

Concert Score

Holy Forever

CHRIS TOMLIN, JASON INGRAM, PHIL WICKHAM,
BRIAN JOHNSON and JENN JOHNSON
Arranged and Orchestrated by David Shipps

$\text{♩} = 76$

1 2 Flutes
Piccolo
3 / Piccolo
Oboe
Clarinet 1 2
Bassoons 1 2
Horns 1 2
3 4
Trumpets 1 2 3
Trombones 1 2
(Bass) 3
Tuba
Timpani
Percussion 1 2
Harp
Piano
Rhythm Ac. Gtr. Bass
Violins 1 2
Viola
Cello
String Bass

pp
calmly
gently
p
pp (let ring out) (sim.)
calm, still (div.)
p
calm, still
p
calm, still
p

1

2

3

4

5

6

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Holy Forever - Concert Score - pg. 3 of 19

1
2
Flutes

3/
Picc.

Oboe

1
2
Clarinets

1
2
Bassoons

1
2
Horns

3
4

1
Trumpets

2
3

1
2
Trombones

(Bass) 3

Tuba

1
Timp.

1
2
Perc.

Harp

Pno.

Rhy.

1
2
Vlns.

Vla.

Cello

Bass

mf

mp

p

pp

warm, espress.

gently (played exactly as written)

Tam-tam

(unis.)

13 14 15 16 17 18

Holy Forever - Concert Score - pg. 4 of 19

1. Solo (w/ ob.)

The musical score is arranged in a standard orchestral format. The instruments are listed on the left side of the page, with their respective staves. The score is divided into measures, with dynamic markings such as *p*, *mp*, *mf*, and *mf* indicating the volume. The Oboe part is marked as a solo. The Harp part features a melodic line that rises in intensity. The Piano part has a steady accompaniment. The Rhythm section provides a consistent beat. The string section (Violins, Viola, Cello, Bass) provides a rich harmonic foundation. The woodwinds (Flutes, Oboe, Bassoons) and brass (Horns, Trumpets, Trombones, Tuba) are mostly silent in this section, with the Oboe playing a solo.

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1
2
Flutes

3/
Picc.

Oboe

1
2
Clarinets

1
2
Bassoons

1
2
Horns

3
4

1
2
3
Trumpets

1
2
Trombones

(Bass) 3

Tuba

Timp.

1
2
Perc.

Harp

Pno.

Rhy.

1
2
Vlns.

Vla.

Cello

Bass

25 26 27 28 29 30 31

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The musical score is arranged in a standard orchestral format. The instruments and their parts are as follows:

- Flutes:** Part 1 and 2, marked *warm, espress.* and *mf*.
- Picc.** (Piccolo): Part 3/4, marked *warm, espress.* and *mf*.
- Oboe:** Part 1/2, marked *warm, espress.* and *mf*.
- Clarinet:** Part 1/2, marked *warm, espress.* and *mf*.
- Bassoons:** Part 1/2, marked *warm, espress.* and *mf*.
- Horns:** Part 1/2 and 3/4, marked *warm, espress.* and *mf*. Includes *a2* (second octave) markings.
- Trumpets:** Part 1 and 2/3, marked *(open)*.
- Trombones:** Part 1/2 and (Bass) 3.
- Tuba:** Part 1.
- Timp.** (Timpani).
- Perc.** (Percussion): Part 1 and 2, marked *mf*.
- Harp:** Part 1 and 2.
- Pno.** (Piano): Part 1 and 2, marked *mf*.
- Rhy.** (Rhythm): Part 1 and 2, marked *mf*.
- Vlins.** (Violins): Part 1 and 2, marked *warm, espress.* and *mf*.
- Vla.** (Viola): Part 1, marked *warm, espress.* and *mf*.
- Cello:** Part 1, marked *warm, espress.* and *mf*.
- Bass:** Part 1, marked *warm, espress.* and *mf*.

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The musical score is arranged in a standard orchestral format with multiple staves for each instrument family. The instruments listed on the left are: Flutes (1, 2), Piccolo (3/), Oboe, Clarinets (1, 2), Bassoons (1, 2), Horns (1, 2, 3, 4), Trumpets (1, 2, 3), Trombones (1, 2, Bass 3), Tuba, Timp., Percussion (1, 2), Harp, Piano (Pno.), Rhythm (Rhy.), Violins (Vlns. 1, 2), Viola (Vla.), Cello, and Bass. The score includes dynamic markings such as *mp*, *f*, and *mf*, as well as performance instructions like "1. Solo - lyrically" and "Glock.". The music is written in a key signature of one flat and a 4/4 time signature. The score is divided into measures, with some measures containing rests for certain instruments.

Holy Forever - Concert Score - pg. 9 of 19

This page of the concert score for "Holy Forever" contains the following parts and markings:

- Flutes:** 1 and 2 staves.
- Picc.:** 3/4 staff.
- Oboe:** 1 staff.
- Clarinets:** 1 and 2 staves, with a dynamic marking of *f*.
- Bassoons:** 1 and 2 staves.
- Horns:** 1, 2, 3, and 4 staves.
- Trumpets:** 1, 2, and 3 staves.
- Trombones:** 1 and 2 staves, with dynamic markings of *f* and *mf*.
- (Bass) 3:** 1 staff, with dynamic markings of *f* and *mf*.
- Tuba:** 1 staff, with dynamic markings of *f* and *mf*.
- Timp.:** 1 staff, with dynamic markings of *f*, *mp*, and *mf*.
- Perc.:** 1 and 2 staves.
- Harp:** 1 and 2 staves, with dynamic markings of *f* and *mp*.
- Pno.:** 1 and 2 staves, with a dynamic marking of *mf*.
- Rhy.:** 1 and 2 staves.
- Vlns.:** 1 and 2 staves.
- Vla.:** 1 staff.
- Cello:** 1 staff.
- Bass:** 1 staff.

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(♩ = 82)

lightly, with excitement

poco accel.

(♩ = 86)

1 2 Flutes *mf* *lightly, with excitement* *f* Piccolo

3/ Picc. *mf* *lightly, with excitement* *f*

Oboe *mf* *lightly, with excitement* *f*

1 2 Clarinets *mf* *lightly, with excitement* *f*

1 2 Bassoons *mf* *lightly, with excitement* *f*

1 2 Horns *mf* 1. Solo

3 4 Trumpets [CUE] *mf*

1 2 Trombones *mf*

(Bass) 3 *mf*

Tuba *mf*

Timp. *mf*

1 Perc. Triangle *mf* Glock. *mf* Tam-tam *mf*

2 *mp* (quick roll) *mf*

Harp *mf* *f*

Pno. *mf*

Rhy. Ac. Gtr. *mf*

1 Vlns. *pizz* *mf* *f* *mf* *f* *arco molto esp.* *mf* *f*

2 *pizz* *mf* *f* *mf* *f* *arco molto esp.* *mf* *f*

Vla. *pizz* *mf* *f* *mf* *f* *arco molto esp.* *mf* *f*

Cello *pizz* *mf* *f* *mf* *f* *arco molto esp.* *mf* *f*

Bass *pizz* *mf* *f* *mf* *f* *arco molto esp.* *mf* *f*

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(♩ = 96) (1. & 2. trade off back and forth)

1
2
Flutes
mf

3/
Picc.
mf

Oboe
mf

1
2
Clarinets
mf
a2

1
2
Bassoons
f

1
2
Horns

3
4

1
Trumpets

2
3

1
2
Trombones
f

(Bass) 3

Tuba

Timp.

1
Perc.
mf

2
f

Harp
mf

Pno.
mf

Rhy.
Bass
f

1
Vlns.
mf

2
mf

Vla.
mf

Cello
f

Bass
f

Holy Forever - Concert Score - pg. 15 of 19

1
2
Flutes

3/
Picc.

Oboe

1
2
Clarinets

1
2
Bassoons

1
2
Horns

3
4

1
2
3
Trumpets

1
2
Trombones

(Bass) 3

Tuba

Timp.

1
Perc.

2

Harp

Pno.

Rhy.

1
2
Vlns.

Vla.

Cello

Bass

81 82 83 84 85 86

triumphantly!
ff

a2 - triumphantly!
ff

mp *f* *mp*

ff *ff*

(non div.)

Holy Forever - Concert Score - pg. 16 of 19

1
2
Flutes *ff*

3/
Picc. *ff*

Oboe *ff*

1
2
Clarinets *ff*

1
2
Bassoons *ff*

1
2
Horns *ff*

3
4

1
2
3
Trumpets

1
2
Trombones *ff*

(Bass) 3 *ff*

Tuba *ff*

Timp. *ff*

1
Perc. *f*
Chimes
+ Crash Cym.

2 *f*
mp
ff
+ Crash Cym.

Harp *ff*

Pno. *ff*
F G F Bb

Rhy. *f* busy strumming *ff*

1
2
Vlins. *molto sostenuto*

Vla. *ff*

Cello *ff*

Bass *ff*

Holy Forever - Concert Score - pg. 17 of 19

slowly (♩ = 78)

1. Solo

Flutes 1 2 *sfz* *mf*

3 / Picc. *sfz*

Oboe *sfz* *mp*

Clarinets 1 2 *sfz*

Bassoons 1 2 *sfz*

Horns 1 2 *sfz*

3 4 *sfz*

Trumpets 1 *sfz*

2 3 *sfz*

Trombones 1 2 *sfz*

(Bass) 3 *sfz*

Tuba *sfz*

Timp. *sfz*

Perc. 1 Sus. Cym. *mp* *ff* *pp*

2 Crash Cym. *f*

Harp *mf* *ff* *mf*

Pno. *sfz*

Rhy. *G*

Vlins. 1 *sfz* *warm, espress.* *mf*

2 *sfz* *warm, espress.* *mf*

Vla. *sfz* *warm, espress.* *mf*

Cello *sfz* *warm, espress.* *mf*

Bass *sfz* *warm, espress.* *mf*

Holy Forever - Concert Score - pg. 18 of 19

1
2
Flutes

3/
Picc.

Oboe
p

1
2
Clarinet

1
2
Bassoon

1
2
Horn

3
4

1
Trumpet

2
3

1
2
Trombone

(Bass) 3

Tuba

Timp.

1
Perc.
mp

2

Harp

Pno.

Rhy.
mp

1
Vln.
mp

2
Vln.
mp

Vla.
mp

Cello
mp

Bass
mp

1. Solo

mf

mp

Glock.

pp

Bass Drum

p (let ring out)

still (only poco vib.)

mp

Holy Forever - Concert Score - pg. 19 of 19

rall. to the end

1. Solo (w/ Hn.)

Flutes 1 2
3 / Picc.
Oboe
Clarinet 1 2
Bassoons 1 2

1. Solo (w/ Flute)

Horns 1 2
3 4
Trumpets 1 2 3
Trombones 1 2
(Bass) 3
Tuba

Sus. Cym.

Perc. 1 2

freely (out of time)

Harp

Pno.

Rhy.

Vlins. 1 2
Vla.
Cello
Bass

Alto Sax (Horn Substitute)

Holy Forever

CHRIS TOMLIN, JASON INGRAM, PHIL WICKHAM,
BRIAN JOHNSON and JENN JOHNSON
Arranged and Orchestrated by David Shipps

$\text{♩} = 76$ *accel.* *slightly faster* ($\text{♩} = 78$)

1. Solo (w/ Vlas.)

8 [1-8] 9 10 11 12 *mp*

13 14 15 16 17 *mf*

8 [18-25] 26 27 28 29 *mf*

(w/ WW's) 30 31 32 33 34 *mf*

3 35 36 [37-39] 40 41 *mf*

42 43 44 45 *f*

47 48 49 50 51

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Holy Forever - Alto Sax - pg. 2 of 2

regal, proud

52 53 54 55 56 *mf* *mf*

57 58 59 [60-62] 63 *mf* *f* *poco accel.* (♩ = 82) 3 *poco accel.*

64 65 [66-68] [69-70] [71-77] *mf* 3 *poco accel.* 2 (♩ = 96) 7

78 79 80 81 82 *f* *a2 - boldly!*

83 84 85 86 87 *ff* *a2*

88 89 90 91 92 93 *sfp*

94-97 98 99 100 101 *slowly* (♩ = 78) 4 *1. Solo* *mp*

102-105 106 107 108 *mp* *p* *rall. to the end* *1. Solo (w/ Flute)*

Baritone Saxophone

Holy Forever

CHRIS TOMLIN, JASON INGRAM, PHIL WICKHAM,
BRIAN JOHNSON and JENN JOHNSON
Arranged and Orchestrated by David Shipp

$\bullet = 76$ *accel.* *slightly faster* ($\bullet = 78$)
warm tone

The musical score is written for Baritone Saxophone in the key of D major (two sharps) and 4/4 time. It consists of seven staves of music. The first staff begins with a tempo of 76 bpm and a dynamic of *p*. It includes a first ending bracketed [1-8] and a second ending bracketed [10-11]. The second staff continues from measure 12 to 15, with dynamics *p* and *mf*. The third staff includes a first ending bracketed [16-17] and a second ending bracketed [18-25], with a dynamic of *mp*. The fourth staff includes a first ending bracketed [27-34] and a second ending bracketed [37-44], with a dynamic of *mf*. The fifth staff contains measures 45 to 48, with a dynamic of *mf*. The sixth staff contains measures 49 to 52, with dynamics *f* and *mf*. The seventh staff contains measures 53 to 57, with dynamics *mp* and *mf*, and includes the instruction *regal, proud*. The score features various dynamics (*p*, *mp*, *mf*, *f*), accents, and hairpins. Time signatures change from 4/4 to 2/4 and back to 4/4.

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Holy Forever - Baritone Saxophone - pg. 2 of 2

poco accel. (♩ = 82) *poco accel.*

3

58 59 60-62 63

mf *f*

(♩ = 86) *poco accel.*

2

64 65 66 67 68 [69-70]

mf *mf*

(♩ = 96) 8

[71-78] 79 80 81 82

f

83 84 85 86

f

87 88 89 90

ff

slowly (♩ = 78) 8

91 92 93 [94-101]

sfp

rall. to the end

4 2

[102-105] [106-107] 108

Bass Clarinet (Bassoon Substitute)

Holy Forever

CHRIS TOMLIN, JASON INGRAM, PHIL WICKHAM,
BRIAN JOHNSON and JENN JOHNSON
Arranged and Orchestrated by David Shipp

$\text{♩} = 76$ *accel.* *slightly faster* ($\text{♩} = 78$)

8

[1-8] 9 10 *mp* 11

12 13 14 15 *mf* 16

3

17 [18-20] 21 *p* 22 *mp* 23

24 25 26 27 28 *mf* 29 *mp*

30 31 32 33 *mf* 34 *mf*

warm, espress.

35 36 37 *mf* 38

39 40 41 42 43

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Holy Forever - Bass Clarinet - pg. 2 of 2

44 45 46 47 48

f

49 50 51 52 53

54 55 56 57 [58-59] 60 61

poco accel. ($\text{♩} = 82$)
lightly, with excitement

mf

62 63 [64-68] [69-70] 71 72 73

poco accel. ($\text{♩} = 86$) *poco accel.* ($\text{♩} = 96$)

f

74 75 76 77 78 79

f

80 81 82 83 84

a2

85 86 87 88 89 90 91

ff

92 93 [94-101] [102-105] 106 107 108

slowly ($\text{♩} = 78$) *rall. to the end*

sfz *pp*

Bassoon 1

Holy Forever

CHRIS TOMLIN, JASON INGRAM, PHIL WICKHAM,
BRIAN JOHNSON and JENN JOHNSON
Arranged and Orchestrated by David Shipp

The musical score for Bassoon 1 is written in bass clef with a 4/4 time signature. It begins with a tempo of quarter note = 76. The score is divided into several systems, each containing measures 8 through 43. Performance markings include *accel.*, *slightly faster* (quarter note = 78), *mp*, *p*, *mf*, and *warm, espress.*. The score features various rhythmic patterns, including eighth and sixteenth notes, and rests. Measure numbers 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18-20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, and 43 are indicated. The score concludes with a final measure (43) marked with a fermata.

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Holy Forever - Bassoon 1 - pg. 2 of 2

44 45 46 47 48

f

49 50 51 52 53

f

54 55 56 57 [58-59] 60 61

mf

poco accel. ($\text{♩} = 82$) *lightly, with excitement*

62 63 [64-68] [69-70] 71 72 73

f

poco accel. ($\text{♩} = 86$) *poco accel.* ($\text{♩} = 96$)

74 75 76 77 78 79

f

80 81 82 83 84

f

85 86 87 88 89 90 91

ff

92 93 [94-101] [102-105] 106 107 108

sfp *rall. to the end* *pp*

Cello

Holy Forever

CHRIS TOMLIN, JASON INGRAM, PHIL WICKHAM,
BRIAN JOHNSON and JENN JOHNSON
Arranged and Orchestrated by David Shippy

♩ = 76

calm, still

accel.

slightly faster (♩ = 78)

warm, espress.

still (only poco vib.)

espress.

(div.)

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Holy Forever - Cello - pg. 2 of 3

warm, espress.

36 37 38 39 40

mf > *mf*

41 42 43 44 45

f

46 47 48 49 50

legato

51 52 53 54 55

mp

poco accel. (♩ = 82)

pizz

56 57 58 59 60

mf > *f* < *mf* < *f*

poco accel. (♩ = 86)

arco
molto esp.

61 62 63 64 65

mf < *f* < *mf* < *f* > *mf* < *f* >

poco accel.

66 67 68 69 70

mf < *f* > *f* > *sfz* >

Holy Forever - Cello - pg. 3 of 3

(♩ = 96)

71 *f* 72 73 *f* 74 75 *f*

76 77 *f* 78 79 *f* 80 *f*

81 82 83 84 85 *f* (non div.)

86 87 *ff* 88 89 90 *ff*

91 92 93 94 95 *sfp* *mf* slowly (♩ = 78) warm, espress.

96 97 98 99 100 *mp*

101 102 103 104 *mp* still (only poco vib.)

105 106 107 108 *p* (div.) rall. to the end

Clarinet 1

Holy Forever

CHRIS TOMLIN, JASON INGRAM, PHIL WICKHAM,
BRIAN JOHNSON and JENN JOHNSON
Arranged and Orchestrated by David Shipp

♩ = 76
a2 - calmly

p

accel.

mp

slightly faster (♩ = 78)

8 4

[10-17] [18-21] 22 23 24

p

25 26 27 28 29 30 31

mf *mp* *mf* *mp*

32 33 34 35

mf *mf*

7 *a2* 3

36 [37-43] 44 45 [46-48] 49

mf *f* *f*

50 51 52 53 54 55

2/4 4/4

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Holy Forever - Clarinet 1 - pg. 2 of 2

poco accel. $(\text{♩} = 82)$
lightly, with excitement

56 57 [58-59] 60 61
mf

poco accel. $(\text{♩} = 86)$ {CUE} *poco accel.*
2 2

62 63 [64-66] 67 68 [69-70]
f

$(\text{♩} = 96)$

71 72 73 74
mf

75 76 77

78 79 80 81 82
f

83 84 85 86 87 88
ff

89 90 91 92 93
sfp

slowly $(\text{♩} = 78)$ 1. Solo

[94-101] 102 103 104
mf

rall. to the end 2. only

105 106 107 108
pp

Flute 1

Holy Forever

CHRIS TOMLIN, JASON INGRAM, PHIL WICKHAM,
BRIAN JOHNSON and JENN JOHNSON
Arranged and Orchestrated by David Shipp

The musical score for Flute 1 is written in 4/4 time. It begins with a tempo of quarter note = 76. The score is divided into several systems, each with measure numbers and performance markings. The first system (measures 1-12) includes a first ending bracket [1-8] and a second ending bracket [18-23]. Performance markings include *mp* and *a2 - calmly*. The second system (measures 13-17) features a *mf* marking and a first ending bracket [18-23]. The third system (measures 24-26) is marked *mp* and includes a first ending bracket [27-32]. The fourth system (measures 33-37) includes a *mf* marking, a *warm, espress.* marking, and a first ending bracket [58-59]. The fifth system (measures 38-44) and sixth system (measures 45-50) continue the melodic line. The seventh system (measures 51-57) includes a *poco accel.* marking and a first ending bracket [58-59]. The score concludes with a final measure (58) marked with a *2*.

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(♩ = 82)

lightly, with excitement

Holy Forever - Flute 1 - pg. 2 of 2

poco accel.

60 *mf* 61 *f* 62 63

(♩ = 86)
3

1. only

poco accel.
2

(♩ = 96) (1. & 2. trade off back and forth)

[64-66] 67 *f* 68 [69-70] 71 *mf*

72 73 74

75 76 77

78 *a2* 79 *f* 80

81 82 83 84 85 *a2*

86 87 *ff* 88 89 *ff* 90

91 *ff* 92 *sfp* 93 *mf* 1. Solo

slowly (♩ = 78)

rall. to the end

1. Solo (w/ Hn.)

94 95 [96-101] [102-105] 106 *mp* 107 108 *p*

Flute 3 / Piccolo

Holy Forever

CHRIS TOMLIN, JASON INGRAM, PHIL WICKHAM,
BRIAN JOHNSON and JENN JOHNSON
Arranged and Orchestrated by David Shipp

Piccolo $\text{♩} = 76$ *accel.* *slightly faster* ($\text{♩} = 78$)

8 [1-8] 9 [10-17] 18-25

26 [27-36] 10 8 [37-44] 45 *f*

46 47 48 49

50 51 52 53

Flute 54 55 56 57

poco accel. ($\text{♩} = 82$) *lightly, with excitement*

2 [58-59] 60 *mf* 61 62 *f*

poco accel. **Piccolo** ($\text{♩} = 86$) 5 2 ($\text{♩} = 96$)

63 [64-68] [69-70] 71 *mf*

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Holy Forever - Flute 3 / Piccolo - pg. 2 of 2

72 73 74

75 76 77

78 79 80 81

f

82 83 84 [85-86] 87

ff

88 89 90 91

ff *ff*

92 93 [94-101] [102-105] [106-107] 108

sfp

slowly (♩ = 78)
8 4 2

rall. to the end

Harp

Holy Forever

CHRIS TOMLIN, JASON INGRAM, PHIL WICKHAM,
BRIAN JOHNSON and JENN JOHNSON
Arranged and Orchestrated by David Shippy

$\text{♩} = 76$

gently

Musical notation for measures 1-5. The piece is in 4/4 time. The bass clef contains the melody, starting with a half rest in measure 1, followed by quarter notes in measures 2-5. The treble clef contains whole rests. A dynamic marking of *p* is placed above measure 2.

(gentle rolls)

accel.

Musical notation for measures 6-9. The bass clef contains a melodic line with a dynamic marking of *mp* in measure 7. The treble clef contains whole rests. A hairpin crescendo is shown in the bass clef from measure 6 to 7. A hairpin decrescendo is shown in the bass clef from measure 9 to 10.

slightly faster ($\text{♩} = 78$)

Musical notation for measures 10-13. The bass clef contains a melodic line with a dynamic marking of *mp* in measure 10. The treble clef contains whole rests.

Musical notation for measures 14-17. The bass clef contains a melodic line with a dynamic marking of *mf* in measure 15. The treble clef contains whole rests. A hairpin decrescendo is shown in the bass clef from measure 14 to 15, and a hairpin crescendo is shown from measure 16 to 17.

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Holy Forever - Harp - pg. 2 of 4

Musical notation for measures 18-25. The piece is in 2/4 time. Measures 18-20 and 23-25 feature a triplet of eighth notes. Measures 21-22 feature a melodic line with a dynamic marking of *mp* that increases to *mf*. Measure 22 ends with a fermata.

Musical notation for measures 26-33. The time signature changes from 2/4 to 4/4 at measure 27. Measures 27-31 feature a quintuplet of eighth notes. Measures 32-33 feature a melodic line with a dynamic marking of *mp* that increases to *mf*. Measure 33 ends with a fermata.

Musical notation for measures 34-44. Measures 34-35 feature a pair of eighth notes. Measure 36 features a melodic line with a dynamic marking of *mf*. Measures 37-43 feature a septuplet of eighth notes. Measure 44 features a melodic line with a dynamic marking of *mp*. Measures 36 and 44 end with fermatas.

Musical notation for measures 45-53. Measure 45 features a dynamic marking of *f*. Measures 46-51 feature a sextuplet of eighth notes. Measure 52 features a melodic line with a dynamic marking of *f*. Measure 53 features a melodic line with a dynamic marking of *mp*. Measures 45 and 52 end with fermatas.

Musical notation for measures 54-59. The time signature changes from 2/4 to 4/4 at measure 55. Measures 54-59 feature a pair of eighth notes. The piece concludes with a dynamic marking of *poco accel.* and a final fermata.

Holy Forever - Harp - pg. 3 of 4

(♩ = 82)
(quick roll)

poco accel.

Musical score for measures 60-63. The piece is in G major (one flat). Measures 60 and 61 feature a tremolo effect on the right hand, indicated by a wavy line. The dynamic is *mf*. Measures 62 and 63 feature a tremolo effect on the left hand, indicated by a wavy line. The dynamic is *f*. Measure numbers 60, 61, 62, and 63 are marked at the bottom of the staves.

(♩ = 86)

poco accel.
C⁹

Musical score for measures 64-70. Measures 64-66 feature a triplet of eighth notes in both hands, marked with a '3' above and below the notes. The dynamic is *mf*. Measures 67-70 feature a melodic line in the right hand with a dynamic crescendo from *mf* to *f*, indicated by a wedge-shaped hairpin. A C⁹ chord symbol is placed above the staff in measure 69. Measure numbers 64-66, 67, 68, 69, and 70 are marked at the bottom of the staves.

(♩ = 96)

Musical score for measures 71-73. The piece is in G major (one flat). The right hand features a complex rhythmic pattern of eighth notes and chords, with a dynamic of *mf*. The left hand has rests. Measure numbers 71, 72, and 73 are marked at the bottom of the staves.

Musical score for measures 74-76. The right hand continues the complex rhythmic pattern from the previous system. The left hand has rests. Measure numbers 74, 75, and 76 are marked at the bottom of the staves.

Musical score for measures 77-79. Measures 77-78 feature the complex rhythmic pattern in the right hand. Measure 79 features a melodic line in the right hand with a dynamic crescendo from *mf* to *f*, indicated by a wedge-shaped hairpin. The left hand has rests. Measure numbers 77, 78, and 79 are marked at the bottom of the staves.

Holy Forever - Harp - pg. 4 of 4

Musical score for measures 80-87. The score is written for a harp with two staves. Measures 80-85 are marked with a '6' and contain whole rests. Measure 86 is also a whole rest. Measure 87 features a melodic line starting with a sixteenth-note triplet, followed by a sixteenth-note eighth-note pair, and ending with a quarter note. A dynamic marking of *ff* is placed below the staff. A hairpin crescendo is shown between measures 86 and 87. Measure numbers [80-85], 86, and 87 are indicated below the staves.

Musical score for measures 88-93. Measures 88-91 are marked with a '4' and contain whole rests. Measure 92 begins with a melodic line marked *mf* and a G^9 chord symbol. The line features a sixteenth-note triplet, followed by a sixteenth-note eighth-note pair, and ends with a quarter note. A dynamic marking of *ff* is placed below the staff. A hairpin crescendo is shown between measures 92 and 93. Measure numbers [88-91], 92, and 93 are indicated below the staves.

slowly ($\text{♩} = 78$)

Musical score for measures 94-97. The score is written for a harp with two staves. Measures 94-97 contain a continuous eighth-note accompaniment pattern in the bass clef. The dynamic marking *mf* is placed at the beginning of the first measure. Measure numbers 94, 95, 96, and 97 are indicated below the staves.

Musical score for measures 98-108. Measures 98-101 are marked with a '4' and contain whole rests. Measures 102-105 are marked with a '4' and contain whole rests. Measures 106-107 are marked with a '2' and contain whole rests. Measure 108 features a melodic line starting with a quarter note, followed by a half note, and ending with a quarter note. A dynamic marking of *p* is placed below the staff. The instruction *rall. to the end* is placed above the staves, and *freely (out of time)* is placed above the final measure. Measure numbers [98-101], [102-105], [106-107], and 108 are indicated below the staves.

Horn 1

Holy Forever

CHRIS TOMLIN, JASON INGRAM, PHIL WICKHAM,
BRIAN JOHNSON and JENN JOHNSON
Arranged and Orchestrated by David Shipps

$\text{♩} = 76$ *accel.* *slightly faster* ($\text{♩} = 78$)

1. Solo (w/ Vlas.)

8 [1-8] 9 10 11 12 *mp*

13 14 15 16 17 *mf*

8 [18-25] 26 27 28 29 *mf*

(w/ WW's) 30 31 32 33 34 *mf*

3 35 36 [37-39] 40 41 *mf*

42 43 44 45 46 *f*

47 48 49 50 51

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Holy Forever - Horn 1 - pg. 2 of 2

regal, proud

52 53 54 55 56

mf *mf*

poco accel. $(\text{♩} = 82)$ *poco accel.*

57 58 59 [60-62] 63

mf *f*

$(\text{♩} = 86)$ 1. Solo *poco accel.* $(\text{♩} = 96)$

64 65 [66-68] [69-70] [71-77]

mf

a2 - boldly!

78 79 80 81 82

f

a2

83 84 85 86 87

ff

88 89 90 91 92 93

sfp

slowly $(\text{♩} = 78)$ 1. Solo

[94-97] 98 99 100 101

mp

rall. to the end 1. Solo (w/ Flute)

[102-105] 106 107 108

mp *p*

Horn 3

Holy Forever

CHRIS TOMLIN, JASON INGRAM, PHIL WICKHAM,
BRIAN JOHNSON and JENN JOHNSON
Arranged and Orchestrated by David Shipp

♩ = 76 *accel.* *slightly faster* (♩ = 78)

[1-8] 9 [10-17] [18-25] 26

[27-36] [37-39] 40 41 42

mf

43 44 45 46 47

f

48 49 50 51 52

regal, proud

53 54 55 56 57

mf *mf*

poco accel. (♩ = 82) *poco accel.* (♩ = 86) *poco accel.*

58 59 [60-62] 63 [64-68] [69-70]

mf *f*

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Holy Forever - Horn 3 - pg. 2 of 2

(♩ = 96) **7** *a2 - boldly!*

[71-77] 78 79 80

f

81 82 83 84

a2

85 86 87 88 89

ff

90 91 92 93

sfp

slowly (♩ = 78) **8** **4** **2** *rall. to the end*

[94-101] [102-105] [106-107] 108

Oboe

Holy Forever

CHRIS TOMLIN, JASON INGRAM, PHIL WICKHAM,
BRIAN JOHNSON and JENN JOHNSON
Arranged and Orchestrated by David Shipp

$\text{♩} = 76$ *accel.* *slightly faster* ($\text{♩} = 78$)

The musical score is written in treble clef with a 4/4 time signature. It consists of several systems of music. The first system shows measures 1-8, 9, 10-17, and 18-21, with rests indicated by thick black bars. The second system contains measures 22-26, starting with a mezzo-piano (*mp*) dynamic. The third system contains measures 27-32, 33-36, with a mezzo-forte (*mf*) dynamic. The fourth system contains measures 37-41, marked with the instruction "warm, espress." and a mezzo-forte (*mf*) dynamic. The fifth system contains measures 42-46, with a forte (*f*) dynamic. The sixth system contains measures 47-51. The seventh system contains measures 52-57, with various time signature changes (2/4, 4/4, 2/4, 4/4). The eighth system contains measures 58-59, 60-63, with a tempo change to $\text{♩} = 82$ and dynamics of mezzo-forte (*mf*) and forte (*f*). The score includes various musical notations such as slurs, accents, and dynamic markings.

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Holy Forever - Oboe - pg. 2 of 2

(♩ = 86) **3** *poco accel.* **2**

[64-66] 67 *f* 68 [69-70]

(♩ = 96) *mf*

71 72 73 74 75

76 77 78

f

79 80 81 82 83 84

85 86 *ff* 88 89

slowly (♩ = 78) **2**

90 91 92 *sfp* 93 [94-95] 96 *mp*

rall. to the end **3** **4** **2**

97 *p* 98 [99-101] [102-105] [106-107] 108

Percussion 1

Holy Forever

CHRIS TOMLIN, JASON INGRAM, PHIL WICKHAM,
BRIAN JOHNSON and JENN JOHNSON
Arranged and Orchestrated by David Shipp

♩ = 76

8

[1-8]

Sus. Cym. *accel. slightly faster* (♩ = 78)

3 2

9 *p* 10 *mp* [11-13] 14 [15-17] *mf*

3 2

[18-20] 21 [23-24] *mf*

Wind Chimes *gently* 9 Sus. Cym.

25 *p* 26 [27-35] 36 [37] *mf*

6 Glock.

[38-43] 44 *f* [45-48] *mf*

49 50 51 52 53 54

Chimes *poco accel.*

55 *mf* 56 [57-59] *f*

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Holy Forever - Percussion 1 - pg. 2 of 2

(♩ = 82) *poco accel.* **Glock.** (♩ = 86)

3 [60-62] 63 *mf* [64-66] 67 68 *mp*

poco accel. (♩ = 96)

2 [69-70] 71 *mf* 72 73 74

75 76 77 78

Snare Drum

79 *f* 80 81 82

83 84 85 86

Chimes

87 *f* 88 89 90

Sus. Cym. *slowly* (♩ = 78)

91 92 *mp* 93 *ff* [94-96]

Glock.

97 *pp* 98 *mp* 99 100 *pp* 101

rall. to the end

Sus. Cym.

4 [102-105] 106 107 *p* 108

Percussion 2

Holy Forever

CHRIS TOMLIN, JASON INGRAM, PHIL WICKHAM,
BRIAN JOHNSON and JENN JOHNSON
Arranged and Orchestrated by David Shipp

♩ = 76

Bass Drum

1 [1-2] 3 *pp* (let ring out) 4 5 (sim.) 6 7 *p*

accel. *slightly faster* (♩ = 78)

8 9 10 11 *mp* 12 13

Tam-tam

14 15 16 17 18 [19-20] *pp* *p*

21 22 *mp* [23-25] 26 27

Bass Drum

28 *p* (let ring out) 29 30 31 32 [33-34]

Tam-tam

35 36 *mf* [37-43] 44

45 *mf* [46-53] 54 55

(♩ = 82)

Triangle

56 57 [58-59] 60 *mp* 61

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Holy Forever - Percussion 2 - pg. 2 of 2

poco accel. (♩ = 86) **Tam-tam** **2**

62 63 64 65 [66-67] *mf*

Sus. Cym. *scrape* *poco accel.* (♩ = 96) **Sus. Cym.** **Sus. Cym.** **6** **Sus. Cym.**

Bass Drum *f* *mp* *f* **Bass Drum** *mp*

68 69 70 71 [72-77] 78

2 **2** **2**

79 [80-81] 82 83 [84-85] *f* *mp* *f*

+ Crash Cym. **2** **+ Crash Cym.**

86 87 [88-89] 90 91 *mp* *f* *mp* *ff*

Crash Cym. *slowly* (♩ = 78) **8**

92 93 [94-101] 102 *f*

Bass Drum *rall. to the end* **2**

103 *p* (let ring out) 104 105 [106-107] 108

Piano

Holy Forever

CHRIS TOMLIN, JASON INGRAM, PHIL WICKHAM,
BRIAN JOHNSON and JENN JOHNSON
Arranged and Orchestrated by David Shipp

♩ = 76

8 *accel.*

[1-8] 9

slightly faster (♩ = 78)

mp (let ring out)

10 11 12 13 14

15 16 17 18 19

20 21 22 23

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Holy Forever - Piano - pg. 2 of 5

Musical notation for measures 24-29. The piece is in 4/4 time. Measures 24-26 feature a melodic line in the right hand with eighth-note patterns. Measures 27-29 feature a sustained chord in the right hand. The left hand plays a simple accompaniment. Dynamics include *mp* (mezzo-piano) and *f* (forte).

Musical notation for measures 30-36. Measures 30-32 feature a sustained chord in the right hand. Measures 33-34 are marked with a bracket [33-34]. Measure 35 features a melodic line in the right hand. Measure 36 features a sustained chord in the right hand. The left hand plays a simple accompaniment. Dynamics include *mf* (mezzo-forte) and *f* (forte).

Musical notation for measures 37-43. Measures 37-39 are marked with a bracket [37-39]. Measure 40 features a melodic line in the right hand. Measure 41 features a melodic line in the right hand. Measures 42-43 are marked with a bracket [42-43]. The left hand plays a simple accompaniment. Dynamics include *mf* (mezzo-forte) and *f* (forte).

Musical notation for measures 44-48. Measure 44 features a melodic line in the right hand. Measure 45 features a melodic line in the right hand. Measures 46-47 are marked with a bracket [46-47]. Measure 48 features a melodic line in the right hand. The left hand plays a simple accompaniment. Dynamics include *mf* (mezzo-forte) and *f* (forte).

Holy Forever - Piano - pg. 3 of 5

Musical score for measures 49-54. The piece is in 2/4 time. Measure 49 has a treble clef and a whole note chord. Measure 50-51 is a double bar line. Measure 52 has a bass clef and a whole note chord. Measure 53 has a treble clef and a melodic line starting with a half note, followed by quarter notes, and ending with a half note. Measure 54 has a treble clef and a whole note chord. The dynamic is *mf*. There are two fermatas, one above measure 53 and one below measure 54. The number '2' is written above measure 50 and below measure 52.

Musical score for measures 55-63. The piece is in 2/4 time. Measure 55 has a treble clef and a whole note chord. Measure 56 has a bass clef and a whole note chord. Measure 57 has a treble clef and a whole note chord. Measure 58-59 is a double bar line. Measure 60 has a treble clef and a whole note chord. Measure 61 has a bass clef and a whole note chord. Measure 62 has a treble clef and a whole note chord. Measure 63 has a bass clef and a whole note chord. The dynamic is *mf*. The tempo is marked *poco accel.* with a quarter note equal to 82 (♩ = 82). The number '2' is written above measure 60 and below measure 61. The number '3' is written above measure 62 and below measure 63.

Musical score for measures 64-70. The piece is in 2/4 time. Measure 64 has a treble clef and a whole note chord. Measure 65 has a bass clef and a whole note chord. Measure 66 has a treble clef and a whole note chord. Measure 67 has a bass clef and a whole note chord. Measure 68 has a treble clef and a whole note chord. Measure 69-70 is a double bar line. The dynamic is *mf*. The tempo is marked *poco accel.* with a quarter note equal to 86 (♩ = 86). The number '2' is written above measure 70 and below measure 70.

Musical score for measures 71-72. The piece is in 2/4 time. Measure 71 has a treble clef and a melodic line starting with a half note, followed by quarter notes, and ending with a half note. Measure 72 has a bass clef and a whole note chord. The dynamic is *mf*. The tempo is marked *poco accel.* with a quarter note equal to 96 (♩ = 96).

Holy Forever - Piano - pg. 4 of 5

Musical notation for measures 73 and 74. The piece is in a key with one flat (B-flat major or D minor). The melody in the right hand features eighth-note patterns with slurs and ties. The bass line consists of whole notes.

Musical notation for measures 75 and 76. The melody continues with eighth-note patterns and slurs. The bass line remains simple with whole notes.

Musical notation for measures 77 and 78. The melody in measure 78 features a more complex eighth-note pattern with a slur. The bass line continues with whole notes.

Musical notation for measures 79, 80, 81, and 82. This section is marked with a forte *f* dynamic. The right hand plays chords with accents, while the left hand plays eighth-note patterns. Measure numbers 79, 80, 81, and 82 are indicated below the staff.

Musical notation for measures 83, 84, 85, and 86. The right hand continues with chords and accents, and the left hand with eighth-note patterns. Measure numbers 83, 84, 85, and 86 are indicated below the staff.

Holy Forever - Piano - pg. 5 of 5

Musical notation for measures 87-90. The piece is in a 3/4 time signature. The upper staff (treble clef) features a series of chords with accents (>) and slurs. The lower staff (bass clef) contains a rhythmic accompaniment of eighth notes with slurs and accents. The dynamic marking *ff* is present in the first measure.

Musical notation for measures 91-93 and a repeat sign. Measure 91 continues the accompaniment. Measure 92 features a *sfp* dynamic marking and a crescendo hairpin. Measure 93 shows a decrescendo hairpin. A repeat sign with a first ending bracket labeled [94-101] follows. The tempo marking *slowly* (♩ = 78) and a large number 8 are positioned above the repeat sign.

Musical notation for measures 102-104. Measures 102 and 103 contain whole notes in both staves, with a slur connecting them. Measure 104 contains a whole note chord in the bass staff. The dynamic marking *mp* is placed above measure 103.

Musical notation for measures 105-108. Measures 105 and 106 contain whole notes in both staves, with a slur connecting them. Measure 107 features a half note in the treble staff and a whole note in the bass staff. Measure 108 features a half note in the treble staff and a whole note in the bass staff. The dynamic marking *p* is placed above measure 107. The instruction *rall. to the end* is written above the first two measures.

Rhythm

Holy Forever

CHRIS TOMLIN, JASON INGRAM, PHIL WICKHAM,
BRIAN JOHNSON and JENN JOHNSON
Arranged and Orchestrated by David Shipp

♩ = 76 *accel.* *slightly faster* (♩ = 78)

Ac. Gtr. 8 8

Bass 8 8

[1-8] 9 [10-17]

Ac. Gtr. *gently*
(played exactly as written)

mp

18 19 20 21

mf

22 23 24 25 26

(duet w/ Horn) C Em

mf

(gently rolled chord)
(voiced low/medium range)

27 28 29 30

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Holy Forever - Rhythm - pg. 2 of 4

Musical notation for measures 31-34. Measure 32 features a chord marked **F2**. Measure 33 includes the instruction *(gentle arps.)*. The notation consists of a treble clef staff with a melodic line and a bass clef staff with a simple accompaniment.

Musical notation for measures 35-38. Measure 35 has a box labeled **Bass**. Measures 36 and 37 are marked with *mf*. A crescendo hairpin is shown between measures 36 and 37, leading to a *mf* marking in measure 37.

Musical notation for measures 39-42. The notation continues with a treble clef staff and a bass clef staff. Measures 39 and 40 feature a long note in the bass clef with a slur.

Musical notation for measures 43-46. Measures 45 and 46 are marked with *f*. The notation continues with a treble clef staff and a bass clef staff.

Musical notation for measures 47-50. The notation continues with a treble clef staff and a bass clef staff. Measures 47 and 48 feature a long note in the bass clef with a slur.

Holy Forever - Rhythm - pg. 3 of 4

Musical notation for measures 51-54. The piece is in 2/4 time. Measures 51-53 feature a treble clef with eighth-note patterns and a bass clef with a long note. Measure 54 is a whole rest in both staves.

Musical notation for measures 55-59. Measures 55-57 are whole rests in both staves. Measure 58 has a treble clef with a whole note and a bass clef with a whole note. Measure 59 has a treble clef with a whole note and a bass clef with a whole note. A *poco accel.* marking is present above measure 59.

Musical notation for measures 60-68. Measures 60-62 are triplets of whole notes in both staves. Measure 63 is a whole rest. Measure 64 is a whole rest. Measure 65 has a treble clef with a triplet of eighth notes and a bass clef with a whole note. Measure 66-68 are triplets of whole notes in both staves. A tempo marking of $(\text{♩} = 82)$ is above measure 60, and $(\text{♩} = 86)$ is above measure 65. A box labeled "Ac. Gtr." is above measure 65. A *mf* dynamic marking is below measure 65.

Musical notation for measures 69-75. Measures 69-70 are doublets of whole notes in both staves. Measure 71 is a whole rest. Measure 72 has a bass clef with a whole note. Measure 73 has a bass clef with a whole note. Measure 74 has a bass clef with a whole note. Measure 75 has a bass clef with a whole note. A *poco accel.* marking is above measure 69. A tempo marking of $(\text{♩} = 96)$ is above measure 71. A box labeled "Bass" is above measure 71. *f* dynamic markings are below measures 72, 73, 74, and 75.

Musical notation for measures 76-80. Measures 76-78 are whole rests in both staves. Measure 79 has a treble clef with a triplet of eighth notes and a bass clef with a whole note. Measure 80 has a treble clef with a triplet of eighth notes and a bass clef with a whole note. *f* dynamic markings are below measures 79 and 80. Chord changes to B \flat and C are indicated below measures 79 and 80 respectively.

Holy Forever - Rhythm - pg. 4 of 4

E A B \flat E \flat C F

81 82 83 84 85

F G C E F

f busy strumming

ff

86 87 88 89 90

B \flat G

slowly (♩ = 78)

4

4

91 92 93 [94-97]

gently

mp

98 99 100 101

rall. to the end

4

4

[102-105] 106 107 108 *p*

102-105 106 107 108 *p*

String Bass

Holy Forever

CHRIS TOMLIN, JASON INGRAM, PHIL WICKHAM,
BRIAN JOHNSON and JENN JOHNSON
Arranged and Orchestrated by David Shipp

♩ = 76

calm, still

1 2 3 4 5

p

accel.

6 7 8 9

mp

slightly faster (♩ = 78)
(div.) - arco
- 1 player pizz.

10 11 12 13 14 15

mp *mf*

(unis.) *warm, espress.*

16 17 18 19 20 21

mp

22 23 24 25 26 27

mf

still (only poco vib.) *espress.*

28 29 30 31 32 33

mf *mp* *mf* *mp* *mf*

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Holy Forever - String Bass - pg. 2 of 3

warm, espress.

34 35 36 37 38 39

mf *mf*

40 41 42 43 44 45

f

46 47 48 49 50 51

52 53 54 55 56 57

mp *mf*

legato

58 59 60 61 62

f *mf*

poco accel. ($\text{♩} = 82$) *pizz*

63 64 65 66 67

f *mf* *f* *mf* *f*

poco accel. ($\text{♩} = 86$) *arco* *molto esp.*

68 69 70 71 72 73

f *sfz* *f* *f*

poco accel. ($\text{♩} = 96$)

Holy Forever - String Bass - pg. 3 of 3

74 75 76 77 78

f *f*

79 80 81 82

f

83 84 85 86

87 88 89

ff

90 91 92 93

sfp

slowly (♩ = 78)
warm, espress.

94 95 96 97 98

mf *mp*

still (only poco vib.)

99 100 101 102 103 104

mp

rall. to the end

105 106 107 108

p

String Reduction

Holy Forever

CHRIS TOMLIN, JASON INGRAM, PHIL WICKHAM,
BRIAN JOHNSON and JENN JOHNSON
Arranged and Orchestrated by David Shippy

♩ = 76

Musical notation for measures 1-5. Treble clef, 4/4 time signature. Measure 1 starts with a piano (*p*) dynamic. The bass line has measure numbers 1, 2, 3, 4, and 5 below it.

accel. *slightly faster* (♩ = 78)

Musical notation for measures 6-11. Treble clef, 4/4 time signature. Measure 6 starts with a mezzo-piano (*mp*) dynamic. Measure 9 has an *accel.* marking. Measure 10 has a *slightly faster* marking with a tempo change to ♩ = 78. The bass line has measure numbers 6, 7, 8, 9, 10, and 11 below it.

Musical notation for measures 12-16. Treble clef, 4/4 time signature. Measure 15 has a mezzo-forte (*mf*) dynamic. The bass line has measure numbers 12, 13, 14, 15, and 16 below it.

Musical notation for measures 17-22. Treble clef, 4/4 time signature. Measure 18 has a mezzo-piano (*mp*) dynamic. Measure 22 has a mezzo-forte (*mf*) dynamic. The bass line has measure numbers 17, 18, 19, 20, 21, and 22 below it.

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Holy Forever - String Reduction - pg. 2 of 5

Musical score for measures 23-27. The score is written for a grand staff (treble and bass clefs). Measures 23-25 are in 2/4 time, and measures 26-27 are in 4/4 time. The music features a melodic line in the treble clef and a bass line in the bass clef. A crescendo hairpin is present in measure 26. Measure numbers 23, 24, 25, 26, and 27 are indicated below the staff.

Musical score for measures 28-33. The score is written for a grand staff. Measures 28-33 are in 4/4 time. The music features a melodic line in the treble clef and a bass line in the bass clef. Dynamics markings include *mf* and *mp*. Crescendo and decrescendo hairpins are used throughout the passage. Measure numbers 28, 29, 30, 31, 32, and 33 are indicated below the staff.

Musical score for measures 34-39. The score is written for a grand staff. Measures 34-39 are in 4/4 time. The music features a melodic line in the treble clef and a bass line in the bass clef. Dynamics markings include *mf*. Crescendo and decrescendo hairpins are used throughout the passage. Measure numbers 34, 35, 36, 37, 38, and 39 are indicated below the staff.

Musical score for measures 40-45. The score is written for a grand staff. Measures 40-45 are in 4/4 time. The music features a melodic line in the treble clef and a bass line in the bass clef. A dynamic marking of *f* is present in measure 45. A crescendo hairpin is present in measure 44. Measure numbers 40, 41, 42, 43, 44, and 45 are indicated below the staff.

Musical score for measures 46-50. The score is written for a grand staff. Measures 46-50 are in 4/4 time. The music features a melodic line in the treble clef and a bass line in the bass clef. Measure numbers 46, 47, 48, 49, and 50 are indicated below the staff.

Holy Forever - String Reduction - pg. 3 of 5

Musical score for measures 51-55. The score is written for a grand piano with two staves. Measures 51-54 are in 4/4 time, and measure 55 is in 2/4 time. The music features a melodic line in the right hand and a bass line in the left hand. A dynamic marking of *mp* is present in measure 55, along with the instruction *legato*. A hairpin crescendo is shown between measures 53 and 54.

poco accel.

(♩ = 82)

Musical score for measures 56-60. The score is written for a grand piano with two staves. Measures 56-59 are in 4/4 time, and measure 60 is in 2/4 time. The music features a melodic line in the right hand and a bass line in the left hand. Dynamic markings include *mf* and *f*. A hairpin crescendo is shown between measures 57 and 58.

poco accel.

(♩ = 86)

Musical score for measures 61-65. The score is written for a grand piano with two staves. Measures 61-63 are in 4/4 time, and measures 64-65 are in 2/4 time. The music features a melodic line in the right hand and a bass line in the left hand. Dynamic markings include *mf* and *f*. A hairpin crescendo is shown between measures 62 and 63.

poco accel.

Musical score for measures 66-70. The score is written for a grand piano with two staves. Measures 66-68 are in 4/4 time, and measures 69-70 are in 2/4 time. The music features a melodic line in the right hand and a bass line in the left hand. Dynamic markings include *mf*, *f*, and *sfz*. A hairpin crescendo is shown between measures 67 and 68.

(♩ = 96)

Musical score for measures 71-73. The score is written for a grand piano with two staves. Measures 71-72 are in 4/4 time, and measure 73 is in 2/4 time. The music features a melodic line in the right hand and a bass line in the left hand. A dynamic marking of *mf* is present in measure 71.

Holy Forever - String Reduction - pg. 4 of 5

Musical notation for measures 74-76. The system consists of a grand staff with a treble clef and a bass clef. Measure 74 features a complex melodic line in the treble clef with many slurs and a bass clef line with a whole note. Measure 75 continues the treble line and has a bass clef line with a half note. Measure 76 has a treble clef line with a whole note and a bass clef line with a whole note.

Musical notation for measures 77-79. Measure 77 has a treble clef line with a complex melodic line and a bass clef line with a whole note. Measure 78 continues the treble line and has a bass clef line with a whole note. Measure 79 features a treble clef line with chords and accents, and a bass clef line with chords and accents. A dynamic marking *f* is present in measure 79.

Musical notation for measures 80-83. Measure 80 has a treble clef line with chords and accents, and a bass clef line with chords and accents. Measure 81 continues the treble line and has a bass clef line with chords and accents. Measure 82 has a treble clef line with chords and accents, and a bass clef line with chords and accents. Measure 83 continues the treble line and has a bass clef line with chords and accents.

Musical notation for measures 84-86. Measure 84 has a treble clef line with chords and accents, and a bass clef line with chords and accents. Measure 85 continues the treble line and has a bass clef line with chords and accents. Measure 86 features a treble clef line with a complex melodic line and a bass clef line with chords and accents. A dynamic marking *ff* is present in measure 86.

Musical notation for measures 87-90. Measure 87 has a treble clef line with chords and accents, and a bass clef line with chords and accents. Measure 88 continues the treble line and has a bass clef line with chords and accents. Measure 89 has a treble clef line with chords and accents, and a bass clef line with chords and accents. Measure 90 continues the treble line and has a bass clef line with chords and accents. A dynamic marking *5* is present in measure 90.

Holy Forever - String Reduction - pg. 5 of 5

slowly (♩ = 78)

Musical score for measures 91-95. The score is written for piano with a treble and bass clef. Measure 91 features a treble clef with a half note chord (Bb, D) and a bass clef with a quarter note chord (G, F). Measures 92-93 show a treble clef with a half note chord (Bb, D) and a bass clef with a quarter note chord (G, F). Measure 94 features a treble clef with a half note chord (Bb, D) and a bass clef with a quarter note chord (G, F). Measure 95 features a treble clef with a half note chord (Bb, D) and a bass clef with a quarter note chord (G, F). Dynamics include *sfp* and *mf*. There are accents (>) on measures 91, 92, and 93.

Musical score for measures 96-100. The score is written for piano with a treble and bass clef. Measure 96 features a treble clef with a half note chord (Bb, D) and a bass clef with a quarter note chord (G, F). Measure 97 features a treble clef with a half note chord (Bb, D) and a bass clef with a quarter note chord (G, F). Measure 98 features a treble clef with a half note chord (Bb, D) and a bass clef with a quarter note chord (G, F). Measure 99 features a treble clef with a half note chord (Bb, D) and a bass clef with a quarter note chord (G, F). Measure 100 features a treble clef with a half note chord (Bb, D) and a bass clef with a quarter note chord (G, F). Dynamics include *mp*.

Musical score for measures 101-105. The score is written for piano with a treble and bass clef. Measure 101 features a treble clef with a half note chord (Bb, D) and a bass clef with a quarter note chord (G, F). Measure 102 features a treble clef with a half note chord (Bb, D) and a bass clef with a quarter note chord (G, F). Measure 103 features a treble clef with a half note chord (Bb, D) and a bass clef with a quarter note chord (G, F). Measure 104 features a treble clef with a half note chord (Bb, D) and a bass clef with a quarter note chord (G, F). Measure 105 features a treble clef with a half note chord (Bb, D) and a bass clef with a quarter note chord (G, F). Dynamics include *mp*.

rall. to the end

Musical score for measures 106-108. The score is written for piano with a treble and bass clef. Measure 106 features a treble clef with a half note chord (Bb, D) and a bass clef with a quarter note chord (G, F). Measure 107 features a treble clef with a half note chord (Bb, D) and a bass clef with a quarter note chord (G, F). Measure 108 features a treble clef with a half note chord (Bb, D) and a bass clef with a quarter note chord (G, F). Dynamics include *p*.

Tenox Sax

Holy Forever

CHRIS TOMLIN, JASON INGRAM, PHIL WICKHAM,
BRIAN JOHNSON and JENN JOHNSON
Arranged and Orchestrated by David Shipp

The musical score is written for Tenor Saxophone in the key of D major (two sharps) and 4/4 time. It consists of eight staves of music. The tempo starts at a quarter note = 76, with an *accel.* marking and a change to a quarter note = 78, labeled *slightly faster*. The score includes various dynamics such as *p*, *mp*, *mf*, and *f*, along with performance instructions like *warm tone*, *regal, proud*, and *poco accel.*. There are several measures with rests, some marked with a large '8' above the staff. The piece concludes with a triplet of eighth notes in measures 60-62, followed by a final rest in measure 63.

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Holy Forever - Tenor Sax - pg. 2 of 2

(♩ = 86)

poco accel.

64 65 *mf* 66 67 *mf* 68 69

(♩ = 96)

70 *f* 71 72 73

74 75 76 77 78

79 *f* 80 81 82

83 84 85 86

87 *ff* 88 89 90

slowly (♩ = 78)

8

91 *sfp* 92 *sfp* 93 [94-101]

rall. to the end

4

2

[102-105] [106-107] 108

Timpani

Holy Forever

CHRIS TOMLIN, JASON INGRAM, PHIL WICKHAM,
BRIAN JOHNSON and JENN JOHNSON
Arranged and Orchestrated by David Shipp

$\text{♩} = 76$

7

w/ soft mallets
let all notes ring out

accel.

[1-7] 8 9

p

slightly faster ($\text{♩} = 78$)

10 11 12 13 14 15

mp *mp* *mf*

3

16 17 18 19 20 21 22

mp *p* *mp*

2

[23-24] 25 26 27 28

mp *mp* *mp*

2

29 30 31 32 33 34

mp *mp*

7

35 36 37 38 39 40 41 42 43 44 45

mf *mp* *f*

2

[46-47] 48 49 50 51 52

mp *f* *mp*

53 54 55 56 57

mf *mp* *mf* *mp*

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Holy Forever - Timpani - pg. 2 of 2

poco accel. (♩ = 82) *poco accel.* (♩ = 86)

3

58 *mf* 59 *p* [60-62] 63 64

poco accel. 2

65 *mf* 66 67 *mf* 68 [69-70]

(♩ = 96) 6 (w/ harder mallets)

[71-76] 77 *f* 78 *f* 79 *f* 80 *f*

81 82 83 84 85

86 87 *ff* 88 89 90

slowly (♩ = 78) 8

91 *sf* 92 *sf* 93 [94-101]

4 *rall. to the end*

[102-105] 106 107 108 *pp* *p*

Trombone 1

Holy Forever

CHRIS TOMLIN, JASON INGRAM, PHIL WICKHAM,
BRIAN JOHNSON and JENN JOHNSON
Arranged and Orchestrated by David Shipp

$\text{♩} = 76$ *accel.* *slightly faster* ($\text{♩} = 78$)

warm tone

8

[1-8] 9 10 11 12

p *mp* *p*

13 14 15 16 17 [18-25]

mp *p* *mf* *mp*

26 [27-34] 35 36 [37-44]

mf

45 46 47 48 49

mf *f*

50 51 52 53

mf

regal, proud

54 *mf* 55 56 *mf* 57

poco accel. ($\text{♩} = 82$) *poco accel.*

3

58 *mf* 59 *f* [60-62] 63

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Holy Forever - Trombone 1 - pg. 2 of 2

(♩ = 86)

poco accel.

64 65 66 67 68 69
mf *mf*

a2 - declamatory (♩ = 96)

70 71 72 73
f

74 75 76 77 78
f

79 80 81 82
f

83 84 85 86
f

87 88 89 90
ff

slowly (♩ = 78)

91 92 93
sfp

[94-101]

rall. to the end

4 2

[102-105] [106-107] 108

Trombone 3 (Bass)

Holy Forever

CHRIS TOMLIN, JASON INGRAM, PHIL WICKHAM,
BRIAN JOHNSON and JENN JOHNSON
Arranged and Orchestrated by David Shipp

$\bullet = 76$ *accel.* *slightly faster* ($\bullet = 78$)

warm tone

1-8] 9 10 11 12

p *mp* *p*

13 14 15 16 17

mp *p* *mf* *mp*

18-25] 26 27-34] 35 36

mf

37-44] 45 46 47 48

mf

49 50 51 52 53

f *mf*

regal, proud

54 55 56 57

mf *mf*

poco accel. ($\bullet = 82$) 3 *poco accel.*

58 59 60-62] 63

mf *f*

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Holy Forever - Trombone 3
(Bass) - pg. 2 of 2

(♩ = 86)

poco accel. *declamatory*

64 65 66 67 68 69 70

mf *mf* *f*

(♩ = 96)

71 72 73 74

75 76 77 78

79 80 81 82

f

83 84 85 86

87 88 89

ff

90 91 92 93

sf

slowly (♩ = 78)
8

rall. to the end
2

94-101 [102-105] [106-107] 108

Trumpet 1

Holy Forever

CHRIS TOMLIN, JASON INGRAM, PHIL WICKHAM,
BRIAN JOHNSON and JENN JOHNSON
Arranged and Orchestrated by David Shipp

$\text{♩} = 76$ *accel.* *slightly faster* ($\text{♩} = 78$)

[1-8] 9 [10-17] [18-25] 26 4

9 *St. mute* (*open*) 8

[27-35] 36 *mp* [37-44] 45

1. Solo - lyrically

46 *f* 47 48 49

50 51 52 53

regal, proud

54 *mf* 55 56 *mf* 57

poco accel. ($\text{♩} = 82$) *poco accel.*

58 *mf* 59 *f* [60-62] 63

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Holy Forever - Trumpet 1 - pg. 2 of 2

(♩ = 86)
{CUE} -----
mf **3** *poco accel.* **2**
64 65 [66-68] [69-70]

(♩ = 96) **8**
[71-78] 79 *f* 80 81

82 83 84 85

triumphantly!
ff 86 87 88 89

90 91 92 *sfp* 93

slowly (♩ = 78) **8** **4** *rall. to the end* **2**
[94-101] [102-105] [106-107] 108

Trumpet 2

Holy Forever

CHRIS TOMLIN, JASON INGRAM, PHIL WICKHAM,
BRIAN JOHNSON and JENN JOHNSON
Arranged and Orchestrated by David Shipps

The musical score for Trumpet 2 of "Holy Forever" is written in treble clef. It begins with a tempo of quarter note = 76. The first system (measures 1-9) is in 4/4 time, marked with an 8-measure rest, and includes the instruction *accel.*. The second system (measures 10-17) is also in 4/4 time, marked with an 8-measure rest, and includes the instruction *slightly faster* (quarter note = 78). The third system (measures 18-25) is in 4/4 time, marked with an 8-measure rest. The fourth system (measures 26-35) starts in 2/4 time, then changes to 4/4 time, marked with a 9-measure rest, and includes the instruction *mp*. The fifth system (measures 36-44) is in 4/4 time, marked with an 8-measure rest, and includes the instruction *St. mute* (starting at measure 36) and *(open)* (starting at measure 41). A [CUE] section follows, starting at measure 45. The sixth system (measures 45-48) is in 4/4 time, marked with an *f* dynamic. The seventh system (measures 49-53) is in 4/4 time, marked with an *f* dynamic. The eighth system (measures 54-57) is in 4/4 time, marked with an *mf* dynamic, and includes the instruction *regal, proud*. The ninth system (measures 58-62) is in 4/4 time, marked with an *mf* dynamic, and includes the instruction *poco accel.*. The tenth system (measures 60-62) is in 4/4 time, marked with an *f* dynamic, and includes the instruction *poco accel.*. The eleventh system (measures 63-63) is in 4/4 time, marked with a 3-measure rest, and includes the instruction *poco accel.* and a tempo of quarter note = 82.

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Holy Forever - Trumpet 2 - pg. 2 of 2

(♩ = 86) **5** *poco accel.* **2** (♩ = 96) **8**

[64-68] [69-70] [71-78]

79 80 81 82

f

83 84 85 86

a2 - triumphantly!

ff

87 88 89 90

slowly (♩ = 78) **8**

91 92 93 [94-101]

sfp

4 *rall. to the end* **2**

[102-105] [106-107] 108

Tuba

Holy Forever

CHRIS TOMLIN, JASON INGRAM, PHIL WICKHAM,
BRIAN JOHNSON and JENN JOHNSON
Arranged and Orchestrated by David Shipp

$\bullet = 76$ *accel.* *slightly faster* ($\bullet = 78$)
warm tone

The musical score is written in bass clef with a 4/4 time signature. It consists of seven staves of music. The first staff starts with a whole rest for 8 measures, marked [1-8]. The tempo is marked $\bullet = 76$ and *accel.*. The second staff continues with notes from measure 9 to 15, with dynamics *p* and *mp*. The third staff has notes from measure 16 to 26, with a dynamic of *mp*. The fourth staff has notes from measure 27 to 44, with a dynamic of *mf*. The fifth staff has notes from measure 45 to 48, with a dynamic of *mf*. The sixth staff has notes from measure 49 to 52, with dynamics *f* and *mf*. The seventh staff has notes from measure 53 to 57, with dynamics *mp* and *mf*, and a tempo marking of *regal, proud*. The score includes various musical notations such as rests, notes, and dynamic markings.

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Holy Forever - Tuba - pg. 2 of 2

poco accel. (♩ = 82) *poco accel.*

3

mf *f*

(♩ = 86) *poco accel.*

2

mf *mf*

(♩ = 96) **8**

f

ff

slowly (♩ = 78) **8**

sfp

rall. to the end

4 **2**

[58] [60-62] [63] [64] [65] [66] [67] [68] [69-70] [71-78] [79] [80] [81] [82] [83] [84] [85] [86] [87] [88] [89] [90] [91] [92] [93] [94-101] [102-105] [106-107] [108]

Viola

Holy Forever

CHRIS TOMLIN, JASON INGRAM, PHIL WICKHAM,
BRIAN JOHNSON and JENN JOHNSON
Arranged and Orchestrated by David Shippy

♩ = 76

calm, still

1 2 3 4 5

p

accel.

6 7 8 9

mp

slightly faster (♩ = 78)

10 11 12 13 14

mp

warm, espress.

15 16 17 18 19

mf

(div.)

20 21 22 23 24

mf

still (only poco vib.)

25 26 27 28 29

mf

espress.

30 31 32 33 34

mf

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Holy Forever - Viola - pg. 2 of 3

warm, espress.

35 36 37 38 39
mf *mf*

40 41 42 43 44

45 46 47 48 49
f

50 51 52 53 54

poco accel.

55 56 57 58 59

(♩ = 82)

pizz

poco accel.

60 61 62 63
mf *f* *mf* *f*

(♩ = 86)

arco
molto esp.

64 65 66 67
mf *f* *mf* *f*

poco accel.

(♩ = 96)

68 69 70 71 72
f *sfz* *mf*

Holy Forever - Viola - pg. 3 of 3

73 74 75 76

77 78 79 80

81 82 83 84

85 86 87 88

89 90 91 92 93

slowly (♩ = 78)
warm, espress.

94 95 96 97 98

still (only poco vib.)

99 100 101 102 103 104

rall. to the end

105 106 107 108

Violin 1

Holy Forever

CHRIS TOMLIN, JASON INGRAM, PHIL WICKHAM,
BRIAN JOHNSON and JENN JOHNSON
Arranged and Orchestrated by David Shipp

Violin 1 musical score for "Holy Forever". The score is written in 4/4 time and consists of 39 measures. It begins with a tempo of 76 BPM and a dynamic of *p*. The score includes various dynamics such as *mp*, *mf*, and *mp*, and performance instructions like *calmly*, *accel.*, *slightly faster* (78 BPM), *warm, espress.*, and *still (only poco vib.)*. The score features several slurs and accents, and a key signature change from 4/4 to 2/4 at measure 26.

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Holy Forever - Violin 1 - pg. 2 of 3

40 41 42 43 44 45 *f*

46 47 48 49 50

51 52 53 54 55 56 57

poco accel. (♩ = 82)
pizz

58 59 60 61 62

mf *f* *mf* *f* *mf*

poco accel. (♩ = 86)
arco
molto esp.

63 64 65 66 67

f *mf* *f* *mf* *f*

poco accel.

68 69 70

f *sfz*

(♩ = 96)

71 72

mf

73 74

mf

Holy Forever - Violin 1 - pg. 3 of 3

Musical staff 75-76: Treble clef, key signature of two flats (B-flat and E-flat). Measures 75 and 76 contain eighth-note patterns with slurs and accents.

Musical staff 77-78: Treble clef, key signature of two flats. Measures 77 and 78 continue the eighth-note patterns. Measure 78 ends with a double bar line and a fermata.

Musical staff 79-82: Treble clef, key signature of two flats. Measures 79-82 feature a series of eighth-note chords with accents. Measure 79 starts with a dynamic marking of *f*.

Musical staff 83-86: Treble clef, key signature of two flats. Measures 83-86 continue the eighth-note chords. Measure 86 ends with a dynamic marking of *ff*.

Musical staff 87-90: Treble clef, key signature of two flats. Measures 87-90 feature a series of eighth-note chords with accents. Measure 87 starts with the tempo marking *molto sostenuto*. Measure 90 ends with a dynamic marking of *p* and a fermata.

Musical staff 91-95: Treble clef, key signature of two flats. Measures 91-95 feature a series of eighth-note chords with accents. Measure 91 starts with a dynamic marking of *sfp*. Measure 94 starts with the tempo marking *slowly* (♩ = 78) and the instruction *warm, espress.*. Measure 95 ends with a dynamic marking of *mf*.

Musical staff 96-101: Treble clef, key signature of two flats. Measures 96-101 feature a series of eighth-note chords with accents. Measure 98 starts with a dynamic marking of *mp*.

Musical staff 102-108: Treble clef, key signature of two flats. Measures 102-108 feature a series of eighth-note chords with accents. Measure 102 starts with the instruction *still (only poco vib.)*. Measure 103 starts with a dynamic marking of *mp*. Measure 108 ends with a dynamic marking of *p* and a fermata.

Violin 2

Holy Forever

CHRIS TOMLIN, JASON INGRAM, PHIL WICKHAM,
BRIAN JOHNSON and JENN JOHNSON
Arranged and Orchestrated by David Shipp

♩ = 76

calm, still (div.)

p

accel.

mp

slightly faster (♩ = 78)

mf

warm, espress.

mp

mf

still (only poco vib.)

mf *mp* *mf*

espress.

mp *mf* *mf*

Detailed description: This is a musical score for Violin 2, titled "Holy Forever". The score is written in treble clef and 4/4 time. It begins with a tempo marking of ♩ = 76. The first line (measures 1-5) is marked "calm, still" and "div." (divisi), with a dynamic of *p*. The second line (measures 6-9) is marked "accel." and has a dynamic of *mp*. The third line (measures 10-15) is marked "slightly faster" (♩ = 78) and has a dynamic of *mf*. The fourth line (measures 16-20) is marked "warm, espress." and has a dynamic of *mp*. The fifth line (measures 21-25) has a dynamic of *mf*. The sixth line (measures 26-30) is marked "still (only poco vib.)" and has dynamics of *mf*, *mp*, and *mf*. The seventh line (measures 31-36) is marked "espress." and has dynamics of *mp*, *mf*, and *mf*. The score includes various musical notations such as slurs, accents, and dynamic markings.

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warm, espress.

37 *mf* 38 39 40

41 42 43 44 45 *f*

46 47 48 49 50

51 52 53 54 55

56 57 [58-59] 60 61 *poco accel.* (♩ = 82) *pizz*

62 63 64 65 66 *poco accel.* (♩ = 86) *arco* *molto esp.*

67 68 69 70 *poco accel.*

71 72 *mf* (♩ = 96)

73 74

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Musical staff 75-76: Treble clef, 8/8 time signature. Measures 75 and 76. The music consists of eighth notes with slurs and accents.

Musical staff 77-78: Treble clef, 8/8 time signature. Measures 77 and 78. The music consists of eighth notes with slurs and accents.

Musical staff 79-82: Treble clef, 8/8 time signature. Measures 79, 80, 81, and 82. The music consists of eighth notes with slurs and accents. Dynamic marking: *f*.

Musical staff 83-86: Treble clef, 8/8 time signature. Measures 83, 84, 85, and 86. The music consists of eighth notes with slurs and accents. Dynamic marking: *ff*.

Musical staff 87-91: Treble clef, 8/8 time signature. Measures 87, 88, 89, 90, and 91. The music consists of eighth notes with slurs and accents. Dynamic marking: *ff*. Performance instruction: *molto sostenuto*. A fingering '5' is indicated under measure 91.

Musical staff 92-96: Treble clef, 8/8 time signature. Measures 92, 93, 94, 95, and 96. The music consists of eighth notes with slurs and accents. Dynamic markings: *sfp* and *mf*. Performance instruction: *slowly* (♩ = 78) *warm, espress.*

Musical staff 97-101: Treble clef, 8/8 time signature. Measures 97, 98, 99, 100, and 101. The music consists of eighth notes with slurs and accents. Dynamic marking: *mp*.

Musical staff 102-108: Treble clef, 8/8 time signature. Measures 102, 103, 104, 105, 106, 107, and 108. The music consists of eighth notes with slurs and accents. Dynamic markings: *mp* and *p*. Performance instruction: *rall. to the end*. A note in measure 108 has a fermata.