

This Is Amazing Grace



Words & music by Jeremy Riddle, Josh Farro,
and Phil Wickham



Arranged and orchestrated by Dan Galbraith

Based on the popular recording from the Phil Wickham album “**The Ascension**”

PraiseCharts Worship Orchestrations are a group of contemporary arrangements in a time-tested format by PraiseCharts’ best writers. The *Praise Band* level begins with a contemporary “R&B horns” praise band sound, while the *Orchestration* level incorporates instruments scalable up to a medium-sized “studio” orchestra.

Rhythm section: The **Rhythm** part is for the section player (pianist, guitarist, or drummer) with all the specific rhythms and chords necessary for the arrangement. The **Lead Sheet** is a combination rhythm and vocal chart meant for the vocalists, worship leader, or rhythm player needing more vocal cues. The **Piano, Vocal** part includes a full piano part in “songbook format” for those not comfortable with playing from a chord chart. When playing with a complete band the pianist would be advised to simplify this part in order to “stay out of the way”.

Vocals: Our charts can include a **SAT Lead Sheet**, a **SATB Vocal/Piano** score, and a **SATB Choir Sheet**. When using the SAT part (soprano/alto/tenor), the baritone/basses should sing the melody (soprano) down an octave –

any exceptions are listed on the score. When the part is written in unison, the men should sing it down one octave or it may be done as a solo. This method provides a contemporary sound in an easy-to-learn manner.

Alternate keys: There is at least one alternate key included to accommodate either a keyboard-based band or a guitar-based band, to give the orchestra a more playable key, or to make the vocal range more accessible if necessary.

Other notes: Each instrumental part includes **Lyric Cues** to aid the player in keeping their place.

Parts included in the PraiseCharts Worship Band Series

Praise Band (Level 1) vocal, rhythm and, instrumental parts:

Lead Sheet (SAT) – for the worship leader and vocal team

Piano/Vocal (SATB) – for the pianist and SATB choir

Choir Sheet (SATB) – for the SATB choir

Rhythm – a more detailed chart for keyboard, guitars, and drums.

Ac. Guitar – a modified Rhythm part in appropriate capo keys

Trumpet 1-2

Alto Sax

Trumpet 3 (doubles Alto Sax)

Trombone 1-2

Tenor Sax 1-2 (doubles Trombone)

Bass Trombone/Tuba

Bari Sax (doubles Bass Trb.)

Orchestration (Level 2) level instrumental parts (includes all Praise Band parts plus the following):

Percussion 1-2

Horn 1-2 (French Horn)

Flute/Oboe 1-3

Clarinet (doubles 3rd woodwind part)

Violin 1-2 (stacked parts are divisi unless otherwise indicated)

Viola

Cello-Bass (non-transposed)

String Reduction (string parts condensed for keyboard synth)

This Is Amazing Grace

(based on the recording from the Phil Wickham album "The Ascension")
www.praisecharts.com/25298

Jeremy Riddle, Josh Farro, and Phil Wickham
 Arr. by Joel Mott

Modern Rock $\text{♩} = 100$

1. Verse

B \flat Driving!

Whoa,
opt. group voc

E \flat ma⁷

oh.

oh.

Whoa,

oh,

1

2 E \flat ma⁷

more open groove
Rhy El. muted

oh.

W.L. 1. Who breaks the pow - er earth
2. Who shakes the whole earth

E \flat ma⁷

of sin and dark - ness,
with ho - ly thun - der,

Who's love is migh - ty,
and leaves us breath - less

and so much strong - er?
in awe and won - der?

Gm

F

The King of Glo - ry,
The King of Glo - ry,

the King a - bove all
the King a - bove all

kings.
kings.

1 E \flat ma⁷

2 Chorus

B \flat Driving

Mel. on bottom

All

This is a - ma - zing grace,

this is un-fail-ing love,

E \flat 2

Gm⁷

that You would take my place,

F

B \flat

that You would bear my cross.

You laid down Your life

Lead Sheet (SAT)

This Is Amazing Grace - page 2 of 3

Key: B

This Is Amazing Grace

(based on the recording from the Phil Wickham album "The Ascension")
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Arr. by Joel Mott

Modern Rock $\text{♩} = 100$

The musical score consists of two systems of music. The top system shows two staves: a treble clef staff for the vocal part and a bass clef staff for the piano. The vocal part includes lyrics like 'Whoa, oh, oh.' and 'Whoa, oh,' with dynamic markings like 'opt. group voc' and 'mf'. The piano part features chords in B \flat major and E \flat major 7. The bottom system continues with the same two staves. It includes lyrics for a verse: 'oh.', 'oh.', '1. Who breaks the pow - er', '2. Who shakes the whole earth', and '1 Verse W.L. or opt. unis'. The piano part maintains its harmonic progression through B \flat major and E \flat major 7 chords.

of sin and dark - ness,
with ho - ly thun - der,

Who's love is migh - ty,
and leaves us breath - less

and so much strong - er?
in awe and won - der?

E \flat ma⁷

7

8

8

1

The King of Glo - ry,
The King of Glo - ry,

the King a - bove all kings.
the King a - bove all kings.

Gm

F

E \flat ma⁷

10

2

All This is a - ma - zing grace,

E \flat ma⁷

13

2 Chorus

mel in TEN/ALT
this is un - fail - ing love,

B \flat

16

E \flat 2

that You would take my place,

that You would bear my cross.

Gm⁷

19

You laid down Your life

F

B \flat

22

3rd X to Coda 

that I would be set free.

Whoa,

E♭2

25

2nd X to Coda 

Int.  opt. group voc

Je-sus I sing for

all that You've done for me.

Whoa, oh,

Gm⁷

F⁵

B♭

28

oh.

Whoa,

oh,

oh.

E♭ma⁷

31

3 Verse

Who brings our cha - os back in - to or - der? Who makes the or - phan

B \flat

E \flat ma⁷

34

a son and daugh - ter? The King of Glo - ry, the King of Glo - ry.

Gm

F

37

Who rules the na - tions with truth and jus - tice, shines like the sun in

B \flat

E \flat ma⁷

40

all of it's bril - liance? The King of Glo - ry, the King a - bove all Kings.

43

Gm

F

D.S. al Coda ♫

Yeah, this is a - maz - ing grace

E \flat ma⁷

46

♪Coda

all that You've done for me.

48

F

B \flat 5

49

4 Bridge W.L. or opt. unis

Wor-thy is the Lamb who was slain,
wor-thy is the King who con-

B \flat 5 E \flat 2

51

quered the grave.
Wor-thy is the Lamb who was slain,

B \flat 5

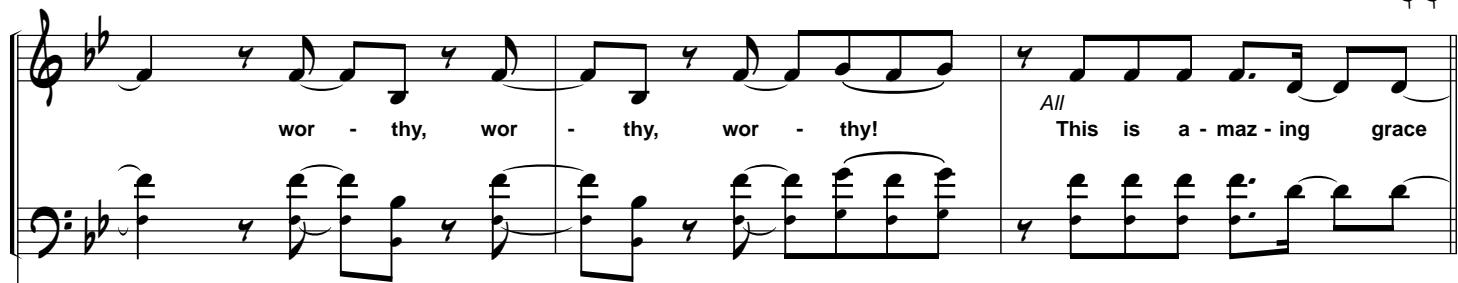
54

wor-thy is the King who con - quered the grave.
Wor-thy is the Lamb that was slain,

E \flat 2 Gm 7

57

D.S.S. al Coda 

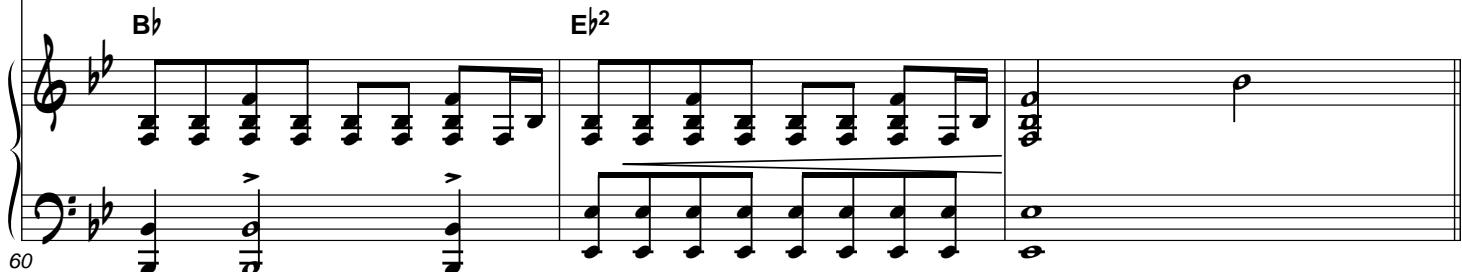


wor - thy, wor - thy, wor - thy!

All This is a - maz - ing grace

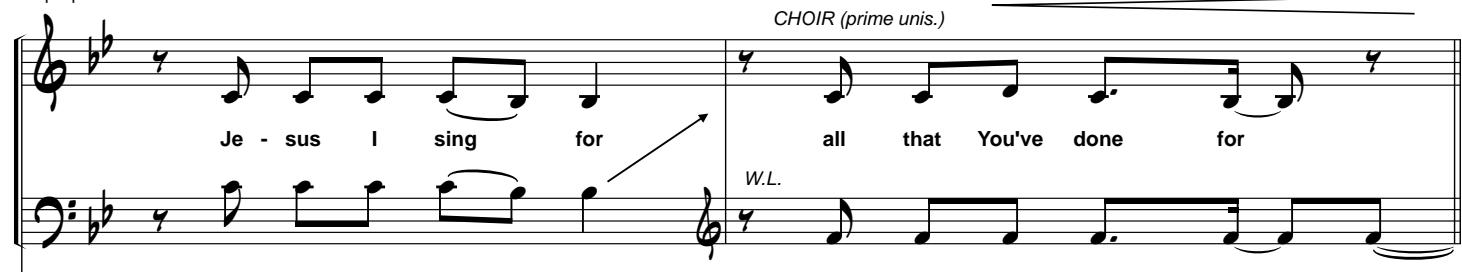
B \flat E \flat ²

60



Coda

CHOIR (prime unis.)

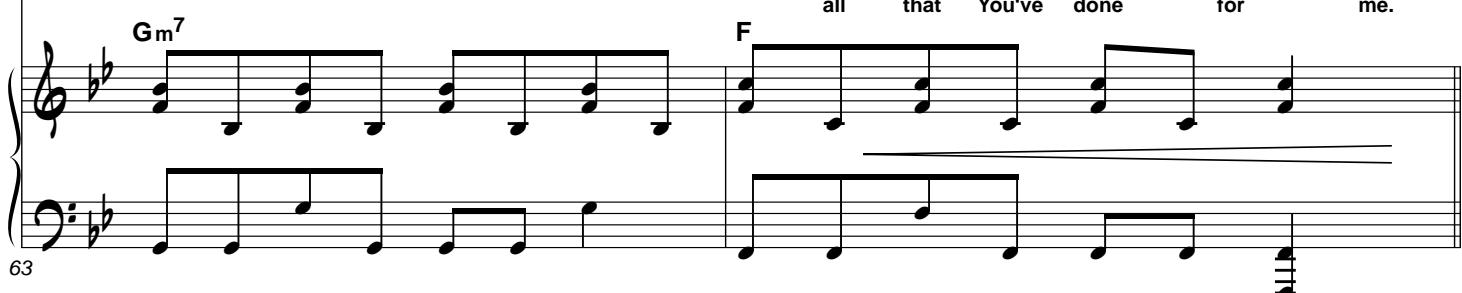


Je - sus I sing for all that You've done for W.L.

all that You've done for me.

G m^7 F

63



5 Tag



Whoa, oh, oh. Whoa, oh,

B \flat E \flat ^{ma7}

65



oh.
Whoa,
oh,
oh.
All that You've done for me.

B \flat

68

Whoa,
oh,
oh.

E \flat ma7

B \flat

71

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Jeremy Riddle, Josh Farro, and Phil Wickham

Arr. by Joel Mott

Modern Rock ♩ = 100

A Driving!

Whoa,
opt. group voc oh, oh. Whoa, oh,

1 2 1 Verse

Dma⁷

oh. oh. W.L. 1. Who breaks the pow - er earth
2. Who shakes the whole

more open groove
Rhy El. muted

Dma⁷

of sin and dark - ness,
with ho - ly thun - der, Who's love is migh - ty,
and leaves us breath - less and so much strong - er?
in awe and won - der?

F#m

E

The King of Glo - ry, the King a - bove all kings.
The King of Glo - ry, the King a - bove all kings.

1 Dma⁷

2 Chorus

A Driving

2 Dma⁷

All

This is a - ma - zing grace, Mel. on bottom
this is un-fail-ing love,

D²

F#m⁷

that You would take my place,

E

A

that You would bear my cross. You laid down Your life

Lead Sheet (SAT)

This Is Amazing Grace - page 2 of 3

Key: A

Lead Sheet (SAT)

This Is Amazing Grace - page 3 of 3

Key: A

4 Bridge

A⁵

W.L. or
opt. unis

Opt. unis

A5 Building...
Drms heavy 2&4 w/ fills

54 quered the grave.

Wor - thy is the Lamb who was slain,

A⁵ Building...
Drms heavy 2&4 w/ fills

57

D²

wor-thy is the King who con - quered the grave.

F#m⁷

Wor-thy is the Lamb that was slain,

wor - thy is the King who con - quered the grave. Wor - thy is the Lamb that was slain,

Musical score for the section starting with "worthy". The key signature is A major (no sharps or flats). The tempo is 60 BPM. The vocal line consists of eighth-note patterns: "wor - thy," "wor - thy," and "wor - thy!" followed by "This is a - maz - ing grace". The first two "worthy" sections are labeled "A". The third section starts with "D²". A horizontal line with a diamond symbol connects the end of the third section to the beginning of the "D.S. al Coda" section. The vocal line concludes with "grace". The vocal line ends with a fermata over the last note.

Wor - thy is the Lamb that was slain,

DSS al Coda **10**

••• Coda

F#m⁷

Musical score for "Jesus I sing for all that You've done for me." The score includes a treble clef, a key signature of two sharps, a tempo marking of 120 BPM, and a dynamic instruction "Driving". The vocal line consists of eighth and sixteenth note patterns. The lyrics are written below the notes, with "W.L." above the word "all". The score is labeled "CHOIR (prime unis.)" at the bottom.

CHOIR (prime unis.)

63

all that You've done for Whoa,
oh,

Musical score for 'All that You've done for me.' The key signature is D major (one sharp). The melody starts on D, moves to E, then F# (with a fermata), G, A, B, C, D, E, F#, G, A, B, C, D, E, F#, G, A. The lyrics are: All that You've done for me.

All that You've done for me.

A musical score for 'The Star-Spangled Banner' in G major (two sharps) and common time. The vocal line consists of eighth-note patterns. The lyrics 'oh.', 'Whoa,', 'oh,' and 'oh.' are repeated at regular intervals. The score includes a dynamic marking 'f' (fortissimo) over the last two measures.

Dma⁷

Dura

A musical score for 'The Star-Spangled Banner' featuring a treble clef and a key signature of two sharps. The score consists of four measures of music. The first measure contains a single note followed by the lyrics 'oh.'. The second measure contains a sixteenth-note pattern followed by the lyrics 'Whoa,'. The third measure contains a single note followed by the lyrics 'oh,'. The fourth measure contains a sixteenth-note pattern followed by the lyrics 'oh.'.

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Modern Rock $\text{♩} = 100$

The musical score consists of two staves. The top staff is for the piano, showing chords and bass notes. The bottom staff is for the voice, with lyrics and specific vocal instructions. The score includes sections labeled 'opt. group voc', 'A', 'Dma⁷', 'W.L. or opt. unis', and 'A'. Measure numbers 1, 2, and 4 are indicated. The key signature is A major (no sharps or flats), and the time signature is common time (indicated by '4'). The vocal part includes several 'oh.' and 'Whoa,' exclamations.

opt. group voc

A

Dma⁷

**W.L. or
opt. unis**

A

1 Verse

1. Who breaks the pow - er
2. Who shakes the whole earth

1

2

4

of sin and dark - ness,
with ho - ly thun - der,

Who's love is migh - ty,
and leaves us breath - less

and so much strong - er?
in awe and won - der?

Dma⁷

7

1

The King of Glo - ry,
The King of Glo - ry,

the King a - bove all
the King a - bove all

kings.
kings.

F#m

E

Dma⁷

10

2

All
This is a - ma - zing grace,

Dma⁷

13

2 Chorus

mel in TEN/ALT
this is un-fail-ing love,

A D²

16

that You would take my place, that You would bear my cross.

F#m⁷

19

You laid down Your life

E A

22

3rd X to Coda 



that I would be set free.
Whoa,

D²



25

2nd X to Coda 

Int.  opt. group voc



Je-sus I sing for all that You've done for me.
Whoa, oh,

F#m⁷

E⁵

A

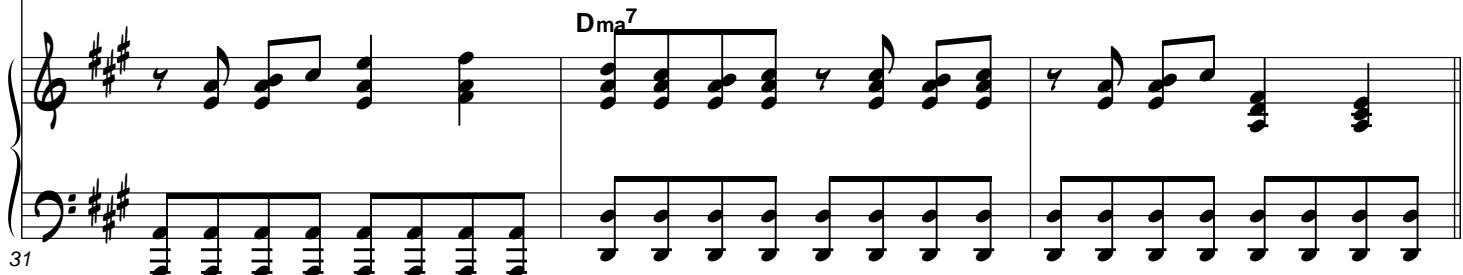


28



oh.
Whoa,
oh.
oh.

Dma⁷



31

3 Verse

Who brings our cha - os back in - to or - der? Who makes the or - phan

A Dma⁷

34

The piano accompaniment consists of eighth-note chords in the right hand and eighth-note bass notes in the left hand.

a son and daugh - ter? The King of Glo - ry, the King of Glo - ry.

F#m E

37

The piano accompaniment consists of eighth-note chords in the right hand and eighth-note bass notes in the left hand.

Who rules the na - tions with truth and jus - tice, shines like the sun in

A Dma⁷

40

The piano accompaniment consists of eighth-note chords in the right hand and eighth-note bass notes in the left hand.

Musical score for piano-vocal SATB, page 6, measures 43-45. The vocal part consists of three staves of music. The lyrics are: "all of it's brill - iance?", "The King of Glo - ry," and "the King a - bove all Kings." The piano accompaniment features chords and bass notes.

Musical score for piano-vocal SATB, page 6, measures 46-47. The vocal part consists of three staves of music. The lyrics are: "Yeah, this is a - maz - ing grace". The piano accompaniment features chords and bass notes. Measure 46 ends with a repeat sign and a double bar line.

Musical score for piano-vocal SATB, page 6, measures 48-49. The vocal part consists of three staves of music. The lyrics are: "Yeah, this is a - maz - ing grace". The piano accompaniment features chords and bass notes. Measure 48 ends with a repeat sign and a double bar line.

Musical score for piano-vocal SATB, page 6, measures 50-51. The vocal part consists of three staves of music. The lyrics are: "all that You've done for me.". The piano accompaniment features chords and bass notes. Measure 50 ends with a repeat sign and a double bar line.

Musical score for piano-vocal SATB, page 6, measures 52-53. The vocal part consists of three staves of music. The lyrics are: "all that You've done for me.". The piano accompaniment features chords and bass notes. Measure 52 ends with a repeat sign and a double bar line.

Musical score for piano-vocal SATB, page 6, measures 54-55. The vocal part consists of three staves of music. The lyrics are: "all that You've done for me.". The piano accompaniment features chords and bass notes. Measure 54 ends with a repeat sign and a double bar line.

4 Bridge W.L. or opt. unis

51

54

57

A⁵

D²

quered the grave.

Wor - thy is the Lamb who was slain,

wor - thy is the King who con - quered the grave.

Wor - thy is the Lamb that was slain,

D²

F#m⁷

D.S.S. al Coda

wor - thy, wor - thy, wor - thy!

All This is a - maz - ing grace

A D²

60

Coda

CHOIR (prime unis.)

Je - sus I sing for all that You've done for

W.L.

all that You've done for me.

63

5 Tag

Whoa, oh, oh. Whoa, oh,

A D^{m7}

65

oh.
Whoa,
oh,
oh.
All that You've done for me.

68

A

Whoa,
oh,
oh.

71

D^m₇

D^m₇

Lead Sheet (SAT)

This Is Amazing Grace - page 2 of 3

| Key: G

25 **C²** 3rd X to Coda  Em⁷ 2nd X to Coda 

that I would be set free. Whoa, Je-sus I sing for

29 **D⁵** Int. G  Driving opt. group voc
all that You've done for me. Whoa, oh, oh.

32 **Cma⁷** 3 Verse G  Active, busy groove
Whoa, oh, oh. W.L. or opt. unis Who brings our cha - os

35 **Cma⁷**
back in - to or - der? Who makes the or - phan a son and daugh - ter?

38 **Em** **D** **G**
The King of Glo - ry, the King of Glo - ry. Who rules the na - tions

41 **Cma⁷**
with truth and jus - tice, shines like the sun in all of it's bril - liance?

44 **Em** **D** **Cma⁷** D.S. al Coda 
The King of Glo - ry, the King a-bove all Kings. Yeah, this is a-maz-ing grace

48 **Coda** **D** **G⁵** Band hold & fade
Gtrs - chunky 8ths cont
all that You've done for me.

Lead Sheet (SAT)

This Is Amazing Grace - page 3 of 3

| Key: G

This Is Amazing Grace

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Arr. by Joel Mott

Modern Rock $\text{♩} = 100$

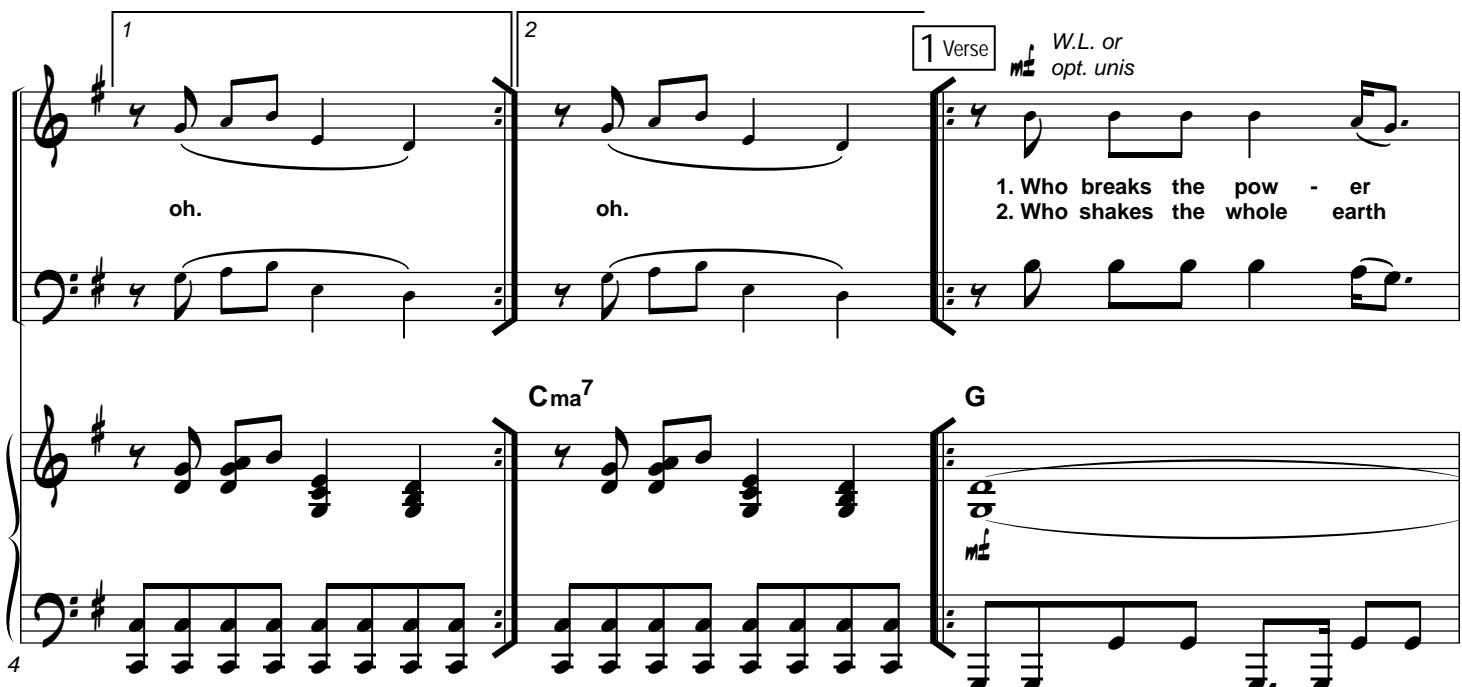
\sharp opt. group voc



Whoa,
oh,
oh.
Whoa,
oh,



G
Cma⁷



1
2
1 Verse W.L. or
opt. unis
1. Who breaks the pow - er
2. Who shakes the whole earth

of sin and dark - ness,
with ho - ly thun - der,

Who's love is migh - ty,
and leaves us breath - less

and so much strong - er?
in awe and won - der?

Cma⁷

7

1

The King of Glo - ry,
The King of Glo - ry,

the King a - bove all kings.
the King a - bove all kings.

E^m

D

Cma⁷

10

2

All This is a - ma - zing grace,

Cma⁷

13

2 Chorus

mel in TEN/BS
this is un-fail-ing love,

G

16

C²

that You would take my place,
that You would bear my cross.

E^m⁷

19

B^b

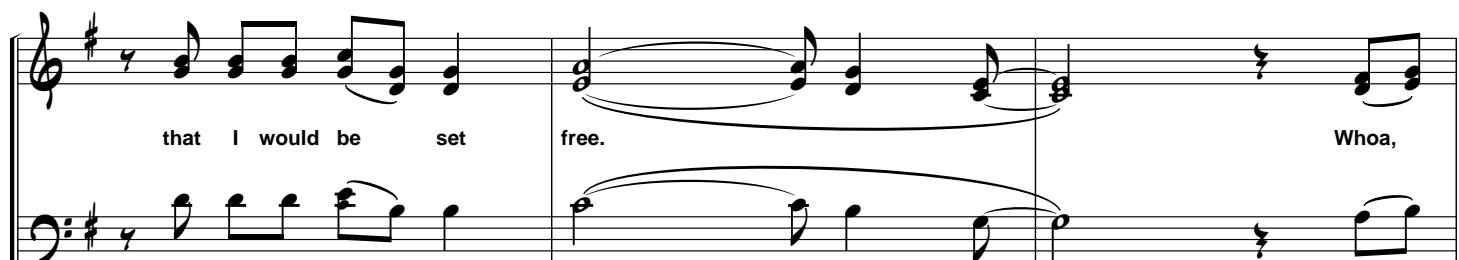
You laid down Your life

D

G

22

3rd X to Coda 



that I would be set free.
Whoa,

C²



25

2nd X to Coda 

Int.  opt. group voc



Je-sus I sing for all that You've done for me.
Whoa, oh,

E^m7

D⁵

G



28



oh.
Whoa, oh,
oh.

C^{ma}7



31

3 Verse

Who brings our cha - os back in - to or - der? Who makes the or - phan

a son and daugh - ter? The King of Glo - ry, the King of Glo - ry.

34 a son and daugh - ter?

35 The King of Glo - ry,

36 the King of Glo - ry.

37 Who rules the na - tions

38 with truth and jus - tice,

39 shines like the sun in

40 Who rules the na - tions

41 with truth and jus - tice,

42 shines like the sun in

43 Who rules the na - tions

44 with truth and jus - tice,

45 shines like the sun in

all of it's brill - liance?
The King of Glo - ry,
the King a - bove all Kings.

Em
D

43
Yeah, this is a - maz - ing grace
D.S. al Coda ♫

Cma⁷
46

♪ Coda

all that You've done for me.

D
G⁵
48

4 Bridge *W.L. or opt. unis*

Wor - thy is the Lamb who was slain,
wor - thy is the King who con -

G⁵ C²

51

quered the grave.
Wor - thy is the Lamb who was slain,

G⁵

54

wor - thy is the King who con - quered the grave.
Wor - thy is the Lamb that was slain,

C² E^{m7}

57

D.S.S. al Coda

wor - thy, wor - thy, wor - thy!

All This is a - maz - ing grace

G C²

60

Coda

CHOIR (octaves.)

Je - sus I sing for all that You've done for me.

W.L.

all that You've done for me.

Em⁷ D

63

5 Tag

Whoa, oh, oh. Whoa, oh,

G C^{ma7}

65

The musical score consists of two staves. The top staff is in treble clef and the bottom is in bass clef. Both staves are in common time with a key signature of one sharp. The score includes lyrics such as 'worthy, worthy, worthy!', 'All This is a-mazing grace', 'Jesus I sing for all that You've done for me.', 'W.L.', 'Whoa, oh, oh. Whoa, oh,' and 'G C^{ma7}'. Chords indicated include G, C², Em⁷, D, and C^{ma7}. Measure numbers 60, 63, and 65 are present. A 'Coda' section begins at measure 60, followed by a 'CHOIR (octaves.)' section. The '5 Tag' section starts at measure 63. The bass staff features sustained notes and rhythmic patterns throughout the piece.

Musical score for piano-vocal SATB, page 9, measures 68-70. The vocal part consists of two staves. The top staff has lyrics: "oh.", "Whoa, oh, oh.", and "All that You've done for me." The piano part provides harmonic support with chords. Measure 68 concludes with a repeat sign.

Musical score for piano-vocal SATB, page 9, measures 71-72. The vocal part continues with "Whoa, oh, oh." The piano part maintains harmonic continuity. Measure 71 ends with a repeat sign.

Musical score for piano-vocal SATB, page 9, measures 73-74. The vocal part continues with "Whoa, oh, oh." The piano part maintains harmonic continuity.

Musical score for piano-vocal SATB, page 9, measures 75-76. The vocal part begins with a fermata over the first measure. The piano part changes chords to C major 7 and G major. Measures 75 and 76 show the continuation of the harmonic progression.

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Modern Rock $\text{♩} = 100$

Jeremy Riddle, Josh Farro, and Phil Wickham
Arr. by Joel Mott

1 Whoa,
opt. group voc

2 Bbmaj7

1 Verse

F more open groove
Rhy El. muted

W.L. 1. Who breaks the pow - er?
2. Who shakes the whole earth

Bbmaj7

of sin and dark - ness,
with ho - ly thun - der,

Who's love is us migh - ty, less
and leaves and breath - less,

and in awe and much strong - er?
so won - der?

Dm

C

1 Bbmaj7

The King of Glo - ry,
The King of Glo - ry,

the King a - bove all kings.
the King a - bove all kings.

2 Chorus

F Driving

Mel. top note

2 Bbmaj7

All This is a - ma - zing grace,
this is un-fail-ing love,

Bb2

Dm7

that You would take my place,

C

F

that You would bear my cross.
You laid down Your life

Lead Sheet (SAT)

This Is Amazing Grace - page 2 of 3

Key: F

25 **B_b²** 3rd X to Coda **Dm⁷** 2nd X to Coda **C**

that I would be set free. Whoa, Je-sus I sing for

29 **C⁵** Int. **F** *Driving* opt. group voc
all that You've done for me. Whoa, oh, oh.

32 **B_bma⁷** 3 Verse **F** *Active, busy groove* W.L. or opt. unis
Whoa, oh, oh. Who brings our cha - os

35 **B_bma⁷**
back in - to or - der? Who makes the or - phan a son and daugh - ter?

38 **Dm** **C** **F**
The King of Glo - ry, the King of Glo - ry. Who rules the na - tions

41 **B_bma⁷**
with truth and jus - tice, shines like the sun in all of it's bril - liance?

44 **Dm** **C** **B_bma⁷** D.S. al Coda **C**
The King of Glo - ry, the King a-bove all Kings. Yeah, this is a-maz-ing grace

48 **Coda C** **F5** Band hold & fade Gtrs - chunky 8ths cont
all that You've done for me.

Lead Sheet
(SAT)

This Is Amazing Grace - page 3 of 3

Key: F

4 Bridge

F⁵ m

51 Wor - thy is the Lamb who was slain, wor - thy is the King who con -

W.L. or opt. unis

F⁵ m *Building... Drms heavy 2&4 w/fills*

54 quered the grave. Wor - thy is the Lamb who was slain,

B² **Dm⁷**

57 wor - thy is the King who con - quered the grave. Wor - thy is the Lamb that was slain,

F **B²** **D.S. al Coda**

60 wor - thy, wor - thy, wor - thy! All **7** This is a - maz - ing grace

Coda

Dm⁷ **C** **5 Tag** **F** *Driving*

63 Je - sus I sing for all that You've done for me. *W.L.* *CHOIR (prime unis.)* all that You've done for Whoa, oh,

B^{1ma}⁷ **F**

66 oh. Whoa, oh, oh. Whoa, oh, Whoa, oh, Whoa, oh,

B^{1ma}⁷

70 oh. Whoa, oh, oh.

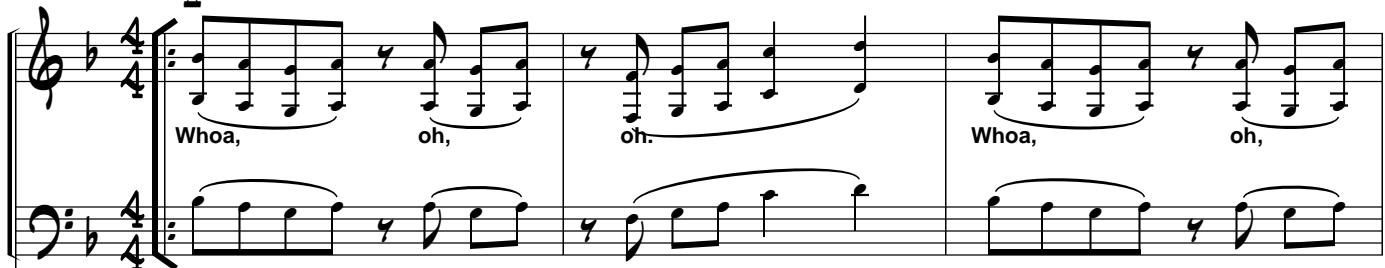
This Is Amazing Grace

(based on the recording from the Phil Wickham album "The Ascension")
www.praisecharts.com/25298

Jeremy Riddle, Josh Farro, and Phil Wickham
Arr. by Joel Mott

Modern Rock $\text{♩} = 100$

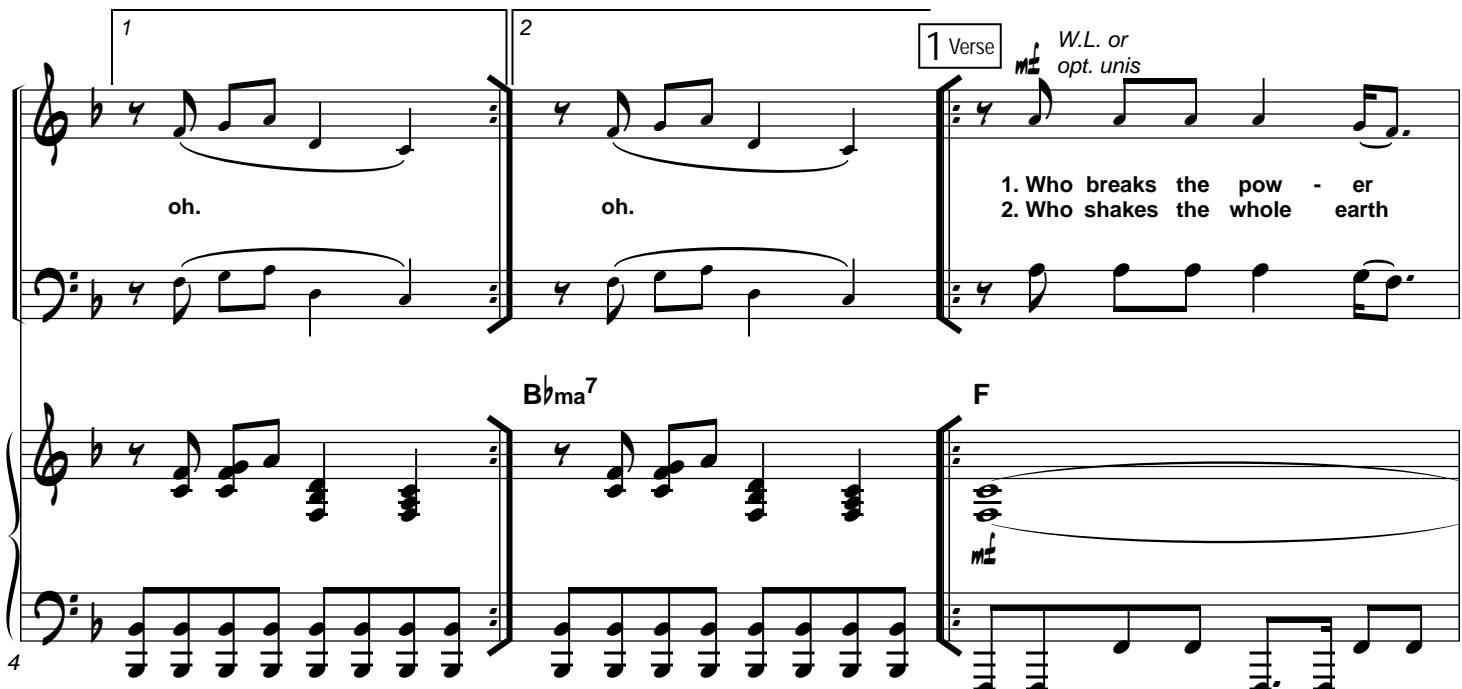
\sharp opt. group voc



Whoa,
oh,
oh.
Whoa,
oh,



F
B♭ma⁷



1
2
1 Verse
W.L. or
opt. unis
1. Who breaks the pow - er
2. Who shakes the whole earth

B♭ma⁷

F

of sin and dark - ness,
with ho - ly thun - der,

Who's love is migh - ty,
and leaves us breath - less

and so much strong - er?
in awe and won - der?

B_bma⁷

7

The King of Glo - ry,
The King of Glo - ry,

the King a - bove all kings.
the King a - bove all kings.

Dm

C

B_bma⁷

10

2

All This is a - ma - zing grace,

B_bma⁷

13

2 Chorus

Mel. in SOP/BS

this is un - fail - ing love,

F

B \flat 2

16

that You would take my place,

that You would bear my cross.

Dm 7

19

You laid down Your life

C

F

22

3rd X to Coda 

that I would be set free.
Whoa,

 $B\flat^2$ 

25

2nd X to Coda 

Int.

 opt. group voc

Je-sus I sing for

all that You've done for me.

Whoa, oh,

 Dm^7 C^5 F 

28

oh.

Whoa,

oh.

oh.

 $B\flat ma^7$ 

31

3 Verse

Who brings our cha - os back in - to or - der? Who makes the or - phan

F B♭ma⁷

34 a son and daugh - ter? The King of Glo - ry, the King of Glo - ry.

Dm C

37 Who rules the na - tions with truth and jus - tice, shines like the sun in

Who rules the na - tions with truth and jus - tice, shines like the sun in

F B♭ma⁷

40 Who rules the na - tions with truth and jus - tice, shines like the sun in

all of it's brill - liance?
The King of Glo - ry,
the King a - bove all Kings.

Dm
C

43
D.S. al Coda ♫

Yeah, this is a - maz - ing grace

B^bma⁷

46

♪ Coda

all that You've done for me.

C
F⁵

4 Bridge *W.L. or opt. unis*

Wor - thy is the Lamb who was slain,
wor - thy is the King who con -

F⁵ B^{b2}

51

quered the grave.
Wor - thy is the Lamb who was slain,

F⁵

54

wor - thy is the King who con - quered the grave.
Wor - thy is the Lamb that was slain,

B^{b2} Dm⁷

57

D.S.S. al Coda

wor - thy, wor - thy, wor - thy!
All This is a - maz - ing grace

F

B \flat ²

60

Coda

CHOIR (octaves.)

Je - sus I sing for
all that You've done for
W.L.
all that You've done for me.

Dm⁷

C

63

5 Tag

Whoa, oh, Whoa, oh,

F

B \flat ma⁷

65

oh.

Whoa, oh, oh.

All that You've done for me.

A piano-vocal score for SATB. The vocal part consists of two staves. The top staff has lyrics: "oh.", "Whoa, oh, oh.", and "All that You've done for me.". The bottom staff continues the vocal line. The piano part is in the bass clef, providing harmonic support. Measure numbers 68 and 71 are indicated on the left.

F

68

A piano-vocal score for SATB. The vocal part continues from the previous measure. The piano part is in the bass clef, providing harmonic support. Measure number 68 is indicated on the left.

Whoa, oh, oh.

A piano-vocal score for SATB. The vocal part continues from the previous measure. The piano part is in the bass clef, providing harmonic support. Measure numbers 68 and 71 are indicated on the left.

B♭ma⁷

F

71

A piano-vocal score for SATB. The vocal part continues from the previous measure. The piano part is in the bass clef, providing harmonic support. Measure numbers 68 and 71 are indicated on the left.

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Modern Rock ♩ = 100

Jeremy Riddle, Josh Farro, and Phil Wickham
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1 Verse

E Driving!

Whoa,
opt. group voc

Ama⁷

Whoa,

oh.

oh.

1

2

Ama⁷

more open groove
Rhy El. muted

W.L. 1. Who breaks the pow - er
2. Who shakes the whole earth

Ama⁷

of sin and dark - ness,
with ho - ly thun - der,

Who's love is migh - ty,
and leaves us breath - less

and so much strong - er?
in awe and won - der?

C#m

B

The King of Glo - ry,
The King of Glo - ry,

the King a - bove all kings.
the King a - bove all kings.

1 Ama⁷

2 Chorus

E Driving

Mel. top note

All This is a - ma - zing grace,

this is un-fail-ing love,

A²

that You would take my place,

C#m⁷

B

E

that You would bear my cross.

You laid down Your life

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Lead Sheet (SAT)

This Is Amazing Grace - page 2 of 3

| Key: E

Lead Sheet (SAT)

This Is Amazing Grace - page 3 of 3

| Key: E

4 Bridge

51 **E⁵ m6** **A²**

Wor - thy is the Lamb who was slain,
W.L. or
opt. unis

54 **E⁵ m6** *Building...*
Drms heavy 2&4 w/fills

quered the grave. Wor - thy is the Lamb who was slain,

57 **A²** **C#m⁷**

wor - thy is the King who con - quered the grave. Wor - thy is the Lamb that was slain,

60 **E** **A²** **D.S.S. al Coda** 

wor - thy, wor - thy, wor - thy!
All  This is a - maz - ing grace

Coda

63 **C#m⁷** **B** **5 Tag** **E** *Driving*

Je - sus I sing for W.L. all that You've done for me.
CHOIR (prime unis.)

all that You've done for Whoa, oh,

66 **Ama⁷** **E**

All that You've done for me.

oh. Whoa, oh, oh. Whoa, oh,

70 **Ama⁷** **E**

oh. Whoa, oh, oh.

This Is Amazing Grace

(based on the recording from the Phil Wickham album "The Ascension")
www.praisecharts.com/25298

Jeremy Riddle, Josh Farro, and Phil Wickham
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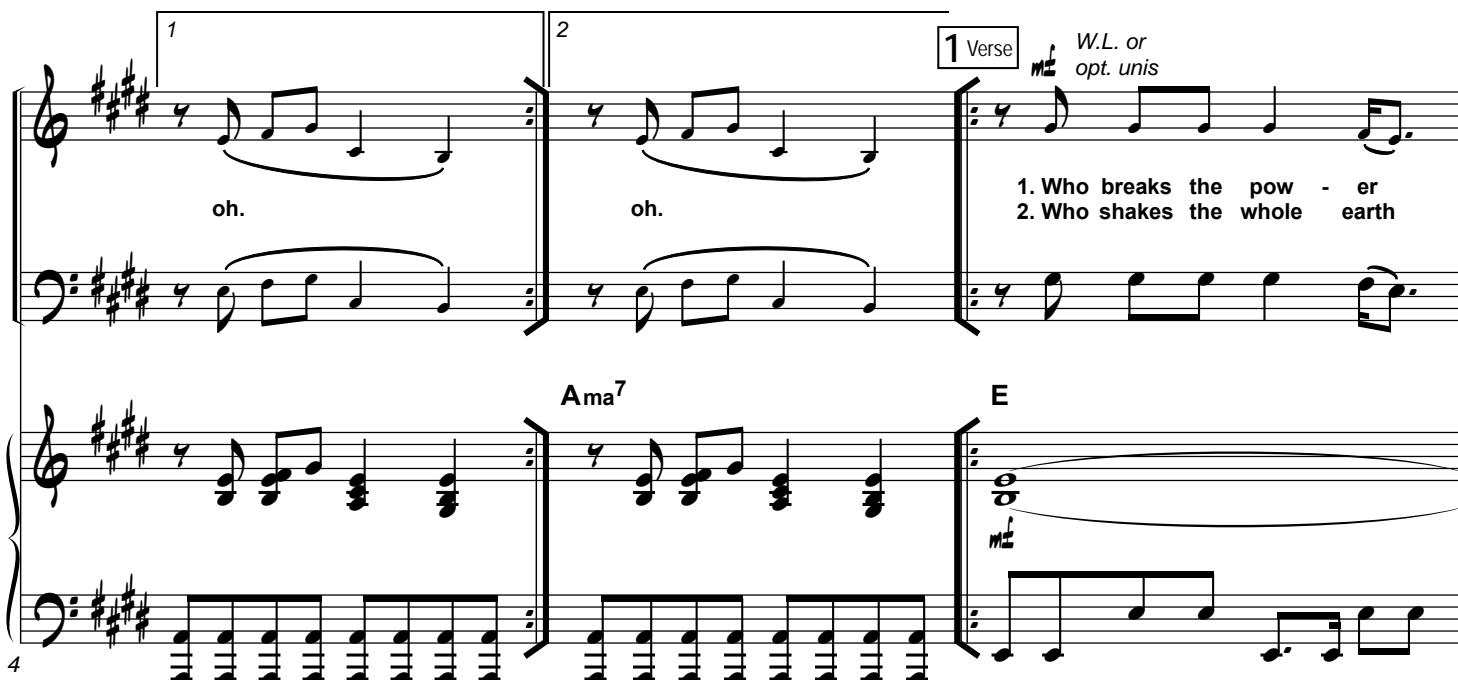
Modern Rock $\text{♩} = 100$

\sharp opt. group voc



Whoa, oh, oh.

E Ama⁷



1
oh.

2
oh.

1 Verse $\frac{1}{2}$ W.L. or
opt. unis

1. Who breaks the pow - er
2. Who shakes the whole earth

Ama⁷

E

The musical score consists of six staves of music for SATB voices and piano. The key signature is E major (no sharps or flats). The vocal parts (Soprano, Alto, Tenor, Bass) are on the top four staves, and the piano part is on the bottom staff.

Measures 1-6: The vocal parts sing the lyrics "of sin and dark - ness, with ho - ly thun - der," "Who's love is migh - ty, and leaves us breath - less," and "and so much strong - er? in awe and won - der?" The piano accompaniment features eighth-note chords in the right hand and bass notes in the left hand. The section ends with a repeat sign and a first ending bracket.

Measures 7-11: The vocal parts sing "The King of Glo - ry, The King of Glo - ry," and "the King a - bove all kings. the King a - bove all kings." The piano accompaniment continues with eighth-note chords and bass notes. Measure 11 ends with a repeat sign and a second ending bracket.

Measures 12-16: The vocal parts sing the first part of the chorus: "All This is a - ma - zing grace," followed by a piano solo section. The piano part features eighth-note chords and bass notes.

Measures 17-21: The vocal parts sing the second part of the chorus: "Ama⁷ This is a - ma - zing grace," followed by a piano solo section.

2 Chorus

Mel. in SOP/BS

this is un - fail - ing love,

E

A²

16

that You would take my place,

that You would bear my cross.

C#^{m7}

19

You laid down Your life

B

E

22

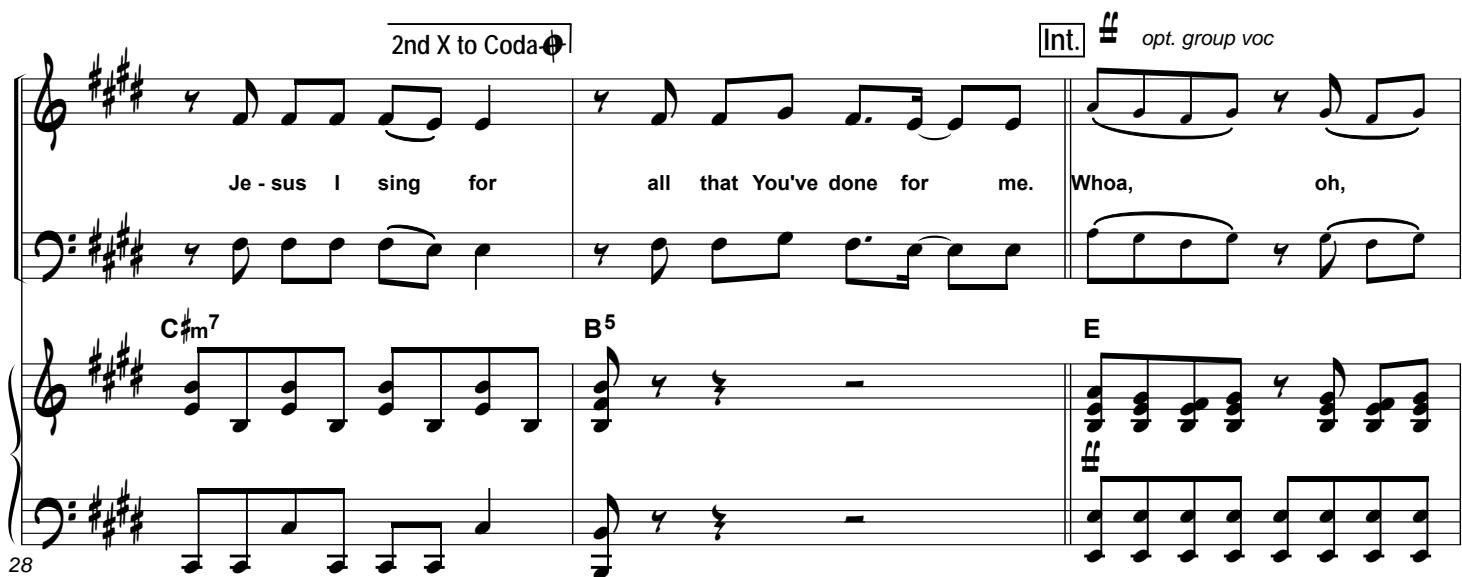
This musical score is for the hymn "This Is Amazing Grace". It features two systems of music, each consisting of two staves: a treble staff for the vocal part and a bass staff for the piano accompaniment. The key signature is E major, indicated by three sharps (F#, C#, G#) at the beginning of each system. The tempo is marked as 8: (eighth note). The vocal part begins with a 2 Chorus section, followed by the lyrics "this is un - fail - ing love," which are marked "Mel. in SOP/BS". The piano accompaniment provides harmonic support with chords and rhythmic patterns. The first system ends with a section labeled E, and the second system begins with a section labeled A². The lyrics "that You would take my place," and "that You would bear my cross." are also present in the vocal part. The piano part includes a C#m7 chord and a section labeled B, followed by a section labeled E. Measure numbers 16 and 19 are visible on the left side of the score. The vocal part uses eighth-note rhythms, while the piano part uses sixteenth-note patterns. Articulation marks like dots and dashes are used to indicate performance style. The overall structure is a repeating two-system pattern with specific sections labeled for performance.

3rd X to Coda 

that I would be set free.

A²

25



2nd X to Coda 

Int. ff opt. group voc

Je - sus I sing for all that You've done for me. Whoa, oh,

C#m⁷ B⁵ E

28



oh.

Whoa, oh, oh.

Ama⁷

31

3 Verse

Who brings our cha - os back in - to or - der? Who makes the or - phan

E Ama⁷

34

The King of Glo - ry, the King of Glo - ry.

a son and daugh - ter? The King of Glo - ry, the King of Glo - ry.

C♯m B

37

Who rules the na - tions with truth and jus - tice, shines like the sun in

Who rules the na - tions with truth and jus - tice, shines like the sun in

E Ama⁷

40

The King of Glo - ry, the King of Glo - ry.

all of it's brill - liance?
The King of Glo - ry,
the King a - bove all Kings.

C[#]m
B

43
Yeah, this is a - maz - ing grace

D.S. al Coda ♫

Ama⁷

46
all that You've done for me.

♪ Coda

B
E⁵

48

4 Bridge W.L. or opt. unis

Wor - thy is the Lamb who was slain,
wor - thy is the King who con -

E⁵

51 quered the grave.

A²

Wor - thy is the Lamb who was slain,

E⁵

54

wor - thy is the King who con - quered the grave. Wor - thy is the Lamb that was slain,

A²

C#m⁷

57

The musical score consists of six staves of music. The top two staves are for the SATB vocal parts (Soprano, Alto, Tenor, Bass) in E major. The bottom four staves are for the piano accompaniment. The lyrics for the 'Bridge' section are: 'Wor - thy is the Lamb who was slain, wor - thy is the King who con - quered the grave.' The score includes dynamic markings like 'mf' (mezzo-forte), 'f' (forte), and 'p' (pianissimo). Key changes are indicated by Roman numerals above the staff: 'E⁵' and 'A²'. Chords are shown as stacks of notes. Measure numbers 51, 54, and 57 are marked on the left side of the score.

D.S.S. al Coda

wor - thy, wor - thy, wor - thy!
All This is a - maz - ing grace

E A²

60

Coda CHOIR (octaves.)

Je - sus I sing for all that You've done for me.
W.L.

C#m⁷ B

63

5 Tag

Whoa, oh, oh. Whoa, oh,

E Ama⁷

65

Musical score for piano-vocal SATB, page 9, measures 67-68. The vocal part consists of two staves in G major (two sharps). The lyrics are: "oh.", "Whoa, oh, oh.", and "All that You've done for me." The piano accompaniment consists of two staves in G major. Measure 67 ends with a fermata over the vocal line.

Continuation of the musical score for piano-vocal SATB, page 9, measure 68. The vocal part starts with a piano dynamic (p) and the lyrics "Whoa, oh, oh.". The piano accompaniment consists of two staves in G major. The measure number 68 is indicated on the left.

Continuation of the musical score for piano-vocal SATB, page 9, measure 69. The vocal part starts with a piano dynamic (p) and the lyrics "Whoa, oh, oh.". The piano accompaniment consists of two staves in G major.

Continuation of the musical score for piano-vocal SATB, page 9, measure 71. The vocal part starts with a piano dynamic (p) and the lyrics "Ama7". The piano accompaniment consists of two staves in G major. The measure number 71 is indicated on the left.