
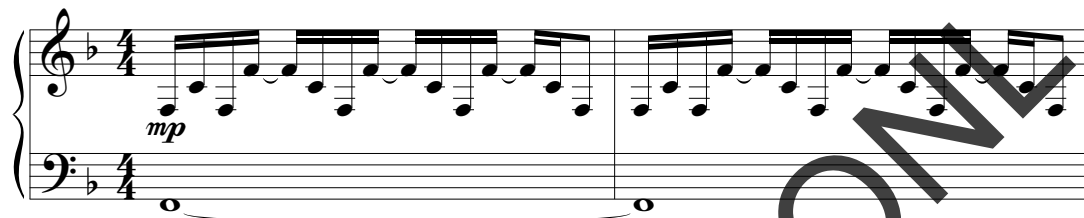


Holy Spirit

Words and Music by
KATIE TORWALT
 and **BRYAN TORWALT**
 Arranged by Daniel Semson



Modern rock ♩ = 72
 F



3 **Bb2**


5 **Female Solo**
mp
 There's noth-ing worth more — that could ev - er come close, —

5 **F**



 This symbol refers to the corresponding track numbers on the ChoralTrax Accompaniment CD.
 The top number in each box refers to the Stereo Trax; the bottom number to the Split Trax.

Performance Time: 5:13

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7
no thing can com - pare._____ You're our Liv - ing Hope;_

Bb2

Piano accompaniment for measures 7-8, featuring a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

9
Your pres - ence,

F

Piano accompaniment for measures 9-10, continuing the eighth-note pattern in the right hand.

11
Lord.

Bb2

Piano accompaniment for measures 11-12, including a repeat sign with first and second endings (2 and 10) above the staff.

13 *WOMEN: unison mp*
I've tast - ed and seen _____ of the sweet - est of loves, _

F

Piano accompaniment for measures 13-14, continuing the eighth-note pattern in the right hand.

15

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

Bb2

15

Detailed description: This system contains measures 15 and 16. The vocal line (treble clef) has a key signature of one flat and a common time signature. Measure 15 starts with a whole rest, followed by a quarter note G4, a quarter rest, and then eighth notes A4, Bb4, C5, D5, E5, F5. Measure 16 continues with eighth notes G5, A5, Bb5, C6, D6, E6, F6, G6. The piano accompaniment (grand staff) features a steady eighth-note pattern in the right hand and a bass line with whole notes in the left hand. A 'Bb2' chord marking is present above the piano staff. A large watermark 'FOR PREVIEW ONLY' is overlaid diagonally across the page.

17

done; Your pres - ence,

F

17

Detailed description: This system contains measures 17 and 18. The vocal line (treble clef) has a key signature of one flat and a common time signature. Measure 17 starts with a whole rest, followed by a quarter note G4, a quarter rest, and then eighth notes A4, Bb4, C5, D5, E5, F5. Measure 18 continues with eighth notes G5, A5, Bb5, C6, D6, E6, F6, G6. The piano accompaniment (grand staff) features a steady eighth-note pattern in the right hand and a bass line with whole notes in the left hand. An 'F' chord marking is present above the piano staff. A large watermark 'FOR PREVIEW ONLY' is overlaid diagonally across the page.

19

Lord.

Bb2

19

Detailed description: This system contains measures 19 and 20. The vocal line (treble clef) has a key signature of one flat and a common time signature. Measure 19 starts with a whole rest, followed by a quarter note G4, a quarter rest, and then eighth notes A4, Bb4, C5, D5, E5, F5. Measure 20 continues with eighth notes G5, A5, Bb5, C6, D6, E6, F6, G6. The piano accompaniment (grand staff) features a steady eighth-note pattern in the right hand and a bass line with whole notes in the left hand. A 'Bb2' chord marking is present above the piano staff. A box containing the number '3' is located above the vocal staff. A large watermark 'FOR PREVIEW ONLY' is overlaid diagonally across the page.

CHOIR: unison
mp

21

Ho - ly Spir - it, You are wel - come here. Come

21

F

mp

23

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

23

Bbmaj7 Gm7

mp

25

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

25

F

mp

FOR PREVIEW ONLY

27

o - ver - come by Your pres - ence, Lord;

27 Bbmaj7 Gm7

29

Your pres - ence,

29 F mf

31

Lord.

(harm.)

31 Bb Gm7

33 *mf* (still gently)

There's noth-ing worth more — that could ev - er come close, —

(harm.)

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of one flat (B-flat major). It begins with a whole rest, followed by a quarter note G4, an eighth note A4, a quarter note B4, and a half note C5. This is followed by a quarter rest, then an eighth note B4, a quarter note A4, and a half note G4. The piano accompaniment is in a bass clef and starts with a whole rest, followed by a quarter note G2, an eighth note A2, a quarter note B2, and a half note C3. This is followed by a quarter rest, then an eighth note B2, a quarter note A2, and a half note G2. The piano part features a steady eighth-note accompaniment in the right hand and a simple bass line in the left hand.

33 F

The piano accompaniment for the first system is shown in two staves. The right hand has a steady eighth-note accompaniment, while the left hand has a simple bass line. A chord symbol 'F' is placed above the first measure of the right hand.

35

— no thing can com - pare. — You're our Liv - ing Hope; —

The second system of music consists of a vocal line and a piano accompaniment. The vocal line continues from the first system with a whole rest, then a quarter note G4, an eighth note A4, a quarter note B4, and a half note C5. This is followed by a quarter rest, then an eighth note B4, a quarter note A4, and a half note G4. The piano accompaniment continues with the same eighth-note accompaniment and bass line as the first system.

35 B \flat 2

The piano accompaniment for the second system is shown in two staves. The right hand has a steady eighth-note accompaniment, while the left hand has a simple bass line. A chord symbol 'B \flat 2' is placed above the first measure of the right hand.

37

Your pres - ence,

The third system of music consists of a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by a quarter note G4, an eighth note A4, a quarter note B4, and a half note C5. This is followed by a quarter rest, then an eighth note B4, a quarter note A4, and a half note G4. The piano accompaniment continues with the same eighth-note accompaniment and bass line as the previous systems.

37 F

The piano accompaniment for the third system is shown in two staves. The right hand has a steady eighth-note accompaniment, while the left hand has a simple bass line. A chord symbol 'F' is placed above the first measure of the right hand.

39

Lord.

39 Bb2

41

div.

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

41 F

43

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

43 Bb2

45 *building*

done; Your pres - ence,

45 F

building

47 $\frac{5}{13}$

Lord.

47 B \flat 2

49 *f Stronger*

Ho - ly Spir - it, You are wel - come here. Come,

div.

49 F

f

51

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

This system contains the vocal line for measures 51 and 52. The melody is in a B-flat major key signature with a common time signature. The lyrics are: "flood this place and fill the at - mos - phere. Your".

51 Bbmaj7 Gm7

This system contains the piano accompaniment for measures 51 and 52. The left hand plays a steady bass line of quarter notes. The right hand features chords and moving lines. Chord markings above the staff are Bbmaj7 and Gm7.

53

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

This system contains the vocal line for measures 53 and 54. The melody continues with the lyrics: "glo - ry, God, is what our hearts long for, to be".

53 F

This system contains the piano accompaniment for measures 53 and 54. The left hand continues with quarter notes. The right hand features chords and moving lines. A chord marking of F is present above the staff.

55

o - ver - come by Your pres - ence, Lord;

This system contains the vocal line for measures 55 and 56. The melody concludes with the lyrics: "o - ver - come by Your pres - ence, Lord;".

55 Bbmaj7 Gm7

This system contains the piano accompaniment for measures 55 and 56. The left hand continues with quarter notes. The right hand features chords and moving lines. Chord markings above the staff are Bbmaj7 and Gm7.



57 *building*

Your pres - ence,

57 F
building

59 $\frac{6}{14}$

Lord.

59 B \flat Gm7

61 *f* **CHOIR: unison, with power!**

Let us be - come more a - ware of Your pres - ence.

61 F N.C.

f (Drums continue)

63

Let us__ ex - pe - ri-ence the glo - ry of__ Your good - ness..

63

65

Let us__ be - come. more a - ware__ of Your pres - ence..
(harm.)

65

B \flat 2 F/A Gm7(4) F/A

67

7 5

Let us__ ex - pe - ri-ence the glo - ry of__ Your good - ness..

67

B \flat 2 F/A Gm7(4) F/A

69 *ff div.*

Let us be - come more a - ware of Your pres - ence.

div.

69 Bb2 F/A Gm7(4) F/A

ff

71

Let us ex - pe - ri-ence the glo - ry of Your good - ness.

71 Bb2 F/A Gm7(4) F/A

73

Let us be - come more a - ware of Your pres - ence.

73 Bb2 N.C. Gm7(4) F/A

Let us ex - pe - ri - ence the glo - ry of Your good - ness,

B \flat 2

N.C.

C(no3)

8/16

Lord!

B \flat maj7

Ho - ly Spir - it, You are wel - come here. Come, flood this place and fill the

F

B \flat 2

sub. mp

82

at - mos - phere. Your glo - ry, God, is what our

Detailed description: This block shows the vocal line for measures 82 and 83. The melody is in a B-flat major key signature. The lyrics are "at - mos - phere. Your glo - ry, God, is what our". The music features a mix of quarter and eighth notes with some rests.

82

F

Detailed description: This block shows the piano accompaniment for measures 82 and 83. The right hand plays a steady eighth-note pattern, while the left hand provides harmonic support with chords. A chord symbol 'F' is indicated above the staff.

84

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

Detailed description: This block shows the vocal line for measures 84 and 85. The melody continues with lyrics "hearts long for, to be o - ver - come by Your". The phrasing includes some longer note values.

84

Bb2

Detailed description: This block shows the piano accompaniment for measures 84 and 85. The accompaniment continues with the eighth-note pattern in the right hand. A chord symbol 'Bb2' is indicated above the staff.

86

pres - ence, Lord.

rit.

Detailed description: This block shows the vocal line for measures 86 and 87. The melody concludes with the lyrics "pres - ence, Lord." and a fermata. A 'rit.' (ritardando) marking is placed above the staff.

86

Gm7 F

rit.

Detailed description: This block shows the piano accompaniment for measures 86 and 87. The right hand plays the eighth-note pattern, and the left hand provides harmonic support. Chord symbols 'Gm7' and 'F' are indicated above the staff. A 'rit.' marking is placed below the staff.