

Something Greater Here

From the Worship Today® volume:
Sing We Now of Christmas

(Duet)

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Hopefully ♩ = 65

E A² F#m7

mp

The piano introduction consists of two staves. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The tempo is marked 'Hopefully' with a quarter note equal to 65 beats per minute. The dynamics are marked 'mp'.

MALE SOLO (JOSEPH)

mp

It was just you and me — yes - ter - day, — but

B Bsus B E E/G# A²

The male solo section begins with a vocal line on a treble clef staff, marked 'mp'. The lyrics are 'It was just you and me — yes - ter - day, — but'. Below the vocal line is a piano accompaniment on a grand staff. The chords are B, Bsus, B, E, E/G#, and A². The piano part includes a four-measure rest in the bass line at the beginning of the section.

now, in an in - stant ev - 'ry - thing's changed. — With -

E E/G# A² Bsus B

The male solo continues with the lyrics 'now, in an in - stant ev - 'ry - thing's changed. — With -'. The piano accompaniment continues with chords E, E/G#, A², Bsus, and B. The piano part includes a seven-measure rest in the bass line at the beginning of this section.

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in you the Spir - it has sown — this

E E/G# A²

9

Ba - by we'll raise — as our own. — But

F#m⁷ A/B B E

11

oth - ers won't like - ly be - lieve; — they'll

E E/G# A²

13

make their as - sump - tions a - bout you and me. — We

E E/G# A² Bsus B

15

both know how word — gets a - round, — soon

E E/G# A²

17

we'll be the talk — of the town. — Well, the

F#m⁷ A/B B E

19

road won't be eas - y, it's not what we planned, — but I

C#m7 *A²* *Bsus* *B*

21

prom - ise to love — you the best — that I can. — 'Cause there's

C#m7 *Bsus* *B*

23

more to this love — than just the two — of us. We're just a

E *E/G#* *A²* *Bsus* *B*

25

page in the sto - ry, a back - drop for glo - ry. So I don't

E E/G# A² B^{sus} B

27

care what they think, — let them say what they say. — All I

C#m7 A² E B^{sus} B

29

know is the an - gel said, "Don't — be a - fraid." — So I'm

E B(4)/D# A²/C# B^{sus} B

31

right by your side — all the way, — be-cause it's

C#m B A²

33

Detailed description: This system contains measures 33 and 34. The vocal line starts with a quarter note on G4, followed by quarter notes on A4, B4, C5, B4, A4, and G4. A fermata is placed over the G4 note. The piano accompaniment features chords in the right hand and a bass line in the left hand. Chords are labeled C#m, B, and A².

clear— there is some - thing great - er here.

B^{sus} B E

mp

35

Detailed description: This system contains measures 35 and 36. The vocal line begins with a fermata over a whole note G4, followed by quarter notes on A4, B4, C5, B4, A4, and G4. The piano accompaniment includes chords B^{sus}, B, and E. A dynamic marking of *mp* is present. Measure 36 includes a fermata over a whole note G4.

FEMALE SOLO (MARY)

mp

A² F#m⁷ B B^{sus} B

I

37

Detailed description: This system contains measures 37 and 38. Measure 37 is a whole rest for the vocal line. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with chords A², F#m⁷, B, B^{sus}, and B. Measure 38 is a whole rest for the vocal line, with a fermata over a whole note G4. A dynamic marking of *mp* is present.

thought I had lost — you that day; — I did-n't

E E/G# A²

40

know how to tell — you, did-n't know what to say. — But

E E/G# A² Bsus B

42

o - ver and o - ver I prayed, —

E E/G# A²

44

"Fa - ther, please, — let him stay." — Now my

F#m7 A/B B E

46

spir - it re - joic - es with - in — as I look to this jour - ney a -

E E/G# A2 E E/G#

48

bout to be - gin. — And, oh, what sweet grace — he has shown —

A2 Bsus B E E/G#

51

that I don't have to walk — it a-lone. — Well, the

A² F#m⁷ A/B B E

53

road won't be eas - y, it's not what we planned, — but I

C#m⁷ A² B^{sus} B

56

prom - ise to love — you the best — that I can. — 'Cause there's

C#m⁷ B^{sus} B

mf

58

more to this love— than just the two— of us. We're just a

E E/G# A² B A/B

mf

60

page in the sto - ry, a back - drop for glo - ry. So I don't

E E/G# A² B_{sus} B

62

care what they think,— let them say what they say.— All I

C#m⁷ A² E B

64

know is the an - gel said, "Don't be a - fraid." So I'm

E B(4)/D# A2/C# B

66

right by your side all the way, be-cause it's

C#m B A2

68

MALE Just an or - di - nar - y boy, -

clear- there is some - thing great - er here.

Bsus B F#m7

70

MALE
FEMALE

Just an or - di - nar - y girl, caught up in — this

E/G# A²

72

DUET

mir - a - cle. — 'Cause there's more to this love — than

B^{sus} B E E/G#

74

just the two — of us. We're just a page in the sto - ry, a

A² B A/B E E/G#

77

back-drop for glo - ry. So I don't care what they think, — let them

A² Bsus B C#m7 A²

79

say what they say. — All I know is the an - gel said, "Don't

E Bsus B E B(4)/D#

81

— be a - fraid." — So I'm right by your side — all the way, —

A²/C# B C#m B

83

— be-cause it's clear— there is some - thing great - er

A² Bsus B

85

here. Be-cause it's clear—

E E/G# A²

87

rit.

molto rit.

there is some - thing great - er here.

A²/B AM⁷/B A/B E E²

molto rit.

89