

GREATNESS

Byron Gold
arr. Steve Lodder

Swung semis ♩ = 132

Piano

Gmaj7 F#m7

mp

The piano introduction consists of two measures in 12/8 time. The first measure features a G major 7th chord in the right hand and a G2-G3 octave in the left hand. The second measure features an F# minor 7th chord in the right hand and an F#2-F#3 octave in the left hand. The right hand plays a continuous eighth-note pattern, while the left hand plays a steady eighth-note accompaniment.

3

Gmaj7 Em9 Am9 Bm7 D7

The piano accompaniment for measures 3-7. Measure 3 has a Gmaj7 chord. Measure 4 has an Em9 chord. Measure 5 has an Am9 chord. Measure 6 has a Bm7 chord. Measure 7 has a D7 chord. The right hand continues the eighth-note pattern, and the left hand provides a steady eighth-note accompaniment.

5 **A** Verse *mp*

I won't a-po-lo-gise for wan-ting to give all of me__

Gmaj7 F#m7 Bm7

The piano accompaniment for the first line of the verse (measures 5-7). Measure 5 has a Gmaj7 chord. Measure 6 has an F#m7 chord. Measure 7 has a Bm7 chord. The right hand plays a continuous eighth-note pattern, and the left hand provides a steady eighth-note accompaniment.

7

I don't wa-nna hold back no more__ I

Em9

The piano accompaniment for the second line of the verse (measures 7-9). Measure 7 has an Em9 chord. Measure 8 has a Gmaj7 chord. Measure 9 has an F#m7 chord. The right hand plays a continuous eighth-note pattern, and the left hand provides a steady eighth-note accompaniment.

8

wa - nna give one hun - dred of me

Am⁹ Bm⁷ D⁷

This system contains measures 8 and 9. Measure 8 features a vocal line with a melodic line and a piano accompaniment with chords. Measure 9 continues the vocal line and piano accompaniment.

9

I won't keep hur-ting my - self I'm go - nna

Gmaj⁷

This system contains measures 10 and 11. Measure 10 features a vocal line with a melodic line and a piano accompaniment with chords. Measure 11 continues the vocal line and piano accompaniment.

10

break down those walls of in - se - cu - ri - ty So

F#m⁷ Bm⁷

This system contains measures 12 and 13. Measure 12 features a vocal line with a melodic line and a piano accompaniment with chords. Measure 13 continues the vocal line and piano accompaniment.

11

learn from my mis- takes, and no more heart - ache and

Em⁹

This system contains measures 14 and 15. Measure 14 features a vocal line with a melodic line and a piano accompaniment with chords. Measure 15 continues the vocal line and piano accompaniment.

12

mf

no more me - di - o - cra - cy — So I'm go - nna

Optional harmony

mf

Am⁹ Bm⁷ D⁷

13

B

Chorus

walk in my great - ness Stand tall in my great - ness Fly

walk in my great - ness Stand tall in my great - ness Fly

Gmaj⁷

mf

14

high in my great - ness Be - lieve in my — great - ness I'm

high in my great - ness Be - lieve in my great - ness

F#m⁷ Bm⁷

4 15

f

breathing and living and smiling and loving in my great - ness.

Yeah yeah yeah yeah in my great - ness.

Em⁹

This block contains measures 15 and 16 of a musical score. It features three staves: a vocal line, a harmony line, and a piano accompaniment. The key signature has one sharp (F#). The vocal line in measure 15 has a forte (*f*) dynamic. The piano accompaniment includes a chord progression starting with Em⁹ in measure 15.

17

C

Verse 2

mf

Said I'm so sick of tired of always re-achin' ru-nner up

Gmaj7 F#m⁷ Bm⁷

mp

This block contains measures 17 and 18. It features three staves. The key signature has one sharp. The vocal line in measure 17 has a mezzo-forte (*mf*) dynamic. The piano accompaniment includes a chord progression: Gmaj7, F#m⁷, and Bm⁷. The piano part in measure 17 is marked mezzo-piano (*mp*).

19

I know I can make it 'cross the fin - ish line I

Em⁹

This block contains measures 19 and 20. It features three staves. The key signature has one sharp. The vocal line in measure 19 has a triplet of eighth notes. The piano accompaniment includes a chord progression starting with Em⁹ in measure 19.

20

just need to get out of my head

Am Bm⁷ D⁷

This block contains measures 21 and 22. It features three staves. The key signature has one sharp. The vocal line in measure 21 has a mezzo-forte (*mf*) dynamic. The piano accompaniment includes a chord progression: Am, Bm⁷, and D⁷.

21

Musical score for measures 21-22. The vocal line (treble clef) features a melody with triplet markings over the words "I'm go-nna be great some day" and "and I'm go-nna". The piano accompaniment (grand staff) includes a Gmaj7 chord in the right hand and a bass line in the left hand. The key signature has one sharp (F#).

I'm go-nna be great some day — and I'm go-nna

Gmaj7

22

Musical score for measures 23-24. The vocal line (treble clef) continues the melody with the words "help some - one to be great - er too So". The piano accompaniment (grand staff) includes F#m7 and Bm7 chords in the right hand and a bass line in the left hand. The key signature has one sharp (F#).

help some - one to be great - er too So

F#m7 Bm7

23

Musical score for measures 25-26. The vocal line (treble clef) features a melody with the words "fear get out of my way To - mo - row's just too late No". The piano accompaniment (grand staff) includes an Em7 chord in the right hand and a bass line in the left hand. The key signature has one sharp (F#). A box labeled "Optional choir response" is present above the second vocal line.

fear get out of my way To - mo - row's just too late No

Optional choir response *mf*

Un - break-a - ble un - stopp-a - ble

Em7 *mf*

24 *mf*

se - cond gue - ssing my time is due — So I'm go - nna

Optional harmony *mf*

Am⁷ Bm⁷ D⁷ So I'm go - nna

25 **D** Chorus

walk in my great - ness Stand tall in my great - ness Fly

walk in my great - ness Stand tall in my great - ness Fly

Gmaj⁷ *mf*

26

high in my great - ness Be - lieve in my — great - ness I'm

high in my great - ness Be - lieve in my great - ness

F#m⁷ Bm⁷

27 *f* *f*

brea-thing and li - ving and smi-ling and lo-ving in my great - ness. It all starts right

Yeah yeah yeah yeah in my great - ness. It all starts right

Em⁹

E

29 Bridge

here, it all starts right now I'm

here, it all starts right now I'm

Gmaj7 F#m7 Bm7

31

no long-er a fraid I'm brea-king those chains I'm burst - ing out. It all starts right

no long-er a fraid I'm brea-king those chains I'm burst - ing out. So I'm go-nna

Em⁹ Am⁷ Bm⁷ D⁷/F# D⁷

F

33 Bridge and Chorus together

The image displays a musical score for the hymn "The Lord's Prayer." It consists of three staves. The top staff is a vocal melody in G major (one sharp, F#), with lyrics written below it. The middle staff is a piano accompaniment, also in G major, with lyrics written below it. The bottom staff is a piano accompaniment in G major, with a Gmaj7 chord symbol above the first measure. The lyrics are: "here, it all starts right Walk in my great - ness Stand tall in my great - ness Fly".

here, it all starts right

Walk in my great - ness Stand tall in my great - ness Fly

Gmaj7

34

now _____ I'm

high in my greatness Believe in my _____ greatness I'm

F#m7 Bm7

35

no long-er a fraid I'm brea-king those chains I'm burst - ing out... So I'm go-nna

f

brea-thing and li-ving and smi-ling and lo-ving in my great - ness. It all starts right

Em¹¹ Am⁷ D^{6/A} D⁹

mp

37

Walk in my great - ness Stand tall in my great - ness Fly

here, it all starts right

Gmaj7

38

high in my great - ness Be - lieve in my great - ness I'm

now I'm

F#m7 Bm7

39

brea-thing and li-ving and smi-ling and lo-ving in my great - ness. It all starts right

no long-er a fraid I'm brea-king those chains I'm burst - ing out... It all starts right

Em11 Am7 D6/A D9

f *mp* *mp*

G41 **Outro**

here, it all starts right now I'm

here, it all starts right now I'm

Gmaj7 *F#m7*

mp

43 **Rit.**

no long-er a fraid I'm brea-king those chains in my great - ness.

no long-er a fraid I'm brea-king those chains in my great - ness.

Rit.

Gmaj7 *Em9* *Am9* *Bm7* *D7*