

Greater

Words and Music by
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BEN GLOVER, DAVID GARCIA, MIKE SCHEUCHZER,
NATHAN COCHRAN and ROBBY SHAFFER
Arranged and Orchestrated by
Daniel Seisen

Acoustic Folk ♩ = 116

Choir

CHOIR: prime unison *mf*
Bring your

Rhythm

mf

Percussion 1, 2

Percussion 3, 4

Violin 1

mf 1 only: Fiddle-like

Violin 2

mf 1 only: Fiddle-like


Viola

mf

Cello

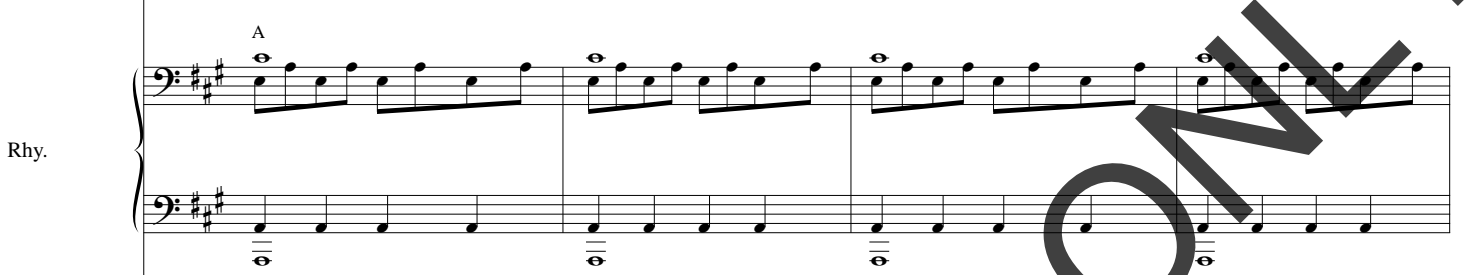
String Bass

Choir



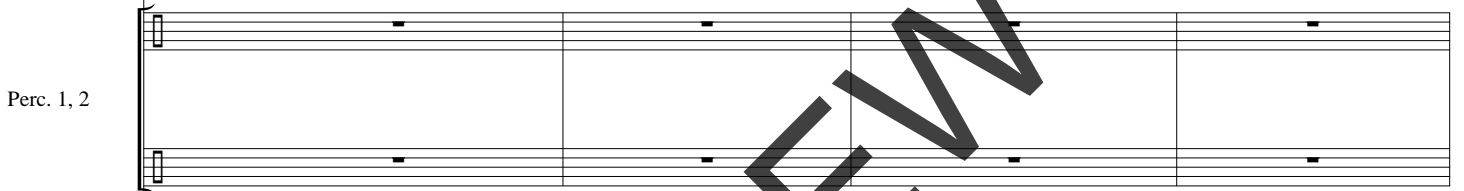
tired _____ and bring your shame. Bring your guilt _____ and bring your pain. Don't you

Rhy.



A

Perc. 1, 2



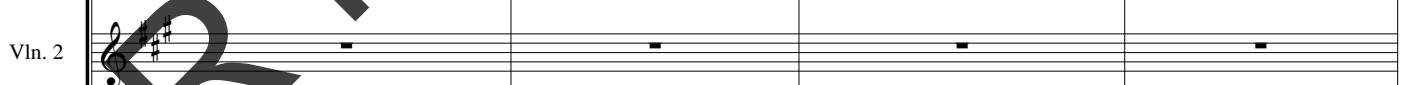
Perc. 3, 4



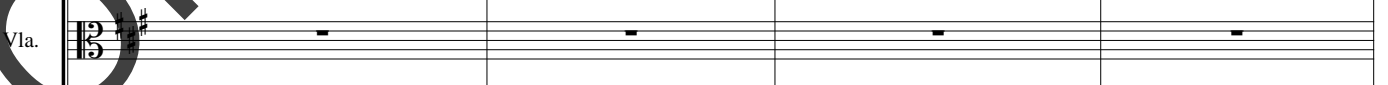
Vln. 1



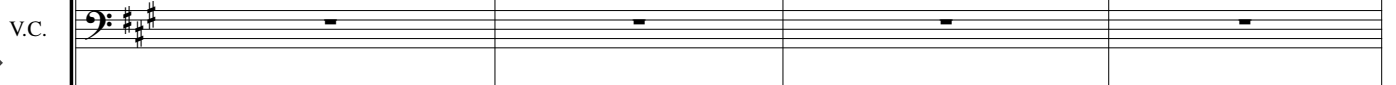
Vln. 2



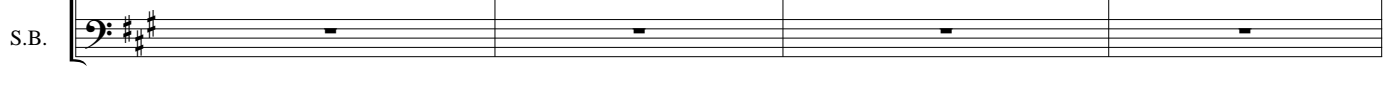
Vla.



V.C.



S.B.



5

6

7

8

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Choir

know _____ that's not your name? You will al - ways be much more to Me.

Rhy.

Perc. 1, 2

Perc. 3, 4

Vln. 1

Vln. 2

Vla.

V.C.

S.B.

Choir
Ev - 'ry day I wres - tle with the voic - es that keep tell - ing me I'm not right; but that's al - right. 'Cause

Rhy.
E F#m7 A D

Perc. 1, 2
Medium Shaker
mf

Perc. 3, 4
Sus. Cymbal
mp

Vln. 1
tutti - ord.
mp f

Vln. 2
tutti - ord.
mp f

Vla.
mp f

V.C.
mp f

S.B.
mp f

13 14 15 16

Choir
I hear a Voice and— He calls me— re-deemed, when oth-ers say— I'll nev-er be e-nough. — And

Rhy.
f

Perc. 1, 2
f
Different type of Shaker

Perc. 3, 4
mf

Vln. 1
mp *mf*

Vln. 2
mp *mf*

Vla.
mp *mf*

V.C.
mp *mf*

S.B.
mp *mf*

A Bm7 F#m7 F#m7 D A A A

17 18 19 20

FOR PREVIEW ONLY

Choir
great-er is — the One liv - ing in - side of me than he who is liv-ing in the world, — in the

Rhy.
A Bm7 F#m7 F#m7 D A D A A

Perc. 1, 2

Perc. 3, 4

Vln. 1
mp *mf*

Vln. 2
mp *mf*

Vla.
mp *mf*

V.C.
mp *mf*

S.B.
mp *mf*

21 22 23 24

Choir

world, _____ in the world. _____ And

Rhy.

(mandolin, banjo and fiddle cues)

F#m7 D A F#m7 D A

Perc. 1, 2

Perc. 3, 4

mf

Tambourine

f

fiddle-like

Vln. 1

f

fiddle-like

Vln. 2

f

fiddle-like

Vla.

f

V.C.

S.B.

Choir
great-er is— the One liv - ing in - side of me than he who— is liv - ing in the world.—

Rhy.

Perc. 1, 2

Perc. 3, 4

Vln. 1

Vln. 2

Vla.

V.C.

S.B.

F#m7 D A F#m7 D A

ord. pp ord. pp ord. pp

Choir

mf

Bring your doubts _____ and bring your fears. Bring your hurt _____ and bring your

(mel.)

Rhy.

A

mf

Perc. 1, 2

mf

Perc. 3, 4

mf

Vln. 1

mf

mp

Vln. 2

mf

mp

Vla.

mf

mp

V.C.

S.B.

Choir
tears. There'll be no con - dem - na - tion here. Oh,

Rhy.

Perc. 1, 2

Perc. 3, 4

Vln. 1
mp

Vln. 2
mp

Vla.
mp

V.C.

S.B.

The musical score is arranged in a standard orchestral layout. The top part is for the Choir, with lyrics: "tears. There'll be no con - dem - na - tion here. Oh,". Below the choir are the Rhythm (Rhy.) and Percussion (Perc. 1, 2 and Perc. 3, 4) parts. The string section includes Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (V.C.), and Sub-bass (S.B.). The string parts for Vln. 1, Vln. 2, and Vla. are marked with a mezzo-piano (*mp*) dynamic. The score is divided into three measures: 37, 38, and 39. A large, semi-transparent watermark "FOR PREVIEW ONLY" is oriented diagonally across the entire page.

Choir

you are ho - ly, righ - teous and re - deemed. And ev - 'ry time I fall there'll be

Rhy.

F#m7 D A E

Perc. 1, 2

Perc. 3, 4

Vln. 1

Vln. 2

Vla.

V.C.

S.B.

Choir

those who will call me— a mis - take. Well, that's o - kay! 'Cause

Rhy.

F#m7 A D A D

Perc. 1, 2

Perc. 3, 4

mp

Vln. 1

mp f

Vln. 2

mp f

Vla.

mp f

V.C.

mp f

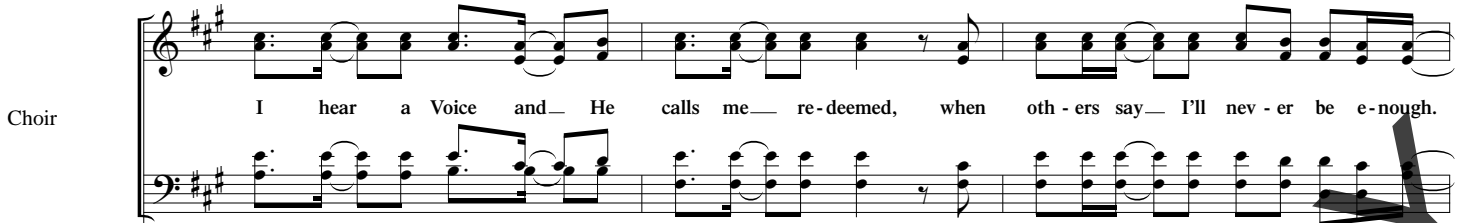
S.B.

mp f

FOR PREVIEW ONLY

Choir

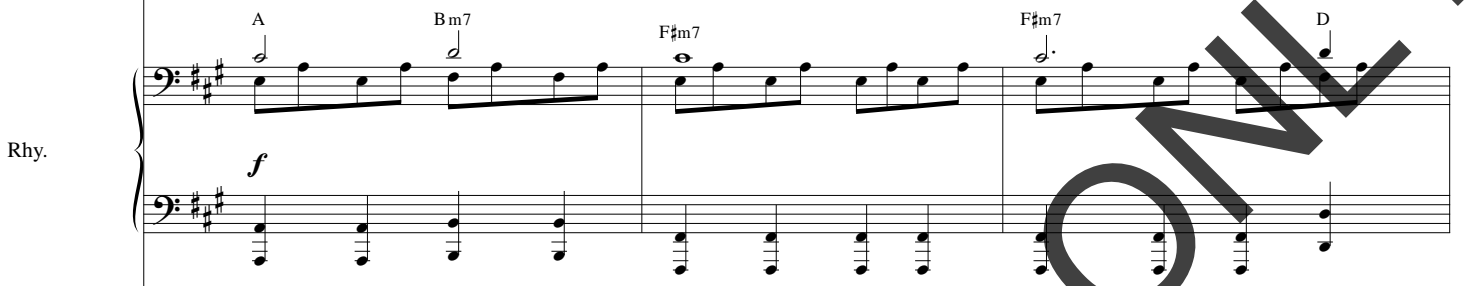
I hear a Voice and— He calls me— re-deemed, when oth - ers say— I'll nev - er be e-nough.



Rhy.

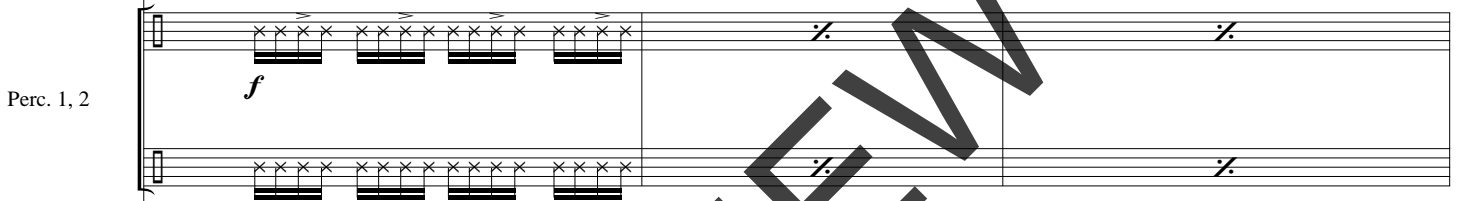
f

A Bm7 F#m7 F#m7 D



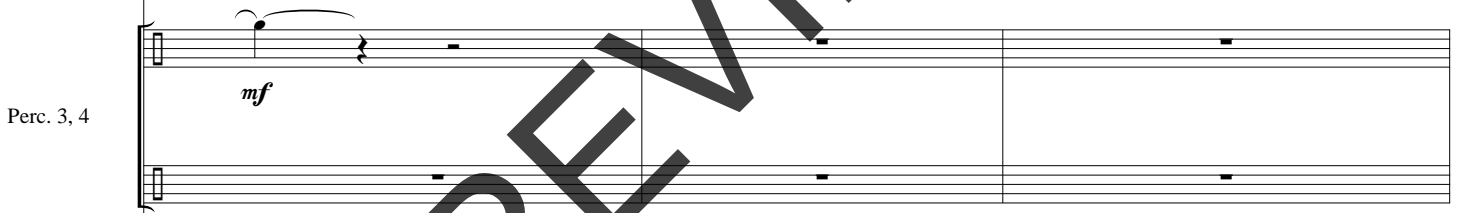
Perc. 1, 2

f



Perc. 3, 4

mf



Vln. 1

mp *mf*

Vln. 2

mp *mf*

Vla.

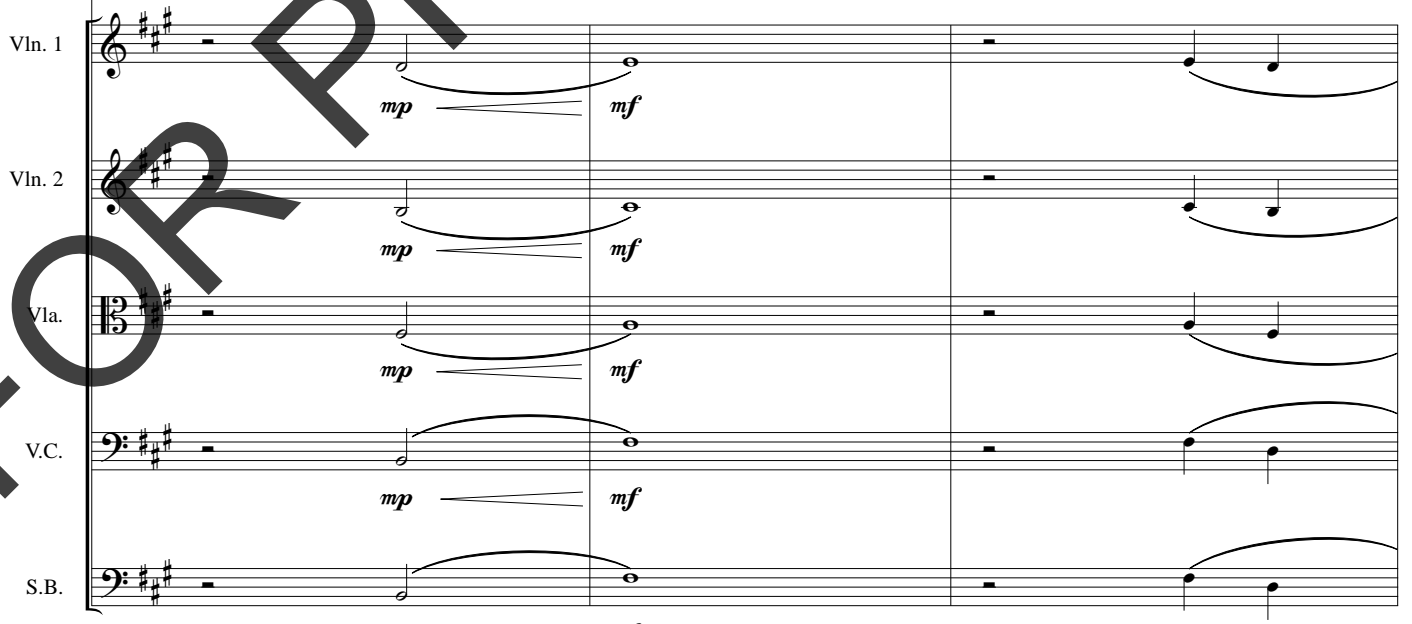
mp *mf*

V.C.

mp *mf*

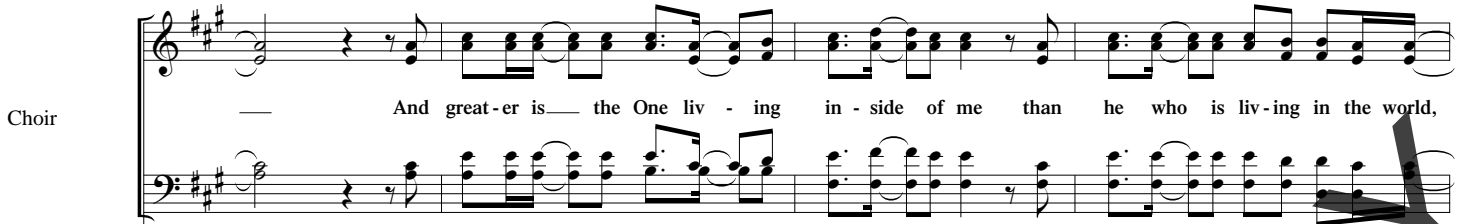
S.B.

mp *mf*

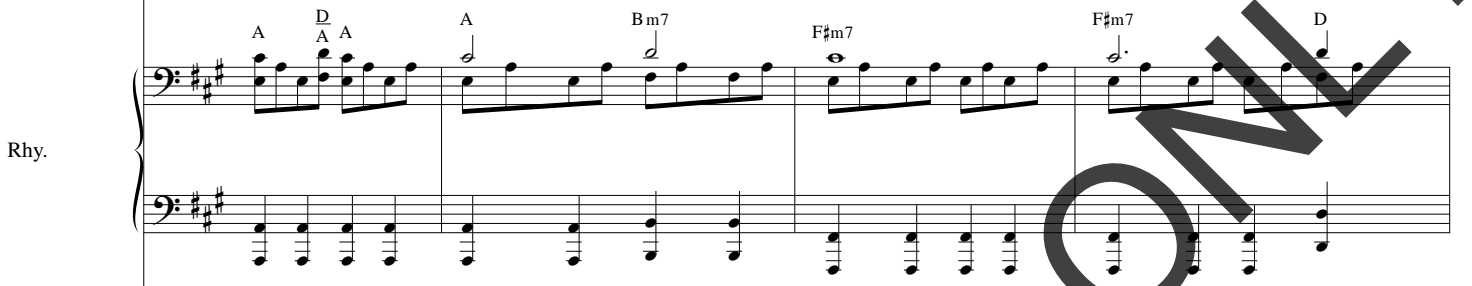


Choir

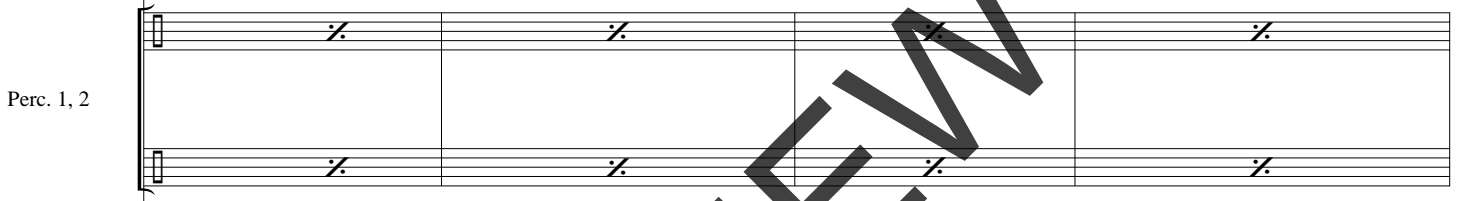
— And great-er is—the One liv - ing in - side of me than he who is liv-ing in the world,



Rhy.



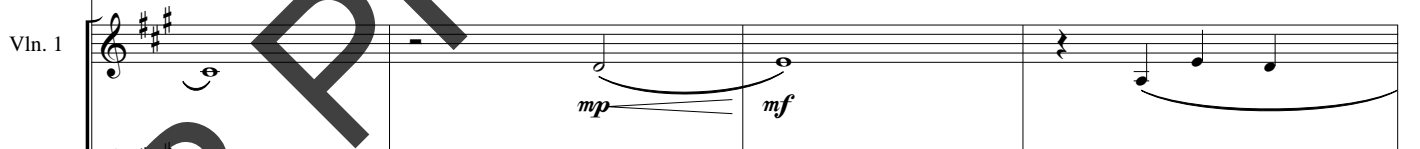
Perc. 1, 2



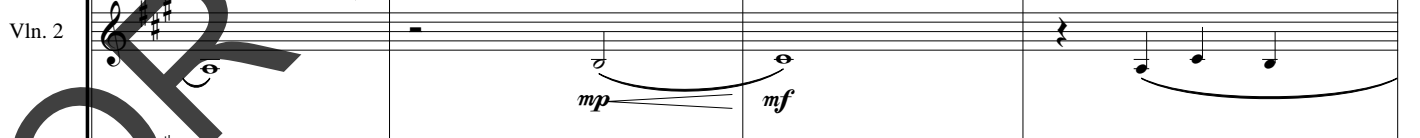
Perc. 3, 4



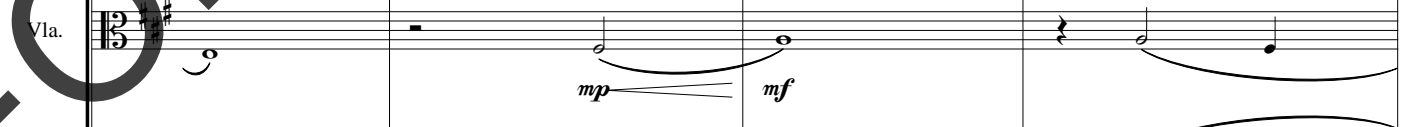
Vln. 1



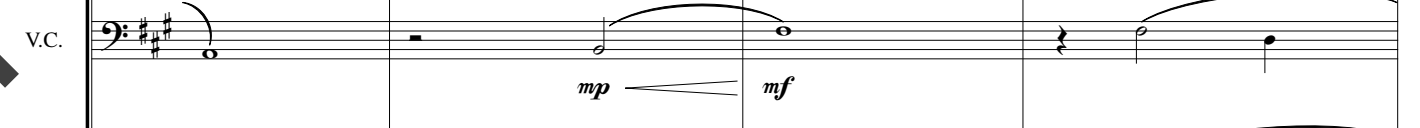
Vln. 2



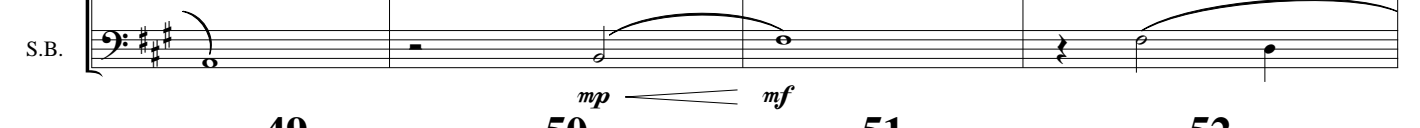
Vla.



V.C.



S.B.



FOR PREVIEW ONLY

Choir

in the world, in the world.

Rhy.

(mandolin, banjo and fiddle cues)

A D A A F#m7 D A F#m7 D

Perc. 1, 2

Perc. 3, 4

mp *mf*

Vln. 1

fiddle-like
f

Vln. 2

fiddle-like
f

Vla.

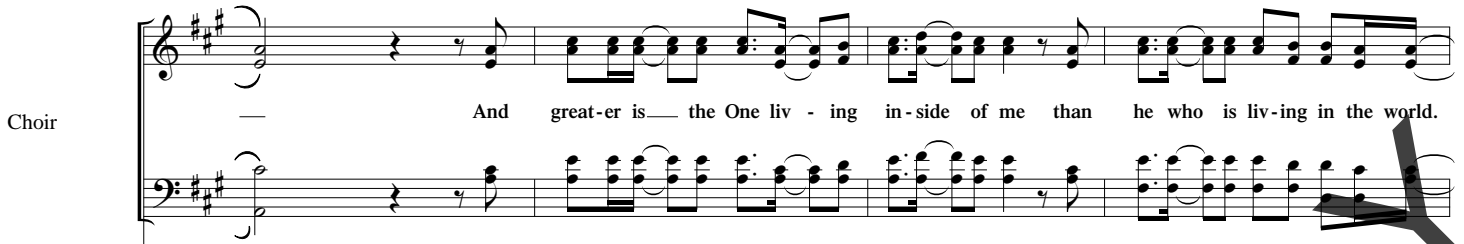
fiddle-like
f

V.C.

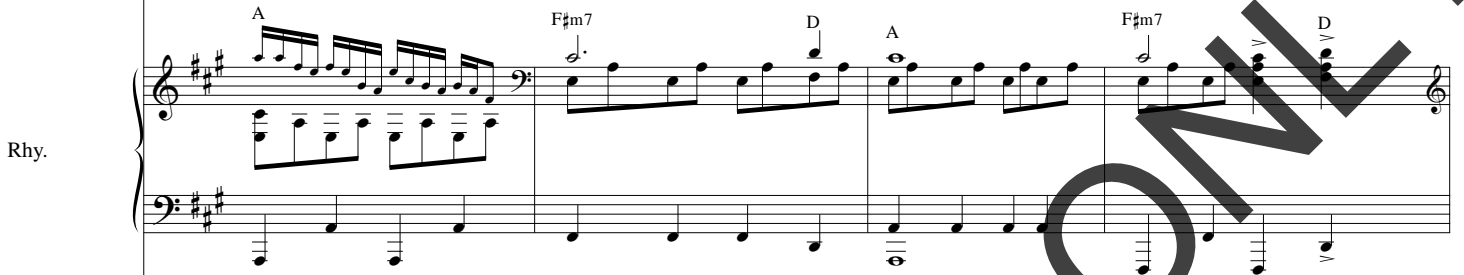
S.B.

Choir

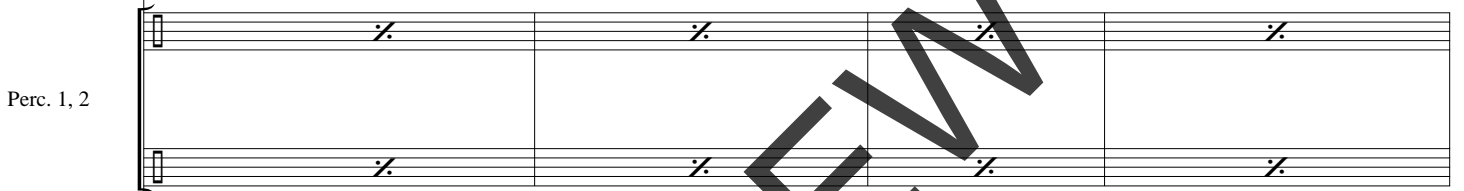
And great-er is—the One liv - ing in - side of me than he who is liv - ing in the world.



Rhy.



Perc. 1, 2



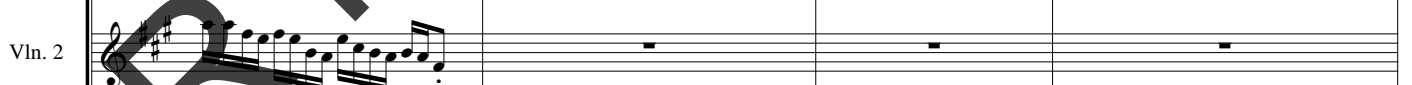
Perc. 3, 4



Vln. 1



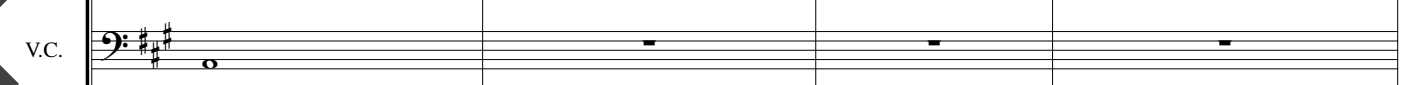
Vln. 2



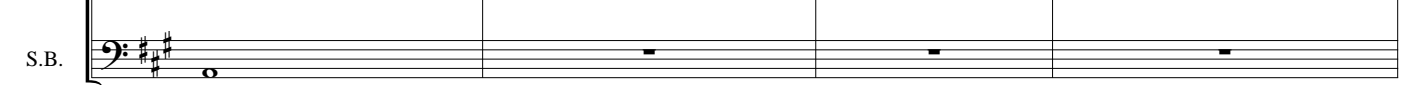
Vla.



V.C.



S.B.



Choir

Choir vocal staves. The top staff is a soprano line with a whole note chord. The bottom staff is a bass line with a whole note chord, followed by a melodic line starting in measure 62. The lyrics "(Basses) He's great - er! He's great - er!" are written below the bass line.

Rhy.

Rhythm piano accompaniment. The right hand has a melodic line with a *mf* dynamic. The left hand has a steady bass line with a *mf* dynamic. Chords A and D are indicated above the right hand.

Perc. 1, 2

Two empty percussion staves for Percussion 1 and 2.

Perc. 3, 4

Two percussion staves for Percussion 3 and 4. The top staff has a *mf* dynamic in measure 61 and a *mp* dynamic in measure 64. The bottom staff is empty.

Vln. 1

Violin 1 staff with a melodic line and a *mf* dynamic.

Vln. 2

Violin 2 staff with a melodic line and a *mf* dynamic.

Vla.

Viola staff with a melodic line and a *mf* dynamic.

V.C.

Violoncello staff with a whole note chord and a *mf* dynamic.

S.B.

Sub Bass staff with a whole note chord and a *mf* dynamic.



mf prime unison

Choir
There'll be days— I lose the bat-tle; grace says that it does-n't mat-ter, 'cause the cross al-read-y won the war.
(Tenors only)

Rhy.
A
mf

Perc. 1, 2
mf

Perc. 3, 4
mf

Vln. 1

Vln. 2

Vla.

V.C.

S.B.

Choir

I am learn - ing to run free - ly, un - der - stand - ing how He sees me,
(Basses) He's great - er! He's great - er!

Rhy.

Perc. 1, 2

Perc. 3, 4

Vln. 1

Vln. 2

Vla.

V.C.

S.B.

The image shows a page of a musical score for a piece titled "Greater". The page is numbered 19 of 32. The score is arranged in a standard orchestral format with multiple staves. At the top, the "Choir" part is written in a two-staff system (treble and bass clefs). The lyrics are: "I am learn - ing to run free - ly, un - der - stand - ing how He sees me, (Basses) He's great - er! He's great - er!". Below the choir is the "Rhy." (Rhythm) section, consisting of a grand staff (treble and bass clefs) with a complex rhythmic accompaniment. Below the rhythm section are two sets of percussion staves, labeled "Perc. 1, 2" and "Perc. 3, 4", which are currently empty. The bottom half of the page contains staves for string instruments: "Vln. 1" (Violin 1), "Vln. 2" (Violin 2), "Vla." (Viola), "V.C." (Violoncello), and "S.B." (Soprano Bass). These string staves are also empty. A large, diagonal watermark reading "FOR PREVIEW ONLY" is overlaid across the entire page.

The musical score is arranged in a system with the following parts from top to bottom:

- Choir:** Two staves (treble and bass clef). Lyrics: "and it makes me love Him more and more. — There'll be days I lose the bat-tle; He's great-er, He's great-er!" Dynamics: *f*.
- Rhy. (Rhythm):** Piano accompaniment with treble and bass clefs. Includes chords *F#m7* and *D2*. Dynamics: *f*.
- Perc. 1, 2:** Two staves. Percussion notation with 'x' marks. Dynamics: *f*.
- Perc. 3, 4:** Two staves. Percussion notation. Dynamics: *mp* and *mf*.
- Vln. 1:** Violin 1 staff. Dynamics: *mf*.
- Vln. 2:** Violin 2 staff. Dynamics: *mf*.
- Vla. (Viola):** Viola staff. Dynamics: *mf*.
- V.C. (Violoncello):** Cello staff.
- S.B. (Subbass):** Subbass staff.

The score is divided into three measures across the bottom, labeled 71, 72, and 73.

FOR PREVIEW ONLY

Choir

grace says that it does - n't mat - ter, 'cause the cross al - read - y won the war. —

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

Rhy.

A A E F#m7 D2 A

Perc. 1, 2

Perc. 3, 4

Vln. 1

Vln. 2

Vla.


V.C.

S.B.

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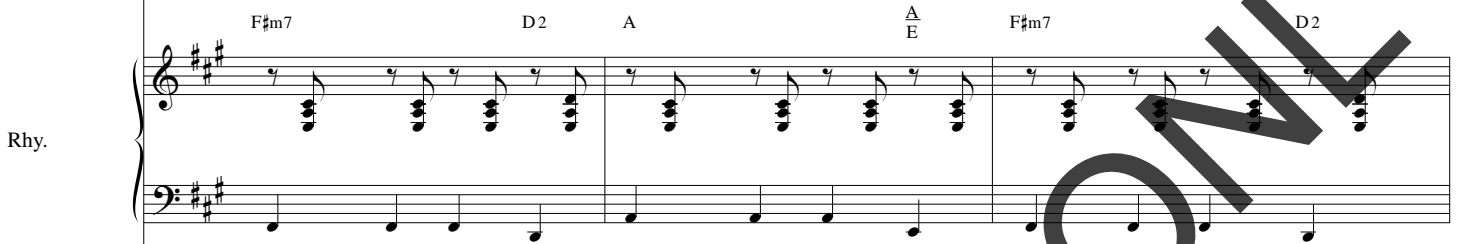
Choir

I am learn - ing to run free - ly, un - der - stand - ing how He sees me, and it makes me love Him more and more.



Rhy.

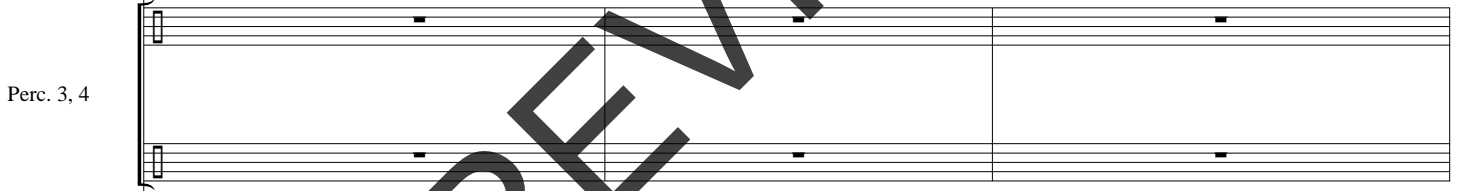
F#m7 D2 A A/E F#m7 D2



Perc. 1, 2



Perc. 3, 4



Vln. 1



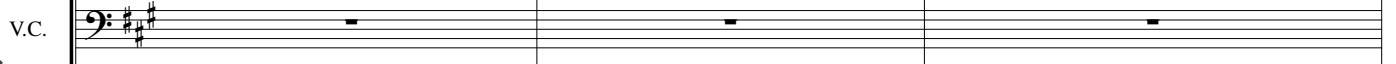
Vln. 2



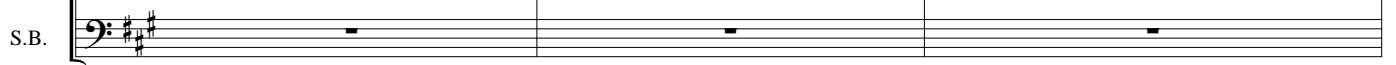
Vla.



V.C.



S.B.



Choir

He's great - er! 'Cause I hear a voice and He

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

Rhy.

(Drum: kick)

Perc. 1, 2

Perc. 3, 4

Vln. 1

Vln. 2

Vla.

V.C.

S.B.

f

A

Bm7

mp *mf*

f

f

f

f

f

f

f

f

Choir
calls me— re-deemed, when oth - ers say— I'll nev - er be e-nough. — And

Rhy.
F#m7 F#m7 D A D A A

Perc. 1, 2

Perc. 3, 4

Vln. 1

Vln. 2

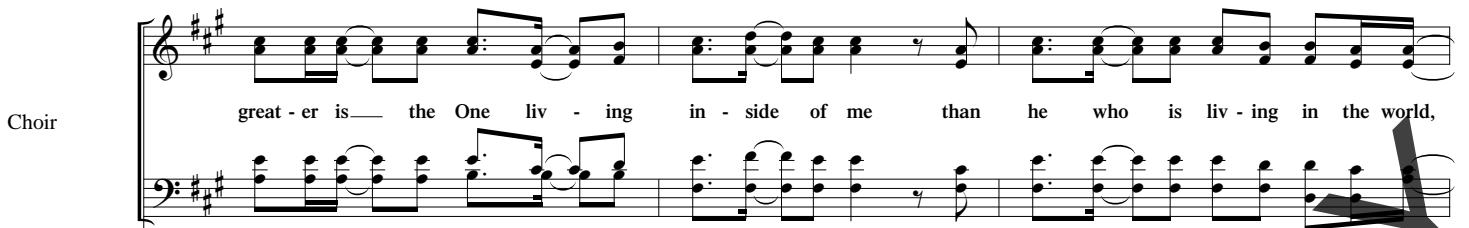
Vla.

V.C.

S.B.

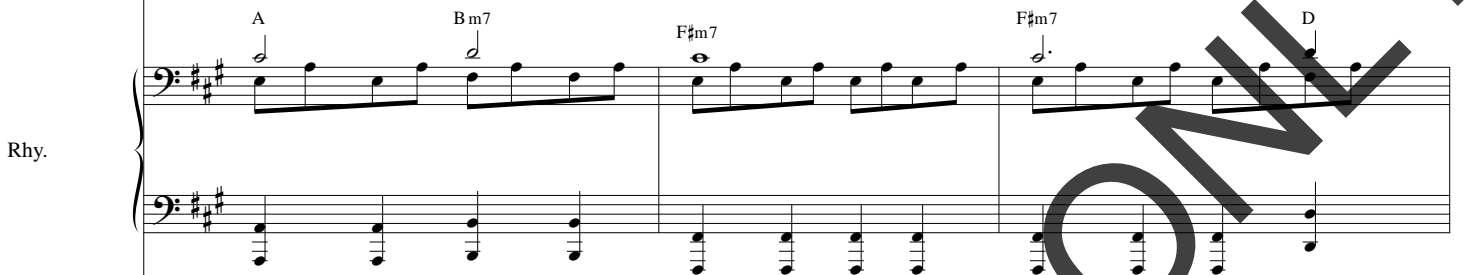
Choir

great - er is — the One liv - ing in - side of me than he who is liv - ing in the world,

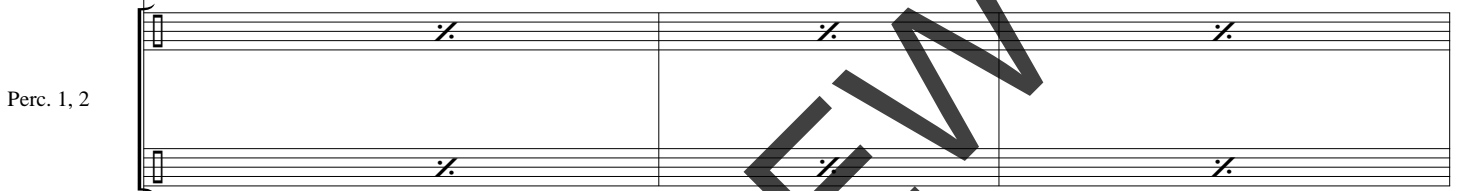


Rhy.

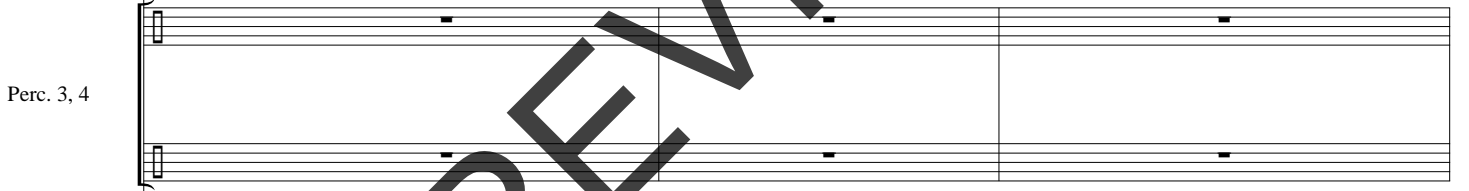
A Bm7 F#m7 F#m7 D



Perc. 1, 2



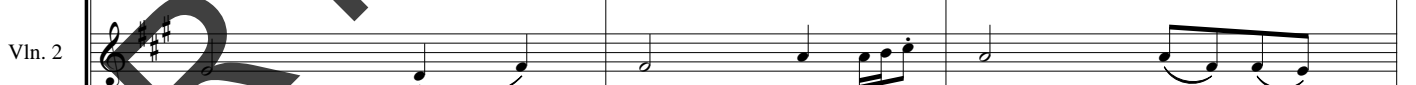
Perc. 3, 4



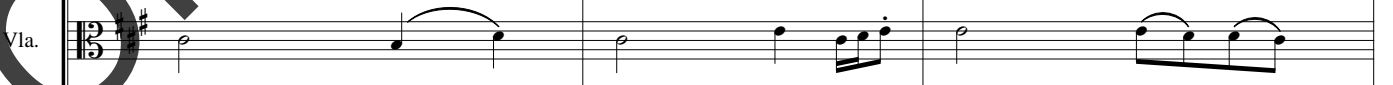
Vln. 1



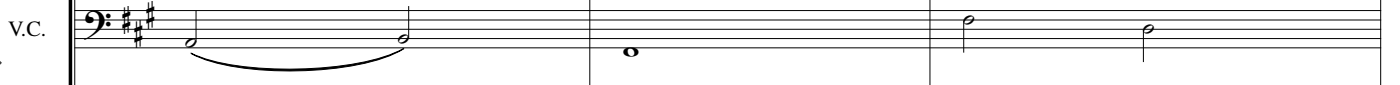
Vln. 2



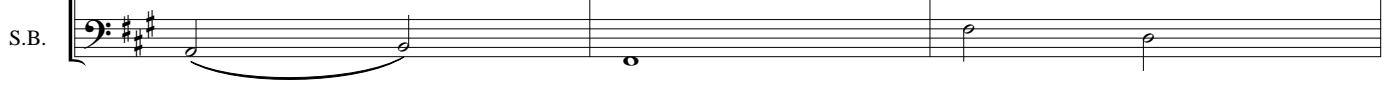
Vla.



V.C.



S.B.



FOR PREVIEW ONLY

Choir

in the world, in the

Rhy.

(mandolin, banjo and fiddle cues)

A D A A F#m7 D A

Perc. 1, 2

Perc. 3, 4

mp *mf* *f*

Vln. 1

Vln. 2

Vla.

V.C.

S.B.

Choir

world. And great-er is— the One liv - ing in - side of me than

Rhy.

F#m7 D A F#m7 D A

Perc. 1, 2

Perc. 3, 4

Vln. 1

Vln. 2

Vla.

V.C.

S.B.

Choir

he who is liv - ing in the world. ————— There'll be days I lose the bat - tle;
(Tenors only)

Rhy.

Perc. 1, 2

Perc. 3, 4

Vln. 1

Vln. 2

Vla.

V.C.

S.B.

F#m7 D A D A A F#m7 D2

f *f* *f* *f* *f* *f* *mp* *f*

96 97 98

Choir

grace says that it does - n't mat - ter, 'cause the cross al - read - y won the war. —

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

Rhy.

Perc. 1, 2

Perc. 3, 4

Vln. 1

Vln. 2

Vla.

V.C.

S.B.

A A E F#m7 D2 A

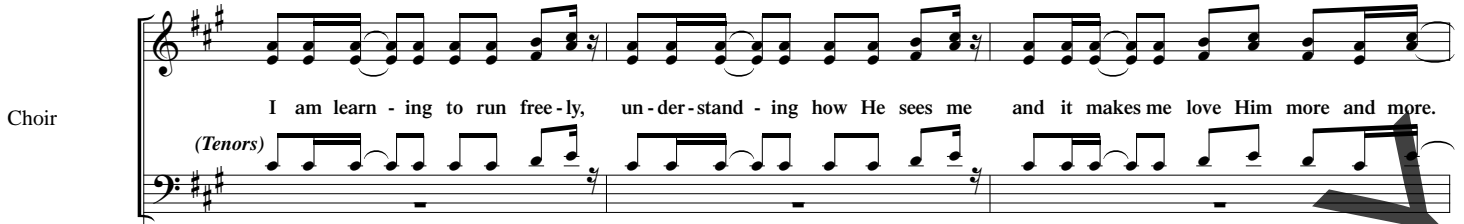
mf

The musical score is arranged in a standard orchestral format. The top part is for the choir, with lyrics in English. Below the choir are the rhythm section (Rhy.) and percussion (Perc. 1, 2 and Perc. 3, 4). The bottom part is for the strings, including Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (V.C.), and Sub-bass (S.B.). The score is divided into three measures: 99, 100, and 101. Measure 99 contains the first part of the choir's line. Measure 100 contains the second part of the choir's line and the beginning of the instrumental accompaniment. Measure 101 contains the final part of the choir's line and the continuation of the instrumental accompaniment. The instrumental accompaniment features a steady rhythmic pattern in the right hand and a more active bass line in the left hand. The percussion parts are mostly rests, with some light effects in measures 100 and 101. The string parts provide a harmonic and rhythmic foundation for the choir.

Choir

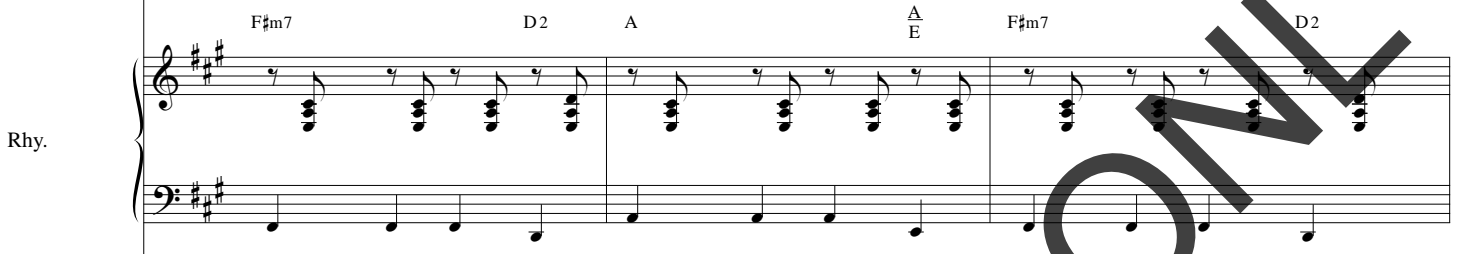
I am learn - ing to run free - ly, un - der - stand - ing how He sees me and it makes me love Him more and more.

(Tenors)



Rhy.

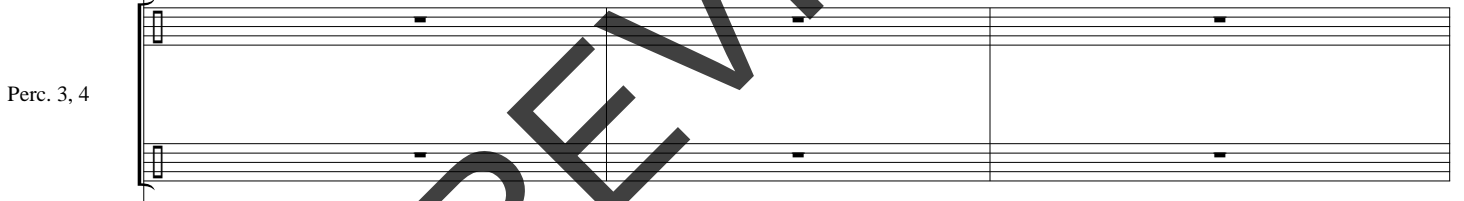
F#m7 D2 A A E F#m7 D2



Perc. 1, 2



Perc. 3, 4



Vln. 1



Vln. 2



Vla.



V.C.



S.B.



Choir

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

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

Rhy.

Perc. 1, 2

Perc. 3, 4

Vln. 1

Vln. 2

Vla.

V.C.

S.B.

Choir

he who is liv - ing in the world. — He's great - er! —

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

Rhy.

F#m7 D A A N.C. (fiddle cues) A

Perc. 1, 2

Perc. 3, 4

mp *mf*

Vln. 1

Vln. 2

Vla.

V.C.

S.B.