

What a Wonderful World God Has Created

(NOTE: subtle changes to the lyrics have been made as of Jan. 20, 2013. This will only affect those who may have downloaded this piece at an earlier date.)

Words and Music by Bruce Merrill

Detached (♩ = 42) (♩ = ♩) *mf*

Sop./Alt. What a won - der - ful world God has cre -

Ten./Bass *mf unis.* God cre -

Piano *f p mf simile*

3

a - ted, from the heights of His Hea - ven to His

a - ted, cre - a - ted. heights of His Hea - ven to His

f p mf

5

sea. So it's a shame when I hear peo - ple say, "He's out -

div. unis. sea, down to His sea. shame when I hear some say

f p

7 *cresc.* *p*

dat - ed!" — For if we will on - ly lis - ten we will find that He is speak - ing to both you and

"He's out - dat - ed." Lis - ten and find out He's speak - ing to

p *f* *p*

9 *somewhat more attached :>)*

me. *mf* But the — warmth of His — breath — might pass un - de -

p *mf*

11

tect - ed like the —

legato

12 *mf*

rif - ling of the breeze on a sum - mer's eve. Know that by His

unis.

on sum - mer's eve.

f *p* *mf*

14

voice have the dead been made res - sur - rec - ted to wit - ness the

unis. *cresc.*

res - sur - rec - ted, been made res - sur - rect - ed

cresc.

16 *f* *detached (again)* *f* *unis.*

f sto - ry the gift of His glo - ry to all who re - ceive. What a

f *unis.*

f *p* *f* *p* *f*

18

won - der - ful world God has cre -

Musical notation for measures 18-19, including vocal line and piano accompaniment.

19

a - ted from the

Musical notation for measures 19-20, including vocal line and piano accompaniment.

20

heights of His hea - ven to His

Musical notation for measures 20-21, including vocal line and piano accompaniment.

Musical notation for measures 21-22, including piano accompaniment.

21

sea. Yes, it's a

mf

Musical notation for measures 21-22. The vocal line (top staff) has a long note for 'sea.' followed by a rest, then 'Yes, it's a'. The piano accompaniment (bottom staff) features a rhythmic pattern of eighth notes in the left hand and chords in the right hand. Dynamics include *mf*.

22

shame when I hear peo - ple say He's out - dat - ed for if we will on - ly

f

Musical notation for measures 22-23. The vocal line (top staff) continues with 'shame when I hear peo - ple say He's out - dat - ed for if we will on - ly'. The piano accompaniment (bottom staff) continues with a similar rhythmic pattern. Dynamics include *f*.

24

p lis - ten, we will find that He is speak - ing to both you and

Musical notation for measures 24-25. The vocal line (top staff) begins with '*p* lis - ten, we will find that He is speak - ing to both you and'. The piano accompaniment (bottom staff) continues with a similar rhythmic pattern. Dynamics include *p*.

p

Musical notation for measures 25-26. This block shows the piano accompaniment (bottom staff) for measures 25-26. The dynamics are marked *p*.

25

me. *mf* But the

Musical notation for measures 25-26, vocal line. The melody starts with a quarter rest, followed by quarter notes G4, A4, B4, and a dotted quarter note G4. The lyrics "me." are under the first note. The melody continues with a quarter note G4, a quarter note F4, a quarter note E4, and a dotted quarter note D4. The lyrics "But the" are under the last two notes. The key signature changes from one sharp to two flats.

p *mf*

Musical notation for measures 25-26, piano accompaniment. The right hand plays chords and moving lines, while the left hand plays a steady bass line. Dynamics include piano (*p*) and mezzo-forte (*mf*).

26

plea in His voice is of - ten re -
unis.

Musical notation for measures 26-27, vocal line. The melody consists of quarter notes G4, A4, B4, C5, B4, A4, G4, and F4. The lyrics "plea in His voice is of - ten re -" are under the notes. The key signature is two flats.

Musical notation for measures 26-27, piano accompaniment. The right hand plays chords and moving lines, while the left hand plays a steady bass line.

27

ject - ed, or ig -

Musical notation for measures 27-28, vocal line. The melody consists of quarter notes G4, A4, B4, C5, B4, A4, G4, and F4. The lyrics "ject - ed, or ig -" are under the notes. The key signature is two flats.

come sopra

Musical notation for measures 27-28, piano accompaniment. The right hand plays chords and moving lines, while the left hand plays a steady bass line. The instruction "come sopra" is written above the right hand.

28

nored and ex - plained, — “Well, gosh, that can’t

29

be ————— *f* (can it?!)”

p

30

Tongue-in-cheek (*ma non troppo*)

p Cast thy as - per - sions up - on the

33

f unis.
Lord, and He's going to love you an - y-way. But the—
mf
fame of His— Name has not passed un - in -

f unis.
mf

f

35

spect - ed — though un-like one cer - tain pro-phet, we may un - veil our fa-ces so that we can
cresc.
p
pro - phet, we un - veil our fac - es so that we can

cresc.
p

37

see. What a — won - der - ful world God has cre -
ff
won - der - ful, — won - der - ful, won - der - ful,

ff

39

unis. a - ted from the
won - der - ful, won - der - ful world God cre - a - ted, from the

This block contains the musical notation for measures 39 and 40. It features a vocal line with lyrics, a bass line, and a piano accompaniment. The key signature is B-flat major (two flats). The piano part consists of a steady eighth-note accompaniment in the left hand and chords in the right hand.

40

unis. heights of His heav - en right down to His sea! -

This block contains the musical notation for measures 40 and 41. It features a vocal line with lyrics, a bass line, and a piano accompaniment. The key signature is B-flat major. The piano part continues with the eighth-note accompaniment and chords.

41

It's a
mf

This block contains the musical notation for measures 41 and 42. It features a vocal line with lyrics, a bass line, and a piano accompaniment. The key signature is B-flat major. The piano part continues with the eighth-note accompaniment and chords.

42

shame when I hear peo - ple say (and they will) that He's out -

shame when they say that He's

p

mf

43

dat - ed, *cresc.* for if we will on - ly

dat - ed. If we

44

subitop lis - ten, we will find that He is speak - ing: you don't want to

List - en. (Find out). *f* Don't *p* miss Him.

p

f

p

45

miss Him you know that He's been seek - ing yes, if we'll just

List - en and find out, don't miss Him. If we'll just

46

lis ten, we will find that He is speak - ing to both you and

lis - ten and find out. ...to both you and

47

me. For if we will on - ly

48 *Sop.*

p lis - ten, we will find that He is speak - ing, *f* You don't ev - en want to

p *simile* *f*

49 *unis.*

p miss Him, *f* be - cause you know what(?) *p* He's been seek - ing, too. *f* If we'll just *cresc.*

p *f* *f* *p* *cresc.* *f* *cresc.*

50 *ff* *p*

lis - ten we'll find that He is speak - ing to *unis.* both me and you. *unis.*

ff *p* *ff*