

PraiseCharts Worship Orchestrations

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)

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(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 $\text{♩} = 100$

Driving! $\text{B}\flat$ $\text{E}\flat\text{ma}^7$

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

1 Verse $\text{E}\flat\text{ma}^7$ $\text{B}\flat$ *more open groove*
Rhy El. muted

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

$\text{E}\flat\text{ma}^7$

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

Gm F $\text{E}\flat\text{ma}^7$

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

2 Chorus $\text{E}\flat\text{ma}^7$ $\text{B}\flat$ *Driving*

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

$\text{E}\flat^2$ Gm^7

18 that You would take my place,

F $\text{B}\flat$

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

25 $E\flat^2$ 3rd X to Coda Gm^7 2nd X to Coda

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

29 F^5 **Int.** B \flat Driving

all that You've done for me. *opt. group voc* Whoa, oh, oh.

32 $E\flat ma^7$ **3 Verse** B \flat $\text{Active, busy groove}$

Whoa, oh, oh. *W.L. or opt. unis* Who brings our cha - os

35 $E\flat ma^7$

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

38 Gm F B \flat

The King of Glo - ry, the King of Glo - ry. Who rules the na - tions

41 $E\flat ma^7$

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

44 Gm F $E\flat ma^7$ D.S. al Coda

The King of Glo - ry, the King a-bove all Kings. Yeah, this is a-maz-ing grace

Coda F B \flat^5 *Band hold & fade*
Gtrs - chunky 8ths cont

48 all that You've done for me.

4 Bridge

51 $B\flat^5$ m^2 $E\flat^2$

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

W.L. or opt. unis

54 $B\flat^5$ m^2 *Building... Drms heavy 2&4 w/ fills*

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

57 $E\flat^2$ Gm^7

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

60 $B\flat$ $E\flat^2$ *D.S.S. al Coda*

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

Coda Gm^7 F $B\flat$ *Driving*

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

63 *CHOIR (prime unis.)*

all that You've done for Whoa, oh,

$E\flat^{ma7}$ $B\flat$

All that You've done for me.

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

$E\flat^{ma7}$ $B\flat$

70 oh. Whoa, oh, oh.

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Arr. by Joel Mott

Modern Rock ♩ = 100

The musical score is written for SATB (Soprano, Alto, Tenor, Bass) voices and piano. It is in the key of B-flat major (one flat) and 4/4 time. The tempo is marked 'Modern Rock' with a quarter note equal to 100 beats per minute. The score is divided into two systems. The first system contains the first two measures of the song, featuring a vocal melody with lyrics 'Whoa, oh, oh.' and a piano accompaniment. The second system contains the next two measures, featuring a vocal melody with lyrics 'oh.' and a piano accompaniment. The score includes various musical notations such as treble and bass clefs, key signatures, time signatures, and dynamic markings. The lyrics are written below the vocal staves. The piano part includes chords and a steady bass line. The score is arranged by Joel Mott.

opt. group voc

Whoa, oh, oh.

Whoa, oh,

B \flat

E \flat ma⁷

1

2

1 Verse

W.L. or
opt. unis

oh.

oh.

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

E \flat ma⁷

B \flat

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?

The first system of the score features a vocal melody in the upper staff and a piano accompaniment in the lower staff. The key signature is B-flat major (two flats). The time signature is 4/4. The lyrics are: "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

The second system of the score features a piano accompaniment in the lower staff. The key signature is B-flat major (two flats). The time signature is 4/4. The lyrics are: "The King of Glo - ry, The King of Glo - ry, the King a - bove all kings. the King a - bove all kings.".

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

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

The third system of the score features a vocal melody in the upper staff and a piano accompaniment in the lower staff. The key signature is B-flat major (two flats). The time signature is 4/4. The lyrics are: "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

The fourth system of the score features a piano accompaniment in the lower staff. The key signature is B-flat major (two flats). The time signature is 4/4. The lyrics are: "The King of Glo - ry, The King of Glo - ry, the King a - bove all kings. the King a - bove all kings.".

All
This is a - ma - zing grace,

The fifth system of the score features a vocal melody in the upper staff and a piano accompaniment in the lower staff. The key signature is B-flat major (two flats). The time signature is 4/4. The lyrics are: "All This is a - ma - zing grace,".

E \flat ma⁷

The sixth system of the score features a piano accompaniment in the lower staff. The key signature is B-flat major (two flats). The time signature is 4/4. The lyrics are: "The King of Glo - ry, The King of Glo - ry, the King a - bove all kings. the King a - bove all kings.".

2 Chorus



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

B \flat E \flat ²

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

Gm⁷

You laid down Your life

F B \flat

that I would be set free. Whoa,

25

2nd X to Coda

Int. \sharp
opt. group voc

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

28

oh. Whoa, oh, oh.

31

3 Verse

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

Measures 34-36 of the 3rd verse. The vocal melody is in B-flat major, 4/4 time. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Chords B \flat and E \flat ma⁷ are indicated above the piano staves.

Measures 34-36 of the piano accompaniment. The right hand plays chords and the left hand plays a steady eighth-note bass line. Chords B \flat and E \flat ma⁷ are indicated above the staff.

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

Measures 37-39 of the 3rd verse. The vocal melody continues with the same rhythmic pattern. Chords Gm and F are indicated above the piano staves.

Measures 37-39 of the piano accompaniment. The right hand plays chords and the left hand plays a steady eighth-note bass line. Chords Gm and F are indicated above the staff.

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

Measures 40-42 of the 3rd verse. The vocal melody concludes the phrase. Chords B \flat and E \flat ma⁷ are indicated above the piano staves.

Measures 40-42 of the piano accompaniment. The right hand plays chords and the left hand plays a steady eighth-note bass line. Chords B \flat and E \flat ma⁷ are indicated above the staff.

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

Gm F

43

D.S. al Coda

Yeah, this is a - maz - ing grace

E \flat ma7

46

Coda

all that You've done for me.

F B \flat 5

48

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

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

B \flat ⁵

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

E \flat ² Gm⁷

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.

Gm⁷ F

all that You've done for me.

63

5 Tag

Whoa, oh, oh. Whoa, oh,

B \flat E \flat ma⁷

65

68

oh. Whoa, oh, oh.

All that You've done for me.

B \flat

This block contains measures 68, 69, and 70. The vocal parts (SATB) are shown with lyrics. The piano accompaniment is in B-flat major. Measure 68 starts with a treble clef and a key signature of two flats. The piano part features a steady eighth-note accompaniment in the bass and chords in the treble. Measure 69 continues the piano accompaniment. Measure 70 ends with a key signature change to B-flat major, indicated by a B-flat symbol above the staff.

71

Whoa, oh, oh.

E \flat ma⁷ B \flat

This block contains measures 71, 72, and 73. The vocal parts continue with lyrics. The piano accompaniment continues in B-flat major. Measure 71 starts with a treble clef and a key signature of two flats. The piano part features a steady eighth-note accompaniment in the bass and chords in the treble. Measure 72 continues the piano accompaniment. Measure 73 ends with a key signature change to B-flat major, indicated by a B-flat symbol above the staff.

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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 Verse

Dma⁷ **A** *more open groove Rhy El. muted*

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

Dma⁷

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

F#m **E** **1 Dma⁷**

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

2 Chorus **A Driving**

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

D² **F#m⁷**

18 that You would take my place,

E **A**

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

25 **D²** 3rd X to Coda **F#m⁷** 2nd X to Coda

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

29 **E⁵** **Int. A *Driving***

all that You've done for me. *opt. group voc* Whoa, oh, oh.

32 **Dma⁷** **A *Active, busy groove***

Whoa, oh, oh. *W.L. or opt. unis* Who brings our cha - os

35 **Dma⁷**

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

38 **F#m** **E** **A**

The King of Glo - ry, the King of Glo - ry. Who rules the na - tions

41 **Dma⁷**

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

44 **F#m** **E** **Dma⁷** **D.S. al Coda**

The King of Glo - ry, the King a-bove all Kings. Yeah, this is a-maz-ing grace

Coda **E** **A⁵** *Band hold & fade
Gtrs - chunky 8ths cont*

48 all that You've done for me.

4 Bridge

51 **A⁵** **D²**
 Wor - thy is the Lamb who was slain, wor - thy is the King who con -
W.L. or opt. unis

54 **A⁵** *Building... Drms heavy 2&4 w/ fills*
 quered the grave. Wor - thy is the Lamb who was slain,

57 **D²** **F#m⁷**
 wor - thy is the King who con - quered the grave. Wor - thy is the Lamb that was slain,

60 **A** **D²** **D.S.S. al Coda**
 wor - thy, wor - thy, wor - thy! All This is a - maz - ing grace

Coda **F#m⁷** **E** **A** *Driving*
 Je - sus I sing for W.L. all that You've done for me.

63 *CHOIR (prime unis.)*
 all that You've done for Whoa, oh,

Dma⁷ **A**
 All that You've done for me.

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

Dma⁷ **A**

70 oh. Whoa, oh, oh.

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Jeremy Riddle, Josh Farro, and Phil Wickham

Arr. by Joel Mott

Modern Rock ♩ = 100

The musical score is written for SATB voices and piano. It is in the key of A major (three sharps) and 4/4 time. The tempo is marked 'Modern Rock' with a quarter note equal to 100 beats per minute. The score begins with a piano introduction in the left hand, featuring a steady eighth-note pattern. The vocal melody enters in the right hand with the lyrics 'Whoa, oh, oh.' and 'Whoa, oh,'. The piano accompaniment includes chords such as A, Dma7, and A. The score includes a first ending marked '1' and a second ending marked '2'. The first ending leads to a verse section with the lyrics '1. Who breaks the pow - er' and '2. Who shakes the whole earth'. The verse is marked '1 Verse' and 'W.L. or opt. unis'. The piano accompaniment continues with the same eighth-note pattern and includes chords Dma7 and A. The score ends with a final A chord in the piano and a sustained A note in the vocal melody.

opt. group voc

Whoa, oh, oh.

Whoa, oh,

A

Dma7

1

2

1 Verse

W.L. or opt. unis

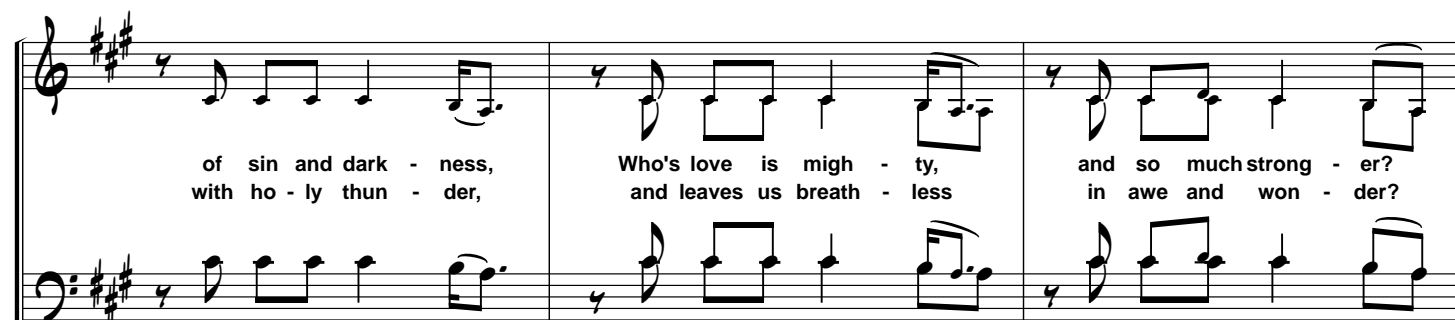
1. Who breaks the pow - er

2. Who shakes the whole earth

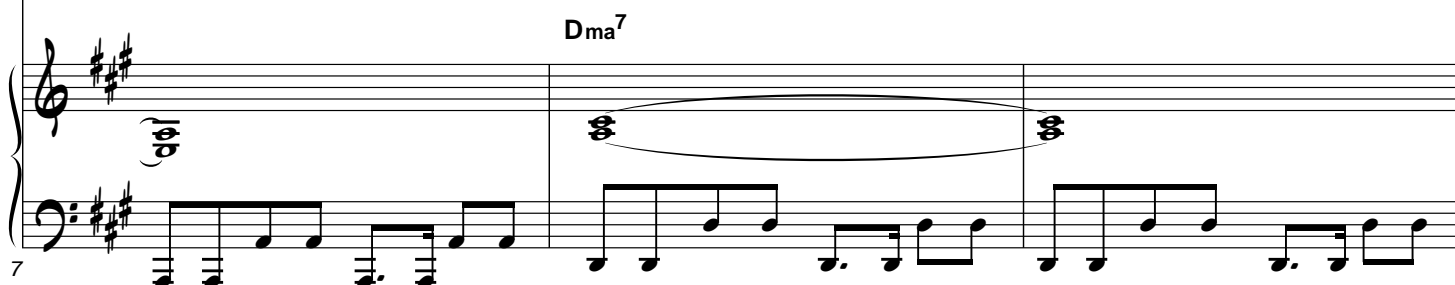
Dma7

A

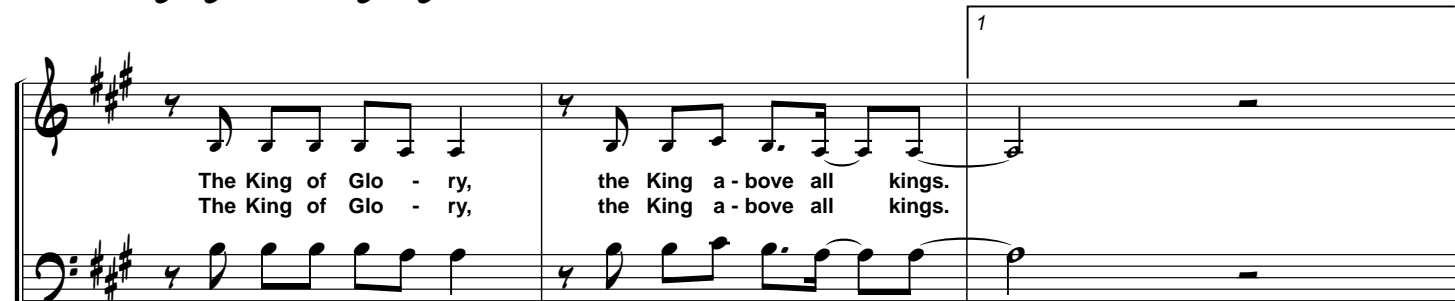
4



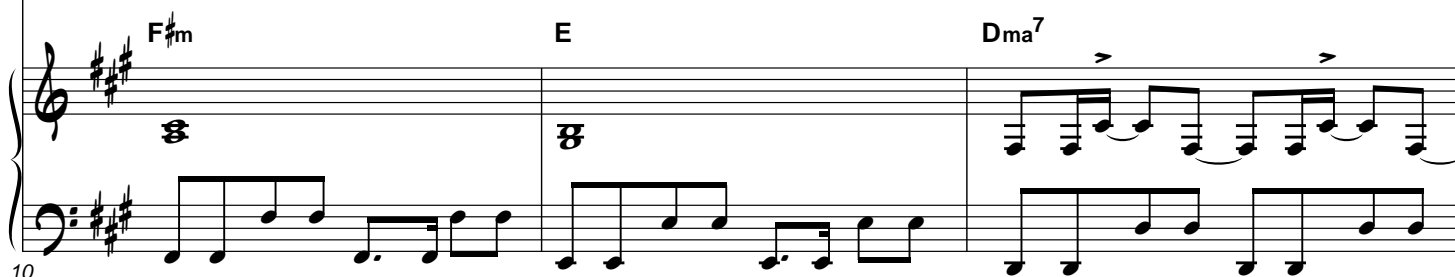
of sin and dark - ness,
with ho - ly thun - der,
Who's love is migh - ty,
and leaves us breath - less
and so much strong - er?
in awe and won - der?



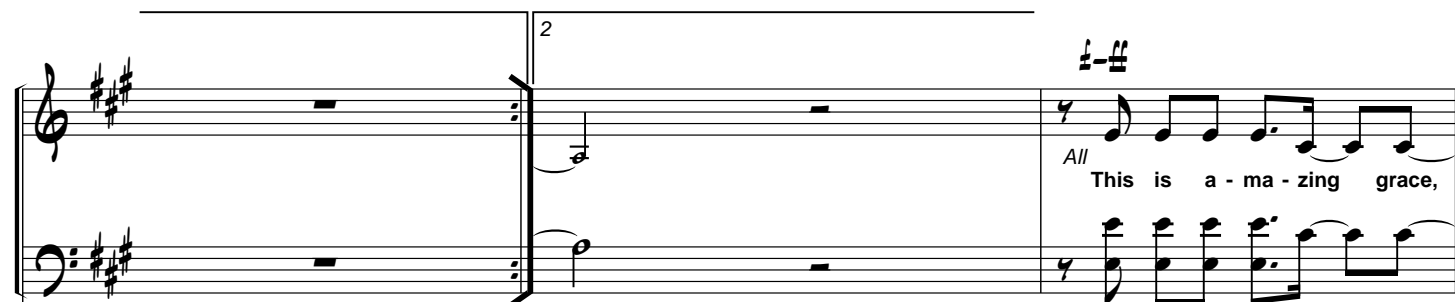
7 **Dma⁷**




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



10 **F[#]m** **E** **Dma⁷**



All
This is a - ma - zing grace,



13 **Dma⁷**

2 Chorus



mel in TEN/ALT

this is un - fail - ing love,

that You would take my place,

that You would bear my cross.

F#m7

You laid down Your life

E

A

that I would be set free. Whoa,

25

2nd X to Coda

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

28

oh. Whoa, oh, oh.

31

3 Verse

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

34

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

37

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

40

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

43 F#m E

Yeah, this is a - maz - ing grace

46 Dma7

all that You've done for me.

48 E A5

4 Bridge

W.L. or
opt. unis

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

51

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

54

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

57

D.S.S. al Coda

musical score for SATB choir and piano, measures 58-60. The vocal parts sing "wor - thy, wor - thy, wor - thy! All This is a - maz - ing grace". The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand.

musical score for piano, measures 60-62. The piano part continues with a rhythmic accompaniment. Chord labels "A" and "D²" are present above the staff.

musical score for SATB choir and piano, measures 63-65. The vocal parts sing "Je - sus I sing for all that You've done for me." The piano accompaniment includes a section marked "Coda" and "CHOIR (prime unis.)". Chord labels "F^{#m7}" and "E" are present.

musical score for SATB choir and piano, measures 65-67. The vocal parts sing "Whoa, oh, oh." The piano accompaniment includes a section marked "5 Tag". Chord labels "A" and "D^{ma7}" are present.

68

oh. Whoa, oh, oh.

All that You've done for me.

A

This block contains the musical notation for measures 68 through 70. It features a vocal melody in the upper staves and piano accompaniment in the lower staves. The key signature is A major (three sharps). The vocal line includes the lyrics "oh.", "Whoa, oh, oh.", and "All that You've done for me." The piano part includes a section marked "A" starting in measure 69.

71

Whoa, oh, oh.

Dma⁷

This block contains the musical notation for measures 71 through 73. It continues the vocal melody and piano accompaniment. The vocal line includes the lyrics "Whoa, oh, oh." The piano part includes a section marked "Dma⁷" starting in measure 72. The score concludes with a double bar line in measure 73.

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Modern Rock ♩ = 100

Driving! **G**

Whoa, oh, oh. Whoa, oh,

opt. group voc

1 Verse

Cma7 **G** *more open groove* *Rhy El. muted*

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

Cma7

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

Em **D** **1 Cma7**

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

2 Chorus **Cma7** **G** *Driving*

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

C2 **Em7**

that You would take my place,

D **G**

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

25 **C²** that I would be set free. **Em⁷** Whoa, Je-sus I sing for

29 **D⁵** all that You've done for me. **Int. G[♯] Driving** Whoa, oh, oh.

32 **Cma⁷** Whoa, oh, oh. **3 Verse G[♯] Active, busy groove** Who brings our cha - os

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

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

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

4 Bridge

51 *G⁵ m²* *C²*

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

wor - thy is the King who con -

54 *G⁵ m²* *Building...
Drms heavy 2&4 w/ fills*

quered the grave.

Wor - thy is the Lamb who was slain,

57 *C²* *Em⁷*

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

Wor - thy is the Lamb that was slain,

60 *G* *C²* *D.S.S. al Coda*

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

Coda *Em⁷* *D* *5 Tag* *G* *Driving*

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

CHOIR (prime unis.)

63 *Em⁷* *D* *5 Tag* *G* *Driving*

all that You've done for Whoa, oh,

Cma⁷ *G*

All that You've done for me.

66 *Cma⁷* *G*

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

Cma⁷ *G*

70 *Cma⁷* *G*

oh. Whoa, oh, oh.

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Modern Rock ♩ = 100

opt. group voc

Whoa, oh, oh. Whoa, oh,

G Cma⁷

1 2 1 Verse W.L. or opt. unis

oh. oh.

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

Cma⁷ G

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?

Cma⁷

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

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

Em D Cma⁷

All This is a - ma - zing grace,

Cma⁷

2 Chorus

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

that You would take my place,

that You would bear my cross.

Em⁷

You laid down Your life

D G

16

19

22

that I would be set free. Whoa,

C²

25

2nd X to Coda

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

Em⁷ D⁵ G

28

oh. Whoa, oh, oh.

Cma⁷

31

3 Verse

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

34

G Cma⁷

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

37

Em D

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

40

G Cma⁷

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

43

Em D

Yeah, this is a - maz - ing grace

D.S. al Coda

46

Cma⁷

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 -

51 *G⁵* *C²*

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

54 *G⁵*

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

57 *C²* *Em⁷*

D.S.S. al Coda

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

All This is a - maz - ing grace

G C²

60

Coda

Je - sus I sing for

CHOIR (octaves.)

all that You've done for

W.L.

Em⁷ D

all that You've done for me.

63

5 Tag

Whoa, oh, oh.

Whoa, oh,

G Cma⁷

65

Musical score for measures 68-70. The system includes vocal staves and piano accompaniment. The key signature is G major (one sharp). The time signature is 7/8. The vocal parts have lyrics: "oh. Whoa, oh, oh." and "All that You've done for me." The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

68

Musical score for measures 71-73. The system includes vocal staves and piano accompaniment. The key signature is G major (one sharp). The time signature is 7/8. The vocal parts have lyrics: "Whoa, oh, oh." and "oh." The piano accompaniment features a steady eighth-note bass line and chords in the right hand, including a Cma7 chord in measure 71 and a G chord in measure 73.

71

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 ♩ = 100

Driving! **F**

Whoa, oh, oh. Whoa, oh,

1 Verse **B♭ma7** **F** *more open groove Rhy El. muted*

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

B♭ma7

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

Dm **C** **1 B♭ma7**

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

2 Chorus **B♭ma7** **F** *Driving*

14 All Mel. top note
This is a - ma - zing grace, this is un - fail - ing love,

B♭2 **Dm7**

18 that You would take my place,

C **F**

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

25 that I would be set free. *Bb²* *3rd X to Coda* *Dm⁷* *2nd X to Coda* Whoa, Je-sus I sing for

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

32 Whoa, oh, oh. *Bb^{ma}7* *3 Verse* *F # Active, busy groove* *W.L. or opt. unis* Who brings our cha - os

35 back in - to or - der? *Bb^{ma}7* Who makes the or - phan a son and daugh - ter?

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

41 with truth and jus - tice, *Bb^{ma}7* shines like the sun in all of it's bril - liance?

44 The King of Glo - ry, *Dm* the King a-bove all Kings. *C* Yeah, this is a-maz-ing grace *Bb^{ma}7* *D.S. al Coda*

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

4 Bridge

51 $F^5 m^{\sharp}$ $B\flat^2$

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

wor - thy is the King who con -

54 $F^5 m^{\sharp}$ *Building...
Drms heavy 2&4 w/ fills*

quered the grave.

Wor - thy is the Lamb who was slain,

57 $B\flat^2$ Dm^7

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

Wor - thy is the Lamb that was slain,

60 F $B\flat^2$ *D.S.S. al Coda*

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

All This is a - maz - ing grace

Coda Dm^7 C *5 Tag* F *Driving*

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

CHOIR (prime unis.)

63 Dm^7 C *5 Tag* F *Driving*

all that You've done for

Whoa,

oh,

66 $B\flat ma^7$ F

All that You've done for me.

67 $B\flat ma^7$ F

oh.

Whoa,

oh,

oh.

Whoa,

oh,

70 $B\flat ma^7$ F

oh.

Whoa,

oh,

oh.

This Is Amazing Grace

(based on the recording from the Phil Wickham album "The Ascension")
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Jeremy Riddle, Josh Farro, and Phil Wickham
Arr. by Joel Mott

Modern Rock ♩ = 100

opt. group voc

The first system of the musical score is in 4/4 time. The vocal melody (treble clef) features a series of eighth notes with lyrics 'Whoa, oh, oh, Whoa, oh,'. The piano accompaniment (bass clef) consists of a steady eighth-note pattern. Chord symbols 'F' and 'Bbma7' are indicated above the piano part. A double bar line with repeat dots is placed after the first two measures of the vocal line.

The second system continues the musical score. It includes two vocal lines, each starting with a measure number '1' and '2' above them. The lyrics 'oh.' are written below the first two measures. The piano accompaniment continues with the same eighth-note pattern. Chord symbols 'Bbma7' and 'F' are present. A '1 Verse' box is located above the third measure of the vocal line. Below the vocal line, the lyrics for the verse are provided: '1. Who breaks the pow - er' and '2. Who shakes the whole earth'. The piano part features a long, sustained chord in the final measure, marked with a fermata.

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 \flat ma⁷

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 \flat ma⁷**

10

2

F

All This is a - ma - zing grace,

B \flat ma⁷

13

2 Chorus



Mel. in SOP/BS

this is un - fail - ing love,

that You would take my place,

that You would bear my cross.

You laid down Your life

16

19

22

F

B \flat /2

Dm⁷

C

F

that I would be set free. Whoa,

B \flat 2

2nd X to Coda

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

Dm7 C5 F

oh. Whoa, oh, oh.

B \flat ma7

3 Verse

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

F B \flat 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

F B \flat ma⁷

40

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

43

Dm C

Yeah, this is a - maz - ing grace

46

B \flat ma⁷

D.S. al Coda

all that You've done for me.

48

C F⁵

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

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

*F*⁵ *B*²

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

*F*⁵

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

*B*² *Dm*⁷

D.S.S. al Coda

musical score for SATB choir and piano, measures 58-60. The vocal parts sing: wor - thy, wor - thy, wor - thy! All This is a - maz - ing grace. The piano accompaniment features chords F and Bb2.

piano accompaniment for measures 58-60, featuring chords F and Bb2.

Coda

musical score for SATB choir and piano, measures 61-62. The vocal parts sing: Je - sus I sing for all that You've done for all that You've done for me. The piano accompaniment features chords Dm7 and C. A "CHOIR (octaves.)" instruction is present, and a "W.L." (With Lyrics) instruction is shown with an arrow pointing to the vocal line.

piano accompaniment for measures 61-62, featuring chords Dm7 and C.

musical score for SATB choir and piano, measures 63-64. The vocal parts sing: Whoa, oh, oh, Whoa, oh. The piano accompaniment features chords F and Bbma7.

piano accompaniment for measures 63-64, featuring chords F and Bbma7.

68

oh. Whoa, oh, oh.

All that You've done for me.

F

This block contains measures 68, 69, and 70. It features vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The vocal lines have lyrics: "oh. Whoa, oh, oh." and "All that You've done for me." The piano part includes a chord change to F major in measure 69.

71

Whoa, oh, oh.

B \flat ma⁷ F

This block contains measures 71, 72, and 73. The vocal lines continue with "Whoa, oh, oh." The piano part includes a chord change to B \flat ma⁷ in measure 71 and a final F major chord in measure 73.

This Is Amazing Grace

Key: E

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

Modern Rock ♩ = 100

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

E *Driving!*

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

Ama⁷

1 Verse

E *more open groove*
Rhy El. muted

oh. oh.

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

Ama⁷

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

C#m **B** **Ama⁷**

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

2 Chorus

Ama⁷ **E** *Driving*

14 All This is a - ma - zing grace, Mel. top note this is un-fail-ing love,

A² **C#m⁷**

18 that You would take my place,

B **E**

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

25 **A²** 3rd X to Coda **C[#]m7** 2nd X to Coda

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

29 **B⁵** **Int.** **E** **Driving**
all that You've done for me. Whoa, oh, oh.
opt. group voc

32 **Ama⁷** **E** **Active, busy groove**
Whoa, oh, oh. Who brings our cha - os
W.L. or opt. unis

35 **Ama⁷**
back in - to or - der? Who makes the or - phan a son and daugh - ter?

38 **C[#]m** **B** **E**
The King of Glo - ry, the King of Glo - ry. Who rules the na - tions

41 **Ama⁷**
with truth and jus - tice, shines like the sun in all of it's bril - liance?

44 **C[#]m** **B** **Ama⁷** D.S. al Coda
The King of Glo - ry, the King a - bove all Kings. Yeah, this is a - maz - ing grace

48 **Coda** **B** **E⁵** *Band hold & fade
Gtrs - chunky 8ths cont*
all that You've done for me.

4 Bridge

51 **E⁵ m²** **A²**
 Wor - thy is the Lamb who was slain, wor - thy is the King who con -
W.L. or opt. unis

54 **E⁵ m²** *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

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.

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Modern Rock = 100

opt. group voc

Springsteen

Whoa, oh, oh. Whoa, oh,

E Ama⁷

1

2

1 Verse *W.L. or opt. unis*

oh.

oh.

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

Ama⁷

E

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?

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

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

All
This is a - ma - zing grace,

7

1

10

2

13

Ama⁷

C[#]m

B

Ama⁷

Ama⁷

2 Chorus



Mel. in SOP/BS

this is un - fail - ing love,

that You would take my place,

that You would bear my cross.

C#7

You laid down Your life

16

19

22

that I would be set free. Whoa,

A²

25

2nd X to Coda

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

Int. \sharp opt. group voc

C \sharp 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

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

C#m B

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

E Ama⁷

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

C#m B

43

Yeah, this is a - maz - ing grace

Ama⁷

D.S. al Coda

46

all that You've done for me.

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 A²

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

E⁵

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

A² C[#]m⁷

D.S.S. al Coda

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

E A²

Coda

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

CHOIR (octaves.)

C[#]m⁷ B

5 Tag

Whoa, oh, oh. Whoa, oh,

E Ama⁷

oh. Whoa, oh, oh.

All that You've done for me.

This system contains measures 64 through 67. The vocal parts (SATB) have lyrics: "oh. Whoa, oh, oh." and "All that You've done for me." The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

68

E

This system contains measures 68 through 70. The piano accompaniment continues with the same rhythmic pattern. A chord symbol "E" is written above the right-hand staff in measure 69.

Whoa, oh, oh.

This system contains measures 71 through 73. The vocal parts have lyrics: "Whoa, oh, oh." The piano accompaniment continues with the same rhythmic pattern.

Ama⁷ E

71

This system contains measures 74 through 76. The piano accompaniment continues with the same rhythmic pattern. Chord symbols "Ama⁷" and "E" are written above the right-hand staff in measures 74 and 76 respectively.