

# SAME GOD

*For Choir & Congregation*



**ARRANGED BY DAVID WISE**  
**ORCHESTRATED BY DAVID SHIPPS**

*Words and Music by Pat Barrett, Chris Brown,  
Steven Furtick and Brandon Lake*



*Featuring:*  
**The Oklahoma Worship Choir**  
**Daniel Evans, Director**

Featuring

# THE OKLAHOMA WORSHIP CHOIR

The Oklahoma Worship Choir is made up of eight churches from around the state of Oklahoma joining together to praise the name of Christ! The churches involved are First Baptist Church of Moore, Southern Hills Baptist Church in Tulsa, Immanuel Baptist Church in Shawnee, First Baptist Church of Norman, Brookwood Baptist Church in Oklahoma City, First West Baptist Church in Lawton, Emmanuel Baptist Church in Enid, and Meadowood Baptist Church in Midwest City. We exist to glorify Christ and to encourage our local church worship choirs.



DANIEL EVANS  
*Director*



CHAD SMITH



DAN HEATH



DR. RANDY LIND



JASON HENSON



JEREMY WELBORN



JESSE GRAVER



KELLY ANDERSON

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

SUBSTITUTE PARTS: Soprano Sax/Clarinet (doubles Oboe), Bass Clarinet (doubles String Bass), Bassoon (doubles String Bass), Alto Sax 1-2 (doubles Horn 1-2), Tenor Sax/Baritone T.C. (doubles Trombone 1-2), Baritone Sax (doubles Tuba), String Reduction

The rhythm part in this orchestration is designed to provide satisfying accompaniment throughout. However, keyboard players may find it helpful to reference certain passages in the choral score to supply the most supportive accompaniment.

|                             |          |                        |         |
|-----------------------------|----------|------------------------|---------|
| Anthem (Digital)            | CCT1201A | Stems                  | CCT1207 |
| Anthem (Physical)           | CCT1201B | Soprano Rehearsal Trax | CCT1208 |
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# Same God

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Words and Music by  
PAT BARRETT, CHRIS BROWN,  
STEVEN FURTICK, and BRANDON LAKE

Arranged by David Wise  
Orchestrated by David Shipp

*Passionately* ♩ = 73

*(Track fades in)* *mp*

The piano introduction consists of two measures. The first measure has a treble clef with a key signature of two flats (Bb, Eb) and a 4/4 time signature. The bass clef has a key signature of two flats (Bb, Eb). The melody in the treble clef is a series of eighth notes: Bb4, A4, G4, F4, E4, D4, C4, Bb3. The bass clef has a single note: Bb3. The second measure has a treble clef with a key signature of two flats (Bb, Eb) and a 4/4 time signature. The bass clef has a key signature of two flats (Bb, Eb). The melody in the treble clef is a series of eighth notes: Bb4, A4, G4, F4, E4, D4, C4, Bb3. The bass clef has a single note: Bb3.

The piano introduction consists of two measures. The first measure has a treble clef with a key signature of two flats (Bb, Eb) and a 4/4 time signature. The bass clef has a key signature of two flats (Bb, Eb). The melody in the treble clef is a series of eighth notes: Bb4, A4, G4, F4, E4, D4, C4, Bb3. The bass clef has a single note: Bb3. The second measure has a treble clef with a key signature of two flats (Bb, Eb) and a 4/4 time signature. The bass clef has a key signature of two flats (Bb, Eb). The melody in the treble clef is a series of eighth notes: Bb4, A4, G4, F4, E4, D4, C4, Bb3. The bass clef has a single note: Bb3.

*CHOIR: unison (with Congregation throughout)*  
*mp*

The choir introduction consists of two measures. The first measure has a treble clef with a key signature of two flats (Bb, Eb) and a 4/4 time signature. The bass clef has a key signature of two flats (Bb, Eb). The melody in the treble clef is a series of eighth notes: Bb4, A4, G4, F4, E4, D4, C4, Bb3. The bass clef has a single note: Bb3. The second measure has a treble clef with a key signature of two flats (Bb, Eb) and a 4/4 time signature. The bass clef has a key signature of two flats (Bb, Eb). The melody in the treble clef is a series of eighth notes: Bb4, A4, G4, F4, E4, D4, C4, Bb3. The bass clef has a single note: Bb3.

I'm call - ing on the God of Ja - cob,

The piano introduction consists of two measures. The first measure has a treble clef with a key signature of two flats (Bb, Eb) and a 4/4 time signature. The bass clef has a key signature of two flats (Bb, Eb). The melody in the treble clef is a series of eighth notes: Bb4, A4, G4, F4, E4, D4, C4, Bb3. The bass clef has a single note: Bb3. The second measure has a treble clef with a key signature of two flats (Bb, Eb) and a 4/4 time signature. The bass clef has a key signature of two flats (Bb, Eb). The melody in the treble clef is a series of eighth notes: Bb4, A4, G4, F4, E4, D4, C4, Bb3. The bass clef has a single note: Bb3.

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4

7

Whose love en - dures through gen - er - a - tions.

7 B $\flat$  E $\flat$  B $\flat$  B $\flat$

This system contains measures 4 through 7. It features a vocal melody in the upper staff and a piano accompaniment in the lower staff. The key signature has two flats (B $\flat$  and E $\flat$ ). The piano part includes a chord progression of B $\flat$ , E $\flat$  B $\flat$ , and B $\flat$  across the measures.

9

I know that You will keep Your cov - e - nant.

9 G $m$ <sup>7</sup> E $\flat$  N.C.

(Drum fill)

This system contains measures 8 and 9. The vocal melody continues. The piano accompaniment features a G $m$ <sup>7</sup> chord in measure 8, followed by an E $\flat$  chord and a N.C. (No Chord) section in measure 9, which includes a drum fill.

11

*mf*

I'm call-ing on the God of Mo - ses, the One who o-pened up the

11 B $\flat$  E $\flat$  B $\flat$  B $\flat$  B $\flat$

*mf*

This system contains measures 10 and 11. The vocal melody is marked *mf* (mezzo-forte). The piano accompaniment features a chord progression of B $\flat$ , E $\flat$  B $\flat$ , B $\flat$ , and B $\flat$  across the measures. The piano part is also marked *mf*.

14

o - cean. I need You now to do the same thing for me.\_

14  $E\flat/B\flat$   $B\flat$   $Gm^7$   $E\flat$

17

*mf*

Oh God, my God, I need\_ You. (mel.)

17  $B\flat$   $E\flat/B\flat$   $B\flat$   $B\flat$   $F/A$

*mf*

20

Oh God, my God, I need\_ You\_\_\_\_ now. How I need\_ You\_\_\_\_ now.\_

20  $Gm^7$   $F$   $E\flat$   $B\flat/D$   $E\flat$   $F$

*mf*

23

Oh Rock, oh Rock of A - ges, I'm stand - ing on Your faith - ful -

23 B $\flat$  F/A Gm<sup>7</sup> F

25

- ness, - on Your faith - ful - ness..

25 E $\flat$  B $\flat$ /D E $\flat$  F B $\flat$

28

*mf unis.*

I'm call - ing on the God of Mar - y, unis.

28 E $\flat$ /B $\flat$  B $\flat$  B $\flat$  E $\flat$ /B $\flat$  B $\flat$

31

Whose fa - vor rests up - on the low - ly.

31 B $\flat$  E $\flat$  B $\flat$  B $\flat$

33

I know with You all things are pos - si - ble.

33 G $m^7$  F $sus$  E $\flat^2$  (Drum fill)

35

I'm call - ing on the God of Da - vid  
*unis.*

35 B $\flat$  E $\flat$  B $\flat$  B $\flat$

37

who made a shep-herd boy cou - ra - geous.

37

B $\flat$  E $\flat$  B $\flat$  B $\flat$

39

I may not face Go - li - ath, but I've got my own gi - ants.

39

Gm<sup>7</sup> E $\flat$ <sup>2</sup> N.C.

41

*f*

Oh God, my God, I need You. Oh God, my God, I need You.

(mel.)

41

B $\flat$  F/A Gm<sup>7</sup> F

*f*

43

now. How I need You now.

43 Eb B $\flat$ /D Eb E/A

45

Oh Rock, oh Rock of Ages, I'm stand-ing on Your faith - ful -

45 B $\flat$  Dm $^7$  Gm $^7$  F

47

- ness, on Your faith - ful - ness.

47 Eb B $\flat$ /D Eb F B $\flat$  *f*

10

50

Musical score for measures 50-52. The system consists of three staves. The top staff is a vocal line in G major (one flat) with whole rests. The middle staff is a piano accompaniment with chords and moving lines. The bottom staff is a bass line with eighth notes. Chord symbols above the middle staff are E<sup>b</sup>/B<sup>b</sup>, B<sup>b</sup>, B<sup>b</sup>, E<sup>b</sup>/B<sup>b</sup>, and B<sup>b</sup>. A crescendo hairpin is present in the middle staff.

53

*mp unis.*

Musical score for measures 53-54. The system consists of three staves. The top staff is a vocal line with lyrics: "You heard Your chil - dren\_ then. You hear Your chil - dren\_ now." The middle staff is a piano accompaniment with chords and moving lines. The bottom staff is a bass line with eighth notes. Chord symbols above the middle staff are B<sup>b</sup> and Gm<sup>7</sup>. The dynamic *mp* is marked.

55

Musical score for measures 55-56. The system consists of three staves. The top staff is a vocal line with lyrics: "You are the same God. You are the same God." The middle staff is a piano accompaniment with chords and moving lines. The bottom staff is a bass line with eighth notes. Chord symbols above the middle staff are E<sup>b</sup>, E<sup>b</sup>, and Fsus. The dynamic *mp* is marked.

57

You an - swered prayers back\_ then, and You will an - swer\_ now.

57 B $\flat$  Gm $^7$

59

You are the same God. You are the same God.

59 E $\flat$  B $\flat$ / $\text{D}$  E $\flat$  Fsus

61 *mf*

You were pro - vid - ing\_ then. You are pro - vid - ing\_ now.

61 B $\flat$  F/ $\text{A}$  Gm $^7$  B $\flat$ / $\text{D}$  *mf*

63

You are the same God. You are the same God.

63 Eb Bb/D Eb Fsus

65 *building*

You moved in pow - er then. God, move in pow - er now.

65 Bb F/A Gm7 Bb/D

*building*

67

You are the same God. You are the same God.

67 Eb Bb/D Eb Fsus

69 *f*

You were a heal - er — then. You are a heal - er — now.

(Ten. mel.)

69 *f*

B $\flat$  F/A Gm<sup>7</sup> B $\flat$ /D

71

You are the same God. You are the same God.

71

E $\flat$  B $\flat$ /D E $\flat$  Fsus

73

You were a Sav - ior — then. You are a Sav - ior — now.

73

Gm<sup>7</sup> Fsus B $\flat$ /D

75

You are the same God. You are the same God.

75

$E\flat$   $B\flat/D$   $Cm^7$   $Fsus$

77

*f*

Oh God, my God, I need You.

(Ten. mel.)

77

$Gsus$   $G$   $G/B$   $C$   $G/B$

79

Oh God, my God, I need You now. How I need You

79

$Am^7$   $G$   $F$   $C/E$

81

now. — Oh Rock, oh Rock of A - ges,

81 N.C.  $\text{G/B}$  C  $\text{Em}^7$

83 I'm stand - ing on Your faith - ful - ness, — on Your

83  $\text{Am}^7$  G F C  $\text{E}$

85 faith - ful - ness. — *f* Oh God, my God, I need You.

(Ten. mel.)

85 F G C  $\text{G/B}$

87

Oh God, my God, I need You now. How I need You

Detailed description: This block contains the vocal melody for measures 87 and 88. The melody is written on a single staff with a treble clef and a key signature of one flat (Bb). Measure 87 starts with a quarter rest, followed by a half note G4, a quarter note A4, a quarter note Bb4, a quarter note C5, a half note Bb4, a quarter note A4, a quarter note G4, and a quarter note F4. Measure 88 starts with a quarter rest, followed by a half note E4, a quarter note D4, a quarter note C4, a quarter note Bb3, a half note A3, a quarter note G3, a quarter note F3, and a quarter note E3. The lyrics are: "Oh God, my God, I need You now. How I need You".

87

Am<sup>7</sup> G F C/E

Detailed description: This block contains the piano accompaniment for measures 87 and 88. The accompaniment is written on a grand staff with treble and bass clefs. Measure 87 features a treble staff with a series of chords: Am7, G, F, and C/E. The bass staff has a steady eighth-note pattern. Measure 88 continues the accompaniment with similar chords and bass line.

89

now. Oh Rock, oh Rock of Ages,

Detailed description: This block contains the vocal melody for measures 89 and 90. Measure 89 starts with a quarter rest, followed by a half note G4, a quarter note A4, a quarter note Bb4, a quarter note C5, a half note Bb4, a quarter note A4, a quarter note G4, and a quarter note F4. Measure 90 starts with a quarter rest, followed by a half note E4, a quarter note D4, a quarter note C4, a quarter note Bb3, a half note A3, a quarter note G3, a quarter note F3, and a quarter note E3. The lyrics are: "now. Oh Rock, oh Rock of Ages,".

89

F G/B C E<sup>7</sup>#5#9

Detailed description: This block contains the piano accompaniment for measures 89 and 90. Measure 89 features a treble staff with chords: F, G/B, and C. The bass staff has a steady eighth-note pattern. Measure 90 continues the accompaniment with similar chords and bass line.

91

I'm stand - ing on Your faith - ful - ness, on Your

Detailed description: This block contains the vocal melody for measures 91 and 92. Measure 91 starts with a quarter rest, followed by a half note G4, a quarter note A4, a quarter note Bb4, a quarter note C5, a half note Bb4, a quarter note A4, a quarter note G4, and a quarter note F4. Measure 92 starts with a quarter rest, followed by a half note E4, a quarter note D4, a quarter note C4, a quarter note Bb3, a half note A3, a quarter note G3, a quarter note F3, and a quarter note E3. The lyrics are: "I'm stand - ing on Your faith - ful - ness, on Your".

91

Am<sup>7</sup> Gm<sup>7</sup> Bb/C F C/E

Detailed description: This block contains the piano accompaniment for measures 91 and 92. Measure 91 features a treble staff with chords: Am7, Gm7, and Bb/C. The bass staff has a steady eighth-note pattern. Measure 92 continues the accompaniment with similar chords and bass line.

93

faith - ful - ness,

93 F G C G/B

Detailed description: This system contains measures 93 and 94. The vocal part consists of a single long note spanning both measures, with the lyrics 'faith - ful - ness,' underneath. The piano accompaniment is in a 4/4 time signature. The right hand plays chords F, G, C, and G/B (written as G/B) in a sequence. The left hand plays a steady eighth-note pattern.

95

Your faith - ful - ness,

95 Am<sup>7</sup> G F C/E F G

Detailed description: This system contains measures 95 and 96. The vocal part consists of a single long note spanning both measures, with the lyrics 'Your faith - ful - ness,' underneath. The piano accompaniment continues with chords Am<sup>7</sup>, G, F, C/E, F, and G. The left hand maintains the same eighth-note pattern as in the previous system.

98

98

C Em<sup>7</sup> Am<sup>9</sup>  $\frac{G}{B}$  F  $\frac{C}{E}$

101 *molto rit.*

Your faith - ful - ness!

101 *molto rit.*

F C