

PraiseCharts Worship Orchestrations

Holy Spirit



Words & music by Bryan Torwalt and Katie Torwalt

Arranged and orchestrated by Joel Mott



Based on the popular recording from the Jesus Culture "Live from New York"

PraiseCharts Worship Orchestrations are a group of contemporary arrangements in a time-tested format by PraiseCharts' best writers. The *Praise Band* level begins with a contemporary "R&B horns" praise band sound, while the *Orchestration* level incorporates instruments scalable up to a medium-sized "studio" orchestra.

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: Our charts can include a *SAT Lead Sheet*, a *SATB Vocal/Piano* score, and a *SATB Choir Sheet*. 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 manner.

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: Each instrumental part includes *Lyric Cues* to aid the player in keeping their place.

Parts included in the PraiseCharts Worship Band Series

Praise Band (Level 1) vocal, rhythm and, instrumental parts:

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

Piano/Vocal (SATB) – for the pianist and SATB choir

Choir Sheet (SATB) – for the SATB choir

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

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

Trumpet 1-2

Alto Sax

Trumpet 3 (doubles Alto Sax)

Trombone 1-2

Tenor Sax 1-2 (doubles Trombone)

Bass Trombone/Tuba

Bari Sax (doubles Bass Trb.)

Orchestration (Level 2) level instrumental parts (includes all Praise Band parts plus the following):

Percussion 1-2

Horn 1-2 (French Horn)

Flute/Oboe 1-3

Clarinet (doubles 3rd woodwind part)

Violin 1-2 (stacked parts are divisi unless otherwise indicated)

Viola

Cello-Bass (non-transposed)

String Reduction (string parts condensed for keyboard synth)

52 **5 Chorus** *Bass holds w/ pad (gtrs out) simple cymbal time*

Oh Lord! Ho - ly Spi-rit You are wel - come here, come

56 **D** **G** **Em7** **D**

flood this place and fill the at - mos - phere. Your glo - ry God is what our hearts long for, to be

60 **D** **G** **Em7** **D** **6 Chorus** *Full band in on holds Bass/Kick all 4*

o - ver - come by Your pre - sence, Lord. Oh, Ho - ly Spi - rit You are

63 **D** **G** **Em7** **D** *Band strong and building... Drums snr 16ths*

wel - come here, come flood this place and fill the at - mos - phere. Your glo - ry God is what our

67 **D** **G** **Em7** *Drum fill - - - - -*

hearts long for, to be o - ver - come by Your pre - sence, Lord.

70 **Inst. 2** *Full drive! El Gtr lead* **D** *El. Gtr* **Gma7** **Em7** *W.L. ad libs*

74 **D** **Gma7** **1 Em7**

78 **2 Em7** **D** **Gma7** **7 Chorus** *Gtr picking & pads + cymbal quarters 2ndX*

Oh Ho - ly Spi - rit You are wel - come here, come flood this place and fill the

82

at - mos - phere. Your glo - ry God is what our hearts long for, to be o - ver - come by Your pre - sence, Lord

87

Tag *repeat as desired*

D *Gtr picking & pads
+ cymbal quarters 2ndX*

W.L. ad libs

Holy Spirit

(based on the recording from the Jesus Culture album "Live from New York (with Martin Smith)")
www.praisecharts.com/25415

Bryan Torwalt and Katie Torwalt
Arr. by Joel Mott

With passion ♩=72

D

Gma⁷

3

1 Verse

mf - mf

1x - W.L. or opt. all There's no - thing worth more, that will ev - er come close;
2x - All TEN/W.L. opt prime unis. with S/A

D

5

no thing can com - pare You're our Liv - ing Hope,

Gma⁷

7

Detailed description: This system contains measures 7 and 8. The vocal line (SATB) has lyrics "no thing can com - pare" in measure 7 and "You're our Liv - ing Hope," in measure 8. The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand. A *Gma⁷* chord is indicated above the piano part in measure 7. A piano dynamic marking (*p.*) is present at the end of both measures.

Your pre - sence,

D

9

Detailed description: This system contains measures 9 and 10. The vocal line has lyrics "Your pre - sence," in measure 10. The piano accompaniment continues with the eighth-note pattern. A *D* chord is indicated above the piano part in measure 9. A piano dynamic marking (*p.*) is present at the end of both measures.

Lord. (Lord).

Gma⁷

11

Detailed description: This system contains measures 11 and 12. The vocal line has lyrics "Lord. (Lord)." in measure 11. The piano accompaniment continues with the eighth-note pattern. A *Gma⁷* chord is indicated above the piano part in measure 11. A piano dynamic marking (*p.*) is present at the end of both measures.

I've tast - ed and seen of the sweet - est of loves;

D

13

This system contains the vocal and piano parts for measures 13 and 14. The vocal line is in treble clef with a key signature of two sharps (D major). The piano accompaniment is in bass clef. The lyrics are: "I've tast - ed and seen of the sweet - est of loves;". A chord symbol "D" is placed below the piano part. The measure number "13" is at the start of the system.

when my heart be - comes free and my shame is un -
(and my shame is

Gma⁷

15

This system contains the vocal and piano parts for measures 15 and 16. The vocal line is in treble clef. The piano accompaniment is in bass clef. The lyrics are: "when my heart be - comes free and my shame is un - (and my shame is". A chord symbol "Gma⁷" is placed below the piano part. The measure number "15" is at the start of the system.

un - done, - done,) Your pre - sence,

D

17

This system contains the vocal and piano parts for measures 17 and 18. The vocal line is in treble clef. The piano accompaniment is in bass clef. The lyrics are: "un - done, - done,) Your pre - sence,". A chord symbol "D" is placed below the piano part. The measure number "17" is at the start of the system.

Lord.

Gma⁷

19

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of two sharps (D major). It features a melodic line with a long, sweeping slur over several measures. The bottom staff is a piano accompaniment in bass clef, providing harmonic support with chords and moving lines. The measure number '19' is printed at the bottom left.

20

Detailed description: This system contains the piano accompaniment for the second system, spanning measures 19 and 20. It consists of two staves: a treble clef staff and a bass clef staff. The music continues with a steady accompaniment pattern. The measure number '20' is printed at the bottom left.

2 Chorus *mf - f* 1x - unison
2x - opt. parts

Ho - ly Spi - rit You are wel - come here, come

D

21

Detailed description: This system marks the beginning of the chorus. It includes a vocal line with lyrics: "Ho - ly Spi - rit You are wel - come here, come". The piano accompaniment is in a steady, rhythmic pattern. The measure number '21' is printed at the bottom left.

22

Detailed description: This system contains the piano accompaniment for the third system, spanning measures 21 and 22. It consists of two staves: a treble clef staff and a bass clef staff. The music continues with a steady accompaniment pattern. The measure number '22' is printed at the bottom left.

flood this place and fill the at - mos - phere. Your

Gma⁷ Em⁷

23

Detailed description: This system contains the vocal line and piano accompaniment for the fourth system, spanning measures 22 and 23. The vocal line continues with lyrics: "flood this place and fill the at - mos - phere. Your". The piano accompaniment changes chords, with Gma⁷ and Em⁷ indicated. The measure number '23' is printed at the bottom left.

24

Detailed description: This system contains the piano accompaniment for the fifth system, spanning measures 23 and 24. It consists of two staves: a treble clef staff and a bass clef staff. The music continues with a steady accompaniment pattern. The measure number '24' is printed at the bottom left.

glo - ry God is what our hearts long is for, to be

D

25

1 - to verse 2

o - ver - come by Your pre - sence, Lord.

Gma⁷

Em⁷

D

27

to 1

Gma⁷

Em⁷

30

2 - rpt. chorus to 2 3 Inst.

pre - sence, Lord. Oh pre - sence, Lord. *W.L. ad libs*

33

Em⁷ Em⁷ D

36

Gma⁷ Em⁷

39

D Gma⁷

3 Bridge

Let us be - come more a-ware of Your pre - sence,
W.L. or all ladies

Em⁷ G² D F# Em⁷ D F#

42

4 Bridge

let us ex - per - i - ence the glo - ry of Your good - ness. Let us be - come more a-ware

G² D F# Em⁷ D F# G² D F#

45

1 **to 4**

of Your pre - sence, let us ex - per - i - ence the glo - ry of Your good - ness.

Em⁷ D F# G² D F# Em⁷ D F#

48

2

ry of Your good - ness. Oh Lord!

Em⁷ D F# G Gma⁷

51

5 Chorus

Ho - ly Spi - rit You are wel - come here, come flood this place and fill the at - mos - phere. Your

D G D Em⁷

54

glo - ry God is what our hearts long for, to be o - ver - come by Your pre - sence, Lord. Oh,

D G D Em⁷

58

6 Chorus

Ho - ly Spi - rit You are wel - come here, come flood this place and fill the at - mos - phere. Your

D D/G Em⁷

62

glo - ry God is what our hearts long for, to be o - ver - come by Your

D D/G

66

Inst. 2

pre - sence, Lord. *W.L. ad libs*

Em⁷ D

69

Piano accompaniment for measures 72-75. The music is in D major and 4/4 time. The right hand features a steady eighth-note accompaniment, while the left hand plays a similar pattern. Chord changes are indicated above the staff: Gma⁷ (measures 72-73), Em⁷ (measures 74-75), and D (measures 76-77).

Vocal entry and piano accompaniment for measures 76-79. The vocal line begins with a fermata, followed by the lyrics "Oh Ho - ly Spi - rit You are". The piano accompaniment continues with the same eighth-note pattern. Chord changes are indicated: Gma⁷, Em⁷, Em⁷, and D. A first ending bracket labeled "1" covers measures 76-77, and a second ending bracket labeled "2" covers measures 78-79. A box labeled "7 Chorus" is placed above the vocal line in measure 79. Dynamics include *mp* and *mf*.

Vocal line and piano accompaniment for measures 80-83. The vocal line continues with the lyrics "wel - come here, come flood this place and fill the at - mos - phere. Your glo - ry God is what our". The piano accompaniment continues with the eighth-note pattern. Chord changes are indicated: Gma⁷, Em⁷, and D. Dynamics include *mf*.

84

hearts long for, to be o - ver - come by Your pre - sence, Lord

Gma⁷ Em⁷

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Tag repeat as desired

W.L. ad libs

D Gma⁷ Em⁷ D

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Holy Spirit

(based on the recording from the Jesus Culture album "Live from New York (with Martin Smith)")
www.praisecharts.com/25415

Bryan Torwalt and Katie Torwalt
Arr. by Joel Mott

With passion ♩=72 **1 Verse**

ml-mz

1x - W.L. or opt. all There's no - thing worth more, that will ev - er come close;
2x - All TEN/W.L. opt prime unis. with S/A

no thing can com - pare You're our Liv - ing Hope,

cues 2nd X

Your pre - sence, Lord. (Lord). I've tast - ed and seen

of the sweet - est of loves; when my heart be - comes free and my shame is un -
(and my shame is

17
un - done,)
done,
Your pre - sence, Lord.

21
2 Chorus *1x - unison*
2x - opt. parts
mf - f
Ho - ly Spi-rit You are wel - come here, come flood this place and fill the at - mos - phere. Your

25
1 - to verse 2
glo - ry God is what our hearts long for, to be o - ver - come by Your pre - sence, Lord.

29
to 1 2 - rpt. chorus to 2 3
pre - sence, Lord. Oh pre - sence, Lord.

35
3 Bridge *mf*
Inst.
W.L. ad libs Let us be - come more a - ware of Your pre - sence,
W.L. or all ladies

4 Bridge *fz*

let us ex - per - i - ence the glo - ry of Your good - ness. Let us be - come more a - ware

45

of Your pre - sence, let us ex - per - i - ence the glo - ry of Your good - ness.

48

ry of Your good - ness. Oh Lord!

51

5 Chorus *mf*

wel - come here, come flood this place and fill the at - mos - phere. Your glo - ry God is what our

55

6 Chorus

hearts long for, to be o - ver - come by Your pre - sence, Lord. Oh, Ho - ly Spi - rit You are

59

63
wel - come here, come flood this place and fill the at - mos - phere. Your glo - ry God is what our

67
hearts long for, to be o - ver - come by Your pre - sence, Lord. *W.L. ad libs*
Inst. 2

71
1 2 **7 Chorus**
Oh Ho - ly Spi - rit You are wel - come here, come

81
flood this place and fill the at - mos - phere. Your glo - ry God is what our hearts long for, to be

85
Tag *repeat as desired*
o - ver - come by Your pre - sence, Lord *W.L. ad libs*

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With passion ♩ = 72

D

mp Gtr picking & pads
+ cymbal quarters 2ndX

1 Verse

Gma⁷

D 1x - Gtr cont.
2x - full band - toms feel

mp - mf

"There's nothing worth more..."

Gma⁷ D

Gma⁷ D

Gma⁷ D Gma⁷

2 Chorus

D "Holy Spirit..."

mf - f 1x - band in - still spacious - kick/bass fig
2x - more driving

Gma⁷ Em⁷ D

Gma⁷ Em⁷ El. Gtr

1 - to verse 2

f Full band - driving
Kick on all 4

30 *Gma7* *Em7* **to 1** *Em7* **to 2** *2 - rpt. chorus*

34 **3** *Em7* *El. Gtr* **Inst.** *D* *Gma7* *Full drive!*

38 *Em7* *D* *Gma7*

42 **3 Bridge** "Let us become..." *Em7* *G2* *D/F#* *Em7* *D/F#* *G2* *D/F#* *Em7* *D/F#* *Band out - pads only with drums*

47 **4 Bridge** "Let us become..." *G2* *D/F#* *Em7* *D/F#* *G2* *D/F#* *1 Em7* *D/F#* **to 4** *1x - building* *2x - full drive*

51 *2 Em7* *D/F#* *G* *Gma7*

54 **5 Chorus** *D* "Holy Spirit..." *D/G* *Em7* *D* *D/G* *Bass holds w/ pad (gtrs out)* *simple cymbal time*

61 **6 Chorus** *Em7* *D* "Holy Spirit..." *D/G* *Full band in on holds* *Bass/Kick all 4*

65 **Em⁷** **D** **D/G**

*Band strong and building...
Drums snr 16ths*

Inst. 2

69 **Em⁷** **D** *El. Gtr*

*Full drive!
El Gtr lead*

72 **Gma⁷** **Em⁷** **D**

75 **Gma⁷** **Em⁷** **1 Em⁷** **2**

7 Chorus

79 **D** "Holy Spirit..." **Gma⁷**

*mf Gtr picking & pads
+ cymbal quarters 2ndX*

82 **Em⁷** **D**

Tag

85 **Gma⁷** **Em⁷** **D** *repeat as desired*

88 **Gma⁷** **Em⁷** **D**

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D

Gtr picking & pads
+ cymbal quarters 2ndX

Gma⁷

1 Verse

D "There's nothing worth more..." Gma⁷ D

1x - *Gtr* cont.
2x - full band - toms feel

Gma⁷ D

Gma⁷ D

Gma⁷

2 Chorus

D "Holy Spirit..." Gma⁷ Em⁷ D

1x - band in - still spacious - kick/bass fig
2x - more driving

Gma⁷ Em⁷ El. Gtr

Full band - driving
Kick on all 4

30 *Gma⁷* *Em⁷* **to 1** *2 - rpt. chorus* *Em⁷* **to 2**

34 **3** *Em⁷* *El. Gtr* **Inst.** *D* *Gma⁷*

Full drive!

38 *Em⁷* *D* *Gma⁷*

42 **3** *Bridge* "Let us become..."

Em⁷ *G²* *D* *F#* *Em⁷* *D* *F#* *G²* *D* *F#* *Em⁷* *D* *F#*

Band out - pads only with drums

47 **4** *Bridge* "Let us become..."

G² *D* *F#* *Em⁷* *D* *F#* *G²* *D* *F#* **1** *Em⁷* *D* *F#* **to 4**

1x - building *2x - full drive* *2nd XO - gtr, bell, etc*

51 **2** *Em⁷* *D* *F#* *G* *Gma⁷*

54 **5** *Chorus* "Holy Spirit..."

D *D* *G* *Em⁷* *D* *D* *G*

Bass holds w/ pad (gtrs out) *simple cymbal time*

61 **6** *Chorus* "Holy Spirit..."

Em⁷ *D* *D* *G*

Full band in on holds *Bass/Kick all 4*

65 **Em⁷** **D** **D/G**

*Band strong and building...
Drums snr 16ths*

69 **Em⁷** **D** **El. Gtr**

Inst. 2

*Full drive!
El Gtr lead*

72 **Gma⁷** **Em⁷** **D**

75 **Gma⁷** **Em⁷** **1 Em⁷** **2**

7 Chorus

79 **D** *"Holy Spirit..."* **Gma⁷**

*m2 Gtr picking & pads
+ cymbal quarters 2ndX*

82 **Em⁷** **D**

Tag

85 **Gma⁷** **Em⁷** **D repeat as desired**

88 **Gma⁷** **Em⁷** **D**

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1 Verse

2 Chorus

2nd X only

2nd & 3rd Xs only

"There's nothing worth more..."

"Holy Spirit..."

22

1 - to verse 2 (play)

to 1

28

2 - rpt. chorus

to 2

3

Inst.

33

38

3 Bridge

4 Bridge

2nd X only

"Let us become..."

"Let us become..."

42

1

to 4

2

49

53

5 Chorus

6 Chorus

"Holy Spirit..." "Holy Spirit..."

70

Inst. 2

74

79

7 Chorus

Tag repeat as desired

"Holy Spirit..."

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With passion ♩=72

1 Verse

2 Chorus

2nd X only

2nd & 3rd Xs only

"There's nothing worth more..."

"Holy Spirit..."

22

1 - to verse 2
(play)

to 1

28

2 - rpt. chorus

to 2

3

Inst.

33

38

3 Bridge

4 Bridge

2nd X only

"Let us become..."

"Let us become..."

42

1

to 4

2

(play)

49

53 **5 Chorus** **6 Chorus**

"Holy Spirit..." "Holy Spirit..."

70 **Inst. 2**

"Holy Spirit..."

74

"Holy Spirit..."

79 **7 Chorus** **Tag** *repeat as desired*

"Holy Spirit..."

Holy Spirit

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Arr. by Joel Mott

With passion ♩ = 72

1 Verse

2 Chorus

2nd X only 2nd & 3rd Xs only

"There's nothing worth more..." "Holy Spirit..."

22

1 - to verse 2 (play) to 1

28

2 - rpt. chorus to 2 3 Inst.

33

38

4 Bridge 3 Bridge 2nd X only

42

"Let us become..." "Let us become..."

1 to 4 2

(play)

49

53 5 Chorus 6 Chorus

"Holy Spirit..." "Holy Spirit..."

70 Inst. 2

"Holy Spirit..."

75

"Holy Spirit..."

79 7 Chorus Tag *repeat as desired*

"Holy Spirit..."

Holy Spirit

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With passion ♩ = 72

1 Verse

2nd X only

"There's nothing worth more..."

13

2 Chorus

2nd X only

2nd & 3rd Xs only

19

"Holy Spirit..."

1 - to verse 2

(play)

24

to 1

2 - rpt. chorus

to 2

30

Inst.

3

34

39

4 Bridge

2nd X only

3 Bridge

43 "Let us become..."

44 "Let us become..."

1

to 4

2

5 Chorus

50 (play)

51 "Holy Spirit..."

6 Chorus

55

56 "Holy Spirit..."

Inst. 2

70

1

2

74

7 Chorus

Tag

repeat as desired

79 "Holy Spirit..."

Holy Spirit

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Arr. by Joel Mott

With passion ♩ = 72 **1 Verse**

2nd X only

"There's nothing worth more..."

13

2 Chorus

19

2nd X only 2nd & 3rd Xs only

"Holy Spirit..."

24

1 - to verse 2 (play)

30

to 1 2 - rpt. chorus to 2

34

3 **Inst.**

39

43 **3 Bridge** "Let us become..." **4 Bridge** *2nd X only* "Let us become..."

50 **1** **to 4** **2** **5 Chorus** "Holy Spirit..."

55 **6 Chorus** "Holy Spirit..."

70 **Inst. 2**

75 **1** **2**

79 **7 Chorus** "Holy Spirit..." **Tag** *repeat as desired*

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With passion ♩ = 72

1 Verse

2nd X only

"There's nothing worth more..."

2 Chorus

"Holy Spirit..."

2nd & 3rd Xs only

2nd X only

1 - to verse 2

(play)

to 1

2 - rpt. chorus

to 2

3

Inst.

3 Bridge

4 Bridge

"Let us become..."

2nd X only

Holy Spirit

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Arr. by Joel Mott

With passion ♩ = 72

1 Verse

2nd X only

"There's nothing worth more..."

13

2 Chorus

"Holy Spirit..."

2nd X only 2nd & 3rd Xs only

19

1 - to verse 2

(play)

25

to 1

2 - rpt. chorus

to 2

3

Inst.

31

36

3 Bridge

4 Bridge

"Let us become..."

2nd X only

41

48

1

to 4

(play)

2

Musical staff 48-51: Treble clef, key signature of D major (F#, C#, G#). Measures 48-51. Measure 50 contains a first ending bracket labeled '1' and a second ending bracket labeled '2'. A box labeled 'to 4' is positioned above the staff between measures 50 and 51, with '(play)' written below it.

52

5 Chorus

"Holy Spirit..."

6

Musical staff 52-55: Treble clef, key signature of D major. Measures 52-55. Measure 52 has a bass clef below it. Above measure 52 is a box labeled '5 Chorus'. Above measure 54 is the text '"Holy Spirit..."' with a slur underneath. Measure 55 contains a whole note chord labeled '6'.

62

6 Chorus

"Holy Spirit..."

Inst. 2

6

Musical staff 62-65: Treble clef, key signature of D major. Measures 62-65. Measure 62 has a bass clef below it and the text '"Holy Spirit..."' below it. Above measure 62 is a box labeled '6 Chorus'. Above measure 64 is a box labeled 'Inst. 2'. Measure 65 contains a whole note chord labeled '6'.

71

Musical staff 71-73: Treble clef, key signature of D major. Measures 71-73.

74

Musical staff 74-76: Treble clef, key signature of D major. Measures 74-76.

77

1

2

7 Chorus

Tag repeat as desired

8

4

"Holy Spirit..."

Musical staff 77-80: Treble clef, key signature of D major. Measures 77-80. Measure 77 has a first ending bracket labeled '1' and a second ending bracket labeled '2'. Above measure 77 is a box labeled '7 Chorus'. Above measure 79 is a box labeled 'Tag repeat as desired'. Measure 79 contains a whole note chord labeled '8'. Measure 80 contains a whole note chord labeled '4'.

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With passion ♩ = 72
2nd X only
soft Shaker

1

2

Wind chimes

p

pp

1 Verse

(Shaker)

5

mp-mf "There's nothing worth more..."

2nd X only
Sus. cymb

p

9

p

mf

14

p

mf

2 Chorus

19

All times
Sus. cymb

mp *mf* - *f* "Holy Spirit..."

23

mp *mf* - *f*

1 - to verse 2

28

Tambourine

mp *f*

32

to 1 2 - rpt. chorus to 2 3

mp *mf*

Inst.

35

Tambourine

3 Bridge

39

"Let us become..."

4 Bridge

44

Tambourine

"Let us become..."

50

1 to 4 2

5 Chorus

53

"Holy Spirit..."

6 Chorus

61

Tamb

"Holy Spirit..."

Musical notation for measures 66-68. The top staff features a series of rhythmic patterns with accents and slurs. The bottom staff shows a bass line with notes and rests. Measure 66 is marked at the beginning.

Inst. 2

Tambourine

Musical notation for measures 69-71. Measure 69 is marked. The top staff continues with rhythmic patterns, and the bottom staff has notes. A double bar line with repeat dots is present in measure 71.

Musical notation for measures 72-76. Measures 72-76 are marked with repeat signs (slashes with dots) in both staves, indicating a section to be repeated.

Musical notation for measures 77-78. Measure 78 is marked. A box labeled "7 Chorus" spans measures 77 and 78. The text "Holy Spirit..." is written above the staff. Dynamics include *mp* and *fz*. A "6" is written above the staff in measure 78.

Tag repeat as desired

Musical notation for measures 87-90. Measure 87 is marked. A box labeled "Tag" spans measures 87 and 90. The text "repeat as desired" is written above the staff. Dynamics include *mp* and *fz*. A "2" is written above the staff in measure 88.

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With passion ♩=72 **1 Verse**

2nd X only

"There's nothing worth more..." *mf*

10

2nd X only

2 Chorus

"Holy Spirit..."
2nd & 3rd Xs only

mf

16

2nd X only

mf *f*

22

1 - to verse 2

mf

29

to 1 2 - rpt. chorus to 2

mf

34

3 **Inst.**

mf

39

3 Bridge

"Let us become..." *mf*

47 **4 Bridge** "Let us become..."

1 to 4 2

52 **5 Chorus** "Holy Spirit..." **6 Chorus**

"Holy Spirit..."

66 **Inst. 2**

mf

71

76 **7 Chorus** **Tag** repeat as desired

"Holy Spirit..."

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Arr. by Joel Mott

With passion ♩ = 72

1 Verse

2nd X only

"There's nothing worth more..."

11

2 Chorus

All times "Holy Spirit..."

16

2nd & 3rd Xs only

All times

22

2nd & 3rd Xs only

1 - to verse 2 (play)

27

Inst.

to 1

2 - rpt. chorus

to 2

3

32

36

4 Bridge

2nd X only

3 Bridge

41

"Let us become..." "Let us become..."

50

(play) to 4

5 Chorus

"Holy Spirit..."

6 Chorus

54

"Holy Spirit..."

Inst. 2

70

ff

7 Chorus

75

"Holy Spirit..."

Tag

repeat as desired

87

mp

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With passion ♩ = 72

1 Verse

2nd X only

"There's nothing worth more..."

11

All times 2 Chorus
"Holy Spirit..."

22
2nd & 3rd Xs only All times

27
2nd & 3rd Xs only 1 - to verse 2 (play)

32
to 1 2 - rpt. chorus to 2 3 Inst.

36

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With passion ♩ = 72

2nd X only

1 Verse

2nd X only

"There's nothing worth more..."

2 Chorus

All times

"Holy Spirit..."

1 - to verse 2

to 1

2 - rpt. chorus

to 2

3

Inst.

38

Musical staff for measures 38-42. The staff is in treble clef with a key signature of two sharps (D major). It features a melodic line with various note values, including eighth and sixteenth notes, and rests. A fermata is placed over the final measure of this system.

43

3 Bridge **4 Bridge** "Let us become..."
1x - 2nds only (stems down)
2x - All

Musical staff for measures 43-49. It begins with a measure rest for 4 measures, followed by a repeat sign. The text "Let us become..." is written below the staff. The music consists of a steady eighth-note pattern. A key signature change to one sharp (D minor) is indicated at the end of the system.

50

1 to 4 2

Musical staff for measures 50-52. It features a melodic line with eighth notes and a repeat sign. The text "1 to 4 2" is written above the staff.

53

5 Chorus **6 Chorus** "Holy Spirit..."

Musical staff for measures 53-59. It features a melodic line with eighth notes and a repeat sign. The text "5 Chorus" and "6 Chorus" are written above the staff, and "Holy Spirit..." is written below. A measure rest for 6 measures is shown at the end of the system.

63

Musical staff for measures 63-66. It features a melodic line with eighth notes and a repeat sign.

67

Musical staff for measures 67-70. It features a melodic line with eighth notes and a repeat sign.

70

Inst. 2

Musical staff for measures 70-73. It features a melodic line with eighth notes and a repeat sign. The text "Inst. 2" is written above the staff.

75

7 Chorus

mp
"Holy Spirit..."

80

Tag repeat as desired

mp

p

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With passion ♩=72
2nd X only

Musical staff 1: Introduction. Key signature: one sharp (F#). Time signature: 4/4. The staff contains a melodic line starting with a half note G4, followed by a half note A4, a half note B4, and a half note C5. Dynamics include piano (p) and mezzo-piano (mp). A repeat sign is at the end.

1 Verse

"There's nothing worth more..."

Musical staff 2: Verse 1, measure 5. The staff contains a melodic line starting with a half note G4, followed by a half note A4, a half note B4, and a half note C5. Dynamics include mezzo-forte (mf) and piano (p).

Musical staff 3: Verse 1, measure 12. The staff contains a melodic line starting with a half note G4, followed by a half note A4, a half note B4, and a half note C5. Dynamics include mezzo-forte (mf) and piano (p).

2 Chorus

All times "Holy Spirit..."

Musical staff 4: Chorus, measure 18. The staff contains a melodic line starting with a half note G4, followed by a half note A4, a half note B4, and a half note C5. Dynamics include mezzo-forte (mf) and piano (p).

1 - to verse 2

Musical staff 5: Verse 2, measure 23. The staff contains a melodic line starting with a half note G4, followed by a half note A4, a half note B4, and a half note C5. Dynamics include mezzo-forte (mf) and piano (p).

to 1

2 - rpt. chorus

to 2

Musical staff 6: Verse 2, measure 29. The staff contains a melodic line starting with a half note G4, followed by a half note A4, a half note B4, and a half note C5. Dynamics include mezzo-forte (mf) and piano (p).

3

Inst.

Musical staff 7: Instrumental, measure 34. The staff contains a melodic line starting with a half note G4, followed by a half note A4, a half note B4, and a half note C5. Dynamics include mezzo-forte (mf) and piano (p).

39 3 Bridge

mf "Let us become..."

47 4 Bridge *"Let us become..."*

mf

50

mf

53 5 Chorus *"Holy Spirit..."* 6 Chorus

mf "Holy Spirit..."

63

mf

67 Inst. 2

mf

71

mf

76 7 Chorus *"Holy Spirit..."*

mf "Holy Spirit..."

81 Tag *repeat as desired*

mf

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2nd X only

1 Verse

"There's nothing worth more..."

2 Chorus

"Holy Spirit..."

All times

1 - to verse 2

to 1

2 - rpt. chorus

to 2

3

Inst.

38 **3 Bridge** "Let us become..."

47 **4 Bridge** "Let us become..." cues in basses 2ndX

51 **5 Chorus** "Holy Spirit..."

55 **6 Chorus** "Holy Spirit..."

65

69 **Inst. 2**

72

75

79 **7 Chorus** "Holy Spirit..." **Tag** repeat as desired

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With passion ♩=72

2nd X only

1 Verse

2nd X only

2 Chorus

All times

"Holy Spirit..."

20

1 - to verse 2

26

to 1

2 - rpt. chorus

to 2

3

31

Inst.

35

3 Bridge

"Let us become..."

40

4 Bridge 1x - 2nds only (stems down)
2x - All

1 to 4

"Let us become..."

5 Chorus

"Holy Spirit..."

6 Chorus

"Holy Spirit..."

Inst. 2

72

Musical score for measures 72-74. The piece is in D major (two sharps) and 4/4 time. The right hand features a melodic line with a long slur over measures 72 and 73, and a final flourish in measure 74. The left hand plays a steady eighth-note accompaniment.

75

Musical score for measures 75-77. The right hand continues the melodic line with a first ending bracket over measures 76 and 77. The left hand maintains the eighth-note accompaniment.

78

2

7 Chorus

mp

"Holy Spirit..."

6

8

mp

Tag repeat as desired

Musical score for measures 78-87. Measure 78 begins with a second ending bracket. Measures 79-80 are marked *mp* and contain the lyrics "Holy Spirit...". Measures 81-82 are marked with a 6-measure rest. Measures 83-84 are marked with an 8-measure rest. Measures 85-86 are marked *mp* and contain a "Tag" section with a repeat sign and the instruction "repeat as desired". Measure 87 concludes the section.

88

Musical score for measures 88-91. The right hand plays a simple melodic line, and the left hand plays a simple bass line. The piece concludes with a final chord in measure 91.

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Bryan Torwalt and Katie Torwalt
Arr. by Joel Mott

With passion ♩ = 72

SA

TB

Piano

Rhythm

Trumpet 1-2

Alto Sax
(Trumpet 3)

Trombone 1-2
(Tenor Sax 1-2)

Bass Trombone

Percussion

Horn 1-2

Flute (Oboe) 1-3
(Clarinet)

Violin

Viola

Cello-Bass

D

Gma⁷

m^l

m^l Gtr picking & pads
+ cymbal quarters 2ndX

2

3

4

2nd X only
soft Shaker

p

Wind chimes

p

2nd X only

p

2nd X only

p

2nd X only

p

p

m^l

m^l

1 Verse

SA *mf-mfz*
1x - W.L. or opt. all
2x - All
There's no - thing worth more,
TEN/W.L. opt prime unis. with S/A
that will ev - er come close;
no thing can com - pare

TB

Piano
D *mf-mfz*
Gma7
add cues 2nd X

Rhythm
D *mf-mfz*
1x - Gtr cont.
2x - full band - toms feel
5 6 7

Tpt. 1-2

A. Sax (Tpt. 3)

Trb. 1-2 (T. Sax 1-2)
2nd X only

B. Tbn.
2nd X only

(Shaker)

Perc.
mf-mfz
2nd X only
Sus. cymb

Hrn. 1-2
mf
2nd X only

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

Vln.
2nd X only
mf

Vla.
mf

Vc.-D.B.
mf

mf

mf

SA
TB
Piano
Rhythm
Tpt. 1-2
A. Sax (Tpt. 3)
Trb. 1-2 (T. Sax 1-2)
B. Tbn.
Perc.
Hrn. 1-2
Fl. (Ob.) 1-3 (Clar.)
Vln.
Vla.
Vc.-D.B.

cues 2nd X

You're our Liv - ing Hope, Your pre - sence, Lord. (Lord).

D Gma⁷

D Gma⁷

8 9 10 11

2nd X only

SA
TB
Piano
Rhythm
Tpt. 1-2
A. Sax (Tpt. 3)
Trb. 1-2 (T. Sax 1-2)
B. Tbn.
Perc.
Hrn. 1-2
Fl. (Ob.) 1-3 (Clar.)
Vln.
Vla.
Vc.-D.B.

I've tast-ed and seen of the sweet-est of loves; when my heart be-comes free

D Gma⁷ D Gma⁷

12 13 14 15

2nd X only

m²

SA
(and my shame is un - done,) Your pre - sence, Lord.
TB
and my shame is un - done,

Piano
D Gma⁷

Rhythm
D Gma⁷

16 17 18 19

Tpt. 1-2

A. Sax
(Tpt. 3)

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

Perc.

Hrn. 1-2
2nd X only

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

Vln.

Vla.

Vc.-D.B.

2 Chorus *mf*-*f* 1x - unison
2x - opt. parts

SA
TB

Ho - ly Spi - rit You are wel - come here, come flood this place and fill the

Piano

D Gma7

Rhythm

20 21 22 23

1x - band in - still spacious - kick/bass fig
2x - more driving

Tpt. 1-2

2nd X only 2nd & 3rd Xs only

A. Sax (Tpt. 3)

2nd X only 2nd & 3rd Xs only

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

2nd X only 2nd & 3rd Xs only

B. Tbn.

2nd X only 2nd & 3rd Xs only

Perc.

All times Sus. cymb

Hrn. 1-2

2nd & 3rd Xs only

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

All times 2nd & 3rd Xs only

Vln.

All times

Vla.

All times

Vc.-D.B.

All times

SA
at - mos - phere. Your glo - ry God is what our hearts long for, to be o - ver - come by Your

TB

Piano
Em⁷ D Gma⁷

Rhythm
Em⁷ D Gma⁷
24 25 26 27

Tpt. 1-2

A. Sax
(Tpt. 3)

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

B. Tbn.

Perc.

Hrn. 1-2

Fl. (Ob.) 1-3
(Clar.)
All times 2nd & 3rd Xs only

Vln.

Vla.

Vc.-D.B.

1 - to verse 2 to 1

SA
pre - sence, Lord.

TB

Piano
Em⁷ D Gma⁷ Em⁷

Rhythm
Em⁷ El. Gtr Gma⁷ Em⁷
28 29 30 31 32
Full band - driving
Kick on all 4

Tpt. 1-2 (play)

A. Sax (Tpt. 3) (play)

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

B. Tbn. (play)

Perc.
Tambourine

Hrn. 1-2

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

Vln.

Vla.

Vc.-D.B.

2 - rpt. chorus to 2 3 Inst.

SA
pre - sence, Lord. Oh pre - sence, Lord. W.L. ad libs

TB

Piano
Em⁷ Em⁷ D

Rhythm
Em⁷ Em⁷ El. Gr D
Full drive!

33 34 35 36

Tpt. 1-2

A. Sax
(Tpt. 3)

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

B. Tbn.

Perc.
Tambourine

Hrn. 1-2

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

Vln.

Vla.

Vc.-D.B.

SA

TB

Piano

Rhythm

37 38 39 40

Tpt. 1-2

A. Sax
(Tpt. 3)

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

B. Tbn.

Perc.

Hrn. 1-2

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

Vln.

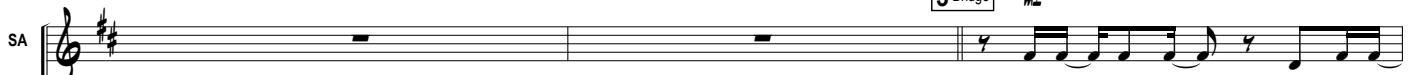
Vla.

Vc.-D.B.

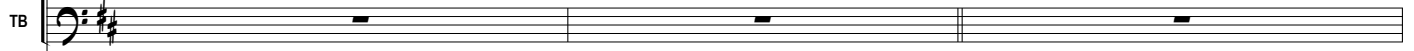
Gma⁷ Em⁷ D

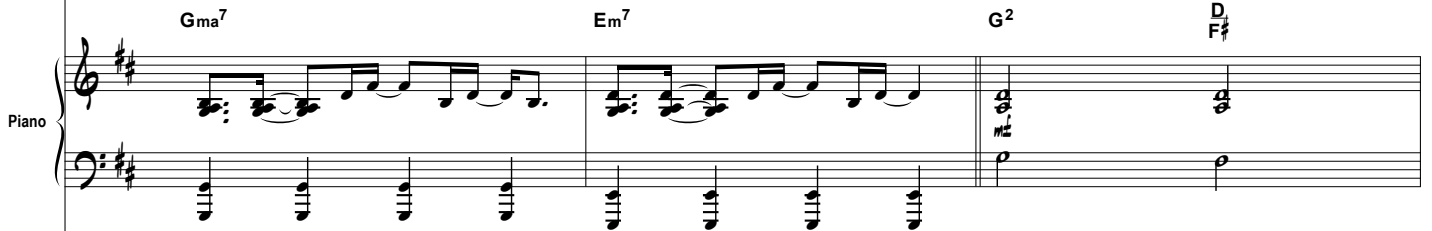
Gma⁷ Em⁷ D

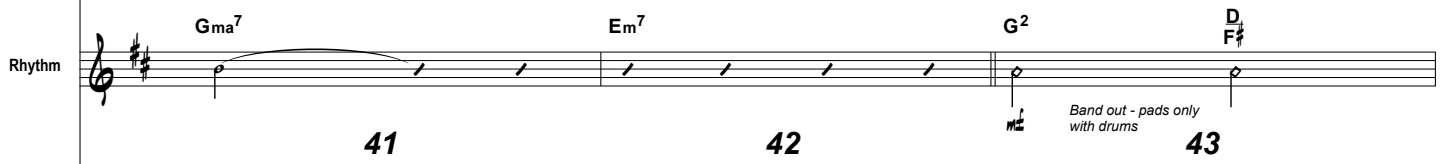
3 Bridge *mf*

SA 

Let us be - come more a - ware
W.L. or all ladies

TB 

Piano 

Rhythm 

41

42

43

Band out - pads only with drums

Tpt. 1-2 

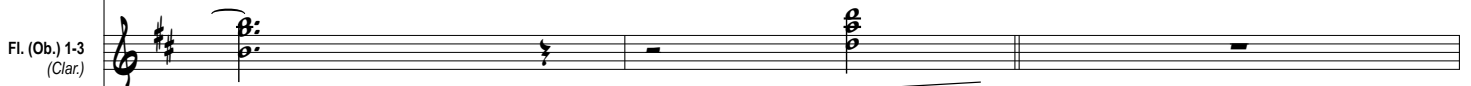
A. Sax (Tpt. 3) 

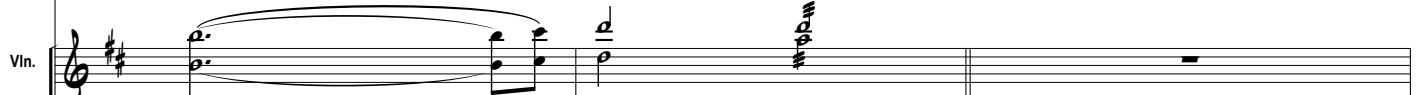
Trb. 1-2 (T. Sax 1-2) 


B. Tbn. 

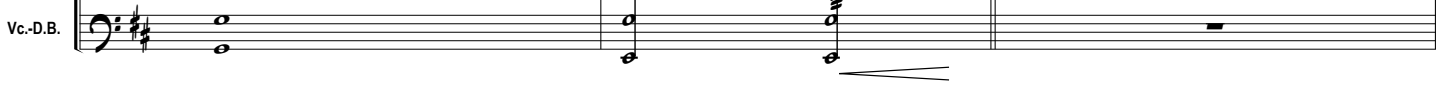
Perc. 

Hrn. 1-2 

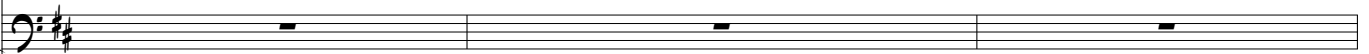
Fl. (Ob.) 1-3 (Clar.) 

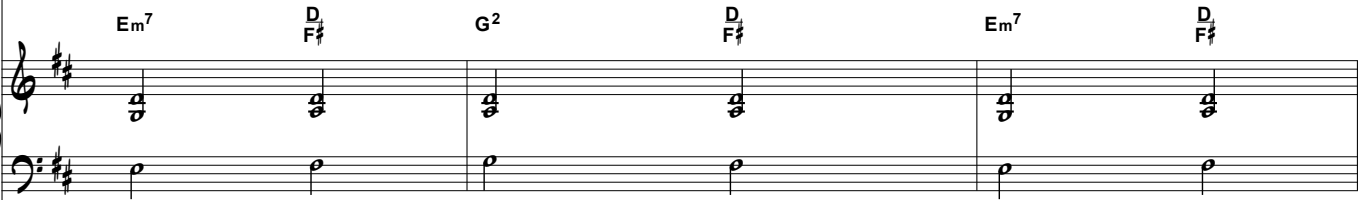
Vln. 


Vla. 

Vc.-D.B. 

SA 
of Your pre - sence, let us ex - per - i - ence the glo - ry of Your good - ness.

TB 

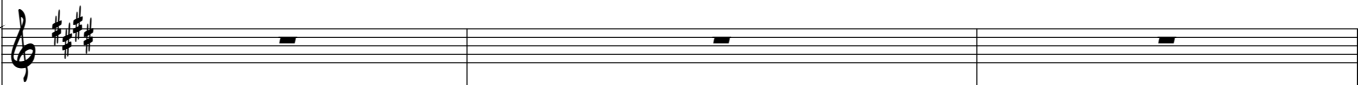
Piano 
Em⁷ D F# G² D F# Em⁷ D F#

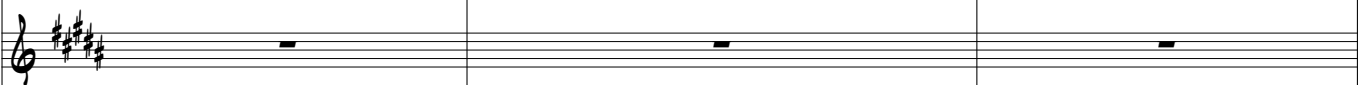
Rhythm 
Em⁷ D F# G² D F# Em⁷ D F#

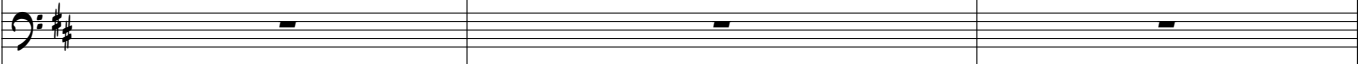
44

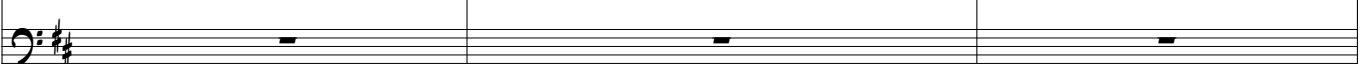
45

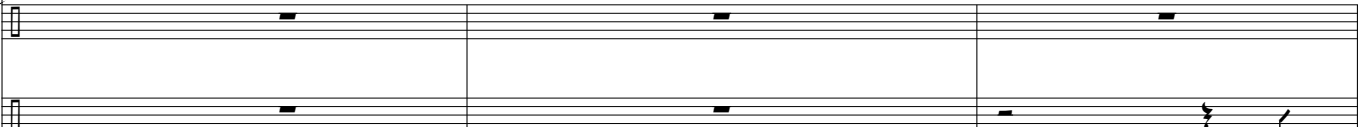
46

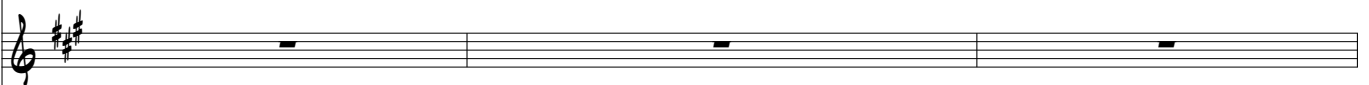
Tpt. 1-2 

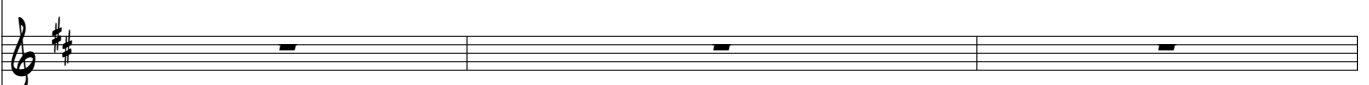
A. Sax (Tpt. 3) 

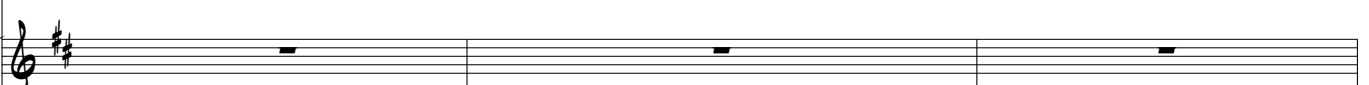
Trb. 1-2 (T. Sax 1-2) 

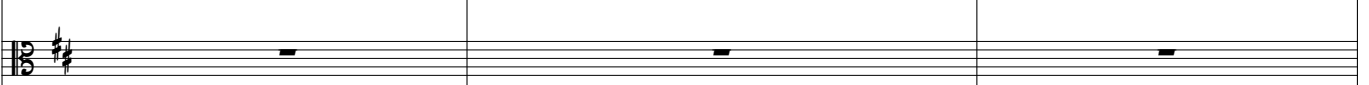
B. Tbn. 

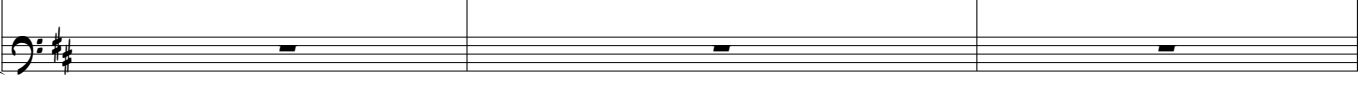
Perc. 

Hrn. 1-2 

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

Vln. 

Vla. 

Vc.-D.B. 

4 Bridge



SA
TB

Let us be - come more a - ware of Your pre - sence, let us ex - per - i - ence the glo -

Piano

G² D_{F#} Em⁷ D_{F#} G² D_{F#}

Rhythm

G² D_{F#} Em⁷ D_{F#} G² D_{F#}

1x - building
2x - full drive

47 48 49

Tpt. 1-2
A. Sax (Tpt. 3)
Trb. 1-2 (T. Sax 1-2)
B. Tbn.

2nd X only

Perc.

Tambourine

Hrn. 1-2
Fl. (Ob.) 1-3 (Clar.)

2nd X only

Vln.
Vla.
Vc.-D.B.

1x - 2nds only (stems down)
2x - All

cues in basses 2ndX

1 to 4 2

SA
ry of Your good - ness. ry of Your good - ness. Oh Lord!

TB

Piano
Em7 D F# Em7 D F# G Gma7

Rhythm
Em7 D F# Em7 D F# G Gma7

50 51 52 53

Tpt. 1-2 (play)

A. Sax (Tpt. 3) (play)

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

B. Tbn. (play)

Perc.

Hrn. 1-2

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

Vln.

Vla.

Vc.-D.B.

5 Chorus *mf*

SA
Ho - ly Spi - rit You are wel - come here, come flood this place and fill the at - mos - phere. Your

TB

Piano
D D G Em7

Rhythm
D D G Em7
mf Bass holds w/ pad (gtrs out) simple cymbal time

54 55 56 57

Tpt. 1-2

A. Sax (Tpt. 3)

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

B. Tbn.

Perc.

Hrn. 1-2

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

Vln.

Vla.

Vc.-D.B.

SA
glo - ry God is what our hearts long for, to be o - ver - come by Your pre - sence, Lord. Oh,

TB

Piano
D D G Em7

Rhythm
D D G Em7

58

59

60

61

Tpt. 1-2

A. Sax
(Tpt. 3)

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

B. Tbn.

Perc.

Hrn. 1-2

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

Vln.

Vla.

Vc.-D.B.

6 Chorus

SA
Ho - ly Spi - rit You are wel - come here, come flood this place and fill the at - mos - phere. Your

TB

Piano

D D G Em7

Rhythm

D D G Em7

Full band in on holds
Bass/Kick all 4

62 63 64 65

Tpt. 1-2

A. Sax
(Tpt. 3)

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

B. Tbn.

Perc.

Tamb

Hrn. 1-2

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

Vln.

Vla.

Vc.-D.B.

SA
glo - ry God is what our hearts long for, to be o - ver - come by Your pre - sence, Lord.

TB

Piano
D D G Em7

Rhythm
D D G Em7
Band strong and building...
Drums snr 16ths
66 67 68 69

Tpt. 1-2

A. Sax
(Tpt. 3)

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

B. Tbn.

Perc.

Hrn. 1-2

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

Vln.

Vla.

Vc.-D.B.

Inst. 2

SA

TB

W.L. ad libs

Piano

Rhythm

*Full drive!
El Gtr lead*

70 71 72 73

Tpt. 1-2

A. Sax
(Tpt. 3)

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

B. Tbn.

Perc.

Tambourine

Hrn. 1-2

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

Vln.

Vla.

Vc.-D.B.

D Gma⁷ Em⁷

D El. Gtr Gma⁷ Em⁷

1

SA

TB

Piano

Rhythm

74 75 76 77

Tpt. 1-2

A. Sax (Tpt. 3)

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

B. Tbn.

Perc.

Hrn. 1-2

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

Vln.

Vla.

Vc.-D.B.

D

Gma⁷

Em⁷

1

2

3

4

5

6

7

8

9

10

11

12

13

14

15

16

17

18

19

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21

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84

85

86

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91

92

93

94

95

96

97

98

99

100

2 *mf* 7 Chorus

SA Oh Ho - ly Spi - rit You are wel - come here, come flood this place and fill the

TB

Piano *Em*⁷ *D* *G*^{ma}⁷

Rhythm *D* *G*^{ma}⁷

78 *mf* *Gtr* picking & pads + cymbal *79* *80* *81*

Tpt. 1-2

A. Sax (Tpt. 3)

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

B. Tbn.

Perc.

Hrn. 1-2

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

Vln.

Vla.

Vc.-D.B.

SA
at - mos - phere. Your glo - ry God is what our hearts long for, to be o - ver - come by Your pre - sence, Lord

TB

Piano
Em⁷ D Gma⁷ Em⁷

Rhythm
Em⁷ D Gma⁷ Em⁷

82 83 84 85 86

Tpt. 1-2

A. Sax
(Tpt. 3)

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

B. Tbn.

Perc.

Hrn. 1-2

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

Vln.

Vla.

Vc.-D.B.

Tag repeat as desired

SA *W.L. ad libs*

TB

Piano

D Gma⁷ Em⁷ D

Rhythm

D Gma⁷ Em⁷ D

87

88

89

90

91

Tpt. 1-2

A. Sax (Tpt. 3)

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

B. Tbn.

Perc.

mf

Hrn. 1-2

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

mf

Vln.

mf

Vla.

mf

Vc.-D.B.

mf

Holy Spirit

(based on the recording from the Jesus Culture album "Live from New York (with Martin Smith)")
www.praisecharts.com/25415

Bryan Torwalt and Katie Torwalt
Arr. by Joel Mott

With passion ♩=72

E \flat

mp Gtr picking & pads
+ cymbal quarters 2ndX

1 Verse

1x - Gtr cont.
2x - full band - toms feel

3

A \flat ma7

There's no-thing worth more,
1x - W.L. or opt. all
2x - All

6

A \flat ma7

that will ev - er come close; no thing can com - pare You're our Liv - ing Hope,

9

E \flat

cues 2nd X A \flat ma7

Your pre - sence, Lord. (Lord).

13

E \flat

A \flat ma7

I've tast - ed and seen of the sweet - est of loves; when my heart be - comes free

16

E \flat

A \flat ma7

and my shame is un - done,
(and my shame is un - done,) Your pre - sence, Lord.

2 Chorus

20

E \flat

1x - band in - still spacious
2x - more driving

A \flat ma7

Ho - ly Spi - rit You are wel - come here, come flood this place and fill the
1x - unison
2x - opt. parts

24 Fm^7 $E\flat$ $A\flat ma^7$
at - mos - phere. Your glo - ry God is what our hearts long for, to be o - ver - come by Your

28 Fm^7 $E\flat$ $A\flat ma^7$
1 - to verse 2
Full band - driving
Kick on all 4
El. Gtr
pre - sence, Lord.

32 Fm^7 $E\flat$ Fm^7 $E\flat$ Fm^7 $E\flat$ Fm^7 $E\flat$
to 1 2 - rpt. chorus to 2 3
Full drive!
pre - sence, Lord. Oh pre - sence, Lord. W.L. ad libs

36 $E\flat$ $A\flat ma^7$ Fm^7 $E\flat$
El. Gtr

40 $A\flat ma^7$ Fm^7 $A\flat^2$ $E\flat$ G
3 Bridge Band out - pads only with drums
W.L. or all ladies
Let us be - come more a - ware

44 Fm^7 $E\flat$ $A\flat^2$ $E\flat$ Fm^7 $E\flat$ G
of Your pre - sence, let us ex - per - i - ence the glo - ry of Your good - ness.

47 $A\flat^2$ $E\flat$ Fm^7 $E\flat$ G
4 Bridge 1x - building 2x - full drive
Let us be - come more a - ware of Your pre - sence,

49 $A\flat^2$ $E\flat$ Fm^7 $E\flat$ Fm^7 $E\flat$ G
1 to 4 2
let us ex - per - i - ence the glo - ry of Your good - ness. ry of Your good - ness.

52 **5 Chorus** *Bass holds w/ pad (gtrs out) simple cymbal time*

56 *Eb Ab Fm7 Eb*

60 **6 Chorus** *Full band in on holds Bass/Kick all 4*

63 *Eb Ab Fm7 Eb* *Band strong and building... Drums snr 16ths*

67 *Eb Ab Fm7* *Drum fill - - - - -*

70 **Inst. 2** *Full drive! El Gtr lead*

74 *Eb Abma7 Fm7*

78 **7 Chorus** *Gtr picking & pads + cymbal quarters 2ndX*

82

Fm7 Eb Abma7 Fm7

at - mos - phere. Your glo - ry God is what our hearts long for, to be o - ver - come by Your pre - sence, Lord

87

Tag *repeat as desired*
E \flat *Gtr picking & pads*
+ cymbal quarters 2ndX

Abma7 Fm7 Eb

W.L. ad libs

Holy Spirit

(based on the recording from the Jesus Culture album "Live from New York (with Martin Smith)")
www.praisecharts.com/25415

Bryan Torwalt and Katie Torwalt
Arr. by Joel Mott

With passion ♩ = 72

E \flat

A \flat ma 7

3

1 Verse

mp - mf

1x - W.L. or opt. all
2x - All

There's no - thing worth more, that will ev - er come close;

TEN/W.L. opt prime unis. with S/A

E \flat

mp - mf

add cues 2nd X

5

no thing can com - pare You're our Liv - ing Hope,

Abma⁷

7

cues 2nd X

Your pre - sence,

E \flat

9

Lord. (Lord).

Abma⁷

11

13

E \flat

I've tast - ed and seen of the sweet - est of loves;

This system contains the vocal and piano parts for measures 13 and 14. The vocal line is in a soprano or alto clef, and the piano accompaniment is in a grand staff. The key signature is E-flat major. The lyrics are: "I've tast - ed and seen of the sweet - est of loves;".

15

A \flat ma 7

when my heart be - comes free and my shame is un -
(and my shame is

This system contains the vocal and piano parts for measures 15 and 16. The vocal line continues from the previous system. The piano accompaniment features a moving bass line. The lyrics are: "when my heart be - comes free and my shame is un - (and my shame is".

17

E \flat

un - done, - done,) Your pre - sence,

This system contains the vocal and piano parts for measures 17 and 18. The vocal line concludes with "un - done, - done,) Your pre - sence,". The piano accompaniment provides harmonic support. The key signature remains E-flat major.

Lord.

19

2 Chorus *mf - f* 1x - unison
2x - opt. parts

Ho - ly Spi - rit You are wel - come here, come

21

flood this place and fill the at - mos - phere. Your

23

glo - ry God is what our hearts long for, to be

25

E \flat

Detailed description: This system contains measures 25 and 26. The vocal line (SATB) has lyrics: "glo - ry God is what our hearts long for, to be". The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand. A key signature change to E-flat is indicated by the chord symbol E \flat below the piano part.

o - ver - come by Your pre - sence, Lord.

27

1 - to verse 2

A \flat ma 7 Fm 7 E \flat

Detailed description: This system contains measures 27 and 28. The vocal line has lyrics: "o - ver - come by Your pre - sence, Lord.". A first ending bracket labeled "1 - to verse 2" spans the end of measure 28. The piano accompaniment includes chord changes: A \flat ma 7 in measure 27, Fm 7 in measure 28, and E \flat in measure 29. Measure 29 shows a piano part with sustained chords and a bass line.

30

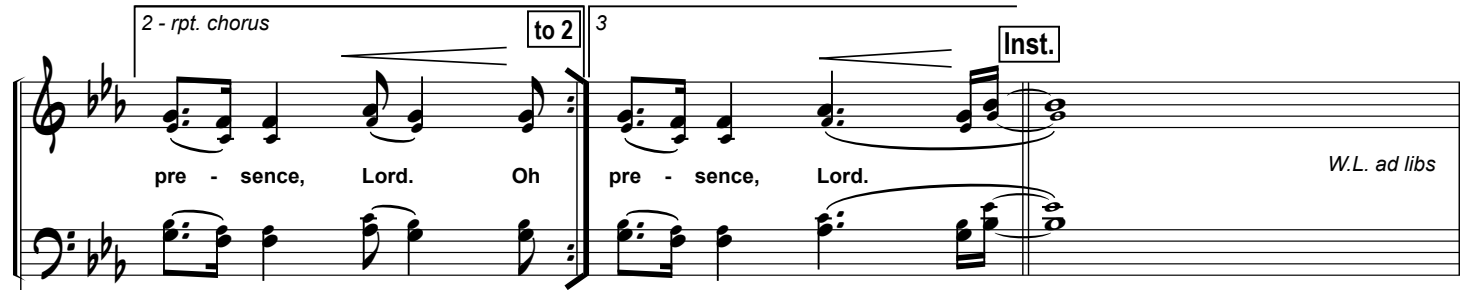
A \flat ma 7 Fm 7

to 1

Detailed description: This system contains measures 29 and 30. The vocal line is silent. The piano part continues with sustained chords and a bass line. Chord changes are indicated: A \flat ma 7 in measure 29 and Fm 7 in measure 30. A first ending bracket labeled "to 1" is at the end of measure 30.

2 - rpt. chorus to 2 ³ Inst.

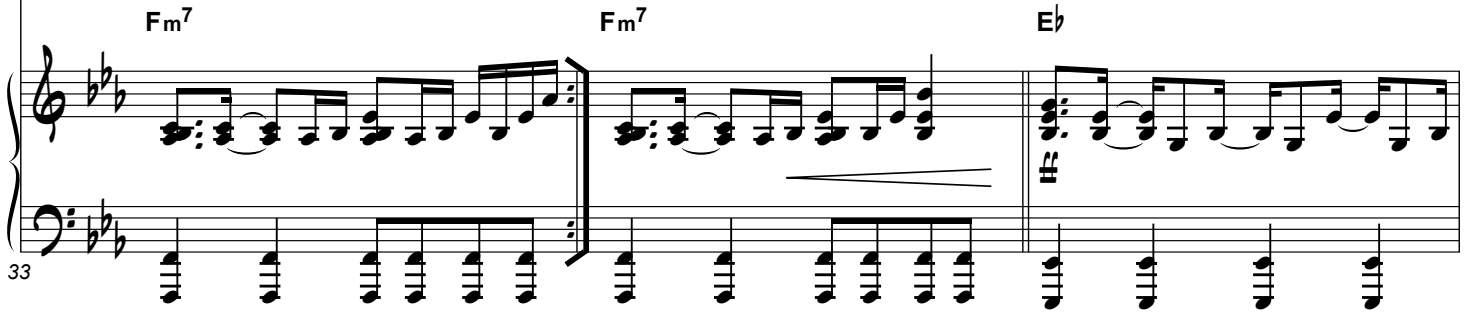
pre - sence, Lord. Oh pre - sence, Lord. W.L. ad libs



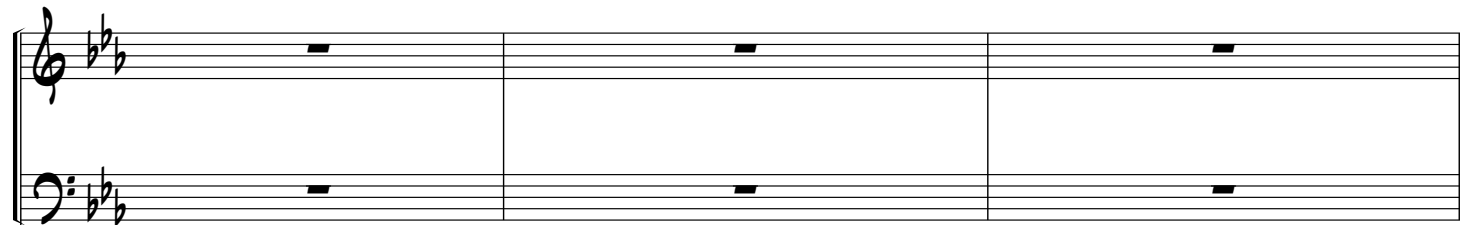
The vocal line consists of two phrases: "pre - sence, Lord. Oh" and "pre - sence, Lord.". The first phrase is marked "2 - rpt. chorus" and "to 2". The second phrase is marked "3" and "Inst.". The lyrics are written below the vocal staff. The key signature is E-flat major (three flats).

Fm⁷ Fm⁷ E \flat

33



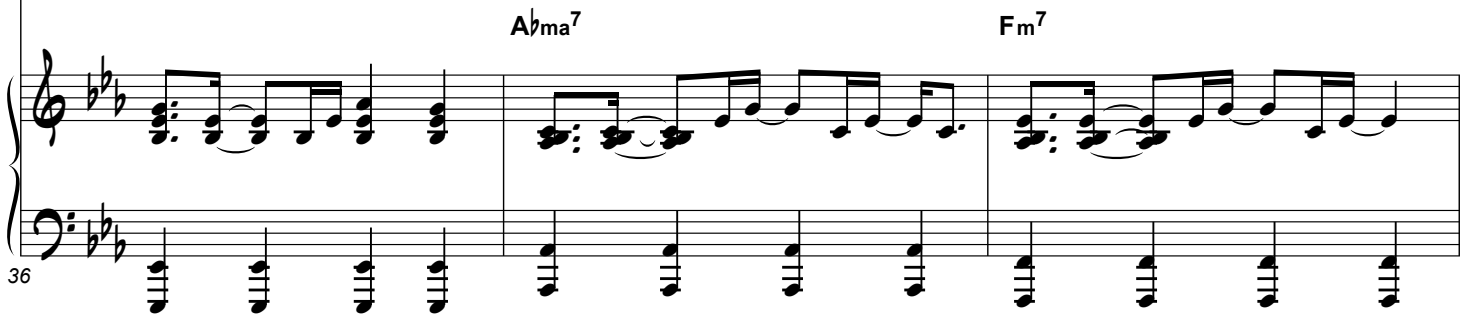
The piano accompaniment for measures 33-35 features a steady eighth-note accompaniment in the right hand and a bass line of chords in the left hand. The chords are Fm⁷, Fm⁷, and E \flat .



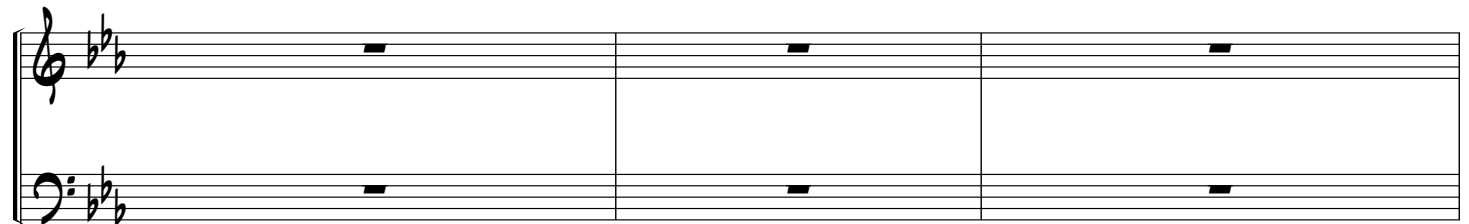
Measures 36-38 are empty staves for both the vocal and piano parts.

A \flat ma⁷ Fm⁷

36



The piano accompaniment for measures 36-38 continues with the eighth-note accompaniment. The chords are A \flat ma⁷ and Fm⁷.



Measures 39-41 are empty staves for both the vocal and piano parts.

E \flat A \flat ma⁷

39



The piano accompaniment for measures 39-41 continues with the eighth-note accompaniment. The chords are E \flat and A \flat ma⁷.

3 Bridge

mf

Let us be - come more a-ware of Your pre - sence,
W.L. or all ladies

Fm⁷ A \flat ² E \flat /G Fm⁷ E \flat /G

42

4 Bridge

f-f

let us ex - per - i - ence the glo - ry of Your good - ness. Let us be - come more a-ware

A \flat ² E \flat /G Fm⁷ E \flat /G A \flat ² E \flat /G

45

1

to 4

of Your pre - sence, let us ex - per - i - ence the glo - ry of Your good - ness.

Fm⁷ E \flat /G A \flat ² E \flat /G Fm⁷ E \flat /G

48

2

ry of Your good - ness. Oh Lord!

Fm⁷ Eb/G Ab Abma⁷

51

5 Chorus

Ho - ly Spi - rit You are wel - come here, come flood this place and fill the at - mos - phere. Your

E \flat Eb/Ab Fm⁷

54

glo - ry God is what our hearts long for, to be o - ver - come by Your pre - sence, Lord. Oh,

E \flat Eb/Ab Fm⁷

58

6 Chorus

Ho - ly Spi - rit You are wel - come here, come flood this place and fill the at - mos - phere. Your

E \flat E \flat / A \flat Fm⁷

62

glo - ry God is what our hearts long for, to be o - ver - come by Your

E \flat E \flat / A \flat

66

Inst. 2

pre - sence, Lord. *W.L. ad libs*

Fm⁷ E \flat

69

72

A \flat ma 7 Fm 7 E \flat

1 2 *mf* 7 Chorus

Oh Ho - ly Spi - rit You are

76

A \flat ma 7 Fm 7 Fm 7 E \flat

wel - come here, come flood this place and fill the at - mos - phere. Your glo - ry God is what our

80

A \flat ma 7 Fm 7 E \flat

84

hearts long for, to be o - ver - come by Your pre - sence, Lord

A \flat ma⁷ Fm⁷

Detailed description: This system contains measures 84, 85, and 86. The vocal line is in a soprano clef with lyrics: "hearts long for, to be o - ver - come by Your pre - sence, Lord". The piano accompaniment consists of a right-hand melody and a left-hand bass line. Chord symbols A \flat ma⁷ and Fm⁷ are placed above the piano staff. Measure numbers 84, 85, and 86 are indicated at the bottom of the piano staff.

87

Tag repeat as desired

W.L. ad libs

E \flat A \flat ma⁷ Fm⁷ E \flat

Detailed description: This system contains measures 87, 88, 89, and 90. Measure 87 is a 'Tag' section with the instruction 'repeat as desired' and 'W.L. ad libs' (with lyrics) in the vocal line. The piano accompaniment features a right-hand melody and a left-hand bass line. Chord symbols E \flat , A \flat ma⁷, Fm⁷, and E \flat are placed above the piano staff. Measure numbers 87, 88, 89, and 90 are indicated at the bottom of the piano staff.

Holy Spirit

(based on the recording from the Jesus Culture album "Live from New York (with Martin Smith)")
www.praisecharts.com/25415

Bryan Torwalt and Katie Torwalt
Arr. by Joel Mott

With passion ♩ = 72 **1 Verse**

mf - mf

1x - W.L. or opt. all There's no-thing worth more, that will ev - er come close;
2x - All TEN/W.L. opt prime unis. with S/A

no thing can com- pare You're our Liv - ing Hope,

cues 2nd X
Your pre - sence, Lord. (Lord). I've tast - ed and seen

of the sweet-est of loves; when my heart be-comes free and my shame is un -
(and my shame is

un - done,) done,
Your pre - sence, Lord.

17

2 Chorus *1x - unison*
2x - opt. parts

Ho - ly Spi-rit You are wel - come here, come flood this place and fill the at - mos-phere. Your

21

glo - ry God is what our hearts long for, to be o - ver - come by Your pre - sence, Lord.

25

1 - to verse 2

pre - sence, Lord. Oh pre - sence, Lord.

29

to 1 2 - rpt. chorus to 2 3

Inst. 3 Bridge *mf*

W.L. ad libs Let us be - come more a-ware of Your pre - sence,
W.L. or all ladies

35

45

4 Bridge f - ff

let us ex-per - i-ence the glo - ry of Your good - ness. Let us be - come more a-ware

48

1 to 4

of Your pre - sence, let us ex - per - i - ence the glo - ry of Your good - ness.

51

2

5 Chorus mf

ry of Your good - ness. Oh Lord! Ho - ly Spi - rit You are

55

wel - come here, come flood this place and fill the at - mos - phere. Your glo - ry God is what our

59

6 Chorus

hearts long for, to be o - ver - come by Your pre - sence, Lord. Oh, Ho - ly Spi - rit You are

63
wel - come here, come flood this place and fill the at - mos - phere. Your glo - ry God is what our

67
hearts long for, to be o - ver - come by Your pre - sence, Lord. *W.L. ad libs*

Inst. 2

71
1 2 *mf* 7 Chorus
Oh Ho - ly Spi - rit You are wel - come here, come

81
flood this place and fill the at - mos - phere. Your glo - ry God is what our hearts long for, to be

85
o - ver - come by Your pre - sence, Lord *W.L. ad libs*

Tag repeat as desired

Holy Spirit

(based on the recording from the Jesus Culture album "Live from New York (with Martin Smith)")
www.praisecharts.com/25415

Bryan Torwalt and Katie Torwalt
Arr. by Joel Mott

With passion $\text{♩} = 72$

E \flat

mf Gtr picking & pads
+ cymbal quarters 2ndX

1 Verse

3 A \flat ma 7 E \flat 1x - Gtr cont.
2x - full band - toms feel

mf - *mf*
"There's nothing worth more..."

6 A \flat ma 7 E \flat

10 A \flat ma 7 E \flat

14 A \flat ma 7 E \flat A \flat ma 7

2 Chorus

20 E \flat "Holy Spirit..."

mf - *f* 1x - band in - still spacious - kick/bass fig
2x - more driving

23 A \flat ma 7 Fm 7 E \flat

26 A \flat ma 7 Fm 7 El. Gtr

Full band - driving
Kick on all 4

30 $A\flat ma^7$ Fm^7 **to 1** Fm^7 **to 2** 2 - rpt. chorus

34 **3** Fm^7 *El. Gtr* **Inst.** $E\flat$ $A\flat ma^7$

Full drive!

38 Fm^7 $E\flat$ $A\flat ma^7$

42 **3** Bridge "Let us become..." Fm^7 $A\flat^2$ $E\flat/G$ Fm^7 $E\flat/G$ $A\flat^2$ $E\flat/G$ Fm^7 $E\flat/G$

Band out - pads only with drums

47 **4** Bridge "Let us become..." $A\flat^2$ $E\flat/G$ Fm^7 $E\flat/G$ $A\flat^2$ $E\flat/G$ Fm^7 $E\flat/G$ **to 4**

1x - building
2x - full drive

51 **2** Fm^7 $E\flat/G$ $A\flat$ $A\flat ma^7$

54 **5** Chorus $E\flat$ "Holy Spirit..." $E\flat/A\flat$ Fm^7 $E\flat$ $E\flat/A\flat$

Bass holds w/ pad (gtrs out)
simple cymbal time

61 **6** Chorus Fm^7 $E\flat$ "Holy Spirit..." $E\flat/A\flat$

Full band in on holds
Bass/Kick all 4

65 Fm^7 $E\flat$ $\frac{E\flat}{A\flat}$

*Band strong and building...
Drums snr 16ths*

Inst. 2

69 Fm^7 $E\flat$ El. Gtr

**Full drive!
El Gtr lead**

72 $A\flat ma^7$ Fm^7 $E\flat$

75 $A\flat ma^7$ Fm^7 1 2

7 Chorus

79 $E\flat$ "Holy Spirit..." $A\flat ma^7$

***mf** Gtr picking & pads
+ cymbal quarters 2ndX*

82 Fm^7 $E\flat$

Tag

repeat as desired

85 $A\flat ma^7$ Fm^7 $E\flat$

88 $A\flat ma^7$ Fm^7 $E\flat$

Holy Spirit

(based on the recording from the Jesus Culture album "Live from New York (with Martin Smith)")
www.praisecharts.com/25415

Bryan Torwalt and Katie Torwalt
Arr. by Joel Mott

With passion ♩ = 72

Capo 1 (to E \flat)

D

Gtr picking & pads
+ cymbal quarters 2ndX

Gma⁷

1 Verse

D "There's nothing worth more..." Gma⁷ D

1x - Gtr cont.
2x - full band - toms feel

Gma⁷ D

Gma⁷ D

Gma⁷

2 Chorus

D "Holy Spirit..." Gma⁷ Em⁷ D

1x - band in - still spacious - kick/bass fig
2x - more driving

Gma⁷ Em⁷ El. Gtr

Full band - driving
Kick on all 4

30 Gma^7 Em^7 **to 1** 2 - rpt. chorus Em^7 **to 2**

34 **Inst.** Em^7 El. Gtr D Gma^7

Full drive!

38 Em^7 D Gma^7

42 **3 Bridge** "Let us become..."

Em^7 G^2 D $F\#$ Em^7 D $F\#$ G^2 D $F\#$ Em^7 D $F\#$

Band out - pads only with drums

47 **4 Bridge** "Let us become..."

G^2 D $F\#$ Em^7 D $F\#$ G^2 D $F\#$ Em^7 D $F\#$ **to 4**

1x - building **2x - full drive** **2nd XO - gtr, bell, etc**

51 Em^7 D $F\#$ G Gma^7

54 **5 Chorus** "Holy Spirit..."

D D G Em^7 D D G

Bass holds w/ pad (gtrs out) **simple cymbal time**

61 **6 Chorus** "Holy Spirit..."

Em^7 D D G

Full band in on holds **Bass/Kick all 4**

65 **Em⁷** **D** **D/G**

*Band strong and building...
Drums snr 16ths*

69 **Em⁷** **D** **El. Gtr**

Inst. 2

*Full drive!
El Gtr lead*

72 **Gma⁷** **Em⁷** **D**

75 **Gma⁷** **Em⁷** 1 **Em⁷** 2

7 Chorus

79 **D** "Holy Spirit..." **Gma⁷**

*Gtr picking & pads
+ cymbal quarters 2ndX*

82 **Em⁷** **D**

85 **Gma⁷** **Em⁷** **Tag** **D repeat as desired**

D repeat as desired

88 **Gma⁷** **Em⁷** **D**

Holy Spirit

(based on the recording from the Jesus Culture album "Live from New York (with Martin Smith)")
www.praisecharts.com/25415

Bryan Torwalt and Katie Torwalt
Arr. by Joel Mott

With passion $\text{♩} = 72$

1 Verse

2 Chorus

2nd X only

2nd & 3rd Xs only

"There's nothing worth more..."

mf - f "Holy Spirit..."

22

1 - to verse 2 (play)

to 1

28

2 - rpt. chorus

to 2

3

Inst.

33

38

3 Bridge

4 Bridge

2nd X only

42

mf "Let us become..."

ff "Let us become..."

1

to 4

2

(play)

49

53 5 Chorus 6 Chorus

"Holy Spirit..." "Holy Spirit..."

70 Inst. 2

74

79 7 Chorus Tag *repeat as desired*

"Holy Spirit..."

Holy Spirit

(based on the recording from the Jesus Culture album "Live from New York (with Martin Smith)")
www.praisecharts.com/25415

Bryan Torwalt and Katie Torwalt
Arr. by Joel Mott

With passion $\text{♩} = 72$

1 Verse

2 Chorus

4 15

"There's nothing worth more..."

2nd X only 2nd & 3rd Xs only

mp *mf-f*

"Holy Spirit..."

22

1 - to verse 2 (play)

28

to 1

2 - rpt. chorus

to 2

3

Inst.

33

38

3 Bridge

4 Bridge

2nd X only

42

"Let us become..." "Let us become..."

1 (play) to 4 2

49

53 **5 Chorus** **6 Chorus**

"Holy Spirit..." "Holy Spirit..."

70 **Inst. 2**

74

79 **7 Chorus** **Tag** *repeat as desired*

Holy Spirit

(based on the recording from the Jesus Culture album "Live from New York (with Martin Smith)")
www.praisecharts.com/25415

Bryan Torwalt and Katie Torwalt
Arr. by Joel Mott

With passion $\text{♩} = 72$

1 Verse

2 Chorus

2nd X only

2nd & 3rd Xs only

"There's nothing worth more..."

mp *mf*

"Holy Spirit..."

22

1 - to verse 2
(play)

28

to 1

2 - rpt. chorus

to 2

3

Inst.

33

38

4 Bridge

2nd X only

3 Bridge

42

"Let us become..."

"Let us become..."

1 (play) to 4 2

49

53

5 Chorus

6 Chorus

"Holy Spirit..." "Holy Spirit..."

70

Inst. 2

75

1 2

79

7 Chorus

Tag repeat as desired

"Holy Spirit..."

Holy Spirit

(based on the recording from the Jesus Culture album "Live from New York (with Martin Smith)")
www.praisecharts.com/25415

Bryan Torwalt and Katie Torwalt
Arr. by Joel Mott

1 Verse
With passion ♩=72
2nd X only

13
"There's nothing worth more..."

2 Chorus
2nd X only 2nd & 3rd Xs only

19
"Holy Spirit..."

24
1 - to verse 2 (play)

30
to 1 2 - rpt. chorus to 2

Inst.
34

39

43 **3 Bridge** "Let us become..." **4 Bridge** *2nd X only* "Let us become..."

50 **5 Chorus** "Holy Spirit..."

55 **6 Chorus** "Holy Spirit..."

70 **Inst. 2**

74

79 **7 Chorus** "Holy Spirit..." **Tag** repeat as desired

Holy Spirit

(based on the recording from the Jesus Culture album "Live from New York (with Martin Smith)")
www.praisecharts.com/25415

Bryan Torwalt and Katie Torwalt
Arr. by Joel Mott

With passion ♩ = 72

1 Verse

2nd X only

mp *mp*

"There's nothing worth more..."

13

mp *mp* *mp*

2 Chorus

19

2nd X only 2nd & 3rd Xs only

mp *mp* *mp*

"Holy Spirit..."

24

1 - to verse 2 (play)

mp

30

to 1 2 - rpt. chorus to 2

mp

3 Inst.

34

mp

39

mp

43 **3 Bridge** "Let us become..."

44 **4 Bridge** *2nd X only* "Let us become..."

50 **5 Chorus** "Holy Spirit..."

1 (play) to 4 2

55 **6 Chorus** "Holy Spirit..."

8 6 6

70 **Inst. 2**

75

1 2

79 **7 Chorus** "Holy Spirit..."

Tag repeat as desired

8 4

Holy Spirit

(based on the recording from the Jesus Culture album "Live from New York (with Martin Smith)")
www.praisecharts.com/25415

Bryan Torwalt and Katie Torwalt
Arr. by Joel Mott

With passion $\text{♩} = 72$ **1 Verse**

2nd X only

"There's nothing worth more..."

13

2 Chorus "Holy Spirit..."

2nd X only

2nd & 3rd Xs only

1 - to verse 2 (play)

25

to 1 2 - rpt. chorus to 2 3 **Inst.**

32

37

3 Bridge **4 Bridge** "Let us become..."

42

2nd X only

"Let us become..."

49

1 to 4 2
(play)

53

5 Chorus "Holy Spirit..." 6 Chorus "Holy Spirit..."

68

Inst. 2

71

74

77

1 2 7 Chorus 8 4 Tag repeat as desired "Holy Spirit..."

Holy Spirit

(based on the recording from the Jesus Culture album "Live from New York (with Martin Smith)")
www.praisecharts.com/25415

Bryan Torwalt and Katie Torwalt
Arr. by Joel Mott

With passion $\text{♩} = 72$

1 Verse

2nd X only

"There's nothing worth more..."

13

2 Chorus

"Holy Spirit..."

2nd X only 2nd & 3rd Xs only

25

1 - to verse 2 (play)

31

to 1 2 - rpt. chorus to 2 3 Inst.

36

3 Bridge

4 Bridge "Let us become..."

41

2nd X only

"Let us become..."

48

1

to 4

2

(play)

Musical staff 48-51: Treble clef, key signature of one flat. Measures 48-51. Measure 50 contains a first ending bracket labeled '1' leading to a measure with a 'to 4' box. Measure 51 contains a second ending bracket labeled '2'.

52

5 Chorus

"Holy Spirit..."

6

Musical staff 52-55: Treble clef, key signature of one flat. Measures 52-55. Measure 52 has a '5 Chorus' box. Measures 53-55 contain a melodic line with a slur and a '6' box at the end. A large hairpin is drawn below the staff.

62

6 Chorus

"Holy Spirit..."

Inst. 2

Musical staff 62-65: Treble clef, key signature of one flat. Measures 62-65. Measure 62 has a '6 Chorus' box. Measure 63 has a '6' box. Measure 64 has an 'Inst. 2' box. A large hairpin is drawn below the staff.

71

Musical staff 71-73: Treble clef, key signature of one flat. Measures 71-73. Continuation of the melodic line.

74

Musical staff 74-76: Treble clef, key signature of one flat. Measures 74-76. Continuation of the melodic line.

77

1

2

7 Chorus

Tag repeat as desired

8

4

"Holy Spirit..."

Musical staff 77-80: Treble clef, key signature of one flat. Measures 77-80. Measure 77 has a '1' box. Measure 78 has a '2' box. Measure 79 has a '7 Chorus' box. Measure 80 has a 'Tag repeat as desired' box. Measures 77-80 contain a melodic line with a slur and a '8' box. A large hairpin is drawn below the staff.

Holy Spirit

(based on the recording from the Jesus Culture album "Live from New York (with Martin Smith)")
www.praisecharts.com/25415

Bryan Torwalt and Katie Torwalt
Arr. by Joel Mott

With passion ♩ = 72
2nd X only
soft Shaker

1

2

Wind chimes

p

p

1 Verse

(Shaker)

5

mp - mf "There's nothing worth more..."

2nd X only
Sus. cymb

mf

mf

9

mf

p

mf

14

p

mf

2 Chorus

19

All times
Sus. cymb

mp *mf*-*f* "Holy Spirit..."

23

1 - to verse 2

28

Tambourine

32

to 1 2 - rpt. chorus to 2 3

Inst.

35

Tambourine

3 Bridge

Musical notation for Bridge 3, measures 39-43. The top staff shows a series of rests with a slash and a vertical line. The bottom staff contains a melodic line with notes and rests, including a fermata. The lyrics "Let us become..." are written below the staff.

39

4 Bridge

Tambourine

Musical notation for Bridge 4, measures 44-48. The top staff features a tambourine part with 'x' marks and accents. The bottom staff has a melodic line with notes and rests. The lyrics "Let us become..." are written below the staff.

44

Musical notation for Bridge 4 continuation, measures 49-50. The top staff shows a tambourine part with 'x' marks and accents. The bottom staff has a melodic line with notes and rests. A box labeled "to 4" is positioned above the staff.

50

5 Chorus

Musical notation for Chorus 5, measures 53-56. The top staff features a tambourine part with 'x' marks and accents. The bottom staff has a melodic line with notes and rests. The lyrics "Holy Spirit..." are written below the staff.

53

6 Chorus

Tamb

Musical notation for Chorus 6, measures 61-64. The top staff features a tambourine part with 'x' marks and accents. The bottom staff has a melodic line with notes and rests. The lyrics "Holy Spirit..." are written below the staff.

61

Musical notation for measures 66-68. The top staff features a series of rhythmic patterns with accents and slurs. The bottom staff shows a bass line with notes and rests. Measure 66 is marked at the beginning.

Inst. 2

Tambourine

Musical notation for measures 69-71. Measure 69 is marked. The top staff has a complex rhythmic pattern with many notes and slurs. The bottom staff has a bass line. A dynamic marking of *ff* is present.

Musical notation for measures 72-77. Measures 72-77 are marked. The top staff contains rests and repeat signs. The bottom staff has a bass line with rests and repeat signs. A first ending bracket labeled '1' spans the end of the section.

Musical notation for measures 78-86. Measure 78 is marked. A box labeled "7 Chorus" is above the staff. The top staff has rests and a "6" measure rest. The bottom staff has notes, rests, and a "6" measure rest. The text "Holy Spirit..." is written above the staff. Dynamic markings include *mp*.

Tag repeat as desired

Musical notation for measures 87-90. Measure 87 is marked. The top staff has rests and a "2" measure rest. The bottom staff has notes, rests, and a "2" measure rest. Dynamic markings include *mp*.

Holy Spirit

(based on the recording from the Jesus Culture album "Live from New York (with Martin Smith)")
www.praisecharts.com/25415

Bryan Torwalt and Katie Torwalt
Arr. by Joel Mott

With passion ♩ = 72 **1 Verse**

2nd X only

"There's nothing worth more..." *mf*

10

2nd X only *mf*

2 Chorus

16

2nd X only *mf*

"Holy Spirit..."
2nd & 3rd Xs only *mf-f*

22

1 - to verse 2

29

to 1 2 - rpt. chorus to 2

34

3 **Inst.**

39

3 Bridge

"Let us become..." *mf*

47 **4 Bridge** "Let us become..."

1 to 4 2

52 **5 Chorus** "Holy Spirit..." **6 Chorus** "Holy Spirit..."

6 4

66 **Inst. 2**

mf

71

76 **7 Chorus** "Holy Spirit..." **Tag** repeat as desired

1 2 8 4

Holy Spirit

(based on the recording from the Jesus Culture album "Live from New York (with Martin Smith)")
www.praisecharts.com/25415

Bryan Torwalt and Katie Torwalt
Arr. by Joel Mott

With passion $\text{♩} = 72$

1 Verse

2nd X only

"There's nothing worth more..."

11

2 Chorus

All times

"Holy Spirit..."

16

2nd & 3rd Xs only

All times

22

2nd & 3rd Xs only

1 - to verse 2 (play)

27

to 1

2 - rpt. chorus

to 2

3

Inst.

32

36

4 Bridge

2nd X only

3 Bridge

41 "Let us become..."

"Let us become..."

50

1 (play) to 4 2

5 Chorus

"Holy Spirit..."

6 Chorus

"Holy Spirit..."

54

6 7

Inst. 2

70

7 Chorus

"Holy Spirit..."

75

1 2 8

Tag

repeat as desired

87

m.p.

Holy Spirit

(based on the recording from the Jesus Culture album "Live from New York (with Martin Smith)")
www.praisecharts.com/25415

Bryan Torwalt and Katie Torwalt
Arr. by Joel Mott

With passion ♩ = 72

1 Verse

2nd X only

"There's nothing worth more..." *mf*

mf

All times 2 Chorus
"Holy Spirit..." *mf*

2nd & 3rd Xs only All times
"Holy Spirit..." *mf*

2nd & 3rd Xs only 1 - to verse 2 (play)
"Holy Spirit..." *mf*

to 1 2 - rpt. chorus to 2 3 Inst. *mf*

mf

41 **3 Bridge** **4 Bridge** *2nd X only*
"Let us become..." "Let us become..."

49 **1** (play) **to 4** **2**

53 **5 Chorus** "Holy Spirit..." **6 Chorus** "Holy Spirit..."

69 **Inst. 2**

73

77 **1** **2** **7 Chorus** **Tag** *repeat as desired*
"Holy Spirit..." *mf*

88

Holy Spirit

(based on the recording from the Jesus Culture album "Live from New York (with Martin Smith)")
www.praisecharts.com/25415

Bryan Torwalt and Katie Torwalt
Arr. by Joel Mott

With passion $\text{♩} = 72$

2nd X only

1 Verse

2nd X only

"There's nothing worth more..."

2 Chorus

All times

"Holy Spirit..."

1 - to verse 2

to 1

2 - rpt. chorus

to 2

3

Inst.

38

43

3 Bridge

4 Bridge

"Let us become..."

1x - 2nds only (stems down)
2x - All

50

1

to 4

2

53

5 Chorus

6 Chorus

"Holy Spirit..."

63

67

70

Inst. 2

75

7 Chorus

mp

"Holy Spirit..."

80

Tag

repeat as desired

mp

p

Holy Spirit

(based on the recording from the Jesus Culture album "Live from New York (with Martin Smith)")
www.praisecharts.com/25415

Bryan Torwalt and Katie Torwalt
Arr. by Joel Mott

With passion $\text{♩} = 72$
2nd X only

1 Verse

"There's nothing worth more..."

2 Chorus

All times "Holy Spirit..."

39 **3 Bridge** *mp* "Let us become..."

47 **4 Bridge** "Let us become..." *f*-*ff*

50 **1 to 4 2**

53 **5 Chorus** "Holy Spirit..." **6 Chorus** *mf* "Holy Spirit..."

63

67 **Inst. 2** *ff*

71

76 **1 2 7 Chorus** "Holy Spirit..." *mf*

81 **Tag** repeat as desired *mf* *p*

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2nd X only

1 Verse

"There's nothing worth more..."

2 Chorus

"Holy Spirit..."

All times

1 - to verse 2

to 1

2 - rpt. chorus

to 2

3

Inst.

38 3 Bridge

"Let us become..."

47 1 to 4

4 Bridge "Let us become..."
cues in basses 2ndX

"Let us become..."

51 5 Chorus

"Holy Spirit..."

55 6 Chorus

"Holy Spirit..."

65

"Holy Spirit..."

69 Inst. 2

"Holy Spirit..."

72

"Holy Spirit..."

75 1 2

"Holy Spirit..."

79 7 Chorus Tag repeat as desired

"Holy Spirit..."

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With passion $\text{♩} = 72$

2nd X only

1 Verse

2nd X only

5

11

16

2 Chorus

All times

"Holy Spirit..."

20

1 - to verse 2

26

to 1

2 - rpt. chorus

to 2

3

31

Inst.

35

3 Bridge

"Let us become..."

40

4 Bridge 1x - 2nds only (stems down)
2x - All

1 to 4

Musical score for measures 47-50. The system includes a treble clef staff and a bass clef staff. The key signature is E-flat major. The lyrics "Let us become..." are written below the treble staff. Measure 47 starts with a double bar line and a repeat sign. The music features eighth-note patterns in the treble and quarter notes in the bass.

Musical score for measures 51-54. The system includes a treble clef staff and a bass clef staff. The key signature is E-flat major. The lyrics "Holy Spirit..." are written below the treble staff. Measure 51 starts with a double bar line and a repeat sign. The music features eighth-note patterns in the treble and quarter notes in the bass.

Musical score for measures 55-58. The system includes a treble clef staff and a bass clef staff. The key signature is E-flat major. The lyrics "Holy Spirit..." are written below the treble staff. Measure 55 starts with a double bar line and a repeat sign. The music features eighth-note patterns in the treble and quarter notes in the bass.

Musical score for measures 59-68. The system includes a treble clef staff and a bass clef staff. The key signature is E-flat major. The music features eighth-note patterns in the treble and quarter notes in the bass.

Musical score for measures 69-72. The system includes a treble clef staff and a bass clef staff. The key signature is E-flat major. The lyrics "Inst. 2" are written above the treble staff. Measure 69 starts with a double bar line and a repeat sign. The music features eighth-note patterns in the treble and quarter notes in the bass.

72

Musical score for measures 72-74. The score is in E-flat major (two flats) and 4/4 time. It features a piano accompaniment with a steady eighth-note bass line and a treble staff with chords and melodic fragments. Measure 72 includes a first ending bracket. Measure 74 includes a second ending bracket.

75

Musical score for measures 75-77. The score continues with the piano accompaniment. Measure 77 includes a first ending bracket.

78

2

7 Chorus

Tag repeat as desired

mp

"Holy Spirit..."

Musical score for measures 78-80. Measure 78 includes a first ending bracket. Measure 79 includes a first ending bracket. Measure 80 includes a first ending bracket. The score includes dynamic markings (*mp*) and a vocal line with the lyrics "Holy Spirit...".

88

Musical score for measures 88-90. The score continues with the piano accompaniment. Measure 90 includes a first ending bracket.

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Bryan Torwalt and Katie Torwalt
Arr. by Joel Mott

With passion ♩ = 72

SA

TB

Piano

Rhythm

Trumpet 1-2

Alto Sax
(Trumpet 3)

Trombone 1-2
(Tenor Sax 1-2)

Bass Trombone

Percussion

Horn 1-2

Flute (Oboe) 1-3
(Clarinet)

Violin

Viola

Cello-Bass

E \flat A \flat ma 7

Grtr picking on pads + cymbal quarters 2ndX

2 3 4

2nd X only soft Shaker

Wind chimes

p *mf*

1 Verse

SA *mf*-*mf*
1x - W.L. or opt. all
2x - All
There's no - thing worth more,
TEN/W.L. opt prime unis. with S/A
that will ev - er come close;
no thing can com - pare

TB

Piano *E \flat* *Ab*ma 7
mf-*mf*
add cues 2nd X

Rhythm *E \flat* *Ab*ma 7
mf-*mf*
1x - Gtr cont.
2x - full band - toms feel

5 6 7

Tpt. 1-2

A. Sax (Tpt. 3)

Trb. 1-2 (T. Sax 1-2) *mf*
2nd X only

B. Tbn. *mf*
2nd X only

Perc. *mf*-*mf*
2nd X only
Sus. cymb
(Shaker)

Hrn. 1-2 *mf*
2nd X only

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

Vln. *mf*
2nd X only

Vla. *mf*

Vc.-D.B. *mf*

SA *cues 2nd X*
You're our Liv - ing Hope, Your pre - sence, Lord. (Lord).

TB

Piano

Rhythm

8 9 10 11

Tpt. 1-2

A. Sax
(Tpt. 3)

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

B. Tbn.

Perc.

Hrn. 1-2

Fl. (Ob.) 1-3
(Clar.) *2nd X only*

Vln.

Vla.

Vc.-D.B.

SA
TB

I've tast-ed and seen of the sweet-est of loves; when my heart be-comes free

Piano

Chord markings: Eb, Abma7

Rhythm

Chord markings: Eb, Abma7

12

13

14

15

Tpt. 1-2

A. Sax (Tpt. 3)

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

B. Tbn.

Perc.

Hrn. 1-2

2nd X only

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

Vln.

Vla.

Vc.-D.B.

SA
(and my shame is un - done,) and my shame is un - done, Your pre - sence, Lord.

TB

Piano

Rhythm

16 17 18 19

Tpt. 1-2

A. Sax (Tpt. 3)

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

B. Tbn.

Perc.

Hrn. 1-2

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

Vln.

Vla.

Vc.-D.B.

2nd X only

2 Chorus *mf-f* 1x - unison
2x - opt. parts

SA
TB

Ho - ly Spi - rit You are wel - come here, come flood this place and fill the

Piano

E \flat A \flat ma 7

Rhythm

20 21 22 23

1x - band in - still spacious - kick/bass fig
2x - more driving

Tpt. 1-2
A. Sax (Tpt. 3)
Trb. 1-2 (T. Sax 1-2)
B. Tbn.

2nd X only
2nd & 3rd Xs only

mf-f

Perc.

All times
Sus. cymb

mf-f

Hrn. 1-2
Fl. (Ob.) 1-3 (Clar.)

2nd & 3rd Xs only
All times

mf-f

Vln.
Vla.
Vc.-D.B.

All times

mf-f

SA
at - mos - phere. Your glo - ry God is what our hearts long for, to be o - ver - come by Your

TB

Piano

Fm⁷ Eb Ab⁷ma⁷

Rhythm

Fm⁷ Eb Ab⁷ma⁷

24 25 26 27

Tpt. 1-2

A. Sax (Tpt. 3)

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

B. Tbn.

Perc.

mf

Hrn. 1-2

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

All times

2nd & 3rd Xs only

Vln.

Vla.

Vc.-D.B.

1 - to verse 2 to 1

SA
pre - sence, Lord.

TB

Piano
Fm7 Eb Abma7 Fm7

Rhythm
Fm7 El. Gtr Abma7 Fm7
Full band - driving
Kick on all 4

28 29 30 31 32

Tpt. 1-2 (play)

A. Sax (Tpt. 3) (play)

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

B. Tbn. (play)

Perc.
Tambourine

Hrn. 1-2

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

Vln.

Vla.

Vc.-D.B.

2 - rpt. chorus to 2 3 Inst.

SA
pre - sence, Lord. Oh pre - sence, Lord. W.L. ad libs

TB

Piano
Fm⁷ Fm⁷ E \flat

Rhythm
Fm⁷ Fm⁷ El. Gtr E \flat Full drive!

33 34 35 36

Tpt. 1-2

A. Sax (Tpt. 3)

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

B. Tbn.

Perc.
Tambourine

Hrn. 1-2

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

Vln.

Vla.

Vc.-D.B.

SA

TB

Piano

Rhythm

37 38 39 40

Tpt. 1-2

A. Sax (Tpt. 3)

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

B. Tbn.

Perc.

Hrn. 1-2

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

Vln.

Vla.

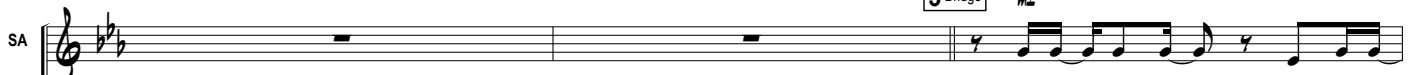
Vc.-D.B.

Abma7 Fm7 Eb

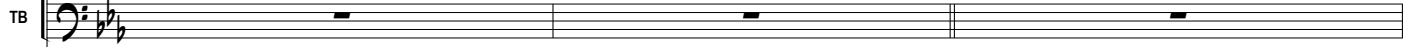
Abma7 Fm7 Eb

3 Bridge

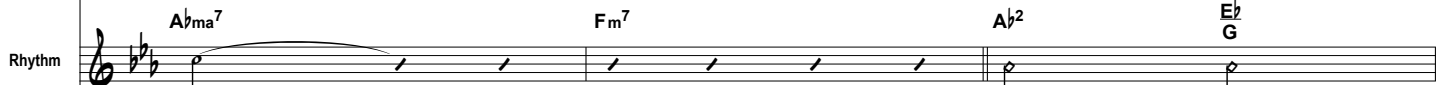
mf

SA 

Let us be - come more a - ware
W.L. or all ladies

TB 

Piano 

Rhythm 

41

42

43

Band out - pads only with drums

Tpt. 1-2 

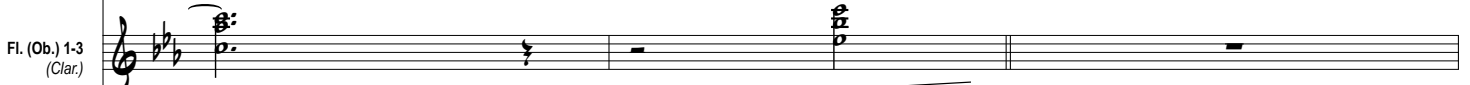
A. Sax (Tpt. 3) 

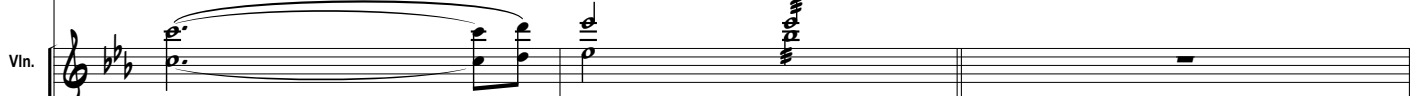
Trb. 1-2 (T. Sax 1-2) 

B. Tbn. 

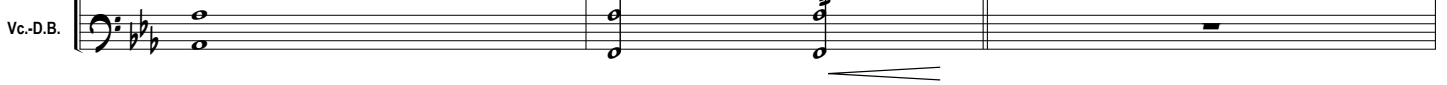
Perc. 

Hrn. 1-2 


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

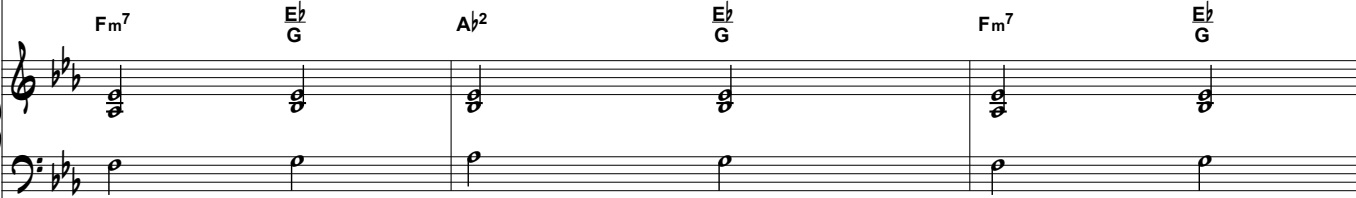
Vln. 

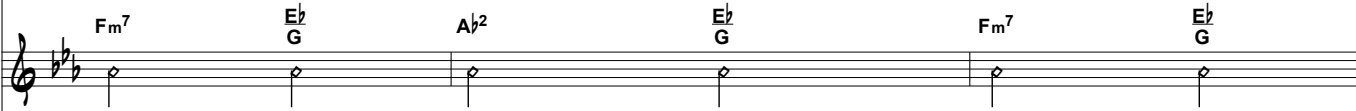
Vla. 

Vc.-D.B. 

SA 
of Your pre - sence, let us ex - per - i - ence the glo - ry of Your good - ness.

TB 

Piano 
Fm⁷ E \flat G A \flat 2 E \flat G Fm⁷ E \flat G


Rhythm 
Fm⁷ E \flat G A \flat 2 E \flat G Fm⁷ E \flat G


44

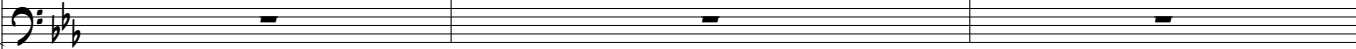
45

46

Tpt. 1-2 


A. Sax (Tpt. 3) 


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


B. Tbn. 


Perc. 

Hrn. 1-2 

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

Vln. 

Vla. 

Vc.-D.B. 

4 Bridge

SA
TB

Let us be - come more a - ware of Your pre - sence, let us ex - per - i - ence the glo -

Piano

A \flat 2 E \flat G Fm7 E \flat G A \flat 2 E \flat G

Rhythm

A \flat 2 E \flat G Fm7 E \flat G A \flat 2 E \flat G

1x - building
2x - full drive

47 48 49

Tpt. 1-2
A. Sax (Tpt. 3)
Trb. 1-2 (T. Sax 1-2)
B. Tbn.

2nd X only

Perc.

Tambourine

Hrn. 1-2
Fl. (Ob.) 1-3 (Clar.)

Vln.
Vla.
Vc.-D.B.

1x - 2nds only (stems down)
2x - All

cues in basses 2ndX

1 to 4 2

SA
ry of Your good - ness. ry of Your good - ness. Oh Lord!

TB

Piano
Fm7 Eb G Fm7 Eb G Ab Abma7

Rhythm
Fm7 Eb G Fm7 Eb G Ab Abma7

50 51 52 53

Tpt. 1-2 (play)

A. Sax (Tpt. 3) (play)

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

B. Tbn. (play)

Perc.

Hrn. 1-2

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

Vln.

Vla.

Vc.-D.B.

5 Chorus

SA
Ho - ly Spi - rit You are wel - come here, come flood this place and fill the at - mos - phere. Your

TB

Piano

E \flat A \flat Fm⁷

Rhythm

E \flat A \flat Fm⁷

*Bass holds w/ pad (gtrs out)
simple cymbal time*

54 55 56 57

Tpt. 1-2

A. Sax
(Tpt. 3)

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

B. Tbn.

Perc.

Hrn. 1-2

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

Vln.

Vla.

Vc.-D.B.

SA
glo - ry God is what our hearts long for, to be o - ver - come by Your pre - sence, Lord. Oh,

TB

Piano
E \flat A \flat Fm 7

Rhythm
E \flat A \flat Fm 7

58 59 60 61

Tpt. 1-2

A. Sax
(Tpt. 3)

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

B. Tbn.

Perc.

Hrn. 1-2

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

Vln.

Vla.

Vc.-D.B.

6 Chorus

SA
Ho - ly Spi - rit You are wel - come here, come flood this place and fill the at - mos - phere. Your

TB

Piano

Rhythm

Full band in on holds
Bass/Kick all 4

62 63 64 65

Tpt. 1-2

A. Sax
(Tpt. 3)

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

B. Tbn.

Perc.

Tamb

Hrn. 1-2

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

Vln.

Vla.

Vc.-D.B.

SA
TB
Piano
Rhythm
Tpt. 1-2
A. Sax (Tpt. 3)
Trb. 1-2 (T. Sax 1-2)
B. Tbn.
Perc.
Hrn. 1-2
Fl. (Ob.) 1-3 (Clar.)
Vln.
Vla.
Vc.-D.B.

glo - ry God is what our hearts long for, to be o - ver - come by Your pre - sence, Lord.

E \flat E \flat A \flat Fm⁷

E \flat E \flat A \flat Fm⁷

Band strong and building...
Drums snr 16ths

66 67 68 69

Inst. 2

SA

W.L. ad libs

TB

Piano

Rhythm

Full drive!
El Gtr lead

70 71 72 73

El. Gtr

A \flat ma7 Fm7

Tpt. 1-2

A. Sax (Tpt. 3)

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

B. Tbn.

Tambourine

Perc.

Hrn. 1-2

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

Vln.

Vla.

Vc.-D.B.

SA

TB

Piano

Rhythm

74 75 76 77

Tpt. 1-2

A. Sax (Tpt. 3)

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

B. Tbn.

Perc.

Hrn. 1-2

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

Vln.

Vla.

Vc.-D.B.

1

E \flat A \flat ma7 Fm7

E \flat A \flat ma7 Fm7

2 *m ℓ* 7 Chorus

SA Oh Ho - ly Spi - rit You are wel - come here, come flood this place and fill the

TB

Piano *Fm 7* *E \flat* *A \flat ma 7*

Rhythm *E \flat* *A \flat ma 7*

78 *m ℓ* *Gtr picking & pads + cymbal q tr s 2ndX* 79 80 81

Tpt. 1-2

A. Sax (Tpt. 3)

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

B. Tbn.

Perc.

Hrn. 1-2

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

Vln.

Vla.

Vc.-D.B.

SA
at - mos - phere. Your glo - ry God is what our hearts long for, to be o - ver - come by Your pre - sence, Lord

TB

Piano
Fm7 Eb Abma7 Fm7

Rhythm
Fm7 Eb Abma7 Fm7

82

83

84

85

86

Tpt. 1-2

A. Sax
(Tpt. 3)

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

B. Tbn.

Perc.

Hrn. 1-2

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

Vln.

Vla.

Vc.-D.B.

Tag repeat as desired

SA *W.L. ad libs*

TB

Piano

E \flat A \flat ma 7 Fm 7 E \flat

Rhythm

E \flat A \flat ma 7 Fm 7 E \flat

87

88

89

90

91

Tpt. 1-2

A. Sax (Tpt. 3)

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

B. Tbn.

Perc.

m 2

Hrn. 1-2

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

m 2

Vln.

m 2

Vla.

m 2

Vc.-D.B.

m 2