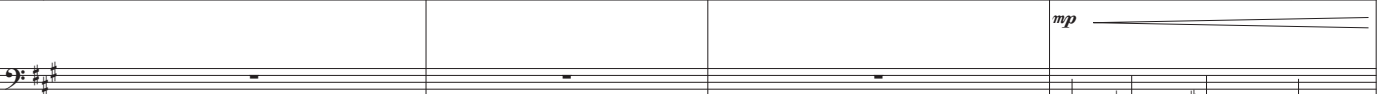
mp

Tbn. 1, 2



mp

Tbn. 3



mp

Tba.



mp

Perc. 1, 2



Tambourine
mf *Bells*

Timp.



Hp.



Rhy.



mf *Tight rock groove*
Snare on 2&4

Vln. 1



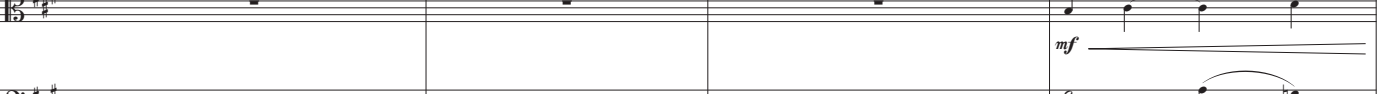
mf

Vln. 2



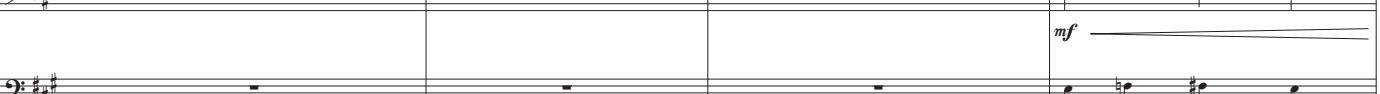
mf

Vla.



mf

Vcl.



mf

Str. Bs.



mf

21

22

23

24

What An Awesome God - Score - Page 7 of 17

Solo
scars on His hands and feet;— He saved our souls for e-ter-ni-ty.— Wor-thy is the Lamb, glo-ry to the King.— Let all the saints and the an-gels sing, “Our

Choir
Wor-thy is the Lamb, glo-ry to the King. Let all the saints and the an-gels sing, “Our

Fl. 1, 2

Ob.

Cl. 1, 2

Hn. 1, 2

Tpt. 1, 2

Tpt. 3

Tbn. 1, 2

Tbn. 3

Tba.

Perc. 1, 2

Timp.

Hp.

Rhy.
D2 A E F#m7 D2 A E N.C.
Open up a bit

Vln. 1

Vln. 2

Vla.

Vcl.

Str. Bs.

building
mf
f
mf
mf
mf
Sus. Cymbal
choke
dampen
A Major Scale
mf

25 26 27 28

Solo

CHOIR and WORSHIP LEADER(S)

Choir

Fl. 1, 2

Ob.

Cl. 1, 2

Hn. 1, 2

Tpt. 1, 2

Tpt. 3

Tbn. 1, 2

Tbn. 3

Tba.

Chimes

Bells

Perc. 1, 2

Timp.

Hp.

Rhy.

Vln. 1

Vln. 2

Vla.

Vcl.

Str. Bs.

What An Awesome God - Score - Page 9 of 17

Solo

Choir

Fl. 1, 2

Ob.

Cl. 1, 2

Hn. 1, 2

Tpt. 1, 2

Tpt. 3

Tbn. 1, 2

Tbn. 3

Tba.

Perc. 1, 2

Timp.

Hp.

Rhy.

Vln. 1

Vln. 2

Vla.

Vcl.

Str. Bs.

God is an awe-some God. He reigns from Heav-en a - bove with wis - dom, pow'r, and love. Our God is an awe-some God. Eyes on the

WORSHIP LEADER 5
mf

Chimes

Bells

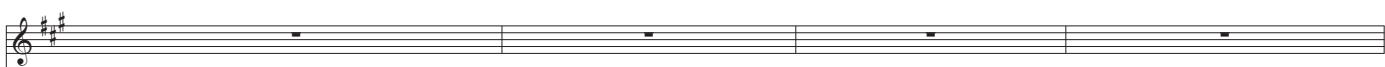
Mark Tree

A Major Scale

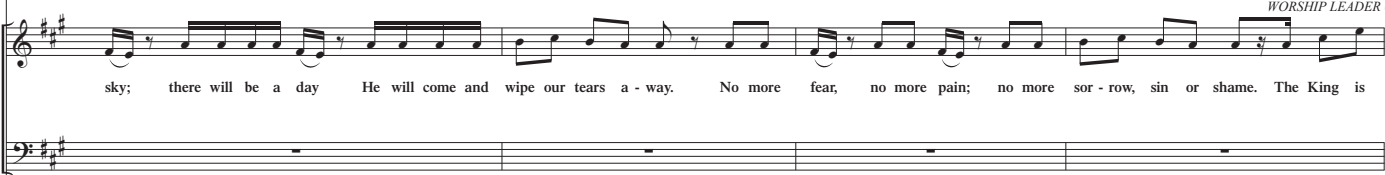
D2 A E(add4) F#m7 D2 A Bm7 C#7 F#m

33 34 35 36

Solo



Choir



sky; there will be a day He will come and wipe our tears a - way. No more fear, no more pain; no more sor - row, sin or shame. The King is

Fl. 1, 2



Ob.



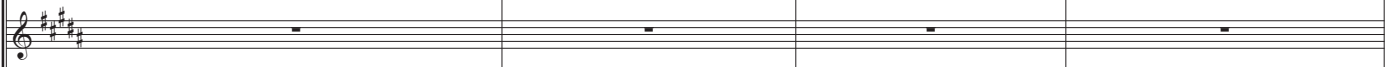
Cl. 1, 2



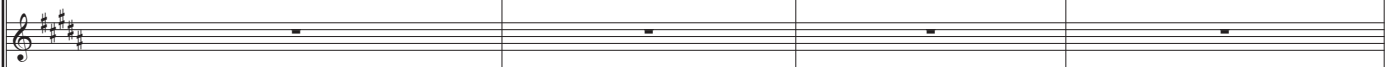
Hn. 1, 2



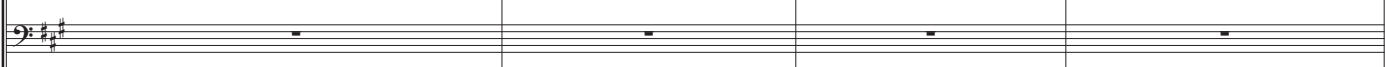
Tpt. 1, 2



Tpt. 3



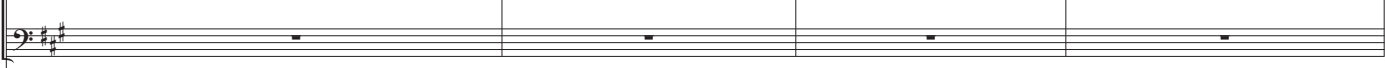
Tbn. 1, 2



Tbn. 3



Tba.



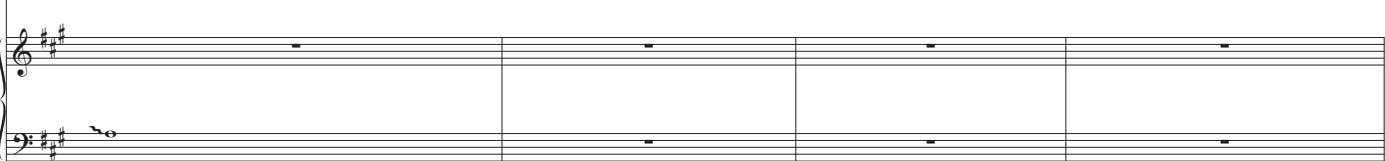
Perc. 1, 2



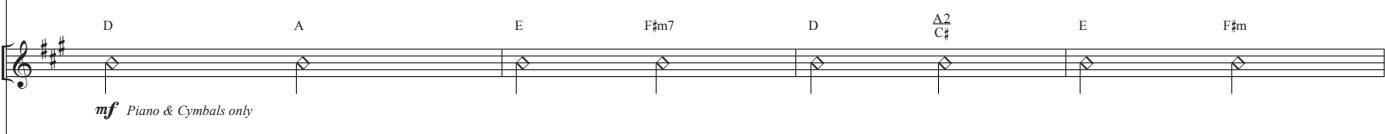
Timp.



Hp.



Rhy.



D A E F#m7 D A²/_{C#} E F#m

mf Piano & Cymbals only

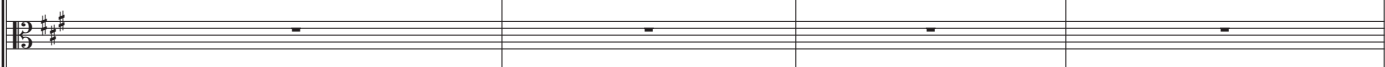
Vln. 1



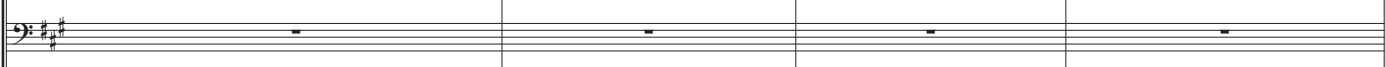
Vln. 2



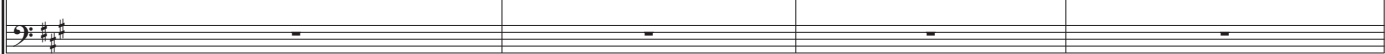
Vla.



Vcl.



Str. Bs.



Solo

Choir

CHOIR and WORSHIP LEADER(S)

mf

com-ing back a-gain, a reign of love that will nev-er end. For ev-'ry-thing You've done and ev-'ry-thing You do, and ev-'ry-thing You are, I'll sing to You. My

mp

Fl. 1, 2

Ob.

Cl. 1, 2

Hn. 1, 2

Tpt. 1, 2

Tpt. 3

Tbn. 1, 2

Tbn. 3

Tba.

Perc. 1, 2

Mark Tree

Sus. Cymbal

Timp.

Hp.

Rhy.

D A E F#m7 D A E F#m

add Bass diamonds

Vln. 1

p

mp

Vln. 2

p

mp

Vla.

p

mp

Vcl.

mp

Str. Bs.

41

42

43

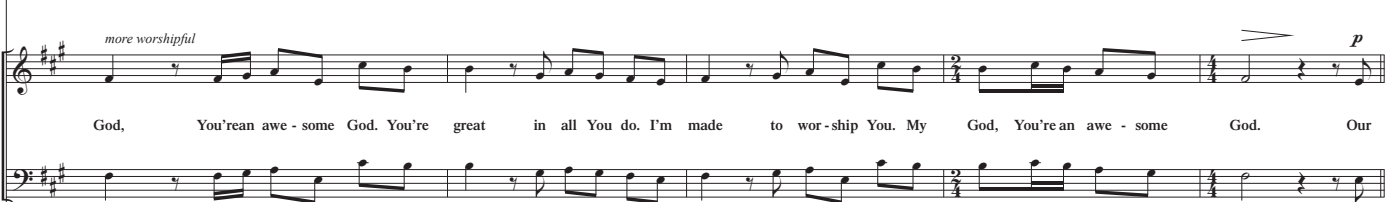
mp 44

Solo



Choir

more worshipful



God, You're an awe - some God. You're great in all You do. I'm made to wor - ship You. My God, You're an awe - some God. Our

Fl. 1, 2



Ob.



Cl. 1, 2



Hn. 1, 2



Tpt. 1, 2



Tpt. 3



Tbn. 1, 2



Tbn. 3



Tba.



Perc. 1, 2



Timp.

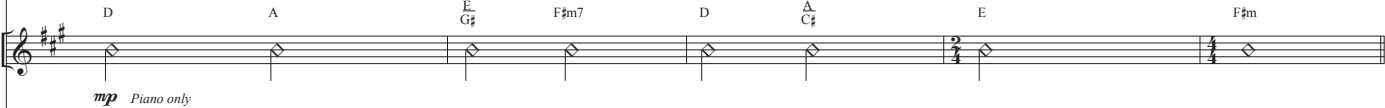


Hp.



Rhy.

D A E- G# F#m7 D A- C# E F#m



mp Piano only

Vln. 1



Vln. 2



Vla.



Vcl.



Str. Bs.



What An Awesome God - Score - Page 13 of 17

Solo

(Opt. reading of Psalm 68:32-35)

Choir

God is an awe-some God. He reigns from Heav-en a - bove with wis - dom, pow'r, and love. Our God is an awe-some God. Our

Fl. 1, 2

Ob.

Cl. 1, 2

Hn. 1, 2

Tpt. 1, 2

Tpt. 3

Tbn. 1, 2

Tbn. 3

Tba.

Perc. 1, 2

Sus. Cymbal

Timp.

Hp.

Rhy.

D A E F#m7 D2 A E F#m7

p Full Band (Ride on 8ths)
Slow build, think "Coldplay"

Vln. 1

mp

Vln. 2

mp

Vla.

mp

Vcl.

mf

Str. Bs.

50

51

52

53

What An Awesome God - Score - Page 14 of 17

[illegible]

Solo

Choir

God is an awe-some God. He reigns from Heav-en a - bove with wis - dom, pow'r, and love. Our God is an awe-some God. Our

Fl. 1, 2

Ob.

Cl. 1, 2

Hn. 1, 2

Tpt. 1, 2

Tpt. 3

Tbn. 1, 2

Tbn. 3

Tba.

Perc. 1, 2

Chimes

Timp.

Hp.

Rhy.

D D A E F#m7 D A C# F#m7

f like intro Drum fill Drum fill

Vln. 1

Vln. 2

Vla.

Vcl.

Str. Bs.

f

58 59 60 61

Solo

Choir

God is an awe-some God. He reigns from Heav-en a - bove with wis - dom, pow'r, and love. Our God is an awe-some God. Our

Fl. 1, 2

Ob.

Cl. 1, 2

Hn. 1, 2

Tpt. 1, 2

Tpt. 3

Tbn. 1, 2

Tbn. 3

Tba.

Perc. 1, 2

Timp.

Hp.

Rhy.

D2 A E F#m7 D2 A Bm C#7 F#m7

rock groove
Snare on 2&4

Vln. 1

Vln. 2

Vla.

Vcl.

Str. Bs.

rit.

Solo

Choir

Fl. 1, 2

Ob.

Cl. 1, 2

Hn. 1, 2

Tpt. 1, 2

Tpt. 3

Tbn. 1, 2

Tbn. 3

Tba.

Perc. 1, 2

Timp.

Hp.

Rhy.

Vln. 1

Vln. 2

Vla.

Vcl.

Str. Bs.

God is an awe - some God. Our God, what an awe - some God.

Gloss (ad lib.)

Bm7 C#7 F#m7 Bm7 E#m C#m7 F#m