

# Praise

CHRIS BROWN, STEVEN FURTICK, CHANDLER MOORE,  
BRANDON LAKE, PATRICK BARRETT, and CODY CARNES  
Arranged and Orchestrated by Daniel Bondaczuk

With Energy ♩ = 120

The score is for a 4/4 piece in B-flat major. The tempo is 120 bpm. The instrumentation includes Flute 1-2, Oboe, Clarinet 1-2, Bassoon (Bass Clarinet), Trumpet 1, Trumpet 2-3, Horn 1-2 (Alto Sax), Trombone 1-2 (Tenor Sax) (Baritone T.C.), Trombone 3 - Tuba (Baritone Sax), Timpani, Percussion 1, Percussion 2, Drum Set, Rhythm (Eb(omit 3) All in), Harp, Violin I, Violin II, Viola, Violoncello, and String Bass. The score is divided into four measures. The first measure contains the initial musical notation for several instruments, including a forte (f) dynamic marking. The second measure is mostly rests. The third and fourth measures contain further musical notation for the strings and bassoon, with a forte (f) dynamic marking.

1

2

3

4

This musical score page contains measures 5 through 8. The instruments and parts are as follows:

- Fl. 1-2:** Flutes 1 and 2, both with rests.
- Ob.:** Oboe with rests.
- Cl. 1-2:** Clarinets 1 and 2, both with rests.
- Bsn.:** Bassoon with a rhythmic pattern of eighth notes and rests, marked with accents.
- Tpt. 1:** Trumpet 1 with rests.
- Tpt. 2-3:** Trumpets 2 and 3 with rests.
- Hn. 1-2:** Horns 1 and 2 with rests, followed by a flourish in measure 8 marked *f*.
- Tbn. 1-2:** Trombones 1 and 2 with a rhythmic pattern of eighth notes and rests, marked with accents.
- Tbn. 3 - Tba.:** Trombone 3 and Tuba with a rhythmic pattern of eighth notes and rests, marked with accents.
- Timp.:** Timpani with a rhythmic pattern of eighth notes and rests, marked with accents.
- Perc. 1:** Percussion 1 with rests.
- Perc. 2:** Percussion 2 with rests.
- D. S.:** Double Bass with rests.
- Rtm.:** Rhythm section with chords and a rhythmic pattern of eighth notes and rests, marked with accents. Chords are Eb, Em/Eb, Eb, and Em/Eb.
- Hp.:** Harp with chords, marked *f*.
- Vln. I:** Violin I with a whole note, marked *cresc.*
- Vln. II:** Violin II with a whole note, marked *cresc.*
- Vla.:** Viola with a whole note, marked *cresc.*
- Vc.:** Violoncello with a rhythmic pattern of eighth notes and rests, marked with accents.
- S.B.:** Subbass with a rhythmic pattern of eighth notes and rests, marked with accents.

Praise - Score - 3 of 23

This musical score page covers measures 9 through 12. The instruments and their parts are as follows:

- Fl. 1-2:** Treble clef, playing chords with accents. Dynamics: *f* (measures 9-11), *mf* (measure 12).
- Ob.:** Treble clef, playing chords with accents. Dynamics: *f* (measures 9-11), *mf* (measure 12).
- Cl. 1-2:** Treble clef, playing chords with accents. Dynamics: *f* (measures 9-11), *mf* (measure 12).
- Bsn.:** Bass clef, playing chords with accents.
- Tpt. 1:** Treble clef, rests in measures 9-11, then plays a melodic line in measure 12 with dynamics *f*.
- Tpt. 2-3:** Treble clef, rests in measures 9-11, then plays a melodic line in measure 12 with dynamics *f*.
- Hn. 1-2:** Treble clef, playing sustained notes.
- Tbn. 1-2:** Bass clef, playing chords with accents.
- Tbn. 3 - Tba.:** Bass clef, playing chords with accents.
- Timp.:** Bass clef, playing chords with accents.
- Perc. 1:** Percussion staff, rests in measures 9-11, then plays a cymbal roll in measure 12 labeled "Sus. Cym." with a crescendo hairpin.
- Perc. 2:** Percussion staff, rests in measures 9-11, then plays a cymbal roll in measure 12 labeled "FILL" with a crescendo hairpin.
- D. S.:** Percussion staff, rests in measures 9-11, then plays a cymbal roll in measure 12 labeled "FILL" with a crescendo hairpin.
- Rtm.:** Grand staff (treble and bass clefs), playing chords and bass lines. Chord changes: Eb (m9), Fm/Eb (m10), Eb (m11), Fm/Eb (m12), Eb (m12), Db/Eb (m12), Ab/Eb (m12).
- Hp.:** Treble clef, playing chords with accents.
- Vln. I:** Treble clef, rests in measures 9-11, then plays a melodic line in measure 12 with dynamics *f*.
- Vln. II:** Treble clef, rests in measures 9-11, then plays a melodic line in measure 12 with dynamics *f*.
- Vla.:** Bass clef, rests in measures 9-11, then plays a melodic line in measure 12 with dynamics *f*.
- Vc.:** Bass clef, playing chords with accents.
- S.B.:** Bass clef, playing chords with accents.

Fl. 1-2  
Ob.  
Cl. 1-2  
Bsn.  
Tpt. 1  
Tpt. 2-3  
Hn. 1-2  
Tbn. 1-2  
Tbn. 3 - Tba.  
Timp.  
Perc. 1  
Perc. 2  
D. S.  
Rtm.  
Hp.  
Vln. I  
Vln. II  
Vla.  
Vc.  
S.B.

*mf*  
*mp*  
*p*

*Bass Out, Acg. Strum*  
E $\flat$    A $\flat$  / E $\flat$    E $\flat$



Fl. 1-2  
Ob.  
Cl. 1-2  
Bsn.  
Tpt. 1  
Tpt. 2-3  
Hn. 1-2  
Tbn. 1-2  
Tbn. 3 - Tba.  
Timp.  
Perc. 1  
Perc. 2  
D. S.  
Rtm.  
Hp.  
Vln. I  
Vln. II  
Vla.  
Vc.  
S.B.

*p* *mf* *p* *mf* *p* *mf* *p* *mf*

21 22 23 24

This musical score page covers measures 25 through 28. The instrumentation includes woodwinds (Flute, Oboe, Clarinet, Bassoon), brass (Trumpets, Horns, Trombones), percussion (Timpani, Percussion 1 & 2, Snare Drum), strings (Violins I & II, Viola, Violoncello, Double Bass), and keyboard (Rhythm and Harp). The woodwinds and strings play sustained notes, while the Trombone 1-2 part features a melodic line. The Snare Drum part consists of a steady rhythmic pattern. The Rhythm and Harp parts provide harmonic support with sustained chords and textures.

Measures 25-28 are marked with a dynamic of *mf* (mezzo-forte). The key signature is B-flat major (two flats). The score includes various musical notations such as slurs, ties, and dynamic markings.



Fl. 1-2  
Ob.  
Cl. 1-2  
Bsn.  
Tpt. 1  
Tpt. 2-3  
Hn. 1-2  
Tbn. 1-2  
Tbn. 3 - Tba.  
Timp.  
Perc. 1  
Perc. 2  
D. S.  
Rtm.  
Hp.  
Vln. I  
Vln. II  
Vla.  
Vc.  
S.B.

This musical score page contains parts for various instruments across four measures (37-40). The instruments listed on the left are: Fl. 1-2, Ob., Cl. 1-2, Bsn., Tpt. 1, Tpt. 2-3, Hn. 1-2, Tbn. 1-2, Tbn. 3 - Tba., Timp., Perc. 1, Perc. 2, D. S., Rtm., Hp., Vln. I, Vln. II, Vla., Vc., and S.B. The score is written in a key signature of three flats (B-flat major or D-flat minor) and a common time signature. Measures 37 and 38 show woodwinds and brasses with melodic lines and rests. Measure 39 features a prominent rhythmic pattern in the strings and woodwinds. Measure 40 continues the string and woodwind activity. The Rtm. part includes chord symbols: Eb, Bb, Cm, and Ab2. The D. S. part consists of a single note with a slash and a diagonal line through it, indicating a specific performance instruction.

This musical score page contains measures 41 through 44. The instruments and parts are as follows:

- Fl. 1-2:** Flutes 1 and 2, mostly silent with some notes in measure 43.
- Ob.:** Oboe, mostly silent with some notes in measure 43.
- Cl. 1-2:** Clarinets 1 and 2, mostly silent with some notes in measure 43.
- Bsn.:** Bassoon, active throughout with a melodic line.
- Tpt. 1:** Trumpet 1, active with a melodic line.
- Tpt. 2-3:** Trumpets 2 and 3, active with a melodic line.
- Hn. 1-2:** Horns 1 and 2, active with a melodic line.
- Tbn. 1-2:** Trombones 1 and 2, active with a melodic line.
- Tbn. 3 - Tba.:** Trombone 3 and Tuba, active with a melodic line.
- Timp.:** Timpani, active with a rhythmic pattern.
- Perc. 1 & 2:** Percussion 1 and 2, mostly silent.
- D. S.:** Double Basses, marked with a slash symbol.
- Rtm.:** Rhythm section, active with a complex rhythmic pattern.
- Hp.:** Harp, mostly silent.
- Vln. I & II:** Violins I and II, active with a melodic line.
- Vla.:** Viola, active with a melodic line.
- Vc.:** Violoncello, active with a melodic line.
- S.B.:** Double Bass, active with a melodic line.

Chord changes for the Rtm. part are indicated above the staff: Eb, Bb, Cm, and Ab2.

This musical score page covers measures 45 through 48. The instruments are arranged as follows:

- Fl. 1-2:** Flutes 1 and 2, starting in measure 46 with a *mf* dynamic.
- Ob.:** Oboe, starting in measure 46 with a *mf* dynamic.
- Cl. 1-2:** Clarinets 1 and 2, starting in measure 46 with a *mf* dynamic.
- Bsn.:** Bassoon, starting in measure 45.
- Tpt. 1:** Trumpet 1, starting in measure 45.
- Tpt. 2-3:** Trumpets 2 and 3, starting in measure 45.
- Hn. 1-2:** Horns 1 and 2, starting in measure 45.
- Tbn. 1-2:** Trombones 1 and 2, starting in measure 45.
- Tbn. 3 - Tba.:** Trombone 3 and Tuba, starting in measure 45.
- Timp.:** Timpani, starting in measure 45.
- Perc. 1:** Percussion 1, starting in measure 46 with a *mf* dynamic.
- Perc. 2:** Percussion 2, starting in measure 46 with a *mf* dynamic.
- D. S.:** Double Bass, starting in measure 45.
- Rtm.:** Rhythm section, starting in measure 45. Includes *E<sub>b</sub>*, *B<sub>b</sub>*, *F* Bass Out, and *B<sub>b</sub>* *F* chords. Dynamic is *sub. mf*.
- Hp.:** Harp, starting in measure 45.
- Vln. I:** Violin I, starting in measure 45 with a *mf* dynamic.
- Vln. II:** Violin II, starting in measure 45 with a *mf* dynamic.
- Vla.:** Viola, starting in measure 45 with a *sub. mf* dynamic.
- Vc.:** Violoncello, starting in measure 45.
- S.B.:** Subcontrabass, starting in measure 45.

Fl. 1-2  
Ob.  
Cl. 1-2  
Bsn.  
Tpt. 1  
Tpt. 2-3  
Hn. 1-2  
Tbn. 1-2  
Tbn. 3 - Tba.  
Timp.  
Perc. 1  
Perc. 2  
D. S.  
Rtm.  
Hp.  
Vln. I  
Vln. II  
Vla.  
Vc.  
S.B.

M.T.  
mp

C  
F  
Bb  
F  
F  
Bb  
F

pp

Fl. 1-2  
Ob.  
Cl. 1-2  
Bsn.  
Tpt. 1  
Tpt. 2-3  
Hn. 1-2  
Tbn. 1-2  
Tbn. 3 - Tba.  
Timp.  
Perc. 1  
Perc. 2  
D. S.  
Rtm.  
Hp.  
Vln. I  
Vln. II  
Vla.  
Vc.  
S.B.

mf

*C*  
F

*Bb*  
F

F  
Bass In

Gm7

*E*  
A

mp

mf

mf

mf

mf

This musical score page contains measures 58 through 61. The instruments and parts are as follows:

- Fl. 1-2:** Flutes 1 and 2, starting in measure 61 with a melodic line marked *mf cresc.*
- Ob.:** Oboe, starting in measure 61 with a melodic line marked *mf cresc.*
- Cl. 1-2:** Clarinets 1 and 2, starting in measure 61 with a melodic line marked *mf cresc.*
- Bsn.:** Bassoon, rests throughout.
- Tpt. 1:** Trumpet 1, playing a rhythmic pattern of eighth notes, marked *cresc.* in measure 61.
- Tpt. 2-3:** Trumpets 2 and 3, playing a rhythmic pattern of eighth notes, marked *cresc.* in measure 61.
- Hn. 1-2:** Horns 1 and 2, playing a melodic line, marked *cresc.* in measure 61.
- Tbn. 1-2:** Trombones 1 and 2, rests throughout.
- Tbn. 3 - Tba.:** Trombone 3 and Tuba, rests throughout.
- Timp.:** Timpani, rests throughout.
- Perc. 1 & 2:** Percussion 1 and 2, rests throughout.
- D. S.:** Double Bass, playing a rhythmic pattern of eighth notes, marked *cresc.* in measure 61.
- Rtm.:** Rhythm section, playing chords and bass lines. Chords are  $B\flat_2$ ,  $\frac{E}{C}$ ,  $\frac{B\flat}{D}$ , and  $\frac{C_{sus}}{E}$ . Marked *cresc.* in measure 61.
- Hp.:** Harp, rests throughout.
- Vln. I & II:** Violins I and II, playing a melodic line, marked *cresc.* in measure 61.
- Vla.:** Viola, playing a melodic line, marked *cresc.* in measure 61.
- Vc.:** Violoncello, playing a melodic line, marked *cresc.* in measure 61.
- S.B.:** Subbass, playing a melodic line, marked *cresc.* in measure 61.

This musical score page contains parts for various instruments across measures 62 to 65. The instruments listed on the left are Fl. 1-2, Ob., Cl. 1-2, Bsn., Tpt. 1, Tpt. 2-3, Hn. 1-2, Tbn. 1-2, Tbn. 3 - Tba., Timp., Perc. 1, Perc. 2, D. S., Rtm., Hp., Vln. I, Vln. II, Vla., Vc., and S.B. The score features dynamic markings such as *fp* (fortissimo piano) and *ff* (fortissimo), and includes trills in the woodwind parts. The Rhythm section (Rtm.) includes piano accompaniment with chords like C7, Dm, and Bb2. The strings (Vln. I, Vln. II, Vla., Vc., S.B.) play sustained chords and melodic lines. The percussion parts (Timp., Perc. 1, Perc. 2, D. S.) provide rhythmic support, with the D. S. part marked *ff*. The woodwinds (Fl., Ob., Cl., Bsn.) have melodic lines with trills in measures 62 and 63. The brass (Tpt., Hn., Tbn.) parts feature sustained chords and melodic fragments, with *ff* markings in measures 63 and 64.

This musical score page covers measures 66 through 69. The instrumentation includes Flutes 1-2, Oboe, Clarinets 1-2, Bassoon, Trumpets 1, 2-3, Horns 1-2, Trombones 1-2, Trombone 3 - Tuba, Timpani, Percussion 1 and 2, Double Bass, Rhythm section (Drums), Harp, Violins I and II, Viola, Violoncello, and Sub Bass.

Key musical features include:

- Measures 66-67:** Flutes, Oboe, and Clarinets play a melodic line marked *ff*. The Rhythm section features a groove with chords F, C, and C7, marked *mf*. The Harp plays a tremolo effect marked *ff*.
- Measure 68:** The Rhythm section changes to a "Full Groove" with chords Dm and Bb2, marked *ff*. The Harp continues with a tremolo effect marked *ff*.
- Measure 69:** The Rhythm section continues with the Dm and Bb2 chords, marked *ff*. The Harp continues with a tremolo effect marked *ff*.

Other notable elements include a suspended cymbal (*Sus. Cym.*) in measure 67, a double bass line with a *ff* dynamic, and various articulation marks such as accents and slurs throughout the score.

This musical score page contains measures 70 through 73. The instruments and parts are as follows:

- Fl. 1-2:** Flute parts, starting with a melodic line in measure 70 and remaining silent in subsequent measures.
- Ob.:** Oboe part, mirroring the flute's melodic line in measure 70.
- Cl. 1-2:** Clarinet parts, mirroring the flute's melodic line in measure 70.
- Bsn.:** Bassoon part, silent throughout.
- Tpt. 1:** Trumpet 1 part, playing a rhythmic pattern of eighth notes.
- Tpt. 2-3:** Trumpets 2 and 3, playing a similar rhythmic pattern.
- Hn. 1-2:** Horns 1 and 2, silent throughout.
- Tbn. 1-2:** Trombones 1 and 2, playing a rhythmic pattern of eighth notes.
- Tbn. 3 - Tba.:** Trombone 3 and Tuba, playing a rhythmic pattern of eighth notes.
- Timp.:** Timpani, silent throughout.
- Perc. 1 & 2:** Percussion 1 and 2, silent throughout.
- D. S.:** Double Bass, silent throughout.
- Rtm.:** Rhythm section, featuring piano accompaniment with chords (F, C, Dm, Bb2) and a bass line.
- Hp.:** Harp, silent throughout.
- Vln. I & II:** Violins I and II, playing a melodic line.
- Vla.:** Viola, playing a melodic line.
- Vc.:** Violoncello, playing a melodic line.
- S.B.:** Sub Bass, playing a melodic line.

This musical score page contains measures 74 through 77. The instruments and parts are as follows:

- Fl. 1-2:** Flute parts, with a melodic line starting in measure 75.
- Ob.:** Oboe part, mirroring the flute's melodic line.
- Cl. 1-2:** Clarinet parts, mirroring the flute's melodic line.
- Bsn.:** Bassoon part, which is silent throughout these measures.
- Tpt. 1 & 2-3:** Trumpet parts playing a rhythmic pattern of eighth notes.
- Hn. 1-2:** Horn parts playing a rhythmic pattern of eighth notes.
- Tbn. 1-2 & 3 - Tba.:** Trombone and tuba parts playing a rhythmic pattern of eighth notes.
- Timp.:** Timpani part, which is silent.
- Perc. 1 & 2:** Percussion parts, which are silent.
- D. S.:** Dynamic marking for Drum Set, indicated by a slash and a cross.
- Rtm.:** Rhythm section (piano and bass) with a bass line and chords. Chords are labeled as F, C, Dm, and Bb2.
- Hp.:** Harp part, which is silent.
- Vln. I & II:** Violin parts playing a melodic line.
- Vla.:** Viola part playing a melodic line.
- Vc. & S.B.:** Violoncello and double bass parts playing a rhythmic pattern of eighth notes.

This musical score page contains measures 78 through 81. The instruments are arranged as follows from top to bottom: Flute 1-2, Oboe, Clarinet 1-2, Bassoon, Trumpet 1, Trumpets 2-3, Horns 1-2, Trombones 1-2, Trombone 3 - Tuba, Timpani, Percussion 1, Percussion 2, Double Bass, Rhythm section (Rtm.), Harp (Hp.), Violin I, Violin II, Viola, Violoncello (Vc.), and Double Bass (S.B.). The key signature is B-flat major. The score features a woodwind melody in measures 78-79, a brass and string accompaniment, and a harp glissando in measure 80. The Rhythm section part includes chord markings: F, C, Dm, Bb2, and C7.





This musical score page contains parts for the following instruments: Fl. 1-2, Ob., Cl. 1-2, Bsn., Tpt. 1, Tpt. 2-3, Hn. 1-2, Tbn. 1-2, Tbn. 3 - Tba., Timp., Perc. 1, Perc. 2, D. S., Rtm., Hp., Vln. I, Vln. II, Vla., Vc., and S.B. The score is written in a key signature of one flat (B-flat) and a common time signature (C). It features a variety of musical notations including eighth notes, quarter notes, half notes, and full notes, with many notes beamed together. There are several dynamic markings, including *ff* (fortissimo) and *chk.* (check). A *FILL* marking is present in the D. S. part. The Rtm. part includes a complex rhythmic pattern with many beamed notes. The Hp. part features a tremolo effect. The Vln. I and II parts have a 7-measure rest indicated by a '7' below the staff. The S.B. part has a 7-measure rest indicated by a '7' below the staff. The score is divided into four measures, numbered 91, 92, 93, and 94 at the bottom.

# Alto Sax 1-2

## Praise

CHRIS BROWN, STEVEN FURTICK, CHANDLER MOORE,  
BRANDON LAKE, PATRICK BARRETT, and CODY CARNES  
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With Energy ♩ = 120

The musical score is written for Alto Sax 1-2 in 4/4 time with a tempo of 120 beats per minute. It consists of seven staves of music. The first staff (measures 1-10) begins with a fermata over measures 1-7, followed by a rest in measure 8, and then a series of notes starting in measure 9 with a forte (*f*) dynamic. The second staff (measures 11-31) has a fermata over measures 11-12, a rest in measure 13, and another fermata over measures 13-30, followed by notes in measure 31 with a forte (*f*) dynamic. The third staff (measures 32-35) contains a melodic line with eighth notes and rests. The fourth staff (measures 36-43) has a melodic line with eighth notes and rests, including a fermata over measures 38-42. The fifth staff (measures 44-53) has a melodic line with eighth notes and rests, including a key signature change to two sharps (F# and C#) and a fermata over measures 47-53. The sixth staff (measures 54-57) starts with a rest in measure 54, followed by notes in measure 55 with a mezzo-forte (*mf*) dynamic, and continues with eighth notes in measures 56 and 57. The seventh staff (measures 58-61) has a melodic line with eighth notes and rests, ending with a crescendo (*cresc.*) in measure 61.

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Praise - Alto Sax 1-2 - 2 of 2

62 63 64 65 *ff*

66 67 68 69

70 71-75 76 77

78 79 80 81

82 83 84 85 *Opt. Shouting*

Let ev - 'ry-thing that has breath

86 87 88 89

praise the Lord! Praise the Lord! Let ev - 'ry-thing that has breath

90 91 92 93 94

praise the Lord!

Baritone Sax

# Praise

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BRANDON LAKE, PATRICK BARRETT, and CODY CARNES  
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With Energy ♩ = 120

*Opt. Shouting*

Let ev-'ry-thing that has breath praise the Lord! Praise the Lord!

Let ev-'ry-thing that has breath praise the Lord!

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# Bass Clarinet

## Praise

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Praise - Bass Clarinet - 2 of 2

17 20 *Opt. Shouting*

46 47-63 64-83 84

Let ev - 'ry - thing

85 86 87 88

that has breath praise the Lord! Praise the Lord! Let ev - 'ry - thing

89 90 91-94

that has breath praise the Lord!

# Bassoon

## Praise

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BRANDON LAKE, PATRICK BARRETT, and CODY CARNES  
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With Energy ♩ = 120

The musical score is written for Bassoon in 4/4 time with a key signature of two flats (Bb and Eb). It consists of seven staves of music. The first four staves contain a rhythmic pattern of eighth notes and quarter notes, starting with a forte (*f*) dynamic. The fifth staff begins with a measure rest for 18 measures, indicated by a double bar line and the number '18' above it. The music resumes at measure 31 with a forte (*f*) dynamic. The final three staves continue the rhythmic pattern, ending with a fermata over the final measure (45). Performance markings include accents (^) and dynamic markings (*f*, *fz*) throughout the piece.

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Praise - Bassoon - 2 of 2

**17** **20** *Opt. Shouting*

46 47-63 64-83 84

Let ev - 'ry-thing

85 86 87 88

that has breath praise the Lord! Praise the Lord! Let ev - 'ry-thing

**4**

89 90 91 91-94

that has breath praise the Lord!

# Clarinet 1-2

## Praise

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BRANDON LAKE, PATRICK BARRETT, and CODY CARNES  
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With Energy ♩ = 120

8  
1-8  
9  
f  
10  
11

12  
mf  
13  
14  
15

16  
17  
18  
19

8  
20-27  
28  
mf  
29  
30

31  
f  
32  
33  
34

35  
36  
37  
38

4  
39-42  
43  
2  
44-45  
46  
mf

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Praise - Clarinet 1-2 - 2 of 2

47 48 49 50

51 52 53 54

6  
55-60 61 62 63  
*mf cresc.* *tr*

3  
64-66 67 68 69  
*ff*

70 71 72-74 75

3 3  
76-78 79 80 81-83

*Opt. Shouting*

84 85 86 87  
Let ev-'ry-thing that has breath praise the Lord! Praise the Lord!

88 89 90 91  
Let ev-'ry-thing that has breath praise the Lord!

92 93 94

# Drum Set

# Praise

CHRIS BROWN, STEVEN FURTICK, CHANDLER MOORE,  
BRANDON LAKE, PATRICK BARRETT, and CODY CARNES  
Arranged and Orchestrated by Daniel Bondaczuk

With Energy ♩ = 120

FILL

*f*

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# Praise - Drum Set - 2 of 2

43 44 45 46 47 48

*sub. mf*

49 50 51 52 53 54

55 56 57 58 59 60

61 62 63 64 65-66 67

*cresc.* *ff*

68 69 70 71 72 73

*ff*

74 75 76 77 78 79

80 81 82 83 84 85

86 87 88 89 90

91 92 93 94

*FILL*

# Flute 1-2

## Praise

CHRIS BROWN, STEVEN FURTICK, CHANDLER MOORE,  
BRANDON LAKE, PATRICK BARRETT, and CODY CARNES  
Arranged and Orchestrated by Daniel Bondaczuk

With Energy ♩ = 120

The musical score is written in treble clef with a key signature of two flats (Bb and Eb) and a 4/4 time signature. It consists of eight staves of music. Measure 1-8 is marked with a fermata and a dynamic of *f*. Measures 9-11 feature a series of chords with accents and slurs. Measures 12-15 are marked *mf*. Measures 16-19 continue with chordal textures. Measures 20-27 are marked with a fermata. Measures 28-30 are marked *mf*. Measures 31-34 are marked *f*. Measures 35-38 continue with melodic lines and chords. Measures 39-42 are marked with a fermata. Measures 43-45 are marked with a fermata. Measure 46 is marked *mf*. The score includes various musical notations such as slurs, accents, and dynamic markings.

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Praise - Flute 1-2 - 2 of 2

47 48 49 50

51 52 53 54

6  
55-60 61 *mf cresc.* 62 63

3  
64-66 67 *ff* 68 69

70 71 72-74 75

3 76-78 79 80 81-83

*Opt. Shouting*

84 85 86 87 88

Let ev-'ry-thing that has breath praise the Lord! Praise the Lord! Let ev-'ry-thing

89 90 91 92 93 94

that has breath praise the Lord!

# Harp

# Praise

CHRIS BROWN, STEVEN FURTICK, CHANDLER MOORE,  
BRANDON LAKE, PATRICK BARRETT, and CODY CARNES  
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With Energy ♩ = 120

4

1-4 5 6 7

8 9 10 11

13 14 17 13-29 30 31 32

14 14 32-45 46 47 48-61

3 3 62 63 64-66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

10 68 69-78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

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# Praise - Harp - 2 of 2

**3** F (omit 3)

81-83 84 85 86 87 88 89 90 91 92-93 94

**2**

# Horn 1-2

## Praise

CHRIS BROWN, STEVEN FURTICK, CHANDLER MOORE,  
BRANDON LAKE, PATRICK BARRETT, and CODY CARNES  
Arranged and Orchestrated by Daniel Bondaczuk

With Energy ♩ = 120

7  
1-7 8 *f* 9 10

11 12 13-30 31 *f*

32 33 34 35

36 37 38-42 43 5

44 45 46 47-53 7

54 55 *mf* 56 57

58 59 60 61 *cresc.*

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Praise - Horn 1-2 - 2 of 2

62 63 64 *ff* 65

66 67 68 69

70 71-75 76 77

78 79 80 81

82 83 84 85 *Opt. Shouting*  
Let ev - 'ry - thing that has breath

86 87 88 89  
praise the Lord! Praise the Lord! Let ev - 'ry - thing that has breath

90 91 92 93 94  
praise the Lord!

Oboe

# Praise

CHRIS BROWN, STEVEN FURTICK, CHANDLER MOORE,  
BRANDON LAKE, PATRICK BARRETT, and CODY CARNES  
Arranged and Orchestrated by Daniel Bondaczuk

With Energy ♩ = 120

The musical score is written for Oboe in 4/4 time with a tempo of 120 beats per minute. It consists of seven staves of music. The key signature has two flats (B-flat and E-flat). The score includes various dynamics such as *f* (forte), *mf* (mezzo-forte), and *mf* (mezzo-forte). There are also articulations like accents (^) and slurs. Measure numbers 1-8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20-27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39-42, 43, 44-45, and 46 are indicated. The score ends with a double bar line and a final *mf* dynamic marking.

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Praise - Oboe - 2 of 2

47 48 49 50

51 52 53 54

6 55-60 61 62 63 *mf cresc.* *tr*

3 64-66 67 68 69 *ff*

70 71 72-74 75

3 76-78 79 80 81-83

*Opt. Shouting*

84 85 86 87 88  
Let ev-'ry-thing that has breath praise the Lord! Praise the Lord! Let ev-'ry-thing

89 90 91 92 93 94  
that has breath praise the Lord!

# Percussion

## Praise

CHRIS BROWN, STEVEN FURTICK, CHANDLER MOORE,  
BRANDON LAKE, PATRICK BARRETT, and CODY CARNES  
Arranged and Orchestrated by Daniel Bondaczuk

With Energy ♩ = 120

Musical score for measures 11-14. The score is in 4/4 time. The top staff is for a drum set, and the bottom staff is for a melodic instrument. Measure 11 has a drum roll. Measure 12 has a rest. Measure 13 has a suspended cymbal (Sus. Cym.) and a melodic note with a *mf* dynamic. Measure 14 has a drum roll. Measure numbers 11, 12, 13, and 14 are indicated below the staves.

Musical score for measures 15-30. The top staff has a melodic line with a *mf* dynamic and a bell sound effect. The bottom staff has a melodic line with a *mf* dynamic. Measure 28 has a bell sound effect (B.D.). Measure 29 has a bell sound effect (B.D.). Measure 30 has a rest. Measure 31-45 has a drum roll. Measure numbers 28, 29, 30, and 31-45 are indicated below the staves.

Musical score for measures 46-49. The top staff has a melodic line with a *mf* dynamic. The bottom staff has a melodic line with a *mf* dynamic. Measure 46 has a bell sound effect (Bells). Measure 47 has a bell sound effect (Bells). Measure 48 has a bell sound effect (Bells). Measure 49 has a bell sound effect (Bells). Measure numbers 46, 47, 48, and 49 are indicated below the staves.

Musical score for measures 50-53. The top staff has a melodic line with a *mp* dynamic. The bottom staff has a melodic line with a *mp* dynamic. Measure 50 has a melodic line. Measure 51 has a melodic line with a *mp* dynamic. Measure 52 has a melodic line. Measure 53 has a melodic line. Measure numbers 50, 51, 52, and 53 are indicated below the staves.

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Praise - Percussion - 2 of 2

Musical score for measures 54-66. The top staff features a snare drum pattern with a 9-measure rest in measures 55-63 and a 2-measure rest in measures 65-66. The bottom staff contains a melodic line starting at measure 54. Dynamics include *Cr. Cym.* and *ff*.

Musical score for measures 67-83. The top staff features a suspended cymbal pattern with a 14-measure rest in measures 69-82. The bottom staff is mostly empty. Dynamics include *Sus. Cym.* and *ff*.

Musical score for measures 84-87. The top staff has a melodic line starting at measure 84. The bottom staff has a rhythmic pattern of eighth notes with 'x' marks. Dynamics include *ff* and *Opt. Shouting*. Lyrics: "Let ev - 'ry-thing that has breath praise the Lord! Praise the Lord!"

Musical score for measures 88-90. The top staff is empty. The bottom staff has a rhythmic pattern of eighth notes with 'x' marks. Lyrics: "Let ev - 'ry - thing that has breath praise the Lord!"

Musical score for measures 91-94. The top staff features a snare drum pattern with a 2-measure rest in measures 91-92 and a 2-measure rest in measures 93-94. The bottom staff contains a melodic line starting at measure 94. Dynamics include *ff* and *chk.*

# Rhythm

## Praise

CHRIS BROWN, STEVEN FURTICK, CHANDLER MOORE,  
BRANDON LAKE, PATRICK BARRETT, and CODY CARNES  
Arranged and Orchestrated by Daniel Bondaczuk

With Energy ♩ = 120

E<sub>b</sub>(omit 3)

All in

The musical score is written for piano in 4/4 time, featuring a bass line and a treble line. The key signature is E-flat major (three flats). The score is divided into four systems, each with four measures. The first system (measures 1-4) begins with a forte (*f*) dynamic and includes the instruction "All in". The bass line consists of eighth-note chords with accents. The treble line has whole rests. The second system (measures 5-8) continues the bass line pattern. The third system (measures 9-12) introduces a melodic line in the treble starting in measure 12. The fourth system (measures 13-16) features a mezzo-piano (*mp*) dynamic and includes the instruction "Bass Out, Acg. Strum". The bass line is replaced by sustained chords in the treble, while the bass line has whole rests.

Chord progressions for the systems:

- System 1: E<sub>b</sub>, F<sub>m</sub>/E<sub>b</sub>, E<sub>b</sub>, F<sub>m</sub>/E<sub>b</sub>
- System 2: E<sub>b</sub>, F<sub>m</sub>/E<sub>b</sub>, E<sub>b</sub>, F<sub>m</sub>/E<sub>b</sub>
- System 3: E<sub>b</sub>, F<sub>m</sub>/E<sub>b</sub>, E<sub>b</sub>, F<sub>m</sub>/E<sub>b</sub>, E<sub>b</sub>, D<sub>b</sub>/E<sub>b</sub>, A<sub>b</sub>/E<sub>b</sub>
- System 4: E<sub>b</sub>, A<sub>b</sub>/E<sub>b</sub>, E<sub>b</sub>, E<sub>b</sub>

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# Praise - Rhythm - 2 of 5

B $\flat$  A $\flat$  E $\flat$  F $\flat$ m E $\flat$  D $\flat$  A $\flat$   
E $\flat$  E $\flat$  E $\flat$  E $\flat$

17 18 19 20

E $\flat$  A $\flat$  E $\flat$  E $\flat$

21 22 23 24

B $\flat$  A $\flat$ 2 E $\flat$

25 26 27 28

B $\flat$  A $\flat$ 2 C $\flat$ m A $\flat$ 2  
*Piano only* *All in Building* *Full groove*

29 30 31 32

E $\flat$  B $\flat$  C $\flat$ m A $\flat$ 2

33 34 35 36

Praise - Rhythm - 3 of 5

E $\flat$  B $\flat$  C $m$  A $\flat$ 2

37 38 39 40

E $\flat$  B $\flat$  C $m$  A $\flat$ 2

41 42 43 44

E $\flat$  B $\flat$  F Bass Out B $\flat$  F

45 46 47 48

C/F B $\flat$ /F F B $\flat$ /F

49 50 51 52

C/F B $\flat$ /F F Bass In G $m$ 7

53 54 55 56

Praise - Rhythm - 4 of 5

F A B $\flat$ 2 F C B $\flat$  D

57 58 59 60

C<sup>sus</sup> E Dm Piano Only

*cresc.* *ff*

61 62 63 64

B $\flat$ 2 F C Dm Full Groove

*All In Building* *mf* *ff*

65 66 67 68

B $\flat$ 2 F C Dm

69 70 71 72

B $\flat$ 2 F C Dm

73 74 75 76

Praise - Rhythm - 5 of 5

B $\flat$ 2 F C Dm

77 78 79 80

B $\flat$ 2 F C F(omit3)

81 82 83 84

85 86 87 88

89 90 91

92 93 94

# String Bass

## Praise

CHRIS BROWN, STEVEN FURTICK, CHANDLER MOORE,  
BRANDON LAKE, PATRICK BARRETT, and CODY CARNES  
Arranged and Orchestrated by Daniel Bondaczuk

With Energy ♩ = 120

The musical score is written in bass clef, 4/4 time, with a key signature of two flats (Bb and Eb). It consists of 39 measures across seven staves. The first five measures (1-5) feature a rhythmic pattern of eighth notes with accents and slurs, marked with a forte (*f*) dynamic. Measures 6-10 continue this pattern. Measures 11-12 repeat the pattern, followed by a four-measure rest (13-16) marked with a **4**. Measures 17-18 show a dynamic shift from *mp* to *mf*. Measures 19-20 are a two-measure rest marked with a **2**. Measures 21-24 feature a melodic line with a slur, starting with a piano (*p*) dynamic and ending with a mezzo-forte (*mf*) dynamic. Measures 25-29 continue the melodic line. Measures 30-34 feature a series of eighth notes with accents, marked with a forte (*f*) dynamic. Measures 35-39 continue with eighth notes and accents.

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Praise - String Bass - 2 of 2

40 > 41 > 42 > 43 > 44 >

45 > 46 47-54 8 55 *mf* 56 >

57 > 58 > 59 > 60 > 61 *cresc.*

62 *fp* 63 64-66 3 67 *mf* 68 *ff*

69 > 70 > 71 > 72 > 73 >

74 > 75 > 76 > 77 > 78 >

79 > 80 > 81 > 82 > 83 >

84 > 85 > 86 > 87 > 88 >

89 > 90 > 91 > 92 > 93 > 94 >

# Synth Strings

## Praise

CHRIS BROWN, STEVEN FURTICK, CHANDLER MOORE,  
BRANDON LAKE, PATRICK BARRETT, and CODY CARNES  
Arranged and Orchestrated by Daniel Bondaczuk

With Energy ♩ = 120

The musical score is written for a grand staff (treble and bass clefs) in 4/4 time, with a key signature of two flats (B-flat and E-flat). The tempo is marked 'With Energy' and the metronome is set to 120. The score consists of 16 measures, divided into four systems of four measures each. Measures 1-4 and 5-8 feature a rhythmic pattern in the bass clef of eighth notes (G2, F2) and quarter notes (E2, D2), with a dynamic marking of *f* and accents. The treble clef has rests in measures 1-3 and a whole note chord (F3, Bb3, Eb4) in measure 4. Measures 9-12 continue the bass clef pattern, with measure 12 ending with a decrescendo hairpin. Measures 13-16 feature a melodic line in the treble clef starting with a piano (*p*) dynamic, consisting of a half note (F3), a whole note (Bb3), and a half note (Eb4), all under a single slur. The bass clef has rests throughout these measures.

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Praise - Synth Strings - 2 of 5

Musical score for measures 17-21. The piece is in a minor key. Measure 17 has a *mp* dynamic. Measure 18 has a *mf* dynamic. Measures 19-20 are marked with a '2' and a thick horizontal line, indicating a double bar. Measure 21 has a *p* dynamic. The score is written for piano with treble and bass staves.

Musical score for measures 22-25. Measure 23 has a *mf* dynamic. The score is written for piano with treble and bass staves.

Musical score for measures 26-29. The score is written for piano with treble and bass staves.

Musical score for measures 30-33. Measure 31 has a *f* dynamic. The score is written for piano with treble and bass staves.

Musical score for measures 34-37. The score is written for piano with treble and bass staves.

Praise - Synth Strings - 3 of 5

Musical notation for measures 38-41. The piece is in 4/4 time with a key signature of two flats (B-flat and E-flat). The right hand features a melodic line with eighth and sixteenth notes, often beamed together, and includes accents and slurs. The left hand provides a harmonic accompaniment with chords and moving lines, also featuring accents and slurs.

Musical notation for measures 42-45. The right hand continues with a melodic line, incorporating some rests and longer note values. The left hand maintains a steady accompaniment with chords and moving lines, including accents and slurs.

Musical notation for measures 46-49. Measure 46 shows a more active right hand with eighth notes. From measure 47 onwards, the right hand is mostly silent, with a few notes in measure 47. The left hand plays a continuous eighth-note accompaniment. A dynamic marking of *mf* is present in measure 47, with a hairpin indicating a gradual decrease in volume through measures 48 and 49.

Musical notation for measures 50-53. The right hand is silent throughout. The left hand continues with an eighth-note accompaniment. Dynamic markings include *pp* (pianissimo) in measure 51 and *mp* (mezzo-piano) in measure 53, with a hairpin indicating a gradual increase in volume from measure 51 to 53.

Musical notation for measures 54-57. The right hand re-enters with a melodic line, featuring accents and slurs. The left hand continues with an eighth-note accompaniment, also including accents and slurs. A dynamic marking of *mf* is present in measure 55.

Praise - Synth Strings - 4 of 5

Musical score for measures 58-61. The score is written for a grand staff (treble and bass clefs). Measure 58 features a dynamic accent (^) and a breath mark (>). Measure 59 has a dynamic accent (^) and a breath mark (>). Measure 60 has a dynamic accent (^) and a breath mark (>). Measure 61 has a dynamic accent (^) and a breath mark (>), with a *cresc.* marking above the staff.

Musical score for measures 62-65. Measure 62 has a dynamic marking of *fp*. Measure 63 has a dynamic marking of *ff*. Measure 64 has a dynamic marking of *ff*. Measure 65 has a dynamic marking of *ff*. The score includes various musical notations such as slurs and dynamic markings.

Musical score for measures 66-69. Measure 66 has a dynamic marking of *mf*. Measure 67 has a dynamic marking of *mf*. Measure 68 has a dynamic marking of *ff*. Measure 69 has a dynamic marking of *ff*. The score includes various musical notations such as slurs and dynamic markings.

Musical score for measures 70-73. Measure 70 has a dynamic marking of *mf*. Measure 71 has a dynamic marking of *mf*. Measure 72 has a dynamic marking of *ff*. Measure 73 has a dynamic marking of *ff*. The score includes various musical notations such as slurs and dynamic markings.

Musical score for measures 74-77. Measure 74 has a dynamic marking of *mf*. Measure 75 has a dynamic marking of *mf*. Measure 76 has a dynamic marking of *ff*. Measure 77 has a dynamic marking of *ff*. The score includes various musical notations such as slurs and dynamic markings.

Praise - Synth Strings - 5 of 5

Musical notation for measures 78-81. The system consists of two staves: a treble clef staff and a bass clef staff. Measure 78 features a melodic line in the treble and a bass line with eighth notes. Measure 79 has a similar bass line. Measure 80 shows a complex, multi-measure melodic passage in the treble staff. Measure 81 continues the bass line with eighth notes.

Musical notation for measures 82-85. The system consists of two staves. Measure 82 has a melodic line in the treble and a bass line with eighth notes. Measure 83 continues the bass line. Measure 84 features a complex, multi-measure melodic passage in the treble staff. Measure 85 continues the bass line with eighth notes.

Musical notation for measures 86-88. The system consists of two staves. Measure 86 has a melodic line in the treble and a bass line with eighth notes. Measure 87 continues the bass line. Measure 88 features a complex, multi-measure melodic passage in the treble staff.

Musical notation for measures 89-91. The system consists of two staves. Measure 89 has a melodic line in the treble and a bass line with eighth notes. Measure 90 continues the bass line. Measure 91 features a complex, multi-measure melodic passage in the treble staff.

Musical notation for measures 92-94. The system consists of two staves. Measure 92 has a melodic line in the treble and a bass line with eighth notes. Measure 93 continues the bass line. Measure 94 features a complex, multi-measure melodic passage in the treble staff.

Tenor Sax -  
Baritone T. C.

# Praise

CHRIS BROWN, STEVEN FURTICK, CHANDLER MOORE,  
BRANDON LAKE, PATRICK BARRETT, and CODY CARNES  
Arranged and Orchestrated by Daniel Bondaczuk

With Energy ♩ = 120

1 *f* 2 3 > 4 5 >

6 > 7 > 8 > 9 > 10 >

11 > 12 13-19 20 *mf*<sup>21</sup>

22 23 24 25 26

27 28-30 31 *f* 32 33

34 35 36 37 38

39 40 41 42 > 43

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Praise - Tenor Sax -  
Baritone T. C. - 2 of 2

44 45 46 47-61 62 **15** *fp* <

63 64 65 66 67 *ff*

68 69 70 71 72

73 74 75 76 77

78 79 80 81 82

83 84 > 85 > 86 >

87 > 88 > 89 > 90 >

91 > 92 93 94 >

# Timpani

## Praise

CHRIS BROWN, STEVEN FURTICK, CHANDLER MOORE,  
BRANDON LAKE, PATRICK BARRETT, and CODY CARNES  
Arranged and Orchestrated by Daniel Bondaczuk

With Energy ♩ = 120

1 *f* 2 3 4

5 6 7 8

9 10 11 12

17 30 31 *f* 32-34

35 36-42 43 44-46

15 47-61 62 63 64 *fp* *ff*

3 11 65-67 68 69-79 80

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Praise - Timpani - 2 of 2

**3**

81-83 84 85 86

87 88 89 90

91 92 93 94

# Trombone 1-2

## Praise

CHRIS BROWN, STEVEN FURTICK, CHANDLER MOORE,  
BRANDON LAKE, PATRICK BARRETT, and CODY CARNES  
Arranged and Orchestrated by Daniel Bondaczuk

With Energy ♩ = 120

The musical score is written for Trombone 1-2 in bass clef, 4/4 time, with a tempo of 120 beats per minute. The key signature has two flats (B-flat and E-flat). The score consists of 43 measures across seven staves. The first five measures (1-5) feature a rhythmic pattern of eighth notes with accents and slurs, starting with a forte (*f*) dynamic. Measures 6-10 continue this pattern. Measures 11-12 show a change in texture with chords and slurs. Measures 13-19 are marked with a fermata and a *mf* dynamic. Measures 20-26 continue with eighth-note patterns and slurs. Measures 27-30 feature a triplet of eighth notes. Measures 31-33 show a return to eighth-note patterns with a forte (*f*) dynamic. Measures 34-38 continue with eighth-note patterns and slurs. Measures 39-43 conclude the piece with eighth-note patterns and slurs.

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Praise - Trombone 1-2 - 2 of 2

44 45 46 47-61 62 *fp* <

63 64 65 66 67 *ff*

68 69 70 71 72

73 74 75 76 77

78 79 80 81 82

83 84 85 86 87

88 89 90 91

92 93 94

# Trombone 3 - Tuba

## Praise

CHRIS BROWN, STEVEN FURTICK, CHANDLER MOORE,  
BRANDON LAKE, PATRICK BARRETT, and CODY CARNES  
Arranged and Orchestrated by Daniel Bondaczuk

With Energy ♩ = 120

1  
2  
3  
4  
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10  
11  
12  
13-30  
31  
32  
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35  
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37  
38  
39  
40  
41  
42  
43  
44  
45

*f*  
*f*

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Praise - Trombone 3 - Tuba - 2 of 2

15

Musical score for Trombone 3 and Tuba 2, measures 46-94. The score is written in bass clef with a key signature of two flats (B-flat and E-flat). The tempo is marked with a common time signature (C). The score consists of eight staves of music. The first staff (measures 46-64) includes a dynamic marking of *fp* (fortissimo piano) and a crescendo hairpin leading to a dynamic marking of *ff* (fortissimo). The second staff (measures 65-69) continues the melodic line. The third staff (measures 70-74) features a rhythmic pattern of eighth notes with accents. The fourth staff (measures 75-79) continues this rhythmic pattern. The fifth staff (measures 80-83) shows a change in the rhythmic pattern. The sixth staff (measures 84-87) continues the rhythmic pattern. The seventh staff (measures 88-91) continues the rhythmic pattern. The eighth staff (measures 92-94) concludes the piece with a final melodic phrase.

# Trumpet 1

## Praise

CHRIS BROWN, STEVEN FURTICK, CHANDLER MOORE,  
BRANDON LAKE, PATRICK BARRETT, and CODY CARNES  
Arranged and Orchestrated by Daniel Bondaczuk

With Energy ♩ = 120

The musical score for Trumpet 1 consists of seven staves of music. The first staff begins with a 4/4 time signature and a tempo of 120 beats per minute. It features a 11-measure rest (1-11) followed by a melodic line starting at measure 12 with a forte (*f*) dynamic. A 18-measure rest (13-30) follows, with a crescendo hairpin leading to a final melodic phrase starting at measure 31 with a forte (*f*) dynamic. The second staff continues the melodic line from measure 32 to 35. The third staff continues from measure 36 to 39. The fourth staff continues from measure 40 to 43. The fifth staff continues from measure 44 to 46, followed by an 11-measure rest (47-57) in a new key signature of one sharp (F#). The sixth staff continues from measure 58 to 61, with a crescendo hairpin and a *cresc.* marking. The seventh staff continues from measure 62 to 65, with dynamics of *fp* and *ff* and a crescendo hairpin.

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# Praise - Trumpet 1 - 2 of 2

Musical staff 66-69. Measures 66-67 contain a melodic phrase. Measure 68 is a whole rest. Measure 69 contains a melodic phrase starting with an accent (^).

Musical staff 70-73. Measures 70-71 contain a melodic phrase. Measures 72-73 contain a rhythmic pattern of eighth notes.

Musical staff 74-77. Measures 74-75 contain a rhythmic pattern of eighth notes. Measures 76-77 contain a melodic phrase.

Musical staff 78-81. Measures 78-79 contain a rhythmic pattern of eighth notes. Measure 80 is a whole rest. Measure 81 contains a melodic phrase starting with an accent (^).

Musical staff 82-85. Measures 82-83 contain a melodic phrase. Measure 84 is a double bar line. Measure 85 contains a rhythmic pattern of eighth notes with 'x' marks. Above measure 84 is the text *Opt. Shouting*. Below measures 84-85 is the text **Let ev - 'ry-thing** and **that has breath**.

Musical staff 86-89. Measures 86-87 contain a rhythmic pattern of eighth notes with 'x' marks. Measure 88 is a double bar line. Measure 89 contains a rhythmic pattern of eighth notes with 'x' marks. Below measures 86-89 is the text **praise the Lord!**, **Praise the Lord!**, **Let ev - 'ry-thing**, and **that has breath**.

Musical staff 90-94. Measures 90-91 contain a rhythmic pattern of eighth notes with 'x' marks. Measure 92 contains a melodic phrase with accents (>) and a slur. Measure 93 is a whole note. Measure 94 contains a melodic phrase with an accent (>). Below measures 90-91 is the text **praise the Lord!**.

# Trumpet 2-3

## Praise

CHRIS BROWN, STEVEN FURTICK, CHANDLER MOORE,  
BRANDON LAKE, PATRICK BARRETT, and CODY CARNES  
Arranged and Orchestrated by Daniel Bondaczuk

With Energy ♩ = 120

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of seven staves of music. The first staff begins with a 11-measure rest (measures 1-11) and a 18-measure rest (measures 13-30). The music starts at measure 12 with a forte (*f*) dynamic. The second staff contains measures 32-35. The third staff contains measures 36-39. The fourth staff contains measures 40-43. The fifth staff contains measures 44-46 and a 11-measure rest (measures 47-57) in a new key signature of two sharps (F#C#). The sixth staff contains measures 58-61, with a crescendo (*cresc.*) marking at measure 61. The seventh staff contains measures 62-65, with dynamics *fp* at measure 62 and *ff* at measure 64.

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Praise - Trumpet 2-3 - 2 of 2

66 67 68 69

70 71 72 73

74 75 76 77

78 79 80 81

*Opt. Shouting*

82 83 84 85

Let ev - 'ry-thing that has breath

86 87 88 89

praise the Lord! Praise the Lord! Let ev - 'ry-thing that has breath

90 91 92 93 94

praise the Lord!

Viola

# Praise

CHRIS BROWN, STEVEN FURTICK, CHANDLER MOORE,  
BRANDON LAKE, PATRICK BARRETT, and CODY CARNES  
Arranged and Orchestrated by Daniel Bondaczuk

With Energy ♩ = 120

The musical score is written for Viola in 4/4 time with a tempo of 120 beats per minute. It consists of 48 measures across seven staves. The key signature has two flats (Bb and Eb). The score includes various dynamics such as *f* (forte), *mp* (mezzo-piano), *mf* (mezzo-forte), and *p* (piano), along with articulations like accents and slurs. There are also performance markings such as **4** and **2** indicating fingerings or breath marks. The piece concludes with a double bar line and a final key signature change to one flat (Bb).

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Praise - Viola - 2 of 2

47 48 49 50 51 52  
*sub. mf*

53 54 55 56 57 58

59 60 61 62 63 64  
*cresc.*  
*fp* *ff*

65 66 67 68 69 70  
*mf* *ff*

71 72 73 74 75 76

77 78 79 80 81 82

83 84 85 86 87 88

89 90 91 92 93 94

Violin I

# Praise

CHRIS BROWN, STEVEN FURTICK, CHANDLER MOORE,  
BRANDON LAKE, PATRICK BARRETT, and CODY CARNES

Arranged and Orchestrated by Daniel Bondaczuk

With Energy ♩ = 120

The musical score is written for Violin I in 4/4 time with a tempo of 120 beats per minute. It consists of 41 measures across seven staves. The key signature has two flats (B-flat and E-flat). The score includes various dynamics such as *f* (forte), *cresc.* (crescendo), *p* (piano), *mp* (mezzo-piano), and *mf* (mezzo-forte). There are also articulation marks like accents (^) and slurs. A double bar line with a '2' above it indicates a second ending for measures 19-20. The piece concludes with a final flourish in measure 41.

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Praise - Violin I - 2 of 2

42 43 44 45 46

47 *mf* 48 49-50 51 *pp* 52 53 *mp*

54 55 56 57 58

*mf*

59 60 61 *cresc.* 62 63 *fp*

64 *ff* 65 66 67

68 69 70 71 72

73 74 75 76 77

78 79 80 81 82 83

84 > 85 > 86 > 87 > 88 > 89 >

90 > 91 > 7 92 93 94

# Violin II

## Praise

CHRIS BROWN, STEVEN FURTICK, CHANDLER MOORE,  
BRANDON LAKE, PATRICK BARRETT, and CODY CARNES  
Arranged and Orchestrated by Daniel Bondaczuk

With Energy ♩ = 120

The musical score for Violin II consists of 41 measures across eight staves. The key signature is three flats (B-flat major/D minor) and the time signature is 4/4. The tempo is marked 'With Energy' at 120 beats per minute. The score includes various dynamics such as *f* (forte), *cresc.* (crescendo), *p* (piano), *mp* (mezzo-piano), and *mf* (mezzo-forte). Articulations include accents (^) and slurs. A double bar line with a '2' above it indicates a second ending for measures 19-20. The piece concludes with a final cadence in measure 41.

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Praise - Violin II - 2 of 2

42 43 44 45 46

47 48 49-50 51 52 53

*mf* *pp* *mp*

54 55 56 57

*mf*

58 59 60 61 62

*mf* *cresc.* *fp*

63 64 65 66 67

*ff*

68 69 70 71 72

73 74 75 76 77

78 79 80 81 82 83

84 85 86 87 88 89

90 91 92 93 94

Violoncello

# Praise

CHRIS BROWN, STEVEN FURTICK, CHANDLER MOORE,  
BRANDON LAKE, PATRICK BARRETT, and CODY CARNES  
Arranged and Orchestrated by Daniel Bondaczuk

With Energy ♩ = 120

The musical score is written in bass clef, 4/4 time, with a key signature of two flats (Bb and Eb). It consists of 39 measures across seven staves. The first five measures (1-5) are marked *f* and feature a rhythmic pattern of eighth notes with accents and slurs. Measures 6-10 continue this pattern. Measures 11-12 are marked *f*, followed by a four-measure rest (13-16) marked *4*. Measures 17-18 are marked *mp* and *mf* respectively. Measures 19-20 are marked *2*. Measures 21-24 feature a dynamic range from *p* to *mf* with slurs. Measures 25-28 continue with slurs and dynamics. Measures 29-34 feature a dynamic range from *f* to *mf* with accents and slurs. Measures 35-39 continue with accents and slurs.

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