

My God Is an Awesome God

for SATB and piano

Keith Hampton
based on Psalm 24

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$\text{♩} = 68-74$

Soprano
Alto

Tenor
Bass

Piano

unis.

My God is an awe - some God. Hal - le -

unis.

lu - jah! Let's give him the praise. My God is an awe - some God. His

3

5

won-drous acts let us_ pro-claim. The earth is the LORD's and the full-ness there-of, the

7

world and they that dwell there-in. My God___ is___ an awe - some God. Hal-le-

9

3rd time to Coda

lu - jah! Let's give___ him the praise.

3rd time to Coda

27 *Last time*

Send me. A - noint me. Use me, Lord. Ooh!

King of glo - ry shall come in!

might - y in bat - tle! The

Last time

28

Send me. A-noint me. Use me, Lord. Send me. A-noint me. Use me, Lord.

Lift up your heads, O ye gates, and the King of glo - ry shall come in!

LORD is strong and might - y in bat - tle! The

30

Send me. A-noint me. Use me, Lord. Ooh! Send me. A-noint me. Useme, Lord.

King of glo - ry shall come in! Lift up your heads, O ye gates, and the

might - y in bat - tle! The LORD is strong and

32

Send me. A-noint me. Use me, Lord. Send me. A-noint me. Use me, Lord. My

King of glo - ry shall come in! King of glo - ry shall come in! My

might - y in bat - tle! The might - y in bat - tle!

“My God is an Awesome God” was inspired by a trip that I made to Tanzania, East Africa with the Lutheran School of Theology at Chicago’s (LSTC) Gospel Choir in July 1997. While visiting the Ngorongoro Crater, visions of wildebeests, zebras, lions, rhinoceros, flamingos, and other animals existing together in harmony really demonstrated the “awesomeness” of God. At the same time, I could see Mount Kilimanjaro with a cloud surrounding its peak. I believed that, had I gone to the top of Kilimanjaro, God would be there to welcome me.

The choir text was taken from Psalm 24:1, 2, 7. The first solo was written for soprano Patricia Bartley, registrar at LSTC, and uses phrases that she repeatedly used throughout the three-week trip. The second solo was written for contralto Reverend Carole Burns and uses titles and phrases from the songs that were performed during this tour. The final solo was written for baritone Reverend Michael Russell and uses Psalm 24:2 for its text.

~Keith Hampton

Performance notes

- Consistent with Gospel style, this piece can be accompanied by electric bass guitar, drums, and organ/synthesizer in addition to the piano.
- The soloists should take the liberty to embellish and ad lib in Gospel style and should use a microphone.
- The pianist should use very little pedal when the choir sings, but play in a more legato style when the soloist sings.
- Be careful not to make the staccato notes too short.
- All tenuto notes should blossom (swell).
- The solo beginning in measure 19 should be a tenor or baritone and should ad lib until the end of the piece.
- Repeat measures 25–26 until all of the voices have entered. Voices should enter as follows:
 1. Tenors alone
 2. Tenors and altos
 3. Tenors, altos and soprano II (all sopranos should sing the sop. II part at this time)
 4. Tenors, altos, soprano II and basses
 5. Tenors, altos, soprano II, basses and soprano I, then proceed as written.
- The soprano “ooh” in measures 27 and 30 signal that there is a key change coming. Use a pure “operatic” tone, not a pushed or strident tone.

