

O GREAT GOD

Based on *The Valley of Vision* prayer "Regeneration"

Music and Words by
Bob Kauffin

String transcription by
Corb H. Felgenhour (BMI)
www.felgenhour.com

♩ = 72

G Am7 G/F C/E C F Gsus4 G

1. O great

Piano

Violin I *molto express.*

Violin II *molto express.*

Viola *molto express.*

Violoncello *molto express.*

6 C F/G C Dm C/E F

God of high - est heav'n, oc - cu - py my low - ly heart. Own it

Pno.

Vln. I *no vib.*

Vln. II *no vib.* *pp*

Vla. *no vib.* *pp*

Vc. *no vib.* *pp*

10 C F/G C Dm Gsus4 G C G

all and reign su - preme, con - quer ev - ery re - bel pow'r. Let no

Pno.

Vln. I

Vln. II

Vla.

Vc. *solo molto express.* *mp*

14

Am G/F C G Am7 F Gsus4 G F2/A G/B

vice or sin re-main that re - sists Your ho - ly war. You have loved and pur-chased

Pno.

Vln. I

Vln. II

Vla.

Vc.

mf

p mp mf

19

C C/E F Gsus4 G C G Am7 Dm Gsus4 G F/G

me, make me Yours for - ev - er more. 2. I was

Pno.

Vln. I

Vln. II

Vla.

Vc.

soli espress.

mp mf

soli espress.

mp mf

soli espress.

espress.

soli

mp mf

24

C F/G C Dm C/E F

blind - ed by my sin, had no ears to hear Your voice, did not

Pno.

Vln. I *ord.*
mp

Vln. II *ord.*
mp

Vla. *ord.*
mp

Vc. *ord.*
mp



28

C F/G C Dm Gsus4 G C G

know Your love with - in, had no taste for heav - en's joys. Then Your

Pno.

Vln. I

Vln. II

Vla.

Vc.

32 Am G/F C G Am7 F Gsus4 G F2/A G/B

Spir - it gave me life, o-pened up Your Word to me through the gos - pel of Your

Pno.

Vln. I

Vln. II

Vla.

Vc.

mf *mp*

mf *mp*

mf *mp*

mf *mp*

37 C C/E F Gsus4 G C G Am7 G/F C/E G

Son, gave me end-less hope__ and peace.

Pno.

Vln. I

Vln. II

Vla.

Vc.

mf *espress.*

mf *espress.*

mf *espress.*

mf *espress.*

mf

VERSE

42

Am7 F Gsus4 G F2/A G/B C C/E F Gsus4 G Asus4 A Asus4

3. Help me

Piano score for measures 42-47. The score includes staves for Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The piano part features a melodic line in the right hand and a supporting bass line in the left hand. The strings play a rhythmic accompaniment. Dynamics include *ff* (fortissimo) for the strings in the final measure of this section. A *solo* marking is present above the cello staff in measure 45.

48

D G6 D Em D/F# G D/A G6

now to live a life that's de - pen - dent on Your grace. Keep my heart and guard my

Vocal score for measures 48-51. The vocal line is in the treble clef with lyrics: "now to live a life that's de - pen - dent on Your grace. Keep my heart and guard my". The piano accompaniment supports the vocal line. Dynamics include *mf* (mezzo-forte) and *p mf* (piano mezzo-forte). Performance instructions include *no vib.* (no vibrato) and *ord.* (order). A double bar line is present at the beginning of measure 48.

53

D/F# Em Asus4 A D A A Bm A/G D A Bm7 G

soul from the e-vils that I face. You are worth - y to be praised with my ev-ery thought and

Piano accompaniment for measures 53-58. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with quarter notes.

Violin and Viola parts for measures 53-58. The Violin I and II parts have dynamic markings of *mp* and *mf* with *molto espress.* hairpins. The Viola part also has *mp* and *mf* markings with *molto espress.* hairpins. The Violoncello part has a steady bass line.



59

Asus4 A G2/B A/C# D D/F# G Asus4 A

deed. O great God of high - est heav'n, glo - ri - fy Your Name through

Piano accompaniment for measures 59-64. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with quarter notes.

Violin and Viola parts for measures 59-64. The Violin I and II parts have dynamic markings of *mp* and *mf* with *molto espress.* hairpins. The Viola part also has *mp* and *mf* markings with *molto espress.* hairpins. The Violoncello part has a steady bass line.

B

63

D A Bm A/G D A Bm7 G Asus4 A

me. You are worth - y to be praised with my ev - ery thought and deed. O great

Piano accompaniment for measures 63-67. The piano part consists of a right-hand melody and a left-hand bass line. The string section (Violins I and II, Viola, and Cello) provides a rhythmic accompaniment with a consistent eighth-note pattern. Dynamics include *f* (forte) for the strings and piano accompaniment.

68

G2/B A/C# D D/F# G Asus4 A D A A/G

God of high - est heav'n, glo - ri - fy Your Name through me.

Piano accompaniment for measures 68-72. The piano part continues with a right-hand melody and left-hand bass line. The string section features a more active eighth-note pattern. Dynamics include *ff* (fortissimo) for the strings and piano accompaniment, and *sol* (solo) markings for the string parts in measures 70-72.

73

D/F#

rit.

Em7

D/F#

Asus4

A

D

Pno.

Vln. I

Vln. II

Vla.

Vc.

mf

pp

Piano

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Gsus4 G

6 C F/G C Dm C/E F C F/G C 1. O great

12 God of high-est heav'n, oc-cu - py my low - ly heart. Own it all and reign su-preme, con-quer

Dm Gsus4 G C G Am G/F C G Am7 F Gsus4 G

18 ev-ery re - bel pow'r. Let no vice or sin re-main that re - sists Your ho - ly war. You have

F2/A G/B C C/E F Gsus4 G C G Am7 Dm Gsus4 G F/G

24 loved and pur-chased me, make me Yours for-ev - er more. 2. I was

C F/G C Dm C/E F C F/G C

30 blind - ed by my sin, had no ears to hear Your voice, did not know Your love with - in, had no

Dm Gsus4 G C G Am G/F C G Am7 F

35 taste for heav - en's joys. Then Your Spir - it gave me life, o-pened up Your Word to

Gsus4 G F2/A G/B C C/E F Gsus4 G C G

40 me through the gos - pel of Your Son, gave me end-less hope_ and peace.

Am7 G/F C/E G

42 Am7 F Gsus4 G F2/A G/B C C/E F Gsus4 G

VERSE

47 Asus4 A Asus4 D G6 D Em D/F# G

3. Help me now to live a life that's de - pen - dent on Your grace. Keep my

52 D/A G6 D/F# Em Asus4 A D A

heart and guard my soul from the e - vils that I face. You are

56 ^ABm A/G D A Bm7 G Asus4 A G2/B A/C# D D/F#

worth - y to be praised with my ev - ery thought and deed. O great God of high - est heav'n, glo - ri -

62 G Asus4 A D A ^BBm A/G D A Bm7 G

fy Your Name through me. You are worth - y to be praised with my ev - ery thought and

67 Asus4 A G2/B A/C# D D/F# G Asus4 A D A A/G

deed. O great God of high - est heav'n, glo - ri - fy Your Name through me.

73 D/F# Em7 D/F# Asus4 A D

Piano

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$\text{♩} = 72$

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The first system of musical notation for 'O Great God' is in 3/4 time. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a whole rest, followed by a series of chords and eighth-note patterns. The bass staff provides a simple accompaniment with quarter and eighth notes.

6

The second system of musical notation continues the piece. It features a treble staff with chords and eighth-note patterns, and a bass staff with a steady accompaniment.

14

The third system of musical notation continues the piece. It features a treble staff with chords and eighth-note patterns, and a bass staff with a steady accompaniment.

21

The fourth system of musical notation continues the piece. It features a treble staff with chords and eighth-note patterns, and a bass staff with a steady accompaniment.

29

The fifth system of musical notation concludes the piece. It features a treble staff with chords and eighth-note patterns, and a bass staff with a steady accompaniment.

36

Musical notation for measures 36-39. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in a common time signature. Measures 36-39 show a progression of chords and moving lines in both hands.

40

Musical notation for measures 40-41. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measures 40-41 continue the musical progression.

42

Musical notation for measures 42-46. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measures 42-46 show a more active melodic line in the treble clef.

47 **VERSE**

Musical notation for measures 47-54, labeled as the VERSE. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature changes to two sharps (F# and C#). Measures 47-54 feature a rhythmic pattern of eighth and sixteenth notes.

55

A

Musical notation for measures 55-61, labeled as section A. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measures 55-61 continue the verse melody.

62

B

Musical notation for measures 62-65, labeled as section B. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measures 62-65 show a continuation of the musical theme.

V.S.

4

67

Musical notation for measures 67-72. The piece is in D major (two sharps) and 4/4 time. The notation is for a grand piano, with a treble and bass clef. The melody in the treble clef consists of quarter and eighth notes, while the bass clef provides a simple harmonic accompaniment with quarter notes.

73

rit.

Musical notation for measures 73-75. The piece is in D major (two sharps) and 4/4 time. The notation is for a grand piano, with a treble and bass clef. The melody in the treble clef features a half note followed by a quarter note, then a half note with a fermata. The bass clef provides a simple harmonic accompaniment with quarter notes. A dashed line above the treble clef indicates a ritardando (rit.) effect. The piece concludes with a double bar line.

Violin I

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molto express.

mp ————— *f*

6

no vib.

10

espress.
soli

pp *mp < mf > p* *mp*

22

ord.

< mf *> mp*

29

< mf = mp

37

soli *espress.*

mf

42

—

47 **VERSE** *no vib.* *ord.*
ff *mf* *p mf*

54 **A** *molto espress.*
mp *mf*

59

63 **B** *f*

68

71 *soli* *ff*

73 *rit.* *mf* *pp*

Violin II

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♩ = 72

molto express.

mp ————— *f*

6 *no vib.* **10** *espress.*
sol

pp *mp* < *mf* > *p* *mp* —————

22 *ord.*

mf *mp*

29

mf > *mp*

37 *sol* *espress.*

mf *mf* *espress.*

42

47 **VERSE**

no vib. *ord.*

ff *mf* *p mf*

54 **A**

molto espress.

mp *mf*

63 **B**

f

68

soli

ff

73

rit.

mf *pp*

Viola

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♩ = 72

molto espress.

Musical staff for measures 1-5. The staff is in 3/4 time and C major. It begins with a whole rest for two measures, followed by a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. Dynamics range from *mp* to *f*.

6

no vib.

10

soli espress.

Musical staff for measures 6-10. Measure 6 has a half note G4. Measure 7 has a whole rest. Measure 8 has a half note G4. Measure 9 has a quarter note A4. Measure 10 has a quarter note B4. Dynamics include *pp*, *mp*, *mf*, and *p*.

22

ord.

Musical staff for measures 22-28. Measure 22 has a half note G4. Measure 23 has a quarter note A4. Measure 24 has a quarter note B4. Measure 25 has a quarter note C5. Measure 26 has a quarter note B4. Measure 27 has a quarter note A4. Measure 28 has a quarter note G4. Dynamics include *mf* and *mp*.

29

Musical staff for measures 29-36. Measure 29 has a half note G4. Measure 30 has a quarter note A4. Measure 31 has a quarter note B4. Measure 32 has a quarter note C5. Measure 33 has a quarter note B4. Measure 34 has a quarter note A4. Measure 35 has a quarter note G4. Measure 36 has a quarter note F#4. Dynamics include *mf* and *mp*.

37

soli espress.

Musical staff for measures 37-41. Measure 37 has a half note G4. Measure 38 has a quarter note A4. Measure 39 has a quarter note B4. Measure 40 has a quarter note C5. Measure 41 has a quarter note B4. Dynamics include *mf*.

42

Musical staff for measures 42-46. Measure 42 has a half note G4. Measure 43 has a quarter note A4. Measure 44 has a quarter note B4. Measure 45 has a quarter note C5. Measure 46 has a quarter note B4. The staff ends with a double bar line and a sharp sign (#).

47 VERSE

no vib. ord.

ff *mf* *p mf*

54 A

molto espress.

mp *mf*

59

63 B

f

68

71 soli

ff

73 rit.

mf *pp*

Violoncello

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♩ = 72 *molto express.*

mp *f*

6 *no vib.* 5 *solo molto express.*

pp *mp* *mf*

16 *ord.* *espress. soli*

p mp mf p *mp*

22 *ord.*

mp

29 *mf*

mf

37 *espress.*

mf

42 *solo*

47 **VERSE** *no vib.* *ord.*

ff *mf* *p*

54 *molto espress.* **A**

mp *mf*

59

63 **B**

f

68

71 *soli*

ff

73 *rit.*

mf *pp*