

Greater

Words and Music by
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Arranged by Daniel Semsen

1/13 Acoustic folk feel ♩ = 116

3

CHOIR: prime unison *mf*

Bring your

3

tired and bring your shame. Bring your

5

tired and bring your shame. Bring your

5



This symbol refers to the corresponding track numbers on the ChoralTrax Accompaniment CD.
The top number in each box refers to the Stereo Trax; the bottom number to the Split Trax.

Performance Time: 3:58

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7

guit _____ and bring your pain. Don't you

This system contains the first two measures of the piece. The vocal line starts with a half note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment features a bass line with a half note G2, a quarter note A2, a quarter note B2, and a quarter note C3, and a treble line with a half note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The key signature has three sharps (F#, C#, G#).

7

This system shows the piano accompaniment for the second system. The bass line continues with a half note G2, a quarter note A2, a quarter note B2, and a quarter note C3. The treble line continues with a half note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The key signature has three sharps (F#, C#, G#).

9

know _____ that's not your name?

This system contains the third and fourth measures. The vocal line starts with a half note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment features a bass line with a half note G2, a quarter note A2, a quarter note B2, and a quarter note C3, and a treble line with a half note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The key signature has three sharps (F#, C#, G#).

9

A

This system shows the piano accompaniment for the fourth system. The bass line continues with a half note G2, a quarter note A2, a quarter note B2, and a quarter note C3. The treble line continues with a half note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The key signature has three sharps (F#, C#, G#).

11

You will al - ways be much more to Me.

This system contains the fifth and sixth measures. The vocal line starts with a half note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment features a bass line with a half note G2, a quarter note A2, a quarter note B2, and a quarter note C3, and a treble line with a half note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The key signature has three sharps (F#, C#, G#).

11

F#m D A D/A A

This system shows the piano accompaniment for the sixth system. The bass line continues with a half note G2, a quarter note A2, a quarter note B2, and a quarter note C3. The treble line continues with a half note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The key signature has three sharps (F#, C#, G#).



13

Ev - 'ry day_ I wres - tle with the voic - es that_ keep tell - ing me I'm

E

F#m7

13

2/14

15

not right; (harm.) but that's al right. 'Cause (mel.)

f

A
D

15

17

hear_ a Voice and_ He calls me_ re-deemed, when

A

Bm7

F#m7

17

f

19

oth - ers say__ I'll nev - er be e - nough. And

19

F#m7 D A D/A A

21

great - er is__ the One liv - ing in - side of me than

21

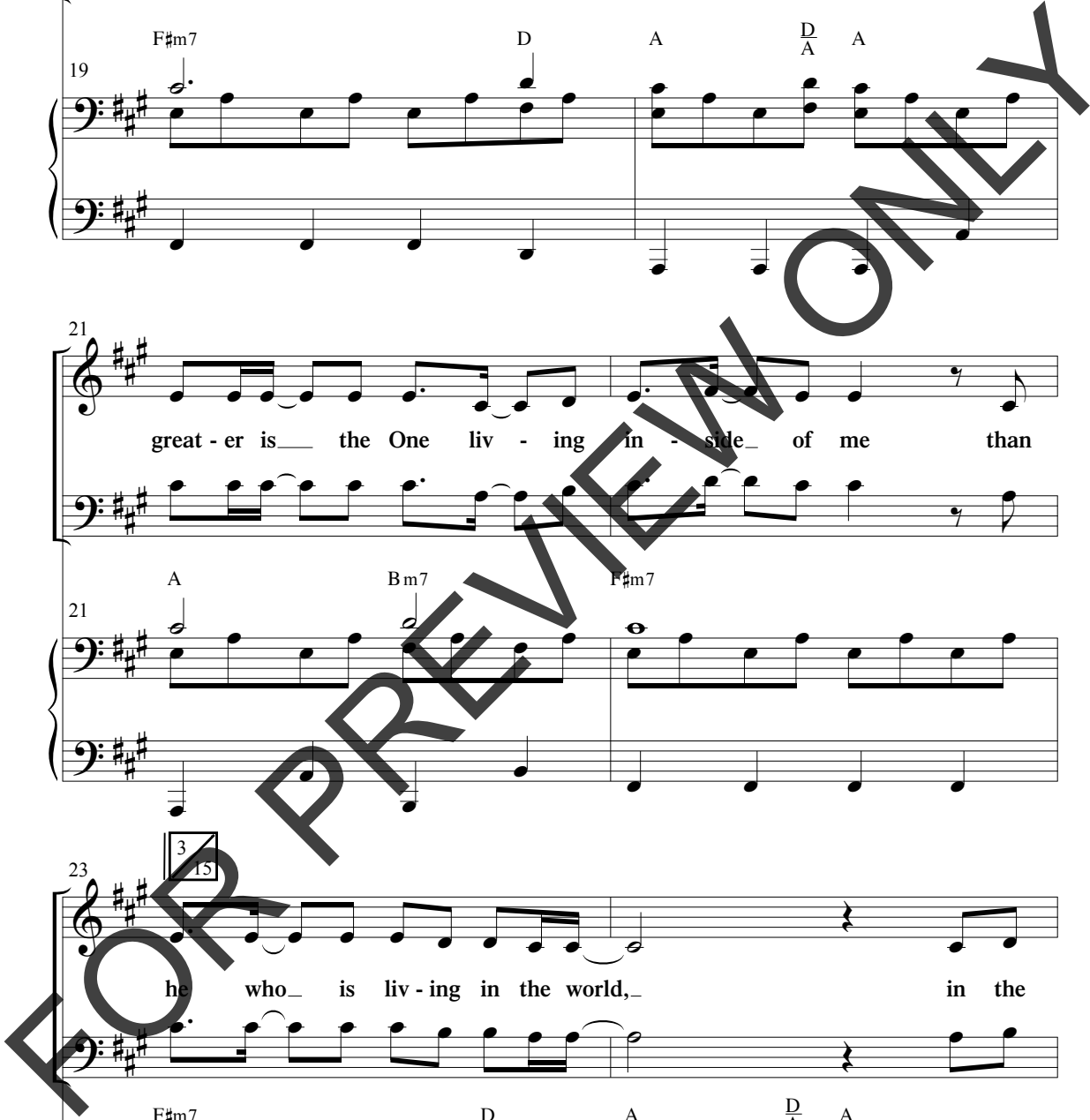
A Bm7 F#m7

23

he who__ is liv - ing in the world, in the

23

F#m7 D A D/A A



25

world, in the

Vocal line for measures 25-26. The melody starts on a whole note 'world,' and continues with a half note 'in' and a quarter note 'the'.

(mandolin, banjo and fiddle cues)

F#m7

D

A

25

Instrumental accompaniment for measures 25-26. The right hand features a melodic line with eighth notes, while the left hand provides a bass line with quarter notes.

27

world. And

unison

Vocal line for measures 27-28. The melody starts with a whole note 'world.' and continues with a half note 'And'.

F#m7

D

A

27

Instrumental accompaniment for measures 27-28. The right hand features a melodic line with eighth notes, while the left hand provides a bass line with quarter notes.

29

great - er is the One liv - ing in - side of me than

Vocal line for measures 29-30. The melody starts with a half note 'great - er is' and continues with a half note 'the One liv - ing in - side of me' and a quarter note 'than'.

F#m7

D

A

29

Instrumental accompaniment for measures 29-30. The right hand features a melodic line with eighth notes, while the left hand provides a bass line with quarter notes.

4
16

31 *mf*

he who is liv-ing in the world. Bring your
(mel.)

31 F#m7 D A

34 doubts and bring your fears. Bring your

34 A *mf*

36 hurt and bring your tears. There'll be no

36

FOR PREVIEW ONLY

8

38

con - dem - na - tion here. Oh,

38

40

you are ho - ly, righ - teous and re deemed. And

40

F#m7 A

42

ev - 'ry time_ I fall there'll_ be those who_ will call me_ a

42

E F#m7

FOR PREVIEW ONLY

5	17
---	----

44

mis - take. Well, that's o - kay! 'Cause

f

44

A D A D

46

I hear a Voice and He calls me re-deemed, when

46

A Bm7 F#m7

f

48

oth - ers say I'll nev - er be e - nough. And

48

F#m7 D A D A A



10

50

great - er is the One liv - ing in - side of me than

A

Bm7

F#m7

50

52

6/8

he who is liv - ing in the world, in the

F#m7

D

A

D/A

A

52

54

world, in the

(mandolin, banjo and fiddle cues)

F#m7

D

A

54

56

world. And

56

F#m7 D A

58

great - er is the One liv - ing in - side of me than

58

F#m7 D A

60

he who is liv - ing in the world.

60

F#m7 D A

mf

12

62



Musical notation for the first system, including treble and bass staves.

62

Musical notation for the second system, including treble and bass staves.

64

mf prime unison

There'll be days_ I lose the bat - tle;
(Tenors only)

(Basses) He's great - er! He's great - er!

Musical notation for the third system, including vocal lines and piano accompaniment.

64

D
A A

mf

Musical notation for the fourth system, including piano accompaniment.

66

grace says_ that it does - n't mat - ter, 'cause the cross_ al - read - y won the war_

Musical notation for the fifth system, including vocal lines and piano accompaniment.

66

Musical notation for the sixth system, including piano accompaniment.

68

I am learn - ing to run free - ly,

(Basses) He's great - er! He's great - er!

68

A

70

un-der-stand - ing how He sees me, and it makes me love Him more and more.

70

72

There'll be days I lose the bat - tle;

He's great - er, He's great - er!

72

f F#m7 D2

FOR PREVIEW ONLY

14

74

grace says_ that it does-n't mat-ter, 'cause the cross_ al-read-y won the war._

74 A E F#m7 D2

76

I am learn - ing to run free - ly,
He's great - er! He's great - er!

76 A F#m7 D2

78

un-der-stand - ing how He sees me, and it makes_ me love Him more and more.

78 A E F#m7 D2

9/21

80 Musical staff with treble clef, key signature of two sharps, and a dynamic marking of *f*.

He's great - er!

'Cause

He's great - er,

He's great - er!

A

80 Musical staff with treble clef, key signature of two sharps, and a dynamic marking of *f*.

(Drum: kick)

80 Musical staff with bass clef, key signature of two sharps, and a dynamic marking of *f*.

82 Musical staff with treble clef, key signature of two sharps, and a dynamic marking of *f*.

I hear a voice and He calls me re-deemed, when

82 Musical staff with bass clef, key signature of two sharps, and a dynamic marking of *f*.

A

Bm7

F#m7

82 Musical staff with bass clef, key signature of two sharps, and a dynamic marking of *f*.

82 Musical staff with bass clef, key signature of two sharps, and a dynamic marking of *f*.

84 Musical staff with treble clef, key signature of two sharps, and a dynamic marking of *f*.

oth - ers say I'll nev - er be e - nough...

And

84 Musical staff with bass clef, key signature of two sharps, and a dynamic marking of *f*.

F#m7

D

A

D/A

A

84 Musical staff with bass clef, key signature of two sharps, and a dynamic marking of *f*.

84 Musical staff with bass clef, key signature of two sharps, and a dynamic marking of *f*.

84 Musical staff with bass clef, key signature of two sharps, and a dynamic marking of *f*.

great - er is the One liv - ing in - side of me than

A

Bm7

F#m7

10/22

he who is liv - ing in the world, in the

F#m7

D

A

D/A

A

world, in the

(mandolin, banjo and fiddle cues)

F#m7

D

A

92

world. And

Musical notation for measures 92-93. The vocal line has a long note for 'world.' followed by a rest and then 'And'. The piano accompaniment features a sustained chord in the right hand and a moving bass line in the left hand.

F#m7 D A

92

Piano accompaniment for measures 92-93. The right hand has a melodic line with eighth notes, and the left hand has a bass line with quarter notes. Chords F#m7, D, and A are indicated above the staff.

94

great - er is the One liv - ing in - side of me than

Musical notation for measures 94-95. The vocal line sings 'great - er is the One liv - ing in - side of me than'. The piano accompaniment continues with a similar melodic and bass line pattern.

F#m7 D A

94

Piano accompaniment for measures 94-95. The right hand has a melodic line with eighth notes, and the left hand has a bass line with quarter notes. Chords F#m7, D, and A are indicated above the staff.

96

he who is liv - ing in the world.

Musical notation for measures 96-97. The vocal line sings 'he who is liv - ing in the world.'. A box with the number '23' is present in the upper left corner of the system. The piano accompaniment continues with a similar melodic and bass line pattern.

F#m7 D A D/A A

96

Piano accompaniment for measures 96-97. The right hand has a melodic line with eighth notes, and the left hand has a bass line with quarter notes. Chords F#m7, D, A, D/A, and A are indicated above the staff.

There'll be days_ I lose the bat - tle; grace says_ that it does - n't mat - ter,
(Tenors only)

98 F#m7 D2 A A/E

'cause the cross_ al - read - y won the war.____
(Basses)

100 F#m7 D2 A

He's great - er! He's great - er!

I am learn - ing to run free - ly, un - der - stand - ing how He sees me
(Tenors)

102 F#m7 D2 A A/E

12/24

104

and it makes me love Him more and more. _

And

He's great-er, He's great-er! _

Detailed description: This block contains the vocal line for measures 104 and 105. The melody is in the treble clef with a key signature of three sharps (F#, C#, G#). The lyrics are "and it makes me love Him more and more." followed by a breath mark and "And He's great-er, He's great-er!" with a breath mark. The music features eighth and sixteenth notes with some ties.

104

F#m7

D2

A

Detailed description: This block contains the piano accompaniment for measures 104 and 105. The right hand plays chords in the treble clef, and the left hand plays a simple bass line in the bass clef. The chords are F#m7, D2, and A.

106

great-er is the One liv - ing in - side_ of me. than

He's great - er! _

Detailed description: This block contains the vocal line for measures 106 and 107. The melody is in the treble clef with a key signature of three sharps. The lyrics are "great-er is the One liv - ing in - side_ of me. than He's great - er!" with a breath mark. The music features eighth and sixteenth notes with ties.

106

F#m7

D

A

Detailed description: This block contains the piano accompaniment for measures 106 and 107. The right hand plays chords in the treble clef, and the left hand plays a simple bass line in the bass clef. The chords are F#m7, D, and A.

108

he who_ is liv - ing in the world.____ He's great - er!

He's great - er, He's great - er!____

Detailed description: This block contains the vocal line for measures 108 and 109. The music is in the key of F# major (three sharps). The melody starts with a half note chord, followed by eighth notes, and ends with a quarter note. The lyrics are: "he who_ is liv - ing in the world.____ He's great - er!".

108

F#m7 D A A

Detailed description: This block contains the piano accompaniment for measures 108 and 109. The left hand plays a steady eighth-note bass line. The right hand plays chords and single notes. Chord symbols F#m7, D, A, and A are indicated above the staff. The lyrics "He's great - er, He's great - er!____" are written below the piano part.

110

Detailed description: This block contains the piano accompaniment for measure 110. The music consists of sustained chords in both the treble and bass staves, with a fermata over the final notes.

110

(fiddle cues) N.C. A

Detailed description: This block contains the fiddle and piano accompaniment for measure 110. The fiddle part is marked "(fiddle cues)" and "N.C." (No Chords), featuring a rhythmic pattern of eighth notes. The piano accompaniment continues with sustained chords. The letter "A" is written above the piano part.