

# PraiseCharts Worship Band Series

## The Greatness of Our God



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Words & music by Jason Ingram, Reuben Morgan,  
and Stuart David Garrard  
*Arranged and orchestrated by Dan Galbraith*



Based on the popular recording from the Hillsong album  
"A Beautiful Exchange"

The *PraiseCharts Worship Band Series* is a unique and growing series of arrangements by some of today's top new arrangers. These arrangements are geared towards a contemporary "R&B horns" praise band sound, but at the same time are scalable up to a medium-sized orchestra. The core parts (rhythm, vocals, and brass) may be enhanced with the other parts in any combination.

**Rhythm section:** The *Rhythm* part is for the section player (pianist, guitarist, or drummer) with all the specific rhythms and chords necessary for the arrangement. The *Lead Sheet* is a combination rhythm and vocal chart meant for the vocalists, worship leader, or rhythm player needing more vocal cues. The *Piano, Vocal* part includes a full piano part in "songbook format" for those not comfortable with playing from a chord chart. When playing with a complete band the pianist would be advised to simplify this part in order to "stay out of the way".

**Vocals:** We include both an *SAT Lead Sheet* and a *SATB Vocal/Piano* score. When using the SAT part (soprano/alto/tenor), the baritone/basses should sing the melody (soprano) down an octave – any exceptions are listed on the score. When the part is written in unison, the men should sing it down one octave or it may be done as a solo. This method provides a contemporary sound in an easy-to-learn fashion.

**Alternate keys:** There is at least one alternate key included to accommodate either a keyboard-based band or a guitar-based band, to give the orchestra a more playable key, or to make the vocal range more accessible if necessary.

**Other notes:** Rehearsal numbers are given in the form of "1", "2", and "3", providing the easy use of finger signals by the worship leader who may want to make impromptu changes during worship. Normally, "1" is the verse of the song, "2" is the chorus, and "3" is a bridge or other section, but there are exceptions. When a section is repeated in its entirety later in the arrangement, it is labeled "1a" or "2a", etc. All endings and repeats are clearly notated to facilitate these impromptu changes. Finally, each instrumental part includes *Lyric Cues* to aid the player in keeping their place.

### Parts included in the *PraiseCharts Worship Band Series*

*Lead Sheet (SAT)* – for worship leader and vocal team

*Rhythm* – a more detailed chart for keyboard, guitars, and drums.

*Piano/Vocal (SATB)* – includes written-out piano part and SATB vocals

*Ac. Guitar* – modified Rhythm part in appropriate capo keys

#### Core Worship Band instrumental parts (written as a section):

*Trumpet 1-2*

*Alto Sax*

*Trombone 1-2*

*Trumpet 3* (doubles Alto Sax)

*Tenor Sax 1-2* (doubles Trombone)

**A note on brass stylings:** For most titles, the brass parts should be interpreted with jazz articulations and inflections in mind. They have been notated very carefully to aid the player in this interpretation.

#### Additional Orchestral parts (these enhance the arrangement, but the Worship Band parts may also stand alone):

Written with core brass

*Bass Trombone/Tuba*

*Bari Sax* (doubles Bass Trombone)

*Percussion 1,2* (Timpani, Bells, Sus. Cym., etc)

Written as a section

*Horn 1-2* (French Horn)

Written as a section

*Flute/Oboe 1-3*

*Clarinet* (doubles 3<sup>rd</sup> Flute)

*Individual string parts - Violin, Viola, Cello-Bass* (note, all multi-note parts are divisi)

*String Reduction* – string parts condensed for keyboard synth

# The Greatness of Our God

(based on the recording from the Hillsong album "A Beautiful Exchange")  
www.praisecharts.com/15099

Jason Ingram, Reuben Morgan,  
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Arr. by Dan Galbraith

Moody ballad ♩ = 70

*Pno lead, synth pads and Gtr FX*

*Pno - mid-low register held chords*

1. Give me eyes to see more of who You are, may what I

be - hold still my an - xious heart; Take what I

have known and break it all a-part, 'cause You, my God, are great-er still.

*Still very simple no time*

And no sky con-tains, no doubt re - strains all You are;

the great - ness of our God. I spend my life to know and I'm

far from close to all You are; the great - ness of our God.

22 *mp* *mf* *mf*

2. Give me grace

26 **1a Verse** *C#m AG strums, EG arps Lite drums in* *A* *E*

to see be - yond this mo - ment here, to be-lieve

28 *C#m* *A* *E* *B*

that there is noth - ing left to fear; And that You

30 *A* *E* *B* *A*

a-lone are high a-bove it all, for You my God, are great-er still.

33 **2a Chorus** *B* *A<sup>2</sup>* *E* *B* *C#m* *building each time ...*

And no sky con-tains, no doubt re-strains all You are;

36 *A<sup>2</sup>* *E* *B* *A<sup>2</sup>* *E*

the great - ness of our God. I spend my life to know and I'm

39 *B* *D#* *C#m* *A<sup>2</sup>* *E* *D.S. al Coda* *1* *B*

far from close to all You are; the great - ness of our God And no sky

42 *2* *B* **Inst.** *A EG cue 8va* *B* *A*

drive 16ths on toms

3 Bridge

46 **B** **A** **E** **B**

There is noth - ing that could ev - er sep - a-rate us, there is noth -

49 **A** **E** **B** **C#m** **A** **E**

ing that could ev - er sep - a-rate us from Your love. No life, no death; of

52 **B** **D#** **C#m** **A** **B**

this I am con-vinced, that You my God are great-er still. There is noth -

55 **B** **A** **E** **B** **C#m**

And no words could say or song con-vey all You are;

58 **A** **E** **B** **A** **E**

the great - ness of our God. I spend my life to know and I'm

61 **B** **D#** **C#m** **A** **B**

far from close to all You are; the great - ness of our God. And no sky

64 **B** **A** **B** **Tag** **Ama<sup>9</sup>**

all You are, the great - ness of our God

68 **B** **Ama<sup>9</sup>** **B** **B**

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Moody ballad ♩ = 70

Introduction: A piano piece in E major, 4/4 time, with a tempo of 70. The chords are Ama9, B, Ama9, and B. The melody is in the right hand, and the bass line is in the left hand.

1 Verse  
1. Give me eyes to see more of who You are, may what I  
be - hold still my an - xious heart; Take what I

Chords: B, A, E, B

5

8

Chords: A, E, B

10

have known and break it all a-part, 'cause You, my God, are great-er still.

A E B A<sup>2</sup>

Detailed description: This block contains the first system of music, measures 10 through 13. It features a vocal line with lyrics and a piano accompaniment. The key signature is E major (three sharps). The piano part includes chord symbols A, E, B, and A<sup>2</sup> above the staff. Measure numbers 10 and 13 are indicated at the start and end of the system respectively.

2 Chorus

13

And no sky con-tains, no doubt re-strains all You are;

B A<sup>2</sup> E B C#m

Detailed description: This block contains the second system of music, measures 13 through 16. It features a vocal line with lyrics and a piano accompaniment. A box labeled '2 Chorus' is positioned above the vocal line. The piano part includes chord symbols B, A<sup>2</sup>, E, B, and C#m above the staff. Measure numbers 13 and 16 are indicated at the start and end of the system respectively.

16

the great-ness of our God. I spend my life to know and I'm

A<sup>2</sup> E B A<sup>2</sup> E

Detailed description: This block contains the third system of music, measures 16 through 19. It features a vocal line with lyrics and a piano accompaniment. The piano part includes chord symbols A<sup>2</sup>, E, B, A<sup>2</sup>, and E above the staff. Measure numbers 16 and 19 are indicated at the start and end of the system respectively.

far from close to all You are; the great-ness of our God.

19

B  
D#

C#m

A<sup>2</sup>

B

Ama<sup>9</sup>

Detailed description: This system contains measures 19 through 22. The vocal line (SATB) has lyrics: "far from close to all You are; the great-ness of our God." The piano accompaniment features chords B, D#, C#m, A<sup>2</sup>, B, and Ama<sup>9</sup>. Measure 19 starts with a piano introduction. Measure 22 ends with a fermata over the Ama<sup>9</sup> chord.

2. Give me grace

23

B

Ama<sup>9</sup>

B

Detailed description: This system contains measures 23 through 25. The vocal line has lyrics: "2. Give me grace". The piano accompaniment features chords B, Ama<sup>9</sup>, and B. Measure 23 starts with a piano introduction. Measure 25 ends with a fermata over the B chord.

1a Verse

to see be - yond this mo - ment here, to be-lieve

26

C#m

A

E

Detailed description: This system contains measures 26 through 28. The vocal line has lyrics: "to see be - yond this mo - ment here, to be-lieve". The piano accompaniment features chords C#m, A, and E. Measure 26 starts with a piano introduction. Measure 28 ends with a fermata over the E chord.

that there is noth - ing left to fear; And that You

C#m A E B

28

Detailed description: This block contains the first system of music, measures 28 and 29. It features a vocal line with lyrics, a piano accompaniment, and a chord chart. The key signature is E major (three sharps). The lyrics are: "that there is noth - ing left to fear; And that You". The piano part includes chords C#m, A, E, and B. Measure 28 is marked with the number 28.

a-lone are high a-bove it all, for You my God, are great-er still.

A E B A

30

Detailed description: This block contains the second system of music, measures 30 and 31. It features a vocal line with lyrics, a piano accompaniment, and a chord chart. The lyrics are: "a-lone are high a-bove it all, for You my God, are great-er still.". The piano part includes chords A, E, B, and A. Measure 30 is marked with the number 30.

2a Chorus

And no sky con-tains, no doubt re-strains all You are;

B A<sup>2</sup> E B C#m

33

Detailed description: This block contains the third system of music, measures 32 and 33. It features a vocal line with lyrics, a piano accompaniment, and a chord chart. The lyrics are: "And no sky con-tains, no doubt re-strains all You are;". The piano part includes chords B, A<sup>2</sup>, E, B, and C#m. Measure 33 is marked with the number 33.



the great - ness of our God. I spend my life to know and I'm

A<sup>2</sup> E B A<sup>2</sup> E

36

Detailed description: This system contains measures 36, 37, and 38. It features a vocal line with lyrics and a piano accompaniment. The piano part includes chord markings A<sup>2</sup>, E, B, A<sup>2</sup>, and E. Measure 36 is marked with the number 36.

far from close to all You are; the great - ness of our God And no sky

D.S. al Coda 1

B D# C#m A<sup>2</sup> E B

39

Detailed description: This system contains measures 39, 40, and 41. It features a vocal line with lyrics and a piano accompaniment. The piano part includes chord markings B, D#, C#m, A<sup>2</sup>, E, and B. Measure 39 is marked with the number 39. A 'D.S. al Coda' instruction with a first ending bracket is present above measure 41.

2

Inst.

Detailed description: This system contains measures 42 and 43. It is an instrumental section for the piano, indicated by the 'Inst.' marking. Measure 42 is marked with the number 2.

B A B

42

Detailed description: This system contains measures 44, 45, and 46. It features a piano accompaniment with chord markings B, A, and B. Measure 42 is marked with the number 42.

Musical score for measures 45-46. The system includes a vocal line and a piano accompaniment. The vocal line has lyrics: "There is noth -". The piano accompaniment features a treble clef with a melodic line and a bass clef with a rhythmic accompaniment. Measure 45 is marked with a '45' and contains a piano introduction. Measure 46 contains the vocal entry and piano accompaniment.

Musical score for measures 47-48. The system includes a vocal line and a piano accompaniment. The vocal line has lyrics: "ing that could ev - er sep - a - rate us, there is noth -". A box labeled "3 Bridge" is positioned above the first measure. The piano accompaniment features a treble clef with a melodic line and a bass clef with a rhythmic accompaniment. Measure 47 is marked with a '47' and contains a piano introduction. Measure 48 contains the vocal entry and piano accompaniment.

Musical score for measures 49-50. The system includes a vocal line and a piano accompaniment. The vocal line has lyrics: "ing that could ev - er sep - a - rate us from Your love. No life, no death; of". The piano accompaniment features a treble clef with a melodic line and a bass clef with a rhythmic accompaniment. Measure 49 is marked with a '49' and contains a piano introduction. Measure 50 contains the vocal entry and piano accompaniment.

52

this I am con - vinced, that You my God are great - er still.

B  
D#

C#m

A

54

1 2

2b Chorus

There is noth - And no words could say or

B B A B E

57

song con-vey all You are; the great - ness of our God. I spend my life

B C#m A E B

60

to know and I'm far from close to all You are;

A E B D# C#m

This system contains measures 60 and 61. It features a vocal line with lyrics, a piano accompaniment, and a guitar accompaniment. The guitar part includes chord markings: A, E, B, D#, and C#m. The piano part has a steady eighth-note accompaniment.

62

the great - ness of our God. And no sky

A B

D.S. al Coda

This system contains measures 62 and 63. It features a vocal line with lyrics, a piano accompaniment, and a guitar accompaniment. The guitar part includes chord markings: A and B. The piano part has a steady eighth-note accompaniment. The system concludes with the instruction "D.S. al Coda" and a Coda symbol.

⊕ Coda

all You are, the great - ness of our God

64

B A B

Detailed description: This block contains the Coda section, measures 64-66. It features a vocal line and a piano accompaniment. The vocal line has lyrics: "all You are, the great - ness of our God". The piano accompaniment includes chord markings B, A, and B. Measure 64 starts with a piano dynamic marking. The key signature is E major (three sharps).

Tag

1 2

Ama<sup>9</sup> B Ama<sup>9</sup> B B

67

Detailed description: This block contains the Tag section, measures 67-71. It features a piano accompaniment with chord markings Ama<sup>9</sup> and B. The section is divided into two first endings, labeled 1 and 2. Measure 67 starts with a piano dynamic marking. The key signature is E major (three sharps).

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Moody ballad ♩ = 70

*Pno lead, synth pads and Gtr FX*

**1 Verse**

1. "Give me eyes to see..."

*Pno - mid-low register*

**2 Chorus**

*"And no sky..." mp Still very simple no time*

**1a Verse**

2. "Give me grace to see..."

*AG strums, EG arps Lite drums in*

**2a Chorus**

*"And no sky..." building each time . . .*

38 Musical staff with treble clef and key signature of three sharps (F#, C#, G#). Chords: A<sup>2</sup>, E, B/D#, C#m, A<sup>2</sup>, D.S. al Coda, 1 B.

42 Musical staff with treble clef and key signature of three sharps. Chords: B, A, B, A. Performance instructions: **Inst.**, EG cue 8va, drive 16ths on toms.

46 Musical staff with treble clef and key signature of three sharps. Chords: B, A, E, B, A, E. Performance instruction: "There is nothing...".

50 Musical staff with treble clef and key signature of three sharps. Chords: B, C#m, A, E, B/D#, C#m.

53 Musical staff with treble clef and key signature of three sharps. Chords: A, B, B, A, E. Performance instruction: "And no words...".

57 Musical staff with treble clef and key signature of three sharps. Chords: B, C#m, A, E, B, A, E. Performance instruction: *Band in, building...*

61 Musical staff with treble clef and key signature of three sharps. Chords: B/D#, C#m, A, B. Performance instruction: D.S. al Coda.

64 Musical staff with treble clef and key signature of three sharps. Chords: B, A, B. Performance instruction: **Coda**, Tag, Ama<sup>9</sup>, like beginning.

68 Musical staff with treble clef and key signature of three sharps. Chords: B, Ama<sup>9</sup>, B, B. First and second endings are indicated.

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Moody ballad ♩ = 70

Ama<sup>9</sup> B Ama<sup>9</sup> 1 B

*Pno lead, synth pads and Gtr FX*

2 B 1 Verse 1. "Give me eyes to see..."

A E B A E B A E

*Pno - mid-low register*

2 Chorus

B A<sup>2</sup> B A<sup>2</sup> E B C#m

"And no sky..." *Still very simple no time*

A<sup>2</sup> E B A<sup>2</sup> E B D# C#m

A<sup>2</sup> B Ama<sup>9</sup> B Ama<sup>9</sup>

1a Verse 2. "Give me grace to see..."

B C#m A E C#m A

*AG strums, EG arps Lite drums in*

E B A E B A

2a Chorus "And no sky..."

B A<sup>2</sup> E B C#m A<sup>2</sup> E

*building each time . . .*



D.S. al Coda

37

B A<sup>2</sup> E B D# C#m A<sup>2</sup> E

41

1 B 2 B

Inst. A EG cue 8va B

drive 16ths on toms

45

3 Bridge A B A E B

"There is nothing..."

49

A E B C#m A E B D# C#m

53

1 B 2 B

2b Chorus breakdown (like beginning) A E

"And no words..."

57

B C#m A E B A E

Band in, building...

61

B D# C#m A B

D.S. al Coda

64

Coda B A B Tag Ama<sup>9</sup>

like beginning

68

B Ama<sup>9</sup> 1 B 2 B

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Moody ballad ♩ = 70

1 Verse 2 Chorus

1. "Give me eyes to see..." "And no sky..."

1a Verse

26 2. "Give me grace to see..."

2a Chorus

31 "And no sky..."

All times +cued note 3xo

D.S. al Coda

37 "And no sky..."

Inst.

41

3 Bridge

45 "There is nothing..."

49

52

1 2

56

**2b Chorus**

"And no words..."

D.S. al Coda

6

64

**Coda**

mf

67

**Tag**

1 2

mp

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Moody ballad ♩ = 70

1

2

1 Verse

2 Chorus

1a Verse

2a Chorus

D.S. al Coda

Inst.

3 Bridge

52

1 2

56

**2b Chorus**

"And no words..."

D.S. al Coda

64

**Coda**

mf

67

**Tag**

1 2

mf

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*Moody ballad* ♩ = 70

1 Verse      2 Chorus

1. "Give me eyes to see..."      "And no sky..."

1a Verse

26 2. "Give me grace to see..."

2a Chorus

31 "And no sky..."

37 D.S. al Coda

Inst.

41

3 Bridge

45 "There is nothing..."

49

52

1 2

56

**2b Chorus**

"And no words..."

D.S. al Coda

64

**Coda**

mf

67

**Tag**

1 2

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Moody ballad ♩ = 70

1 2 1 Verse 2 Chorus

3 8 12

1. "Give me eyes to see..." "And no sky..."

1a Verse

26 2. "Give me grace to see..." *mf*

2a Chorus

31 1st X tacet - - - 1 All times

*mf* "And no sky..." *mf*

D.S. al Coda

37

Inst.

41 1 2

3 Bridge

45 "There is nothing..."

49



52

1 2

*mp*

Detailed description: This system contains measures 52 through 55. Measure 52 starts with a whole note chord. Measures 53 and 54 feature eighth-note patterns with accents and slurs. Measure 55 is a repeat sign with two endings. The first ending leads back to measure 53, and the second ending leads to measure 56. Dynamics include *mp* and hairpins.

56

**2b Chorus**

"And no words..."

D.S. al Coda

Detailed description: This system contains measures 56 through 59. Measure 56 has a whole rest with a '6' below it. Measures 57-59 feature eighth-note patterns with slurs and accents. Dynamics include *mp* and hairpins.

64

**Coda**

Detailed description: This system contains measures 60 through 63. Measures 60-62 feature eighth-note patterns with slurs. Measure 63 is a whole note chord. Dynamics include *mp* and hairpins.

67

**Tag**

1 2

*mp*

Detailed description: This system contains measures 64 through 66. Measure 64 has a whole rest with an infinity symbol above it. Measure 65 has a whole rest with a '2' below it. Measure 66 is a whole note chord. Dynamics include *mp* and hairpins.

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1 2 1 Verse 2 Chorus

1. "Give me eyes to see..." "And no sky..."

1a Verse

26 2. "Give me grace to see..."

2a Chorus

31 1st X tacet - - - 1 All times

"And no sky..."

D.S. al Coda

37

Inst.

41 1 2

3 Bridge

45 "There is nothing..."

48

51

54

56

**2b Chorus**

"And no words..."

D.S. al Coda

64

**Coda**

67

**Tag**

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1 2 1 Verse 2 Chorus

1. "Give me eyes to see..." "And no sky..."

1a Verse

26 2. "Give me grace to see..."

2a Chorus

33 1st X tacet ----- All times

"And no sky..."

D.S. al Coda

38 1 2

Inst.

43

3 Bridge

47 "There is nothing..."

52 1 2

2b Chorus

D.S. al Coda

56 "And no words..."

Coda

64

Tag

67

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1 Verse 2 Chorus

1. "Give me eyes to see..." "And no sky..."

1a Verse

26 2. "Give me grace to see..."

*mp*

2a Chorus

33 "And no sky..."

1st X tacet -----  
All times  
*mf - f*

D.S. al Coda

38

Inst.

3 Bridge

43 "There is nothing..."

48

52

2b Chorus

D.S. al Coda

56 "And no words..."

mp mf

Coda

Tag

64

mp

68

1 2 mp

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**Moody ballad** ♩ = 70

**1 Verse**

1. "Give me eyes to see..."

**2 Chorus**

"And no sky..."

2. "Give me grace to see..."

**2a Chorus**

"And no sky..."

**1a Verse**

2. "Give me grace to see..."

**D.S. al Coda**

**Inst.**

**Wind chimes**

**Sus. Cym.**

**Tambourine**

**Timpani**

The score is written for two percussionists (1 and 2) on a grand staff. It includes various rhythmic patterns such as 3-beat, 6-beat, and 7-beat figures. Dynamics range from *p* (piano) to *mf* (mezzo-forte). Performance instructions include 'Moody ballad', 'Wind chimes', 'Tambourine', and 'Timpani'. The piece is divided into sections: 1 Verse, 2 Chorus, 2a Chorus, and 1a Verse. It concludes with a 'D.S. al Coda' section and an instrumental part.



3 Bridge

s.c.

Tambourine

"There is nothing..."

46

49

52

1

2

2b Chorus

Tambourine

"And no words..."

D.S. al Coda

56

Coda

Tag

1

2

s.c.

mp

64

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Moody ballad ♩ = 70

2nd X only

1 Verse

2 Chorus

6 1. "Give me eyes to see..." "And no sky..."

1a Verse

26 2. "Give me grace to see..."

2a Chorus

1st X tacet - - - - ,

All times

34 "And no sky..."

D.S. al Coda

1

2

Inst.

40

3 Bridge

1st X tacet - - - - ,

All times

45 "There is nothing..."

50

55 **2b Chorus** "And no words..." *mf*

61 *mf* D.S. al Coda

64 **Coda** **Tag** *mf*

68 *p* 1 2

# The Greatness of Our God

(based on the recording from the Hillsong album "A Beautiful Exchange")  
www.praisecharts.com/15099

Jason Ingram, Reuben Morgan,  
and Stuart David Garrard  
Arr. by Dan Galbraith

*Moody ballad* ♩ = 70      2nd X only

1

2

1 Verse

2 Chorus

5

1. "Give me eyes to see..."

"And no sky..."

23

Oboe (or WW) solo

1a Verse

2. "Give me grace to see..."

28

2a Chorus

32

"And no sky..."

37

D.S. al Coda

41

1

2

Inst.

3 Bridge

44

"There is nothing..."

Musical staff 44-47 in treble clef with a key signature of three sharps (F#, C#, G#). It features a series of chords and melodic lines. A fermata is placed over the final measure of this staff, which contains the lyrics "There is nothing...".

48

Musical staff 48-51 in treble clef with a key signature of three sharps. It contains a series of chords and melodic lines.

52

Musical staff 52-54 in treble clef with a key signature of three sharps. It contains a series of chords and melodic lines. A first ending bracket labeled "1" spans the final two measures.

55

2

2b Chorus

Oboe solo

"And no words..."

*mf*

Musical staff 55-59 in treble clef with a key signature of three sharps. It begins with a fermata and a hairpin crescendo leading to a measure with a "2" above it. This is followed by a section labeled "2b Chorus" and "Oboe solo" with a dynamic marking of *mf*. The lyrics "And no words..." are written below the staff.

60

*mf*

D.S. al Coda

Musical staff 60-63 in treble clef with a key signature of three sharps. It contains a series of chords and melodic lines. A dynamic marking of *mf* is present. The staff ends with a double bar line and a Coda symbol (a circle with a cross).

64

Coda

Musical staff 64-66 in treble clef with a key signature of three sharps. It contains a series of chords and melodic lines. A Coda symbol is placed above the first measure. The staff ends with a hairpin decrescendo and a double bar line.

67

Tag

1

2

Musical staff 67-69 in treble clef with a key signature of three sharps. It begins with a fermata and a hairpin decrescendo leading to a measure with a "3" above it. This is followed by a section labeled "Tag" with a first ending bracket labeled "1" and a second ending bracket labeled "2".

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*Moody ballad* ♩ = 70      2nd X only

1

2

1 Verse

2 Chorus

5

1. "Give me eyes to see..."

"And no sky..."

23

Oboe (or WW) solo

1a Verse

2. "Give me grace to see..."

28

2a Chorus

32

"And no sky..."

37

D.S. al Coda

41

1

2

Inst.

45 **3 Bridge**  
"There is nothing..."

49

53

**2b Chorus**  
56 *Oboe solo*  
"And no words..."  
mf

61 *D.S. al Coda*

**Coda**  
64

**Tag**  
67

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Moody ballad ♩ = 70  
2nd X only

(play)

1 Verse

2 Chorus

1a Verse

2. "Give me grace to see..."

2a Chorus



D.S. al Coda

1

2



Inst.

43 *mf*

3 Bridge

47 "There is nothing..."

52

2b Chorus

56 "And no words..." *mf*

D.S. al Coda

62 *mf*

Coda

Tag 2nd X only

64 *p*

68 *pp*

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Jason Ingram, Reuben Morgan,  
and Stuart David Garrard  
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Moody ballad ♩ = 70  
2nd X only

1 Verse

2 Chorus

20

1a Verse

2. "Give me grace to see..."

25

2a Chorus

31

35

D.S. al Coda

1

2

Inst.

40

44

3 Bridge

47

"There is nothing..."

51

1

2 Chorus

55

"And no words..."

2

3

*mp*

D.S. al Coda

61

*mf*

Coda

Tag 2nd X only

64

*p*

1 (play) n.v.

2

68

*pp*

# The Greatness of Our God

(based on the recording from the Hillsong album "A Beautiful Exchange")  
www.praisecharts.com/15099

Jason Ingram, Reuben Morgan,  
and Stuart David Garrard  
Arr. by Dan Galbraith

Moody ballad ♩ = 70 1 2 1 Verse

1. "Give me eyes to see..." *mf*

2 Chorus *All play*

"And no sky..." *mf*

1a Verse

2. "Give me grace to see..." *mf*

2a Chorus *sf*

"And no sky..." *mf*

D.S. al Coda 1 2 Inst.

*mf*

44

**3** Bridge

"There is nothing..."

47

51

**2b** Chorus

Cello solo

"And no words..."

55

D.S. al Coda

60

Coda

64

Tag

2nd X only

67

# The Greatness of Our God

(based on the recording from the Hillsong album "A Beautiful Exchange")  
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Jason Ingram, Reuben Morgan,  
and Stuart David Garrard  
Arr. by Dan Galbraith

Moody ballad ♩ = 70  
2nd X only

1 (play) n.v.  
2

1 Verse

1. "Give me eyes to see..."

Cello solo

6

2 Chorus

"And no sky..."

13

20

1a Verse

2. "Give me grace to see..."

Musical notation for the first system, measures 25-30. The key signature is E major (three sharps). The music is in 4/4 time. The right hand plays chords and the left hand plays a simple bass line.

25

2a Chorus



"And no sky..."

Musical notation for the second system, measures 31-34. The key signature is E major. The music features a more complex right-hand part with a melodic line and a left-hand bass line.

31

Musical notation for the third system, measures 35-38. The key signature is E major. The music continues with a melodic right hand and a steady bass line.

35

D.S. al Coda

1

2

Musical notation for the fourth system, measures 39-42. The key signature is E major. The system includes a first ending (1) and a second ending (2) leading to a coda.

39

Inst.

Musical notation for the fifth system, measures 43-46. The key signature is E major. The music is an instrumental section with a melodic right hand and a rhythmic bass line.

43

3 Bridge

46

"There is nothing..."

Musical notation for measures 46-48. The key signature is E major (three sharps). Measure 46 starts with a treble clef and a bass clef. The melody in the treble clef consists of eighth notes. The bass clef has a steady eighth-note accompaniment. A double bar line with repeat dots is at the end of measure 48.

49

Musical notation for measures 49-52. The key signature is E major. The melody continues in the treble clef, and the bass clef accompaniment remains consistent. A double bar line with repeat dots is at the end of measure 52.

1 2 2b Chorus

53

"And no words..."

*mf*  
Cello solo

Musical notation for measures 53-56. Measure 53 has a first ending bracket. Measure 54 has a second ending bracket. Measure 55 is the start of the chorus. The key signature is E major. The melody in the treble clef is more complex, with some sixteenth notes. The bass clef accompaniment continues. A double bar line with repeat dots is at the end of measure 56.

57

*mf*

Musical notation for measures 57-61. The key signature is E major. The treble clef has rests for the first three measures, then enters with chords. The bass clef accompaniment continues. A double bar line with repeat dots is at the end of measure 61.

D.S. al Coda

62

*mf*

Musical notation for measures 62-65. The key signature is E major. The treble clef has a rhythmic pattern of eighth notes. The bass clef accompaniment continues. A double bar line with repeat dots is at the end of measure 65.



♩ Coda

64

Tag 2nd X only

1 (play) n.v.

2

67

# praisecharts.com worship band series The Greatness of Our God

Key: E

(based on the recording from the Hillsong album "A Beautiful Exchange")  
www.praisecharts.com/15099

Jason Ingram, Reuben Morgan,  
and Stuart David Garrard  
Arr. by Dan Galbraith

Moody ballad ♩ = 70

The score is arranged in a standard orchestral format with the following parts:

- Vocalists:** SA (Soprano Alto), SATB (Soprano Alto Tenor Bass), TB (Tenor Bass). Includes the instruction "1. Give me eyes".
- Keyboard:** Piano and Rhythm. Includes chord charts for A<sub>ma</sub><sup>9</sup> and B, and the instruction "Pno lead, synth pads and Gtr FX".
- Brass:** Trumpet 1-2, Alto Sax (Trumpet 3), Trombone 1-2 (Tenor Sax 1-2), Trombone 3, Tuba (Bar Sax).
- Woodwinds:** Horn 1-2, Flute (Oboe) 1-3 (Clarinet).
- Strings:** Violin 1-2, Viola, Cello-Bass.
- Percussion:** Includes "Wind chimes".

The score is divided into five measures, with measure numbers 2, 3, 4, and 5 explicitly labeled. The tempo is marked as "Moody ballad" with a quarter note equal to 70 beats per minute.

1 Verse

SA  
SATB  
TB

to see more of who You are, may what I be-hold still my an - xious heart; Take what I

Piano

Rhythm

Pno - mid-low register

6 7 8 9

Tpt. 1-2

Alto Sax  
(Tpt. 3)

Trb. 1-2  
(T. Sax 1-2)

Trb. 3, Tba.  
(Bari Sax)

Perc.

Horn 1-2

Fl. (Ob.) 1-3  
(Clar.)

Vln. 1-2

Vla.

Cello-Bass

Cello solo

SA  
SATB  
TB

have known and break it all a-part, 'cause You, my God, are great - er still. And no

Piano

A E B A<sup>2</sup> B

Rhythm

A E B A<sup>2</sup> B

10 11 12 13

Tpt. 1-2

Alto Sax  
(Tpt. 3)

Trb. 1-2  
(T. Sax 1-2)

Trb. 3, Tba.  
(Bari Sax)

Perc.

Sus. Cym.

Horn 1-2

Fl. (Ob.) 1-3  
(Clar.)

*mf*

Vln. 1-2

Vla.

Cello-Bass

2 Chorus

SA  
SATB sky con-tains, no doubt re-strains all You are; the great-ness of our God. I spend my  
TB

Piano

A<sup>2</sup> E B C<sup>#m</sup> A<sup>2</sup> E B

Rhythm

A<sup>2</sup> E B C<sup>#m</sup> A<sup>2</sup> E B

*Still very simple no time*

14 15 16 17

Tpt. 1-2

Alto Sax (Tpt. 3)

Trb. 1-2 (T. Sax 1-2)

Trb. 3, Tba. (Bari Sax)

Perc.

Horn 1-2

Fl. (Ob.) 1-3 (Clar.)

Vln. 1-2

Vla.

Cello-Bass

All play

SA  
SATB life to know and I'm far from close to all You are; the great - ness of our God.  
TB

Piano  
A<sup>2</sup> E B D# C#m A<sup>2</sup> B

Rhythm  
A<sup>2</sup> E B D# C#m A<sup>2</sup> B

18 19 20 21

Tpt. 1-2

Alto Sax  
(Tpt. 3)

Trb. 1-2  
(T. Sax 1-2)

Trb. 3, Tba.  
(Bari Sax)

Perc. Wind chimes

Horn 1-2

Fl. (Ob.) 1-3  
(Clar.)

Vln. 1-2

Vla.

Cello-Bass

SA

SATB

TB

2. Give me grace

Piano

Rhythm

22 23 24 25

Tpt. 1-2

Alto Sax  
(Tpt. 3)

Trb. 1-2  
(T. Sax 1-2)

Trb. 3, Tba.  
(Bari Sax)

Perc.

Sus. Cym.

Horn 1-2

Fl. (Ob.) 1-3  
(Clar.)

Oboe (or WW) solo

Vln. 1-2

Vla.

Cello-Bass

1a Verse

SA  
SATB  
TB

to see be - yond this mo - ment here, to be - lieve that there is noth - ing left to fear;

Piano

Rhythm

AG strums, EG arps  
Lite drums in

26 27 28

Tpt. 1-2

Alto Sax  
(Tpt. 3)

Trb. 1-2  
(T. Sax 1-2)

Trb. 3, Tba.  
(Bari Sax)

Perc.

Horn 1-2

Fl. (Ob.) 1-3  
(Clar.)

Vln. 1-2

Vla.

Cello-Bass



SA  
SATB  
TB

And that You a-lone are high a-bove it all, for You my God, are great-er still.

Piano

E B A E B A

Rhythm

E B A E B A

29

30

31

32

Tpt. 1-2

Alto Sax  
(Tpt. 3)

Trb. 1-2  
(T. Sax 1-2)

Trb. 3, Tba.  
(Bari Sax)

Perc.

Horn 1-2

Fl. (Ob.) 1-3  
(Clar.)

Vln. 1-2

Vla.

Cello-Bass

2a Chorus

SA  
SATB  
TB

And no sky con - tains, no doubt re - strains all You are;

Piano

Rhythm

33 34 35

building each time ...

Tpt. 1-2

Alto Sax (Tpt. 3)

Trb. 1-2 (T. Sax 1-2)

Trb. 3, Tba. (Bari Sax)

Perc.

Horn 1-2

Fl. (Ob.) 1-3 (Clar.)

Vln. 1-2

Vla.

Cello-Bass

B A<sup>2</sup> E B C#m

1st X tacet

Tambourine

Timpani

SA  
SATB the great - ness of our God. I spend my life to know and I'm  
TB

Piano A<sup>2</sup> E B A<sup>2</sup> E

Rhythm A<sup>2</sup> E B A<sup>2</sup> E

Tpt. 1-2 All times +cued note 3xo 36 37 38

Alto Sax (Tpt. 3) All times

Trb. 1-2 (T. Sax 1-2) All times

Trb. 3, Tba. (Bari Sax) All times

Perc.

Horn 1-2 All times

Fl. (Ob.) 1-3 (Clar.)

Vln. 1-2

Vla.

Cello-Bass

D.S. al Coda 1

SA  
SATB far from close to all You are; the great - ness of our God And no sky  
TB

Piano

Rhythm

39 40 41

Tpt. 1-2

Alto Sax (Tpt. 3)

Trb. 1-2 (T. Sax 1-2)

Trb. 3, Tba. (Bari Sax)

Perc.

Horn 1-2

Fl. (Ob.) 1-3 (Clar.)

Vln. 1-2

Vla.

Cello-Bass

2

Inst.

SA

SATB

TB

Piano

Rhythm

42 43 44 45

drive 16ths on toms

EG cue 8va

Tpt. 1-2

Alto Sax (Tpt. 3)

Trb. 1-2 (T. Sax 1-2)

Trb. 3, Tba. (Bari Sax)

Perc.

Horn 1-2

Fl. (Ob.) 1-3 (Clar.)

Vln. 1-2

Vla.

Cello-Bass

3 Bridge

SA  
SATB  
TB

There is noth - ing that could ev - er sep - a - rate us, there is noth -

Piano

Rhythm

46 47 48

Tpt. 1-2  
Alto Sax (Tpt. 3)  
Trb. 1-2 (T. Sax 1-2)  
Trb. 3, Tba. (Bari Sax)

Perc. S.C. Tambourine

Horn 1-2 1st X tacet

Fl. (Ob.) 1-3 (Clar.)  
Vln. 1-2  
Vla.  
Cello-Bass

SA

SATB ing that could ev - er sep - a - rate us from Your love. No life, no death; of

TB

Piano

Rhythm

49 50 51

Tpt. 1-2

Alto Sax (Tpt. 3)

Trb. 1-2 (T. Sax 1-2)

Trb. 3, Tba. (Bari Sax)

Perc.

Horn 1-2 All times

Fl. (Ob.) 1-3 (Clar.)

Vln. 1-2

Vla.

Cello-Bass

SA  
SATB  
TB  
Piano  
Rhythm  
Tpt. 1-2  
Alto Sax (Tpt. 3)  
Trb. 1-2 (T. Sax 1-2)  
Trb. 3, Tba. (Bari Sax)  
Perc.  
Horn 1-2  
Fl. (Ob.) 1-3 (Clar.)  
Vln. 1-2  
Vla.  
Cello-Bass

1

this I am con - vinced, that You my God are great - er still. There is noth -

B D# C#m A B

B D# C#m A B

52 53 54



2 2b Chorus

SA  
SATB And no words could say or song con-vey all You are;  
TB

Piano  
B A E B C#m

Rhythm  
*breakdown (like beginning)*  
B A E B C#m  
55 56 57

Tpt. 1-2

Alto Sax (Tpt. 3)

Trb. 1-2 (T. Sax 1-2)

Trb. 3, Tba. (Bari Sax)

Perc.

Horn 1-2

Fl. (Ob.) 1-3 (Clar.)

Vln. 1-2

Vla.  
*m<sup>f</sup>*

Cello-Bass  
*Cello solo*  
*m<sup>f</sup>*

SA

SATB the great - ness of our God. I spend my life to know and I'm

TB

Piano

Rhythm

58 59 60

Band in, building...

Tpt. 1-2

Alto Sax (Tpt. 3)

Trb. 1-2 (T. Sax 1-2)

Trb. 3, Tba. (Bari Sax)

Perc.

Horn 1-2

Fl. (Ob.) 1-3 (Clar.)

Vln. 1-2

Vla.

Cello-Bass

D.S. al Coda

SA  
SATB far from close to all You are; the great - ness of our God. And no sky  
TB

Piano  
B D# C#m A B

Rhythm  
B D# C#m A B  
61 62 63

Tpt. 1-2

Alto Sax (Tpt. 3)

Trb. 1-2 (T. Sax 1-2)

Trb. 3, Tba. (Bari Sax)

Perc.  
Tambourine

Horn 1-2

Fl. (Ob.) 1-3 (Clar.)

Vln. 1-2

Vla.

Cello-Bass

♣ Coda

SA  
SATB  
TB

all You are, the great - ness of our God

Piano

B A B

Rhythm

B A B

64 65 66

Tpt. 1-2  
Alto Sax (Tpt. 3)  
Trb. 1-2 (T. Sax 1-2)  
Trb. 3, Tba. (Bari Sax)

Perc.

Horn 1-2  
Fl. (Ob.) 1-3 (Clar.)  
Vln. 1-2  
Vla.  
Cello-Bass

Tag

1 2

SA

SATB

TB

Piano

Rhythm

67 68 69 70 71

Tpt. 1-2

Alto Sax (Tpt. 3)

Trb. 1-2 (T. Sax 1-2)

Trb. 3, Tba. (Bari Sax)

Perc.

Horn 1-2

Fl. (Ob.) 1-3 (Clar.)

Vln. 1-2

Vla.

Cello-Bass

*Ama<sup>9</sup>* *B* *Ama<sup>9</sup>* *B* *B*

*p* *like beginning*

*m<sup>f</sup>* *pp* *pp* *pp*

*S.C.*

*(play) n.v.* *(play) ex.* *(play)*